

# Gems of Italian Medical History

**Sequuntur problemata de membris generationis de matrice: et testiculis seu de secretis mulierum.**



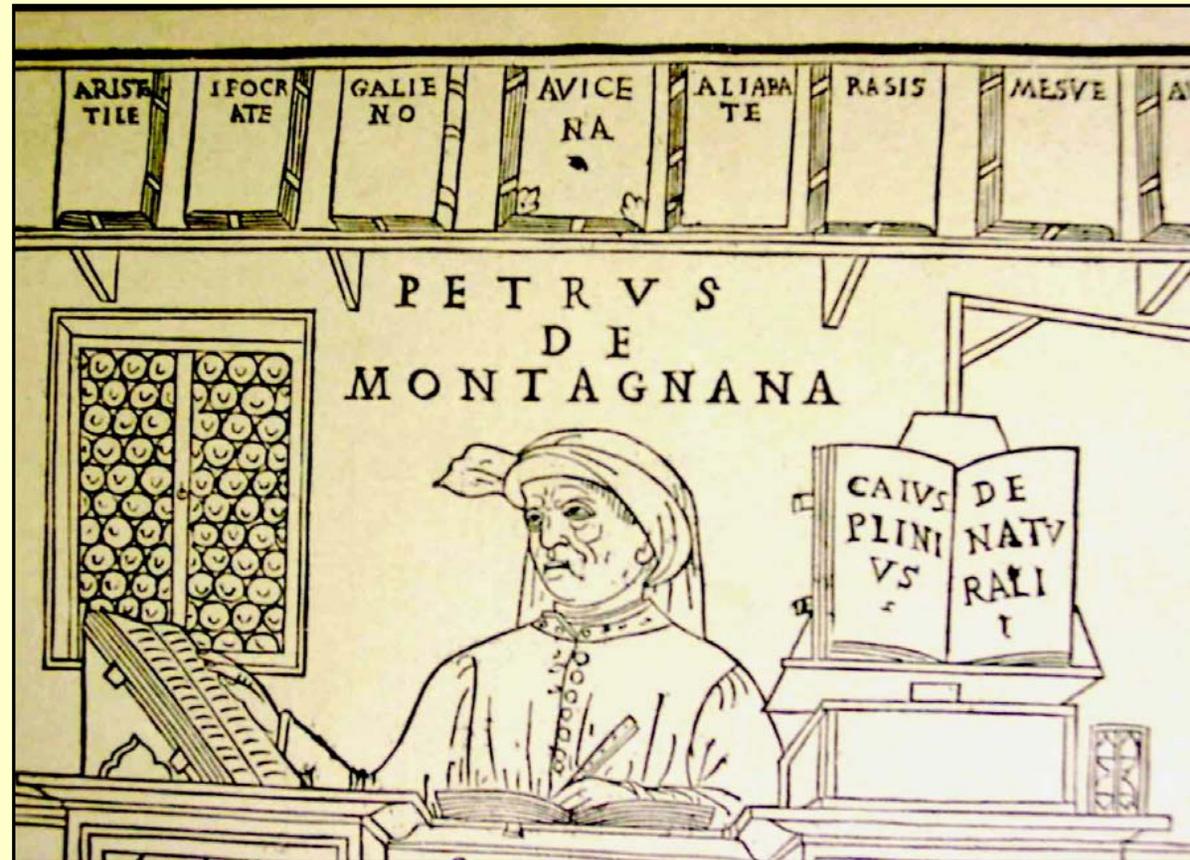
**Q**uare aialia coeant.  
**Rñ.** fm Arist. ij. de aia. super illa littera naturalissimū operū zc. q. ppter obseruationē spēi: qz si coit⁹ non esset oēs sensus dudum defecissent.  
**Q**uid sit coitus.  
**rñ.** fm Auerroyz q. coit⁹ ē inectatio ma

bus. **Rñ.** de mulieribus. fm Galienū recordabant⁹ z armabant⁹ ad coitū: z qz mulieres recordantur ad delectationē in coitu precedēte post ipregnationez appetūt. **Q**ed de equa rñdet qz ē aial valde multū comedēs z digerēs: z ergo multum seminis hz z menstrui in ea generant⁹: z calefaciens vuluā appetitū z libidinē inducit. **Q**uare repleto corpore nō ē coeundū. **rñ.** fm Arist. qz phibet digestio. **Q**uare nō sit bonū vētre fame lito z manico. **rñ.** qz tūc nutrimentū debilitat z raro factū procreat mēbrū. **Q**uare nō sit bonus p⁹ balneū imediate. **rñ.** qz tūc pori adhuc sūt aperti: z calor per totū corpus dispersus: z ergo coit⁹ sequēs balneū multum frigescit. **Q**uare post

## Johannes de Ketham (fl. 1460)

*Fasciculus medicinae*, Venice, 1491.

The *Fasciculus* contains a collection of medical texts current among students and practitioners of the late Middle Ages. It is known as the first illustrated medical book in print featuring some of the highest quality Renaissance woodcuts in the 15th & 16th centuries.



# The Salerno School

## *Regimen sanitatis Salernitatum*, 1491.

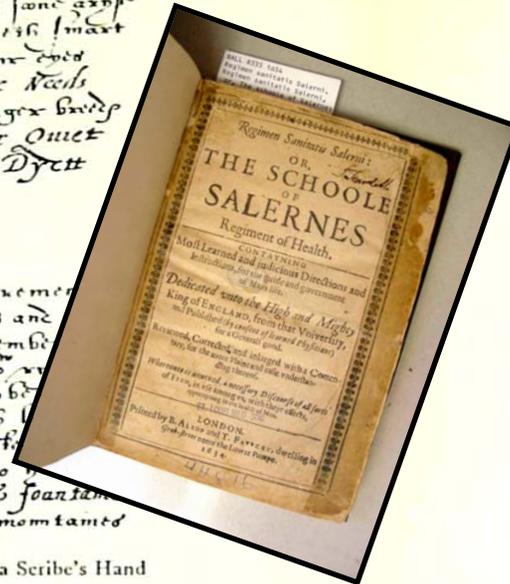
### THE SALERNE Schoole.

**T**HE *Salerne Schoole* doth by these lines  
impart  
All health to *Englands King*, and doth aduise  
From care his head to keepe, from wrath his heart,  
Drinke not much wine, sup light, and foone arise,  
When meate is gone, long fitting breedeth  
smart:  
And after-noonc still waking keepe your eyes.  
When mou'd you find your selfe to  
*Natures Needs*,  
Forbeare them not, for that much dan-  
ger breeds,  
Vse three Phyficians still; first Doctor *Quiet*,  
Next Doctor *Merry-man*, and Doctor *Dyet*.

1  
**T**HE *Salern* schoole doth by theis lines impart  
All health to *Englands Kinge* and doth aduise  
From care his head to keepe, from wrath his heart,  
Drinke not much wyne, sup light, and foone arise,  
When meate is gone, long fitting breedeth  
smart  
And after-noonc still waking keepe your eyes  
When mou'd you find your selfe to *Natures Needs*  
Forbeare them not, for that much danger breeds  
Vse three phyficians still first Doctor *Quiet*  
Next Doctor *Meryman* and Doctor *Dyett*

2  
Ryse early in the mornynge and straight waken  
your selfe with cold water to wash your handes and  
in gentle fashion wetting every member  
And to refuse to drayne, when ad to ryse  
in heat in cold in July and in winter  
Both combe your head and rub your teeth  
with water  
If you have kept your selfe from  
drinking to stand or walk will do no  
harm  
If you have kept your selfe from  
drinking to stand or walk will do no  
harm  
If you have kept your selfe from  
drinking to stand or walk will do no  
harm

First page of a MS of Harington's Translation, in a Scribe's Hand  
but with Harington's Own Corrections.



The School of Salerno was the first known medical school in Europe flourishing from the 8th-12th centuries. Its textbook, the *Regimen* contains rules of hygiene and medical treatment, as well as of “good life.” The translation in verse which is reproduced here is in fact by the Elizabethan poet Sir John Harington, published in 1607 in London at the John Holme and John press.

Leonicensis was professor of medicine in Padua, Bologna and Ferrara. This work of his is one of the earliest Renaissance texts on *morbus gallicus*, i.e. syphilis. The book was published by Aldus Manutius, the renowned humanist printer, in 1497. The binding is a 17<sup>th</sup> century Parisian masterpiece.

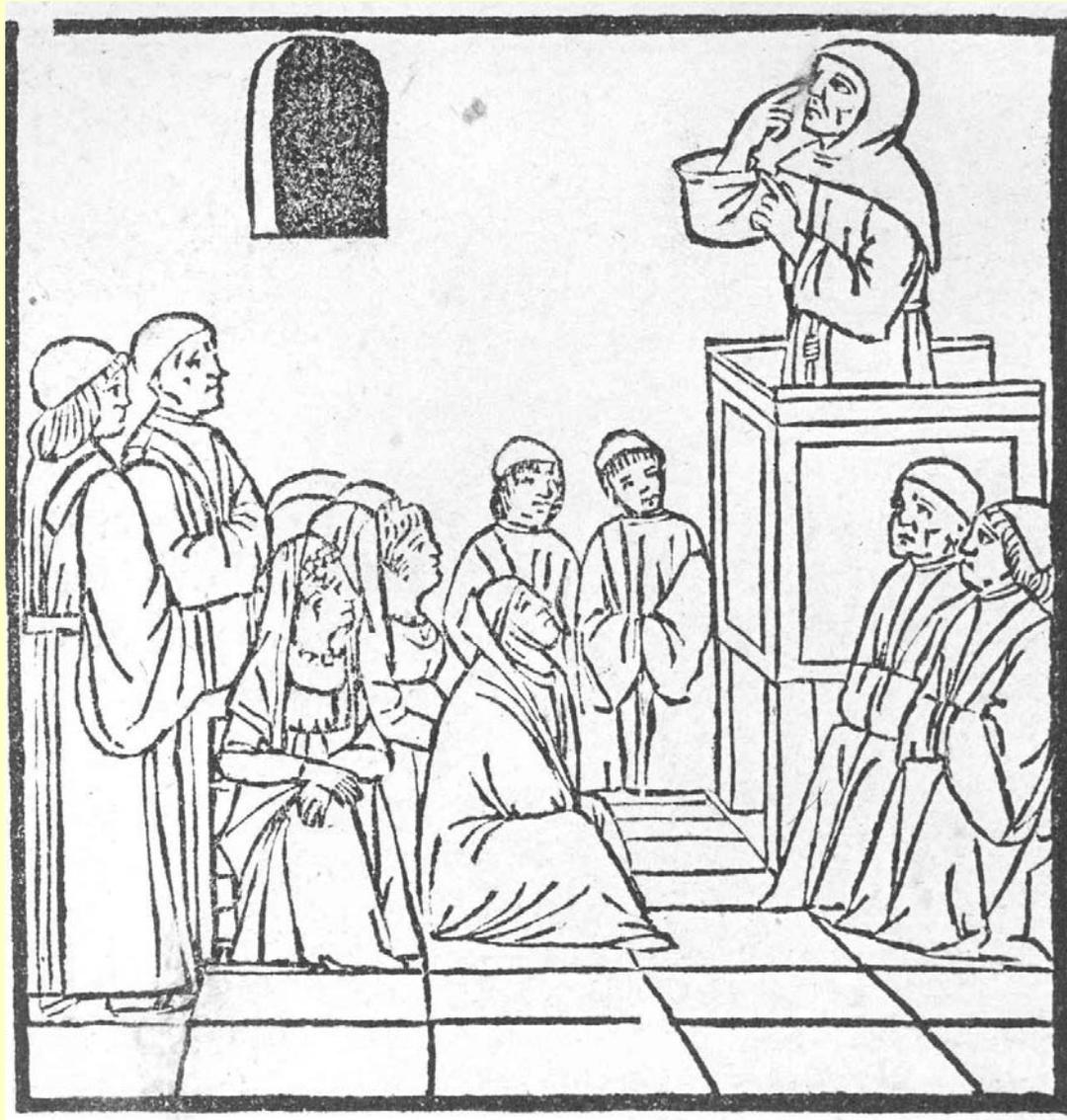
**Niccolo Leonicensis  
(1428-1524)**

**The title of the book:**



De Epidemia, quam Itali morbum gallicū, Galli uero Neapolitanum uocant, Nicolai Leonicensi Vincentini liber.





**Petrus Linceus**

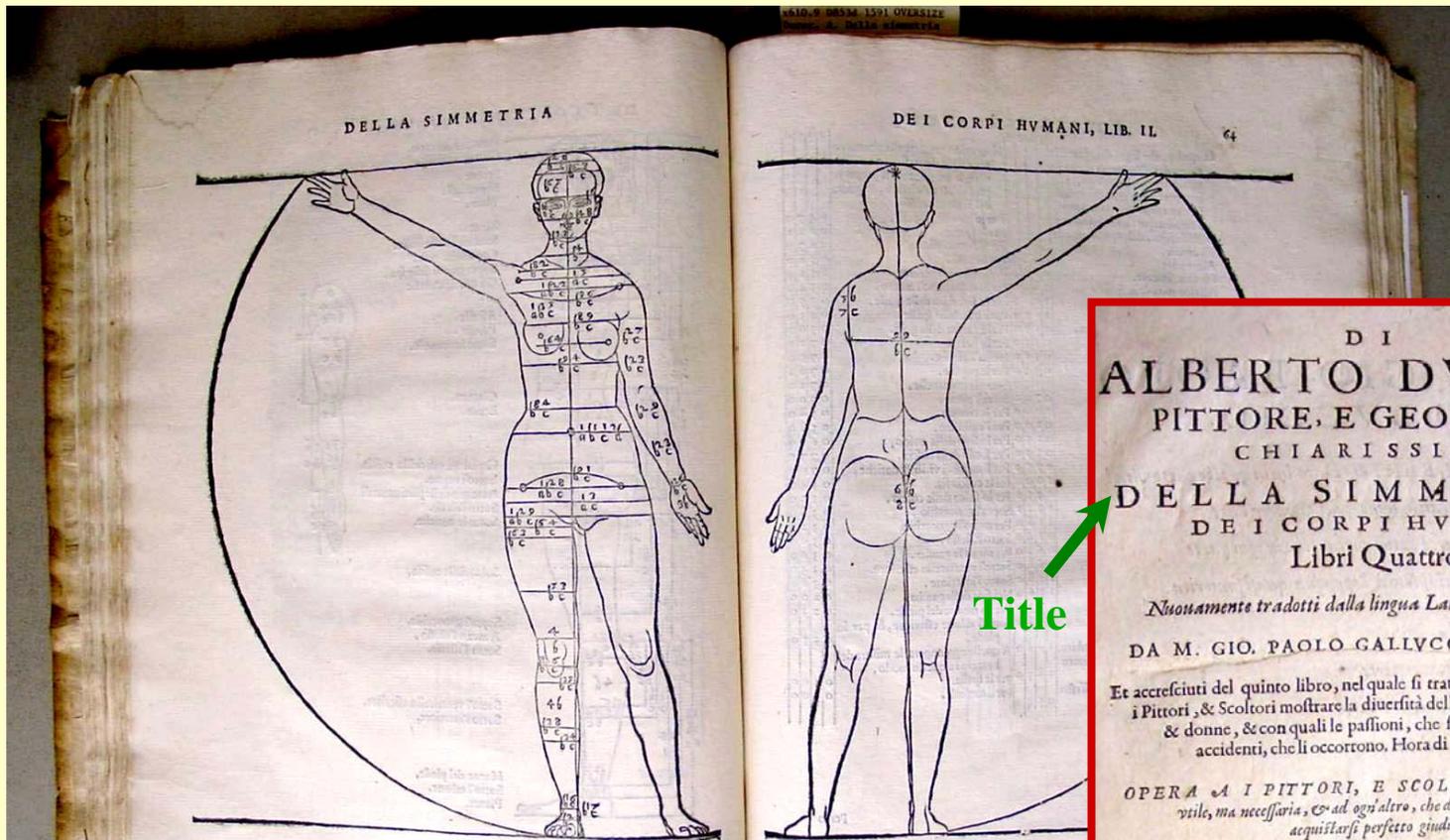
**(d.1306)**

*Libro de locchio morale  
et spirituale.*

Venice, 1496.

Title page illustration;  
15<sup>th</sup> century woodcut.

*Libro de loccio morale*  
primarily discusses  
ethical questions but also  
contains the scientific  
description of the eye and  
some eye diseases. It is  
the second earliest book  
on human vision. Note  
that this early academic  
audience includes three  
women!



***Della simmetria*** is Dürer's landmark work on the proportions of the human body. This is an Italian translation (Venice, 1591) which came out very soon after the original German to serve the eager audience of "the land of artists and art." Note the "Renaissance pose" of the figure similar to the famous Leonardo drawing. Dürer had other interests same as Leonardo's: besides being an outstanding artist, he too wrote treatises on mathematics, chemistry, engineering, and anatomy.

**Albrecht Dürer (1471-1528)**

Presso Domenico Nicolini.

## Galileo Galilei (1564-1642)

*Dialogvs de systemate mvndi.* Lyons, 1641.



*De systemate mundi* is a famous work in the history of astronomy. In the form of a scientific dialogue it contrasts two contradictory worldviews (systems of the universe): one by Ptolemy and the other by Copernicus.

Gold-tooled spine  
of the book



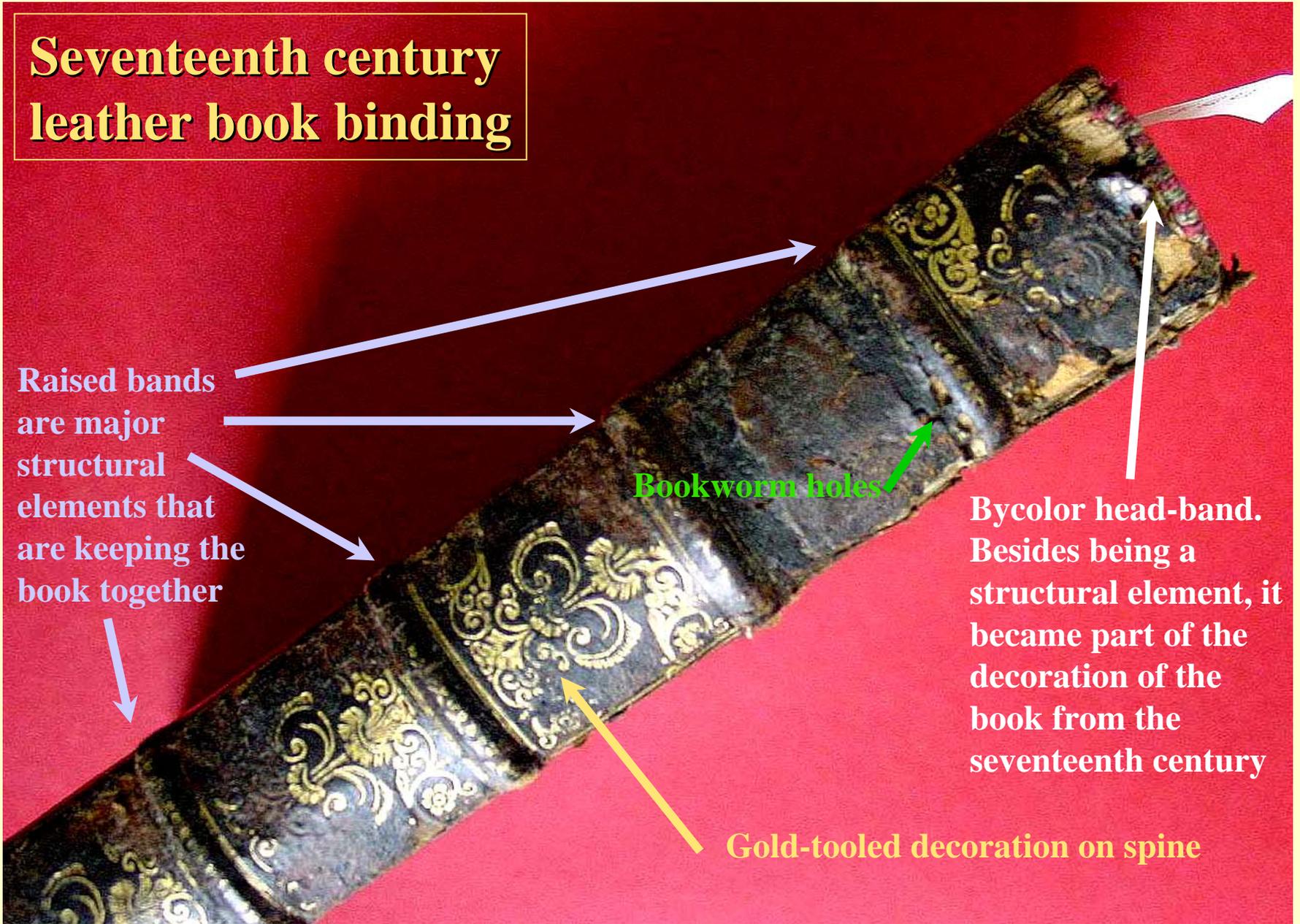
# Seventeenth century leather book binding

Raised bands  
are major  
structural  
elements that  
are keeping the  
book together

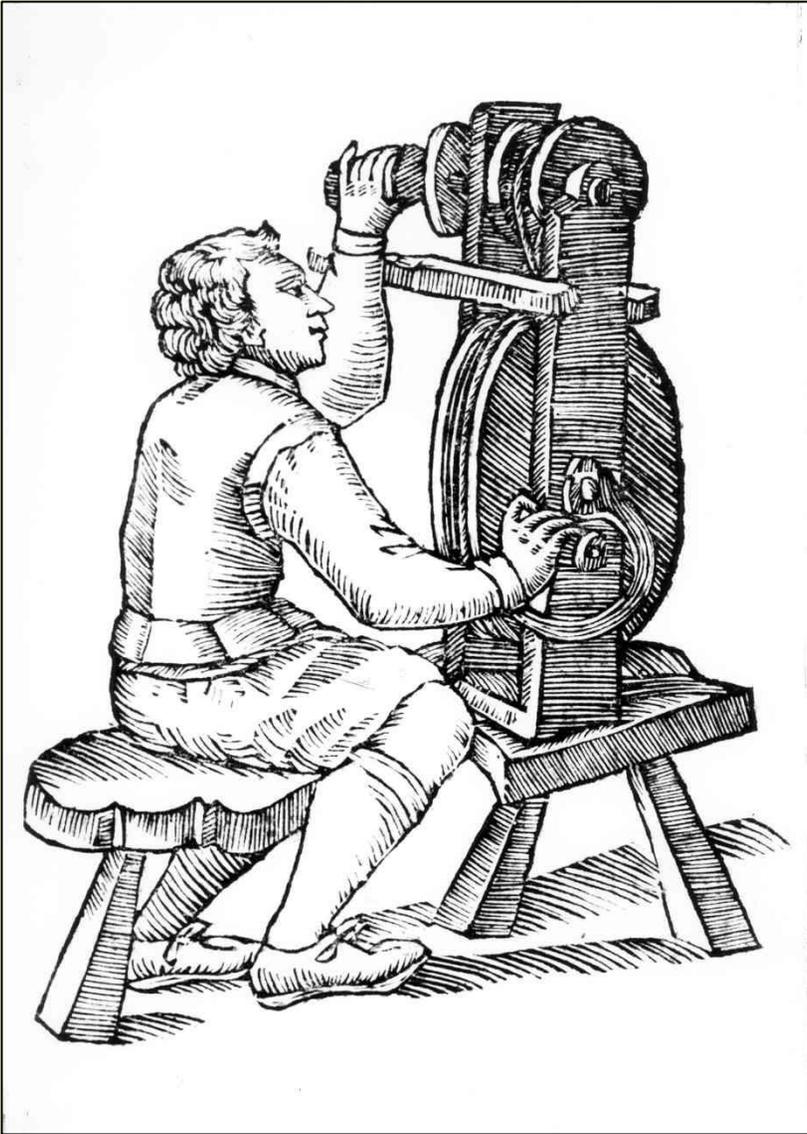
Bookworm holes

Bycolor head-band.  
Besides being a  
structural element, it  
became part of the  
decoration of the  
book from the  
seventeenth century

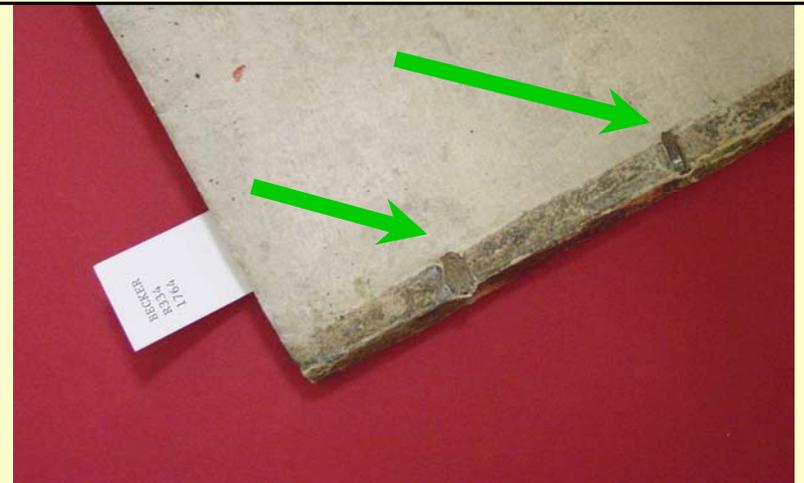
Gold-tooled decoration on spine



**Manzini, Carlo Antonio (d. 1678)**  
*L'occhiale all'occhio dioptrica practica.*  
Bologna, 1660.



One of the earliest detailed accounts about methods of grinding and polishing lenses. The illustration is a late (17th century) woodcut. The artist was able to express tones with parallel lines thus competing with the more modern copperplate technology. The book has a contemporary “paperback” binding: the arrows denote the leather strips providing flexibility for the opening of the book similarly to raised bands.



Leonardo, da Vinci,  
1452-1519.

A  
TREATISE  
OF  
PAINTING

BY  
*Leonardo da Vinci.*

Translated from  
The Original *Italian*,  
And adorn'd with a great Number of Cuts;

To which is prefix'd,  
**The AUTHOR'S LIFE;**

Done from  
The Last Edition of the *French*.

L O N D O N :  
Printed for J. SENEX, at the *Globe* in *Salisbury*  
*Court*; and W. TAYLOR, at the *Ship* in *Patern-*  
*oster-Row.* MDCCLXXI.

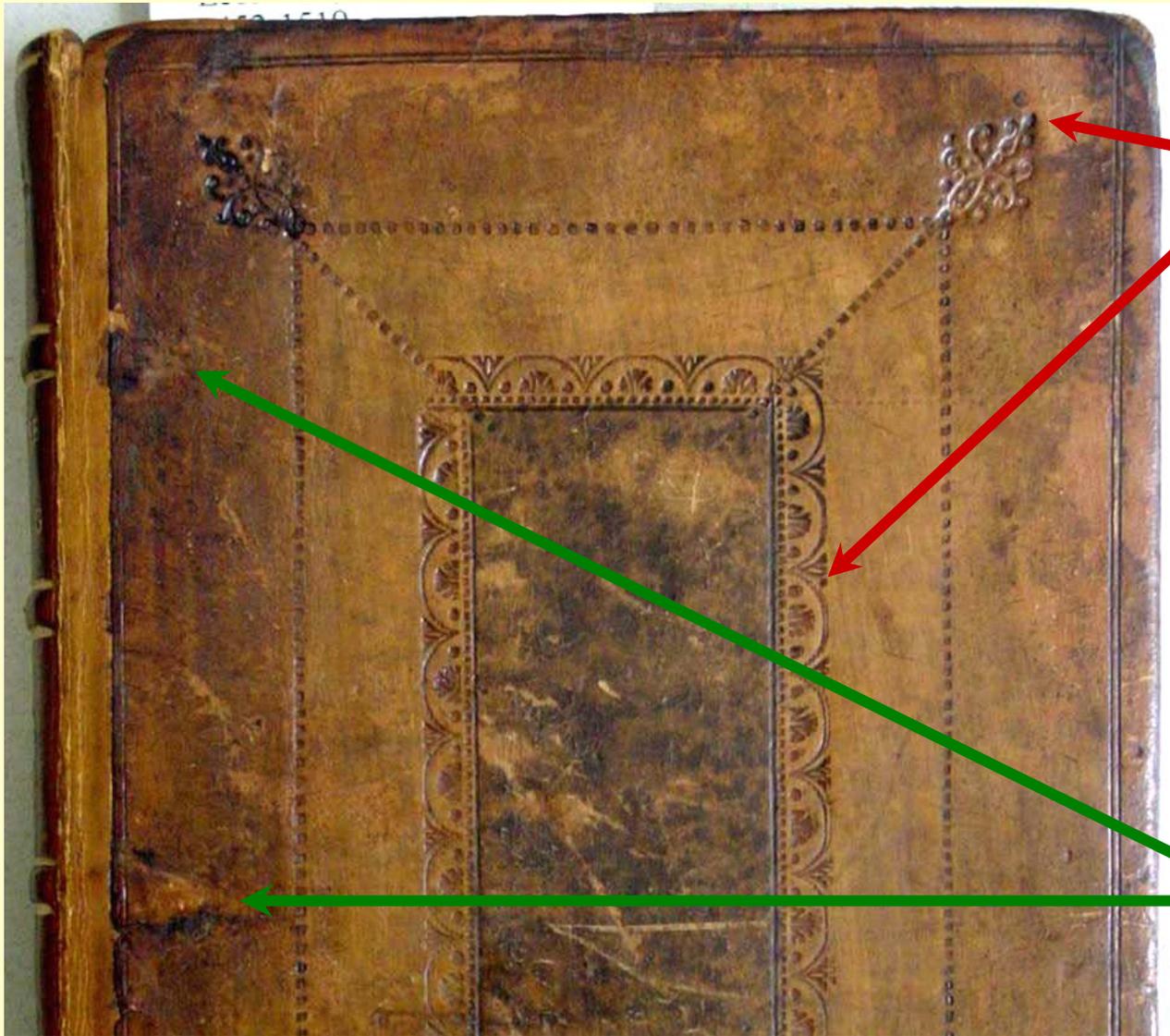
**Leonardo  
da Vinci  
(1452-1519)**  
*Trattato  
della pittura.*



A work for artists that contains anatomical and physiological observations as well as Leonardo's theory of motion. Like in Dürer's book on proportions, here too the human body is in the focus, both artistically and anatomically. This is a late (1721) English translation bound in a classic 18th century blind-tooled leather binding.



# Eighteenth century blind-tooled leather binding



**Blind-tooled decoration.**  
No gold foil was placed between the ornamental tool and the leather.

**Raised bands**

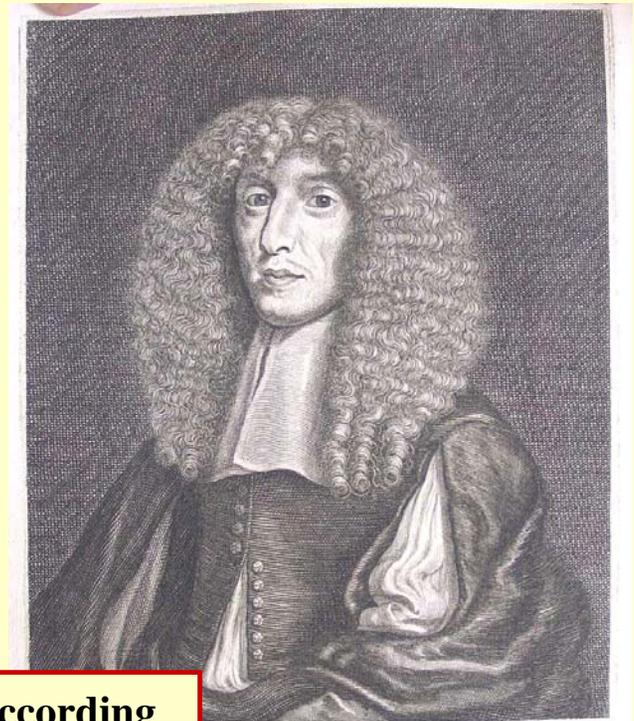
LETTERA  
INTORNO  
ALL'INVENZIONE  
DEGLI OCCHIALI,

Scritta da  
FRANCESCO REDI  
All' Illustriſs. Signor  
PAOLO FALCONIERI.



In Firenze per Francesco Onofri Stampatore  
Granducale. 1678. Con licen. de' Superiori.

**Francesco Redi (1626-1698)**  
*Lettera intorno all'invenzione degli occhiali.*  
Florence, 1678.



An important publication in the history of eye glasses. According to Redi, the first reference to the invention of the eyeglasses is in a 1299 manuscript. The title page vignette (above and next slide) and the portrait of the author (right and following slide) are extremely fine copperplate illustrations.

CVS REDI ARRETINVS

pinx:

Adrianus Halluech sculp: 1678

# Titel page vignette -- Redi



In Firenze per Francesco Onofri Stampatore  
Granducale. 1678. *Con licen. de' Superiori.*

Note the details!

FRANCISCVS R'EDI ARRETINVS

*Justus Supterman pinx:*

*Adrianus Halluech sculp: 1673*

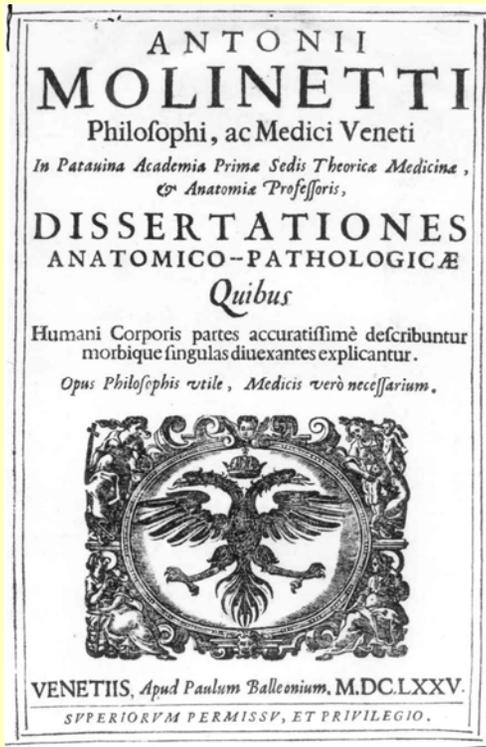


**Note the  
details!**

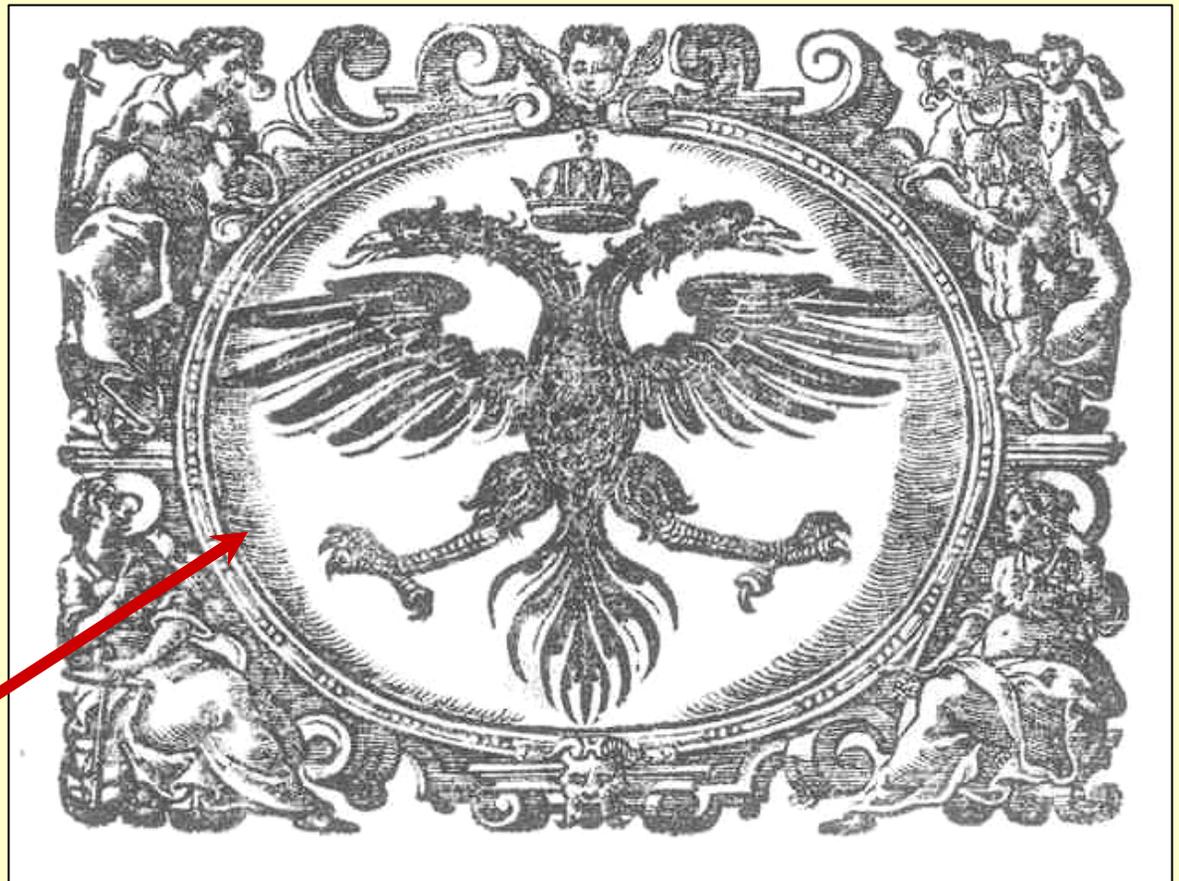
## Antonio Molinetti, (d. 1675)

*Dissertationes anatomico-pathologicae. Venice, 1675.*

A survey on the anatomy and pathology of the human body. Of great importance are Molinetti's investigations on the physiology of the senses and the brain.



Title page vignette.  
Woodcut or copperplate?



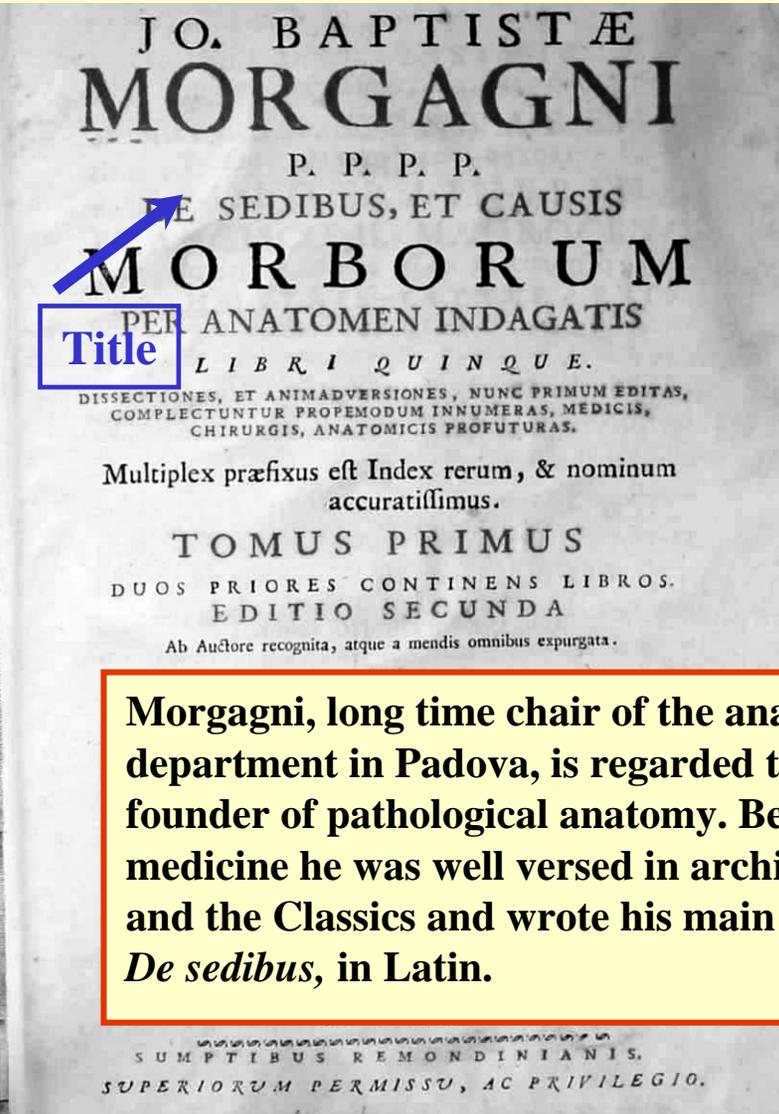


**Francesco Algarotti (1717-1764)**  
*Il Newtonianismo per le dame ...*  
Napoli, 1737.

**The first successful popularization of Newtonian physics, especially for women. The author, a young Venetian, who travelled extensively in Europe received immediate acceptance from the best intellectual circles where he met Newton.**



# Giovanni Battista Morgagni, (1682-1771)

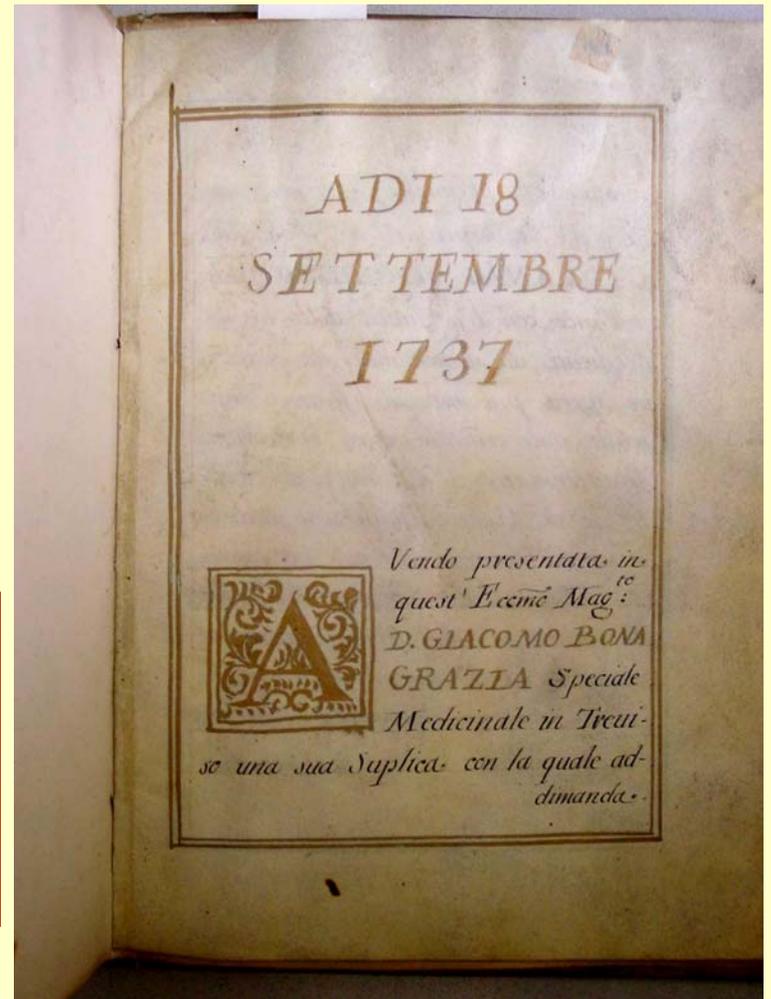


**Morgagni, long time chair of the anatomy department in Padova, is regarded the founder of pathological anatomy. Besides medicine he was well versed in archiology and the Classics and wrote his main work, *De sedibus*, in Latin.**

## Licence, 1737



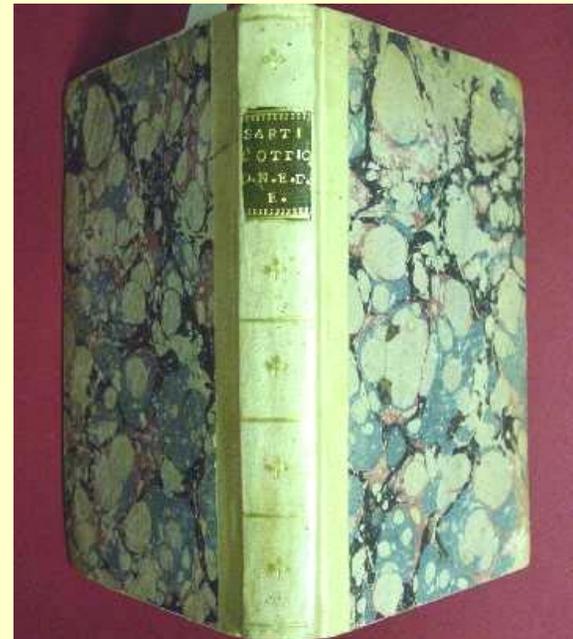
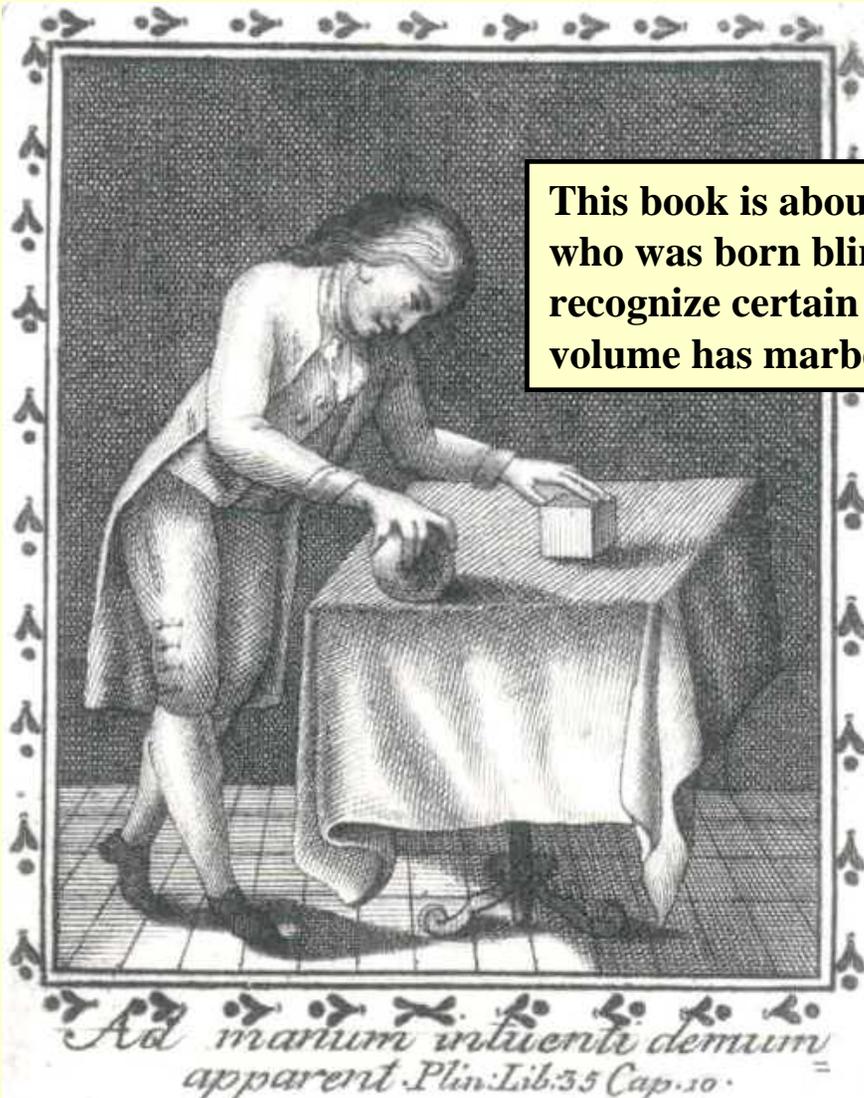
**This original licence certifies Giacomo Bonagrazia to compound and dispense quercetano pills in Treviso, Italy. The pills were originally produced by Giovanni Scrodero. The small volume is a manuscript written on vellum and bound in vellum with armorial insignia on both covers.**



## Christophoro Sarti

*L'ottica della natura e dell' educazione indirizzata a risolvere il famoso problema di Molineux. Lucca, 1792.*

This book is about the famous Molineux-question, whether a person who was born blind and suddenly regains sight would be able to recognize certain shapes (cube & ball) without touching them. The volume has marbelled paper binding with vellum spine.



**Antonio Scarpa (1752-1832)**  
*Saggio di osservazioni ... Pavia, 1801.*

*Saggio di osservazioni* is regarded the greatest work on ophthalmic pathology in the 19<sup>th</sup> century. Scarpa's volumes were all superbly illustrated with plates engraved after his own drawings. His portrait shows the finest features of classic copperplates. The book is bound in a 19th century-style quarter leather and paper binding.

