

# History of Medicine in California Articulated in Frescoes

The Story Behind the Murals of Toland Hall, UCSF

Bernard Zakheim  
San Francisco, California, 1936 - 1939

Robert S. Sherins, M.D.  
UCSF, School of Medicine, Class of 1963

# An Unabridged Research Manuscript

In Celebration of the Sesquicentennial

Of

The University of California, San Francisco

1864 - 2014

## About the Author



Robert S. Sherins, M.D.

Dr. Sherins graduated UCLA, AB Zoology, 1959 and attended the UCSF School of Medicine, receiving his Medical Degree in 1963. He completed his Internship at the Wadsworth Veterans Hospital in West Los Angeles in 1964 and served as a flight medical officer with the rank of Captain in the United States Air Force at the NATO airbase in Incirlik, Turkey, 1964 – 1966. Dr. Sherins completed his Ophthalmology residency at Wadsworth Veterans Hospital and the Jules Stein Eye Institute, UCLA School of Medicine, 1970. He was certified by the American Board of Ophthalmology in 1972 and served on the Clinical Attending Staff at the Jules Stein Eye Institute 1970 - 1984. He established a clinical practice of Ophthalmology in Santa Monica, California, and served on the medical staff of Saint John's Health Center; served as Chairman of the Ophthalmology Section of the Department of Surgery from 1980 to 1986; and served in the Southern California Lions Eye Institute at Saint John's Hospital from 1970 to 1997. He was president of the Bay Surgical Society, West Los Angeles, in 1985, and historian thereafter. Dr. Sherins is the founding chair and historian of the Saint John's Physicians Alumni Association since 1997.

## Table of Contents

• Title Page	1
• Author - Robert S. Sherins, MD	3
• Table of Contents	4
• Foreword	5
• Acknowledgments	7
• Preface - Nathan Zakheim and Siblings	9
• Introduction	33
• Chapter One	46
• Work Programs - Projects, Great Depression	47
• Chapter Two - Zakheim Biography	51
• Part I - Family History	53
• Part II - Immigration	58
• Part III - Civil Documents	60
• Chapter Three	74
• California Medicine in Art	75
• Toland Hall Frescoes	84
• Preface: - Bernard Zakheim	85
• Toland Hall Frescoes - Phyllis Wrightson	91
• Bibliography	103
• Toland Hall Frescoes	105
• Bibliography Digital Archives	129
• Postscript	130
• Bibliography	131
• Appendix	
• "The Opportunity for Pictorial Art in Modern Medicine?	137

## Foreword

The rapid evolution of UCSF as a preeminent scientifically based educational institution was intimately tied to the wisdom of the Regents of the University of California and the superb medical skills of physicians in San Francisco soon after statehood. The consequences of the establishment of the first medical schools, Cooper Medical College (1858) and Toland Medical College (1864) played a major role in the successful emergence of the University of California Medical Department in 1873. Dr. Hugh H. Toland gifted his medical college to the Regents of U.C. in 1873, and became the Chief of Surgery; Dr. Beverly Cole, Chief of Surgery at Cooper Medical College became Dean. Rivalry between them was later depicted in Bernard Zakheim's murals. In 1885, a gift of 26-acres from the original Rancho San Miguel by San Francisco Mayor Adolph Sutro, who previously had purchased the rancho, gave access to an ideal location in establishing the "Affiliated Colleges" of Medicine, Dentistry, Nursing and Pharmacy on Parnassus Heights (completed in 1888). It was no coincidence that Mayor Sutro's daughter, Emma Sutro, also was a graduate of the U.C. Medical Department in San Francisco (1881), just prior to the gift of land on Parnassus Heights to the Regents of U.C (1885).

In this manuscript, I wish to summarize California's medical history as depicted in the Toland Hall frescoes, which were designed and achieved through Zakheim's artistic genius. His prolific artwork at UCSF was an allegory to the capability of UCSF to adhere to the soundest scientific principles in its teachings, which resonated with the medical students and future healthcare community. The miracle was that UCSF was able to do so within such a remarkably brief time. Whereas art critics may have viewed Bernard Zakheim's murals on the basis of issues of artistic style and design, I wish to concentrate on the historical allegory depicted in the art, rather than to comment on Zakheim's artful techniques. I have excerpted the commentary of numerous authors, such as physicians, historians and critics. Some authors of books have stated that the research and discovery phases of their written works were the most challenging and stimulating parts of publishing their manuscripts. I certainly found this to be true.

Much of the historical background of the stories displayed in the murals was previously unknown to me as a graduate of the UCSF School of Medicine, Class of 1963. In order to document published historical commentary, it was necessary to search among archives of several institutions, online records buried deep in pages of other indexed archives, and documents held in institutional special collections that were not publically indexed. I was able to locate a few out-of-date books that at times were the only available copies. Lastly, I had the greatest good fortune to meet Nathan Zakheim, son of the artist, who shared many of the stored collection of his father's documents and artworks.

The contents of this text are divided into three parts: the first a summary of the governmental New Deal legislation to assistance artists; the second an abbreviated biography of the artist; and the third, a visual review of the Toland murals accompanied by excerpted historical descriptions (allegorical comments), including original texts of both Bernard and Phyllis (Wrightson) Zakheim. This volume assembles historical events, which Zakheim painted in the Toland Hall frescoes, 1935-1939. The images portrayed in the murals demonstrated the evolution of the modern medical healing arts from medieval concepts.

The University of California was established in 1868, only 18 years after statehood (1850). This was an amazing feat resulting from many factors and insightful individual efforts. It is the purpose of this writing to assemble the history of the era into a single document, draw some conclusions where possible, and to provide a resourceful bibliography for future interested researchers. Historical information can be lost by casualties, such as earthquakes, floods and fires, or because the location of the files cannot be found. I have tried to compile the information and resources of this subject of the History of Medicine in California that was displayed by Bernard Baruch Zakheim in the artworks at UCSF.

I hope that you will enjoy taking this retrospective journey with me.

Robert S. Sherins, MD

## Acknowledgments

I am indebted to several individuals at UCSF for their inspiration and encouragement to write this manuscript. At first the enticement to learn about California medical history in art was suggested to me through telephone conversations and e-mails. Later, images and documents of historical accounts by former members of the UCSF staff were forwarded to me. Like good fishermen and women, the UCSF staff set the hook for my interest.

Mrs. Polina Ilieva, UCSF and Special Collections archivist, and assistant archivist Mrs. Margaret Hughes,<sup>1</sup> provided their encouragement and tireless assistance in suggesting and locating essential historical files for this manuscript. The distance between my home in southern California and San Francisco made it cumbersome to consider traveling regularly to the Bay area to perform the required research due-diligence. Without Polina and Margaret, I could not have gathered the records nor researched these files. Despite the enormous workloads involved in their archival responsibilities, they always set aside time to find the indispensable documents that I required. They also walked me through many steps in the process of locating stored files of the OAC, the Online Archives of California. Finally, I was able to accumulate sufficient data to publish this research manuscript.

Gary Bernard, UCSF Director of Alumni Development and School Programs, was my guru and source of weekly (sometimes daily) conversations about my questions. He has exceptionally knowledgeable about UCSF history, the medical staff and the available resources. Like Polina and Margaret, he never turned me down when I had a question about researching this manuscript. He was the glue that kept me oriented to my research goals. Gary obtained high-resolution images of the murals, and copies of long forgotten historical texts that were essential for this author.

Michael Eccles, UCSF Director of Alumni Relations, was also a constant source of encouragement and assistance in my research. He is my other guru. Mike would always be available to help with difficult research issues. He had remarkable ideas and would often reassure me that he would find an answer to my many questions. His resources were vast and I gratefully accepted his abundant advice, insight and assistance. On one occasion, he left his office with camera in hand to photograph the Toland murals in the order of their installation, which provided me an opportunity to visualize from my own home in Los Angeles the complete Toland Hall scene upon which to compose this text.

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<sup>1</sup> UCSF Library and Center for Knowledge management, 530 Parnassus Avenue, San Francisco, California.

Albert Neiman is Director of the production company, *Visual Transformations*, in Oakland, California. He is a long time friend of the Zakheim family and has been deeply involved in preserving many of the artworks and sculptures created by Bernard Zakheim; and Neiman was also instrumental in producing the most recent exhibit of Zakheim artworks in 2010 in San Francisco. Mr. Neiman also regularly keeps in touch with the family, including maintaining an online website of the Bernard Baruch Zakheim gallery. This website includes historical commentary and a video of the life of Zakheim. Artworks are exhibited from 1920s – 1960s: <http://www.bernardzakheim.com/index.asp>. For contact: phone - (510) 839-4114; or e-mail - [visualt@sbcglobal.net](mailto:visualt@sbcglobal.net). I made contact with Mr. Neiman in December 2013 and he personally connected me to the artist's older son, Nathan Zakheim. Thank you Albert for making it possible for me to meet Nathan, his wife Rupa Manjari, and their young daughter, Jjo Ganolja.

Nathan Zakheim was another member of our private “club” of enablers, the glue that helped to support the manuscript of his father’s artwork at UCSF Toland Hall (and also 2 additional murals in Cole Hall not included in this document). He immediately invited me to his home and showed me the huge array of paintings, drawings and documents from his family. This included the works of both his parents, Bernard and Phyllis (Wrightson) Zakheim. Thank you Nathan and Rupa Manjari for bringing me into your lives and for your unwavering support and friendship.

Robert Schindler, MD, is an alumna of UCSF School of Medicine, Class of 1964. Robert is an Otolaryngologist, inventor of a remarkable cochlear implant and venture capitalist of medical devices and procedures. His father, Dr. Meyer Schindler, ENT, was one of our UCSF professors during our medical school years. His brothers, Dr. David Schindler, and Dr. Brian Schindler and nephew Dr. Josh Schindler are also UCSF trained Head and Neck surgical specialists. Robert and his wife, Janet, provided an Endowed Lecture in Otology at UCSF. In May 1996, Dr. Robert Schindler gave a remarkable lecture about of the Toland Hall Murals that included a detailed oral history of medical evolution in California in art and the artist, Bernard Zakheim, who painted the Toland Hall frescoes: [https://archive.org/details/cum\\_00001](https://archive.org/details/cum_00001). Robert Schindler encouraged me to publish this manuscript.

My wife Marlene was a constant inspiration. She has listened to my stories and proof-read every chapter. She offered advice and suggestions where my prose was too complicated or inadequate. She has been my ardent enthusiast for 52 years, encouraging me in all my endeavors and remaining especially tolerant of the many hours when I disappeared into the computer room.

Thank you all for your exceptional commitment to my research endeavors.

Robert Sherins

## Preface

### Nathan Zakheim and Siblings

Without question, my introduction to Nathan Zakheim in Los Angeles served as the principle basis in facilitating appreciation of the details about his family and the underlying issues that led to the painting of the UCSF Toland Hall frescoes in 1936-1939. I never dreamed that it would be possible to sit with Nathan and his wife, Rupa Mandari, to see his collection of original texts, drawings and paintings of his father, Bernard Baruch Zakheim. Among all of the siblings, Nathan, was the one who was given the full responsibility to conserve the artworks and history of their family.

The frescoes, were once doomed to be demolished. At the last moment, they were given a reprieve. Nathan and his brother, Matthew, were called to action and money was raised by the Alumni Association of the UCSF School of Medicine to restore the frescoes. An essay, written by the brothers was published in the UCSF student newspaper, "Synapse," which eloquently describes the history and processes involved in removal of the 2 frescoes of Cole Hall and the restoration of the remaining 9 frescoes of Toland Hall [Synapse: Vol.12 No.6, 8 April 1968]:

#### **The Tale of the Zakheim Frescoes**

*"Nathan and Matthew Zakheim are now in the process of restoring the frescoes painted by their father in the 1930s. These works of art originally were found in Cole Hall in the old Med School Building. The following is their story.*

*By Nathan and Matthew Zakheim: Many people, when told about frescoes, look puzzled and ask what they are. For thousands of years frescoes have been a method through which artists paint directly on the wet plaster of walls. Pigments are brushed directly into fresh plaster using only water as a vehicle, the plaster itself being the medium. Once hardened, [the] plaster and pigment become one. Seen under a microscope, one particle of pigment would be surrounded by ten particles of plaster. The pigments are exclusively earth colors-Indian red, yellow ochre, burnt sienna, terra verte, to name a few. With time the plaster can*

*harden to limestone, remaining as vivid for centuries as when first painted. This durability explained the present day survival of ancient Byzantine and Italian frescoes.*

*Frescoes at U.C.: There are two sets of frescoes at U.C. Medical Center, totaling twelve panels. One set was formerly located in Cole Hall of the old medical school building, the other set in Toland Hall. The Toland Hall frescoes depict early California medical history in ten consecutive panels. Unfortunately, in the 1940's the presiding chancellor ordered that the murals be covered with wallpaper, presumably because they were distracting lectures. In 1962, the murals were uncovered, and were found severely damaged by a peeling of the fresco surface caused primarily by the wallpaper paste.*

*The Artist: Bernard Baruch Zakheim was born in Warsaw, Poland, in 1898. After studying at various European academies, and surviving many amazing wartime experiences, Zakheim came to the United States at age twenty. He spent many years in custom furniture manufacturing, but his primary interest never ceased to be painting. He spent much time travelling through Europe, living and painting amongst the artists. Especially interested in fresco, he went to Mexico to spend time with Diego Rivera. Soon his own frescoes were appearing throughout the United States, particularly in the Bay Area.*

*Cole Hall: Dr. Chauncey Leake, interested in combining art with the science, brought about a university commission for the frescoes on medical history. One panel [Cole Hall] "Superstition in Medicine," depicts ancient practices of black magic, alchemy, amputation. (Using brute force instead of anesthetic). Sacrifice to the Gods, the opening of liver to detect omens (thus, the discovery of diseases) and the treatment of mental illness by use of stocks, lashing and strait-jackets. Included in the primitive medicine fresco is considerable subliminal satire, continuing a tradition maintaining by such early fresco masters as Michaelangelo. William Randolph Hearst stands sanctimoniously as a priest with the good book in one hand and an incense burner supposedly clearing the air of evil spirits. Surrounding the priest stand the choirboys, robes suggesting organ pipes, singing with angelic oval mouths, as if on Christmas cards. Enthusiastically joined in the choir are the geese, and lamb of the sacrifice next door, unmindful of the thousands of years supposedly separating them. Lying in agony, leg being amputated, is a [UCSF] janitor, who refused to permit the artist to paint after five o'clock, even if he were in the heat of inspiration —immortality to a little known janitor! The*

brute holding down the unfortunate man wears a tattoo with the initials P.B., these stand for *Phyllis* and *Bernard*, assistant and artist then courting each other, later to marry and bear sons who turned out to be the art restorers themselves [authors of this article, Nathan and Matthew Zakheim]. In the panel of [Cole Hall] rational medicine, the persons pictured are doctors from the university involved in research, notably Dr. Leake, and Dr. Saunders.

*Demolition:* In mid-1967, the artist received notice that the University was proceeding with plans to demolish the old medical school building and the Murals might be destroyed also. Alarmed, persons from outside and within the university made certain that a thorough investigation was launched to determine what action might save the works of art. A local San Francisco gallery gave estimates in a twenty thousand dollar plan that "might work." Specialists from other parts of the state recommended that the frescoes were not salvageable. Thus the artist received a letter saying that "regrettably" the murals were doomed. Working through the contractor's license of friends of the artist, the artist's two sons drew up a plan for removal of the frescoes, and the university accepted a contract to actualize the project. The initial fund was four thousand dollars, with the immediate expense of scaffolding and a fee to the contractor, leaving less than three thousand dollars to remove the frescoes. Later another two thousand was added to the original sum.

*Removal:* The problem presented was that of plasters 1' thick and 7' x 10' to be removed intact as possible from the four course brick wall on which it was directly plastered. To add to the difficulty of this seldom-encountered operation, the plaster was in three layers of unknown adhesiveness on a surface of unknown properties. After several attempts at sawing the fresco from the wall, it was decided to remove the wall itself, brick by brick, hardening the plaster as the bricks were removed, until the whole back was exposed. At this point the fresco was lowered. Fiberglass, a steel grid, and steel I beams were attached with plastic resins. The frescoes were then crated and moved by crane to their present location in H.S.W. [UCSF-Health Sciences West], where expert movers positioned them and secured them to the ceiling and floor. Space-age industrial materials were used to harden and reinforce the panels. However, unavoidably during the removal certain small damages occurred, which combined with the cracks and chips already present, clearly called for repairs to restore the murals to their original condition.

*Restoration:* The artist and his sons were asked to submit a bid for restoration of damages, a contract later being signed for the task. To fill

*cracks and cavities we used a premixed paste of acrylic and marble dust. A lab donated a large syringe for filing cracks with acrylic emulsion. The raised, cracked were cut away using a fine jeweled saw blade, then reset in paste and re-painted. We used the original ground earth colors suspended in acrylic matte medium for retouching scars, scratches, etc. Once retouched, the murals will be covered with glass, remaining in their present location for a few years until transfer to the yet unconstructed new nursing building.*

*The Future: The artist **Bernard Zakheim** is still very active. For instance he has just completed a large monument to be exhibited in Berkeley soon. He has no desire to see his connection with the university dissolve at this point. Living on his farm at Sebastopol, California, **Zakheim** is ready to begin a third panel of fresco on medical history, this time looking to medicine of the future! In the atomic age, with growing use of cybernetics, electronics, and computers, lie fertile possibilities for expansion of the artist-scientist union. Originally a third panel was to have been painted to complete the series. The movement of composition in the existing panels points to the top center, where the third panel was to be a peak. However, right now the Toland Hall Frescoes are still in deplorable condition, very badly damaged and constantly peeling. Perhaps the restoration of the University's artwork signals the introduction of a new area in which the new buildings may be decorated with murals, and other artwork unfolding the miracles and mysteries of medical science in the renaissance of high culture and science and art to bring inspiration and color to the matte grey cement of our geometric modern architecture. This of course, has been present for many years in Mexico's public buildings. Let's hope that local artists will have a chance to compete for wall space, and perhaps for Artist **Zakheim** to finish his third panel."*



I would like to spend a little time in this manuscript describing the events of the past months working with Nathan Zakheim. Bernard Zakheim married twice. With his first wife, Eda Spiegelman, there were 2 daughters, Ruth and Masha (Moshae); with the second wife, Phyllis Wrightson, there were 2 sons, Nathan and Matthew. In this chapter, I will summarize the history of each, because they all contributed to our knowledge and awareness of this great artwork. At times, Bernard's children painted with their father and volunteered services in their respective communities. As well, they documented the history of Zakheim's career by publishing brochures, books and videos to commemorate the life of Bernard Zakheim and his concepts of social justice, which Zakheim strove to embed into his artwork. The siblings also organized exhibitions of their father's works, which included artwork from several career themes and from his latter years, the magnificent wood sculptures.

At the end of this section of the manuscript there is a list of the online reference links to videos that describe in detail the life and artwork of Bernard Zakheim, narrated by the siblings: Ruth, Masha and Nathan. I wish to call particular attention to the video on art conservation by Nathan Zakheim, during which he explains his own experiences that led to his mastery of conservation techniques for paintings and frescoes.



Rupa Manjari & Nathan Zakheim in their studio, Los Angeles

Excerpted from, ***The Fauxcademy of Decorative Finishing***, December 2013:<sup>2</sup>

“ Nathan Zakheim, Owner, Nathan Zakheim & Associates Art Conservation Studio.<sup>TM</sup> Nathan Zakheim trained in rural California [Sebastopol] by parents [Phyllis Wrightson Zakheim and Bernard Baruch Zakheim], both fresco muralists from childhood. He began Fresco Conservation in 1967 by using innovative techniques to remove two frescoes painted by Bernard Zakheim from the university of California Medical Center San Francisco. Since that time, Nathan has conserved and/or removed and relocated more than fifty high profile frescoes, and is generally considered an authority on fresco conservation. In addition to Fresco, Nathan has developed and deployed more than a dozen innovative state-of the-art methods for the conservation of large outdoor works of art, as well as innovative techniques for the conservation of oil paintings, sculpture, objects, etc.”

“ In 1995, he was selected in a statewide competition to oversee the Historic Reconstruction of the House of Hospitality, in Balboa Park – San Diego, where he oversaw the salvage, conservation and re-installation of 1800 categories of decorative and artistic architectural elements of the twenty-million dollar Historic Reconstruction project. (That was the first time a National Monument was completely disassembled and reconstructed in the history of the Department of the Interior.)”

“[Nathan's] Other prominent projects include:

- the conservation of the Arthur Mathews murals in the California State Capital building;
- Orozco's fresco of Prometheus at Pomona college;
- Diego Rivera's fresco in the City Club, San Francisco; various murals in the Coit Tower, San Francisco;
- Stucco removal and re-location of four large Ramos Martinez frescoes from various California sites;
- Conservation of easel paintings by Warhol, Diebenkorn, Chagal, Fietelson, Gorky, Miro, Charles M. Russell, Remington, etc.

Background:

- Nathan Zakheim is a graduate San Francisco State University; Graduate work in Vedic Studies and apprenticeship with prominent conservators.
- Board member of Mural Conservancy of Los Angeles
- Columnist in MCLA magazine under the title “The Mural Doctor”
- Ember: Western Association of Art Conservators (WAAC)
- American Institute for Conservation of Artistic and Historic Works (AIC)”

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<sup>2</sup> <http://fauxcademy.com/zakheim-bio.php>



Nathan Baruch Zakheim & Dr. Robert Sherins  
Los Angeles, California December 11, 2013  
Nathan Zakheim & Associates Art Conservation Studio



Nathan Zakheim holds one of his father's paintings



Bernard Zakheim in the storage room of the boxed family documents

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### Toland Hall Frescoes – “A Cover Up” – 1948... News Media Controversies Aired

In 1948, led by the Chief of the Department of Neurosurgery, Professor Howard Nafziger, The Toland Hall frescoes were wallpapered over and in many areas the walls were covered again with added layers of oil paint. The “Cover Up” was orchestrated by Dr. Nafziger. I discovered several articles in the UCSF Student Newspaper, **Synapse**, which exposed the offensively near destruction of the murals. In 1962, with the urging and financial support of the Alumni Association of the School of Medicine, Nathan Zakheim, who is a master art conservator, was hired to restore all of the frescoes. The following articles excerpted from the **Synapse** are presented, “for the record.”

**From the Synapse, Newspaper of the UCSF School of Medicine, 1964:<sup>3</sup>**

*"When the murals were finished, they attracted a good deal of attention, some of which was resented by certain members of the faculty who felt they were 'too distracting' to the students, and ordered them covered up. The following is reprinted from Herb Caen's column of February 13, 1948."<sup>4</sup>*

**Excerpt from San Francisco Chronicle newspaper, Herb Caen column:**

*"A few weeks ago, Artist Bernard Zakheim's huge murals in the U.C. Med School on Parnassus were ordered covered with wallpaper, because they were allegedly distracting students. The famed Dr. Howard Nafziger, one of the medicos who ordered the wallpapering, asked a classroom of 60 students, which they preferred: the mural or plain wallpaper. Fifty-six voted for the mural. But, the wallpaper will stay where it is. 'We were just curious,' said Dr Nafziger.*

*'He is curious?'*

*Dr. Lynch, among others unhappy about the wallpapering, remarked at the time:*

*'My God! That's what we want! We want them to have something to come back to in twenty or thirty years, something they'll remember, and want to come back for.'*

*'I want the students' undivided attention,' said Dr. Nafziger.*

**On June 18, 1964, the immutable Chronicler, Herb Caen, again reported:**

*'The Journal of the American Medical Association convention reproduced on its cover one of artist Bernard Zakheim's frescoes in Toland hall in the U.C. Med Center, a belated tribute.'*

*Back in 1948, Zakheim painted ten striking and expensive frescoes in the lecture hall, which certain powerful medics led by the late Dr Howard Nafziger, found 'too distracting.' Despite protests by the artists' community, four of them were covered with wallpaper, behind which they remain covered to this day. As for Zakheim, who now lives in Sebastopol,*

<sup>3</sup> UCSF, "Synapse," Newspaper: Wednesday, November 18, 1964, page 5.

<sup>4</sup> San Francisco Chronicle

*he has had a tough time of it ever since. ‘All of a sudden,’ he says, ‘nobody had a job for a controversial fresco painter.’*

*The artist, Bernard Zakheim, recorded a medical history of the west in the Toland Hall murals, reminiscent of [Diego] Rivera’s. One panel illustrates the chaotic condition of medicine as it was practiced in the San Francisco of those years; Dr. Elbert P. Jones (for whom Jones Street is named); Dr. Townsend opens the first San Francisco medical office in 1846; Dr. Fourgeaud, another of the early physician-pioneers and his family; Dr. Clappe amputates miner’s leg while another pours whiskey for anesthesia; Dr. Toland on horseback, with saddle bags bulging and pland in hand for his Medical School; Dr. Willis shoots drunken Dr. Hullings for tearing up his diploma.*

Wed., Nov. 18, 1964

SYNAPSE

Page 5

# Arts and Entertainment

## BULLETIN

Tomorrow's scheduled noon concert, featuring Jean Ball, will present instead a noted Bay Area duo, Dave and Tina Meltzer. Dave Meltzer, well-known local poet, and his wife are contemporary folk artists who have appeared widely in California. Miss Ball is currently appearing in Las Vegas and will appear at the Medic 1 Center when her engagement is ended.

## Noon Concert Dec. 3



Jack Aranson of the Sausalito Gate Theater Company will re-enact his role in J. M. Synge's play, "The Playboy of the Western World" on Thursday, December 3 as the eighth MERIDIAN WEST noon program at Millberry Union.

## Zakheim murals 'distracting'

"What do you paint when you paint a wall?"

Said John D.'s Grandson Nelson.

"Do you paint just anything there at all, like a flock of doves, or a tree in fall?"

"I paint what I see," said Rivera.

(from "I Paint What I See," by E. B. White)

Mural painting in the 1930's, of which the Rivera murals at Rockefeller Center were the most famous, became a storm center linking the worlds of art and politics. Rivera painted the head of Lenin into the Rockefeller Center murals, invoking the wrath of the Fifth Avenue robber barons and the humor of E. B. White.

Artist Bernard Zakheim, pictured here with one of his recent works, "Fetish," was a self-respecting hungry young artist in the 1930's, when his paintings were first seen by Dr. Elizabeth Perry and Dr. Chauncey Leake. They thought it would be a good idea for Mr. Zakheim to paint some murals in Toland and Cole halls, and asked him to execute his commission. This he did, between 1936 and 1940 and at the same time, states Mr. Zakheim, "I became an unofficial student at the Medical Center, a free-lancer, of the history of medicine." Dr. Langley Porter and Dr. —

Lynch, of the OB-GYN department, were great supporters of the project.

When the murals were finished, they attracted a good deal of attention, some of which was resented by certain members of the faculty who felt they were "too distracting" to the students, and ordered them covered up. The following is reprinted from Herb Caen's column of Feb. 13, 1948:

"A few weeks ago Artist Bernard Zakheim's huge murals in the U.C. Med School on Parnassus were ordered covered with wallpaper. Because they were allegedly distracting students. The famed Dr. Howard Nafziger, one of the medicos who ordered the wallpapering, asked a classroom of 60 students which they preferred: the mural or plain wallpaper. Fifty-six voted for the mural. But the wallpaper will stay where it is. 'We were just curious,' said Dr. Nafziger."

HE is curious?"

Dr. Lynch, among others unhappy about the wallpapering, remarked at the time: "My God! That's what we want! We want the students to notice it. We want them to have something to come back to in twenty or thirty years, something they'll remember and want to come back for."

"I want the students' undivided attention," said Dr. Nafziger.

On June 18, 1964, the im-



Original color sketches for the famed Bernard Zakheim murals in Toland and Cole Halls, featured in the recent Pfizer "Spectrum," will be on display through December 4 at Millberry Union, in commemoration of the Centennial Celebration of the School of Medicine. Artist Zakheim is pictured above with one of his recent wood sculptures, "Fetish."

mutable Chronicler Herb Caen again reported: "The Journal of the American Medical Association convention reproduced on its cover one of artist Bernard Zakheim's frescoes in Toland Hall in the U.C. Med. Center, a belated tribute."

Back in 1948, Zakheim painted ten striking and expensive frescoes in the lecture hall, which certain powerful medics led by the late Dr. Howard Nafziger, found "too distracting." Despite protests by the artists' community, four of them were covered with wallpaper, behind which they remain covered to this day. As for Zakheim, who now lives in Sebastopol, he has had a tough time of it ever since. "All of a sudden," he says, "nobody had a job for a controversial fresco painter."

The artist, Bernard Zakheim, recorded a medical history of the west in the Toland Hall murals, reminiscent of Rivera's. One panel illustrates the chaotic condition of medicine as it was practiced in the San Francisco of those years; Dr. Elbert P. Jones (for whom Jones Street is named), weighing the gold dust which was the only fee he would accept (nuggets would not do); Dr. Townsend opens the first San Francisco medical office in 1846; Dr. Fourgeaud, another of the early physician-pioneers and his family; Dr. Clappe amputates miner's leg while another pours whiskey for anesthesia; Dr. Toland on horseback, with saddle bags bulging and plans in hand for his Medical School; Dr. Willis shoots drunken Dr. Hullings for tearing up his diploma.

## New Synapse Schedule

The following is a revised schedule of SYNAPSE copy deadlines and publication dates for the remainder of the fall semester, 1964:

**SYNAPSE, Vol. 9, No. 6—**

Deadline Date: November 30

Publication Date: December 7

**SYNAPSE, Vol. 9, No. 7—**

Deadline Date: January 11

Publication Date: January 18

**NOTE:** All information for events taking place between December 7 and January 18 must be received by THE SYNAPSE no later than November 30. There will be no editions of THE SYNAPSE during the Christmas recess. A Spring Program edition will be issued on January 18.



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**WESTERN AIRLINES**

**UCSF, Synapse - Student Newspaper, Vol 10, No 3 2 November 1965**  
**Arts and Entertainment: "18 Years in Hiding, Toland Murals Seen Again"**

"A few weeks ago, artist **Bernard Zakheim's** huge murals in the U.C. Medical Center on Parnassus were ordered covered with wallpaper because they were allegedly distracting students. The famed Dr. Howard Nafziger, one of the medicos who ordered the wallpapering, asked a class of 60 students, which they preferred: the mural or the plain wallpaper. Fifty-six voted for the mural. But the wallpaper will stay where it is. 'We were just curious,' said Dr. Nafziger. HE is curious?" Herb Caen—Feb. 13, 1948 Four of **Bernard Zakheim's** murals, previously plastered over to prevent students from being distracted during lectures, have recently been uncovered in Toland Hall. **Zakheim's** murals deal primarily with the history of medicine in California. But one of the newly uncovered murals has a special significance today, even though it was painted almost thirty years ago. **Zakheim** pictures the masses with their outstretched hands looking to the science and technology of that period for things they needed—cures for their illnesses, food for their children, housing in which to live and a more meaningful existence. The wheel of progress, turning on ball bearings forged from the great scientific minds, is the means by which they expect to have their dreams fulfilled. But instead of satisfying the desires of the waiting people the wheel of progress grinds out planes and bombs and guns and poisonous gas. There is even more significance in this seeming contradiction today than in the 1930\*8. Man is on the verge of achieving a level of science and technology that soon will make it feasible for machines to liberate him from drudgery. He could then use his energies for more meaningful purposes whether this be a form of art, recreation, or some service to society. Few will deny the potential power of the communications media on the masses, nor the potential destruction of thermonuclear power. The question now, as in Aldous Huxley's *Brave New World*, is whether the people will control these scientific advances or whether science will be used for their enslavement. The basic problem is the question of democracy. Who makes the decisions? Will the great scientific minds of our time be used for furthering biological warfare, or for finding a cure for cancer? A society produces benefits for those who make its decisions; if we want benefits for ourselves, then we must make the decisions."



**18 Years in Hiding**

## Toland Murals Seen Again

A few weeks ago, students at the U.C. Medical Center in San Francisco were allowed to view two wall-paintings because they were allegedly deteriorating and unsafe. The name Dr. Howard Toland, one of the teachers who directed the repainting, caused a stir of 30 students which they preferred the mural or the plain wall-paint. Toland asked for the mural. He believed it may shorten life. "We were just curious," said Mr. Toland.

"It's enormous."

High Times (Vol. 4, No. 18).

One of **Howard Toland's** murals, previously plastered over by present students from being displayed during his time there, recently been recovered in intact. Dr. **Toland's** mural dealt primarily with the history of medicine in California. But one of the newly-recovered murals has a more significant history than that. It was painted about thirty years ago.

**Toland** places the students with their contracted hands holding in the science and technology of that period the things they could receive from their doctors. And further, holding in their hands, holding in their life and a more meaningful existence. The extent of progress, holding in their hands ranged from the great scientific minds, to the means by which they could increase their disease-fighting. But instead of realizing the liability of the existing power, the whole of progress seems not places and houses and guns and personal gain.

There is even more significance in this second contribution, older than in the first. Man is in the range of

achieving a level of advanced technology that soon will make it possible for machines to liberate him from slavery. He could thus use his machine for more meaningful purposes whether this be a form of art, recreation, or even simple pleasure.

How will show the potential power of the communication media on the human race the potential destruction of the human power. The question is, as in *Alfred Hitchcock's* *Rear Window*, whether the people will realize these possible advances or whether man will be lost in their advancement.

The basic problem is the question of direction. Who makes the decision? Will the great scientific minds of our time be used for further technological warfare, or for the betterment of man? A society produces benefits. Benefits who would be decisions if we kept humans by ignoring them we must make decisions.

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Zakheim Frescoes by Dr. Chauncey Leake  
UCSF Student Newspaper, Synapse, Vol 7, No. 7, 19 April 1968:

*"Editor: I am writing to add a bit to "The Tale of the Zakheim frescoes" which was so interesting a feature of your April 8 issue. These frescoes are attracting wide attention. The panel representing the development of [Cole Hall] rational medicine is to appear on the front cover of the issue of the Journal of American Medical Association, which will contain the program for the June meeting of the American Medical Association in San Francisco.*

*It was Dr. Isabella Perry, in 1935, who suggested that we might obtain funds from the Public Work Administration for some artwork around our campus. At the time, during the midst of the great Depression, there was little artistic activity around our campus. We were developing the humanities, particularly through an effort in the History and Philosophy of the Health Professions.*

*We were able to secure the interest of the PWA and arranged with Bernard Zakheim, the brilliant and then young pupil of Diego Rivera, to attempt fresco decoration on the blank walls of the large auditorium on the top floor of the old yellow brick Medical School building. This auditorium had been named Cole Hall in honor of Beverly R. Cole (1829-1901); who had been Dean of the Medical School, and later president of the "Affiliated Colleges," the location for which on Parnassus he had obtained in cooperation with Adolph Sutro, then mayor of San Francisco. Cole was President of the American Medical Association in 1896 and 1897, when the original 4 buildings of the "Affiliated Colleges" were built and dedicated on Parnassus.*

*Bernard Zakheim decided to contrast the irrational superstitious and highly emotional approach to sickness and health, which had been characteristic of medicine for so many centuries with the more direct, cool and clear-cut straight-line scientific approach characteristic of our times.*

*The account given by Nathan and Matthew Zakheim, the talented sons of Bernard Zakheim, is particularly interesting*

from the standpoint of saving these two interesting panels and having them restored in the lobby of the Health Sciences West Tower. The people in the "scientific" medicine panel were on the faculty at the time the frescoes were being prepared. Watercolor sketches were made of many of them, and these were shown at the time of dedication of the frescoes in 1937, in a public exhibit, which was the first art show ever to be given on our campus.

The exhibit was in the old Pharmacology Laboratory, which was on the top floor of the Medical School building on the East side opposite Cole Hall. It may be interesting to identify.

As far as my faulty memory goes, who the various people actually were: beginning in the upper left and moving across the representations were: Francis S. Smyth, Professor of Pediatrics, and later Dean; Eric Ogden, Associate Professor of Physiology, and later associated with Ohio State University and NASA; Robert S. Stone » (1895-1966), Professor of Radiology; J. B. dc CM. Saunders, Professor of Anatomy, and later Chancellor; Joseph Hamilton (1907--1957), Associate Professor of Radiation Biology, and then on the next line, the psychiatrist was probably Milton Lennon (1877 - 1965). The nurse with the white water-board hat was Phyllis Wrightson, who was Zakheim's assistant and later his wife, and the mother of Nathan and Matthew Zakheim; Edward Shaw, Professor of Pediatrics; Willard Fleming, Professor of Dentistry, and later Chancellor; Isabella Perry, Associate Professor of Pathology; and then dropping down, there is I [Dr. Chauncey Leake], who was Professor of Pharmacology and of the History of Medicine, and Librarian. Beneath me is K. F. Meyer, Professor of Microbiology and Director of the Hooper Foundation I for Medical Research; then Benedict Abreu, (1913-1965); Research Associate in Pharmacology, and later Professor of Pharmacology at the University of Texas Medical Branch, Galveston; Nilkanth Phatak, Research Associate in Pharmacology in the University of Oregon Dental School. The anesthesiologist whose face is just detectable was Arthur E. Guedell (1893-1956) and a pioneer American anesthesiologist. The surgeon represents Glenn Bell, Professor of Surgery, the Nurse assisting him was Mildred Newton, and in the lower left hand corner, the children's teacher was Hulda Thelander,

*Professor of Pediatrics and the two boys were representations of my sons, Chauncey Jr., and Wilson, the latter now practicing anesthesiology in Seattle.*

*"It is to be hoped that the skillful restoration being carried on so well by Nathan and Matthew Zakheim can be extended to include the Toland Hall frescoes. These brilliantly depict the development of medicine in California. They were completed in 1939. In 1942 they were covered over with wallpaper, on the grounds that they were too distracting to the students, when students were supposed to be listening to their lecturer. My statement at that time still holds: if a lecturer is not good enough to hold the attention of the students in competition with the wall, he is not much of a lecturer. Unfortunately, the wallpaper was painted over. When the wallpaper was removed, under the direction of Chancellor J. B. dc C. M. Saunders in 1965, it was found that the oil had seeped through the wallpaper and has softened the plaster. The Toland Hall frescoes are a great artistic effort, and they certainly deserve full and careful restoration. They are highly accurate, and some of them offer an inspiring stimulus to the best standards and ideals of practice in the health professions. Illustrated booklets describing the Cole Hall and Toland Hall frescoes were prepared at the time of their respective dedication. These booklets are now very rare. The recognition afforded the Toland Hall Frescoes is clear from the elaborately illustrated brochure written by Dr. J. J. Izquierdo, Professor of Physiology in the National University of Mexico, and published in Mexico City. Some of these frescoes were reproduced in connection with a recent meeting of the American Medical Association in San Francisco. You are giving great balance to our overall effort on this campus by emphasizing the humanities so well. I hope that you and your colleagues will get a-lot of satisfaction from your good effort.*

*Chauncey D. Leake"*

## Zakheim Frescoes

### Editor:

I am writing to add a bit to "The Tale of the **Zakheim** frescoes" which was so interesting a feature of your April 9 issue. These frescoes are attracting wide attention. The panel representing the development of rational medicine is to appear on the front cover of the issue of the Journal of American Medical Association, which will contain the program for the June meeting of the American Medical Association in San Francisco.

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APSE welcomes all comments and  
appears in this newspaper, but also  
Medical Center community. The ex-  
vital to the existence of a balanced,  
newspaper.

to the Editor" to the SYNPSE,  
new Union

\*\*\*\*\*  
SYNPSE Editorial Staff.

of Beverly R. Cole (1829-1901, who had been Dean of the Medical School, and later president of the "Affiliated Colleges," the location for which on Parnassus he had obtained in cooperation with Adolph Sutro, then mayor of San Francisco. Cole was President of the American Medical Association in 1896 and 1897, when the original 4 buildings of the "Affiliated Colleges" were built and dedicated on Parnassus.

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The account given by Nathan and Matthew **Zakheim**, the talented sons of **Bernard Zakheim**, is particularly interesting from the standpoint of saving these two interesting panels and having them restored in the lobby of the Health Sciences West Tower. The people in the "scientific" medicine panel were on the faculty at the time the frescoes were being prepared. Water color sketches were made of many of them, and these were shown at the time of dedication of the frescoes in 1937, in a public exhibit, which was the first art show ever to be given on our campus. The exhibit was in the old Pharmacology Laboratory, which was on the top floor of the Medical School building on the East side opposite Cole Hall.

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APRIL 19, 1970

SYMPOSIUM

## LETTERS TO EDITOR (Cont.)

Continued

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The nurse with the white paper-board bar was Phyllis Wrightson, who was ~~Chancellor's~~ assistant and later his wife, and the mother of Nathan and Matthew ~~Wrightson~~; Edward Shaw, Professor of Pediatrics; Willard Fleming, Professor of Dentistry; and later Chancellor; Isabelle Perry, Associate Professor of Pathology; and then dropping down, there is I, who was Professor of Pharmacology and of the History of Medicine, and Librarian.

Beneath me is R. T. Meyer, Professor of Microbiology and Director of the Hooper Foundation for Medical Research; then Benedict Albers (1913-1968) Research Associate in Pharmacology, and later Professor of Pharmacology at the University of Texas Medical Branch, Galveston; William Pharr, Research Associate in Pharmacology in the University of Oregon Dental School.

The man standing in whose face

is just discernible was Arthur E. Gundell (1893-1956) and a pioneer American anesthesiologist. The surgeon represents Glenn Bell, Professor of Surgery, the Nurse assisting him was Mildred Newton, and in the lower left hand corner, the children's teacher was Hilda Thibaut, Professor of Pediatrics and the two boys were representations of my sons, Chasenoy Jr., and Wilson, the latter now practicing anesthesiology in Seattle.

It is to be hoped that the wall-paper restoration being carried on so well by Nathan and Matthew ~~Wrightson~~ can be extended to include the Toland Hall frescoes. These brilliantly depict the development of medicine in California. They were completed in 1939. In 1942 they were covered over with wallpaper, on the grounds that they were distracting to the students, who students were supposed to be listening to their lecturer. My statement is that this still holds: if a lecturer is not good enough to hold the attention of the audience in competition with the wall, let it not much of a lecturer. Unfortunately, the wallpaper was painted over. When the wallpaper was removed, under the directive of Chancellor J. B. de C. M. Saunders in 1965, it was found that the oil had seeped through the wallpaper and has softened the plaster.

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booklets describing the Cole Hall and Toland Hall frescoes were prepared at the time of their respective dedication. These booklets are now very rare. The recognition afforded the Toland Hall Frescoes is clear from the elaborately illustrated brochure written by Dr. J. J. Izquierdo, Professor of Physiology in the National University of Mexico, and published in Mexico City. Some of these frescoes were reproduced in connection with a recent meeting of the American Medical Association in San Francisco.

You are giving great thanks to our overall effort on this project by emphasizing the contributions so well. I hope that you and your colleagues will get a lot of satisfaction from your good efforts.

Chasenoy D. Laine

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**UCSF, Synapse, Vol.17, No.6, 11 May 1973**  
**Student Action Saves Frescoes For Campus**

*"Harvey Slocum, executive director of the Associated Students, has been informed that Bernard Zakheim's frescoes, which have hung in the lobby of the Health Science West Tower Building since 1967, will not be moved to the waiting room of the dean of the School of Medicine.*

*Last month, Slocum wrote to Chancellor Francis Sooy, protesting plans to move the frescoes, saying "there is no justification for the personal acquisition of these frescoes by the School of Medicine or its Dean."*

*Dean Julius Krevans had proposed the move, citing as one of his reasons the fear of possible vandalism to the de-depression-era frescoes which had hung for nearly 30 years on the walls of Cole Hall, in the old UCSF medical school. The frescoes were moved to HSW when the old medical school was demolished.*

*Sooy, in a reply to Slocum, said he and Krevans had agreed that the murals will not be placed in the Dean's Office of the School of Medicine.*

*"We will look into the possibilities for placement on campus in a suitable location to afford maximum appreciation by students, faculty, staff and visitors, and to minimize the possibility of any damage being done to the frescoes," the chancellor said."*

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"We will look into the possibilities for placement on campus in a suitable location to afford maximum appreciation by students, faculty, staff and visitors, and to minimize the possibility of any damage being done to the frescoes," the chancellor said.

Synapse, UCSF, Synapse, Vol30, No8, 31 October 1984  
Murals show history of healing  
By Joseph M. Ho

*"Although the 1930s were gloomy years of nationwide depression, art flourished, at least in certain parts of the country. For instance, muralists were subsidized by San Francisco's Federal Arts Program, a part of President Franklin Roosevelt's New Deal. They created frescoes which have since then been illuminating various city landmarks such as Coit Tower.*

*UCSF is privileged to house 12 of these frescoes in the HSW tower and Toland Hall. They are cultural enrichments for those who still manage to find the time and interest to take note of their surroundings. These murals by Bernard Baruch Zakheim have been faithfully preserved by campus administrators. They capture the interplay of events and individuals who contributed to building the renown and stature that UCSF is enjoying today. A fresco (Italian word for "fresh") is the product of painting on moist plaster with pigments ground in water. The paint is then absorbed by the plaster to become part of the wall.*

*One advantage of the technique is that the pigments do not oxidize, but grow richer with age. The plaster has to be made fresh for the day and the entire process is complicated and time-consuming. The colors must be brushed on swiftly and precisely before the plaster dries — adding a quality of spontaneity.*

*Zakheim's works differ from others in that marble dust, instead of sand, was mixed with the lime. For the UCSF murals, he chose to use earthen colors — including Venetian red, burnt umber and yellow ochre.*

*Born into a prosperous Jewish family in 1896, Zakheim left Poland for the United States in his early twenties. In 1930, he developed an interest in frescoes through working with the muralist Diego Rivera in Mexico. Around 1934, after winning commissions to paint the "Jewish Festival," "Growth" and "Community Spirit" in San Francisco and to work with other muralists on the Coit Tower project, he gained enough recognition to be invited to embark on the UCSF project. It was completed in 1938.*

*The two large frescoes which now sit conspicuously at the back of HSW 300 and 301 had resided in the original Cole Hall until the old medical school building was demolished in 1967. They depict, in a highly dramatic*

*and expressionistic fashion, ostensibly exclusive bases for healing — science vs. mysticism. One of them shows medicine as practiced in the medieval Europe when surgery was done without the benefit of anesthesia. Psychiatric patients are flagellated to drive out demons and high priests do no more than fumbling with their hapless patients. Also seen are some tropical islanders using sharpened rocks as crude surgical instruments. These early "irrational" attempts to heal, are portrayed powerfully — haunting the modern observer with indelible images of pained and frightened looks.*

*"Rational" medicine derived from scientific principles is depicted with a more relaxing tone in the adjoining room. Modern medicine is shown to be compartmentalized, practiced by competent specialists in aseptic conditions and backed up with scientific research. Surgeons perform on anesthetized patients in sterile surroundings, pediatricians attend to the young, a psychiatrist counsels his patient humanely and modern equipment aids in diagnosis. In this mural, the artist cast real people — his friends and campus figures — in their respective roles, including Dr. Chauncey Leake, the founder of the dept. of pharmacology and a loyal advocate of Zakheim. Aside from its aesthetic functions, this mural also sends out the comforting message to students already spellbound by high-tech science, letting them know they are in the right place doing the right thing.*

*While the HSW murals carry the motif of medical practices, the ten frescoes in Toland Hall amphitheater include a history of California. Starting with Indian days, they cover the Spanish exploration and pioneer settlement on 14'/2-feet-wide-by-4'/4-feet-high panels. Some of these echo the HSW murals, with a particular focus on how people from UCSF have contributed to society at large. One vividly shows the outbreak of bubonic plague in the early 1900s — the mixed reaction of the politicians and public health leaders, and corruption and bravery that stemmed from the epidemic.*

*Other panels feature such household names as Langley Porter and Herbert Moffitt in laboratory settings, Indian ritual dance at childbirth, Californians' vaccination against smallpox and the Hooper Foundation's battle against botulism. The last panel symbolizes the achievements of science and the often-unintended destructiveness it brings about. A final note on the frescoes in Toland Hall: Since the completion of the murals in 1938, all went well until Chauncey Leake went on an extended leave in 1948.*

*Some instructors charged that the murals were too distracting to students and succeeded in keeping them veiled with wallpaper for the next fifteen years. When Leake returned to UCSF in the 19605, he was instrumental in having the frescoes restored with \$14,000 raised by the Alumni-Faculty Association — undoing a Philistine act.*

*PHOTOS BY DAVID CHEUNG Murals in Toland Hall and HSW were painted in the 1930s.”*

#### Zakheim Online Web-Links

Bernard Zakheim's Living Art and WPA Murals - YouTube.webarchive:  
<http://www.youtube.com/watch?v=3wwY1eQguf4&noredirect=1>

The Murals and Art of Bernard Zakheim - YouTube.webarchive  
[http://www.youtube.com/watch?v=gNeo\\_tx3jYE](http://www.youtube.com/watch?v=gNeo_tx3jYE)

Bernard Zakheim's Art - YouTube.webarchive  
<http://www.youtube.com/watch?v=6UDtN86B6aA>

WPA Murals in San Francisco - YouTube  
<http://www.youtube.com/watch?v=E2tsgM6zlZo&feature=youtu.be>

Nathan Zakheim: Excellence in Art Conservation  
<file:///localhost/Users/robertsherins/Desktop/ZAKHEIM%20VIDEOS/Nathan%20Zakheim%20Excellence%20in%20Art%20Conservation%20-%20YouTube.html>

## Introduction

In establishing the first Medical School of the state-supported University of California, several imperatives were recognized. The State of California, the Regents of the University of California and the leadership of the School of Medicine became partners in establishing an official State Board of Examiners in Medicine, Dentistry and Veterinary Medicine, which created the first standards of medical education and professional credentials in California. The superb staffing of the medical school and the highest standards set in place resulted in a degree of excellence from which the modern UCSF has continued to uphold and excel. The outcomes from scientific research became the basis of medical teaching and practice, which has gained worldwide acclaim for UCSF. Great efforts were expended to remove the unlicensed medical practitioners and imposters from California.

Bernard Zakheim sought to display in his art the transition from ancient and medieval medical practices to research and scientifically based medical education and practices of the U.C. Medical Department of the 20<sup>th</sup> century. Toland Hall, named after the first Chief of Surgery, Dr. Hugh H. Toland, was the site selected for placement of the frescoes. Among all of the explanations and descriptions of the philosophical meanings depicted in the murals, I discovered that none was more perceptive than the erudite comments in the introduction written by Charles Singer, M.D., D.Litt.<sup>5</sup> and the exceptional explanations of Henry Harris, MD, "California's Medical Story."<sup>6</sup> I have excerpted remarks from both authors. When completed, ***the Zakheim frescoes became a California historical treasure in San Francisco and for our nation.***

In a WPA abstract, 'California Art Research,' Miss Phyllis Wrightson, an assistant painter working with Bernard Zakheim, wrote a invaluable essay entitled, "Health Center Murals."<sup>7</sup> She helped to place the cartoon drawings onto the plaster walls for Zakheim. Joseph Kelly made preparation and application of the marble dust plaster put directly onto the brick walls of Toland Hall. Phyllis Wrightson and Leon Bibel transferred the cartoon drawings to the wall and added details to the paintings, and frames.

<sup>5</sup> Singer, Charles, MD, D.Litt. University of London, London, England.

<sup>6</sup> Harris, Henry, MD, "California's Medical Story," Associate Clinical Professor of Medicine, University of California; Chief of Medical Department, San Francisco Polyclinic, Charles C. Thomas, Publisher, Springfield, Illinois; Baltimore, Maryland, 1932.

<sup>7</sup> Hailey, Gene, "California Art Research Project, San Francisco Public Library, MARCXML, Abstract from WPA Project 2874, O.P. 65-3-3632, 1937.



Bernard Zakheim – circa 1937  
Frescoes being painted over the cartoon drawings, UCSF Toland Hall<sup>8</sup>

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<sup>8</sup> From San Francisco Public Library: <http://sfplib1.spl.org/>

### "HEALTH CENTER MURALS"<sup>9</sup>

From comments of Phyllis Wrightson, assistant to the artist, Bernard Zakheim:

*"During the period following the completion of the Public Works of Art Program, Zakheim was commissioned under the sponsorship of the SERA to execute two frescoes in the Alemany Health Center, for the San Francisco Department of Public Health. Called, 'Community Spirit' and 'Growth' the excellence of these murals was instrumental in an award to him of subsequent decorations in the University of California Hospital, the latter of which is still in process of completion.*



Bernard Zakheim, Self-portrait, 1925<sup>10</sup>

*These frescoes were painted as decorations in the waiting room of San Francisco's Health Center. It is a small building in Mission styles, of a homelike, rather cozy character, informally furnished and cheered with a large fireplace whose wide chimney extends in sloping lines up to the high ceiling. This chimney area is broken by the mezzanine balcony that crosses one side of the room, dividing this large chimney shape horizontally. In this space the frescoes have been painted.*

*The portion below the balcony is adapted in color and literary content to*

<sup>9</sup> Miss Phyllis Wrightson, assistant to Bernard Zakheim.

<sup>10</sup> [www.berardzakheim.com/1920s.htm](http://www.berardzakheim.com/1920s.htm)

*the room and its uses. It is entitled 'Birth' and is an arrangement of symbolic figures in an elliptical pattern against a background of the slender silvery trunks of young fig trees an ancient symbol of fertility.*

*At the right, two lovers kneel side by side, a golden skinned young man and a girl draped in blue. The central figure is that of a woman with uplifted arms, symbolizing the agony of birth. Before her, a figure in white representing the functions of the nurse helps a young plant part its way out of the womb of the earth. Another couple at the left represents parenthood. The woman holds a little blossoming plant at which both look with concern and pride.*

*The golden color of some of the flesh, the red of the earth and the green of the foliage, all repeat the coloring of the tile, the wicker furniture and the green metal railings of the room. The upper section of the fresco continues the trees seen below, their crown of leaves showing between bars of the balcony rail. Above the trees is a composite scene of the neighborhood, zig-zagging up to Mount Davidson and its cross against the sky. Below is a group of old shacks, then a block of the old houses so characteristic of San Francisco. Next to them is a row of the newer pastry-like contractor's bungalows. From the bottom of the scene Alemany Boulevard sweeps up past the little Health Center and its adjoining houses, and the massive Balboa High School.*

*At the lower right is a series of backyards animated with lines of washing and a vacant lot used by schoolboys as a baseball field. The latter was introduced by the artist to point out the dire need for a children's playground in this district."*

- - -

## "University Medical School Murals"<sup>11</sup>

From comments of Dr. Chauncey Leake, Dean of Pharmacy, UCSF School of Medicine:

*"The following month, under the sponsorship of the S.E.R.A., Zakheim began two frescoes in the lecture room of the University of California Medical School.<sup>12</sup> These two panels Occupy equal space on each side of a projection screen in the main lecture room, Cole Hall.<sup>13</sup> Dr. Chauncey Leake, Dean of Pharmacology of the Medical School, has prepared a comprehensive brochure on the subject of these paintings including an analysis of the relationship between art and science by Beniamino Bufano.<sup>14</sup> Because of the excellence of this booklet and the information contained therein with reference to Zakheim and the frescoes, Dr. Leake's comment is presented in part, substantially as follows:"*

*"...Modern artists seem keenly aware of the social problems of our times, and there seems to be more of an effort than usual on the part of art to tell a story or depict a point of view. This seems to be especially the case in the great revival of mural painting. In casting about for a challenging subject for his talent, Bernard Baruch Zakheim, an enthusiastic San Francisco fresco artist, was struck by the notion that of all the manifold aspects of the modern scene, science alone seems to have that freedom from ulterior motive and that steadfastness of idealism, which from both the artistic and the humanitarian sense is most worth of recording and preserving. In idealistic application to human problems, science seems to have reached its greatest success in medicine, in which as a profession, high idealism and freedom from ulterior motives have long been traditional."*

*"The skill which Zakheim displayed in a small fresco in the lobby of the Alemany Health Center, San Francisco, persuaded the S.E.R.A. to*

<sup>11</sup> Hailey, Gene, "California Art Research Project, San Francisco Public Library, MARCXML, Abstract from WPA Project 2874, O.P. 65-3-3632, 1937.

<sup>12</sup> U.C.S.F. Parnassus Avenue, San Francisco, California.

<sup>13</sup> There were 2 frescoes in Cole Hall and 9 more added to Toland Hall.

<sup>14</sup> Zakheim, Bernard, Chauncey Depew Leake and Beniamino Bufano, "The Opportunity for Pictorial Art in Modern Medicine," self-published, San Francisco, 1936.

*comply with a suggestion from Doctor Isabella Perry that he undertake the mural decoration of one of the main lecture rooms of the University of California medical School. The problem was begun early in 1935. The practical consideration was to provide complementary panels of appropriate size on each side of a projection screen above the lecture blackboard. The intellectual problem selected by the artist was difficult. The plan was to contrast the underlying philosophies of modern and ancient medicine. On the one hand, he tried to depict the orderly disciplined applications of modern medical science to the treatment and prevention of physical and mental maladjustments to our environment. This was to be contrasted, on the other hand, with the confused emotional, often hysterical, efforts of suffering humanity in the past to escape disease and misery."*

*"In the technical aspects of the work, the artist (Zakheim) was assisted by Joseph Kelly in the preparation and application of the marble dust plaster put directly on the brick wall of the hall (Toland Hall). Phyllis Wrightson and Leon Bibel helped greatly in the transfer of the cartoon outline to the wall and in some of the details of the painting, especially on the frames. It was hard work. The lecture room, being in use all day, was available only at night. Often the artist and his assistants were busy until the early morning when the watchman would persuade them to go home."*

Excerpted from the History of Medicine in California (next pages):

# California's Medical Story

BY HENRY HARRIS · M · D ·

*Associate Clinical Professor of Medicine,  
University of California; Chief of Medical Department,  
San Francisco Polyclinic.*

\*\*\*\*

*With an Introduction by  
CHARLES SINGER, M. D., D. LITT.  
University of London, London, England.*



*Printed by The Grabhorn Press for  
CHARLES · C · THOMAS, PUBLISHER  
Springfield, Illinois : Baltimore, Maryland*

1932

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# Introduction

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SCIENCE, the systematic study of Nature, which has transformed the face of the world in which we live, has wrought many yet deeper changes in the minds and hearts of men. It would be interesting to trace the reactions on scholarship of the material amenities that our modern civilization has introduced. Thus, to give a single instance, the text of Aristotle, on which all modern treatment of that author is based, appeared just a hundred years ago (Berlin 1831-6). It was the work of that great scholar, Immanuel Bekker (1785-1871), who had spent twenty years and more traveling around the libraries of Europe copying hundreds of manuscripts of this author, and comparing his copies with each other. Had his work been undertaken today he would have sat quietly on in study at Berlin, reading the photographs of the necessary documents, for which he might have telephoned and which might have reached him by aeroplane. He would have marked them as he wished and handed them to a trained transcriber for treatment as he desired. His ultimate comparison would have been made on a series of uniformly typed copies. He would have accomplished his task with greater perfection and in a fraction of the time. Thus his knowledge would have been fuller and his effective life as a scholar prolonged to the advantage of the learned

*world. To oppose or refuse such modern aids to scholarship is, to my mind, mere perverse antiquarianism and suggests a deep-seated insensibility to the real aims of learning.*

*There is perhaps no department of human activity that seems more remote from the material revolution in the midst of which we live than the study of ancient manuscripts. Nevertheless those who are most effectively promoting such work know full well the advantages that have come to them by living in this latter age. Every history book explains, or should explain, how scholarship laid the seeds of discontent with the medieval point of view, and how it opened the way for that "renaissance" that was the parent of the New Science and thereby the grandparent of the Industrial Revolution. Someone should paint for us the other side of the picture and portray that yet more modern transformation of the Old Learning that has been effected by the New Science and by the Industrial Revolution.*

*Of all departments of learning that have had to put their houses in order as a result of these changes, none has had a harder task than History. The type of history that treats the careers of peoples as expressed in a series of legislative acts is not only dead but decomposed. It is and always was a false presentation of the past, as it would be a false presentation of the present. We have now as little need of such history as we have of sweeping and facile generalizations concerning races and peoples, thrown out without any true inductive knowledge. The real demand that Science makes on History is for a series of patient inductive surveys of the past as leading up to the present life of each of those human*

## Introduction

vii

*aggregates that we have come to call "nations." These surveys must include every aspect of life—economic, artistic, religious, literary, hygienic, and the rest. They must not fail with the more intimate elements that go closest to the people itself—social customs, popular songs, conversation and amusements.*

*Historians, half sensing these new needs, have laid great emphasis of late on "local" histories, wherein it is possible to present such elements more easily than in the full-dress history of a nation as a whole. A nation is doubtless something more than the sum of its parts, but we must surely be able at least to estimate that sum. Nor can we afford to stop with localities as geographically distinguished. There are localizations in the mind and, to write adequately the history of a nation, histories of these mental localities must be prepared. It is under the pressure of such ideas that the interest in the history of medicine has bestirred itself during this generation. Medical history has thus arisen as a living study from the dry bones that once passed for the subject. "Can these dry bones live?" a previous generation had asked of this study that was peculiarly aloof, both from the affairs of life and from the active advancement of knowledge. "Yes, they can and do live," is the answer that we can now give. For the history of medicine, like all true history, is at last linked with present-day activities.*

*For the study of medical history, California presents quite exceptional advantages. The geographical isolation of its population makes a true local study more valid than would be the case for most states. The earlier records have*

## Introduction

*been better and more lovingly preserved in California than in any other civilization that has developed so recently and so rapidly. The presence of first-class library facilities is unique for so youthful an aggregate. The very rapid evolution of Californian civilization has carried with it a no less rapid evolution of medicine from the primitive and magical to the highly scientific, though no less human, discipline which is enabling the medical schools of the State to provide as well equipped medical men as are to be found anywhere in the world. Thus Californian Medicine is an almost ideal field for the student of local history. The broad conception, the painstaking and thorough investigation, and the attractive presentation of the work of Dr. Harris do justice to his theme. He has prepared a model local history. When more such works become available a true inductive history of modern medicine will become possible. As one who has twice had the honor of coming as a visiting professor to the University of California, it thus gives me peculiar pleasure to introduce this scholarly volume.*

CHARLES SINGER

*University of California*

*Berkeley*

*March 22, 1932*

*Alaska. Notwithstanding this, medicine plays only a small and tragic part in the new colony. The Spanish doctor finds himself as helpless in preventing decimating contagions among the Indians and scurvy among the seafaring whites as does the well-intending padre in controlling lust for Indian women among the soldiers upon whom the church depends for survival. Eventually, from traders and scientific explorers, the world gets to know more about the Pacific Basin and the colony of Upper California where a now exhausted Spain zealously guards its new possession against the covetous designs of Russia and England. Indeed, Russia, enjoying special trading privileges, establishes a settlement to the north of San Francisco Bay. At this region, then, a white, Christian culture borne westward from the Mediterranean, meets, although without mingling, with a like one carried eastward by the Russians from the Baltic. Under Mexican hegemony, however, this original culture is infiltrated with the more virile one brought by Anglo-Americans, the mixture being naturally augmented by the annexation of California to the United States. Finally the few persisting vestiges of Spanish culture are almost entirely submerged under the frenzied impact of gold-seekers and adventurers heading from all the world toward the newly discovered gold mines of California. With this heterogeneous mass of human beings, white, yellow and black, added to California's population and with the increased impetus of statehood, many new institutions come into being. They are American, yet, embodying the experiences of many homelands, these institutions in gen-*

## Preface

xi

*eral take on a less provincial mark than those elsewhere in the nation.*

*Of course, doctors—doctors of all sorts and with all kinds of medical ideas—are in the fuss and fury of these many changing scenes and exploits. The following pages attempt to tell about them, of their faith and works, of their successes and failures.*

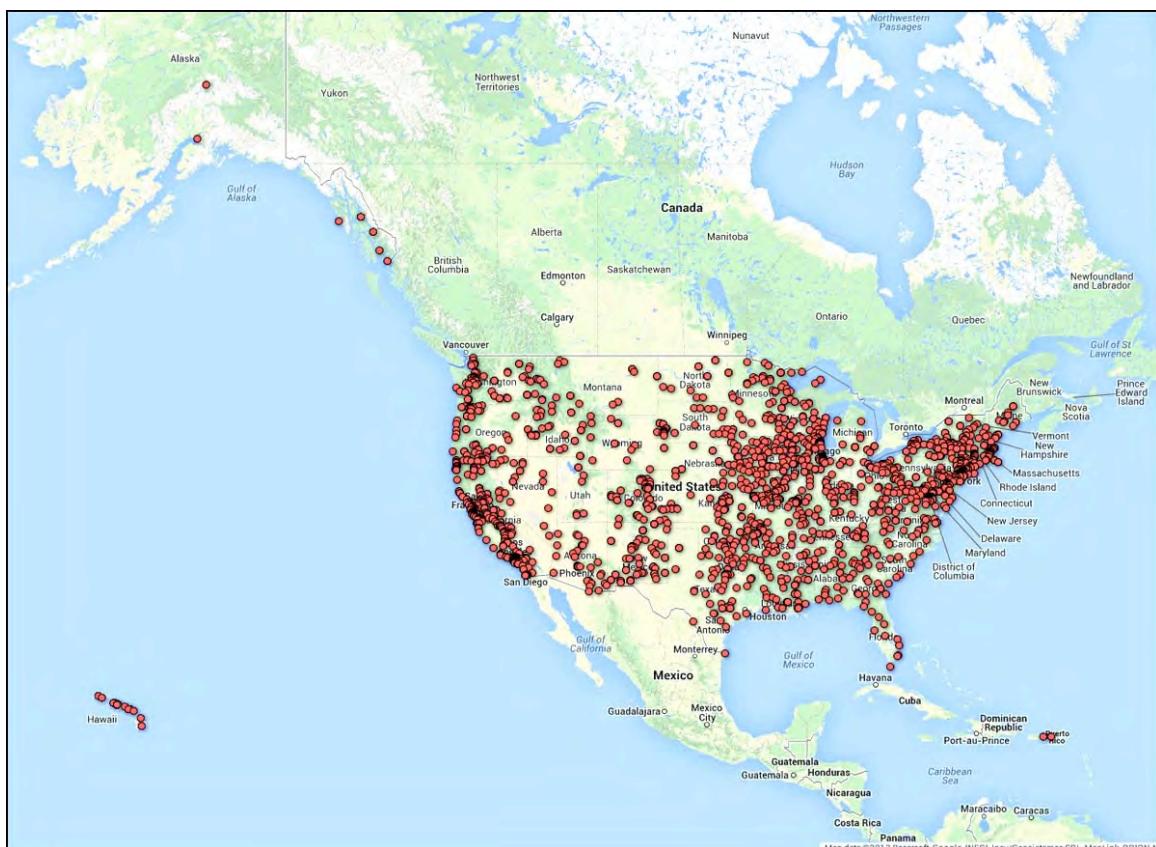
*2422 Gough Street  
San Francisco, California*

*Many kindly persons have helped in this effort. Particular acknowledgment is made to J. W. Stacey, whose encouragement led to the undertaking and who edited the work. Professor William H. Welch of Johns Hopkins gave valuable suggestions concerning the Spanish period. The author's office secretary, Mrs. C. Tway, spent many hours typing the early drafts. The author's wife and children helped in libraries and cemeteries at the task of seeking information about doctors and their creations. Graciously given help came from many librarians; from Miss Ophuls and Miss Wickes at Lane Medical Library; from Miss Moses and Miss Schilling at the local County Medical Library; from Miss Byrne at the Civic Library; from Miss Huggins of the California Historical Society; from Miss Garoutte of the State Library; from Miss Dennison of its local Sutro branch; from Archivist Rowell of the University of California and from the librarians of the Bancroft Library. To these and to many others the author's thanks are herewith expressed.*

# Chapter One

## Work Programs & Projects of the Great Depression<sup>15</sup>

*"With the election of Franklin Delano Roosevelt as President of the United States in November 1932, massive national works-programs were instituted to address the catastrophic problems of unemployment during the Great Depression. Almost all towns and cities in America received some form of assistance in construction, education and the arts. It is through those programs that Bernard Baruch Zakheim was selected to create the frescoes at the University of California, San Francisco. I was born too late to remember the events, but the preservation of the frescoes at UCSF is a monument to the excellence of medical science in California."*



Distribution of WPA related projects in the US, Alaska, Hawaii and Puerto Rico<sup>16</sup>

*"In 1939, the **Works Progress Administration** was renamed the **Work Projects Administration**. Millions of people were hired to carry out the most ambitious programs of the Roosevelt "New Deal." The work projects included some of the*

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<sup>15</sup> <http://content.lib.washington.edu/>

<sup>16</sup> <http://livingnewdeal.berkeley.edu/map/>

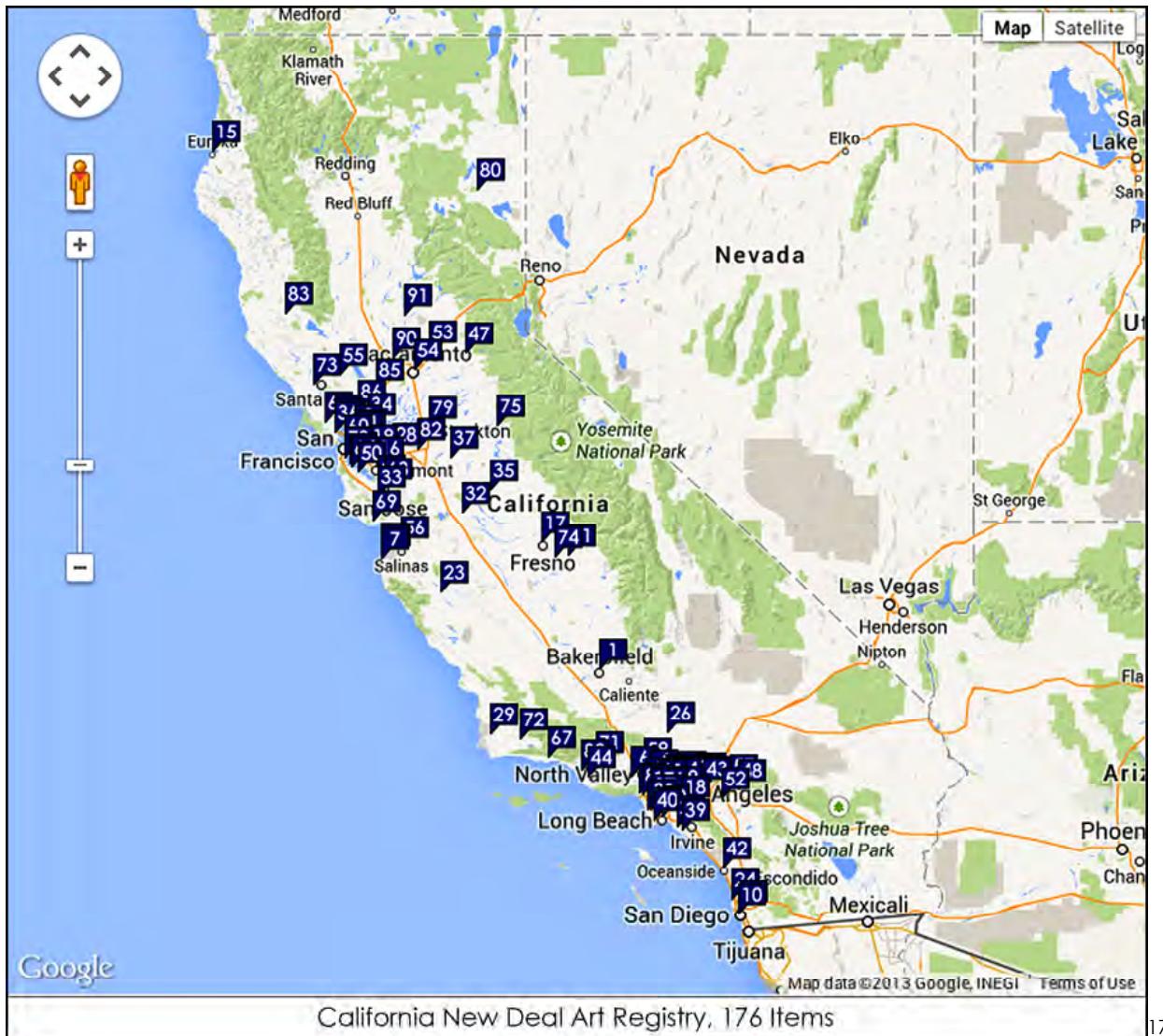
largest construction projects of the time, including the building of La Guardia Airport, the Lincoln Tunnel and the Tri-borough Bridge in New York; the Blue Ridge highway through North Carolina and Virginia; The Grand Coulee Dam across the Columbia River and the Hoover Dam across the Colorado River in Nevada all of which created hydroelectric power for the regions. State and National Parks were built using CCC (Civilian Conservation Corps) laborers. In California constructions included the Summit Building at Mount Diablo State Park; Mendocino County Woodlands State Park; San Bernardino County, Mission San Gabriel; San Francisco Cow Palace and the National Guard Amory in San Jose. At best this list is partial as other projects included buildings, stadiums, golf courses, bridges and ditches, courthouses, buildings, schools, auditoriums, river walks, theaters and halls were built in every state."

The Emergency Relief Administration (**ERA**) was first created by President Hoover in 1932. The ERA was replaced by the Federal Relief Administration (**FERA**) established by Roosevelt, which provided relief for over 20 million people and additionally included the Child Relief Agency (CWA). These agencies were replaced in turn by the Works Progress Administration (**WPA**) in 1935. Hoover authorized loans to states to operate relief programs under a **Temporary Emergency Relief Administration** (1931). Under Roosevelt the agency merged into the **FERA** in 1933 coinciding with the establishment of the **Civilian Conservation Corps (CCC)**. Relief was provided for both skilled and unskilled workers by 1935, when the agencies were closed, more than \$3.1 billion dollars had been allocated.

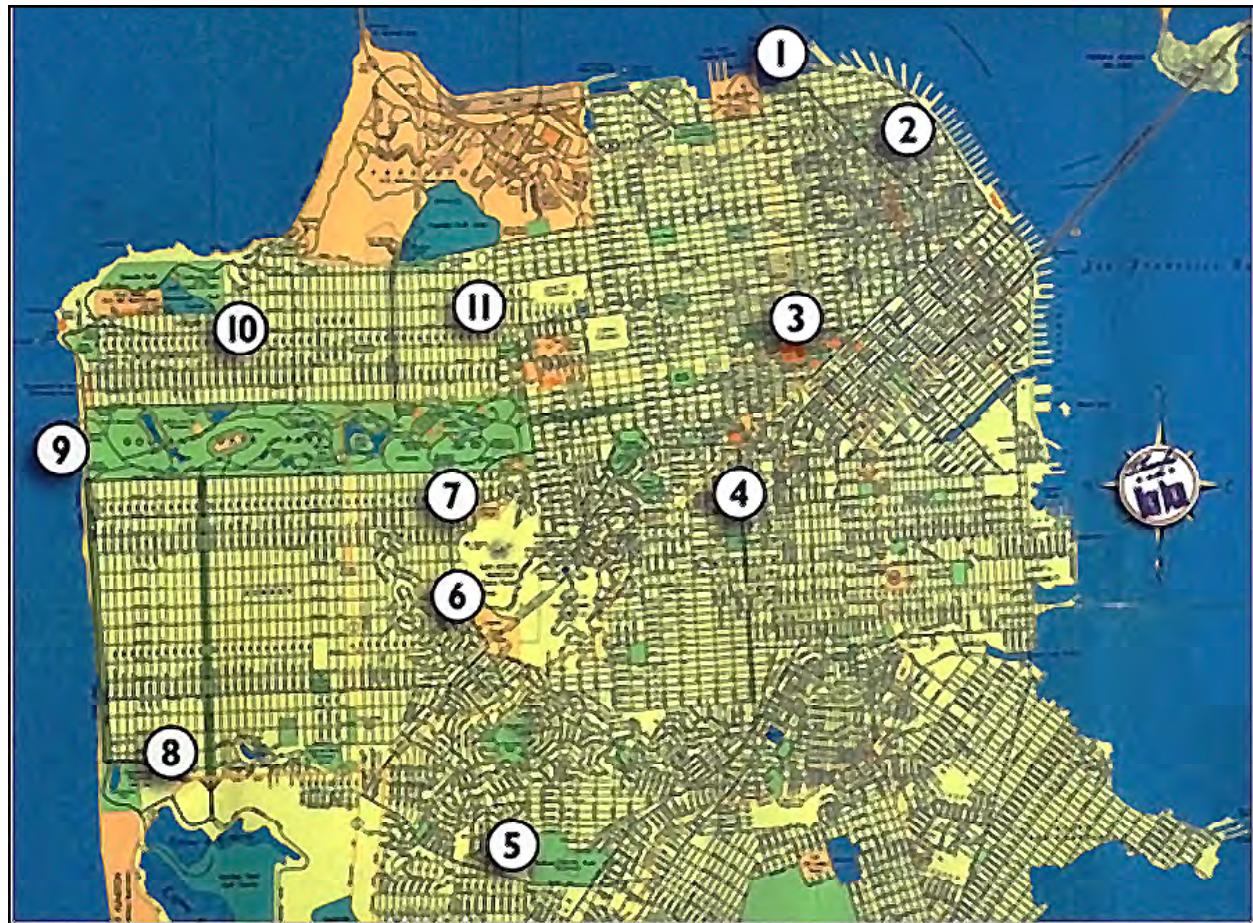
Worker educational programs were instituted in 36 states between the years 1933 and 1943. Thousands of teachers were employed benefiting more than 1 million workers. Over 500,000 women were trained and employed through FERA and CWA programs.

Food subsidies and control of overproduction of food by the farmers was carried out through programs of the **Federal Surplus Relief Corporation (FSRC)**, FERA and WPA by direct subsidies, food stamp programs and school lunches.

From the Online Archives of California (OAC): "**The State Emergency Relief Administration (SERA)** was created in 1933 as a provision of the Unemployment Bond Relief Act. In 1935, SERA was succeeded by the **State Relief Administration (SRA)**. Both agencies were created to help alleviate certain conditions caused by the Great Depression, and their responsibilities included the distribution of state and federal funds for unemployment relief. The activities of the State Relief Administration frequently overlapped activities of other local, federal and even state agencies created for similar purposes. Consequently, the organization of the SRA was constantly changing and it is difficult to decisively state the number or names of the agency's divisions at any given date." (Collection number: F3448)."



<sup>17</sup> <http://www.newdealartregistry.org/map/CA/>



WPA and SERA Projects in San Francisco<sup>18</sup>

This seemingly dizzying list of Federal, State and City Relief Agencies was necessary in order for this author to clarify the circumstances under which Bernard Baruch Zakheim received the assistance required in creating the UCSF frescoes in Toland Hall.

From commentary of Phyllis Wrightson,<sup>19</sup>:

*"During the period following the completion of the Public Works of Art Program, Zakheim was commissioned under the sponsorship of the SERA to execute two frescoes in the Alemany Health Center, for the San Francisco Department of Public Health. Called, '**Community Spirit**' and '**Growth,**' the excellence of these murals was instrumental in an award to him of subsequent decorations in the University of California Hospital, the latter of which is still in process of completion..."<sup>20</sup>*

<sup>18</sup> Ibid.

<sup>19</sup> Miss Phyllis Wrightson, assistant to Bernard Zakheim, excerpted from Hailey, Gene, "California Art Research Project, San Francisco Public Library, MARCXML, Abstract from WPA Project 2874, O.P. 65-3-3632, 1937. She later married Zakheim in Sebastopol, California, 1939.

<sup>20</sup> There were 2 murals in Cole and later on 9 murals painted in Toland Hall.s

## Chapter Two

Biography  
of  
Bernard Baruch Zakheim

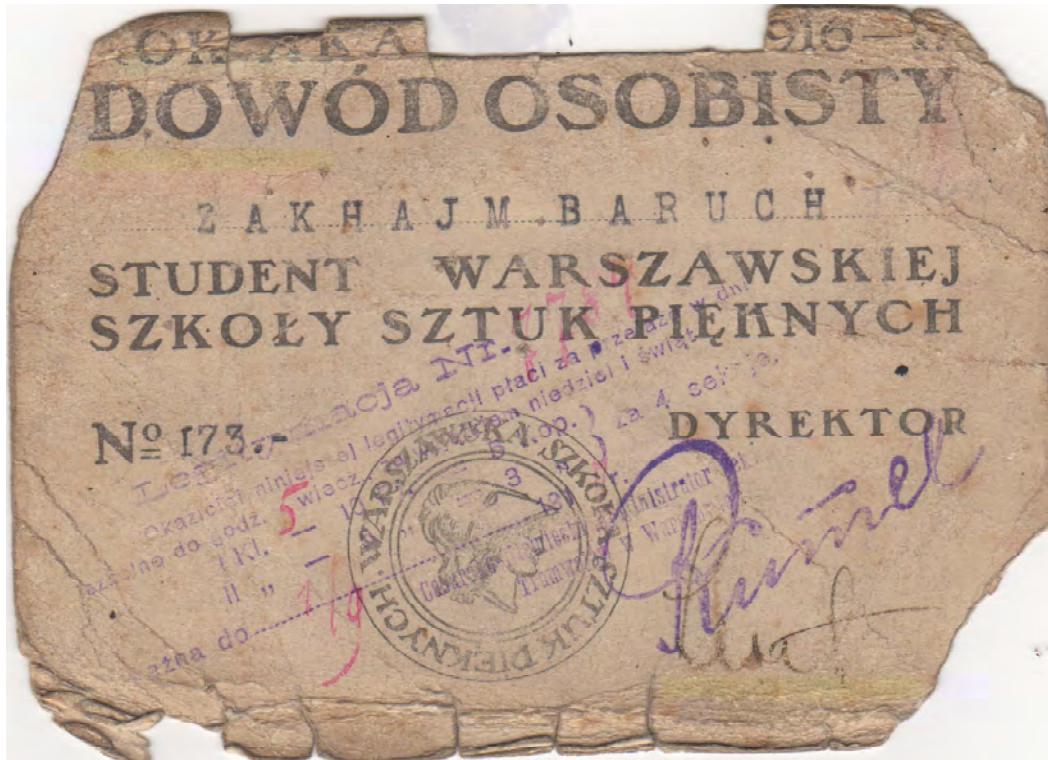
## Part I

As I delved into the details of the story that shaped the Toland Hall murals, I became increasingly fascinated by the life of the artist, Bernard Zakheim. I felt great empathy with his Eastern European Jewish family roots and the traumas Zakheim suffered from the devastating loss of his family during the Holocaust and World War II. Bernard's son Nathan by his second wife, Phyllis Wrightson, related that before Bernard first emigrated to the U.S. he had pleaded with his mother, Brucha Malerstein, and relatives to leave Poland because of the mounting anti-Semitic stirrings during the 1920s. Zakheims father, Mordecai, had died when his youngest child, Baruch, was about 10. In 1939, he returned to Warsaw to see them again and pleaded for his family to leave Poland. His mother and family steadfastly refused to leave their homes stating that God would provide for them and that the Jews had survived anti-Semitism and pogroms for centuries before. His family was gravely mistaken. By the end of World War II, the lives of some 300 members of the extended family were extinguished in the gas ovens, firing ranges, ditches, prison camps or shot on the streets of the cities and countryside of Germany, Poland and Ukraine. During the time of my birth in 1937, I knew of none of those matters. It is only because of the intensity of my own genealogical research that I learned about the dozens of my Russian ancestors, who were murdered in Ukraine by police, KGB, or Ukrainian civilians and military. Some were imprisoned just for being Jews. Others were shot and thrown into mass graves, covered with lime and forgotten.

Nathan Zakheim expressed his opinion about his father's attitudes toward socialism, Communism and atheism, by stating that his father had such lifelong anguish after the devastation of losing his parents, siblings and all other members of his extended family during the Holocaust that he no longer have any faith in God; a God who would permit the murders of his spiritually devout family. Bernard Zakheim was sensitive to the plight of all workers and to the mal-distribution of wealth. All of those emotions and ideas were projected into Zakheim's artwork. In 1920, when Zakheim arrived in New York, he already spoke 5 languages: Polish, Hebrew, Yiddish, Aramaic and the language of the Chaldeans. English became his 6<sup>th</sup> language.

Because Zakheim had escaped from the German Prisoner of War camp, he was in constant fear of being re-arrested. He adopted an assumed name, Buciek Malerstein, which was his mother's maiden surname. Zakheim went to great lengths to maintain his disguise as shown in the images below.<sup>21</sup>

<sup>21</sup> Nathan Zakheim, son of Bernard, provided the surviving documents from his father's personal records.



Polish Identity Card (Dowod Osobisty) 1916  
Baruch (Bernard) Zakheim was a student prior to entering the Polish army in 1916



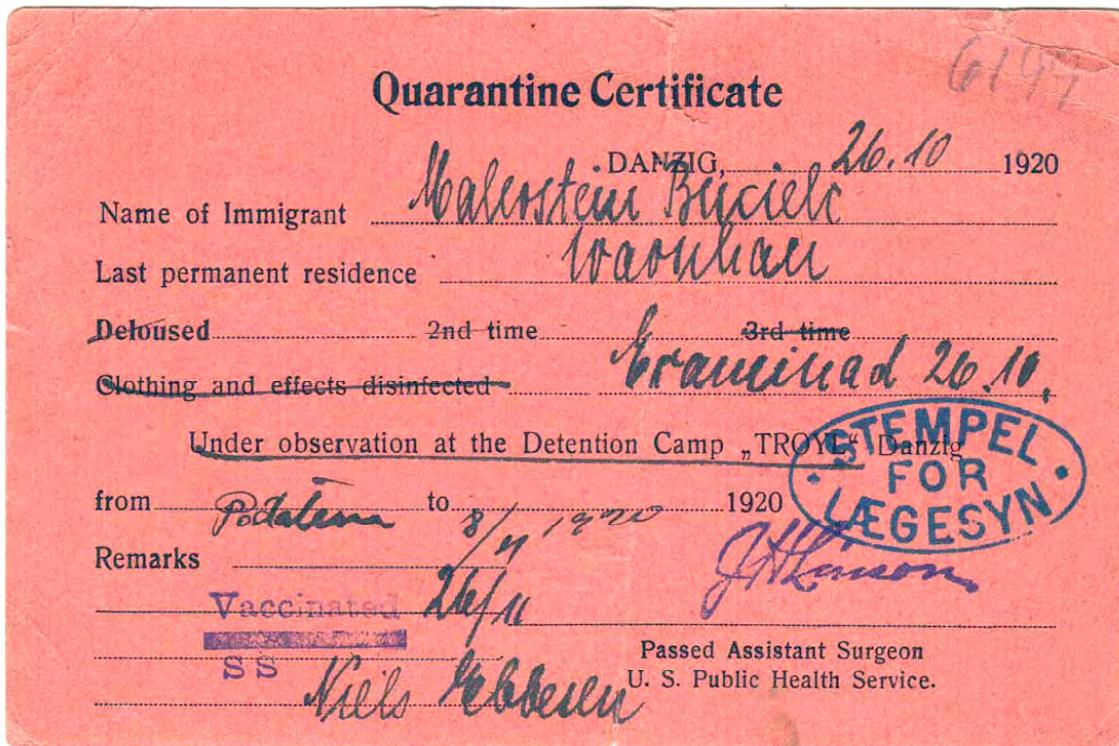
Baruch Zakheim document of the Drawing School in Warsaw, 1917-18



False Russian Certificate of Employment on the (Russian) "Border" as a clerk of the G-Company, 9<sup>th</sup> Military Regiment, 21 March 1916, Signed by the presumed Company Commander.



Polish Passport, "**M. Buciek Malerstein**," 30 December 1920  
(aka Berbard Baruck Zakheim)



Certificate of Quarantine – Passed U.S. Public Health Service  
26 October 1920

I wonder if under similar circumstances I would have had Zakheim's courage to express such profound brilliance. I was born in America, privileged to receive my education in the State of California at UCLA and UCSF, and privileged to graduate from the UCSF School of Medicine in 1963. Bernard Zakheim was still living in California at the time of receiving my medical degree. How I wish that I could have met him.

Bernard Zakheim rose above his life's traumas to express in art his view of the sinister world he lived. According to his son Nathan, Bernard did not like New York and proceeded to Paris to reconsider his life path. There he met Diego Rivera and formed a lasting friendship. Rivera invited him to stay with him in Mexico. It was in Rivera's home that Bernard Zakheim learned from the master himself the secrets of creating outstanding murals. Zakheim returned to the U.S. creating immense numbers of murals, sculptures and paintings, which involved myriad subjects of ordinary people, Jewish life, Mexican peasantry and other art works depicting scenes of the social unrest of the era. Later on, Diego Rivera and his wife, Frieda Kahlo visiting Eda and Bernard Zakheim at their apple ranch in Sebastopol, California. His works attracted great attention, sometimes too much attention. San Francisco Mayor, Fleishhacker, intrigued by Zakheim's work, used money gifted by the Coit family to support construction of Zakheim's murals in Coit tower. Zakheim painted many socialist scenes that San Francisco newspapers exhibited readily. A

great fuss was made and Mayor Fleishhacker was quite embarrassed by the socialist displays and political implications.

I was able to assemble data to confirm a more accurate timeline of Bernard Baruch Zakheim's life. Books supplemented by online biographies also were used to fill in other details. Undoubtedly, the most illuminating aspects of Zakheim's life were provided by his son, Nathan Zakheim, issue of Bernard Zakheim and his second wife, Phyllis Wrightson. I discovered a phenomenal video on "YouTube" that was a recording of an extensive interview by Nathan Zakheim. The interview can be seen in its entirety online: <https://youtube.googleapis.com/v/6UDtN86B6aA%26hl=en%26fs=1%26>

The life and accomplishments of Bernard Baruch Zakheim can be summarized from the research data. The documents discovered during my research are copied below.

## Part II

Bernard Baruch Zakheim was born of a Hassidic Jewish family in Warsaw, Poland, in 1896. Other records showed the birth year as 1898, but in research one often encounters multiple and conflicting dates, which may have been changed for purposes of avoiding military conscription or enabling emigration or marriage. According to his son, Bernard Zakheim served in the Polish army during World War I and was a prisoner of war in Germany before immigrating to the U.S.

From the Zakheim family website (Nathan and Masha Zakheim), [www.bernarzakheim.com](http://www.bernarzakheim.com):

*“...Bernard was thought to become a rabbi by his orthodox parents. However, by age 15, he was already exhibiting significant artistic abilities. He was 18 when World War I was declared and served in the Polish army. Before the war’s conclusion, Bernard was captured and placed in a German prison camp. He escaped from the prison on several occasions; on the last escape, he met his sweetheart, Eda Spiegelman, in Danzig and married before they immigrated to America...”*

From Rosenbaum, Fred: “Cosmopolitans, A Social & Cultural History of the Jews of the San Francisco Bay Area,” Published by the Regents, University of California Press, Berkeley, Los Angeles, and London, 2009:

*“Born into a wealthy Hasidic family in Warsaw in 1898, Zakheim was sent to a yeshiva, but cut class in order to explore the city’s colorful neighborhoods. He developed an aversion toward both Judaism and capitalism, dropping out of the yeshiva and later a business school intended to groom him to run the family’s enterprises. Instead he gravitated toward painting and over the objections of his widowed mother, entered the prestigious Warsaw Art Academy.”*

From the 1930 Federal Census record: Bernard worked as an upholsterer and proprietor of a San Francisco furniture store. His future wife, Eda (Ida/Ette) worked in the furniture store as a “cutter,” possibly meaning a fabric cutter. They had married at ages 21 in Poland. In 1923, they had a daughter, Ruth. Neither parent was yet a naturalized citizen in 1930. They had a second daughter, Moshae (Masha) in 1932, who was listed in the 1940 U.S. Census; the family was living in San Francisco.

The Zakheim family was living in San Francisco in 1930 (SF City Directory) at Church Street. Bernard was married to Eda and he worked as an upholsterer. The next year (1932) they lived 1541 Shrader Street in San Francisco.

Zakheim's successful career began to accelerate. His work was recognized by managers of the WPA/SERA. In 1936, he was awarded the honor of painting the UCSF Toland Hall Murals, which were completed by 1939. About that time, Bernard and Eva Zakheim divorced. In 1939, Bernard and his artist assistant, Phyllis Wrightson,

married in Sebastopol, California. The 1940 U.S. Census listed Eda Zakheim with her two daughters, Ruth and Moshae (Masha), living in San Francisco. Both children were listed as born in California. Also listed were 3 stepchildren, borders, whose parenting is unknown: William (15), Elia (12) and Thomas (8) Simmons.

The birth date and place of Ruth, the first daughter of Eda and Bernard Zakheim is only approximated as 1923 (as per the 1940 U.S. Census). Ruth's birthplace was listed as California in the 1940 census, but no record was indexed among the California birth/vital records. Their second daughter, Masha (Moshae) Zakheim, was born on 19 May 1932 in San Francisco. Her mother was listed as (Eda) Spiegelman (maiden surname).

Bernard and Eda were divorced in California before the 1940 Census. In 1939, he second married his former art assistant, Phyllis Wrightson, in Sebastopol, California. They moved temporarily to Los Angeles (Western Avenue). In 1940, Bernard was working in San Francisco (1940 U.S. Census). Two sons were born of this second marriage to Phyllis Wrightson: Nathan Baruch Zakheim (20 Dec 1943) and Matthew James Zakheim (4 Dec 1945) - both born in Sonoma, California.

Also listed in the 1940 U.S. Census (San Francisco):

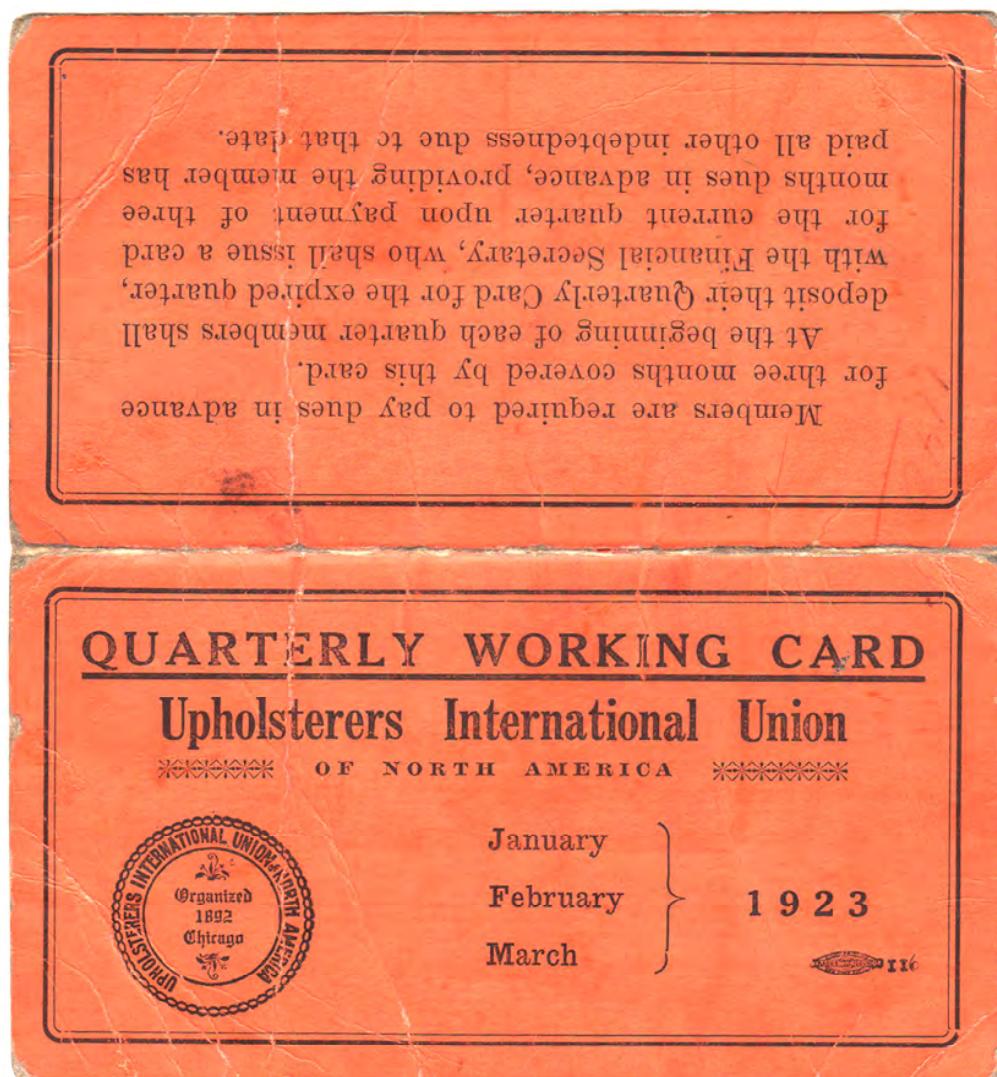
- Bernard Zakheim was living at 114 ½ Wilmot Street, San Francisco, (a rental)
- He had become a naturalized citizen (sheet no. 18; No. of the household 26)
- His educational level had been the 4<sup>th</sup> grade (in Poland)
- His apartment rent was \$18.00 monthly
- He was a WPA employee salaried annually at \$1528.
- Among the inventories from the "**Polish Jewish death indexing**," was listed **Jakób Zakheim**, who died in Warsaw, Poland, 1 Nov 1942. He was possibly Bernard Zakheim's brother.<sup>22</sup>

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<sup>22</sup> JRI-Poland Shtetl CO-OP Volunteers, Poland Jewish Records Indexing – Polish deaths 1808 – 1942; Ancestry.com Operations Inc., 2008.

### Part III

#### Civil and Special Documents of Bernard Zakheim<sup>23</sup>



Bernard Zakheim: Upholsterer's Union, Local #3  
1923

<sup>23</sup> [www.ancestry.com](http://www.ancestry.com)

# BERNARD UPHOLSTERY CO.

851 BRYANT STREET

To produce fine and beautiful furniture more than craft is required. Only the artist who feels the relationships of line and mass, who understands the proportioning of one form to another and who is deeply imbued with the spirit of his day and place can really design and execute furniture which will generously express his times.

It is our earnest endeavor, working through traditional American styles and European styles such as those of the French and Spanish provinces, those types of furniture which are part of our San Francisco heritage—to gradually evolve a style which will be thoroughly expressive of this city.

For San Francisco, if she wishes, can play the role of designer to the Western Hemisphere, just as Paris now plays it to the world. Taste, culture, wealth, and tradition, abound here. What is finely expressive of California and the West comes from our studios and workshops, not from those of Hollywood. This fact is being recognized by the way in which our goods are being successfully marketed throughout the United States against the competition of the great Eastern centers of mass production.

With the assistance of our customers who enjoy living amid beautiful surroundings, we will re-adapt old pieces and make new ones which will be in keeping with the cosmopolitanism, the gayety, the freshness, the spirit of this city beside the Golden Gate.

BERNARD UPHOLSTERING CO.

By

BERNARD B. ZEKHEIM

—11—

SAN FRANCISCO ART ASSOCIATION  
 CALIFORNIA SCHOOL OF FINE ARTS  
 AFFILIATED WITH THE UNIVERSITY OF CALIFORNIA

ADMINISTRATION

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 GERTRUDE P. ALBRIGHT LUCIEN LABAUDT JUDSON STARR RAY S. BOYNTON  
 GOTTAUDO PIAZZONI CHARLES BLEIL MARIAN HARTWELL  
 CALIFORNIA & MASON STREETS, SAN FRANCISCO

Jan 16. 1925

To Whom It May Concern;

This is to certify that Mr. B. Malerstein has been a pupil in my class in drawing and painting in the Night School. I am very much impressed with the unusual promise shown in his work, and I believe that if it were possible for him to attend the painting class in the mornings he would be greatly benefited by the possibility of working by daylight.

I believe that Mr. Malerstien will succeed in his art.

Signed:

*E. Spencer Macky*  
 Dean of Faculty

Certificate from California School of Fine Arts, San Francisco, 16 January 1925  
 Note that Zakheim was still using his assumed name, B. Malerstein

**Bernard B. and Eda L. Zakheim  
San Francisco City Directory, 1930**

**Zakheim Bernard B (Eda L) (Bernard Uphol  
Co) h2 Church**

Bernard B. and spouse, Eda L. (Zakheim) listed:

Occupation: Upholsterer

Address: h2 Church Street, San Francisco, California

# 1930 Federal Census

Zakheim married to Eda/Etta Zakheim  
San Francisco, California

State <u>California</u>		Incorporated place <u>City San Francisco</u>		Enumeration District No. <u>38-268</u>																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																														
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Listed from 1930:

- Head of Household      Bernard B. Zakheim; Born Poland; Age 33
  - Spouse                    Eda (Etta/Ida) L. Zakheim; Born Poland; Age 33
  - Daughter                Ruth H. Zakheim; Born California; Age 7

Bernard and Eda (Etta or Ida) Zakhiem were husband and wife:

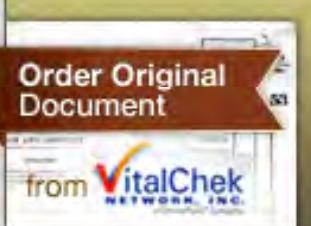
- Both born in Poland
  - Both 33 years of age during Federal Census of 1930
  - Both arrived in the U.S. at age 20
  - Both married
  - Both spoke Yiddish
  - Both understood English
  - By 1930, both were NOT naturalized in the U.S.
  - Both were employed
    - Bernard Zakheim was a furniture proprietor
    - Eda Zakheim was a cutter (fabric?) in a furniture factory

## *Business Directory: San Francisco, California, 1931*

Zakharoff Vassili b1305 Ellis  
 Zakheim Bernard B (Ida) (Bernard Upholstering Co) b1541 Shrader  
 Zakotnik Pauline mgr Harrison Service r1

### **California Birth Index, 1905-1995** about Masha Zakheim

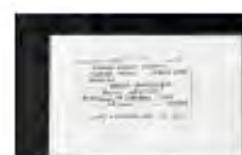
Name:	<b>Masha Zakheim</b>
Birth Date:	19 May 1931
Gender:	Female
Mother's Maiden Name:	Spiegelman
Birth County:	San Francisco



Moshae (Masha) Zakheim was born in San Francisco 19 May 1931  
 She was the second daughter of Bernard Zakheim & Eda Spiegelman Zakheim

### **California, Biographical Index Cards, 1781-1990** about Bernard Boruch Zakheim

Name:	<b>Bernard Boruch Zakheim</b>
Birth Date:	4 Apr 1898
Birth Location:	Warsaw Poland
Father's Name:	Mordcai
Mother's Name:	Brucha Malerstein
Spouse's Name:	Phyllis Wrightson
Marriage Date:	1939
Marriage Location:	Sebastopol



[View original image](#)

### **California Biographical Index Cards**

Bernard Zakheim married Phyllis Wrightson, 1939

No. 1

*Artist*  
CALIFORNIA STATE LIBRARY

ZAKHEIM, Bernard Boruch Jan 1958

Name in full **BERNARD BORUCH ZAKHEIM**

Place of birth **WARSAW POLAND** Date **APRIL 4 1898**

Father **MORDCAI**

Mother (maiden name in full) **BRUCHA MALERSTEIN**

If married, to whom? **RULLIS WRIGHTSON**

Place **9790 OCOHOL RD SEBASTOPOL 1939**

Years spent in California **38 years** Residences in State **38 years**

Present address **1057 N. WESTERN AVE., Los Angeles**

[OVER]

100-414

State **California** Incorporated place **—** Ward of city **—** Unincorporated place **—** County **Sonoma** Town or other division of county **—** Block No. **8 R. 9** Identification **(Name of residence and house or post office number)**

This report is required by law of Congress. This is a blank sheet for the census to determine specific taxes, fees, and services. Do not write anything else on this page except what you are required to do. Do not write anything else on this page except what you are required to do.

DEPARTMENT OF COMMERCE—BUREAU OF THE CENSUS  
SIXTEENTH CENSUS OF THE UNITED STATES: 1940  
POPULATION SCHEDULE

For Office Use Only—Do Not Write in These Columns

LOCATION	HOUSING DATA	NAME	RELATION	PERSONAL DESCRIPTION	EDUCATION	PLACE OF BIRTH	REFERENCE APRIL 1, 1940										PEOPLE 14 YEARS OLD AND OVER—EMPLOYMENT STATUS																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
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## Bernard Zakheim, Married, Head of Household

Household Members:	Name	Age
	Eda Zakheim	41
	Ruth Zakheim	17
	Moshae Zakheim	8
	William Simmons	15
	Ella Simmons	12
	Thomas Simmons	9

**Save This Record**

Attach this record to a person in your tree as a source record, or save for later evaluation.

**Save**

**Source Citation:** Year: 1940; Census Place: *San Francisco, San Francisco, California*; Roll: *T627\_311*; Page: *63B*; Enumeration District: *38-356*.

**Source Information:**

Ancestry.com. 1940 *United States Federal Census* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2012.

Original data: United States of America, Bureau of the Census. *Sixteenth Census of the United States, 1940*. Washington, D.C.: National Archives and Records Administration, 1940. T627, 4,643 rolls.

**Description:**

The 1940 United States Federal Census is the largest census released to date and the most recent census available for public access. The census gives us a glimpse into the lives of Americans in 1940, with details about a household's occupants that include birthplaces, occupations, education, citizenship, and income. [Learn more...](#)

Eda Zakheim 1940 - Federal Census Index

**1940 United States Federal Census about Eda Zakheim**

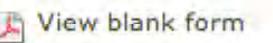
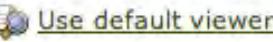
Name:	<b>Eda Zakheim</b>	
Respondent:	Yes	
Age:	41	
Estimated Birth Year:	abt 1899	
Gender:	Female	
Race:	White	
Birthplace:	Poland	
Marital Status:	Divorced	
Relation to Head of House:	Head	
Home in 1940:	San Francisco, San Francisco, California	
Map of Home in 1940:	<a href="#">View map</a>	
House Number:	136	
Farm:	No	
Inferred Residence in 1935:	San Francisco, San Francisco, California	
Residence in 1935:	Same Place	
Citizenship:	Naturalized	
Sheet Number:	63B	
Number of Household in Order of Visitation:	508	
Occupation:	Interior Decorator	
House Owned or Rented:	Rented	
Value of Home or Monthly Rental if Rented:	25	
Attended School or College:	No	
Highest Grade Completed:	Elementary school, 6th grade	
Hours Worked Week Prior to Census:	48	
Class of Worker:	Wage or salary worker in private work	
Weeks Worked in 1939:	50	
Income:	1200	
Income Other Sources:	No	
Neighbors:	<a href="#">View others on page</a>	
Household Members:	Name	Age
	Eda Zakheim	41
	Ruth Zakheim	17

[Original record](#)   
[View Image](#)   
[View blank form](#)   
[Use default viewer](#) 

*Eda Zakheim 1940 Federal Census Index*

**1940 United States Federal Census about Moshae Zakheim**

Name:	<b>Moshae Zakheim</b>	
Age:	8	
Estimated Birth Year:	abt 1932	
Gender:	Female	
Race:	White	
Birthplace:	California	
Marital Status:	Single	
Relation to Head of House:	Daughter	
Home in 1940:	San Francisco, San Francisco, California	
Map of Home in 1940:	<a href="#">View map</a>	
House Number:	136	
Inferred Residence in 1935:	San Francisco, San Francisco, California	
Residence in 1935:	Same Place	
Sheet Number:	63B	
Attended School or College:	Yes	
Highest Grade Completed:	Elementary school, 3rd grade	
Neighbors:	<a href="#">View others on page</a>	
Household Members:	Name	Age
	Eda Zakheim	41
	Ruth Zakheim	17
	Moshae Zakheim	8
	William Simmons	15
	Ella Simmons	12
	Thomas Simmons	9

 Original record  
 [View Image](#)  
 [View blank form](#)  
 [Use default viewer](#)

Moshae (Masha) Zakheim, 1940 Federal Census Index

## U.S. Public Records Index, Volume 2 about Bernard B Zakheim

Name: **Bernard B Zakheim**

Address: 9790 O'Connell Rd, Sebastopol, CA, 95472-9014

[Save This Record](#)

U. S. Public Records, Ancestry.com  
Bernard Zakheim Resided in Sebastopol, 1941

## U.S. City Directories, 1821-1989 about Mrs Eda Zakheim

Name: **Mrs Eda Zakheim**

Gender: Female

Residence Year: 1941

Street Address: 345a Chestnut



[View original image](#)

Residence Place: San Francisco, California

Occupation: Int Dec

Publication Title: San Francisco, California, City  
Directory, 1941

San Francisco City Directory, 1941  
Eda (Ida/Ette) Zakheim

Zakharatos Jerry waiter Mrs Ellen Antipa  
Zakheim Eda Mrs int dec r345a Chestnut  
Zakotnik Edw J elev opr r1 Majestic av  
" John (Marie) driver h59a Mirabel av

San Francisco City Directory 1941

Mrs. Eda Zakheim – listed:

- Female, living at 345a Chestnut, San Francisco
- Occupation, Interior decorator

Zukernus Louis Walter f1273 Golden Gate av
Zakessin Martha Mrs h4077n 18th ☺
Zakharoff Vassil mach h733 Fillmore
Zakheim Eda h1919 Taylor
Zakis Constance M typist NBC h378 Golden Gate av

Eda Zakheim, San Francisco City Directory, 1954

Eda Zakheim listed:

- Probably single, divorced
- Address: 1919 Taylor, San Francisco, California (house)

California, Death Index, 1940-1997 about <b>Bernard Baruch Zakheim</b>	
Name:	<b>Bernard Baruch Zakheim</b>
Social Security #:	558181987
Gender:	Male
Birth Date:	4 Apr 1898
Birth Place:	Other Country
Death Date:	28 Nov 1985
Death Place:	San Francisco
Mother's Maiden Name:	Malerstein

Order Original Document  
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Network, Inc.

California State Death Index  
Bernard Zakheim Died 28 November 1985, San Francisco

Bernard Baruch Zakheim:

- Died: 28 November 1985, San Francisco, California
- Mother's maiden surname: (Brucha) Malerstein
- [Father: Mordecai Zakheim]

- - -

## Summary of Data - Bernard Baruch Zakheim<sup>24</sup>

- Bernard Baruch Zakheim, artist – painter, watercolorist, muralist, sculptor
  - Born 1896, [Warsaw, Poland];
  - Immigrated to U.S., 1920;
  - Education/Training: **Applied Art School, Warsaw Academy of Poland; Kunstgewerbe Schule, Munich; Politechnicum, Danzig; School of fine Arts (Mark Hopkins, San Francisco; Student of Enrico Glicktentien, Poland; worked with Diego Rivera, Mexico, 1930."**
  - Awards: First award, San Francisco Art Association, Artist Purchase Prize, 1941; First prize, Artrium, Santa Rosa, 1968 (for wood sculpture); Huntington Harfford Foundation Fellowship, Pacific Palisades, California\_1963.
  - Professional: six large wood sculptures, a monument of the Warsaw Ghetto uprising, purchase by Mount Sinai Memorial Park, Los Angeles, 1969.
  - Historical Murals: Coit Memorial Tower Fresco, 1933; Alemany Health Center, two frescoes, 1934; University of California Medical School, Cole Hall, San Francisco, two frescoes; University of California Hospital, Toland Hall, ten frescoes, 1934-1937; Jewish Community Center, San Francisco, one fresco and mosaic fountain, 1932.
  - One-Artist Exhibitions: University of California School of Medicine, San Francisco, 1968; Judah Magnes Museum, 1973; University of California, San Francisco, Millberry Union, 1973; Jewish Community Center, 1973, Sonoma State College, Rohsert Park, California, 1973; Ghetto Wall, commemorating 25<sup>th</sup> anniversary of Warsaw Ghetto's uprising against Nazis, Judah Magnes Museum 1968.
  - Group Exhibitions: Annually with San Francisco art Association; World's Fair, New York; World's Fair, Golden Gate Exposition, San Francisco.
  - Collections: San Francisco Museum of Art; Jewish Historical Institute, Warsaw; Brandeis University; Mickiewicz Museum, Warsaw; Oakland Museum; Judah Magnes Museum;
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<sup>24</sup> From the following database resources:

- Judah Magnas Museum of San Francisco, a reference list of Zakheim artworks and exhibits:<sup>24</sup>
- Jewett, Masha Zakheim: Historical Essay, Coit Tower Politics.
- Shaw, Randy, San Francisco Activist, Artist Bernard Zakheim in Culturally Vital Show at Jazz Heritage Center.

## Obituary

San Francisco Chronicle, November 30, 1985

Saturday, November 30, 1985

San Francisco Chronicle

**OBITUARIES**

**Bay Area artist Bernard Zakheim in 1968 as he stood with one of his carvings on the theme of the Holocaust**

### **Artist Bernard Baruch Zakheim**

Bernard Baruch Zakheim, a Bay Area artist who painted frescoes in Coit Tower and at the University of California at San Francisco, died Thursday at age 89.

Born in Poland, Mr. Zakheim arrived in San Francisco in 1920 seeking political asylum after World War I. An upholsterer by trade, he had begun art studies in Europe and continued them at the Mark Hopkins Art Institute (now the San Francisco Art Institute).

In 1934 he painted the library scene on the southwest wall of Coit Tower under the auspices of the federally sponsored Works Progress Administration. The fresco initially stirred strong feelings because it showed a man (fellow artist John Langley Howard) reaching for Karl Marx's "Das Kapital" and depicted newspapers bearing the gloomy headlines of the Great Depression.

Mr. Zakheim later painted the fresco titled "Community Spirit" for the Alemany Health Center in San Francisco. Next he undertook the four-year task of illustrating the history of medicine with 10 frescoes on the walls of UCSF's Toland Hall.

In 1938, he painted oil murals for post offices in Texas. In 1961, he returned to Poland to paint a 6-by-25-foot fresco called "The History of Jews Through Song."

Mr. Zakheim was outraged in 1948 when the Toland Hall frescoes were covered with wallpaper because a UCSF professor complained that students were distracted by the murals. In 1963, UCSF ordered the frescoes uncovered and restored. Mr. Zakheim learned in 1978 that half of his Alemany Health Center fresco, which showed a bare-breasted woman and a man planting a small bush, was painted over because it was considered too disturbing to the patients.

Mr. Zakheim lived in Sebastopol for about 40 years until he became ill in 1982. He died at the Jewish Home for the Aged in San Francisco.

He is survived by his wife, Phyllis of Santa Barbara; two sons, Nathan of Culver City and Matthew of Los Angeles; two daughters, Masha Jewett of San Francisco and Ruth Gottstein of Volcano, and 12 grandchildren and great-grandchildren. A memorial service is scheduled at 4 p.m. January 21 in Toland Hall.

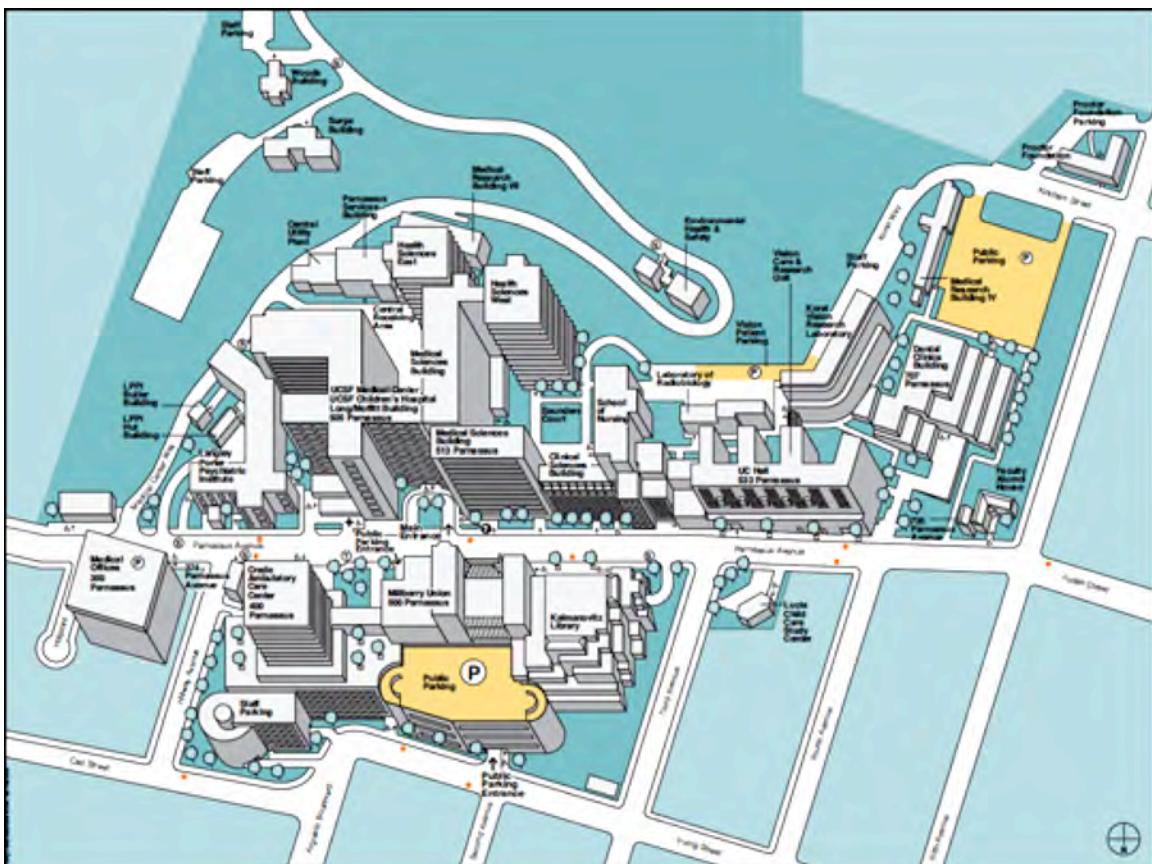
# Chapter Three

## History of California Medicine Articulated in Art

Bernard Baruch Zakheim<sup>25</sup>  
1935-1939

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<sup>25</sup> See Appendix: In 1939, Bernard Zakheim self-published brochure about the Toland Hall murals. It was co-authored with Dr. Chauncey Leake, Dean of Pharmacology, UCSF School of Medicine; and Zakheim's sculptor colleague, Beniamino Bufano. The manuscript is out of print. Only one used copy was found online, which was a signed copy given to Zakheim's friend, Erkhard Rostlund, Associate Professor of Geography, University of California, Berkeley (1940).



Official Map of UCSF  
<http://nursing.ucsf.edu/maps-directions-0>

Toland Hall is located in the U.C. Building, Parnassus Avenue, San Francisco

In conceptualizing an artistic plan that would depict the transition from magical and medieval medical practices to a modern scientifically based medical education and practices, Bernard Zakheim and Phyllis Wrightson read extensively on the subject. As well, Dr. Chauncey Leake, Dean of Pharmacology, UCSF School of Medicine, encouraged the artists in their pursuits. With the introduction of the previous pages, we are now prepared to take a more insightful inspection of the murals and the allegory devoted to the evolution of medicine in California. For benefit of readers, I placed copies of the excerpts from the previously written material in the "Introduction" to this manuscript by Dr. Charles Singer<sup>26</sup> and Dr. Henry Harris.<sup>27</sup>

The concept that the evolution of medical practices, which could be portrayed in art, was succinctly presented by Dr. Singer.<sup>28</sup>

*"...There is perhaps no department of human activity that seems more remote from the material revolution in the midst of which we live than the study of ancient manuscripts. Nevertheless, those who are most effectively promoting such work know full well the advantages that have come to them by living in this latter age. Every history book explains, or should explain, how scholarship laid the seeds of discontent with the medieval point of view, and how it opened the way for the 'renaissance' that was the parent of the New Science and thereby the grandparent of the Industrial Revolution. Someone should paint for us the other side of the picture and portray that yet more modern transformation of the Old Learning that has been effected by the New Science and by the Industrial Revolution."*

*"...For the study of medical history, California presents quite exceptional advantages. The geographical isolation of its population make a true local study more valid than would be the case for most states. The earlier records have been better and more lovingly preserved in California than in any other civilization that has developed so recently and so rapidly. The presence of first-class library facilities is unique for so youthful an aggregate. The very rapid evolution of Californian civilization as carried with it a no less rapid evolution of medicine from the primitive and magical to the highly scientific, though no less*

<sup>26</sup> Dr. Charles Singer, MD, D.Litt: University of London, London, England, Introduction to the Henry Harris publication, "The California Medical Story."

<sup>27</sup> Harris, Henry MD, "California's Medical Story, A thrilling and Fascinating Narrative of the Turbulent Growth of Medicine in California From the Time of the Indian Preies," Charles C. Thomas, Publisher, Springfield, Illinois & Baltimore, Maryland, 1932.

<sup>28</sup> Ibid.

*human, discipline which is enabling the medical schools of the State to provide as well equipped medical men as are to be found anywhere in the world. Thus, Californian Medicine is an almost ideal field for the student of local history..." (Charles Singer, MD, D.Litt.)*

The preface to Dr. Harris' book also summarizes succinctly the evolution of California Medicine. I have placed a copy of the excerpt for the reader to re-read in preparation of the discussion of the allegory and the presentation of the images of the Toland Hall frescoes.

# Preface

\* \* \*

*VIEWED in the long sweep of time, some four thousand years of medical history is unrolled in California. Of this period only one hundred and sixty years, that being the length of California's white civilization, is recorded. In the dawn of this time, the Indian priest-doctor weaves the strand of medicine with shamanistic religion, magic and rationalism. The last included a use of native plants, rest, splinting, warmth, hot drinks, counter-irritation, suction and psychotherapy. There were lectures on social hygiene addressed to adolescents, a sympathetic understanding of homosexuality, and even an escape from reality in sanctioned orgies of datura intoxication. Of these aboriginal practices the white conquerors appropriated the use of native plants. They brought their own supply of religion, magic, intoxicants and—disease.*

*On scurvy-ridden ships carrying the flag of imperial Spain and the crucifix of Christianity the conquerors arrive, joined by others who under brilliant frontier leaderships pick their routes over the deserts to Southern California. With this colonization the history of white man's medicine in the new domain begins. A lonely military surgeon serves at the chief garrison, while there is a single doctor aboard on each of the sea explorations northward to*

*Alaska. Notwithstanding this, medicine plays only a small and tragic part in the new colony. The Spanish doctor finds himself as helpless in preventing decimating contagions among the Indians and scurvy among the seafaring whites as does the well-intending padre in controlling lust for Indian women among the soldiers upon whom the church depends for survival. Eventually, from traders and scientific explorers, the world gets to know more about the Pacific Basin and the colony of Upper California where a now exhausted Spain zealously guards its new possession against the covetous designs of Russia and England. Indeed, Russia, enjoying special trading privileges, establishes a settlement to the north of San Francisco Bay. At this region, then, a white, Christian culture borne westward from the Mediterranean, meets, although without mingling, with a like one carried eastward by the Russians from the Baltic. Under Mexican hegemony, however, this original culture is infiltrated with the more virile one brought by Anglo-Americans, the mixture being naturally augmented by the annexation of California to the United States. Finally the few persisting vestiges of Spanish culture are almost entirely submerged under the frenzied impact of gold-seekers and adventurers heading from all the world toward the newly discovered gold mines of California. With this heterogeneous mass of human beings, white, yellow and black, added to California's population and with the increased impetus of statehood, many new institutions come into being. They are American, yet, embodying the experiences of many homelands, these institutions in gen-*

## Preface

xi

*eral take on a less provincial mark than those elsewhere in the nation.*

*Of course, doctors—doctors of all sorts and with all kinds of medical ideas—are in the fuss and fury of these many changing scenes and exploits. The following pages attempt to tell about them, of their faith and works, of their successes and failures.*

*2422 Gough Street  
San Francisco, California*

Recognition of the genius of Bernard Zakheim to display in art what they all acknowledged in the transformation of medieval medical practices to scientifically based medicine and education at UCSF, Dr. Chauncey Leake, Dean of Pharmacology, UCSF School of Medicine and fellow artist and sculptor, Beniamo Bufano, wrote eloquently about the basis of the Toland Hall murals.<sup>29</sup> I have included some especially significant quotes.

From Dr. Leake:

*“...Art is concerned with judgment about ourselves and the world about us as obtained by our subjective reactions, and is thus largely a function of emotion. That Science and art are not mutually exclusive should be clear to anyone considering the career of such a person as Leonardo da Vinci, especially when treated as romantically as by Merejkowski....”*

*“...Although the reference is usually to the skill and knowledge of the physician, the idea suggests the possibilities of an artistic exploration of medical practice, which might lead appropriately in our modern world to trying to portray artistically the spirit and methods of modern science...”*

*“...But, no artist seems to have appreciated what might be accomplished by a serious attempt to catch and preserve artistically the varied manifestations of the medicine of his time.”*

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<sup>29</sup> Zakheim, Bernard, Dr. Chauncey Leake, Dean of the Department of Pharmacology, UCSF School of Medicine, and sculptor, Beniamo Bufano, “The Opportunity for Pictorial Art in Modern Medicine: An Example in San Francisco”, Self-published, San Francisco, 1939.

*"Modern artists seem keenly aware of the social problems of our times, and there seems to be more of an effort than usual on the part of art to tell a story or depict a point of view. This seems to be especially the case in the great revival of mural painting. In casting about for a challenging subject for his talent, Baruch Barnard Zakheim, an enthusiastic San Francisco fresco artist, was struck by the notion that of all the manifold aspects of the modern scene, science alone seems to have that freedom from ulterior motive and that steadfastness of idealism which from both the artistic and the humanitarian sense is most worth of recording and preserving..."*

*"The skill, which Zakheim displayed in a small fresco in the lobby of the Alemany Health Center, San Francisco, persuaded the SERA to comply with a suggestion from Doctor Isabella Perry that he undertake the mural decoration of one of the main lecture rooms of the university of California Medical School in San Francisco, The problem was begun in 1935."*

From Beniamo Bufano, An Appended Note on the Complementary Aspects of art and Science:

*"That a great scientist is really an artist is not always obvious. But, a striking feature both of artists and scientists is that a strong imagination is needed to develop their work. The scientist uses imagination in seeking analogies on which to base explanations of his observations and experiments. It is the same sort of imagination that the artist employs in revealing a not readily perceived aspect of his subject. Both the scientist and the artist are revealer of hidden aspects of nature. Scientists as well as artists must feel themselves in tune with nature, perhaps a little more closely than other humans, at least in their capacity for expressing their observations or reactions.*

*In the simpler circumstances of the past, the great masters of art were the chief interpreters of nature. Feeling themselves in harmony with the world about them, they expressed its simple essentials In pictures, poems, dances, music, sculpture, architecture, and abstractly in what was the science of those times...*

*Science, by its rigorous revelations of the truth about nature, must be understood by modern artists, in order to further this new spirit to the fullest."*

*"An unfortunate modern element in the growth of art is the critic. Professional critics, with their all too frequent dependence on commercial interests, jeopardize as almost no other factor, the idealism and sincerity of art. Criticism is recognized in science as a helpful factor, particularly when given by other responsible scientists..."*

*"...It is this experimental force in man that makes for growth toward unity and truth..."*

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## Toland Hall Frescoes

## Preface

By Bernard Baruch Zakheim<sup>30</sup>

Artist's Foreword, verbatim from the original documents of Bernard Zakheim.<sup>31</sup>

ARTIST'S FOREWORD

The artist's purpose in planning an architectural decoration is to accept the architecture as it is, and only enrich the architectural characteristics by assimilating them, placing emphasis on them, and then causing them to vibrate in line and color.

The next step is to conceive the design intellectually and express it emotionally.

It is important to maintain walls as partitions and not to make a decoration that will break up the wall surface and give illusory depth or the opposite, forms bulging out from the wall surface. That is the reason I used no perspective in the paintings- if there are forms which seem to have a perspective characteristic, they were used only as a means to express direction in the composition.

The Toland Hall Problem

The Toland Hall Amphitheatre as it appeared to me was a low half-drum of an interior with a low ceiling and rows upon rows of chairs reaching almost to the ceiling. There my problem began. The last row of chairs leaves four and one-half feet of wall space visible from the top of the chairs to the ceiling, and the length approximates one-hundred and four feet around the semicircular wall. Therefore it was reasonable to treat this entire space as a frieze by introducing a horizontal molding around the wall.

Then the ceiling beams are in a design of a sunburst. They come to the wall and stop there suddenly. Therefore I have built pilasters to support these beams, and as a consequence I obtained six panels from the circular wall.

Decorations to be painted on walls offer several risks: first, that of crowding the hall with paintings, second, that of making them appear as posters stuck on temporarily, and third, of the pictures seeming to be cut off by the ceiling.

P.M.

<sup>30</sup> Detailed investigation of documents supporting the subject of the frescoes, California Medicine in Art, was produced by **Phyllis Wrightson**, artist assistant to Mr. Zakheim. In addition, Miss Wrightson was encouraged by Zakheim to transfer the cartoon drawings onto the walls before paints were applied. She also painted significant portions of the murals. It was a collaborate effort. Dr. Chauncey Leake, Dean of Pharmacology, UCSF School of Medicine, was Zakheim's ardent supporter, who afforded enormous liberty of expression of the artist's style.

<sup>31</sup> Nathan Zakheim provided the documents to Dr. Robert Sherins.

P.2

On the other hand, this Toland Hall Amphitheatre had to be designed and decorated in such a fashion as to enlarge it and give the illusion of more space. Of course, there I had to use optical illusion, so the horizontal molding of the circular wall was extended to the straight wall where the screen is, but instead of repeating the four and one-half foot measurement from the circular wall, I dropped the molding on the straight wall to five and one-half feet, which due to an optical illusion appears when viewed from the floor to be on the same level as the molding on the circular wall; and the same thing I have done with the vertical lines (pilasters) on the straight wall, by bringing them down to the floor level, so when the eye registers the five and one-half feet of vertical space, and the full length of the pilasters, the illusion is ready to work these proportions to the circular wall as well. Thus I have given the illusion of more wall space than by actual measure.

#### Planning the Composition.

Keeping in mind the circular interior, especially the sun-burst design on the ceiling, also indicated on the cement of the floor, I chose this as the motif for the composition.

I began the painting in the exact centre of the circular wall by painting the Indian facing the sunrise in the east, and painted a sun with stylized sunbeams so to foretell the main development of the whole painting with that note which is actually the floor plan of Toland Hall; and as I followed the main theme of the wavy line, so I set in scenes in a fan-like rhythm. I emphasized the horizontal molding by putting figures and objects on it; I did the same for the ceiling by bending the figures so to bring the effect of caryatids in Greek architecture; also by leaning figures and objects against the pilasters, I gave more legitimate reason for their being there.

P.3

In this way I have achieved normal sized individuals of an average height in a space only four and one-half feet high, which again gives the optical illusion of more space.

On the straight wall the molding makes a diagonal line. This is in order to ~~indicate~~ emphasize the ascending stairs. Each of the two large panels on this wall is composed on the sun-ray principle- that is, the chief lines of the composition radiate from one point; in the panel to the right, the lines radiate from the rat; in the panel to the left, from the guinea pig, as the symbol of the Medical School studies. The horizontal planes of these compositions are in harmony with the stair horizons of the room.

The wavy pattern of the circular wall finds its culmination in the two small panels in the straight wall, to the left of the screen the "Hooper" panel, and to the right, "Science". In these two compositions the curves are concentrated in the two circular shapes that form the main structure of these compositions.

In general, I wanted the paintings to be interwoven with the architecture as the keystone of the arch, which, although not of the same size as the rest of the stones, still is necessary to the arch. Therefore the next step was to solve the problem of the general interior by repainting all the chairs from the dark brown to a light greyish-green oak, and all metal parts with aluminum. Floors and stairs should be painted a deep green. The lighting fixtures, especially those near the walls which obscured the painting, had to be removed, and a new lighting system installed to do away with the yellowish tinge and uneven distribution of light which had been distorting the paintings in color, and breaking the flow of the composition. The new system will bring out the true colors which were painted to give the effect of distance, and make the amphitheatre seem more subdued and roomy. Fresco has a luminous quality, such as aluminum, and does not absorb light. On the contrary, it radiates light, so too strong light distorts the color and

P.4

### Space Solution

The subject matter of a painting is usually thought of as the representation of figures and objects. To the painter, however, the spaces not occupied by figures or objects are just as important decoratively as the solid forms. The solid forms are called "positive spaces", and the unoccupied areas are called "negative space". To consider only the positive space would have made a poor decoration, since the painting would look broken up, but giving the same importance to the negative space keeps the unity of the whole painting. Therefore I have outlined with a light contour the positive space in order to bring out the abstract design of the negative forms.

### Concept of the Narrative

The object was to decorate a medical amphitheatre, therefore it was essential to use as subject the history of medicine in the state of California, especially since the hall is visited by out-of-state doctors unfamiliar with local history.

As to the subject, I did not pick only the beautiful or heroic parts of history, because the contrast of good and bad constitutes the dramatic quality of the narrative. Of course I painted more of an interpretation than illustration, and the same goes for the costumes and objects; in each case I made a study of the most characteristic forms and color, and ~~the exact~~ instead of copying, I painted them as freely as my imagination flowed. And this also stands for the straight wall, where the narrative has both the good and the bad, especially the panel of San Francisco history and the one next to it, called "Science".

### Technique of Painting

As to the school of painting I followed - I do not consciously follow any school or style.

P.5

Subconsciously, I am a product of this civilization. I just deal with a decoration and its peculiarities to its environment.

Fresco as a medium has its limits. Fresco painting is more of a spontaneous medium than oil painting or other media, because it has to be painted on fresh plaster, and finished before it gets hard. Therefore fresco painting becomes a sort of school in itself.

The medium is plaster made of marble dust and lime, painted <sup>insoluble</sup> with pure, pigments ground in water. Only a few square feet may be painted at a time. Once painted, and the plaster dry, it cannot be changed, ~~without~~ without chiseling out the plaster and starting all over again.

As the plaster dries, the lime in it gradually absorbs carbon dioxide from the air, until it becomes solid calcium carbonate, or marble. As the calcium carbonate crystallizes, the color pigments being finely ground insoluble metallic oxides, suffer no oxidizing, and since the colors do not penetrate the plaster, but form a microscopic mosaic on the surface, they can endure forever, and become richer with age.

The palette I use consists entirely of earthen colors with the exception of cobalt blue, viridian green, and black oxide. I use ~~the~~ <sup>ivory black</sup> ~~many~~ Venetian, and Indian red, yellow ochre, raw sienna, raw umber, burnt umber, terra verte, or green earth, and burnt terra verte. I use no white, because I paint transparently, with the exception of parts in a low key, in order to achieve a richer quality.

I did not apply any dynamic symmetry or any other mathematical systems in order to obtain true proportions, but instead I weighed and balanced the proportions and color composition in my own self.

Maybe if I had had a group of artists to paint for me I would have needed to devise a formula, but painting the whole thing by myself, and details by Miss Wrightson, I didn't feel the necessity.

P6

for any artificial system.

Although the two smaller panels near the screen, the "Hooper" and "Science" panels, may give an impression of surrealism, it was not my intention to paint surrealism, which is the subconscious of the artist; ~~but~~ the contrary, the paintings represent the conscious of the scientist.

In general, what seemed to me of the most importance was good decoration, achieved by the placing of the panels, the composition of the whole interior, the groupings for pattern, the use of negative and positive spaces for abstract design, and the good and bad in subject matter.

From this description and actual paintings I hope the spectator will form his own judgment <sup>the</sup> of the art merits of these decorations.

I owe my greatest thanks to ~~Miss~~ Phyllis Wrightson for her wonderful assistance in the research and the painting of many fragments in the frescoes; to Dr. Chauncey D. Leake for the encouragement and material help he has so generously given; to Dr. George Lyman for his enthusiasm and his sincere interest as well as his invaluable historical studies; to Dr. Henry Harris for his book and advice, and to Dr. Bangly Porter <sup>for</sup> the publication of this booklet.

*Bernard Jackson*

**The Allegory:** from the original documents of Phyllis Wrightson (note her initials):<sup>32</sup>

Toland Hall Frescoes

P.W.

The space now being decorated by frescoes is a large lecture amphitheatre with a curved wall something over one hundred feet in circumference, a straight wall across the front to accommodate a screen and blackboard, and a low ceiling broken by skylights, and supported by large beams radiating from the center of the front wall in sunburst fashion.

As the bare walls offered no obvious support to the heavy ceiling, the artist's first move was to divide the space by creating seven pilasters, which give a logical meaning to the juncture of wall and ceiling beams. Each of the six panels thus formed is fourteen and one-half by four and one-half feet high, the small height being due to the sharp rise of the tiers of seats from the floor level.

Repeating the principle of radiation upon which the room is built, the movement of the composition travels to left and right of the center of the curved wall, where a design of the rising sun reflects the sunburst pattern of floor and ceiling, and symbolizes an eastward direction. To the left of this is shown the development of medicine in northern California, and to the right, that of southern California. The six panels are treated somewhat in the manner of a frieze, with a strong wave-like rhythm acting as a connecting force.

The story told by the murals begins with the domestic life and hygiene of the California Indians. A young Indian, symbolizing his race, reaches out in greeting to the sun; he dries himself after a sweat bath and cold plunge in the river. Two sweat houses, or temescal, appear near him, used for ceremonial as well as healing purposes, and a mother and child sun themselves in the foreground. Three Indians illustrate native California healing methods - a warrior sucks a wound, a shaman, or medicine man, mixes blood, mud, and herbs for a poultice, and another digs for bulbs used in making magic against snake bites. An adjacent section of the decoration is composed around an Indian dance ceremony accompanying a difficult child birth.

To the left of this central scene follows an episode from the career of Francis Drake, who during the latter part of the sixteenth century was the terror of the Spanish in the New World. With his back to his ship he grimly supervises an autopsy which the ship's surgeon is performing upon Drake's younger brother, thus proving his death due to natural causes rather than to the vengeance of a wrathful deity. To the right four sailors finish burying those of their comrades who perished of the same disease, while to the left the chaplain, prayer book in hand but manacled, suffers the displeasure of the Captain for spreading superstition among the crew.

Completing this panel, three Indians offer to a padre the three most important herbs contributed by California to modern medicine: Yerba Santa (Eriodictyon glutinosum) Cascara Sagrada (Rhamnus purshiana) and Grindelia robusta.

Behind them is a group of Spanish soldiers, which connect this scene with the first part of the adjoining panel, a composition symbolic of the invasion of California by a strange people, a new religion, and the foreign diseases that almost exterminated the native population.

<sup>32</sup> Ibid.

Leading the band of soldiers in the background is Juan Bautista de Anza, leader of the expedition of 1775 bearing his name. The central figure of the main group is a bewildered Indian, standing helplessly between a padre who baptizes him and a soldier who offers him an acquaintance with alcohol. Half hidden behind the priest is a soldier who has roped the Indian woman in the foreground.

The most distinguished of the Spanish Surgeon-Generals, Dr. Don Pablo Soler, appears in the center of this panel, attending an Indian that had been badly gored by a bull. (About 1798) The patient's recovery added to Soler's already established reputation for skill in his profession, and to his name for humanity and kindness to all in need of his services. The bull appears behind him, held by two Indians, and illustrates the artist's intention of having each incident as self explanatory as possible. The bull with bloody horns accounts for the disembowelled Indian in the foreground, Spanish and English flags identify the nationality of figures in other scenes, while some characters are explained by the presence of books, diplomas, or other articles appropriate to their functions in the scene.

Slightly to the left of this central group is the uniformed figure of General Castro, who is shown persuading the famous Indian doctor, Petronio, to cure a wounded soldier. Although Petronio's reputation was that of curing his friends and killing his enemies, there were few doctors to choose from in 1844.

The northern end of this panel depicts pioneer courage in the person of "Peg-Leg" Smith, famous trapper and prospector of the pioneer west, who is painted in the act of severing his own leg after being wounded in a fight with Indians. Tied near him, and acting as a support to the edge of the panel, is his pack burro, loaded with traps and skins. In the rock on which Smith supports himself is carved the old proverb,

" De Medico, Poeta & Loco,  
Todos tenemos un poco."

(Of medicine, poetry, and insanity we all have a little.)

The third and last panel on this side of the central division is devoted to doctors of the Gold Rush period.

The first incident is an illustration of the type of adventure often met in the gold fields. Dr. Edward Willis is shown shooting the quack doctor Hullings, his predecessor at Placerville, in a duel after Hullings had torn up Willis's diplomas in a drunken rage at having a rival appear in his territory. A glimpse of the doctor's surgery is shown beside him, including the bottled monstrosities that are being examined by two curious miners.

A solitary figure in this composition is that of Dr. Hugh Huger Toland, founder of the Toland Medical School which was later absorbed by the University of California. He appears on a lively mustang, as he might have looked on his arrival in 1852, after crossing the plains. In his hand he holds a drawing of the quartz mill he brought with him, by which he no doubt expected to become wealthy.

Lightening the central background and supporting the upper part of the composition is a group of covered wagons, drawn by red oxen.

The center foreground below this is devoted to the courageous Dr. Fayette Clappe, who in 1851 at Rich Bar on the Feather

3

ther river risked his professional reputation to save the life of a young miner whose leg he successfully amputated after the case had been pronounced hopeless. One of the two miners watching the operation is pouring out the whiskey that was used instead of an anaesthetic.

The last third of this panel is occupied with early San Francisco doctors. The first group consists of three figures, that of Dr. Victor J. Fourgeaud and his wife and little boy, who came to California in 1847. He holds the title page of his monograph on diphtheria, a notable contribution to the study of the disease, which he wrote after the epidemic of 1856. Beneath this paper is another, which lists some of his other achievements as a citizen and physician.

Three more figures fill the remaining space. Dr. John Townsend is shown hanging up his sign in 1846 announcing the first medical office in San Francisco. In front of him is one of the typical oddities of this period, "Dr." Elbert P. Jones, for whom Jones Street was named. He was a jack of all trades, including medicine, law, and newspaper publishing, but his consuming passion was for gold, in which he would literally wallow. In the upper left hand corner Dr. Felix P. Wierzbicki, a native of Poland, is painted writing the book that made him famous—"California as It Is and as It May Be", published in 1849.

In the panel to the right of the center, commencing the section dealing with medicine in southern California, the first group shows a Spanish soldier ~~wearing~~ several mission Indians clustered around a rude shrine. One is pock-marked, and others are stooped and flabby, showing their inability to adapt themselves to the new conditions.

The central and largest portion of this panel is devoted to a representation of the first hospital in California, the crude shelter put up at San Diego in 1789 to house the many members of the Portola expedition that were disabled by scurvy. A table in the background provides a place for doctor's supplies and an altar, beside which two melancholy priests stand gazing at the patients in the foreground. The principal figure is that of Don Pedro Prat, surgeon of the expedition, who leans over one of three patients to treat his leg. At each side of the canvas shelter stands a small cannon, ~~and~~ <sup>in</sup> front a wretched soul crouches in misery.

The remaining third of this panel deals with the American trapper James Ohio Pattie, who is shown as he buys his freedom from the Mexican jail in San Diego by vaccinating the Californians against smallpox during the great epidemic of 1828. Muffled shapes of frightened Mexicans bundled up in misery roll up to form a support for the pilaster that ends this panel.

Pioneer physicians of Southern California are shown in the adjoining panel, the last to the right on the curved wall. Echoing the circular forms in the preceding section are bunches of cattle and sheep offered by the Californians as payment for services to the colorful Dr. John Marsh, whose eye estimates the quality of the livestock while he feels the pulse of a small child brought to him on a home-made stretcher. In the background is a glimpse of the doctors elegant stone house, built near Mt. Diablo shortly before his death.

In the center foreground of this panel are two urchins who wave a small banner in greeting to the popular Irish doctor of Los Angeles Dr. Richard Den, riding past on his famous black mount. The Angelenos thought so highly of his healing powers that a proverb grew about him: "Despues de Dios- Dr. Don ~~Richard~~" (After God, Doctor Richard).

At a table under a palm tree sits Dr. Cephas L. Bard, first American physician of Ventura County, who writes down what he learns of native herbs from the blanketed Indian beside him. This material appeared in an article "Medicine and Surgery Among the First Californians", published in 1894. Dr. Bard was known as Ventura County's most popular man.

Behind this pair of figures there is a stream crossing the background diagonally, in which two women scrub clothes, and from which a soldier drinks. This is a reminder of the inadequate water system that troubled Los Angeles for so many years.

Under the sign "U.S. Hospital", Dr. John S. Griffin, who came to San Diego as surgeon of Kearny's first dragoons, examines a soldier suffering from malaria. In the foreground, two soldiers, wrapped in army blankets and bowed with misery, await treatment. Across the stretcher from Griffin stands Dr. Joseph Pomeroy Widney, who is

represented as offering him a call for the founding of the Los Angeles Medical Association, of which Griffin became the first president. Under his arm is a petition for a Board of Health, a step suggested by Widney in 1876. Behind his figure are imaginary portraits of Dr. Orme and of Dr. Powers, who gave his bacteriological apparatus to the city in 1898, after the Los Angeles City Council had appropriated the money to establish a bacteriological laboratory in the attic of the City Hall. The background of these two figures indicates some of the achievements of this determined group of men, while the foreground is occupied by a model of the modern water mains for which they fought.

The crowding of figures at both ends of this series of panels is to provide a termination of the movement that swings freely through the design from right to left of the center.

On the straight wall, the large panel to the right of the screen tells the story of the stormy medical life of early San Francisco, and the establishment of the first medical schools.

The composition is constructed on the sunburst pattern characteristic of the room. In this case the fan design starts from a point on the lower diagonal molding occupied by a large grey rat, and radiates through the scroll to the top of the picture, where it culminates in a series of buildings leaning obliquely away from the masses of human figures.

The group in the upper right section of the design is composed of the physicians who figured in the famous controversy known as the "Sponge Case", precipitated by the death of James King of William in 1856, after the famous editor had been shot as a result of his courageous exposure of corruption in San Francisco.

Clustered around the body of the editor are six of the doctors

involved in the quarrel. Dr. Beverly Cole presents his accusation of the doctors who left a sponge in the patient's wound for five days, and reaching across King's body, Dr. Hugh Huger Toland, Cole's chief opponent, offers his defense. Behind these three figures are Dr. John Griffin, from Los Angeles, in his blue army uniform, Dr. Nuttall, Dr. Bertody, and Dr. Gray, all of whom were embroiled in the exchange of accusations and countercharges that grew out of this incident. Behind them is a view of Fort Vigilance during the execution of King's murderer by Vigilantes.

The principle episode of this panel, occupying the center of the fan-shape, shows the problems that grew from the invasion of California by the bubonic plague in 1900.

Stretched on an operating table is an animal whose carcass has proved the existence of the plague in San Francisco, and about this dissecting table are gathered some of the men who were willing to sacrifice their careers to protect California from a disastrous epidemic against which corrupt politicians and bureaucrats forbade them to carry out a public campaign.

To the left, City Bacteriologist Wilfred Kellogg, in his white gown, pleads for recognition of plague conditions, and his outstretched arm, following the line of the fan-design, leads the eye to the message on a large scroll in the foreground. The other figures represent Joseph Kinyoun, of the Marine Hospital Service; H.A.L. Rykogel bacteriologist of the State Board of Health; Rupert Blue, ~~who~~ directed of the U.S. Public Health and Marine Hospital Service, who directed the campaign against the second epidemic, and a figure representing Dr. F.P. Wilson, Assistant City Physician, who is offering proof of plague to the figure which embodies the political forces that fought so strenuously against recognition of the presence of plague, and the methods necessary to stamp it out.

Beneath the dissecting table are shown the plague sources. Rats are investigating the bodies of two dead Chinese, who represents the first cases of plague identified. Above the open garbage basket providing food for diseased rats, is a fragment of a board of health notice concerning proper garbage disposal.

This subject also occupies the two lower corners of this panel. At the right is a figure symbolizing the filth and disease of the Barbary Coast, which offered a breeding spot for the plague and its animal hosts. The figure of this woman, unclean, and a threat to community health, is placed as a contrast to the figure of a woman in the corresponding spot of the large panel to the left.

Because at the time plague was first proved in San Francisco the civic authorities would not permit the health department to perform its duties, the figure in the lower left hand corner represents a doctor who has been forced to protect his own home by bricking up the rat holes in his basement.

In contrast, dishonesty in the medical profession is demonstrated in the section immediately above the figure of the doctor, where Dr. Abrams is shown operating one of his many machines for curing all ailments. In the design only a suggestion of the actual appearance of the machine is given. Also shown is the Ionoco Belt of Dr. Wilshire.

The constructive side of San Francisco's medical development is represented by the row of buildings tilting away from the center of the design, the first medical schools and hospitals in the city. An old-fashioned yellow building in the center bears the name of Toland Medical School, the germ of the present U.C. Medical School; to the right is an imaginary likeness of the old County Hospital, to the left are the two buildings associated with the Stanfor

Medical Department- the Gothic angles of the Cooper Medical School which stands at Sacramento and Webster Streets, and the more modern red brick of the Lane Hospital. These provide the background for likenesses of Dr. Elias Samuel Cooper and his nephew, Dr. Levi Cooper Lane, who are shown with a shelf of medical books written by pioneer San Francisco physicians.

Holding up a map of the present University of California Medical Center is Adolph Sutro, donor of the ground upon which this group of buildings stands.

The message contained in this panel is summed up in the quotation from Dr. Henry Gibbons lettered upon the large scroll springing almost directly from the spot on which the composition pivots:

"About us always is ignorance, squalor, and greed, in which quackery and corruption may thrive. ' The great enemy of rational medicine is popular ignorande. From this source come the obstructions to education, the failure to appreciate merit, and the success of folly and imposture.....our schools and hospitals must raise us from this mire ". (Introductory Lecture at Toland Medical School, 1867.)

When completed, the large panel to the left of the screen will describe the multiple activity of the University of California Medical School. The composition will repeat the structure and spatial division of its companion panel, building on the same plan of radiation, but in place of the rat, the pivoting point will be a guinea pig, acting as a symbol of research. Before an architectural background of ceiling, skylight, and book cases four figures will be grouped around a table in the center, corresponding to the grouping in the previous composition.

In the corner corresponding to that occupied by the Barbary

Coast figure is a portrait of Lucy Wanzer, the first woman to enter  
the U.C. Medical School, who ~~had~~ <sup>dared</sup> to sacrifice her feminine dig-  
nity in order to obtain entrance to what was then an exclusively  
masculine career.

At the upper right is James  
Blake, the scholarly Englishman  
who joined the faculty of Tolard  
medical school in 1864, shrewd  
identifying salts by spectroscopic  
methods. Separated from him by  
a strong diagonal line is Jacques  
Poet, painted with his classic  
experiments on sea urchin eggs.

Although the two compositions  
are similar in structure, the atmosphere  
of the first is of the out-doors, with a  
skylane of medical buildings, while  
the other has the studious character  
of the interior of the medical library,  
given by the cubicles of book cases  
hung with charts & graphs.

The books on the shelves as well as  
the diagrams are representative of the  
distinguished work accomplished  
by the men <sup>and women</sup> of this medical school.

10

Next in the sequence are the two small panels flanking the screen above the blackboard. Here the fan-pattern has been further developed so that the principle of radiation finds its completion in large circular shapes which bring the rhythm of the whole decorative scheme to its logical conclusion.

The panel at the left, although of necessity illustrating only a few incidents, is dedicated to the achievements of the Hooper Foundation for Medical Research in the application of the biological sciences to the problems of medicine and public health.

The circular "motif" in this case takes the shape of a large autoclave, toward which all the other forms and planes build up by overlapping each other in a complicated pattern until the various parts become almost interwoven. The ascending horizontal planes of this panel, as in the others on this wall, emphasize the ascending horizontals of the stairs on either side, thus forming a rhythmic link between the lower portions of the front panels and the upper row of curved panels.

The Hooper building itself is suggested in the background behind the autoclave and the row of bottles which are labelled according to the various types of botulinus growing in them. The autoclave shelves are packed with the commercially canned foods which develop botulinus, and to the right a research worker is tacking up a chart of the homecanned foods which become poisonous through improper canning. To the left of the autoclave a young man is using a still to extract the poison from mussels in order to discover the nature and amount of the toxin which is found in these shellfish at certain seasons of the year.

Almost in the center of the composition a parrot on its perch draws attention to a chart showing those birds susceptible to Psittacosis. Other familiar animals figure in this scene because of

their usefulness in the study and treatment of many diseases. A cage of mice in the lower left hand corner is a reminder of the many useful services these little animals perform. Leaning against the cage is a yellow and emaciated victim of Weil's Disease. The dog curled at his feet suggests the experiments on this subject in which dogs are used. Looking out from behind this group is a goat, above which a chart hangs, showing the temperature changes characteristic of malarial fever or undulant fever, to which goats are especially susceptible.

The lower right quarter of the picture is taken up with a simplified representation of hearing tests made on animals in order to study the action currents of the auditory nerves. A large model of an ear appears above the machine to indicate the subject of the study. The shelves of books seen over the shoulder of the experimenter represent a small part of the great volume of work accomplished through this Foundation.

Above the door, and to the right of the screen, is the last panel of the series, symbolizing the entire field of science past, present, and future. The circular "motif" of the previous panel has been developed, with the addition of more circles, into the more spacious pattern of a spiral, which carries the eye through the painting in more generous lines, suggesting the perpetual development and change characteristic of all organic activity. This is in contrast to the design of the Hooper Panel, where the circular shape returns upon itself, indicating one isolated cycle, or generation, of science viewed separately from its place in the whole sweep of scientific history.

The wheel in the center, revolving on its huge bearings, symbolizes the early development of modern science, called into existence

12

by the necessity of the troubled humans in the foreground. The muscular figure representing human energy provides the power by which this body of science is caused to revolve.

The bearings upon which this massive structure moves are engraved with the names of those men who laid the foundations for present scientific knowledge: Galileo, the celestial physicist; Newton, physicist; Lavoisier, who discovered the fundamental laws of modern chemistry; Einstein, physical astronomist who contributed the theory of relativity; Poentgen, discoverer of X rays; Pasteur, who opened up the world of micro-biology; Hegel, father of modern scientific philosophy; and Dawwin, whose concept of change in the world of biology was one of indefinite progress or evolution.

But this first wheel is not complete in itself. It is connected by a belt to another smaller wheel, which revolves upon the same axis on which a huge wheel in the distance is slowly turning; and the rhythm of the picture suggests that these turns are spiralling into the future endlessly.

The revolutions of the small wheel, intermediate between the past and the immensity of the future, are spinning out consequences remote from the intention of those whose names are lettered on the bearings. Laboratory chemists have produced poisonous gases; engineers have developed bombing planes; destruction as well as benefit has been produced from the labors of scientists. Thus the physician must repair the <sup>damage</sup> ~~the~~ ravages which destructive forces of misapplied principles have produced. His future task is that of guiding new discoveries along constructive and beneficent channels.

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## Toland Hall Frescoes



## UCSF Documents & Media

Overview of Toland Hall, UCSF  
Note the "Starburst Roof" Design Mentioned by Dr. Chauncey Leake

## Toland Hall Murals<sup>33</sup>

Comments of Bernard Zakheim About the Toland Hall Murals:<sup>34</sup>

*"As he [Zakheim] wrote (to Mexican artist colleague, José Clemente Orozco, who had painted 24 historical scenes at Dartmouth University in 1936), the Toland Hall series followed a specific program 'to use as subject the history of medicine in the state of California... As to the subject, I did not pick only the beautiful or heroic parts of history, because the contrast of good and bad constitutes the dramatic quality of narrative."*

Phyllis Wrightson, a young San Francisco artist in her own right, took the offer to assist Bernard Zakheim on the WPA project to paint frescoes in Toland Hall at the University of California School of Medicine. She researched information about the history of medicine in California by visiting and researching at the institutions, archives and newspaper offices regarding each of the events and specific individuals portrayed in the murals. Dr. Chauncey Leake not only fully approved of Zakheim's work, but also gave the artist great liberty in choosing the methods that he would employ in executing the murals.<sup>35</sup> Dr. Leake totally supported and defended Zakheim and his artwork when controversial matters developed during the project. If not for Dr. Leake's efforts, the murals may never have been completed.<sup>36</sup>

Phyllis Wrightson's research manuscript of the allegory portrayed in the frescoes was made available to Dr. Robert Sherins (December 2013) - with permission to publish the material - from Nathan Zakheim, son of the Bernard and Phyllis (Wrightson) Zakheim.

***"Wrightson, Phyllis, Toland Hall Frescoes of the university of California Medical School, self-published, San Francisco, circa 1936:***

*"The space now being decorated by frescoes is a large lecture amphitheater with a curved wall something over one hundred feet in circumference, a straight wall across the front to accommodate a screen and blackboard, and a low ceiling broken by skylights, and supported by large beams radiating from the center of the front wall in sunburst fashion."*

<sup>33</sup> The frescoes are listed in order, proceeding from the left side of the podium and screen.

<sup>34</sup> Excerpts from Anthony W. Lee, "Painting on the Left, Diego Rivera, Radical Politics, and San Francisco's Public Murals," University of California Press, Berkeley, California, 1999.

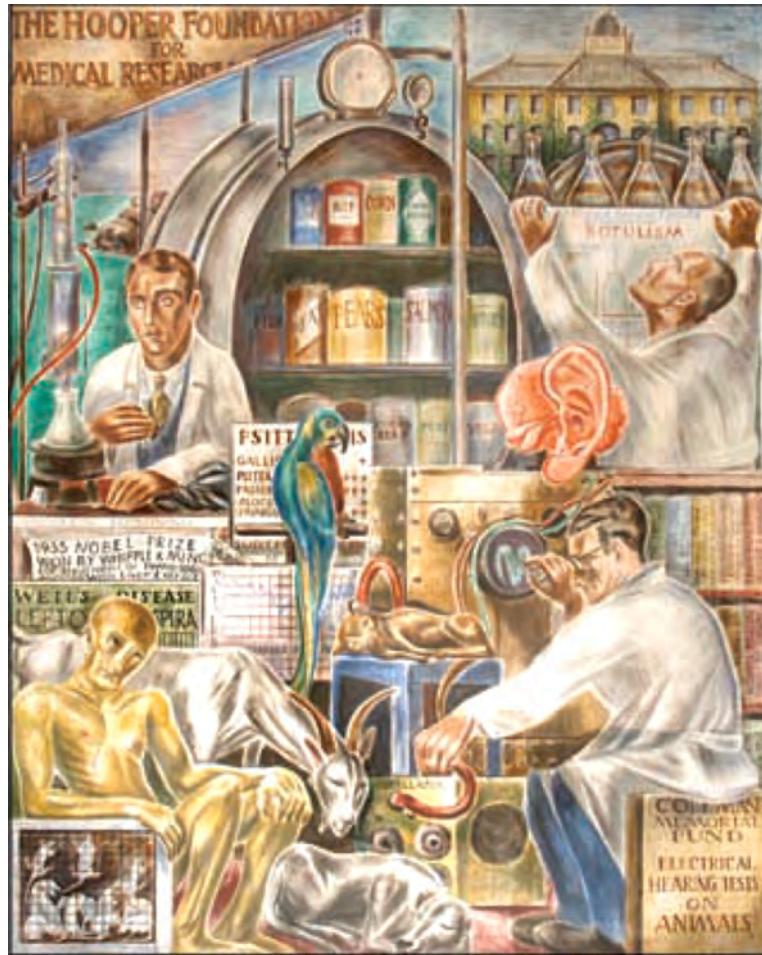
<sup>35</sup> Personal discussion with Nathan Zakheim, son of Bernard Zakheim and Phyllis Wrightson, who married Bernard Zakheim in 1939. They had 2 boys, Nathan and Matthew.

<sup>36</sup> Ibid.

*"As the bare wall offered no obvious support to the heavy ceiling, the artist's first move was to divide the space by creating seven pilasters, which give a logical meaning to the juncture of wall and ceiling beams. Each of the six panels thus formed is fourteen and one-half by four and one-half feet high, the small height being due to the sharp rise of the tiers of seats from the floor level."*

*"Repeating the principle of radiation upon which the room is built, the movement of the composition travels to left and right of the center of the curved wall [in back of the room], where a design of the rising sun reflects the sunburst pattern of floor and ceiling, and symbolizes an eastward direction. To the left of this is shown the development of medicine in northern California, and to the right, that of southern California. The six panels are treated somewhat in the manner of a frieze, with a strong wave-like rhythm acting as a connecting force."*

1.



From the UCSF Medical Alumni Magazine, Vol. 48, No. 2, Fall 2007:

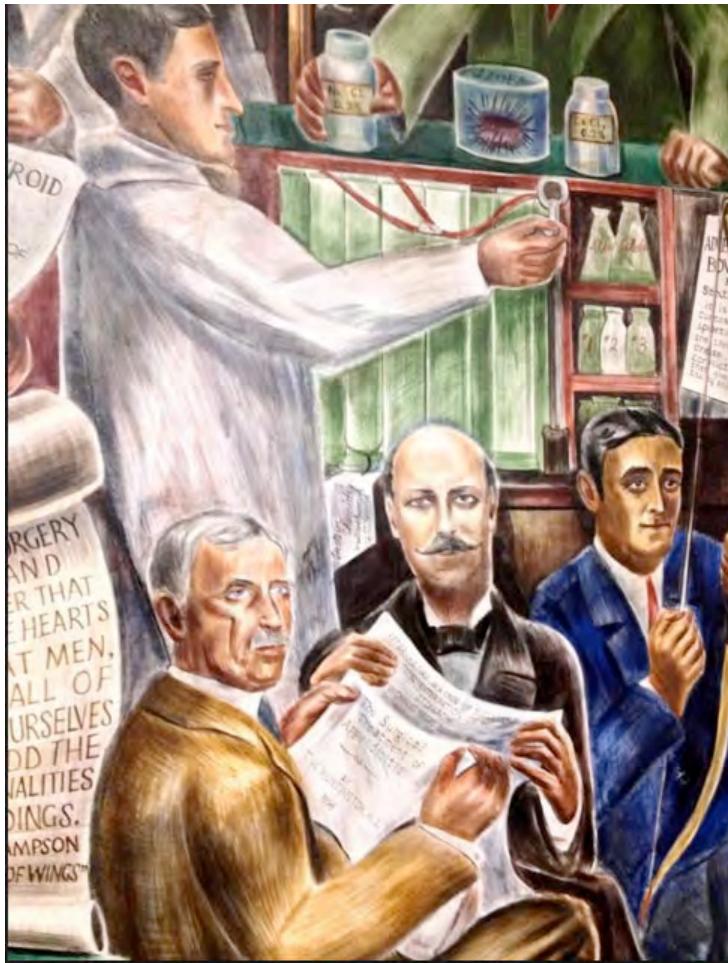
*"This panel is a tribute to the achievements of the Hooper Foundation for Medical Research in the application of the biological sciences to the problems of medicine and public health."*

2.



From the UCSF Medical Alumni Magazine, Vol. 48, No. 2, Fall 2007:

*"The panel above is dedicated to the multiple activities of the University of California Medical School. The same sunburst design is evident, this time radiating from a guinea pig, which is meant to represent research..."*



*"In the left mid-corner, is Dr. Lucy Wanzer, first woman to enter the school [1873]. Among the group of men occupying the center of the picture are Dr. Herbert C. Moffitt, the most distinguished clinician on the Pacific Coast at the time, and Dr. Robert Langley Porter."*

3.

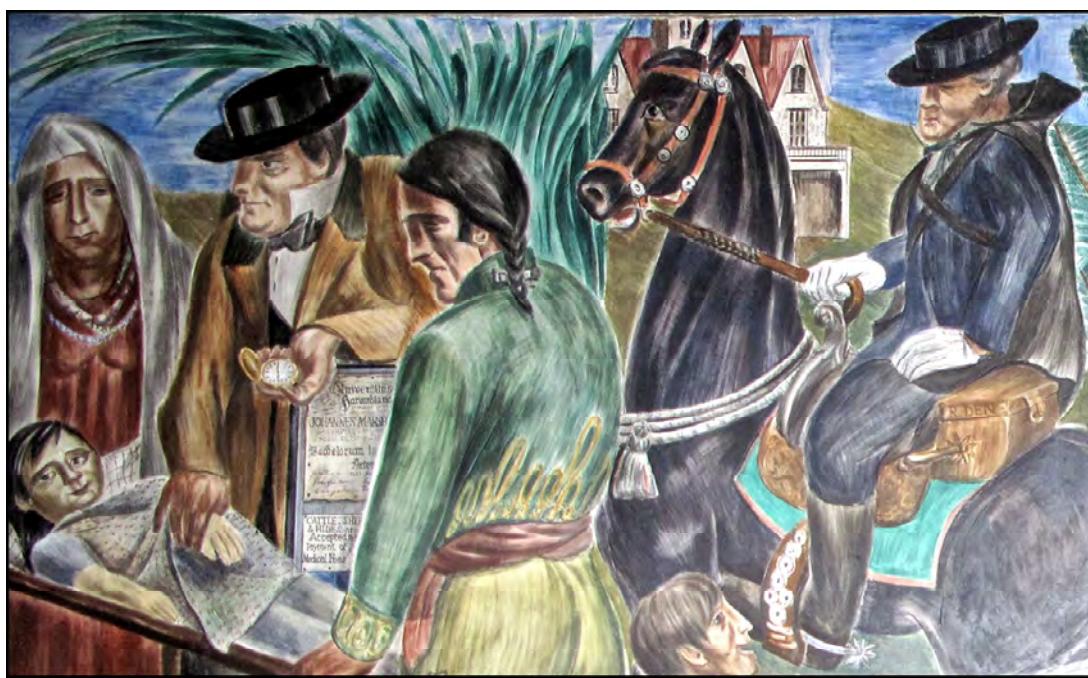


From the UCSF Medical Alumni Magazine, Vol. 48, No. 2, Fall 2007:

"This panel is dedicated to pioneer physicians of Southern California. Namely, Dr. Richard Den, the popular Irish doctor of Los Angeles, and Dr. Cephas L. Bard, the first American physician of Ventura County. Dr. John S. Griffin can be seen examining a soldier suffering from malaria. Across

from Dr. Griffin is Dr. Joseph Pomeroy Widney, a member of the first class in the Toland Medical School [College] in 1865, who later helped found and presided over the University of Southern California [in Los Angeles]."

From Online Images: <http://www.flickr.com/photos/>





4.



Excerpts from Anthony W. Lee: "Painting on the Left, Diego Rivera, Radical Politics, and San Francisco's Public Murals," University of California Press, Berkeley, California, 1999:

*"...From southern California medical history: a shamanistic ceremony; the Portola Expedition, whose members suffered from scurvy (1789); the trapper James Ohio Pattie, who introduced a vaccination against smallpox during the great 1828 San Diego epidemic; and the physicians of old Los Angeles in the mid to late nineteenth century..."*



Spanish Vaccinate Native Americans, who had no resistance to the devastating infection brought by the explorers to Western Hemisphere.

5.

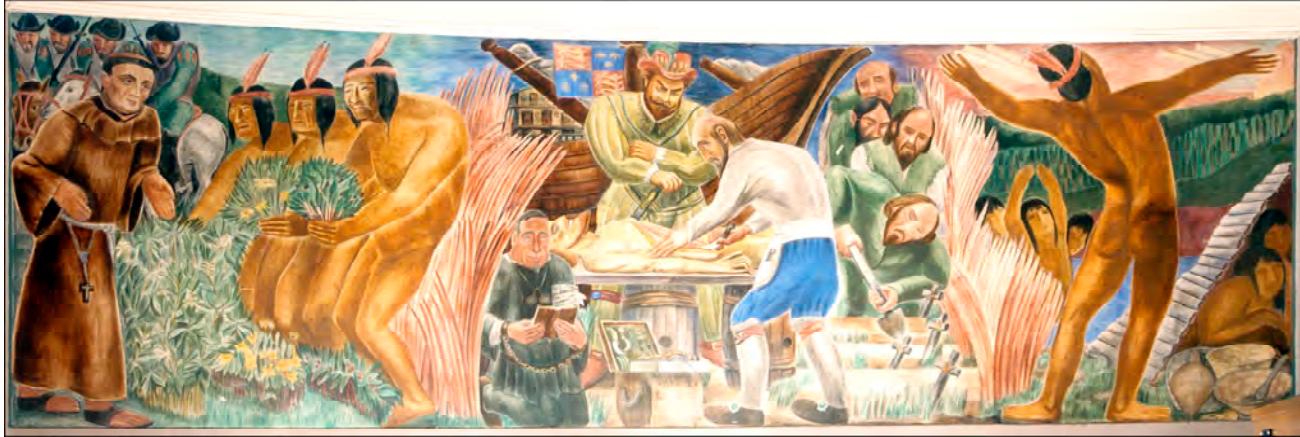


Mural Depicting Shamanistic Medical Rituals  
Midwives administer to a lady by helping to express the after-birth

6.



7.



From Phyllis Wrightson:

*"The story told by the murals begins with the domestic life and hygiene of the California Indians. A young Indian, symbolizing his race, reaches out in greeting to the sun as he dries."*

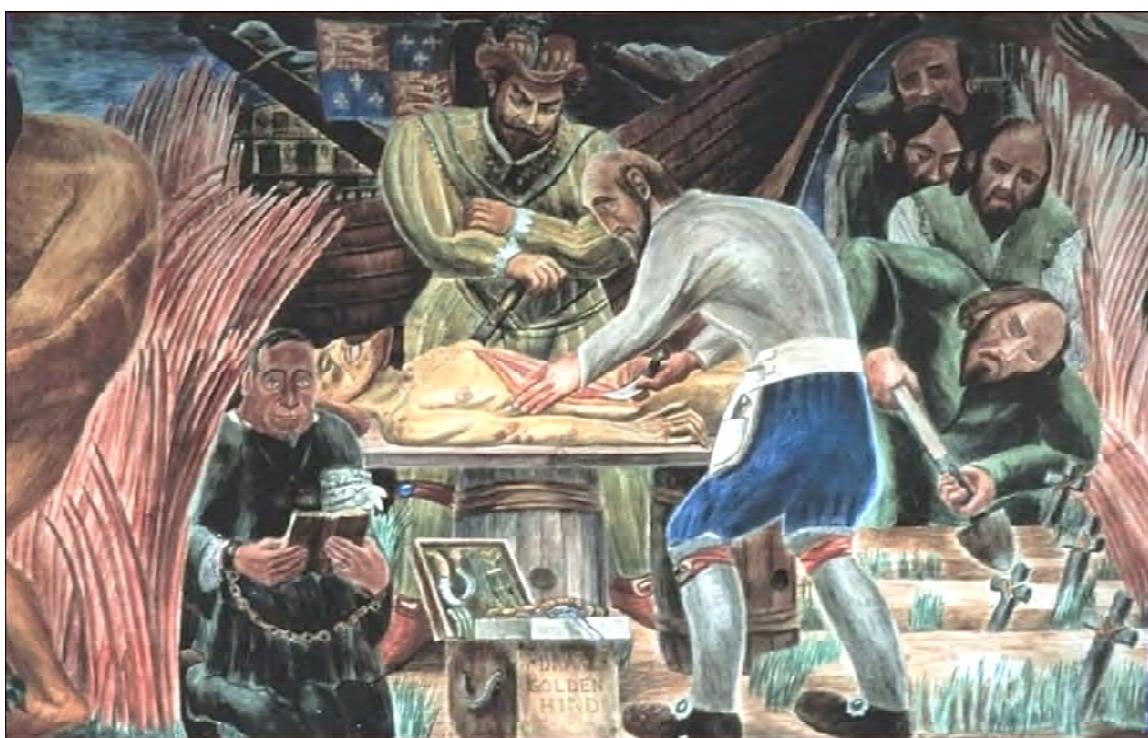
Excerpts from the UCSF Medical Alumni Magazine, Vol. 48, No. 2, Fall 2007:

**"ZAKHEIM'S STORY BEGINS IN THE CENTER OF THE BACK WALL, WITH THE HISTORY OF MEDICINE IN NORTHERN CALIFORNIA WRAPPING AROUND THE ROOM TO THE LEFT, AND SOUTHERN CALIFORNIA WRAPPING TO THE RIGHT. PART OF THE BEGINNING PANEL CAN BE SEEN HERE WITH A NATIVE AMERICAN GREETING THE MORNING SUN. THIS IMAGE ALSO DEPICTS SIR FRANCIS DRAKE SUPERVISING THE AUTOPSY OF HIS YOUNGER BROTHER, AND NATIVE AMERICANS OFFERING TO PADRE JUNIPERO SERRA THE THREE MOST SIGNIFICANT HERBS CONTRIBUTED BY CALIFORNIA TO MODERN MEDICINE: MOUNTAIN BALM, SACRED BARK AND GUM PLANT."**

Excerpts from Anthony W. Lee, "Painting on the Left, Diego Rivera, Radical Politics, and San Francisco's Public Murals," University of California Press, Berkeley, California, 1999.

*"The series begins with an Indian figure [that] reaches out to greet the morning sun, his back to the viewer. His gesture – arms flung open – is like a directional cue, and the rest of the panels spread out laterally, curving from the back of the amphitheater and continuing across the flat front wall..." "...The central Indian, from whose open arms the historical parade unfolds, is a figure of pathos. The medical achievements, the notable physicians, the life-saving vaccines and famous surgeries pictured in the amphitheater are set against the brutality of exploration, settlement, and expansion. A narrative of medical progress coexists with a more troubling counter-narrative of corrupt regress. The tension crops up between the scenes, undermining the glorification of events and personalities..."*

*“...Sir Francis Drake presiding over an autopsy; Indians offering medicinal herbs to [father] Junipero Serra; Don Pablo Soler attending an Indian who has been disemboweled; the trapper Peg-Leg Smith, who is performing the act of self-amputation that gave him his name; and the rough-and-ready physicians of the gold rush period...”*



From Dr. Chauncey Leake:

"The story told by the murals begins with the domestic life and hygiene of the California Indians. A young Indian, symbolizing his race, reaches out in greeting to the sun as he dries himself after a sweat bath and cold plunge in the river. Two sweat houses, or temescal, appear near him, used for ceremonial as well as healing purposes, and a mother and child sun themselves in the foreground. Three Indians illustrate native California healing methods--a warrior sucks a wound, a shaman or medicine man, mixes blood, mud, and herbs for a poultice, and another digs for bulbs used in making magic against snake bites. An adjacent section of the decoration is composed around an Indian dance ceremony accompanying a difficult child-birth.

"To the left of this central scene follows an episode from the career of Sir Francis Drake, who during the latter part of the sixteenth century was the terror of the Spanish in the New World. With his back to his ship he grimly supervises an autopsy which the ship's surgeon is performing upon Drake's younger brother, thus proving his death was due to natural causes rather than to the vengeance of a wrathful deity. To the right four sailors finish burying those of their comrades who perished of the same disease, while to the left the chaplain, prayer-book in hand but manacled, suffers the displeasure of the Captain for spreading superstition among the crew.

"Completing this panel, three Indians offer to a padre the three most important herbs contributed by California to modern medicine; Yerba Santa (*Eriodictyon glutinosum*), Cascara Sagrada (*Rhamnus purshiana*) and Grindelia robusta. Behind them is a group of Spanish soldiers, which connect this scene with the first part of the adjoining panel, a composition symbolic of the invasion of California by a strange people, a new religion, and the foreign diseases that almost exterminated the native population.

"Leading the band of soldiers in the background is Juan Bautista de Anza, leader of the expedition of 1775 bearing his name. The central figure of the main group is a bewildered Indian, standing helplessly between a padre who baptizes him and a soldier who offers him an acquaintance with alcohol. Half hidden behind the priest is a soldier who has just roped the Indian woman in the foreground.

"The most distinguished of the Spanish Surgeon-Generals, Dr. Don Pablo Soler, appears in the center of the panel, attending an Indian who had been badly gored by a bull, about 1798. The patient's recovery added to Soler's already established reputation for skill in his profession, and to his fame for humanity and kindness to all in need of his services. The bull appears behind him, held by two Indians, and illustrates the artist's intention of having each incident as self-explanatory as possible. The bull with bloody horns accounts for the disemboweled Indian in the foreground. Spanish and English flags identify the nationality of figures in other scenes, while some characters are explained by the presence of books, diplomas, or other articles, appropriate to their functions in the scene.

"Slightly to the left of this central group is the uniformed figure of General Castro, who is shown persuading the famous Indian doctor, Petronio, to cure a wounded soldier. Although Petronio's reputation was that of curing his friends and killing his enemies, there were few doctors to choose from in 1844.

"The northern end of this panel depicts pioneer

8.



From the UCSF Medical Alumni Magazine, Vol. 48, No. 2, Fall 2007:

*"This panel depicts the invasion of California by a strange people, a new religion, and the foreign diseases that almost exterminated the native populations. Dr. Don Pablo Soler, the most distinguished of the Spanish surgeon-generals, can be seen in the center attending a Native American who has been badly gored by a bull. Also to be seen are General José Castro, and famous trapper and prospector "Peg-Leg" Smith [in the act of self-amputation of his left lower leg. He had an infected leg and believed that the amputation would save his life. Hence he gained he name, 'peg-leg']."*



Peg-Leg Smith, Self-Amputation



Crude Surgery Without Anesthesia



Continued From Dr. Chauncey Leake:

courage and resourcefulness in the person of 'Peg-Leg' Smith, famous trapper and prospector of the pioneer west, who is painted in the act of severing his own leg after being wounded in a fight with Indians. Tied near him, and acting as a support to the edge of the panel, is his pack burro, loaded with wraps and skins. In the rock on which Smith supports himself is carved the old proverb: 'De Medico, Poetay Loco, Todos tenemos un poco.' (Of medicine, poetry, and insanity, we all have a little).

"The third and last panel on this side of the central division is devoted to doctors of the Gold Rush period. The first incident is an illustration of the type of adventure often met in the gold fields. Dr. Edward Willis is shown shooting the quack doctor, Hullings, his predecessor at Placerville, in a duel after Hullings had torn up Willis' diploma in a drunken rage at having a rival appear in his territory. A glimpse of the doctor's surgery is shown beside him including the bottled monstrosities that are being examined by two miners.

"A solitary figure in this composition is that of Dr. Hugh Huber Tolani, founder of the Toland Medical School which was later absorbed by the University of California. He appears on a lively mustang as he might have looked on his arrival in 1852, after crossing the plains. In his hand he holds a drawing of the quartz mill he brought with him, by which he no doubt expected to become wealthy.

"Lightening the central background and supporting the upper part of the composition is a group of covered wagons, drawn by red oxen. The center foreground below this is devoted to the courageous Dr. Fayette Clappe, who in 1851 at Rich Bar on the Feather River risked his reputation to save the life of a young miner whose leg he successfully amputated after the case had been pronounced hopeless. One of the two miners watching the operation is pouring out the whiskey that was used instead of an anesthetic.

9.



From the UCSF Medical Alumni Magazine, Vol. 48, No. 2, Fall 2007:

*"Two of the figures depicted in this panel are Dr. Hugh Huger Toland, for whom the lecture hall is named, and Dr. Victor J. Fourgeaud, accompanied by his wife and son. Fourgeaud holds the title page of his monograph on diphtheria, a notable contribution to the study of the disease, which he wrote after the epidemic of 1856."*

Continued from Dr. Chauncey Leake: History of Medicine in California

"The last third of this panel is occupied with early San Francisco doctors. The first group consists of three figures, Dr. Victor Fourgeaud, his wife and little boy, who came to California in 1847. He holds the title page of his monograph on diphtheria, a notable contribution to the study of the disease, which he wrote after the epidemic of 1856. Beneath this paper is another, which lists some of his other achievements as a citizen and physician. Three more figures fill the remaining space. Dr. John Townsend is shown hanging up his sign in 1846 announcing the first medical office in San Francisco. In front of him is one of the typical oddities of the period, 'Dr.' Elbert P. Jones, for whom Jones Street was named. He was a jack-of-all-trades, including medicine, law, and newspaper publishing, but his consuming passion was for gold, in which he would literally wallow. In the upper left-hand corner Dr. Felix P. Wierzbicki, a native of Poland, is painted writing the book that made him famous, 'California As It Is and As It May Be,' published in 1849.

"In the panel to the right of the center commencing the section dealing with medicine in Southern California, the first group shows a Spanish soldier watching several mission Indians clustered around a rude shrine. One is pock-marked, and others are stooped and flabby, showing their inability to adapt themselves to the new conditions.

"The central and largest portion of this panel is devoted to a representation of the first hospital in California, the crude shelter put up at San Diego in 1789 to house the many members of the Portola Expedition who were disabled by scurvy. A table in the background provides a place for doctor's supplies and an altar, beside which two melancholy priests stand gazing at the patients in the foreground. The principal figure is that of Don Pedro Prat, surgeon of the expedition, who leans over one of three patients to treat his leg. At each side of the canvas shelter stands a small cannon, and in front a wretched soul crouches in misery.

"The remaining third of this panel deals with the American trapper, James Ohio Pattie, who

is shown as he buys his freedom from the Mexican jail in San Diego by vaccinating the Californians against smallpox during the great epidemic of 1828. Muffled shapes of frightened Mexicans bundled up in misery roll up to form a support of the pilaster that ends this panel.

"The remaining panel when completed will represent American pioneer doctors of the southern part of the state. Echoing the circular forms in the previous panel will be herds of cattle and sheep offered by the Californians as payment for services to the colorful Dr. John Marsh. Another romantic figure will be Dr. Richard Den on his fine horse. Griffin Blake and others will occupy the rest of the space.

"A portion of the straight front wall will be designed with scenes and figures connected with the founding of the University Medical School."

10. Hugh Toland



From, Antony W. Lee, "Painting on the Left, Diego Rivera, Radical Politics, and San Francisco's Public Murals. University of California Press, 2009:

*"Images of San Francisco and the University of California medical school's history, including the stormy careers of [Dr.] Beverly Cole and [Dr.] Hugh Toland, who opened the first medical schools in the 1860s and after whom two buildings on campus were named."*

*... "In the Sponge case panel, for example, the scenes radiate from a central point where a large plague rat sits, its contaminating presence setting the tone for the histories proliferating around it: Toland's and Cole's charges of incompetence against each other and the careerism implied in the accusations; the bodies of dead Chinese workers to the immediate left; the distressed woman at the right, who sits in a Barbary Coast hovel; the figure of the quack, Albert Abrams, at the far left, who attends an unsuspecting patient with one of his cure-all machines..."*

11.



From the UCSF Medical Alumni Magazine, Vol. 48, No. 2, Fall 2007:

*"The Central episode of the panel [above] illustrates the problems that grew from the invasion of California by the bubonic plague in 1900. Reflecting the sunburst pattern characteristic of the room, the focal point of this panel is on the rat in the bottom center, the source for the spread of the disease. Seen around the body of the animal whose death proved the existence of the plague in San Francisco are city bacteriologist Wilfred Kellogg and others, who directed the campaign against the political forces that fought to suppress the acknowledgment of the presence of plague in the city."*

11.



San Francisco: Morals – Corruption  
California Governor Gage; Plague in San Francisco

12.



From the UCSF Medical Alumni Magazine, Vol. 48, No. 2, Fall 2007:

*"This panel is dedicated to the field of science as a whole – past, present and future. The large wheel in the center symbolizes the early development of modern science, call into existence by the necessity of the trouble humans in the foreground. The bearings upon which this wheel turns are engraved with the names of the men who laid the foundation for present scientific knowledge."*

From, Antony W. Lee, "Painting on the Left, Diego Rivera, Radical Politics, and San Francisco's Public Murals. University of California Press, 2009:

*"...In the adjoining mural, the science panel, Zakheim show a generator with wheels and belts. It runs on ball bearings on which are inscribed the names: Galileo, Newton, Lavoisier, Einstein, Roentgen, Pasteur, Hegel and Darwin; it is an engine born of centuries of scientific knowledge. But, it*

*spins out of control, serving military, not humane needs, its products bombs and poisonous gases, its victims the defenseless..."*

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## Postscript

### UCSF Sesquicentennial Celebration 1864- - 2014

With the commencement of World War II, WPA and other state and local emergency relief organizations were closed. The war effort consumed the nation. During the preceding decade, 20 million American men and women received assistance from one or more of the relief programs. Possibly another equal cohort represented the working poor. Their whole families worked because of severe need; it was "all hands on deck." School attendance was out of the question. I have met numerous would-be physicians, who were forced to leave school for work in order to contribute to their family's income; they were denied opportunities for education.

At the time of the Great Depression, America consisted of 48 states and 7 protected territories: Alaska, Puerto Rico, American Samoa, Guam, Hawaii, the Panama Canal, and the American Virgin Islands; total U.S. population was about 123 million. Therefore, somewhere between 15-20 % of Americans were helped in some way by federal, state and local relief agencies. It was under those circumstances that Bernard Baruch Zakheim was recognized and supported in his artistic endeavors at the University of California San Francisco to complete his remarkable Toland Hall murals.

Zakheim depicted the evolution of California medicine from medieval concepts to scientifically based principals. His works were an allegory about the history of California Medicine displayed in art. The murals became historic treasures and landmarks for the state and nation.

This manuscript was written for the expressed purpose of documenting the critical role that the University of California School of Medicine in San Francisco served in the evolution of medical excellence. UCSF celebrates its sesquicentennial in 2014. The murals of Toland Hall show how scientific principles applied to health care served to expand outstanding medical education and clinical practices among physicians, nurses and other health providers.

UCSF quickly became a leading institution of medical research and clinical education and is among the most recognized medical universities in the world. In acknowledgment of the scientific excellence at UCSF, thoughtful donors have gifted billions of dollars to construct and rebuild structures, built and expand research facilities and improved healthcare services for both children and adults.

The year 2014 is indeed a celebration of the outstanding reputation of UCSF.

Robert S. Sherins, MD  
UCSF School of Medicine, Class of 1963

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# Appendix

# The Opportunity for Pictorial Art in Modern Medicine: An Example in San Francisco<sup>37</sup>

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THE OPPORTUNITY FOR PICTORIAL  
ART IN MODERN MEDICINE:  
AN EXAMPLE IN SAN FRANCISCO

To my contemporary  
fellow artist in the  
scripts.

from      Burkard Rostlund  
              Bernard Gutheim  
              Jan. 1940.

- 125 - DR  
3/16/301 Art Tower  
muralists



**Transferring Cultures in a  
Bacteriology Laboratory**

Water-color study by Barnard Zakheim for a detail in one of the murals painted by him at the University of California Medical School, San Francisco.

## THE OPPORTUNITY FOR PICTORIAL ART IN MODERN MEDICINE: AN EXAMPLE IN SAN FRANCISCO

**A**N IMPASSABLE gulf is generally supposed to separate the ideals and functions of art and science. It is quite as distressing as that deplored by George Sarton, the distinguished historian of science and editor of *Isis*, in what is often thought to be the case in science and the humanities, or science and religion. Science is concerned with knowledge of ourselves and the world about us as obtained by objective measurable observations and logical deductions therefrom. It is thus essentially a function of intellect. And that shouldn't necessarily imply coldness! Art is concerned with judgment about ourselves and the world about us as obtained by our subjective reactions, and is thus largely a function of emotion. That science and art are not mutually exclusive should be clear to anyone considering the career of such a person as Leonardo da Vinci, especially when treated as romantically as by Merejkowski. Works of art may be viewed in a scientific way, as they usually are in the sense that science is critical. Achievements of science may have also great artistic merit, as emphasized by J. W. N. Sullivan. Yet artists usually have neglected the opportunity afforded for emotional expression in the scientific efforts of their time.

Art and science are often conjugally related in references to the professional activities of medicine. Although the reference is usually to the skill and knowledge of the physician, the idea suggests the possibilities of an artistic exploration of medical practice, which might lead appropriately in our modern world to trying to portray artistically the spirit and methods of modern science. So far this has remained a neglected opportunity. Eugene Holländer, with German thoroughness, has collected in heavy tomes scattered examples of serious artistic attention to medical affairs. These range from plastic attempts to achieve healing serenity in the classic Greek statues of Aesklepios, through dark Dutch anatomy lessons and urine examinations, to such formal portraiture as the "Four Doctors" of Sargent. But no artist seems to have appreciated what might be accomplished by a serious attempt to catch and preserve artistically the varied manifestations of the medicine of his time.

Modern artists seem keenly aware of the social problems of our times, and there seems to be more of an effort than usual on the part of art to tell a story or depict a point of view. This seems to be especially the case in the great revival of mural painting. In casting about for a challenging subject for his talent, Boruch Barnard Zakheim, an enthusiastic San Francisco fresco artist, was struck by the notion that of all the manifold aspects of the modern scene, science alone seems to have that freedom from ulterior motive and that steadfastness of idealism which from both the artistic and the humanitarian sense is most worthy of recording and preserving. In idealistic application to human problems science seems to have reached its greatest success in medicine, in which, as a profession, high idealism and freedom from ulterior motives have long been traditional.

The skill which Zakheim displayed in a small fresco in the lobby of the Alameda Health Center, San Francisco, persuaded the SERA to comply with a suggestion from Doctor Isabella Perry that he undertake the mural decoration of one of the

main lecture rooms of the University of California Medical School in San Francisco. The problem was begun early in 1935. The practical consideration was to provide complementary panels of appropriate size on each side of a projection screen above the lecture blackboard. The intellectual problem selected by the artist was difficult. The plan was to contrast the underlying philosophies of modern and ancient medicine. On the one hand he tried to depict the orderly disciplined applications of modern medical science to the treatment and prevention of physical and mental maladjustments to our environment. This was to be contrasted, on the other hand, with the confused emotional, often hysterical, efforts of suffering humanity in the past to escape disease and misery.

In the technical aspects of the work, the artist was assisted by Joseph Kelly in the preparation and application of the marble dust plaster put directly on the brick wall of the hall. Phyllis Wrightson and Leon Bibel helped greatly in the transfer of the cartoon outline to the wall and in some of the details of the painting, especially on the frames. It was hard work. The lecture room, being in use all day, was available only at night. Often the artist and his assistants were busy until the early morning, when the watchman would persuade them to go home.

#### Fresco Technique

For those who may not know how fresco work is done, a note of explanation is offered. The medium is wet marble dust plaster, to which the artist applies water colors. Only a few square feet may be worked on at a time. So the composition proceeds in jumps and gulps, and once the paint is applied, it cannot be changed without hacking out the plaster and starting all over. As the plaster dries, the lime in it gradually absorbs carbon dioxide from the air until it becomes solid calcium carbonate, or marble. As the calcium carbonate crystallizes, the pigments are strongly adsorbed on the crystal surfaces. The pigments, being chiefly finely powdered insoluble metallic oxides, suffer no oxidizing deterioration. Since the colors do not penetrate the plaster they remain bright and unfaded indefinitely.

Usually the fresco artist makes a color cartoon of his composition first, in order to plot out the general design and color harmony. The design is then worked out in more detail in black and white on the exact scale of the space to be covered by the finished painting. This detail drawing may be cut up into segments, each of which may be used conveniently as a guide in the actual work on the corresponding portion of the fresco itself. This black and white detail design may be transferred by a sort of stencil method to the rough marble dust plaster which serves as a substrate to the finish plaster on which the painting actually occurs. The artist can thus conveniently build up his fresco to completion. While most fresco artists draw directly on the rough plaster substrate, the above method seems preferable in that it is more exact.

#### Details of the California Medical Murals

The panel to the left of the projection screen is designed to represent the confused and often hysterical means by which humanity, especially in past centuries, has tried in its emotional anguish to treat and drive out sickness and misery. The rounded waves of distress roll into each other in the design suggesting the lack of intellectual order and precision of knowledge responsible for the relative failure of such emo-

tional efforts. An Oriental background of traditional mysticism is suggested by palm branches. Through them rises the smoke of incense from a priest struggling with his people bowed before him to ward off the evil pestilence which has stretched one of them in putrefaction. With dramatic intensity a Semitic prophetic leader, Jeremiah-like points to the ominous zodiacal symbols raised above the bent or worshipful figures before him,—signs which for centuries have symbolized man's credulous errors in etiology and prognosis. That they look like glorified lolly-pops in the panel, rising above all its figures, may be an unconscious irony on the part of the artist. In the center, sacrificial scenes illustrate the vain effort at propitiation of powerful supernatural forces in order to prevent or relieve pestilence, and in these groups may be noted the primitive and priestly pathologist examining liver or urine to guide prophecy and prognosis. That the *vis medicatrix naturae* was operative but scarcely recognized in such surroundings is indicated by the merest glimpse the artist gives of the *ex votos* on the side of one of the altars. The utter inability of humanity in the past to cope with mental derangement is indicated in the flogging of the maniacs by the sadist, the Hebraic blowing of the ram's horn at the *dybbuk*, and the later conventionalized religious rituals for the insane. Here the perpendicularly arranged vestments of the singers give the hint of the emotional effect of deep organ music. The brutality of surgical procedures without anesthesia or asepsis is suggested in almost the only "practical" incident in the panel, the operation, shown appropriately in English guise. The underlying fallacies of unguided emotional desire in determining the philosophical background for medicine in so much of the past appears in the segments of the panel suggesting the pathetic search for the elixir of life, the maintenance of youth, and the philosopher's stone, the key to unlimited wealth.

This colorful panel is not easy to describe. If it were, the artist probably could have told easier in words than in picture what he was thinking about. It is disturbing and confused. And not least because we can recognize that many of the aspects of medical opinion represented in it, though happily no longer part of the science and art of medicine, are still to be extensively found in the populace.

The artist skillfully designed a cool architectural stony frame for the turbulent scenes of the panel. Carved in the stones above are the names and symbols of the three medico-religious characters in the superstitious aspects of whose cults were perpetrated much of what the panel displays. There is cut the hieroglyph for Imhotep (He-who-cometh-in-peace) with the *crux ansata*, symbol of the union of male and female, the sign of fertility and of life to come. Imhotep was the Egyptian god of medicine, probably a vizier-physician of the Pharaoh Zoser of the Third Dynasty, about 2980 B.C., whose memory was later reverenced as divine. There are next the sturdy Greek letters spelling Aesklepios, the Greek counterpart of Imhotep, with his symbol of the staff and serpent. Lastly, classic Roman letters give the Latin for St. Luke, the traditional patron-saint of Christian medicine, with his symbols of bull's head and book.

The antithesis in the contrasting panel attempts to represent the modern effort at controlled application of demonstrable and critically valid knowledge for the prevention and treatment of disease. Here straight lines suggest order and intelligent direction of energy. The colors are calmer. Though distress may be noted, anguish is not present. Significantly the supernatural does not appear. While X-ray, chemical,

anatomical, physiological and other scientific apparatus goes from one corner of the panel to the other, it conveys to the observer nothing of the fear of mystery; for the artist indicates that it is developed and understood by human beings, and applied and controlled by just such people as we all are, for beneficial human ends.

Most of the detailed aspects of the second panel are in antithesis to those of the first. The rational aims of chemistry displace the emotional ones of alchemy; the study of pathology and bacteriology provides a firm foundation for understanding the causes of disease and thus for its effective prevention and treatment. Anatomy and the various phases of physiology give the necessary appreciation of the structure and function of the body including the brain, so that the wise physician may know how best to adjust it when out of joint with its environment. Thus the psychiatrist patiently helps the mentally disturbed person to reach a calmer adaptation, and replaces flagellation with more soothing reflexes from cutaneous sensations of the bath. In modern therapy with surgery, the patient is veritably cloaked by disciplined solicitude that he shall suffer no pain nor die from induced infection. The sick person yields to the X-ray in justified faith that it will help to diagnose his ailment accurately or to alleviate his illness. The artist in this panel puts the organized prevention of disease as the central theme. In prenatal care, in child guidance clinics, and in dental prophylaxis, he indicates the most important social trend of current medicine. His climax is reached in the scene depicting the modern medical atonement, in which the confident and intelligent mother brings her child to be vaccinated. This is an at-one-ness, in medicine at least, with critically examined experience, an atonement of judgment with knowledge, of art with science. As the artist depicts the incident, the physician and the nurse express an almost reverent intensity. The child, abnormally grave and mature and apparently unconscious of what is being done to him, gazes tranquilly into the future, like an antique picture of the Christ-child, the symbol still of our ideal of what we may become through our efforts, medical or otherwise.

Above this panel in the stony frame are carved the names of three men who perhaps were most influential in developing present day medicine: William Harvey (1578-1657), revealer of the circulation of the blood, who made physiology a modern science; Louis Pasteur (1822-1895), prover of the bacterial origin of infectious diseases, and founder of bacteriology, and Rudolf Virchow (1821-1902), originator of the modern conception of disease based on cellular pathology, and promotor of the idea of preventing disease.

For this panel the artist made many studies in medical laboratories, clinics, and hospitals. These are all quick water color sketches, many of them of great interest and attractiveness. Some are used to illustrate this account. The object in these studies was to secure types for faces, and to acquire an understanding of characteristic medical maneuvers and apparatus. There is no attempt at actual portraiture in the panel, nor at photographic realism in procedure or equipment.

With the closing of the SERA in August, the work seemed about to be interrupted at its most critical phase. However, the artist and his assistants kept cheerfully at their task, inspired by many artist friends, notably Beniamino Bufano and Ralph Stackpole. There was also the stimulus of the skeptical tolerance of the staff and students of the Medical School, who though interested couldn't help but wonder

how it would turn out. Finally the WPA rushed its support, and the project carried on.

The frescoes will certainly achieve their primary purpose of provoking the medical students, who will face the panels day after day, to consider the philosophical and social ideals of their profession. Whether they will have any wider influence will depend on the future judgment of their artistic merits.

On the completion of the frescoes they are to be opened for inspection with an informal exhibit of some of the water-color studies made in connection with it. At this affair, Ralph Sweet, in charge of medical illustration at the University of California Medical School, has kindly consented to allow some of his water-color sketches of operating-room scenes to be shown. Beniamo Bufano, the distinguished sculptor and painter, has also been kind enough to assist at the function in showing how art and science may be related in mutual revelation, by permitting a showing of his interpretive head of Einstein and of his fish skeleton called "X-ray." In addition George Hodel, a senior medical student, has on view in the Pharmacological Laboratory four large photographic mural compositions endeavoring to interpret certain aspects of chemotherapy and drug use. Thus, one indicates the problems encountered in studying the chemotherapy of amebiasis, another gives an impression of goiter diagnosis and pathology, a third suggests the technique of the laboratory applied to syphilis, and the fourth attempts an artistic interpretation of a patient's emotional reaction to the effects of posterior pituitary extract. It is hoped that this informal exhibit may illustrate the possibilities existing in medicine for artistic analysis and revelation.

#### An Appended Note by Beniamo Bufano on the Complementary Aspects of Art and Science

That a great scientist is really an artist is not always obvious. But a striking feature both of artists and scientists is that a strong imagination is needed to develop their work. The scientist uses imagination in seeking analogies on which to base explanations of his observations and experiments. It is the same sort of imagination that the artist employs in revealing a not readily perceived aspect of *his* subject. Both the scientist and the artist are revealers of hidden aspects of nature. Scientists as well as artists must feel themselves in tune with nature, perhaps a little more closely than other humans, at least in their capacity for expressing their observations or reactions.

In the simpler circumstances of the past, the great masters of art were the chief interpreters of nature. Feeling themselves in harmony with the world about them, they expressed its simple essentials in pictures, poems, dances, music, sculpture, architecture, and abstractly in what was the science of those times. Modern artists are attempting to span the bridge of space and time between the great masters of antiquity and themselves in reviving this essential kinship with nature which is the basis of the best art. Science, by its rigorous revelation of the truth about nature, must be understood by modern artists, in order to further this new spirit to the fullest.

An unfortunate modern element in the growth of art is the critic. Professional critics, with their all too frequent dependence on commercial interests, jeopardize as almost no other factor, the idealism and sincerity of art. Criticism is recognized in science as a helpful factor, particularly when given by other responsible scientists. In science it is not conditioned, theoretically at least, by personal feeling and prejudice, as is the case in art. The chief fault with art critics is that they are professional, and often their jobs depend on catering to popular prejudices or special interests.

Under such conditions they can hardly be expected to understand what an artist may be trying to do, or to interpret it sympathetically. Science is fortunate in not being dependent upon critics for its interpretation to the public. All of us crave the satisfaction of being understood. Vassari tells us many pitiful tales of the tragedies brought to the great masters of 15th and 16th century art by misunderstanding criticisms. The artist, working with a medium less precise than language, is at a great disadvantage in the effort to make clear through his medium what he is trying to say. If the artist could say it in words it would no longer be the art that it is.

So when we come to view a new effort in art, as here in the attempt to obtain an artistic interpretation of medicine, let us try to understand and appreciate what the artist is trying to do. All creative forces in nature, including artistic as well as scientific, are experimental. It is this experimental force in man that makes for growth toward unity and truth. Art is such a force, and is akin to science in that respect. We can help greatly in the experiment by seeking to understand. Culture and the unity of mankind depend on our sympathetic understanding of each other. It is the understanding we render and the appreciation we receive in our various individual efforts that makes towards the unity of life and humanity. So it becomes the greatness of those about an artist which makes his work great. If the artist has greatness to interpret, he will do so, and his work will reflect that greatness.



Cartoon in water-color  
for the mural depicting the relative futility of emotional anguish in medicine in past ages.



The completed first panel  
This photographic representation  
gives false color values as ren-  
dered in black and white.



Water-color cartoon  
for the mural indicating the scientific control of modern efforts in the prevention and treatment of disease.



#### Construction scene

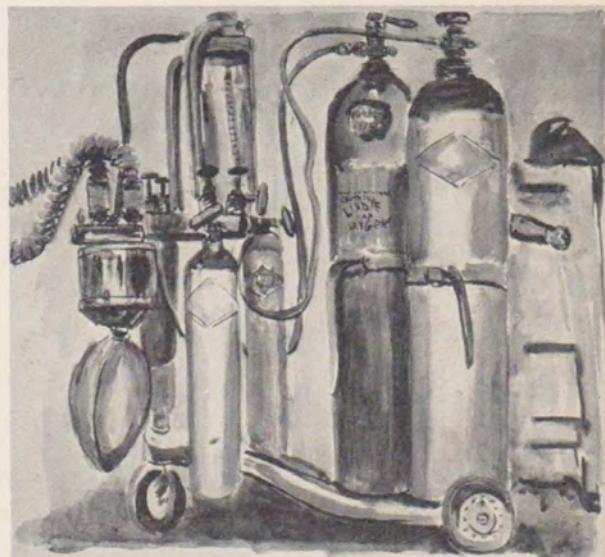
on the second panel, showing the design on the wall and the way in which the finished fresco is developed.



Laboratory Still-life  
Water-color sketch.



Dog Surgery  
Water-color sketch.



Anesthesia Apparatus  
Water-color sketch for detail.

The Anatomist  
Water-color sketch.



X-Ray  
Water-color sketch.



In the Pharmacology  
Laboratory  
Water-color sketch.



In a Ward-Laboratory  
Water-color sketch.