Nonmedical Art Objects
Nonmedical Art Objects

The Thomas Jefferson University art collection includes several dozen objects not specifically related to its medical mission. Most of these art works, however, were donated by students, faculty, alumni, or trustees. Many have already been treated in the context of faculty portraits or architecture in the preceding chronological narrative, such as the statues of Athena and Spinario.

The most numerous category of nonmedical objects is portraits, and those of Thomas Jefferson predominate. The president’s image is ubiquitous, especially a stylized profile head incorporated into the official logotype found on letterheads, signage, and advertising. The art collection has received three original sculptures and three replicas of paintings of Jefferson, as well as original prints and objects in other media. None of these images was created during the president’s lifetime.

Thomas Jefferson as a Scientist

Thomas Jefferson had no role in the founding of Jefferson Medical College, though it bears his name, nor did he ever donate money, books, or other objects. As discussed above, the college awarded its first diplomas in 1826, two years after its charter had been granted as the Medical Department of Jefferson College in Canonsburg, Pennsylvania. Thomas Jefferson died in 1826.

However, the namesake proved to be an appropriate one, as Jefferson’s activities in science, medicine, and medical education are well documented. A man of the Enlightenment, he was well versed in science and experimentation and the classical world of antiquity. He contributed to the disciplines of botany, geology, agriculture, ethnology, chemistry, astronomy, meteorology, and paleontology, as well as architecture, landscape planning, and exploration. Concurrent with his term as the vice president of the United States he was president of the American Philosophical Society, the Philadelphia institution considered the headquarters of the Enlightenment in the United States.

Jefferson took a dim view of much contemporary unscientific medical therapy, believing instead that observation and experimentation are indispensable to any scientific inquiry and that any method of therapy should have practical or applied value. As an example, he supported and popularized vaccination in the United States after personally reviewing Edward Jenner's experimental and clinical data.

In 1779 he proposed and organized a medical curriculum at William and Mary College. Although this school was soon disbanded, in 1819 he established the state-supported University of Virginia at Charlottesville.

Seeking the finest available physician to organize and implement a medical school there in 1825, Jefferson recruited Dr. Robley Dunglison of London as professor of anatomy and medicine. Now Jefferson could put into practice his principles concerning the training of physicians and the medical curriculum: that students should receive a thorough background of scientific medical knowledge before proceeding with clinical instruction.

Dr. Dunglison became the connecting link between President Thomas Jefferson and Jefferson Medical College. As discussed in chapter one, he was the president’s personal physician and tended him during his final illness. Dunglison joined the faculty at Jefferson Medical College in 1836 and remained for the rest of his career.

Sculpted Portraits of Thomas Jefferson

Not surprisingly, Thomas Jefferson sat for life portraits by several notable sculptors and the renowned painters Charles Willson Peale, Gilbert Stuart, and Rembrandt Peale, among others. Another famous depiction of Jefferson is a profile watercolor and chalk drawing by Charles-Balthazar-Julien Fevret de Saint-Mémin, made with the help of a physiognatrace.²

The most enduring visual image of Thomas Jefferson and the most commonly used source for later portraits is the life portrait by the French sculptor Jean-Antoine Houdon (1741-1828). Houdon’s marble bust was created in 1789, and a plaster version was exhibited at the Paris Salon that year.

Since 1934 the marble bust has been located at the Museum of Fine Arts, Boston. Two plaster replicas en-
tered the collections of the American Philosophical Society in 1819 and the New York Historical Society in 1839. There were also contemporary commercial copies in biscuit de Sévres by the Manufacture de Sévres, as well as contemporary engraved replicas and copies in other media. Houdon’s image of Jefferson has been on display in various media in public and private collections ever since its first appearance.

The marble surface of Houdon’s sculpture is crisply carved, and the various textures of skin, hair, and costume are beautifully rendered. The subject is depicted bust length with his head turned slightly, and he gazes into the distance with a serious and thoughtful expression. His thick and wavy hair, deepset eyes, angular jaw, wide mouth, jutting chin, and long hair tied back in a bow have become familiar features over two centuries.

Portrait of Thomas Jefferson (1743-1826) by Jean-Antoine Houdon, marble, 1789, 27 1/5 x 19 1/5 x 10 2/5 in. (Museum of Fine Arts, Boston, George Nixon Black Fund, photograph by the museum)
When Lloyd Lillie, a twentieth-century Boston sculptor, was commissioned to create a statue of Thomas Jefferson for the entrance to the Museum of Westward Expansion under the Gateway Arch in St. Louis in 1975, he researched Jefferson’s life thoroughly and familiarized himself with all the extant sculptures and paintings of the president. He most admired the Houdon bust, because unlike many idealized neoclassical depictions, “it is a specific person.”

It was through his promotion of the Louisiana Purchase that the country acquired a large portion of its western lands. St. Louis, “the Gateway to the West,” stands where the Missouri River empties into the Mississippi, so his image was a fitting choice for the museum there.

Lillie’s bronze statue of Jefferson is full length and life-sized. The subject stands in an informal posture with weight on his left leg and left arm akimbo. His head is turned sharply, and he looks over his right shoulder with a thoughtful and optimistic expression. His long hair is tied back with a bow, and his familiar features include high cheekbones, square and jutting jaw, and large wideset eyes. His everyday apparel consists of a round-collared shirt and cravat, open jacket, breeches, long stockings, and buckled shoes.

The statue’s integral base is only four inches high and there is no additional pedestal. The monument is meant to be seen at eye level, and evokes an approachable man of the people, not an aloof scholar or heroic public dignitary. The outdoor light bounces off the sculpture’s rough-hewn texture and uneven surface and adds to the energy and animation of the portrayal.

Lillie said in a letter to the author that he depicted Jefferson at the time he assumed the presidency in 1801 and though it might be surprising that he looks so youthful at the age of fifty-eight, “rest assured that all the portraits done of him show that same quality” and “even his death mask portrays a man much younger than his eighty-three years.”

Ironically, the attempt to place a commemorative statue of Thomas Jefferson on the Thomas Jefferson University campus provoked a tempest in a teapot. Because the university considered Thomas Jefferson a “man of vision” who symbolized its mission, and because the northeast corner of Eleventh and Walnut Streets was considered the “gateway” to its campus, it proposed to situate the statue of Jefferson in a mini-garden there in compliance with the One Percent Fine Arts Program for the Medical Office Building on the opposite corner.

However, the Fine Arts Committee of the Redevelopment Authority rejected the statue on the grounds that a commemorative portrait was “inappropriate” and “not in the true spirit of the program,” and could lead to other such “advertising” portraits, e.g. portraits of Abraham Lincoln in front of every Lincoln National Bank. The controversy was widely reported locally and elsewhere, including the Wall Street Journal of January 28, 1987 which headlined an article, “What? A Thomas Jefferson Statue at Jefferson University? Absurd!”

The university used its own initiative to install a statue of Thomas Jefferson in another location. But Walter Erlebacher, the original choice for sculptor, had withdrawn from the project in frustration over interminable delays in the negotiations. Then the university learned that Lloyd Lillie had made a cast of his Jefferson statue for the University of Virginia in 1978. It was most gratifying that he agreed to authorize a second and final cast of his famous work for Thomas Jefferson University in 1987.

The project was underwritten by the Foundation of John P. McGovern, M.D., a professor, researcher, and director of an allergy clinic in Houston. Also a medical historian, McGovern became acquainted with Thomas Jefferson University through Dr. Frederick B. Wagner Jr.

Next to Alexander Calder’s statue of Dr. Samuel D. Gross, Lillie’s sculpture of Thomas Jefferson is the most important memorial statue in the university’s collection. It is located in a brick niche in the west atrium of Jefferson Alumni Hall. In recognition of its symbolic value, a small replica of the sculpture is now given to the annual recipient of the Jefferson Cornerstone Award.

Lloyd Lillie was born in Washington, D.C. in 1932. He studied at the Corcoran School of Art in Washington where he won the first prize in drawing in 1956, and at the Skowhegan School of Painting and Sculpture in Maine where he twice won the purchase prize in sculpture. In 1959 he graduated from the School of the Boston Museum of Fine Arts where he won the Boit Prize in sculpture and the Clarissa Bartlett traveling...
scholarship. He studied abroad at the Accademia di Belle Arti in Florence the following year. His statue of Thomas Jefferson, with its “hip-shot” pose, arm at the ready, very large hands, and searching gaze, recalls Michelangelo’s statue of David at the Accademia, also a symbol of liberty.

Lillie has been a member of the sculpture faculty at Boston University since 1961 and was made full professor in 1974. He has exhibited widely and received numerous one-man shows throughout the Massachusetts area. He won the first prize in sculpture at the 1963 Boston Arts Festival and the Governor’s Design Awards for Curley Park in Boston in 1986. He is represented in the collections of American embassies in North Yemen and Saudi Arabia.

Among Lillie’s public commissions are designs for a medal for the Boston University Centennial Celebration and the NBA Coach of the Year Award, three Seafarers for the James Center in Richmond, and a relief sculpture for the Russian Bishop’s House at the National Park Service in Anchorage. Some notable portrait subjects include Andrew Carnegie and Joseph Pulitzer for the American Museum of Immigration in New York, Booker T. Washington for his birthplace in Hardy, Virginia, Mayor James M. Curley for Boston, and Mayor Thomas D’Alesandro Jr. for Baltimore.

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Portrait of Thomas Jefferson

THOMAS JEFFERSON
H. Daniel Webster (1880-1912)

Bronze
1907
19 3/4 x 15 x 11 in.

Signed and dated under right shoulder: “1907/H. DAN. WEBSTER/COPYRIGHT 1907 SC.”

Inscriptions: “JEFFERSON” on center of integral base; “First bust cast from Artist’s Model/For/Jefferson Medical College/Philadelphia, Penn/A gift in memory of/Abraham Coles, A.M., M.D., Ph.D., LL.D./Class of 1835/from his son/J. Ackerman Coles, A.B., A.M., M.D., LL.D.” on front of pedestal; “ TIFFANY & CO.:” on side of pedestal

Given between 1907 and 1920 by J. Ackerman Coles, M.D. in memory of his father, Abraham Coles, M.D. (JMC 1835)

Accession number: 1907-1920.5.01
The earliest sculpture of Thomas Jefferson in the university's collection is a bronze bust carved by H. Daniel Webster in 1907. It was given by Dr. J. Ackerman Coles in memory of his father, Dr. Abraham Coles, an alumnus in the class of 1835, but the donation date was unrecorded. A period photograph by William H. Rau documents that it was at Jefferson by 1920.

The facial features in Webster's sculpture clearly derive from Houdon's depiction, although the hairstyle is adapted from a different source. In Webster's hands the carving is less incisive, the features more generalized, and the expression more neutral than in Houdon's portrait.

H. Daniel Webster was born in Frankville, Iowa in 1880 and studied at the Art Students League in New York. He is represented by a bronze Minute Man in Saugatuck, Connecticut, a marble statue of General W. H. Beadle in the State Capitol at Pierre, South Dakota, and bronze doors for the American National Bank Building in Austin, Texas.

The sesquicentennial celebration of Jefferson Medical College and attendant fund-raising activities in 1974 provided the impetus for acquiring a third sculpture of Thomas Jefferson. The bronze bust was a donation from William W. Bodine Jr. who served as president and chairman of the board of Thomas Jefferson University.

The provenance of the piece is directly associated with one of the most heroic and familiar commemorative sculptures in America created by internationally renowned sculptor Rudolph Evans. He had been commissioned to create a statue of Thomas Jefferson to stand under the domed ceiling of the Jefferson Memorial on the east bank of the Tidal Basin in Washington, D.C. A plaster model of the nineteen-foot statue was dedicated by President Franklin D. Roosevelt on April 13, 1943, the two-hundredth anniversary of Jefferson's birth. That plaster original was replaced by the permanent bronze work in 1947.

In 1973 John F. Platt, a grandson of Rudolph Evans
and a suburban Philadelphia interior designer, offered Thomas Jefferson University a bust of Thomas Jefferson, one of two preparatory clay studies for the monument in Washington that the sculptor had been made in the late 1930s or early 1940s. When agreement was reached Mr. Platt arranged to have the original clay study cast into bronze. Among the attendees at the dedication of the Rudulph Evans bust of Jefferson at the university in June 1975 were John Platt and his wife, and Platt's mother, Mrs. Joseph B. Platt, daughter of the sculptor. She was especially pleased to see the first Evans sculpture placed in a Philadelphia building.

John Platt said that he had posed for the original statue in the Jefferson Memorial because of his similarity in height and build to the president. The larger than life-sized bust by Evans slightly exaggerates the subject's familiar visage with his thick, curly hair and chiseled features, but approximates the appearance of the Houdon version. The intensity of Jefferson's riveting gaze and tightly pursed lips is matched by the strength of his thick neck and muscular chest. Folds of classical drapery flow behind his neck and over his left shoulder, adding curved forms to the flicker of light over the sculpture's lively surface.

Rudulph Evans was born in 1878 in Washington, D.C., to a family descended from Colonial Virginia and Pennsylvania forbears, and he spent his boyhood in Warren County, Virginia. He began his sculpture studies at the Corcoran School of Art in Washington, and then briefly at the Art Students League in New York. He went to Paris in 1897 for further study at the Académie Julian, the École des Beaux-Arts, and privately with Auguste Rodin.

Evans established a successful career in Europe where he was best known for his classical nudes. After his Golden Hour won a bronze medal at the Paris Salon of 1914 the sculptor was entertained by the president of France, and the work was purchased by the French government for the Luxembourg Museum. Later the French made him a chevalier of the Legion of Honor. When his Eve's Daughter was exhibited in Rome he received felicitations from King Victor Emmanuel of Italy, and was subsequently decorated with the Order of the Crown of Italy.

Evans maintained studios abroad and in New York and Washington, and exhibited his work in many leading cities on both sides of the Atlantic. He was an academician of the National Academy of Design, an honorable fellow of the National Sculpture Society, and a member of the National Institute of Arts and Letters. He won the Elizabeth N. Watrous Gold Medal at the National Academy of Design in 1919.

Rudulph Evans is best known in this country for portrait busts and commemorative monuments. Among his other public works in Washington are the portraits of General Simón Bolívar dedicated by President Taft at the Bureau of American Republics, and William Jennings Bryan commissioned by the State of Nebraska for the U.S. Capitol. He created portraits of John Greenleaf Whittier, Henry Wadsworth Longfellow, Grover Cleveland, and Bernard Baruch for the Hall of Fame in New York, General Robert E. Lee for the Capitol at Richmond, as well as Maiden with Swans for a fountain at the home of John D. Rockefeller in Pocantico Hills, New York.
Portrait of Thomas Jefferson

THOMAS JEFFERSON
By unknown artist, after Gilbert Stuart (1755-1828)
Oil on canvas
1848-70
30 1/4 x 25 1/4 in.
Given in 1932 by Natalie Snyder of Canonsburg, Pennsylvania, whose family had received it from the Memorial Hall Committee of Jefferson College
Accession number: 1932+e.P.02

Portrait of Benjamin Franklin

BENJAMIN FRANKLIN (1706-90)
By unknown artist, after Joseph Siffred Duplessis (1751-1831)
Oil on canvas
1848-70
30 1/4 x 25 1/4
Given in 1932 by Natalie Snyder of Canonsburg, Pennsylvania, whose family had received it from the Memorial Hall Committee of Jefferson College
Accession number: 1932+e.P.01
In 1932 the art collection acquired portraits of Thomas Jefferson and Benjamin Franklin that shared a mysterious history. The convoluted provenance of the related portraits harkens back to Jefferson College.

Benjamin Franklin, like Thomas Jefferson, had almost unlimited curiosity and knowledge about the natural world. He, too, made significant contributions to science, medicine, and education. Although Franklin was not the first to conclude that lightning was an electrical phenomenon, in 1751 he was the first to publish experimental proof of the phenomenon. His interest in meteorology led him to the discovery that summer northeast storms on the eastern seaboard begin first in the southwest. Among his inventions were the Pennsylvania Fireplace (later known as the Franklin Stove), the whale oil candle, and the ventilated street lamp. 4

In 1727 Franklin formed a group of his colleagues into the Junto, a “club for mutual improvement,” out of whose efforts grew a number of public institutions. The first was Philadelphia’s public library, followed by the City Watch, a local fire brigade, the American Philosophical Society, the Academy (from which rose the University of Pennsylvania), and a city hospital (Pennsylvania Hospital).

Imagine my excitement, shortly after assuming my position at Thomas Jefferson University, upon learning that the art collection included portraits of Benjamin Franklin and Thomas Jefferson donated by the illustrious subjects themselves. Imagine my perplexity, upon first viewing the paintings, that they appeared mid-nineteenth-century stylistically, yet Franklin had died in 1790 and Jefferson in 1826. 8


As the basis for the early history of the Franklin and Jefferson portraits, the Drs. Corwin turned to Helen Turnbull Waite Coleman’s Banners in the Wilderness: Early Years of Washington and Jefferson College (1956), the main source on this topic. She wrote that Thomas Jefferson sent his portrait and some books to Jefferson College around 1802. She also said that “there is a tradition” that Benjamin Franklin also sent books together with his portrait around 1790.

Nothing in the art historical literature substantiates Coleman’s claim that either Franklin or Jefferson donated an original portrait or a copy to Jefferson College or that either one even owned an oil copy by any artist. Historians of American art recognize immediately that both paintings in Thomas Jefferson University’s collection are copies after celebrated portraits, and realize the artist could have been familiar with the originals from numerous painted and engraved copies.

The original source for the Jefferson copy is a portrait by Gilbert Stuart painted in 1805 (the “Edgehill Portrait” now owned jointly by the National Portrait Gallery and Monticello), so obviously the President could not have donated a copy in 1802; he did not even receive the original until 1821. The original Franklin portrait was painted in Paris in 1778 by French artist Joseph Siffred Duplessis, and it was owned by French aristocrats and never by Franklin himself. It was purchased in 1919 by an American who left it by bequest to the Metropolitan Museum of Art in 1931. Furthermore, the university’s portrait of Franklin is in reverse, suggesting a copy from an engraving of the original, such as the 1778 print by Juste Chevillet (1729-90). 6

Both portraits in the Jefferson collection are bust length and slightly larger than life-sized. The figures are turned slightly to the left and gaze out toward the observer. Benjamin Franklin’s brown coat is notable for its fur collar. Thomas Jefferson wears a black coat with standup lapels. Neither portrait retains the exact dimensions of its original source. An early description of the Franklin portrait mentions his plum-colored coat. Both paintings have had extensive overpainting in the backgrounds and blotchy repair in the faces and costumes, so the original color might have been changed or else deteriorated.

Helen Coleman asserts that the Jefferson and Franklin portraits hung at Jefferson College until 1865. Because of a “civil disturbance” by citizens of Canonsburg when their cherished college left town, the portraits were removed and “stored in the attic of the old Roberts house on Central Avenue in Canonsburg from the time of the Union...until the 1930s.”

Enter James H. Corwin, M.D., a Jefferson alumnus of 1903 and father and grandfather of the authors of the Bulletin article. He was a practitioner in Washington, Pennsylvania and a history buff. The article says that after hearing rumors that the two portraits were still extant in 1925, Dr. James H. Corwin finally traced them to the home of Natalie Snyder, an elderly spinster. After unsuccessful early attempts to secure these works for Jefferson Medical College, he enlisted the aid of Ross V.
Patterson, M.D., Jefferson’s dean.

By 1929-30 Drs. Corwin and Patterson were competing for the art works with the President of Washington and Jefferson College who wanted to obtain the works for his institution. Finally Miss Snyder responded favorably to the gentler and more persuasive appeals of the Jefferson Medical College petitioners. By 1932 the portraits had been restored, framed, and relocated to the Jefferson Medical College’s library in Philadelphia.

To prove my supposition that the portraits could not have been painted before the mid-nineteenth century, I pursued technical analysis with the assistance of several specialists.

The painting conservator at the Pennsylvania Academy of the Fine Arts, Mark Bockrath, determined that the commercial, linen twill canvas and wooden stretcher supports were of the same type on both paintings and were consistent with nineteenth-century artistic practice. Ultraviolet and infrared examination failed to reveal any hidden artist’s signature. This is consistent with the custom that copyists seldom sign their works.

Stylistic similarities led Bockrath to conclude that both paintings were made by the same copyist at approximately the same time: the palette is identical, especially the use of broken oranges and deep transparent reds; the flesh tones have the same shadows and highlights, with the same juxtaposition of pinks and grays; the eyes are constructed similarly, especially the heavy upper lids and circular lower lids; the hair is thinly painted, with a minimum of strokes and some scratching out; a thin, umber tone underlays both figures; and the white neck linen is similarly painted and highlighted.

Bockrath agreed with my opinion that Helen Coleman’s assertions about the dates were much too early. He suggested a mid-nineteenth-century range.

A prior conservator at the Pennsylvania Academy, Joseph Amorotico, had relined these portraits in 1982, so the backs of the canvases could not be examined for clues. Fortunately, his photographs of the backs of both original canvases yielded an important finding: each had an identical stencil insignia. Though very faint, the logo showed the name and part of the address of a “colourman,” G. Rowney and Company of London, a manufacturer who prepared canvases for sale at art supply shops.

I located an English scholar of nineteenth-century art materials who compared our stencil with various other Rowney and Company samples. She determined by the precise wording of the firm’s name and the street location that our canvases could not have been manufactured before 1848. Since the company also exported its wares to America, the origin of the canvas is not a significant factor in identifying the artist.


Dr. and Mrs. Corwin drove me to the Washington and Jefferson College campus where I discovered in the archives several early manuscript versions of Coleman’s history of Jefferson College. The first version was considerably less dogmatic than the final book, saying, “We have no documented account of Jefferson’s gifts [his portrait and books], but the legend has always persisted at Canonsburg.” She also wrote, “Franklin died in 1790. The future academy at Canonsburg was not even dedicated
until July, 1791,—but somehow we had the portrait."

Dr. Corwin kindly referred me to James T. Herron, V.M.D., a Canonsburg veterinarian and leading member of the Jefferson College Historical Society. He explained that rivalry between the towns of Canonsburg and Washington was so intense that the merger was fought all the way to the United States Supreme Court. In 1869 the court ruled the union complete and that all property of Jefferson College should be transferred to Washington and Jefferson College.

Dr. Herron provided me with newspaper reports about some indignant Canonsburg citizens who had taken matters into their own hands around 1869 and "rescued" a collection of books and furnishings. Initially Dr. Herron speculated that the portraits of Jefferson and Franklin must have been included in this cache, although not specifically mentioned. These items had belonged to the Franklin Literary Society at Jefferson College, a group chartered in 1848 and incorporated separately from the college, with its own quarters in Memorial Hall.

There is a primary source that supports this theory, at least in part. In the Washington and Jefferson archives is a diary of one Boyd Crumrine, written in 1861 when he was a student at Jefferson College. In describing the quarters of the Franklin Literary Society, he singles out a Brussels carpet, elegant armchairs, damask curtains, wallpaper with full-sized statues of the Muses, a clock, chandelier, and finally, "a fine large oil painting of Franklin over the head of the President, and another similar one of Jefferson at his right hand."

But recently Dr. Herron discovered an article from the Canonsburg Notes of 1894 or 1895. It says, "There is yet in the college building a very fine painting of Thomas Jefferson, presented by him to the college after the charter was secured and the college named after him, and also one of Benjamin Franklin, which for years hung on the walls of the Franklin Literary Society."

The article in Canonsburg Notes is referring to the work of the Jefferson Memorial Hall Committee formed in the 1890s by alumni to house the relics of the Franklin Literary Society rooms. (This committee was succeeded by the Jefferson College Historical Society which in 1974 utilized much of the old woodwork, fixtures, books, and other historical materials to recreate the Franklin Society’s rooms in another location.)

To date historians have assumed that the portraits received from Natalie Snyder are the same as those referred to in the Coleman book, the Crumrine diary, and the newspaper article. Technical research has shown that our portraits cannot possibly be as described in the Coleman book. Unless new documentation appears, we will never know if there ever were such paintings, now lost, or if these are copies of such paintings.

Possibly the two portraits were commissioned by, or donated to, the Franklin Literary Society between 1848 and 1869 and are those mentioned in the Crumrine diary, and spirited to the home of Jefferson College professor Henry Snyder in 1869. Or possibly the portraits stayed intact with the library and furnishings of the Literary Society until the 1890s when the Jefferson Memorial Hall Committee was formed, and then came under the protection of the professor’s daughter, Natalie Snyder, a committee member. Less likely is the possibility that they actually stayed in the committee’s museum until the property was taken over by the local school district in 1912 and went to the Snyder home then.

Yet another scenario is suggested by the Canonsburg Rural Notes of July 7, 1881 reporting that in 1869 “unlawful piracy” included capturing such items as books, furniture, statuary, bronzes, medals, ornaments, carpets and “numerous other things." Perhaps a private citizen stole the paintings and subsequently sold or returned them. A final possibility is that Jefferson College owned more than one set of portraits of the Founding Fathers, not uncommon for public institutions.

All we know for sure is that our portraits were created after 1848, and that Drs. Corwin and Patterson received them in 1932 from Natalie Snyder. Unless new documentation surfaces, we will probably never know the true story. The portraits were installed in 1932 in the main reading room of the Jefferson Medical College library. In recent years they have hung in the university president’s office.

Several decades later the art collection received replicas of two other painted portraits of Thomas Jefferson. In 1969 Katherine S. Ferg was commissioned by Thomas Jefferson University to copy the Charles Willson Peale portrait of 1791 (owned by Independence National Historical Park). In 1978 Molly Guion donated her copy of Rembrandt Peale’s portrait of 1805 (New York Historical Society).
The Indian peace medal originated as a prerevolutionary token presented by British, French, and Spanish governments to friendly Indian chiefs. The medals bore the monarch's portrait on one side and his coat of arms on the other, and were used to help establish authority over the tribes and to symbolize friendship between the Europeans and the Native Americans. They were highly prized as status symbols, both for their decorative qualities and for the honor of possessing a likeness of the Great White Father.

After the war the new Federal government found it necessary to continue the practice, and began to produce new Indian peace medals as an integral feature of Indian policy, especially with regard to the government's claim of legal right to its western territories. Large numbers of the medals were distributed by military officers and Indian commissioners at the signing of treaties and visits of important chiefs to the national capital. They were also distributed by Indian agents to their charges on the frontier. Meriwether Lewis and William Clark took a supply of medals on their expedition to the Pacific, and handed them out to selected chiefs and warriors during impressive ceremonies.

The Indian peace medals were first regularized during the Jefferson administration and were created by the United States Mint in Philadelphia in 1801. They were struck in copper, pewter, and silver in diameters of two, three, and four inches. (The medals of George Washington and John Adams were issued later to complete the presidential series.)

The Indian peace medal bearing the profile of Thomas Jefferson on the obverse was the first to show a current American president in the tradition of European monarchs. Instead of a royal coat of arms, the reverse shows two hands clasped in amity, confirmed by the inscription "Peace and Friendship." The braided cuff of an American military uniform on the left has three stripes and buttons, and the wrist on the right shows a wide
hand ornamented with an eagle, a type worn by Indian chiefs. A peace pipe crossed with a tomahawk above the hands completes the design.

The source for the medal's profile head of Thomas Jefferson is the sculpture by Houdon. Most scholars agree that the medal was designed by John Reich, a German engraver born in Bavaria in 1768. He settled in Philadelphia in 1800 hoping for gainful employment, and was frequently employed by Robert Scot, chief engraver at the U.S. Mint. John Reich is also credited with designing Jefferson's inaugural medal in 1802. He was a founder of the Society of Artists organized in Philadelphia in 1810. Reich worked in Philadelphia until about 1813, and died in Albany, New York in 1833.

Judging from the pristine condition of the medal at Thomas Jefferson University, it is in all probability a later reissue. The Indian peace medal of 1801 was the basis for the representation of Thomas Jefferson on the American nickel first issued in 1938.

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**Portrait of Thomas Jefferson**

**THOMAS JEFFERSON**

By Albert Rosenthal (1863-1939)

Lithograph

1921

**Image size:** 23 1/2 x 17 1/2 in.

**Sheet size:** 27 1/2 x 21 1/2 in.

Signed and dated center right: "Albert Rosenthal Litho/after Terra Cotta by Houdon/Copyright, 1921"

Facsimile signature below image

Inscription in pencil lower right: "To my Friend Isaac Hayes[?]/from Albert Rosenthal/Compliments and Regards/July 4, 1931[?][1]"

Given in 1972 by Mrs. Michael Foley, past president of TJU Hospital women's board

Accession number: 1972+e.Pr.01

A lithographic portrait of Thomas Jefferson was created by Albert Rosenthal in 1921, and the artist stated on the print that Houdon's terra cotta (plaster?) bust was his direct source. An inscription in pencil below the image (significantly dated July 4, 1931) sends Rosenthal's compliments and regards to a friend.

Albert Rosenthal's skilled draftsmanship has produced a subtle, three dimensional, illusionistic head on the flat surface of the paper. Jefferson's face sparkles with contrasts of light and shade, as though reproducing the effects of light on Houdon's original work. The Jefferson collection includes an identical Rosenthal lithograph of Jefferson inscribed to J. Walter Rosenberg and dated May 29, 1928.
Albert Rosenthal was a painter, etcher, and lithographer born in Philadelphia in 1863. His first teacher was his father, Max Rosenthal, a Polish immigrant and noted mezzotint portrait artist. The son continued his studies at the Pennsylvania Academy of the Fine Arts, and then abroad at the École des Beaux-Arts in Paris and also in Munich. Upon his return to Philadelphia he established a career in portraiture.

Albert Rosenthal collaborated with his father on a series of five hundred portraits of prominent early Americans in etchings, mezzotints, and lithographs. Among the younger Rosenthal’s national awards were bronze medals at the St. Louis Exposition in 1904 and the Panama-Pacific Exposition in San Francisco in 1915. He is represented by portraits in numerous private collections and museums throughout the country.

The art collection also received an engraved portrait of Thomas Jefferson by Alfred Bryan Hall made in 1887. Hall’s print is one of the few known reproductions of a lost portrait of Jefferson made by Mather Brown in 1786.

Jefferson Medical College Plaque

JEFFERSON MEDICAL COLLEGE PLAQUE
By unknown artist

Plaster
1903
14 in. diameter

Inscription: “JEFFERSON MEDICAL COLLEGE OF PHILADELPHIA/FOUNDED 1826”
Inscription on beveled edge of costume: “COPYRIGHT 1903”

Probably commissioned in 1903 by JMC
Accession number: 1903+e.S.01

The portrait of Thomas Jefferson on a plaster medallic plaque ordered by the college in 1903 ultimately derives from Houdon’s elegant marble bust of Thomas Jefferson, by way of the Indian peace medal. The plaque is the earliest nonarchitectural artifact yet found of the Jefferson head as an institutional symbol. A photograph in the archival collection shows the plaque hanging in an administrator’s office in the 1898 College Building (replaced in 1931 by the Curtis Building).

However, the Jefferson portrait on the plaque shows a reduction in style and understanding of the earlier sculpture and medal. The large lettering of the plaque crowds the image. The subject looks humble rather than confident because of the downward tilt of his head and the shallow relief carving of his features. Compared to the medal the president’s brow is weak, his eyes are blank, his nose is elongated, and his chin recedes. Interestingly, the year of founding of Jefferson Medical College is incorrectly given as 1826 (when diplomas were first awarded), rather than 1824.
Thomas Jefferson University Presidential Badge

THOMAS JEFFERSON UNIVERSITY PRESIDENTIAL BADGE
By Straub for Medallic Art Co.

Gold, ribbon
1977
4 7/8 in. diameter

Signed reverse of bottom medal: “Straub 1-10 12K”

Ordered in 1977 by TJU
Accession number: 1977.e.DA.01

In striking contrast to the Jefferson Medical College plaque is an imposing gold presidential badge made for the university in 1977 by the Medallic Art Company. It consists of four linked gold medals hung from blue and black ribbon (the college colors). The four profile portraits show a history of the Thomas Jefferson head as the university logo.

The medal on the bottom resembles the plaster plaque of 1905. The medal on the right with its Latin inscription looks like a bronze medal issued by the alumni association of Jefferson Medical College in 1970 in honor of its centennial. A bronze Dean’s Medal which was issued in 1989 combines elements of the third medal on the left and the most recent, sleek, fourth medal on top of the presidential badge.
The Marquis de Lafayette played a significant role during both the American and French Revolutions, and was called the “Hero of Two Worlds.” Lafayette was highly regarded by Benjamin Franklin and Thomas Jefferson, and his bust by Jean-Antoine Houdon was included in Jefferson’s collection at Monticello along with other Houdon busts of Franklin, George Washington, and John Paul Jones.

The French aristocrat was appointed a major general by the colonists against the British. He fought with distinction at the Battle of Brandywine in 1777, and conducted a masterly retreat from Barren Hill in 1778. He helped persuade the French government to send a six-thousand-man expeditionary army to aid the colonists. Commanding an army in Virginia in 1780, he forced Lord Charles Cornwallis to retreat across Virginia and then entrapped him at Yorktown. A French fleet joined with several American armies in the siege and Cornwal-
lis surrendered a few months later. The political fortunes of the Marquis de Lafayette rose to the heights, fell precipitously, and rose again during the period of the French Revolution and its aftermath, but he remained consistently popular in the United States. He was honored with a posthumous bronze medal struck in 1911. It was designed and carved by Jules E. Roine, a French-born sculptor working in New York. It is not known who commissioned the medal.

The obverse shows a bust-length portrait of Lafayette in a profile view. He wears a wig with ear-length curls, and is attired in an elaborate military uniform with epaulets and a decoration. Encircling his head is a leafy branch mounted on fasces (a bundle of wooden rods symbolizing unity or justice). An English inscription noting his deeds in America and France is written on the plinth below the figure.

The reverse shows Liberty wearing armor, raising her sword and striding across a rocky landscape with an eagle beneath her feet. The dates of the French and American Revolutions emanate from the clouds and the sun, respectively.

**Portrait of a Soldier**

(See color plate)

PORTRAIT OF A SOLDIER
By Susan Macdowell Eakins
(1851-1938)

Oil on canvas
1917
30 x 25 in.

Signed and dated lower right: "S. M. Eakins 1917"

Exhibition: Philadelphia, Susan Macdowell Eakins, Pennsylvania Academy of the Fine Arts, May 4-June 10, 1973

On long-term loan since 1993 from the French Benevolent Society of Philadelphia

Accession number: 1993+e.P.03

In 1993 Susan M. Eakins's Portrait of a Soldier was generously placed on indefinite loan to Thomas Jefferson University by the French Benevolent Society of Philadelphia. It is on view in the anteroom of the Eakins Gallery near the work of Thomas Eakins, the artist's husband. The portrait was painted in 1917 and donated by the artist that same year to the society.

Susan Eakins was inspired to paint Portrait of a Soldier
by a photograph accompanying an article in a French magazine, *L'Illustration* (May 5, 1917), about Julien Lemordant, a famous French artist and heroic World War I soldier. He had been wounded nine times, the last time at point blank range when a bullet struck his left temple and exited under his right eye. He was roused from unconsciousness by an enemy soldier verifying the number of dead troops. Though blind and seemingly dying, he was transferred with other prisoners and German wounded to a fortress in Bavaria, and then to a camp with appallingly harsh conditions. Finally a medical commission took pity on him and sent him to Switzerland to recuperate.

Lemordant finally returned to his atelier in Paris twenty-five months after his departure. The article describes an exhibition of the artist’s paintings organized by his faithful friends and admirers including the President of the Republic, to pay homage to the pacifist turned heroic soldier. Compassionate friends reflected sadly, “All his life was in his eyes.”

The portrait shows the wounded soldier with his head and right eye bandaged. He tightly embraces a setter dog which looks mournfully up at him. He wears a dark brown coat with full sleeves and a blue scarf. The pose and the patient’s costume replicate almost exactly the magazine photograph presumably taken when the hero was recovering in Switzerland.

Even without knowing the pathetic details of the subject’s war experiences, the viewer can sense the youthful figure’s vulnerability from his gentle communication with the dog, from his morose facial expression and slouching posture, from the murky, dark background, and from the highlights on the stark white bandages contrasted dramatically with the deep shadows on the right side of his face. The magazine article encourages the reader to pray for the final resolution of the artist’s sufferings and sacrifices, concluding, “The miracles of science are more numerous each day. Let us hope.”

Susan Macdowell Eakins is best remembered today as Thomas Eakins’s devoted wife whose first concern was promoting her husband’s art, but she was an accomplished artist in her own right and continued to paint intermittently during their marriage. She was gifted in both watercolor and oil painting, and was one of the earliest Philadelphia artists to experiment with photography.

Susan Macdowell was born in 1851, the daughter of a distinguished Philadelphia engraver. She enrolled at the Pennsylvania Academy of the Fine Arts from 1876 to 1882 and was a leader among the women students. At Academy annual exhibitions Macdowell was the first recipient of the Mary Smith Prize for the best painting by a Philadelphia woman in 1879, and one of two winners of the Charles Toppan Prize for the best student work in 1882. Among her seven entries in the 1879 annual was *Anatomical Lecture at the Academy: Dr. Keen on the Facial Muscles*, depicting William Williams Keen Jr., M.D., later famed as a Jefferson neurosurgeon.

Her attention to draftsmanship, the solid rendering of the figure, and a penetrating interpretation of character show the influence of her primary teacher, Thomas Eakins. He considered her “the best woman painter in America, and that he would rather have her opinion on his work than anyone’s.”

The two artists were married in January 1884 and resided in rented lodgings at 1330 Chestnut Street. After two and one-half years they moved to Eakins’s comfortable family home at 1729 Mount Vernon Street in the Fairmount section of Philadelphia, where they lived with Benjamin Eakins, the artist’s father. Although the couple had no children, the household was very lively and contained a menagerie of dogs, cats, monkeys, and other animals. Susan Eakins extended hospitality to family, students, and a wide circle of friends who often enjoyed impromptu musicales at the Eakins home.

Susan Eakins provided a steadfast and sensitive support for her husband, an often controversial public figure. She answered his correspondence and supervised the packing and shipping of his paintings to and from exhibitions. After his death in 1916 Susan Eakins worked untiringly with several devoted disciples to enhance Thomas Eakins’s future prestige by placing dozens of his unsold works in prominent museums and galleries, especially the Philadelphia Museum of Art.

In the years following his death she became less retiring and was more actively engaged in the art scene until her eighty-sixth year. In 1936 she helped to organize an exhibition at the Philadelphia Art Club of twenty of her own works, along with paintings by her husband, her sister, Elizabeth Macdowell Kenton, and three followers of Thomas Eakins. She died two years later.

The first solo exhibition of her work, a retrospective in 1973 at the Pennsylvania Academy of the Fine Arts, included *Portrait of a Soldier*. An exhibition of works by Susan Eakins, her husband, her sister, and Samuel Murray was organized at the North Cross School in Roanoke, Virginia in 1977.
Thomas Jefferson University received a generous bequest and two paintings in 1990 from Katharine Ashman Howell. Although she was never directly involved with the university as a patient or volunteer, it turned out that the benefactress did have ties to Jefferson.

The donor's great-grandfather, James Veech, was an 1827 graduate of the parent institution, Jefferson College in Canonsburg, Pennsylvania. Among the many physicians in her family, at least one, John Dawson Sturgeon Jr., M.D., was a graduate of Jefferson Medical College in the class of 1920. The bequest was used to create the Katharine A. Howell Scholarship Fund.

According to her attorney, the donor's eighteenth-century forbears lived in Gloucester County, New Jersey and Fayette County, Pennsylvania. Katharine Ashman Howell was born in 1893 in Knoxville, Tennessee, the daughter of a mining engineer who "went where the work was." Katharine, an only child, was reared in Denver, Colorado where she graduated from high school. Never married, she resided in many different parts of the country and customarily spent the winters on the West Coast when she wasn't traveling. She lived parsimoniously, invested judiciously, and accumulated a sizable fortune. She died at the age of ninety-six in Santa Monica, California.

Katharine Ashman Howell was depicted in 1895 by Lloyd Branson, a painter from Knoxville who won medals at the Atlanta Exposition in 1885 and the Appalachian Exposition in Knoxville in 1910. The sitter is shown as a plump child of about two years, three-quarters length and life-sized, propped up against a pillow. She looks slightly to the left while fingering two pink, long-stemmed roses on her lap.

Her round face has appealing large blue eyes, fat cheeks, and a small mouth, all crowned by a halo of blond curls. She wears a white dress with a wide, lacy yoke that forms capped sleeves. A heart-shaped locket hangs from a delicate chain around her neck. The background colors are pale beige and mauve, in harmony with the overall delicacy of the picture.
A pastel portrait of Katharine A. V. Howell, the mother of Katharine A. Howell, was probably painted in the first decade of the twentieth century, judging by her appearance. An indecipherable artist’s signature at the top left includes the letters “...tzen...”

The subject is shown bust length. Her center-parted, dark brown hair is worn in tight curls framing her face, and crowned by a bronze hair ornament. Her lovely features include soulful brown eyes, high cheek bones, a Grecian nose, rosy lips, and a square jaw. Her pink gown has a dark blue velvet yoke decorated with gold stitchery, attached to a large bow tied at the sides under her chin. The varying tones of the umber atmospheric background cast the left side of her face in shadow, emphasizing her angular features and adding to her reserved and enigmatic expression.

Over the course of many years Dr. and Mrs. Joseph Sataloff have donated paintings, prints, and a few decorative objects to Thomas Jefferson University. An otolaryngologist, Dr. Sataloff is an expert in occupational hearing loss and the conservation of hearing.

One of the most appealing figural works is a small oil portrait of an unknown scholar. It appears stylistically to be late-nineteenth-century. The unidentified painter’s command of anatomy and rendering of different textures suggest training at a professional European art academy.
The scholar is shown half length, seated behind a table on whose surface lies an open book. The figure’s left elbow rests on the book, and his head leans on his hand in a philosopher’s melancholy pose. Though he gazes straight ahead, his eyes are unfocused and seemingly preoccupied with inner thoughts.

The youthful man’s brown hair is thick and tousled, his blue eyes large, his lips full, and his coloring ruddy. His brown coat is lined in black and a foulard silk scarf covers his shirt front. The pages of the thick book are well worn. The atmospheric background is dark green. Puzzling notations on the back of the wooden panel include a gallery number, the date 1910, and the initials “P. L.”

Money Changer of Cairo

MONEY CHANGER OF CAIRO
By William James Müller (1812-45)

Oil on canvas
1838-41
28 x 37 in.


Given in 1996 by Dr. Joseph Sataloff, professor of otolaryngology, and Mrs. Sataloff
Accession number: 1996+e.P.18

Another of several portraits donated by Dr. and Mrs. Sataloff is identified by artist and title on the rear of the canvas. The Money Changer of Cairo was painted in the mid-nineteenth century by the English-born artist William James Müller.

The picture’s dramatic contrast of light and shade resembles seventeenth-century Dutch and Spanish portraits. Brilliant highlights on the money changer’s forehead, cheeks and nose illuminate his face against the prevailing dark greenish-gray, shadowy background. He is attired in a green turban and dark brown robe.

The figure of the money changer is a Middle Eastern type almost to the point of caricature with his olive complexion, hair, and eyes, long, hook nose, thick lips, and full gray beard and mustache. He is shown half-length behind a table. His right hand points to a document, and his left hand holds some kind of fabric. Coins and a brass scale gleam quietly on the right side of the table.

Müller was born in 1812 in Bristol, England, the son of a Prussian refugee who became curator of the Bristol Museum and married an Englishwoman. Young Müller was apprenticed to Bristol artist James Baker Pyne (1800-70) for two years, and his first pictures were of his hometown and the surrounding countryside. He traveled through East Anglia and Wales and was a founder of the Bristol Sketching Club.

In 1834-35 he traveled to Switzerland, Germany, and Italy after which he had some financial success with oil paintings of continental scenes. In 1838 he sought out more exotic locales in Egypt and Greece, and was particularly impressed with colorful bazaars in Cairo and the ancient ruins along the Nile. Upon his return he moved to London and worked on this subject matter for about three years, exhibiting pictures at the Royal Academy, the British Institution, and the Society of British Artists.

Further travel took Müller to northern France in 1840,
on commission to gather material for a publication of architecture in the age of Francis I; and an expedition to the site of ancient Lycia in Asia Minor in 1843. These journeys provided the stimulus for some of his finest drawings and watercolors.

William James Müller died of heart disease at the age of thirty-three in 1845. A memorial exhibition of oil paintings, watercolors, and drawings was held at the City Art Gallery in Bristol in 1962 in commemoration of the 150th anniversary of his birth. An earlier retrospective occurred at the City Museum and Art Gallery of Birmingham in 1896. In 1984-85 the Tate Gallery of London held an exhibition featuring Müller’s drawings, many of which had been donated by the widow of a former mayor of Bristol.

**Group Scenes**

**Cavaliers in Battle**

**CAVALIERS IN BATTLE**

Attributed to Dirk Stoop (ca. 1618-81)

Oil on wood panel

1650-75

16 x 23 1/4 in.

Given in 1994 by Dr. Joseph Sataloff, professor of otolaryngology, and Mrs. Sataloff

Accession number: 1994+e.P02

One of the earliest paintings now in the Jefferson collection is a lively scene of cavaliers fighting on horseback, tentatively attributed to the Dutch artist Dirk Stoop.

A heated battle scene takes place under a broad blue sky with pink and gray clouds and pairs and trios of tiny birds. In the center foreground an armored soldier on a white rearing horse crosses swords with his foe. To the
right a horse lies dying on the ground. In the middle
ground a chaotic battle takes place on the left, and groups
of mounted horsemen take flight on the right. On the
horizon are details of the local community: feathery
trees, flat plains, and a steepled church. Touches of bright
red and blue further enliven the frenetic scene.

Dirk Stoop was born in Utrecht about 1618. He was
in the painters' guild in Utrecht in 1638 and in Lisbon in
1662. He accompanied Princess Catherine of Bragança
(wife of Charles II) to England, and returned to Utrecht
in 1678. He was widely known as a painter of battle
scenes and engagements of the cavalry, and as an en-
graver of portraits, military scenes, and vignettes from
*Aesop's Fables.*

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**Crowd at the Cattleman**

*CROWD AT THE CATTLEMAN*

By Humbert L. Howard  
(1915-90)

*Watercolor, gouache, crayon, pastel on paper*

*Before 1974*

*27 1/2 x 35 in.*

*Signed center right: "Humbert Howard"*

*Given in 1974 by Ludwig E. Schlitt, M.D., pediatric resident (1958-60) at TJU Hospital*

*Accession number: 1974.e.P.02*

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The milling about of figures in a semiabstract pleasure
scene by Philadelphia artist Humbert Howard seems al-
most as chaotic as the painting of cavaliers attributed to
Dirk Stoop. Howard's mixed media, *Crowd at the Cattle-
man,* depicts a New York nightclub full of revelers.

Concentric circles of casually attired young people
radiate out from the central blue dance floor. On the pe-
riphery are round tables with white cloths below three
chandeliers. A few foreground figures face the observer
as though extending an invitation to join the dancers
and onlookers. Delicate black lines emphasize contours
of bodies and facial features. The bright primary colors
of the costumes include patterns of stripes and polka
dots. The background wall is bright yellow.

Humbert Howard's personal imagery reflects an in-
terest in modernist styles combined with themes of
human interaction. A postal worker by day and artist
from the late afternoon on, Humbert Howard became
one of Philadelphia's best known modern painters.

He was born in Philadelphia in 1915 and won a foot-
ball scholarship to Howard University. He transferred to
the University of Pennsylvania to be closer to his ill
mother, and soon joined the Works Progress Adminis-
tration in Philadelphia as painter and ceramicist. One of
his landscapes was exhibited at the 1939 New York
World's Fair.
In 1940 Humbert Howard was appointed promotional chairman of the exhibition committee of the Pyramid Club, an African-American social organization of black professionals, educators, and businessmen. Howard began to organize its annual painting exhibitions, with an interracial cross section of artists from Philadelphia, New York, and Washington. The next year he left the WPA to join the U.S. Postal Service where his delivery route allowed him to visit local art clubs. He retired from the Post Office in the mid-1970s to devote himself full-time to painting.

Howard’s first solo exhibition was at the Temple University library in 1947. In 1950 his still life was purchased from the Pennsylvania Academy of the Fine Arts annual exhibition. In 1959 he left the Pyramid Club and began studies at the Barnes Foundation and three years later began studying aesthetic philosophy at the University of Pennsylvania. During the 1960s he taught painting at the Cheltenham Art Center and the Allens Lane Art Center.

Between 1968 and 1985 he won several prizes and awards: the Pearl and Lloyd Van Sciver Memorial Prize for Painting at the Woodmere Art Museum; two honorary degrees and silver medals from the International Academy of Arts and Letters in Rome; the Andrew Wyeth Prize from the Urban League of Philadelphia; the Philadelphia Water Color Prize; and the inaugural Heritage Award of the mid-Manhattan branch of the NAACP.

Humbert Howard had solo exhibitions at galleries in Philadelphia and southern New Jersey, as well as the Howard University Gallery of Art in 1959 and the Gloucester County College in Sewell, New Jersey in 1978. Six years after his death in 1990, a retrospective was held at the Levy Gallery of the Moore College of Art and Design in Philadelphia.

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<th>School is Out for the Summer</th>
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<td>SCHOOL IS OUT FOR THE SUMMER</td>
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<tr>
<td>By Eugene Iverd (1893-1938)</td>
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Oil on canvas
1925-35
42 1/4 x 33 1/4 in.

Signed lower left: “Eugene/Iverd”

Given before 1950 by Joan Lorimer to Children’s Heart Hospital which became Children’s Rehabilitation Hospital, since 1970 administered by TJU

Accession number: CR1950+b.P.01

Generous donors made numerous gifts of fine art and decorative arts to the original Children’s Heart Hospital, and some of these objects still remain at the Ford Road Campus. (See chapter nine for information about the hospital and its affiliation with Jefferson.)

Two oil paintings of children’s subjects by the well known illustrator Eugene Iverd were donated by Joan Lorimer, a dedicated volunteer at Children’s Heart Hospital. A winter 1965 hospital newsletter said that the paintings, School is Out for the Summer and Snowball Fight, were the original versions made by Iverd for Saturday Evening Post covers. They probably date to the late 1920s or 1930s.

School is Out for the Summer is a group of (mostly) joy-
ous boys celebrating the end of the school year. Surrounding a bespectacled boy wearing a neatly pressed suit and porkpie hat, are others with loosened shirt collars or ties, and wearing sweaters or jackets, knickers, and peaked caps. Some hold books by a leather strap or in a shoulder bag, and some swing or throw books and school papers into the air. One embraces his dog, another plays his harmonica. The “goody-goody” boy in the center regards his report card with a smug expression, while the boy in front of the pack grimaces angrily while tearing up his report card.

Interestingly, all participants face front and the group rises vertically, isolated against a pale gray background with no evident horizon line. The boys’ stereotypical tousled hair, toothy grins, pink cheeks, and brightly colored and disheveled clothing add strength and energy to the boisterous celebration.

Eugene Iverd was born in 1893 in St. Paul, Minnesota. He studied at the St. Paul Institute of Art and at the Pennsylvania Academy of the Fine Arts. He was a painter and illustrator who created cover designs and illustrations for The Saturday Evening Post, American Magazine, and other publications. He lived in Erie, Pennsylvania.

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**Over the Stile**

**OVER THE STILE**

*By Myles Birket Foster (1825-99)*

*Watercolor on paper*

*Ca. 1860-70*

*6 1/2 x 5 1/8 in.*

*Signed lower left: “B. F.”*

*Given in 1996 by Dr. Joseph Sataloff, professor of otolaryngology, and Mrs. Sataloff*

*Accession number: 1996+e.P.14*

A different kind of relationship between children is depicted in a tiny watercolor by (Myles) Birket Foster, compared with the paintings of Eugene Iverd. Foster shows children quietly at play in a bucolic landscape. Although Foster too was an illustrator and painter, his delicate and airy touch contrasts starkly with Iverd’s broadly painted, brightly colored, effusive style.

Foster’s delicate and lyrical watercolor is typical of his small country scenes featuring exquisite details of landscape, architecture, and figures, all in pastel shades. *Over the Stile* shows a girl lifting a baby over a gate to another girl waiting on the other side. The sweetly innocent children are dressed in high button shoes and stockings, dresses with aprons, and bonnets. The figures, abundant foliage, and distant house are rendered in precise detail.

Birket Foster was born in 1825 in Tynemouth, England, the son of a timber and bottling merchant. From his very earliest days at Quaker boarding schools he showed an aptitude for drawing landscapes, and at age sixteen he convinced his father to allow him to become an apprentice to a local wood engraver and publisher.

Work by Foster was included in some issues of *Punch* magazine and *The Illustrated London News* in the early 1840s. Many of these were picturesque landscapes and genre scenes of farmers at work and play made on sketch-
ing trips through the English and Scottish countryside. By the time he had completed his seven-year apprenticeship in 1847 he was well on his way to becoming one of the most popular and prolific illustrators of his time. He was noted for his illustrations of poetry, especially Henry W. Longfellow's *Evangeline: A Tale of Acadie* and Sir Walter Scott's *Lady of the Lake*, among many others.

Foster went on sketching tours of the Continent in the 1850s, and he revisited Venice several times in the late 1860s. By the late 1850s he tired of illustration and began to master the laborious art of watercolor. He exhibited with the Royal Society of Painters in Water-Colours every year between 1860 and 1899, and was made an associate of the society in 1860 and a full member in 1862. He also exhibited regularly at the Royal Academy of Arts.

Although Birket Foster garnered consistently good reviews in *The Art Journal*, some other contemporary critics thought that the children in his pictures were too pretty and graceful, and did not look like true rustics. Actually his own children posed for many of his compositions, and art scholars today think he deliberately chose to see the pleasant and picturesque side of life, realizing nostalgically that traditional English country life was threatened by increasing industrialization.

Members of the Art Union, a society for promoting the fine arts, received chromolithographs after the paintings of Foster. Examples of his work can be found in many British museums and castle collections, and in America at the Yale Center for British Art and the Henry E. Huntington Library and Art Gallery in San Marino, California. A special loan exhibition honoring the centenary of his birth was held at the Laing Art Gallery in Newcastle upon Tyne in 1925.

### Decorative Arts

**Tall Case Clock**

*TALL CASE CLOCK*

*Works by Herschede Co. of Ohio*

**Mahogany**

1910-30

92 x 28 1/2 x 18 in.

Given before 1932 by anonymous donor to Children's Heart Hospital, which became Children's Rehabilitation Hospital, since 1970 administered by TJU

Accession number: CR1932+DA.01

Among donations of decorative arts at the Children's Rehabilitation Hospital is a mahogany, tall case, tubular chime clock with works by the Herschede Company of Ohio. It was given to the hospital by an anonymous donor sometime before 1932. Another handsome work is a walnut partners' desk made about 1890-1920 and bequeathed by one of the hospital's founders, Dr. Joseph Sailer.

The clock has adorned the hospital's boardroom for decades. Its case is a standard American type made about 1910-30 to resemble early-eighteenth-century cases. The clock works contain a full octave, musical movement with gong; chromed tubular chimes; and a brass dial fitted with a steel chapter ring of brass Ara-
bic numerals surrounded and centered by brass scroll work, with a seconds dial and dials for chime silent and chime selection. A painted moon phase movement is above. A twin-paneled beveled glass door exposes the chimes, brass cylinder weights, and glass pendulum.

Freestanding, tapered, round columns on the front of the clock support a plain, domical cornice. The attractively restrained case is raised on plain base moldings on bun feet.

U.S. Liberty Silver Dollar

U.S. LIBERTY DOLLAR (OBVERSE)
Silver
Engraved by John Scot
1794
1 1/2 in. diameter
Inscription: “LIBERTY 1794”
Given by William K. Jenson, M.D. (JMC 1953)
Accession numbers of collection: 1997+e.M.01-15

U.S. LIBERTY DOLLAR (REVERSE)
Inscription: “UNITED STATES OF AMERICA”

Jefferson alumnus William K. Jenson, M.D. donated a collection of fifteen rare American coins to the university's art collection in 1997. The set consists of the earliest silver dollars made in America, dating from 1794 to 1803. They were struck only at the Philadelphia mint, and the series terminated with a special coin in 1804. All feature a type of liberty image on the obverse. The rarest silver dollar in Dr. Jenson's collection is the earliest, because the entire mintage was only 1,758 pieces. Today only between 120 and 150 silver dollars with the date 1794 are thought to survive. It is believed that mint engraver John Scot cut the dies for this coin. He was inspired by the 1793 large Liberty Cap cent, which in turn was inspired by the Libertas Americana medal produced in France the previous decade to commemorate victories over the British.

The obverse is the Flowing Hair Liberty type. The neoclassical profile head of Miss Liberty faces right, and her streaming and rippled tresses fall to her shoulders. Along the curved periphery are eight stars to the left and seven stars to the right. The reverse is a Small Eagle type featuring a rather delicate bird with wings spread and perched on a rock, surrounded by a laurel wreath. Along the edge of the coin is an inscription reading “HUNDRED CENTS ONE DOLLAR OR UNIT,” with ornaments as spacers between the words.
George E. McNeill Medal
Awarded to James A. Hamma

GEORGE E. MCNEILL MEDAL AWARDED TO JAMES ARCHIBALD HAMMA, M.D. (OVERSE)
By Tiffany & Co.

Gold
Medal: 1 7/8 in. diameter
Pin: 1/2 x 1 7/8 in.

Inscription on medal: “THE GEORGE E. MCNEILL MEDAL”
Inscription on pin: “AUDACIA”

Given after 1953, probably by family of Dr. James A. Hamma
Accession number: 1953+f.M.01

McNEILL MEDAL (REVERSE)
Pin signed: “TIFFANY & CO. MAKERS 18K GOLD”
Inscriptions: “PRESENTED BY THE INTERNATIONAL ASSOCIATION OF ACCIDENT UNDERWRITERS,”
surrounding “TO/JAMES A. HAMMA, M.D./WHO RESCUED A WOMAN FROM BEING RUN OVER BY A TRAIN AT CARNEGIE, PA./OCTOBER 26, 1913”

James A. Hamma, M.D. (1877-1953), a Jefferson Medical College graduate of the class of 1897, practiced general medicine in Carnegie, Pennsylvania. In 1913 he achieved national acclaim for risking his own life to rescue a stranger. In recognition for his heroic deed he was awarded both the George E. McNeill Award and the Carnegie Hero Fund Award. Both medals were later donated to Jefferson Medical College.

According to a news report of 1913 Hamma had just crossed frost-covered train tracks in Carnegie when he heard a cry and saw that a woman had slipped and fallen between the rails. The report continued,
A few score yards distant came thundering a special through train, and in one glance the Doctor saw that the woman was doomed unless...In one bound he had reached her side and had picked her up; but the train was upon them, and it seemed that both must perish. With rare presence of mind he threw her across his shoulder and himself fell backwards, his legs across the rail but held sufficiently high for some part of the engine to touch them and swing them around out of danger...Dr. Hamma had risked his life to save the life of a stranger.

The George E. McNeill Award was given to Dr. Hamma at the fifth annual convention of the International Association of Casualty and Surety Underwriters on August 24, 1915. The obverse of the gold medal made by the Tiffany Company has a bust-length portrait of George E. McNeill. The full-bearded, long-haired gentleman is shown in two-thirds view. Inscribed on the pin is the Latin word “Audacia” (meaning daring or courage). The reverse features a devotional image of St. George, the legendary warrior saint and martyr, rescuing a sacrificial maiden from a fearsome dragon. The accompanying inscription describes Dr. Hamma’s heroic feat.

Eakins Head of the Schuylkill Regatta Trophies

EAKINS HEAD OF THE SCHUYLKILL REGATTA TROPHIES
By Schroth for J. E. Caldwell Co.

Silver
1985
Each 11 1/2 x 14 in.

Inscription left: “THOMAS JEFFERSON UNIVERSITY HOSPITAL/THOMAS EAKINS/HEAD OF THE SCHUYLKILL REGATTA/Women’s eight”; right: “THOMAS JEFFERSON UNIVERSITY HOSPITAL/THOMAS EAKINS/HEAD OF THE SCHUYLKILL REGATTA/Championship Eight”
Stamped on back: “Schroth HANDMADE STERLING 41 FOR J. E. CALDWELL CO. D”

Ordered in 1985 by TJU
Accession numbers: 1985+e.DA.01-02

Between 1985 and 1990 the Eakins Head of the Schuylkill Regatta silver plates were trophies in a race cosponsored by Thomas Jefferson University Hospital. The regatta was named in memory of Thomas Eakins, whose paintings of scullers on Philadelphia’s rivers reflected the popularity of the sport in late-nineteenth-century America.11

By 1858 Philadelphia already had nine boat clubs that promoted and regulated amateur rowing competitions. It was an egalitarian sport that included women’s regattas. Among the professional rowers the brothers John and Barney Biglin were the crowds’ favorites in singles and pairs rowing in the 1860s and 1870s.

The trays are in cartouche form with bowed sides, and straight corners, and a molded edge. The central image is an engraving after a watercolor made in 1873 by Thomas Eakins, John Biglin in a Single Scull (Metropolitan Museum of Art). The rower is seen in profile against the New Jersey shoreline of the Delaware River.
Chinese Figurines of Guanyin

Chinese Figurines of Guanyin

By He Chaochun

Porcelain
1662-1722
Left: 5 7/8 x 4 3/8 x 2 5/8 in.
Right: 4 5/8 x 4 3/4 x 2 1/2 in.

Given in 1947 by En Shui Tai, M.D. (JMC 1928): one figure to Jefferson Medical College, the other to Haverford College; both now on long-term loan to Philadelphia Museum of Art
Accession numbers at TJU: 1947+e.DA.01a-01b
Accession numbers at PMA: 9-1947-1a&b, 2a&b
Photograph courtesy of Philadelphia Museum of Art

Like Dr. James A. Hamma, Dr. En Shui Tai was a Jefferson Medical College alumnus who displayed heroism, but of a vastly different type. Dr. Tai had to overcome military and political obstacles to practice his profession under incredibly difficult conditions in Hong Kong during World War II. In gratitude for his education in America (he graduated from Haverford College in 1924 and Jefferson Medical College in 1928), Dr. En Shui Tai presented each school with a traditional Chinese figure of Guanyin, the deity of mercy, in 1947.

Jefferson board of trustees minutes of May 19, 1947 state that the figures “represent the only remaining valuables left him after the destruction of his property in World War II.” Dr. Tai did not specify which object was designated for which school. In order to keep the group intact, Haverford and Jefferson agreed to place the Guanyins on long-term loan to the Philadelphia Museum of Art. The figures are not a set, but were made during the same period by the same potter.

In 1946 correspondence with Mrs. Melrose Weed, executive secretary of the alumni association, Dr. Tai described the personal and professional hardships he had endured during the war:

I was at Lai Chi Kok Hospital when war broke out in Dec. 1941. What little we brought from Canton was lost there. During Japanese occupation, I continued my work at Lai Chi Kok. It was then used as an Infectious Diseases Hospital. Cholera was the principal disease handled from 1942 to 1944.

Our hospital was near to the Standard-Vacuum Oil...
Co. Lai Chi Kok Warehouse. It was subjected to heavy Allied bombing in Aug. 1944, and we escaped death in less than 300 feet away...God spared my family and myself. The whole locality was set on fire by that bombing...The fire continued for over twelve days until all the stored oil was exhausted. Even the direction of the wind did not change, otherwise, our hospital would have been destroyed. In this way God spared even our shabby worldly treasures of clothing and food...

Since Oct. 1, 1945 I was put in charge of the Tung Wah Eastern Hospital (230 beds) as the Medical Superintendent. Three other medical officers assist me. There are twenty graduate nurses and forty pupil nurses...Chief diseases handled are Tuberculosis (medical and surgical), Malaria, Beriberi, Pellagra (and other nutritional diseases), and some cases of Venereal Diseases.

Much of the equipment was lost during their [the Japanese] occupation...I had to reequip it with the help of the Hong Kong Government and the British Red Cross.

High cost of living everywhere is the cause of our present misery. I am able only in earning 1/4 of our expenses. The only comfort now is that no more fear of bombing.

However, it is my earnest hope to revisit America in 1948. May God help me to accomplish it. If so I shall attend the 20th Anniversary Reunion of our class.

Dr. Tai enclosed a snapshot of his family including his children Paulina, Bonita, George Marshall, Amy McCrae, and Thomas McCrae, surely named for professor Thomas McCrae, M.D. Further correspondence shows that he fulfilled his dream of attending the reunion.

The Qing Dynasty, white porcelain ("blanc de chine") figurines of Guanyin were created in the Kangxi era (1662-1722). They were made at the Dehua kilns of Fujian Province, bearing the marks of He Chaochun, the younger brother of the more celebrated potter, He Chaozong. Guanyin is the popular bodhisattva (deity) of compassion, the protectress of the household, and patron goddess of mothers, fishermen, and domestic things. Such figures were used in shrines, on scholars' tables, and in households.

Most works made in the Dehua kilns have devotional character and were used for religious purposes. White is the color of mourning in China. Both figures are seated in the Lalitasana ("royal ease") position, with one knee raised and the other lowered, and one foot tucked under the body. They both look demurely downward with heads inclined. The earlier Indian name for this deity is Avalokitesvara, meaning "god looking down."

The figure which sits more erectly holds a scroll in her left hand. Her flowing robe is open to expose a beaded necklace with pendant, and her hair is characteristically coiled and fixed with a small jewel and a hairpin in the form of a ruyi scepter (S-shaped scepter held by statesmen). The other figure reclines on her elbow upon a table raised on a zoomorphic (fantastic beast) cabriole leg. She holds a large ruyi scepter with stylized cloud forms. Her necklace and hairstyle are similar to the first figure's. Curving lines predominate in features, attributes, and drapery.

Decorative Arts from the Louis G. Kareha Collection

DECORATIVE ARTS FROM THE KAREHA COLLECTION
Jade, quartz, coral, horn, lapis lazuli, teak
Given in 1995 by Louis G. Kareha, M.D. (JMC 1943)
Accession numbers of collection: 1995+e,DA.01-68

Another alumnus, Louis G. Kareha, M.D. of the class of 1943, was also a generous benefactor to the Jefferson art collection. In 1995 he presented his cherished collection of sixty-eight decorative arts objects, mainly of Asian origin. Dr. Kareha practiced general medicine in Abington, Pennsylvania for almost half a century before retiring to Florida in 1992 when he began to collect oriental art.

The majority of objects are Chinese jades, and other Chinese pieces made of metal, wood, cork, lapis lazuli, coral, horn, and serpentine. The eclectic group also includes a forty-one-inch carved elephant ivory tusk, a set of Russian lacquer plates, a polychromed metal figure of "Dream Girl" by Erte, and several pictures of American Indian subjects. Included in the gift are a rosewood and...
All works are modern except two jade axe heads and a jade “Happy Boy on Water Buffalo” (both shown in the photograph). Although jade is prized around the world, it has been most closely identified with Chinese civilization for more than five thousand years. Worked into ritual objects and ornaments, jade was considered the link between earth and heaven and the bridge from life to immortality, a symbol of protection, health, and strength.

The city of Hotan was the source of Asia’s jade from prehistoric times until the late eighteenth century. Hotan jade is of the nephrite type, a silicate of calcium and magnesium, harder than most steel and the toughest (a measure of resistance to breaking) of all rocks, and occurring in a variety of colors depending on trace elements. Nephrite is relatively rare today, and ninety percent of the modern jade market consists of objects made of Burmese jadeite carved in Hong Kong. Jadeite is a silicate of sodium and aluminum even harder than nephrite but more brittle. Best known is the brilliant green “imperial jade” associated with jewelry, but jadeite also comes in paler greens, lavender, black, white, blue, yellow, and red.

Jade is too hard and close-textured to be carved, but is rather cut, ground, and polished by craftsmen who have passed on their skills from generation to generation. Art objects are made from a single block of jade, even those that are delicately incised, intricately pierced, or in extremely high relief.

The photograph shows objects that are Chinese and made of jadeite except where noted below. On the top row are, from left to right: a lavender, green, and white plaque with imperial horses; two rose quartz recumbent water buffalos; and a lavender, green, and white plaque with imperial horses.

Those on the second row are: a lavender and green “Isle of Blest Immortals” carving of deities, disciples, pagoda, and trees; a coral monkey climbing on the vines of a double gourd; and an intricately carved lavender Guanyin holding a ruyi scepter and seated on a dark green kneeling elephant, surrounded by three small children floating in cloud forms.

Objects on the third row include: a rhinoceros horn figurine of Shou-Lai, god of longevity, holding a cane and cup; a Russian lapis lazuli carving of the Three Graces in front of a pedestal surmounted by two playful putti; and a green vase with beasts, clouds, and waves.

On the bottom row are: two pre-Ming dynasty axe heads flanking a pre-Ming dynasty green and rust colored “Happy Boy on Water Buffalo”; a “mutton-fat” and yellow recumbent water buffalo; and a “mutton-fat” and rust Fo Dog (lionlike guardian) watching a cub.
One of the most spectacular pieces in the Kareha collection is a thirty-two-inch-wide, jade table screen. The mottled green screen is delicately carved with a mounted warrior followed by a servant crossing a river on a dock on stilts, heading toward the shore where a venerable, wise man waits. His pagoda-like shrine is at the top of the mountain. The figures are surrounded by stylized wavy water, foliage, pine trees, clouds, and hills. The screen rests in a teak frame inlaid with silver wire to embellish the wood with vines and calligraphy.

Table Screen

TABLE SCREEN
Jade, teak, silver
Twentieth century
27 1/2 x 32 1/2 x 11 in.
(see above)
Selections from the Dr. and Mrs. Robert T. Sataloff Collection of Decorative Arts

SELECTIONS FROM THE SATALOFF COLLECTION

Silver inkstand, ca. 1890
Enamel-over-silver boat, nineteenth century

Collection given between 1995 and 1997 by Robert T. Sataloff, M.D. (JMC 1975), professor of otolaryngology, and Mrs. Sataloff
Accession numbers of collection: 1995+e.DA.69-92, 1996+e.DA.03-12, and 1997+e.DA.01-25

Robert T. Sataloff, M.D., professor of otolaryngology at Thomas Jefferson University, has made generous donations of diverse metal decorative arts from his collection between 1995 and 1997. Included are European, Russian, and Asian objects and jewelry ranging in age from medieval to early-twentieth-century.

Dr. Sataloff is a Jefferson alumnus of the class of 1975 and the son of Dr. and Mrs. Joseph Sataloff (see above). The younger Sataloff has combined his medical and musical interests in unique ways to benefit both his patients and the university’s cultural life. A trained baritone and choral conductor, he helped to establish voice as a subspecialty in otolaryngology, and developed a voice center that trains otolaryngology residents and fellows from around the world.

In 1970 he founded the Jefferson choir which he has conducted uninterruptedly except while away for his residency. This choir admits all members of the Jefferson community who want to sing, without audition. In 1980 he founded the smaller and more select Chamber Singers.

The photograph includes two small but exceptional objects from the Robert Sataloff collection. On the left is a Russian, silver inkstand of architectural design thought to be made by Okurlukov about 1890. The unusual design features two roofed buildings containing inkwells which flank a central fenced courtyard with a tall entrance gate decorated with dragons. The whole construction rests on an incised and pierced stand, eight and one-half inches long in all.

The other object is a nineteenth-century, enamel-over-silver boat from Jaipur, India. It measures only five and three-eighths inches long. The brightly decorated and patterned boat is in the shape of a peacock resting on a teardrop-shaped base. The interior has a figure with an attendant beneath a high canopy with decoration that augments the overall geometric design.
Santa Maria della Salute, Venice

SANTA MARIA DELLA SALUTE, VENICE
By Sir Frank Brangwyn (1867-1956)
Etching
1907
Image size: 21 3/4 x 17 3/8 in.
Sheet size: 31 1/2 x 26 3/4 in.
Signed lower right below image: "Frank Brangwyn"

Given in 1996 by Howard L. Field, M.D., clinical professor of psychiatry and human behavior, who had received it from Robert E. Jones, M.D., professor of psychiatry and human behavior
Accession number: 1996+e.Pr.01

Sir Frank Brangwyn was a celebrated English painter, muralist, designer, and printmaker. He did not begin to experiment with etching until 1900, originally as a relaxation while on holidays. From early on he employed a large zinc plate, rather than the more commonly used copper plate. He produced more than three hundred etchings in the first two decades of the twentieth century.

Recurring subjects are architectural landmarks, rivers and bridges, and industrial scenes. Brangwyn’s expressive works combine descriptive linear draftsmanship with dramatic tonal qualities of light and shade.

A typical etching is Santa Maria della Salute, Venice, depicting a view from the street dominated by the famous domed church with twin towers. Clusters of people on the street and in balconies observe a solemn procession descending the church steps. Fluttering laundry on clotheslines strung between buildings on the left animates the scene. Light floods the church and the procession, while the foreground buildings and observers are in deep shadow. Variants of Brangwyn’s depictions of Santa Maria della Salute won the gold medal at Venice’s International Exhibition in 1907 and the Grand Prix at Milan’s International Exhibition in 1908.

The Jefferson collection received three other Brangwyn etchings from Dr. Howard L. Field in 1996. Cannon Street Station, Exterior shows commuters descending steps from a smoky railroad station bridge and workers shoveling coal on the London quay; Old Bridge, Albi is a view under a Roman arched bridge toward buildings lining the river bank and distant bridges; and House of the Poet, Elizabeth Barrett Browning, Venice depicts festive passengers in gondolas approaching the English poet’s stone palazzo, decorated with waving banners.

Of Welsh extraction, Frank Brangwyn was born in Bruges in 1867. His father was a church architect who
moved the family to London in 1875. The son received little formal education but showed an aptitude for drawing. He was employed from 1882 to 1884 in the workshop of William Morris (1834-1896), the multitalented designer, poet, and originator of the Arts and Crafts Movement.

In the 1890s Brangwyn traveled through Europe, the Near East, and South Africa where he found enough subjects for a lifetime of picture making. Around 1900 Brangwyn's closeness to Morris and to designer and architect Arthur H. Mackmurdo (1851-1942) launched him into a brief but meteoric career designing jewelry and decorative objects, even whole rooms, in the international Art Nouveau style, an outgrowth of the Arts and Crafts movement.

Brangwyn was a prolific artist most widely known for his large scale murals depicting the labors of the working class. Notable commissions were for Skinners' Hall, the Royal Exchange, and Lloyd's Register, all in London; Christ's Hospital in Horsham, and the Guildhall in Swansea. He received commissions in America for the Panama-Pacific Exposition in San Francisco, the Missouri State Capitol, the Court House in Cleveland, and Rockefeller Center.

Brangwyn was elected to the Royal Academy in 1919. In 1924 a large exhibition of his work was opened by Prime Minister Ramsay MacDonald. He was knighted in 1941. The Royal Academy awarded him the unprecedented honor of a retrospective during his own lifetime in 1952. Bruges made him an honorary citizen in thanks for the gift of a large collection of his work to be housed in a special museum. Another Brangwyn museum was established in Orange, France. His work is represented in major painting and print collections worldwide.

Landscape I: Puerto Rico

LANDSCAPE I: PUERTO RICO
By Rafael Rivera García (b. 1929)

Oil on wood
1960
14 1/2 x 36 in.

Signed and dated lower right: "Rafael Rivera García '60"

Given in 1990 by Lola Saska Tilden, member TJU Hospital women's board
Accession number: 1990+e.P.06

Landscape I: Puerto Rico, an abstract oil by Rafael Rivera García, was donated to Jefferson in 1990 by Lola Saska Tilden, daughter of August Saska, M.D., an alumnus of the class of 1917.

The background of the thickly painted, colorful abstraction is painted in overlapping shapes in red, green, rust, brown, yellow, black, and white. Superimposed are black vertical lines suggesting trees or masts of sailboats rising from an aquamarine shape in the center foreground. A note on the back of the painting suggests that the overall shape represents the geographical configuration of the island.

Rafael Rivera García is a native New Yorker born in 1929. After studying at the High School of Music and Art, his education continued at Columbia University,
the Pratt Institute, the Institute of Contemporary Art in Boston, the University of Florida in Gainesville, and the University of Miami. In Puerto Rico he also attended the Political Institute in San Germán.

Associated with the department of fine arts at the University of Puerto Rico, Rivera García’s posts have been as assistant director of the museum, director of the laboratory of industrial design, and director of the exhibition gallery of the extension division. He is a member of the Academy of Arts and Sciences of Puerto Rico, and was a founder of the Grupo Borinquen Twelve.

The painter has exhibited widely in galleries and museums in Puerto Rico, Guatemala, New York, Cleveland, Detroit, and Miami. In 1969 he had a solo show at the Museum of the University of Puerto Rico.

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**Pueblo**

By Gino Hollander (b. 1924)

Acrylic on canvas

1984

47 x 70 1/2 in.

Signed and dated lower right: “Gino Hollander 84”

Given in 1986 by Dr. and Mrs. Allen Cohen in memory of Eric Ivan Cohen

Accession number: 1986+e.P.03

*Pueblo* by Gino Hollander was donated in 1986 by Dr. and Mrs. Allen Cohen. It too is a gestural, abstract, oil painting, though with more references to nature than Rafael Rivera García’s *Landscape I: Puerto Rico.*

The background colors are more muted in keeping with southwest American arid land: white, yellow, tan, orange, and pale blue. Superimposed are black lines in a calligraphic suggestion of small stone or adobe dwellings built in terraces hugging an overhanging cliff. The buildings are punctuated by numerous small windows. The strong yellow and white colors suggest blinding heat and light.

Gino Hollander was born in New York in 1924 and educated at Rutgers and Hobart Universities. He has had frequent one-person shows throughout Europe and the United States. His works are found in the collections of New York University, the 92nd Street Y, and Sloan-Kettering and Columbia Presbyterian Hospitals, all in New York; and at Cornell University, the Dallas Opera and Dallas/Fort Worth Airport, Boys Town U.S.A., and the University of Minnesota.

Gino Hollander has made his home in southern Spain since the early 1960s. European institutions that have acquired his work include the Tate Gallery in London and the Museo de Bellas Artes in Spain.
Moonlit Marine

MOONLIT MARINE
By William Trost Richards (1833-1905)
Watercolor on paper
1895
10 1/4 x 14 1/4 in.

Signed and dated lower left: “W. T. RICHARDS/1895”

Given in 1996 by Dr. Joseph Sataloff, professor of otolaryngology, and Mrs. Sataloff
Accession number: 1996+c.P.07

A lovely watercolor of waves breaking close to an irregular shoreline on a moonlit night was painted by William Trost Richards, an American nineteenth-century landscape painter. He was celebrated on both sides of the Atlantic for his paintings of the sea. Richards was noted for his careful observations of the motion of water and the effects of weather.

The cloud-filled sky occupies almost two-thirds of the painting, adding an expansiveness that belies the small dimensions of the picture. The almost full moon emerging from the clouds creates an eerie and poetic light reflecting on the water below. Behind the highest foamy crest can be seen two shadowy sailboats on the distant horizon. There is no other hint of human activity.

The tonalist, modulated colors of ivory and grayish umber above are repeated below with the addition of soft greens in the water and shore. One can almost hear the churning waves in the middle distance and the lapping water approaching the land in the foreground.

William Trost Richards was born in 1833 in Philadelphia. He made a living at the age of seventeen by designing ornamental gas fixtures for a local chandelier manufacturer, while studying art in the evening with German-born portrait and landscape painter Paul Weber (1823-1916). In 1855 Richards left for Europe to study and travel for a year, and then returned to Philadelphia.

By 1863 his mastery of the landscape genre was so
advanced that he was elected an academician at the National Academy of Design at the age of thirty. That same year he was invited to join the Society for the Advancement of Truth in Art, an American Pre-Raphaelite group, based on his botanical and geological study of nature. His paintings featured minutely detailed landscapes of the Adirondacks and other American and European picturesque locations.

On the return from another trip to Europe in 1867 he was so fascinated with the experience of a violent storm at sea, that he resolved to concentrate on marine painting as a subject. He spent the next few summers observing coastal scenes along the Atlantic seaboard, and in 1875 bought a summer home in Newport, Rhode Island. His primary subject in watercolor became the Northeast coast from New Jersey to Maine, especially the area around Newport and Jamestown. His marine subject matter introduced a new painterly style with less emphasis on detail, and looser brush strokes, broader treatment of form, and a reduced palette.

In 1878 he began a two-year visit to England where he produced oils and watercolors of scenes along the coasts of Devon, Cornwall, and Dorset that were exhibited at the Royal Academy of London and the Paris Exposition. In 1882 he built a home and studio overlooking the Narragansett Bay and Newport. He also purchased a farm in Chester County, Pennsylvania which inspired him with its wooded hills, winding streams, and fields. Oil sketches of this rural area were the foundation for more monumental oil paintings.

Richards showed regularly at the National Academy of Design, the American Water Color Society, the Pennsylvania Academy of the Fine Arts, and the Royal Academy of London. Among his awards were bronze medals at the 1876 Centennial Exposition and the Paris Exposition of 1889. The Pennsylvania Academy of the Fine Arts awarded him the Temple Silver Medal in 1885 and the Gold Medal of Honor in 1905.
Lakefront

LAKEFRONT
By Marguerite Thompson Zorach (1887-1968)
Watercolor on paper
1947
6 x 8 1/2 in.
Signed and dated lower right: “M. Zorach/47”
Given in 1994 by Dr. Joseph Sataloff, professor of otolaryngology, and Mrs. Sataloff
Accession number: 1994+e.P.03

Marguerite T. Zorach was a multifaceted painter in oil and watercolor, a textile designer, printmaker, and illustrator. Her approach to landscape is generalized and her style is modernist.

Zorach’s depiction uses rich, opaque colors to describe the large forms of trees and shrubbery at the edge of a lake. Deep greens, yellows, and browns of the foliage are reflected in paler and more transparent colors in the streaky water. An overcast sky of pinks, blues, and violets color the water, alternating with reflections of foliage. A few traces of uncolored white paper serve as highlights in the effervescent and sparkling scene.

Born Marguerite Thompson in Santa Rosa, California in 1887, she was reared in Fresno where her father was an attorney for the Napa vineyards. She was about to start her freshman year at Stanford University in 1908 when she was invited to study art in Europe by an aunt who paid her expenses. She spent four years in Paris studying first at the traditional École de la Grande Chaumière and then at the more avant-garde school, La Pallette, where she met her future husband, William Zorach (1887-1966). Both artists were influenced by the bold colors and shocking distortions of Fauvist and Cubist art.

Thompson traveled in the Middle East and Asia before returning to the United States. The couple was married in 1913 in New York. They exhibited and socialized with avant-garde artists in Greenwich Village and Provincetown, Massachusetts. Although sculptor William Zorach’s career eventually eclipsed that of his wife, in the early years they were considered of equal importance, and exhibited jointly in museums and galleries in New York, Cleveland, Dayton, San Francisco, and Maine.

Marguerite Thompson Zorach was the only woman to be included in the landmark Forum Show at the Anderson Galleries in New York in 1916. In 1925 she became the founder and first president of the New York Society of Women Artists which sponsored lively and controversial exhibitions of modernist paintings. Her work in the last decades of her career became more representational and traditional.

Marguerite Zorach’s paintings were accepted at other important exhibitions, including the Société des Artistes Indépendants and the Salon d’Automne in Paris in 1911, the New York Armory exhibition in 1913, and several times with the Society of Independent Artists in New York. She was honored with solo shows at galleries in Los Angeles and New York, Colby College in Waterville, Maine, the California Palace of the Legion of Honor, and the National Collection of Fine Arts in Washington, D.C.
Dr. and Mrs. Gilbert W. Palley, employers of a grateful Jefferson patient, presented a diverse group of prints to Thomas Jefferson University in 1991. Among the works is an untitled colored lithograph by contemporary printmaker and painter Wolf Kahn.

Kahn’s modernist approach to landscape is attentive to expressive brush work, abstract forms, and color that evolved from brilliantly rich to lyrically subtle. Jefferson’s untitled lithograph of 1969 features a wide diagonal band of greenish-black trees, solidly rendered and almost coalescing. Above is a large, menacing, dark gray triangle suggestive of looming storm clouds. A pale yellow triangle in the lower left corner is a smaller mirror image of the upper triangle. All forms have irregular and tattered edges.

Wolf Kahn was born in 1927 in Stuttgart, Germany. He emigrated to the United States in 1940 and graduated from the High School of Music and Art in New York. After serving in the navy during the war, he studied painting with the famous painter, color theorist, and teacher Hans Hofmann (1880-1966) and became his assistant. He also studied with the modernist artist Stuart Davis (1894-1964) at the New School for Social Research. Kahn graduated from the University of Chicago in 1951 and was honored with a Fulbright scholarship and a Guggenheim fellowship. He has taught at the University of California at Berkeley, and was artist-in-residence at Dartmouth College.

Wolf Kahn has traveled extensively and painted landscapes in Mexico, Italy, Greece, Kenya, and Egypt. He resides in New York, but since 1968 has spent the summers on a farm in Brattleboro, Vermont with his wife, the painter Emily Mason.

Kahn won the Art Award from the American Academy and Institute of Arts and Letters in 1979, was elected a member of the academy in 1984, and has served as its vice president for art. He became an academician of the National Academy of Design in 1980, and was appointed to the New York City Art Commission in 1993.

Wolf Kahn has had solo exhibitions at prominent museums and galleries throughout the country, and almost annually at the Grace Borgenicht Gallery in New York since 1956. His work is included in corporate and museum collections throughout the country. He has been the subject of numerous articles and reviews and the monograph Wolf Kahn, Landscape Painter (1981) by Martica Sawin.
The World Is So Wonderful—and I Sob!

THE WORLD IS SO WONDERFUL—AND I SOB!
By Gladys Noble Wagner (1907-87)

Stainless steel, enamel, wood
Before 1982
56 1/2 x 56 x 43 1/2 in.

Signed on back right of railroad tie: "G. NOBLE WAGNER/ THE WORLD IS SO WONDERFUL—AND I SOB!"

Exhibition: Philadelphia, Sculpture '82, Franklin Plaza and the International Garden of Franklin Town, 1982

Given in 1982 on long-term loan by the artist, through the efforts of Lola Saska Tilden, member TJU Hospital women's board and daughter of August Saska, M.D. (JMC 1917)


The World Is So Wonderful—and I Sob! is a geometric, abstract sculpture made by Philadelphia artist Gladys Noble Wagner. It is constructed of polished stainless steel, enamel paint, and railroad ties.

The main component is a machine-milled, metal sphere, forty-two inches in diameter. It has a reflective, silvery external surface and is painted royal blue inside. A diagonal crescent-shaped hole carved into the front allows a view inside the interior's dark blue void. Because the negative space of the opening is cut on a slant, the huge round form seems to be tilting off balance. But the sphere rests firmly on rows of irregularly sized, old, rough-hewn railroad ties, two rows high and four rows deep.

The high sheen and thinness of the aluminum surface of the construction contrast with the dull, gouged surface and thickness of the recycled wooden base. The contrasts of old and new materials, smooth and rough surfaces, and positive and negative spaces are surely metaphors for the enigmatic and emotional title of the construction.

G. Noble Wagner was a native Philadelphian born in 1907. She plunged into studying art only after her five children were in school, and received bachelor’s and master’s degrees in fine arts from the Tyler School of Art of Temple University.

Wagner has exhibited her large-scale, geometric sculptures, paintings, and prints in solo shows at the Philadelphia Art Alliance, Franklin and Marshall College, Lehigh University, the University City Science Center in Philadelphia, and galleries in Philadelphia, Washington, New York, Chicago, and Atlanta. She won alumni awards from Tyler (1968 and 1979) and from Temple University (1970). Her work is in many private and corporate collections, as well as the Philadelphia Museum of Art and the Albright-Knox Museum in Buffalo.

G. Noble Wagner was a cofounder of the Cheltenham Art Center in 1940 and founder of the Cheltenham Playhouse, both in suburban Philadelphia. She was director of education at the art center for many years, and also instructor in art education at Temple University. She established the Aegean School of Fine Arts in Paros, Greece as a branch of the Cheltenham Art Center.
Moon Shot (Number Four)

MOON SHOT (NUMBER FOUR)
By Lowell Blair Nesbitt (1933-93)
Colored lithograph on black paper
1969
Image size: 14 3/4 x 29 3/4 in.
Sheet size: 22 x 29 7/8 in.
Signed and dated lower right: “L. Nesbitt-'69”
Edition number lower left: “83/98”
Given in 1991 by Dr. and Mrs. Gilbert W. Palley
Accession numbers of entire series: 1991+e.Pr.04-11

Among the works donated by Dr. and Mrs. Gilbert W. Palley is a series entitled Moon Shot by Lowell B. Nesbitt. He is one among many distinguished artists employed by NASA’s art program, and is represented in the official art collection at the visitors center at the Kennedy Space Center in Florida.12

Nesbitt’s 1969 Moon Shot series is comprised of eight silver and gray-toned lithographs on black paper depicting the flight of Apollo Eleven. At exactly 9:32 a.m. on July 16, 1969 the crew of Apollo Eleven, astronauts Neil A. Armstrong, Michael Collins, and Edward E. Aldrin Jr., were sent to the moon by a Saturn Five launch vehicle from Cape Kennedy, Florida. Armstrong and Aldrin descended to the moon surface on July 20 declaring, “Houston, Tranquility Base here. The Eagle has landed!” People the world over witnessed these events on television and will always remember Neil Armstrong saying, “That’s one small step for a man, one giant leap for mankind.”

The crew fulfilled President John F. Kennedy’s mandate by becoming the first men to set foot on the moon and to take steps in an alien world. During their extravehicular activity they took soil and rock samples and also set up three instrument systems for collecting scientific data about solar winds, seismic activity, and the motions of the earth and moon. After two and one-half hours of working in the “magnificent desolation” of the lunar surface and planting a metallic American flag, on July 21 Armstrong and Aldrin rejoined Collins in the Command Module circling the moon. The astronauts splashed down in the Pacific Ocean and recovery was
made at 12:50 p.m. on July 24, 1969.

Lowell B. Nesbitt was a well known painter, sculptor, and printmaker. Born in Baltimore in 1933, he was a graduate of Tyler School of Fine Arts at Temple University, and also attended the Royal College of Art in London where he worked in stained glass and etching.

Starting in the 1960s he adopted the photo-realist style of sharply defined edges and accentuated detail in clearly recognizable forms. The Moon Shot lithographs exemplify Nesbitt’s artistic technique and inclination to work in series, making variations on a theme. Other recurring subjects include closeup views of flowers, groupings of fruits and vegetables, studio interiors, bridges, and facades of nineteenth-century cast iron buildings in the SoHo area of New York City. In 1980 the U.S. Postal Service issued four stamps based on his floral paintings.

Lowell B. Nesbitt had one-man exhibitions in museums and galleries in the United States, Europe, and the Far East, and is represented in numerous public and corporate collections including the Philadelphia Museum of Art, the Museum of Modern Art, the National Gallery of Art, the Art Institute of Chicago, and in Paris at the Beaubourg Museum and the Bibliothèque Nationale.


