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Mensch – Tier – Medizin

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Man – Animal – Medicine

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should be kept with three hens only. Hens of heavy fowls are poor hatcher, therefore their eggs are best hatched by normal hens. A hen can hatch between 15-23 eggs, depending on season, and can supervise up to 30 hatchlings. Eggs that are long and pointed give more male, rounded eggs mainly female hatchlings.

Hen coops should face southeast and lie adjacent to the kitchen, as smoke is beneficial for the animals. Coops should consist of three rooms and possess a hearth. Dry dust or ash should be provided for dust-baths.¹

Also Conrad Gesner adopted the Roman methods on keeping laying hens in his „Book on Birds“ (part of „Historiae animalium“, first published 1551-1558 at Zurich).



Fig. 5 & 6: Conrad Gesner (1516-1565) and his "Book on Birds", published at Zurich / CH.

Fig. 7: Laying hens today in a protected outdoor scratching area (Research and Field Station Rurthe of the University of Veterinary Medicine Hanover, Photo Schäffer 2011)

Conclusion

Already in the Roman Empire farmers looked very closely after their laying hens and designed hen houses which met most of modern EU regulations and of the Five Freedoms (Brambell Report 1965, UK). The principles of good feeding, safe housing, protection from fear and unnecessary pain and satisfying behavioural needs were well recognised and described. The farmers in those days did not spend millions of research money to find out about the needs of hens and of "welfare quality", they just followed their human sense and tried to grant their birds a "life worth living". It took us nearly 2,000 years to re-discover this animal-friendly attitude.

¹ Modified after <http://thecoolchickenreturns.blogspot.de/>

Saint Anthony the Great, Pig and Erysipelas

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Summary Animals have accompanied man in this world since the beginning of history and have been translated into numerous artworks on every continent, in every culture and in every age. The artistic representation of animals has had very different objectives, since expression of totemic figures, religious representations, symbols of power, pets, or even as a food source.

Art history offers us an extraordinary catalog of animals of different species, breeds, types of farming, etc. Generally the animals on the artistic specimens are usually healthy, and somewhat prototypical, consistent with the role played in these demonstrations.

The presence of animals in Western art from the fourteenth to the nineteenth century, in terms of art from Gothic to Romanticism, has been determined by its symbolic and representative, and in the case of religious painting by the meaning of the same as attribute of saints, and as a representation of vices and virtues.

In this paper we will focus on the analysis of artistic representation of the pig, as an attribute of Saint Anthony the Great and its relationship with erysipelas. The symbolism of the pig is particularly complex and in this paper is to examine differences in the characteristics of pigs that appear in different pictures whose protagonist is San Antonio and the pig as its attribute.

Narrowing the analysis to the presence of the pig as Saint Anthony the Great attribute during the quoted period, we could find numerous works of art of many artists from different schools, countries and styles, like Hieronymus Van Aeken Bosch (El Bosco) (1450-1516), Francisco de Zurbarán (1598-1664), Baltasar del Aguila (1560?-1599) or Pieter Coecke van Aelst (1502-1550), among others, representing pigs with particular characteristics that I will study in this paper.

Introduction

The call of the 17th Annual Conference, organized by the Department of History at the Hanover University of Veterinary Medicine (Germany) under the motto "Human-Animal-Medicine. Interaction and problems in history and present" was a stimulus to develop a job that I had conceived long time ago regarding the relationship of the pig and San Antonio Abad, as well as this relationship was related to the Conference's motto. This study fits in the line of iconographic studies of domestic animals in which I have been working on for some time. The iconographic representation of the pig is very interesting due to the lack of its representations, which is related to the negative characteristics of its symbolism from the religious point of view.

In this work, a collection of artworks focused on San Antonio Abad and the pig has been performed. There is a wide range of artworks representations related to this Saint that show his battle against demons to fight temptations, but pigs are not shown in them.

The figure of San Antonio Abad is represented in two very different ways. On one hand there are a lot of works that show him in some lustful temptations episodes (Nuet 1996) as well as in attack situations where the Saint is trying not to fall in that temptations, such as Shongauer, Miguel Angel, Bosch, Grunewald, and even scenes

based on the history of St. Anthony Abad according to Jacques de la Voragine's work (1987), which comes from the Life of Antony of Athanasius (1994). There are also other artistic representations of the Saint showing him in different episodes: division of his property, the meeting with St. Paul in a cave where they are fed by a crow, an excellent picture by Velazquez placed the Museo del Prado and other scenes with the Virgin, Infant Jesus and other Saints.

There is another iconographic representation of San Antonio Abad: the image of an old monk with some attributes, like the crook, the bell and the pig. These kinds of representations painted by artists from various countries, styles and periods are very interesting to this work because they allow us to study different specimens of swine with very different morphological features.

The presence of the pig as a San Antonio Abad's attribute is not reflected in the history of San Antonio of The Golden Legend (Voragine 1987). There are different interpretations of the pig's presence as an attribute of San Antonio. For example, Fernandez (2008) considered that the presence of the pig in the Saint's feet was the triumph of the Saint over impurity, due to the fact that the pig was considered as an impure animal. Pig as Saint Anthony attribute symbolize lust and other pleasures of the flesh (Moran 1996). However, there is another explanation closer to the historical data that considers the pig had two functions in the hospitals of the Order of St. Anthony, confirmed by Pope Honorius III in 1228 (Nuet 1996). On one hand, pigs were important because their grease was used as therapeutic remedy sure applied to the epithelial lesions of patients from the holy fire as ointments and gauze impregnated with butter. On the other hand, pigs were also important to the livelihood of the hospitals themselves, so this Order of St. Anthony was allowed to let its own pigs graze freely in countryside and cities by carrying a bell to identify them (Husband 1992).

The disease was I called in many different ways: "evil burning" "Sacred Fire" (*ignis sacer*), (Chaumartin 1946) "hellfire" (Laval 2004), but the name that achieved greater recognition was of "St. Anthony's Fire" for the healing of these patients in hospitals by Antonian convents since the establishment of the same in 1095.

The disease was ergotism caused by eating bread made with rye seeds contaminated by the fungus *Claviceps purpurea*. The first scientific input on this disease was provided by the University of Marburg in 1597. Subsequent medical advances established the causes and treatment. In 1799 Cullen in his "Elements of practical medicine" still refers to erysipelas as synonymous with San Antonio Fire and Chapter VI entitled "From erysipelas or St. Anthony's fire".

Therefore, the relationship between St. Antonio and the pig represents not only morals aspects, but pragmatic aspects, as therapeutic element, as well as food and economical source.

Methodology

An important search has been made in different European and North American Museums to perform this work. Virtual and on-site galleries have been visited. Some examples of them are: Prado Museum, Louvre, National Gallery of London, the Hermitage Museum in St. Petersburg, Galeria degli Uffizi in Florence, the Gemäldegalerie in Berlin, National Gallery of Arts in Washington and Metropolitan Museum of Art in New York ...

Several artworks, pictures, sculptures, drawings and engravings from s. XV to XIX have been founded. They are focused on St. Anthony Abad and they have been performed by different artists from different countries and periods. Nevertheless, just paintings have been considered for this work.

The most interesting works focused on St. Anthony, are those in which the pig appears. The pig expresses a remarkable diversity of shapes, coatings, sizes and races. This diversity comes from the amplitude of the analyzed period, the great amount of authors and the geographic differences where these works were painted.

Once identified the pictures with specimens of swine, they have been studied to establish some parameters that provide information to make a comparative morphological analysis. Some problems have been solved, due to the low relevance of the pig in some paints and the difficult conditions in which it appears in some pictures. In fact, in most of the works analyzed, only a part of the animal's body is shown, usually the head, neck and limb or forelimb. In other pictures, the animal appears in shady areas, like in Zurbaran paintings. This fact might pretend to hide the pig's presence, possibly due to the Catholic religion symbology, as a representation of two deadly sins: gluttony and lust.

The elements used for the analysis are morphologically generic (Sierra 2009), like the profile, in some cases the proportion, elements of regional morphology - features of the head and neck; in other cases are morphologically particulars - like features of the ears, eyes, mouth, including the presence of fangs, the presence or absence of bristles and the coloration of the skin and of the bristles.

Once the analysis has been finished, these elements have been gathered according to the above features.

Comparative analysis of morphological characteristics of studied pigs

The analyzed pictures for this work are, by chronological order:

- Pisanello (1395-1455). *The Virgin and the Child with St. Anthony and St. George* (h. 1445). National Gallery, London.
- Anonymous Sevillian School. *Saint Anthony the Great and Saint Christopher* (c.1490). Museum of Fine Arts, Seville (Spain).
- Pedro Garcia de Benabarre (1445-1485). *Saint Anthony the Great*. Goya Museum, Castres (France). (Attribución) *Saint Anthony the Great*. William College Museum of Arts, Massachusetts (USA).
- Hieronymus van Aeken Bosch (El Bosco), c. 1450-1516. *Temptations of Saint Anthony* (1490). Cat. 2049 Prado Museum, Madrid (Spain).
- Neroccio de Landi (1447-1500). *Madonna and Child with Saint Anthony Abbot and Saint Sigismund* (c. 1490/1495). National Gallery of Arts, Washington (Samuel H. Kress Collection).
- Piero di Cosimo (1462-1521). *The Visitation with Saint Nicholas and Saint Anthony Abbot*. c. 1490. National Gallery of Arts, Washington (Samuel H. Kress Collection).
- Jan Wellens de Cok (ca. 1480-1528). *Temptations of Saint Anthony* (c. 1524). National Museum, Warsaw.
- Pieter Coecke van Aelst (1502-1550). *Temptations of Saint Anthony* (1548). Prado Museum, Madrid (Spain). (Picture 1)
- Juan SARINENA (c. 1545-1619). *Saint Anthony the Great*. Collection Joan J. Gavara, Valencia (Spain).

- Baltasar del Águila (1560-1599). *Saint Anthony the Great* (1563). Museum of Fine Arts, Córdoba (Spain).
- Friar Bautista Maino (1578-1649). *Saint Anthony in a landscape* (1612-1614). Prado Museum, Madrid (Spain).
- Francisco de ZURBARÁN (1598-1664). *San Antonio Abad* (1636). Col. Private, Madrid. *San Antonio Abad* (1631-1640). Galleria degli Uffizi, Firenze (Italia). *San Antonio Abad* (1641-1658). Buena Muerte Monastery Lima (Perú); *San Antonio Abad* (1641-1658). Col. Private, Madrid (Spain).
- Joss van Craesbeeck (1605-1662). *Temptations of Saint Anthony* (1650). Staatliche Kunsthalle Karlsruhe
- Francisco Ricci (1614-1685). *Saint Anthony the Great* (1665). Prado Museum, Madrid (Spain).
- Felicien Rops (1833-1898). *Le Tentation de S. Antoine* (1878). Cabinet des Estampes Bibliothèque Royale Albert Ier, Bruxelles.



Picture 1: Pieter Coecke van Aelst (1502-1550). *Temptations of Saint Anthony* (1540). Prado Museum, Madrid (Spain).

The comparative analysis between pigs from the already mentioned pictures provided interesting data. Grouped by the color of their skin, we find that they are split into three types: White, Brown (Red) and Black. White skin straight front-nasal profile and big ears pigs were painted by Flemish artists (El Bosco, Wellens de Cok, Coecke and Craesbeeck), except the one made by El Bosco (Picture 2), which owns small ears. Ears present greater variability, as many stand erect, other hang down and other group presents them horizontally. The only one with a different straight front-nasal profile is Felicien Rops', which, in addition to show a more dog-like posture, has a concave profile with big drop-down ears and brawny neck that could remind us of the White Belgian pig.

Brown skinned pigs were painted through the period of time from 1490 until 1653 by the following Spaniards and Italians painters: Piero di Cosimo and Landi, with pictures in the NGA of Washington, García de Benabarre, with one picture in the William College Museum of Arts in Massachusetts, Pisanello, in the National Gallery of London and Baltasar de Águila, with one drawing in Museum of Fine Arts of

Córdoba, Spain. All of them, except the one painted by Pisanello towards 1445, have straight front-nasal profile, ears that stand erect and show sows. In Pisanello's painting, the profile is concave and the head is similar to a dog's.



Picture 2: Hieronymus van Aeken Bosch (El Bosco), c. 1450-1516. *Temptations of Saint Anthony* (1490). Cat. 2049 Prado Museum, Madrid (Spain).

Picture 3: Anonymous Sevillian School. *Saint Anthony the Great and Saint Christopher* (c.1480). Museum of Fine Arts, Seville (Spain).

Black skin pigs were all made by Spanish artists during the 1480-1658 period. Everyone except two artists show a straight front-nasal profile. In the case of the painting that lies in Museum of Fine Arts in Seville made by an anonymous artist and dated in 1480 (Picture 3), it is about a pig with a slightly concave profile, snout is pronounced and inclined forward-backward, harmonic trunk, dorsal profile straight and balanced abdomen. Rump is inclined and wide and developed hindlimb. Tail coiled. Its body is covered with hairs sparsely. If we consider the size of the animal we could think in a young pig with only few months. Feature of this pig correspond with Iberian pig variety "entrepelado". One breed and one variety that we can recognize perfectly in the farms and fields in Extremadura and Andalucía, six hundred years later (Aparicio 2007).

The other concave profile is the one painted by Francisco Ricci, which belongs to Prado Museum and where we can find a clearly concave profile and a fang between the lips of the animal. In all cases, ears are preferably small and erect, except for two cases painted by Zurbarán, the one in Lima (Perú) and the one that is hold in a private collection in Madrid which present big and drop down ears.

The relation between the animals' skin color and the origin of the artists seems to be quite interesting, throwing the following results: white pigs were painted by Flemish,

brown or red pigs by Spaniards and Italians and black ones were exclusively made by Spanish painters.

We have some proof regarding the characteristics of the pigs in the period in which they were painted. On the one hand we know that Alonso de Herrera, who published his work in 1513 *Book of Agriculture*, considered the boar "must have short and broad face, flat nose ... Wide fat neck ... belly low, short feet, big butt, not many long but wide, all one color, very lustful ... and if the ground is cold [they must be] hairy, but if [the ground] is hot [could be] any and whites are very good", which was inclined towards pigs with white skin, an idea similar expressed by Columelle (1824) in the first century AD. This author wrote a work called "The Twelve Books of Agriculture", which also indicated "If the country is subject to cold and frost, the flock of very hard, dense and black bristle has to be chosen". Other author, Fr. Miguel Agustín said in his work "Book of the secrets of agriculture, cottage and pastoral (1722)" that "females to breed must be long, hanging belly, long legs, extended ribs, also all white color, small head and hooves nails" and he did not mention the morphological characteristics of boars.

Nicolás de las Casas Mendoza (1857) the three colors of pigs skin are cited: black, red or brown and white. Moreover, in the work "Complete Treaty of Veterinary" (Casas y Sampedro 1844) it is explained that the last two types of pigs, white and brown, grow more, while black pigs were more rustic "being more rustic and industrious to look for their food in the countryside". This data points to the rusticity of black pigs which are more adapted to extensive production conditions.

We can see through the data exposed that pigs appearing in different paintings are morphologically different, as well as they differ in shape and aptitude, according to the existing races in every author's place, due to the fact that they painted the animals from their own environment. In fact, their pictures constitute their legacy about the characteristics of these animals in different countries and territories all over Europe in the period considered.

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Pferdeheilkunde in Förster- und Jägerhand „Von Augen Gebrechlichkeiten und Schaden der Pferde“, ein MS aus Hahausen im Harz um 1720

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Geschichte der Handschrift

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¹ Müller, Susanne (2013): „Von Augen Gebrechlichkeiten und Schaden der Pferde“. Eine Rossarzneihandschrift aus dem Besitz der Försterfamilie Bartlingck in Hahausen im Harz, um 1720. Hannover, Tierärztliche Hochschule, Diss., DVG Service, Giessen, ISBN 978-3-86345-143-1.