

in 1985. (1)

Dr. F. Velschlegel wrote a doctoral thesis on the restoration and medical-historical analysis of materials in the hands of the ~~at~~ Surgical clinic of the Charité hospital, at the Humboldt University in Berlin.

The work is the consequence of a happy coincidence. In February 1983 the author was given the task of restoring and evaluating from an artistic/historical standpoint 11 marble sculptures found ~~at~~ in the Charité hospital. (depictions)

The author aptly relates the changes in form and content of the ~~sculptures~~ ^{sculpting} in the period of 70 years ~~from Bernhard Reagenbeck~~ to (1810-1887) to Ferdinand Sauerbruch (1875-1951). This period clearly was one in which German Surgery became an example to world surgery. B. Reagenbeck was of course the founder of perhaps the greatest Surgical School ever and Sauerbruch the developer of the ~~founder~~ ^{founder} of modern surgery.

Langenbeck and his pupils founded the German Surgical Society in 1871 and the portrait of these is included in the "Founders of the German Surgical Society" ~~by~~ printed by Israel Gutz.

The development of aseptic surgery is visualized in Franz Skarlin's painting "Prof. Ernst Bertram in the Royal Surgical University Clinic in Berlin" (1906).

The "marked" busts were found on February 6, 1983 in a bricked-in compartment of the autopsy room of the Charité hospital. They were apparently safe-guarded here, some-times in ~~the~~ 1944 either by the order (or knowledge) of Ferdinand, Surgeon General then head of Surgery, ~~by~~ while Berlin was shelled by the ~~the~~ Soviet army.

All the busts related to the founders of The German Surgical Society: B. R. C. v. Langenbeck, Superess Augusta, V. v. Bruns, C. Velten, C. Thiersch, G. Simon,

D. D. W. Buser, Th. Billroth,
R. v. Volkmann, F. König, and
E. G. F. Kuester.

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My interest concerned the
list of Th. Billroth ^{finds)} ~~and I looked for~~
~~the original of which I looked since~~
1908, when I visited ~~Germany~~ Germany.
Rudolf Wisse, an assistant of
Sauerboud and Legol Schwenberg,
of Vienna could not give me any
information of its whereabouts.
Copies (one in Götting and one
in Basel, existed in Vienna).
Regarding this founder ^{of the Society} I
~~for his papers~~ ^{his papers} ~~contributed~~ ^{contributed} much
contributed to the founding of
the German Surgical Society because
of her political influence.
C. Veltin was in essence a
practitioner and was included
betwixt the distinguished surgeons
because he was the private phy-
sician of the Emperor.

The other surgeons contributed
during the "Golden Age" of German
Surgery: thus C. Simon performed

the first reproductions. C. Thiers & ⁽¹⁴⁾
split thickness skin grafts, Volkmann
introduced ~~aut-sepsis~~ to Germany
listeria

and was very much of a brother
fellowship (fact). The others if
not more were surgical edu-
cators ~~and~~ and heads of surgical
departments.

Oelschläger gives a short
description of the surgeons,
and the history of the artists and
their subjects.

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The other contribution Oelschlegel's,
dearly closer to his heart,
concerns ~~the~~ C. D. Rauch's
School of Sculpture, which
reaches to the last part of
the 18th century. The artists
and their subjects are se-
lected as is the relationship
to the Munich and the
Dresden Sculpturing Schools.

The busts of Virchow and
Mueller present a separate
chapter. Virchow's sculpture
from 1882 is of great medical-
historical and artistic interest,
produced by the last Rauch
pupil Bernhard Afinger.
Johannes v. Mueller's sculpture
by R. Heidel was made by R. Heidel
in 1861.

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The allegoric depiction of the
"Founders of the German Surgical
Society" by Daniel Jentsch ~~is~~
was made in the "Kaiser Wilhelm,
II style" and presented to the
German Surgical Society on 4-10-
1894. by Friedrich Esmerods. It
is pointed out that the
individual portraits of
Volkmann, Esmerods, Bardenheuer,
Langenbeck, Billroth, Bries, Linn,
and Gurlt are depicted
at a different age, than when
the Society was founded in 1872.
Thus Bismarck, Bardenheuer, Billroth
& Gurlt are depicted the way they
looked in 1893

The picture "Prof Ernst
Seligman in the Surgical
Clinic in Berlin" by Franz
Skarbina presents a surgeon
who after Lengenbeck's (1887)
and Billroth's (1894) deaths
undoubtedly became the preeminent
surgeon in Germany. He performs
an aseptic operation, but
still in the "old style" in
an amphitheatre, as
when Billroth was depicted
by Seligman in Vienna.

the painting "Thoracoplasty" ⁽⁸⁾
by Herman Otto Hoyer documents
a transition of surgical
science: namely the expe-
rimental and clinical de-
velopment of a ^{new} surgical
specialty (that is thoracic
and pulmonary surgery)
founded by Ferdinand Sauerbruch.
This of course related through
his teacher to Jakob v.
Mikulicz-Rodewicz, a Billroth
pupil. On the other hand
it relates through ^{Burda} Wrisen
(first pneumothorax) and
----- of St Louis to American

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Surgery.

The theme of ~~thoracoplasty~~ performed successfully by Louer-
bruce in 1905 stimulated
Thomas Mann to write
his Magic Mountain and
Hans Castorp, also in
regard to the controversy of
medical charges by many
physicians.

The final chapter on
Louerbruce's last by Georg
Kohle (1940) ^{in whose works}
~~are presented~~ ^{in American works} the last
chapter of the book. ~~Belshazzel's~~
book reminded us of the
Owen Wangersten last

by Ann Craibord ⁽¹⁰⁾ only for
a ~~later~~ more recent date.

Gelschlegel's book is
a contribution to medical
history and to the subject
of art relating to surgery.
The work deserved ~~translation~~
~~into~~ English publication
as is and certainly deser-
ves publication in an
English translation.

U. I. A

2.2. The Berlin School of Sculpture of C. D. Roud.

the roots of the Berlin School of Sculpture reach into the last $\frac{1}{2}$ of the 18th Century. Its founding, its height and its descent are connected with the development, the capitalistic method of production and the history of the German people. It is a school of sculpture relating to the sense of artistic beauty and ~~the~~ reality, which in their means of style in the same fashion also is based on pluralism and is a "bürgerlich art". The stylistic multitude of their members can file their works by definition in definite art periods.

as he impressed as greater man¹⁸ of
the ~~schwarmerische~~ longing? Berlin
early Romantic in the School
of Henriette Herz. Three years
prior to becoming in 1788 the
successor of Talsworth and
before he took over the di-
rection of the Royal
Pulpit establishment in
Berlin, he got acquainted
with the stimulating?
Orator of Antonio
Cunova (1751-1822).

During the reign of Frederick-
William II (1786-1797), his
great works appeared, which
all are filled of the French
Association of Naturalism and
antique Ideals of antiquity.

of reality near naturalism and
 classical transference of Ita-
 lian art of sculpture. And
 that ~~also~~ connected in a per-
 sonal style, which shows
 itself a Prussian-?redibian
 sense of reality, spontaneity
 everywhere "Aufbruch" and solid
 handiwork, that for the
 "Berlin Classicism", which
 stood entirely in contradiction
 to the "Weimar Classicism".

This art in the Prussian
 metropolis was sharply cri-
 tiqued by the Olympian
 of the scene, Werner classi-
 cist Johann Wolfgang Goethe
 (1749-1832). "It appears that
 in Berlin ^{find its home} ~~exists~~, outside of the
 individual "Verdienst" of known

masters: Naturalism with reality
and usefulness presentation.

And present clearly a pro-
sere Zeitgeist must ^{Poetry}
is pushed aside by history,
character and ideal by
portrait, symbolic treatment
by allegory, condensed by
brevity, the generally human
by patriotic?

Goethe, who was sure of his ¹⁹ author-
ity in questions of Art first of
all "bemüht" the loss of
classical way of presentation, the
existence of the times and the
naturalness instead of the
presentation of general ideals.

#. J. W. v. Goethe: - - - -

"Superficial overview of
the arts in Germany."

Schadow defended these objections
brought by him of classical
presentation to a certain
humbleness? position of rede-
ring and near to life natural
ness with a counter-attack:
"... Here the motives? of
the new fundamentals on
art are shown the clearest.
One ~~can~~ is able to make a
portrait but not a ge-
neral similarity. The
whole being, behavior,

the individual moods, the^{19a}
intellectual character, is
supposed to radiate from
this surface and although
such is not the case in
nature, one requests it
from these character-ideal-
portraits; yes, they are
supposed to be a better
likeness of the depicted
individual, than they
themselves are. If there is
anything able to carry
a good artist away and
turn cross, then it is
such dreamed up and
"Kleinliche" perfection.

2. Goethe's letter to Tieck
1819 about the "Blücher Monument
by Rauch". We don't want to
believe, that in an artistic
presentation, that we are in
such cases always accustomed
anxiously, thus we are just to a certain
degree of the stupidity of the
people that desire to know what
the figures mean, but who and who
they are.