After World War II Jefferson Medical College and Hospital implemented a new administrative structure to adjust to its increasingly complex business and medical affairs. On April 7, 1949 Robert P. Hooper, who had been president of the college since 1936, was inaugurated as the first chairman of the board of trustees. After serving for a year he was succeeded by Percival E. Foerderer, who was the board’s dynamic leader until 1962.

On May 1, 1949 Vice Admiral James L. Kauffman, U.S.N. (Ret.) became Jefferson’s first full-time president and served until 1959, when he was succeeded by William W. Bodine Jr. who energetically performed this job until 1966.

For more than two decades Jefferson trustees had been assembling nearby tracts of land for a comprehensive plan: a new hospital to accommodate the annual rise in patient admissions, expansion of crowded research laboratories, and new student housing. The New Pavilion (renamed Foerderer Pavilion in 1962) on Eleventh Street between Sansom and Walnut Streets was dedicated in 1954; the Charlotte Drake Cardeza Laboratories at 1015 Chestnut Street in 1960; and the Stein Radiation Biology Research Center at 202 South Hutchinson Street in 1965.

The James R. Martin Nurses’ Residence at Eleventh and Walnut Streets was opened in 1959, and the Louis B. and Ida K. Orlovitz Residence Hall at Tenth and Walnut Streets in 1967. The last and largest building of the sixties was Jefferson Alumni Hall, a combined basic science and student commons building (1968).

**The New Pavilion (Foerderer Pavilion)**

**THE FOERDERER PAVILION**

**Building by Vincent G. Kling & Associates**

**Erected 1954**

**Reproduction of architectural rendering**

**Original watercolor by Vincent G. Kling & Associates**

**Image size:** 5 1/4 x 9 3/8 in.

**Sheet size:** 9 5/8 x 13 1/4 in.

**Ca. 1952**

**Inscription below image:** “JEFFERSON HOSPITAL”

**Signed lower right:** “Vincent G. Kling, architect”

**Ordered in 1952 by JMC**

**Accession number:** 1952+c.D.01

Promoted as “the hospital of tomorrow,” the New Pavilion helped solve the dual problems of increasing bed capacity and modernizing and concentrating laboratories and operating rooms. The fourteen-story building connected by bridges to the adjacent Thompson Annex, and with the Old Main Hospital these buildings occupied the entire block of Sansom Street between Tenth and Eleventh Streets. By adding three hundred mainly semiprivate beds, the New Pavilion helped eliminate the long waiting list that had existed after World War II. Vacated areas in the older buildings were now utilized for modernized classrooms, demonstration rooms, postoperative recovery rooms, and a unit for psychiatric inpatients.

The building was constructed of fireproof steel and reinforced concrete and its two emergency fire towers ran the full height of the building. A new power center in the subbasement had the capacity to serve all three hospital buildings. The most advanced air conditioning system was installed. The interior was conceived in the spirit of an attractive hotel with restful decor featuring large picture windows. Patient rooms had bath and toilet facilities, telephone, oxygen equipment, and electronic communication to the nursing stations. Dual elevator systems separated visitors from patients and technical equipment. The new laundry was considered the most modern, fully mechanized, institutional laundry in Philadelphia. “Televoice” allowed doctors and nurses to transmit messages to an automatic recording station.

The ultramodern hospital had seven nursing floors including one devoted to maternity patients who had optional rooming-in privileges. Patient floors were located on the top seven stories and featured solaria and
open air balconies facing south. Radiology facilities and clinical pathology and hematology laboratories were on the second and third floors, conveniently located immediately below two floors with fourteen operating rooms; the latter were provided with coaxial cable for television transmission. Another floor was reserved for gynecology and obstetrics patients. A covered roof terrace was available for convalescent patients.

The Pavilion Building is a narrow slab with a wing creating an L-shaped footprint. The salmon-colored brick facade has horizontal, flush, strip windows of dark glass. The slab visually "floats" above the ground because it is supported on rectangular concrete stilts with recessed glass between them on the first floor. The main entrance is shielded with an aluminum awning. A planted area with honey locust trees and yews faces the Walnut Street side. Projecting eaves define the skyline. The concrete section at the base with polished granite strips, big concrete globes, and flower beds is a later addition. The building won the gold medal of the American Institute of Architects in 1955.

Architect Vincent G. Kling was born in 1916, a native of East Orange, New Jersey. He received an undergraduate degree in architecture from Columbia University (1940) and a master's degree from the Massachusetts Institute of Technology (1941). The architectural firm he founded in Philadelphia in 1946, Vincent G. Kling and Associates, went through a series of restructurings until 1986 when the Kling Partnership (architects), Kling-Lindquist, Incorporated (engineers), and Kling Interior Design merged to become the Kling-Lindquist Partnership, Incorporated. Principals Vincent G. Kling retired in the mid-1980s and Fred H. Lindquist in 1991.

The architectural division has won numerous awards including: National Honor Awards of the American Institute of Architects for the Lankenau Hospital in Overbrook, Pennsylvania (1954), the Molecular Electronic Laboratory of the Westinghouse Corporation in Baltimore (1964), the Philip T. Sharples Dining Hall at Swarthmore College (1966), the Municipal Services Building in Philadelphia (1967), and the Technical Center of the Union Carbide Corporation in Tarrytown,
New York (1970); and Award Citations from the magazine Progressive Architecture for the Transportation Center, Penn Center, Philadelphia (1955), and the national headquarters of the Monsanto Company in St. Louis (1956).

Vincent G. Kling has been a trustee of Columbia University, the University of Pennsylvania, and the Episcopal Academy in Merion, Pennsylvania. He is the recipient of the Samuel F. B. Morse Medal of the National Academy of Design (1968, 1972), the gold medal and Diploma of Honor of the City Council of Quito, Ecuador (1961), and the Philadelphia Arts Festival Award in Architecture (1959). In 1965 he was president of the Philadelphia chapter of the American Institute of Architects.

Portrait of Percival E. Foerderer
(See color plate)

PERCIVAL EDWARD FOERDERER (1885-1969)
By Sir Gerald Festus Kelly (1879-1972)

Oil on canvas
1959
38 1/2 x 29 1/2 in.

Signed and dated lower right: “Kelly 1959”
Exhibition: London, Summer Exhibition, Royal Academy, 1959

Given in 1962 by Mr. and Mrs. Percival E. Foerderer
Accession number: 1962+e.P.02

When Percival E. Foerderer resigned as chairman of the Jefferson Medical College board of trustees in 1962, other board members could think of no tangible gift that would express their appreciation for his exceptional leadership and contributions, and so decided unanimously to rename the New Pavilion in his honor.

He had been elected to the board in 1928, was chairman of the finance committee from 1932 to 1937 and
and was named chairman of the board in 1950. Besides overseeing the architectural expansion and rehabilitation projects mentioned above and enlarging the clinical and basic research facilities, Foerderer was credited with uniting the efforts of trustees, administrators, faculty, and staff by means of his modest demeanor and warm but forthright personality.

In 1951 Jefferson awarded Foerderer an honorary doctor of laws degree. Upon his retirement in January 1962 Foerderer was presented with a silver tray signed by members of the executive faculty, and an illuminated manuscript signed by the trustees, president, dean, and medical director of the hospital. Three years later "Mr. Jefferson" received the alumni achievement award, a rare honor for a nonphysician.

The extraordinary commitment to Jefferson of the Foerderer family was amplified considerably by the creation of the Percival E. and Ethel Brown Foerderer Foundation in 1962. While this foundation also supported other Philadelphia educational, health care, social welfare, and cultural institutions, Jefferson was the primary beneficiary. Thomas Jefferson University presented its Cornerstone Award to the Foerderer Foundation in 1981 in appreciation for its generosity.

In 1994 the Foerderer Foundation transferred its assets to the endowment fund of Thomas Jefferson University. The nine million dollar gift provided perpetual endowment for three of the foundation's longstanding programs: the Foerderer fellowships in the College of Graduate Studies which support about twelve scholars annually; the annual Martin E. Rehfuss lectureship; and grants for biomedical investigations.

The foundation has also supported the Health Careers Guidance Clinic of the College of Health Professions and helps to attract and retain disadvantaged students from minority backgrounds. During a severe nursing shortage the foundation supported reorientation programs for nurses returning to the field after an absence of several years and greatly reduced the nursing turnover rate.

Percival E. Foerderer was a native Philadelphian, born in 1885. His father was a businessman and United States congressman. He was educated at the William Penn Charter School and the University of Pennsylvania. The elder Foerderer's untimely death at age forty-two forced the son to leave college after only one year to tend to family business.

But the young man had earlier worked as an assistant superintendent in his father's leather business. The company was widely known for its patent of a chrome tanning process for a product called Vici Kid, used to make shoes. He rose rapidly in the firm to become vice president in 1907, and then succeeded his uncle as president the following year. Under his administration the business prospered and become the largest factory of its kind in the country. When the business climate became unfavorable in the 1930s Foerderer dissolved the company.

He was recognized throughout the city as an industrialist, philanthropist, and civic leader, and was a trustee or director on the boards of the Pennsylvania Forge Company, the Land Title Bank and Trust Company, the Philadelphia Chamber of Commerce, and the Philadelphia Bourse. He was chairman of the Pennsylvania Mutual Life Insurance Company, the Tanners Council of America, and the Republican Finance Committee of Metropolitan Philadelphia.

Foerderer was a director of the Eastern Pennsylvania Psychiatric Institute, the Institute for Cancer Research, and the Associated Hospital Services of Philadelphia; and a trustee of the Drexel Institute of Technology, Moore Institute of Art (now Moore College of Art and Design), and Magee Memorial Hospital. During World War I he served on the Council for National Defense. He rose to the rank of lieutenant colonel in the Army Specialist Corps in World War II, and later was Philadelphia chairman of the postwar National Council for Economic Development.

Mr. and Mrs. Foerderer entertained Jefferson trustees and faculty regularly at their palatial, Spanish Revival home, "La Ronda." The 249-acre estate in Bryn Mawr, Pennsylvania was maintained by more than two dozen servants.

The family's largesse even extended to the donation of portraits of Percival and Ethel Foerderer. When the New Pavilion was renamed in 1962 Jefferson trustees discussed commissioning a sculpted portrait of Percival Foerderer for the lobby, but instead Mr. and Mrs. Foerderer generously presented an oil portrait that had been painted in 1959 by Sir Gerald F. Kelly. Their choice of the famed English portraitist assured that the portrait subject and artist were of comparable professional and social rank.

In the life-sized, two-thirds-length portrait Percival Foerderer sits in an upholstered armchair. He looks straight at the viewer with a solemn but confident expression. He is elegantly attired in a three-piece, gray, double-breasted suit and plaid necktie, a pearl tie pin, gold cuff links, and two gold rings. The green armchair
contrasts effectively with the pinkish-mauve curtain which is decorated with a subtly figured pattern and arranged in graceful folds. 

The sitter's beautifully rendered face and hands are solid and three-dimensional, demonstrating the artist's command of the underlying anatomy. One senses that the subject is a powerful and commanding personage, not only from his erect posture, confident expression, and elegant attire, but also from his placement on the canvas. His body authoritatively fills the width of the canvas in the foreground and confronts the viewer directly.

The subject's right index finger points to a document, the only attribute in the painting. Board of trustees minutes of February 5, 1962 explain its significance, "The painting is particularly appropriate since Mr. Foerderer holds in his hands the legal documents relating to the establishment here at Jefferson of the Strickler-Root Memorial Obstetric and Gynecologic Research Unit which papers had been mailed to him in London for signature."

Sir Gerald Festus Kelly was a self-taught portrait, figure, and landscape painter who became outstandingly successful. In spite of a bohemian life he was a member of the art establishment and a noted proponent of arts causes. Among his portrait subjects were fashionable artists and writers, entertainers, socialites, and aristocrats including T. S. Eliot, Ralph Vaughan Williams, W. Somerset Maugham (eighteen portraits), and Hugh Walpole.

Kelly was born in 1879 in London and spent his boyhood in Camberwell where his father was vicar of St. Giles. He traced his ancestry back to tenth-century Ireland. His education at Eton was interrupted by illness but he took a degree in 1897 at Trinity Hall, Cambridge University. He decided to become a painter and moved to Paris in 1901. Through an introduction to the art dealer Paul Durand-Ruel he met many of the leading contemporary French and English artists. Though he studied independently rather than at an art school or artist's atelier, he met with almost immediate success and showed two early portraits at the Paris Salon of 1902.

He soon developed his own meticulous painting style and gained an influential patron, Sir Hugh Lane, an Irish collector, dealer, and critic. William Somerset Maugham became one of his closest friends and many characters in his novels bear a resemblance to Kelly. In 1904 Kelly became a member of the Salon d'Automne and he began to exhibit in London. He was a founding member of the Modern Portrait Painters Society in 1907 and the National Portrait Society in 1910.

Kelly spent a year in Burma painting landscapes and Burmese dancers after being deserted by his dancer girlfriend. He settled in London permanently in 1909 and made many study trips to Spain. He joined the intelligence department of the admiralty during World War I, and in 1920 married a young model. His usual working attire for painting and dress for lively dinner parties at his home was a "boiler suit" (overalls).

Gerald F. Kelly first exhibited at the Royal Academy in 1909. He was elected an academician in 1930 and worked as a visiting teacher at the Royal Academy Schools. As a member of the Royal Fine Arts Commission from 1938 to 1943, he offered strenuous opinions about over-cleaning of paintings in the National Gallery. In 1945 he was named the honorary surveyor of the Dulwich College Picture Gallery. In 1949 at age seventy he was elected president of the Royal Academy where he organized loan exhibitions. He became a narrator of related BBC television programs, both shocking and delighting viewers with his salty comments. He was invested as Knight Commander of the Victorian Order in 1955.

Other honors include: academician of the Royal Hibernian Academy (1914), honorary member of the Royal Society of the Arts (1950), honorary fellow of the Royal Institute of British Architects (1950), and honorary doctor of laws from Cambridge and from Trinity College, Dublin University (1950).

In 1938 he was commissioned to paint the state portraits of King George VI and Queen Elizabeth on the recommendation of Sir Kenneth Clark, Surveyor of the King's Pictures. The portraits were nine feet high and six feet wide, and intended to hang in the private apartments at Windsor Castle. They were not actually completed until 1945 when they were exhibited at the Royal Academy. Gerald F. Kelly was knighted by the king in 1945.

In a remarkably productive career he continued to turn out detailed likenesses of fashionable sitters into his seventies and eighties (including Percival Foerderer's). The Diploma Gallery of the Royal Academy held a retrospective exhibition of Kelly's portraits in 1957. His works are included in many public and private collections throughout Great Britain.
Mrs. Percival E. Foerderer, the former Ethel Tillyer Brown, shared many of the ideals of her husband and was noted for civic and philanthropic works of her own.

Born in 1885 in Philadelphia, she was the daughter of a textile machinery manufacturer and traced her lineage directly to Thomas Brown who came to America from England in 1637. She was educated at Friends Select School and Miss Hill’s Private School in Philadelphia and Ingleside Preparatory school at New Milford, Connecticut. She married Percival Foerderer in 1910. They enjoyed frequent trips to Europe, and she knew London and Rome as well as Philadelphia. Their cosmopolitan travels probably account for their commissions of English artists to paint their portraits.

Ethel Foerderer first joined the women’s board at Jefferson Hospital in 1930 and served as president from 1947 to 1952. In addition to her innovative ideas for fund-raising events, renovation and furnishing of hospital buildings, and funding for nursing scholarships, she also introduced a voice for the women’s board on Jefferson’s board of trustees. Her benevolence was not limited to Jefferson Hospital. Mrs. Foerderer was also active at the Hospital of the University of Pennsylvania and Bryn Mawr Hospital. During World War II she participated in affairs of the Seamen’s Church Institute, the Navy League Service, and the War Finance Program.

Ethel Brown Foerderer was one of the guiding forces of the Foerderer Foundation. A resolution by Jefferson’s board following her death in 1981 said that she was an “intellectually alert and inquisitive lady [by] whom the most visionary project at Jefferson was fully understood and...evaluated.”

On September 26, 1983 was the dedication of Jefferson’s Rehabilitation Travel/Test Solarium, a facility which provided simulated training conditions for patients with physical handicaps. It had been funded by a gift from the estate of Ethel Brown Foerderer, and a plaque to her memory was unveiled. A second event that day was the presentation of Ethel Foerderer’s portrait by her daughter, Shirley Foerderer Ames. The family’s only stipulation for the gift was that the portraits of Percival and Ethel Foerderer should hang together.
The portrait by Gerald L. Brockhurst is a romantic depiction of the subject in front of a stone ledge with an imaginary landscape behind, a Renaissance convention. Her body is half length and slightly smaller than life-sized, and positioned frontally. She gazes directly at the viewer with luminous brown eyes and bright red lips that impart a poised and confident expression. Her captivating features are crowned by softly curled, dark brown hair with bangs. She wears an elegant, silvery, off-the-shoulder gown with elbow length sleeves. The inset bodice with a center rose is encrusted with sequins and beads. Her costume is completed with diamond earrings and choker.

The distant landscape, low on the horizon, includes a river, shore, trees, and rolling hills. The expansive sky shades softly downward from bluish-green to a glowing, pale cream color, complementing the sitter's fair skin tones and glittering dress. The painting's meticulous surface features brush strokes that are very smooth and polished.

Gerald Leslie Brockhurst was born in Birmingham, England in 1890. He entered the Birmingham School of Art at age twelve, and continued his art training at the school of the Royal Academy in London when he was seventeen. There his paintings and drawings were recognized with several prizes including the Landseer Studentship, the Armitage Medal, the British Institute Studentship, and the gold medal. A traveling scholarship allowed him to go to the Continent to study the old masters in Paris and Milan.

Although primarily self-taught in the technique of etching, he is perhaps remembered today as much for his exquisite portrait etchings executed in the 1920s and 1930s as for his oil portraits. He was elected a fellow of the Royal Society of Painter Etchers in 1921, a member of the Royal Society of Portrait Painters in 1923, and a royal academician in 1937.

In the twenties and thirties he exhibited frequently in London and at several Carnegie Institute international exhibitions in Pittsburgh. Dealers in London, New York, Philadelphia, Chicago, and Detroit promoted his etchings. In the mid-1930s exhibitions of his etchings were held at the Carnegie Institute, the Brooklyn Museum, and the Toledo Museum of Art.

Brockhurst came to the United States in 1939 for the first time to serve as a juror for the Carnegie Institute international exhibition and to attend a show of his paintings at the Knoedler Gallery in New York. This exhibition included portraits of the Duchess of Windsor and Mrs. Paul Mellon, assuring his reputation here as a painter of socially prominent women. He settled in New Jersey with his second wife and never returned to England.
Tall Case Clock
(See color plate)

TALL CASE CLOCK
Works by Elliott of London (?)

Oak
1890-1920
115 1/2 x 24 x 20 in.

Given in 1963 by Mr. and Mrs. Percival E. Foerderer
Accession number: 1963+c.DA.02

Two prized examples of decorative arts at Thomas Jefferson University also were given by Mr. and Mrs. Percival E. Foerderer. In 1963 they gave a magnificent tall case clock which in recent years has adorned the president's office.

Stylistically eclectic, the oak clock combines elements of Gothic and Renaissance Revivals with Queen Anne. The works are probably by Elliott of London and the ornately carved case is English or American. The domical hood is surmounted by a recessed mansard plinth whose corners project out into dolphin terminals supporting a lion and shield finial. The dial is brass with a steel chapter ring and brass numerals, enclosing a chased field with a floral bouquet. The dial is surrounded by four scrolled brass spandrels of leafy vine work; the upper two contain inset registers pertaining to the Whittington and Westminster coil chimes.

The front and sides of the trunk have Gothic arch panels carved elaborately with tattered leafage. The glass front door has spandrels at the top carved with fantastic beasts flanking a ribbon and leaf motif that form a cartouche resembling the shield held by the lion above. The corners of the glass door are square pilasters with carved leafage at the bottom. The straight rectangular base is on a stepped base molding.
Bench

By unknown maker

Oak
1880-90
45 1/2 x 75 1/2 x 20 3/4 in.

Received ca. 1970 from office of Percival E. Foerderer
Accession number: 1970+c.DA.01

About a year after Percival Foerderer died in 1969 a decorative oak bench was rescued from a trash heap at the Fidelity Bank Building after removal from his office at the Foerderer Foundation. It was brought to the Jefferson campus by Dr. Francis J. Sweeney (JMC 1955), then medical director of the hospital. In recent years it has been located in the anteroom of the president’s office.

The carved oak Victorian bench was probably made in America (or less likely England) around 1880-90. Its carving is similar to that on the Foerderer clock. The bench’s straight molded cornice is centered with carved foliage above a deep frieze with planked, undulating ribbon work. The cornice is supported by pilasters with scrolling leaves. The inset back panel is carved with a center shield-form cartouche enveloped by tattered leaves and ribbon, and surrounded by a repeat pattern of key-shaped trefoils with spirals. Low straight arms flank the hinged seat lid raised on a molded straight base.
Jefferson Alumni Hall

JEFFERSON ALUMNI HALL
Building by Vincent G. Kling & Associates
Opened 1968

Architectural rendering
By “Oakes” for Vincent G. Kling & Associates
Gouache on paper mounted on board
Ca. 1963
Image size: 14 1/2 x 33 1/4 in.
Board size: 24 x 42 in.

Signed lower right: “oakes”
Inscriptions below image: on left “Jefferson Hall-Jefferson
Medical College/Philadelphia, Pa.”; on right “Vincent G. Kling
FAIA/Architect”

Ordered ca. 1963 by JMC
Accession number: 1963+c.D.01

Jefferson Hall was opened in time for the start of the school year in 1968, dedicated the following March, and renamed Jefferson Alumni Hall in 1971. Forming the southern boundary of the campus, the building occupies two adjoining one-acre sites on the south side of Locust Street between Tenth and Eleventh Streets. The architectural plan turns inward toward east and west open-air atria which are visible from large windows in the hallways.

The orange brick and concrete facade features a setback ground floor with large windows and entrance stairs. The mezzanine level has large horizontal windows. The upper floors have rows of double vertical windows and overhang the entrance by concrete supporting pillars that lift the mass off the ground. The penthouse is topped by a coved roof line. Planters at the entrance and flowering pear trees at the curb soften the severe regularity of the block-long building.

Student commons facilities are located on the main and basement floors. The mezzanine floor has meeting rooms, offices, and the faculty club. The upper five floors contain teaching and research facilities for the basic sciences. Animal quarters are located in the penthouse which includes a powerful venting system. The building houses several auditoriums, and an escalator as well as an elevator.
Alumni Gates of Eakins Gallery

ALUMNI GATES OF EAKINS GALLERY
By Samuel Yellin Metalworkers
Iron
1982
187 1/2 x 96 1/2 x 7 in.
Signed on back of handles: "YELLIN"
Given in 1982 by JMC alumni association
Accession number: 1982+e,DA.02

As noted above The Gross Clinic and other Thomas Eakins portraits were relocated to Jefferson Alumni Hall in 1968. The definitive installation of the paintings took place in 1982 in the elegant, specially designed Eakins Gallery on the west side of the ground floor.

The spacious, high-ceilinged main gallery is entered through the Alumni Gates from the Eakins Lounge, an adjoining gathering place. The stately wrought iron gates by the famed workshop of Samuel A. Yellin were a gift from Jefferson's alumni association. The artistry of Yellin's prolific and imaginative decorative ironwork and his influence with architects and patrons had been almost singlehandedly responsible for a rebirth of hand-wrought ornamental ironwork in America before World War II.

The Alumni Gates, over fifteen feet high and eight feet wide, are set into a dark orange brick archway. They are made in three sections comprised of matching rectangular doors beneath a semicircular lunette, made of unembellished, slender, square members. The open-work design repeats geometric patterns of circles, squares, semicircles, and rounded rectangles. Centered in the lunette is a large round profile medallion of Thomas Jefferson.

Samuel A. Yellin was born in Galicia, Poland in 1885 and apprenticed at age eleven to a Russian blacksmith. By the age of seventeen he was a master craftsman and spent the next five years working in Belgium, Germany, France, and England. Soon after arriving in Philadelphia in 1906, he enrolled at the Pennsylvania Museum School of Industrial Art where he so impressed the faculty that he was asked to organize classes in wrought iron and taught there until 1919. An exhibition of his metalwork was sponsored by school alumni in 1911.

About 1909 Yellin established his first small studio in a fourth-floor attic over a surgical instrument manufacturer. His first real break was winning a commission to design a small gate for the J. P. Morgan estate on Long Island in 1911. Yellin rapidly attracted so many important commissions that by the 1920s he was employing over two hundred craftsmen. They worked at sixty forges in an elegant, two-story Spanish style building in West Philadelphia. Yellin's firm was selected by many of the most prominent American architects to provide decorative gateways and doors, window grilles, balconies, fireplace screens, weathervanes, furniture, altar screens, hardware, and signposts for diverse buildings.

In addition to private homes of American industrialists, examples of public works are at the Federal Reserve Bank, the Frick Collection, and the Cathedral of St. John the Divine in New York; the Grace Cathedral in San Francisco; the National Cathedral in Washington, D.C.; Yale, Harvard, Princeton, and Northwestern Universities; and the Public Library and Institute of Arts in Detroit. Notable works in the Philadelphia area are at the Curtis Institute of Music, the Packard Building, St. Mark's Church, Bryn Mawr and Swarthmore Colleges, the University of Pennsylvania, and the Washington Memorial Chapel at Valley Forge.

In addition to Samuel Yellin's regular teaching duties as visiting professor of design and craftsmanship in the School of Fine Arts at the University of Pennsylvania, he opened his atelier to all who wanted to learn about the contemporary crafts revival.

Yellin received the Boston Architectural Award, Philadelphia's Bok Civic Award, and the Alumni Medal of the Pennsylvania Museum and School of Industrial Art, and was similarly honored by the Art Institute of Chicago, the American Institute of Architects, and the Architectural League of New York.

Samuel A. Yellin died in 1940 at the age of fifty-four. But the Samuel Yellin Metalworkers Company continued under the direction of his son, Harvey Z. Yellin, until his death in 1985, and the tradition was carried on for many years by Harvey Yellin's wife, Marian, and their daughter, Clare. In 1985 a traveling exhibition entitled Samuel Yellin: Metalworker was organized by the alumni association of the Philadelphia College of Art.
In 1982 Mrs. Thomas Laffey Jr., a member of the women’s board of Thomas Jefferson University Hospital, donated a late-nineteenth-century Lavar Kirman carpet to decorate the Eakins Gallery. Lavar is a town near Kirman in Southeast Iran (formerly Persia).

The rug is of low wool pile woven with “Persian” (asymmetrical) knots upon a cotton foundation ending in a close-clipped warp fringe. The ivory ground has a traditional centered medallion and surrounding foliage in bright rose, blue-green, gold, ivory, and navy colors. The curvilinear, lobed medallion has radiating palmettes anchored by large lancehead palmettes, enveloped by curving flowering branches of assorted trees and paisley designs.

The central area is framed with an ivory primary border of stylized, triple petalled flowers on an undulating vine, flanked by two pairs of guard borders comprising a pair of red secondary borders, flanked by ivory tertiary borders, all decorated with flowering vines. All are framed by a narrow red perimeter.
Another distinguished member of the Jefferson Medical College board of trustees in the postwar era was D. Hays Solis-Cohen, Esq., a trustee from 1951 until his death in 1978. For over a century family members had served the college with distinction including his father Dr. Solomon Solis-Cohen and his uncle Dr. Jacob da Silva Solis-Cohen. D. Hays’s brother Dr. Leon Solis-Cohen was a member of the Jefferson class of 1912.

Descended from a pre-Revolutionary family, D. Hays Solis-Cohen was born in 1887 in Philadelphia. He attended the Wharton School of the University of Pennsylvania and obtained a law degree from the university in 1909. He became a senior partner in the prominent Philadelphia law firm of Wolf, Block, Schorr and Solis-Cohen. He was a leader in civic affairs and Jewish philanthropy. Solis-Cohen was a governor of the Philadelphia Bar Association and a director of the Lawyers Club of Philadelphia. He was a director of the Horn and Hardart Company of Philadelphia and New York, Luria Brothers and Company, Bankers Securities Corporation, Andrew James Investment Company, William Goldman Theaters, Wilkening Manufacturing Company, and the Booth and Hinn Company, Pittsburgh. He was president of Congregation Mikveh Israel, vice president of the American Council for Judaism, and devoted to the advance of Jewish education at Dropsie College and Gratz College.

Like his father and uncle before him who had received honorary degrees from Jefferson Medical College, D. Hays Solis-Cohen was awarded a doctor of laws degree in 1965. It recognized his more than twenty years of service, especially in his capacity as chairman of the board’s expansion and development committee.

A permanent and tangible reminder of his contributions to Jefferson Medical College was the naming of the D. Hays Solis-Cohen Auditorium in Jefferson Alumni Hall in 1968. As early as 1967 trustees had hoped that Solis-Cohen would be persuaded to sit for a portrait. He finally relented in 1970, but the work on the painting was delayed for nearly a year because of his frail health. Portraitist Katharine S. Ferg made five trips to Solis-Cohen’s home, but found the attorney too ill to pose for more than ten minutes at a time. She completed the figure with the aid of photographs and the sitter’s costume in her studio.

D. Hays Solis-Cohen is depicted two-thirds length and life-sized, seated in a bluish-gray, upholstered armchair and turned slightly to the right. His large blue eyes gaze thoughtfully, almost mournfully into the distance. Although the artist made an attempt to soften the ravages of illness, the subject’s unusually narrow face is marked by an aquiline nose, wide mouth with thin lips, and signs of aging throughout. However, he is fashionably dressed in a blue dressing gown, gray trousers, white shirt, red-figured tie, and jewelry including tie clip, cuff links, and pinky ring. Behind the figure are book-lined shelves and a phlo-dendron plant in a terra cotta planter.

The portrait of D. Hays Solis-Cohen joined those of his father and uncle outside the auditorium in a dedication ceremony on September 22, 1971. The portrait had been commissioned by Jefferson trustees with funds donated by Nelson J. Luria and his father Herbert Luria.
friends of the subject.

Katharine Shelden Ferg is a Moorestown, New Jersey artist who graduated from Philadelphia’s Moore Institute of Art and Design (now Moore College of Art and Design) where she won the George Elkins European fellowship for study in France, Italy, and Germany. Upon her return to the United States she conducted private painting classes in Philadelphia and New Jersey. Subsequently she worked for fifteen years as an advertising designer for the W. B. Saunders/C.B.S. Medical Publishers in Philadelphia. She has also exhibited paintings in local exhibitions and executed portraits of prominent men and women from Philadelphia and southern New Jersey.

Portrait of William W. Bodine Jr.

WILLIAM WARREN BODINE Jr. (1918-83)
By George Augusta (b. 1922)

Oil on canvas
1966
40 1/2 x 32 1/2 in.

Signed and dated upper left: “G. Augusta/66”

Given in 1966 by JMC trustees, faculty, and friends
Accession number: 1966-6.P.01

William W. Bodine Jr. was elected a Jefferson Medical College trustee in 1954 and five years later succeeded Vice Admiral James L. Kauffman as president of the college. Bodine continued in that post until 1966, was named a life trustee in 1970, and served as the fourth chairman of the board from 1970 to 1977.

At his death in 1983 sorrowful Jefferson trustees eulogized William W. Bodine, “A man of vision, he guided Jefferson Medical College into Thomas Jefferson University and was responsible for a major expansion program from 1957 to 1977.”

During his association with Jefferson, construction included: the Stein Research Center, Jefferson Alumni Hall, Orlowitz Residence Hall, Scott Library Building, Edison Building, the university parking garage, Barringer Residence Hall, and the New Hospital (Gibbon Building). Unparalleled growth also included significant increases in the operating budget, total assets, and endowments. It was under Bodine’s leadership that the board was expanded to admit three Jefferson alumni and one recent medical school graduate.

As early as the 1950s it was concluded that Jefferson Medical College should either seek university affiliation or develop into a university itself in order to survive increasingly complex demands and to avoid academic isolation. Although affiliation was explored with sixteen universities, most seriously with Pennsylvania State University, it was ultimately decided that Jefferson should develop university status alone.
The charter designating Thomas Jefferson University was granted by Pennsylvania’s Department of Instruction in May 1969. The four divisions of Thomas Jefferson University were: Jefferson Medical College, the College of Graduate Studies (organized in 1949 in six basic science departments), the College of Allied Health Sciences, and Thomas Jefferson University Hospital.

The dynamic leader William W. Bodine Jr. was born in 1918, a descendant of an old Philadelphia family with a tradition of public service. His father was a lawyer and businessman. After graduating from St. Paul’s School in Concord, New Hampshire, William Bodine attended Harvard University but left in 1940 to enlist in the U.S. Army. He followed in his father’s footsteps by serving in the 108th Field Artillery and was sent to fight in Europe. As the commander of a tank-destroyer unit he and many of his men were wounded and taken prisoner at the Battle of the Bulge. Bodine escaped to the Allied lines and was hospitalized for five months after which he was assigned to General Dwight D. Eisenhower’s staff as lieutenant colonel. He won several awards for heroism.

In the business world William W. Bodine was president of Arthur C. Kaufmann and Associates, a management consulting firm. Prior to that post he had been financial secretary of the Penn Mutual Life Insurance Company and assistant treasurer of the Tradesman’s National Bank and Trust Company.

An obituary in the Philadelphia Inquirer called Bodine a superb organizer who was as enthusiastic about civic work as most men are about their sports and hobbies. He served as a board member or director of an exceptional number of institutions including: the United Fund, the Elwyn Institute, Temple University, Bryn Mawr Hospital, St. Christopher’s Hospital for Children, the Mental Health Association of Southeastern Pennsylvania, the YMCA Foundation, the Philadelphia Urban Coalition, the Committee of Seventy, the Greater Philadelphia Partnership, the Chamber of Commerce of Philadelphia, the Greater Philadelphia Economic Development Coalition, WHYY-TV/Channel 12, the Philadelphia Drama Guild, the Free Library of Philadelphia, and the Smithsonian Institution in Washington, D.C.

Bodine was chairman of the board of the University City Science Center and president of the board of the Eastern Pennsylvania Psychiatric Association. He was perhaps best known to the general public as president of the World Affairs Council. Among Bodine’s many awards were the Young Man of the Year of the Junior Chamber of Commerce of Philadelphia and the Good Citizenship Gold Medal of the Philadelphia Continental Chapter of the Sons of the American Revolution. He received an honorary doctor of laws degree from Jefferson in 1967.

William W. Bodine died of cancer in August 1983. In March 1987 Thomas Jefferson University dedicated a new facility at the Jefferson Hospital in his memory, the Bodine Center for Cancer Treatment, an advanced radiation therapy center.

When the Jefferson faculty proposed to commission a portrait upon Bodine’s retirement in 1966, correspondence shows that he pursued the project with characteristic enthusiasm and efficiency. After receiving the pleasant news on July 7, 1966 from portrait committee chairman Dr. John H. Gibbon Jr., within five days Bodine had written to seven prominent Philadelphia area artists. He requested to see their portfolios and asked whether they could complete the portrait within six weeks in time for a reception on September 9 just prior to his departure for Europe.

The commission was not awarded to a Philadelphia artist because none whose work he admired was available on such short notice. But by July 18 Bodine reported to Dr. Gibbon that he had already reviewed the work of nine other portrait artists, and from this group had selected George Augusta of Norwood, Massachusetts and Kennebunkport, Maine. Augusta was willing to come to Philadelphia for eight sittings of two hours each and agreed to meet the September deadline.

Bodine set the artist up in an air-conditioned studio with a northern exposure in the boardroom of the Foerderer Pavilion. Bodine promised to hold his outside appointments to an “absolute minimum” for five days. He also stated that he wanted the portrait to be “informal and nonacademic.” By September 1 Bodine wrote that the “mission was completed” during the week of August 15, that colleagues pronounced the portrait “a fine job,” and that the painting was being photographed and framed.

William Bodine stipulated that his portrait be hung on the ground floor of Jefferson Alumni Hall after the building’s projected opening in the summer of 1967. The painting then circulated around the campus for two decades and in 1987 was installed permanently in the Bodine Cancer Center.

In the two-thirds-length, life-sized portrait William W. Bodine is seated in a leather armchair with his legs crossed at the knee. His forearms rest on the chair arms and he holds a red pencil, suggesting administrative action. He wears a gray suit with white shirt and red and blue striped necktie. On the plaster wall one sees the
lower left quadrant of a circular university plaque with the profile of Thomas Jefferson and some letters of the surrounding border: “THE T...OF PHILADE...”

The sitter's pleasant expression and direct gaze express confidence and accessibility. His dark hair and eyeglass frames contrast with the middle range of his warm skin tones and the bright reds of necktie and pencil. The artist has depicted a convincingly three-dimensional figure in a relaxed and engaging posture with quickly brushed and deft strokes that appear spontaneous and effortless.

George Augusta was born in Boston in 1922. He first became interested in painting during World War II while serving with the U.S. Army Signal Intelligence Service in Italy. He studied briefly in Florence and then privately from 1946 to 1950 with Boston artist Ernest Lee Major (1864-1950).

Augusta is most noted for portraits of distinguished public officials, university presidents, and prominent businessmen and their spouses including among others: Rosalynn Carter, Cyrus Vance, Warren Burger, Senator Morris Cotton of New Hampshire, Harvard University president Derek Bok, Wellesley College president Ruth Adams, Dr. and Mrs. An Wang of Wang Industries, and Henry M. Watts Jr., chairman of the board of the New York Stock Exchange.

William W. Bodine Jr. Fountain

WILLIAM W. BODINE Jr. FOUNTAIN (“OTTER FOUNTAIN”)
By Henry Weber Mitchell (1915-80)
Bronze, rocks, granite, concrete, water
1978-79
79 x 178 x 178 in.
Cast at Battaglia Foundry, Milan
Commissioned in 1978 by TJU trustees
Accession number: 1979+c.S.01

The William W. Bodine Jr. Fountain by Henry W. Mitchell was dedicated on September 25, 1979. Located on the west side of the Scott Plaza, the sculptural fountain was created to comply with the Redevelopment Authority's one percent fine arts regulation for the newly constructed Barringer Residence Hall and the parking garage.

At the dedication ceremony Jefferson president Lewis W. Bluemle Jr., M.D., chairman of the board Frederick L. Ballard, and former chairman James M. Large credited William W. Bodine with revitalizing Jefferson with a leadership style that embodied “devotion, sound judgement, and courage, above all, courage.” Bodine was presented with a bronze replica of the fountain's smallest otter.

The fountain consists of five bronze otters frolicking in streams of water rippling down the angled sides of a central pyramid of rocks set into an octagonal granite pool. One otter sunbathes at the top of the rocks, three others swim around the base, and one plays at the edge of the pool. The lithe marine mammals range in length from eighteen to thirty-nine inches. The rock formation is fifty-seven inches high. The fountain base is surrounded by two steps. On a sunny day light and shadows add to the playfulness of the construction, as does the sound of running water.

Henry Mitchell won a competition for this commission and the proposal he submitted delineated his choice of subject and his sensitivity to the Scott Plaza site:

I have chosen otters as a subject first because of their love of fun and play, second because they are found in all latitudes and, third, because they are as at home in snow and ice as in water. Consequently, if the water must be shut off in freezing weather, they will look happy in winter.

I have chosen the octagonal form as a traditional Renaissance shape to complement the lovely architecture of the Scott building. The profile has been deliberately kept low to avoid any conflict with Dr. Gross [bronze statue by Alexander Stirling Calder] and to be a pleasant surprise as one first comes over the Locust Street steps. The forty feet of wall holding the pool should provide a cool central spot for sitting or sunning.
For the five hundred guests attending the dedication Dr. Bluemle described the university’s affection for the work that quickly became known as the “Otter Fountain”:

For faculty, secretaries, technicians, and others, it will be a refreshing oasis for a hurried lunch break. For relatives and friends of patients in our hospital... it may serve as a reminder that there is more to life than the pain and anguish they have recently felt... For the medical student returning late from Doc Watson’s Pub after a tough biochemistry examination, it may be a place to receive consolation from a sympathetic otter.

When introduced at the dedication Henry W. Mitchell thanked the “marvelous gang of assistants who really put the whole thing together,” recognizing the many individuals required to execute and install a major art work.

Best known as a sculptor of public animal monuments, Mitchell contributed more than twenty bronze works to sites in Philadelphia. His animals are abstractly simple in form and appear fun-loving, agile, and energetic, inviting interaction from viewers.

Besides the two monumental works at Jefferson, other favorite Philadelphia works include Mother Hippopotamus, Baby Hippopotamus, and Leaping Impalas, the latter a fountain sculpture, all at the Philadelphia Zoo; Black Leopards at Children’s Hospital of Philadelphia; Running Free, a group of horses at Drexel University; Hsieh Chai, a mythical Chinese goat-dragon at the University of Pennsylvania School of Law; Three Cats for the Betsy Ross House Fountain; and Courtship for the Henry M. Phillips Memorial Fountain at the Philadelphia Museum of Art.

Henry W. Mitchell was born in Canton, Ohio in 1915 and graduated from St. George’s School in Newport, Rhode Island and from Princeton University (1937). After college he returned to Canton to work as a designer of diesel engines for Hercules Motors. He served in the Coast Guard during World War II.

When a sculptor acquaintance encouraged him to
study art, and with the encouragement of his wife, art historian and museum educator Marian Mitchell, with no prior training he earned a master's degree at Tyler School of Fine Arts of Temple University in 1950. That same year he was awarded a Fulbright scholarship to study with famed sculptor Marino Marini at the Accademia di Brera in Milan (1950-52). While abroad he held an exhibition in Florence sponsored by the U.S. Information Service.

Upon returning to America the Mitchells made their home in Philadelphia, but almost every year the artist returned to Milan where many of his pieces were cast in bronze. He taught at the Philadelphia Museum College of Art and at the museum itself. Mitchell was represented by the Kraushaar Gallery in New York where he had one-man shows in 1953 and 1959. Later he dealt directly with architects and other clients.

Henry Mitchell had solo shows at the Philadelphia Art Alliance (1954), the Pennsylvania Academy of the Fine Arts (1956), the Cultural Center in Fort Lauderdale (1959), the Morris Gallery in Bryn Mawr, Pennsylvania (1962), the Provident National Bank in Philadelphia (1968), and the Performing Arts Center in Saratoga, New York (1977).

In 1980 Henry Mitchell died unexpectedly in Charleston, South Carolina where he had gone to supervise a sculpture installation. His memorial service in Philadelphia was held at Thomas Jefferson University where he had won the friendship and admiration of so many people. Mitchell's friend and fellow artist Alden M. Wicks presented a slide lecture on the sculptor's career, and President Bluemle recounted his unabashed pleasure at observing the installation of the Otter Fountain's hydraulic works.

A retrospective exhibition of the artist's reliefs, sculptures, sketches, models, and casts was held in 1990 at the Goldie Paley and Levy Galleries at the Moore College of Art and Design in Philadelphia. Included were a replica of the smallest otter and an intermediate model for Mitchell's Winged Ox.

Portrait of Peter A. Herbut

PETER ANDREW HERBUT, M.D. (1912-76) By Roy Frederic Spreter (1899-1967)

Oil on canvas
1961
34 x 28 in.

Signed and dated lower right: “Roy Spreter 1961”

Given by JMC class of 1961
Accession number: 1961.1.01
Peter A. Herbut, M.D. succeeded William Bodine as the third president of Jefferson Medical College in 1966, becoming in 1969 the first president of Thomas Jefferson University. He was the first faculty member to advance to the presidency and worked tirelessly to guide the transition from college to university.

Peter Herbut was born in 1912 in Edson, Alberta, Canada. After studying at the University of Alberta (1930-35) he received doctor of medicine and master of surgery degrees from the McGill University Faculty of Medicine (1937). He served one-year internships at Children’s Memorial Hospital in Montreal and at Wilkes Barre General Hospital in Pennsylvania. Planning a career in surgery, he served a residency in the surgical pathology laboratory at the Medical College of Virginia but was persuaded by mentors to become a pathologist instead.

Dr. Herbut accepted an appointment at Jefferson Medical College as an assistant demonstrator in pathology, and soon was assistant director of the clinical laboratories. Known as a prodigious worker with great powers of concentration, he published seventy-five papers during his first nine years at Jefferson. During the war he almost singlehandedly carried the anatomical pathology workload for the clinical laboratories.

By 1948 at the age of thirty-six Herbut was appointed professor of pathology and chairman of the department, succeeding Dr. Virgil H. Moon. He served in this post until 1966. From 1956 to 1966 he was also chairman of the executive faculty. After his appointment as director of the clinical laboratories in 1951 the residency program was considerably strengthened and the quality and quantity of research expanded.

Dr. Herbut was known as a superb diagnostic morphologist and cytopathologist. For his investigation into the cytologic diagnosis of cancer he received the Ward Burdick Award of the American Society of Clinical Pathologists in 1950. He served on the editorial advisory board of *Acta Cytologica* and was a consultant in pulmonary cytology of the International Academy of Gynecologic Cytology. He was the author of four important textbooks: *Surgical Pathology* (1948), *Urological Pathology* (1952), *Gynecological and Obstetrical Pathology* (1953), and *Pathology* (1955).

Dr. Herbut received honorary degrees from the Philadelphia College of Pharmacy and Science and from Washington and Jefferson University. He won the Clarence E. Shaffrey, S.J. Award from St. Joseph’s College. He was president of the Pathological Society of Philadelphia. In 1979 he was honored posthumously when the College Building’s auditorium was named the Herbut Auditorium. The Peter A. Herbut Professorship of Pathology was established in 1985 by friends and colleagues.

The pathologist's portrait by Roy F. Spreter was presented by the class of 1961. In the half-length, lifesized depiction Dr. Herbut is seated in a frontal pose with hands tightly clasped in his lap. He wears a black academic robe with green hood. His figure fills the whole width of the canvas. The painting’s mood is somewhat tense because of the subject’s almost iconic pose, his head that sinks into his shoulders, and his intense gaze.

Yet in a memoir of April 6, 1976 for the Jefferson faculty’s executive council Herbert A. Luscombe, M.D. wrote with obvious feeling, “Peter Herbut was a gentle man, a kind man, a humble man, and in many respects a godly man, for he tried to bring happiness to all with whom he was associated.” Similarly, the student spokesman at the portrait ceremony said the class of 1961 admired him because he “explored the depths of his being to give to us a portion of his philosophy of life as well as an education.”

Roy F. Spreter was born in 1899 in Chicago. He studied at the Art Institute of Chicago and worked as a freelance advertising illustrator. He was invited to come to Philadelphia around 1920 to work for the N. W. Ayer and Son agency. He also maintained a second career as a fine artist, especially as a portrait painter.
In 1941 Dr. William H. Perkins was named dean of Jefferson Medical College, succeeding Dr. Henry K. Mohler. He was also professor and chair of the newly established department of preventive medicine. He was well known for innovations in both medical education and preventive medicine.

William H. Perkins was born in Philadelphia in 1894 and received his M.D. degree from Jefferson in 1917. After interning at the Jefferson Hospital he served as a first lieutenant in the medical corps of the U.S. Army as detachment commander to the 120th Base Hospital in Tours, France.

Upon his return to this country Perkins worked as an assistant pathologist at the Philadelphia General Hospital and as an instructor in medicine at Jefferson Medical College. He was also appointed a fellow in medical education of the Commonwealth Fund of New York. In 1926 he accepted a post offered by the Rockefeller Foundation in cooperation with the Siamese government as visiting professor at the medical school of the Chulalongkarana University in Bangkok. In recognition of his contributions to medical education during his four-year stay, he was awarded the decoration of Order of the White Elephant by the King of Siam.

When he returned to the United States in 1930 Dr. Perkins became an instructor in medicine at Tulane University School of Medicine. The following year he was appointed professor and chairman of a new department of preventive medicine, with support from the Commonwealth Fund. He established an innovative health maintenance clinic. In 1938 he published one of the first comprehensive textbooks in the field: *Cause and Prevention of Diseases*.

When Dr. William H. Perkins came to Jefferson in 1941 he again established a health maintenance clinic. A foundation of his teaching was the "disease as a process" concept which held that early detection of pri-
Mary factors and avoidance of contributing factors were keys to the prevention of disability.\(^5\)

Dr. Perkins was vice chairman of the section on public health of the American Medical Association in 1933. He was active in the planning for district health centers in Philadelphia. In 1958 the College of Physicians of Philadelphia established an annual William Harvey Perkins Award for the best essay pertaining to preventive medicine by a Philadelphia medical student. While dean at Jefferson Perkins was awarded the Sc.D. degree from Franklin and Marshall College and the LL.D. degree from Dickinson College. He received the Litt.D. from Jefferson Medical College in 1962. He was president of Jefferson’s alumni association in 1945.

Failing health forced Dr. Perkins to retire as dean in 1950 but he remained professor and department chairman until 1959 when he was named emeritus professor. A lecture room in the Kellow Conference Center in the College Building was named in his honor in 1977.

The year after he retired from the deanship, fellow members of Perkins’s class of 1917 decided to commission his portrait. They hired Cameron Burnside for the job, the same year he had painted the portrait of Dr. Hobart A. Reimann.

The elegant depiction shows Dr. William H. Perkins full length and life-sized, seated in an armchair with legs crossed at the knee. His face is brightly illuminated from the left, lending drama to his serious, somewhat drawn expression. He wears a black academic gown trimmed with a yellow and green mantle that undulates in a graceful curve over his shoulder. The deep folds in the voluminous sleeves are fluidly brushed.

His right hand holds a rolled paper tied with blue and black ribbons (Jefferson colors), a medical college diploma. A large globe on the left alludes to his medical missionary work in the Far East.

Though known for his scholarship and seriousness of purpose Dr. Perkins was also considered a genial man with a good sense of humor. At the presentation ceremony he described the experience of posing and commented drily on the results,

Each time that I look at this portrait I feel as though I were frozen in time and space; that for the next hundred years or more I will be just like that. To those who think it makes me look younger, remember I was younger when Mr. Burnside started painting it. If you think it looks older, then give me time and I will grow up to it.

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**Portrait of George A. Bennett**

**George Allen Bennett, M.D. (1904-58)**

By Julius Thiengen Bloch (1888-1966)

Oil on canvas

1959

36 x 30 in.

Signed lower left: “Julius Bloch”

Given in 1959 by JMC board of trustees and faculty

Accession number: 1959:e.P.02

Like his predecessor Dr. William H. Perkins, Dr. George A. Bennett was dean at Jefferson Medical College and had significant academic achievements abroad. Bennett was also chair of the anatomy department.

George Bennett was born in 1904 at Water Valley, Mississippi. His interests in science and the humanities were unusually broad. After earning an undergraduate degree at Wabash College in Crawfordsville, Indiana at the age of eighteen, he received a Ben Hur scholarship to study ancient history and archaeology at the Univer-
Bennett returned to the United States that year and became an instructor in histology at Baylor University College of Medicine, and then a teaching fellow in anatomy at Harvard Medical School. In 1929 he returned to Munich for six more months of anatomical research. In 1930 he was appointed professor of histology at Georgetown University School of Medicine and acting head of the department of biology. He returned to the University of Munich again for research in dermatology and as an assistant in anatomy and thoracic surgery, and received his doctor of medicine degree summa cum laude there in 1937. He remained in Munich for postgraduate studies in anthropology, chemistry, and pathology until the precarious political climate forced his return to the United States in 1939.

Dr. Bennett obtained a teaching position in anatomy at Jefferson Medical College, and rose quickly in the professorial ranks until he was elected professor and department chair in 1948. Two years later he was named dean. According to a memoir in executive faculty minutes of May 26, 1958, it was as a teacher of anatomy that Dr. Bennett "realized his greatest happiness," and that through his knowledge of surgery he was unusually well qualified to teach applied and surgical anatomy. His enthusiastic, clear, and concise lectures motivated many students to embark on academic careers in basic or clinical anatomy. The 1944 Jefferson yearbook was dedicated to him.

The executive faculty minutes also praised Dr. Bennett's anatomical research on the tongue, the eye, the thyroid, and the spleen. For his work on the effects of wear and tear on the supraspinatus muscle and shoulder joint capsule (with Drs. Anthony F. DePalma and Gerald E. Callery), Bennett was awarded the gold medal of the American Academy of Orthopaedic Surgeons in 1948.

In recognition of his accomplishments he won the honorary degrees of doctor of science from St. Joseph's College, Dickinson College, and Grove City College, and doctor of laws from Temple University. He received a Consultant's Certificate of Merit from the U.S. Armed Forces for teaching postgraduate courses to army and navy medical officers during World War II.

Dr. Bennett's untimely death occurred in February 1958, four months before he was scheduled to receive an honorary degree from Jefferson.

Minutes of executive faculty and trustees meetings show that when the board implemented the faculty's suggestion of a posthumous portrait of Dean Bennett, several artists were considered for the commission. Julius T. Bloch was selected on the recommendation of Philadelphia Museum of Art trustee R. Sturgis Ingersoll, a knowledgeable art collector, connoisseur, and close friend of the artist. The chairman of the faculty's portrait committee even went to Bloch's studio to interview the painter and see examples of his work. The selection of Bloch assured that artist and subject were well matched in academic training and professional attainments.

Dr. Bennett is depicted half length and slightly larger than life. His hands rest on a desk or table that extends across the canvas. The subject wears a dark blue suit and tie, the atmospheric background is gray-blue, and there are harmonious overtones of rust and brownish-purple throughout. The figure is very solidly rendered and the stippled surface of the painting is lively.

Compared with the original photograph provided by Mrs. Bennett, there are similarities in the sitter's earnest and pleasant expression and the thickness of his neck. However, in the painting his face seems less jowly and more square, and his shoulders look broader and more powerful. The thrusting curve of his right arm swooping across the massive table suggests forcefulness and authority. To Bloch's credit, the depiction avoids the wooden artificiality that often appears in posthumous portraits.

Julius Bloch was born in 1888 in Kehl, Germany of
Jewish parents. The family emigrated to Philadelphia when Bloch was aged five, and he remained in that city for the rest of his life. He enrolled in the Pennsylvania Museum School of Industrial Art for three years. From 1908 to 1912 he studied at the Pennsylvania Academy of the Fine Arts where he won a Toppan Prize and two Cresson traveling scholarships for study in Europe. During World War I Bloch was sent to join the Meuse-Argonne Drive in France, and after the Armistice studied at the University of Clermont-Ferrand.

Upon his return to Philadelphia Bloch took courses at the Barnes Foundation. Early in his career as a painter he concentrated on naturalistic flower paintings and portraits, and glimpses of the urban scene. Although his subject matter would change later, he continued to paint portraits including such notable sitters as art collector and educator Dr. Albert C. Barnes, singers Paul Robeson and Marian Anderson, and artists Charles Demuth and Horace Pippin.

Julius Bloch was a faculty member at the Graphic Sketch Club for a year in 1931, but his major teaching career was at the Pennsylvania Academy of the Fine Arts where he taught portraiture from 1947 to 1962. He was a regular exhibitor there for almost fifty years, and in 1962 received the Academy Fellowship’s Percy M. Owens Memorial Prize. He was also an administrator of several Works Progress Administration projects in Philadelphia, including a show in a subway concourse.

In the late 1920s and 1930s Bloch embraced the egalitarian principles of socialism as a protest against racism and nationalism, and contributed lithographs to the New Masses. Bloch was especially sympathetic to the plight of African-Americans, the working poor, and the unemployed. His desire was to depict dignity in the human condition, regardless of class distinctions.

One of his most famous Depression-era works was The Prisoner (Philadelphia Museum of Art), depicting a manacled black man in a jail cell awaiting execution. In 1932 the newly organized Whitney Museum of American Art purchased Bloch’s The Lynching. In 1934 Bloch’s Young Worker was chosen by Mrs. Franklin D. Roosevelt as the best picture in a Public Works of Art show at the Corcoran Gallery and earmarked for display at the White House. In 1935 Bloch’s The Striker won special attention from President and Mrs. Roosevelt at the Corcoran biennial and the painting was purchased by the gallery. Bloch’s self-portrait was acquired by the Whitney in 1937. The Pyramid Club, an organization of black professionals in Philadelphia, awarded Bloch the unusual honor of a one-man show in 1940.

From the 1930s through the 1950s other solo shows in Philadelphia were held at the Little Gallery of Contemporary Art, the Edward Side Gallery, the Warwick Gallery, the Philadelphia Art Alliance, the Pennsylvania Academy of the Fine Arts, the Woodmere Art Gallery, and the Newman Gallery. Bloch also exhibited widely at national shows including the Golden Gate International Exposition in San Francisco and the New York World’s Fair (1939), and the Artists for Victory show at the Metropolitan Museum of Art (1942).

The year after Julius T. Bloch’s death in 1966 memorial exhibitions were held at the Philadelphia Art Alliance and the Little Gallery of Contemporary Art. His will stipulated that art works remaining in his studio be distributed by three executors (one of whom was Ingersoll) to museums and colleges. Groups of drawings, prints, or paintings were given to Lincoln University, the Philadelphia Museum of Art, and many others. In 1983 the Philadelphia Museum exhibited its works by Julius Bloch along with loans from other institutions and private collectors.

Bloch was a beloved, nurturing figure in the Philadelphia art world. He was not only a favorite faculty member at the Academy but continued to critique the work of former students long after their graduation. His cultivation of young artists even extended to jurying exhibitions of Philadelphia school children.
Dr. William A. Sodeman succeeded Dr. George A. Bennett as the nineteenth dean of Jefferson Medical College in 1958. He was an outstanding educator, researcher, author, administrator, and consultant.

William Sodeman was born in 1906 in Charleroi, Pennsylvania and reared in Toledo, Ohio. He received his undergraduate (1928) and medical (1931) degrees from the University of Michigan. Following an internship in Toledo and a residency in internal medicine at Tulane University, he returned to Michigan as a Commonwealth Fund fellow in cardiology.

He spent the next two decades at Tulane University where in 1941 he was named professor and chairman of the department of preventive medicine, and later of tropical medicine and public health. He took a year’s leave of absence to be a visiting professor at the School of Tropical Medicine in Calcutta, India.

In 1953 Sodeman became professor and chairman of the department of internal medicine at the University of Missouri School of Medicine. He joined the faculty at Jefferson Medical College in 1957 as Magee Professor of Medicine and chair of the department. In his single year as department chairman Sodeman moved to strengthen the subspecialties and to keep these units within the department. His energetic productiveness, political skills, and personal friendliness led to his being named dean in 1958 and vice president for medical affairs in 1962.

During Sodeman’s nine-year tenure as dean he initiated or encouraged programs and reforms that markedly improved Jefferson’s reputation. Changes included: admitting women medical students; encouraging research and increasing its funding base; vesting the admissions committee with the final selection of medical school applicants; introducing the National Board Examinations into the curriculum; setting up a program of continuing medical education; implementing an accelerated five-year college and medical school program with Pennsylvania State University; providing larger blocks of elective time within the medical school’s core curriculum; and initiating full-time status for all heads of major departments.

Dr. Sodeman edited the authoritative Pathologic Physiology: Mechanisms of Disease (1950), a text that was
translated into five languages and went through seven editions. He served on the editorial boards of the *Journal of Laboratory and Clinical Medicine* and the *American Journal of Cardiology*.

Dr. William A. Sodeman served as president of the American Society of Tropical Medicine, the Heart Association of Southeastern Pennsylvania, the American College of Cardiology, and the American College of Physicians. He was chair of the American Medical Association Council on Medical Education and of the Liaison Committee on Medical Education. He was a consultant to the United States Public Health Service, the National Institutes of Health, and the Surgeon General.

Sodeman was the recipient of many awards, including the Clarence E. Shaffrey, S.J. Award from St. Joseph’s College, the Sesquicentennial and Distinguished Alumni Awards of the University of Michigan, and the Strittmatter Award of the Philadelphia County Medical Society. Dr. Sodeman was named a distinguished fellow of the American College of Cardiology and the emeritus president of the American College of Physicians. In 1979 he received the prestigious Distinguished Service Award from the American Medical Association. He received an honorary doctor of science degree from Villanova University and doctor of humane letters from Jefferson Medical College.

After his resignation from Jefferson Dr. Sodeman was named dean emeritus and professor emeritus of medicine. Instead of retiring, however, he remained very active in medical affairs. First he took the post of scientific director of the Life Insurance Medical Research Fund, sponsored by American and Canadian life insurance companies. Then in 1970 he became the executive director of the Commission on Foreign Medical Graduates. Three years later he became a clinical professor of medicine at the new Medical College of Ohio in Toledo.

Starting in late 1966 a group of Dean Sodeman’s colleagues and friends at Jefferson decided to honor him with a portrait timed to coincide with his stepping down as dean.

In his portrait by Robert O. Skemp the physician is depicted life-sized and full length, seated in an armchair. The white-haired, bespectacled physician turns his head to look directly toward the viewer with a serious and confident expression. Over a dark suit he wears a black academic robe with black velvet stripes and a green mantle lined in blue and yellow. On a nearby table is a colorful stack of bound volumes including his own book *Pathologic Physiology*, the *Journal of Medical Education*, and the *American Journal of Cardiology*. The elaborate French Rococo Revival armchair has maroon upholstery, and is trimmed with gold braid and ormolu mounts, lending an air of elegance to the imposing depiction.

A letter dated August 9, 1968 from Dr. Andrew J. Ramsay, chairman of the Sodeman portrait committee, to Robert Skemp expressed the extremely enthusiastic reception of the dean’s portrait. He mentioned that the upcoming senior class expected to raise sixteen hundred dollars for its faculty portrait and frame, and asked if Skemp would “make a concession” and agree to that fee for the class portrait that “need not be as large as that of Dr. Sodeman.” Apparently the arrangement was satisfactory, and Skemp ultimately painted a total of eleven portraits for Jefferson between 1968 and 1981.

Robert O. Skemp was born in 1910 in Scottdale, Pennsylvania. He studied at the Art Students League and the Grand Central School of Art in New York. Following service in the Merchant Marines he continued his studies abroad in France and Spain. He taught at the Chicago School of Professional Art from 1937 to 1940. Some prominent portrait subjects include the art collector J. Paul Getty, Mr. and Mrs. Lowell Thomas, Treasury Secretary Donald Regan, and Admiral Richard Byrd.

Besides his reputation as a portrait painter, Skemp was also a muralist, marine painter, and freelance illustrator. He painted religious murals for the Church of Jesus Christ of Latter-Day Saints exhibit at the New York World’s Fair in 1964 and the 1969 fair in Osaka, Japan. He is represented in public and private collections throughout the United States and in Canada, France, South America, and Iran.

As a young man Skemp was fascinated with ships and the sea and had firsthand experience as a foremost hand on ships bound for the Far East. Later he was an avid yachtsman and researched and painted some of the great mid-nineteenth-century clipper ships.
Clinicians in the Medical Specialties

Portrait of Robert I. Wise

ROBERT IRBY WISE, M.D., Ph.D. (b. 1915)
By Robert Oliver Skemp

Oil on canvas
1974
36 x 30 in.

Signed and dated lower right: “Robert Oliver Skemp/1974”

Given in 1975 by friends and colleagues
Accession number: 1975+e.P.03

In 1959 Dr. Robert I. Wise was appointed the Magee Professor of Medicine and chair of the department, succeeding Dr. William A. Sodeman. Wise's expertise was in the field of infectious diseases and he was a nationally known authority on the control of staphylococcal infections in hospitals.

Robert Wise was born in 1915 in Barstow, Texas and received his undergraduate degree from the University of Texas in 1937. He earned the M.S. degree in 1938 and the Ph.D. degree in bacteriology in 1942 at the University of Illinois. Before receiving his medical degree from the University of Texas Medical Branch in Galveston in 1950, he worked as an assistant instructor in bacteriology at the University of Illinois and assistant professor of bacteriology in Galveston.

During his internship at the U.S. Public Health Service Hospital in New Orleans Dr. Wise became acquainted with Dr. William A. Sodeman. Following his residency at the University of Minnesota Hospitals in Minneapolis, Wise was appointed assistant professor of medicine and bacteriology there.

Dr. Robert I. Wise joined the faculty at Jefferson Medical College in 1955 as assistant professor of medicine. Four years later he was elected the Magee Professor of Medicine and chair of the department and physician-in-chief of the Jefferson Hospital. He was also assistant chief in the medical service at Philadelphia General Hospital from 1955 to 1969.

As chair of Jefferson's department of medicine his primary goal was to bring unity. He instituted an integrated approach to teaching and patient care that included nurses, nutritionists, pharmacists, and social workers, as well as physicians, as part of the teaching unit. During his tenure the number of endowed chairs increased from two to five. Existing divisions in the department were strengthened and new academic divisions were created. The rotating internship was changed to a straight intern program, constituting the first year of residency.

Dr. Wise was a member of the editorial board of Annals of Internal Medicine. He won the Ashbell-Smith Distinguished Alumni Award of the University of Texas Medical Branch, the Julius W. Strumer Memorial Lecture Award of the American College of Pharmacy and Science, and an honorary doctor of science degree from Thomas Jefferson University. He served on the boards of trustees of Magee Memorial Hospital, Drexel University, and the West Philadelphia Corporation.

After serving as department chair for sixteen years, he retired in 1975 and was named the Magee Professor Emeritus of Medicine. He moved to Togus, Maine to help plan the establishment of Maine's medical school and to become the chief of staff at the Veterans Administration Medical and Regional Office Center. He retired from that position in 1984.
Dr. Robert I. Wise’s colleagues and friends honored him with a portrait that was painted by Robert O. Skemp in late 1974 and presented in May 1975 upon his retirement. The physician is shown life-sized and two-thirds length, seated in a blue, upholstered armchair. He turns his head to gaze directly toward the viewer. His right hand rests on the chair arm, and his left hand is placed on his thigh. The pose is almost identical to that of Dr. Sodeman, except that the hand position is reversed.

However, Dr. Wise’s posture is more relaxed and his expression is more pleasant, almost smiling, compared with Dr. Sodeman’s stiff and serious demeanor. Dr. Wise is attired not in an academic robe, but in a dark blue business suit. In keeping with the mood of the characterization, Wise’s armchair is an unadorned club type, not the high-styled, carved chair featured in the Sodeman portrait.

Dr. Charles Wilmer Wirts was a professor of medicine and chief of the division of gastroenterology at Jefferson Medical College. He was a pioneer in the field of gastrointestinal endoscopy.

C. Wilmer Wirts was born in 1907 in Pittsburgh, and was a graduate of Lafayette College (1930) and Jefferson Medical College (1934). After an internship at St. John’s General Hospital and a pathology residency at St. Francis Hospital, both in Pittsburgh, he continued his training in Paris at the American Hospital, and worked in two endoscopic clinics there.

Dr. Wirts returned to Jefferson for an appointment as the first Ross V. Patterson fellow in gastroenterology (1940-42). He rose in the ranks from assistant professor to professor of medicine by 1972. Among other positions, Dr. Wirts was also an associate physician at Pennsylvania Hospital and gastroscopist at Philadelphia General Hospital.

In 1946 Dr. Wirts became head of the gastrointestinal clinic and developed the first division of gastroenterology at Jefferson; he served as division chief until 1966. After taking a course with Dr. Rudolf Schindler in Chicago, he introduced the use of the Schindler flexible gastroscope at Jefferson. He collaborated on numerous research projects with Dr. Franz Goldstein, and they obtained the first National Institutes of Health gastrointestinal research and training grant at Jefferson.

Dr. Wirts reached the rank of lieutenant colonel during three years of service in World War II. He served as president of the American College of Gastroenterology and the American Gastroscopic Society, and was a member of the American Board of Gastroenterology. He was named honorary professor at Jefferson in 1977 and emeritus professor five years later. Dr. Wirts continued in practice until 1985. His son Steven graduated
from Jefferson Medical College in 1974.

Dr. Franz Goldstein was cochairman of the committee that commissioned a portrait of Dr. C. Wilmer Wirts in 1978. The artist selected was Alden M. Wicks, a favorite Jefferson portraitist who depicted seventeen faculty members between 1959 and 1985.

Dr. Wirts is shown life-sized and two-thirds length, standing in front of a bookcase with one arm raised, the other hanging down and holding a book. His right hand rests awkwardly in the watch pocket of his vest, and his left hand marks the place in his book. His body faces slightly left, and he turns his head to look out directly toward the viewer with a sober expression. Dramatic light and shadow on his face delineate signs of aging in his puffy lower lids and the deep creases flanking his nose and mouth. The portrait's setting and the subject's posture and expression suggest the personality traits attributed to Wirts by colleagues: incisive, deliberate, methodical, and judicious.

Alden Wicks's characteristic underlying geometric composition is evident in the arrangement of books, supports, and shelves in the bookcase and in the paneling of the wainscoting below. Another device is the play of bright primary colors in the book bindings and chair upholstery contrasted with the physician's dark blue business suit and maroon necktie.

Artist and educator Alden M. Wicks was born in Holyoke, Massachusetts in 1914. He was a Phi Beta Kappa and magna cum laude graduate of Princeton University (1937) where his father was dean emeritus of the University Chapel. Wicks began his teaching career almost immediately at Princeton (1937-40) and then taught for a year at Hunter College in New York. He saw active duty in the Atlantic and Pacific theaters as a lieutenant in the U.S. Navy for four years during World War II. He also studied art abroad at the Sorbonne in Paris and at the University of Munich.

After the war Wicks continued his unusually thorough education by earning a master's degree from Tyler Art School of Temple University in 1947. He taught drawing, painting, and art history there for many years, and among his students was sculptor Henry W. Mitchell. Wicks joined the faculty at Moore College of Art (now Moore College of Art and Design) in 1961 and became the associate dean of faculty the following year. He was named professor emeritus at his retirement from Moore in 1981.

Although most noted as a naturalistic portrait painter, Wicks also painted precise, symbolic paintings on biblical and medieval themes such as The Ship of Fools, Jonah, and The Metaphysicians (all in private collections). Wicks is very interested in the space program, and was honored to be included in the NASA art group and has made sketches during several Apollo launches at Cape Kennedy.
Dr. Bernard J. Alpers was professor of neurology and chair of the department at Jefferson Medical College from 1938 to 1965. He was a nationally recognized educator, researcher, and author.

Bernard Alpers was born in Salem, Massachusetts in 1900 and was a graduate of Harvard Medical School (1923). He received graduate training at the Philadelphia Orthopaedic Hospital and Infirmary for Nervous Disease and was a Commonwealth fellow in neuropsychiatry at the University of Pennsylvania (1925-28). A Francis Clark traveling fellowship in neurosurgery allowed him to study abroad at universities in Madrid, Hamburg, and Oxford. He earned a doctor of science degree in medicine from the University of Pennsylvania (1930). He was appointed director of the neuropathology laboratories at the University of Pennsylvania and the Institute of Pennsylvania Hospital, and was the George Harrison Frazier fellow in neurosurgery.

In 1938 Dr. Alpers joined the faculty at Jefferson Medical College as professor and chair of neurology. He served until his retirement in 1965 when he was elected emeritus professor. Under his energetic leadership the neurology department established special divisions of neurophysiology, neurochemistry, neuropharmacology, and pediatric neurology. Shortly after his arrival Alpers began to train residents in clinical neurology and neuropathology. By 1964 seven of his former residents had become heads of their own departments. Between 1944 and 1964 graduates from Jefferson Medical College ranked second in number among the diplomates of the American Board of Psychiatry and Neurology.

Dr. Alpers was the first to describe Alpers disease, a rare condition affecting the brains of children under the age of twelve. He was a major contributor to the neurology literature, especially for his research on rehabilitation for stroke patients. His most important textbooks are Clinical Neurology (1945, seven editions through 1971), Management of the Patient with Headache (with Perry S. MacNeal, M.D. and William R. O'Brien, M.D., 1957), Vertigo and Dizziness (1958), and Essentials of the Neurological Examination (with Elliott L. Mancall, M.D., 1971). Dr. Alpers was the associate editor of the Archives
of Neurology and Psychiatry.

Dr. Alpers also was neurologist or consultant to the Pennsylvania, Wills Eye, Naval, and Kensington Hospitals, and the Institute of Pennsylvania Hospital.

He served terms as president of the American Neurological Association, the American Board of Psychiatry and Neurology, and the American Association of Neuropathologists. He was honored by the naming of the Alpers Neurology Laboratory at Hebrew University in Israel. He was awarded an honorary doctor of laws degree from Jefferson Medical College in 1968, and also received honorary degrees from Hahnemann Medical College and the Medical College of Pennsylvania. The new Alpers Neuropathology Laboratory was named in his memory at Jefferson in 1988.

Alpers was admired by generations of Jefferson students for his knowledge and eloquence and for his personal qualities of modesty, kindness, and a delightful sense of humor in the classroom. The classes of 1953 and 1958 dedicated their yearbooks to him, and he won the Christian R. and Mary F. Lindback Award for Distinguished Teaching in 1962. Students formed the Bernard J. Alpers Neurological Society in his honor.

Chosen as class portrait honoree in 1959, Alpers was the earliest Jefferson subject of Alden M. Wicks. A letter dated February 23, 1959 from the chairman of the student portrait committee to Dean William A. Sodeman, M.D. describes arrangements with the artist. Wicks agreed to present sketches of the background and the subject’s face for approval by student and faculty portrait committees. He planned to observe many of Dr. Alpers’s “early Saturday morning ‘pits’ to sketch him in action,” to draw the amphitheater when empty for architectural details, and to arrange sittings at Jefferson so as not to “overburden such a busy man as Dr. Alpers.” The plan was for the physician to visit Wick’s studio in New Hope, Pennsylvania “at least once for final touches.”

Alpers is depicted life-sized and two-thirds length, lecturing next to a blackboard in the amphitheater. He is attired in a brown suit with his customary blue shirt and Harvard crimson necktie. He stands with his left hand placed on his hip and the index finger of his right hand pointing upwards (said to be characteristic gestures). He raises his head with an inquiring expression as though quizzing a student. Portions of the bodies of three seated students in white coats are seen in the background. Light from above falls dramatically on the professor’s forehead, right hand, and shirtfront, and on the white plaster wall at the base of the amphitheater steps.

Alden Wicks commented that the portrait of Dr. Alpers was among his most challenging because the setting is the same as The Gross Clinic, “an awe-inspiring situation for any artist.” He said, “I’m working in the Eakins tradition...of a portrait as a realistic study of a man at his work.”

Portrait of Baldwin L. Keyes

Baldwin Longstreth Keyes, M.D. (1893-1994)
By John Christen Johansen (1876-1964)

Oil on canvas
1954
38 x 30 in.
Signed and dated lower left: “JOHN C. JOHANSEN 54”
Given by JMC class of 1955
Accession number: 1955+e.P.01

In 1942 Dr. Baldwin L. Keyes was named professor of psychiatry and first chairman of the department at Jefferson Medical College. This respected and beloved leader in Philadelphia psychiatry led a remarkable personal life.

Baldwin Keyes was born in mountain and jungle territory near Rio de Janeiro in 1893 of American parents. His father was an oral surgeon as was his paternal grandfather, a Confederate loyalist from Mobile, Alabama who had joined a colony of disaffected American southerners in Brazil. His maternal grandfather, a Philadelphia Quaker pacifist, had settled in Brazil as an antidote to melancholia brought on by guilt over purchasing the services of a substitute soldier who was killed at the Battle of Gettysburg.

Keyes’s early education was with governesses in Rio and a boarding school in London, then at age ten he was dispatched to relatives in Philadelphia and attended Germantown Academy and Swarthmore Preparatory School. After one year at the dental school at the University of Pennsylvania his interest turned to medicine, and he enrolled at Jefferson Medical College and graduated in 1917.

Keyes enlisted in the medical department of the U.S. Army after graduation and the following year was
awarded the British Military Cross for Valor with four battle stars for his service in France as a combat surgeon with the British Expeditionary Forces, the Gordon Highlanders. He was recalled to the American army and made second in command at a hospital for treating soldiers wounded in frontline duty at Aix-les-Bains in the French Alps.

Upon returning to Philadelphia Keyes interned at Misericordia Hospital in 1919, then returned to Rio de Janeiro for training in tropical diseases at the Santa Casa de Misericordia Hospital. This was followed by a year of postgraduate work at the University of Pennsylvania. Drawn to the field of neurology and psychiatry he went to work for Dr. Edward A. Strecker, a Jefferson alumnus of 1891, at the Institute of Pennsylvania Hospital.

In 1926 Dr. Strecker recommended Keyes as an assistant to Daniel J. McCarthy, M.D., a clinical practitioner who was also professor of medical jurisprudence at the University of Pennsylvania's law and medical schools. Keyes became interested in forensic issues in psychiatry, especially juvenile delinquency, and later became a founder of the Medico-legal Institute of Philadelphia. Keyes conducted a neuropsychiatry private practice with Dr. McCarthy and several others from 1925 to 1931.

In 1928 Jefferson’s chair of pediatrics Dr. Edwin L. Bauer asked Dr. Keyes to set up the first psychiatric clinic in a pediatric department in the United States. Soon Keyes was asked to give the psychiatry lectures for Jefferson’s department of nervous and mental diseases. In 1937 he was appointed clinical professor of psychiatry in the neurology department. In 1942 Keyes was named chairman of a new separate department of psychiatry.

At the outbreak of World War II Dr. Baldwin Keyes was ordered to organize the Jefferson unit, the Thirty-eighth General Hospital near Cairo, Egypt. He was the executive officer and commandant in charge of medical affairs until he was transferred to England as a consultant to survey psychiatric institutions. After the war he was a senior consultant to the Office of the Surgeon General and the Veterans Administration and helped train hundreds of young physicians in the School of Military Neuro-psychiatry. He retired from the medical reserves in 1954 after thirty-seven years of continuous military service.

Dr. Baldwin L. Keyes was a leader in developing psychiatric facilities in Philadelphia. In 1957 he opened one of the first inpatient psychiatric programs in a general hospital on the fourteenth floor of Jefferson’s Thompson Building. He was an organizer of the first psychiatric diagnostic manual by the American Psychiatric Association. He helped set up the Eastern Pennsylvania Psychiatric Institute. He participated in the 1952 revision of the Pennsylvania Mental Health Act. He was a psychiatric consultant to the Municipal Court of Philadelphia and chairman of the Medical Advisory Committee of the Philadelphia County Courts. His contributions to the literature were on subjects ranging from war neuroses, adolescent problems, and capital punishment, to alcoholism and drug addiction.

Besides his positions at Jefferson Dr. Baldwin Keyes was consultant or honorary consultant at the Veterans Administration, Philadelphia General Hospital, Chester County Hospital, Eastern State Psychiatric Institute, and the Institute of Pennsylvania Hospital. He served as president of the Philadelphia Psychiatric Society and received its Lifetime Achievement Award in 1989. He was also a founder and president of the Pennsylvania Psychiatric Society. Keyes was a trustee at the Drexel Institute of Technology, the Fairmount Farm Sanitarium (of which he was also a founder), the Philadelphia Institute for Study and Prevention of Nervous and Mental Diseases, and the Willard Foundation. Keyes received an honorary D.Sc. degree from Drexel Institute and LL.D. degree from Jefferson Medical College.

Dr. Keyes served as president of the Jefferson Medical
College alumni association in 1955 and received its alumn
ni achievement award in 1971. He resigned as chairman
of Jefferson's psychiatry department in 1958, and was
named emeritus professor. He continued clinical practice
until 1979 when he regretfully closed his office at the age
of eighty-six. He lived to the age of one hundred.

Dr. Baldwin Keyes's portrait by John C. Johansen
was presented by the class of 1955. He is depicted life-
sized and two-thirds length with his back to his desk.
His attention is diverted from his reading material, and
he marks his place with his left index finger and gazes
directly at the viewer. The expression in his bright blue
eyes and wide mouth is pleasant in a bland way, but
does not capture the "famous smile" referred to by a se-
nior student at the portrait ceremony. He called that
smile "the real window through which we can see into
Dr. Keyes's soul."

The physician was known by students and col-
leagues to be positive, optimistic, understanding, and
supportive. Keyes was such an outstanding role model
as a teacher and clinician that during his tenure as chair-
man of the department an unusually high percentage of
students entered the study of psychiatry.

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Dr. Leandro M. Tocantins was a Jefferson Medical
College alumnus and professor recognized worldwide
as an investigator and author in hematology.

Leandro Tocantins was born in 1901, a native of Para,
Brazil. He graduated from Cornell University in 1922
and Jefferson Medical College in 1926. After an intern-
ship at Chestnut Hill Hospital in Philadelphia he entered
general practice in Cleveland for three years. He re-
turned to Jefferson in 1930 as the J. Ewing Mears re-
search and teaching fellow. He was appointed associate
in medicine in 1936 and rose in the academic ranks to
become professor of clinical and experimental medicine,
and acting head of the department of medicine in 1952.

Dr. Tocantins succeeded Dr. Harold W. Jones as di-
rector of the Charlotte Drake Cardeza Foundation for
Research and Diseases of the Blood in 1954, and was
named the Thomas Drake Martinez Cardeza Professor
of Clinical Medicine and Hematology in 1959. While
engaged in planning the expansion of the Cardeza Labora-
tories, he died suddenly in 1963.

Dr. Tocantins had also been head of the department of hema-
tology at Pennsylvania Hospital from 1944 to 1954. He was a
consultant in hematology to the Naval Hospital in Philadelphia
and the National Clinical Center in Bethesda, Maryland, a mem-
ber of the subcommittee on thrombosis and hemorrhage of
the National Research Council, and a member of the hematol-
ogy study section of the National Institutes of Health. He was a
founder of both the American Society of Hematology and
the International Society of Hematology, and president of
the National Blood Club. He received an honorary degree
from the University of Brazil in 1960.

Dr. Tocantins contributed more than two hundred pa-
pers on his investigations in blood platelets, the action of
antiplatelet antibodies, prothrombin, antithromboplas-
tin, and anticephalin, the coagulability and fluidity of
blood, lipid coagulants and anticoagulants, the preserva-
tion and transplantation of bone marrow, the clinical
management of hemorrhagic states, and the role of in-
hbitors in hemophilia. Tocantins was editor of the text-
book *The Coagulation of Blood: Methods of Study* (1955), and
a member of the editorial boards of *Blood: The Journal of
Hematology* and the *American Journal of Physiology.*

A Jefferson executive faculty memoir of May 27,
1963 recalled that Dr. Leandro M. Tocantins was "en-
dowed with a personality which portrayed external
quiet, humility, and non-assumptuousness, yet within this same framework there burned a blue hot flame of ambition which drove him to achievements attained by but few Jeffersonians." The Cardeza Foundation library was dedicated to his memory, and Mrs. Tocantins donated her husband's impressive hematologic collection to the library.

Members of the Cardeza Foundation and other friends and colleagues commissioned S. George Phillips to paint a posthumous portrait of Dr. Leandro Tocantins in 1964. The physician is depicted half length and life-sized, standing next to a table with piles and rows of books. He wears a light gray suit and maroon and gray necktie. He holds an issue of Blood: The Journal of Hematology in front of his body. His left index finger marks his spot in his reading material, as he gazes eagerly to the left at some unknown interruption.

S. George Phillips was born in 1890 in Philadelphia and studied at the Pennsylvania Academy of the Fine Arts. Early in his career he was a magazine illustrator well known for a painting of Santa Claus for the Whitman Candy Company. For half a century he commuted daily from his home in Atlantic City to his Philadelphia studio where he painted portraits and occasional landscapes. In addition to prominent contemporary sitters, he had a specialty niche in ancestor portraits, painted after photographs, miniatures, and daguerreotypes.

**Clinicians in the Surgical Specialties**

**Portrait of John H. Gibbon Jr.**

(See color plate)

JOHN HEYSHAM GIBBON Jr., M.D.
(1903-73)
By Gardner Cox (b. 1906)

Oil on canvas
1963
45 1/4 x 35 1/4 in.

Signed and dated lower right:
"Gardner/Cox/63"

Given by JMC class of 1963
Accession number: 1963+e.P.01

Dr. John H. Gibbon Jr. was the Samuel D. Gross Professor of Surgery and chair of the department at Jefferson Medical College. Internationally celebrated as the developer of the heart-lung machine, his pioneering investigative work paved the way for open-heart surgery including procedures for correction of congenital heart defects, repair of heart valves, coronary bypass, and heart transplants.

Dr. Gibbon carried forth longstanding family traditions as a fifth-generation physician and the third Jefferson alumnus in his family. Born in 1903 in Philadelphia, he was a graduate of
Princeton University (1923) and Jefferson Medical College (1927). After interning at Pennsylvania Hospital he was a research fellow in surgery at Harvard Medical School with Dr. Edward D. Churchill (1930-31 and 1934-35).

It was at Harvard that Dr. Gibbon first conceived the idea for a device that could perform the functions of the heart and lungs for critical short periods during emergency surgery. It was during his second fellowship at Harvard that Gibbon made the first successful attempt to use the heart-lung machine to "short-circuit" blood around a partial obstruction in the pulmonary artery of an animal (a cat). In 1931 he married Mary ("Maly") Hopkinson, a laboratory technician and assistant to Dr. Churchill at Massachusetts General Hospital.

Gibbon also pursued his research at the School of Medicine of the University of Pennsylvania. He was a fellow in medicine in 1931-32 working with Dr. Eugene H. Landis to study the effects of temperature and tissue pressure on the movement of fluid through the human capillary wall. Then he was a Harrison fellow in surgical research at Penn from 1936 to 1942. Maly Gibbon continued to work alongside her husband in their experiments with a second extracorporeal device; they sought to demonstrate that the internal organs of animals suffered no damage from the device.

In 1940 Dr. Gibbon was commissioned a major in the Army Medical Reserve Corps and two years later went on active duty with the Pennsylvania Hospital Unit in the Southwest Pacific. He was promoted to lieutenant colonel in 1944 and returned to the United States where he became chief of the surgical service at Mayo General Hospital in Galesburg, Illinois.

In 1946 Gibbon accepted an offer from Dr. Thomas A. Shallow to join the Jefferson Medical College faculty as professor of surgery, director of surgical research, and attending surgeon. Shallow aimed at promoting research in the surgery department and knew of Gibbon's interest in developing a heart-lung machine.

Dr. Gibbon's more than twenty years of research culminated on May 6, 1953 with the first successful repair of an interatrial septal defect at open cardiotomy with complete support of the patient by extracorporeal circulation. This pioneering work of Gibbon's team ushered in the modern era in cardiothoracic surgery.

Another of Dr. Gibbon's major interests was the diagnosis and surgical management of lung cancer. He was also among the first to employ artificial ventilation to prevent respiratory acidosis during thoracic operations. His research laboratories developed the use of ion exchange for restoration of the normal chemical balance of bank blood. Gibbon added a period of basic research in the laboratory to Jefferson's surgical residency program, and a number of residents and fellows achieved high academic positions in their own careers.

Among Gibbon's most significant contributions to the medical literature was his authoritative textbook Surgery of the Chest (1962) which went through five editions. He was an editor of Circulation Research and Annals of Surgery.

In 1956 Dr. John H. Gibbon Jr. was appointed Jefferson's eighth chairman of surgery, third Samuel D. Gross Professor of Surgery, and attending surgeon-in-chief. His posts at other hospitals included Bryn Mawr Hospital, Pennsylvania Hospital, and the Veterans Administration Hospital.

Dr. Gibbon was a member of numerous learned societies including the American Academy of Arts and Sciences, and was an honorary fellow of the Royal College of Surgeons of England and of the Society of Thoracic Surgeons of Great Britain and Ireland. He was elected president of the American Association for Thoracic Surgery, the American College of Surgeons, the American Surgical Association, the Society of Clinical Surgery, and the Society for Vascular Surgery. Locally, he was president of the College of Physicians of Philadelphia, the Philadelphia Academy of Surgery, and the Jefferson Medical College alumni association.

After an early retirement from Jefferson in 1967 Dr. Gibbon was named the Samuel D. Gross Professor Emeritus of Surgery. He died in 1973 at the age of sixty-nine after suffering a heart attack on the tennis court.

A particularly incisive memoir describing Dr. John H. Gibbon's impact on Jefferson's surgery department and on the institution as a whole was written by Dr. John Y. Templeton III, a resident under Gibbon and his successor in the chair of surgery. The memoir appeared in faculty executive council minutes of March 6, 1973 and was reprinted in trustee minutes the following month:

His advanced concepts of surgical training...his indefatigable attention to the well-being of his patients and the education and advancement of the members of his staff, created an atmosphere on his service not since seen at Jefferson and rarely encountered elsewhere...

He was deeply concerned with education and his lectures to the students and his presentations of patients...were models of logical, lucid interpretation...Although he permitted [surgical residents] the latitude and responsibility that their ability and experience justified, he remained their severest critic, requiring of them performance to the same high standards that he exacted.
[of] himself.

His research...remains a classic example of precise delineation of a problem, long years of careful investigative work in the laboratory and final successful application to a seriously ill human patient.

He was congenial and gregarious...A man of strong opinions of right and wrong, reasonably arrived at, he had many close friends and a few enemies. The friends he supported strongly and the enemies he fought to the best of his ability...those who were fortunate enough to be closely associated with him remember him best for his dedication to their own progress in surgery.

Dr. Gibbon's qualities of perseverance and strength of character are manifest in his depiction by Gardner Cox. He is shown two-thirds length and slightly larger than life-sized, appropriate for a surgical giant. He is seated and facing partially left, with legs crossed at the knee and large hands resting on his thighs. His head is turned and tilted to emphasize his chiseled features and square jaw. His sparkling blue eyes further enliven his alert and agreeable expression. His relaxed but erect posture exudes athletic energy. His academic gown is black with red center panels, signifying the Royal College of Surgeons. A jaunty blue bow tie and the open robe lend a note of informality and accessibility to this internationally celebrated physician. The artist's rapidly executed brush strokes contribute to a sense of the sitter's physical and mental liveliness and spontaneity.

The portrait was presented by the senior class on May 6, 1963, the tenth anniversary to the day of the first successful use of the heart-lung device. Out of admiration and affection for Gibbon, the ceremony was held in the amphitheater and not the customary auditorium. The class president explained, “Students of Dr. Gibbon know well that the walk from the back row to the center of this amphitheater is, indeed, a long one for the unprepared student. To be asked to discuss a case here is somewhat frightening, but always enlightening when Dr. Gibbon is moderator.”

Gardner Cox was a noted portrait painter with impressive academic credentials and Boston connections like the portrait subject's. He was born in Holyoke, Massachusetts in 1906 and raised in Cambridge. His earliest art instruction came from his father, an architect, and his mother, a painter. His formal studies began at age seventeen in a summer art school in Provincetown, Massachusetts. While studying art at Harvard University from which he graduated in 1928, he spent summers at the Art Students League in New York and an artists' colony in Rockport, Massachusetts. After Harvard he received advanced training in painting at the Boston Museum of Fine Arts School while simultaneously studying architecture at the Massachusetts Institute of Technology.

Within a few years of his decision to devote himself exclusively to painting rather than continue working in his father's architectural firm, Gardner Cox was hailed as a portrait painter who could endow his sitters with life. Among his most celebrated subjects were Justice Felix Frankfurter, Judge Learned Hand, Robert Frost, Dylan Thomas, Robert F. Kennedy, Walter Lippman, Alfred North Whitehead, Dean Acheson, and General George C. Marshall.

Gardner Cox was head of the painting department at the Boston Museum School for two years starting in 1954. He was a member of the National Institute of Arts and Letters and the American Academy of Arts and Sciences, and a trustee of the American Academy in Rome. A selection of Cox's portraits, landscapes, and paintings of birds were shown at a one-man show at the William A. Farnsworth Library and Art Museum in Rockland, Maine in 1956. His portraits are found in many American museums and other public institutions.

Dr. John H. Gibbon Jr.'s father-in-law was Boston artist Sidney Hopkinson whose portrait of Gibbon hangs at the College of Physicians of Philadelphia. The painting was presented posthumously during a 1973 symposium cosponsored by Thomas Jefferson University and the College of Physicians to commemorate the twentieth anniversary of the first open-heart operation. Sadly, Dr. Gibbon died just three months before the planned celebration.
Animal Experiment on the Heart-lung Machine

Shortly after Dr. Gibbon arrived at Jefferson Medical College in 1946 he contacted the International Business Machines Corporation about his investigations. A close working relationship developed between personnel in Jefferson's surgical research laboratory and engineers at IBM resulting in a series of experimental heart-lung models.

Dr. Bernard J. Miller had just completed his residency when he became research associate in charge of the laboratory (1950-54). He was largely responsible for the design of electronic and other components within the extracorporeal circuit, and he conducted the research program that made the heart-lung machine practical for human use. Only after the most painstaking experiments when the success rate with the screen oxygenator using medium-sized dogs had risen significantly, and the perfusion time had increased to about one hundred minutes, was the method applied to human patients.

The first successful open-heart operation using the heart-lung machine was conducted at the Jefferson Hospital on May 6, 1953 on Cecilia Bavolek, an eighteen-year-old woman from Wilkes Barre, Pennsylvania. The patient was connected to the apparatus for a total of forty-five minutes, and for twenty-six minutes all cardiorespiratory functions were maintained by the apparatus. She recovered fully.

[Image of animal experiment on the heart-lung machine]

Copy of original photograph
By unknown photographer

Original 1952
7 1/8 x 8 3/4 in.
Photographed for JMC
Accession number: 1952+c.Ph.01
Dr. Gibbon was assisted by Drs. Frank F. Allbritten Jr., Bernard J. Miller, and Thomas F. Nealon Jr. Experiencing relief, exhilaration, and joy, Gibbon later said that this was the first and only time that he did not write his own operative note immediately following surgery.10

The 1952 photograph shows members of the research team conducting an animal trial in the surgical research laboratory on the eighth floor of the College Building. Participants (kindly identified by Dr. Bernard J. Miller) are, from left to right: Anna, a technician; Steve Hudock, a technician; Dr. Richard Brown, a resident; Dr. Miller; an unidentified man; Dr. Hans Engel, a Rockefeller Research Associate at Jefferson (1953-54); and Joanne Crothers, a technician.

The technician on the left is using the manual controls for the venous pump. In the foreground are tubes leading into the collection cylinder. The pump on top of the table had been salvaged from a tachometer. Under the table is the capacitor circuit. Participants observed the dog’s heart pulsating throughout the procedure.

When Dr. John H. Gibbon became professor of surgery at Jefferson, his wife, Maly, was named research assistant in Jefferson’s first department of surgical research. Although Mrs. Gibbon is not present in this photograph, she continued her collaboration with the team. Jefferson awarded her an honorary doctor of science degree for her contributions in 1980.

John Scott Medal

JOHN SCOTT MEDAL (REVERSE)
By unknown designer

Bronze
1953
4 in. diameter

Inscriptions: on reverse, “AWARDED BY THE CITY OF PHILADELPHIA” along the outer border, and “PHILADELPHIA MANETO” under the coat of arms; on obverse, “THE JOHN SCOTT MEDAL TO THE MOST DESERVING” along the outer border, and “JOHN H. GIBBON, JR. B.A.M.D./FOR/THE INVENTION OF THE/HEART-LUNG APPARATUS/SEPTEMBER 18, 1953” inside the wreath

Given in 1980 by Maly (Mrs. Lovell) Thompson (formerly Mrs. John H. Gibbon Jr.)
Accession number: 1980+c.M.01

Dr. John H. Gibbon Jr. received local, national, and international awards for his achievements. His first such honor was the John Scott Medal awarded in 1953 by the Board of Directors of City Trusts of the City of Philadelphia. The medal is given annually to the most deserving man or woman whose inventions have contributed to the “comfort, welfare and happiness” of mankind. Previous recipients included Madame Curie, Thomas Edison, the Wright Brothers, Edwin Land, Jonas Salk, Glenn Seaborg, and Guglielmo Marconi.

The donor, John Scott, was an Edinburgh druggist who set up a fund in the early 1800s to honor “ingenious men or women who make useful inventions.” It is not known why Scott chose Philadelphia to administer
his bequest, but it is believed that he was an admirer of Benjamin Franklin.

The medal is made of bronze with a copper-colored finish. The obverse features the coat of arms of the City of Philadelphia, surrounded by a bead border. In the center is a shield with a plough and a ship in full sail, supported by allegorical figures of Abundance holding a cornucopia, on the right, and Hope holding a scroll with an anchor, on the left. The two figures stand on swags with the motto “PHILADELPHIA MANETO” (“let brotherly love continue”). Above the shield is an arm holding a balance. The reverse features a wreath enclosing the presentation inscription, and surrounded by a sunken bead border.

Among the distinguished surgeon's other important awards are the Rudolph Matas Award in Vascular Surgery from Tulane University, the Distinguished Service Award of the International Society of Surgery, the Gairdner Foundation International Award from the University of Toronto, the Philadelphia Award, the Research Achievement Award of the American Heart Association, the Roswell Park Medal, and the Albert Lasker Clinical Research Award.

Dr. Gibbon received honorary degrees from the University of Buffalo, Princeton University, the University of Pennsylvania, Dickinson College, Duke University, and Jefferson Medical College. Other honors at Jefferson include the Gibbon Scholar Program (a combined M.D./Ph.D. program of the Medical College and the College of Graduate Studies established in 1985) and the annual John H. Gibbon Jr. lectureship inaugurated two years later. In 1991 the “New Hospital” was renamed the Gibbon Building in his honor.

Portrait of Anthony F. DePalma

ANTHONY FREDERICK DePALMA, M.D. (b. 1904)
By Paul Froelich (1897-1968)
Oil on canvas
1962
45 1/2 x 42 1/4 in.
Signed and dated lower left: “P. Froelich/1962”
Given by JMC class of 1962
Accession number: 1962+e.P.01

Dr. Anthony F. DePalma was professor and chairman of the department of orthopaedic surgery at Jefferson Medical College. In addition to his enormously busy clinical practice, he was a dynamic teacher who stimulated many students to seek careers in orthopaedics.

Anthony F. DePalma was born in Philadelphia in 1904. He studied at the University of Maryland and received his medical degree from Jefferson Medical College in 1929. Following an internship at Philadelphia General Hospital he was a resident in orthopaedic surgery at the New Jersey Orthopaedic Hospital in Orange, and soon became orthopaedic surgeon to five hospitals in northern New Jersey. During World War II Dr. DePalma achieved the rank of commander in the United States Navy.

DePalma's first appointment at Jefferson Medical College was in 1946 as assistant professor of orthopaedic surgery. He rose quickly through the ranks, and in 1950 became the third James Edwards Professor and chairman of the department, succeeding Dr. James R. Martin. He was also chief orthopaedic surgeon at Methodist Episcopal Hospital, attending at Fitzgerald Mercy Hospital, consultant at the Veterans Administration Hospital, and a member of the rotating service at Philadelphia General Hospital.

DePalma enlarged the residency program in orthopaedics, and many former Jefferson residents later became leaders in their field. He also established the or-

Dr. DePalma's initial research on the shoulder joint won him and his associates the gold medal of the American Academy of Orthopaedic Surgeons in 1948. DePalma demonstrated his teaching and operating expertise abroad in the Dominican Republic, Japan, and Vietnam.

Dr. Anthony F. DePalma was president of Jefferson's alumni association in 1959 and received its achievement award in 1975. In 1990 the Jefferson Orthopaedic Society, a group founded by DePalma in 1960 and composed of former residents and fellows, funded renovations in the Thompson Annex's auditorium. The new facility was named in his honor and his portrait was moved there.

The Jefferson class of 1952 dedicated its yearbook to Dr. DePalma, and the class of 1962 elected him portrait honoree. In Paul Froelich's full-length, smaller than life-sized depiction, DePalma perches informally on the edge of a table, probably in an office in the orthopaedics department. Dressed for work, he wears a long white physician's coat, green scrub suit and operating shoes, and a white surgical mask dangling from his neck. He holds a human tibia and fibula in front of his body. Arranged on an adjacent table is a deconstructed skeleton including the spine, thorax, and ribs. On the yellow wall is a light box with X-rays. Below the table on the blue and green tile floor is a cardboard carton and a trash basket.

The unconventional composition is geometrically composed with an overall linear design of rectangles and squares. Deep shadows and bright highlights on the physician's face and costume and a loosely brushed paint style enliven the surface. However, the subject's oversized, domelike head and deep facial creases, his unstable posture, and his piercing stare and restless expression give the viewer a feeling of unease. In addition, the brightness and acidity of the yellow, green, and blue colors add a jarring, almost irritating note.

These qualities of the painting metaphorically describe the orthopaedic surgeon's personality. Though a tireless worker in his clinical practice, in academic pursuits, and in the expansion of his department, DePalma...
was a controversial figure among his colleagues, considered by some to be too much of a “one-man show,” and often arbitrary and brusque.\textsuperscript{12} At the portrait presentation, the class president first expressed the students’ respect and “frank awe” of Dr. DePalma, then described his contradictory effect:

He has the ability to draw the best from his students. He has the impatience necessary to thwart his students’ need for laziness and yet the patience to allow honest mistakes—if made only once...He is arrogant enough to competitively bring out the best in his colleagues but yet honest in his praise for a job well done...

A paradox of a man—one who fits no conventional pattern, who is accepted on his own terms. And it is in this mood that we chose to portray him on canvas.

Paul Froelich was born in 1897, a native Philadelphi-

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**Portrait of Lewis C. Scheffey**

**LEWIS CASS SCHEFFEY, M.D. (1894-1969)**

By John Christen Johansen (1876-1964)

Oil on canvas
1954
40 1/2 x 33 1/2 in.

Signed and dated lower left: “JOHN C. JOHANSEN 1954”
Exhibition: Pittsburgh, the Carnegie Institute, unknown date
Given by JMC class of 1954
Accession number: 1954.0101

In 1940 Dr. Lewis C. Scheffey was named professor and chair of the department of gynecology. Six years later he was appointed the head of a new combined department of obstetrics and gynecology.

Lewis C. Scheffey was born in 1894 in Stamford, Connecticut and reared in Reading, Pennsylvania. He was a graduate of the Philadelphia College of Pharmacy and Science (1915) and Jefferson Medical College (1920). After serving a two-year residency at Jefferson he joined the faculty as an assistant demonstrator of gynecology and clinical assistant in the hospital. He also was a private assistant to Dr. Brooke M. Anspach and assisted in the revision of the latter’s textbook, *Gynecology* (fifth edition, 1934). Scheffey rose through the academic ranks from assistant professor of gynecology in 1932 to professor and department chair in 1940, succeeding Dr. Anspach.

Under Dr. Scheffey’s leadership of a unified department of obstetrics and gynecology starting in 1946, an
integrated program for students and residents was developed and the teaching faculty was augmented. In 1949 a new maternity wing was opened with expanded facilities for private, semiprivate, and ward patients, and nursing facilities for full-term and premature babies.

Scheffey was recognized for his contributions to the field of pelvic cancer, especially methods for early diagnosis and treatment. An early advocate of vaginal cytology, Dr. Scheffey was a founder of the Inter-Society Cytology Council in 1951 (later known as the American Society of Cytology) and served as its president in 1956. He was also president of the Philadelphia Division of the American Cancer Society. He received the American Cancer Society's gold medal for his contributions in 1962.

He was elected president of the American Gynecological Society, the Philadelphia County Medical Society, and the College of Physicians of Philadelphia. He received an honorary doctor of science degree from Ursinus College and the Strittmatter Award of the Philadelphia County Medical Society.

Scheffey was elected president of Jefferson's alumni association in 1944. After his retirement in 1955 he was named emeritus professor. In 1979 the Lewis C. Scheffey Scholarship Fund was established at Jefferson by members of his family.

In 1954 the senior class presented a portrait of Dr. Scheffey by John C. Johansen to the college. The physician is shown life-sized and two-thirds length, seated in an armchair and facing slightly to the right. He holds his glasses in one hand and a folded paper in the other hand. He turns to look directly toward the viewer with an attentive and kindly expression. To give a sense of the surrounding space, the artist has added some books and papers on a table in the lower left corner and the edge of a framed picture in the upper left corner.

The subject's business suit is gray and the neutral palette is subdued throughout the painting. Although the portrait has undergone considerable restoration, Johansen has captured Dr. Scheffey's gentle, wise, and steadfast character, as described by speakers at his portrait presentation.
an assistant to his uncle, Dr. Edward E. Montgomery, then the professor emeritus of gynecology. During the next decade Dr. Thaddeus Montgomery conducted a general practice and was assistant to Dr. Pascal B. Bland. He assisted in the work for Bland’s textbook *Practical Obstetrics: for Students and Practitioners* (1932), and was coauthor of two subsequent editions.

From 1923 to 1940 Dr. Montgomery was clinical professor of obstetrics, then resigned to become the professor of obstetrics and gynecology and first head of the combined department at Temple University School of Medicine. He returned to Jefferson in 1946 as professor of obstetrics and gynecology and director of the division of obstetrics at Jefferson Medical College. He succeeded Dr. Lewis C. Scheffey as chairman of the unified department in 1955.

Montgomery was a proponent of conservative obstetrics, the “physiologic approach” to childbirth. He favored “natural childbirth” and breast-feeding, and was concerned about the overuse of drugs and instruments to speed up labor and delivery and the overuse of anesthesia and analgesia. He introduced the father participation program and the rooming-in program for mother and infant to the Jefferson obstetrics service. He contributed to the medical literature on these topics and on causes for maternal and infant mortality, and was editor of *Fetal Physiology and Distress* (1960).

Dr. Thaddeus Montgomery served as president of the American Association of Obstetricians, Gynecologists, and Abdominal Surgeons, and of the Obstetrical Society of Philadelphia. A dedicated Jeffersonian, he served as president of the alumni association. He was a recipient of the Christian R. and Mary F. Lindback Award (1961), an honorary LL.D. (1962), and the alumni achievement award (1970). The 1960 student yearbook was dedicated jointly to Drs. Thaddeus Montgomery and John B. Montgomery.

At the time of his academic retirement in 1961 Dr. Thaddeus L. Montgomery was named emeritus professor but maintained his private practice for many years. A painter and writer, he was working on a historical novel based on the family of Jesus at the time of his death in 1994.

In 1957 Dr. and Mrs. Thaddeus Montgomery with their family and friends presented an electric organ for McClellan Hall in memory of their son Richard Woods Montgomery who died in the service of his country. Dr. Montgomery’s portrait, presented in 1961 by the department of obstetrics and gynecology, was placed adjacent to the organ.

Roy F. Spreter depicted the physician two-thirds length and life-sized, seated in an upholstered armchair and facing slightly left. His head is turned and tilted so that he averts his eyes from the viewer. His posture is relaxed and the figure is capably rendered in three dimensions. His blue-gray business suit has touches of warm colors that relate to the reddish drapery folds in the background. The subject’s reserved demeanor scarcely hints at his affectionate nickname of “T. L.” or the humaneness, patience, and generosity admired by his patients, colleagues, and students.

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**Portrait of John B. Montgomery**

**JOHN BARRICK MONTGOMERY, M.D. (1900-87)**

By Alden MacMaster Wicks (1914-87)

Oil on masonite
1965
40 x 32 in.

Signed lower left: “Wicks”

Given by JMC class of 1965
Accession number: 1965+e.P.03

Dr. John B. Montgomery was appointed professor of obstetrics and gynecology at Jefferson Medical College in 1952, capably aiding Dr. Lewis G. Scheffey in the division of gynecology. In 1961 he succeeded Dr. Thaddeus Montgomery (no relation) as chairman of the unified department.

John Montgomery was born in 1900 in Lewistown, Pennsylvania and graduated from Juniata College in 1921. After a year of graduate school at the University of Pennsylvania, he entered Jefferson Medical College where he received his M.D. degree in 1926. He interned at the Jefferson Hospital.

Dr. Montgomery became the assistant and later the
associate of Dr. Brooke M. Anspach, an alliance that lasted from 1928 to 1940. Montgomery rose through the ranks to become clinical professor of gynecology in 1940, professor of obstetrics and gynecology in 1952, and chair in 1961. Although he relinquished the chairmanship in 1965 and was made emeritus professor, he continued his career as chief of the obstetrics and gynecology service at Methodist Hospital until 1969. He retired from active practice in 1980. His son Bruce B. Montgomery, M.D. graduated from Jefferson in 1960.

Dr. John Montgomery was president of the Philadelphia Obstetrical Society. He contributed to the medical literature on ovarian tumors, the menopause and postmenopausal bleeding, the management of uterine displacements, and urethral obstruction from pelvic lesion. He received an honorary doctor of science degree from Juniata College in 1951.

Montgomery served a term as president of the Jefferson Medical College alumni association, received its achievement award in 1979, and was awarded an honorary doctor of pedagogy degree from the college in 1972. Recipient of the Christian R. and Mary E. Lindback Award in 1964, he was regarded as a superb teacher by Jefferson students and was selected as portrait honoree by the class of 1965.

Depicted by Alden M. Wicks, Dr. Montgomery is shown two-thirds length and life-sized, seated in a plain wooden armchair. He is dressed in a dark brown business suit, and holds his reading glasses in his lap. He turns his head to gaze directly toward the viewer with an alert and confident expression.

Dr. Montgomery is located in his working environment, a patient examining room. Behind him is a white physician’s coat and stethoscope hanging on a green curtain which conceals the examining table. Although the subject seated in an armchair in front of a curtain resembles the depiction of Dr. Thaddeus L. Montgomery, the portrait of “J. B.” more capably suggests the subject’s tireless energy and the personal interest he extended toward his patients, students, and colleagues.
Dr. Benjamin F. Haskell, clinical professor of surgery (proctology), was one of the most beloved and respected clinicians of his era at Jefferson Medical College. He maintained a private practice in Philadelphia for fifty-six years and was known as the dean of Philadelphia proctologists.

Born in 1901 in Norfolk, Virginia, Benjamin Haskell took a premedical course at Temple University and graduated in the class of 1923 at Jefferson Medical College. After an internship at the Jefferson Hospital and a residency in pathology, he was appointed a clinical assistant in the department of proctology, and in 1938, chief clinical assistant. He rose in the academic ranks from assistant professor in 1946 to clinical professor of proctology in 1952. He was elected honorary professor in 1966.

Exceptionally active in Jefferson Medical College's alumni association, Dr. Haskell was its president in 1963, and was instrumental in initiating the alumni achievement award, of which he was the recipient in 1978. His contributions to college and hospital affairs included founding the Parents' Day program for sophomore students, and helping to develop the volunteer faculty association of which he was the second president. The Benjamin F. Haskell lectureship was established in his honor in 1981.

In addition to his posts at Jefferson, Dr. Haskell was also attending proctologist at Mt. Sinai Hospital for ten years. In 1956 he was president of the Pennsylvania Proctologic Society. His wife Gertrude has long been a devoted member of Jefferson Hospital's women's board, and their son David S. graduated from Jefferson in 1960.

The volunteer faculty association presented Dr. Haskell's portrait in 1975. Depicted by Molly Guion, the physician is shown two-thirds length and life-sized, seated in an armchair and turned partly left. His right hand holds a pipe, an attribute once commonly used to denote contemplation; Dr. Haskell's serious expression and downward gaze augment the suggestion of someone deep in thought.

His dark blue business suit and maroon dotted necktie contrast with the bright green background and intense flesh tones. His lined face and strong hands are spotlighted from the right, and delineated in minute dabs of pinks, reds, maroons, yellows, and blues.

A resident of Rye, New York, Molly Guion was born in 1910 and studied at the Grand Central Art School, the Art Students League, and privately. She has participated in group shows throughout the country and had a one-person show at the Seattle Art Museum. An exhibition of her British portraits toured the United States and Canada. Her two portraits of Queen Elizabeth hung in the mess hall of the British Royal Navy in Portsmouth, England and at the British Consulate in New York. She had a private showing at Buckingham Palace and was elected a fellow of the Royal Society of Arts.

Molly Guion's two portraits of Governor Thomas E. Dewey hang at Columbia University and the New York State Capitol in Albany. Among her awards are the Ellerhusen Memorial Prize of the Allied Artists of America and gold medals from the National Art Club and the American Artists Professional League.
Dr. Fred Harbert was appointed professor and head of the department of otology at Jefferson in 1951. Three years later he was elected the first professor and chair of a new department of otolaryngology which combined otology with rhinology, laryngology, and bronchoesophagology.

Fred Harbert was born in 1901 in Detroit and received his bachelor of arts and bachelor of medicine degrees in 1928 from Wayne State University. He enlisted in the U.S. Navy and after serving a year’s internship at the Philadelphia Naval Hospital, he received his doctor of medicine degree at Wayne State University School of Medicine (1929).

Harbert also received an M.S. degree (1940) and a D.Sc. degree (1942) in otolaryngology at the Graduate School of Medicine of the University of Pennsylvania. He completed a residency in ophthalmology at the Illinois Eye and Ear Infirmary in 1943. He returned to Penn to teach following the war.

Harbert’s naval career before World War II included tours of duty in China and the Philippine Islands. During the war he served as chief of the EENT department on hospital ships and the battleship U.S.S. Alabama. Between 1947 and 1954 Dr. Harbert supervised residency training programs in otolaryngology at naval hospitals in Philadelphia and Bethesda, Maryland. He retired from the service with the rank of captain in the U.S. Navy Medical Corps in 1954.

After Dr. Fred Harbert became chair of otolaryngology at Jefferson Medical College in 1954 he fulfilled his primary goal of attracting and training a large number of high quality residents who appreciated his reputation as an exacting taskmaster. Harbert was also a consultant to the Philadelphia General Hospital and the U.S. Naval Hospital in Philadelphia. He was a visiting lecturer in otolaryngology at the University of Pennsylvania School of Medicine from 1952 to 1967.

Dr. Harbert had terms as president of the American Otorhinologic Society for Plastic Surgery, the Philadelphia Laryngological Society, and the Neurotology Group. He received Distinguished Service Citations from Wayne University Medical College (1967) and its alumni association (1968). He was elected emeritus professor upon his retirement from Jefferson in 1970. He died in 1990 and was interred at Arlington National Cemetery with full military honors.

Dr. Fred Harbert’s portrait by Ben Solowey was presented in 1978 by his many friends and colleagues. He is shown three-quarters length and life-sized, seated in an armchair and facing slightly left. His posture is erect but relaxed. He looks directly at the viewer with a serious but pleasant expression on his square-shaped face. Dr. Harbert was known to be very kind to patients and charitable toward colleagues.

The painting’s atmospheric background is a warm gray, contrasting with the sitter’s dark blue business suit and maroon necktie. The artist’s paint style is fluid and quickly brushed, especially on the sitter’s face and hands.

Ben Solowey was a noted painter, sculptor, and cartoonist of stage and screen personalities. Born in Warsaw, Poland in 1900 he spent his early years in St. Petersburg, Russia where his father was bootmaker in the
Czar's court. Fearing conscription into the Russian army, the family emigrated to Philadelphia in 1914.

As a youth, Solowey studied art in free courses at the Graphic Sketch Club and at the Spring Garden Institute, and then won a three-year scholarship to the Pennsylvania Academy of the Fine Arts. In 1924 he financed a study trip abroad by working as a ship's steward. Upon his return to Philadelphia, Solowey opened a studio where he worked as a commercial artist for interior decorators and furniture stores, while honing his skills as a portrait painter.

In 1928, he decided to forge his career in New York where for several months he was employed by newspapers to make theatrical pastel portraits after photographs. The next year, he was assigned to sketch actress Ethel Barrymore in her dressing room. The notable picture by the nervous young artist was published in the April 7 edition of the *New York Times* and established his reputation as a portraitist. It was the first of more than five hundred live sketches of the theatrical "Who's Who." Among his subjects were Laurence Olivier, Cornelia Otis Skinner, Spencer Tracy, Jimmy Durante, Ethel Merman, Katherine Hepburn, Al Jolson, Noel Coward, Gertrude Lawrence, Claudette Colbert, and John Gielgud.

In 1936, Solowey and his wife moved to a farm in Bedminster, Bucks County, Pennsylvania, and his studio soon became a gathering place for local artists, writers, and patrons. His watercolors and oils of still lifes and rural landscapes won several awards including the Dawson Memorial Medal of the Philadelphia Water Color Club and the gold medal of the Pennsylvania Academy's Fellowship. He produced many private as well as public portraits.

Ben Solowey taught painting at the Philadelphia Museum School of Art, the Fleisher Memorial Foundation, the Allen's Lane Art Center, and the New Hope Fine Arts Workshop. In 1958, there was a retrospective exhibition of his work at the Woodmere Art Gallery.

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**Portrait of Daniel C. Baker Jr.**

DANIEL CLIFTON BAKER Jr., M.D., D.M.Sc. (1909-74)

By Molly Guion (b. 1910)

Oil on canvas

1974

40 x 30 in.

Signed lower right: "M. GUION"

Given in 1974 by the artist

Accession number: 1974+P.01

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Dr. Daniel C. Baker Jr. was a native Philadelphian and Jefferson Medical College alumnus who became a nationally known otolaryngologist. He forged his career at the College of Physicians and Surgeons of Columbia University.

Daniel Baker was born in 1909 and graduated from the University of Pennsylvania (1929) and Jefferson Medical College (1933). While an intern and resident at Jefferson, he attracted the attention of Dr. Louis H. Clerf, whom he strove to emulate. Dr. Baker later received a doctorate in medical science in otolaryngolo-
gy from the College of Physicians and Surgeons of Columbia University (1939).

After wartime service as a lieutenant commander at the National Naval Medical Center in Bethesda, Maryland Dr. Baker joined the faculty at Columbia as an assistant professor in 1946. In 1964 he was appointed professor and chairman of the department of otolaryngology and director of the otolaryngology service at Presbyterian Hospital.

Dr. Baker was a director of the American Board of Otolaryngology and president of the American Broncho-esophagological Association, and delivered many named lectures for local and national otolaryngological societies. He was president-elect of the American Laryngological Society (whose Newcomb Award he had received in 1971) when he died in 1974.

Sadly, his death occurred just days before he was to have received Jefferson Medical College’s alumni achievement award. The silver plaque was accepted by his son, Daniel C. Baker III, M.D., and his widow who had graduated from Jefferson’s School of Nursing.

One month after the award presentation, Molly Guion graciously presented to Thomas Jefferson University a copy of her 1971 portrait of Dr. Baker in the possession of his family.

The physician is depicted two-thirds length and life-sized, seated in an armchair. His hands are tightly clasped, resting on his thigh. He looks toward the viewer with an attentive and pleasant expression. The turn and tilt of the subject’s head call attention to the elongation of his neck and the steep, diagonal slope of his shoulder, eccentric traits of Molly Guion portraits.

The hues of the sitter’s dark blue suit and striped necktie are repeated and heightened in the cool green, purple, and blue-black colors of the atmospheric background. The pigments are laid on with thickly brushed, energetic strokes throughout.

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**Portrait of George J. Willauer**

**GEORGE JACOB WILAUER, M.D. (1896-1977)**

By Erik Guide Haupt (b. 1891)

Oil on canvas

1965

30 x 25 in.

Signed lower left: "Erik Haupt"

Given in 1965 by former surgical residents and friends

Accession number: 1965+e.P04

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Dr. George J. Willauer, a clinical professor of surgery at Jefferson Medical College, was a nationally recognized pioneer in vascular surgery and inventor of a number of surgical instruments.

George Willauer was born in 1896 in Stockertown, Pennsylvania and received degrees from Franklin and Marshall College (1917) and Jefferson Medical College (1923). He served in the cavalry of the U.S. Army during World War I.

Following an internship at Jefferson Hospital Dr. Willauer studied abroad for a year in Vienna and
Munich. He returned to Jefferson for further training at the Daniel Baugh Institute of Anatomy (1927-34). He rose from assistant professor of surgery in 1938 to clinical professor by 1952, and was director of anesthesia. He was named honorary clinical professor in 1961.

He was director of surgery at Methodist Hospital from 1948 to 1961 as well as president of the medical staff and director of the department of anesthesia. He was also director of the department of surgery at Eagleville Sanatorium in Eagleville, Pennsylvania from 1928 to 1964.

Dr. George Willauer became expert in the surgical treatment of pulmonary tuberculosis and massive trauma to the thorax. He pioneered the use of continuous spinal anesthesia for thoracoplasty. He was one of the first surgeons in Philadelphia to remove a patient’s lung successfully. His designs of surgical instruments include the Willauer modification of the Deaver retractor and the Willauer dissecting clamp.

Dr. Willauer was a founder of the American Association for Thoracic and Vascular Surgery, and president of the Pennsylvania Association of Thoracic Surgery and the Philadelphia Academy of Surgery. He was also a founder and president of the Laennec Society. He received an honorary D.Sc. degree from Franklin and Marshall College and an honorary LL.D. degree from Jefferson Medical College. Other Jefferson honors accorded Dr. Willauer include his service as president of the alumni association (1962), and his selection for the alumni achievement award (1972) and alumni representative to the board of trustees (1968-71).

Dr. William H. Kraemer was an associate professor of surgery (oncology) at Jefferson Medical College. He was the founder and director of the Elizabeth Storck Kraemer Foundation, a pioneering center for chemotherapy research.

William H. Kraemer was born in 1879 in Schwieberdingen, Germany. His family emigrated to West Virginia when Kraemer was aged five. Although his only prior formal education was at a rural elementary school, he nonetheless pursued self-education with such zeal that he ultimately achieved degrees from the College of Pharmacy of New York (1901) and Jefferson Medical College (1906).

Dr. Kraemer entered general practice in Wilmington, Delaware, and was also physician to the Black Powder Division of the E. I. duPont de Nemours Company. In the 1920s Kraemer became interested in the...
possibility of curing cancer with chemotherapeutic agents. This work caught the attention of Pierre S. duPont, a grateful patient. In 1928 duPont proposed the development of the Elizabeth Storck Kraemer Memorial Foundation for Cancer Research (named for Dr. Kraemer's second wife who had died of cancer). The foundation was supported by the duPont family and the Longwood Foundation.

Kraemer was made director of research at the Kraemer Foundation, a post he filled from 1929 until his death in 1962. The tumor clinic division (Jefferson's division of neoplastic diseases) and the biological laboratory (in the department of pathology) were located at Jefferson Medical College. The chemical division was located at the duPont experimental station in Wilmington.

The Kraemer Foundation published more than twenty papers on experimental cancer by Dr. Peter A. Herbut, the majority of which were coauthored by Dr. Kraemer. By 1959 four thousand chemicals had been screened for antitumor properties and one thousand cancer patients had received chemotherapy.

Dr. Kraemer served as president of Jefferson Medical College's alumni association in 1931 and was awarded an honorary doctor of science degree by the college in 1961. He was also cited by the American Cancer Society for distinguished services in 1958.

In 1944 the foundation presented to the college a portrait of Dr. William H. Kraemer painted by Mary Stevenson Weed. The subject is shown two-thirds length and life-sized, seated in an armchair. He looks straight out toward the viewer with an earnest expression. Dr. Kraemer wears a three-piece, brown business suit and striped necktie. A dark maroon drapery is the background. Although the painting shows deterioration in the blotchy face and hands, it does communicate a certain vibrancy.

**Portrait of Philip J. Hodes**

**PHILIP J. HODES, M.D., D.Sc. (1906-95)**

By Agnes Allen (b. 1897)

Oil on canvas

1971

44 x 32 in.

Signed lower right: "Agnes Allen"

Given in 1971 by friends and colleagues

Accession number: 1971+e.P.02

Dr. Philip J. Hodes was professor of radiology and chairman of the department at Jefferson Medical College. He was internationally recognized in his field.

Philip Hodes was born in 1906 in New York City and reared in Orange, New Jersey. He earned all his academic degrees at the University of Pennsylvania: bachelor of science (1928), doctor of medicine (1931), and doctor of medical science in radiology (1940). He was also an intern and fellow in radiology at the Hospital of the University of Pennsylvania.

During World War II Dr. Hodes served as chief of radiology with the Twentieth General Hospital (the University of Pennsylvania unit) and achieved the rank of colonel in the U.S. Army Medical Corps. He was a professor of radiology at Penn's School of Medicine from 1952 to 1958.

When Dr. Philip Hodes joined the Jefferson faculty in 1958 as professor and chair of radiology he already was...
regarded as a dynamic leader in teaching, research, and humanitarian pursuits. He brought with him a stellar team of academic radiologists from the University of Pennsylvania. By the time of Dr. Hodes’s retirement in 1971 Jefferson’s department of radiology had been completely revitalized. It had quadrupled its numbers of residents and staff, many of whom went on to their own illustrious academic careers. Among his achievements was the establishment of the Stein Radiation Biology Research Center in 1965.

Dr. Hodes was a consultant-lecturer at the U.S. Naval Hospital in Philadelphia, the Walter Reed Army Hospital, and the Armed Forces Institute of Pathology. He served as president of the Philadelphia Roentgen Ray Society and the American Cancer Society, Philadelphia Division. He was equally well known south of the border and was an active participant and officer in several inter-American congresses. He delivered endowed lectureships at the Minnesota Medical Society, the University of Minnesota, the Medical Society of St. Louis, and the Detroit Radiological Society.

Dr. Hodes was coauthor with Drs. Eugene P. Pendergrass and J. Parsons Schaeffer of The Head and Neck in Roentgen Diagnosis (second edition, 1956), and coauthor with Dr. Jack Edeiken of another classic text, Roentgen Diagnosis of Diseases of Bone (1967). He was editor-in-chief of the Atlas of Tumor Radiology and chairman of the editorial commission of Acta Radiologica Americana.

Further recognition of Dr. Hodes’s contributions to radiology included gold medals for distinguished service awarded by the Radiologic Society of North America, the American Roentgen Ray Society, and the American College of Radiology. He received the Humanitarian Award of the American Cancer Society in 1971. He was a chancellor of the American College of Radiology which designated him a “Living Legend” in 1986.

Dr. Hodes retired from Jefferson in 1971 when he was named emeritus professor. He was honored in 1988 with the first annual Philip J. Hodes lecture. In 1995 the Hodes Memorial Research Fund was initiated to endow a research laboratory within the department of radiology.

After having built departments at the University of Pennsylvania and Jefferson Medical College, in 1971 Dr. Hodes accepted a new challenge to build a radiological diagnostic division for the New Jersey College of Medicine in Newark. His last position was as distinguished professor of radiology at the University of Miami School of Medicine. Dr. Hodes’s wife was artist Natalie Hodes and their son Barton L. Hodes graduated from Jefferson in 1966.

Dr. Philip J. Hodes’s portrait by Agnes Allen was presented in conjunction with a daylong scientific program commemorating his retirement from Jefferson. The event was attended by friends and colleagues from all over the country.

Dr. Hodes is depicted three-quarters length and lifesized, seated in an armchair in front of a panelled wall. His body faces slightly left and his hands rest comfortably in his lap. He turns toward the viewer with an expression radiating confidence, alertness, and affability. He wears a black academic robe with a brilliant yellow hood edged in red. The warm highlights and impasto surfaces of the sitter’s face and hands, costume, and carved chair arms contrast effectively with the neutral, small rectangles of the background wall.

An insight into the selection of Agnes Allen as portraitist was revealed during the presentation ceremony. It was mentioned that Dr. Hodes was a violinist and a friend of Eugene Ormandy, music director of the Philadelphia Orchestra. Agnes Allen was Hodes’s sole choice because he so admired her portrait of Ormandy which was prominently installed at Philadelphia’s Academy of Music.

Historical Survey
Dr. Abraham Cantarow was named professor of biochemistry and chairman of the department at Jefferson Medical College in 1945. He served in that post until his retirement in 1966 when he was named emeritus professor.

Abraham Cantarow was born in 1901 in Hartford, Connecticut and followed in the footsteps of his family's many physicians: his father, grandfather, and two uncles. While pursuing undergraduate work at Trinity and Tufts Colleges the multitalented student also took advanced training in violin at the New England Conservatory of Music. He graduated from Jefferson Medical College in 1924, and while there played the violin in a medical student dance orchestra. He spent his entire career at Jefferson.

He rose in the academic ranks from assistant demonstrator in the department of medicine in 1929, to associate professor of biochemistry in 1939, and professor and chairman of the department in 1945. He was biochemist to the hospital from 1931 to 1945.

Cantarow's appointment as chair of biochemistry was in line with a national trend in the 1940s to treat biochemistry as an independent discipline separated from clinical chemistry, and he gradually modernized the department. The department accepted graduate students and offered special seminars in advanced biochemistry as well as a course in chemistry for Jefferson's diploma nursing students.

Dr. Abraham Cantarow was the author of five widely used textbooks: *Calcium Metabolism and Calcium Therapy* (1931), the first monograph on this subject; *Biochemistry in Internal Medicine* (1932), coauthored with Dr. Max Trumper, with second to sixth editions known as *Clinical Biochemistry; Lead Poisoning* (1944), coauthored with Dr. Max Trumper; *Biochemistry* (1954), coauthored with Dr. Bernard Schepartz; and *Clinical Endocrinology* (1954),
coauthored with Drs. Karl E. Paschkis and Abraham E. Rakoff. Cantarow was also a member of the editorial board of the journal *Metabolism*.

Dr. Abraham Cantarow was one of only six American representatives invited to an international African Congress on Liver Cancer in 1956. He was awarded a silver medal from the Finnish government for his assistance in reorganizing the department of chemistry at the University of Helsinki in 1963.

Dr. Cantarow was a loyal and dedicated Jeffersonian. He was president of the alumni association and recipient of its alumni achievement award in 1968. He was awarded an honorary doctor of science degree in 1969 and named alumni representative to the board of trustees the following year. After his retirement from Jefferson in 1966 Cantarow was appointed associate chief of program analysis at the National Cancer Institute in Bethesda, Maryland.

Cantarow was admired by thousands of students for the clarity and organization of his lectures and for his approachability outside the classroom. The classes of 1943 and 1959 dedicated their yearbooks to him, and the class of 1960 chose him as portrait honoree.

In the painting by Alden M. Wicks the physician is shown working in his office. He is depicted half length and life-sized, seated behind a gray desk. He wears a dark gray suit complemented by a gray and maroon striped necktie. He looks up from his work with a warm and welcoming expression. His right hand rests on a yellow paper bearing a biochemical diagram and his left hand holds a pipe. Behind the physician are glass-enclosed bookshelves with journals and a green filing cabinet below a row of multicolored books.

This is one of Alden Wicks's finest portraits among the seventeen Jefferson physicians he depicted—the figure is solidly rendered and engagingly alert, the geometric composition of the room and its objects is compellingly arranged, and the angular patterns of colors and light and shade on the figure and desk are artfully disposed.

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**Portrait of Samuel S. Conly Jr.**

**SAMUEL STINGER CONLY JR., M.D. (b. 1919)**

By Alden MacMaster Wicks

Oil on canvas

1983

36 x 30 in.

Signed lower left: "Wicks"

Given in 1983 by friends and colleagues

Accession number: 1983+e.P.02

Dr. Samuel S. Conly Jr. was associate dean and director of admissions at Jefferson Medical College and an associate professor of physiology. He retired in 1983 after thirty-three years of service to the college.

Samuel Conly was born in 1919 in Philadelphia, and graduated from Lafayette College (1941) and Jefferson Medical College (September 1944). As the United States was about to enter World War II the curriculum at Jefferson was modified to graduate two classes a year, and Conly along with most junior students entered the Army Student Training Program as privates. After an ab-
breviated internship at Bryn Mawr Hospital, Conly served in the U.S. Marine Corps from 1945 to 1947.

Upon his return to civilian life Dr. Conly joined Jefferson's department of physiology from 1947 to 1950. After spending the next three years in private practice, he returned to Jefferson as assistant professor of physiology and by 1955 was appointed associate professor. The following year Dr. George Bennett offered Conly a joint appointment as assistant to the dean. He was promoted to assistant dean in 1960 and was associate dean from 1965 until 1983.

As director of admissions for sixteen years Dr. Samuel Conly was praised for his integrity and compassion. The versatile administrator was also the faculty advisor to the Student Council, the first student financial aid officer, and a member of faculty committees on student problems and postgraduate medical education.

“Let Sam do it” was the theme of a Jefferson Medical College Alumni Bulletin article (spring 1986) about Conly when he assumed the alumni association presidency. He had chaired numerous college committees. He was also chair of the Philadelphia coordinators of MEND (Medical Education for National Defense), a program that extended his interest in aviation physiology.

Dr. Conly was named emeritus associate dean and honorary associate professor of physiology upon his retirement in 1983. On this occasion his portrait was presented to the university by his friends and colleagues. In recognition of his contributions Conly was the first recipient of the Dean's Medal.

In Alden Wicks’s depiction, Dr. Samuel S. Conly is shown half-length and slightly smaller than life-sized. As in the portrait of Dr. Abraham Cantarow, the subject is seated at a desk in his office surrounded by the accoutrements of his academic work. Conly glances up toward the viewer while holding a pen poised over a letter on a blue blotter. The expression on his rotund face is engaging, almost whimsical. He wears a pearl gray business suit with a royal blue necktie. A pile of papers and books on the desk awaits his attention. The walls, shelves, and table in his office are laden with books, journals, files, framed documents, and even a skull.

In accepting the portrait for the university, Dr. Lewis W. Bluemle Jr. praised the artist’s ability to render a convincing likeness of the sitter and to capture Dr. Conly’s personality, especially his “impish smile which suggests he knows something that you don’t or that he’s got a plan in mind that he will tell you about very shortly.”

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**Portrait of M. H. F. Friedman**

MOE HEGBY FRED FRIEDMAN, Ph.D. (1909-98)

By Alden MacMaster Wicks

Oil on canvas

1974

36 x 30 in.

Signed upper right: “Wicks”

Given in 1974 by friends and colleagues

Accession number: 1974+e.P.04

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Dr. M. H. F. Friedman joined the Jefferson Medical College faculty in 1941 as an associate in physiology. He advanced to professor of physiology in 1954 and department chairman in 1957.

Friedman was born in Montreal in 1909. His degrees were earned at McGill University (B.Sc. in 1930 and Ph.D. in 1937) and the University of Western Ontario (M.A. in 1932). His early posts were: at McGill demonstrator in zoology, research associate in physiology, and fellow in gastric secretions; at Western Ontario demonstrator in zoology; and at Wayne State University School of Medicine research associate.

In 1941 Dr. Friedman acquitted himself favorably at a meeting of the Federation of American Societies for Experimental Biology in Chicago. On the basis of his presentation he was offered a position in Jefferson's physiology department by chairman Dr. J. Earl Thomas.

Friedman collaborated with members of Jefferson’s clinical departments in his research on gastrointestinal physiology, experimental ulcer therapy, the autonomic nervous system, the physiological effect of hypothermia, and cardiovascular physiology. Dr. Friedman worked to develop a method of isolating pure secretin from pig intestine, a method ultimately utilized by Wyeth Laboratories in the first commercially successful method in America of obtaining secretin; it was this preparation that Drs. J. Earl Thomas and Joseph O. Crider utilized in their pioneering studies of pancreatic physiology.

Friedman served a term as president of the Physiological Society of Philadelphia. He was a fellow of the American Association for the Advancement of Science and an honorary foreign member of the Belgian Gastroenterological Society. He was editor of the American Journal of Digestive Diseases and the proceedings of Functions of the Stomach and Intestine, a symposium cosponsored by Jefferson's department of physiology and the Physiological Society of Philadelphia in 1975.
Upon his retirement in 1974 Dr. M. H. F. Friedman was named emeritus professor, and his portrait by Alden Wicks was presented to the college by friends and colleagues. Typical of Wicks's portraits of Jefferson professors the subject is shown in his working environment, here teaching in a lecture room.

Dr. Friedman is depicted half length and slightly smaller than life-sized, standing in front of a blackboard. The silver-haired professor faces the unseen audience holding a pointer in his right hand, with the clenched fist of his left hand hanging over the lectern. His expression is serious, almost grim as he points to an illustration of the gastrointestinal tract on the blackboard to explain how the stomach empties when the pressure gradient is higher than the pressure in the intestine.

Friedman wears a white doctor's coat with his name and department embroidered in blue over a mustard-colored shirt and patterned necktie. The only other bright colors in this essentially neutral painting are the tiny red, blue, and green tips of the pens in his uniform pocket.

Portrait of M. H. F. Friedman

Portrait of Kenneth Goodner

KENNETH GOODNER, Ph.D. (1902-67)
By Alden MacMaster Wicks

Oil on canvas
1968
36 x 30 in.

Signed lower right: "Wicks"
Given by JMC class of 1968
Accession number: 1968+e.P.02

Dr. Kenneth Goodner was an internationally known investigator of infectious diseases when he accepted the position as second chair of the department of bacteriology and immunology at Jefferson Medical College.

Kenneth Goodner was born in 1902 in McCune, Kansas and received his undergraduate and master's degrees at the University of Kansas. He earned a Ph.D. at Harvard University in 1929 and spent the next year as instructor in bacteriology and immunology in the School of Public Health at Harvard. During the following decade he was on the staff at the Rockefeller Institute, studying immunity to pneumococci and developing a type-specific antipneumococcal rabbit serum. In 1940 he became a member of the Field Staff of the International Health Division of the Rockefeller Foundation where he began his participation in the investigation of infectious diseases throughout the world.

Dr. Kenneth Goodner joined the Jefferson faculty as chair of bacteriology and immunology in 1946, succeeding Dr. Randle Rosenberger. Goodner introduced the principles of scientific research into the curriculum and helped to develop a program of graduate education, while attracting outstanding faculty to the department. After serving for twenty-one years Goodner retired and was named emeritus professor, just two months before his death.
A moving memoir about Dr. Goodner's contributions to bacteriology was composed by his former colleague Dr. Theodore E. Woodward, professor of medicine and chair of the department at the University of Maryland School of Medicine:

Each member of the cholera family hurts over the loss of Ken Goodner...Since 1958 his personal investigative talents were directed toward clarification of the mysteries of pathogenesis, detection and control of the ancient scourge, Asiatic cholera. His laboratory teemed with vibrios; through his efforts collections of valuable strains were culled from the world over. Laboriously he prepared valuable typing sera which he generously shared and distributed to fellow associates...Never one to shun work, he pressed his tired but willing body over the globe, to Africa for study of yellow fever, to Madagascar and problems of plague, and during the last decade to the Asian subcontinent and Pacific Far East for cholera. Ken was one of the major architects of the SEATO Cholera Research Laboratory and continued to provide fuel toward its success until the time of his death...

Ken was occasionally sensitive and subject to abrasion when his points of view were ignored; always he emerged a little scathed, never beaten. Often he took the opposite stand mainly to avoid acceptance of superficial or ill-conceived answers to difficult problems. He was usually right.

Though even Dr. Goodner's admirers occasionally dubbed him "irascible" or "unpredictable," no Jefferson faculty members doubted the devotion of "K. G." to students and young scientists. He sparked their enthusiasm and developed their thought processes, and was always available for counsel. He nonetheless adamantly refused the attempts of six senior classes to have his portrait painted. After his sudden death in 1967 the next class succeeded in preserving his image by commissioning a posthumous depiction by Alden M. Wicks.

Dr. Goodner is shown teaching in the lecture room in a portrait that is conceptually similar to that of Dr. M. H. F. Friedman. Goodner is depicted half length and smaller than life-sized standing in front of a chalkboard, with one clenched fist on the lectern and the other hand leaning on a table. However, instead of a laboratory coat he is attired in a dark brown suit and necktie. He faces the audience intently with eyebrows raised and his mouth slightly open, as though speaking to a student.

The papers on the table are probably his lecture notes. A diagram and list of great immunologists, "Pasteur, Leeuwenhoek, Jenner, Sabin, Carlos Finlay," are inscribed in white chalk on the green board. The bright light streaming in from the left betrays the photographic source for Wicks's portrait.
Dr. Julius M. Coon was professor and chairman of the department of pharmacology for twenty-three years, succeeding Dr. Charles M. Gruber in 1953. Like several of his mid-twentieth-century colleagues at Jefferson, Coon's roots were in the Midwest.

Julius Coon was born in 1910 in Liberty, Missouri. He received his undergraduate degree at Indiana University in Bloomington in 1932. In the midst of graduate studies in biochemistry at the University of Chicago, he switched to pharmacology and received his Ph.D. in 1938. He rose from instructor to associate professor in pharmacology at Chicago between 1939 to 1953, but with interruptions for war service and a medical degree earned in 1945 from the University of Illinois.

During the war Dr. Julius Coon conducted research on the toxicology of chemical warfare agents at the University of Chicago's toxicity laboratory established by the U.S. Office of Scientific Research and Development. From 1948 to 1953 he was director of this laboratory (renamed the U.S. Air Force Radiation Laboratory) which continued research on the toxicology of insecticides that were chemically related to compounds proposed as chemical warfare agents and which became food contaminants. This research led to interests in food additives, chemical changes in foods due to processing, and the natural chemical constituents of food.

Professor Coon served on advisory panels and committees of the National Academy of Science's National Research Council, the National Institutes of Health, the Food and Drug Administration, the U.S. Department of Agriculture, the Environmental Protection Agency, the World Health Organization, and the Food and Agriculture Organization. He was on the editorial boards of the Journal of Pharmacology and Experimental Therapeutics, Toxicology and Applied Pharmacology, and Clinical Medicine.

After Dr. Coon's appointment as professor and chairman of pharmacology at Jefferson Medical College in 1953, toxicologic issues gradually became a substantial part of the research and graduate training activities of the department, well supported by government training and research grants. Under Coon's leadership forty-two students received their Ph.D. degrees in pharmacology.

After his retirement in 1976 Dr. Coon served on expert panels or advisory boards for numerous scientific and industrial concerns. He received the Merit Award (1978) and the Education Award (1983) of the Society of Toxicology.

Friends and colleagues presented a portrait of Dr. Julius M. Coon to Jefferson Medical College in 1976,
shortly before his retirement and election as emeritus professor. Furman J. Finck depicted him two-thirds length and life-sized, seated in an upholstered armchair with legs crossed at the knee, in front of a panelled wall. Dr. Coon looks up from reading and marks his place on the page with his right forefinger. The cover of the slim tan volume features a partial view of the Thomas Jefferson University logo.

Finck's ability to consolidate individual facial features into a naturalistic and animated likeness draws the viewer's attention to the sitter's silvery hair, creased forehead and cheeks, metal-rimmed glasses framing the steady gaze of his clear blue eyes, high-bridged nose, and thin mouth with pursed lips. The energy of the composition continues in the undulating contours, folds, and shadows of the sitter's blue business suit, patterned necktie, and white shirt.

The artist's lively palette consists of short strokes of pinks, reds, violets, blues, and greens in the skin tones, and maroons, browns, grays, reds, and sienna in the background panelled wall. He even contrasts the high-lighted brass nail heads with the green upholstery of the armchair. Finck's painstaking technique consists of first rendering the composition in tempera in shades from dark to light over a red ground, followed by an overlay of oil colors.

Portrait and figure painter Furman J. Finck was an artist and educator with a national reputation. Born in Chester, Pennsylvania in 1900, he was introduced to art by his father, a lithographer and engraver from Alsace. He studied at the Pennsylvania Academy of the Fine Arts where in 1924 he won a Cresson traveling scholarship. He continued his studies in Paris at the Académie Julian and the École des Beaux-Arts.

Furman Finck has depicted such acclaimed public figures as Dwight D. Eisenhower, Harry S. Truman, Bishop John N. Neumann, Pablo Casals, Helen Hayes, and Julie Harris. He is probably best known for his portraits of men and women of science, including Drs. Michael DeBakey and Emily H. Mudd. His Babcock Surgical Clinic, a large mural at Temple University School of Medicine, is a commemorative group portrait in the operating room of Dr. W. Wayne Babcock with past and present professors, deans, chairmen, and surgeons on the Temple faculty. Finck also worked on a large series of portraits of pharmacy school deans commissioned by Wyeth Laboratories.

In 1968 Furman Finck was named emeritus professor after more than forty years on the drawing and painting faculty at Tyler School of Art of Temple University. He was also visiting professor at the American Academy in Rome.

Furman Finck was the author of several books on art education and portrait painting. He won the Carnegie Prize and the First Altman Prize of the National Academy of Design, and the Popular Award of the Worcester Museum. He received an honorary doctor of fine arts degree from Muhlenberg College. A retrospective exhibition was held at Philadelphia's Woodmere Gallery in 1980.

Portrait of Charles P. Kraatz

CHARLES PARRY KRAATZ, Ph.D. (b. 1910)
By Furman J. Finck
Oil on canvas
1970
44 1/4 x 36 1/4 in.
Signed lower right: "FURMAN J. FINCK"
Given by JMC class of 1970
Accession number: 1970+e.P.01

Dr. Charles P. Kraatz was a member of the department of pharmacology at Jefferson Medical College for twenty-three years. He joined the faculty in 1947 as assistant professor and was named professor in 1955.

Charles Kraatz was born in Rochester, New York in 1906 and received his undergraduate degree from Berea College (1926), master's degree in zoology from the University of Kentucky (1932), and doctorate in zoology from the University of Cincinnati (1936). Between 1936 and 1943 he was a faculty member of the department of pharmacology and physiology at the University of Chicago School of Medicine. During World War II Charles Kraatz was an aviation physiologist in the U.S. Navy working in the low pressure chamber and with night vision training. Upon his discharge he became an assistant professor of physiology at Oklahoma A. and M. College.

At Jefferson Dr. Kraatz became chairman of the interdepartmental seminar, chairman of the pharmacy department, and vice-chairman of the Committee of Research.
subcommittee of the hospital, and briefly the acting director of medical college admissions. His research centered on the mode of actions of the botulinum toxin, the actions of phenothiazines at the cellular level, the actions of barbiturates on the muscle and neuromuscular systems, and the ionic changes related to electrical changes in frog muscles.

When the class of 1970 selected Dr. Kraatz as portrait honoree it was the first time a portrait subject had been elected by formal ballot. The pharmacologist's viewpoint that teaching medical students was his “number one job” had earned him the students’ respect and affection.

The portrait by Furman J. Finck shows the subject two-thirds length and life-sized, seated on a stone platform in front of a wide, fluted column of gray stone. His hands hold a sheet of paper and rest on his lap. The most arresting feature of his jowly face are the brown, almond-shaped eyes that stare penetratingly through heavy, dark-framed glasses. The artist’s use of small strokes of reds, pinks, and grays in the sitter’s skin tones, the contrast of the sitter’s dark brown suit against the light column, and the dramatic shadow on the column are effective stylistic elements.

However, the formal, austere, and non-Jefferson architectural setting and the subject’s stiff posture and almost pugnacious expression give little hint of Dr. Kraatz’s warm, outgoing, and humorous personality. During lectures he often called on his extracurricular interests in the theater, photography, gourmet cooking, ballroom dancing, construction, and winemaking to enlist the students’ attention and counter their resistance to learning facts by rote.

Portrait of Nicholas A. Michels

NICHOLAS ALOYSIUS MICHELS, D.Sc. (1891-1969) 
By John Christen Johansen (1876-1964)

Oil on canvas
1958
51 3/4 x 36 1/2 in.

Signed and dated lower right: “J. C. JOHANSEN/58”

Given by JMC class of 1958
Accession number: 1958.e.P.01

Dr. Nicholas A. Michels had received unusually extensive scientific training and academic appointments before joining the Jefferson Medical College faculty as associate professor of anatomy. He was known for his investigations in hematology.

Born in 1891 in St. Paul, Minnesota, Nicholas A. Michels graduated from St. Thomas College there in 1914, and received an S.T.B. degree from Catholic University and an M.A. degree in hematology from the University of Minnesota. He continued his studies abroad, first receiving a doctor of science degree, *maxima cum laude*, from the University of Louvain in Belgium in 1922, followed by further work at the Sorbonne in Paris and the University of Siena in Italy.

Upon his return to the United States, he taught biology at St. Thomas College, conducted research at the...
University of Chicago, and then moved East to work at New York University and Bellevue Hospital. He taught briefly at St. Louis University School of Medicine, and the Creighton University School of Medicine in Omaha, Nebraska.

In 1929 Dr. Michels was appointed associate professor of anatomy at Jefferson Medical College and full professor in 1948. The colorful professor had taught gross anatomy to more than five thousand students by the time of his retirement in 1962 when he was elected emeritus professor.

Michels's early interest in hematology resulted in numerous publications on erythrocytes, mast cells, plasma cells, and other elements of the connective tissue and hemopoietic series. Dr. Michels was belatedly honored for his early work at the International Congress on Mast Cells in 1962. His original monograph, “The Mast Cell in the Lower Vertebrates” (published in La Cellule, volume 33, 1923), was reprinted in the proceedings compiled by the New York Academy of Sciences the following year.

Dr. Michels's best-known text was *Blood Supply and Anatomy of the Upper Abdominal Organs; with a Descriptive Atlas* (1955). For this he was elected chairman of anatomy in the allied science section of the International College of Surgeons. He was also a fellow of the International Society of Hematology.

Although his professorial manner could be gruff and intimidating, Jefferson students responded to “Bull” Michels's sincere love for teaching. His lectures were unusually animated and sometimes included extraneous props for emphasis, but almost always incorporated learned references to the history of medicine and anatomy.

Students honored Dr. Michels as dedicatee of the 1946 yearbook, recipient of the Christian R. and Mary F. Lindback Award for Distinguished Teaching in 1962, and subject of the class portrait in 1958.

In the two-thirds-length and life-sized portrait by John C. Johansen Dr. Michels is garbed in the brilliant red, gray, and white academic robe of the University of Louvain that he customarily wore during Jefferson academic processions. He stands next to a desk with his left hand resting on some books. His expression is serious as he gazes directly toward the spectator. The background panelled wall includes a fluted pilaster and chair rail.

The depiction is unusually animated for a portrait by John C. Johansen. The paint style is loose and free without sacrificing a sense of the figure's mass, and the flesh tones pick up reflections from the red gown. The bright colors and flowing forms of the robe add considerable energy to the painting.
Dr. Andrew J. Ramsay was professor and chair of the department of anatomy and director of the Daniel Baugh Institute of Anatomy at Jefferson Medical College. He was later named the first Daniel Baugh Professor of Anatomy for his distinguished service to the department and to the university.

Andrew Ramsay was born in 1907 in Angola, Indiana and graduated from DePauw University in 1930. He earned a Ph.D. degree in anatomy at Cornell University in 1934, and remained in Ithaca for postdoctoral study and a post as instructor in histology and embryology.

Dr. Andrew J. Ramsay accepted a position as associate in histology and embryology at Jefferson Medical College in 1936. He advanced through the ranks to become full professor by 1948. Ten years later he succeeded Dr. George A. Bennett as chair of anatomy. Upon his retirement in 1972 Ramsay was named emeritus professor and received an honorary degree of doctor of science.

As department chair Dr. Ramsay achieved his goals of strengthening the laboratory and classroom teaching programs and fostering diversified research. He assembled a teaching collection of lantern slides, charts, models, and other teaching aids. He introduced the use of electron microscopy for image amplification, and developed the first controlled optical lighting apparatus for color photomicrography, a technique he continued to teach even after retirement. He was a member of the Electron Microscopy Society of America and the Royal Microscopy Society. Through his initiative Jefferson's first centralized division of audiovisual services was created in 1972 under the direction of Theresa Powers.

Under the aegis of Dr. Ramsay, closed-circuit television demonstrations in anatomy and histology became an integral part of student laboratory studies and continuing education of physicians in outlying areas. He was chairman of the board of the Council on Medical Television of the Institute for the Advancement of Medical Communications, and a member of the National Association of Educational Broadcasters and the National Audiovisual Association.

Dr. Ramsay contributed to the medical literature in the fields of in utero development and embryogenesis. His work in transplanting embryonic anlagen in mammals helped to initiate the new field of experimental mammalian embryology. His study of lymph flow was an important factor in understanding the metastasis of cancer cells.

Dr. Ramsay was head of the faculty portrait committee, and was appointed by Dr. Herbut as the first chairman of the newly formed university art committee in 1971. Ramsay photographed the portrait collection and delivered slide talks on Jefferson history. In 1958 he was made an honorary member of the alumni association. In 1981 at the ceremony commemorating Ramsay's election as the first Daniel Baugh Professor of Anatomy, there was a rededication of Lazar Raditz's portrait of Daniel Baugh with his two grandsons, The Three Daniels.

As an accomplished athlete, sportsman, and photographer, Dr. Ramsay recognized the importance of recreational facilities for the beleaguered medical student, and he was chairman of the student commons planning...
committee. The Jefferson classes of 1965 and 1975 dedicated their yearbooks to the popular teacher and the class of 1966 chose him as portrait honoree.

Alden M. Wicks depicted the physician half-length and life-sized, with his hands clasped close to his body. He is garbed in a black academic gown with a blue and red mantle. His patrician features are enhanced by his neat white mustache and hair. On a wall behind the anatomist is an illustration of a developing embryo. The gentlemanly professor is appropriately dignified in manner, but his posture appears stiff and his expression severe. The artist said that Dr. Ramsay requested a formal, robed portrait because of his role as marshal at Jefferson academic processions, and that “adding an embryo was incongruous but I liked it.”

Dr. Franz X. Hausberger was professor of anatomy and head of the division of gross anatomy at Jefferson Medical College.

Franz Hausberger was born in 1908 in Muhldorf, a small Bavarian town near Munich. After receiving a medical degree in 1935 at the University of Munich he was appointed an assistant in anatomy there. The next several years were spent in clinical medicine and research at hospitals in Berlin, Koeslin, and Erlangen.

Dr. Hausberger was drafted into the German army during World War II and assigned to head the internal medicine division of a large military hospital in eastern Germany. Four years later he was captured by the invading Russian army and put in charge of the medical care of a huge prisoner-of-war camp. To avoid being transported to Russia and almost certain death, he daringly escaped from the camp by cutting through the barbed wire. After the war he became chief of the endocrine division of the University of Erlangen Medical School Hospital.

Dr. Hausberger emigrated to the United States in 1948. Two years later he was appointed assistant professor of anatomy at Jefferson through Dr. George A. Bennett whom he had known in prewar Munich. He was promoted to full professor in 1963 and served until 1975 when he retired and was made emeritus professor.

Hausberger was acclaimed for his basic research on adipose tissue: its structure, development, and function in both health and disease, especially diabetes. The American Physiological Society’s volume on adipose tissue in its 1965 Handbook of Physiology was dedicated to Dr. Hausberger, known as “the founding father of adi-
pose tissue research."

A gifted and dedicated teacher, Dr. Franz Hausberger won the Christian R. and Mary F. Lindback Award in 1965. He received an honorary doctor of science degree from Jefferson in 1978.

Dr. Hausberger was voted portrait honoree by the class of 1967. Alden M. Wicks depicted the anatomist two-thirds length and life-sized, seated in an armchair in front of a bookcase in the anatomy department's library. His legs are crossed in a relaxed posture and he holds a cigarette. He looks directly toward the viewer through his horn-rimmed glasses. The physician's slight trace of a smile suggests an amiable, almost conversational mood.

In addition to rows of books on the shelves is a plaster bust of a gorilla. Commenting about this attribute at the portrait presentation, Dr. Hausberger said, "I asked Mr. Wicks to include in the picture this remote relative of ours from some twenty million years ago, not only as a remembrance of our old dear DBI [Daniel Baugh Institute of Anatomy] building, but also as a humble reminder of our human beginnings."

2. For biographical information about Percival and Ethel Foerderer, see Frederick B. Wagner Jr., M.D., *Percival E. Foerderer: A 'Mr. Jefferson'* (privately printed for Thomas Jefferson University, 1997).


4. I thank Catherine Tomoe, assistant to former President Lewis W. Bluemle Jr., M.D., for this information.


