

Antonio Scarpa / [W.J. Bishop].

Contributors

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ANTONIO SCARPA

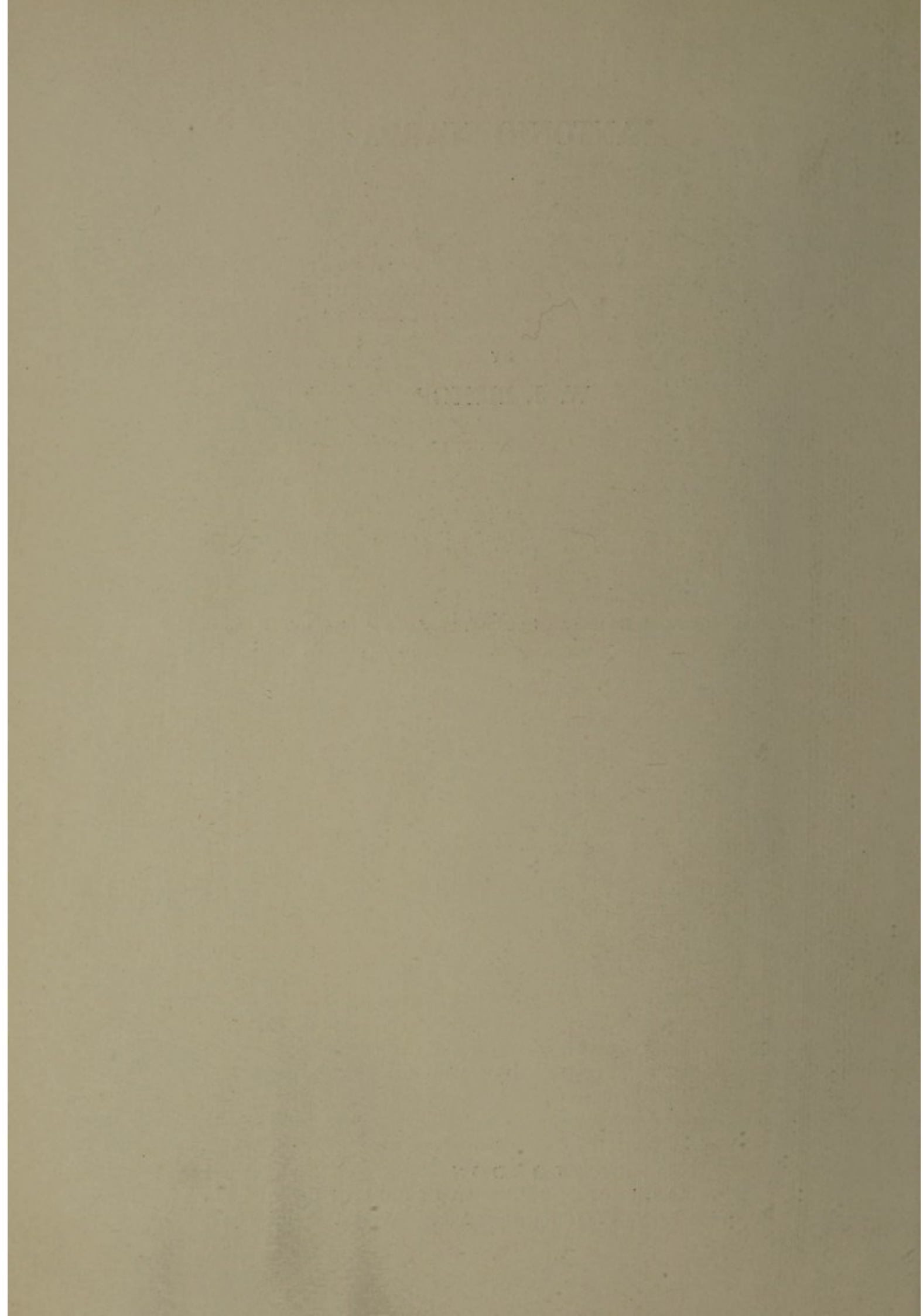
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BY

W. J. BISHOP

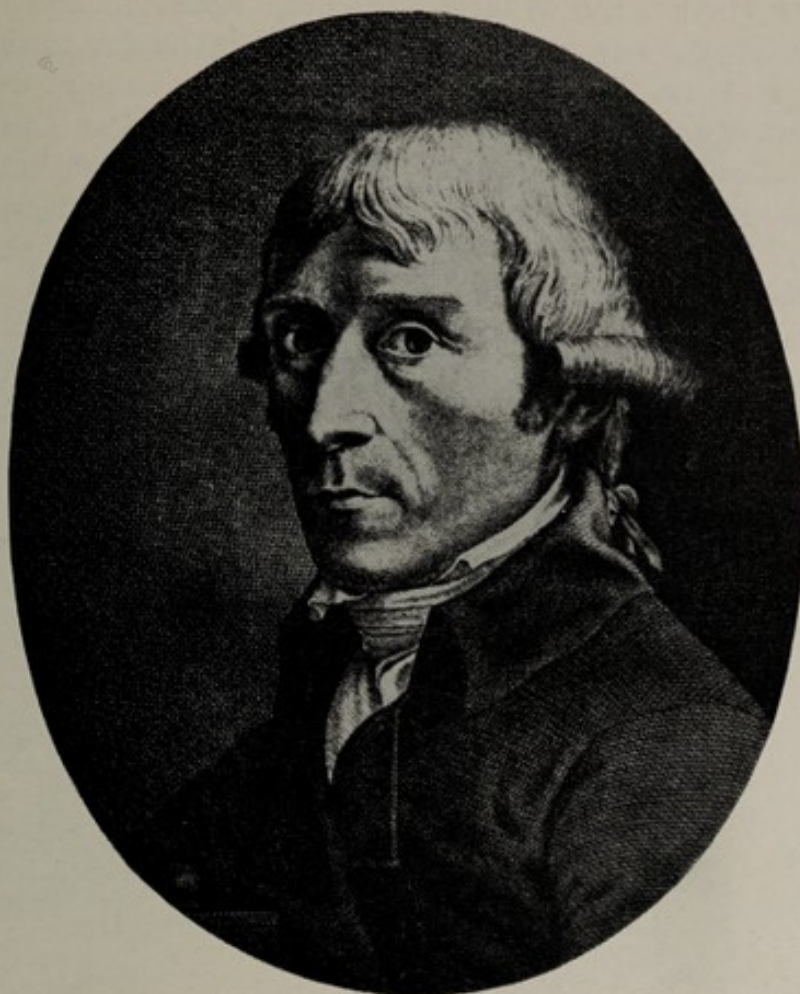
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*Drawn from life by
G. Cattaneo,
engraved by
Anderloni*

HISTORY



ANTONIO SCARPA

1752-1832

By W. J. BISHOP

London

ANTONIO SCARPA was born, probably in 1752, at Motta di Livenza, a small town on the southern slope of the mountains which lie between northern Italy and Austria. His parents were small tradespeople and his education was undertaken by his uncle, a learned priest. At the age of 14 he was sent to the University of Padua and there he attracted the attention of the great Morgagni, who was then very old and nearly blind. For two years

Scarpa had the privilege of acting as secretary to the founder of modern pathological anatomy. After a further period of study at Bologna he returned to Padua in 1770 to take his doctor's degree. In 1772, when he was only 22 years of age, he was appointed Professor of Anatomy at the University of Modena, where he also became chief surgeon to the Military Hospital. In 1780 he made the first of three scientific journeys, working in London under Percivall

Pott, William and John Hunter, and William Cruikshank. On his return he was appointed Professor of Anatomy at Pavia (1783), where he remained for the rest of his life. His title was later changed to Professor of Anatomy and Clinical Surgery and he also became Director of the Medical Faculty. Scarpa never married. The greater part of the considerable fortune which he made in practice was spent in the formation of a great collection of works of art.

Scarpa's industry and versatility have rarely been equalled. His researches ranged from the anatomy of the ear to the innervation of the heart; from the intimate structure of bone to the pathology of aneurysm; from hernia to ophthalmology—and all this was combined with

practice, teaching, and writing. Much of Scarpa's fame is due to the fact that he illustrated his own writings with plates which are models of anatomical illustration. In Scarpa's drawings faithful differentiation of tissues is combined with correctness of form and with technical perfection in engraving. The illustrations to his great work on the nerves of the heart (1794) are among the very finest anatomical plates ever published. They were justly described by Dr. John Bostock as "admirably expressive of the subject, without the gaudiness of the French engravers, who appear to aim principally at effect, or the tameness of the English, who seem to think of little except economy."

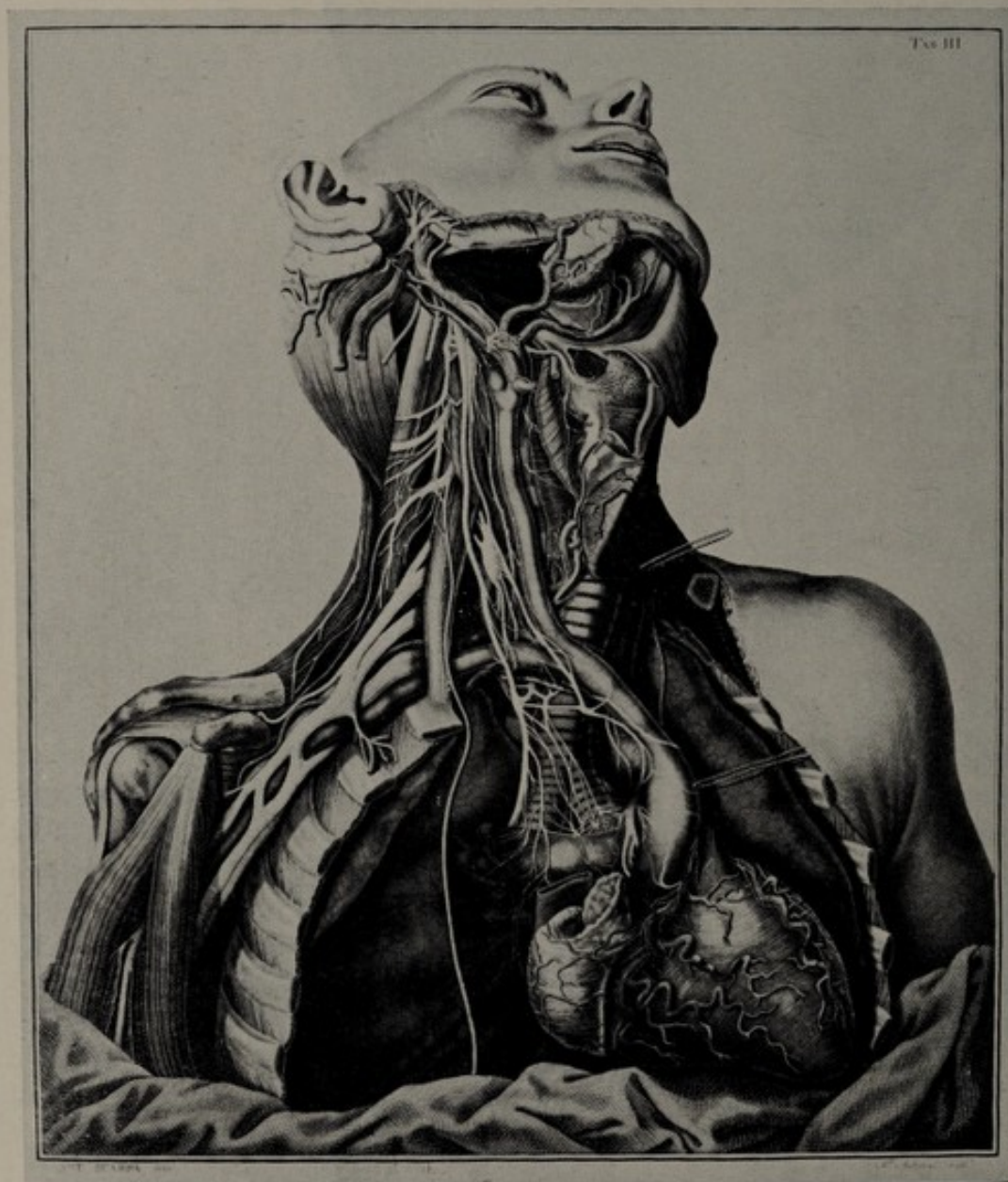


Plate III from Scarpa's Tabulae Nevrologicae, 1794. Line engraving by F. Anderloni of Scarpa's drawing.

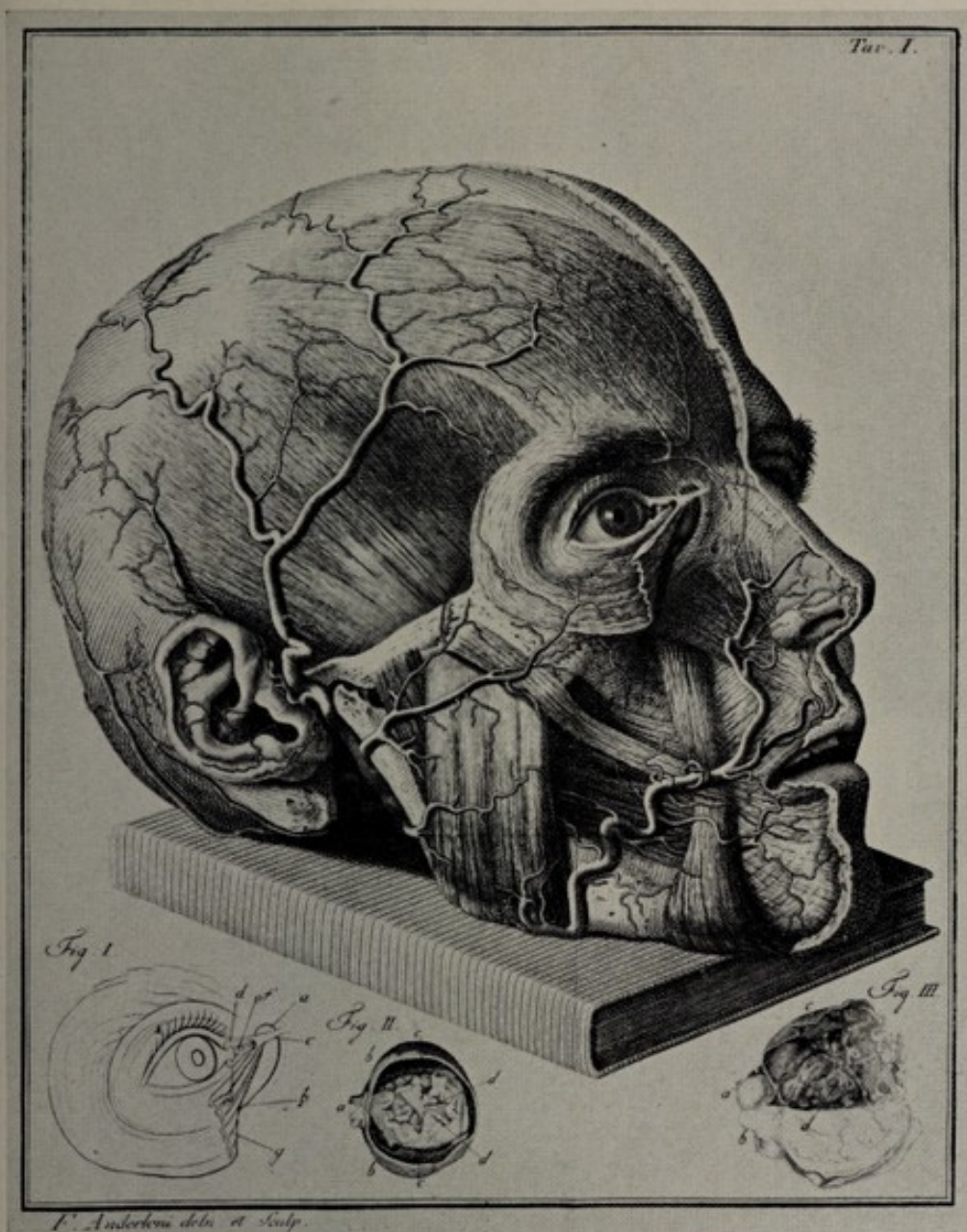


Plate I from Scarpa's *Trattato delle Principali Malattie degli Occhi*, 5th edition, 1816. Drawn and engraved in line and stipple by F. Anderloni.



Scarpa was probably the most talented artist among the many medical men who have illustrated their own writings. As a youth he studied drawing and the art of representing anatomical subjects in wax, and he later trained Faustino Anderloni (1766-1847) to become the engraver of his illustrations. In 1801 Anderloni was appointed Professor of Drawing at the University of Pavia on Scarpa's recommendation. Apart from his collaboration with Scarpa he illustrated several scientific works and also

executed engravings after Correggio and Poussin and portraits of Boerhaave and Schiller among others. In some of his work for Scarpa he was assisted by his younger brother, Pietro Anderloni (1784 - 1849), who was also a distinguished engraver.

