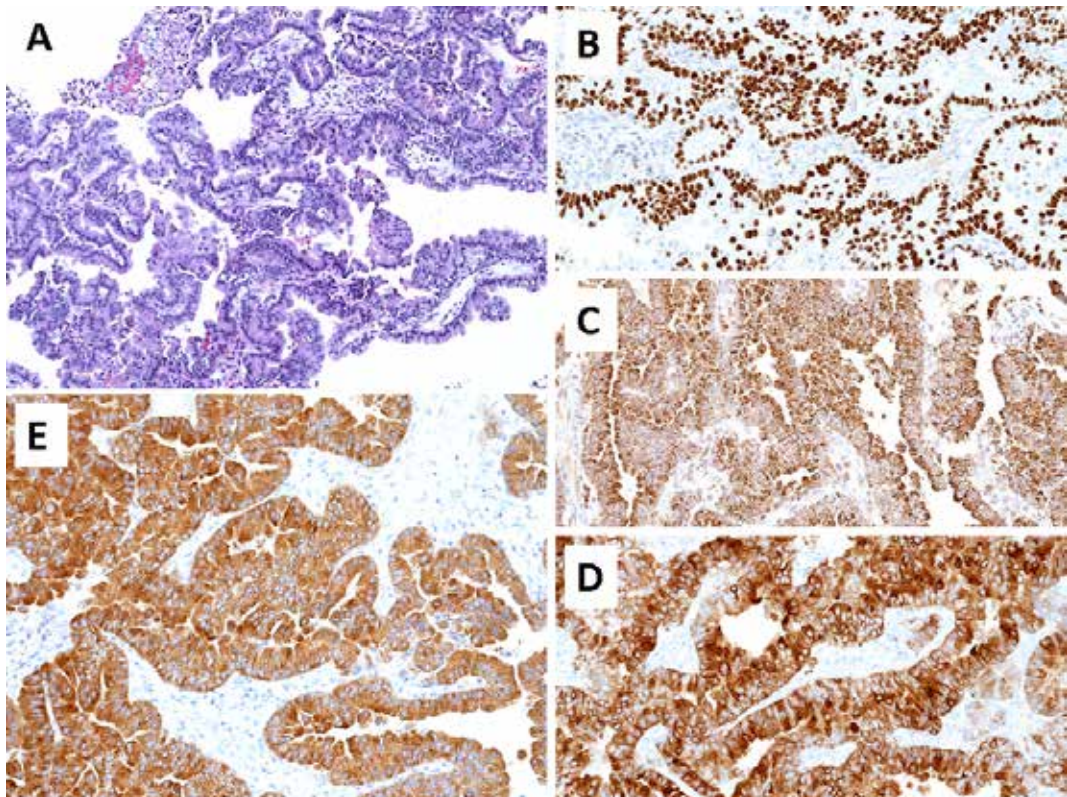




PATHOLOGICA

Journal of the Italian Society of Anatomic Pathology and Diagnostic Cytopathology,
Italian Division of the International Academy of Pathology



Periodico trimestrale - Aut. Trib. di Genova n. 75 del 22/06/1949 - ISSN: 031-2983 (print) - ISSN: 1591-951X (Online)

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SIAPEC-IAP

Società Italiana di Anatomia Patologica e Citopatologia Diagnostica,
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PACINI
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Restoration and preservation of the anatomical specimens of the Museum of Pathological Anatomy at the University of Pisa

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The aim of the recently established system of the University Museum of Pisa is to promote and develop the University collections, and to encourage the reorganization of the Museum of Pathological Anatomy, whose precious pieces are provisionally stored in a nearby warehouse. In the last year, the economic support of the “Fondazione Pisa” has allowed to start the process of recovery and restoration of a part of the specimens.

The collection comprises 1500 human and animal pathological specimens of great scientific relevance, some of which dating back to the Granducal period. The remains consist in pathological changes and congenital anomalies detected on human and animal bodies and organs, either dry or preserved in formaldehyde. In particular, the Museum houses a collection of 50 human bladder stones going back to the first half of the 19th century; a collection of malformed human newborns documenting 25 rare congenital malformations of the end of 19th and beginning of 20th century; a collection of animal teratology; a collection of helminthic parasitology. Over the last 30 years, the Museum has been enriched with a collection of pieces from pathological autopsies, such as lung, cardiovascular, renal, and brain diseases.

The recovery was initially aimed at restoring the wet formaldehyde-preserved preparations requiring urgent emergency intervention. In fact, in many cases the evaporation of the liquid has determined the deterioration of the specimens; moreover, alcohol has replaced formalin, formally declared toxic by the new Museum dispositions that require the substitution of dangerous preserving liquids.

A selection of over 100 restored artifacts will be exhibited in the next 2017 GiPaleo Meeting.

Paleopathological study and facial reconstruction of a mummy of Borgo Cerreto, central Italy (XVII century)

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The subject under study is one of the twenty-three natural mummies of Borgo Cerreto (Perugia, central Italy). The burials took place between the second half of the 17th and the half of 19th century. According to the historical and archaeological data, the individual was one of the first burials that took place. Indeed the style of the garment is typical of a member

of the upper class of the Umbrian rural population of the XVII century. The mummy is well preserved. Macroscopic, radiological and CT examination were performed. The anthropological study revealed that the subject was an adult mature male with a stature of 1.69 cm. The macroscopic study had not evidenced any skin lesions or pathological alterations. Tooth examination evidenced an osteolytic lesion of the first upper left molar compatible with a cyst can also be observed. CT examination revealed calcified *lamina tectoria* and neo articulation with *clivus*. The spine showed diffuse spondylosis and osteophytosis with intersomatic bridge. Light lumbar arthrosis, irregularities and sclerosis of pubic symphysis and bilateral gonarthrosis are observable too. CT examination revealed the fracture of 4th right and 10th left ribs, probably as a result of post-mortem effects. A comparison between the cranial structure of the subject and a portrait of Baronio Vincenti (XVII century), *Physicus et Medicus*, the commissioner of the funerary chapel, was performed. Amira System, Programme Face Gen (Singular Inversion) and Photoshop with form 3 D were applied. The results of the anthropological and paleopathological study suggest that the individual was a mature male, as confirmed by the generalized osteoarthritis framework. The good condition of the dental apparatus, in relation to the age of the subject, suggests that he was a member of the upper class. The results of the facial reconstruction and the overlay on the portrait make the identification of the subject with Baronio Vincenzi very likely.

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A pathographic profile of the composer Antonio Zacara da Teramo (ante 1365-1416)

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Antonius Berardi Andree, commonly known as “Zacara”, was born in Teramo (northern Abruzzo region) shortly before 1365. He was a scribe, illuminator, poet, singer and composer, being in Rome since 1380s. During the next two decades, as a married layman, he worked as a *scriptor litterarum apostolicarum* and Papal Chapel singer under Boniface IX, Innocent VII and Gregory XII. Before the Council of Pisa, in the most turbulent phase of the Great Schism, he left Gregory, and stayed in Florence until 1410. Subsequently, he became Chapel Master to the antipope John XXIII, but when the latter, in June 1413, left the Holy See, Zacara went back in Teramo and probably died here in 1416.

The nickname “Zacara” (scrawl) indicates a thing of little value. An illustration from the XV century Squarcialupi Codex held in Florence, Biblioteca Medicea Laurenziana, displays with merciless realism his physical ailments. Additional information on his health status may be obtained by the analysis of some of his verses dealing with Fortune (*Dime Fortuna, Spesso Fortuna cridote*) and an entry in the *Necrologio Aprutino* (the obituary of the Cathedral of Teramo).