

Portrait bust of Harvey Cushing : ceremonies at the unveiling, 15 January 1949.

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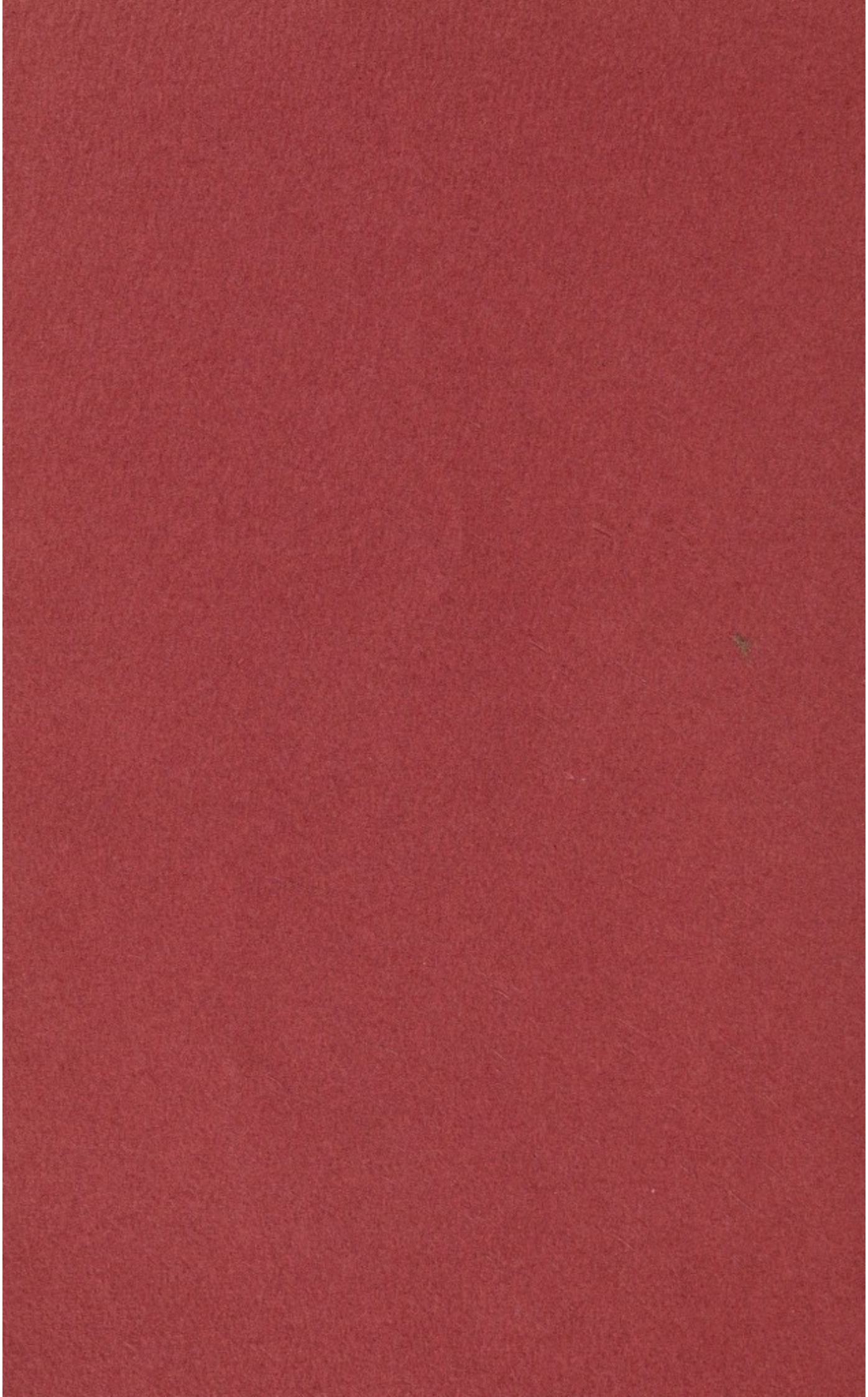
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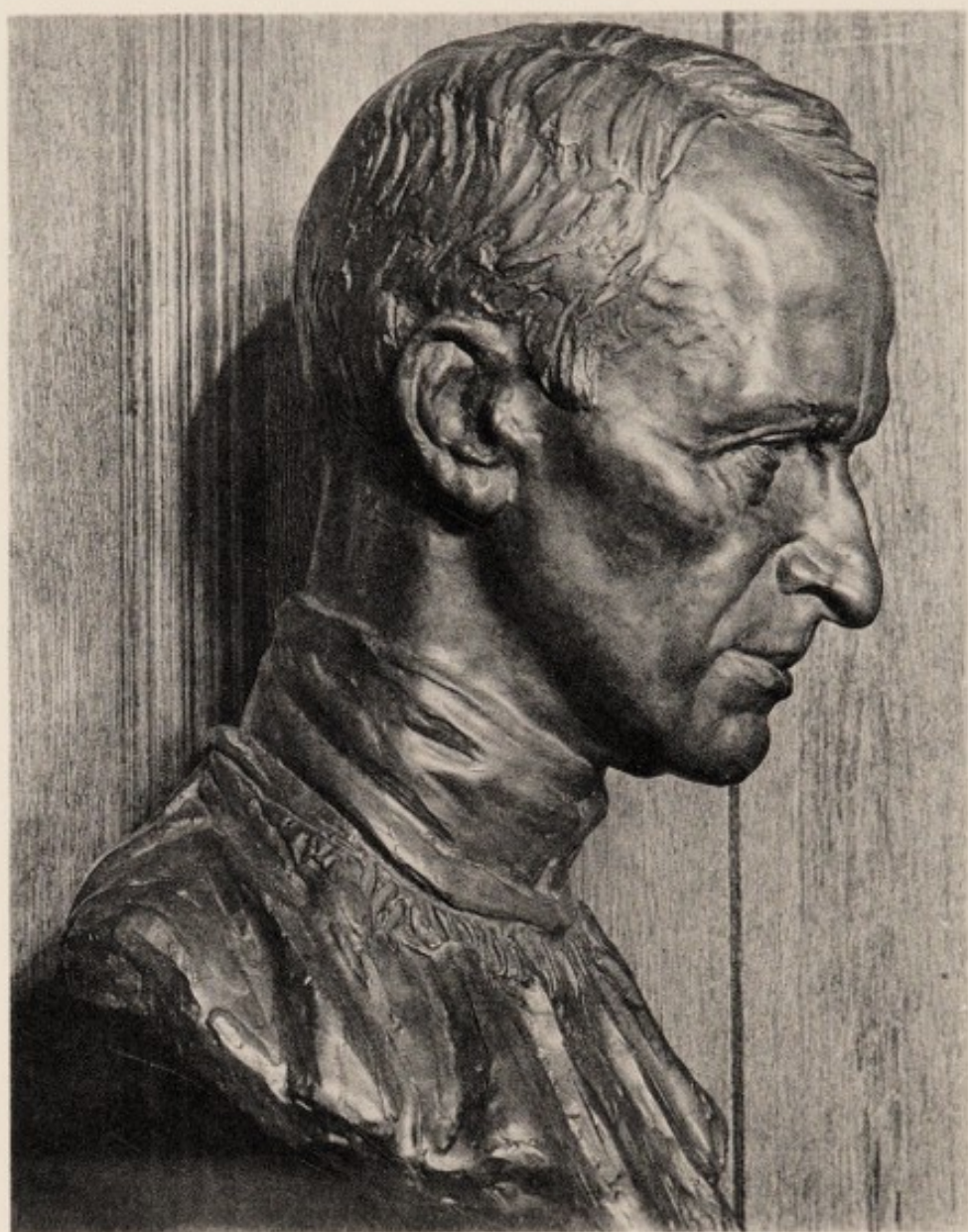
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6

A PORTRAIT BUST
OF
HARVEY CUSHING



A PORTRAIT BUST OF HARVEY CUSHING
UNVEILING CEREMONY



PORTRAIT BUST
OF
HARVEY CUSHING
CEREMONIES
AT THE
UNVEILING

15 JANUARY 1949

5400

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PREFACE

REMARKS BY THE PRESIDING OFFICER

CHARLES H. SAWYER

DEAN OF THE SCHOOL OF THE FINE ARTS

"SCULPTURE INSIDE AND OUT"

CARL PURINGTON ROLLINS

PRINTER TO THE UNIVERSITY, EMERITUS

DR. CUSHING AND HIS LIBRARY
PRESENTATION OF THE PORTRAIT BUST

JOHN F. FULTON

CHAIRMAN, MEDICAL LIBRARY COMMITTEE

ACCEPTANCE OF THE BUST FOR THE UNIVERSITY

CHARLES SEYMOUR

PRESIDENT OF THE UNIVERSITY



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PREFACE

MALVINA HOFFMAN's portrait bust of Harvey Cushing bears witness to their long years of friendship. In the course of many summers spent at Little Boar's Head in New Hampshire, Dr. Cushing watched with keen interest the growth of the young woman's talents. His personal experience in the field of medical illustration doubtless lay behind his suggestion that she take up medical art, but it was sculpture that she chose as her principal medium of expression.

Miss Hoffman had long wanted to undertake a portrait of Dr. Cushing, and in November 1933 she attempted to persuade him to sit for a bust at her studio in Paris, but he was not well at the time and felt unable to do so. Reluctant to abandon the idea even after his death, she began in the summer of 1946 to work on a bust based on photographs. In her words, "to try to capture the very elusive and penetrating personality of such a man was a matter of concentration covering many months." The head that she moulded did not come up to her expectations and she laid the work aside until the spring of 1948 when she made a second attempt.

Keenly critical of her own work, Miss Hoffman once more felt dissatisfied with the result, and after a summer in France she returned to her self-imposed task and during September and October executed a third portrait. Since she believed this to represent her best effort, she indicated that she would like to present it to Yale University as a gift. She personally supervised the casting of the bronze and the perfecting of the patina, and came to New Haven to help us select a proper location. It was finally decided that the most satisfactory place was at the end of the large reading room of the Historical Library, close to the Vesalian collection which was Dr. Cushing's particular pride,

and it now rests on a small rotating pedestal of the same oak originally used in the room.

Wishing to express its pride in the possession of this enduring monument to an eminent graduate and to the skill of a distinguished artist, the University arranged a simple unveiling ceremony on the afternoon of Saturday, 15 January 1949. The occasion brought together for the first time the newly formed Associates of the Yale Medical Library, and for them as well as for the many friends of Harvey Cushing and Malvina Hoffman record is hereby made of the occasion. The Library owes particular gratitude to Mr. Carl Purington Rollins, Printer Emeritus to the University, who not only participated in the exercises but has also been responsible for designing this brochure.

For the photograph of the bust used as the frontispiece thanks are due to Mr. Allen M. Scher of the Department of Physiology.

J. F. F.

5 FEBRUARY 1949

INTRODUCTORY REMARKS

MR. SAWYER

WE are gathered here this afternoon to express our gratitude and to do honor to two distinguished leaders of professions which have in common a long and fruitful history. These professions through the ages have complemented each other to a degree which can too easily be obscured and lost sight of in the highly concentrated specialization of our modern world. We who are concerned with the arts cherish our association with the medical sciences, not only in a dual search beyond present boundaries of knowledge, but also in a common training in skills, through which, on the one hand, mankind may be sustained in good health, and on the other, may be seen and revealed to those who follow. In this sense the surgeon and the practising artist—painter or sculptor—have common missions which merge and fortify each other. To us it is a satisfaction to know that Dr. Cushing, in the exercise of the great skills of his profession, preserved and upheld those values which we commonly associate with the arts and humanities. Miss Hoffman, in her career as a sculptor, has been concerned especially with preserving the image of the human figure with a degree of objectivity and search for accuracy that we traditionally associate with the sciences. Here then today we celebrate a union born of mutual respect.

It is my privilege, representing the Division of the Arts at Yale, to extend the congratulations of the Associates in Fine Arts upon this occasion to the Associates of the Medical Library, and to introduce as our first speaker a distinguished representative of a most important area of the arts, the art of printing.

Carl Purington Rollins, in what he stands for himself, as well as for the work he has created as Printer of this University, has ornamented and enriched his profession; we are proud of him. Through his association with Miss Hoffman as designer of her

books, he is thoroughly familiar with her work and it seems, therefore, especially appropriate that he has taken as his title this afternoon—"Sculpture Inside and Out." Mr. Rollins—

“SCULPTURE INSIDE AND OUT”

MR. ROLLINS

“HERE where all is quiet,
Here where all trouble seems
Spent winds’ and dead waves’ riot
In doubtful dreams of dreams. . .”

we are met today to do homage to a man of talent—surgeon, bibliophile, artist, author, and good friend. In the midst of the books which he gathered with skill and affection, this sculptured effigy of Harvey Cushing will stand, in somewhat unfamiliar serenity, as a testimony to the friendships which he evoked.

I am not qualified to speak professionally of any of Dr. Cushing’s accomplishments, nor have I the right to talk with authority about the three-dimensional art of so distinguished a sculptor as Miss Hoffman. But we are among friends here, and most of all friends of him who was known by many a sobriquet, from “Cush” to “the Chief”; and there are interesting comparisons to be made between the great surgeon and the great sculptor whom, many years ago, he urged to take up medical illustration as a career. I am indebted to the latter for the title which I have given to these remarks, borrowed without permission from one of her books. “Sculpture Inside and Out” seems to me peculiarly appropriate on the present occasion. It is a curious fact that accurate knowledge of the inside of the human body remained for so many centuries a mystery: a mystery more curious as respects the physicians than the sculptors. The pre-Renaissance sculptors may be excused for their preoccupation with skin, muscles, and skeleton, but that the physicians and surgeons were content with not much more than the cave-man’s knowledge is surprising indeed. What lay inside the cranium was almost as much of a mystery as it was to the critic who

thought the hero of Elinor Glyn's "Three Weeks" was all tapioca above the ears. Cerebrum and cerebellum and lobes and all that sort of thing may have been quite immaterial to the ancient makers of statues of stone and wood and bronze, but when it came to remodelling the interior of the skull a whole new territory had to be explored and mapped. It was in this interior manipulation that Harvey Cushing may justly be called a sculptor. It may be, as Sir Frederic Treves once suggested, that under the beneficent assistance of anesthesia the surgeon is losing his skill of hand, but I venture to believe that no defter operator inside the cranium has appeared than Harvey Cushing.

We shall soon see the likeness of Dr. Cushing in a bronze casting which the sculptors sometimes call the "resurrection" after the "birth" in clay, and the "death" in plaster. Malvina Hoffman's ability as a sculptor is too well known for me to say anything which can affect her fame. Her numerous pieces of work are found in many places, perhaps most notably in the Hall of Man in the Field Museum at Chicago. These amazing souvenirs of an extended trip about the world display her familiarity with the human body in its innumerable aspects. What may not be so apparent, what makes this head of Harvey Cushing, the surgeon, so peculiarly interesting, is that Miss Hoffman has in her life work not been content with the external forms, but has, like her Renaissance predecessors, penetrated beneath the outer covering and delved into the inner recesses of the body for a proper understanding of its structure. Harvey Cushing could draw with peculiar charm; Miss Hoffman is no stranger to the scalpel; and they were friends of long standing. Mutual admiration for superb achievement could hardly go farther.

I should like to flatter myself that no work of man endures as does a book, but honesty compels the admission that the book is a fragile thing. Of that stout Bible printed by Gutenberg we have by rare good fortune saved some 30 copies; of the handsomer work of art, the Psalter of 1457, we have far fewer; and

of many incunabula there are no copies whatever extant. But
bronze of Syracuse and veined agate remain. In the words of
Théophile Gautier

“All passes; art alone
Enduring stays to us,
The bust outlasts the throne,
The coin Tiberius.”

MR. SAWYER

It is only because of his own reticence that I am privileged to present the next speaker, for his has been the guiding hand of this occasion. I am sure that you are all aware of Dr. Fulton's friendship and close association with Dr. Cushing and of their joint participation in the foundation of this library to which both contributed so generously. You know him also as a distinguished member of the Yale medical faculty who, while preserving here these important records of the knowledge of the past, has made his own contributions to the advancement of his profession in the present and for the future. It gives me great pleasure to present to you Dr. John F. Fulton, who will speak to us on "Dr. Cushing and his Library." Dr. Fulton—

DR. CUSHING AND HIS LIBRARY

DR. FULTON

It has been well said that for a young man the privilege of browsing in a large and varied library is the best introduction to a general education. In the winter of 1869 it happened that William Osler, then a twenty-year-old, second-year medical student, went to live in the house of his scholarly preceptor, Dr. James Bovell, a Toronto practitioner who collected books. There, for two years, young Osler spent his winter evenings reading in Bovell's well-stocked library. As he wrote later: "The best the human mind has afforded was on his shelves, and in Dr. Bovell all that one could desire in a teacher—a clear head and a loving heart."

It was this contact with Bovell's library that gave Osler his enduring love for books. Many years later, when living at 1 West Franklin Street in Baltimore, he gave keys to his front door to the young medical residents living at No. 3 and encouraged them to browse in *his* library. These "Latch-keyers," as they styled themselves, were William S. Thayer, Thomas B. Fitcher, Henry Barton Jacobs, and Harvey Cushing. In his letters home at this time one can trace Cushing's growing interest in books and the influence which Osler was having on his intellectual development.

It would be wrong, however, to imply that Osler was solely responsible for making a bookcollector of Harvey Cushing, for collectors are generally born, not made. The Cushing family had always collected things. David Cushing, who practised medicine at the end of the eighteenth century in the village of South Adams in the Berkshire hills of Massachusetts, brought together a creditable library, and some of his books passed on in the family and have now come to rest here. David was described as a "forehanded man, a thinking and sensible man, and you always knew where to find him." Erastus, his son, who

settled in Cleveland in 1835, also had a sizeable collection of books, as did his son, Henry Kirke, the father of Harvey. So it is scarcely surprising that the stimulating company of Osler, Welch, Kelly, and Halsted should have stirred Harvey's innate interest in books.

A few volumes have survived from Dr. Cushing's student days at the Harvard Medical School, such as Senn on the pathology of tumors, but his active collecting began during October 1897 while he was recuperating from an appendectomy at the Johns Hopkins. For the first time in many months he had opportunity to read. This evidently whetted his appetite for bringing together a library, and his letters thereafter became filled with references to recent acquisitions, many from his father.

Just at this time, also, one finds him at the age of twenty-eight designing his own bookplate. With characteristic thoroughness he began by collecting other bookplates of medical men and then proceeded to design one of his own around the family crest and the Cushing motto, *Virtute et numine*—by valor and divine aid. He then sent his sketch to Dodd, Mead and Company where Edwin Davis French, one of the most celebrated of all bookplate designers, made the actual engraving. In the catalogue of French's work, the Cushing bookplate is listed as one of the few designed by an owner.

It can therefore be readily seen that it did not require much persuasion on Osler's part to convert Cushing into one of the most eager and aggressive bookcollectors of his time. Osler spent many of his evenings reading book catalogues and he formed the habit, once he had perused them, of passing them on next door to the latch-keyers who became quickly infected with the disease; and before long the inhabitants of 3 West Franklin Street were surreptitiously sending off almost as many cables for books as emanated from No. 1.

Gradually Dr. Cushing began to focus particular attention on the writings of the early anatomists, and his collecting received a great impetus when on the morning after he had given a paper

on Vesalius before the Johns Hopkins Hospital Historical Club, Howard Kelly left on his doorstep as a gift a beautiful copy of the second folio edition of the *Fabrica*. For the next forty years Dr. Cushing pursued the Vesalian trail over all of Europe. This zealous enthusiasm resulted in the most extensive collection of books by and relating to the founder of modern anatomy that will probably ever be brought together, and it also led to the great Bio-bibliography of the Vesalian writings on which Dr. Cushing was engaged at the time of his death.

From the other special collections in the Cushing library I might single out one almost as rich—that of Ambroise Paré, the colorful surgeon to four French kings of the sixteenth century, who received nearly as much attention as did Vesalius not only because he followed on in the Vesalian tradition but because he had the courage to write in the vernacular and thus to confound the learned intellectuals of his time. A particularly interesting volume is the one on vellum of Paré's *La manière de traicter les playes* which had been specially printed for presentation to that gorgeous creature, Diane de Poitiers. There is also a notably fine collection of Edward Jenner and the early vaccination literature.

Dr. Cushing's decision to bequeath his books to Yale University can be laid to the influence, once again, of Osler. Sir William had decided to leave his books to McGill University, his second alma mater, in the hope that other students might share the rich opportunity that had been his in Bovell's library. And so, after his death, the books were catalogued by his nephew, Dr. W. W. Francis, and moved to McGill where they are housed in a fine room especially designed for them. Since this year, 1949, is the centenary of Osler's birth, it is highly appropriate that tribute should be paid to him here and at this time, for Harvey Cushing carried on the Oslerian tradition of medical humanism more effectively than did any of his many followers.

In September, 1934 Dr. Cushing paid a visit to Montreal and when he saw what an influential part the Osler Library was playing in the life of the Medical School, he forthwith decided

to leave his own books to Yale—and he also decided that others should do likewise.

The plans for this building were drawn under Dr. Cushing's supervision by his friend and Yale classmate, Grosvenor Atterbury, who unhappily is prevented by illness from being present today. In looking toward the future of the library, Dr. Cushing was as much concerned with the acquisition of modern books as he was with the early and rare, and he therefore stipulated that current medical literature should be equally accessible with the old—hence the Y-shaped plan of the building.

It seems most fitting that the first gathering of the Associates of the Yale Medical Library should do honor to the man who in the first instance was responsible for this Library. We are especially grateful to the Associates for the vote of confidence implied by their membership; we hope that their contacts here will increase and that we can prove of help to them particularly in the direction of modern literature, for Dr. Cushing, although he felt strongly the advantages of some knowledge of "our fathers of old," wanted first of all to be "a good doctor."

And so today, surrounded by the "distilled wisdom of the years," our thoughts turn with gratitude first to James Bovell, then to William Osler, and lastly to the man whose bust is now being presented to the University as a gift of the talented artist who fashioned it. It gives us special pleasure to welcome on this occasion Mrs. Cushing, who, like Lady Osler, has done everything within her power to see that her husband's plans for his library were realized; and Mrs. Henry B. Chapin of Boston, Lady Osler's sister, who over the years was so close to the Osler and Cushing households; and Miss Julia H. Shepley who was with Dr. Cushing during the War and while he was writing the Osler Biography.

Finally, it is my great privilege to welcome Miss Malvina Hoffman, and on her behalf to present her portrait bust of Harvey Cushing to Yale University through you, Mr. Seymour, as President. May I ask Mr. Frederick Kilgour to unveil the bust.

ACCEPTANCE OF THE BUST

MR. SEYMOUR

It is with a sense of great privilege that I represent the University on this occasion and express on behalf of the Yale community our warm appreciation of this memorial to Harvey Cushing. Our gratitude goes to the artist who by her talent has modelled this portrait bust and to the Associates of the Yale Medical Library who have provided for the casting of the bronze. It is eminently appropriate that it should be here in the library which is dedicated to the ideals that inspired Dr. Cushing, and a cause for deep satisfaction that among the books which he gathered there should be a permanent and tangible representation of the great medical humanist, that in these sculptured features our students of the future should discern something of the broad scholarship and the scientific artistry that made him great.

Yale's obligation to Dr. Cushing is beyond estimate—not merely for the bequest of his books, but for the contagion of his enthusiasm for them which captured his friends and his younger colleagues. Through the Associates of the Yale Medical Library now gathered for the first time, we propose that this contagion shall be unlimited and this enthusiasm undying. Thus only can we perpetuate a memorial worthy of him and of all that he has given to us.

Conscious of this obligation and of all that it implies for the future, I have the honor to accept this bust on behalf of Yale University.

C. P. R.

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