



The anatomical sculpture in the second half of 18th century: the artistic career of Giovan Battista Manfredini as obstetric sculptor

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Giovan Battista Manfredini (Bologna, 1742-1789)

The main goals

- ▶ Reconstruct his activity as anatomical sculptor specialized in creating obstetric models to recognize the dignity he deserves among the anatomical sculptors of the second half of XVIII century
- ▶ His purchasers of obstetric models in relation to the teaching of Obstetrics in the Universities
 - ▶ Padua
 - ▶ Modena
 - ▶ Rome
- ▶ Some peculiar features of his obstetric models



Who was Giovan Battista Manfredini

Born in July 1742

in 1760 his name appears among the students of Painting, Sculpture and Architecture

of the Accademia Clementina di Belle Arti in Bologna

He died in 1789

as stated in the documents of the historical fund of the Academy, in particular the one that registers the request to celebrate a mass in his honour

- ▶ Between 1765 and 1768 he won several prizes as “sculptor of great expectation” at the Academy making sculptures for funerary monuments as witnesses his fellow citizen Marcello Oretti but nothing of his production is traceable up to now

Ad 15 di Ottobre 1789

Sig. *Severino Tadolini* Depositario della nostra Accademia Clementina, de' Denari della medesima si compiacerà di pagare a *Le. Scip. Cavina Vicario degli Infami* *quattini e questi per li soprastanti del Sig. Manfredini* e ponghi a debito di detta nostra Accademia, che con Ricevuta gli faranno fatti buoni ne' Conti.

Diciamo 220


Io *Vedonio Fancelli* Principe.
Io *Gaspero Bigazzi* Sindaco.
Io *Domenico Pio* Segretario.

Ho ricevuto le suddette *Lire ventiquattro e questi per li soprastanti del Sig. Manfredini* secondo la commissione data dall'Accademia *Le. Scip. Cavina* *Le. Scip. Cavina* *Le. Scip. Cavina*



Bologna, Accademia Clementina

In 1789, when he died, the Accademia Clementina made celebrate a mass in his honour

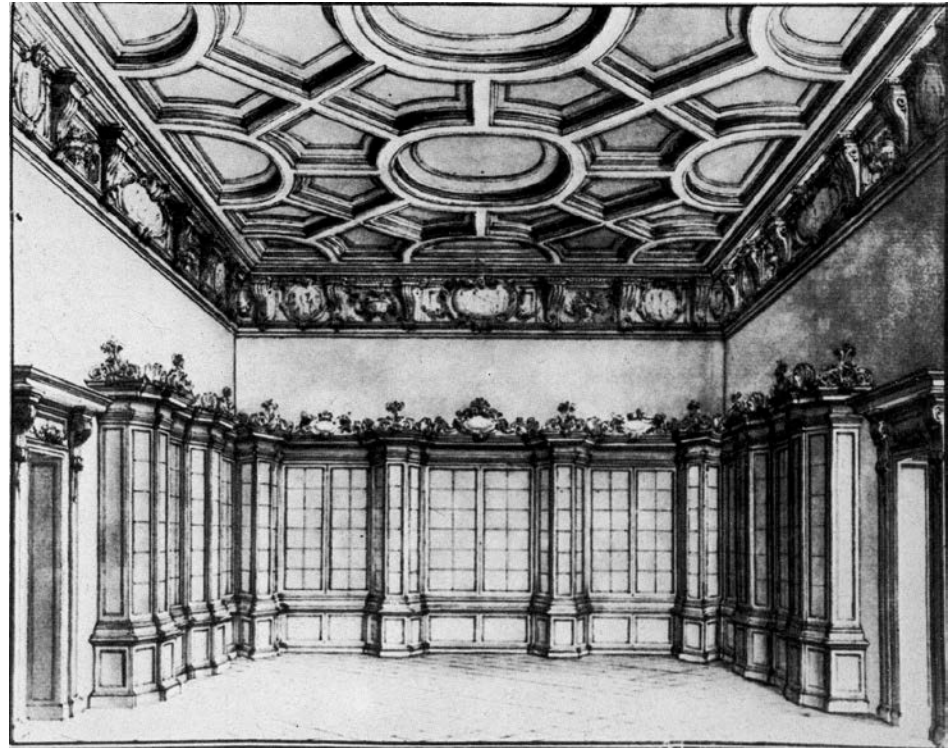


The beginning of his career as anatomical sculptor in Bologna

At the beginning he worked
as anatomical sculptor at the famous atelier
of Anna Morandi Manzolini (1716-1774)
who, after the death of her husband Giovanni Manzolini (1700-
1755)
continued working in the activity they used to practice together
Manfredini was appreciated first of all as anatomical sculptor
and than as artistic sculptor:
a bas-relief that he created in 1762, when he was only 20
was registered as first classified in a “Note on authors of bas-relief
placed in the anatomical chamber Manzolini”
written three years after the death of Anna in 1777



**Anna Morandi Manzolini (1716-1774),
wax sculpture, Bologna, Palazzo Poggi
Museum**



**Drawing of the Anatomical Chamber of
the Institute of Sciences, Bologna, State
Archive**



Luigi Calza and Giovan Battista Manfredini in Padua

Manfredini's ability was the reason he was called in Padua by professor Luigi Calza (1736-1783)

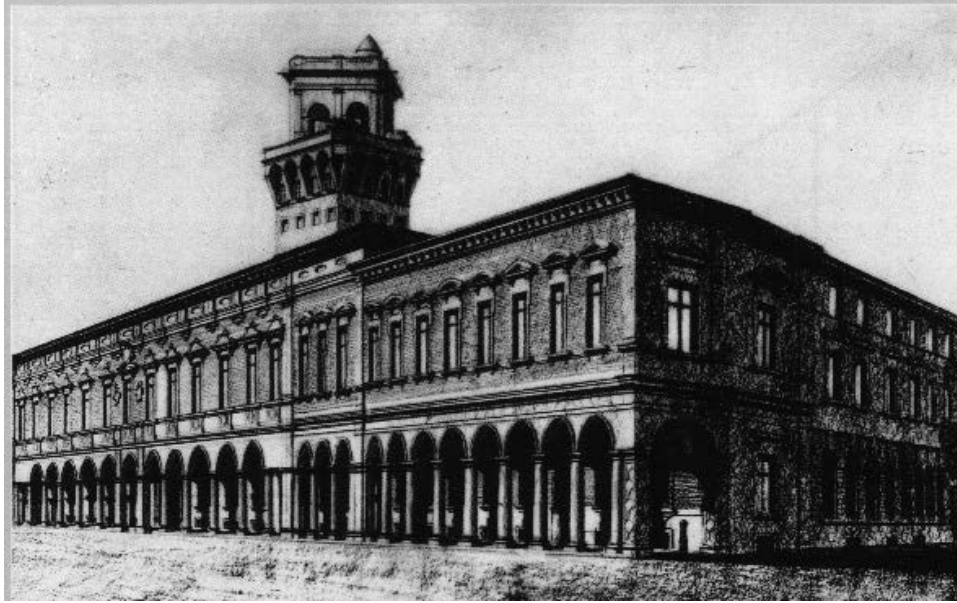
since his arrival in that University in 1765

where he had been called to take the teaching of "De morbis mulierum puerorum et artificum"

Calza had been scholar

of Giovanni Antonio Galli (1708-1783) in Bologna, who in 1757 created the first teaching of Obstetrics at the Institute of Sciences.

In 1758 he got several obstetric clay preparations "suppellex obstetrica" prepared for his teaching



Bologna, Palazzo Poggi



**Angelo Crescimbeni, Portrait
of Giovanni Antonio Galli,
pastel on paper**

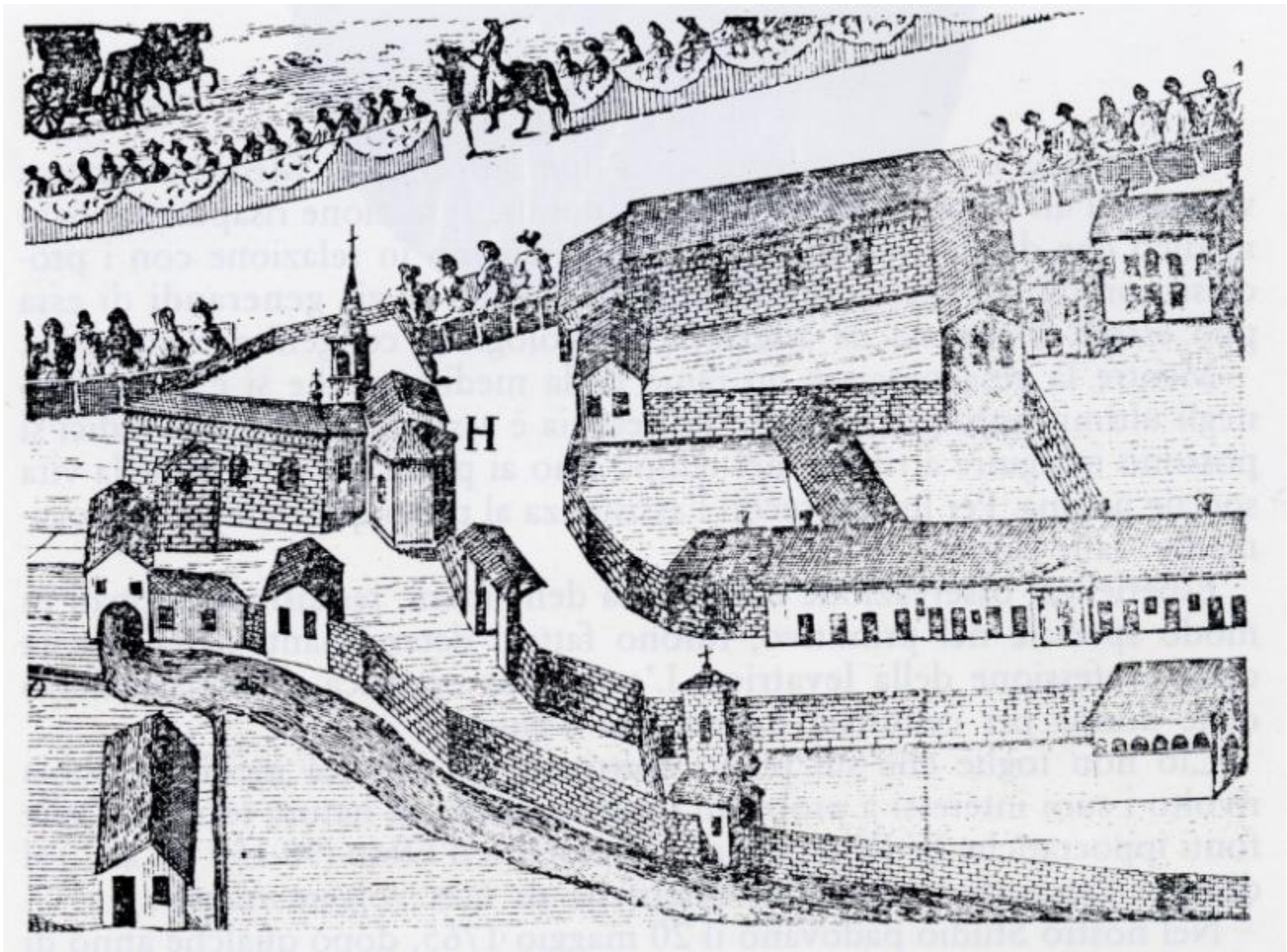
**Bologna, Obstetric Museum
Giovan Antonio Galli**



Luigi Calza and Giovan Battista Manfredini in Padua

Manfredini, in collaboration with Calza, created obstetric preparations in wax and clay that were to be used in the School of Obstetrics at the St. Leonino Hospital in Padua to promote the practical exercise of both medicine students and midwives.

This allowed Manfredini to specialize in the creation of obstetric preparations



St. Leonino Hospital in XVIII century



University of Padua, Obstetric Clinic, Obstetric collection

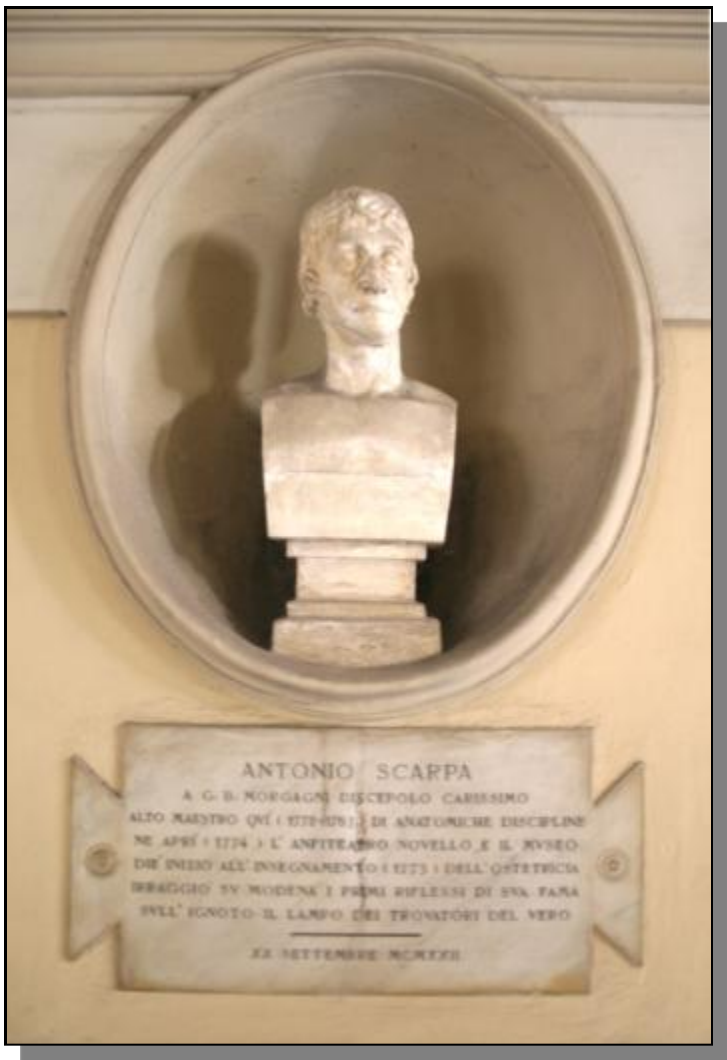
▶ **Prof.ssa Elena Corradini – Dott.ssa Marina Cimino**



Antonio Scarpa and Giovan Battista Manfredini in Modena

The activity of Manfredini continued in Modena when, after the reformation of the University in 1772 promoted by Duke Francesco III the twentyfive-year-old scholar of Calza, Antonio Scarpa, was called to teach Surgery and Anatomy.

Scarpa graduated in Padua and practiced in Bologna under the supervision of Giovan Antonio Galli attending the most important hospitals in the city. In Padua Scarpa collaborated as “assistant” with his teacher Calza in the creation of the Obstetric Cabinet



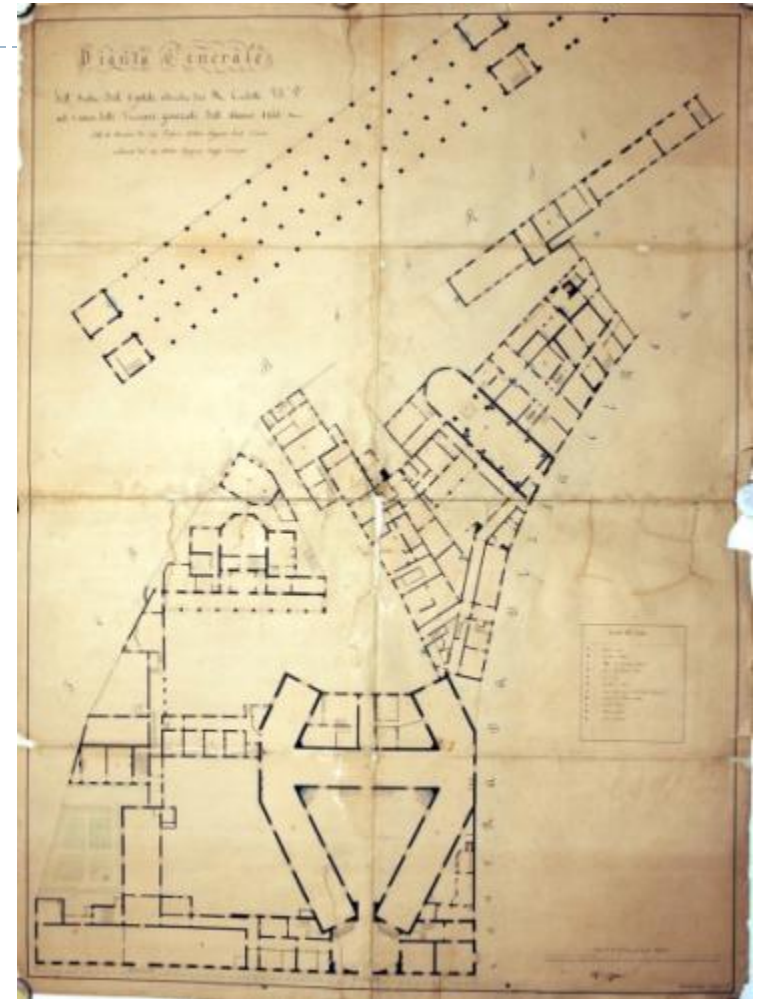
**Busto of Antonio Scarpa (1752-1832),
chalk, Entrance Hall, Historical Palace,
University of Modena and Reggio Emilia**



**Portrait of Antonio Scarpa (1752-1832),
chalk, Entrance Hall, Historical Palace,
University of Modena and Reggio Emilia**

Antonio Scarpa and Giovan Battista Manfredini in Modena

As Scarpa arrived in Modena promoted the construction of an Anatomical Theatre but not inside the University Palace as it happened in Padua but in the enclosure of the Grande Ospedale of S. Agostino which had been built in 1756



Map of the S. Agostino block with the hospital and the Anatomical Theatre, Modena, State Archive

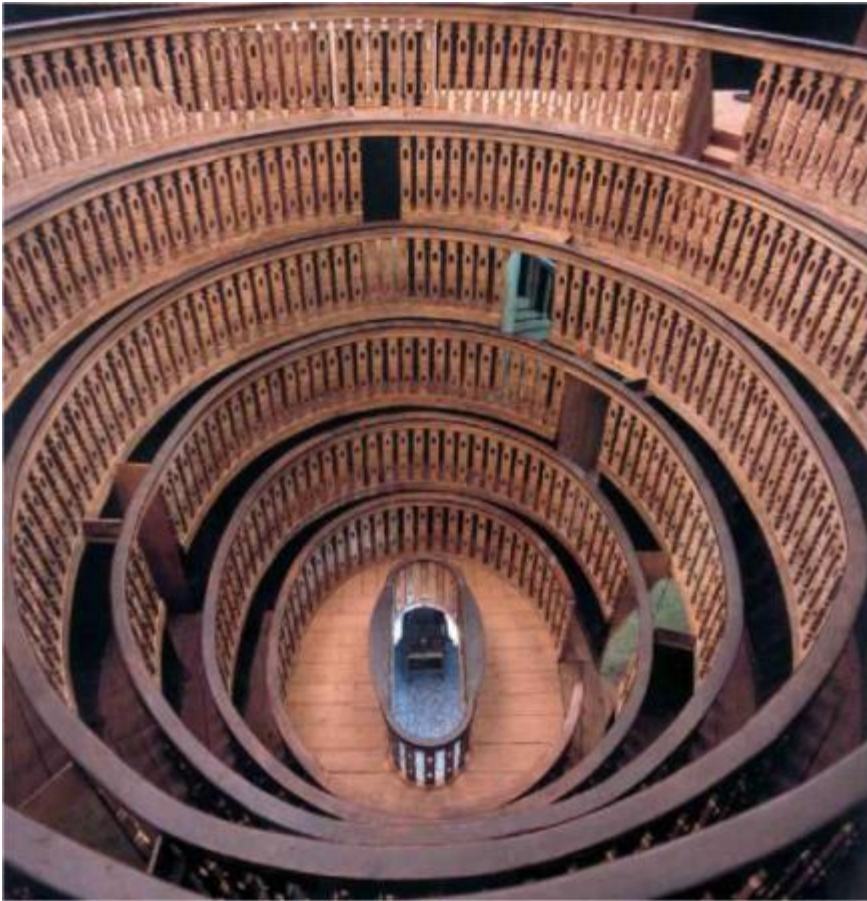


Modena, S. Agostino ex-hospital

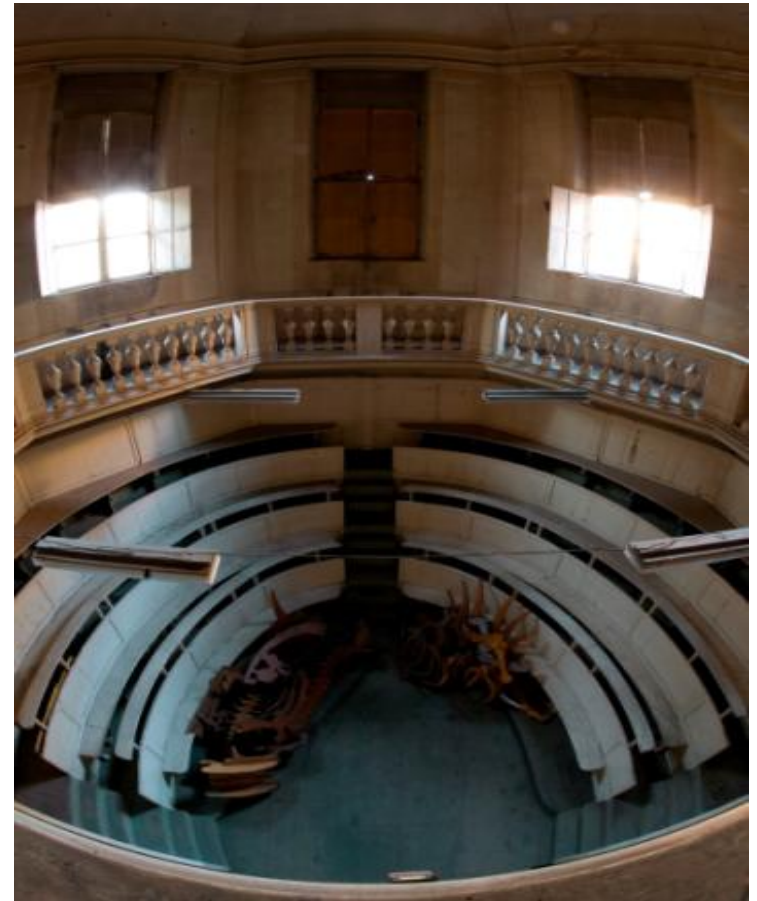


Antonio Scarpa and Giovan Battista Manfredini in Modena

Scarpa took the Anatomical Theatre of Padua as model, and asked Girolamo Vandelli
- a Modenese professor of Surgical Institutions in Padua -
the model of that anatomical theatre
which had been built by Fabrizio Acquapendente
and that costed 364 liras



Padua, Anatomical Theatre



Modena, Anatomical Theatre



Antonio Scarpa and Giovan Battista Manfredini in Modena

Later, two other models were made

- one by the engineer Lodovico Bolognini

which costed 360 liras

- another by Lorenzo Toschi

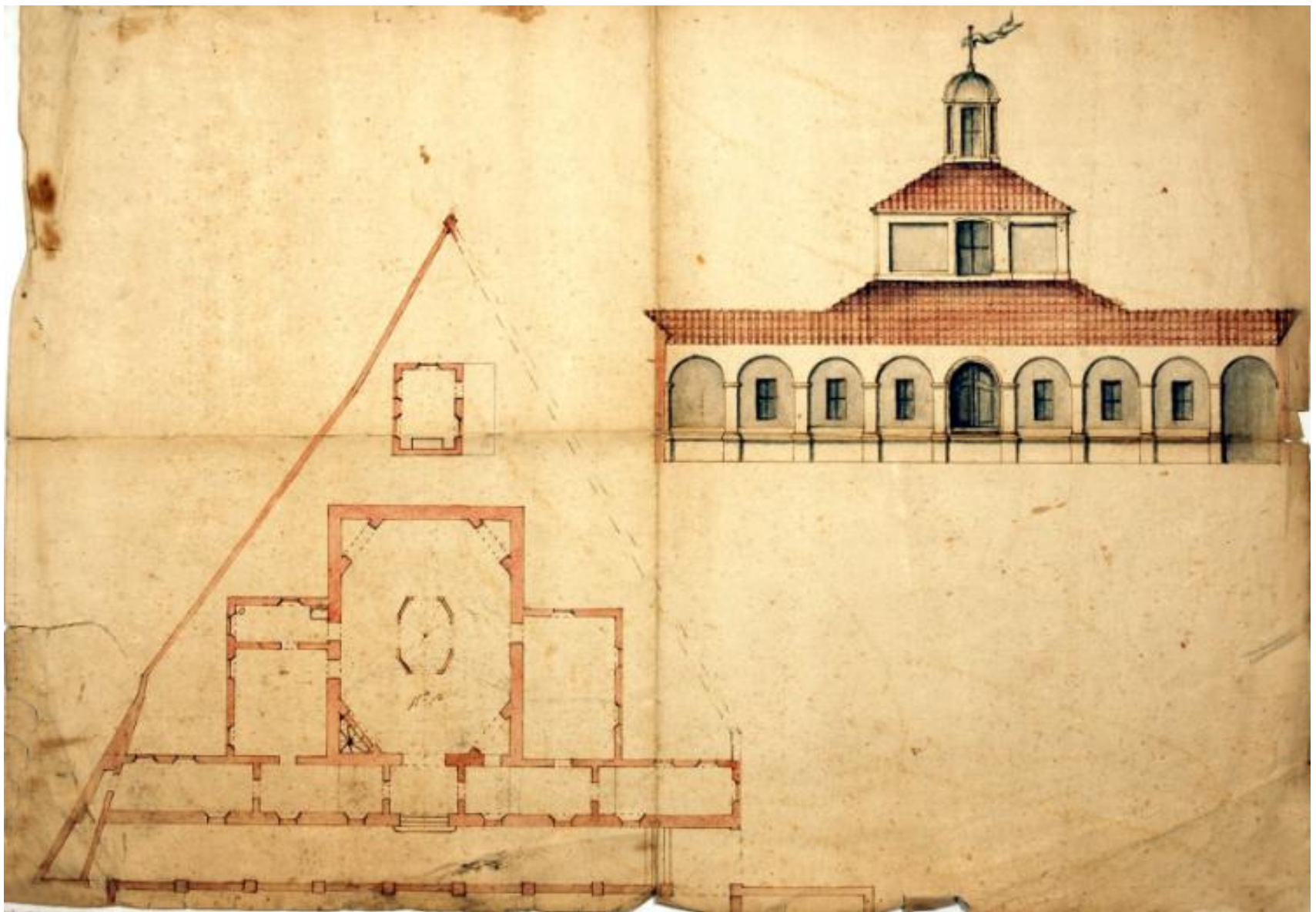
the “public expert bricklayer”

which was coloured by Luigi Putini.

Since this was the cheapest one

– it costed one third of the other two, 135 liras –

it was accepted and realized



Project of the Anatomical Theatre in Modena, Modena State Archive



Antonio Scarpa and Giovan Battista Manfredini in Modena

The building of the new Anatomical Theatre with the Obstetric Cabinet and the laboratories was paid by the University 70.102 liras and was opened in 1775 with a remarkable lecture of Scarpa delivered in Latin. On 11 December 1775, at the beginning of the new academic year Scarpa opened the School of Obstetrics not only to surgeons but also to midwives delivering an erudite lecture.

Thanks to the support of duke Francesco III it was equipped with the best and most convenient instruments and above all with the necessary wax preparations



Modena, Entrance of the Anatomical Theatre and of the Obstetric Cabinet

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Antonio Scarpa and Giovan Battista Manfredini in Modena

Since October 1775

Scarpa asked for and obtained by the “Riformatori”

- the University Magistrates -

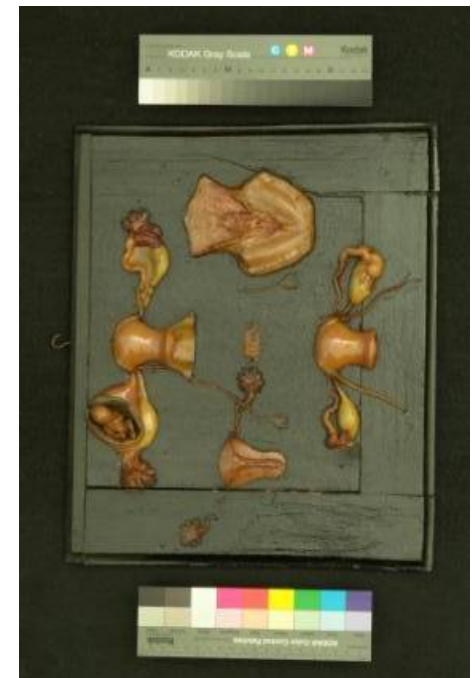
the permission to call Giovan Battista Manfredini from Bologna to Modena.

Under the direction of Scarpa, Manfredini made several anatomical wax preparations

for the School of Obstetrics

with a limited expense (he got the amount of 750 liras)

and continued to produce them the following year



**Tablets with anatomical preparations in wax, representing the feminine uro-genital system.
University of Modena and Reggio Emilia, Anatomical Museums**



Antonio Scarpa and Giovan Battista Manfredini in Modena

In order to start the collection of obstetric preparations in 1773 Antonio Scarpa, immediately after his arrival in Modena, while starting the building the Anatomical Theatre accepted a proposal of the Bolognese Francesco Febbrari, who was scholar of Galli but graduated in Modena. Febbrari asked the permission to go back to Bologna for some personal deals and to dedicate his time to practical obstetrics for three years.



Antonio Scarpa and Giovan Battista Manfredini in Modena

In return for that authorization
he undertook to ask Giovan Battista Manfredini
to prepare a whole series of obstetric preparations
for the Obstetric Cabinet in Modena
under the direction of the famous Bolognese surgeon
Carlo Mondini (1729-1803)

Manfredini

with the collaboration of Giovanni Battista Sandri and Alessandro Barbieri
realized 44 obstetric preparations in clay

At present, 30 of them are preserved in the Obstetric Cabinet



**University of Modena and Reggio Emilia, Anatomical Museums,
Obstetric Cabinet**

and 8 feminine anatomical sculptures



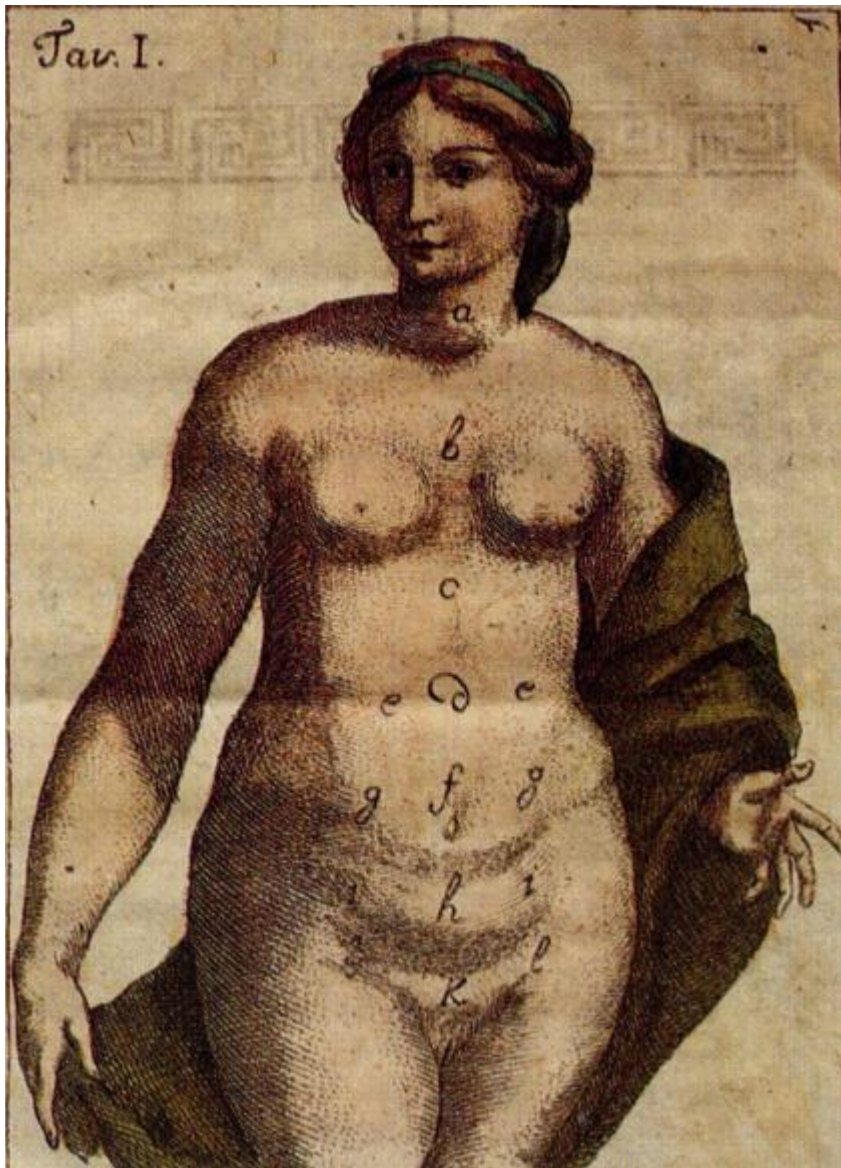
**University of Modena and
Reggio Emilia, Anatomical
Museums, Obstetric Cabinet**



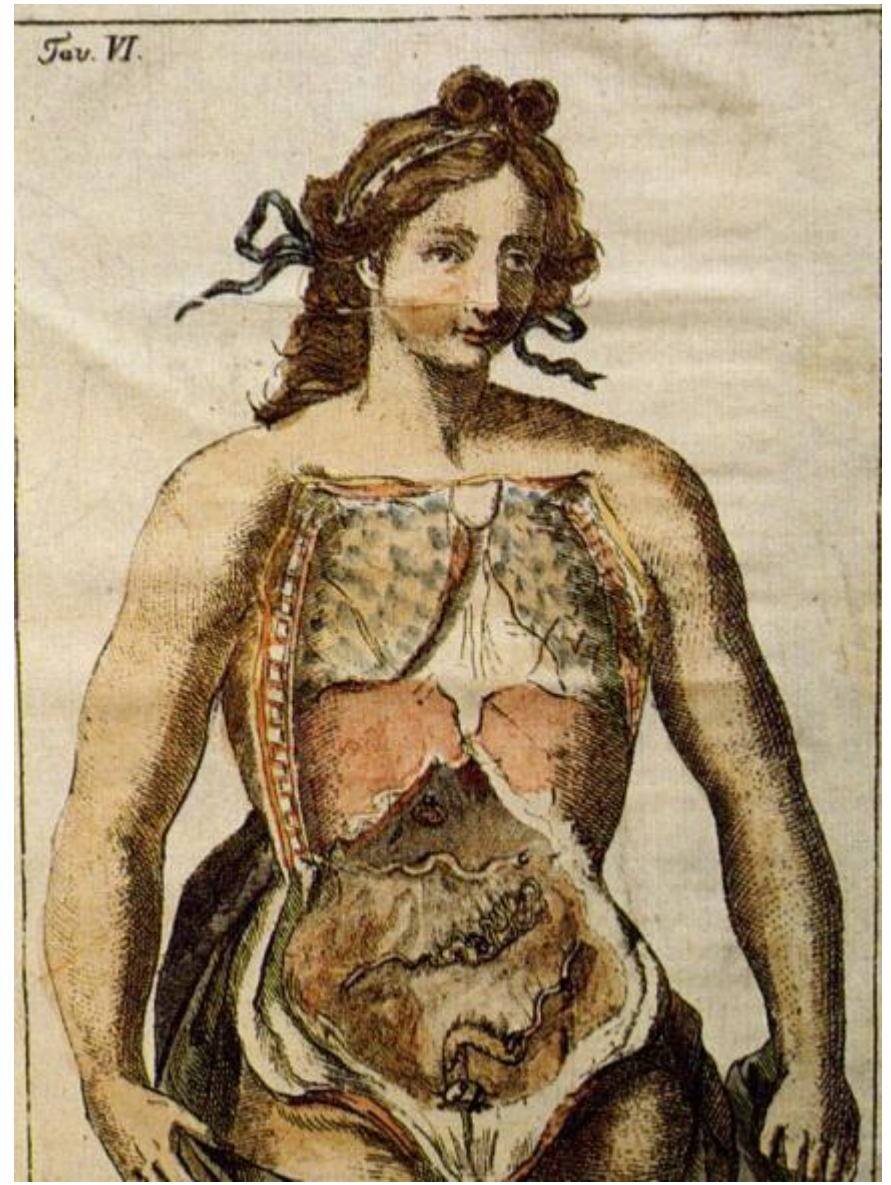
Antonio Scarpa and Giovan Battista Manfredini in Modena

The sculptures allowed to see full relief the images represented on the tables of the European Journal dedicated to Obstetrics “Dell’Arte Ostetricia” edited in Bologna in 1787





Dell'Arte Ostetricia, 1787



Dell'Arte Ostetricia, 1787



**Dell'Arte Ostetricia,
1787**



**University of Modena
and Reggio Emilia,
Anatomical Museums,
Obstetric Cabinet**





Antonio Scarpa and Giovan Battista Manfredini in Modena

But the entire collection of clay obstetric preparations arrived in Modena only in 1815 after the Restoration thanks to archiduke Francesco IV of Austria Este who bought from Angiola Febbrari sister of Francesco Febbrari at the price of 2.149 liras the “52 anatomical preparations in colored clay and 11 wax preparations”



**University of Modena and Reggio Emilia,
Anatomical Museums, Obstetric Cabinet**

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Giovan Battista Manfredini and Cardinal de Zelada in Rome

Manfredini's ability to make such obstetric sculptures was the reason for another commission he got thanks to Carlo Mondini starting from 1779

The purchaser was cardinal Francesco Saverio de Zelada the state secretary of Pope Pio VI.

Cardinal de Zelada offered the models that Manfredini ended in 1784 - five years before his death - to the University of Rome "La Sapienza" for the teaching of Obstetrics in the obstetric school not only for the students of medicine but also for midwives.

Two years later, in 1786, the teaching of Obstetrics was established in Rome and assigned to Francesco Asdrubali (1756-1834), who was author of an important treaty of obstetrics.



Giovan Battista Manfredini and Cardinal de Zelada in Rome

The obstetric preparations were placed
in the Museum of the Ospital of Santo Spirito in Sassia
funded by monsignor Romualdo Guidi in 1772
for the study of practical anatomy
and are now placed
in the Historical Museum of Health Art

where in the Sala Flaiani
are now preserved 25 obstetric preparations



GABINETTO ANATOMICO
nell'Arciospedale di S^o Spirito

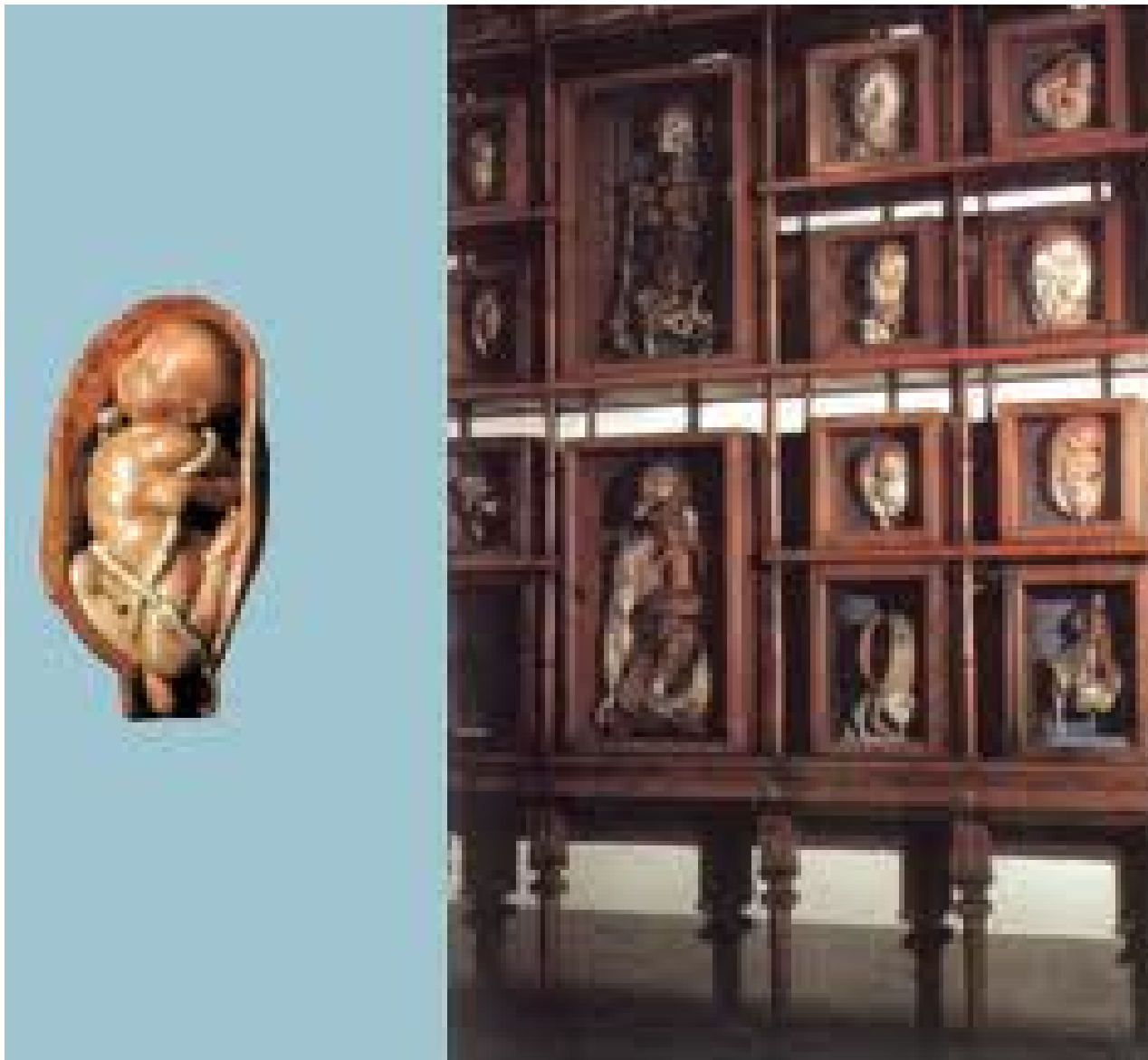
Rome, Gabinetto Anatomico of the S.Spirito Hospital

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Rome, S.Spirito Hospital

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Rome, S.Spirito Hospital

THE OBSTETRIC MODELS AND THEIR HISTORICAL AND DIDACTIC VALUE



THE OBSTETRIC MODELS AND THEIR HISTORICAL AND DIDACTIC VALUE

Starting from some comparisons
among the obstetric models made by Manfredini
for the three Universities
Padua, Modena and Rome
some considerations can emerge
concerning his activity as obstetric sculptor.



THE OBSTETRIC MODELS AND THEIR HISTORICAL AND DIDACTIC VALUE

Concerning the stylistic devices of representation these obstetric preparations show some of the most celebrated features of anatomic sculptures:

- ▶ the aesthetic research
- ▶ the use of color
- ▶ the apparent age of the fetus
- ▶ the lack of humoral traces



THE OBSTETRIC MODELS AND THEIR HISTORICAL AND DIDACTIC VALUE

The fetus is shown
in the different delivery presentations
and is always at term
or rather a few-months-old child.

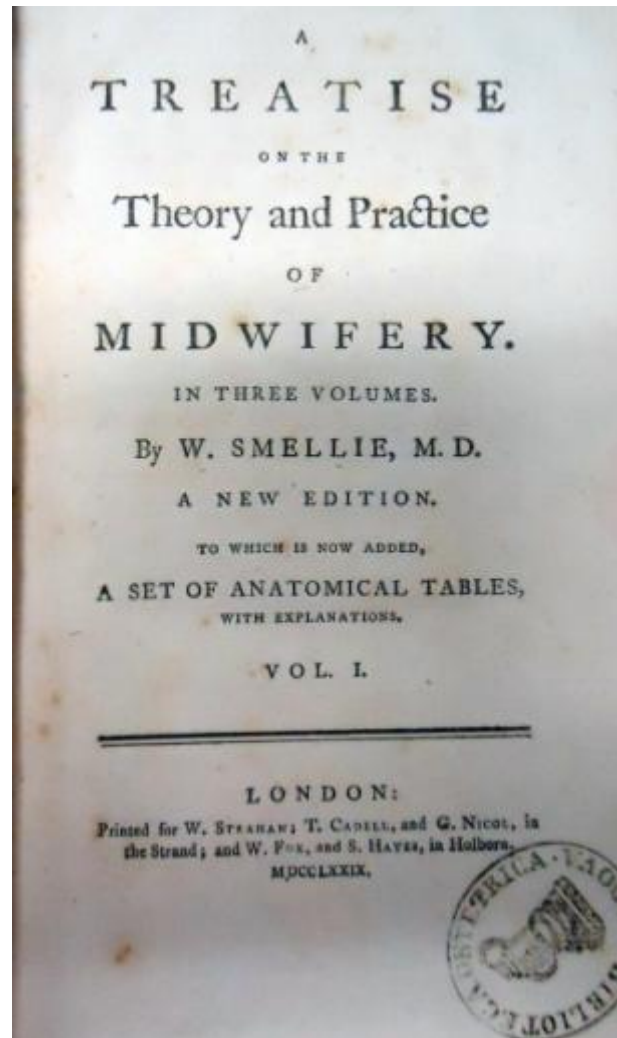
The colors vary in the different series
following an artistic reason
rather than likelihood criteria



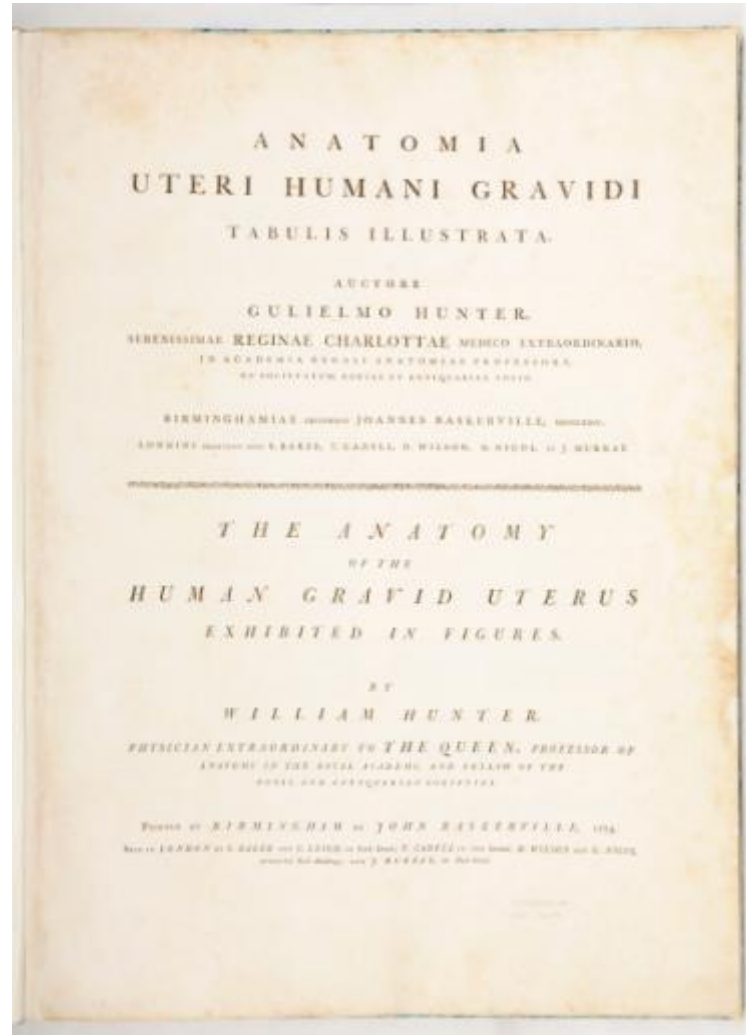
THE OBSTETRIC MODELS AND THEIR HISTORICAL AND DIDACTIC VALUE

Considering the resemblance of the obstetric preparations of Padua, Modena and Rome and some recurrent subjects from their direct comparison we can assume that those of Padua were made taking into consideration the tables published by William Smellie in 1752 and those of Modena and Rome were made almost in the same period taking into consideration also the tables published by William Hunter in 1774

Smellie, W. – *A Treatise on the Theory and Practice of Midwifery*, 1752



Hunter, W. - *Anatomia Uteri Humani Gravidi Tabulis Illustrata*, 1774



Obstetric Models in Padua, Modena and Rome

	Padua – waxes	Padua – clays	Modena – terracottas	Roma - waxes
Cephalic presentation		9	6	3
Macrosomia and hydrocephaly			1	1
Fetal malpresentation				
<i>Breech presentation</i>		4	5	2
<i>Twin pregnancy</i>			1	2
<i>Face presentation</i>		1	2	1
<i>Transverse lie</i>			2	4
<i>Transverse lie and cord prolapse</i>		1	1	1
<i>Shoulder dystocia</i>		3	1	
<i>Transverse lie, prolapse of fetal arm</i>		3	1	
Placenta manual removal	3		2	1
Spontaneous placenta delivery			1	3
Obstetrics – Embryo-fetal development	21			
Obstetrics physiology	2		7	9
Uterine rupture	1			
Gynecology	15			

EUTOCIC DELIVERY

Cephalic presentation

William Hunter, *Anatomia Uteri Humani Gravidi, Tabulis Illustrata*, 1774



University of Padua, Obstetric Clinic, Obstetric collection



University of Modena and Reggio Emilia, Anatomical Museums, Obstetric Cabinet



University of Padua, Obstetric Clinic, Obstetric collection



University of Modena and Reggio Emilia, Anatomical Museums, Obstetric Cabinet



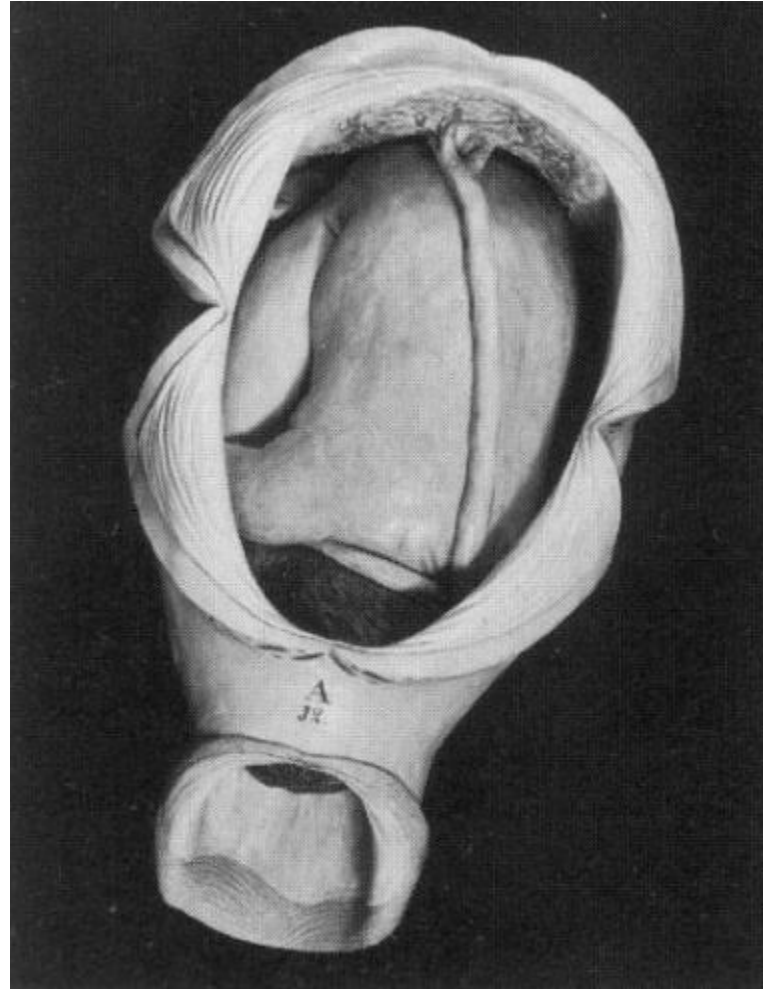
EUTOCIC DELIVERY

Cephalic presentation – Nuchal cord

William Smellie, *A Treatise on the Theory and Practice of Midwifery*, 1752



University of Bologna, Obstetric Museum Giovan Antonio Galli



Clay, made by Giovan Battista Sandri

University of Modena and Reggio Emilia, Anatomical Museums, Obstetric Cabinet



Rome, Historical Museum of Health Art



University of Padua, Obstetric Clinic, Obstetric collection



University of Padua, Obstetric Clinic, Obstetric collection



University of Modena and Reggio Emilia, Anatomical Museums, Obstetric Cabinet



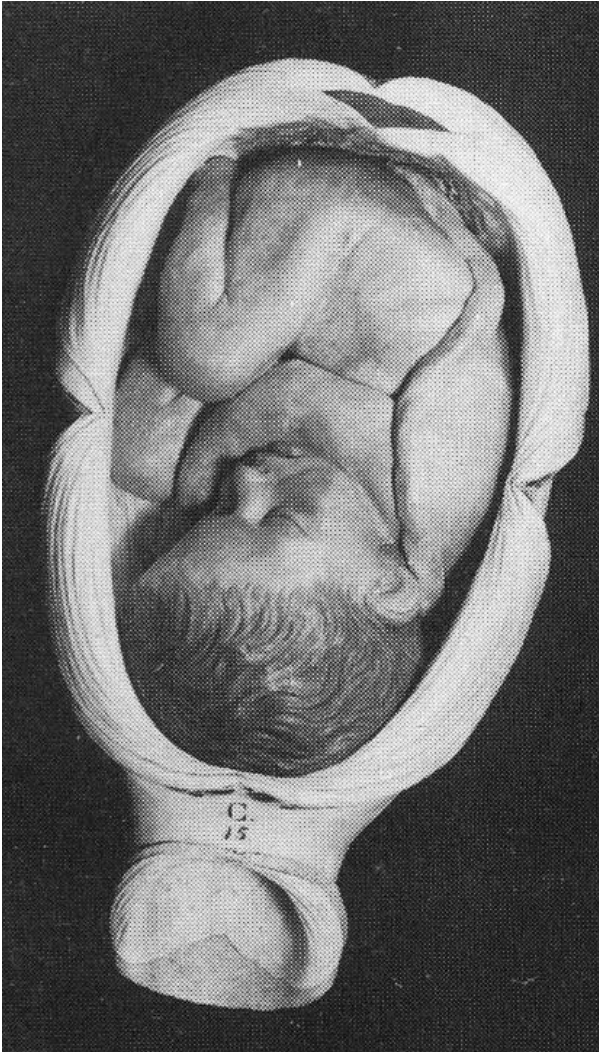
Rome, Historical Museum of Health Art



DYSTOCIC DELIVERY

Cephalic presentation - Macrosomia and hydrocephaly

**University of Bologna,
Obstetric Museum**
Giovan Antonio Galli
Clay, made by Giovan Battista Sandri



**University of Modena and
Reggio Emilia,
Anatomical Museums,
Obstetric Cabinet**



**Rome, Historical
Museum of Health Art**



DYSTOCIC DELIVERY

Frank breech presentation

William Smellie, *A Treatise on the Theory and Practice of Midwifery*, 1752



University of Padua, Obstetric Clinic, Obstetric collection



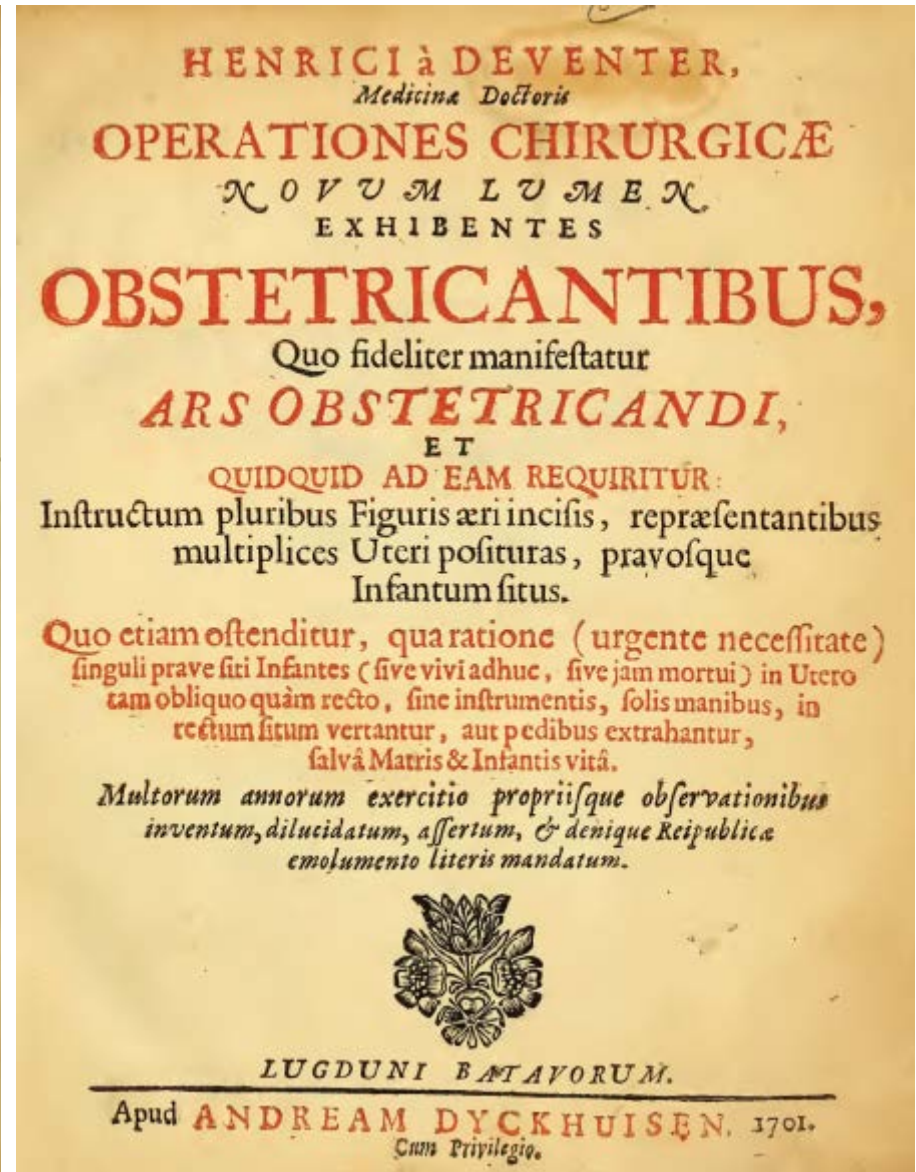
**University of Modena and Reggio
Emilia, Anatomical Museums, Obstetric
Cabinet**

**Rome, Historical Museum of
Health Art**



DYSTOCIC DELIVERY

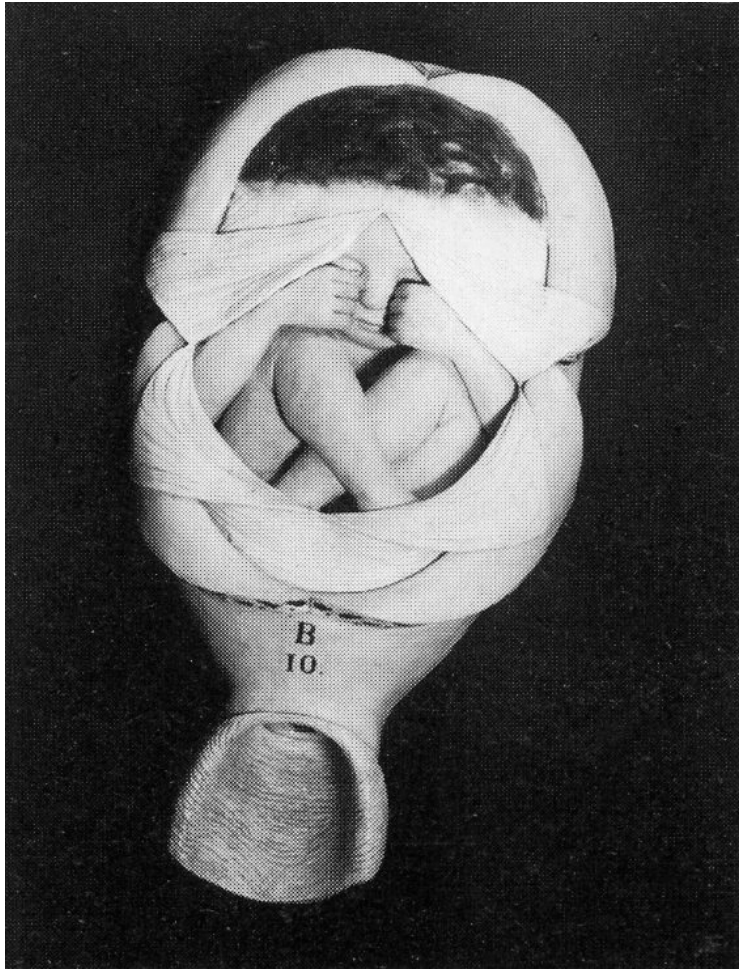
Complete breech presentation



Hendrik van Deventer, *Operationes chirurgicae novum lumen exhibentes ostetricantibus*, 1701



University of Bologna, Obstetric Museum Giovan Antonio Galli



Clays made by Giovan Battista Sandri

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Rome, Historical Museum of Health Art



DYSTOCIC DELIVERY

Incomplete breech presentation

University of Padua, Obstetric Clinic, Obstetric collection



University of Modena and Reggio Emilia, Anatomical Museums, Obstetric Cabinet

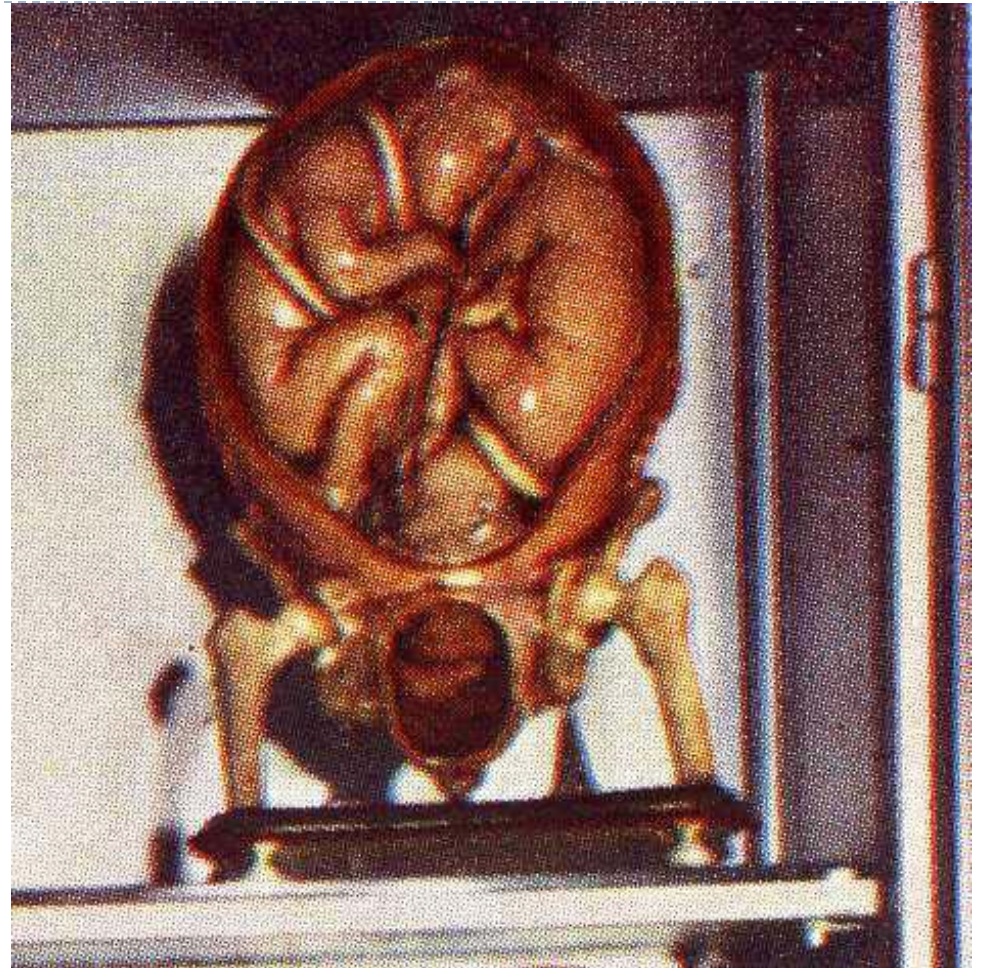


FETAL MALPRESENTATION

Twin pregnancy

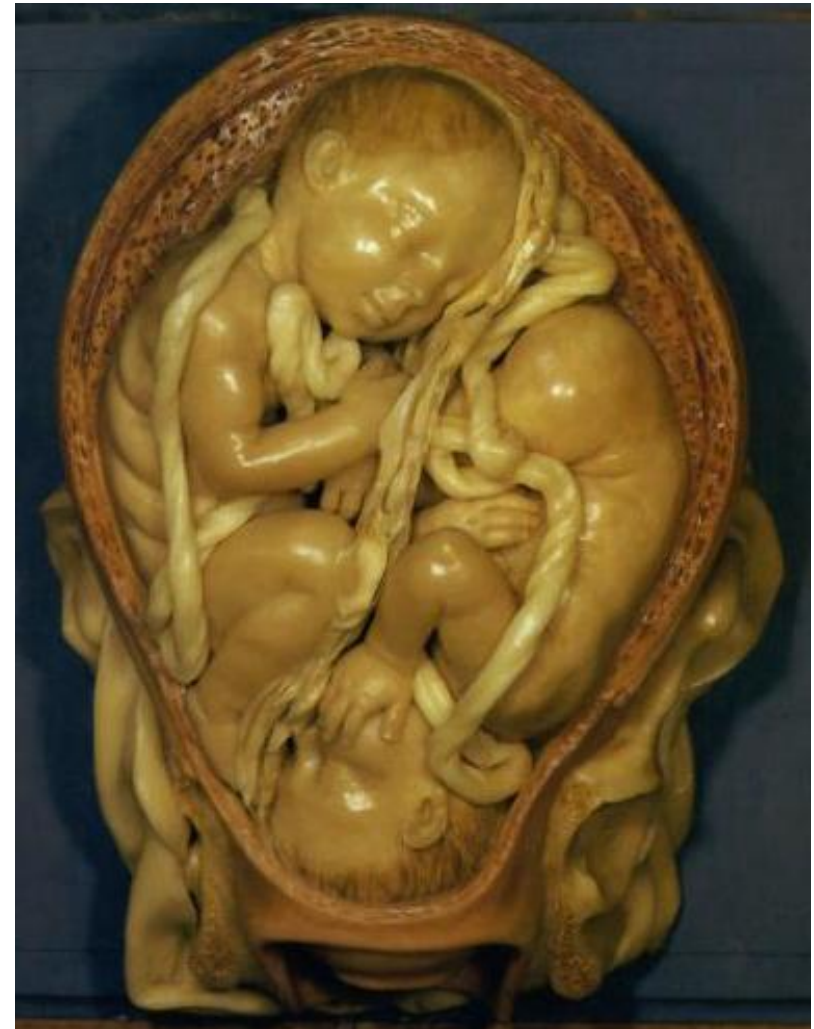
William Smellie, *A Treatise on the Theory and Practice of Midwifery*, 1752

University of Padua, Obstetric Clinic, Obstetric collection



**University of Modena and Reggio
Emilia, Anatomical Museums,
Obstetric Cabinet**

**Rome, Historical Museum of
Health Art**



FETAL MALPRESENTATION

Face presentation

University of Padua, Obstetric Clinic, Obstetric collection



University of Modena and Reggio Emilia, Anatomical Museums, Obstetric Cabinet



Rome, Historical Museum of Health Art



FETAL MALPRESENTATION

Transverse lie



FETAL MALPRESENTATION

Transverse lie and cord prolapse

William Smellie, *A Treatise on the Theory and Practice of Midwifery*, 1752

**University of Padua, Obstetric Clinic,
Obstetric collection**





FETAL MALPRESENTATION

Shoulder dystocia

University of Padua, Obstetric Clinic, Obstetric collection



University of Modena and Reggio Emilia, Anatomical Museums, Obstetric Cabinet

Rome, Historical Museum of Health Art



PLACENTA ANOMALIES

Manual removal

University of Padua, Obstetric Clinic, Obstetric collection







To conclude

Work in progress

- I) About the activity of Manfredini as obstetric sculptor
 - in-depth researches to recognize and contextualize other anatomical preparations realized by him
 - ▶ for the Real Academy of Mantua
 - ▶ for the Anatomical Chamber of the Science Institute of Bologna
 - ▶ for Poland

- II) Considerations on their museological value and their museographic display
 - Which kind of public can be interested in this kind of obstetric collections?
 - ▶ Students from primary school to upper secondary school
 - ▶ University students, in particular medicine students
 - ▶ Other kinds of public

 - How to present the obstetric collections to provoke curiosity and interest?
From the display to their contextualization to their communication and spread

THANK YOU
FOR YOUR ATTENTION

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