**Johann Dryander (German, c. 1500 – 1560)**

***Anatomiae, hoc est, corporis humani dissectionis pars prior : in qua singular quae ad caput spectant recensentur membra, atq singulae partes, singuluis suis ad vivum commodissime expressis figuris, deliniatur “omnia recens nata”***

1537

woodcut

Lent by the Wangensteen Historical Library of Biology and Medicine

Dryander helped pioneer the practice of scientists illustrating their own experiments and studies - a process Cajal would use more than two centuries later. Sixteen of the twenty illustrations in this book showed Dryander’s stages of dissecting the human brain. This illustration shows the fourth stage of dissection. The tools and the lettering (B, C, D, and E shown on the scalp and brain) allude to the next steps of Dryander’s procedure.

**Guilio Cesare Casseri (Italian, 1552 – 1616)**

***Tabulae anatomicae LXXIIX; omnes novae nec ante hac visae.Daniel Bucretius XX. Quae deerant supplevit & omnium explications addidit.***

1627

copper engraving

Lent by the Wangensteen Historical Library of Biology and Medicine

Casseri used professional artists to illustrate his anatomical findings (unlike Cajal, who did his own drawings). Odiardo Fialetti drew Casseri’s experiments, but Francesco Valesio created the copper engravings from which the illustrations were printed. The collaborators chose to include a bearded head, as did the more famous Andreas Vesalius, whose work is also in this gallery.

*Tabulae anatomicae*was perhaps the most important anatomical text published in the seventeenth century, though sadly the book went to print after author Casseri’s death.

**Godvard Bidloo (Dutch, 1649 – 1713) and Gérard de Lairesse (Dutch, 1640 – 1711)**

***Anatomia humani corporis, centum & quinque tabulis, per artificiosiss***

1685

copper engraving

Lent by the Wangensteen Historical Library for Biology and Medicine

The artist Gerard de Lariesse, a history painter trained to encourage audience involvement, drafted the beautiful copper engravings. He placed the dissection against beautifully drawn folds of fabric. The brain itself can be recognized as accurate in size and definition, a then-innovative method of presentation.

Physician Govard Bidloo is the author of this famous seventeenth century text. However, the fame of this book is not credited to Bidloo, whose anatomical writings were neither influential nor always accurate.

**Frederik Ruysch (Dutch, 1638 – 1731)**

***Observationum anatomico-chirurgicarum centuria. Accedit Catalogus rariorum, quae in Museo Ruyschiano asservantur. Adjectis ubique iconibus aeneis naturalem magnitudinem repraesentantibus.***

1691

engraving

Lent by the Wangensteen Historical Library of Biology and Medicine

Ruysch created this tableau during the period when “cabinets of curiosities,” were popular. The elite of society assembled curiosities from the natural world and displayed them in special cabinets or rooms in their homes for both scientific interest and entertainment.

While the tableau does not specifically illustrate a brain, it does include everything from fetal skeletons to blood vessels. At the right, you can see an alien-like skeleton displaying his intestines as snake like spirals and on the left, a be-plumed skeleton stands with its legs crossed jauntily. In the center, an unrecognizable skeleton presents an insect. Ruysch made his engravings from an actual tableau he created.

**Gaetano Petrioli (Italian, life dates unknown), Pietro da Cortona (Italian, 1596 – 1669)**

***Tabulae anatomicae a Pietro Berrettino Cortonensi et a Cajetano Pietroli Romano***

1741

engraving

Lent by the Wangensteen Historical Library of Biology and Medicine

Pietro da Cortona was a famous and highly regarded Baroque painter in seventeenth century Italy. He illustrated studies by anatomists that helped him, as an artist, understand the human body.

The flayed body stands in a nauralistic contrapasto pose—the weight rests on one hip—and stares, perhaps wistfully, into the landscape. Though the figure is firmly rooted on the land, his brain is shown in several views, floating beside him

Gaetano Petroili, a professor and surgeon, collected and published these drawings studies seventy years after Cortona’s death, after Cortona had become famous for his realistic depictions of the human body.