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THE SCULPTURAL PANELS OF AMERICAN INSTITUTE OF PHARMACY.

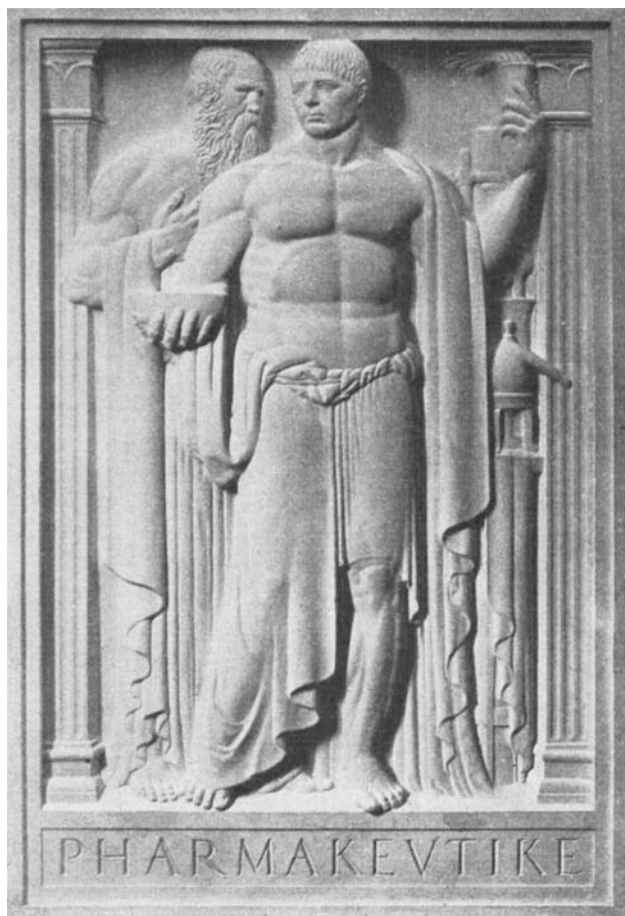
The designer of the two bas-relief panels of the AMERICAN INSTITUTE OF PHARMACY is Ulysses A. Ricci of New York City, and they were carved in place by John Donnelly under Mr. Ricci's supervision. The latter states that he has endeavored in the panel on the left, Pharmakeutike, to express the progress and advancement of pharmacy. The youth represents the progressive step; the senior represents the pioneer in pharmacy, looking on and observing the advancement made—the fruits of his earlier researches.

The following, part of a paragraph from an introductory lecture to a course in History of Pharmacy by Dr. Edward Kremers before the American Association of Colleges of Pharmacy at the Madison meeting,¹ may be applicable in this connection:

"If Greek literature was brought to Italy and thence to countries north of the Alps after the capture of Constantinople by the Turks, when Greek scholars sought refuge for themselves and their manuscripts in Italy and elsewhere, Greek medical texts had previously been spread over northern Africa and across the Mediterranean into Italy and Spain by the Moors. Not the original Greek, it is true—in this respect the medico-pharmaceutical renaissance differed from the later rebirth of classical Greek literature—but through Syrian and Persian translations and then into Arabic. Just as in ancient Greece lay medico-pharmaceutical practice had gained for itself a social position of its own as opposed to priestly standing, so during the middle ages, medicine and likewise pharmacy acquired footholds of their own quite independently of the monasteries and convents. With it came the separation of pharmacy from medicine as foreshadowed by the public apothecary shop of Bagdad in the 9th century, and as it was further developed in some of the Italian cities as reflected in the edict of Roger of Sicily, and more particularly in the edicts of Frederick II, ruler of the Holy Roman Empire of the German Nation from 1215 to 1250. Not that the separation was complete. For a long time physicians and apothecaries were members of the same guilds. Moreover, the physicians for a long time constituted the ruling branch of the professions united in the same guild and lorded it over their former confrères even after the apothecaries were permitted to have their own guild."

The other panel, Phos Kai Elpis, depicting a woman—hope leading the invalid—represents Light and Hope; the woman, symbolic of Hope leads on toward

¹ See JOURNAL A. PH. A., December 1933, pages 1270-1279.



The designer, Ulysses A. Ricci, endeavored to express in this bas-relief panel, Pharmakeutike, of the AMERICAN INSTITUTE OF PHARMACY, the advancement of Pharmacy. The youth depicts the progressive step; the senior represents the pioneer, observing the improvements made as fruits of his earlier researches.

Light—the lamp on the pedestal, symbolizing in this case the knowledge to cure; she holds the staff of Æsculapius and the invalid follows, hoping that the science of medicine will restore him to health.

The following lines are taken from the address heretofore quoted:

“Medico-pharmaceutical practice of the primitive Celts and Germans had been largely in the hands of ‘wise’ women and priests, as was the case with other primitive peoples. Pagan practices, medico-pharmaceutical as well as religious, centered about the descendant of the ‘wise’ woman of an earlier civilization.”

Dr. Charles Moore,¹ in speaking at the dedication of the Pharmacy Building, said that into the sphere of the architectural influence exercised by the Lincoln Memorial the Pharmaceutical Building comes. Referring to the former, he said, “the building, like the man, belongs to the ages.” “On its inner walls are carved Lincoln’s Gettysburg Address and his Second Inaugural, heart-born thoughts expressed in diction comparable with Pericles’ immortal oration over the Greeks who fell at Thermopylæ. . . . this building (Pharmacy) has become a vital portion of the frame to the Lincoln Memorial picture.” Dr. Moore said—“How vital is this relationship was very recently told me by your reticent architect, John Russell Pope:

“When plans were being made to mark Abraham Lincoln’s birthplace at Hodgenville, Kentucky, the program of competition called for one building to embody in its architecture as well as its contents the spirit of Lincoln. I submitted a design based on this representative idea. When a totally different scheme was adopted, I put away my drawing sadly, as every artist does when he finds one of his conceptions fails of realization. Years passed. This Pharmaceutical Building came to me. I made many sketches. One day the design for the Lincoln Birthplace came to mind. I got it out of its repose and found that to my mind essentially it solved the double problem of a building with a purpose and yet in spirit akin to the Monument in whose company it stands.

“Such in brief is the story of the inception and conception of this Pharmacy Building. . . . unconsciously the spirit of the design—its elegant simplicity, the richness of its landscape setting, its thorough appropriateness, instantly impress artist and layman alike.” Dr. Moore concluded by congratulating the ASSOCIATION on providing a fitting home for the life-saving service the profession performs and expressed the hope that the members would persevere in well-doing in spirit and in architecture.

PROFESSIONAL TRAINING FOR LIBRARIANS.

Charles C. Williamson, dean of the School of Library Service, Columbia University, writing in *New York Times*, of November 10th, states that “an entirely new type of professional training for librarians will result from action recently taken by the faculty of the School of Library Service, Columbia University.

“This action consists of the adoption of a new curriculum designed to prepare the student for the higher levels of professional library service. The public library will, for example, be treated less as an efficient machine for the circulation of books and more as a primary agency in every community for adult education. In all but the larger centres it also will be viewed as the focal point for the cultural and intellectual interests of the whole population outside of the formal education provided by the public schools.”

¹ Chairman, National Commission of Fine Arts.