The Turn of the Century: Expansion of the Medical School and Hospital

The Jefferson Medical College reforms of 1895, including the change from a proprietary to a nonprofit-sharing corporation and an expansion of the curriculum to a four-year course, contributed to the need for new buildings. Up-to-date college and laboratory structures were required to provide an increased number of students with facilities in keeping with the advancements in science.

The college assembled a large property on the northwest corner of Tenth and Walnut Streets after a decision not to relocate at Broad and Christian Streets in South Philadelphia. The new Medical Hall was opened in 1898. Also, by the turn of the century the 1877 hospital was too antiquated to meet the escalating demand for patient beds and dispensary facilities. A new hospital that opened in 1907 at Tenth and Sansom Streets later became known as "Old Main." Still in use today, "Main" is an integral part of Jefferson's hospital facilities.

New Medical Hall and Laboratory Building of Jefferson Medical College

NEW MEDICAL HALL AND LABORATORY BUILDING
By James Hamilton Windrim (1840-1919)

Ink over graphite pencil on artist's board
Ca. 1896
Image size: 15 x 22 3/8 in.
Sheet size: 18 1/4 x 25 1/4 in.

Signed lower left: "Jas. H. Windrim/Architect/1107 Walnut St./Phila."
Inscription on the cornice: "1825 JEFFERSON MEDICAL COLLEGE 1898"
Drawing prepared for Jefferson Medical College
Accession number: 1896+c.D.01

James H. Windrim, who had completed the Ely Building renovations in 1881, was selected to design Jefferson's new Medical Hall and Laboratory. Preserved in the Jefferson archives are architectural renderings in ink and another in graphite and crayon by the James H. Windrim firm.

Medical Hall fronted on Walnut Street, and its side joined the Laboratory Building on Tenth Street. A large light well was placed between the two fireproof buildings. Medical Hall was built in Baroque Revival style, with a gray granite basement and a superstructure of gray brick with terra cotta trim. Interestingly, an inscription on the top cornice of the facade, "1825 JEFFERSON MEDICAL COLLEGE 1898," reflected an inaccurate view of the founding date which was later determined to be 1824.

The Walnut Street facade was divided horizontally into three sections by a molded string course between the second and third floors, and an ornamental main cornice between the fifth story and the attic sixth story. It was also divided into three parts vertically corresponding to the arrangement of rooms within. The lateral sections flank a classic portico with its entrance surrounded by columns and topped with a split, arched pediment. The porch is surmounted by five tiers of triple windows and balconies. Each floor of the lateral zones is defined by diverse styles of windows, balconies, and trims including quoins and keystones.

The basement of Medical Hall was occupied by rooms that serviced the recess hours of students, including a gymnasium with lockers and showers, and rooms for billiards, reading, and smoking, and for storage of bicycles. The first floor contained a reception room for visitors and a ladies' waiting room, a clerk's room with the telephone communication center, the dean's office and trustees room, the library, and a kitchen and pantry. It also held the first story of the lower semi-amphitheater, recitation rooms, professors' offices, and a laboratory for pharmacy, materia medica, and experimental therapeutics.

On the second floor were the second story of the amphitheater, laboratories for the study of morbid anatomy and of medical chemistry and toxicology, professors' rooms, and a museum. The museum housed the collections of Professors Samuel D. Gross, M.D. and Jacob M. DaCosta, M.D., in addition to other assorted models, preparations, and specimens.

The third floor was occupied by a large lecture hall connecting with a chemical apparatus room, a smaller lecture hall, and the physiology apparatus room and laboratory. The fourth floor contained the upper part of
the two lecture halls on the floor below, a laboratory for normal histology, and a laboratory for obstetrics and bandaging. The fifth floor contained the first story of the upper semi-amphitheater, dissecting rooms, laboratories for surgery and morbid histology, and professors’ offices. On the sixth floor were the second story of the upper amphitheater and dissecting rooms, a chart room, and a bacteriology laboratory.

There was a commodious stairway in the center of the building and an inside fire escape and smoke-proof tower extending from the sixth floor to the entrance.

There was a large light well between Medical Hall and the Laboratory Building. The latter contained rooms for recitation, offices, student societies, private and experimental research, and storage; and laboratories devoted to pharmacy, toxicology, histology, and bacteriology. Student laboratories were well lighted by windows on three sides and incandescent electric light; equipment included 150 microscopes and a complete outfit for electric lantern projection and photography.
Portrait of Thomas Jefferson

THOMAS JEFFERSON (1743-1826)
By unknown artist
Cast stone
Ca. 1898
23 1/4 x 19 x 5 in.
Made for facade of Medical Hall
Accession number: 1898+c.S.01

When the 1898 Medical Hall was demolished and replaced in 1931 by the current Curtis Building, a large, cast stone bust of Thomas Jefferson from the building’s facade was salvaged, but then long forgotten. Recently it was discovered serendipitously in a wooden crate in a deep storage area on the Jefferson campus, while I was searching for another artifact.

The image of Thomas Jefferson is not included in the early architectural rendering of Medical Hall above, but is visible in a contemporary photograph of the building taken by Edgar N. Fought, M.D., an alumnus of 1905. The larger than life-sized profile bust of Jefferson was placed in the curved pediment of the fourth-floor window in the central bay of the facade. The photograph shows other minor changes after the rendering was made.

Because the oval plaque containing the roughly carved bust was so high off the ground, the subject’s features are exaggerated for visibility to passersby from the pavement below: deepset eyes and overhanging brow, long and bulbous nose, jutting chin, and extra large ears. Equally overstated is the thick, flowing, curly hair nestling into the collars of his coat and jabot.

Vestibule of Medical Hall

VESTIBULE OF MEDICAL HALL
By Bond Brothers (active early twentieth century)
Vintage photograph
1920-28
8 x 10 in.
Made for Jefferson Medical College
Accession number: 1920+Erh,02

The focal point of the ornate vestibule entrance of the new Medical Hall was a cast stone rondel with a profile bust of Thomas Jefferson, another sculptural work that was salvaged when the building was razed. An inscription around the bust reads “JEFFERSON MEDICAL COLLEGE OF PHILADELPHIA FOUNDED 1826” (another incorrect date).

This round Jefferson bust and the oval bust on the Medical Hall facade are both loosely based on the well known “medallion profile” of Thomas Jefferson painted from life in 1805 by Gilbert Stuart (Fogg Museum, Harvard University), which the sculptor could have known from numerous copies. Compared with the exterior bust, the surface of the interior portrait medallion is comparatively smoother, the carving shallower, and the subject’s features less exaggerated. These differences exist because the interior bust was to be seen at closer range.

The vestibule bust is placed in the center of a large group of plaques over the doorway which has an inscription on the left, “ESTABLISHED 1825/THE COLLEGE SEAL/ADOPTED 1826,” and on the right, “INDEPENDENT CHAR/TER WITH UNIVERSITY/POWERS
1838." Names of celebrated Jefferson faculty, "DVNGLI-
SON GROSS McCLELLAN MITCHELL," are carved on
the doorway lintel under the bust.

Names of other Jefferson luminaries continue on the
right hand wall: "MEIGS SIMS DRAKE DICKSON." Above the professors’ names is another large panel in-
scribed, "FIRST SURGICAL CLINIC 1825/FIRST ANESTHETIC CLINIC IN PHILADELPHIA 1846/JEFFERSON
COLLEGE HOSPITAL OPENED 1877."

Below is a large bronze plaque erected in memory of
twenty-six college physicians who died during World
War I. Seven were killed in ground action, two were lost
at sea, and seventeen died in military camps or hospitals. More than one in four living Jefferson graduates served during World War I, and sixty-five percent of the graduates of the five years preceding 1918 served in the armed forces.

The plaque is signed “DOYLE-PHILA” and dated 1920, and measures six feet high and wide. It features an allegorical female figure clad in classical garb rising above a rectangular panel. Her outstretched arms hold inverted torches. Flanking the standing figure are the names of the deceased. An inscription above the names reads, “DEDICATED TO THE GRADUATES OF THE JEFFERSON MEDICAL COLLEGE IN THE WORLD/WAR WHO GAVE FULL MEASURE OF DEVOTION/TO THEIR COUNTRY THAT CIVILIZATION/MIGHT ENDURE.” An inscription below reads, “ERECTED BY THE ALUMNI ASSOCIATION OF THE JEFFERSON MEDICAL COLLEGE.”

Jefferson Medical College
Student Navy Training Corps Unit

STUDENT NAVY TRAINING CORPS UNIT
By Bell & Fischer (active early twentieth century)

Vintage photograph mounted on board
1919

Image size: 6 3/4 x 16 in.
Board size: 9 1/2 x 19 1/4 in.

Signed lower left: “BELL & FISCHER/PHILA”
Inscription lower right: “JEFFERSON/MEDICAL COLLEGE/NAVAL UNIT/-1918-1919”

Made for Jefferson Medical College
Accession number: 1919+f.Ph.02

The Student Training Corps at Jefferson Medical College trained thirty-three men sworn into the navy and 398 inducted into the army. In addition, the college provided graduate refresher courses and board for army and navy medical officers.

The photograph shows three rows of men in the Jefferson Student Navy Training Corps whose unit was mobilized in September 1918. Standing at attention on the steps of a building, the young men wear white caps, pea jackets, knickers, and spats. Their officer, dressed in a long coat, gloves, and a peaked hat, stands in the middle of the bottom row. The unit was demobilized in 1919 when the war came to a close.

In 1918 Jefferson was one of four Philadelphia hospitals that volunteered to staff base hospitals in France for the Armed Forces Medical Corps. The effort was orga-
organized by the Red Cross to support the American Expeditionary Forces, and the objective was to assemble a cohesive staff that could function quickly and efficiently before mobilization abroad. Eight months of preliminary didactic and practical training for the volunteer personnel took place at Philadelphia's Second Army Regiment and at several area hospitals.

Jefferson Base Hospital Thirty-eight in Nantes, France had twenty-one wards for casualties, and was staffed by thirty-five officers, one hundred registered nurses, two hundred enlisted men, and several civilians. Hastily erected facilities also included kitchens, barracks, and mess halls for officers and nurses. Enlisted men lived in incomplete tarpaper buildings, and their equipment was in short supply. Nearly nine thousand patients were treated for infections, effects of gassing, fractures, gunshot wounds, gangrene, and communicable diseases.

Portrait of William M. L. Coplin

WILLIAM MICHAEL LATE COPLIN, M.D. (1864-1928)
By F. Davidson (active early twentieth century)

Pastel on paper
1906
23 1/2 x 19 1/2 in.
Signed and dated lower right: "F. Davidson 1906"
Given in 1967 by John K. Leister
Accession number: 1967+e.P01

In 1896 Dr. William M. L. Coplin was named professor of pathology and bacteriology at Jefferson Medical College, and gave the first systematic courses in morbid histology, hygiene, bacteriology, and clinical microscopy. In May 1917 he was selected to be director and chief of the laboratory division of the U.S. Army Base Hospital Thirty-eight in Nantes.

Dr. Coplin proved to be an energetic organizer of the hospital and served until September 1918 when he was appointed director of the laboratory division of the Third Army with headquarters in Coblenz, Germany. At the time of his discharge in April 1919 he had risen to the rank of colonel and was cited for meritorious service.

In 1895 Coplin was called to Vanderbilt University as professor of pathology, and then returned to Jefferson as chair of pathology and bacteriology the following year to succeed Morris Longstreth, M.D. He was president of the hospital's medical staff from 1908 until 1912. He remained as pathology chair until his retirement in 1922. The following year he published a book about his military experiences in France.5

While he was director of the Department of Public Health and Charities for the City of Philadelphia, Coplin's committee exposed corruption and graft among administrators and wretched conditions endured by the city's poor and insane, and was responsible for instituting
beneficial changes. He was also bacteriologist to the Pennsylvania State Board of Health and the Friends Asylum for the Insane.

In 1901 Jefferson students formed the Coplin Pathological Society in his honor. One of Coplin's chief interests was the organization and equipping of the pathology museum which was enlarged and relocated in 1914 to the top floor of the 1898 College Building. A type of grooved glass jar which allows slides to stand separated in a staining solution is named the “Coplin jar,” and is still used today in histology and bacteriology laboratories.

A bust-length, pastel portrait shows Dr. Coplin at age forty-two. His amiable expression belies his reputation as a prodigiously talented and dedicated, but hard-driving and demanding teacher and researcher. The picture has the appearance of being copied from a photograph. There are no records about the artist, F. Davidson, who signed and dated the painting in 1906, or the donor, John K. Leister, who presented the portrait in 1967.

Clara Melville, R.N. was director of nurses at Jefferson Medical College Hospital Training School for Nurses from 1915 until her death in 1937. Dr. W. M. L. Coplin chose her as chief nurse for the Jefferson Base Hospital Thirty-eight in France.

Following her graduation from Jefferson's nursing school in 1910 Clara Melville was appointed supervisor of operating rooms of the Jefferson Hospital. She left briefly to become supervisor of the Trouro Infirmary in New Orleans, and returned in 1914 to become assistant director of nurses and was appointed director the following year. During her twenty-two-year term she was known for unselfish devotion and wise guidance, and was unsurpassed in meeting emergencies and responsibilities.

In 1917 Miss Melville volunteered to obtain one hundred trained nurses to supply Jefferson's base hospital, and Dr. Coplin's memoir recounted their heroic contributions. The requisite number of nurses was mustered into service in March 1918 and sailed for France. The majority were detailed to advanced stations where more urgent needs existed, and some were even placed in mobile units which followed the troops on the front lines.
As the chief nurse Clara Melville was left with just seven assistants to organize nursing activities in a hospital which had begun with five hundred beds and later reached a daily census of more than twenty-four hundred. Their hospital was the first in the open field to receive patients and was woefully handicapped by inadequate supplies.

The temporary buildings were cold, dark, and surrounded by mud. There were between forty and one hundred patients under one nurse. Miss Melville's group coped with operations, epidemics, the arrival of hospital trains, the departure of convalescents, and the bringing of comfort to despondent patients. Finally, they were joined by a nursing unit from Chicago. Nurse Melville and her group returned home in March 1919 after the Armistice was signed.

Upon her return to Jefferson as directress of the Training School for Nurses, Clara Melville found that in the aftermath of the war the hospital required more beds, necessitating an increased number of staff nurses and nursing students. The indefatigable directress supervised the implementation of several initiatives including: new laboratories, demonstration areas, classroom space, and a library; new appointments of a full-time instructor of nurses, a nursing supervisor for the Samuel Gustine Thompson Annex (opened 1924), and a nurse superintendent for Ivycroft (a convalescent center for men); nurses-in-charge at the maternity department and the medical and surgical clinics; and a new residence for staff nurses.

After Clara Melville's death from pneumonia in 1937 the nurses alumnae association established a scholarship in her memory. Two years earlier the association had commissioned her portrait in recognition of her devotion and contributions during her long tenure as directress. Her portrait hung in various nursing residences until its relocation to McClellan Hall in 1981.

In the three-quarters-length, life-sized depiction by Benedict Osnis, Melville stands in a frontal pose gazing sternly and directly toward the viewer. Her hands are crossed primly in front of her body and she holds a sheaf of papers. Placed on a table behind her are a telephone and papers, and as a softening element, a vase of pink roses. The portrait embodies the following description of her steely personality:

Perhaps the most fabled figure in the lore of the School, she made an indelible impression on all who knew her. Stern of visage and brusque in manner, she ruled with an iron hand rarely veiled in velvet. Not one to mince words, she informed one hapless student that she didn't like redheads. Another was admonished to comb out her spit curls. Her charges soon learned to toe the line of piety because a fall from Miss Melville's grace could be disastrous. Nonetheless, Clara Melville's loyalty and devotion to the School were beyond question.

Benedict A. Osnis was a Russian immigrant who arrived in Philadelphia as a teenager, and studied at the Pennsylvania Academy of the Fine Arts. His wife, Daisy, was also an Academy graduate, and they exhibited jointly at the Art Club of Philadelphia in 1936.

Benedict Osnis was noted for oil and charcoal portraits of society, military, religious, and political figures, such as Dennis Cardinal Dougherty, General Charles P. Summerall, and members of the prominent duPont, Montgomery, and Clothier families. Other notable portrait subjects included President Calvin Coolidge who granted him thirty sittings for a series of charcoal sketches, and General John J. Pershing for whom Osnis painted an oil portrait and several charcoal sketches.

Reading Room in Library of Medical Hall

READING ROOM IN LIBRARY OF MEDICAL HALL
By James Hamilton Windrim (1840-1919)

Vintage photograph
By unknown photographer
1929
8 x 10 in.
Given after 1929 by unknown donor
Accession number: 1929+F.PH.11

The Jefferson archives is fortunate to have amassed many vintage photographs of the interior of the 1898 Medical Hall. Many rooms were decorated with oil portraits, sculpted portrait busts and other figures, and prints, drawings, and photographs. These pictures not only demonstrate how the art was displayed, but provide a terminus ante quem for undocumented works entering the collection.

A typical photograph is a 1929 view of the library's large reading room which served as an unofficial gallery, just as Dr. Samuel D. Gross had envisioned in his speech to the alumni association in 1871. The 1929 Jefferson Medical College yearbook described the room as "a corner of the old library. On all sides were busts and pictures of men famous in Jefferson and medical lore."
The two sculptures on pedestals flanking the fireplace are busts of Thomas Jefferson and William Harvey. On an easel in front of the fireplace is the most recent acquisition, a portrait of Dr. Hiram R. Loux, and immediately behind him is a painting of Dr. John Chalmers DaCosta.

Continuing from left to right on the back wall are portraits of Drs. Francis F. Maury, James A. Meigs, and Robert M. Huston. In the corner is a bust of Dr. James C. Wilson. On the side wall are oil portraits of Drs. Robley Dunglison, Joseph Pancoast, and William W. Keen. Partially hidden behind the pole is a painting of Dr. James W. Holland. The remaining portraits are of trustee William Potter, and Drs. William H. Pancoast and Jacob M. DaCosta.

Another vintage photograph shows a continuation of the portrait wall with depictions of Drs. Roberts Bartholow and Samuel D. Gross, and sculpted busts of Drs. J. Marion Sims, S. Weir Mitchell, and George McClellan. Additional objects are numerous framed works on paper which are too small to decipher, but presumably many are portraits.

Spinario (The Thorn Extractor)

SPINARIO
Replica of ancient Roman sculpture
Bronze
Second half of nineteenth century
27 5/8 x 19 1/4 x 24 1/2 in.

Inscriptions at bottom of stump and on rear of integral base: "TIFFANY & CO."
Inscription on rear of integral base: "NELLI [or NELLO] ROMA"

Given in 1899 by Jonathan Ackerman Coles, M.D. in memory of his father, Abraham Coles, M.D. (JMC 1835)
Accession number: 1899+e.S.02
Photographic records show that another bronze sculpture, *Spinario* (*The Thorn Extractor*), has always been placed in the library reading room in the 1898 Medical Hall, the 1929 College Building, and the Scott Memorial Library where it is regarded affectionately by students today.

The bronze statue of a nude young boy extracting a thorn from his foot is a replica of one of the most famous antique sculptures, *Spinario*. The original bronze work was first recorded in the mid-twelfth century in Rome where it stood outside the Lateran Palace. It was transferred to the Palazzo dei Conservatori (now the Capitoline Museum) by Pope Sixtus IV in 1471 where it has remained except for the years 1797 to 1816 when it was ceded to the French.

*Spinario* was one of the first antique sculptures to be copied in bronze and marble during the Renaissance period, and replicas of the popular work continued to be made in later centuries. Although it is disputed, many scholars think that the original is a pastiche dating from the late Republican or early Imperial Roman period, taken from an early Greek head and a later Greek body. The nude figure is seated on a tree stump, with his head tilted down. While he holds his foot with one hand, the other hand extracts a thorn from his sole. The carving is smooth and polished, except for the wavy, thick strands of shoulder-length hair.

Scholars’ interpretations of the boy’s identity have included: Absalom, the Old Testament male beauty; Priapus, the ancient fertility god; a victorious athlete in the Greek games; and Martius, a shepherd boy who bore a message to the Roman Senate with such conscientious dispatch that he stopped to remove a thorn from his foot only after his arrival.

Renaissance and Baroque copies of the popular antique sculpture proliferated in museums throughout Europe and the United States. One was displayed at the Philadelphia Centennial Exposition of 1876 in the Art Annex, among a group of archeological marbles owned by the Italian collector Alessandro Castellani.

It is likely that the Tiffany Company was responsible for the base of the Jefferson version and for manufacturing the sculpture, which was signed by Nello, or Nelli, of Rome.

Jefferson Medical College Dean James W. Holland, M.D. was very grateful for Dr. Jonathan Ackerman Coles’s donation of *Spinario*, seeing in it a “striking fidelity to nature shown in the pose and clean form of the body.”

Dr. Coles (1843-1925) was a native of Scotch Plains, New Jersey and earned his medical degree from Columbia University. After studying abroad he established a medical practice in New York, and then became a partner of his father in Newark.

The younger Dr. Coles was a noted collector of paintings, sculptures, rare books, manuscripts, letters, and autographs of famous authors. In addition to the *Spinario* his generous donations to Jefferson Medical College included a portrait relief sculpture of his father, sculpted busts of William Harvey and Thomas Jefferson, and an oil portrait once believed to be of William Harvey.

Dr. Coles also gave art works to other institutions including the New Jersey State House in Trenton; the Metropolitan Museum of Art; Columbia, Yale, Harvard, Oxford, and Cambridge Universities; and the American Embassy in London.
Portrait of Abraham Coles

ABRAHAM COLES, M.D. (1813-91)
By Carl H. Conrads (b. 1839)

Bronze
1891-98
19 3/4 x 19 3/4 x 2 1/4 in.
Inscription: “1813 ABRAHAM COLES, M.D. PH.D.
LL.D. 1891”
Signed lower right: “C. Conrads.”
Given in 1899 by J. Ackerman Coles, M.D., son of the subject
Accession number: 1899+e.S.03

When Dr. J. Ackerman Coles donated the Spinario in 1899 in memory of his father, Abraham Coles, M.D., he also gave a bronze relief portrait sculpture of the elder Dr. Coles. A contemporary photograph shows the medallion hanging on the wall above Spinario in the reading room of the 1898 Medical Hall.

Abraham Coles was born in Scotch Plains, New Jersey in 1813, a descendent of James Coles who landed at Plymouth, Massachusetts in 1630. After a classical education at the Bond Academy in Plainfield, he began to study law but soon switched to medicine. He studied first at the College of Physicians and Surgeons of Columbia University and then took his degree at Jefferson Medical College in 1835. His medical and surgical practice in Newark was interrupted by two study trips to Paris in 1848 and 1854.

When elected president of the Medical Society of New Jersey, Dr. Coles wrote a long poem as his inaugural address: “The Microcosm,” a compendium of science concerning the human body in verse. Coles was widely admired for the publication of eighteen different versions of the Latin hymn “Dies Irae,” his translations of medieval Christian hymns and Hebrew psalms, and “The Evangel,” a life of Christ in verse.

In addition to medical and literary work Coles was involved with educational, historical, and religious organizations in Newark. His diverse activities earned him honorary degrees: a Ph.D. from Lewisburg University (later Bucknell) and an LL.D. from Princeton University.

Dr. Coles possessed an exceptional library and collection of art works. The most outstanding were replicas of antique sculptures and works by eighteenth- and nineteenth-century European sculptors and American sculptors who studied in Rome. Coles hired an English landscape gardener to design seventeen acres of his ancestral farm at Scotch Plains, Deerhurst.

The bas-relief, bronze medallion of Dr. Abraham Coles was sculpted by Carl H. Conrads. The profile, head-and-shoulders figure is surrounded by a curved inscription above and oak and laurel leaves tied with a ribbon below. The subject’s strong, angular features are crowned by thick, wavy hair.

Carl H. Conrads was born in 1839 and emigrated from his native Germany to New York in 1860. He served in the Union Army during the Civil War and resided in Hartford, Connecticut after 1866. He returned to Munich in 1871 to further his studies. His public sculptures include figures of Alexander Hamilton in New York, Daniel Webster in the Capitol at Washington, D.C., and a huge, granite figure of an American soldier created for the Philadelphia Centennial Exposition and placed in front of Memorial Hall.

Jefferson Medical College Hospital (“Old Main”)

JEFFERSON MEDICAL COLLEGE HOSPITAL
By James Hamilton Windrim (1840-1919)
Completed 1907

Vintage photograph
By unknown photographer
1931-40
13 3/8 x 10 1/2 in.
Made for Jefferson Medical College
Accession number: 1940+f.Ph.02
The architectural firm of James H. Windrim designed a new hospital for Jefferson Medical College to replace the antiquated 1877 hospital. The modern eight-story, steel-framed, fireproof building opened in 1907, at Tenth and Sansom Streets where the Ely Building had stood.

The hospital’s exterior was pale brick with stone dressing. The variation in tone produced a horizontal striped effect, contrasting with the three-story Ionic pilasters. The small, arched entrance portico was marked by engaged columns. The sixth story featured huge brackets surmounted by balconies, and the eighth story had a balustrade.

The interior contained more than three hundred beds in fourteen wards each with adjoining balconies. On the top floor was a roof garden for heliotherapy. Modern facilities included electric lighting, steam heating from an outside plant, a vacuum cleaning system, and a noiseless exhaust system.

The photograph shows the side of the Curtis Clinic Building (opened 1931) to the left of the hospital, and the Samuel Gustine Thompson Annex (opened 1924) rising up on the right. With the opening of “Old Main,” the 1877 hospital had been converted to a nurses’ residence and school. The amphitheater at the earlier hospital remained in use for surgical cases until it was superseded by the third and last “pit” in the Thompson Annex.

When the new hospital was dedicated on June 8, 1907, Dr. John Chalmers DaCosta gave a stirring speech on the venerated history of the old Jefferson hospital and its celebrated physicians. But it was DaCosta’s opinion that the progress of the machine age resulted in the decline of urban life, necessitating expanded hospital facilities:

The need of hospital accommodation is every year becoming more and more pressing. This is an age when dangerous occupations multiply. The streets are filled with rapidly moving and death-dealing vehicles; every few stories of a great modern building mean one man dead and many injured...great machine shops and factories crush and mutilate...Closeby adjacent to the hospital are the slums, the inhabitants of which, when injured or diseased, know no resource but the hospital...The very situation of the building means a wealth of clinical material, because it is placed where it is most needed. In the slums... plagues are ever lurking.
The 1907 Jefferson Hospital was the first in Philadelphia to utilize an electric ambulance to supplement the service of horse-drawn ambulances. The electric vehicle was a gift from Jefferson trustee and benefactor, Daniel Baugh.

The ambulance had a speed of fifteen miles per hour, and could run forty miles without recharging its battery. The chauffeur had a room near the accident ward so that he could respond quickly. In 1913 the trustees purchased a new Packard ambulance, so that the use of horse-drawn, electric, and gasoline vehicles overlapped briefly.10

The posed photograph shows attendants loading a patient onto the ambulance with a crowd of curious onlookers, including children on the street and two women watching from the window of a nearby building. The photograph might have been taken by the company whose sign hangs from the second story, “C. H. GRAVES, LANTERN SLIDES.”
The Jefferson Medical College Hospital outpatient clinic, or dispensary, was depicted about 1924 by Philadelphia artist Ralph Taylor. The clinics were located on the ground floor of the Main Hospital Building of 1907, and remained there until the Curtis Clinic Building opened in 1931.

The waiting area is shown teeming with patients of all ages, some standing and others sitting on wooden benches which line the corridor. In this genre scene of an urban hospital the patients have not removed their coats and hats and babushkas. A mother comforts a child while a second child looks on, another group surrounds a student nurse, some huddle together for solace, some stare absently into space, some lean their heads on their hands. All are waiting to be ushered into the various treatment rooms lining the left wall.

Ralph Taylor's rendition may accord with Dr. John C. DaCosta's description of patients thronging the outpatient departments. Or it may be exaggerated and unduly somber, for it differs from a contemporary photograph showing an orderly group of patients seated calmly on the benches lining the corridor. Although crowded and probably overheated, the dispensary was a humane and vital service which provided treatment for all who entered. The downcast emotion expressed by the postures of the anonymous character types seems at odds with the animated, freely brushed, and colorful surface of the painting itself.

This picture was not commissioned by Jefferson Medical College, and it is not known what motivated Taylor to paint the scene or whether it was done from life.

Ralph Taylor was a Philadelphia painter, printmaker, and art teacher. When he was a child, his family emigrated from Russia to Philadelphia. At an early age he studied art at the Graphic Sketch Club and music at the Settlement Music School. After receiving a scholarship to the Pennsylvania Academy of the Fine Arts he decided on art as a career. A Cresson traveling scholarship allowed him to continue his studies abroad in Paris, Florence, and Rome.

Later awards from the Pennsylvania Academy’s Fellowship were the Harrison S. Morris Watercolor Prize (1952) and the Mary Butler Memorial Prize (1954). He also won awards from the DaVinci Alliance, the Philadelphia Art Alliance, and the Graphic Sketch Club. Taylor exhibited nationally and had one-man shows at the Bower Gallery in New York, Philadelphia’s Little Gallery, the University of Pennsylvania, and the Philadelphia Art Alliance.

Taylor also designed and carved frames, was an art dealer, and served on art committees and juries. He once painted a self-portrait with a violin, and many other pictures reflect his lifelong interest in music. Another of his paintings in the Jefferson collection depicts the surgical clinic in the 1877 hospital.
The Daniel Baugh Institute of Anatomy was another important building added to the Jefferson facilities in the early twentieth century. In order to relieve overcrowded conditions in the anatomical rooms in the 1898 College Building, in 1910 Jefferson trustee Daniel Baugh purchased and pledged renovations for a building and adjoining residence at the northeast corner of Eleventh and Clinton Streets, a site formerly occupied by the Pennsylvania Dental College.

Daniel Baugh hired the firm of John T. Windrim to refurbish and enlarge the structures, aiming to place the facility in the forefront of anatomical instruction and research. When completed in 1911, the first floor of the four-story, brick building included offices, library, study hall, museum, and lower amphitheater. On the second floor were the histology and embryology laboratories, a professors' laboratory and research room, and a fireproof incubating and imbedding chamber. The third floor was occupied by eight dissecting rooms and four demonstration rooms, and the upper amphitheater. Operative surgery was conducted on the fourth floor.

The institute was named in honor of Daniel Baugh, and many distinguished American and European anatomists were among the guests at the dedication in September 1911. "DBI" served Jefferson Medical College for fifty-seven years until the anatomy department moved to Jefferson Alumni Hall in 1968.

The pastel painting of the Daniel Baugh Institute of Anatomy was executed in 1978 by Hobart A. Reimann, M.D., the Magee Professor of Medicine and chair of the department (1936-51).

The picture shows the building largely as it still exists. Though the original fire escapes are gone and the window trim has been somewhat augmented, the columned entrance with marble plaque and caduceus identifying the building is still in place today, though the building is no longer owned by the university.

John T. Windrim began the study of architecture with his father, James H. Windrim, in 1882. While the elder Windrim was director of public works for the City of Philadelphia in 1892, the younger Windrim assumed operation of their firm, and after that it is difficult to allocate responsibility for various projects. Among other buildings John T. Windrim did design, at least partially, are the John Wanamaker department store, the Franklin Institute, and the Family Court Building in Philadelphia.
Portrait of Daniel Baugh

DANIEL BAUGH (1836-1921)
By Lazar Raditz (1887-1958)

Oil on canvas
1911
38 1/2 x 30 1/2 in.

Signed and dated upper right: "Lazar Raditz/1911"
Exhibition: Philadelphia, Lazar Raditz, Art Club of Philadelphia, 1913

Given in 1911 by JMC alumni and friends
Accession number: 1911+e.P.01

Industrialist, philanthropist, and art patron, Daniel Baugh was a noted figure in Philadelphia business and society. He was an active board member and generous donor to numerous local, nonprofit institutions.

Born in 1836 near Downingtown, Pennsylvania, Baugh studied at the Fremont Seminary in Norristown. He entered the family tanning business at an early age because his assistance was needed, thus deviating from plans to attend college. In 1855 Baugh and his brother joined with their father to inaugurate a new enterprise, Baugh and Sons, a manufacturer of superphosphates for crop fertilization.

Within a few years the business grew to include other chemicals, and was known as the Delaware River Chemical Works, one of the leading companies of its kind in the world. By 1888 Daniel Baugh became head of Baugh and Sons, and its subsidiaries, the Baugh Chemical Company in Baltimore and the Chemical Works in Norfolk, Virginia.

Baugh achieved exceptional success in the business world, but was equally known as a philanthropist and tireless worker for numerous medical and cultural institutions. He joined the Jefferson board of trustees in 1896 and became one of its moving spirits. As chairman of the hospital committee he raised a great deal of the funds for the 1907 building, superintended its construction with trustee Alba Johnson, and personally donated the electric ambulance and X-ray equipment.

By the time of his death his benefaction to the Daniel Baugh Institute of Anatomy amounted to two hundred thousand dollars, and he left an additional sum in trust for the salary of the professor of anatomy. In 1915 he had pledged one hundred thousand dollars of unrestricted funds to start a general endowment if that sum would be matched within one year, a successful strategy. President William Potter called Daniel Baugh the "most valuable man" ever to serve on the board, not only for his generosity but for his time and intelligence as well. The Jefferson Medical College yearbook of 1914 was dedicated to Baugh and referred to him as "The Benefactor."

Baugh was also a trustee or manager of the Rush and Howard Hospitals. He was a member of the Permanent Relief Committee of Philadelphia and president of the Sanitarium Association. As president of the Philadelphia Medical Publishing Company he published the Philadelphia Medical Journal until it merged with the New York Medical Journal. He was a director of Girard National Bank, the Delaware Insurance Company, and the Philadelphia Bourse.

He served as president of the School of Design for Women (later Moore College of Art and Design), as trustee of the Philadelphia Museum of Art, and as founder and long-term president of the Philadelphia Art Club. He was a founder and first president of the Art Federation whose original purpose was to secure a grand boulevard running diagonally from City Hall to Fairmount Park (where the Philadelphia Museum of Art stands). The federation was later superseded by the Parkway Association.

Daniel Baugh traveled abroad for five or six months each year. His lavishly appointed home at Sixteenth and Locust Streets contained a notable collection of art works and antiquities acquired during his extended journeys. He was a donor of funds and objects to the University of Pennsylvania Museum of Archaeology and Palaeontology.

When Jefferson's alumni association and his many friends initiated the Daniel Baugh portrait fund in 1910, it was so heavily subscribed that excess monies were donated to the hospital's endowed room fund. The following year the painting was installed in the library of the Daniel Baugh Institute of Anatomy, and it still hangs today in the department's offices in Jefferson Alumni Hall. Portraitist Lazar Raditz included the work in his one-man show at the Art Club of Philadelphia in 1913.

In the half-length, life-sized portrait, Daniel Baugh is shown seated with his head turned slightly to gaze directly at the observer and with his arms resting on the chair arms. Though seventy-five years of age, he sits very erectly and emanates physical and intellectual strength. His expression is serious and confident, punctuated by his firmly pressed lips and square jaw. His fashionable costume includes gold cuff links and watch.
Baugh's complexion is ruddy and his silver hair is accented with strokes of blue. Flesh tones on face and hands are painted with thick, impasto strokes, as are highlights on the white shirt collar and cuffs. Diagonal brush strokes are also visible in the light and shadow areas of the atmospheric background, enlivening the whole surface. The shadow behind the figure gives a sense of depth to the surrounding space.

The personal backgrounds of subject and artist could not have been more divergent. Daniel Baugh's great-great-grandfather had emigrated from Germany shortly before the Revolutionary War, and he and his descendants had acquired substantial estates in Chester County.

Lazar Raditz was born in 1887 in the small town of Dvinsk in Russia, one of only three survivors in a family of eleven children. His family was disappointed that he adamantly refused rabbinical study in favor of becoming an artist. The penniless youth was ineligible for admission to the art academy in Riga and the only work he could find was assisting a German decorator.

His older brother had fled to America to avoid arrest after protesting the massacre of two siblings in a pogrom. He brought Lazar to his home in Philadelphia in 1905 to help the young man realize his artistic ambitions. Lazar's luck turned almost immediately, for some of his Russian sketches were detained in customs, and an agent showed the drawings to Philadelphia Judge Mayer Sulzberger (interestingly, a Jefferson trustee). The judge was favorably impressed and arranged for the sixteen-year-old to study at the Pennsylvania Academy of the Fine Arts.

Though the Raditz brothers were constantly on the edge of poverty, Lazar spent four years at the Academy where officials considered him one of the most promising students, and his instructor, William Merritt Chase, even arranged for a portrait commission. This led to other commissions and he was awarded two Cresson traveling scholarships to Europe in 1907 and 1908. At the Academy he also won the Second Charles Toppan Prize for Portraits in 1906 and the First Charles Toppan Prize in 1909. After graduation he sought further study in portrait painting in Boston under Edmund C. Tarbell, and made one final study trip to Europe before opening a studio in his adopted home of Philadelphia.

Success followed quickly and his portrait commissions included prominent business, political, and professional people in Philadelphia, Boston, Providence, and Lancaster, including two paintings of Daniel Baugh and one of Mrs. Baugh. Public portraits can be found at the following Philadelphia institutions: the American Philosophical Society, the University of Pennsylvania, Temple University, the Academy of Natural Sciences, the Franklin Institute, the College of Physicians of Philadelphia, the Free Library, and the Pennsylvania Academy. Other portraits hang at the State Capitol in Harrisburg, and at Brown and Yale Universities.

As early as 1913 he had a one-man show of forty-two portraits at the Art Club of Philadelphia. Raditz was widely admired for his ability to render the figure and to delineate the character of the subject. He had another show at McClees Galleries in Philadelphia in 1935. His work won a bronze medal at the Panama-Pacific Exposition in 1915 and the Julius Hallgarten Prize at the National Academy of Design in 1918.

Lazar Raditz was an instructor of drawing and painting at the Graphic Sketch Club. He was married to Henrietta Herman, a professional pianist. She and her family had been among the first to befriend and encourage Raditz upon his arrival in Philadelphia.
The Three Daniels
(Portrait of Daniel Baugh and His Grandsons)

THE THREE DANIELS (DANIEL BAUGH AND HIS GRANDSONS)
By Lazar Raditz

Oil on canvas
1911
84 x 62 1/2 in.

Signed and dated lower right: "Lazar Raditz/Feb. 1911"
Exhibition: Philadelphia, Lazar Raditz, Art Club of Philadelphia, 1913

Given between 1915 and 1931 by the Baugh family
Accession number: 1915-1931.P.01

It is a testament to Raditz’s artistic ability and fortunate social connections that Daniel Baugh, a wealthy businessman and patron of the arts, commissioned two portraits from the twenty-four-year-old artist so early in his career. Both Baugh portraits were painted in 1911, soon after Raditz had completed his studies and foreign travels and returned to Philadelphia to open his studio.

The full-length group portrait shows Daniel Baugh seated between his two grandsons, Daniel Baugh Brewster standing on the right, and Daniel Baugh III seated on the left. The torso and face of the grandfather is virtually identical with his other portrait by Raditz in pose, costume, and facial expression. The only variation is his right hand which grasps the forearm of his younger grandson.

As in the other portrait by Raditz, Daniel Baugh is seated in the same high-style armchair of the 1860s, a Second Empire type adapted from the Louis XVI style. The larger group portrait also includes an oriental rug on the floor. Another elegant note is the younger grandson’s fashionably wide Eton collar. The older grandson wears a gray cadet’s uniform.

The prevailing mood of this formal portrait is a quiet stateliness and dignity. One senses family pride and the importance of tradition, further emphasized by the painting’s title, The Three Daniels. Though the figures are reserved and austere in expression and pose, there is a hint of tenderness in the intertwining of gestures that connect them. While the standing figure of the older grandson rises far above the other figures, the contrast of light and shadow in the loosely painted, atmospheric background helps to unite the group. Another unifying factor is the strong raking light from the left which spotlights the faces of all three figures.

The imposing group portrait was originally installed in the upper amphitheater of the Daniel Baugh Institute of Anatomy, but there are no records pertaining to its exact date of donation. In 1981 Daniel Baugh III said that he remembered sitting for the portrait when he was about eight years old and recalled seeing the work at his grandfather’s house. Documents show that the painting arrived at Jefferson sometime between 1915 and 1931.

When the institute was relocated to Jefferson Alumni Hall in 1968, the monumental painting could not be accommodated in the department offices, so it was put in storage, and as often happens, forgotten. Years later it was “rediscovered” and found to be suffering from water damage. Following splendid restoration, The Three Daniels was rededicated in a special ceremony in 1981 and installed in the second floor landing of the College Building (after The Gross Clinic was moved to Jefferson Alumni Hall).
The Greek Slave

THE GREEK SLAVE
By Scipione Tadolini (1822-92)

Marble
Ca. 1875
57 1/4 x 23 3/8 x 20 1/4 in.

Signed on rear edge of integral base:
"EQt. SCIPIO. TADOLINI. ROMAE"

Given ca. 1921 by estate of Daniel Baugh
Accession number: 1921+c.S.01

The Daniel Baugh Institute of Anatomy not only had its own library stocked with rare medical books, but also a large group of associated art objects, presumably donated by Daniel Baugh and perhaps gathered on his foreign travels.

Beside the two oil portraits of the founder, art works included oil copies of two famous paintings depicting anatomists Andreas Vesalius and Nicolaas Tulp, a marble sculpture of The Greek Slave, a large engraving of William Harvey, a collotype of Thomas Eakins's Gross Clinic, a large engraving after paintings of notable European surgeons Ambroise Paré, Theodor Billroth, and Jules Péan, vintage photographs of numerous professors connected with the institute, and two antique clocks.

The Greek Slave is a fifty-seven-inch, marble sculpture of a nude female standing in a contrapposto pose with her weight on her right foot, and her left hand leaning upon the top of a tree stump. The chin of her downcast head rests upon her right hand. A narrow, curving drapery which begins at her elaborate turban cascades over her back, falls diagonally across her hips, and ends in deep folds over the tree stump. At her left foot is an opened anklet attached to the end of a chain secured to the tree stump.

A leather strap forming an opposing diagonal on her torso holds the various sections of drapery in place. Her jewelry includes a bracelet on her right arm, key-shaped earrings, and a spiral necklace inscribed with a combination of Greek and Latin letters. The long, flowing headdress complements her elaborate hair arrangement of waves, braid, and ponytail.

Though the style and proportions of the figure recall the classical canons of beauty seen in ancient figures of Venus, the subject is really one of modern history relating to the Greek War of Independence (1821-30). A virtuous, Christian, Greek maiden has been captured in the conflict and is about to be sold in the Muslim Turkish slave markets in Constantinople.

This subject was favored by mid-nineteenth-century artists and writers, because they looked to Greece as the ancient center of art and literature. A celebrated example of the subject was created about 1844 by the expatriate American sculptor, Hiram Powers (1805-73). A number of artistic figures, notably Lord Byron, actually went to Greece to fight on the side of the beleaguered nation.

Contemporary society understood that Tadolini's sculpture is a personification of oppressed Greece. The opened link of her chain symbolizes the possibility of liberation. The idealized figure expresses pensiveness and serenity, in the style of ancient Greek sculptures, rather than despair or humiliation at her plight. The downward tilt of her head suggests modesty and chasteness in the midst of the unsavory slave traders.

Scipione Tadolini was born in Rome in 1822 and trained in the sculpture studio of his celebrated father, Adamo Tadolini (1788-1868). Among the younger sculptor's best-known works are a Santa Lucia (Gonfalone Church, Rome), a St. Michael (now in Boston), an equestrian portrait of Simon Bolívar (Lima), and a bust of King Vittorio Emanuele I (Senate, Rome). Museums in Glasgow, Madrid, and Sydney also have versions of Tadolini's Greek Slave.
Number Two Regulator Wall Clock

NUMBER TWO REGULATOR WALL CLOCK
By Seth Thomas Clock Co.
Oak, glass, brass, tin
1890-1920
36 3/4 x 15 1/2 x 5 1/2 in.

Stamped inscription on clock face: “SETH THOMAS”
Inscription on brass plaque under dial: “DANIEL BAUGH
INSTITUTE OF ANATOMY/JEFFERSON MEDICAL
COLLEGE/1911-1968”

Purchased before 1931 by the Daniel Baugh Institute of
Anatomy
Accession number: 1931+b.DA.01

Bracket Clock

BRACKET CLOCK
Works by Elliott of London (?)
Ebony wood, gold plated brass, glass
1880s-1890s
23 1/2 x 16 7/8 x 11 3/4 in.

Plaque on block face with inscription: “SHREVE CRUMP &
LOW/BOSTON”
Plaque on clock base with inscription: “PRESENTED BY
FREDERICKA HOFFMAN/TO THE DANIEL BAUGH
INSTITUTE OF ANATOMY/IN MEMORY OF/CLARENCE
HOFFMAN, M.D.”

Given in 1927 by Fredericka Hoffman, widow of Clarence
Hoffman, M.D. (JMC 1906), demonstrator of anatomy
Accession number: 1927+e.DA.01

Historical Survey
Two antique clocks that had decorated the Baugh Institute of Anatomy are of contrasting types and styles, reflecting the output of their makers: the Seth Thomas Clock Company of Thomaston, Connecticut and Elliott of London.

The Number Two oak regulator clock made by Seth Thomas is a wall clock of a very common type, used in public places such as offices, train stations, and banks or other businesses. Very popular from 1870 to 1920, it was sometimes called a “railroad clock.” Characteristic features are a protruding drum case above a vertical, rectangular trunk above pilaster pendants. A hinged, glazed door reveals a brass pendulum with cylinder weights. Today this clock hangs in the reception room of the Thomas Jefferson University president.

In contrast to the regulator clock, the late Victorian bracket or mantle clock, still located in the anatomy department, is a very high-style piece with works probably by Elliott of London. Its case is probably of English origin, too, and is made of ebonized wood and mounted with brass to look like gilt bronze. Its design recalls English clocks of about 1730 from the George II period.

The clock’s domical cornice is surmounted with a recessed rectangular plinth holding a flaming urn finial, flanked by brass corner finials of pine cone design. The chamfered corners of the cornice are mounted with brass floral strips suspended from female fern figures draped with swags. The domical glazed door with a waterleaf repeat border encloses a brass dial with a silvered chapter ring of black enamel Roman and Arabic numerals.

The very fine clock works include a slow-fast adjustment dial, a chime silent dial, and a dial for choosing either Westminster chimes or chimes on eight bells, both accompanied by a large coil gong.

The sides are decorated with pierced brass grille work of Renaissance style enclosing a cloth protective dust cover. Below the grille work are quarter round brass moldings of husk (resembling triple bellflowers) and gadroon repeats. The feet are elaborate rococo scroll work of Regency style, and the sides are mounted with brass carrying handles.

Portrait of George McClellan
(See color plate)

GEORGE McCLELLAN, M.D. (1849-1913)
By Julian Russel Story (1857-1919)

Oil on canvas
1894
45 x 36 in.

Signed and dated upper right: “Julian Story 1894”
Exhibition: Philadelphia, Annual Exhibition, Pennsylvania Academy of the Fine Arts, 1894

Given in 1982 by Mrs. Mary Fleeming Penn-Gaskell Hall White, grand-niece of the subject
Accession number: 1982+e.104

Dr. George McClellan was a noted anatomist who was appointed chair of applied anatomy at Jefferson Medical College in 1906. He was the son of Dr. John Hill Brinton McClellan and was the namesake of his grandfather, the founder of the college.

Born in 1849 and reared in Philadelphia, the younger McClellan initially studied for three years in the arts department at the University of Pennsylvania. He graduated from Jefferson Medical College in 1870 and practiced surgery immediately afterwards. A turning point in his career occurred in 1872 when he studied under the famous Viennese anatomist, Josef Hyrtl, one of the first comparative anatomists of his day. This stimulating learning experience caused McClellan to concentrate on
the teaching of anatomy as a career.

Upon his return to Philadelphia he continued surgical practice at the Philadelphia, St. Joseph's, and Howard Hospitals. In 1881 he founded the Pennsylvania School of Anatomy and Surgery where he taught until 1893. Dr. John C. DaCosta, one of many Jefferson students who attended McClellan's nearby school, wrote a colorful description in the April 1914 Jeffersonian:

It was an axiom when I was a student that if you would really like and understand anatomy you must go to McClellan's demonstrations. I was charmed with his teaching. His perfect familiarity with his subject, the beauty of his dissections, the clearness of his demonstrations, the pictures which he drew on the board with such marvellous speed, accuracy and dexterity, excited the warmest admiration of his class. His anatomy was art. He dissected a body as a great sculptor would carve a
In the autumn of 1890 McClellan succeeded Dr. W. W. Keen as professor of artistic anatomy at the Pennsylvania Academy of the Fine Arts and taught there until his death in 1913. According to the Academy's Circular of the Committee on Instruction 1891-1892, his lectures were illustrated by preparations, live models, photographs, and extempore drawings on the blackboard. Dissection of the muscles were shown and demonstrations of the cadaver appropriate to art students were made. Special attention was given to the mechanism and action of the joints; the prominences of the skeleton and the interaction of the muscles affecting the contour of the body; and the fine surface markings due to fatty tissue and the relative elasticity of the skin. The anatomy of human expression included comparative anatomy.

Following the death of Dr. William S. Forbes in 1905, Jefferson’s department of anatomy was divided. Dr. McClellan was named chair of applied anatomy and Dr. Edward A. Spitzka was named chair of general anatomy. McClellan had aspired to the chair of general anatomy and was greatly disappointed that at age fifty-six he was appointed to teach practical anatomy and had to share the chair with the twenty-nine-year-old Spitzka. Apparently the experiment of a divided chair was unsuccessful because after McClellan’s death the chairs were reunited under Dr. Spitzka.

A kind, loyal, and refined gentleman of the old school, Dr. George McClellan could also be acerbic when standing up for his convictions. Yet he was admired and beloved by the students, and “his boys” in the class of 1913 dedicated their yearbook to him, shortly before his death that year.

Dr. George McClellan’s best-known literary work is the two-volume Regional Anatomy in Its Relation to Medicine and Surgery (1890-92) which went through four American and two French editions. For this work McClellan made his own dissections, took the photographs, and colored the illustrations. An important publication on artistic anatomy is his Anatomy in Its Relation to Art: an Exposition of the Bones and Muscles of the Human Body with Especial Reference to Their Influence upon Its Actions and External Form (1900).

In Julian R. Story’s portrait of 1894 the physician is shown two-thirds length facing the left, standing next to a desk with his hand resting on a book. The warm, reddish-brown, atmospheric background includes a gray drapery on the left edge, suggesting an interior domestic location such as a study. McClellan’s dashing handsome profile is accentuated by wavy hair and a thick, curling mustache. He holds a cigar in his left hand and wears a maroon velvet smoking jacket over his gray trousers and vest. Accessories include a gold watch chain and jeweled pinky ring. In spite of his urbane attire, the subject glances downward as though lost in thought during a private moment, and his reticent expression has a tinge of sadness.

Other objects on the table include a variety of papers and books, and most importantly a conspicuous skull propped up on books. An article of great significance to McClellan, it is the actual skull of George Frederick Cooke, a flamboyant, early-nineteenth-century, Shakespearean actor, idolized by English and American theatergoers. McClellan acquired the skull from a physician patient who had inherited it from his father, a young doctor who in 1812 assisted at Cooke’s autopsy and could not resist the temptation to add it to his collection of skulls.

McClellan prized the skull and was greatly relieved when his office was ransacked but the burglars missed finding this artifact. In 1922 Mrs. George McClellan willed the relic to her personal physician, Jefferson’s Dean Ross V. Patterson, who, in turn, bequeathed it to Jefferson Medical College in 1937.

According to an obituary in the Philadelphia Evening Bulletin, Julian Story was related to the McClellan family. Another article in the same newspaper mentioned specifically that he was a cousin of Dr. George McClellan. Story’s portraits of the physician and of Mrs. McClellan were exhibited at the Pennsylvania Academy of the Fine Arts in 1894.

Julian R. Story, the social counterpart of his portrait subject, was born in 1857 at Walton-on-Thames, England. He was the son of William Wetmore Story, a famous poet and sculptor who lived most of his life abroad. The painter’s grandfather, Joseph Story, was a noted legal authority and justice on the United States Supreme Court. Julian Story received the classical education of an English gentleman at Eton and Oxford where he received an A.M. degree in 1879. On the continent he studied art with Frank Duveneck in Florence and with Jules-Joseph Lefebvre and Gustave Boulanger in Paris.

He exhibited portraits and other figurative works throughout Europe and the United States. Among other awards he received a third class medal and honorable mention at the Paris Salon of 1889; a gold medal at Berlin in 1891; a bronze medal at the Paris Exposition of
1899, and a silver medal at the Paris Exposition of 1900; and medals at the Pan-American Exposition in Buffalo in 1901 and the Panama-Pacific Exposition in San Francisco in 1915. He was made a chevalier of the French Legion of Honor and an associate of the National Academy of Design. Story was a member of the Society of American Painters in Paris, the Society of American Artists in New York, and the London Society of Portrait Painters.

He often spent winters in the United States and kept a studio in the St. James Hotel in Philadelphia. His portrait sitters included the cream of Philadelphia society as well as civic and business leaders here and elsewhere. He also had studios in Paris and at a four-hundred-acre estate at Vallombrosa, near Florence. One of his most famous subjects was King Edward VII painted when he was still the Prince of Wales. Numerous other portraits can be found in museums and private and institutional collections throughout America.

Mr. Story led a colorful life as attested by the number of newspaper stories about him. While a struggling painter in Paris in 1891 he married a famous opera singer, Emma Eames. Soon after they were divorced in 1907 the soprano was named a “psychic” co-respondent in another divorce of baritone Emilio De Gogorza with whom she had performed, and to whose wife Eames was rumored to have paid one hundred thousand dollars to secure the singer’s freedom to marry her. While in London in 1909 Julian Story quietly married a Philadelphia woman just recently divorced, Mrs. Elaine Sartori Bohlen.

In 1896 William Potter succeeded Joseph B. Townsend as president of the Jefferson Medical College board of trustees. He steered the college’s expansion and development very effectively during an event-filled, thirty-year term.

The value of Jefferson’s buildings rose dramatically with the new Medical Hall, “Old Main” Hospital, and the Daniel Baugh Institute of Anatomy, already mentioned. In 1924 the Samuel Gustine Thompson Annex was opened on Sansom Street between Tenth and Eleventh Streets on the site of the original 1877 hospital. Another notable event during Potter’s tenure was Jefferson’s first endowed professorship, the Samuel D. Gross Professorship of Surgery.

Potter’s board considered mergers with Medico-chirurgical College, the Temple University School of Medicine, and the University of Pennsylvania School of Medicine. All such potential alliances were rejected, as was an overture for coeducation from Women’s Medical College.

William Potter was born in 1852 in Philadelphia, and was descended from a general who served under George Washington in the Revolutionary War. He entered the University of Pennsylvania in 1874, but because of his father’s illness Potter had to take over direction of the family’s oilcloth manufacturing company, Thomas Potter, Sons, and Company. While engaged in business he received a law degree from the University of Pennsylvania and was admitted to the bar in 1896.

An unusually public-spirited citizen, he was appointed to several important international positions by President Benjamin Harrison. In 1890 his work as special commissioner to London, Paris, and Berlin in behalf of the Post Office Department resulted in modernizing transatlantic mail delivery. In recognition of his work as American ambassador to Italy, in 1897 he received from King Umberto the decoration of Commander of the Order of Sts. Maurizio and Lazzaro, and in 1908 from Victor Emanuel III the decoration of Grand Officer of the Order of the Crown of Italy.

Upon his return to Philadelphia he subsequently declined President William McKinley’s offer of the ambassadorships to Germany and Russia. During the Spanish-American War he was sent by the National Relief Commission to distribute medical and hospital supplies in Puerto Rico.

William Potter was a member of Philadelphia’s Board of

Portrait of William Potter
(See color plate)

WILLIAM POTTER (1852-1926)
By Hugh Henry Breckenridge (1870-1937)

Oil on canvas
1910
62 1/2 x 52 1/2 in.

Signed lower right: “Hugh H. Breckenridge/1910”
Exhibition: Philadelphia, Annual Exhibition, Pennsylvania Academy of the Fine Arts, 1911

Given in 1910 by JMC alumni and trustees
Accession number: 1910+e.902
of City Trusts and involved in the management of Girard College. He was also a manager of the Pennsylvania Institute for the Deaf and Dumb, and a member of the Citizens’ Permanent Relief Committee. Active in reform politics, he was a member of the Committee of One Hundred and chairman of the Advisory Board to the Mayor. Potter ran as the Fusion candidate for mayor of Philadelphia in 1907 but was defeated. President Woodrow Wilson appointed him Fuel Administrator for Pennsylvania to conserve coal and other fuels during World War I.

He received an honorary B.A. degree from the Universi-
ty of Pennsylvania in 1919, and an honorary LL.D. degree from Washington and Jefferson College in 1921.

William Potter's son-in-law, Joseph W. Wear, and his grandson, William Potter Wear, also served on the Jefferson board of trustees. William Potter Wear endowed the annual William Potter lectureship in honor of his grandfather. The Jefferson Medical College class of 1904 dedicated its yearbook to this energetic leader.

Potter's expansive, full-length, life-sized portrait by Hugh H. Breckenridge shows the subject wearing an academic gown and seated in a panelled room. He gazes to the left with a confident expression. His voluminous black robe is trimmed with a purple hood, stripes on the sleeves, and front panels. His right hand holds a rolled object, possibly a diploma or blueprint. He is seated in an American Victorian armchair, and his left hand rests on a Louis XVI-style table featuring a cabriole leg with ormolu decoration. An ornate, silver bowl and stand is a centerpiece on the table. A framed tapestry or painting hangs on the wall behind the table.

Though the sitter's erect pose and neutral facial expression are straightforward and conventional, the artist's shimmering dashes of color and loose brush strokes radiate a sense of energy. Visible brush strokes of pinks, purples, and blues animate the sitter's flesh tones and the light and shaded portions of the background wall. The large dimensions of the canvas, the confident spread of the sitter's arms, and the inclusion of high-style decorative objects all suggest a man of means and position.

The impressive painting has always hung in favorable locations, initially in the library of the 1898 College Building. In 1930 it was installed across from The Gross Clinic on the second floor landing of the 1929 College Building where it remained until its relocation in 1973 to the boardroom in the Scott Building.

Hugh H. Breckenridge, a well established and influential Philadelphia painter, was commissioned to paint William Potter's portrait in 1910. Almost a match for his illustrious subject in prestige, Breckenridge was actively engaged in teaching, exhibiting, and judging art at the local and national level throughout his career.

He was born in 1870 in Leesburg, Virginia, the son of a cabinetmaker. He entered the Pennsylvania Academy of the Fine Arts in 1887, merited the First Charles Toppan Prize in 1890, and spent a year in Paris studying on a Cresson traveling scholarship.

Breckenridge became a painting instructor at the Pennsylvania Academy where he served for more than four decades from 1894 until 1937. In 1900 he opened a summer school in a barn with painter Thomas Anshutz in Darby, Pennsylvania, then moved the school to larger quarters in Fort Washington where it remained from 1902 until 1918. In 1919 he directed the Department of Fine Arts at the Maryland Institute in Baltimore. He also conducted the Breckenridge Summer School of Art in East Gloucester, Massachusetts from 1920 until his death in 1937.

Breckenridge was widely admired for a variety of subjects: academic portraits, loosely handled, impressionistic landscapes, more solidly handled still lifes, and later in his career, intensely colored abstractions. He exhibited regularly at the large annual exhibitions in Chicago, St. Louis, and Philadelphia and at most of the world's fairs. He entered more than fifteen juries of selection, and was appointed the painter member of the Municipal Art Jury for Philadelphia from 1911 until 1922.

One-man shows of his work were held at the Pennsylvania Academy in 1904 and 1934, and he exhibited fourteen works at the Academy's annual exhibition in 1917. Memorial shows were held at the Philadelphia Art Alliance in 1938, and the Valley House Gallery in Dallas in 1967. His work is found in numerous public and private collections throughout the United States. Before his death in 1937 he had almost completed a book on the theory of color.

Among Hugh Breckenridge's awards were a medal at the Atlanta Exposition (1895), an honorable mention at the Paris Exposition (1900), the Corcoran Prize at the Society of Washington Artists (1903), a silver medal at the International Exposition in Buenos Aires (1910), a gold medal at the Panama-Pacific Exposition in San Francisco (1915), and the Edward T. Stotesbury Prize and Jennie Sesnan Gold Medal at the Pennsylvania Academy of the Fine Arts.
Dr. James C. Wilson succeeded Jacob M. DaCosta, M.D. as chair of the practice of medicine at Jefferson Medical College in 1891 and served until his resignation in 1911. In addition to teaching and administrative duties he maintained a large private practice.

James C. Wilson was born in Philadelphia in 1847, the son of Ellwood Wilson, M.D. (JMC 1845), a teacher, an assistant to Professor Charles D. Meigs, M.D., and for many years a Jefferson trustee.

The younger Wilson graduated from Phillips Exeter Academy and Princeton University (1867), and took his medical degree at Jefferson (1869) where he was a private pupil of Dr. W. W. Keen. He also received a master's degree at Princeton in 1869. He further enhanced his strong academic credentials by studying in Vienna and Dresden, after completing a term as resident physician at the Wills Eye and Pennsylvania Hospitals.

After his return to Philadelphia Wilson was made chief of the medical dispensary at the Jefferson Hospital, chief clinical assistant to Professor Jacob M. DaCosta, M.D., and lecturer on physical diagnosis. In 1876 he was appointed a physician at the Philadelphia Hospital where he served until 1889, and the German (now Lankenau) Hospital where he was physician-in-chief from 1897 to 1924.

In 1891 Dr. Wilson succeeded DaCosta as chair of the practice of medicine and practical medicine at Jefferson, and in 1895 was appointed physician at Pennsylvania Hospital. He resigned the Jefferson chair in 1911 because of chronic ill health, but continued in his private practice for many years afterward.

Wilson was renowned as a diagnostician and also as a gifted teacher. The J. C. Wilson Medical Society was founded by Jefferson students in 1892. He was further honored by the class of 1905 which dedicated its yearbook to him.

Wilson was editor of *An American Text-book of Applied Therapeutics* (1896) and the author of *A Manual of Fever Nursing* (1887) and *A Handbook of Medical Diagnosis* (1909). He served as president of the Philadelphia County Medical Society, the College of Physicians of Philadelphia, the American Academy of Medicine, the American Climatological Society, and the Association of American Physicians.

In 1973 Dr. Wilson's daughter, Beatrice Wilson, bequeathed one and one-half million dollars for the establishment of the James C. Wilson Professorship of Medicine, to be filled by the director of the division of cardiology in the department of medicine.

William H. Greene, M.D., donor of the bust, was also a donor to Jefferson's new library in the 1898 College Building. A vintage photograph of art works in the library's reading room shows the Wilson sculpture on top of a bookcase.

It is not known who originally commissioned this bronze bust by Samuel A. Murray. There is an almost
identical plaster copy at the College of Physicians of Philadelphia. The latter bust is dated 1924 and was donated by Mrs. Samuel A. Murray that year.

Murray's bust-length, bronze portrait shows Dr. J. C. Wilson garbed in an academic robe over his suit, with his necktie slightly askew. His balding head is turned slightly to the left, and he has the characteristic, deeply grooved features and fleshy face and neck of a seventy-year-old man. His expression is tight-lipped and rather austere as he glances to the side. Yet he has broad shoulders and seems to exude physical power and strength. His robe has deep, curving, vertical folds which echo the predominant oval shape of his head. The sculptor's skill at modeling a solid, three-dimensional, realistic likeness gives the figure a nearly palpable presence in the room.

Samuel A. Murray is best known today as a student, assistant, and younger companion of Thomas Eakins, and their lives and careers were intertwined. However, he also forged an independent career as a noted sculptor and teacher in Philadelphia.

Murray was born in Philadelphia, the eleventh of twelve children of an Irish immigrant who worked as a stonemason. In 1886 he entered the Art Students League which had just been organized. He studied with Eakins who considered him his favorite pupil, encouraged him to be a sculptor, and in 1892 chose him as his studio assistant at the school. In 1890 Eakins also helped Murray obtain a position as instructor in modeling and lecturer on artistic anatomy at the Philadelphia School of Design for Women (now Moore College of Art and Design), a position he retained for fifty years.

Murray even shared Eakins's studio at 1330 Chestnut Street from 1892 until 1900. He was on close personal terms with the members of Eakins's household and their extended families. The two artists took bicycling, swimming, hunting, and fishing trips together, and accompanied each other to the theater, boxing matches, and museums in Philadelphia and New York.

The painter and sculptor made portraits of each other and their respective families. Murray was almost exclusively a portraitist and many of his subjects were also depicted by Eakins. Murray assisted Eakins with some sculptural commissions and Eakins offered criticism and collaborated with Murray on several of the latter's projects. After an engagement of almost twenty years, in 1916 Murray married Jennie Dean Kershaw, a graduate of the Pennsylvania Academy of the Fine Arts, and teacher of perspective at the Philadelphia School of Design for Women.

Murray's reputation was mainly local and his style remained resolutely naturalistic, eschewing contemporary expressionist and modernist aesthetics. But he received numerous commissions and exhibited his works widely to an appreciative public. His full-length, bronze statues of Commodore John Barry, Dr. Joseph Leidy, Monsignor William Corby, Admiral George Wallace Melville, and Senator Boies Penrose were well received and displayed prominently. Other large-scale works include ten terra cotta Prophets for the Witherspoon Building in Philadelphia, reliefs and a monumental Winged Victory for the Pennsylvania State Memorial at Gettysburg National Military Park, and a Crucifixion for the Bishop Shanahan Memorial at St. Patrick's Cathedral in Harrisburg.

Samuel Murray exhibited regularly for almost four decades at the Pennsylvania Academy, twice at the National Academy of Design, and at the world's fairs in Chicago in 1893 (honorable mention), Buffalo in 1901 (honorable mention), St. Louis in 1904 where he exhibited thirteen works (silver medal), and Philadelphia in 1926. He won a gold medal in 1894 at the Art Club of Philadelphia and an honorable mention there in 1897.

The only one-man show during his lifetime was held in 1896 at the Academy, under the auspices of the Fairmount Park Commission. A two-person show in 1931 at the Fifty-sixth Street Galleries in New York was entitled Paintings by Thomas Eakins, Sculpture by Samuel Murray. A posthumous show devoted to Murray was held in 1982 at the Hirshhorn Museum and Sculpture Garden in Washington, D.C.
Dr. William H. Greene, who gave the bust of Dr. James C. Wilson, was also the subject of a bust by Samuel Murray. Greene was a faculty member at Jefferson Medical College only briefly, but he was associated with Dr. Benjamin H. Rand and there are parallels between their careers. William H. Greene was born in Columbia, Pennsylvania but his family soon moved to Philadelphia. He graduated from Jefferson Medical College in 1873, became an assistant to Professor Benjamin H. Rand, M.D., and in 1875 was made a demonstrator of chemistry. After pursuing research in Paris with Adolph Wurtz he returned to Philadelphia and was made demonstrator of chemistry at the University of Pennsylvania. In 1881 he was elected professor of chemistry at Central High School, a post once held by Dr. Rand. He resigned the chair in 1892 to pursue the printing business with his father.

Greene’s literary productions include a translation and editing of Wurtz’s Elements of Modern Chemistry (1879) and his own textbook, A Practical Handbook of Medical Chemistry Applied to Clinical Research and the Detection of Poisons (1880). He was a member of the American Philosophical Society, the American Association for the Advancement of Science, the Société Chimique of Paris, and the Chemical Society of London.

As in the naturalistic bust of Wilson, Samuel Murray’s depiction of Greene suggests the robust physicality of the subject. However, Dr. Greene seems less somber and more animated, his expression suggesting a sense of curiosity or interest in the observer. There is a certain jauntiness and informality in the asymmetrical points of his shirt collar and bow tie, and in his suitcoat which is unbuttoned and has one lapel hanging open. This bust is made of plaster and painted dark greenish-brown to resemble bronze. A bronze version is in the collection of the Hirshhorn Museum and Sculpture Garden.
Anna J. Magee was a grateful patient of Dr. James C. Wilson. A noted Philadelphia philanthropist, she was a generous benefactor to Jefferson Medical College, among many institutions.

Miss Magee was descended from Dutch immigrants who arrived in Philadelphia in 1753. Her ancestors were very successful manufacturers and merchants of saddlery hardware. Her father expanded the business to New Orleans where he also invested in real estate. He was an incorporator and director of the Pennsylvania Railroad and a director of the Harrisburg Railroad. He was also the founder and first president of the Westmoreland Coal Company.

Little is known of Anna’s childhood except that she was one of seven children. As an adult she was interested in many civic and religious organizations, including the Philadelphia Society of the Colonial Dames of America, the Philadelphia Chapter of the Daughters of the American Revolution, and the Pennsylvania School of Industrial Art. She was particularly generous to St. Stephen’s Episcopal Church where her father was a vestryman, and donated a huge Venetian mosaic of The Last Supper, a choir screen, and furniture.

Anna J. Magee died in 1923 and left a bequest of over $1,250,000 to establish the Magee Memorial Hospital for Convalescents. She stipulated that her institution would receive patients regardless of sex, color, ethnic origin, or religion, excluding only children under fourteen years. Dr. Wilson was named a director of the hospital’s first board.

During the intervening years before the institution opened in 1958 as Magee Rehabilitation Hospital, medical advances had made significant improvements in convalescent care, and so the original emphasis changed from convalescence to rehabilitation and “new hope for the disabled.” Almost from its beginning the hospital has maintained an important affiliation with Jefferson.

Anna Magee also gave a gift of sixty thousand dollars to Jefferson Medical College in memory of her parents. The board of trustees resolved that the professorship of medicine should be designated the Magee Professorship of the Practice of Medicine and Clinical Medicine. The
trustees also resolved that Miss Magee be requested to sit for a portrait.

It is said that Anna J. Magee was very aware of modern business trends but that socially she clung to the nineteenth century, preferring to use a horse-drawn carriage rather than an automobile. She was retiring and revealed little about herself even to acquaintances.

In the two-thirds-length, life-sized portrait by Hugh Breckenridge, Anna Magee is shown sitting erectly with hands clasped stiffly on her lap next to a French-style console table. Her black silk evening gown has gauzy, short sleeves and a large corsage with a pink, silk bow at the waist. Her conspicuous jewelry consists of a double strand, diamond necklace and two rings, one of diamonds and rubies, the other of diamonds and emeralds. Her choice of costume and accessories are in stark contrast to her prim posture and sober expression, emphasized by her fixed look behind a pince-nez, aquiline nose, pursed lips, and strong, angular jaw.

Hugh Breckenridge has captured Anna Magee's more confident and resolute demeanor rather than her mysterious and retiring side. Yet this confidence and resolution are not paralleled by the painting's loosely brushed surface and its prevailing brown and pink colors which are harmoniously and delicately balanced.

In 1958 Jefferson Medical College placed the portrait on long-term loan to Magee Rehabilitation Hospital. Today the painting is installed in the hospital's solarium, next to bust-length portraits of her parents, James and Caroline Magee, depicted by Samuel B. Waugh in 1878 and 1884, respectively.

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**Portrait of Francis X. Dercum**

**FRANCIS X. DERCUM, M.D., Ph.D.**
(1856-1931)
**By Carl Augustus Heber (1875-1956)**

**Bronze**
1925
23 3/4 x 18 3/4 x 13 in.

Signed and dated right side of base: “C.A. HEBER/1925”
Inscription on rear of integral base: “Francis X. Dercum.”

Exhibition: Philadelphia, *Annual Exhibition*, Pennsylvania Academy of the Fine Arts, 1926; replica exhibited at the Academy, 1939

Given 1925-26 by Mrs. Francis X. Dercum, wife of the subject

Accession number: 1925-1926.S.01
With the appointment of Dr. Francis X. Dercum as clinical professor of nervous and mental diseases in 1892, the field of neurology was first established as a specialty at Jefferson. Through his writings and lectures, his reputation was worldwide.

A native Philadelphian, Dercum was born in 1856. He graduated from Central High School in 1873, received a master's degree the following year from the school, and earned doctorates in medicine and philosophy from the University of Pennsylvania in 1877. He was appointed chief of clinic and instructor of diseases of the nervous system at the university. Dr. Dercum was also made pathologist to the State Hospital for the Insane at Norristown, Pennsylvania, and consulting neurologist to the Philadelphia Hospital, among many other institutions.

In 1892 Dr. Francis X. Dercum was called to Jefferson Medical College, and by 1900 his chair was expanded to a full professorship of nervous and mental diseases. He headed this department until his retirement in 1925 when he was named emeritus professor. He was honorary president of the Francis X. Dercum Neurological Society, founded by Jefferson students in 1900. The class of 1911 dedicated its yearbook to him.

In 1892 Dr. Francis X. Dercum was called to Jefferson Medical College, and by 1900 his chair was expanded to a full professorship of nervous and mental diseases. He headed this department until his retirement in 1925 when he was named emeritus professor. He was honorary president of the Francis X. Dercum Neurological Society, founded by Jefferson students in 1900. The class of 1911 dedicated its yearbook to him.

In 1884 Dr. Dercum had been a founder of the Philadelphia Neurological Society and he served twice as its president in 1892 and 1898. He also was president of the American Neurological Association and the American Philosophical Society. He was elected to several eminent European societies including the Society of Physicians of Vienna, the Royal Society of Medicine of London, the Psychiatric and Neurological Society of Vienna, and the Royal Medical Society of Budapest. He was one of only fifty members worldwide of the Société de Neurologie de Paris. In 1923 he was made a chevalier of the French Legion of Honor. In addition he received an honorary doctor of science degree from Jefferson Medical College in 1928.

He described a new disease, adiposis dolorosa, known abroad as Dercum's disease. He was editor of A Text-book on Nervous Diseases by American Authors (1895), and author of the following texts: Rest, Mental Therapeutics, Suggestion (1903), A Clinical Manual of Mental Disorders (1913), Hysteria and Accident Compensation: Nature of Hysteria and the Lesson of the Post-litigation Results (1916), An Essay on the Physiology of Mind: An Interpretation Based on Biological, Morphological, Physical and Chemical Considerations (1922), and The Biology of the Internal Secretions: the Endocrine Factor in Development, in Subnormalities, in Neoplasms and Malignancy, in Nervous and Mental Diseases and in Heredity (1924).

Dercum was admired by students and colleagues for his ability to develop the signs and symptoms of his cases with descriptive clarity and precision. He enjoyed a special reputation as an expert witness in medicolegal cases concerning questions of nervous diseases and insanity. Dercum was called to the bedside of President Woodrow Wilson and headed the team of consulting neurologists attending the president during his stroke.

While an instructor at the University of Pennsylvania, Dercum participated in Eadweard Muybridge's experiments with serial motion photography there. The neurologist contributed an essay on the clinical aspects of certain nervous afflictions, "A Study of Some Normal and Abnormal Movements," to the publication Animal Locomotion: The Muybridge Work at the University of Pennsylvania: The Method and the Result (1888).\(^\text{16}\)

The bronze sculpture of Dr. Francis X. Dercum by Carl A. Heber is a straightforward, bust-length depiction. Dressed in business attire, the physician gazes directly at the viewer with deepset eyes and a neutral expression. The subject's almost totally bald head is contrasted with his luxuriant, upswept mustache. The sculpture's smooth surface reflects and absorbs light and shadow dramatically. An unusual addition is the volute-shaped, integral base bearing a philosophical quotation from Dercum.

The bust was presented by Mrs. Francis X. Dercum and was displayed in the library. It was exhibited at the Pennsylvania Academy of the Fine Arts in 1926 at the Annual Exhibition. A replica owned by Mrs. Dercum was exhibited at the Academy in 1939.

Sculptor Carl A. Heber was born in Stuttgart, Germany in 1875. He studied art at the Art Institute of Chicago, and at the Académie Julian and École des Beaux-Arts in Paris. In addition to portrait busts he sculpted many public monuments including the Schiller Monument in Rochester, New York, Benjamin Franklin at Princeton University, the Soldiers and Sailors Monument in Geneva, Illinois, Roman Epic Poetry at the Brooklyn Museum, and Pastoral at the St. Louis Museum of Fine Arts. Other works in Philadelphia can be found at the U.S. Post Office, the University of Pennsylvania Museum, and St. Ann's Church.

Heber's awards include bronze medals at the St. Louis Exposition (1904) and the Panama-Pacific Exposition in San Francisco (1915), and a prize at the American Institute of Architects and T-square Club joint exhibition in Philadelphia. He exhibited works at the National Sculpture Society in 1923.
One of Jefferson Medical College’s most celebrated alumni was Dr. Carlos J. Finlay, a native of Cuba. He was the discoverer of the transmitting agent of yellow fever, a scourge that was soon eradicated from the tropics.

Carlos J. Finlay was born in 1833 in Camagüey, the son of a Scottish-born physician and a Frenchwoman from Trinidad. After a secondary education in France and Germany, Finlay graduated from Jefferson Medical College in 1855.

During this period the city had another virulent epidemic of yellow fever. Finlay was impressed with the views about experimental corroboration of scientific theories of his professor, Dr. John K. Mitchell, and his preceptor, Mitchell’s son Dr. S. Weir Mitchell. When Finlay returned to Cuba he maintained a busy practice while developing a reputation in epidemiology.

In 1879 he was appointed the representative to the American Yellow Fever Commission in Havana. In 1881 Finlay presented the results of his experiments first to the International Sanitary Commission in Washington, D.C., and then to the Royal Academy of Medical Sciences of Havana with a paper, “The Mosquito Hypothetically Considered as the Agent of Transmission of Yellow Fever.” Even though initial reactions to his work ranged from indifference to ridicule, he continued to publish his results that the disease was not transmitted by contact or through the air, but by the bite of a mosquito. He identified the female mosquito, Culex fasciatus, today known as Aedes aegypti, as the vector, but he was unable to provide indisputable proof.

The control of yellow fever became an urgent challenge to the United States during the Spanish-American War and the occupation of Cuba. When the United States Army Commission headed by Dr. Walter Reed arrived in Cuba in 1900, the skeptical major at first rejected Finlay’s theories. But after eliminating other causes, Reed set up an isolated, controlled experimentation camp with civilian and army volunteers, even commission members. They discovered why Finlay had been unable to prove his theory that yellow fever was not contagious.

Although some participants felt that certain com-
mission members deflected too much credit from Fin-
lay at first, he later became an international hero. He
became Cuba’s first Director of Health in 1902. His
many honors included the Mary Kingsley Medal of
the Liverpool School of Tropical Medicine, the In-
signia of the French Legion of Honor, and mem-
bership in the French Academy of Medicine. He received
an honorary Sc.D. degree from Jefferson Medical Col-
lege in 1902 and honorary fellowship in the College of
Physicians of Philadelphia.

Finlay’s work made practicable the building of the
Panama Canal, and the cleaning up of Havana and other
cities. Finlay institutes and laboratories were estab-
lished in Havana and in Panama. The Pan-American
Medical Congress celebrated Finlay’s birthday as the of-
ficial Day of American Medicine. The centenary of his
birth was also celebrated by the Academy of Medicine
of Paris, and the city named a street after him.

In 1955 Jefferson Medical College celebrated the cen-
tenary of Finlay’s graduation from the school with a
two-day international symposium on yellow fever, in
cooperation with officials of the Cuban government
and the Pan American Sanitary Bureau. Cuba conferred
upon Jefferson Medical College the Great Cross of the
National Order of Merit Carlos J. Finlay.

Cuba had erected a bust of Finlay in the great hall of
its Academy of Medical, Physical, and Natural Sciences
in Havana. This work was sculpted by Auguste Maillard. A replica signed by Cuban artist Tony Lopez was
presented by the Republic of Cuba to Jefferson Medical
College at the Finlay Day celebration.

It can be seen that the marble bust of Finlay is an ide-
alized, neoclassical depiction, when compared with
contemporary photographs of the physician. His seri-
ous expression is emphasized by knitted eyebrows. His
upper lip is totally obscured by the thick, wavy mus-
tache and mutton chop whiskers which look more solid
dense than natural hair. The carving is utterly
smooth with no visible tool marks.

It is unknown when the original bust of Finlay was
sculpted, and no biographical information about Au-
guste Maillard has yet been found. The copyist Tony
Lopez was born in Havana in 1918, the son and grand-
son of sculptors originally from Spain. Lopez studied at
the Escuela Tecnica where his father was a professor,
and where he was appointed an assistant professor in
1936. After joining revolutionary protests against Ful-
gencio Batista, in 1958 Lopez was ordered to leave the
country on two days’ notice, and relocated to Miami
where he maintained his studio ever since.

Lopez’s portrait busts and monuments can be found
in public buildings, parks, and museums in Latin Amer-
ica and the United States. In Miami there are busts of
Booker T. Washington, presidents Washington, Jeffer-
son, and Andrew Jackson, a monument entitled Torch of
Friendship, and an altar at St. Bernardino Church. Lopez
sculptures are also located in Washington, D.C., Chi-
ca-go, and Baltimore.
Dr. Lawrence F. Flick was a pioneering physician and crusader for the understanding and treatment of tuberculosis. He was responsible for the establishment of a department for diseases of the chest at Jefferson Medical College.

Lawrence F. Flick was born in 1856 in Cambria County, Pennsylvania. He had to leave St. Vincent's College just before graduation because of a bout with tuberculosis from which he recovered without treatment. After graduating from Jefferson Medical College in 1879 he interned at Blockley and opened an office for the practice of medicine in Philadelphia.

After becoming ill with tuberculosis again he first attempted to recuperate by resting and walking in the countryside, then agreed to "go west" for a cure. He finally returned to his father's farm where he concentrated on a regime of rest, fresh air, milk, and eggs, and gradually improved so that he could resume his medical practice in Philadelphia by 1882.

He had early accepted the principle of communicability and began a crusade to promote medical and lay understanding of the contagiousness of tuberculosis. A scholarly paper he delivered in 1890 contributed to the organization of the Rush Hospital for Consumption and Allied Diseases and to the Society for the Prevention of Tuberculosis. This society evolved into the Pennsylvania Tuberculosis Society which laid the groundwork for the National Tuberculosis Association.
The society's programs for public education convinced local legislatures to pass laws against public spitting and against the sale of milk and meat from tuberculous cows, and for the compulsory disinfection of houses which had been occupied by consumptives, and for appropriations for hospitals and sanitariums.

Dr. Flick was a leader in fund-raising to pay for hospital care for tuberculosis patients. Since few hospitals would accept these patients, he established the Free Hospital for Poor Consumptives and the White Haven Sanatorium in the Pocono Mountains near Hazelton, Pennsylvania in 1901. The sanatorium promulgated Flick's principles of rest, nutritious food, fresh air, and limited exercise, and he was its president and medical director until 1935. The sanatorium was turned over to Jefferson in 1946 and was sold to the Commonwealth of Pennsylvania in 1956.

In 1903 Dr. Flick was also responsible for establishing the Henry Phipps Institute for the Study, Treatment, and Prevention of Tuberculosis in Philadelphia where he introduced the clinical and pathological conference which discussed patients at regular meetings and placed emphasis on autopsy findings. When the institute was taken over by the University of Pennsylvania in 1910 Flick was replaced as director.

Dr. Flick and the Phipps Institute were in the forefront of establishing the National Association for the Study and Prevention of Tuberculosis in 1904, and convening international conferences on tuberculosis in Paris in 1905 and in Washington in 1908. Flick was instrumental in organizing the department for diseases of the chest at Jefferson. It occupied the brick row houses at 236-38 Pine Street which had been vacated by the Phipps Institute in 1913.

Among Flick's contributions to the literature are: *Contagion: Its Meaning and Its Limitations* (1899), *Consumption, a Curable and Preventable Disease: What a Layman Should Know about It* (1903), *The Crusade against Tuberculosis in Pennsylvania* (1908), and *Tuberculosis, a Book of Practical Knowledge to Guide the General Practitioner of Medicine* (1937).

Curiously, Flick's last contribution to medicine was not in the field of tuberculosis, but was his position as the first president of the Philadelphia Institute for the Study and Prevention of Nervous and Mental Diseases.

In William T. Thomson's three-quarters-length, lifesized portrait of Dr. Lawrence F. Flick, the physician is seated at a desk in his study or office, surrounded by books, papers, and a framed picture on the wall. He looks up from a book resting in his lap and turns away from his desk as though to acknowledge a visitor. His gaze is direct and cordial, and there is a faint trace of a smile on his face. Though the elderly physician has thinning hair and a jowly jaw line, his complexion is ruddy and he still exudes energy and great intelligence.

William T. Thomson was a Philadelphia portrait painter, landscapist, and illustrator. Born in 1858, he studied at the Pennsylvania Academy of the Fine Arts and at the Drexel Institute, and pursued his career in Philadelphia. Thomson exhibited at the Pennsylvania Academy, the Philadelphia Art Club, the Philadelphia Sketch Club, the American Art Society, and the Newspaper and Illustrators' Club. He also exhibited in Cincinnati and Chicago, and at the Omaha Trans-Mississippi and International Exposition of 1898.
Dr. Elmer H. Funk was a widely admired clinician, teacher, investigator, and administrator. He was the first director of the pulmonary department of Jefferson Medical College.

A native Philadelphian, Dr. Funk was born in 1886 and graduated from Jefferson Medical College in 1908. He served as resident physician at the Philadelphia Hospital for Contagious Diseases and at Jefferson Medical College. After the resignation of Dr. James C. Wilson as chair of medicine at Jefferson in June 1911, Dr. Funk was appointed to a committee to administer the department until the arrival of Dr. Thomas McCrae in September 1912.

By 1913 Funk was acting medical director of the Jefferson Hospital and acting secretary of the board of trustees. He joined the Jefferson faculty as instructor in medicine in 1913 and rose in the ranks to clinical professor of medicine and therapeutics. In 1931 he succeeded Dr. Hobart A. Hare as the Sutherland M. Prevost Professor of Therapeutics, unfortunately serving only one year until his untimely death in 1932.

At McCrae’s request Funk had resigned his position as acting medical director of the hospital in 1913 to take charge of Jefferson’s new department for diseases of the chest. As medical director and physician-in-charge until 1926, Funk was an energetic leader much acclaimed by the students who also learned to emulate his compassionate bedside manner. “Pine Street” was remembered as fostering an unusually close relationships between physicians, social workers, students, and patients most of whom were there for prolonged periods.

Students noted the emphasis on the “sociologic features” of tuberculosis, and they visited patients’ homes under the supervision of social service workers. Social
services included assistance to families of patients who had to cope with both the financial and medical aspects of the disease. Some patients were sent to sanatoria for more aggressive treatment. Nursing care and instruction were also priorities of the department.

Dr. Funk himself developed tuberculosis and spent a period at White Haven in 1915-16. He was a visiting physician there during most of his career.

He was an active clinical investigator and the author of The Diagnosis and Treatment of Chronic Diseases of the Respiratory Tract: with Especial Reference to the Lesions of the Trachea, Bronchi, Lungs, Pleura, and Diaphragm (1929). He was coeditor with Dr. McCrae of the third edition of Dr. William Osler’s Modern Medicine: Its Theory and Practice in Original Contributions by American and Foreign Authors (1925-28). Dr. Elmer Funk also served as president of Jefferson’s alumni association.

A posthumous portrait by Robert S. Susan was given by the class of 1933. At the ceremony Dr. Thomas McCrae said about Dr. Funk, “I have known very few men who planned for the future as systematically and with as broad a vision as he did.”

The half-length figure is shown seated in front of a stone wall flanked by fluted columns. He wears a black academic gown with a green mantle. In spite of the imposing and imaginary setting, he turns to look directly at the observer with a pleasant and amiable expression. The fluidly painted portrait is naturalistic in both modeling and color, but the background is dominated by the eccentric, glowing hues favored by the artist. The wall and columns are painted rust, copper, bronze, and pink, and the space behind the figure varies from rust and green to acidic yellow.

At the presentation Dr. McCrae also endorsed the college’s growing portrait tradition as a vehicle for teaching Jefferson history: “While the written word does something in this regard, it would seem that the portraits of the men who worked here do much more. As the years go by the number of portraits will increase and will be more and more representative of those who have labored in our halls.”

Born in 1888, society portraitist Robert S. Susan was a native of Amsterdam, Holland. He studied art in Philadelphia at the Pennsylvania Museum School of Art, the Graphic Sketch Club, and the Pennsylvania Academy of the Fine Arts where he won two Cresson scholarships allowing him to travel and study abroad from 1911 to 1913. He exhibited consistently in Annual Exhibitions at the Academy from 1915 until 1943, and his portrait June was voted the most popular painting in the 1932 show by visitors.

Susan was especially noted for his portraits of prominent lawyers, judges, and high elected officials, including Pennsylvania Governor Gifford Pinchot and Pennsylvania Supreme Court Chief Justice Horace Stem. His portraits are represented in the collections at Philadelphia’s City Hall, the Capitol at Harrisburg, Pennsylvania, and the United States Supreme Court in Washington.

Robert Susan was the first president of the Graphic Sketch Club when that school became incorporated. The painter’s personality could be alternatively modest or flamboyant. When he was honored in 1934 by the Big Brothers Association for conducting art classes for inmates at Philadelphia’s Eastern State Penitentiary, he refused to discuss his work there except to say that “an act of kindness is not a matter for publication.”

On the other hand, he declared provocatively in a newspaper interview that “lips are the real windows of the soul,” attributing the personalities of pretty, young, Philadelphia society women to an analysis of their mouths. The artist was the father of actress and novelist Jacqueline Susann, and is said to have depicted her face on a reclining nude he painted.
Tall Case Clock

TALL CASE CLOCK
Works by Waltham Clock Co.

Mahogany
1900-25
87 x 29 x 18 in.

Signed in dial: “WALTHAM CLOCK CO.”

Given in 1980 by Elmer H. Funk Jr., M.D. (JMC 1947) and Rachel W. Funk Jenkins in memory of their parents, Dr. and Mrs. Elmer H. Funk
Accession number: 1980+c.DA.01

An American, tall case clock originally owned by Dr. and Mrs. Elmer H. Funk was given in their memory by their children, Dr. Elmer H. Funk Jr. and Rachel W. Funk Jenkins, in 1980.

The younger Dr. Funk graduated from Jefferson Medical College in 1947. He joined the Jefferson faculty in 1953 as coordinator of clinical research under Dr. Leandro Tocantins, and worked on collaborative clinical trials with Wyeth Laboratories.

Soon after, Funk became medical director of the Ives-Cameron Company of Wyeth Laboratories. After transferring to the Merck Sharp and Dohme Research Laboratories in 1959, he rose through the ranks to become director of advanced clinical research and director of cardiovascular/renal clinical research. In 1982 Dr. Funk received the Henry W. Elliott Award for Distinguished Service to the American Society for Clinical Pharmacology and Therapeutics.

After joining the pharmaceutical industry Dr. Funk continued to see patients at the Jefferson Hospital and to teach. He was clinical assistant professor of medicine from 1968 to 1990. He served as president of the alumni association in 1968-69.

The works of the Funk family clock were made by the Waltham Clock Company. The heavy, mahogany, Chippendale-style case has a hood with a domical cornice raised on a pair of freestanding ringed and tapered Tuscan columns. The broad trunk has a domical pendulum door with bevelled glass panel, exposing the chromed tubular chimes and brass cylinder weights and brass pendulum, flanked by ringed Tuscan columns. The entire case is raised on a tall, molded base supported by paw feet. The tubular chimes has a graduated set of full octave of eight chimes plus a gong on the side, and a choice of typical English chime sounds: Westminster, Whittington, and Oxford. The dial is brass mounted with a steel chapter ring with arabic numerals. The painted lunette moon phase operates on the same mechanism as the clock and rotates with the seasons.
Landscape, Bucks County

LANDSCAPE, BUCKS COUNTY
By Walter Emerson Baum (1884-1956)
Oil on canvas
1920-40
30 x 36 in.
Signed lower right: "W.E. BAUM"
Purchased in 1949 by Barton Memorial Committee of the women's board of JMC Hospital, in honor of Mrs. Natalie Hubschman
Accession number: 1949+e.P.02

Jefferson Medical College's department for diseases of the chest remained at its Pine Street address from 1913 until 1946 when it moved to the old Broad Street Hospital at Broad and Fitzwater Streets. Here it was known as the Barton Memorial Division, honoring a generous bequest from Emily Barton Pendleton and named in memory of her mother, Mrs. Betty Chase Barton. Patients at Barton received active treatment and surgery, while White Haven provided chronic sanatorium rest care. The chest department moved to newly renovated quarters in the Main Hospital around 1961.

Pine Street and Barton employed many methods to boost the morale of their chronically ill patients within the limitations of their close confinement. In addition to handwork for women and woodworking for men, the offerings included sketching and oil painting lessons by an instructor from Moore Institute of Art (later Moore College of Art and Design). In the late 1930s the Philadelphia Art Alliance provided a rotating selection of paintings to decorate the hospital.
A letter dated April 3, 1947 from Mrs. Melrose E. Weed, executive secretary of the Jefferson Medical College alumni association, to Dr. Burgess L. Gordon, physician-in-chief, recounted a thriving loan program of paintings by fourteen artists used to beautify public areas and patients' rooms. The whereabouts of the works are unknown, with the exception of four landscapes by Walter E. Baum. Many of the artists are also represented by portraits in the Jefferson collection.

In 1949 the Barton Memorial Committee of the women's board of Jefferson Hospital purchased two oil paintings by Walter E. Baum. They were dedicated to the memories of two active and beloved members, Natalie Hubschman and Paula Weiss. Bronze plaques bearing the women's names are attached to the paintings: Landscape, Bucks County and Road to Trumbaueversville, respectively.

Even today these are displayed in the pulmonary department of the department of medicine in the College Building, along with two additional paintings by Baum: Autumn, Pennsylvania Dutch Country, given in honor of Mrs. J. Parsons Schaeffer, and Autumn, Edge of Allentown, given in honor of Mrs. J. Horace Williams. Presumably these were also purchased by the Barton Memorial Committee before the move in 1961.

Landscape, Bucks County is a characteristic work by Walter E. Baum, a modest-sized, oil landscape depicting the eastern Pennsylvania countryside in late autumn. The artist was a well known painter, teacher, arts activist, and author, born in 1884 in Sellersville, a village about fifty miles from Philadelphia. He said, "I have spent my life painting scenes from my backyard."

Baum is best known for brightly colored, impressionistic landscapes, thickly painted and filled with an almost somber light and cool blue shadows. The scenes are infused with stillness and quiet, even when occasional figures appear. The red barns, white frame houses, curving road, stone wall, and trees in Landscape, Bucks County are typical of the artist's stock subject matter. He also exhibited large-scale watercolors and urban street scenes.

Baum's artistic education began with six years of study with a local artist near Sellersville, and then a brief period at the Pennsylvania Academy of the Fine Arts in 1905-06. A turning point in his career occurred when his painting Sunlight and Shadow won the Jennie Sesnan Gold Medal for landscape at the Academy in 1925. He later won the Academy's Fellowship prize, and other awards from the American Water Color Society, the National Arts Club, and the Pennsylvania Society of Miniature Painters, among others. Baum exhibited in many national exhibitions and his works are owned by numerous public and private collections. A one-man show in 1933 at the McClees Gallery in Philadelphia featured his recent landscapes. Another one-man exhibition of large landscapes was held at the Allentown Art Museum in 1996.

For many years Baum was an art reviewer for the Philadelphia Evening Bulletin. For supplementary income he began a Saturday art school first in his home in Sellersville, then relocated to nearby Allentown in 1926. By 1930 four of his students were accepted in the Circulating Picture Club of the Philadelphia Art Alliance and other exhibitions.

He orchestrated a grassroots effort to establish the Circulating Picture Club in Allentown and the Allentown Art Gallery, both of which were housed in public school facilities. By 1934 the Allentown Art Museum opened formally and two years later it moved into its own building with galleries devoted to the work of artists from the Lehigh Valley, Philadelphia, and the Midwest. Baum continued to direct both his art school and the museum until his death in 1956. He received an honorary doctorate from Lehigh University in 1946 for his contributions to the artistic community."
It is gratifying that the Jefferson collection has acquired so many art works and artifacts pertaining to one of its favorite sons, Dr. John Chalmers DaCosta, successor to Dr. William W. Keen as chair of surgery and the first Samuel D. Gross Professor of Surgery. These comprise four oil portraits, numerous photographic and printed portraits, a set of surgical instruments, a gold-headed cane, two silver presentation cups, a jeweled badge, and five embellished certificates.

DaCosta was often called a “Renaissance man” because of his many talents: a brilliant surgeon, a beloved and respected teacher, an inspiring orator, a noted author, and a student of history and literature. Contemporary colleagues often spoke admiringly of his unusual devotion to medical students and of his dogged determination to overcome the effects of progressive rheumatoid arthritis which struck him in 1922. Like Dr. Thomas McCrae, DaCosta continued to deliver lectures, conduct clinics, and give speeches from a wheelchair and he never referred publicly to his affliction.

Originally of Spanish descent, DaCosta’s first ancestor to arrive in this country emigrated from London to Boston in 1697. The family settled in Philadelphia about a century later. His grandfather was engaged in the East India shipping trade and was a cofounder and first president of the Camden and Atlantic Railroad. His father also became president of the railroad.

The DaCosta family maintained an important presence at Jefferson Medical College in the late nineteenth and early twentieth centuries. His uncle, also named John Chalmers DaCosta, was a Jefferson alumnus (1878) and a gynecologist at the Jefferson Hospital from 1884 to 1901. His cousin, Dr. John Chalmers DaCosta Jr., known as “Black Jack,” graduated from Jefferson in 1893 and taught internal medicine at the college. The surgeon and subject of this biography was affectionately known as “Jack” DaCosta. His family was not related
John Chalmers DaCosta was born in 1863 in Washington, D.C. when his father was serving in the infantry of the Army of the Potomac during the Civil War. DaCosta’s otherwise happy childhood in Philadelphia was marred by an accident at age nine resulting in the loss of vision in his right eye. Many biographers date the beginning of his interest in medicine from this event and the ensuing kindness accorded him by his physician.

He attended the University of Pennsylvania from 1880 to 1882, but could not complete his college course in chemistry because of his father’s death and the family’s subsequent financial reverses. During his college career he attended surgical clinics at the University and Blockley Hospitals. DaCosta chose Jefferson Medical College for medical studies and graduated in 1885 as class valedictorian. After a residency at Old Blockley he became assistant physician to the Insane Department there. In 1887 he became assistant physician to the Pennsylvania Hospital for the Insane and began a private practice.

That same year he received his first appointment at Jefferson Medical College as assistant demonstrator of anatomy and a clinical assistant at the surgical outpatient department under Dr. Samuel W. Gross. After Gross’s untimely death in 1889, Dr. W. W. Keen acceded to the professorship and took on DaCosta as an office assistant. DaCosta later credited Keen’s instruction, friendship, and support as crucial to his development.

His spare time was spent editing a medical dictionary and preparing a classic textbook, *A Manual of Modern Surgery: General and Operative*, which went through ten editions between 1894 and 1931. By 1895 this book and numerous articles helped him achieve the rank of clinical professor of surgery at Jefferson, and in 1900 he was appointed full professor at the age of thirty-seven. In 1907 he succeeded Keen as the cochair of surgery with Dr. John H. Gibbon. DaCosta was named the first Samuel D. Gross Professor of Surgery in 1910, Jefferson’s first endowed chair, and held this until his retirement in 1931. DaCosta also served as surgeon to the Philadelphia General Hospital and consultant to St. Joseph’s and Misericordia Hospitals.

In 1926 he received the Strittmatter Award of the Philadelphia County Medical Society. Jefferson Medical College classes of 1906 and 1923 dedicated their yearbooks to their beloved professor. In May 1927 the Jefferson alumni association erected a plaque that recorded a gift of a hundred thousand dollars in his honor for the establishment of a department of experimental medicine and an alumni endowment fund. As a token of its admiration the Jefferson Medical School class of 1926 presented him with a gold-headed cane of the Samuel D. Gross Professorship, inscribed with his name on a gold plaque. At their fiftieth reunion this class endowed a fund to add the names of succeeding Gross professors, so the artifact has been a continuous symbol of Jefferson distinction in surgery from 1926 to the present.

Dr. J. C. DaCosta served as president of the Jefferson Medical College alumni association in 1908. On the national level he belonged to the Society of Clinical Surgery, the American Surgical Association, the American College of Surgeons, and the American Philosophical Society. Internationally, he was a member of the International Surgical Society and an honorary fellow of the Society of Surgery of Bucharest, Rumania.

Richard Blossom Farley’s 1924 portrait shows Professor DaCosta presiding over a surgical clinic. Aged sixty-one and already suffering from crippling arthritis, DaCosta is shown half-length and seated in a wheelchair in the foreground, turned almost in profile. Standing to the right is his assistant, Dr. Henry Seelaus, reading the history of the patient lying on a litter. An unidentified figure leans on a railing, and a few students in the audience are seen behind the wall. The artist has chosen not to include other spectators in DaCosta’s clinics such as colleagues, alumni, and visiting physicians who often attended.

Compared with Benedict Osnis’s portrait of Dr. Thomas McCrae in a similar clinic setting in which the more reticent McCrae seems squeezed between the patient’s bed and the nearby table, the larger figure of Dr. DaCosta is alone in the foreground and extends almost the entire width of the canvas. His authority is established with greater impact, in spite of the seated position dictated by his disease.

Unlike McCrae, DaCosta was in his glory in front of a large audience, as his assistants Drs. Henry Seelaus and Thomas A. Shallow wrote in a memoir in the student yearbook of 1934:

> Dr. DaCosta’s didactic lectures and surgical clinics were tremendously popular as his wit, brilliance of style and philosophical discourses made the hearers of his speeches and the readers of his writings treasure them...It is not an exaggeration to say that he was a master of the art of teaching; he presented every day surgical problems in such a manner as to arouse and hold the interest, not only of the students but graduates as well because many of the latter attended the famous Wednesday clinics...[which] were models of preparation, clearness and emphasis in statement...he will be remembered as one of the greatest clinical surgical teachers that this country has ever produced.
The commissioning of a portrait of a beloved professor by the Jefferson Medical School class of 1924 began a unique annual portrait tradition that continues to this day. An article in the *Jefferson Medical College Alumni Bulletin* of summer 1967 described the circumstances of this first senior class portrait in an interview of a 1924 graduate, Dr. Robert K. Y. Dusinberre. He remembered that a classmate, Dr. Albert Feinberg, "talked it up and found a lot of sentiment for it." Feinberg contacted artist Richard B. Farley who agreed to paint the portrait for six hundred dollars, far less than his usual fee, and the committee assessed each class member five dollars. Farley's preparations included sketching Dr. DaCosta at his home and occasionally attending his surgery clinics.

In order to earn additional money for portrait and frame expenses, the enterprising Feinberg organized and trained a team of Jefferson basketball players to challenge students from the University of Pennsylvania School of Medicine. Although Jefferson suffered an ignominious defeat at Penn in front of medical students and nurses, they made their expenses.

Born in 1875, Richard Blossom Farley was a native of Poultney, Vermont and studied at the Pennsylvania Academy of the Fine Arts from 1893 to 1898. He won a Cres- son traveling scholarship and was one of the first pupils at the Whistler School in Paris. Best known as a marine and portrait painter, Farley was awarded the Academy's Fellowship Prize in 1912, the Philadelphia Art Club's gold medal in 1912 and a prize in 1913, a prize from the Corcoran Gallery of Art in 1914, and a medal at the Panama-Pacific Exposition in San Francisco in 1915.

He was acclaimed for a huge, four-panel historical mural, *The Unity of Life*, installed in the national headquarters of the American Theosophical Society in Wheaton, Illinois in 1933. Other works by Richard B. Farley are in the collections of the Pennsylvania Academy, the Corcoran Gallery, and the Reading, Pennsylvania Museum.

In 1914 Farley married the former Abigail Rosenthal, daughter of Max Rosenthal and sister of Albert Rosenthal, both of whom are represented in the Jefferson art collection.

A group of four oil portraits of Dr. John Chalmers DaCosta is unprecedented in the Jefferson art collection. In addition to the painting by Farley, there are three others by William T. Thomson. Further depictions of DaCosta include numerous vintage photographs and an etching by Erwin F. Faber.

The largest of the Thomson portraits was given jointly in 1929 by the Jefferson Medical College class of 1902 and the artist. It depicts DaCosta seated in front of a maroon drapery. A second portrait shows DaCosta standing informally with one hand in his trouser pocket. It was given between 1929 and 1936 by an unknown donor. The setting of the third Thomson work is particularly appropriate because it shows Dr. DaCosta seated at an open desk in his office or study. He holds a book in his left hand, and other books are on the desktop and on a shelf above the desk. It was given before 1929 by an unknown donor.

The surgeon was an articulate and well-read scholar with a broad knowledge of medicine, history, and literature; a graceful and dynamic orator; and a prolific author and editor of diverse medical and historical works. His speeches, lectures, and writings utilized historical and philosophical underpinnings to appeal to the imagination of his audience.


Dr. John Chalmers DaCosta was as effective a teacher at the operating table as at the lectern. A memoir in the 1934 *Clinic* said, "To the operating room he brought a profound knowledge of practical anatomy, an uncanny surgical judgment, a broad grasp of surgical literature and a diagnostic acumen which amounted to positive genius."

Despite his handicap of blindness in one eye, he was respected by his peers as a practicing surgeon, although the cases he performed would be considered elementary by today's standards, and he often depended upon
assistants when his handling of tissues was somewhat rough and when there was excessive bleeding.20

A prized artifact in the Jefferson archives is a set of DaCosta’s surgical instruments with steel blades and ivory handles, made by the Philadelphia firm of J. H. Gemrig and Son. The instruments are placed in a walnut box lined in red velvet. All are still in very good condition. Included are seven amputation knives in graduated lengths ranging from eleven to three inches, as well as a rasp, scalpel, bone shears, two small hooks, ten other scalpels, forceps, a tenaculum, curved and straight scissors, and a brush.

DaCosta’s Deputy Fire Chief’s Badge

DEPUTY FIRE CHIEF’S BADGE
By unknown craftsman
Gold plate, enamel, diamonds, ruby
1910-30
2 1/8 x 1 1/4 x 1/8 in.

Inscription on front of badge: “J. CHALMERS DA COSTA, M.D./HONORARY/DEPUTY CHIEF BUREAU OF FIRE/PHILA”
Inscription on back of badge: “PRESENTED TO/J. CHALMERS DACOSTA, M.D./BY THE OFFICERS BUREAU OF FIRE/FOR FAITHFUL SERVICE/TO ALL MEMBERS OF THE BUREAU/1891-1931”

Given in 1951 by Mrs. Thomas B. K. Ringe, niece of Mrs. J. C. DaCosta and president, women’s board of Jefferson Medical College Hospital
Accession number: 1951 e.DA.01
Friends recalled that in private life Dr. John Chalmers DaCosta avoided occasions like dinner parties and other social gatherings, but he pursued two hobbies ardently throughout his life: fire fighting and locomotives.

He shared his grandfather’s and father’s participation in the Volunteer Fire Department. For about thirty-five years Dr. DaCosta was a surgeon without salary to the Firemen’s Pension Fund and maintained an extension of the city’s fire alarm system in his home. He often accompanied the chief to fires on horse-drawn fire wagons and rendered immediate care to injured firemen. The physician was not only acquainted with fire fighters in Philadelphia, but also in New York, Atlantic City, and Baltimore.

He was so admired and respected by the fire association that during his last illness two firemen were assigned to tend him at his home, and many fire department officials visited the homebound physician to reminisce with him. In 1931 his contributions were recognized in a unique way: city and fire department officials came to his surgical clinic and presented DaCosta with a jeweled badge signifying his new rank as honorary battalion chief.

The gold plated badge has a central trophy panel of four crossed water hoses surrounded by a circle of small faceted diamonds, enclosed within a dark blue enamel perimeter with an inscription whose are separated by two star-shaped diamonds. Above is a crest featuring a spread eagle with an inscribed banner in its beak and an inscribed plaque in its claws. Below the circular inscription is a scrolled apron enclosing an inscribed cartouche.

The Jefferson archives was also given an embellished certificate awarded to Dr. DaCosta in 1901, installing him as a member in good standing of the Firemen’s Association of the State of Pennsylvania. The elaborate pictorial document features various kinds of fire apparatus and heroic fire fighting scenes.

Another of Dr. DaCosta’s hobbies was railroads, probably because of his father’s and grandfather’s railroad business. He collected large-scale photographs of famous locomotives. He was concerned about safety procedures and offered free first aid training to employees of railroads with trains entering Philadelphia. Colleagues recalled his unique routine for correcting student examinations: he purchased enough tickets for a one-thousand-mile trip, boarded a train, and continued to ride until all the papers were corrected.

Dr. John C. DaCosta served for eight years in the Medical Reserve Corps of the U.S. Navy, reaching the rank of commander in 1921. In 1919 DaCosta was sent on a special mission to care for the ailing President Woodrow Wilson while negotiations for the peace treaty ending World War I and the League of Nations were being conducted.

The Jefferson archives contains several certificates related to DaCosta’s military career in the army and the navy. The earliest commissioned him a first lieutenant in the Medical Reserve Corps of the Army in 1908, and was signed by President Theodore Roosevelt.

The second, shown here, commissioned him an assistant surgeon in the Medical Reserve Corps of the Navy with the rank of lieutenant, junior grade in 1913, and was signed by President William H. Taft. This design includes a spread eagle above and an arrangement below with trophies, banners, and weapons.

Under the text is a complex and fanciful sea scene with sailing ships on the horizon. Riding the high waves in the foreground are classical deities: Neptune, ruler of the sea, holding a trident and gesturing toward the distance; his sea-nymph wife, Amphitrite, holding a banner and sitting on a scallop shell being pulled by straining sea horses; their son, Triton, a merman blowing a conch horn; and a Nereid, a mermaid who leans on Amphitrite’s shell.
Presidential Seal

To all who shall see these presents,

Greeting:

Know ye, that having received special power and commission in the name and stead of John C. De Costa, I have nominated and by and with the advice and consent of the Senate, do appoint him assistant surgeon in the Medical Reserve Corps of the Navy, with the rank of lieutenant, junior grade, from the 1st day of January 1873 in the service of the United States. He is therefore hereby and duly solemnly to discharge the duties of an assistant surgeon, by due and proper oath, and to perform all manner of things therein belonging.

And I do strictly charge and require all officers, warrant officers, and men, under his command to be obedient to his orders as assistant surgeon. And he is to observe and follow such orders and directions from time to time as he shall receive from me; and the future general regulations of the United States of America, or his superior officers, as may be prescribed by the President and Secretary of the Navy.

This commission to continue in force during the pleasure of the President of the United States for the time being.

Given under my hand at Washington, this 27th day of March, in the year of our Lord One Thousand Eight Hundred and Seventy-three, and in the 133rd year of the Independence of the United States.

[Signature]

William Howard Hay

President of the United States of America
Portrait of John H. Gibbon

JOHN HEYSHAM GIBBON, M.D. (1871-1956)
By Alice Kent Stoddard (ca. 1884-1976)

Oil on canvas
1931
44 x 36 in.

Signed lower left: "A. STODDARD"
Exhibition: Philadelphia, Annual Exhibition, Pennsylvania Academy of the Fine Arts, 1932
Given by JMC class of 1931
Accession number: 1931.e.P.03

In 1907 Dr. John H. Gibbon succeeded Dr. John H. Brinton as professor of the practice of surgery and clinical surgery. He served as cochair of the department with Dr. John C. DaCosta until they both retired in 1931. They worked as a harmonious team and even coedited the Saunders Year Book of Surgery for many years.

John Heysham Gibbon was born in Charlotte, North Carolina in 1871 and came from a distinguished medical lineage: his great-grandfather, grandfather, father (JMC 1847), and brother (JMC 1888) were physicians. After graduating from Jefferson Medical College in 1891 Dr. Gibbon interned at the Polyclinic Hospital and spent three years as resident physician at the Pennsylvania Hospital. In 1895 he was appointed assistant demonstrator of anatomy at Jefferson. In 1899 he was made chief of the surgical clinic under Dr. W. W. Keen, a position he held until 1901 when he was made professor of surgery at the Philadelphia Polyclinic.

He returned to Jefferson as associate professor of surgery, and in 1907 became full professor. Almost from the beginning he also performed surgery at Pennsylvania Hospital. Appointments at other institutions included the Philadelphia Hospital, Children's Hospital, and Bryn Mawr Hospital.

During the Spanish-American War Gibbon served as first lieutenant and assistant surgeon in the Third U.S. Volunteer Engineers. In April 1917 he was commissioned major in the Medical Reserve Corps of the U.S. Army, and was attached to Pennsylvania Base Hospital Ten in Le Treport, France as chief of surgical services, followed by assignments in Belgium and England. He had achieved the rank of colonel by the time of his discharge in January 1919.

Dr. Gibbon was an original member of the Society of Clinical Surgery, and served as president of the American Surgical Association, the College of Physicians of Philadelphia, and the Philadelphia Academy of Surgery. Upon his retirement he was made emeritus professor and in 1948 Jefferson awarded him an honorary D.Sc. degree.

In addition to his clinics at Jefferson Hospital Gibbon conducted a weekly clinic at the Pennsylvania Hospital. This drew medical students from throughout Philadelphia to observe his technical prowess and superior judgment.

The graduating class of 1931 commissioned Alice Kent Stoddard to paint Professor Gibbon's portrait. In the life-sized, half-length portrait, Gibbon wears an academic gown and he looks directly out at the observer. He is seated against a neutral, atmospheric background. A dramatic contrast of light and shade calls attention to the angularity of his long, narrow face and high domed forehead. The paint application of the academic robe and background is thin and vivacious, in contrast to the more impasto and stolid handling of the subject's face and hands.

Gibbon was regarded with esteem and affection by his students, but his amiable nature is not even suggested by his somber, rather bland facial expression in the portrait. Yet there is strength in his hands, and a confident expansiveness in the way his robed figure fills the width of the
canvas. The portrait must have been considered a success, because the artist showed it at the Annual Exhibition of the Pennsylvania Academy of the Fine Arts in 1932.

Students reminisced about their teacher in the 1925 yearbook:

John Gibbon never called the roll. It was not necessary. We were always there...Will we ever forget "Hyperextension, Traction and Flexion"? He made hernias simple, the understanding of which we had previously considered an intellectual feat well nigh impossible. He gave us the inside practical doke on Surgery as he splashed soap suds around in the pit at the Pennsylvania Hospital...

We like him...because he has a smiling, friend-winning and lovable, humorous yet professional personality; and because we appreciate his simple, accurate, forever-to-be-remembered teachings.

Alice Kent Stoddard was a colorful personality who forged an unusually successful and versatile career for a woman artist of her generation. She was born around 1884 in Watertown, Connecticut and was a cousin of the famed painter and illustrator Rockwell Kent.

She studied at the Philadelphia School of Design for Women and at the Pennsylvania Academy of the Fine Arts. An outstanding student at the Academy, she twice won the Cresson traveling scholarship, but in 1907 publically rejected a third Cresson award because of her "well-bred rage" at not having received the top prize of two thousand dollars which she thought she deserved.

Alice Kent Stoddard was a practicing artist for seventy years, and painted portraits of numerous prominent Philadelphians. She was equally famous for depicting children and animals. Summers were spent at a family home in Monhegan Island, Maine where she delighted in painting seascapes and sailing vessels. She was not only a successful artist but helped many aspiring young artists to secure an art education.

Stoddard contributed to the war effort during both world wars. During World War I she served with the Y.M.C.A. in France and made drawings and paintings on the battlefield. During World War II she worked as a technical instructor for the Edward G. Budd Manufacturing Company. Her charcoal sketches of enlisted men at the Stage Door Canteen were shown at the Philadelphia Art Alliance in 1943.

Stoddard exhibited regularly at the Pennsylvania Academy of the Fine Arts from 1908 through 1964, and won the Academy's Mary Smith Prize, Fellowship Prize, and Carol Beck Gold Medal. She received two prizes at the Philadelphia Art Club. She won the Isidor Medal in 1917 and the Thomas P. Clark Prize in 1928 at the National Academy of Design where she was elected an associate in 1938. There was a solo exhibition of her work at the Woodmere Art Gallery in Philadelphia in 1951. Retrospective exhibitions were held at Philadelphia's David David Galleries in 1978 and the Monhegan Museum in 1984.

Alice Kent Stoddard did not marry until 1948 when she wedded a lifelong friend, Joseph T. Pearson Jr. The couple had known each other since their student days at the Pennsylvania Academy. Pearson enjoyed a national reputation for his landscape paintings and had won numerous awards. He was an instructor at the Academy for twenty-five years before resigning in a tiff over his failure to accept modernism. The Academy accorded him a memorial exhibition.

**Portrait of Francis T. Stewart**

FRANCIS TORRENS STEWART, M.D.  
(1874-1920)  
By Leopold Gould Seyffert (1887-1956)  

Oil on canvas  
1930  
30 1/4 x 25 1/4 in.  

Signed and dated lower right: "Leopold Seyffert/1930"  

Given 1930-47 by Mrs. Francis T. Stewart, wife of the subject  
Accession number: 1930-1947.P.01

Dr. Francis Torrens Stewart was professor of clinical surgery at Jefferson Medical College from 1910 to 1920.
Had it not been for his untimely death at age forty-six, most colleagues expected that the brilliant surgeon would succeed Dr. John C. DaCosta as chair of surgery. A native of Philadelphia, Francis T. Stewart was born in 1874 and graduated from Central High School and Jefferson Medical College (1896). He interned at the Philadelphia Polyclinic and served a residency at the Pennsylvania Hospital.

His first appointment at Jefferson Medical College occurred in 1902 when he was named assistant to Dr. W. W. Keen. He was also surgeon to Germantown Hospital from 1903 to 1918 and professor of surgery at the Philadelphia Polyclinic from 1903 to 1910. That year Stewart succeeded Dr. W. Joseph Hearn as professor of clinical surgery at Jefferson. He was also surgeon to the Pennsylvania Hospital.

Dr. Stewart was a frequent contributor to the medical literature, most notably papers on surgery of the heart and blood vessels. In the faculty minutes of March 29, 1920, Dr. John H. Gibbon called Stewart’s *Manual of Surgery* (1907) “one of the best text-books for students ever written.” His transverse incision for mastectomy was known as the “Stewart Incision.”

The obituary by Dr. John C. DaCosta in the class yearbook of 1920 called Dr. Stewart one of Jefferson’s most able men, saying, “had he lived the ordinary span of life his name would have belonged with our two or three greatest celebrities.” Admirers of the original and skillful surgeon’s “wizard hands” commended Stewart’s calmness and deliberate speed in the operating room.

The portrait of Dr. Francis T. Stewart by Leopold Seyffert was painted in 1930, ten years after his death. Today the painting’s surface shows signs of heavy restoration, but the subject’s face is still in good condition. The level gaze of his pale blue eyes through wire-rimmed glasses and the force of his tightly pressed lips accord with descriptions of the surgeon as modest, but frank to the point of bluntness.

Presumably Stewart’s portrait was commissioned by his family. It was given to Jefferson Medical College by Mrs. Stewart sometime before 1947 when it is mentioned in documents. His widow also endowed the Francis Torrens Stewart Prize for excellence in clinical surgery.

Portraitist Leopold Seyffert was born in the small town of California, Missouri in 1887 and his family relocated to a log cabin on a farm in Colorado Springs, Colorado. After moving to Pittsburgh in 1904 he first studied art at night at the Stevenson Art School while he worked by day as a stock boy for a senior geologist at the Standard Oil Company. His boss was so impressed with the young man’s talent that he underwrote his studies at the Pennsylvania Academy of the Fine Arts. Seyffert won Cresson traveling scholarships in 1910 and 1912 and studied in Italy, Spain, and Holland.

In 1912 he was befriended by Philadelphia Orchestra conductor Leopold Stokowski who sat for a portrait that won both the Fellowship Prize and the Popular Prize at the Academy’s *Annual Exhibition* in 1913. This was the first in a series of more than four hundred portraits of notable figures in industry and the arts.

Leopold Seyffert began teaching early in his career, starting in 1909 at Philadelphia’s Graphic Sketch Club. From 1914 to 1921 he was instructor in portrait painting at the School of Design for Women, and then head instructor at the Art Institute of Chicago from 1921 to 1927. Thereafter he moved to New York. Seyffert was a public-spirited citizen, and during World War I he presented his portraits of a sailor and soldier to groups that subscribed one hundred thousand dollars for Victory Bonds.

Seyffert exhibited nationally and was a consistent prizewinner for his portraits and figure paintings. He won four awards at the Pennsylvania Academy, a silver medal at the Panama-Pacific Exposition in San Francisco, a gold medal at the Sesqui-centennial Exposition in Philadelphia, and the Popular Prize at the *Carnegie International Exhibition* in Pittsburgh in 1930.

Seyffert was made an academician of the National Academy of Design where he won four prizes over the years. The Art Institute of Chicago gave him three awards. His last prize was the Gold Medal of Honor at the *Allied Artists Exhibition* in New York in 1946.

During his lifetime Seyffert was featured in solo exhibitions in Boston, Detroit, New York, Pittsburgh, Chicago, Washington, D.C., and Columbus, Ohio. A retrospective exhibition was held in 1985 at the Berry-Hill Galleries in New York.
Dr. David Braden Kyle was an early and noted specialist in oto-laryngology. He was the first chairman of laryngology at Jefferson Medical College, serving from 1904 until his death in 1916.

D. Braden Kyle was born in 1863 in Cadiz, Ohio, and after studying at Muskingum College in Ohio he graduated from Jefferson Medical College in 1891. He took private instruction from Drs. William Coplin and John C. DaCosta and was an office student of Dr. W. Joseph Heam. In the year of his graduation he was appointed assistant demonstrator of pathology at Jefferson and established a private laboratory for instruction in clinical microscopy, bacteriology, and pathology. He also served as laryngologist, rhinologist, and otologist at St. Mary's and St. Agnes Hospitals.

By 1896 he was elected clinical professor of laryngology at Jefferson Medical College while maintaining a busy practice devoted to diseases of the ear, nose, throat, and chest. He was admired for personally overseeing the convalescence of his patients. He invented several instruments used by throat and nose specialists. He was made a full professor in 1904, a post he held until his sudden death from pleuripneumonia in 1916.

Kyle was president of the American Laryngological, Rhinological, and Otological Society in 1900, and president of the American Laryngological Association in 1911. His chief literary contribution was *A Text-book of Diseases of the Nose and Throat* (1899) which went through five editions.

In 1938 Jefferson's board of trustees accepted the gift of Dr. Kyle's portrait from his widow, and directed that the painting be installed in the library of the College Building. The portrait has no visible signature and board minutes do not record the artist's name. Subsequent records associate the portrait with artist Henry Rittenberg and the work bears a strong resemblance stylistically to two other Rittenberg portraits in the Jefferson collection.

Judging from Kyle's relatively youthful appearance

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and direct, lively gaze, the work was painted from life around the turn of the century. Seated erectly in a wooden armchair, his legs are crossed and he turns slightly to the right. His handsome features are accented by a luxuriant, dark brown mustache and wavy hair with a center part. His complexion is florid, and his face and hands are broadly painted and well described. His business attire and the atmospheric background are so dark that his white shirt collar and cuffs stand out markedly in contrast.

Henry R. Rittenberg was another talented, early-twentieth-century artist who emigrated from Russia to the United States. Born in Libau, Russia in 1879, he arrived with his family in this country in 1885. Rittenberg attended Philadelphia's Northeast Manual Training High School, then studied art at the Pennsylvania Academy of the Fine Arts from 1897 to 1900, and at the Bavarian Academy in Munich.

Rittenberg maintained his home and studio in New York where he taught at the Beaux-Arts Institute of Design and the Art Students' League. He also held special portrait classes at the National Academy of Design where he was made an associate in 1921 and an academician in 1927. He exhibited widely throughout the country and was awarded the First Cresson traveling scholarship at the Pennsylvania Academy, honorable mention at the Art Club of Philadelphia, the Norman Waite Harris Medal at the Art Institute of Chicago, and the Isaac N. Maynard Portrait Prize and Thomas R. Proctor Portrait Prize at the National Academy of Design.

He was secretary of the Allied Artists of America, treasurer of the National Commission to Advance American Art, and a council member of the National Academy of Design. During World War I Rittenberg was active in Liberty Loan drives and in the Division of Publicity.

His works are represented in many private collections as well as museums, universities, libraries, hospitals, and civic buildings in New York, Philadelphia, and Harrisburg. One of his best-known portraits depicts a group of dignitaries including President Harry S. Truman at the Potsdam Conference in 1945.

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Portraits of Edward P. Davis

EDWARD PARKER DAVIS, M.D. (1856-1937)
By Henry R. Rittenberg (1879-1969)
Oil on canvas
1905-15
48 1/2 x 38 1/2 in.
Given 1937 by unknown donor
Accession number: 1937-1939.P.01

Dr. Edward Parker Davis succeeded Dr. Theophilus Parvin as chair of obstetrics at Jefferson Medical College in 1898. He served with distinction until his retirement in December 1924 when he was elected emeritus professor.

Edward P. Davis was born in 1856, a native of Baldwynville, New York. He obtained bachelor's and master's degrees from Princeton University in 1879 and 1882, and graduated from Rush Medical College in 1882. He was a resident physician to the Cook County Hospital in Chicago. He continued obstetric and gynecologic studies abroad in Vienna, Berlin, and Prague.

In 1887 Dr. Davis joined the faculty at Jefferson Medical College as assistant demonstrator of obstetrics and became assistant to Dr. Theophilus Parvin, while earning a Jefferson medical degree the same year. Davis was named clinical professor of obstetrics in 1895 and professor in 1898. One of his most important contributions was directing the expansion of obstetrical patient facilities and clinical teaching.

Jefferson's first real maternity unit was established at 327 Pine Street in 1892. Because this facility soon proved inadequate to the increasing numbers of patients, a new maternity home opened in 1894 at 224 South Washington Square.

Around the turn of the century when Pennsylvania regulations required medical students to attend twelve deliveries, arrangements were made for each student to witness six deliveries in the maternity unit and six home deliveries. In 1910 another obstetric clinic was established at 2545 Wharton Street in South Philadelphia. This facility continued until 1946. Before his abrupt retirement Dr. Davis supervised the planning and construction of the maternity ward in the new Thompson Annex.

He was also professor of obstetrics and diseases of infancy at the Philadelphia Polyclinic, and visiting obstetrician and gynecologist to the Philadelphia Hospital.
He was one of the first to use X-rays for pelvimetry and the diagnosis of pregnancy. In 1910 Davis was a special American representative to the International Obstetrical and Gynecological Society meeting in St. Petersburg, Russia. That same year he was president of the American Gynecological Society and the Obstetrical Society of Philadelphia.

Dr. Davis had been a Princeton classmate and long-time friend of President Woodrow Wilson, and was attending obstetrician at the birth of the president’s grandson at Jefferson Hospital in 1919. That same year he even published a small volume of poetry about President Wilson entitled The Man and the Hour.

Dr. Edward P. Davis was editor of the American Journal of Medical Sciences from 1890 to 1898. He was a prolific author of the following widely used obstetric texts: A Manual of Practical Obstetrics (1891), Mother and Child (coauthor with John Keating, 1892), A Treatise on Obstetrics for Students and Practitioners (1896), Obsteric and Gynecologic Nursing (1901), Operative Obstetrics: Including the Surgery of the New Born (1911), Manual of Obstetrics (1914), and Complications of Pregnancy (1923).

The physician was depicted in a most unusual profile portrait by Henry R. Rittenberg. Shown life-sized and two-thirds length, he is seated in an armchair with hands clasped in his lap. He gazes through rimless spectacles into the distance with a meditative expression. He is attired in the customary black street clothes of the day. The mood of the subject is quiet and reserved.

One can just barely differentiate the outline of the chair from the sitter’s dark attire and the black, atmospheric background. The curving lines of the chair’s back and arms subtly echo the physician’s spherical head, vest watch, tie pin, shirt collar, and spectacles.

The prevailing dark tones of this beautifully designed and executed composition are subtly enlivened by the golden tones of the subject’s watch chain, tie pin, and spectacle temples, and a fragmentary view of his mustard-colored vest. The physician’s sculptural head and hands are freely brushed with particular attention to his wavy gray hair and thick mustache. Reflections and highlights on his face, spectacles, and white shirt collar contrast with the prevailing smooth and dark tones.

This unsigned and undated portrait is almost certainly by Henry R. Rittenberg, because of a statement by Dr. Davis and because of the portrait’s close resem-
Dr. Davis wrote a letter on May 7, 1932 to Dr. William P. Bradley (a collector of data on portraits of Philadelphia physicians) stating that “the artist of his portrait was Henry R. Rittenberg.” There is no reason to doubt this. But Davis continued, “A few years after painting this portrait he moved to New York where he is successful as a portrait painter. I cannot give the exact date, I think 1900.” Neither the signature nor the date is visible today because of heavy restoration. It is ambiguous whether the “1900” in Davis’s letter refers to the creation of the portrait or Rittenberg’s move to New York.

If 1900 refers to the date of the painting, it seems unlikely that Professor Davis would have selected Rittenberg, then a twenty-one-year-old artist just finishing his studies at the Pennsylvania Academy of the Fine Arts in 1900, before he went to Europe. The work’s dark palette and bravura brush work accord with an influence by the Bavarian Academy in Munich where he studied in 1902. If 1900 refers to the date he moved to New York, that is certainly incorrect. Rittenberg’s address in exhibition listings at the Pennsylvania Academy (1906-34) and the National Academy of Design (1907-49) show that he moved from Philadelphia to New York in 1917 or 1918.

Therefore, the painting probably dates from about 1905 to 1915. This period better accords with the subject’s appearance and with the artist’s reputation, style, and whereabouts.

Dr. Davis’s portrait was first mentioned in Jefferson documents in 1939, but the work could have arrived immediately after his death in 1937. Jefferson inventories of the 1950s and 1960s assert that the portrait’s donor was Cyrus H. McCormick of Chicago, but no documents survive to prove this. The inventor of the reaping machine died in 1884, and it is possible that a family member might have contributed the portrait. Dr. Davis had spent a few years in Chicago in the early 1880s, but it would take further research to establish a relationship between him and the McCormicks.

Dr. Edward E. Montgomery was the chair of gynecology at Jefferson Medical College from 1892 to 1920. A leader in his field, he was also an outstanding clinician and teacher.

Edward E. Montgomery was born in Newark, Ohio in 1848. He graduated from Denison University in 1871 and received his medical degree from Jefferson Medical College with the class of 1874, and served as class president at both institutions. During the next few years he was a resident physician at the Blockley Hospital; taught private classes at Jefferson in physiology and anatomy; taught classes at Women’s Medical College in operative surgery; and was clinical surgeon to the Women’s Hospital.

In 1878 Montgomery joined the obstetric staff of Blockley where he performed the first successful ovariotomy at that hospital (although not the first in Philadelphia). He was the first in Philadelphia to intubate the larynx through the mouth for diphtheria.

From 1886 until 1892 Dr. E. E. Montgomery was professor of gynecology at the Medico-chirurgical College. He was gynecologist at St. Joseph’s Hospital for thirty-five years and served as president of the medical staff there.

Until 1891 there had been a single department of obstetrics and diseases of women and children at Jefferson Medical College. The following year when three separate departments were created—gynecology, obstetrics, and diseases of children—Dr. Montgomery was named the first chair and professor of clinical gynecolo-
On the death of Dr. Theophilus Parvin in 1898, Montgomery was named professor of gynecology. Dr. Montgomery established history-taking and clinical instruction as priorities in the curriculum, section demonstrations in the operating room and the wards, and for the first time, permission for students to examine patients in the clinic under staff supervision. Upon his retirement in 1920, Dr. E. E. Montgomery was named emeritus professor.

His best-known book was *Practical Gynecology: a Comprehensive Text-book for Students and Physicians* (1900). Active in national and local medical societies, Montgomery was a founding member and president of the American Association of Obstetricians and Gynecologists and a trustee and first vice president of the American Medical Association. He was president of the Philadelphia Obstetrical Society, the Philadelphia County Medical Society, the Pennsylvania State Medical Society, and the alumni association of Jefferson Medical College.

Robert Susan's half-length portrait of Dr. Edward Emmet Montgomery shows the physician seated with his body turned partly to the left and his head facing front to look directly at the observer. The coloration and setting for the Montgomery portrait are as idiosyncratic as in Susan's portrait of Dr. Elmer Funk.

Dr. Montgomery wears an academic robe with a purple hood lined in pinkish red, and brilliant green stripes on the sleeves. The atmospheric background is dark with slashes of purple. The sitter's thronelike chair, of Baroque Revival style, has a curved, high back which is upholstered in brilliant, orange-pink velvet. The cresting rail is elaborately carved and the chair arms terminate in lion heads resting on paws.

Equally arresting is the physician's face. His demeanor is so stern and grim as to be almost Mephistophelean, especially with his steely gaze behind the heavy, dark-framed pince-nez, his brooding mouth, and his wispy fringes of hair that resemble rudimentary horns framing his high-domed forehead. The subject's face is depicted with loosely brushed pink, purple, green, and blue highlights and shadows. The total coloristic effect gives the portrait an almost iridescent glow.

The author of an obituary in the Jefferson Medical College Alumni Bulletin of May 1927 confirmed the physician's rather austere manner. Dr. Montgomery had confided his great desire to be friendly, but said it was difficult for him "to come out of his shell among strangers." Yet in contrast to the forbidding, imperial image depicted in the portrait, Dr. Montgomery was admired by his students for his integrity and staunch principles. He was compassionate and generous to his patients.

On successive Saturday evenings senior students were invited to his home for a program of student papers followed by refreshments and musicales. His devotion to his students was reciprocated. The E. E. Montgomery Gynecological Society was established by Jefferson students in 1901 and the 1917 Jefferson yearbook was dedicated to him.

Mrs. Pascal Brooke Bland, the daughter of Dr. Montgomery, gave the portrait with the understanding that it and the portrait of her husband would be placed "above the alcove set aside for the Bland Collection of Books." Today, the two portraits are adjacent to the library's archives where the Bland donation is housed.
Jefferson Medical College gynecologist John Monroe Fisher, M.D. was associated with the college for his entire career.

A native of Hanover in Lebanon County, Pennsylvania, John M. Fisher was born in 1858. After graduating from Jefferson in 1884 he became a resident at the Jefferson Hospital and was named a private assistant to Dr. Samuel W. Gross. In 1890 he was appointed assistant attending gynecologist to the Jefferson Hospital. Shortly after Dr. Edward E. Montgomery was appointed professor in 1893, Dr. Fisher was made chief of the clinic and demonstrator of gynecology.

He was made assistant attending surgeon at the Jefferson Hospital in 1900, and rose to associate professor of gynecology in 1910. In 1933 he was made clinical professor. He was also associated with the St. Agnes, Philadelphia, and Phoenixville Hospitals. He served as president of the Jefferson Medical College alumni association, the Philadelphia Medical Club, and the Philadelphia Obstetrical Society.

Dr. John M. Fisher's portrait by Benedict A. Osnis was presented by alumni friends immediately after the Ex-interne Day program in 1931. The subject is shown three-quarters length and life-sized, seated in a wooden armchair. Although the portrait has suffered considerable damage, the observer can still sense Dr. Fisher's warm and kindly personality. He is said to have been a faithful alumnus, a conscientious teacher, and a compassionate physician with a large following.
Dr. George Edmund de Schweinitz was a nationally known ophthalmologist and a leader in his field. His career at Jefferson Medical College spanned the decade 1892 to 1902.

Descended from distinguished Huguenot and Silesian ancestors, George E. de Schweinitz was born in 1858 and reared in Bethlehem, Pennsylvania. He graduated in 1876 from Moravian College where his father was president. After receiving his medical degree from the University of Pennsylvania in 1881 he spent two years as prosector of anatomy for Dr. Joseph Leidy there.

After serving as assistant to Dr. William F. Norris, professor of ophthalmology at the university, de Schweinitz was appointed ophthalmic surgeon to the Children's Hospital, Philadelphia Hospital, and the Orthopaedic Hospital and Infirmary for Nervous Diseases. He was also lecturer in medical ophthalmology at the University of Pennsylvania and professor of ophthalmology at the Philadelphia Polyclinic and College for Graduates in Medicine.

Dr. George E. de Schweinitz was appointed clinical professor of ophthalmology at Jefferson Medical College in 1892 and then chair of ophthalmology in 1897, succeeding Dr. William Thomson. He resigned his post in 1902 to follow his mentor, Dr. Norris, as chair of ophthalmology at the University of Pennsylvania where he remained for the rest of his career.

As a clinician de Schweinitz was known for his attention to the effects of systemic diseases upon the eyes. He was one of the first to list the symptoms common to glaucoma and one of the first to use the tonometer for detection of that disease. His best-known literary contribution was Diseases of the Eye; a Hand-book of Ophthalmic Practice, for Students and Practitioners (1892), which went through ten editions. The first American to deliver the Bowman Lecture in London, de Schweinitz chose as his topic the ocular aspects of pituitary disorders.

Dr. de Schweinitz guided many professional societies as president of the College of Physicians of Philadelphia, the American Ophthalmological Society, the American Medical Association, and the International Congress of Ophthalmology. He received honorary degrees from the Universities of Pennsylvania and Michigan, Harvard University, and Moravian College. He was a member of the American Philosophical Society, and a trustee of the University of Pennsylvania and the Library Company of Philadelphia.

In Erwin F. Faber's meticulously rendered portrait etching, Dr. George E. Schweinitz is shown bust length and wearing business attire. The regularity of his features is emphasized by subtle tonal contrasts of light and shade. The delicacy of line achieved in the etching process continues in the background shading behind the figure. The subject's piercing gaze and confident bearing make him appear a bit austere. The portrait was inscribed by Dr. de Schweinitz to Dr. Pascal Brooke Bland "from his former teacher."

In addition to his fame as a portraitist, Erwin F. Faber was a well known anatomical artist who taught pathological drawing at the University of Pennsylvania School of Medicine for more than twenty years. He was born in Philadelphia in 1866 to an artistic family. He collaborated with his father, Hermann, and brother, Ludwig, to illustrate George A. Piersol's Human Anatomy (1907), on which they labored for twelve years to produce over fifteen hundred illustrations. The brothers also illustrated Gwilym G. Davis's Applied Anatomy (1910).
Another noted eye surgeon with connections to Jefferson Medical College was Dr. Lawrance Webster Fox. He was the son of Dr. Thomas G. Fox (JMC 1852).

L. Webster Fox was born in 1853 in Hummelstown, Dauphin County, Pennsylvania, the descendant of James Fox who had bought five thousand acres of land from William Penn in 1685. He was educated at the Millersville State Normal School (1872) and Jefferson Medical College (1878) where he was class president. He spent the next four years studying and working in Paris, Berlin, Vienna, and London where he was the first American to become house surgeon and clinical assistant at the Royal London Ophthalmic Hospital, Moorsfields.

Upon his return to Philadelphia in 1881 Dr. Fox was appointed assistant ophthalmologist and clinical assistant to Dr. William Thomson at Jefferson Medical College where he remained until 1888 when he became ophthalmic surgeon at Germantown Hospital, a post he held for ten years.
In 1893 he was appointed professor of ophthalmology at Medico-chirurgical College and retained that post when that institution became the Graduate School of Medicine of the University of Pennsylvania.

He also served as expert ophthalmologist for the U.S. Board of Pensions, the Baptist Orphanage, and the U.S. Indian schools in Carlisle, Pennsylvania, and was appointed a manager of the Orthopaedic Hospital.

Dr. L. Webster Fox was coauthor with George M. Gould, M.D. of *A Compend of the Diseases of the Eye: Including Refraction and Surgical Operations* (1886), and author of *A Practical Treatise on Ophthalmology* (1910). In 1924 Dr. Fox served as president of the board of trustees of the Pennsylvania Military College and in 1925 was appointed a member of the newly created State Council for the Blind. He received an honorary LL.D. from Dickinson College in 1908.

Dr. Fox’s wife, the former C. Beatrice Bickerton of London, served as national president of the Daughters of the British Empire. Dr. and Mrs. Fox traveled to the southwestern United States during the summers in the 1920s, and were particularly interested in the schools and medical care of Native Americans.

Working through the Indian Medical Service of the Indian Bureau, Dr. Fox volunteered to establish trachoma clinics in Gallup and Albuquerque, New Mexico. He was especially noted for his work at the Blackfoot Reservation adjoining Glacier National Park in Browning, Montana where he conducted demonstration clinics especially for Indian Service physicians. In gratitude for his work in helping to eradicate trachoma, the Blackfoot Tribe made Dr. Fox a formal member in a 1925 ceremony before several hundred men robed in brilliant leather and fur garments decorated with beaded ornaments. During the ceremony Dr. Fox was given the name of Chief Eagle, after the bird prized for its keen sight. Members of more than three hundred families of the tribe had been saved from certain blindness.

In 1925 Mrs. L. Webster Fox arranged for her husband to be portrayed in his academic gown. But the physician resolved that the depiction must also include the eagle-feathered headdress awarded by the Blackfoot Tribe, his favorite gift among all the honors he had ever received. The artist chosen was Mrs. Fox’s fellow Briton, Richard Langtry Partington, who was born in 1868 in Stockport, England. He studied art under his father, J. H. Partington, and with Sir Hubert von Herkomer in England, as well as at the Beaux-Arts Institute in Antwerp, Belgium. A nationally known portrait painter in America, he lived at various times in Philadelphia, San Francisco, and Detroit. Among his notable Philadelphia portrait subjects were Mr. and Mrs. Cyrus H. K. Curtis, Governor William C. Sproul, Edward T. Stotesbury, and Dr. John B. Deaver.

In the full-length portrait Dr. Fox is shown life-sized, seated erectly in a carved armchair and facing partly to the right. His deepset and hooded blue eyes look into the distance, and his narrow mouth topped by a neat mustache is set in a sober expression. Bright lights catch the winged collar of his shirt visible under his black academic robe with its colorful purple and green hood lined in yellow and red. Details of his costume include a pearl stick pin and two gold pinky rings.

The elaborate Indian headdress with its red and white feathers, ornamental beading, fur, and leather rests on a Rococo Revival carved table in the lower right corner. The atmospheric black background contains the base and shaft of a symbolic column. The predominant darkness and restraint of the artist’s paint application and the somber facial expression and elegance of costume and furniture create a mood expressing the sitter’s refinement, confidence, and dignity. The presence of the Indian headdress in an otherwise traditional setting hints at the sitter’s dedication to an uncommon cause and his sense of adventure.
3. W. M. L. Coplin, M.D., American Red Cross Base Hospital No. 38 in the World War: United States Army Base Hospital No. 38 Organized under the Auspices of the Jefferson Medical College and Hospital (Philadelphia: E. A. Wright Co., 1923).
5. For a first-person account of the period, see Clara Melville, R.N., History of the School of Nursing of the Jefferson Medical College hospital (booklet printed for the college, 1937).
11. Donation information courtesy of Theresa Powers, former director of the Audiovisual Center, originally established in 1970 by the Baugh Institute of Anatomy. Dr. Andrew J. Ramsay told me he remembered the statue on the first floor outside the library of the old anatomy building.
14. Early Jefferson documents and other publications spell his name as listed. Some later publications spell the name "Green."


J. Woodrow Savacool, M.D. (M.C. 1938), honorary clinical associate professor of medicine, has been a distinguished Jefferson faculty member in the department of medicine and community health and preventive medicine, and was a pulmonary consultant to the Philadelphia Department of Public Health.

In 1984 Dr. Savacool's colleagues established the J. Woodrow Savacool Prize in Medical Ethics in his honor.

In addition to many other contributions to the literature, Dr. Savacool is author of the chapter "Division of Pulmonary and Critical Care Medicine" in Wagner, *Thomas Jefferson University: Tradition and Heritage*. He is also coeditor with Dr. Wagner of *Chronological History and Alumni Directory 1824-1990* (Philadelphia: Thomas Jefferson University, 1992), and *Jefferson Medical College of Thomas Jefferson University: Legend and Lore*.

18. The Record (Philadelphia), Apr. 8, 1934.


22. For L. Webster Fox's experiences with Indian medicine, see the biography by his daughter: Beatrice Fox Griffith, *Pennsylvania Doctor* (Harrisburg, Pa.: The Stackpole Co., 1957), 203-21. The author also mentions that the face of L. Webster Fox appears among the students in *The Cross Clinic*, but since she misspells the name of Thomas Eakins and says that his painting was hung in Memorial Hall at the 1876 Centennial Exhibition, one should put little credence in the assertion.