Late Nineteenth Century: Growth of Clinical and Laboratory Facilities

In the late 1870s the quality of medical instruction and patient care was changed dramatically by the erection of the first detached Jefferson Medical College Hospital in 1877 and of a new laboratory facility attached to Medical Hall in 1879. College professors of medicine, surgery, and obstetrics each presided over a clinical teaching ward for medical students and could have assistants for whom they were responsible. The first select group of hospital staff appointees was well qualified for the challenges of the new hospital. The new laboratory building included facilities for operative and minor surgery, practical chemistry, microscopy, and physiology.

In 1895 Jefferson Medical College was reorganized from a proprietary school to a nonprofit organization of combined college and hospital under the absolute control of the board of trustees. Before then professors had collected fees directly from students for admittance to lectures, and the professors in turn had paid a rental fee to the board for use of the college and hospital. Now professors would no longer share profits but would serve on fixed salaries. Trustees now assumed responsibility for managing the property and the policy of the institution.

In 1891 a three-year course became mandatory and in 1895 the curriculum was upgraded to a four-year course including three years of preceptorship. The admission requirement was still only a high school diploma; by 1914 one year of college was required, in 1929 three years of college, and finally by 1940 an undergraduate bachelor's degree was required.

The art collection continued to expand. In addition to new portraits of many famous professors, the collection acquired portraits of two board members who served during the crucial decision-making years of 1894 and 1895: Joseph B. Townsend and Michael Arnold.

Joseph B. Townsend was a paradigmatic Philadelphia lawyer for more than fifty years. He was elected a trustee at Jefferson Medical College in 1878 and served as chairman of the board from 1894 until his death in 1896.

Joseph Townsend was born in 1822 in Philadelphia, and was admitted as an attorney of the Philadelphia courts in 1842. He served as vice chancellor (1891) and then chancellor (1894) of the Law Association of Philadelphia, and was a respected authority on trusts, estates, and real estate. In addition to Jefferson Medical
College he was active in the management of Pennsylvania Hospital, and received an honorary LL.D. degree from the University of Pennsylvania. He was also a manager of the Western Savings Fund Society. He was succeeded on Jefferson's board by his attorney sons, James P. Townsend and Charles C. Townsend.

Joseph B. Townsend's posthumous portrait was painted two years after his death by Emma F. Leavitt Randall. Although the artist was dependent on photographs, the attorney's bust-length portrait is surprisingly lifelike. His ample girth, ruddy complexion, and amiable expression correspond to descriptions of the attorney as kindly, lively, affectionate, and a lover of the outdoors. The fluidly brushed strokes give an animation and energy to his face, white hair and beard, and costume.

Emma Leavitt Randall was a Philadelphian who studied at the Pennsylvania Academy of the Fine Arts and exhibited portraits there steadily between 1885 and 1897. In 1893 she married Dr. Burton Alexander Randall, an eminent clinical professor of diseases of the ear at the University of Pennsylvania.

Portrait of Michael Arnold

MICHAEL ARNOLD (1840-1903)
By Mary Van der Veer (b. 1865)
Oil on canvas
Before 1915
30 x 21 1/2 in.
Signed upper right: "M. Van der Veer"
Given before 1915 by unknown donor
Accession number: 1915+b.P.01

Judge Michael Arnold served as a Jefferson Medical College trustee from 1887 until his death in 1903. He was commended by the board for "thoughtful and careful attention to everything appertaining to the condition of the hospital and the welfare of its patients."

Michael Arnold was born in 1849 in Philadelphia and graduated from Central High School in 1857. He worked in business for a few years, then studied law with Edward Hopper, a son-in-law of the noted reformer Lucretia Mott. He was admitted to the bar in 1863. During the Civil War he served with the chief inspector of paymasters in the United States Army at Fortress Monroe and in New Orleans. After resuming his law practice in Philadelphia he was elected in 1882 to the first of three terms as a Democratic judge of the Common Pleas Court.

Besides serving as a trustee at Jefferson from 1887 until his death in 1903, Judge Arnold was a manager of the Edwin Forrest Home. An active Mason, he was a high priest of the Rising Star Lodge, and a grand master of the Ancient and Honorable Fraternity in Pennsylvania.

In his bust-length portrait by Mary Van der Veer, Judge Arnold is turned to the left and his eyes gaze off to the side. His bushy, light brown mustache offsets his thinning hair and calls attention to his long, aquiline nose, pointy chin, and angular jaw. His expression is serious, almost somber. It is not known if this was a posthumous portrait.

Mary Van der Veer was born in Amsterdam, New York in 1865. She studied at the National Academy of Design and with William Merritt Chase in New York, and at the Philadelphia Art School and the Pennsylvania Academy of the Fine Arts. She continued her studies abroad with James McNeill Whistler in Paris, and also in Holland.
Best known for portraits, flower studies, and genre scenes set in Holland, Van der Veer exhibited at the National Academy of Design and the Water Color Club in New York and at the Pennsylvania Academy. She won a bronze medal at the Louisiana Purchase Exposition in St. Louis in 1904, and the Julia A. Shaw Memorial Prize (for painting or sculpture by an American woman) at the National Academy in 1911 for *The Geography Lesson.*

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**Jefferson Medical College Hospital Training School for Nurses, Class of 1893-94**

**TRAINING SCHOOL FOR NURSES, CLASS OF 1893-94**

By unknown photographer

Vintage photograph

1894

8 x 9 3/4 in.

Given after 1894 by unknown donor

Accession number: 18994.Pb.03

This formal group photograph commemorated the graduation of members of the 1893-94 class from the Jefferson Medical College Hospital Training School for Nurses, the second class to graduate. The six stiffly posed young graduates symmetrically flank Susan C. Hearle, the “director” of nursing who is enthroned in an ornately carved armchair. The rigid poses and somber faces of the newly minted nurses seem incongruous in the studio setting featuring soft floral draperies and a fur rug.

The nurses’ pink, starched uniforms were floor-length, with buttons down the front, a bishop’s collar, balloon sleeves, and long, tight cuffs. The costume’s bib and apron were of one piece. The original peaked white cap was made of lawn, a delicate material used to make handkerchiefs, and...
featured a high crown and a wide brim with ruffles around it.

After a resemblance to the Philadelphia General Hospital caps was noticed, the Jefferson cap became more distinctive. Starting in 1894-95 the material was changed to a stiffer organdy, the crown was lowered, the ruffle removed, and the brim narrowed, flattened, and spread like wing tips across the front of the cap.2

The School of Nursing of the Jefferson Medical College Hospital was founded in 1891. The earliest graduates survived rigorous entrance requirements and a two-year training program. By 1894 the course was expanded to three years.3 Applicants for admission had to be between the ages of twenty-one and thirty-five, of “superior education, culture and refinement,” and able to produce certificates of good health and testimonials of high moral character. Final acceptance was conditional upon completion of a thirty-day probation period.4

The students endured fourteen-hour work days beginning with reveille at dawn and classes from 7 A.M., as well as tours of duty in the hospital and visits to patients’ homes. The curriculum covered general, medical, surgical, gynecological, and obstetrical nursing, and also dietetics. Students received board, lodging in the hospital, and laundry free of charge in addition to tuition. They received an allowance of six dollars per month the first year, seven dollars the second year, and eight dollars the third year. This stipend was not intended to compensate for services provided, but to cover expenses for uniforms, books, and other necessities.

Student nurses had little time for socializing, but were permitted to attend cultural events in chaperoned groups, and their “carefully screened” gentlemen friends could call one evening a week at the residence parlor. Starting in 1898 the board of trustees rented quarters at 518 Spruce Street for a special nursing residence, and soon after relocated to more spacious accommodations at 226 South Seventh Street, conveniently located next to the hospital’s maternity section.

The imposing but kindly directress, Susan C. Hearle, had received her training first with Florence Nightingale in Great Britain and then at the nursing school of the Philadelphia General Hospital. Under her guidance as the Jefferson nursing school’s third directress until her retirement in 1908, student enrollment rose rapidly. Though dignified and refined, Miss Hearle is said to have wielded a dry sense of humor to her advantage, and was popular with students as well as faculty. She was very proud of Jefferson graduate nurses who cared for American troops suffering from typhoid fever during the Spanish-American War of 1898, and for injured and sick civilians during the Galveston flood of 1900.

Dr. Robert E. Rogers succeeded Dr. Benjamin H. Rand as chair of chemistry at Jefferson Medical College in 1877. He held the position until 1884 when he became emeritus professor.

Portrait of Robert E. Rogers

ROBERT EMPIE ROGERS, M.D. (1813-84)
By Frederick Gutekunst (1831-1917)
Vintage photograph
1870-80
Image size: 5 3/4 x 4 1/4 in.
Board size: 6 1/2 x 4 1/4 in.
Signed lower right: “F. Gutekunst”
Given after 1880 by unknown donor
Accession number: 1880+Erh.02

Dr. Robert E. Rogers succeeded Dr. Benjamin H. Rand as chair of chemistry at Jefferson Medical College in 1877. He held the position until 1884 when he became emeritus professor.
Robert E. Rogers was born in Baltimore in 1813, and studied at Dickinson College and William and Mary College before receiving a medical degree from the University of Pennsylvania in 1836. For the rest of his career he worked in the field of chemistry, initially as chemist to the first Geological Survey of Pennsylvania. His academic career began as professor of general and applied chemistry and materia medica at the University of Virginia (1842-52).

He succeeded his brother James as professor of chemistry at the University of Pennsylvania in 1852. In 1855 he published the American edition of C. G. Lehman's Physiological Chemistry. During the Civil War he served as acting assistant surgeon at the Satterlee Military Hospital in Philadelphia where in 1863 he lost his right hand while demonstrating the dangers in feeding a steam mangle. In 1877 he resigned the chair at the University of Pennsylvania to assume the post at Jefferson Medical College.

Dr. Rogers was the inventor of the Rogers and Black steam boiler, among other devices. He was active in many Philadelphia learned societies, including the Academy of Natural Sciences, the American Philosophical Society, and the Franklin Institute of which he was president (1875-79). He was an original member of the National Academy of Sciences and an organizer of the Association of American Geologists and Naturalists.

Rogers's affable nature is apparent in the photograph. It is said that his lecture room was always crowded and that he was beloved by his students for his gifts as a lecturer and experimenter, for his physical courage (in emergencies he had saved three strangers from certain death), and for his consideration and personal interest in all his students.

Portrait of Jacob M. DaCosta
(See color plate)

JACOB MENDEZ DaCOSTA, M.D. (1833-1900)
By Robert William Vonnoh (1858-1933)

Oil on canvas
1892
53 1/4 x 36 1/4 in.

Signed and dated lower right: "Vonnoh/1892"
Exhibition: Chicago, World's Columbian Exposition, 1893
Given in 1892 by friends and colleagues
Accession number: 1892+e.P01

A sorrowful obituary in the October 1900 Jeffersonian said, "Death has robbed Jefferson of one of its most distinguished alumni, the late Professor Jacob M. DaCosta, a name which will live forever in medical literature as one of the brightest lights of the profession." The Jefferson board of trustees issued a resolution noting that the professor of the practice of medicine "was loved as few men are," and that "in his death the world loses one of those most rare men who have made it better by their character and attainments."

Jacob Mendez DaCosta was born in 1833 in St. Thomas, the West Indies where his father was a wealthy man of leisure whose ancestors were bankers.
and planters. DaCosta was of Portuguese extraction, and was descended from a line which had emigrated to London in the sixteenth century. DaCosta was educated abroad, largely in Dresden.

He journeyed to Philadelphia in 1849 to become a pupil of Dr. Thomas Mütter and graduated from Jefferson Medical College in 1852. During this period he began a lifelong friendship with Dr. John H. Brinton whose sister, Sarah Frederica, he married in 1860.

After receiving his degree he spent eighteen months studying and attending clinics in Paris, Prague, and Vienna. Returning to Philadelphia, he taught physical diagnosis and clinical medicine privately and at the extramural Summer Association for Medical Instruction. His formal association with Jefferson Medical College began in 1858 as instructor, then as clinical lecturer in 1866. In 1872 he succeeded Dr. Samuel H. Dickson as the professor of the practice of medicine, a post he filled until 1891 when he was named emeritus professor. In addition to appointments at the Episcopal, Philadelphia, and Children's Hospitals, he was associated with Pennsylvania Hospital for thirty-five years.

Dr. J. M. DaCosta was a beloved teacher whose clinics were models of information and clarity, and he was widely admired as a skilled diagnostician and bedside teacher. His textbook Medical Diagnosis, with Special Reference to Practical Medicine (1864) was an immediate success; it went through nine editions during his lifetime and was translated into several foreign languages. While an acting assistant surgeon during the Civil War he gathered material for his 1871 article, "On Irritable Disorder and Its Consequences," a landmark study in the history of cardiovascular disease.

An active participant in medical and scientific societies, Dr. Jacob M. DaCosta was an organizer and president of the Pathological Society of Philadelphia, an original member and president of the Association of American Physicians, a fellow and two-term president of the College of Physicians of Philadelphia, and a fellow of the American Philosophical Society and of the Academy of Natural Sciences. He received honorary L.L.D. degrees from Jefferson Medical College, the University of Pennsylvania, and Harvard University.

Jefferson Medical College's esteem and affection for DaCosta were reciprocated by the professor. Board of trustees minutes of October 4, 1900 recorded that DaCosta left his "entire teaching appliances" to the college. In November 1900 the trustees resolved to commemorate DaCosta's contributions by establishing the J. M. DaCosta Memorial Laboratory of Clinical Medicine, and a special fund to which friends and colleagues could subscribe.

Eight years earlier another subscription fund had been organized to honor Dr. Jacob M. DaCosta. On January 20, 1892, shortly after DaCosta's retirement, a group of his friends met at the home of Dr. S. Weir Mitchell. The invitation to the gathering stated that in recognition of DaCosta's distinguished labors in medical science, of his beneficent services to the community, and of the high personal esteem in which he is held, it has been proposed by a number of his friends to have two portraits painted—one to be presented to the College of Physicians of Philadelphia, of which he is an ex-President, and the other to the Jefferson Medical College, which for more than a quarter of a century has been the chief arena of his medical teaching.

Within a few days of the meeting the fund was subscribed and some contributions had to be returned! Philadelphia's Evening Bulletin of April 27, 1892 reported that "a magnificent portrait" of Dr. Jacob M. DaCosta was presented at the Jefferson Medical College commencement exercises by a representative of the alumni association.

In the painting by Robert W. Vonnoh the physician is shown life-sized and three-quarters length, in a standing frontal pose with one hand leaning against a chair arm. He is dressed in a black academic gown and his cap rests on the adjacent seat of the plain wooden chair. His large brown eyes look slightly to the right and his left hand is raised as though gesturing to an unseen visitor or group. He fills the picture space in a commanding manner and his expression is attentive and thoughtful. His face and left hand are beautifully articulated by a strong light coming from the left. The warm reds and maroons of the atmospheric background create luminous middle tones in this refined depiction.

On May 1, 1892 The Philadelphia Press reported on a presentation at the College of Physicians at which portraits of Drs. Alfred Stillé and Oliver Wendell Holmes were received at a festive banquet. The lengthy article mentioned that the portrait of Holmes was received by Dr. DaCosta, the college vice president, and that side by side with the two portraits was a splendid portrait of Dr. J. M. DaCosta. It is the property of the Jefferson Medical College, an exact duplicate of which is being painted by the artist shortly to be presented by the Jefferson Medical College Alumni and some of the patients of Dr. DaCosta to the College of Physicians with appropriate ceremonies.
Both of Vonnoh’s portraits of Dr. J. M. DaCosta were painted while the artist was in Philadelphia teaching at the Pennsylvania Academy of the Fine Arts, the Jefferson portrait in 1892 and the College of Physicians portrait in 1893. During this same period, two other portraits of DaCosta were painted by Thomas Eakins.

Lloyd Goodrich wrote that Eakins was commissioned to paint one of the portraits proposed at the meeting in Dr. Mitchell’s home, pointing out links between DaCosta and Eakins through Jefferson professors Samuel D. Gross, John H. Brinton, and William Pancoast. Goodrich said that Eakins’s completed portrait of DaCosta was exhibited in November 1892 at the Art Club of Philadelphia where it received unfavorable newspaper reviews and displeased the doctor’s colleagues.

DaCosta wrote to Eakins asking him to continue working on it or paint another portrait using photographs. Offended by Vonnoh’s suggestion, Eakins destroyed the first canvas by cutting it into pieces, but out of respect for the eminent physician painted a second picture in 1893 which must have been approved. The archivist at Pennsylvania Hospital kindly provided me with board of managers minutes from January 1899 stating that Eakins’s portrait was presented to the hospital by Charles L. DaCosta, the professor’s son.

These events suggest the following sequence for the four DaCosta portraits. The first was the original Robert Vonnoh painting for Jefferson Medical College completed and presented in April 1892. The second was the original Thomas Eakins portrait painted in 1892, shown in late November, and destroyed. Because of the Eakins portrait’s negative reception, Vonnoh must have received the second commission for the College of Physicians portrait, which he painted in 1893 and which was presented in 1894. The fourth portrait was Eakins’s second attempt of 1893, presented to Pennsylvania Hospital in 1899. If Goodrich is correct that Eakins was commissioned to paint one of the original two portraits, then the Philadelphia Press article was either incorrect about the same artist painting an “exact duplicate,” or else plans changed along the way.

Jefferson Medical College loaned the Vonnoh portrait of Dr. J. M. DaCosta to the Chicago World’s Columbian Exposition in 1893. Photographs show the painting hanging in the library of the 1893 Medical College Building and then outside the dean’s office in the 1929 College Building. Today it hangs near other historic portraits in the New Conference Center in the 1931 Curtis Building.

Most art scholars would disagree with Jefferson librarian Charles Frankenberger’s assessment of Robert W. Vonnoh’s style as “rather stiff and cold.” The artist had established his reputation with “society” portraits and figure paintings, and was also a well known painter of impressionist landscapes.

The son of a German-born cabinetmaker, Vonnoh was born in Hartford, Connecticut in 1858, and spent his youth in Boston. He worked for a lithographic firm and studied at an evening art class, and then enrolled at the Massachusetts Normal Art School. During his formative years he made two trips to France, first studying at the Académie Julian under Gustave Boulanger and Jules J. Lefebvre, and later producing plein-air landscapes in the French countryside from 1887 to 1891.

In the middle 1880s he had been a popular teacher of figure and portrait painting in Boston at the Cowles Art School and at the School of the Museum of Fine Arts. In 1891 he became an instructor of figure and portrait painting at the Pennsylvania Academy of the Fine Arts where he stayed until 1896.

At the turn of the century he maintained studios in New York and Chicago where he had many portrait commissions, and starting around 1910 he divided his time between New York and Grez-sur-Loing, France. He returned to teach at the Academy in 1918, but by 1925 his eyesight started to fail, and he spent most of his remaining years in France with his second wife, the well known sculptor Bessie Potter Vonnoh (1872-1954) whom he had married in 1899.

Robert Vonnoh was made an academician of the National Academy of Design in 1906. His work was shown widely in European and American exhibitions, and retrospectives of his work were held in New York at the Ainslie Galleries in 1923 and the Durand-Ruel Galleries in 1926. He served on many local and international art juries, and he won awards and medals including the Paris Salon of 1889 (honorable mention), Paris Expositions of 1889 and 1900 (bronze medals), the National Academy of Design in 1904 (Thomas R. Proctor Prize for portraits), and international expositions in Buffalo in 1901, Charleston in 1902 (gold medal), and San Francisco in 1915 (gold medal).

Vonnoh’s portraits and landscapes are represented in the collections of museums and institutions throughout the country, including the White House. In addition to the Philadelphia locations already mentioned, his works can be found at the Union League, the American Philosophical Society, and the Pennsylvania Academy of the Fine Arts.
Dr. Jacob M. DaCosta's friend, the celebrated neurologist and therapist Dr. Silas Weir Mitchell, was a prolific poet and novelist, as internationally known in the world of literature as in the world of medicine where he helped to establish neurology as a specialty. Though an eminent practicing physician and renowned author, he was never a department chair at a major medical college.

S. Weir Mitchell was born in 1829 in Philadelphia, the son of Dr. John K. Mitchell, the Jefferson professor of the theory and practice of medicine, and he was also the grandson and great-grandson of physicians. After attending the University of Pennsylvania Mitchell graduated from Jefferson Medical College in 1850, then spent a year studying in Paris.

Upon returning to Philadelphia he entered general practice and published research in comparative physiology. He was a professor at the Philadelphia Polyclinic and College for Graduates in Medicine, and for more than forty years was associated with the Philadelphia Orthopaedic Hospital and Infirmary for Nervous Diseases.

When Mitchell was an acting assistant surgeon during the Civil War, wards were set aside for him in two large military hospitals in Philadelphia for the study and treatment of injuries of the peripheral nerves and central nervous system. In 1863 he had the opportunity to study several hundred patients at Turner's Lane Hospital in suburban Philadelphia, along with Drs. William W. Keen and George R. Morehouse. The trio published an important work, Gunshot Wounds and Other Injuries of Nerves (1864); giving most of the credit to Mitchell, Keen said in his Memoirs that the book “laid the foundation for all our modern neurological surgery.”

Dr. S. Weir Mitchell did pioneering research and writing in the description and treatment of various nervous disorders including red neuralgia, the physiology of the cerebellum, sleeping disorders, weather conditions and nerve injury and disease, erythromelalgia, causalgia, the psychological effects of amputations, reflex paralysis, and snake venoms. He made close observations on the effects of certain drugs and also introduced many nonmedical measures of treatment.

Mitchell gained international attention for the "rest cure," expounded in Wear and Tear: or Hints for the Over-worked (1871), Rest in the Treatment of Nervous Disease (1875), and Fat and Blood: and How to Make Them (1877),
in which he prescribed rest in bed, massages, a rich and full diet, isolation, and avoidance of disturbing events. Initially greeted with skepticism, his system was gradually accepted by many physicians worldwide. Later books expounding on his personal observations and skill in psychotherapy and psychoanalysis were *Lectures on the Diseases of the Nervous System, Especially in Women* (1881) and *Clinical Lessons on Nervous Diseases* (1897).

At age twenty S. Weir Mitchell submitted a book of poems to a Boston publisher, and was advised by physician/author Oliver Wendell Holmes to refrain from literary work until he was secure in the medical calling. Therefore, he published anonymously until about 1880 when he began to write under his own name, and continued through his middle eighties. Works include seven volumes of poetry and fifteen novels, among which are *Hugh Wynne, Free Quaker* (1897), *Constance Trescot* (1905), *The Red City* (1908), *John Sherwood, Iron Master* (1911), and *Westaways: A Village Chronicle* (1913).

Mitchell was the first president of the American Physiological Society, a president of the College of Physicians of Philadelphia, and a member of the National Academy of Science. He was honored with fellowship or honorary membership in several European societies including the Royal Society of Literature of the United Kingdom, the French Academy of Medicine, the Academy of Sciences of Bologna, the Royal Medical Society of Norway, the Academy of Sciences of Sweden, the Royal Academy of Medicine of Rome, and the Gesellschaft Deutscher Nervenärzte. He won honorary degrees from the Universities of Bologna, Edinburgh, Toronto, Princeton, and Harvard, and from Jefferson Medical College.

An obituary in the January 1914 *Jeffersonian* described Dr. Mitchell’s appearance and vigorous lifestyle: “He is a tall man with a colossal head and a most impressive face, a lover of nature, addicted all his life to field sports, fishing, and camping in the wilderness, a believer in muscle and out-of-doors as a cure for disease and a stay for moral faculties, he is the embodiment of the wholesome and vigorous side of life.”

In William Ordway Partridge’s sculpture the physician is shown bust length, with wide shoulders and a massive head turned downwards. Under heavy, knitted brows his deepset eyes gaze somberly down as though lost in thought. The elongated triangular shape of his head is accentuated by his hair with its center part, his narrow face with high cheekbones, his long aquiline nose, and a full moustache that meets his long, pointed beard. All of these elements are echoed by the deep V-shaped mantle of his academic robe whose lively, irregular surface features deep folds. The powerful depiction accords with the description in the *Jeffersonian*.

The undated Jefferson bust is made of plaster painted brownish-umber to resemble bronze. It was located first in the reading room of the library in the 1898 College Building, then in the library of the 1929 building. Today it has pride of place in the department of psychiatry offices.

The sculpture is almost identical to a marble bust at the College of Physicians of Philadelphia, signed “Ordway Partridge” and presented to the college in 1910 by the physician’s wife. Dr. Mitchell not only devotedly served the college for two terms as president (1886-88 and 1892-94), he was a generous benefactor to its museum, library, and various funds. The annual S. Weir Mitchell Oration was established in his honor.

Sculptor William Ordway Partridge shared a literary interest with his subject and was almost as versatile. He, too, was the author of several books of poetry and also of books and articles on the aesthetics and techniques of sculpture. Like Mitchell he came from a worldly background.

Partridge was born in 1861 of American parents in Paris where his father was a wealthy agent for a New York merchant. He studied at Columbia University and in Paris, Florence, Rome, and Stuttgart. He also attended the American Academy of Dramatic Arts in 1884 and gave public readings of poetry.

Partridge is best known for outdoor monuments to such notable figures as William Shakespeare (Chicago); Thomas Jefferson, Alexander Hamilton, and General Ulysses S. Grant (New York); Nathan Hale (St. Paul, Minnesota); and Pocahantas (Jamestown, Virginia). He also created a *Pieta* for New York’s St. Patrick’s Cathedral and a baptismal font for Washington’s Cathedral of Sts. Peter and Paul, and numerous smaller sculptures. He exhibited widely in the United States and in Paris, London, and Berlin.

Partridge lectured on fine arts at George Washington University, the Concord School of Philosophy, Stanford University, and the Brooklyn Institute. In 1904 he was a founder of the Society of American Sculptors. He was ill the last few years of his life and Partridge’s family was scandalized by unwelcome newspaper publicity about his being committed to a mental institution in Islip, New York in 1926. One wonders whether Partridge ever discussed his per-
sonal troubles with Dr. Mitchell when the latter posed for his marble bust.

The class of 1932 presented a pastel sketch of Dr. S. Weir Mitchell by Helen Warren Sears to the Jefferson collection in 1985.

Portrait of William W. Keen Jr.

(See color plate)

WILLIAM WILLIAMS KEEN Jr., M.D. (1837-1932)
By William Merritt Chase (1849-1916)

Oil on canvas
Ca. 1901
67 x 52 1/2 in.

Signed lower left: “Wm M Chase”

Given by JMC class of 1901
Accession number: t 901+e.P.01

Dr. William Williams Keen Jr. was another of Jefferson Medical College’s internationally famous and talented surgeons. During his productive life of ninety-five years he participated in many of the new advances in surgery, and was personally acquainted with most of the great men in the field.

W. W. Keen’s Memoirs describe his formative years. He was born in Philadelphia in 1837, the son of a prominent leather merchant. At Brown University he graduated as class valedictorian in 1859, then stayed an extra year to study the sciences and general culture. He entered Jefferson Medical College and became a private pupil of Dr. John H. Brinton and Dr. Jacob M. DaCosta, and graduated in 1862. Through Brinton he met Dr. S. Weir Mitchell with whom he formed a collegial friendship that lasted for over fifty-two years “without a cloud even as big as a man’s hand coming between us.”

Keen’s military contributions will be described below. Following service in the Civil War, he studied abroad for two years in Paris, Vienna, and Berlin. Upon his return to Philadelphia in 1866 he opened an office for private practice. As already mentioned in connection with Thomas Eakins, Keen taught pathological anatomy at the summer school at Jefferson Medical College, and served as head of the Philadelphia School of Anatomy where he remained for nine years until it closed in 1875.

Keen’s Memoirs stated that he suffered his “greatest disappointment” when defeated in a “very warm contest” for Jefferson’s chair of anatomy after Dr. Joseph Pancoast’s resignation in 1873; the post was awarded to his son, Dr. William H. Pancoast. Fearing that there were no prospects for having a successful teaching career in medicine, in 1876 he enthusiastically accepted the position as professor of artistic anatomy at the newly reopened Pennsylvania Academy of the Fine Arts where he remained until 1890. Keen later declined to consider the Jefferson chair of therapeutics even though Dr. Jacob M. DaCosta urged him to accept the position.

Keen’s first academic appointment in surgery was as lecturer on surgical anatomy and then chair of surgery at Women’s Medical College of Pennsylvania, the latter post from 1885 to 1889. During this period he edited a new American edition of Henry Gray’s Anatomy: Descriptive and Surgical (1887), revising and largely rewriting the chapters on the physiological, pathological, and surgical anatomy of the nervous system. In his Memoirs Keen expressed pride that the appearance of his name on the title page made him known to the entire medical profession.

Before his appointment at Jefferson Medical College in 1889 he had been approached by Harvard University for the chair of anatomy, and by Rush Medical College and the University of California in San Francisco for their respective chairs of surgery, but for various reasons never seriously considered these offers. When he was approached by the University of Pennsylvania for the demonstratorship of anatomy and eventually the chair, his election was opposed by Drs. Joseph Leidy and D. Hayes Agnew. In his Memoirs Keen labelled his rejection of these and other offers as “fortunate escapes.”

Finally in 1889 at age fifty-two Keen succeeded Dr. Samuel W. Gross in the “un-dreamed-of distinction of the Professorship of Surgery in the Jefferson Medical College, a position of such eminence and influence that in my early professional life, I had never considered it as a possibility; nor even up to 1889 did I ever seriously aspire to it.”

Finding no current textbook on surgery satisfactory with regard to the importance of pathology, he coedited with Dr. J. William White of the University of Pennsylvania An American Text-Book of Surgery for Practitioners and Students (1892). This text was the forerunner to the comprehensive, eight-volume Surgery, its Principles and Practice (1906-21), edited by Dr. Keen.

Keen published almost continuously on a wide variety of medical, historical, and religious subjects including, among others, The Surgical Complications and Sequels of Typhoid Fever (1898), The Bi-centennial Celebration of the Founding of the First Baptist Church of the City of Philadelphia (1899), Addresses and Other Papers: W. W. Keen, M.D. (1905), Animal Experimentation and Medical Progress.
(1914), The Treatment of War Wounds (1917), Medical Research and Human Welfare (1917), I Believe in God and Evolution (1922), Selected Papers and Addresses by William Williams Keen (1923), and Everlasting Life; A Creed and a Speculation (1924).

A fascinating chapter in Keen’s Memoirs is entitled “Presidents I Have Known.” These included President McKinley on whose wife he performed a “minor operation,” and with whom he had a social relationship, often lunching at the White House en famille; President Taft whom he convinced to state opposition to the antivivisectionists, and for whose daughter he arranged orthopaedic treatment while she was attending Bryn Mawr College; President Cleveland on whom he operated twice, secretly, for carcinoma of the maxilla with a team of surgeons on the yacht Oneida off Long Island Sound; and President Wilson on whose wife and two daughters he operated. After publicity about Grover Cleveland’s operation was leaked, Keen set the record straight in an account published in 1917, The Surgical Operations on President Cleveland in 1893.

Dr. W. W. Keen served as president of the American Surgical Association, the American Medical Association, the College of Physicians of Philadelphia, the Philadelphia Academy of Surgery, the Philadelphia County Medical Society, the American Philosophical Society, the American Baptist Missionary Union, an American Congress of Physicians and Surgeons in 1903, and an International Congress of Surgery in 1917.

Few surgeons have been so universally admired and honored. Dr. Keen was awarded the Henry Jacob Bigelow Gold Medal from the Boston Surgical Society and the Colver-Rosenberger Medal from Brown University. He was elected an honorary fellow or member in the Royal Colleges of Surgeons of England, Edinburgh, and Ireland; the Italian, Belgian, and German surgical societies; and the Berlin, Paris, and Palermo surgical societies. He was named an Officer of the Order of the Crown of Belgium and Officer of the Legion of Honor of France.

He received honorary LL.D. degrees from Brown, Northwestern, Yale, Toronto, Edinburgh, and St. Andrews Universities, and the University of Pennsylvania. He was awarded Sc.D. degrees from Jefferson Medical College and Harvard University. He received an honorary Ph.D. from the University of Uppsala, and an honorary M.D. from the University of Greifswald.

To paint the portrait of this extraordinary man, the Jefferson Medical College class of 1901 commissioned the internationally lionized artist William Merritt Chase. He was one of the foremost figures in American art, a tastemaker who was an uncommonly successful teacher, painter, and activist for his profession.

Over 750 students, faculty, and friends crowded into Jefferson’s amphitheater for the portrait presentation in 1901. Afterward the painting was installed in the library of the 1898 College Building. Its next installation was beside The Gross Clinic on the second floor landing of the 1929 College Building, and the Keen portrait still hangs there.

The rather formal depiction emphasizes the subject’s august reputation and noble character. Professor Keen is shown full length in an absolutely frontal stance, with hands down at his side and confidently looking directly toward the viewer. The figure’s face and hands are rendered solidly and convincingly in three dimensions. Dr. Keen wears a black academic robe with red panels, and holds his academic cap in his right hand. This costume signifies his honorary membership in the Royal College of Surgeons of England, awarded in 1900 the year before the portrait was painted.

Although Keen was short in stature and slight of build, he appears tall and robust in the portrait. The long, twin red panels elongate his height, and the brilliant red color lends energy and excitement to the depiction. The warmth is repeated in his ruddy skin tones. In fact, it was reported that Dr. Keen “needed a rest” and asked for and was granted a “long vacation” at the end of the term in 1901.

This portrait is a relatively reticent depiction by the usually more dazzling artist, but Chase makes the most of opportunities for sparkle in the red satin panels, the gold tassel of the cap, the brilliant white shirt collar and jeweled tie pin, and the gleam on the physician’s spectacles.

In a 1905 address to the W. W. Keen Surgical Society of Jefferson Medical College, Keen described the cere-
mony at which he was awarded his honorary degree from the Royal College of Surgeons of England. The elaborate public ceremony in Burlington House, London inducted more than thirty surgeons from throughout the world, no more than forty from any one country. The distinguished American contingent also included Drs. J. Collins Warren from Harvard, Robert F. Weir from Columbia, and William S. Halsted from Johns Hopkins, and Keen was honored to deliver a short address in their behalf. Attendees wore either academic gowns and hoods of every color, military uniforms, or full evening dress. The College of Surgeons robe, which was not worn during the ceremony, could be purchased later by honorees, and Keen proudly described his robe of black alpaca faced with crimson which he wears in Chase’s painting.

Although William Merritt Chase and Thomas Eakins were contemporaries and friends who exchanged portraits of each other, they were opposites in temperament and style. Chase painted more varied scenes of American life. His portraits were rendered with virtuoso brush work in impressionistic or avant-garde styles, and in a wider range of media, including tempera, pastels, and prints. Unlike Eakins who dressed strictly for comfort and often looked unkempt, Chase dressed like a dandy. A gentleman artist with Vandyke beard, he was often attired in cutaway, spats, boutonnière, gold-rimmed pince-nez, top hat, and cane. In contrasting their places of work Eakins said meaningfully, “Chase’s studio is an atelier; this is a workshop.”

William M. Chase began this dazzling career inauspiciously as a clerk in the family shoe store in Indianapolis at age sixteen. Reportedly he lost this job for wasting too much wrapping paper by painting on it, so his father sent him to study with a local painter and then to the National Academy of Design in New York. The young artist was able to sell enough pictures in New York to finance a move to St. Louis where his family had relocated.

There he produced paintings for local art patrons who financed further study at the Royal Academy in Munich in 1872, where he learned to emulate the dark palette and bravura brush work of his teachers. Chase’s portraits in Munich brought enough recognition that he was asked in 1878 to join the academy’s faculty, but he declined in favor of returning to America to teach at the newly formed Art Students League in New York.

Chase had legions of admiring students during a long teaching career, first at the Art Students League and later at the Brooklyn Art School, the Chicago Art Institute, the Pennsylvania Academy of the Fine Arts, and his own schools in New York and Shinnecock, Long Island. He even took groups of students on tours of Europe and conducted summer classes abroad. Many of his pupils became leading American modernists. His famous New York studio which was magnificently appointed with his collection of fine and decorative arts, costumes, and props became a chic meeting place for artists and collectors.

Like his eminent portrait subject Dr. Keen, William Merritt Chase was a dynamic leader in his profession. He participated in the first exhibition of the Society of American Artists and later served the society as president for ten years. He was a founding member of the Society of Painters in Pastel in 1884. He was named an academician of the National Academy of Design in 1890. The artist joined the progressive Ten American Painters in 1902.

Chase had his first one-man show at the Boston Art Club in 1886. He was a consistent prizewinner in exhibitions in the U.S. and abroad, including four gold medals in three years (1900-02) at the Paris Exposition, the Pennsylvania Academy of the Fine Arts, the Pan-American Exposition in Buffalo, and the Charleston Exposition. He showed more pictures than any other American at the Paris Exposition of 1889, was assigned a whole gallery to himself at the Panama-Pacific Exposition in San Francisco in 1915, and won silver medals in both shows. William Merritt Chase was one of the few Americans honored with a commission of a self-portrait for the famed collection at the Uffizi Gallery in Florence.
Professor William W. Keen’s Clinic at Jefferson Medical College

PROFESSOR WILLIAM W. KEEN’S CLINIC
By Edgar Newton Fought, M.D. (d. 1944)

Vintage photograph
1902
7 1/2 x 9 1/2 in.

Handwritten inscription at bottom of image: “Professor William W. Keen’s Clinic/Jefferson Medical College hospital/December 10th. 1902.” Handwritten inscription on left side of image: “COPYRIGHTED '02/BY E. N. FOUGHT”

Given in 1961 by George F. Doyle, M.D. (JMC 1905)
Accession number: 1961-e.Ph.01
When Dr. W. W. Keen heard Dr. Joseph Lister’s lecture at the International Medical Congress in September 1876 in Philadelphia, he became fully convinced at once of the value of antiseptic surgery. Keen was the first surgeon in Philadelphia and one of the first in America to adopt Lister’s principles, employing them in a case at St. Mary’s Hospital on October 1, 1876. In 1887 at this same hospital he successfully localized and removed a large brain tumor, the first case of modern cerebral surgery in America. Over sixty of Keen’s four hundred published case reports concerned neurological surgery of the brain, spinal cord, and peripheral nerves. Antiseptic surgical technique and progress in neurological localization made advancements possible.  

Best known as America’s pioneer neurosurgeon, Dr. Keen’s contributions also included the development of his own faradic battery and flexible bipolar electrode for brain stimulation. He was an early proponent of an operation for hydrocephaly and described three approaches for puncture and drainage of the lateral ventricles. He contributed to linear craniotomy for microcephalus in 1890. He performed his first successful gasserian gangliectomy by a temporal method in 1893. He attempted to treat cerebral hemorrhage by carotid ligation. Other areas of cranial surgery in which he published included cerebral abscess, scalp and bone reconstruction, and diagnostic radiology. He devised his own chisel, osteotome, and rongeur forceps for bone work.  

This vintage photograph of 1902 taken by Dr. Edgar Newton Fought (JMC 1905) shows Dr. William Williams Keen’s surgical clinic in the amphitheater of the 1877 Jefferson Medical College Hospital. In contrast to the earlier Gross Clinic, Keen is following some antiseptic principles. Keen (standing on the right next to an instrument table) and the assisting surgeons and a nurse are wearing caps and gowns, and all have their sleeves rolled up. Equipment includes buckets near the operating table and a number of small tables with instruments and materials around the walls. The scene looks posed rather than candid, judging by the number of participants facing the camera. The amphitheater seats are filled with students, and there are several visitors inside the operating arena. Keen’s clinics were often crowded with extra students, faculty, and visiting American and foreign surgeons. The Jefferson archives possesses several sets of instruments used by Keen.  

Dr. John Chalmers DaCosta first encountered Dr. Keen when DaCosta was an assistant in the surgical outpatient department of the hospital. DaCosta wrote in the April 1907 Jeffersonian upon the occasion of the surgeon’s resignation:

He always knew his subject most thoroughly, and was always perfectly prepared in every thing that related to its literature and its history...He clearly differentiated the essential and fundamental from the nonessential and extraneous...  

As an operator, he...is absolutely fearless, and his judgment seems at its very best when the surgical situation appears at its very worst. I have helped him in operations in which there have been presented the very greatest difficulties and dangers; but, to drop into the vernacular, in all these years I have never seen him turn a hair...Over and over again, in an operation, I have seen him calmly and thoughtfully originate a valuable new step as he went along. These new steps have in many instances become part of the literature of surgery.
Dr. W. W. Keen's sense of patriotism was extraordinary and his service in the military spanned more than fifty years. In 1917 at the age of eighty he was named a major in the U.S. Army as a consultant in the Reserve Corps during World War I, as depicted in this photograph.

When he was a student at Jefferson Medical College, his preceptor Dr. John H. Brinton recommended Keen as a replacement for a vacated position as assistant surgeon in the Fifth Massachusetts Regiment. He saw action at the first Battle of Bull Run in his brief service between July and September 1861, then resumed his studies and graduated in March 1862. The following May he was commissioned an acting assistant surgeon in the U.S. Army.

He was ordered to report to the office of Dr. Jonathan Letterman (JMC 1849), the medical director of the Army of the Potomac in Washington. Keen was sent out from Washington to the encamped army with a large supply train, and tended wounded at the second Battle of Bull Run.

In September 1862 he was sent to Frederick, Maryland after the Battle of Antietam and was assigned to the First Hospital. He later wrote in detail about the “dreadful mortality” in military surgery in those years before antisepsis and first aid packages. While in Frederick as Dr. John H. Brinton's agent for the Army Medical Museum in Washington, he forwarded his notes and specimens from military hospitals, many of which were published in *The Medical and Surgical History of the War of the Rebellion*.

In the winter of 1862 Dr. Keen was sent to the Satterlee Hospital in Philadelphia where secondary hemorrhage cases occurred with “dreadful frequency” after the Battle of Gettysburg. With no hemostatic forceps the physicians’ “only resource” was to pass a tenaculum through the vessel and tie it with silk, a procedure which usually took several attempts. His work on nervous diseases and injuries in Civil War soldiers has already been discussed.

Keen volunteered for the Spanish-American War but his services were not required. In the Jefferson archives is Keen's certificate of commission as a first lieutenant in the Medical Reserve Corps, dated December 28, 1909 and signed by President William H. Taft.
In 1867 Dr. Keen married Emma Corinna Borden of Fall River, Massachusetts, and the devoted couple had four daughters: Corinne, Florence, Dora, and Margaret.

Dr. and Mrs. Keen shared an interest in singing. In his Memoirs Keen expressed pride that both were members of the Centennial Choir which performed at the opening day of the Centennial Exposition in Philadelphia in 1876. The performance was held in the open in front of an audience of one hundred thousand visitors, and President Grant initiated the program which was a "glorious triumph."

In the undated photograph Mrs. Keen sits demurely with hands in her lap, turned slightly to the right. Her dark hair has a center part and is pulled back to display her youthful and attractive features arranged in a welcoming smile. Her ornate dress is adorned with lace, ribbons, and ruffles. She wears pearl drop earrings and a necklace with a pendant cross. One wonders if this choice of ornament signifies that Mrs. Keen was as devoutly religious as her husband.

Although glued to heavy board impressed with the name "E. Gutekunst" and placed in a presentation folder marked with the name "The Gutekunst Studio," this photograph is marked "copy" in the lower left corner, and so one cannot be absolutely certain that the original photograph was taken by Frederick Gutekunst.

The couple's happy marriage came to an untimely end when Mrs. Keen died suddenly on July 12, 1886. Keen wrote frankly about the "one appalling disaster of my life" in his Memoirs.

In the autumn of that year, I found that my grief was threatening to impair both my health and my ability to care for my dear girls...

One day, while I was in this condition, Mr. Henry C. Lea proposed that I edit a new edition of Gray's Anatomy...and I accepted the offer. I would have done it for nothing at all, for I was in such a mental condition that I felt that such congenial and absorbing work was just what I needed to take me out of myself.
Like many of his contemporaries at Jefferson Medical College Dr. Roberts Bartholow had a varied career. He was a physician, chemist, sanitary reformer, army surgeon, and author.

The most informative biography of Dr. Bartholow is an affectionate memoir by Dr. James W. Holland read before the College of Physicians in 1905, the year after his death. Roberts Bartholow was born in 1831 in New Windsor, Maryland. He graduated from Calvert College (later New Windsor College) in 1848 where he received a master of arts degree in 1854, after having earned his medical degree from the Medical Department of the University of Maryland in 1852.

He joined the regular army as an assistant surgeon in 1857, and his unit was sent to Utah to preserve order among the pioneer population and government officials from the “fanaticism” of the Mormons and from frequent disputes with Native Americans. After the outbreak of the Civil War Dr. Bartholow served in military hospitals in Maryland, New York, Washington, D.C., and Tennessee. During this period he wrote A Manual of Instruction for Enlisting and Discharging Soldiers (1863), and a series of papers for the instruction of the United States Sanitary Commission.

He left the army in 1864 and established a busy private practice in Cincinnati, where he accepted the chair of medical chemistry at the Medical College of Ohio. He was transferred to the chair of materia medica in 1867. He published on varied subjects such as spermatorrhea, bromides, and hypodermic medication. His textbook Practical Treatise on Materia Medica and Therapeutics (1877) was immensely popular and went through twelve editions.

In a famous case, Bartholow received immediate censure in 1874 (and later, sanction) after he published in The American Journal of the Medical Sciences the results of a daring experiment. A patient with rapidly spreading epithelioma of the scalp with exposure of the dura mater consented to a procedure in which Bartholow applied electrical stimulation to the posterior lobes of the cerebrum. This was a pioneer attempt to localize brain activity. Many felt that the patient’s death soon after was due to injury from this rather than extension of the cancer itself. Despite the controversy he was elected professor of the practice of medicine at the Medical College of Ohio.

Dr. Bartholow came to Philadelphia to succeed Dr. John Biddle as chair of materia medica and therapeutics at Jefferson Medical College in 1879. Like his predecessor, Bartholow served as dean for a few years starting in 1883. Dr. Holland wrote that Bartholow resigned the deanship in 1887 because his “growing business made the official duties irksome.” His consultation practice, teaching responsibilities, and attendance at the Jefferson and Philadelphia hospitals were handled with distinction until his abrupt resignation in 1890.

A year after he arrived in Philadelphia Bartholow published A Treatise on the Practice of Medicine, for the Use of Students and Practitioners which incorporated his course of lectures on that subject and eventually went through eight editions, and in 1881 he published Medical Electricity: a Practical Treatise on the Applications of Electricity to Medicine and Surgery. In 1882 the talented Dr. Bartholow became an original member of the editorial staff of the reorganized Medical News, a Philadelphia weekly.

Among Bartholow’s honors was an LL.D. degree from Mount St. Mary’s College. He was a member of the American Philosophical Society and the College of Physicians, and an honorary member of the Royal Medical Society of Edinburgh and the Society of Practical Medicine of Paris.

In spite of Dr. Bartholow’s prominence in Philadelphia medicine, the end of his career was tragically fraught with bitterness and conflict over his fragile mental state. Jefferson board of trustees minutes of October
14, 1890 indicate that his struggle had already begun. The board regretted that “it is now requisite that Dr. Bartholow should be relieved from further duty and have an opportunity given him to take needed rest...[and] lay aside the arduous duties of his chair.”

Authorities at the school were chagrined that news of the board’s action was made public. A headline in the October 16 Record was: “WORN OUT IN HARNESS/Dr. Bartholow’s Professorship/Soon to End./A VERY PAINFUL AFFLICTION./The Famous Physician’s Mind Has suffered from the Wear and Tear of Too Active Work.”

Bartholow’s indignant refusal to resign was supported by students. The Times of October 18 reported on a “tumultuous” student meeting with the headline: “A STUDENTS’ UPRISING/JEFFERSON COLLEGE MEN STANDING/BY PROFESSOR BARTHOLOW/THEY WANT HIM TO STAY.” The board granted Bartholow a six-month leave of absence in the hope that rest from his labors would better prepare him to perform the duties of his chair. He refused this offer in a painful letter.

Dr. Holland’s memoir stated succinctly that Bartholow had suffered a mental breakdown, and explained the “attack” as diabetes, and for a cure had been put upon a course of opiates which were seconded with other drugs, enabling him to continue his work until he “reached the limit of his endurance.”

The board resolved unanimously to vacate the chair of therapeutics. It was decided to postpone the election for the rest of the 1890-91 session and to appoint a temporary lecturer. In April 1891 Dr. Hobart A. Hare was elected successor to the chair of therapeutics. After a period of rest, Dr. Bartholow made a partial recovery and resumed his office practice and literary career. He was appointed emeritus professor in 1893.

Still admiring their professor of therapeutics, the Jefferson Medical College class of 1892 presented Bartholow’s portrait at the spring commencement ceremonies, and the painting was installed in a reading room of the library in the 1898 College Building.

George W. Pettit’s portrait of Bartholow is bust length with the subject’s body turned slightly to the left. The most distinguishing feature is his luxurious white mustache and short beard. His deepset eyes look straight ahead and are almost hidden in a dark shadow, perhaps symbolic of his inner troubles and the somber recent events. His expression is unusually neutral and bland. Holland’s memoir had noted that Bartholow’s bearing was reserved and lacking in geniality: “While his professional expertness was of undoubted value to society, as an unremitting student, with the habit of seclusion, the social life had few charms for him.”

Another possible reason for the almost inanimate expression is that the portrait was not done from life. The blurred lower contour of his torso suggests that it was copied after a photograph or print. The timing of the presentation suggests that perhaps Dr. Bartholow was not in good enough health to sit for a portrait and that the artist used another source for his image.
A pioneer laryngologist at Jefferson Medical College, Dr. Jacob da Silva Solis-Cohen was descended from some of the earliest Sephardic Jewish settlers who arrived in America in 1654, a group who traced their history back to medieval Spain and Portugal.

A few members of the Hays branch of the family who came to America in the early 1700s made their way to Philadelphia just before the Revolution. The marriage of Jacob D. Solis-Cohen’s mother, Judith da Silva Solis, to his father, Myer David Cohen, added the Ashkenazic Eastern European tradition to the family. This family is unusual for the number of distinguished members who have made important contributions to Philadelphia medicine, law, business, the arts, education, civic reform, and philanthropy. 

Jacob da Silva Solis-Cohen was born in 1838 in New York and moved with his family to Philadelphia when he was aged two. After his graduation from Central High School he earned a medical degree from the University of Pennsylvania in 1860.

His residency training at Old Blockley (Philadelphia General Hospital) was interrupted by the Civil War in which he first served as assistant surgeon in the Twenty-sixth Regiment, Pennsylvania Volunteers. He resigned to accept an appointment in the U.S. Navy. From 1864 to 1865 he was visiting surgeon to the two military hospitals in Philadelphia.

He resumed practice in Philadelphia in 1866, soon specializing in the diagnosis and treatment of diseases of the throat and air passages, and he gave lectures on this topic at the Philadelphia School of Anatomy. In 1867 he was appointed lecturer on electro-therapeutics at Jefferson Medical College, and in 1869 lecturer on laryngoscopy and diseases of the throat and chest. In 1883 he was named honorary professor of laryngology and lectured regularly until 1888.

He was the first visiting physician on the staff of the Jefferson Hospital and supervised the throat clinic until the late 1890s. He also served on the staffs of German Hospital (now Lankenau) and the Jewish Hospital. In 1883 he became professor of diseases of the throat and chest in the Philadelphia Polyclinic and College for Graduates in Medicine.

Solis-Cohen’s reputation was established early in his career with the publication of *Inhalation, its Therapeutics and Practice: A Treatise on the Inhalation of Gases, Vapors, Nebulized Fluids, and Powders* (1867) and his classic *Diseases of the Throat and Nasal Passages: A Guide to the Diagnosis and Treatment of Affections of the Pharynx, Esophagus, Trachea, Larynx, and Nares* (1872).

Dr. Solis-Cohen was president of the Northern Medical Association, and twice president of the Philadelphia County Medical Society. He was a founder and two-term president of the American Laryngological Association, and a founder of the *Archives of Laryngology*. He was an honorary member of the American Philosophical Society, the Neurological Association of New York, the Société Française de Laryngologie, and the British Association of Laryngology and Rhinology.

The portrait of Dr. Solis-Cohen by Agnes Allen was ordered by Jefferson Medical College trustees and presented in 1967. It is a copy after an original portrait made in 1927 when the subject was close to ninety years old. According to records at the College of Physicians of Philadelphia where the original portrait is located, it was painted by William T. Thomson in the last year of the doctor’s life “simply because of the interest of the artist in the subject.” It was found in the artist’s studio by his physician, a fellow of the College of Physicians, and presented to that institution by the section on otolaryngology in 1939.

Dr. Solis-Cohen is depicted half length, seated, and turned halfway to the right. He rests his arms on the chair arms, and the long fingers of his left hand support his head. His most distinguishing features are his thick white hair, eyebrows, mustache, side whiskers, and beard. His high domed forehead, deepset eyes, and long and bumpy nose are emphasized by highlights. Although the traditional head-on-hand pose usually denotes meditation or even brooding, the subject’s fair complexion, ruddy cheeks, and bright eyes seem to radiate energy, and this liveliness is emphasized by the artist’s rapid, calligraphic brush strokes.
Jacob da S. Solis-Cohen
Examining a Patient

JACOB da SILVA SOLIS-COHEN, M.D. EXAMINING
A PATIENT
By unknown photographer
Ferrotype
1869
6 1/8 x 4 1/8 in.
Given after 1929 by family of Dr. Solis-Cohen
Accession number: 1929+E.Ph.13

An unusual photograph of a physician at work features Dr. Jacob da Silva Solis-Cohen. The ferrotype (photograph on an iron support, often called “tintype”) is dated 1869 on the back. A letter in the Jefferson archives states that it was probably made for an illustration of Solis-Cohen’s early paper on laryngoscopy.

The young physician is shown leaning forward to examine his patient’s larynx. He wears a head mirror and performs the laryngoscopy by holding the patient’s tongue with a cloth and inserting a laryngeal mirror. In the profile double portrait, the two men sit facing each other with their legs in alternating positions. In contrast to the patient’s plain wooden chair, the upholstered back and seat of the physician’s chair are decorated with a long fringe and studded with brass nails.

Dr. Jacob D. Solis-Cohen was unusual for specializing, and at first was derided by many eminent generalists of the day including Dr. Samuel D. Gross, but through his teachings and publications he helped establish laryngology as a distinct specialty. He was one of the first Americans to study the use of the laryngoscope. In 1868 Solis-Cohen performed the first successful laryngotomy in the world for cancer of a vocal cord. In 1884 he performed the first complete laryngectomy in this country, and his patient survived eleven years and without recurrence.
Dr. James W. Holland was more suited temperamentally to fill the Jefferson deanship than was Dr. Roberts Bartholow, and he served admirably in that post from 1887 until 1916. Noted for his professional longevity, he was also professor of medical chemistry and toxicology for twenty-seven years.

James Holland was born in Nashville, Tennessee in 1849. His physician father moved the family to Louisville, Kentucky during the 1852 cholera epidemic. Holland earned a bachelor’s degree from the University of Louisville in 1865, and then a master’s degree there in 1868, the same year he graduated from Jefferson Medical College.

He returned to Kentucky to enter practice with his father and immediately received a teaching post as assistant demonstrator of anatomy at the University of Louisville. In 1872 he became professor of medical chemistry and clinical neurology, and then successively occupied the chairs of materia medica, clinical medicine, and the practice of medicine and clinical medicine. He served as president of the Kentucky State Medical Association and editor of the *Louisville Medical News*.

Dr. James W. Holland was called to Jefferson in 1885 to become professor of medical chemistry and toxicology. During his long tenure he expanded the curriculum to include a full year of lectures and laboratories in both inorganic and organic chemistry. He emphasized the applications of chemistry in its toxicological, therapeutic, and diagnostic uses, rather than its physiological functions.

Just two years after joining the faculty, Holland began serving as dean. He could look with pride on the favorable rating of Jefferson in the 1911 Flexner Report which evaluated all U.S. and Canadian medical schools, and the A+ rating given Jefferson by the American Medical Association in 1914.

The May 1912 *Jeffersonian* announced Dr. Holland's resignation from teaching “with a thousand regrets” felt by all the graduates who were so fortunate to have attended his lectures and laboratory, who would “always remember him as a faithful, loyal teacher, ever ready to help each man out of any difficulty.” He was named professor emeritus in 1912 and received an honorary Sc.D. degree the following year.
Dr. Holland was the author of several books on medical chemistry and toxicology including: *Diet for the Sick* (1880), *The Urine and the Clinical Chemistry of the Gastric Contents, the Common Poisons, and the Milk* (1895), and *Textbook on Medical Chemistry and Toxicology* (1905). He was also an editor of *Medical News*. Holland served as president of the Association of American Medical Colleges and was a member of the Council of Medical Education of the American Medical Association.

In 1909 Jefferson trustee Simon Gratz chaired a committee to raise voluntary contributions for a portrait of Dr. James W. Holland. Circulars were sent around the country hoping that every alumnus “will be loyal to his Alma Mater and contribute to this portrait of our beloved Dean and Teacher” made by “noted” artist “Adolph [sic] Borie.”

*Philadelphia's Evening Bulletin* gave a full report of the Jefferson commencement at the Academy of Music on June 6, 1910. Highlights of the occasion included an honorary LL.D. degree awarded to Dr. S. Weir Mitchell on the sixtieth anniversary of his graduation, Dr. W. W. Keen’s address memorializing Dr. Samuel D. Gross, and the presentation of Dr. Holland’s portrait. The newspaper reproduced the painting and complimented Borie’s “masterly technique,” calling the work an “excellent likeness.”

Dr. Holland is shown half length, seated in an interior space featuring a paneled wall and Corinthian pilaster above a table with four books. The subject’s large blue eyes look directly toward the observer, but his expression is somewhat reticent. The narrowness of his oval-shaped face is emphasized by his high domed forehead and gray-blond mustache, beard, and side whiskers. He holds a rolled paper in his left hand, possibly a diploma.

The most striking feature of the portrait is the dean’s costume: a loosely brushed, black academic gown with green velvet trim and voluminous sleeves that seem to engulf the figure. One can sense that he was rather small-boned and short in stature.

Adolphe Borie was as well educated and prominent in his own field as his subject. Born in Philadelphia in 1877, he graduated from the Lawrenceville School in 1895. He spent the following year at the University of Pennsylvania after which he studied for three years at the Pennsylvania Academy of the Fine Arts. Following the path of many art and medical students, Borie decided to continue his studies in Europe and chose the Royal Academy in Munich, like his teacher at the Pennsylvania Academy, William Merritt Chase.

Borie revisited Europe frequently but forged his career in Philadelphia except for the years 1915 to 1919 in New York. When the United States entered World War I he worked for a year at camouflaging ships, and contributed portraits in exchange for subscriptions to the last Liberty Loan. While his landscapes, still lifes, and nudes show the influence of European impressionism and modernism, the artist supported himself mainly from traditional portrait commissions.

Borie’s father was a prosperous banker (until his bank failed in 1905) and was initially displeased with his son’s choice of profession. The artist’s biographer and friend George Biddle described Borie as “in every sense...an aristocrat—in looks, manners, grooming, and social background—and that manner he carried with the same ease and detachment with which he painted.”

While Borie deprecated his reliance upon portraiture and the traditional dilemma it imposed upon artists of squaring their vision with the client’s self-image, he felt that photography had liberated the art of portraiture from merely rendering an exact, mechanical likeness. Many of his portraits are suffused with an air of gentle sympathy and geniality.

Adolphe Borie was well recognized by the art establishment and was made a full academician at the National Academy of Design in 1934. A one-man show of his work was held at the Folsom Gallery in New York in 1915, and memorial exhibitions were held at the Philadelphia Museum of Art in 1935 and the Corcoran Gallery of Art in Washington in 1942.
Among his many awards were: the Pennsylvania Academy’s Carol Beck Gold Medal for portraiture; the Maynard Portrait Prize at the National Academy of Design; silver medals at the San Francisco Panama-Pacific International Exposition and the Philadelphia Sesquicentennial; the Third Clark Prize and bronze medal at the Corcoran Gallery, Washington, D.C.; a gold medal at the Philadelphia Art Club; and the Norman Wait Harris Bronze Medal at the Art Institute of Chicago.

As in the cases of Drs. Samuel D. Gross and Jacob M. DaCosta, rival artists including Thomas Eakins painted images of the same subject. In 1899, ten years before Adolphe Borie’s commission from Jefferson Medical College, Eakins had asked Dr. Holland to pose for a portrait, expecting that the college would purchase it. His full-length depiction of Dr. Holland calling the roll of new graduates at commencement is known as The Dean’s Roll Call.

The dean’s son, Leicester Holland, recalled that the sittings lasted for at least five months starting in January 1899:

My Father was never physically very strong and by that season of the year was always pretty well fagged out. What made it worse was that Eakins always insisted that he take the full standing pose, with the light from the skylight full in his face. He would not let him sit down even when working on the head alone. It was quite an ordeal and the result was a tense, almost haggard expression...Alas, when it was all done, the college and the alumni who knew father in more genial moods...didn’t like it at all and wouldn’t buy it. So Eakins, having no general market at the time had the painting on his hands,...and as a friendly gesture gave the picture to my mother.16

A reproduction of Eakins’s painting of Dr. Holland was chosen for the title page of the Jefferson Medical College yearbook of 1900, showing at least partial institutional regard for the portrait. Clearly, Dr. Holland approved of the depiction and did not rule out a potential Jefferson purchase, as noted in an undated (ca. 1900) letter from Dr. and Mrs. Holland to Eakins:

Your very kind letter of the 29th inst. has been received. Mrs. Holland has been informed of your intention to present her the portrait of myself “with the understanding that if at any time the trustees of the Jefferson Medical College may wish to purchase the picture the ownership of it will not be a bar to selling it on your account.”

She wishes me to say that she is grateful to you for your kindness and accepts the present as a trust under the conditions I have quoted above.

There are no extant Jefferson Medical College archival documents relating to Eakins’s portrait of Holland. The painting was on long-term loan at the Philadelphia Museum of Art until it was purchased from Dr. Holland’s children in 1948 by the Museum of Fine Arts, Boston. In 1983 the latter museum borrowed The Gross Clinic for the exhibition A New World: Masterpieces of American Painting, 1760-1910, and lent the Holland portrait to Jefferson where it was enthusiastically, if ruefully, admired.

### Portrait of William S. Forbes

(See color plate)

**WILLIAM SMITH FORBES, M.D. (1831-1905)**

By Thomas Eakins (1844-1916)

Oil on canvas

1905

84 x 48 in.

Signed and dated lower right: “Eakins/1905”

Inscription carved in the amphitheater wall, right center:

“GVLIELMVS S. FORBES, M.D./QVI LEGEM NOVAM DE RE
ANATOMICA/GVBERNIO STATVS
PENNSYLVANIAE/PROPOSVIT COMMENDAVIT
DEFENSIONE STVDIOSA/EX SENATVS
CONSvlTV/FERENDEM CVRAVT”


Given in 1905 by JMC classes of 1905-08 and junior alumni

Accession number: 1905+e.P.01
Dr. William Smith Forbes was a professor of anatomy and clinical surgery at Jefferson Medical College from 1886 until his death in 1905. He is most renowned for pioneering the legislation known as the Anatomy Act of Pennsylvania.

William S. Forbes was born in 1831 in Falmouth, Virginia, descended from a family who arrived in America in 1657. After a classical education at the Fredericksburg and Concord Academies, he began his medical education in 1850 at the University of Virginia. While completing his medical degree at Jefferson Medical College in 1852, he worked in the office of Dr. Joseph Pancoast. During a residency at the Pennsylvania Hospital he also took courses in anatomy and medicine at the University of Pennsylvania.

He left the country in March 1855 to study military surgery abroad, and visited England, France, Switzerland, Austria, and Germany before sailing for Constantinople. His steamer, The Africa, ran aground, but the adventurous young man made his way unscathed to Scutari, where he was assigned to the surgical staff of the barracks hospital of the British army. Although the Treaty of Paris was signed just five months later, Forbes was commended for his work in the Crimea and offered a commission with the rank of major in the British medical services, but he declined the honor. The famous English nurse, Florence Nightingale (1820-1910), gave Forbes her instrument kit in memory of their close professional association at the end of the Crimean War. Following the war he audited courses in surgery and anatomy in Paris and then traveled to Belgium.

Upon his return to Philadelphia in 1857 Dr. William Forbes opened a private school of anatomy which primarily served dental students from the southern states. The school closed during the Civil War but reopened later and continued until about 1872. Although Forbes was a native Virginian and his family was naturally loyal to the Confederacy, the young physician had married a woman from Philadelphia and was determined to forge his career there, so with some anguish he sided with the North during the Civil War.

He was commissioned as a surgeon of volunteers with the rank of major in the port of Philadelphia, then served as medical director of the Thirteenth Army Corps under General Grant during the siege at Vicksburg. He handed in his commission abruptly in 1863, possibly in reaction to the death of his brother who was killed at the Battle of Chancellorsville.

Dr. Forbes returned to Philadelphia and in 1866 received a second medical degree from the University of Pennsylvania. For a time he was professor of anatomy at the Pennsylvania Dental College. Starting in 1862 he was surgeon to the Episcopal Hospital, a post he held for twenty-five years. Although Forbes became one of several aspirants who failed in their quest to succeed Dr. Joseph Pancoast as chair of anatomy at Jefferson Medical College, in 1879 he was appointed demonstrator of anatomy there. He secured the chair of anatomy and clinical surgery in 1886, and introduced formal courses in histology in 1896 and embryology in 1900.

Among Dr. Forbes's best-known papers are "The Removal of Stone in the Bladder" (1894) in which he described the invention of a new lithotrite (designed with his engineer son, John S. Forbes), an instrument for the breaking and measuring of vesical calculi into small pieces; and "Liberation of the Ring-finger in Musicians by Dividing the Accessory Tendons of the Extensor Communis Digitorum Muscle" (1896), a continuation of a paper of 1884. He was the first to perform this procedure.

Dr. Forbes was admired and beloved by his students, and in 1893 they sought his assistance in establishing a society devoted to the propagation of anatomical knowledge. The W. S. Forbes Anatomical League was the first such officially sanctioned student anatomical organization in American medicine. Although Forbes had been ill with heart trouble since late November 1905, he thought himself sufficiently well two weeks later to deliver a lecture, but his condition worsened and he died on December 17.

Dr. Forbes's greatest legacy to medical education is the Anatomy Act. In 1866 he had attempted unsuccessfully to guide passage of such an act through the Pennsylvania legislature, to solve the problem of insufficient bodies available for the great number of students studying anatomy in Philadelphia. Forbes described the unfortunate circumstances necessary for obtaining unclaimed dead bodies in his History of the Anatomy Act of Pennsylvania:

[The bodies] are therefore buried, and are afterward obtained surreptitiously by a third party, the so-called "resurrectionists," who engage in a degrading traffic, and sell them to the highest bidder...and the practical teachers here and elsewhere find themselves in unworthy competition with each other. Consequently the price demanded, and often obtained, is such as to tempt the resurrectionist to enter private cemeteries and graves, and even to commit murder...all tending to bring obloquy on anatomical teaching.

In February 1867 Forbes proposed that the College of Physicians of Philadelphia appoint a committee of three
for the purpose of urging passage of a law sanctioning the dissection of human bodies. With the untiring efforts of Forbes as committee chairman, along with Drs. Samuel D. Gross and D. Hayes Agnew, the Anatomy Act was passed later that year. It provided that:

the Inspectors and Superintendent of any county prison, the Board of Guardians of any City or County Almshouse, the Coroner of any County, or any other public officer having charge thereof or control over the same, shall give permission to any physician or surgeon of the same county, upon his request made therefor, to take the bodies of such persons dying in such prison, almshouse, or county, as are required to be buried at the public expense, to be by him used within the State for the advancement of medical science, preference being given to medical schools, public and private; and said bodies to be distributed to and among the same, equitably, the number assigned to each being proportioned to that of its students; provided, however, that if the deceased person, during his or her last sickness...shall request to be buried; or if any person...satisfying the proper authorities that he is of kindred to the deceased, shall ask to have the body for burial, it shall be surrendered for interment.

After the Anatomy Act’s passage a voluntary association of anatomy demonstrators in chartered and private schools was formed in Philadelphia to agree upon an equitable distribution of bodies. This association continued until it was superseded by the Anatomy Act passed in June 1883. The revision was necessary because the original phrase “shall give permission” to take the unclaimed bodies did not actually bind certain officials who had control over the bodies.

At Forbes's insistence the 1883 law removed this ineffectual phrase and substituted “shall deliver.” It specifically provided an anatomy board for the distribution and delivery of material from all sixty-seven counties in the state to all medical and dental schools in the commonwealth. The board was to be composed of no less than five scholars, and its first president was Dr. Joseph Leidy from the University of Pennsylvania.

All officers and agents of almshouses, prisons, morgues, and hospitals having charge of unclaimed bodies were required to notify the anatomy board and deliver the bodies without fee, and the schools or physicians had to give bond to the state before receiving the bodies. The 1883 Anatomy Act was a model soon adopted by many other states, and Dr. Forbes served on the Pennsylvania board for more than twenty years.

The triumph of pioneering this legislation which proved so important for medical education came at great personal cost to Dr. Forbes. By his account, the amended, second version of the Anatomy Act came as a direct result of a conflict between him and the city coroner who owned and conducted the Philadelphia School of Anatomy in competition with Jefferson Medical College. The coroner said that it was his duty to bury the bodies not to deliver them. He supplied enough bodies for his own school but would not deliver an equitable number to Jefferson.

In December 1882 detectives arrested three men who were hauling bodies from a common grave of "colored persons" in deep pits in the Lebanon Cemetery in Philadelphia. Dr. Forbes was soon arrested as an accomplice and accused of receiving stolen bodies from the ring of grave robbers. Of the several men accused, Dr. Forbes was the only one acquitted of charges, but the trial cost him many erstwhile friends who were alienated by the humiliating public proceedings.

A thoroughly researched account by University of Georgia historian Horace Montgomery, Ph.D. implicates Dr. Forbes and Jefferson Medical College in this particular case and other anatomists and schools in general in the necessity of collaborating with grave robbers. 25

Montgomery says that several Philadelphia journalists and a "few Negro leaders" suspected that resurrectionists were continuing to rob graves at the Lebanon Cemetery for years after the 1867 legislation. This group was joined by a Pinkerton detective for months of surveillance which was rewarded by discovering an organized gang of dealers in dead bodies including doctors, graveyard superintendents, and undertakers.

Local newspapers reported that on the night of the arrest, the grave robbers said that the six bodies disinterred were destined for Jefferson Medical College. When these bodies were identified by horrified and anguished friends and families at the morgue, and other graves at Lebanon Cemetery were subsequently opened and empty coffins were revealed, the ghoulish disclosures so disturbed the Philadelphia community that widespread public protests were held.

Some Jefferson professors and administrators thought that the attendant notoriety could ruin the college, and Dean Ellerslie Wallace, M.D. succeeded in convincing local authorities to guard college property against possible assault by angry citizens. Dr. William H. Panoast and a few others took the lead in persuading influential physicians in Philadelphia to exhort the Philadelphia Anatomical Association to frame an amended anatomy act to prevent future such crises.

Their petition was signed by members of the various
Philadelphia anatomy and medical schools. With the assistance of Dr. William J. McKnight, a state senator (ironically a confessed grave robber as a young physician in western Pennsylvania), the suspicions of rural Pennsylvania legislators were appeased, and the revised Anatomy Act was signed into law on June 13, 1883.

Sensational press treatment and the resulting public clamor were an ordeal for the gentlemanly and dignified Professor Forbes, but letters in the Jefferson archives indicate loyal support from many colleagues, friends, and family, including one from Dr. Samuel D. Gross who congratulated Forbes on his acquittal. In January 1884 a letter on Forbes’s behalf was circulated by Drs. D. Hayes Agnew, Richard J. Levis, and J. William White to Jefferson faculty and alumni and to medical societies throughout the state. It appealed for funds totalling four thousand dollars to reimburse Forbes for his “unjust and expensive” lawsuit and to emphasize his “complete vindication,” noting that he had acted not as a private teacher, but for the good of a public institution and medical science.

With the money collected and his reputation intact, honors and promotions were accorded him at Jefferson Medical College after the notorious case. According to Dr. William I. Forbes, when his great-grandfather was made professor of anatomy in 1886, Jefferson students presented him with a gold watch and chain as a token of their esteem. In 1887 the trustees elected him to conduct the general surgical clinic in addition to his work in anatomy, and Forbes resigned as surgeon to Episcopal Hospital to devote his full time to Jefferson.

The class of 1889 presented Dr. Forbes with a cane that expressed their admiration in an unusually personalized form: the signatures of students carefully carved in parallel rows down the length of the wooden shaft. Students from the Forbes Anatomical League presented their sponsor with a gold-headed cane during the session of 1900-01, and both canes were later donated to the Jefferson archives by family members.

In 1905 Dr. William S. Forbes was doubly honored for almost fifty years of contributions to medical education at a unique ceremony which brought together alumni from two rival medical schools at the eightieth annual Jefferson Medical College commencement. Dr. Addinell Hewson, assistant professor and demonstrator of anatomy and representative of the classes of 1905-08 and “junior alumni,” presented Thomas Eakins’s portrait of Forbes to the trustees of the college. He said that the portrait had been painted in less than four months, and that subscriptions achieved a surplus which was turned over to the Jefferson library.

Next, Dr. George A. Piersol, professor of anatomy and a representative of the medical alumni association of the University of Pennsylvania, presented a silver loving cup to Dr. Forbes. He explained that the cup symbolized their recognition of Forbes’s initiative in securing the “adoption of wise laws protecting and promoting anatomy” for the benefit of the “entire medical profession throughout the length and breadth of this great land.”

Dr. Forbes responded to the presentation of portrait and cup:

Your hearty applause and these memorials...go far beyond my deserts. I did but do my duty...at a critical moment in the history of medical education in this country...

I rejoice that I was thought worthy to bear a part of the obloquy and even peril which once surrounded this important study, and which, thanks to the legislation of 1883, has now, I trust, passed away forever.

It is most gratifying to me that my services in this behalf have been the occasion of such a fraternization of our two great medical schools as we witness here today. Let us hope this co-operation will continue...

To you, Professor Piersol...convey to our fellow-alumni of the University of Pennsylvania the loving regards of one who has never ceased to be grateful for what he learned at the feet of Professor Joseph Leidy... Professor Hewson, I would express to the students and alumni of our own college my sense of the great honor they have done me in placing my portrait on her walls along with those of men whose names are imperishable in the history of medical science.

As depicted by Thomas Eakins, Dr. William S. Forbes is shown lecturing to students in the clinical amphitheater of the 1877 Hospital Building. On a nearby table are three significant objects relating to Forbes’s accomplishments: a book, Opera Harveii, the collected works of William Harvey (1578-1657), the English anatomist he admired; a parchment document hanging over the edge of the venerable operating table and whose inverted title, “The Anatomy Act,” is legible; and a skull that bears silent witness to Forbes’s tribulations in achieving this legislation. The skull is not only an appropriate attribute for the teacher of anatomy, it is also a memento mori. Both subject and artist were of advanced age, and both were nearing the end of their careers. A Latin inscription carved into the amphitheater wall in front of the attentive students credits Forbes for implementing the Anatomy Act.
At first glance Forbes is an imposing figure, tall and stocky, occupying center stage of the amphitheater, with all eyes on him. Then one notices signs of frailty and vulnerability. His posture is stooped and he seems to be leaning on the table for support and appears unsteady on his feet. Though he is fashionably dressed in black frock coat and shirt with winged collar, his rumpled and baggy trousers pool around his ankles. Even the heavy pedestal of the operating table leg echoes Forbes's ponderous figure. His graying hair and whiskers are thin and wispy, and the skin on his neck is slack and wrinkled. Deep lines are etched into his forehead and face. There are dark circles under his eyes. The stolid, almost halting figure seems to lack the energy or strength for action. Indeed, the seventy-four-year-old professor died six months after the portrait was presented.
Yet his still-strong hands interact with the objects and allude to a once vigorous career. The index finger of his right hand points to the Anatomy Act proclamation, and the fingertips of his left hand rest on this parchment. Above the pointing finger hangs a glistening gold chain and watch seal, probably the gift from admiring students mentioned above. It is inscribed with the date 1883, the year of the revised Anatomy Act. A pointer used in anatomy lectures leans against the wall and aims diagonally toward the tiers of attentive students. Dr. Forbes wears another ornament that relates to his military career, the lapel pin of the Military Order of the Loyal Legion of the United States.

The amphitheater in the 1877 hospital was of similar proportions to that of the Ely Building depicted in The Gross Clinic. But in contrast to the earlier, more active and dramatic scene, crowded with physicians performing multiple tasks and crowned with the imperious figure of Dr. Samuel D. Gross, here time and motion have slowed down and the mood has become more reflective. This expresses both the portrait subject and the artist’s outlook: Eakins had painted The Gross Clinic in the energetic ambition of youth, but created the Forbes portrait near the close of a long and difficult career. The space depicted in the amphitheater is shallower. The full-length, life-sized figure of Professor Forbes stands alone in the foreground, and only three rows of attentive students can be seen in the background.

A warm glow emanating from the skylight above highlights the side of the professor’s head and his hand, shirt collar, and watch. The students, too, are suffused in golden tones. The slow movement of lines and forms, and the somber, almost monochromatic, brown and tan, autumnal tones allude to the doctor’s stately dignity and meditative mood, and the waning of his life. There is an all-pervasive stillness in the room. By these metaphorical means Eakins’s empathetic portrayal becomes a quiet celebration of a once heroic physician’s past triumph. It is a fitting tribute to an outstanding figure in the history of American medical education.

Jefferson students requested that the Forbes portrait be hung “in a prominent place in the college.” It was installed in the upper amphitheater of the 1877 hospital, and later near The Gross Clinic in the 1929 College Building.

As it is situated today in the Eakins Gallery across the room from the painting of Dr. Benjamin H. Rand, there is a curious dialogue between the late public portrait of 1905 and the private portrait made thirty-one years earlier. Both professors, surrounded by objects relating to their specialty, appear introspective and lost in their thoughts. Each portrait features a white paper suspended over the edge of a desk or table. The thin tissue paper in the Rand portrait is
not really relevant to an understanding of the subject’s profession, but is merely an eye-catching vehicle for displaying Eakins’s ability to render a difficult material. In contrast, the stiffer parchment proclaiming the Anatomy Act in the Forbes portrait is vital to understanding the subject’s important professional contribution.

Jefferson Medical College administrators must have admired Eakins’s portrait of Dr. Forbes, for copies were given to all subscribers of the portrait fund in 1905. The *Jeffersonian* of December 1906 offered reproductions of the painting and copies of Forbes’s *History of the Anatomy Act* to its readers for ten cents. The Jefferson collection also possesses a photomechanical reproduction of the portrait made by the Electro-tint Company of Philadelphia, donated in 1943 by Dr. Charles W. Bonney (JMC 1904).

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**Loving Cup Presented to William S. Forbes**

*LOVING CUP PRESENTED TO WILLIAM SMITH FORBES, M.D.*  
J. E. Caldwell & Co.

Silver  
1905  
14 1/8 x 14 x 8 1/4 in.

Inscription on the front: “PRESENTED TO/WILLIAM S. FORBES, M.D./BY THE/MEDICAL ALUMNI ASSOCIATION/OF THE/UNIVERSITY OF PENNSYLVANIA/IN RECOGNITION OF HIS EMINENT SERVICES TO THE CAUSE OF/MEDICAL SCIENCE”  
Stamped on bottom of base: “J.E. CALDWELL & CO/925/STERLING/1000/PHILADELPHIA”

Accession number: 1989+e.DA.01  
Photograph by Robert Neroni

The medical alumni association of the University of Pennsylvania circulated a flyer soliciting two-dollar subscriptions from alumni for the “notable occasion” of presenting a silver loving cup and an “engrossed set of resolutions” to Dr. William S. Forbes at the Jefferson commencement exercises in 1905.

When researching the portrait of Dr. Forbes, I was surprised to read about the silver cup, because it was not present on the Jefferson campus, and no one queried even knew of its existence. Then I discovered that Jefferson alumnus Dr. William I. Forbes III of Watertown, New York, had already donated to the archives manuscript material and artifacts relating to his illustrious great-grandfather. When contacted, Dr. Forbes vaguely remembered such a cup and kindly put me in touch with his father and uncle who resided in the Philadelphia suburbs. They recalled that in the distant past the family had transformed the loving cup into a lamp, and, in turn, they directed me to Dr. Forbes’s cousin in whose garage the lamp could probably be found.
I arrived at Mr. Forbes’s home just in time, as he was relocating permanently to Sydney, Australia later that week. In the garage was a blackened and battered silver presentation piece with frayed wires extending from its chipped wooden base. After consulting his family he allowed us to borrow the cup/lamp and to entrust the original maker, J. E. Caldwell and Company, with restoration. Soon thereafter, the Forbes family graciously donated the beautifully refurbished cup, so that it could be reunited with the portrait in the Eakins Gallery at Thomas Jefferson University.

The sterling silver cup is of a standard presentation type. The shape is an inverted helmet, with a steeply tapered round bowl standing on a splayed pedestal. It is fitted with a pair of C-shaped, angular strapwork handles joining the reeded rim of the bowl. On the front is a presentation inscription, and on the back an applied silver seal of the University of Pennsylvania.

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**Portrait of William S. Forbes**

**WILLIAM SMITH FORBES, M.D.**

By unknown photographer

Vintage photograph mounted on card

Ca. 1905

Image size: 7 1/4 x 4 1/4 in.

Card size: 10 1/2 x 8 1/4 in.

Given after 1905 by unknown donor

Accession number: 1905+f.Ph.04

A photograph in the Jefferson collection shows Dr. William S. Forbes looking more robust than in the contemporary oil painting by Thomas Eakins. Though on first impression the aging physician’s posture seems erect and stable, one realizes that he is actually buttressing his position by leaning on the wall with his left hand and holding an unusually long cane with his right hand.

Though one cannot always accept handwritten dates on art works (the photograph is marked “ca. 1905” on the back of the card), the professor’s white side whiskers and mustache and wrinkled neck lend credibility to the date.

In the photograph his hair is fuller and his face more angular than in the Eakins portrait where he looks drawn and fatigued, yet there is evidence of studio retouching on the vintage photograph, so comparisons of physical characteristics are difficult. Yet certainly the posture, mood, and setting of painting and photograph are very different.

Depicted in a photographer’s studio rather than his place of work, the subject is placed in a stage setting with an ornately carved, low wall in front of a painted backdrop of dappled foliage. His costume includes a hat, cane, and a jaunty polka-dotted tie, suggesting that he has just sat down while out for a stroll. Yet his expression is incongruously severe as he stares directly towards the camera as though impatient with posing for the photograph. He does not appear meditative or introspective as depicted by Eakins.
Osler at Old Blockley

(See color plate)

OSLER AT OLD BLOCKLEY
By Dean Cornwell (1892-1960)

Oil on canvas backed with masonite
1939-40
48 x 66 in.

Signed lower left: “DEAN/CORN/WELL”
One in a series of six paintings, Pioneers of American Medicine,
commissioned by Wyeth Laboratories; presented in 1952 to
Philadelphia General Hospital where it hung until 1977 when it
was turned over to TJu on long-term loan

Accession number: 1977+e.P.03L

Osler at Old Blockley is an important chronicle of
Philadelphia medical history for its portrayal of an emi-
nent American doctor when he was attending physician
at an old public hospital that was the foundation of
training for so many physicians. Blockley supplied a
wealth of clinical material for professors from Jefferson
Medical College and the University of Pennsylvania. By
1870 competitive examinations were held for residen-
cies, and in 1884 training for nurses was added.

Blockley had been established originally as an
almshouse in 1732, the first place in Philadelphia that
not only served the poor, but also the insane, and, in ad-
dition, provided a lying-in hospital and a foundling hos-
pital for infants. By 1828 it had outgrown its quarters
and moved west across the Schuylkill River to the vil-
lage of Blockley. The name was changed to Philadelphia
Hospital in 1835, but “Blockley” or “Old Blockley” re-
mained its popular designation. In 1902 the name was
changed again to Philadelphia General Hospital. In 1920
the almshouse component was eliminated when the oc-
cupants were transferred to the Home for the Indigent, and in 1926 the mentally disturbed patients were transferred to the Philadelphia State Hospital at Byberry.

When Dr. William Osler left McGill University to become professor of clinical medicine at the University of Pennsylvania in 1884 he declared that "not the least of the reasons for his coming was the promise of a position on the Blockley staff."[27]

Born in 1849 in Bond Head, Ontario, Canada, Dr. William Osler was a renowned clinician, scientist, teacher, medical historian, and bibliophile. He graduated from Trinity College, Toronto (1868) and received his M.D. degree from McGill University, Montreal (1872) where his lifelong interest in pathological anatomy was born. After two years abroad studying in London, Berlin, and Vienna, he returned to McGill as lecturer and then professor of the institutes of medicine. While at McGill Osler began to perfect his teaching methods: having students perform autopsies and keep records in great detail, followed by the systematic demonstration of lesions in the clinic.

At age twenty-five Osler described the blood platelets and their relation to coagulation. Among other contributions, Osler was the first to emphasize the relationship between mycotic aneurism and mycotic endocarditis, and to describe the ball-valve thrombus at the mitral orifice, and was among the first to describe amoebae as the cause of dysentery.

In 1884 he accepted a professorship at the University of Pennsylvania, and he remained in Philadelphia for five years. He continued his bedside teaching methods in the university hospital wards in the mornings, followed by afternoons at Blockley where he demonstrated the results of postmortem examinations.[26] In 1887 Osler was appointed attending physician at the new Philadelphia Orthopaedic Hospital and Infirmary for Nervous Diseases.

In 1889 Osler left Philadelphia to undertake the organization of the medical service at the Johns Hopkins Hospital in Baltimore, and he occupied the chair of medicine in the new medical school when it opened in 1893. Osler's insistence on clinical instruction, particularly bedside teaching, was to have lasting influence, as was his insistence on precise laboratory methods and exact science in clinical medicine.

He moved to England in 1905 when he was called to Christ Church at Oxford University for the Regius Professorship of Medicine, and in 1911 he was created baronet by King Edward VII. Sir William Osler became a fellow of the Royal College of Physicians, and served as president of the Classical Association at Oxford and of the Bibliographical Society of London. Not only was Osler a prolific writer on medicine, but his monograph *Incunabula Medica: A Study of the Earliest Printed Medical Books, 1467-1480* was published posthumously (1923), as was an annotated catalogue of his own rich library of books illustrating the history of medicine and science, *Bibliotheca Osleriana* (1969).

While in Philadelphia Osler became the social and professional friend of many Jefferson faculty members, and some of these friendships continued throughout his life. An address that Osler was unable to deliver in September 1914 was published in the October *Jeffersonian,* and in it he warmly praised "old Jeffersonian" he had known: Drs. Robley Dunglison, Samuel D. Gross, Samuel H. Dickson, and John K. Mitchell. He credited his appointment at the University of Pennsylvania to the "good offices" of the editorial committee of the *Medical News,* especially Dr. Samuel W. Gross, as well as Drs. I. Minis Hays and Theophilus Farvin.

Osler's letter continued,

No small measure of the happiness of the five happy years I spent in this city came from my association with Jefferson men. Among the surgeons, Keen and Samuel W. Gross became intimate friends. They, with Brinton, Mears and Hearn, maintained the splendid surgical traditions of the school. With the seniors in medicine, Bartholow and DaCosta, I never got on quite so intimate terms, but they were always encouraging and friendly. The younger Jefferson set became my fast friends, particularly Wilson and Hare.

Dr. Hobart A. Hare was on the committee that offered Osler the position of chairman of the practice of medicine at Jefferson Medical College. Although Osler declined the offer in favor of Johns Hopkins Hospital, he recommended his friend Dr. James C. Wilson who promptly accepted in 1891. It was Osler who recommended Dr. Thomas McCrae to succeed Wilson in 1911.[29]

Osler had also been a frequent guest at the home of Dr. and Mrs. Samuel W. Gross. He was one of four physicians who attended Gross during his last illness in 1889, and who promised Gross on his deathbed to take care of his wife, the former Grace Linzee Revere of Boston. Three years later she married Dr. Osler.

Osler's achievements were so well recognized that when Wyeth Laboratories commissioned illustrator Dean Cornwell to paint a series of six oil paintings on the subject "Pioneers of American Medicine," *Ostler at Old Blockley* was the second picture to be completed. The series was
executed between 1939 and 1945, and pictures of other medical heroes included: *The Dawn of Abdominal Surgery* (Dr. Ephraim McDowell), *The Father of American Pharmacy* (William Proctor Jr.), *That Mothers Might Live* (Dr. Oliver Wendell Holmes), *Conquerors of Yellow Fever* (Dr. Carlos Finlay), and *Beaumont and St. Martin* (Dr. William Beaumont). Reproductions of the entire series were widely circulated by Wyeth Laboratories.

*Osler at Old Blockley* shows the physician sitting on the hospital grounds and discussing the condition of a patient with a group of interns or residents who, along with a nurse holding a fan and a fashionably dressed woman visitor, surround the patient. The unresponsive, elderly, female patient lies on a cot covered with a red blanket. To the right of the main characters are other patient groups resting in the sun-dappled, park-like setting.

The old brick Post House where Osler led students through autopsies can be seen between the foliage of buttonwood trees in the background. For authentic period touches, Cornwell has included wooden park benches, canvas folding chairs, ceramic pitchers, and a table behind Dr. Osler with a medical bag, a book, and his hat. The interns' blue uniforms with brass buttons and braid and their caps with stiff visors were patterned after those of a surgeon in the U.S. Navy.

In 1931 the old Post House was saved and designated the Osler Memorial Building in tribute to the celebrated physician, when the autopsy and pathological departments were installed elsewhere. The dedication of the restored building and the installation of Cornwell’s painting in Osler’s old autopsy room took place on June 8, 1940.

One former resident who spoke at the dedication recalled that Osler was worshipped for his “great personal charm...wide learning and deep scholarship, a most persuasive teacher and a most convincing leader.” Another said that students wanting to attend his autopsies were “so numerous that the overflow had to look down through the open ceiling from the room above.”

Dean Cornwell spoke about his preparatory research for the painting. After reading numerous biographies and essays and studying photographs of Dr. Osler, he visited Old Blockley on a late summer day. There he composed the picture in his mind’s eye and soon devised means to create the proper ambiance:

Osler, leaving his ward rounds, accompanied by his uniformed students—stopping at the bedside of an old lady for a chat, and characteristically he reads a letter from the old patient’s son, handed him by a charitable woman visitor. He offers words of hope to the patient followed by some philosophical observations for the benefit of his students, and then they are off to the “Post House” for an afternoon’s work...

Cornwell also responded to a group of ex-residents who questioned the picture’s historical correctness by describing his artistic prerogatives (and perhaps those of his corporate sponsor):

An artist does not pretend to make an exact photographic presentation of a scene, but rather to suggest the topic...[It is] better to depict a pleasant setting than...to show Osler working over a cadaver. The warm red blanket afforded contrast of color...as did the light and shade under the trees, and the well dressed lady visitor helped relieve the drab monotony of the hospital garb, and added a touch of what one might have hoped for, rather than what one actually saw at the old institution.

It is interesting to contrast this artist’s view with the hard-hitting realism of Eakins in *The Gross Clinic*. *Osler at Old Blockley* was moved at a later date to the main lobby of Philadelphia General Hospital. When “PGH” was closed and cleared away for urban renewal in 1976, Wyeth Laboratories agreed to place the painting on long-term loan at Thomas Jefferson University the following year.

Key factors in the decision to relocate the painting at Jefferson were the warm relationships between Osler and Jefferson faculty members; the fact that Lady Osler had established the Grace Revere Osler Professorship of Surgery at Jefferson Medical College in memory of her first husband, Dr. Samuel W. Gross; and that the impressive painting would be a welcome addition to Jefferson’s already significant art collection.

Noted mural painter and illustrator, Dean Cornwell, was born in 1892 in Louisville, Kentucky. He studied at the Art Institute of Chicago and began his career with *The Chicago Tribune* drawing maps of World War I battlefields. Soon after he was making illustrations for books and leading magazines. Typically he made assiduous preparations for depicting geographical locales and historical periods. While at the height of his career as an il-
Illustrator in the mid-1920s he apprenticed himself to the English muralist Frank Brangwyn (q.v.), and soon thereafter looked upon mural painting as his true vocation.

Among Cornwell’s best-known murals are those for the General Motors Building at the New York World’s Fair of 1939, a forty-foot-square history of California for the Los Angeles Public Library, a history of transportation for the Eastern Airlines office at Rockefeller Center, and the history of Tennessee for the new State Building in Nashville. Abroad he executed murals for the International Labor Office in Geneva, and for the Battle Monument at the American Cemetery in Neuville-en-Condroz, Belgium. He assisted Brangwyn in a series of murals in the King’s Robing Room at the House of Lords in London.

Dean Cornwell was awarded prizes by the Wilmington Society of Fine Arts, the Art Institute of Chicago, the Allied Artists of America, and the Architectural League of New York. He was a president of the National Society of Mural Painters and the Society of Illustrators, and a trustee of the American Academy in Rome. He was a fellow of the Royal Society of Arts, and an academician of the National Academy of Design.

Portrait of Ephraim McDowell

EPHRAIM McDOWELL, M.D. (1771-1830)
By F. Ziegler
(active mid-nineteenth century)
Bronze medal
1909
2 7/8 in. diameter

Signed lower left, obverse and reverse: “F. ZIEGLER”
Inscription obverse: “TO COMMEMORATE THE FIRST OVARIOTOMY/EPHRAIM McDOWELL/1809-1909”
Inscription reverse: “THE AMERICAN GYNECOLOGICAL SOCIETY/1876”

Given after 1909 by Anna E. Biswanger
Accession number: 1909+FM.01

The Jefferson archives contain a bronze medal of Dr. Ephraim McDowell, known as the “Father of Ovariotomy.” Ephraim McDowell was born in Rockbridge County, Virginia in 1771, and moved with his family to Danville, Kentucky. He studied medicine with a physician in Staunton, Virginia and went abroad to attend lectures at the University of Edinburgh in 1793-94 and to study privately with John Bell, the famous Scottish surgeon. McDowell did not receive a medical degree until an honorary M.D. was conferred upon him by the University of Maryland.

McDowell returned to practice surgery in Danville, a small village on the western outpost. Within a few years he became known as the best surgeon throughout the southern and western states, and performed virtually every operation then practiced.

In 1809 he was called to see a patient afflicted with a rapidly growing ovarian tumor. When he decided that the only hope for relief was the excision of the diseased mass and explained the nature and hazards of the experimental operation, the courageous patient opted for the procedure. The operation was successful and the patient lived thirty-one more years. McDowell did not publish the case until October 1816 in the Eclectic Repertory and Analytical Review, after he had repeated the operation twice more. His feat of performing an untried procedure without anesthesia is all the more remarkable considering his isolated circumstances: he had no colleagues to consult and was nearly one thousand miles from the nearest hospital or dissecting room.

The bronze medal by F. Ziegler was issued on the centenary of McDowell’s first ovariotomy by the American Gynecological Society. The obverse shows a head-and-neck profile of Ephraim McDowell facing to the right. The reverse has a design based on the seal of the society: a circle formed by a serpent with its tail in its mouth surrounding a seated figure of Juno Lucina (protectress of birth) with a baby in the crook of her arm.
Late Nineteenth Century

3. Clara Melville, R.N., History of the School of Nursing of the Jefferson Medical College Hospital (booklet printed for the college, 1937), 5-4.
7. William Williams Keen, M.D., Memoirs, ed. W. W. Keen James (Doylestown, Pa.: privately printed, 1990), 34.
8. From an unidentified newspaper clipping about the portrait presentation in the Jefferson archives.
12. Stone, 1003-05.
20. I am grateful to Maryanne Quinn, chair of the language department at The Haverford School (Haverford, Pa.) for the following translation: "William S. Forbes, M.D., who proposed to the legislature of the state of Pennsylvania the new law concerning anatomy, by his studious defense initiated [it] and saw to [its] enactment by decree of the senate."
26. In 1878 Forbes read a paper to the College of Physicians of Philadelphia on the tricentennial of the birth of William Harvey: "Harvey and the Transit of the Blood from the Arteries to the Veins 'per Porosities.'"
30. Marion, 85.
31. Descriptions of Osler and the Post House are found throughout the addresses in "Dedication of the Osler Memorial Building of the Philadelphia General Hospital," 57-104.