CHAPTER

Mid-nineteenth-century Period of Growth

In 1841 the Board of Trustees set the formidable task of reorganizing the faculty and reestablishing the faltering reputation of Jefferson Medical College. By shifting chairs and recruiting new members, the trustees formed a prestigious faculty whose members worked harmoniously and progressively together for fifteen years. Collectively these seven professors achieved a leading position for the college. The Jefferson art collection includes multiple images of all these professors, of which a few have been selected to show the range of media and artists.

Over the years the Jefferson archives has received dozens of class admission tickets as well as lecture notes, catalogues, published addresses, diplomas, photographs, and other memorabilia formerly in the possession of nineteenth-century medical students.

Jefferson Medical College’s Famous Faculty of 1841

THE FAMOUS FACULTY OF 1841

By Robert Whitechurch (1814-ca. 1880) & Bartas P. Newman (b. ca. 1824)

Engraving, etching, stipple

1855

Image size: 21 1/8 x 16 5/8 in.

Sheet size: 24 x 18 in.


Given after 1970 by J. D. Williford, grandson of Dr. Robert A. Fleming (JMC 1857)

Accession number: 19704-f.Pr.01

An outstanding engraving of the “Famous Faculty of 1841” includes images of the following professors, from left to right: Thomas D. Mütter, M.D. (surgery), Joseph Panceost, M.D. (anatomy), Robert M. Huston, M.D. (materia medica and therapeutics, also dean), Robley Dunglison, M.D. (institutes of medicine and medical jurisprudence), John K. Mitchell, M.D. (medicine), Franklin Bache, M.D. (chemistry), and Charles D. Meigs, M.D. (obstetrics and diseases of women and children).

Reflecting on the faculty of 1841 in an address to the Jefferson alumni association, John H. Brinton, M.D., a later professor of the practice of surgery and clinical surgery, characterized the years 1841 to 1856 as the “period of the true rise and healthy growth of the school.” He said, “Many of those great advances in teaching were then effected which gave the stamp to the school...Chief among these was the origination of the great system of Collegiate Clinics.” In addition to medical and surgical clinics at Jefferson, the students were transported twice a week in “large omnibuses hired for the purpose” to lectures at Pennsylvania Hospital and Blockley Almshouse. Even recognizing the importance of college art works, Brinton said that the professors “look down upon us to-night from canvas and from marble pedestal.”

The Jefferson archives is fortunate to possess three copies of the large-scale, decorative engraving of the “Famous Faculty of 1841,” and a fourth copy in which the image of Dr. Mütter was replaced with that of Dr. Samuel D. Gross who succeeded him in 1856. In addition, the archives has individual sheets with the same images which also illustrated James E. Gayley’s History of the Jefferson Medical College of Philadelphia (1858).

Each bust-length figure is surrounded by a rope molding which contains the subject’s name. Intertwining the images are ornamental arrangements of plants including grape and other flowering vines and comsalks. At the bottom center are fruit-filled cornucopias flanking a shield bearing a caduceus. Above the central image of Dr. Dunglison is a medallion with the profile bust of Thomas Jefferson, and below Dunglison is a rendering of Jefferson Medical College’s Ely Building. The Jefferson medallion is one of the earliest examples of what would become the official college and university logotype.

One of the artists was Robert Whitechurch, a native of London who emigrated to Philadelphia in 1848. He worked as a portrait engraver until about 1872 when he moved to Washington and worked as a banknote engraver for the Treasury Department. Little is known about the life of the second-named engraver, Bartas P. Newman, except that he was a native Philadelphian. Apparently both men were employed by the firm of J. M. Butler.
Portrait of Thomas D. Mütter
(See color plate)

THOMAS DENT MÜTTER, M.D. (1811-59)
By Thomas Sully (1783-1872)
Oil on canvas mounted on wood
Ca. 1842
33 1/2 x 29 1/2 in.


Given in 1881 by Miss Clara P. Alsop, a relative of Mrs. Thomas D. Mütter
Accession number: 1881+.P.01

Dr. Thomas Dent Mütter was professor of surgery at Jefferson Medical College from 1841 until 1856. He is best remembered for his collection of anatomical and pathological specimens, now located at the College of Physicians of Philadelphia.

Thomas Mütter was born in 1811 in Richmond, Virginia to parents whose forbears rendered distinguished service during the Revolutionary War. Orphaned at age eight, Mütter was sent to Hampden-Sydney College in Virginia by a guardian. He received his medical degree from the University of Pennsylvania in 1831 and spent the following year studying in European clinics. In Paris he encountered some of the most advanced and distinguished surgeons in the world, and there he developed a special interest in plastic and orthopaedic surgery.

Upon his return to Philadelphia in 1832 Mütter established a practice and began his teaching career with private instruction and then as assistant lecturer at the Philadelphia Medical Institute, a summer school. In 1841 he received an appointment at Jefferson Medical College as professor of the principles and practice of surgery.

Mütter was a careful and adroit surgeon, best known
for operations for clubfoot, cleft palate, and the repair of traumatic deformities resulting from burns or injuries. He was the first Philadelphia surgeon to employ ethyl ether for anesthesia. His eloquent lectures were much admired by students because of his skillful use of illustrative materials such as diagrams, models, and specimens. When a lung ailment forced him to retire in 1856, Mutter was immediately elected emeritus professor. He died three years later at the age of forty-eight.

Though not a prolific writer, Mutter was the author of *A Lecture on Loxarthrus, or Club Foot* (1839) and was editor of Robert Liston’s *Lectures on the Operations of Surgery* (1846). He bequeathed his private museum of anatomical and pathological specimens to the College of Physicians of Philadelphia, with a gift of thirty thousand dollars for its maintenance and for the establishment of a named lectureship. The Mutter Museum and lectureship at the college still perpetuate the donor’s name.

Dr. John H. Brinton remembered Mutter’s appearance from his student days at Jefferson: he was “small in stature, delicately framed, with a clear, blue eye, high forehead, and hair prematurely gray.” He was a charming lecturer with a “wonderfully musical voice” that could be distinctly heard by the audience, and possessed the marvelous gift of “stamping a fact, a theory, a discipline, indelibly on the student’s mind.”

The small, oval oil portrait of Dr. Thomas D. Mutter is a bust-length romantic depiction emphasizing the subject’s thick, tousled hair, ruddy cheeks, limpid eyes, and sensuous mouth, all accentuated by a coquettish turn of the head. The texture of his fur-collared coat is as loosely brushed as his facial features and hair. Highlights in his eyes and nose and on the edge of his standup collar suggest a pervasive vivacity. The atmospheric background is a dusty pink color with bluish shadows. In this case the painted depiction accords perfectly with verbal descriptions of the subject.

Because of one important document there was some uncertainty as to the artist of this unsigned portrait in the past. The November 23, 1881 minutes of the board of trustees meeting state that Dr. John H. Brinton presented to the hospital committee a communication he had received from Miss Clara P. Alsop announcing the gift of an “original portrait by Lambdin of the late Professor Thomas D. Mutter” and that a record of this gift was made in the minutes of the hospital. Neither the hospital minutes nor Miss Alsop’s communication still exist to confirm that the artist actually named was Lambdin. James Reid Lambdin (1807-89) came to Philadelphia to study with Thomas Sully in 1823, but never achieved his teacher’s popularity.

However, all later college records attribute the work to Thomas Sully; for example, Charles Frankenstein’s 1915 article about Jefferson’s portrait collection referred to the Mutter portrait as a “very valuable picture” by Sully painted about 1841 or 1842. Three contemporary curators of American art and painting conservators who have studied the painting reject the Lambdin attribution and award the portrait to Thomas Sully on both stylistic and technical grounds.

However, the portrait is not listed in *Thomas Sully’s Register of Portraits 1801-1871*. Although the artist did record over twenty-five hundred portraits during his seven-decade career, Sully scholars have noted that the artist’s list is incomplete. But interestingly, number 1245 in the *Register* is a “head” of Mrs. Mutter painted in 1842, with Sully’s annotation, “a subscriber to my low price $50.” Numerous examples in the *Register* show that Sully frequently painted several family members, especially husband and wife or parents and children, at around the same date. In the Jefferson collection’s oval portrait, Mutter’s hair is still dark and he looks young and dashing, quite possibly about thirty-one years, the age he would have been in 1842. Almost assuredly Sully painted a pair of portraits for Dr. and Mrs. Mutter.

The donor, Miss Clara P. Alsop, was from Middletown, Connecticut, as was Dr. Mutter’s wife, the former Mary Alsop. It is not known how Clara and Mary Alsop were related. Dr. and Mrs. Mutter had been visiting the South to escape the harsh Philadelphia winter when Dr. Mutter died suddenly in Charleston, South Carolina in 1859. His young widow made arrangements for his burial in Middletown.

Thomas Sully was born at Horncastle, England, the son of actors who emigrated to America in 1792, settling in Richmond, Virginia, then Charleston, South Carolina. His earliest instructors, including his elder brother Lawrence, were miniature painters. The brothers moved to Norfolk in 1801 where Thomas Sully painted his first works. Lawrence died in 1804 and after two years of assuming responsibility for his brother’s widow and three children, Thomas married his sister-in-law. He moved the family to New York and was successful almost immediately in receiving portrait commissions.

He himself commissioned a portrait from artist John Trumbull (1756-1843) to observe his technique firsthand; he also observed Gilbert Stuart (1755-1828) at work and received criticism from the master in Boston. In 1808 the Sullys settled in Philadelphia where the
painter was kept busy, but like Dr. Mütter, the artist was advised to complete his training in Europe. Sully followed Stuart’s advice to study with Benjamin West (1738-1820) in London. West, in turn, directed him to Sir Thomas Lawrence (1769-1830), Britain’s leading portraitist, whose style greatly influenced the young American.

In 1810 Sully returned to Philadelphia where he soon became the city’s most fashionable portrait painter. Over his very long career he developed into the country’s leading portraitist of sitters from all the principal American cities. Sully’s works were stylish, sentimental, and pleasing to patrons, and often displayed his knowledge of earlier masters. His most famous portrait subjects were Queen Victoria, the Marquis de Lafayette, actress Fanny Kemble, actor George Frederick Cooke dressed for the role of Richard III, as well as many American patriots and members of society. He also painted historical pictures and landscapes.

In 1812 Thomas Sully was elected an academician of the Pennsylvania Academy of the Fine Arts. Though he served as a director there for fifteen years, he refused an offer to become its president. He also ran a thriving commercial gallery for twenty-eight years with a partner, James Earle. Sully’s *Hints to Young Painters and the Process of Portrait Painting* was published posthumously in 1873, almost two decades after it was written. He died in 1872 in his ninetieth year. Thomas Sully retrospective exhibitions have been held at the Pennsylvania Academy of the Fine Arts (1922) and at the National Portrait Gallery (1983).

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**Portrait of Joseph Pancoast**

**JOSEPH PANCOAST, M.D. (1805-82)**

*By Samuel Bell Waugh (1814-85)*

Oil on canvas mounted on wood

1872

30 1/4 x 25 1/4 in.

Signed and dated lower right: “S. B. Waugh 1872”


Given in 1874 by JMC faculty and alumni association

Accession number: 1874+e.P.01
Dr. Joseph Pancoast was a distinguished and beloved professor of surgery and anatomy at Jefferson Medical College. He served the school for thirty-five years.

Born in Burlington, New Jersey in 1805, Joseph Pancoast descended from forbears who came to America with William Penn. He graduated from the Medical Department of the University of Pennsylvania in 1828, and began a surgical practice soon thereafter. By 1831 Dr. Pancoast was teaching classes in practical anatomy at the Philadelphia School of Anatomy and was appointed physician to the Philadelphia Hospital.

In 1839 he succeeded George McClellan, M.D. as professor of surgery at Jefferson Medical College. When the school was reorganized in 1841, Dr. Joseph Pancoast was shifted from the surgery chair to the chair of general, descriptive, and surgical anatomy. A Jefferson Medical College alumnus of 1846 recalled Pancoast's “untiring enthusiasm, with which he united with Professor Mütter to establish and sustain the surgical clinic of the college...[and] the originality and brilliancy of their operations [which] established the Jefferson Clinic as a fixed institution, far leading those of any other school.”

Dr. Joseph Pancoast worked just as harmoniously with Dr. Thomas Mütter’s successor, Samuel D. Gross, M.D.

Dr. Gross was lavish in his praise of Dr. Pancoast’s skills, saying that he knew how to infuse life into the cadaver; how to wake up the bones and muscles and nerves and viscera, and make them respond to the diagnosis and treatment of disease and accident. His knowledge of topographical anatomy was profound, and few surgeons ever wielded a knife more gracefully, more boldly, or with greater accuracy and skill.

Dr. Joseph Pancoast devised many original surgical procedures and instruments, including a hooked needle for cataract surgery, a hollow ivory tube to puncture obstructed lachrymal ducts, and an original “plow and groove” for rhinoplastic operations. He achieved the first surgical repair of exstrophy of the bladder; invented an abdominal tourniquet for compression of the aorta during hip and thigh amputations; and for empyema of the chest he innovated the practice of raising a semicircular flap of the integuments over the ribs through which he punctured the pleura and inserted a catheter for drainage.

Dr. Pancoast’s chief literary works were his textbook, Treatise on Operative Surgery (1844), and a revised edition of Caspar Wistar’s System of Anatomy for the Use of Students of Medicine (1842-43). In addition to editing several learned works, Pancoast was a frequent contributor to the American Journal of Medical Sciences, the American Medical Intelligencer, and the Medical Examiner.

Dr. Joseph Pancoast was also surgeon to the Pennsylvania Hospital from 1854 to 1864, and a member of the American Philosophical Society. Upon his retirement from Jefferson in 1874 he was elected emeritus professor. As his last official act Dr. Pancoast was given the honor of making the formal opening address of the new Jefferson Medical College Hospital in 1877.

Samuel B. Waugh’s depiction of Pancoast is one of the artist’s stronger efforts. The torso of the bust-length figure faces right slightly, while his head turns to the left. His eyes look up with an engaging glance into the near distance, perhaps to acknowledge a visitor. His ample girth fills the whole width of the canvas and his necktie is slightly askew. The pose and details of his features—roundness of his face, circles under his eyes, details of mustache, sideburns and beard, and emphatic curve of hair at his temples—bear a close resemblance to several prints and cartes-de-visite of the physician in the Jefferson art collection.

The portrait was presented to the trustees on behalf of the alumni association at the commencement of 1874. A trustees report of 1881 on contributions to the Jefferson Medical College Hospital states that the portrait had been installed in the amphitheater. A photo of about 1929 shows that the portrait was moved to the library’s “portrait gallery” in the 1898 College Building.
Portrait of Joseph Pancoast

JOSEPH PANCOAST, M.D.
By George Edwin Ewing (1828-84)

Marble
1882-83
21 3/4 x 14 1/4 X 11 in.

Signed on back of right shoulder: “EWING Fec”
Inscription on beveled edge of base: “PROF. JOSEPH
PANCOAST M.D. / DECEASED MARCH 7TH
1882 / PRESENTED BY PROF. Wm H. PANCOAST M.D.”
Given in 1883 by Dr. William H. Pancoast, son of the subject
Accession number: 1883+e.S.01

A marble sculpture and a bronze medal of Dr. Joseph Pancoast are less naturalistic and more idealized in style than the oil portrait by Samuel B. Waugh.

The imposing marble bust was created by George E. Ewing and presented by Dr. William H. Pancoast in 1883. While the sculptor has retained Dr. Joseph Pancoast’s idiosyncratic hair, beard, and sideburns connected to a long mustache, he has lengthened the physician’s rotund face into an ideal oval, straightened and slimmed his nose, and brought forward his receding chin. The narrowed eyes and knitted brows impart a sterner expression than in the painting. In characteristic neoclassical style the sitter’s chest is not described anatomically but serves as the bust’s integral base.

The sculpture bears a very close resemblance to an unsigned marble bust of Pancoast, of slightly different dimensions, at the College of Physicians of Philadelphia. That bust was also presented by Dr. William H. Pancoast, in 1887.

Ewing’s sculpture of Dr. Joseph Pancoast caused quite a stir upon its arrival at Jefferson. In an emotional acceptance of the art work on March 31, 1883, Dr. Samuel D. Gross, president of the alumni association, said, “The fame of Professor Pancoast needs no marble for its preservation, but as the years roll on it will grow brighter and brighter, shedding a perpetual halo around this institution, which has been so highly honored and so signally benefitted by his services.” In his Autobiography Gross paid further tribute to his friend and colleague of twenty years, saying that receiving the bust from Pancoast’s son was an occasion that “almost unnerved me for the performance of this sad duty.”

The bust was unveiled and presented to the trustees at the Jefferson Medical College commencement on April 2, 1883. At the presentation Dr. Addinell Hewson, vice president of the alumni association, requested that it be kept “where it may always be seen in intimate association with the special field of his labors, and by those who are peculiarly bound to admire and to emulate his example. It is not only a fine work of art, but a faithful likeness.” The bust was placed in the surgical amphitheater.

Sculptor George E. Ewing was born in 1828 in Birmingham, England and forged his career in Great Britain, New York, and Philadelphia. He was best known for sculptures and medallions of literary and theatrical personalities such as William Shakespeare, Robert Burns, Ellen Terry, and Henry Irving. He also received commissions from the Duke and Duchess of Wales and the Duchess of Sutherland, among other members of the nobility, and exhibited works at the Royal Academy of London. Ewing worked in Philadelphia for the last three years of his life, but was much less successful in the United States than abroad, despite the help of theatrical patrons. He became despondent and died by his own hand in a New York hotel in 1884.

A bronze medal of Dr. Joseph Pancoast was struck at the United States Mint in Philadelphia in 1870, “issued on no other basis than an admiration for this man by Director of the Mint James Pollack.”
Portrait of Robert M. Huston

ROBERT MENDENHALL HUSTON, M.D. (1795-1864)
By unknown artist, after Thomas Buchanan Read
Oil on canvas mounted on wood
Before 1882
30 1/4 x 25 in.
Given in 1882 by Dr. Charles Huston (JMC 1842), son of the subject
Accession number: 1882+e.P.01

Professor Robert M. Huston's chair was also reassigned during the Jefferson Medical College faculty reorganization of 1841, from obstetrics to materia medica and therapeutics. He served for a time as dean during the "golden years."

Robert Huston was born in 1795 in Abingdon, Virginia and graduated from the Medical Department of the University of Pennsylvania in 1825. After serving in the War of 1812 as assistant surgeon in the army, he began the practice of medicine in Philadelphia.

In 1838 Dr. Huston was appointed chair of obstetrics, and then in 1841 moved to the chair of materia medica and therapeutics. He remained in the latter post until his retirement in 1857 when he was named emeritus professor. As dean from 1841 until 1854, he was credited with improving the financial affairs of the college. Huston edited the American edition of Fleetwood Churchill's *On the Theory and Practice of Midwifery* (1843) and was coeditor of the *Medical Examiner*.

In his address on the "Famous Faculty of 1841" Dr. John H. Brinton described Dr. Huston as "cool-headed and clear-sighted" and "a constant toiler" whose most compelling trait was "perfect simplicity." The half-length portrait depicts the subject turned slightly to the left and wearing a neutral, even lifeless expression. The subject's vacuous expression is not necessarily excused by the fact that it is a copy and not a life portrait; it has much less vitality than another copy in the Jefferson archives: an engraving by Alexander H. Ritchie after a daguerreotype by Montgomery P. Simons.

The oil portrait's provenance is established by the March 29, 1882 minutes of the board of trustees in which a letter from Dr. Robert Huston's son, Charles Huston, M.D., stated that in accordance with the request of Professor John H. Brinton, the Huston family had presented a copy of a portrait by "T. Buchanan Reed" [sic, actually Thomas Buchanan Read].

Born in 1822, Read was a portrait and historical painter, sculptor, illustrator, and poet. He worked in Cincinnati and Boston before moving to Philadelphia in 1846, where he stayed until 1850 when he went abroad to live in Rome and Florence. He died in 1872. The original Read portrait of Dr. Robert Huston, from which the present one was copied, must have been made in the late 1840s when the artist resided in Philadelphia.

One unconvincing document in the Jefferson records that tenuously ascribes the Huston portrait to Jacob Eichholtz must be totally discounted on historical and stylistic grounds.
Dr. John Kearsley Mitchell was appointed chair of the practice of medicine at Jefferson Medical College in 1841, succeeding Dr. John K. Revere. He was much respected and beloved by the students.

Mitchell was born in 1793 in Shepherdstown, Virginia to a notable medical family. He was the son and grandson of Scottish physicians, and would be the father and grandfather of physicians. He received an undergraduate degree from the University of Edinburgh, and then a medical degree from the University of Pennsylvania in 1819. After three years as ship’s surgeon on voyages to China and the East Indies, Mitchell settled in Philadelphia and established a medical practice there.

In 1822 he was appointed lecturer in medical chemistry at the Philadelphia Medical Institute, and then professor of chemistry at the Franklin Institute. In 1841 he became chair of the practice of medicine at Jefferson Medical College, and held that position until his death in 1858. He also served on the medical staffs of the Pennsylvania Hospital and the Philadelphia City Hospital.

Mitchell's writings include papers on the osmosis of fluids and gases, an apparatus to solidify gaseous carbonic acid, the spinal origin of rheumatism, the use of nitrate of silver in typhoid fever, the parasitic etiology of malaria and other epidemic fevers, and the toxic effects of arsenic. He also invented a spine car for cases of vertebral disease. In addition to writings on philosophy and social matters, Mitchell published a volume of poetry.

Dr. John H. Brinton wrote that Dr. Mitchell was “open handed and hospitable, a charming companion,” genial yet dignified. His lectures were terse but powerfully illustrated, spiced with anecdote and lively wit, making a “favorable impression on the class, an impression strengthened by their personal love for their teacher.” In appearance he was “tall and portly, with a gentle, polished bearing.”

In the half-length portrait Mitchell is turned slightly
to the left. His expansive torso fills the entire width of the canvas. His face is depicted in detailed, three-dimensional volume, and the expression suggests an engaging and kindly disposition.

The acquisition of the unsigned portrait was recorded in the June 11, 1883 minutes of the board of trustees meeting, in which appreciation was expressed to the donor, the subject's son S. Weir Mitchell, M.D. (JMC 1850). The artist's name is not mentioned in the minutes, very likely because it was a copy.

Charles Frankenerberger's article of 1915 about the Jefferson art collection names George W. Pettit as the artist, but the painting does not stylistically resemble other signed Pettits in the Jefferson collection. In fact, the portrait bears a strong resemblance in pose, costume, and expression to an engraving in the Jefferson collection made in 1846 by Welch and Walter after a daguerreotype by Montgomery P. Simons. It is more likely that the oil copy was after the engraving or after the original daguerreotype.

Portrait of Franklin Bache

FRANKLIN BACHE, M.D. (1792-1864)
By Frederick Gutekunst (1831-1917)

Photograph
1860-64
Image size: 3 1/2 x 2 1/4 in.
Card size: 4 x 2 3/8 in.

Stamped on back of card: "F. Gutekunst/704 & 706 Arch St./Philadelphia"

Given after 1870 by unknown donor
Accession number: 1870+f.Ph.02

Dr. Franklin Bache was elected to the chemistry chair at Jefferson Medical College in 1841, succeeding Dr. Jacob Green. Bache was greatly esteemed for his literary work as author and editor.

Franklin Bache was the great-grandson of Benjamin Franklin whose only daughter, Sarah, was married to Richard Bache, an English gentleman from Lancashire. Franklin Bache was born in 1792 in Philadelphia. Educated at the University of Pennsylvania he received an undergraduate degree in 1810 and a medical degree in 1814. He began his study of medicine as a private pupil of Dr. Benjamin Rush and his son, Dr. James Rush.

Bache established a practice in Philadelphia after three years of service as a surgeon in the army during the War of 1812. Before his appointment as chair of chemistry at Jefferson in 1841 he filled the following posts: physician to the Walnut Street Prison and the Eastern Penitentiary, and professor of chemistry both at the Franklin Institute and the Philadelphia College of Pharmacy. He remained at Jefferson from 1841 until his death in 1864.

Dr. Franklin Bache's greatest medical contributions were literary. His *System of Chemistry for the Use of Students of Medicine* was published in 1819. He participated in four revisions of the *United States Pha*
nracopoeia; served as coeditor with Dr. George B. Wood of eleven editions of the Dispensatory of the United States of America; and wrote articles for and coedited the North American Medical and Surgical Journal. Seventy-nine thousand copies of the Dispensatory were sold during Bache's lifetime.

Dr. Bache was elected president of the American Philosophical Society, vice president of the College of Physicians of Philadelphia, and an honorary member of the Imperial Academy of Naturalists in Moscow.

The small, undated carte-de-visite photograph of Dr. Bache by Frederick Gutekunst dates between 1860 when the format was first popularized in the United States and 1864 when Bache died. The subject is shown sitting erectly but stiffly in an armchair in the photographer's studio. His legs are crossed and his left hand is tucked into his vest, a stock gesture. His white hair is thick and his beard is extraordinarily long and pointed.

The subject's taciturn countenance recalls Dr. John H. Brinton's description of Bache's lecture room accuracy: "His speech was measured and slow, devoid of metaphor, free from all blemish...He was a man of absolute precision and this quality he carried into all his relations in life."

The Jefferson archival collection also has a close-up photograph of Dr. Bache by Frederick Gutekunst taken about the same time, showing the physician with a similarly steely and determined expression. In an earlier engraving of 1846 by Alexander H. Ritchie after a daguerreotype by Montgomery P. Simons, the subject has dark hair and is clean-shaven.

Frederick Gutekunst was one of the most popular and successful of the nineteenth-century portrait photographers. Born in Philadelphia in 1831, he was the son of a German cabinetmaker. Always scientifically inclined, Gutekunst experimented with chemistry and electricity while employed by a druggist after a "common school" education. As a young man he conceived the idea of making copper electrotypes from daguerreotypes, although this method was of little commercial value.

Perhaps more than any other contemporary photographer, he was sought after by the country's most notable celebrities including presidents, generals, princes of the church, actors, writers, statesmen, and business tycoons. He personally directed his photographic gallery for over sixty years, from 1856 to 1917. He purchased the U.S. rights to the phototype in 1878. He reportedly had the largest collection of celebrity cabinet-sized portrait photographs.

Frederick Gutekunst was awarded many medals, honors, and gifts for his work. An obituary in the Philadelphia Evening Bulletin reported that his famous panoramic picture of the Philadelphia Exposition of 1876, purportedly the largest photograph ever made, was so acclaimed that he received a pair of gold-lined bronze vases from the Mikado of Japan, a gold medal from King Victor Emmanuel of Italy, and a decoration from Emperor Francis Joseph of Austria.
Dr. Charles D. Meigs was professor of obstetrics and the diseases of women and children for two decades starting in 1841. A leader in American obstetrics, he was vigorously opposed to several contemporary theories and practices.

Charles Meigs was born in St. George, Bermuda in 1792. His family moved first to New Haven, Connecticut in 1796 when his father was appointed professor of mathematics and natural philosophy at Yale College, and then to Athens, Georgia in 1801 when his father became president of the University of Georgia.

After a classical education, young Meigs graduated from the University of Georgia in 1809, and began to study medicine with a local doctor. After receiving a medical degree from the University of Pennsylvania in 1817, he practiced briefly in Augusta and then returned to Philadelphia. He became one of the first editors of The North American Medical and Surgical Journal. He lectured on midwifery from 1830 to 1835 at the Philadelphia Association for Medical Instruction.

In 1837 Dr. Meigs was appointed by the College of Physicians of Philadelphia to chair a committee of midwifery that would make a report to the trustees of the Preston Retreat who were charged with the responsibility of establishing a "lying-in hospital for poor white women of Philadelphia and Delaware Counties." In 1841 Meigs was appointed to the chair of obstetrics and diseases of women and children at Jefferson Medical College, a post he held until his resignation in 1860 when he was made emeritus professor.

In 1831 Dr. Meigs translated Alfred Velpeau's Elementary Treatise on Midwifery, and in 1838 published his own work, The Philadelphia Practice of Midwifery. Some of his other contributions to the literature include: Females and their Diseases (1848), Obstetrics: the Science and the Art (1849), Certain Diseases of Young Children (1850), and On the Nature, Signs, and Treatment of Childbed Fevers (1854).

Meigs repeatedly drew attention to pulmonary embolism as a cause of sudden death in childbirth. He was contentiously opposed to the use of anesthesia in childbirth and to ovariotomy and Caesarian section. Meigs was worsted in the debate with Dr. Oliver Wendell Holmes and others on the contagiousness of puerperal fever.

In his address about the Jefferson faculty of 1841 Dr. John H. Brinton described Meigs's "zealous" manner in the classroom as "all earnestness, and immovable in his own convictions, and [he] sought to make all share them with him." But he was an engaging teacher and his lecture style had "strange charm, at times poetic, at times charged with quaint humor." Meigs was an accomplished watercolorist, even making his own illustrations.
for his *Acute and Chronic Diseases of the Neck of the Uterus* (1854).

In a bust-length portrait by Samuel B. Waugh the physician’s body is posed frontally. His head is turned sharply to the right as though someone or something has just captured his attention. His wispy brown hair trails into the portrait’s neutral atmospheric background. His pursed lips and knitted brows give him a somber expression. Wire reading glasses perched on his high-domed forehead must have been a customary practice: a contemporary carte-de-visite in the Jefferson archives shows Meigs with his spectacles in the same position.

The bust-length portrait in the Jefferson collection is Waugh’s own copy of the half-length portrait of Dr. Meigs he had painted in 1860. The faltering and uncertain beginnings of Jefferson’s portrait tradition are demonstrated by a query and editorial reply in the January 15, 1880 issue of the *College and Clinical Record*. A “graduate of the class of 1856” asked:

> What has become of the portrait of the late Professor Charles D. Meigs, which was painted for the class and presented to the trustees of the College many years ago? Why is it not placed on the wall of the hospital lecture-room with the portraits of the other professors? The portrait is now in the possession of Dr. John Forsyth Meigs...son of the old professor, who based his claims to it on the ground that it was a personal gift from the class to his father. Many of the graduates...and members of the Board of Trustees have expressed surprise at its absence...believing...that it was painted for the College. The distinguished artist, S. B. Waugh...has always been under the latter impression. Dr. Mitchell H. Picot...who acted as spokesman of the Class on the occasion of the presentation, writes to say that it was a personal token of affection from them to Professor Meigs, not to the College. We hope that...the portrait, either original or copied, may by donation or purchase find a place alongside the other professors of the past.

Another answer to the query was printed in the February 16 issue:

> I was a member of the graduating class of 1861, which made the presentation, and I know that the portrait was painted and presented to Prof. Meigs as a token of personal esteem and affection, and Prof. Meigs received the painting himself in one of his own happy little speeches...He was much moved by that memorial of the class’s love, especially as it was to be the last year of his service.

The editor added information that the Jefferson trustees had just accepted a copy of Waugh’s original portrait of Meigs from his son, Dr. John Forsyth Meigs. This is confirmed in the board’s minutes of the March 12, 1880 meeting, stating that an excellent “duplicate” portrait had been received and “placed in the clinical amphitheater of the Hospital by the side of his colleague, Dr. Dunglison.”

> It must have been an error to identify the writer of the first query as “Graduate of 1856,” or else his reference to “the Class” does not refer to his own. All other documents connect the portrait with the class of 1861. It makes sense that the portrait was commissioned and painted to honor Meigs in 1860 when he was making plans to retire. He was persuaded to remain one more session because his successor was in poor health, so therefore, the portrait was presented upon his retirement in February 1861.

The original portrait remained with the Meigs family until 1975 when it was donated by Dr. John Wister Meigs, great-great-grandson of Dr. Charles D. Meigs, to the College of Physicians of Philadelphia. In the larger portrait Meigs is shown standing, but details of his pose and costume are the same as in the Jefferson portrait.

The Jefferson copy is signed and dated “S. B. Waugh 187-” (last digit is indecipherable). Charles Frankenberger stated that Waugh painted this copy in 1872, but if it was intended for Jefferson Medical College, one wonders why there was a delay in presenting it until 1880. It might well have been painted in the late 1870s.
Even before the appointment of the “Famous Faculty of 1841” the 1828 Medical Hall was deemed no longer adequate, due to increasing enrollment and revision of the charter to establish Jefferson Medical College as a separate institution. The trustees decided to renovate rather than relocate, and in 1838 hired Thomas Ustick Walter (1804-87) to remodel the building. From its earliest history Jefferson has commissioned many of the most prominent Philadelphia architects practicing in the nineteenth and twentieth centuries.

Unfortunately, no images of this first renovation are extant. But written descriptions say that Thomas U. Walter’s plan included two “capacious” lecture rooms that seated 450 students and “private apartments” for professors and the janitor in the front of the building. In the rear were two large halls for dissecting rooms and for the anatomical museum which contained wet and dry preparations, models made of wood, wax, and plaster, and paintings and engravings.

Thomas Walter, who studied under William Strickland (1788-1854), is best remembered for his design of Founder’s Hall of Girard College in Philadelphia, and for the wings and dome of the United States Capitol in Washington, D.C.

College expansion continued with the rental in 1844 of neighborhood rooms for postoperative patients and others too sick for home treatment. By 1846 it was decided to remodel Medical Hall again. This time architect Napoleon LeBrun was hired and the work was accomplished between May and September of that same year. This renovation was considered satisfactory until 1879.

The Annual Announcement of Jefferson Medical College of Philadelphia for the session 1846-47 included a detailed description of Napoleon LeBrun’s improvements, and on the title page featured an engraving of the College Building for the first time. The remodeled facade was in the Roman temple form with a six-columned portico featuring Corinthian columns, pediment, and entablature. LeBrun rebuilt the north wall so that the

Jefferson Medical College
(Ely Building)

ELY BUILDING RENOVATIONS
By Napoleon LeBrun (1821-1901)
1846

Photograph
By unknown photographer
Ca. 1870
7 1/8 x 6 1/2 in.
Given after 1900 by unknown donor
Accession number: 1900+f.Ph.12
main building was now fifty-nine feet wide. Staircases were removed from the main building so as to increase the capacity of the two lecture rooms which were now wider and longer. The six hundred seats in the upper lecture room were arranged in an octagonal form, with the effect of an amphitheater in which the lecturer stood in the center.

An adjoining lot fronting on Tenth Street, seventeen feet wide and nearly one hundred feet deep, was purchased and used as the student entrance with an iron railing and gateway. At the rear of this lot a new building thirty-six feet deep was erected. It contained staircases which connected to various rooms in the main building. The new building contained a private dissecting room, two patient rooms, a faculty room, and a janitor's room.

Napoleon LeBrun was born in Philadelphia in 1821, the son of a French diplomat. After training under Thomas U. Walter, his reputation was established in Philadelphia with the design for the Cathedral of Saints Peter and Paul in 1841. Six years later he gained experience with musical auditoriums by his enlargement of the Musical Fund Society, and in 1855 he won a competition to design Philadelphia's Academy of Music. After the Civil War he moved to New York where he designed structures for the city's fire department. LeBrun served two terms as president of the New York chapter of the American Institute of Architects and eighteen years as a member of the State Board of Architectural Examiners. He died in 1901.

The Jefferson collection is fortunate to have several vintage photographs and engravings of the Ely Building in most stages of its renovations. Among them is a cabinet-sized photograph that appears to be an enlargement of a carte-de-visite taken by Frederick Gutekunst and dated 1870. The Ely Building is shown in the context of its surrounding neighborhood with such elements as the gas lamp on the corner, the horse-drawn wagon, the trolley tracks, and Martin Eberly's establishment with "Horses & Carriages to Hire."

An image of the LeBrun renovation of the Ely Building was made in a different style by Richard G. Harrison. The stylized and delicate engraving is a horizontal view that accentuates urban life on the cobblestone street fronting the building. One sees fashionably dressed couples strolling or horseback riding, workers carrying a shovel or pushing a wheelbarrow loaded with baskets of produce, an elegant horse-drawn carriage with coachman and footman, and a frisky dog. The building looks like a flat stage set behind actors.

The undated engraving is signed Richard G. Harrison, but it is not known if the artist is the father or son by the same name. Both worked in Philadelphia and came from a noted family of engravers.
J. Altamont Phillips served as a trustee of Jefferson Medical College from 1859 to 1863, the year of his death. In 1913 his daughter, Mrs. J. Bunford Samuel, presented his portrait to the college, and the painting was installed in the trustees' room.

The elegantly dressed subject is shown two-thirds length and life-sized. He stands facing to the right, and his left arm rests on an ornate Renaissance Revival chair back. His oval face is framed by thick brown wavy hair, sideburns, and beard. His large blue eyes gaze thoughtfully into the distance. The picture's meticulously painted surface is smooth and glassy with no visible brush strokes. Details of facial features, hair, watch chain, and chair carving are rendered with great precision.

The undated and unsigned, mid-nineteenth-century portrait is of high quality, although much restored. It appears to have been painted by a European artist or by an American trained on the Continent, possibly France.
Ely Building and New Laboratory Building

ELY BUILDING
Renovated 1846 by Napoleon LeBrun

LABORATORY BUILDING
By Frank Furness (1839-1912)
1879

Depicted in the Fifty-fifth Annual Announcement of the Jefferson Medical College of Philadelphia, Session of 1879-80

Engraving
By H. Sebald (active mid-nineteenth century)
1879

Image size: 2 5/8 x 3 3/4 in.
Sheet size: 8 3/8 x 5 3/4 in.

Signed lower left: “H. SEBALD”

Printed for Jefferson Medical College, 1879
Accession number: 1879+e.Pr.01

The title page of Jefferson Medical College’s 1879-80 Annual Announcement shows Napoleon LeBrun’s 1846 renovation of the Ely Building and the new Laboratory Building by Frank Furness who had also designed Jefferson’s first hospital built in 1877.

The Announcement states that the Laboratory Building contained a room for operative and minor surgery, and had spacious laboratories for practical chemistry, practical microscopy, and practical physiology. The architectural drawing depicts a narrow, three-story building surmounted by a mansard roof, typical of the work of architect Frank Furness. Though the Laboratory is just a bit taller than the adjacent College Building, its strong vertical elements of windows and pilasters make the new building seem to dominate the earlier one.

Frank Furness was born in 1839 in Philadelphia, the son of a Unitarian minister. He studied architecture first in the office of John Fraser (ca. 1825-1903?) in Philadelphia, then in the atelier of Richard Morris Hunt (1827-95) in New York. Morris had studied in Paris and was well versed in contemporary French and English design. Furness served in the Civil War during which he won the Medal of Honor. After returning to Philadelphia he
formed a partnership with John Fraser and George W. Hewitt (1841-1916/17) which lasted from 1867 to 1871. He practiced just with Hewitt from 1871 to 1875, and then alone from 1875 to 1881. His last partner was Allen Evans with whom he practiced from 1881 to 1895. Frank Furness died in 1912.

Furness's notable buildings in the Philadelphia area included the Pennsylvania Academy of the Fine Arts, the Zoological Gardens, the Church of the Holy Apostles (later Shilow Baptist Church), the Rodeph Shalom Synagogue, the First Unitarian Church and Parish House, the Jewish Hospital (later Einstein Medical Center), the Provident Life and Trust Company, the Library of the University of Pennsylvania (later the art and architecture library known as the "Furness Building"), the Bryn Mawr Hotel (later the Baldwin School), the Merion Cricket Club, and the Undine Barge Club.

Furness was both admired and castigated for his originality and exuberant expressiveness in design, profuse ornamentation, and combinations of materials and color. Regrettably, many of his buildings were later demolished, but Frank Furness shaped the look of Victorian Philadelphia more than any other architect.

The architectural drawing in the College Announcement was signed by H. Sebald. Most likely the artist is Hugo Sebald or Hobarth Sebald, both of whom were engravers working in Philadelphia in the mid-nineteenth century.

The Jefferson Medical College Annual Announcement of 1881-82 discussed the fact that increased class size had made "additional accommodations absolutely necessary" for the Ely Building. The renovation was accomplished by architect James H. Windrim.

Napoleon LeBrun's columnar porch was removed, and a new facade erected so that the interior was extended to the property line on every floor. An additional story was added in the front and rear, but the side walls were left intact. The upper and lower lecture rooms were enlarged and more commodious dissecting rooms were constructed. New rooms for practical obstetrics and for microscopy, and a laboratory for pathological histology and morbid anatomy were provided. The "extensive" anatomical, surgical, and pathological

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**Ely Building Renovations and the Laboratory Building**

**ELY BUILDING RENOVATIONS**
By James Hamilton Windrim (1840-1919) 1881

**LABORATORY BUILDING**
By Frank Furness 1879

Depicted in the Fifty-seventh Annual Announcement of the Jefferson Medical College of Philadelphia, Session of 1881-82

Engraving
By H. Sebald (active mid-nineteenth century) 1881

Image size: 2 3/4 x 3 3/4 in.
Sheet size: 9 1/4 x 5 3/4 in.

Signed lower right: "H. SEBALD"

Printed for Jefferson Medical College, 1881
Accession number: 1881-e.Pr.01

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Mid-nineteenth Century | 87
museum was located in this building.

James H. Windrim's new facade was clearly divided into three bays, with an eclectic mixture of Gothic and Roman arches separated by flat vertical elements, all surmounted by a Florentine overhang at the top with projecting eaves and brackets. The new construction was harmonious with the style of Frank Furness's Laboratory Building.

Born in Philadelphia in 1840, James H. Windrim was a member of the first graduating class of Girard College in 1856. He maintained a lifelong association with the college, and in 1871 he was appointed architect to the Girard Estate and subsequently designed and superintended the erection of many buildings there.

His earliest professional experiences were as a carpenter's assistant in West Chester, Pennsylvania and as a draftsman for a stonemason who built John Notman's (1810-65) Holy Trinity Episcopal Church in Philadelphia. In the early 1860s the Pennsylvania Railroad chose Windrim to design its Union Depot in Pittsburgh. Upon his return to Philadelphia in 1867 he won a competition to design the Masonic Temple, still an exciting city landmark today with its numerous halls in diverse Oriental, Middle Eastern, and Western styles.

Other notable architectural works in Philadelphia by James H. Windrim are the Academy of Natural Sciences, the Agricultural Hall at the 1876 Centennial Exposition, the First Regiment Armory, and the Civil War Memorial Gateway. He also designed the Pennsylvania State Library in Harrisburg, Pennsylvania. From 1889 to 1891 he served as the supervising architect of the U.S. Treasury in Washington, D.C., and from 1891 to 1895 he was director of public works for the City of Philadelphia. By 1892 Windrim's son, John Torrey Windrim (1866-1934), had joined the firm and from then on it is difficult to separate their work.

Jefferson Medical College Hospital

JEFFERSON MEDICAL COLLEGE HOSPITAL
By Frank Furness (1839-1912) and George W. Hewitt (1841-1916/17)
1877
Depicted in the Fifty-third Annual Announcement of the Jefferson Medical College of Philadelphia, Session of 1877-78

Engraving
By unknown artist
1877
Image size: 3 3/4 x 5 in.
Sheet size: 9 1/4 x 6 3/4 in.
Inscription: "JEFFERSON MEDICAL COLLEGE HOSPITAL PHILA"
Printed for Jefferson Medical College, 1877
Accession number: 1877+e.Pr.03
In Dr. John H. Brinton’s address to new students in 1895 the physician recalled the early college clinics and patient facilities before Jefferson’s first hospital was built in 1877:

In the early days of the clinics, I mean after 1841, patients who had undergone serious operations were sent to their homes in carriages, under the charge of a clinical clerk. A little later, about 1848 or 1844, one or two rooms were rented from a stove-maker, over his shop, at the S.W. corner of Tenth and Sansom Streets, and thither grave cases operated upon before the class were conveyed and treated. After a while these accommodations proved insufficient to meet the wants of the growing clinics, and in 1849 or ’50, a floor and a half or two floors were rented over a bottling establishment, then standing on the ground now occupied by the laboratories of the College. In the course of a few years, additional room having become necessary, this building was remodelled, and a very comfortable sort of miniature hospital was arranged, capable of accommodating fourteen or fifteen patients. This opened directly into the College building, and the fireproof door through which patients were carried from the clinical amphitheatre to their beds is...familiar...This small hospital served its purpose from 1843 until the 7th of September, 1877, when the new Jefferson College Hospital was officially opened by the Trustees of the College for clinical purposes.

In the early 1870s there had been strong support from trustees, faculty, and alumni for a more adequate clinical facility in a separate building. A lot was purchased on Sansom Street between Tenth and Eleventh, west of Medical Hall. Five leading local architects were invited to submit plans, specifications, and estimates: John McArthur, the firm of Frank Furness and George W. Hewitt, James H. Windrim, Joseph M. Wilson, and Thomas W. Richards. All but Windrim offered a plan and, in addition, there was one unsolicited plan from Alonso B. Jones. The competition was won by Furness and Hewitt. Final costs of $186,000 were paid for by contributions from alumni, trustees, faculty, the state legislature, and a public appeal. The hospital was opened formally on September 17, 1877.

The Victorian Gothic brick structure had two main components of two and five stories. The shed-roofed, two-story structure on the left housed the clinical amphitheater which could seat six hundred people. The basement of the five-story structure on the right held the kitchens, laundry, and storerooms. On the first floor were the entrance and public lobby, offices, apothecary, and surgical preparation rooms. The second floor housed the clinics, and the third and fourth floors held two wards each. On the fifth floor were ten private rooms, a matron’s room, and three rooms for resident physicians. Altogether the hospital could accommodate 125 patients.

The 1877-78 Annual Announcement praised the new hospital lavishly: “The amphitheatre...is probably the largest and most convenient in the United States...The most approved appliances for heating, ventilation, etc., have been provided, and, in architectural construction, and all desirable conveniences, this hospital will be found at least equal to any American clinical hospital.”
One of the most active alumni engaged in fund-raising for the hospital was Dr. Francis Fontaine Maury. The surgeon was successful in approaching the state legislature for an appropriation of a hundred thousand dollars in matching funds.

Francis F. Maury was born in 1840 in Danville, Kentucky, the son of an Episcopal clergyman. He attended Centre College in Danville and took a course of lectures at the University of Virginia before graduating from Jefferson Medical College in 1862. He settled in Philadelphia and served as acting assistant surgeon in the U.S. Army at the South Street General Hospital in Philadelphia.

Dr. Maury became clinical assistant to Professor Samuel D. Gross in 1863 and the following year chief of Gross's surgical clinic, and surgeon to Jefferson Medical College Hospital. He started delivering lectures on dermatology in 1866. He had been appointed chief surgeon to the Philadelphia Hospital in 1865.

Dr. Francis F. Maury performed the first American gastrotomy in 1869 and was considered expert in the most advanced surgery of his day, including lithotomy, exstrophy of the bladder, and extirpation of the thyroid, among other procedures. He achieved the first recovery following amputation of the hip joint in America. With Dr. Louis Duhring he edited the Photographic Review of Medicine and Surgery from 1870 to 1872. Dr. Maury was a member of the American Dermatological Association and the Pathological Society of Philadelphia, among other societies. Tragically this rising star in surgery died of tuberculosis in 1879 at the age of thirty-nine.

Minutes of the July 7, 1879 meeting of the Jefferson Medical College Hospital medical staff report that Dr. Samuel W. Gross said he could obtain a life-sized crayon portrait of Dr. Maury at a cost of fifty-five dollars, and it was moved that he order such a portrait. The following October Gross announced a substitution: a portrait of F. F. Maury had been presented to the hospital.
by his brother, J. Robb Maury.

In the oval, bust-length portrait Dr. Maury is turned slightly to the right. He exudes a kind of sensuousness with his large, soulful brown eyes, full lips, slick dark hair, and slight tilt of the head, although his facial expression is studiously neutral. The surface of the painting is very smoothly brushed and polished. The artist has achieved a spotlighted glow to his skin with beautifully rendered coloring and shadows.

In an otherwise straightforward and factual biography in *The Dictionary of American Medical Biography* (1928) Maury’s personality is described as follows: “He was an impressive lecturer, and gay and attractive to young men; but unfortunately held the utterly lax moral code common in his day.” Maury died two weeks after his wife had died suddenly of acute peritonitis, leaving their two young children orphaned.

An 1881 trustees report listing donations to the new hospital mentioned that the portrait was placed in the “private operating room.” In a turn-of-the-century photograph Maury’s portrait is shown in the library reading room of the 1898 College Building.

There is some confusion about the identity of the portrait’s artist and its date, but it does not look like a posthumous likeness. The signature and date on the painting are partially hidden by the frame. The fragmentary inscription reads, “Carl Li.../18...” Charles Frankenberger’s 1915 article about the Jefferson art collection stated that the artist was “Carl Linderman” and the portrait was painted in 1875.

Since no documents have been found to date about such an artist, the painter could have been Carl F. Lindemann, an artist from Philadelphia who exhibited three portraits at the art exposition of the 1876 Philadelphia Centennial.
Jefferson Medical College Faculty of the 1865-66 Session

JEFFERSON MEDICAL COLLEGE FACULTY OF THE 1865-66 SESSION
By Frederick Gutekunst (1831-1917)

Nine photographs arranged on a board with a calling card 1865-66
Individual photograph size: 4 x 2 1/2 in.
Board size: 11 1/2 x 19 in.

All photographs stamped on back: “F. GUTEKUNST”

Given before 1930 by D. Clark Huffman, M.D. (JMC 1866)
Accession number: 1930+b.Ph.01

Around 1865 a Jefferson Medical College student, D. Clark Huffman of McKeesport, Pennsylvania, arranged nine autographed cartes-de-visite of his professors on a large board and placed his own calling card in the center. The photo of Benjamin Howard Rand, M.D. was dated November 3, 1865, and the photo of William H. Pancoast, M.D. was inscribed “Very Truly Your/Friend & Teacher.” All of the photographs were taken by Frederick Gutekunst.

The only professors still remaining in 1865 from the “Famous Faculty of 1841” were Drs. Robley Dunglison and Joseph Pancoast. New faculty included (from left to right): Ellerslie Wallace, M.D. who succeeded Dr. Charles D. Meigs as chair of obstetrics; Samuel D. Gross, M.D. who succeeded Dr. Thomas D. Mütter as
chair of surgery; John B. Biddle, M.D. who succeeded Dr. Thomas Mitchell as chair of materia medica; Thomas D. Mitchell, M.D. who succeeded Dr. Robert M. Huston as chair of materia medica and therapeutics; Samuel H. Dickson, M.D. who succeeded Dr. John K. Mitchell as chair of medicine; Benjamin H. Rand, M.D. who succeeded Dr. Franklin Bache as chair of chemistry; and William H. Pancoast, M.D. who was appointed demonstrator of anatomy.

Of this distinguished faculty only Drs. Dickson, Mitchell, and Wallace will be discussed here because all the others are represented by an oil painting and/or sculpture in the Jefferson collection. In addition, most are represented by other vintage photographs or prints in the collection which are also cherished by contemporary Jeffersonians who want to recall the appearance of their professional forbears.

Samuel H. Dickson was born in Charleston, South Carolina in 1798. He graduated from Yale College in 1814 and the Medical Department of the University of Pennsylvania in 1819. Except for three years as professor of the theory and practice of medicine at the University of the City of New York (1847-50), his early career starting in 1824 was spent in his native city. He had a consultation practice and was professor of the institutes and practice of medicine at the Medical College of South Carolina, of which he was a founder.

Dickson was called to Jefferson Medical College to fill the chair of practice in 1858, and remained in that position until his death in 1872. He also served briefly as Jefferson's ninth dean from 1868 to 1869. His *Manual of Pathology and Practice of Medicine* (1850) was considered a standard in its day. Dr. Dickson received an honorary LL.D. degree from the University of New York in 1851.

Like Dr. Dickson, Dr. Thomas Duché Mitchell was called to Jefferson at an advanced age. Born in 1791, Mitchell was a native Philadelphian who graduated from the Medical Department of the University of Pennsylvania in 1812. That same year he was appointed professor of vegetable and animal physiology at St. John's Lutheran College. In the 1820s he practiced medicine near Philadelphia, and in 1826 he established the Total Abstinence Society.

In 1831 Mitchell was appointed professor of chemistry at the Medical College of Ohio. Four years later he became chair of materia medica and chemistry at Transylvania University in Lexington, Kentucky. He returned to Philadelphia in 1847 to accept the chair of the practice of medicine at the recently organized Philadelphia College of Medicine. He finally arrived at Jefferson Medical College as chair of materia medica in 1857 and remained there until his death in 1865.

Mitchell's outstanding contribution to medical literature was *Materia Medica and Therapeutics* (1850). He was coeditor with Dr. John Eberle of the *Western Medical Gazette* and was also editor of the *Journal of Medical and Associate Sciences*. He received an honorary A.M. degree from Princeton College in 1830.

Dr. Ellerslie Wallace performed a much longer service to Jefferson Medical College than either Dr. Dickson or Dr. Mitchell. Wallace was born in 1818 in Philadelphia. He was of Scottish and English ancestry and said to be descended from Robert Bruce. Dr. Ellerslie Wallace was educated at Bristol College, and studied medicine first with his brother, Joshua, a demon-
Dr. Wallace spent three years as an intern at Pennsylvania Hospital. In 1846 he replaced his brother in Jefferson’s anatomy department, until called to the chair of obstetrics in 1862 where he remained until 1883. He also served as dean from 1879 to 1883, succeeding Dr. John B. Biddle. Professor Wallace’s powerful physique, cogent lectures, and attentiveness to his students added to his popularity as a teacher during his decades at Jefferson.

Dr. John B. Biddle was another esteemed member of the mid-nineteenth-century faculty. As dean he was a strong supporter of the establishment of the first Jefferson hospital in 1877.

John Biddle was born in Philadelphia in 1815, a descendant of William Biddle who emigrated to America before William Penn. John Biddle graduated from St. Mary’s College in Baltimore about 1833. After a brief period of studying the law, he decided on a career in medicine and entered the Philadelphia office of Dr. Nathaniel Chapman, a relative by marriage. Biddle’s graduation from the Medical Department of the University of Pennsylvania in 1836 was followed by a year of study in Paris.

Of an entrepreneurial bent, Dr. John Biddle was a founder and editor in 1838 of The Medical Examiner, a journal that merged in 1844 with the North American Medico-Chirurgical Review. In 1846 he joined a group of young physicians to found the Franklin Medical College of Philadelphia, a short-lived enterprise. Next he held the chair of materia medica in the Pennsylvania Medical College, a branch of Gettysburg College.

Finally, in 1865 Dr. Biddle was elected to the chair of materia medica and therapeutics at Jefferson Medical College, and held that position until his death in 1879. He also served as Jefferson’s eleventh dean from 1873 until 1879, succeeding Dr. Benjamin H. Rand. Biddle was a founder in 1876 and the first president of the Association of American Medical Colleges. His best known literary work was Review of the Materia Medica for the Use of Students (1852), an authoritative text that went through eight editions during his lifetime.

Dr. John Biddle was an esteemed teacher and trusted advisor to medical students. When he died in 1879 the senior class sent to his funeral service a vacant chair made of flowers, to stand at the foot of his coffin “in testimony of their affection, and of sorrow for their loss.”

The bust-length portrait of Dr. Biddle was the fifth and last portrait by Samuel B. Waugh for Jefferson Medical College. The painting was commissioned by the alumni association in 1880, the year after the subject’s death.

Dr. Biddle’s head is turned slightly to the right and he looks straight ahead with a neutral expression. His regular features were often described as “patrician.” As customary with Waugh, the sitter’s head is described with three-dimensional volume, while the torso is flat and fades into the atmospheric background. The portrait was installed with those of other distinguished faculty in the amphitheater of the new hospital.
Dr. William H. Pancoast succeeded his father, Joseph Pancoast, M.D., as a distinguished Jefferson Medical College surgeon and anatomist. The younger Pancoast was a faculty member for twenty-four years.

He was born in 1835 in Philadelphia, and an alumnus of Haverford College (1853) and Jefferson Medical College (1856). Further study took him to London, Paris, Vienna, and Berlin for the next two and one-half years. Upon his return to Philadelphia Dr. William Pancoast established a reputation as a skilled diagnostician and surgeon. He instituted a large surgical clinic at Charity Hospital where he was visiting surgeon from 1859 to 1869, and then consulting surgeon. During the Civil War he was surgeon-in-chief and second officer in charge at the Military Hospital in Philadelphia.

In 1862 Dr. William Pancoast was appointed demonstrator of anatomy at Jefferson Medical College, aiding in his father's department while he served in the war. In 1866 he introduced a very successful course in visceral and surgical anatomy in Jefferson's special summer course, even attracting students from other medical schools.

When Dr. Joseph Pancoast resigned as professor of anatomy in 1873, nine candidates including Dr. William Pancoast were nominated to succeed him, but none received a majority vote after seventeen ballots. The elder Pancoast was persuaded to continue until April 1874 when his son finally won the majority and was appointed to the anatomy chair.

Dr. William H. Pancoast resigned his Jefferson professorship in 1886 to become the chair of combined departments of anatomy and surgery at the Medico-chirurgical College of Philadelphia, an institution he helped to found and where he remained until his death in 1897. He was an active member of many societies and served as vice president of the American Medical Association in 1884.

A portrait of Dr. William Pancoast by Bernard Uhle was commissioned by the senior class upon his retirement from his duties at Jefferson. The presentation ceremony took place at the annual meeting of the alumni association on April 1, 1886 in the lower lecture room of the Ely Building:

Dr. Alston H. Bickers, of the class of 1886, made the presentation address, speaking with feeling and in a way that drew forth a vigorous expression of applause from his classmates...He said that the picture was given as a mark of esteem and gratitude to a beloved preceptor, who had by his learning and skill relieved the study of anatomy of dryness and monotony. Dr. Pancoast, in reply, said that he appreciated the action of the class the more because the presentation of the portrait of a living professor was unprecedented.
Documents show that the class requested and was granted approval from the trustees to place the portrait in a "conspicuous position" on the walls of the clinic room of the hospital. One wonders whether Dr. Pancoast's comment was quoted accurately or if he were misinformed, because there had been several prior examples of portrait presentations of living professors, including that of his own father. Dr. William Pancoast might have been thinking of the posthumous portrait of Dr. James A. Meigs that had been presented by the class of 1879-80.

Uhle's half-length portrait of Pancoast shows him as a vigorous, stylishly dressed, confident gentleman. He holds a rolled-up paper in his right hand. His attractive features are distinguished by a long nose, high cheekbones, luxuriant mustache, and square jaw. The portrait's surface is smoothly brushed except for the sitter's face whose planes and volumes are depicted with mottled strokes. The artist's vigorous paint style accords with the strength and energy of the subject's demeanor.

The portrait was painted during the artist's most successful period when he was in constant demand as a portrait painter in Philadelphia. Born in 1847 in Chemnitz, Saxony, Bernard Uhle was brought to the United States at age four. Like his portrait subject, the artist followed in his father's footsteps in his career choice and also received a first-rate education here and abroad.

Bernard Uhle first studied art with the elder Uhle, then at the Pennsylvania Academy of the Fine Arts. He concentrated on photography until he went abroad to train at the Munich Academy from 1875 to 1877, and then briefly in Italy. After opening a portrait studio in Philadelphia from 1877 to 1879, he made a second trip to Europe to study the old masters in Munich and Paris. The painter became a well known exhibitor in European salons and galleries. While in Germany he received a gold medal from King Ludwig for the best figure study of the year, *The Moor*. It is said that Uhle refused an invitation from the Bavarian king to become court painter, in order to be near his elderly mother in Philadelphia.

Bernard Uhle had portrait commissions from many of Philadelphia's most eminent business, professional, and society figures, including Drs. Alfred Stillé, David Hayes Agnew, Richard A. F. Penrose, and Joseph Leidy, as well as Colonel John G. Lankenau, Mayor Edwin H. Fitler, Mrs. Alexander Van Rensselaer, and Mrs. Edward Biddle.

The once acclaimed artist ended his life tragically as a mysterious recluse who died of starvation. Contemporary newspaper accounts described Uhle's self-imposed seclusion after his wife divorced him in 1893. He never again saw his wife, and a daughter born soon after the divorce never met her father until shortly before his death. At age eighty-two the despondent artist was found with nine cats, destitute, starving, and "ill from exposure." Though his house had been sold for taxes he had lived there for two more years "defying rent-collectors and constables."

After being discovered Uhle was taken to Lankenau Hospital where he died a few months later in April 1930. Among his effects authorities discovered more than one hundred paintings, meticulous ledgers, scrapbooks of clippings, and diaries in his house. Ironically, the paintings were auctioned off for only $3,130, about one-tenth of his annual income from sales decades earlier, yet nevertheless a sum that could have ameliorated his miserable squalor.
Dr. William H. Pancoast’s Anatomy Dissection Laboratory

A cabinet-sized, vintage photograph of Dr. William Pancoast’s anatomy dissection laboratory was found underneath the long-lost Jefferson Medical College certificate when it was discovered in 1989. It is not known who owned the photograph originally or when it was coupled with the certificate under its late-nineteenth-century frame.

Judging from Dr. Pancoast’s youthful appearance resembling another photograph in the Jefferson collection identifying him as “Demonstrator of Anatomy,” the anatomy laboratory photo must have been taken between 1862 and 1874, before he was made professor.

Pancoast is the shortest figure, standing in the center of a group of students in his laboratory. They are posed familiarly and collegially behind a partially dissected cadaver which is stretched out on a table with its head up on a block. The students wear aprons over their suits, and self-consciously position their scalpels on the body for the camera. Their coats and hats hang on pegs on the rear wall. Unsettling to a lay viewer, the cadaver’s flayed face seems to be grimacing while the students look quite unruffled.
Another prominent, mid-nineteenth-century Jefferson Medical College faculty member was James A. Meigs, M.D., successor to Dr. Robley Dunglison. Meigs was also a noted ethnologist.

A native Philadelphian, James A. Meigs was born in 1829. He took a preceptorship with Drs. Francis G. Smith and Joshua M. Allen and graduated from Jefferson Medical College in 1851, after which he began a medical practice. In 1854 he was appointed a lecturer in climatology and physiology at the Franklin Institute, and in 1856 was named librarian and chairman in anthropology at the Academy of Natural Sciences. He became a well-known ethnologist who contributed several articles on the cranial characteristics of the races of man, and a catalogue of the Academy's collection of human crania.

In 1857 he was made chair of the institutes of medicine at the Philadelphia College of Medicine, and in 1859 professor of physiology at the Medical Department of the Pennsylvania College, and consulting physician and lecturer at the Philadelphia Hospital. In 1866 he was invited to conduct a spring course of lectures on the physiology and pathology of the blood and circulation at Jefferson Medical College. In 1868 Meigs was appointed chair of the institutes of medicine and medical jurisprudence at Jefferson. He was also physician to the Howard and Pennsylvania Hospitals. His untimely death occurred in 1879 at age fifty-one.

Dr. James A. Meigs was a leading medical educator, and under his auspices a course in practical microscopy was inaugurated. His department of institutes of medicine was among the first to use live animals for demonstrations before the class, facilitated by the use of anesthesia. This technique was strenuously opposed by the antivivisectionists.

Dr. Meigs edited an American edition of Kirke's *Manual of Physiology* (1857) and prepared the first American edition of William B. Carpenter's *The Microscope and Its Revelations* (1856). His own handsome binocular microscope with accessories was bequeathed to the Academy of Natural Sciences. He was a member of numerous medical and learned societies, including anthropological and ethnological societies in Paris and London.

Dr. James A. Meigs was a favorite with both students and patients, always sympathetic and with time to offer encouraging words. His death came "like a thunderbolt
from a clear sky" to his legions of friends and associates.

In 1880 eight Jefferson alumni from the classes of 1879 and 1880 established the J. Aitken Meigs Medical Association with the stated purpose to "continue and strengthen the bonds of friendship formed during student life and promote that social and intellectual condition becoming the profession." Still in existence today, the Meigs Medical Association retains a limited membership of distinguished Philadelphia physicians from various local medical institutions, and is considered one of the oldest medical associations of its type in continuous existence.

The classes of 1879 and 1880 also presented to the college a posthumous portrait by George W. Pettit to memorialize Dr. Meigs's "sterling worth, force of character and profound learning." According to the January 15, 1880 College and Clinical Record, the class spokesman at the presentation said, "Considering the scanty material from which Mr. Pettit...was obliged to work, the conscientious fidelity which he has manifested in his labor, and the eminent success which he has obtained...I tender him our sincere thanks." The president of the board of trustees further commented, "The portrait does credit to the artist, and brings back a smile of approbation to his class; it shall have place on the college wall, by the side of other distinguished professors."

The bust-length portrait was originally hung in the amphitheater of the new hospital and later was moved to the library of the 1898 College Building. Although the depiction by Pettit resembles photographs of the subject's features and distinctively long and narrow beard, the portrait lacks the physician's engaging collegiality and vigor as described by his admirers.

The 1887 Catalogue of the Loan Collection of Portraits: College of Physicians of Philadelphia lists a portrait of James A. Meigs owned by Jefferson Medical College. However, the artist's name is given as "Waugh," presumably Samuel B. Waugh. Since there is no extant document showing that Jefferson Medical College owned a second portrait of Dr. James A. Meigs by Waugh or anyone else, most likely it was the Pettit portrait that was exhibited.

George W. Pettit was a native of England. He is known to have resided in Philadelphia and exhibited portraits and subject pictures at the Pennsylvania Academy of the Fine Arts between 1862 and 1887.
Participation in the Civil War by Jefferson Faculty

Philadelphia was an important medical center during the Civil War, the next largest after Washington, D.C. There were fifteen military hospitals in the Philadelphia area by 1864, and most of the city's prominent physicians served the Union cause either as volunteers, regular army, or contract physicians. Jefferson Medical College faculty and alumni who made major contributions to Civil War medicine for the Union included Drs. John H. Brinton, Richard J. Levis, and Jonathan Letterman. Other Jeffersonians, like Drs. Hunter H. McGuire and Robert Battey, were equally devoted to the Confederacy.

Dr. Richard J. Levis (1827-90) was a Jefferson alumnus, class of 1848. He was a noted general and ophthalmic surgeon who was surgeon-in-chief to two United States military hospitals in Philadelphia. Dr. Jonathan Letterman (1824-72) graduated with the class of 1849. He rose to the position of medical director of the Army of the Potomac. He is best remembered for devising an ambulance corps for rapid evacuation of the wounded from the battlefield, and for reorganizing medical service in the field and in military hospitals.

Unfortunately, the Jefferson art collection contains no original images of Drs. Levis or Letterman. The portraits of some other Jefferson physicians active in the Civil War will be discussed in following chapters, including Drs. Samuel D. Gross, Samuel W. Gross, and William Williams Keen.

Portrait of John H. Brinton

JOHN HILL BRINTON, M.D. (1832-1907)
By Frederick Gutekunst (1831-1917)

Photograph mounted on card
Ca. 1880-90
Image size: 5 3/4 x 4 1/4 in.
Card size: 6 1/2 x 4 1/4 in.

Stamped on card: "F. GUTEKUNST PHILADELPHIA"
Given after 1907 by unknown donor
Accession number: 1907+f.Ph.01

Dr. John H. Brinton had a most diverse Civil War career. He was also a distinguished surgeon and cochair of the department of surgery at Jefferson Medical College from 1882 to 1906.

Born in 1832, John H. Brinton was a native Philadelphian and a nephew of Dr. George McClellan, the founder of Jefferson Medical College. Unusually well educated for his day, Brinton received a bachelor's degree (1850) and master's degree (1853) from the University of Pennsylvania, an M.D. degree from Jefferson in 1852, and further clinical training in Paris and Vienna in 1853. He later received an honorary LL.D. degree from the University of Pennsylvania in 1901.

Upon his return to Philadelphia from Europe Brinton established a medical practice, taught anatomy and surgery at the Philadelphia School of Anatomy and the
Summer Association of the second Philadelphia Association for Medical Instruction, and was appointed to the staff of St. Joseph's Hospital.

In August 1861 he was commissioned a brigade surgeon of volunteers. He reported to the Department of the West, came under the command of General Ulysses S. Grant, and was soon named acting medical director of the Cairo District of Illinois. Dismayed by the inexperience of his military personnel, he organized the Army Medical and Surgical Society of Cairo to bolster their preparedness.

In 1862 Dr. Brinton was made medical director of the Army of Tennessee and accompanied General Grant in campaigns at Forts Henry and Donelson, and at the Battle of Shiloh. Brinton was inspector and director of patient evacuation at the battles of Antietam, Fredericksburg, Chancellorsville, and Gettysburg. He was medical director in the field during the Missouri campaign, director of general hospitals at Nashville, and acting medical director of the Army of the Cumberland.

In 1862 Brinton was transferred to the office of the Surgeon General in Washington and the headquarters of the Army of the Potomac. During his two years in Washington, he helped prepare the three-volume \textit{Surgical History of the War of the Rebellion} (published 1870-77) to which he contributed the article on gunshot wounds. Additionally, his assignment to collect and arrange “all specimens of morbid anatomy which may have accumulated since the commencement of the rebellion in the various United States hospitals, or which may have been retained by any of the medical officers in the army” resulted in the establishment of the United States Army Medical Museum (later the Armed Forces Institute of Pathology). While visiting headquarters in the field and various hospitals he collected data and illustrations for a catalogue, as well as specimens for the museum. Brinton was the museum’s first director. His proposal for an Army Medical School finally came to fruition years later in 1893.

After the war Dr. Brinton continued his surgical career in Philadelphia. In 1866 he was appointed a lecturer on operative surgery in the summer course at Jefferson Medical College, in 1867 surgeon to the Philadelphia Hospital, and in 1877 surgeon to the new Jefferson Hospital where he served as president of the staff for five years. In 1882 Drs. John H. Brinton and Samuel W. Gross were chosen as cochairs of the department of surgery, succeeding Dr. Samuel D. Gross. Brinton was made professor of the practice of surgery and clinical surgery, while Gross was made professor of the principles of surgery and clinical surgery. Brinton remained in his post until 1906 when he was named emeritus professor, the year before his death.

Dr. John H. Brinton aided Dr. Samuel D. Gross in the founding of the Philadelphia Academy of Surgery and the American Surgical Association. He also helped to found the Jefferson Medical College alumni association, and actively solicited alumni for the establishment of the first Jefferson Hospital. Cultivated and congenial, Dr. Brinton was a member of numerous social and learned societies. His \textit{Personal Memoirs of John H. Brinton, Major and Surgeon, U.S.V., 1864-1865} was published posthumously in 1914.

The head-and-shoulders cabinet photograph by Frederick Gutekunst shows Dr. Brinton with a gray mustache and mutton-chop whiskers. A loose card inside the mount states that this photograph was taken to “accompany the document of his appointment as Brigade Surgeon in the Civil War.” However this identification must be inaccurate, because other contemporary photographs from the 1860s and a later 1876 portrait by his friend Thomas Eakins show the physician looking more youthful with dark hair and a fuller, pointed beard, so this photograph must have been taken at a later date.7
To all who shall see these presents greeting:

Know ye, That having paid due and confidence in the patriotism, public fidelity, and abilities of Major General Scott, I do appoint him Brigadier General of Volunteers, to serve in the service of the United States, to rank as such from the first of August in the year eighteen hundred and sixty-two: He is therefore carefully and diligently to discharge the duty of Brigadier General, by doing due service in all manner of things thence belonging to his office, and to observe and follow such orders and directions from time to time, as he shall receive from me, or the future President of the United States, or the General or other superior officers set over him according to the rules and discipline of the army. I conspire to continue in office during the pleasure of the President of the United States, for the time being.

Given under my hand, at the City of Washington, the third day of August in the year of our Lord one thousand eight hundred and sixty-two. Shall the year of the Independence of the United States.

By the President, Abraham Lincoln, Acting Secretary of War.
John H. Brinton’s Certificate of Commission as Brigade Surgeon of Volunteers

CERTIFICATE OF COMMISSION AS BRIGADE SURGEON OF VOLUNTEERS
By John Peter Van Ness Throop (1794-ca. 1861) and Orramel Hinckley Throop (b. 1798)

Engraving on vellum, with ink
Inscribed August 8, 1861
17 1/4 x 13 1/2 in.

Given after 1907 by unknown donor
Accession number: 1907+E.Pr.01

Dr. John H. Brinton’s certificate of commission as brigade surgeon of volunteers was bound into the first of three volumes of his wartime correspondence donated to the Jefferson archives. These volumes contain orders and communications from Generals Grant, Rosecrans, McPherson, and Sheridan, letters from the surgeon general, and Brinton’s own correspondence to his family. It is not known if Brinton himself placed the certificate into the book, or if this was done at a later time. At present the vellum document is faded and stained and in fragile condition, with many deep creases. The commission was signed personally by President Abraham Lincoln.

Decorating the upper portion of the document is an eagle with spread wings and claws grasping bolts of lightning encircled by clouds. Above the eagle is the inscription “THE/PRESIDENT of the United States of AMERICA.” Below is a banner containing the words “E. PLURIBUS UNUM.” Another decoration under the central text is an elaborate trophy arrangement featuring flags, cannon balls, powder barrels and charges, swords, bayonets, hatchets, plumed helmets, and bugles.

The stirring full text of the document is as follows (with handwritten words underlined):

To all who shall see these presents greeting:/Know ye, That reposing special trust and confidence in the patriotism, valor, fidelity and/abilities of J. H. Brinton I have nominated, and by and with the advice and consent/of the Senate do appoint him Brigade Surgeon of Volunteers in the service of the United States: to rank as such from the Third day of August/eighteen hundred and Sixty-one. He is therefore carefully and diligently to discharge the duty/of Brigade Surgeon by doing and performing all manner of things thereunto belonging.

And I do strictly charge and require all Officers and Soldiers under his command to be obedient to his orders as Brigade Surgeon. And he is to observe and follow such orders, and directions, from time to time, as he shall receive from me, or the future President of the United States of America, or the General, or other superior Officers set over him, according to the rules and discipline of War. This Commission to continue in force during the pleasure of the President of the United States for the time being.

GIVEN under my hand in the City of Washington, this Eighth day of August in the year of our Lord, one thousand eight hundred and Sixty-one and in the Eighty-sixth year of the Independence of the United States.

By the President [signed] Abraham Lincoln
[signed] Thomas A. Scott/Acting Secretary of War.

Additional handwritten text in script in the upper right corner reads, “Recorded Volume 17, page 4./Adjutant General’s Office/August 8, 1861./J. Thomas/Adj. Genf.”

The document’s engravers were John P. V. N. Throop and Orramel H. Throop, brothers from Oxford, New York. J. P. V. N. Throop worked for New York and Baltimore publishers, then settled in Washington about 1830 and worked there until his death. O. H. Throop is known to have worked in New York and New Orleans.

The Jefferson archives has another Civil War military commission signed by Abraham Lincoln, that of Dr. Joseph Turner Van Pelt who graduated with the class of 1854.
Major General George B. McClellan on the Battlefield of Antietam

GEORGE BRINTON McCLELLAN (1826-85)
By Adam B. Walter (1820-75) after painting by Christian Schussele (1824/26-79)
Colored mezzotint, engraving
1863
Image size: 24 x 18 1/2 in.
Plate size: 28 x 21 1/2 in.
Sheet size: 30 1/2 x 24 1/2 in.

Painting signed and dated lower left: “C. Schussele/1863”
Inscriptions below image: “Painted by Schussele”; “PUBLISHED BY WM. SMITH.PRINT SELLER. 702 SO. THIRD ST. PHILA.”; “Eng. by A.B. Walter”; “MAJ. GEN. GEO. B. M.—CLELLAN. ON THE BATTLEFIELD OF ANTIETAM/To the Army of the Potomac this picture of their Old Commander is respectfully dedicated by the Publisher/Entered according to act of Congress by John Dainty in the Clerk’s Office of the District Court of the Eastern District of Pennsylvania in the year 1863.”

Given in 1993 by Dr. Russell W. Schaedler (JMC 1953), the Plimpton-Pugh Professor of Microbiology at JMC
Accession number: 1993+e.Pr.01

George Brinton McClellan was a major general in the Civil War. He was the son of Jefferson Medical College founder Dr. George McClellan, and the first cousin of Dr. John Hill Brinton.

George Brinton McClellan was the second ranked graduate of the class of 1846 at West Point. He served with the Engineers in Mexico, returned to West Point to teach practical military engineering, then worked in railway surveying in the West and Southwest, reaching the rank of first lieutenant of engineers. He also was assigned to study the European military system, then resigned his commission to serve as a high official in the Illinois Central Railroad and the Ohio and Mississippi Railroad. His first service in the Civil War was as major general of Ohio Volunteers, followed by an appointment in the regular army as major general in command of the Department of Ohio, which included the states of Ohio, Indiana, Illinois, and parts of Pennsylvania and Virginia. He was credited with separating western Virginia territory from the Confederacy, and for this success was dubbed “Little Mac: the Young Napoleon.” He was given command of the Division of the Potomac whose demoralized troops he reorganized and infused with new discipline and energy, and when General Scott retired McClellan became general-in-chief of the Army of the Potomac.

Although his troops suffered unexpected reverses at the hands of General Robert E. Lee outside of Richmond, McClellan attributed his defeat to a lack of support from Washington and to the fact that his army was outnumbered. His next order was simply to prepare for the defense of Washington, but General Lee was moving not toward Washington but toward the upper crossings of the Potomac, so McClellan assumed personal command of an advance. Although the Confederate troops were much scattered and McClellan had superior numbers, he hesitated too long and attacked Lee piecemeal instead of simultaneously. Instead of McClellan cutting Lee’s sole line of retreat and intercepting his army, Lee avoided destruction at the battles of South Mountain and the Antietam and accomplished a withdrawal of his army across the Potomac.

Because of his conduct of the Antietam campaign McClellan was ordered to turn over his command and to proceed to Trenton to await orders, but he was never again employed in the field. In 1864 McClellan ran as the Democratic presidential candidate but was overwhelmingly defeated at the polls by Abraham Lincoln. He was later elected for one term as governor of New Jersey.

In Adam B. Walter’s copy of a painting by Christian Schussele of Major General McClellan, the equestrian commander is silhouetted against the smoky sky of the battlefield. Holding his reins, field glasses, and cap, he views the scene around him calmly and resolutely. In contrast, his horse froths at the mouth and paws the ground which is covered in straw and broken tree limbs. The horse’s navy-blue blanket is embroidered with a gold eagle and stars, matching the colors and insignia of the general’s uniform. In the right corner is a section of cannon, a loose wheel, and a cannon ball.

Gesticulating soldiers on horseback and on foot, one waving his cap in a salute to the general, are in the left and center middle ground. A group surrounding a cannon is on the far right. There are just a few wisps of blue showing through the smoky gray sky. Although the bloody carnage is not depicted, one wonders if McClellan was meditating on the horrendous casualties: nearly five thousand killed and twelve thousand wounded.

Although this beleaguered general was soon to be relieved of his command, he nonetheless was regarded affectionately by the enlisted men. The Battle of the Antietam took place in 1862, and Schussele’s painting was made the following year. The print after Schussele’s painting was
made by Adam B. Walter in 1863, presumably to circulate and popularize the image. The print has an inscription dedicating the image of the "Old Commander" to the Army of the Potomac.

Christian Schussele was born in Alsace, France. He studied in Strasbourg and Paris, and worked in the latter city as a chromolithographer before coming to Philadelphia in 1848. Although he established a reputation for chromolithography in this country as well, he much preferred painting, notably portraits and history subjects. He exhibited his work at the Pennsylvania Academy of the Fine Arts regularly from 1851 to 1869.

Schussele was active in Philadelphia art institutions, as a member of the Philadelphia Sketch Club, president of the Artists' Fund Society, and president of the Pennsylvania Academy of the Fine Arts' academicians. In 1868 he became superintendent of the Academy's school and professor of painting and drawing, remaining there until his death in 1879. Many other paintings by Schussele were engraved by John Sartain.
Dr. Gilbert Lafayette Parker was a decorated officer in the Civil War. He graduated from Jefferson Medical College after his wartime service in 1874, and maintained a large private practice in Philadelphia for more than thirty years.

Gilbert L. Parker was born in 1832 in Harrisburg, Pennsylvania and was educated at the Partridge Military Academy there. Family records recount that in his early days Parker traded with the Indians in Nebraska in the company of Bartram Snyder, a descendant of John Bartram, a colonial Philadelphia naturalist.

At the outset of the Civil War Gilbert Parker returned to Philadelphia and enlisted as a first lieutenant in Company D, Twenty-eighth Regiment of Infantry, Pennsylvania Volunteers. In 1863 he was appointed captain and assistant quartermaster for the Army of the Potomac, and then captain and quartermaster at Savannah, Georgia. For "meritorious service" in maneuvering 420 wagons on a foraging expedition from Atlanta to Flat Rock he was made a brevet major of the U.S. Volunteers. Later he was made brevet lieutenant colonel for "energetic service" in campaigns in Georgia and the Carolinas. For a year after the war he settled up accounts under his jurisdiction in Vicksburg, Mississippi.

Family members wrote that his exploits included having his horse shot from under him in the battle at Gettysburg, and riding up Missionary Ridge and Lookout Mountain with Abraham Lincoln. Parker was also present at Antietam, Chancellorsville, Chattanooga, Kenesaw Mountain, the Siege of Atlanta, the March to the Sea, the Siege of Savannah, and the Campaign of the Carolinas.

As a brevet lieutenant colonel Gilbert L. Parker was made a member of the Loyal Legion. The legion's insignia appears on a lapel pin Parker wore in his 1907 portrait by Max Rosenthal.

In the two-thirds-length portrait the subject is seated and facing partly to the left. His head is turned to look straight ahead toward the viewer. The most distinguishing feature is his long and unkempt gray beard, mustache, and sideburns which conceal his mouth. The physician holds his pince-nez in one hand and a small pamphlet in the other. His shirt cuffs seem unusually large, and curiously, his black business attire includes a western-style hat although he is situated indoors. Behind the sitter is a maroon curtain hung in a curving diagonal to reveal a distant sky with scudding clouds.

The portrait exudes the palpable presence of the figure, especially his face and hands. He seems to occupy the space with three-dimensional solidity. The elderly physician's expressive pale blue eyes seem sad and weary, as though meditating on past experiences. The portrait was exhibited at the American Art Society where it won a silver medal in 1907.

Dr. and Mrs. Gilbert Lafayette Parker were the parents of a daughter, Annie, and two sons, Gilbert Sunderland Parker, a curator at the Pennsylvania Academy of the Fine Arts, and Ernest Lee Parker, a painting appraiser and restorer and also a curator at the Academy. Family records state that the painting was never owned by the family until its purchase in 1953 for $150. The portrait was acquired from artist Max Rosenthal's daughter, Frances, by Gilbert S. Parker's wife, Anna Bley Parker, and their daughter, Katherine. The picture was sold almost immediately (for the purchase price) to the daughter of Ernest L. Parker, Elizabeth Theodorides. In 1995 she donated the portrait to Thomas Jefferson University.

Max Rosenthal was born in Turck, in Russian Poland, in 1833. He went to Paris to study drawing and painting, as well as lithography with the Alsatian artist Martin Thurwanger (d.1890). He emigrated to Philadelphia in 1849 and continued his studies at the Pennsylvania Academy. His duty as an artist during the Civil War was to follow the Army of the Republic and make sketches for the U.S. Military Commission.

Max Rosenthal and several brothers established a
lithographic firm in Philadelphia which became famous for decorative chromolithographic advertisements, trade cards, architectural studies, and book illustration. Max Rosenthal retired from the family firm in 1884, and turned to etching, mezzotint, and oil painting. He received a bronze medal from the Louisiana Purchase Exposition in 1904, and an award from the World's Columbian Exposition in 1893 for engraved portraits of prominent historical figures which he had made with his son, Albert. More than three hundred of these portraits were purchased for the Smithsonian Institution. Among other societies Max Rosenthal was elected a fellow of the Royal Academy of England.
The Confederacy also had outspoken loyalists at Jefferson Medical College. In fact, sixty-two percent of the members of the class of 1859-60 were from southern and border states. Emotions were so polarized by events leading up to the Civil War, that in December 1859 over two hundred students were led by the southerner Dr. Hunter McGuire (1835-1900), a popular anatomy quizmaster for Dr. Joseph Pancoast, to resign from Jefferson and transfer to the Medical College of Virginia in Richmond or other hospitable cities in the South.

McGuire became the medical director of the Army of the Shenandoah under the command of General "Stonewall" Jackson who requested that McGuire be assigned to him as brigade surgeon. He also served under Generals Ewell and Early and was with General Lee at Appomattox. Dr. McGuire became chair of surgery at the Medical College of Virginia and was president of the American Surgical Association and the American Medical Association. Apparently after the war there were no hard feelings among Jefferson faculty because Dr. McGuire was invited to lecture in the amphitheater of the new Jefferson hospital in 1877 and was awarded an LL.D. degree in 1888. Although the Jefferson collection has no original image of Dr. Hunter McGuire, it is fortunate to have an engraving of Dr. Robert Battey, another distinguished southerner who volunteered his services for the Confederacy.

Robert Battey was born in 1828 in Augusta, Georgia. He graduated from the Philadelphia College of Pharmacy in 1856 and from Jefferson Medical College the following year. After several years of postgraduate study in Paris, he opened a practice in Rome, Georgia and volunteered his services at the outbreak of the Civil War. He was commissioned a surgeon of the Nineteenth
Regiment of Georgia Volunteers, served as senior surgeon of Archer's Brigade, and was surgeon-in-charge for several military hospitals.

An eminent gynecologist of his day in Rome, Georgia, he was the surgeon-in-charge of the Gynecological Infirmary and consulting surgeon and business manager of the Martha Battey Hospital; Dr. Battey was the benefactor of the latter institution and named it for his wife. From 1873 to 1875 he was professor of obstetrics at the Atlanta Medical College, and served briefly as editor of the *Atlanta Medical and Surgical Journal*.

In 1872 Dr. Robert Battey originated the operation of oophorectomy known as "Battey's operation," a procedure now in disrepute for treating sexual and other maladies. He also devised an improved operation for vesicovaginal fistula, and was the originator of iodized phenol.

Dr. Battey served a term as president of the American Gynecological Society and of the Georgia Medical Association. He was a fellow of the Obstetrical Society of Edinburgh and of the British Gynecological Society. He was highly regarded at Jefferson Medical College which awarded him an L.L.D. degree in 1891. The October 1913 *Jeffersonian* reported that an effort was being made to procure a "lasting memorial of another of her illustrious sons," but apparently such an oil portrait or marble bust was never commissioned.

The engraver of Dr. Robert Battey's portrait was Robert O'Brien who is known to have worked in New York during the 1850s and 1860s. His bust-length portrait of Dr. Battey depicts a man of steely determination and exactitude. In a profile of Battey in the January 1915 *Jeffersonian* the doctor's bluntness was illustrated by the following story: "Once, at a gathering of celebrated surgeons in Philadelphia, a young doctor boasted that he had spent fifteen thousand dollars for his surgical instruments. Dr. Battey remarked that he always carried ten and tried to keep them clean, and he held up his hands and counted his fingers one by one."

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**Civil War American Flag**

**CIVIL WAR AMERICAN FLAG**

Manufactured by William G. Mintzer

Bunting, rope, brass

1859-61

77 x 46 1/2 in.

Inscription stamped on upper border: "WM. G.

MINTZER/MAKER PHILADA."

Given after 1865 by unknown donor

Accession number: 1865-1900.DA.01

The Civil War was one of the most patriotic and partisan periods in American history, and flags flew from most public buildings, shops, and manufacturing plants, as well as many private residences. A Union flag lay unnoticed until 1997 in the office of Robert A. Peterson, then Thomas Jefferson University's senior vice president for administration and finance and chief financial officer. He had received it from a previous administrator whose office was down the hall, but neither knew the flag's provenance.

However, a clue was provided by a note accompanying the flag stating that "it was flown on Mssrs. Howell and Smith's store, Philadelphia, during the early part of the rebellion, 1861" and that "William G. Steel was a partner in that firm." *McElroy's Philadelphia City Directory* of the early 1860s listed Howell, Smith, and Company as a white goods firm at 503 Market Street, and added that the firm had two other partners including William G. Steel. It is likely that the flag was given by a relative of Mr. Steel, as there were three alumni named Steel who attended Jefferson Medical College after the Civil War.

The flag is stamped with the name of the manufacturer, William G. Mintzer. Located at 131 North Third Street in Philadelphia from 1839 to 1869, Mintzer's firm specialized
in military goods, coach lace, fly nets, lodge regalia, fringes, and militia buttons. The Mintzer firm was only a few blocks from Howell, Smith, and Company.

The machine-made flag is made of bunting with rope and brass grommets for hanging. The blue canton has thirty-three stars arranged in straight rows horizontally, but in a scattered pattern vertically. The flag must have been made when the country had thirty-three states between July 4, 1859 and July 6, 1861. Judging from its tattered condition, it was probably used throughout the Civil War period.

Portrait of Abraham Lincoln

ABRAHAM LINCOLN (1809-65)
By Joseph K. Davison’s Sons

Bronze medal
3 in. diameter

Signed below left shoulder: “COPYRIGHT DAVISON’S SONS PHILA”

Inscription obverse: “WITH MALICE TOWARD NONE WITH CHARITY FOR ALL/1809 1909”


Given after 1909 by unknown donor
Accession number: 1909+E.M.02

A bronze medal commemorating the hundredth anniversary of the birth of Abraham Lincoln was presented by an unknown donor. The medal was struck in 1909 for the Grand Army of the Republic by the Philadelphia medallic firm, Joseph K. Davison’s Sons. The obverse shows a profile view of the bearded president facing left, with the famous aphorism, “With malice toward none, with charity for all.” The commemorative inscription on the reverse is surrounded by a wreath of laurel.
Some Nineteenth- and Mid-twentieth-century Images and Memorabilia of Doctors at Work, Students, and Patients

The Thomas Jefferson University archives contain memorabilia and images of some famous mid-nineteenth-century, non-Jefferson physicians like Dr. William T. G. Morton; little known Jefferson alumni who pursued different career paths, among them James F. Noyes, M.D., an urban surgeon, and Buchan Richards, M.D., a country doctor; and some unidentified students. The collection also contains images in various media of anonymous physicians and patients who were emblematic of their respective periods.

William T. G. Morton Administering Anesthesia

WILLIAM THOMAS GREEN MORTON (1819-68)
By George R. Hall (b. 1818)
Engraving, etching, stipple
After 1854
Image size: 4 1/8 x 3 1/4 in.
Sheet size: 9 1/4 x 6 1/8 in.
Inscriptions below image: “Engd. by G.R. Hall”; “Wm. T. G. MORTON, M.D. SURGEON DENTIST, BOSTON,
ADMINISTERING ETHER/PREPARATORY TO PERFORMING
THE OPERATION BY WHICH HE FIRST DISCOVERED
AND/DEMONSTRATED THE MARVELOUS ANAESTHETIC
POWERS OF ETHER IN SURGERY.”
Given after 1900 by unknown donor
Accession number: 1900+1.Pr.10

Considerable controversy still exists over the credit for the first use of ether anesthesia, but most medical historians recognize Dr. Crawford W. Long, a rural physician in Jefferson, Georgia who used it for minor procedures in 1842. Failing to realize the significance of his breakthrough, Long did not widely publish his work until after a public demonstration in 1846 by William T. G. Morton in Boston.
Born in 1819 in Charlton, Massachusetts, Morton had studied at the College of Dental Surgery in Baltimore in 1840. After opening a dental practice in Farmington, Connecticut he sought ways to lessen the pain of dental surgery. Morton was briefly a partner of Connecticut dentist Horace Wells who had used nitrous oxide in the extraction of teeth in 1844. Wells's demonstration of inhalation anesthesia at the Massachusetts General Hospital in January 1844 failed, and he was labeled “swindler” and his technique “humbug.”

William T. G. Morton resettled in Boston where he studied with Dr. Charles T. Jackson who was experimenting with sulfuric ether as a painkiller. Morton successfully used this substance for a tooth extraction on September 30, 1846 and developed a spherical container for the administration of the anesthetic. He then persuaded Professor of Surgery John Collins Warren, M.D. to allow another demonstration of ether anesthesia at Harvard Medical School.

With Dr. Warren as surgeon and Morton as anesthetist, a successful operation for removing a tumor from a patient’s jaw took place on October 16, 1846 in the same surgical amphitheater as Wells’s fiasco. When the patient awoke and testified that he felt no pain, Dr. Warren uttered his famous words about the dawn of a new era in surgery: “Gentlemen, this is not humbug, no, this is not humbug.” Only two months later at Jefferson Medical College, Dr. Thomas D. Mütter became the first Philadelphia surgeon to administer anesthesia, for a case removing a tumor from the cheek.

However, there was initial resistance by many in the medical profession, and there were bitter legal fights over the patent rights between Morton and other pioneer claimants to the discovery including Drs. Jackson and Wells. Although Morton eventually received testimonials and prizes for full credit from various medical societies, and an M.D. degree from Washington University in Baltimore (1849), he staggered from one failed business to another. He died in 1868 at the age of forty-nine leaving his family in abject poverty.

An undated engraving by George R. Hall does not depict Morton’s dramatic demonstration at Massachusetts General Hospital where the ether was administered through a glass apparatus with two openings for a rubber tube used as a mouthpiece, but instead shows an earlier technique. Morton prepares to soak ether into some folded fabric which will be held over the mouth and nose of the patient, who is seated in an armchair with his head held back awaiting oral surgery.

English engraver George R. Hall studied in London with his brother, Henry B. Hall Sr. (1808-84). George Hall first worked as an engraver in London and Leipzig, and then in 1854 joined his brother in New York where he worked for banknote and publishing houses. This print might have been a book illustration originally.

James F. Noyes’s Certificate of Attending the Practice at Pennsylvania Hospital

CERTIFICATE OF JAMES FANNING NOYES, M.D. (1817-96)
Designed by William Strickland (1788-1854) and engraved by Samuel Seymour (active 1796-1823)
Etching, engraving, ink on parchment
Designed 1811, inscribed to James F. Noyes in 1850
Image size: 9 3/4 x 16 1/2 in.
Image plate size: 11 1/2 x 17 3/4 in.
Text plate size: 8 3/4 x 17 1/2 in.
Sheet size: 21 1/4 x 18 1/2 in.

Signed below image lower left: “Wm. Strickland F.S.A. del.”
Signed below image lower right: “Sam. Seymour A.A. Sculpt.”
Inscription above image: “SOUTH FRONT OF THE PENNSYLVANIA HOSPITAL”
Inscription below image: “This building by the bounty of Government and of many private Persons was piously founded for the Relief of the Sick and Miserable Anno 1755.”
Inscription on certificate: “WE The attending Managers Physician and Surgeon OF THE/PENNSYLVANIA HOSPITAL/Do Certify that J. F. Noyes, M.D. Student of Medicine/of Waterville, Maine hath attended the practice the PHYSICIANS/and SURGEONS of the said HOSPITAL for two years/In Testimony whereof We have respectively set our Names to this/Certificate and caused the Seal of the Hospital to be thereunto affixed this/Twenty-third day of February in the Year of our Lord 1850./James.../Med. Board Managers/Geo. B. Wood Physician/Geo. W. Norris Surgeon”
Followed by signatures of managers, physician, and surgeon
Given after 1900 by unknown donor
Accession number: 1900-Ff.Pr.28
WE, the attending Managers, Physician, and Surgeon of the
Pennsylvania Hospital,
Do Certify, That E. S. B., M. D., Student of Medicine,
has for a year, regularly attended the Practice of the Physicians
and Surgeon of the said Hospital,
In Testimony whereof, We have hereunto set our Names, this

day of , in the Year of our Lord .

[Signatures]
[Signature]
[Signature]
Dr. James F. Noyes was born in 1817 in Kingston, Rhode Island, and began his study of medicine with a private physician in Waterville, Maine. After studying at Harvard Medical School in 1842, he graduated from Jefferson Medical College in 1846 with the largest class to date. He practiced first in Waterville and Cincinnati and then continued his study of ophthalmology abroad in Berlin and Paris. Noyes settled permanently in Detroit in 1863 and began an active clinical and academic career. He was professor of ophthalmology and otology at Detroit Medical College from 1869 to 1879 and practiced aural and ophthalmic surgery at several local hospitals. He was a founder and president of the Detroit Academy of Medicine.

By 1850, the year his name was inscribed on the decorative certificate, Dr. James Noyes had just completed two years of attending at the Pennsylvania Hospital. The hospital, the nation’s first, was founded in 1751 by a group of public-spirited citizens led by Benjamin Franklin and Dr. Thomas Bond. The hospital was completed in three stages—the east portion facing Eighth Street in 1756; the west portion facing Ninth Street in 1796; and the central portion, pictured in the certificate, about 1800 to 1805.

The circumstances surrounding the creation of this famous print have been recorded. On February 25, 1811 the board of managers voted to have a view of Pennsylvania Hospital taken and an engraving made to be used for a certificate for the students and a similar plate for every “Contributor of Ten Pounds and upwards.” At the meeting of March 25, 1811 the managers approved the drawing of the south front of the hospital made by William Strickland, for which he was paid twenty-five dollars. For some unknown reason Strickland did not engrave the drawing but Samuel Seymour was hired to do that work. A third artisan, John Valance, engraved the text. The latter two were paid four hundred dollars for their work and for their supplies. The engraving on the contributors’ plate was later done by John Exilius.9

The Pennsylvania Hospital etching is rendered in delicate, feathery strokes, but its architectural features are manifest. Of greatest interest is the Georgian central section topped with a skylighted dome which surmounts the surgical amphitheater. A full-length lead statue of William Penn, donated by his grandson John Penn, is visible behind the iron gate and to the right of the entrance. Five large shade trees grace the property.

The son of a carpenter, designer William Strickland was born in New Jersey in 1788 and reared in Philadelphia. In 1803 he apprenticed with Benjamin H. Latrobe (1764-1820), considered the leading architect in the country. Before winning the commission to design the Second Bank of the United States in Philadelphia, Strickland worked as a surveyor, engraver, and painter, as well as an architect. Designing in several different styles for buildings in Philadelphia, he was most celebrated for the United States Naval Asylum, the Merchants’ Exchange, St. Stephen’s Episcopal Church, and the steeple of Independence Hall.

The versatile Strickland also worked as an engineer. He was a member of the American Philosophical Society, a director of the Pennsylvania Academy of the Fine Arts, recording secretary of the Franklin Institute, and a member of the Royal Institution of Civil Engineers. William Strickland’s last great work was the Tennessee State Capitol. He died in Nashville in 1854 and his body is interred beneath the Capitol’s north portico.

Engraver Samuel Seymour was born in England. It is not known when he arrived in America, but he resided in Philadelphia at least by 1796. He studied engraving and painting with artist William Birch (1755-1834). He was best known as an engraver of certificates and book illustrations, and for his engravings after work by William Birch and his son Thomas Birch (1779-1851). Seymour was a draftsman for Stephen Long’s expedition to the Rocky Mountains in the early 1820s, and his sketches are among the earliest illustrations of the western United States.
Portraits of Buchan Richards

BUCHAN RICHARDS, M.D.
By American View Co.

Photograph mounted on card
Ca. 1880-90
Photo size: 7 1/8 x 9 1/4 in.
Card size: 10 x 12 in.

Inscription on mount: "PHOTO BY AMERICAN VIEW COMPANY CHARLOTTE, N.C."

Given in 1984 by the estate of C. Gardiner Johnson, a descendant of the subject
Accession number: 1984+e.Ph.01

Buchan Richards was a classmate of James Noyes in the Jefferson Medical College class of 1846. Virginia is listed as his place of residence in early college records.

In the photograph he personifies the quintessential late-nineteenth-century country doctor boarding his horse-drawn buggy. Since Dr. Richards is carrying a leather saddle kit medical bag, he is probably commencing or returning from a house call. Patients were customarily seen at home rather than in a hospital or the physician's office.

Though graced with a white beard, the doctor looks youthfully energetic and a bit impatient about posing for this photograph. He has turned his body to face the camera while his left leg is already poised to board the buggy. The setting is a farm, complete with a barn and fences surrounding the adjoining pasture.

The photograph was a donation from the estate of C. Gardiner Johnson, a descendant of the physician. Mr. Johnson also bequeathed to Thomas Jefferson University the mortgage to Tuckoman Farm in West Point, Virginia. It may be too sentimental to assume that the property shown in the photograph is the family farm, and not the farm of a patient he was visiting.
Portrait of Unidentified Jefferson Medical College Student

UNIDENTIFIED STUDENT
By unknown photographer

Hand-colored ambrotype
Ca. 1854-65
Image size: 3 1/4 x 2 3/4 in.
Case size: 3 5/8 x 3 1/4 in.

Given after 1900 by unknown donor
Accession number: 1900+Ph.21

This photograph of a mid-nineteenth-century student at Jefferson Medical College is one example among many that have been donated to the archives.

The unidentified student is posed in an elaborate setting that describes his field of study unquestionably. He holds a book in both hands and his left arm rests next to a skull on a tabletop. A mortar and pestle are placed on a shelf in front of a bookcase. To top it off, a small skeleton is suspended nearby. The young man looks so earnest that one supposes he was a dedicated student.

The image contains some sparing use of color which was applied by hand: pink in the sitter's cheeks and pale green on the tablecloth. The photograph is surrounded by a brass sheet mat cut in a continuous volute shape. The ambrotype and mat are housed in their original brown leather case which is embossed with a floral design on the outer lid. The case is lined in orange velvet.

Rival photographic processes were being invented with great rapidity throughout the nineteenth century, and the ambrotype process was first patented in 1854. Unlike the daguerreotypes which they largely supplanted, ambrotypes were one-of-a-kind images, and were fitted into similar miniature cases. The ambrotype process was in vogue only until the middle 1860s, though still made occasionally until about 1880.

Unlike the earlier daguerreotype method of printing on a silvered copper plate, ambrotypes were positive images secured on glass plates by the wet collodion process. Resembling negatives, the images appeared as positives only when seen by reflected light against dark background supports such as dark glass or clear glass backed with black velvet or black varnish.
The physician as a kindly, healing figure began to appear in genre paintings, oil portraits, and sculptures in mid-nineteenth-century American art. A wonderful example of this type is a small plaster group, *The Charity Patient*, by American sculptor John Rogers.

This sentimental work shows an elderly doctor preparing medicine with one hand, and touching the head of a sick infant held by its mother. The figures are separated by a chest laden with jars, bottles, and a spatula.

The doctor’s solicitous gesture comforts the child who is wrapped in a blanket and nestled on her mother’s breast. The beautiful young mother wears a fringed shawl over her gown and looks anxiously and respectfully toward the doctor. In contrast, the elderly doctor’s body is stooped with age and the gaunt features of his wrinkled face are almost hawklike. Garbed in a long robe and cap, he has perhaps been awakened in the middle of the night to tend to an emergency.

The social message of the sculpture is further emphasized by the prominent placement of the title on the inte-
gral base: “THE CHARITY PATIENT.” This work and its sequel, *Fetching the Doctor*, were among John Rogers’s most popular groups, and were prized decorations in physicians’ offices throughout the country.

John Rogers created a uniquely American group of mid-nineteenth-century sculptures that treated the everyday scenes of contemporary life. Born in Salem, Massachusetts in 1829, he grew up in a Boston family descended from merchants and scholars, but then in reduced circumstances. Even while working in machine shops in Manchester, New Hampshire and Hannibal, Missouri, Rogers began to model little clay figures as a pastime. When he realized that his diminutive groups were pleasing, he decided to become a sculptor and went to study in Paris and Rome.

After returning to America in 1859, he settled in Chicago where he worked with the city surveyor. In his spare time he sculpted a little group entitled *The Checker Player*, and it scored a fabulous success at a fund-raising fair where it sold for seventy-five dollars.

Rogers then conceived the idea of mass-producing plaster copies of sculptures to be sold at reasonable prices. He moved to New York and set up an attic studio over Broadway. He entered three genre groups in the 1860 National Academy of Design exhibition where they attracted considerable attention. His abolitionist Civil War groups and subsequent genre subjects made his name and fortune. Soon his studio employed twenty artisans to manufacture the copies.

Rogers began to issue illustrated catalogues, and new subjects were eagerly awaited. To meet popular demand as many as ten thousand copies of particular favorites were produced, most selling for ten to fifteen dollars. Though mass-produced, “Rogers groups” are beautifully modeled and with just enough detail to tell a narrative with warmth, wit, or pathos. Most are paean to a simple and virtuous American way of life. For decades it seemed that almost every middle-class American parlor proudly displayed a Rogers group. The sculptor died in 1904.

### Family Doctor

**FAMILY DOCTOR**

By Grant Wood (1892-1942)

*Lithograph 1941*

*Image size: 10 x 12 in.*

*Sheet size: 12 1/4 x 17 1/2 in.*

Signed in pencil below image lower right: “Grant Wood”

Inscribed in pencil below image lower left: “Family Doctor”


Given after 1941 by unknown donor

Accession number: 1941.1.F.Pr.01

Although Grant Wood made his famous image, *Family Doctor*, seventy-five years after John Rogers’s *Charity Patient*, both portray similar sentiments. But Wood’s lithograph reduces the elements to the barest essentials, and his physician is even more anonymous and quite abstract.

All one sees of the doctor are his hands and part of his jacket cuffs and necktie. His strong and capable hands hold the most common medical instruments: a thermometer and a stethoscope. A pocket watch lies on the table under his hands. Somehow, one senses the physician’s dedication and kindness to his patients without even seeing them.

Perhaps one feels the actual presence of the family doctor because his hands are life-sized and rendered in solid and three-dimensional forms. Also, the tonal quality of the lithograph with its careful description of textures of flesh, rubber, glass, metal, wood, and fabric, and the play of light and shade add to the sense of realism. The title of the print ensures that every observer gets the point.

It is said that Wood used his own physician as a model for the *Family Doctor*. A few years earlier he had made a print called *General Practitioner*, one of a series of illustrations for Sinclair Lewis’s *Main Street*, in which the two hands depicted are of a doctor taking the pulse of a patient.11

Attached to the back of the lithograph was a printed label from Abbott Laboratories, the Chicago pharmaceutical firm, expressing pleasure in presenting “with
cordial greetings this signed original lithograph by Grant Wood, executed as a tribute to the skill and artistry of members of the medical profession.” The unnumbered print must have been issued in large quantities, and probably this example decorated the office of a Jefferson physician who then left it to the college.

Grant Wood was the famed portrayer of midwestern rural American life in the early twentieth century. Among his most famous oil paintings are the brilliantly ironic American Gothic (Art Institute of Chicago) and Daughters of Revolution (Cincinnati Art Museum), and the fantasy landscape Stone City (Joslyn Art Museum, Omaha, Nebraska).

Born in 1892 in Anamosa, Iowa, Wood studied at the Art Institute of Chicago, the Minneapolis Handicraft Guild, and Iowa State University. In the 1920s he took a sabbatical from teaching school in Cedar Rapids, Iowa to study in Paris at the Académie Julian and to experiment briefly with modernist European styles. Upon receiving a commission for a stained glass window for the Veterans Memorial Building in Cedar Rapids in 1927, he traveled to Munich to study glass design. While in Germany he admired and adopted the precise clarity of traditional northern European oil painting. Folk art was another influence on his style.

Grant Wood was the director of WPA projects in Iowa and taught at the University of Iowa from 1934. In 1937 he started making lithographs for commercial patrons, such as the Associated American Artists, to help pay off accumulated debts. Four years later Family Doctor was produced in quantity. The famed regionalist artist died in 1942.
It is not known whether Philadelphia artist Alfred Bendiner was aware of Grant Wood's famous Family Doctor, but Bendiner's Common Cold made the following year depicts a patient who could have tested the patience of any dedicated family practitioner. Unlike the solemn and spare style of Grant Wood, Alfred Bendiner's broad caricature depicts the sickroom clutter of a sulking patient, satirizing a hypochondriac with the most prosaic of ailments, the common cold.

The dozing patient is swaddled in a sweater under his bedcovers and rests his head on plumped-up pillows. His hands are folded on his stomach and his eyes are closed under his glasses. He is surrounded by medicine bottles, tissue boxes, an atomizer, an ice pack, and a bed tray with food. The patient has unsuccessfully tried to divert his own attention with books, newspapers, magazines, radio, telephone, and a backgammon board. His companion is a faithful Dalmatian who rests his head and front paws on the patient's raised knees and looks on inquiringly.

Multitalented Alfred Bendiner was an architect, caricaturist, watercolorist, muralist, printmaker, and writer. He was born in 1899 in Pittsburgh, but his family soon moved to Philadelphia. He graduated from the Pennsylvania Museum School of Industrial Arts and served in the U.S. Army during World War I. He received a bachelor's degree in architecture (1922) and a master's degree in architecture (1927) from the University of Pennsylvania, and also studied at the American Academy in Rome. He worked as a draftsman for the Paul Cret architecture firm in Philadelphia, and served as an artist for University of Pennsylvania archeological expeditions to Iraq in 1937 and to Guatemala in 1960.

Among other professional societies Alfred Bendiner was a fellow of the Royal Society of Arts. His prints are included in museums and universities throughout the United States and in Paris, Florence, Oslo, and elsewhere. He conducted research for the American Philosophical Society and the Jewish Publication Society. He wrote and illustrated articles for numerous newspapers and magazines, and created the illustrated books Music to My Eyes (1952), Bendiner's Philadelphia (1964), and Translated from the Hungarian (1967), the latter a posthumous "autobiography."

The Common Cold

THE COMMON COLD
By Alfred Bendiner (1899-1964)
Lithograph
1942
Image size: 12 1/2 x 14 1/2 in.
Sheet size: ca. 19 3/4 x 21 1/4 in.
Signed in pencil on the image lower right: "Alfr Bendiner"
Inscription in pencil on the image lower left: "The Common Cold"
Given in 1983 by Gertrude Haskell, widow of Dr. Benjamin Haskell, JMC Clinical Professor of Surgery (Proctology)12
Accession number: 1983+c.Pr.01

One-man shows of Alfred Bendiner's work were held at the American Institute of Architects in Washington, D.C., the New York Architectural League, and Art Associations in Newport, Rhode Island and Concord, Massachusetts; and in Philadelphia at the Pennsylvania Academy of the Fine Arts, the Academy of Music, and the Philadelphia Art Alliance. A traveling show of his art was sent to Portugal, Spain, France, and Italy by the U.S. Information Service.
It is evident that the nineteenth-century works in the Jefferson art collection considered so far are modest in character and scale. In addition to small documentary and portrait photographs and prints, the majority of oil paintings and sculptures are confined to head and shoulders or bust-length depictions, with a few notable exceptions like the portraits of Dr. and Mrs. John Eberle by Jacob Eichholtz. Stylistically and compositionally they are quite conventional, even though many are skillfully, even beautifully rendered. The next two chapters will treat the portraits of Thomas Eakins, a much bolder, more original, and more ambitious artist.

1. John H. Brinton, M.D., "The Faculty of 1841," *The College and Clinical Record* (Jefferson Medical College) 1 (Mar. 15, 1880): 33-42. Brinton's address commemorating the Jefferson Medical College alumni association's tenth anniversary was delivered on March 11, 1880.
7. The Eakins portrait is at the National Portrait Gallery, Washington, D.C., on loan from the National Museum of Health and Medicine of the Armed Forces Institute of Pathology.
8. The donation of the portrait was accompanied by documents, photographs, and written records concerning Dr. Gilbert I. Parker's Civil War military career.
10. C. Gardiner Johnson also gave other photographs, some manuscript financial records, an oil portrait of Dr. Buchan Richards (unfortunately, irreparably damaged), and the actual saddle bag seen in the photograph.
12. In 1983 Mrs. Benjamin Haskell also presented another Alfred Bendiner print, *Flat Foot Floogie*, as well as other pictures.