

THE THYROID IN ART

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ASCP American Society for
Clinical Pathology



www.ascp.org/2011AnnualMeeting

2011 ASCP Annual Meeting/
WASPaLM XXVI World Congress
OCTOBER 19-22 • LAS VEGAS
The Venetian - Palazzo Resort Hotel Casinos



TAKE ART AND PUT IT IN SCIENCE

Art and science are different aspects of human creativity.

Over the centuries, artists have made use of the expressive power of images to awaken both emotions and empathy, which are often universal.

The thyroid gland (tiresos, oblong "shield" , but which in reality meant big stone used as a door or for shutting the wooden door: cover, defend with the shield) **is located in a part of the human body, i.e., in the neck, making it clearly visible in the throat when enlarged** (goiter from Latin guttur).

The prevalence of goiter was already known in ancient times, but the writings that described it were almost always devoid of explanatory drawings.

The representation of the goiter is illustrated in the numerous depictions of goitrous men, women and children in coins, sculptures, paintings, simple craft objects and even in forms of folklore that involved persons not engaged in the medical art.

The depictions were the works of artists living in endemic areas, or of travelers who illustrated the reality they encountered.

The size of the goiter has always provoked amazement or fear, feelings that are associated with the mystery surrounding its origin and function. Over the centuries, it has stimulated the imagination of people, while at the same time it has paved the way to understanding the historical relationship between disease and society (pathocoenosis).

PATHOCOENOSIS

In 1969, Mirko Drazen Grmek (1924-2000) created the neologism *pathocenose* or *pathocoenosis*, that is a “community of diseases”: “the collection of pathological states present in a given population in a certain time and space”.

THE STUDY OF GOITER THROUGH ART

- EPIDEMIOLOGICAL and GEOGRAPHICAL REFERENCE VALUE
- SOCIAL AND BEHAVIORAL VALUE

The characters represented with goiter mainly belong to the **LOWER SOCIAL CLASSES**: SHEPHERDS, PEASANTS, WORKERS, MAIDS, WANDERING MINSTRELS (26%)

ONLY 3% of the representations are **PORTRAITS OF IMPORTANT INDIVIDUALS**.

Considering all the works of art that have been studied, 33% of the characters had **OBVIOUS SIGNS of CRETINISM** and in 5% of cases it is possible to **DIAGNOSE the CAUSE** of GOITER.

MEANING OF DEPICTIONS OF THE GOITROUS OVER THE CENTURIES

1) Negative Characters in 46% of cases:

- Evil people
- Grotesque people

2) Positive Characters in 6%:

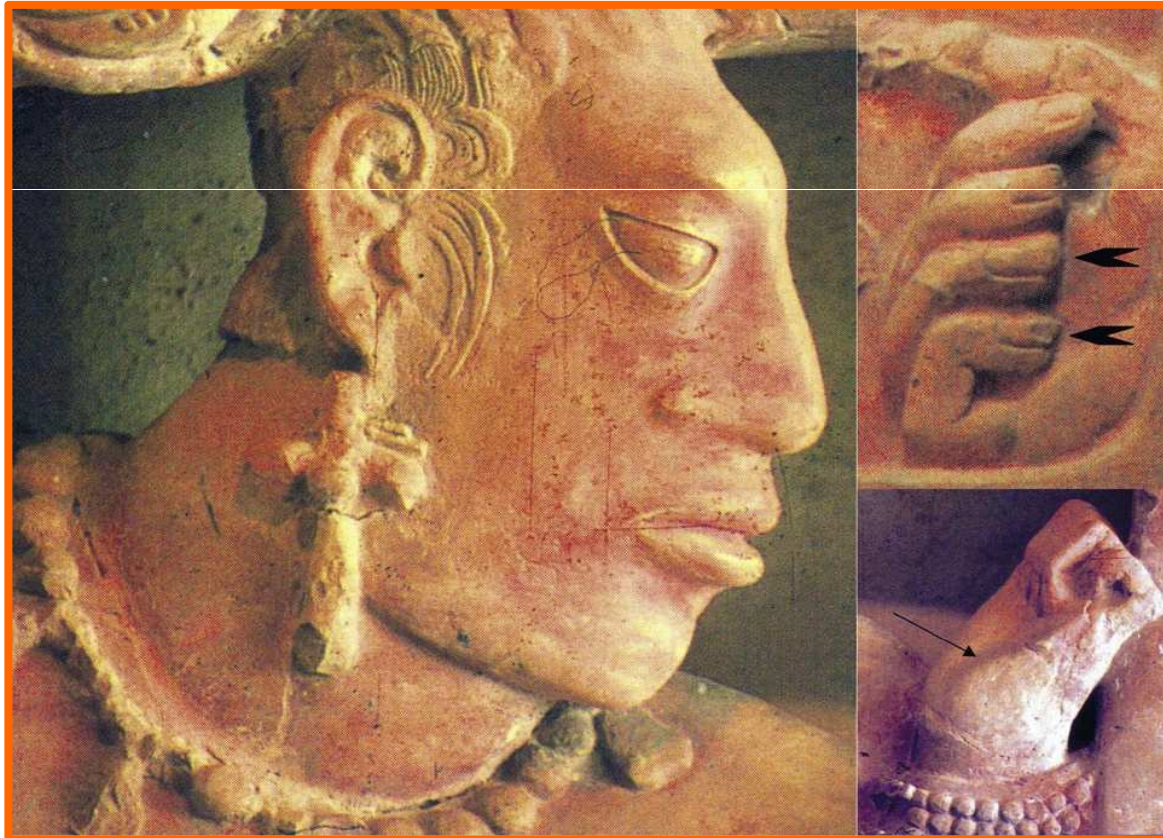
- Cretins with expressions of kindness, quiet, ecstatic
- Women with mild goiter, attributes of beauty
- Erotic Accessories

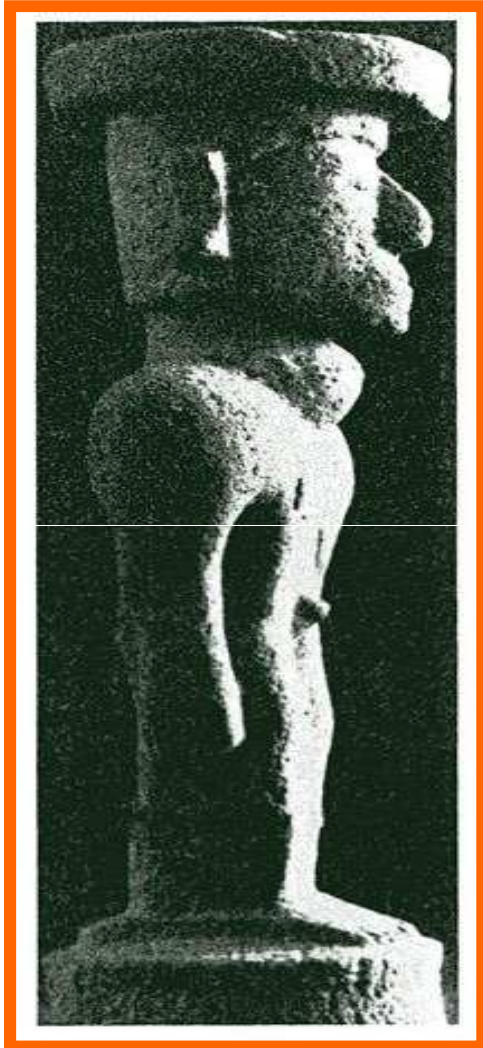
3) Autobiographical Significance

Bas-relief dated 785 A.D.

Carved on the left side of the back of a monumental seat called Throne 1
(Museum of Archeology and Ethnology of Guatemala City, Guatemala)

Toni R, Ghigo E, Roti E, Lechan RM. Endocrinology and art.
Acromegaly and goiter in the Pre-Columbian, Mesoamerican population.
J Endocrinol Invest 30: 169 - 170, 2007





PRE-COLOMBIAN SCULPTURE

Figure with prominent goiter (Quechua word coto, that means mound, protuberance) pertaining to the “Colorado” people who once resided in the Andean Region of Ecuador, in the basin of the Guallabamba river.

(50 Cm High-Now in the Anthropologic Museum of Quito)

In Fierro-Benitez R et al, Endemic Goiter and Endemic Cretinism in the Andean Region.
NEJM 1969, 280 (6) : 296-302

HUMAN-EFFIGY PIPE ADENA CULTURE

Early Woodland period, 500 BC – 1 AD
“The Ohio Historical Society Archaeology Collection”

Excavated from the Adena Mound in Chillicothe,
Ross County (Ohio) in 1901

The craftsman carved a goitrous man (dwarf) with a large head and a trunk longer than his legs. The posture of the legs is characteristic of a hypothyroid cretin with ataxic gait and spasticity of the legs.

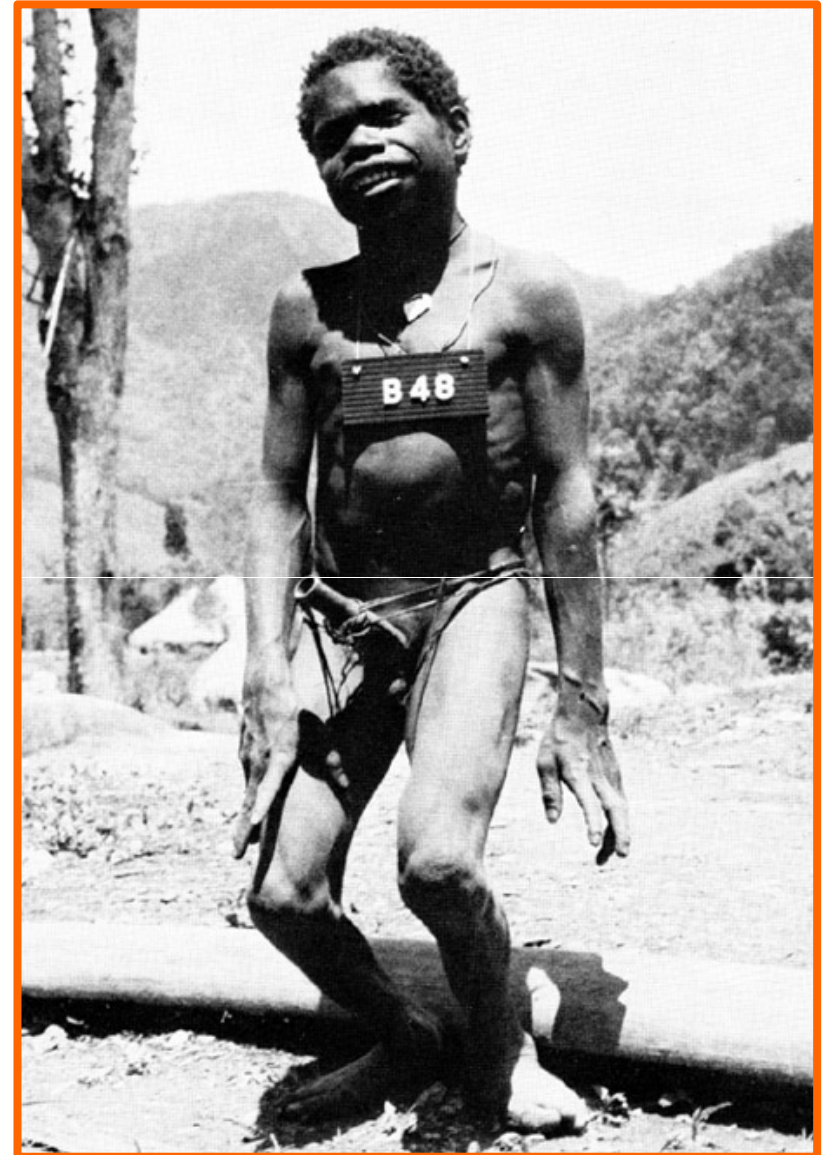


ENDEMIC CRETIN in Western New Guinea

A 14 yr old boy whose thyroid is twice the normal size, with one palpable nodule. Deaf mutism, amentia, neuromotor disability, squinting. Normal development of femoral epiphyses

Delange F, Costa A, Ermans AM, Ibbertson HK, Querido A, Stanbury JB. *A survey of the clinical and metabolic patterns of endemic cretinism*

In Human Development and the thyroid gland.
Ed JB Stanbury and RL Kroc. Plenum Pub
Corp New York, 1972. pp 75-187



Second century AD carved schist frieze

(Freer Gallery of Art, Washington, D.C. (No. 49.9 A-G))

From an ancient area of Gandhara (including what is now Peshawar, in the region of West-Northwest Pakistan) showing the future Buddha in human aspect beset by the forces of Mara, the Evil One. To disturb his profound meditations attaining enlightenment he is being distracted by loud noise from bells and from a barrel drum.

To the left of the seated Buddha, the figure carrying the barrel drum on his back (?) has an enormous goitre.

(Blumberg BS. Goiter in Gandhara. A representation in a second to third century AD Frieze. JAMA 189:1008-12, 1964)



SICILIAN RED-FIGURED PHLYACIC CRATER ca. 350 bC



Archeologic Museum in Lipari,
ascribed to the painter Asteas
(o Assteas) from Paestum and
manufactured in Paestum

Seated divinity, Dyonisus and 2 actors
called phlyakes (Gossip Players,
Clown, Chatterer) watch an acrobatic
performance

One of the actors, **a hunchback with goiter**, is a grotesque figure that bizarrely exaggerates certain parts of the body in an effort to make everybody laugh.

ILLUSTRATION

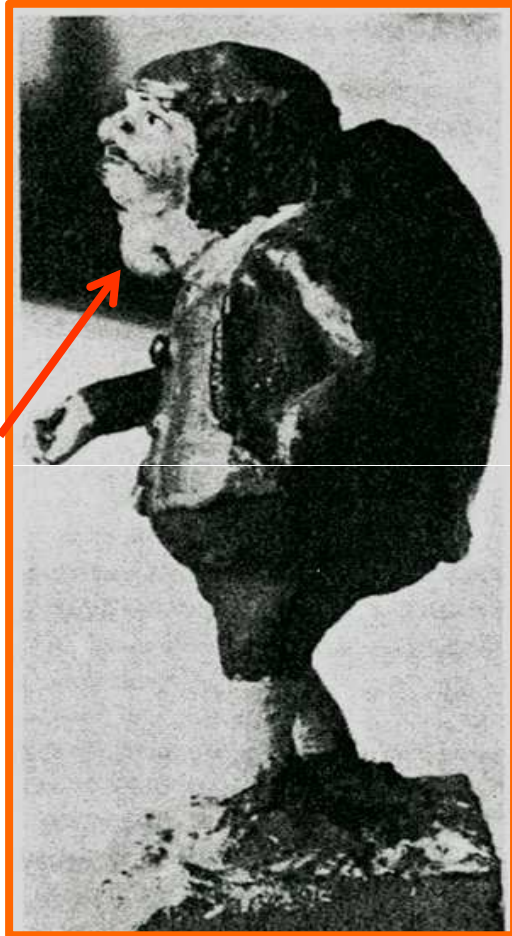
(ca. 1420)

for Ulrich Boner's book "der Edelstein" (ca. 1349)

Fable n. 76: The hunchback and the tollman

Univ. Library Heidelberg. Cod. Pal. Germ. 794





SMALL SCULPTURE

(15 cm high)

in the last of the Eighteenth Century

From Quito
(now in the Convent “El Carmen Alto”, Quito)

*In Fierro-Benitez R et al,
Endemic Goiter and Endemic Cretinism in the
Andean Region.
NEJM 1969, 280(6):296-302*

JACQUES CALLOT

Le Bossu a la Canne
(the hunchback with *walking-stick*)

Etching of the Set:
The hunchbacks (1622)



SUMATRA (Indonesia)

Photo taken on August 29, 2006



Nothing new under the sun

Both of them utilize a sling as a support to bear the weight of
the huge pendulous goiter

REUNER MUSTERBUCH

(“Book of Samples”)

ex Codex, Vindobonensis 507

(1208-13)

Austrian National Library, Vienna

THE FOOL

From the Cistercian Abbey of Reun near Graz in Styria retained in Vienna Oesterreichische Nationalbibliothek. The album, painted by an unknown artist, collects a set of abstract graphic subjects developing cistercian themes utilized as elaborate iconic patterns creating an abstract visual language used to aid meditation and to which symbolic meanings today unknown to us were ascribed. The folio depicts a cretin with three large hanging goiters, brandishing a fool's staff (Narrenstab) in one hand and reaching up with the other hand towards a toad.



PSALTER from St. Lambrecht (1346)

Codex 387 Univ. Library of Graz

Cretin with bilobated goiter: “insipiens” in the initial letter D of Psalm 52
(Dixit insipiens in corde suo non est Deus)

The fool is often depicted in the initial letter D and always with a cudgel





THE FOOL

(also known as The Spirit of the Aether)

in the famous Visconti-Sforza tarot deck
(1442-1447)

The Fool is usually depicted as a beggar or a vagabond. In this card the Fool wears ragged clothes and stockings without shoes, and carries a stick on his back. He has what appear to be feathers in his hair. His unruly beard and feathers may relate to the tradition of the woodwose or wild man. In the minute detail the engraved gold leaf burin is clearly shown in the background





THE FOOL

(Jolly, Joker)
The Medieval Goiter

This image showing a large goiter is taken from a medieval Biblical illustration for Psalm 52.
Endocrinesurgeon.co.uk

Supernatural and unnatural

THE ICONOGRAPHY OF DEFORMITY

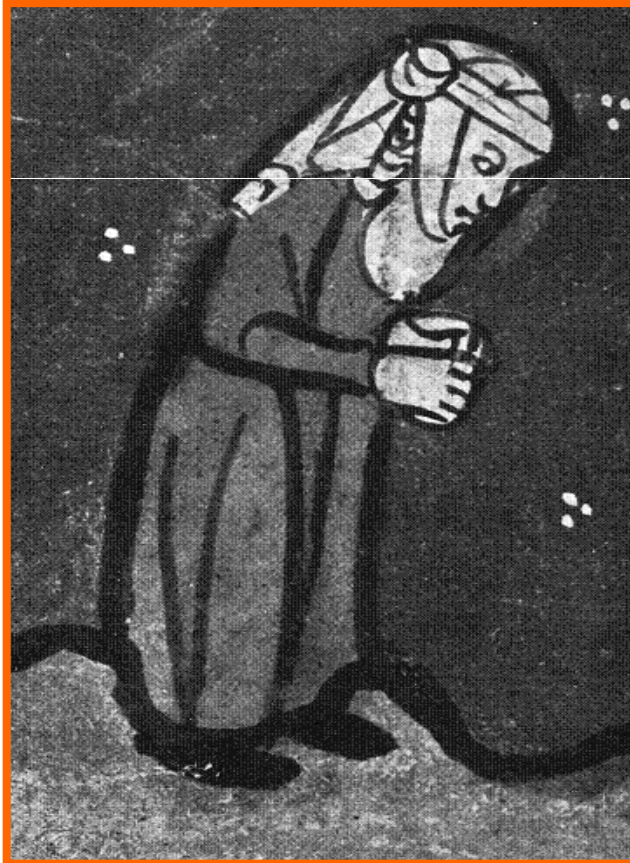
Maurizio Elettrico - Istituto Italiano di Studi Filosofici
In: Airesis, Sectio Aurea - il sacro nell'arte.
Mimesis Edizioni, Sesto San Giovanni (MI)

"Man's religious, artistic, dream-like imagination has always been populated by monstrous, deformed, unnatural figures whose symbolic roots sink into the deepest recesses of the psyche and into the most archaic cultural and mythical structures."

Illustration by
Thomas of Cantimpré

“De monstruosis hominibus”

Woman with giant goiter
Bibl. Naz. Paris. Ms f.français
15106, fourteenth century



Jakob Van Maerlant

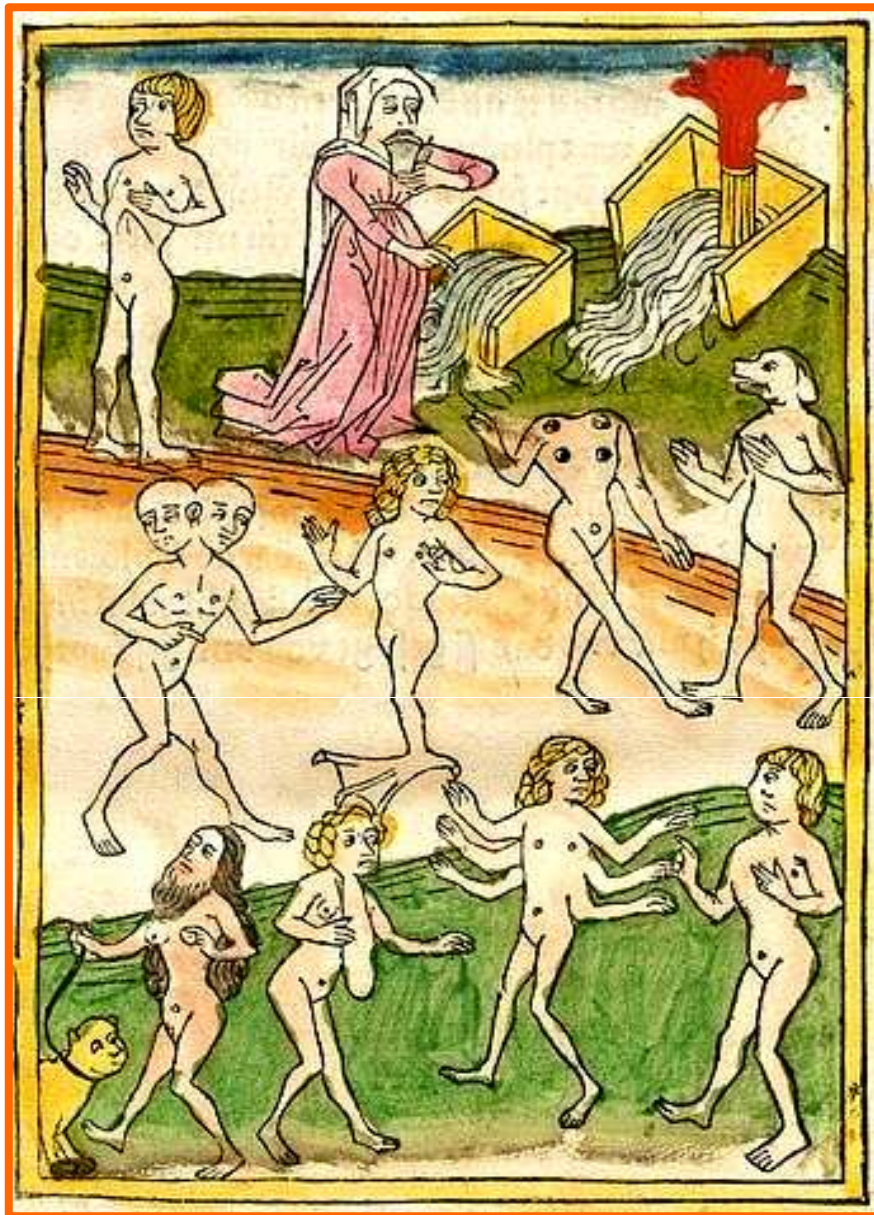
“Der naturen bloeme”
including

Thomas of Cantimpré

“De monstruosis hominibus”

Royal Library Den Haag. Codex XVI, Second
half of thefourteenth century





THE “HUMAN MONSTERS”

in Konrad von Megenberg:
Das Buch der Natur (1349)
Printed edition, Augsburg, 1475

In the bottom row of the xylograph, the second woman from the left, near the bearded woman, has an elongated sack hanging from the mandible region down to the abdomen that, according to Choulant and Merke is a large pendulous goiter. Or, according to Ruggieri and Polizzi, she has an isolated (diffuse) plexiform neurofibroma (and therefore she would fit the diagnosis of mosaic/segmental NF1) once called von Recklinghausen disease.

The bicephalus, sciapod with webbed feet, the headless monster, the cynocephalus, the bearded woman, the goitrous woman, the woman with six arms and the Cyclops.

REUNER MUSTERBUCH



(“Book of Samples”)

ex Codex, Vindobonensis 507 (1208-13)
Austrian National Library, Vienna

THE FOOL

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The album, painted by an unknown
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symbolic meanings today unknown to us
were ascribed.

The folio depicts a cretin with three large
hanging goiters, brandishing a fool's staff
(Narrenstab) in one hand and reaching
up with the other hand towards a toad.

This is the first demonstration of difficulties that are encountered in the correct interpretation of the clinical analysis of individuals depicted in the paintings

(icono-diagnostics)

since signs of illness may not necessarily have been reproduced in realistic forms, but rather, may have been idealized

Illustrations from a book:

DESCRIPTIONS DES MALADIES DE LA PEAU

(1st ed. 1806, 2nd ed. 1835) by French
dermatologist Baron Jean Louis Alibert
(1768-1837).
Oil painting reproductions by Salvatore
Tresca (1750-1815)

Alibert JLM (1806)
Descriptions des maladies de la peau
observees a l'Hopital
Saint-Louis et exposition des meilleurs
méthodes suivies pour leur traitement.
Paris: Barrois l'ainé.



Total cretinism

Illustrations from a book:

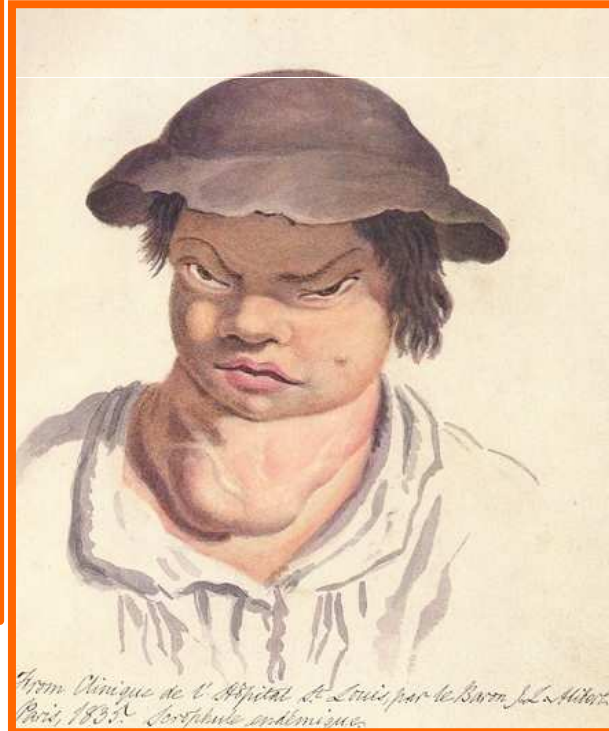
Descriptions des maladies de la peau

(1st ed. 1806, 11nd ed. 1835) by French dermatologist Baron Jean Louis Alibert (1768-1837). Oil painting reproductions by Salvatore Tresca (1750-1815). Alibert JLM (1806). Descriptions des maladies de la peau observées a l'Hopital Saint-Louis et exposition des meilleurs méthodes suivies pour leur traitement. Paris: Barrois l'ainé.



Young Cretin of Valais

Endemic Scrofula



Semi-cretin of Valais

SCROFULA

Wax model showing old scrofula - made by Jules Talrich in Paris 1890. (M-550 10070)
National Museum of Health and Medicine. Washington, D.C.



Scrofula refers to tuberculosis of the skin (*cervical tuberculous lymphadenopathy*). Scrofula is manifested by the development of painful swelling that evolves into cold abscesses, ulcers, and draining sinus tracts

A neck enlargement is not always a goiter



Diffuse, non encapsulated fatty deposits in the subcutaneous and deeper fascial compartments of the neck, upper trunk, and back in a 45-year-old man presenting with a 3-year history of a painless, soft, and slow-growing swelling of the neck, upper trunk, upper back, and shoulders (Panels A and B).

The patient had a history of heavy alcohol consumption and was a nonsmoker.

Ampollini L. Carbognani P. Images in clinical medicine.
Madelung's disease. N Engl J Med. 2011 Feb 3;364(5):465.

A follower of

ANDREA MANTEGNA

“Madonna and child”

Boston Museum of Fine Arts

Suspected cretinism or Down syndrome

This is obviously a painting of a child with Down syndrome and the goitrous mother: the child has a flattened mid-face, small eyes, epicanthal folds, upslanted palpebral fissures, small and upturned tip of the nose, open mouth and adenoidal expression, larger than normal space between the big toe and the second right toe.

Ruhrah J. Cretin or mongol, or both together. Am J Dis Child 1935; 49:477-8, Stratford B. Down's syndrome at the Court of Mantua. Journal of Family Medicine: Maternal and Child Health 1982;7:250-254



MASK DANCES WITH GOITER - Dogon (Mali)

Goiters are common here, and the mask draws gusts of laughter from the crowd as it prances around, hacking away with an adze in midair, unable to bend down to the ground.



Wooden and Iron Carved Grainery Door Locks

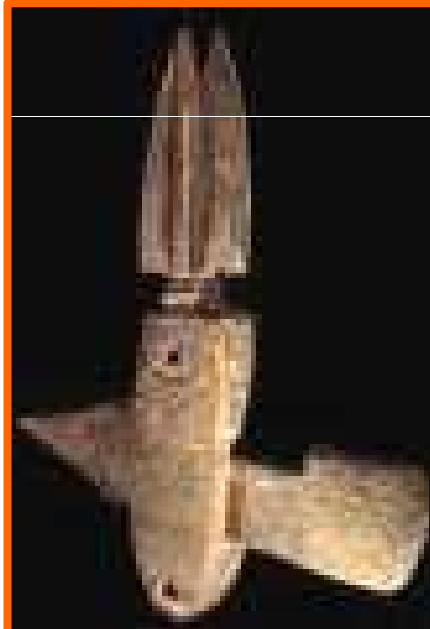
Mali ethnic group Bamana (Bambara)

Door locks (called *konbalabala*) were a prized gift for young brides, and passed down from generation to generation. The goiter figuration symbolizes the word.

On the left: Origin(Kolokani area). Mid 19th century, Material: wood, iron, fine deep black aged patina

In the middle: (Bougouni area). 18- 19th century wood, fine deep black aged patina

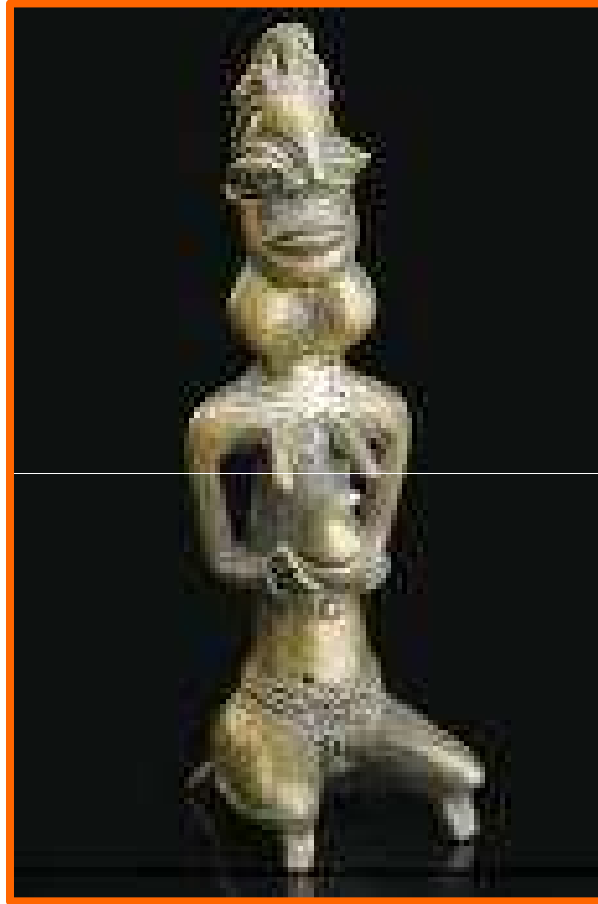
On the right: (Bougouni area). 19th century wood, fine deep black aged patina



From ARTHEOS African art virtual gallery
www.artheos.org/eng/contents.html

NIGERIAN SCULPTURE

Female with Goiter



Female, with a goiter-like growth, Yoruba, Nigerian,
19th century - tattooone.dr.ag



A rare

IDOMA DEFORMITY MASK, depicting a goiter

Idoma, Nigeria

Of unusual and rare form, the mask is painted and represents an individual with a goiter.

The face is well carved and shows fine age and use.

Copyright 2011 Antique Helper. Dan Ripley's Antique Helper Auctions. Site by Small Box Web Design & SEO, Indianapolis. Provenance: Irwin Cernic, NY. H. 11 1/4"



Lobi Bateba Phuwe
Figure. Carved wood,
22 cm, deep patina.
Collection William Nocetti,
Modena, Italy.
www.libroafricano.blogspot.com



Lobi Bateba
Sculpture of a Man
with Goiter
barakatgallery.com

LOBI BATEBA SCULPTURE

Men with Goiter

The Lobi, a tribe living in Burkina Faso, Ghana & Ivory Coast. The most common examples of figures carved by the Lobes are the so-called Bateba (or Buthiba), statues of medium size which, in their different forms, represent the Thila (sing. Thil), a sort of embodiment of spiritual entities of animist nature. On the *Lobi* the term "*bateba*" translates to a "wooden carved figure".



NEPAL MASK

Nepal goiter mask

Himalayan folk art

ETHNOFLORENCE
PHOTO ARCHIVE -
www.flickr.com

THARU MASK

with goiter

Himalayan Art 19th century

Wood top-painted
with vegetable color

Tharu are an ethnic group living in the southern foothills of the Himalayas in Nepal near the Royal Chitwan national Park bordering upon India.



HIMALAYAN MASK

Face with a Goiter



Blackened wood. Height 11 1/2 inches. liveauctioneers.com

The Mughal Empire, Mogul (also Moghul) Empire in former English usage, was an imperial power in Southern Asia that ruled a large portion of the Indian subcontinent.

The name *Mughal* derives from the original homelands of the Timurids, the Central Asian steppes once conquered by Genghis Khan and hence known as Moghulistan , "Land of Mongols".

Although early Mughals spoke the Cagatai language and maintained some Turko-Mongol practices, they became essentially Persianized and transferred the Persian literary and high culture to India, thus forming the basis for the Indo-Persian culture.

Watercolor Painting on Paper Artist: Kailash Raj 5.8 inch X 8.8 inch. Mughal Paintings Gallery exoticindiaart.com

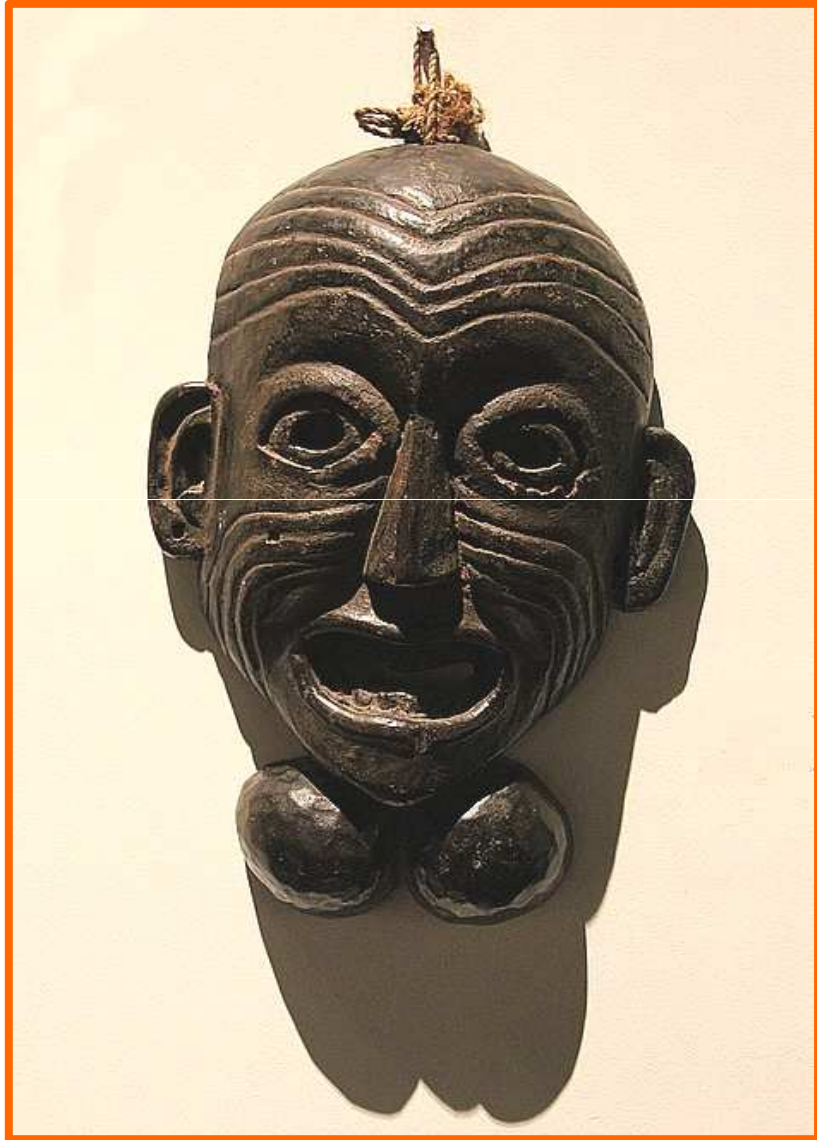
Mugal Noble

with Goiter



FEMME AU GOÎTRE

(Inde)



Monique Joly - moniquetdany.typepad.fr

Biographie Monique Joly
Enseignante à la retraite. Elle réside à Paris et autorise l'utilisation de ses images à titre personnel et non commercial.

EASTER ISLAND RAPA-NUI

Carved wooden objects



Fig. 115

The birdman, “tangata-manu”, which is a wonderful piece found by Pierre Loti during his stay on Easter Island in 1872, with the head of man and the body of a bird.



Fig. 128

From: Stephen-Chauvet. Easter Island and its mysteries. First published in 1935. Translation from french prepared 2004 by Ann M. Altman, Shawn McLaughlin Editor



Fig. 131

HANDICRAFT sculpture from the Aosta Valley - Italy

Goitrous devil
(circa 1970)

Bequeathed by the late
prof. Aurelio Costa, M.D., Ph.D.
to the endocrinology branch of
Mauriziano Hospital, Turin, Italy.

Photo supplied by Dr. Marco
Migliardi, head of Clinical
pathology laboratory , Mauriziano
Hospital, Turin, Italy.





Cover of “LABORATORY INVESTIGATION”

Vol.53, N. 2, February 1985

**Goitrous peasant
and
his wife**

Taken from an antique French
print College of Physicians of
Philadelphia (USA).
Historical Collections

THE "GOLLUTS" DWARFS OF THE PYRENEES

Drawing representing a "gollut"
of the Ribes Valley



From "Els nans de la Vall de Ribes" di Ramon Ferrerons Ruiz,
in "Annals 1993-1994", Centre d'Estudis Comarcals del Ripollès, 1995, p. 91 43

COMMONER WITH PITCHER, GLASS, GOITER AND NECKLACE

(Villa Buonaccorsi, Italy)



Noble Italian garden of Villa Buonaccorsi originally owned by the family of Buonaccorsi Counts in Potenza Picena (MC). Statue in Istrian white soft stone, height circa 90 cm, workshop of Marinali, Bassano del Grappa, circa 1710. Photo supplied by Dr. Luciano Zaccari of Osimo, Ancona (published in "Stampa medica" 4 October 1991)

GARDEN STATUES

(Dwarves' Garden of Mirabell Castle-Salzburg)



Courtesy of Steffi Asmus

AOSTA (Italy)

Bas-relief of the band of the Facade of the Palace built at the beginning of the 20th century (Nicol of Bard House) in Monseigneur de Sales 29/31 street.

Woman with two boys. They both have a large multinodular goiter.

(Sena LM, unpublished photograph, 1980)



THE CORBELS OF THE HANGING ARCHES

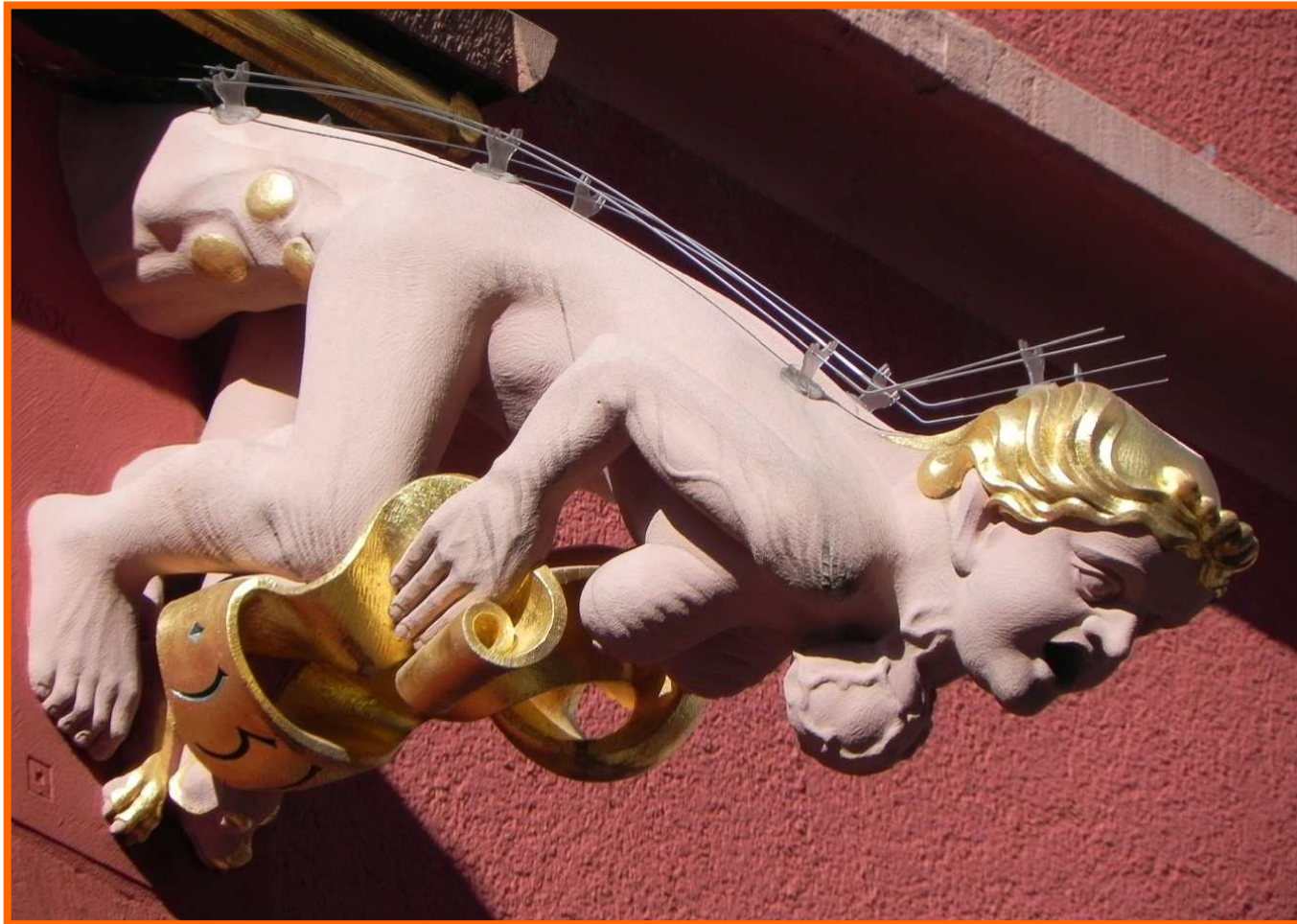
Lombard bands - outside the Cathedral in Milan

A sculpture of a goitrous man

Picture by Giovanni Dall'Orto, WikiCommons, January 14, 2007



ANTHROPOMORPHIC GARGOYLE ON A GOTHIC PALACE (Whale House) IN FREIBURG (Germany)



Courtesy of prof. Dario Roccatello, August 2011

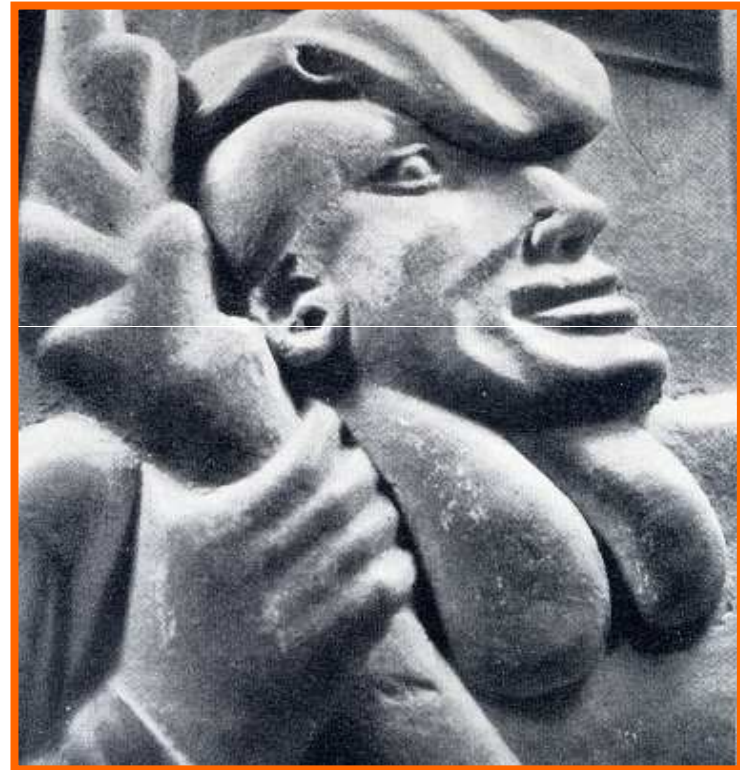
WOODEN STALLS OF THE CATHEDRAL CHOIR OF AOSTA (Italy)

Carved (ca. 1469) by Giovanni Vion di Samoens and Giovanni di Chetro



Grotesque face of goitrous people under the seat of the stall.

The harsh realism annoyed the Bishops of the nineteenth century, who judged them scandalous and wanted to remove them.



Detail of the satirical representation of a sacristan (or bursar) with a bilobated goiter.

LEONARDO DA VINCI

Often sketched portraits from life, looking for his models among the lower classes and peasants, not disdaining the caricatural and grotesque aspect. Vasari, in his “Lives of the Artists” (Florence, 1550), remembers that he very much enjoyed seeing bizarre heads or heads with beards or with natural hair.

LEONARDO DA VINCI



Study of the five grotesque heads
(1494) pen and ink on paper
261 x 206 cm.
Royal Library, Windsor Castle



Caricature "Study of
the head of a man
with curly hair" with a
large nodular goiter,
who can be identified
with Skirmish, a
soldier of fortune,
captain of the gypsies
remembered by
Vasari at Giambullari
house in Florence,
(circa 1505), black
chalk on paper.
390 x 280 mm.
Christ Church
College, Oxford

LEONARDO DA VINCI

Drawing representing an old man with an obvious widening of the thyroid gland (cyst?)

*Barbieri LL. Esempi di Patologia tiroidea nell'arte
Minerva medica, 84: 151-154, 1993*



JOSEPE DE RIBERA

Nicknames: Lo Spagnoletto, meaning “the little Spaniard,”
(Xativa, 17 February, 1591 - Naples, 2 September, 1652)

A Man with a Goiter
(The Wellcome Library London)

The drawing by Ribera, of which there is more than one version, shows a man with a large nodular and pendulous goiter.

The aim of the goiter may have been to mock or caricaturize the unfortunate owner.



JOSEPE DE RIBERA

Grotesque man with pointed ears and bilobular goiter



He often painted grotesque subjects and the strange components of contemporary life

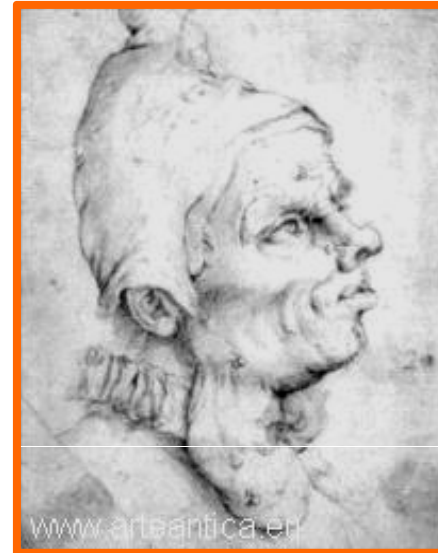
JOSEPE DE RIBEIRA

Grotesque heads with a goiter, etchings 1622

A farmer



Head with a cap

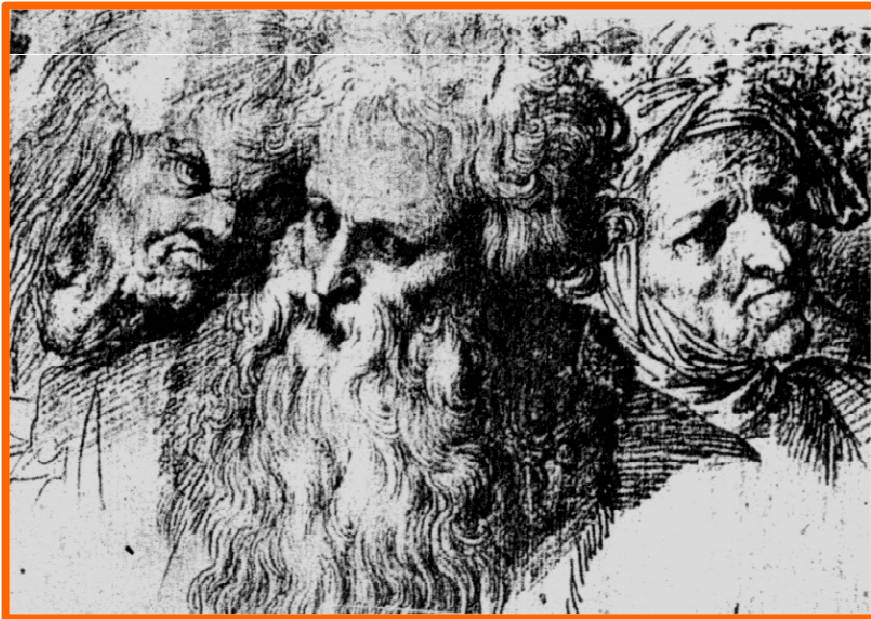


CAMILLO PROCACCINI

(Parma 1561 - Milano 1629)

Drawing of three men

The man on the left has a large goiter and the endemic cretin face.
(Barbieri L L. - *Esempi di Patologia tiroidea nell'arte. Minerva medica*, 84:151-154,1993)



The grotesque lovers



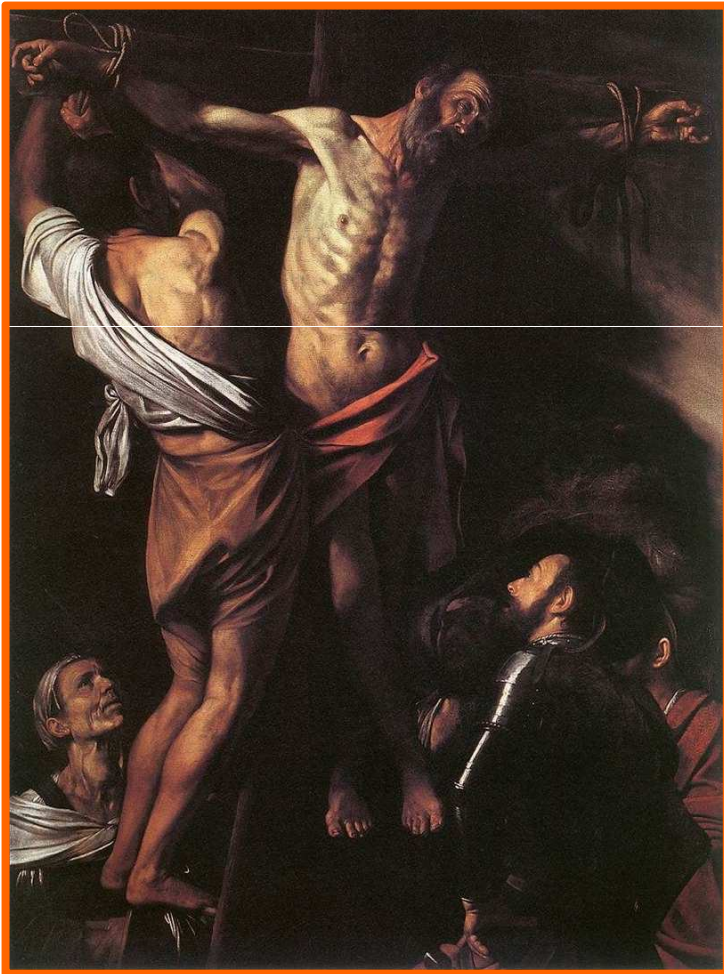
www.oldmasterdrawings.com

MICHELANGELO MERISI (Caravaggio)

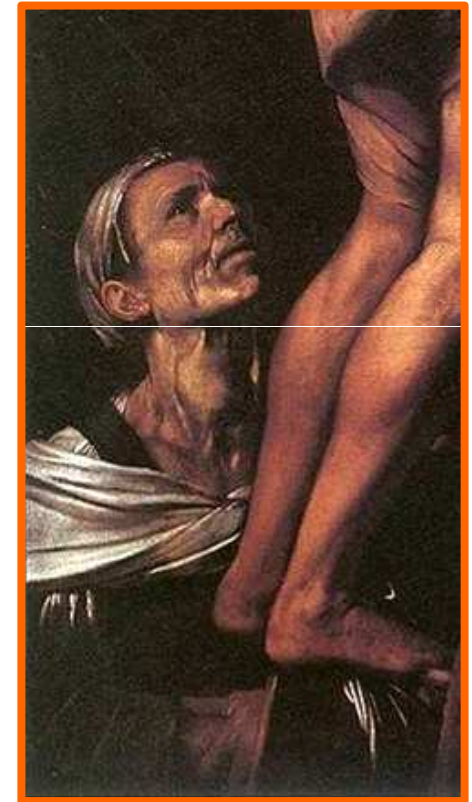
The Crucifixion of St Andrew, 1606 -1607

Oil on canvas cm. 202.5 x 152.7

The Cleveland Museum of Art, Leonard C Hanna Jr., Fund 1976.2



The goiter is rounded and there is clear cervical lymphadenopathy (metastatic thyroid carcinoma)



Detail

LOUIS FINSON (Bruges 1580 - Amsterdam 1617)

Judith and Holofernes

(Oil on canvas cm 140x160)

Museo Diego Aragona Pignatelli Cortes Museum, Naples



It is one of the great 16th century masterpieces in the collection of the Banco di Napoli.

It is considered the original copy from a lost Caravaggio, dating back to the years of his first Neapolitan stay in 1606-1607, painted by Louis Finson after 1610.

The maid has a large multinodular goiter. Goiter was common among the poor in the mountainous areas around Naples.

“SUPERINTENDENT PAYING THE WORKERS”

(with a frowning "Superintendent" and a pair of dissatisfied workers)

GIROLAMO DI ROMANO

also known as the “Romanino”.

Brescian painter (1484 - 1566), between 1531 and 1532 was entrusted with the decoration of the loggia of the Magno Palazzo (the Great Palace), the sixteenth-century part of castle Buonconsiglio built by Prince - Bishop Bernardo Clesio in Trento (Trentino - Alto Adige, Italy)

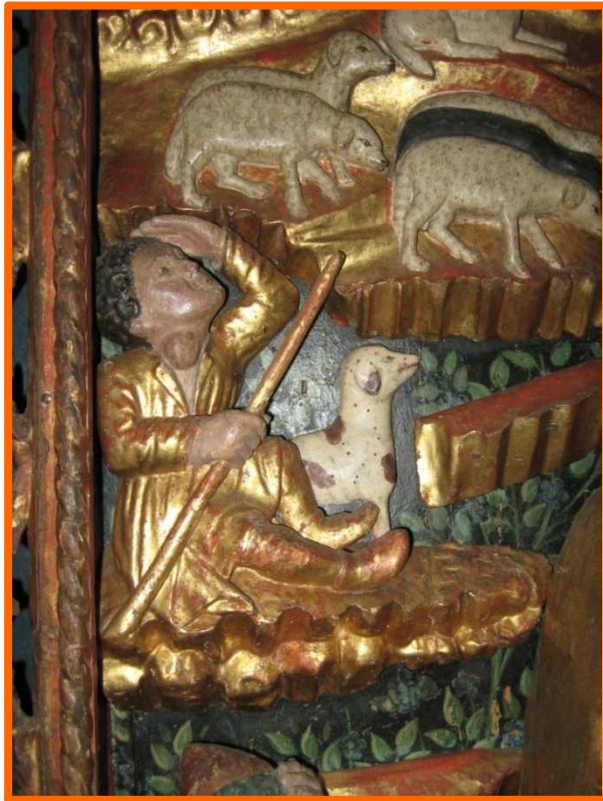


CRIBS YESTERDAY

- The most ancient is on the banks of the River Adda (Rivolta d'Adda, Cremona, Italy). It is one of the oldest Gothic-Renaissance Nativity of Lombardy (1480), commonly called "the crib of the Paladin" from the place (Oratory) in which it was guarded for five centuries, and is now owned by the parish of Revolt.
- Wooden crib called "of the goitrous", at the beginning of the 16th century (1515) Sacristy of Collegiate Church of St. Martin and St. Mary Assumpta, Treviglio (Bergamo)
- Tyrolean Crib, eighteenth century, at Diocesan Museum of Bressanone-Brixen, (BZ)

BONGIOVANNI (DE') LUPI OF LODI

Detail



Ancona (Altarpiece) of the Nativity, 1480, carved wood, gilded and painted, Rivolta d'Adda (Cremona), Church of Santa Maria Assunta and San Sigismondo. Goitrous but in ecstasy. It presents one of the pastors of the crib di Rivolta d'Adda, with obvious signs of disease, but with his magical eyes turned towards the Comet .
Courtesy of parish of Revolt, Don Alberto Pianazza

WOODEN CRIB CALLED “OF THE GOITROUS”

Sacristy of Collegiate Church of St. Martin and St. Mary Assumpta
Treviglio (Bergamo – Italy)

Carved by **Giovanni Angelo Del Maino** at the beginning of the 16th century (circa 1515), carved wood, polychrome and gilt.
The goitrous of Treviglio were famous because of how they enter the compositions of the nativities almost by bullying.

Detail



Photo by L. Sena and M. Angeri, Courtesy of Central parish of Treviglio

THE DIOCESAN MUSEUM IN BRESSANONE-BRIXEN



Shepherds with the city in the background wearing regional costumes (Tyrolean).

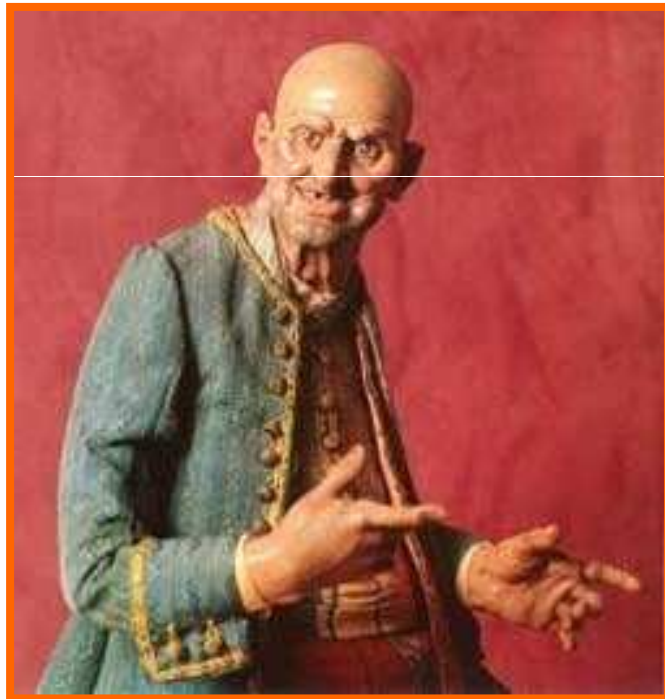
Circa 1760, from baroque Nativity from Prati, Val di Vizze, (*Pfitscher Tal*), Bolzano-Bozen (Italy).

PRESEPI

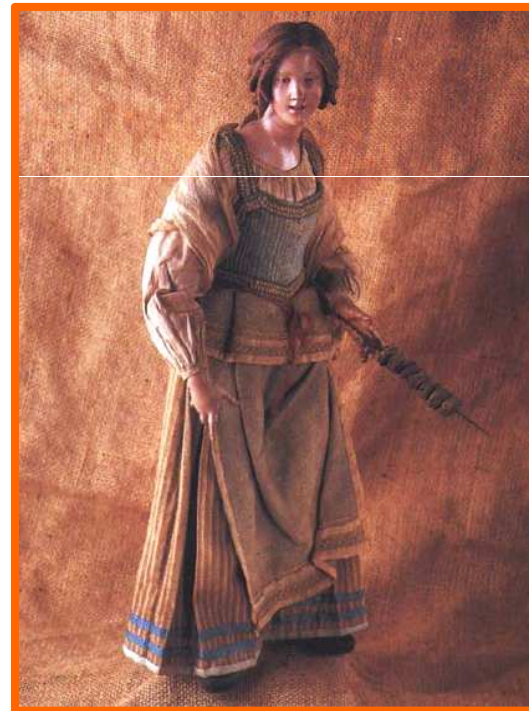
In the Neapolitan Nativity scenes:

The craftsmen placed emphasis on a very hard realism. There was a fury towards the “boors” (*cafoni*) coming from the provinces around Naples and poor neapolitan alley commoners.

Characters of every type were the object of compassion and not constant solidarity, but of mockery. Among the numerous female characters, the “peasant with goiter” and the “widow with the crew-cut head” appeared.



Old man with crew-cut head



A young woman with goiter

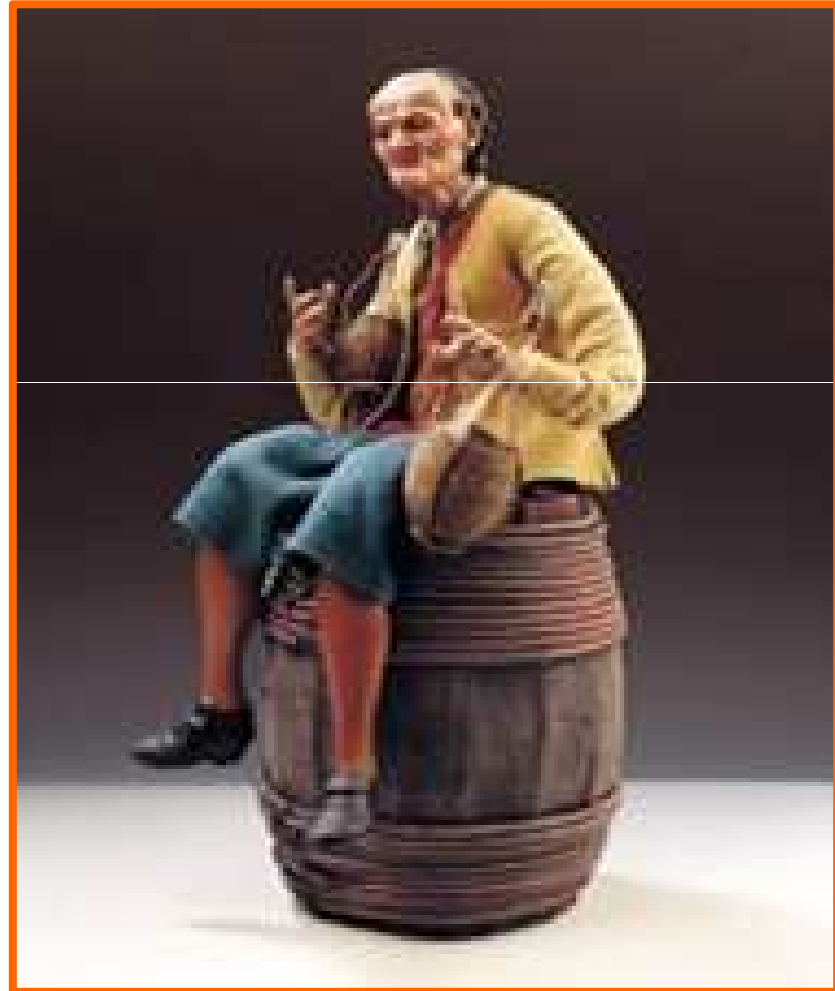
Funny character of a neapolitan crib

(modern copy)

Cicci Bacco 'ncopp' 'a votte'

The drunk man traditionally represented unstably balanced on a barrel with a flask of wine

In the neapolitan crib of the eighteenth century, the goiter is usually depicted as a single large and round swelling (*vozza/vozzola*) wrapping the lower part of the neck.





The National Museum of San Martino

(Certosa di San Martino, St. Martin's Charterhouse)
on the hill of Sant'Elmo (Vomero)

In the **Museum of San Martino** there are several collections of crèches (Presepio or Presepe, o'Presebbio in dialect), and shepherds.

However, some units, such as the Carrara legacy, include rare examples from the first half of the eighteenth century known as the “deformed”, since there was, in shepherding, the complacency in playing on the physical defects of the poor: goitrous, moron, hunchback, crossed, blind, crippled, rowdy.

THE “DEFORMED” SHEPHERDS

Four distinct statuettes for a crèche assembled to form a family. Unknown carver of 18th century (circa 1700 -1749). Collection of Counts Domenico e Gustavo Carrara (Carrara legacy, 1957). National Museum of Certosa di San Martino - Napoli.



The father and the mother (No.23494-1957) are goitrous, their daughter (No. 23502-1957) is a dwarf and has a hypoevoluted, cretin and myxedematous appearance.

The old woman NO. 23510 -1957) on the right does not have goitre.



“DEFORMED YOUTH WITH BERET”

Early mid-nineteenth Century

Also known as of "deformed shepherd".

The young man has a huge bilobated goiter .

Collection of Counts Domenico e Gustavo Carrara (Carrara legacy, 1957).

National Museum of Certosa di San Martino - Napoli.
(inv.n.23500-1957)

WOMAN WITH GOITER

Various collections, Export Office Fund, Milan 1923
Archives of San Martino Museum - Naples

Detail



Commoner with goiter

(or scrofula?)

Crèche of nineteenth century

Various collections, Export Office Fund,
Milan 1923

Archives of San Martino Museum - Naples



Detail



Beside the shepherd



An old woman with goiter.
Neapolitan Crib of 18th century
carver Nicola Fumo (?).
Convent of the Sisters of our Lady of
Refuge on Mount Calvary, Genoa,
commonly known as Brignoline.

Courtesy of Carla Federica Marchetti,
www.macalu.it, 2004.

GELINDO, Piedmont



Wooden figure (farmer) of the creche in the Church of Annunciata to Boccioleto (Valsesia - XVIII sec.) depicted as the Good Shepherd.

Good Shepherd.
Early Christian Sculpture,
marble, 92 cm high, the legs
are restored.
Vatican Museum, Rome,
circa 300 AD.



Wooden figure

(trumpet horn player)

of creche in the Church
of Annunciata to Boccioleto
(Valsesia - XVIII century)

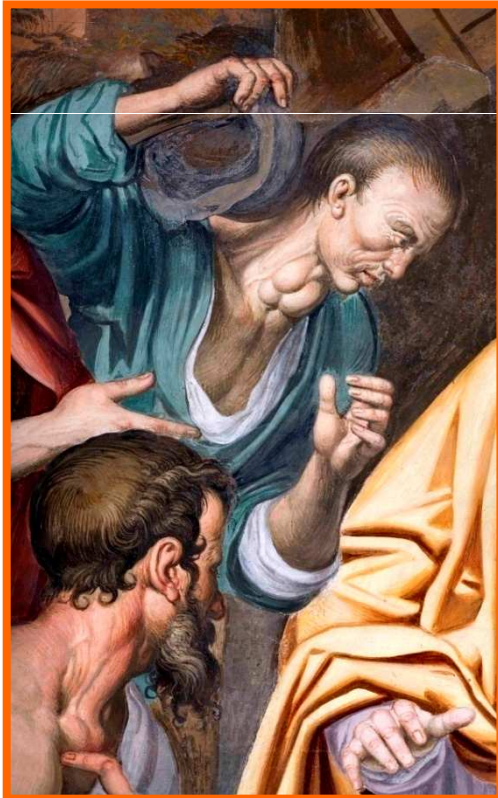
Courtesy of
Don Luigi Guglielmetti, Parish
of Boccioleto



THE NATIVITY - Artwork by Simone Peterzano, born in Bergamo in around 1540 (master of Caravaggio). From 1578 to 1582 he executed frescoes in the the presbytery, apse and dome of Garegnano Charterhouse considered one of his masterworks. The Nativity is to the left of the altar.

The Garegnano Charterhouse is a monastery situated in the suburbs Northwest of Milan, a time in the open countryside (parish of Saint Maria Assunta). Courtesy of the Certosa di Garegnano in Milan. Parish Priest Don Giuseppe La Rosa.

Detail



Examples taken from the pictorial cycle of gothic realism where representations of goitrous men are always present among the characters of sacral mystery plays.

Rural Chapel of Saint Bernardo di Mentone

in Castelletto Stura, Cuneo (Fifteenth-century frescos)



GIOVANNI MAZZUCCO

The Arrest of Jesus - Juda's Kiss

A curious goitrous farmer holding a pitchfork is among the soldiers surrounding Christ being kissed by Judas. Fresco (1488) from the rural chapel of *Saint Bernardo from Mentone* in Castelletto Stura (CN) after restoration in 2001.





Affresco attribuito a

GIOVANNI MAZZUCCO

la "Derisione di Cristo" (1472)

Church of San Fiorenzo di
Bastia Mondovì (CN)

Fresco with two goitrous men.

On the left a man looks up
and another, on the right,
participates in whipping Christ

Photo sent by Mr. Aldo Clerico
dell'Associazione Culturale
San Fiorenzo.

GUGLIELMETTO FANTINI

(Guglielmo da Chieri)

The “Scourging of Jesus at the column”.
High band of the baptistery of the Cathedral of Chieri.
First half of the 15th century



Detail

LA CROCFISSIONE

Painter's school Giacomo Jacquerio (1440 circa)
Abse of the Little Church of the Castello della Manta (Saluzzo)

The stable-boy (?) with goiter, a saddle nose and a cretin face offering Jesus a sponge soaked in vinegar as a gesture of mercy (or to sharpen his torments).



Detail



In the village of Caravaggio (BG) in the old church of St. Bernardino, there is a fresco attributed to Francesco Protà (1531), but in fact actually by the local painter Firmo Stella, which shows a crucifixion.

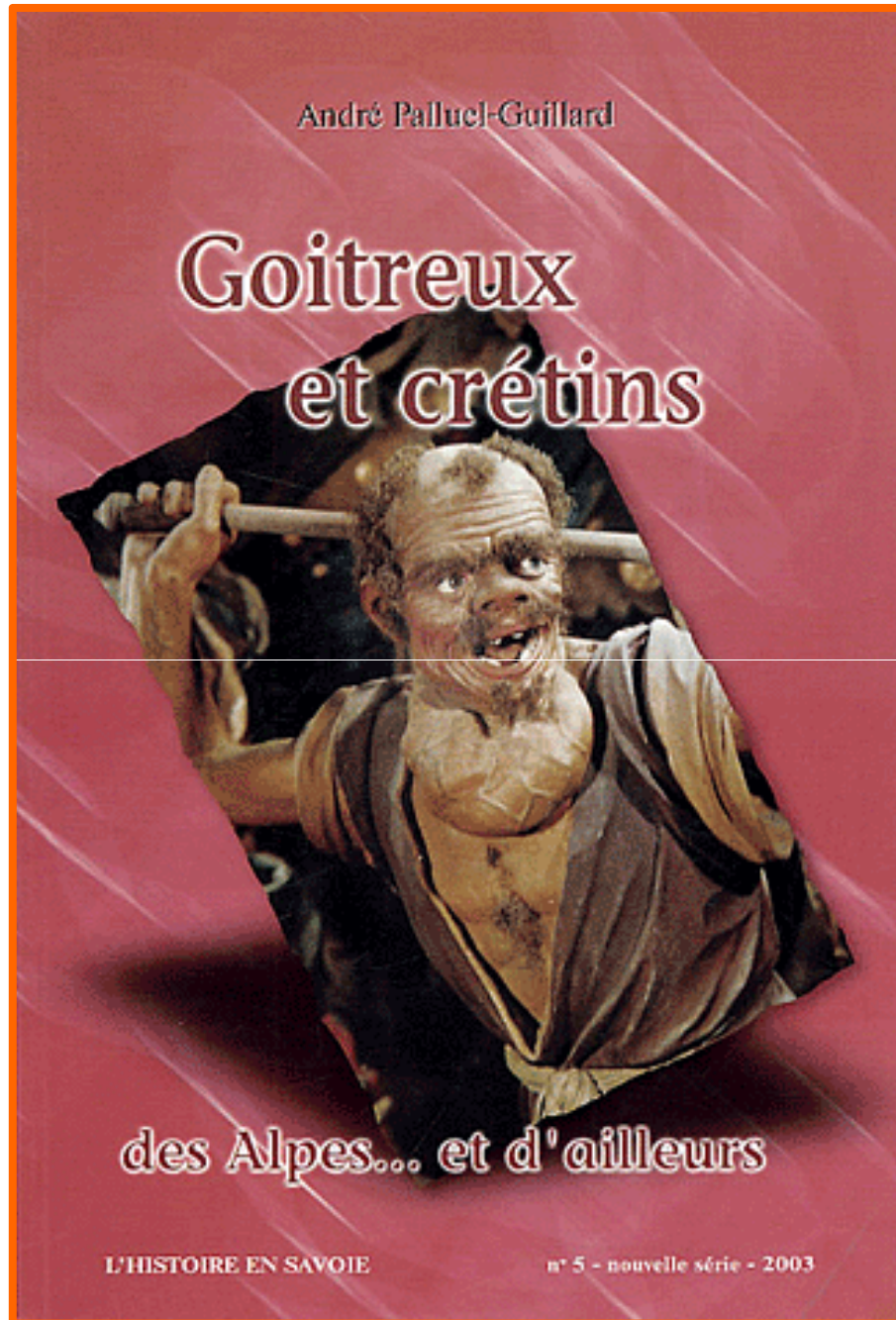




To the feet of the crucifix, dressed as a Roman, appears a "bigotrous" person in the act of alleviating the suffering of Jesus.



Detail



ANDRÉ PALLUEL-GUILLARD

Goitreux et crétins des Alpes...et d'ailleurs. L'histoire en Savoie. Société savoienne d'histoire et d'archéologie. Chambéry. 2003 - nouv. série, n°5, 127 p., nombr. ill.

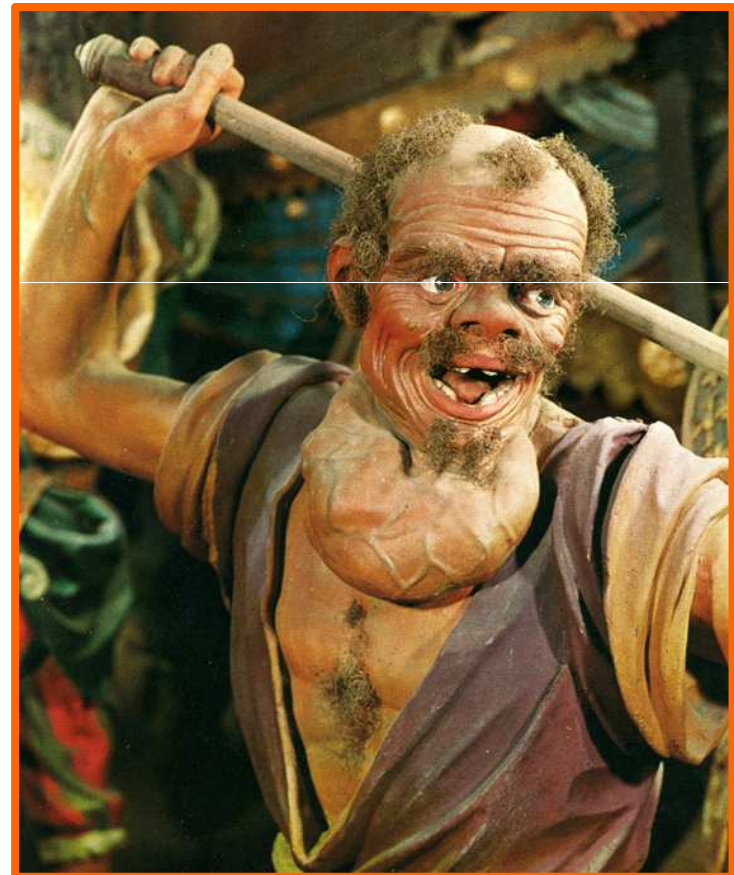
The introduction of the book begins with the insult "Stupid Alps» pronounced by the no less famous Captain Archibald Haddock, a friend of Tintin. Hero created by Belgian cartoonist Hergé (Georges Remi).

The Adventures of Tintin

(Les Aventures de Tintin) is a series of comic strips created by the Belgian artist Georges Rémi (1907–1983), who wrote under the pen name of Hergé.

VARALLO SESIA (VC) – SACRO MONTE

Chapel n.36: Ascent to calvary earthenware, polychrome,
Goitrous Jew (circa 1599) who hits Christ to rise again is masterly portrayed with a hideous and fierce cretin face and other clinical details. Carved by *Jean de Wespín* known as *Tabaguet* with highly realistic anatomical structures



Detail

UNESCO World Heritage List:

SACRED MOUNTS OF PIEDMONT AND LOMBARDY

These particular places and pilgrimage routes rose between the end of the XV and the first half of the XVII century in the northeastern part of present-day Italy. First of all, a **'Sacred Mount' consists in an itinerary which goes through isolated buildings, such as chapels**, characterized by a particular architectural design, inside which life-size terracotta statues, in pictorial settings, tell either Biblical or Gospel facts belonging to the Rosary chronology, or to the lives of Saints.

Sacred Mounts are examples of the use of figurative arts for evangelizing mankind. Since all the figurative arts preserved within churches have always been useful means of communication to acculturate illiterate people, **pilgrimages to Sacred Mounts became educational moments, a particular form of visual catechism (*Biblia pauperum* Bible of the poor).**

GAUDENZIO FERRARI

(1513)

Church of Santa Maria delle Grazie
Varallo Sesia, Italy

Scenes from the frescoes
of the life of Christ

Designed to fulfil the function of
pedagogical *Biblia pauperum*
Bible of the poor).



The gaudenziana wall in Santa Maria delle Grazie, Varallo Sesia. Wall scenes: gaudenziana . *Annunciation, nativity, Adoration of the Magi, Flight into Egypt, Baptism of Jesus, Resurrection of Lazarus, Jesus entering Jerusalem, Last supper, Footwashing, Prayer in the garden, Capture of Christ, Jesus before Herod, Jesus before Pilate, Flagellation, Pilate washing his hands, Ascent to Calvary, Preparation of cross, Late, Descent into Limbo, The risen Christ, Crucifixion*Center. Medallions with figures of *St. Francis* and *San Bernardino da Siena*.

Church of Santa Maria delle Grazie

Varallo Sesia, Italy

Fresco by **Gaudenzio Ferrari**
(1508 - 1513)



Note the figure of the “goitrous” that appears in the *Ascent to Calvary*: it will later be taken almost literally by Tabaguet from the homonymous Chapel.



Around the red Christ, three Jews make up a slow carousel: repulsive and goitrous with mongolian mustaches, large hats worthy of bandits and cropped hair flying, screaming Victim with a bunch of wicker, a spear and with the late-medieval flail lethal called "morning star" (Morgenstern).

Sacro Monte di Brissago al Lago Maggiore (CH-TI)



"The chapel of the Jews". (Chapel IX of passion, the flagellation of Christ) in painted wood, probably by Domenico Gelosa of Intra (Lago Maggiore), circa 1767.

SACRO MONTE DI VARESE

(Santa Maria del Monte)

Details of chapel VIII: the crowning with thorns
(Francesco Silva, sculptor, n. p. Morbio Inferiore, 1568 - m. Mendrisio, 1641)



SACRO MONTE DI VARESE

(Santa Maria del Monte)
(Dionigi Bussola 1615-1687)

On the left, details of chapel IX: went to Calvary



On the right, Chapel X: crucifixion



**But the very strong and involving
scene it's the one of the VIII CHAPEL**

SACRO MONTE di OSSUCCIO (Como)

Sculture di Agostino Silva from 1663 to 1668

VIII CHAPEL -THE CROWNING WITH THORNS



The scene is set in the ground floor of the arcade of Pilate's residence. Two executioners place Christ's Crown of thorns, two soldiers stand guard. The goitrous man “shows cunts” and mocks Christ by holding his hat in front of him.



Ignorant and disrespectful,
with the physical and moral
curse of a prominent goiter.

For scenes as these the ecclesiastical authority didn't remove but banned the execution of paintings like these and even changed the idea of the goitred as a bad man.

GIOVANNI MARTINO SPANZOTTI (1455- 1528)

Between 1485 and 1490 frescoed the large partition of the fifteenth Chiesa of San Bernardino in Ivrea.



At the sides of the arches of the dividing screen
Scenes of the Last Judgment
(The damned in Hell)



A damned *goitrous*, nude (the symbol of the abandonment of the old life and of despair given by damnation), with his eyes covered by injury bandage and with hands tied, its representative to the materiality of world slavery.



Detail

Goiter in art did not always represent a negative view of the individual that was affected. The case of “**Gioppino**” the bergamasca mask with three boats which symbolises the crude, but positive peasant values, and **Berthold** who was considered intelligent and crafty.

A man with clever, rude ways but with an acute mind, takes pleasure in the simple life of the peasants and he passes for a rude but wise farmer with common sense.



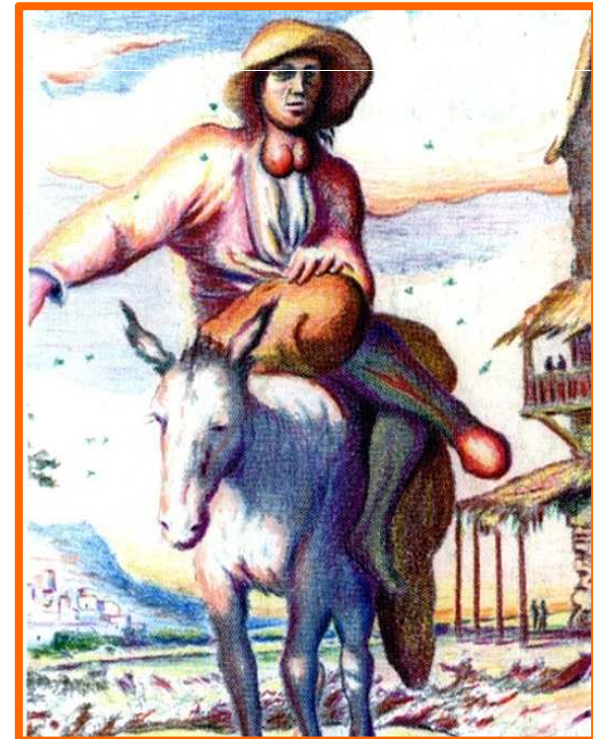
OL GIOPÌ
(GIUPÌ, GIOPPINO)
Bergamasque Mask



BERTHOLD

From : “Bertoldo, con Bertoldino e Cacasenno in Ottava Rima”
a popular short story
Bologna 1620. Stamperia Lelio dalla Volpe.

Civica raccolta delle Stampe “Achille Bertarelli”, Milano - Castello Sforzesco
Engraving on drawing by G. Maria Crespi



On the right - color drawing modified by P. Zoda

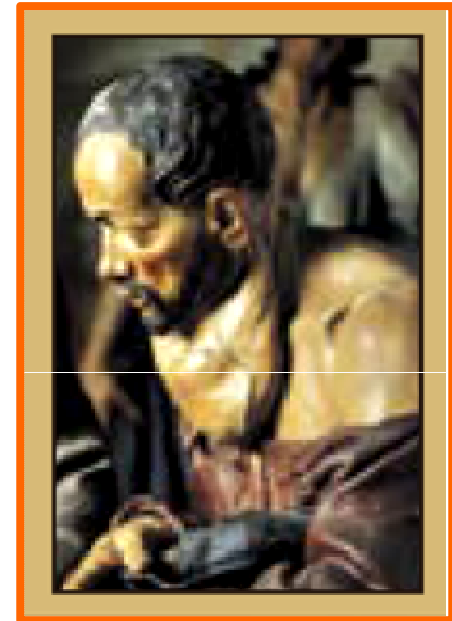
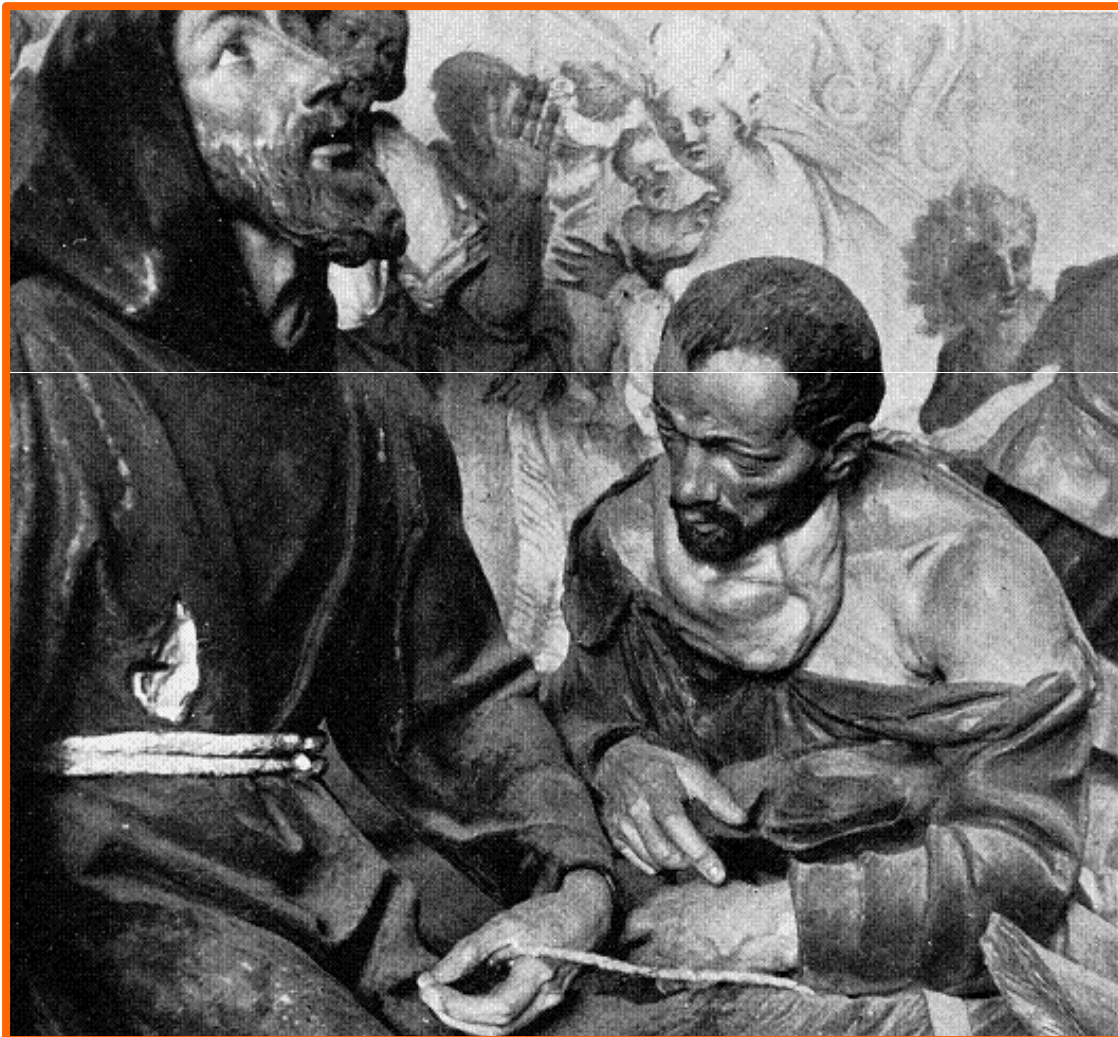
CRETINS
WITH EXPRESSIONS OF KINDNESS,
QUIET, ECSTATIC

Sacro Monte of Orta (Novara – Italy)

Chapel of St. Francis of Assisi who returns from Verna.

A goitrous man

Dionigi Bussola and school - second half of the 17th century



Detail

THE CHAPEL OF THE MARQUIS

Old church of Cemetery - San Maurizio Canavese (Torino)

Fresco of the "Madonna della Misericordia "

International Gothic style 15th century



THE CHAPEL OF THE MARQUIS

Old church of Cemetery - San Maurizio Canavese (Torino)

Fresco of the "Madonna della Misericordia "

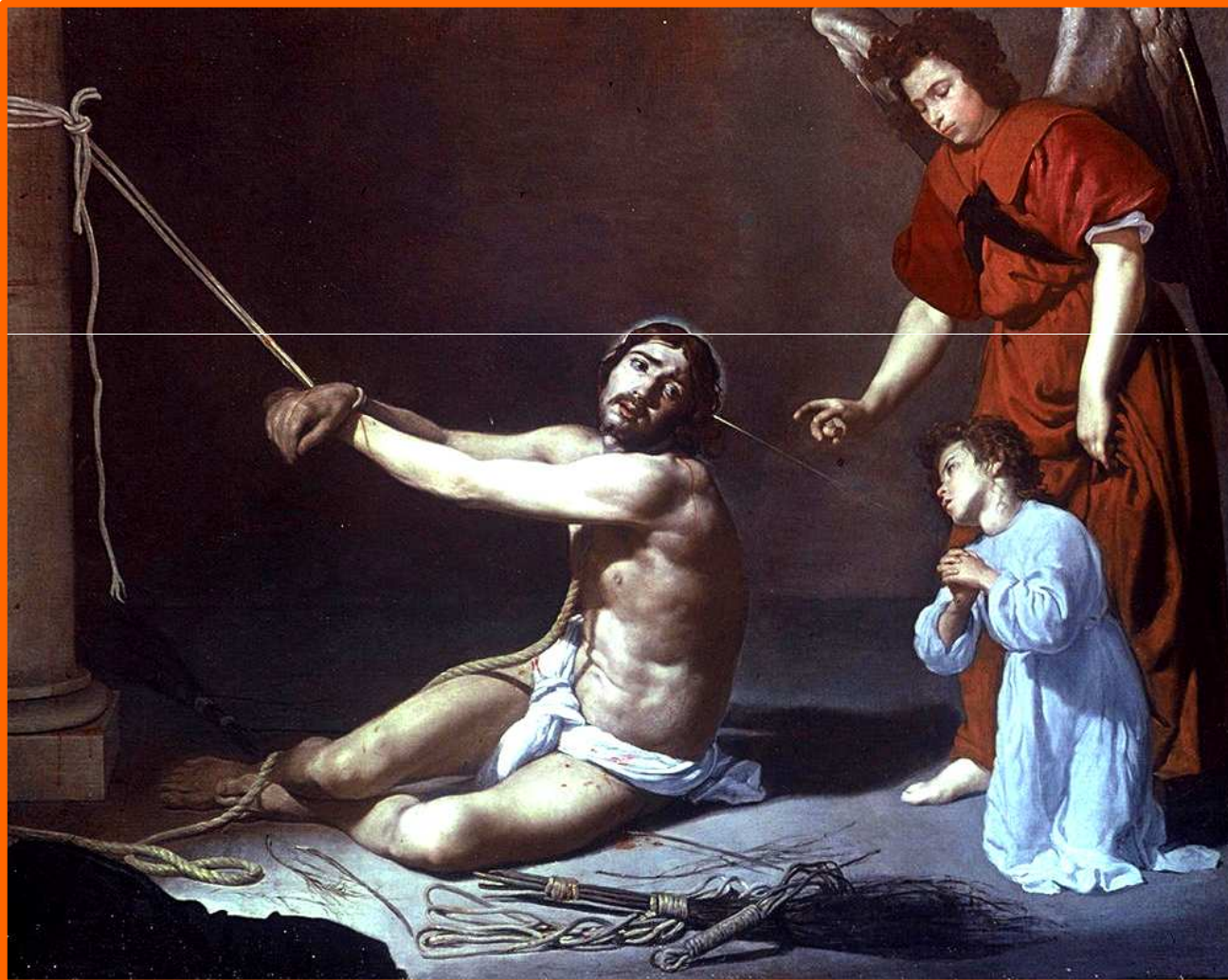
International Gothic style 15th century



Detail of the praying goitrous person

VELAZQUEZ

Christ after the Flagellation Contemplated by the Christian Soul (1628)
The National Gallery London



It is unusual for such a large goiter at such a young age to be caused by iodine deficiency. It is suggested that the goiter may have resulted from a form of dysmorphogenesis

THE NATIVITY

Tympanum of the portal of Aosta Cathedral (Fresco 1522-1526)

On the right side there is a goitrous bagpipe player in an expression of adoration, with a benevolent and enraptured expression (chestnut-colored, “the maroons”)



Detail

RAFFAELLO

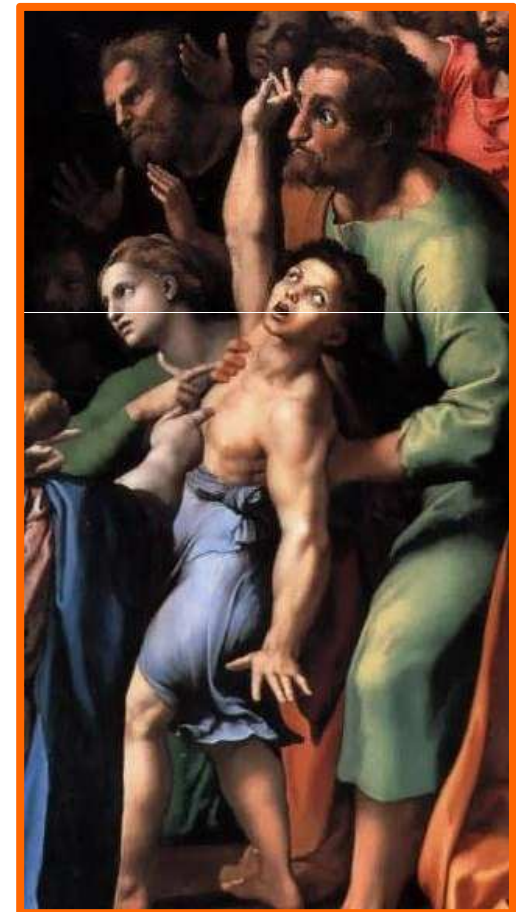
The transfiguration (1518-1520)

Vatican Museums

"tempera grassa" on wood, cm. 410 x 279

In the lower part,
Raphael depicts the
Apostles
unsuccessfully
attempting to free
the possessed boy
of his demonic
possession

"l'indemoniato"
with the father and
his family



Piero della Francesca

Piero used himself as a model and this figure is of him in the “*Resurrection of Christ*”.

The artist is portrayed between the sleeping Roman soldiers leaning against Jesus’ grave, (fresco of 1463-1465 displayed in the Pinacoteca comunale of Sansepolcro, Arezzo).

Piero shows the central soldier (himself) asleep at the tomb with his head turned up and backwards, as they say “hyperextended”, in order to make the thyroid visible.

The smoothly defined midline swelling in his neck is too high and too central to be a lesion of a glandular thyroid.

Due to the size and location, the most likely explanation for the lemon-sized mass is that of a benign thyroglossal duct cyst.



PIERO DELLA FRANCESCA

“Polyptych of the Misericordia”





Mixed technique on Panel of 1445-62 exposed in the Civic Museum of San Sepolcro (Arezzo) Florence.

Piero della Francesca

"Polyptyc of the Misericordia"



Piero is the second man from the right, under the mantle of the Virgin Mary. The same swelling is clearly seen. Due to the size and location, a more likely explanation for the lemon-sized mass is that of a benign thyroglossal cyst.

Michelangelo Buonarroti

Fresco painted in 1512 on the ceiling of the Sistine Chapel

The Creator separating light from darkness. The Creator exhibits a multinodular goiter.

Michelangelo, known as “Il Divino”, perhaps made God in his own goitrous image.



Michelangelo painted the Sistine chapel in incredibly harsh conditions (“resupinus”, bent backward)



**I'ho già fatto un gozzo
in questo stento ...**

I've grown a goitre by dwelling in this den...

Michelangelo Buonarroti (1509)

Poem sent to Giovanni da Pistoia

Even the gods had goiter

The diagnosis of goiter from numismatic material (coins) requires the exclusion of two common anatomical features: a prominent horizontal fold in the cricothyroid region and a prominent sternomastoid muscle.

G. D. Hart. *Canad. Med. Ass J* 96: 1432-1436, 1967

Athena from Corinth



Athena from Athens



Apollo from Myrina



Hera from Elis



Arsinoe wife of
Ptolemy VIII (?)



Antiochus of Siria
adolescent goiter



Nicomedes II
King of Bithynia



Philatereus(the eunuch)
King of Pergamus



DID CLEOPATRA (69-30 a.c.) have a goiter?

Relief of Cleopatra on greek-roman
Dendera temple (between 54 and 20 BC)
dedicated to the goddess Hathor.
Cleopatra is depicted as the
goddess-Queen Isis (greek Demeter)

The Temple of Hathor was built between 54 and 20 BC and 14 AD, making it one of the youngest Egyptian temples.
Hathor, wife of Horus, was the goddess of the sky, fertility and love and healing, and the rituals performed by her priestesses included the use of a sistrum, or rattle.

Author: Pascal Sébah, (attr.) (1823-1886), principal photographer

Place and date of shooting: Dandara, Egypt, 1860-18/02/1887

Material/technical: albumin/paper

Measures: n/a

Location: Villasanta (MI), Biblioteca Civica, Camperio Found, series 0128 (1887), Egypt



Cleopatra VII Thea Philopator "the goddess who loves her father"

**IN CHRISTIAN ICONOGRAPHY:
ANGELS, SAINTS, AND EVEN JESUS
AND OUR LADY HAVE GOITERS.**



RAFFAELLO SANZIO

Angelo

Oil painting on canvas
31 × 27 cm, made between
1500 and 1501
Civica Pinacoteca Tosio
Martinengo in Brescia.

It was part of the Altarpiece
of San Nicola da Tolentino,
that should be placed at
Andrea Baronci's Chapel
in the Church of
Sant'Agostino in Città di
Castello.

JACOPO CARRUCCI

KNOWN AS “IL PONTORMO”

Decoration of the Cappella Capponi

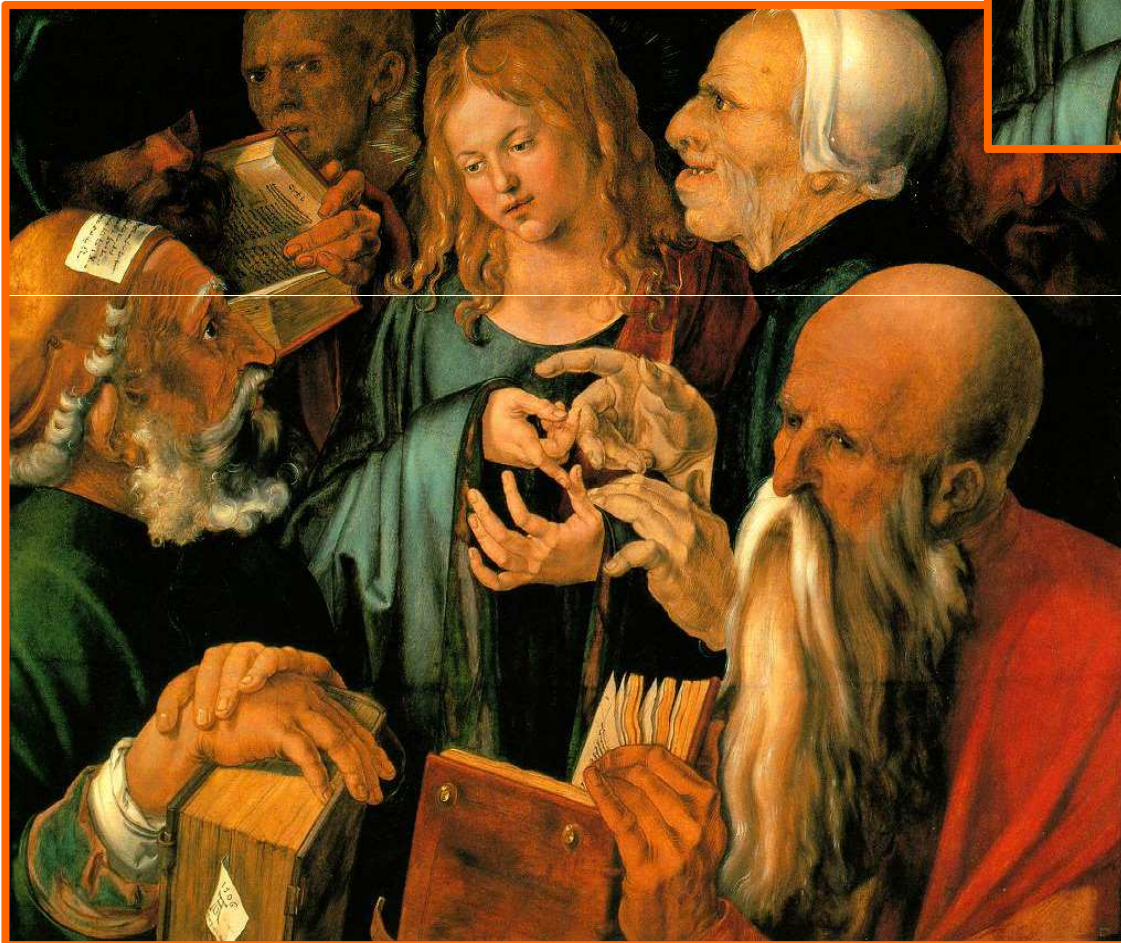
Tondo di San Luca (diam. cm. 70) - Church of Santa Felicita, Florence



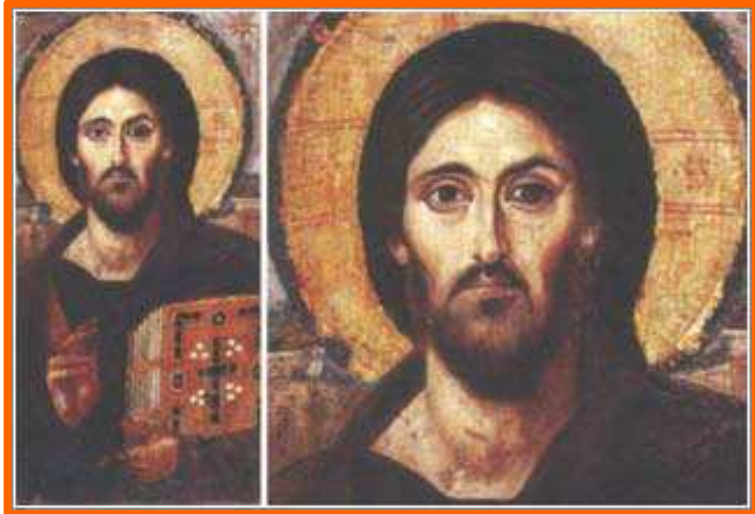
ALBRECHT DÜRER

Jesus among the Scribes, 1506

Thyssen-Bornemisza Museum, Madrid

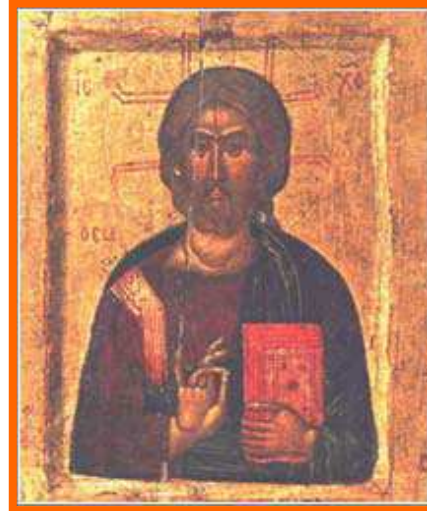


Detail



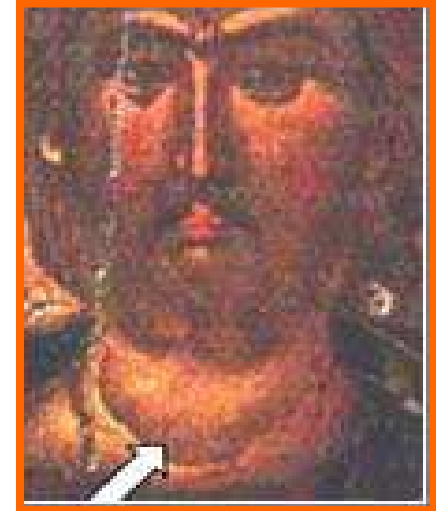
Icon of Christ

Diffuse goiter of the right lobe of the thyroid, St. Catherines Monastery, Mount Sinai (7th century).



Christ Pantocratoras

Great nodular goitre. Byzantine Museum, Athens (early 14th century).



László G. Józsa. Goiter depicted in Byzantine artworks HORMONES 2010, 9(4):343-346

CIMA DA CONEGLIANO

The Virgin and Child (1505)

The National Gallery, London

Venice is an iodine rich area,
the child is about 1 year old.

The depicted woman has a
simple (non-autoimmune)
goiter or postpartum
thyroiditis.





ROGIER VAN DER WEYDEN

known as Rogier de La Pasture,
(1399-1464)

Virgin and child, Madonna in trono
or Madonna di Durán
circa 1435-40
cm. 99.5 x 50.4

He unwittingly depicted the link between
thyroid problems and pregnancy by
showing a woman with goiter after
childbirth (motherhood)

Prado, Madrid

ROGIER VAN DER WEYDEN

known as Rogier de La Pasture (1399-1464)

Madonna with child and Saint Catherine in a landscape (diptych of Vienna)
oil on wood, 18.8 x 12 cm. - Kunsthistorisches Museum, Vienna



VIRGO HODEGETRIA

Greek: Οδηγήτρια, literally: "She who shows the Way"

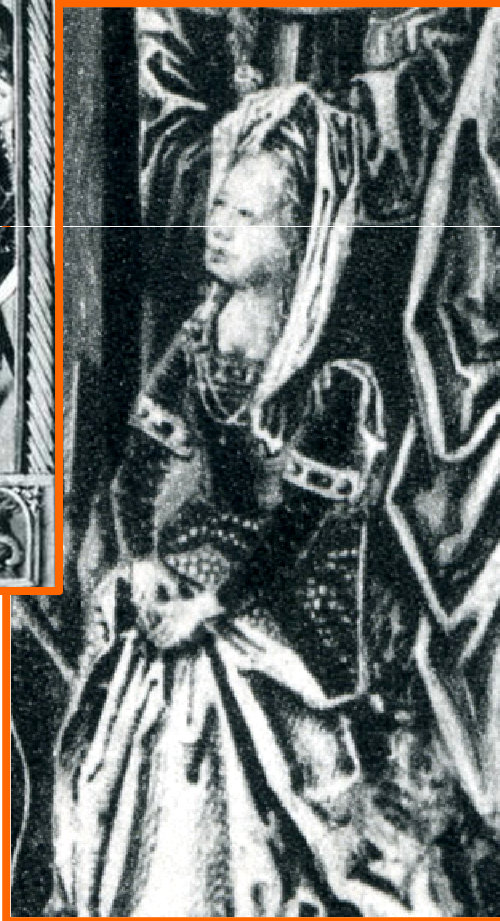


13th century, icon. Philotheou Monastery, Mount Athos. Both the Virgin and Christ are portrayed with diffuse goiter. The Child probably has congenital goiter.

László G. Józsa. Goiter depicted in Byzantine artworks HORMONES 2010, 9(4):343-346

**SO THEN, IS THE GOITER
SOMETHING NASTY OR NICE?**

CRUCIFIXION



Detail

Miniature tabular of Missal Prior Giorgio di Challant once in the oratory of Issogne Castle, 1499. Private collection -Turin .

At the foot of the cross are likely his cousin Louis of Challant with his wife Countess Margarethe de La Chambre. In: Viale V, Viale Ferrero M. Aosta Romana e medievale. Ist. Banc. San Paolo. Turin, 1967, p. 85. (reported by Sena LM).

Giovanni Battista MORONI

(1524-1578)

Abbess Lucrezia Agliardi Vertova

Depicted with a large goiter and a veil of a type often worn by widows, came from one of the most important families in Bergamo.

She was the daughter of nobleman Alessio Agliardi and the wife of honored Francesco Cataneo Vertova .

She went on to found the Carmelite Convent of Sant'Anna in Albino (BG), 1556. Oil on canvas.

Metropolitan Museum of Art New York.

Theodore M.Davis Collection





FRIEDRICH DIETLER

(1804-74)

Portrait of Swiss novelist
Jeremias Gotthelf (1797-1854),
with a well concealed goiter
(WHO grade III).

Portrait painted by Friedrich Dietler
(1804-74).

Photo by G Howald, Kirchlinten,
Switzerland

From: Als C, Stussi Y, Boschung U, Tröhler U, Wäber H.
“Visible signs of illness from the 14th to the 20th century:
systematic review of portraits.” Brit Med J 2002; 325:1499-501

Between the 15th and the 16th century a slight goiter in women was considered to have a particularly aesthetic appeal.

In art, the goiter (or simply an enlarged or fat neck) has always been celebrated as a sign of beauty.

Another remarkable example of an allegorical goiter appears in Holbein's portrait of Eve tempting Adam.

Eve is shown holding an apple, the quintessential symbol of temptation.

In addition to having a goiter, Eve appears distinctly myxedematous, a clue as to how Holbein viewed the original sinner. Eve shows a diffuse goiter whilst Adam has a nodular goiter. The difficulty in differentiating between a "fat neck" and a true goiter was achieved by examining various paintings by the same painter using the same model but from different viewpoints.

Orlo Clark . "Remarkables: endocrine abnormalities in art" ISS/IAES meeting in Montreal 26-30 Agosto, 2007 (Australian and New Zealand Endocrine Surgeons, August 2007 Newsletter)

HANS HOLBEIN THE YOUNGER

Detail from the painting
Adam and Eve (1517)



Ktmuseum, Öffentliche Kunstsammlung,
Basilea

MARIA DE' MEDICI

Princess Royal of Tuscany

Queen of France and Navarre (1575-1642) - with a small goiter



Pieter Paul Rubens (1622 - 1625)
Prado Museum



Frans Pourbus the Young (1610 - 1617)
Louvre Museum

PIETER PAUL RUBENS

Venus at the bath or “*Venus at a mirror*” (1612-1615)
Vaduz, Fürstlich Liechtensteinische Gemäldegalerie



RAFFAELLO

The Woman with the veil
or
The Veiled

Oil on canvas , 82 x 60,5 cm
built between 1515 and 1516

Galleria Palatina
Palazzo Pitti
Florence





JACOPO CARRUCCI

known as The Pontormo

Lady with a basket of spindles

76 x 54 cm.
Galleria degli Uffizi
Florence

SANDRO BOTTICELLI

Portrait of a young woman

Tempera on wood of 1475,
61 x 40 cm,
Palazzo Pitti, Florence

Grade 2 Goiter with rounded neck or hyperextended neck from lordosis that accentuates the Adam's apple (Modigliani syndrome?).



ALBRECHT DÜRER

Portrait of Elsbeth Tuchers
(1499)

Wood of tiglio 29.1 x 23.3 cm

Kassel, Staatliche Museen
Kassel Alte Meister



PIERRE-AUGUSTE RENOIR

(1841-1919)

Naked in the sun
(Study. Torso, effect of Sun)

The painter outlines a diffuse goitre on the neck of the young model Anne, and with touches of light and shade makes it similar to a butterfly.

Oil on canvas, cm 81 x 64,
made in 1875, housed in the Musée
d'Orsay Paris

Dante Gabriel Rossetti (1828-1882)

Bocca baciata (1859)

Oil on panel. Museum of Fine Arts, Boston, MA, USA

British painter, one of the founders of the Pre-raphaelite artistic movement. In several women's portraits by Rossetti there are many slight signs of goiter.



He depicts a woman in a sensual and languid pose; her hair is naturally red, and a rose, the flower of decadence par excellence, is underlined by the chromaticity on the figure **Bocca Baciata**' is a quotation from the 14th century Italian poet and writer Giovanni Boccaccio, The Decameron, Second Day, Seventh Story, which Rossetti inscribed on the back of the painting; in full it reads: "The mouth that has been kissed loses not its freshness; still it renews itself as does the moon. The model was Fanny Cornforth, born Sarah Cox in 1824

DANTE GABRIEL ROSSETTI

(1828-1882)

Illustration for the collection of poems *Goblin Market and Other Poems* (1862)
by his sister Christina Rossetti



GOITER AS AN EROTIC ACCESSORY

Francesco Furini (1603-1646)

Santa Caterina d'Alessandria (ca. 1620)

The Uffizi Gallery Florence

painting ascribed for many years to Artemisia Gentileschi



The Florentine painter, Francesco Furini, was well-known for his sensual works. In this painting we see a pretty young woman whose smooth round goiter is used to complement the curve of her comely breasts.

Jean-Auguste-Dominique Ingres

Roger délivrant Angélique (1819). Roger freeing Angelica

The Louvre, Paris, 1.47x 1.90. Presently not on display.

Depicts a scene of Orlando Furioso in which Angelica, a bound maiden, is being saved from a sea monster by Ruggero, her knight in armour mounted on a hippogriff. The goiter-like swelling in the neck, which has been likened to a third breast, is pushing the larynx upward, thus producing a nipple-like effect.



**THE GOITER
ALSO FASCINATES
MODERN ARTISTS**

“The Doll Has Goitre”

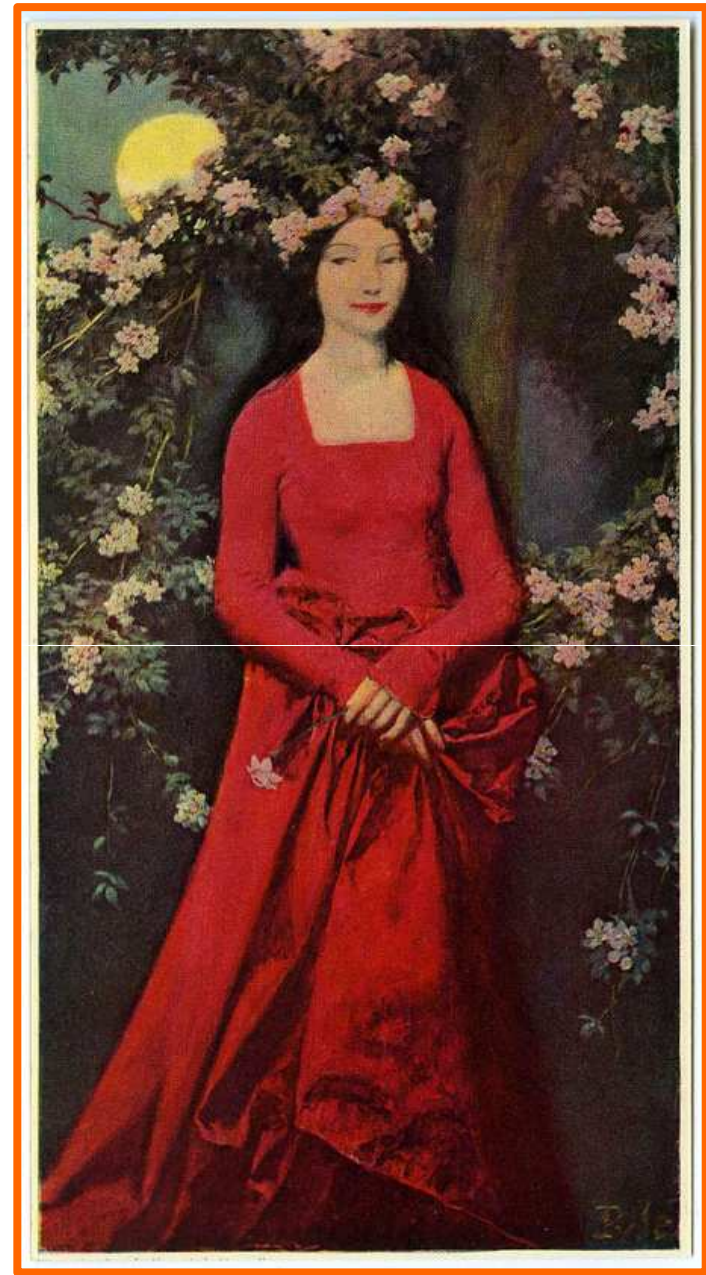
and Other Criticisms of
Howard Pyle (1853-1911),

Figure 4.

“Catherine de Vaucelles, in her garden”
from “In Necessity’s Mortar” by James
Branch Cabell in Harper's Monthly
Magazine in October 1904

Turn to the frontispiece in the
October number.

Here we have a picture of a
Japanese doll, and - was ever such
a thing heard of? - the doll has goitre.



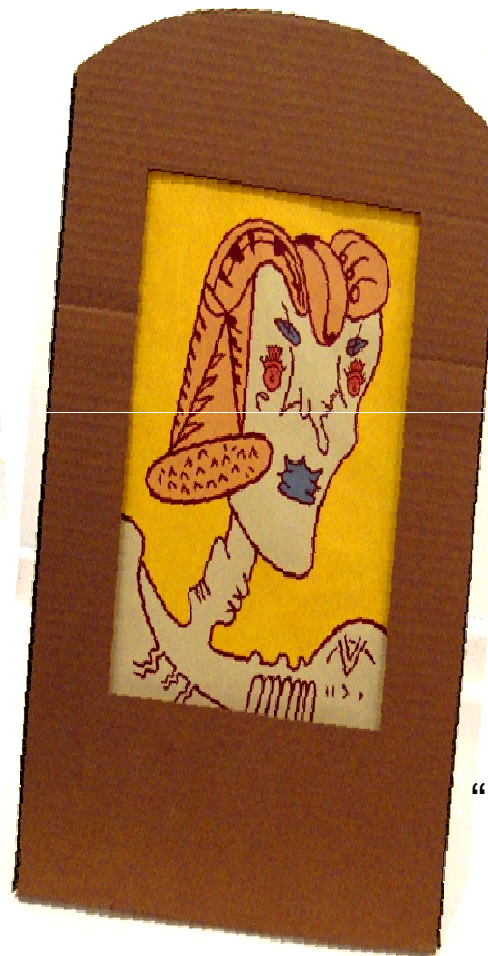
Karl Wirsum

(born 1939 in Chicago, where he still lives and works as a Full Adjunct Professor at the School of the Art Institute of Chicago)

“Goiter Girl” 1976
12" x 20 3/4"



“Big Goiter Girl” 1976
21 1/2" x 19"



acrylic, acetate and cardboard

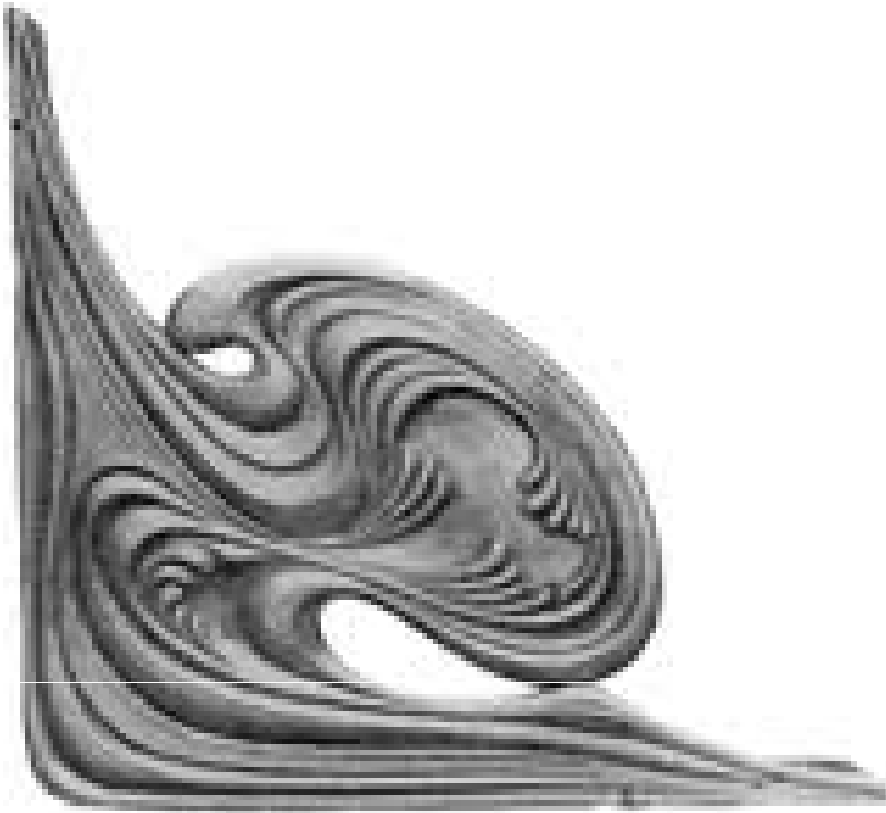


Kambiz Sharif

Born in Iran - Tabriz 1978

Resident of Vancouver, Canada

Construction and Installation of
Sculptures (outdoor) " Goiter",
Elahiyeh Garden Art Museum, 2007,
Tehran- Iran 70 x 70 x 220 cm



F5. small.gif
200 × 183 - ... textual metaphor of
the goiter, reminding readers that
art nouveau posed ...
jdh.oxfordjournals.org

Kara Olsen Theiding

Anxieties of Influence: British
Responses to Art Nouveau,
1900–04 *J Design Hist* (Autumn 2006)
19 (3): 215-231

In the first four years of the twentieth century, British designers, artists and critics engaged in a heated series of debates about art nouveau....

The debates were also informed by literature employing metaphors of disease to describe social and aesthetic change, and by uncertainty about how to 'read' art nouveau and to define a particularly 'British' visual, modern aesthetic patrimony in the decorative arts....



The new monsters

"there is something in my throat"

Goitrous monster with
beating goiter

*Preparatory lay figure for a
Horror film (2009)*



Good Goiter

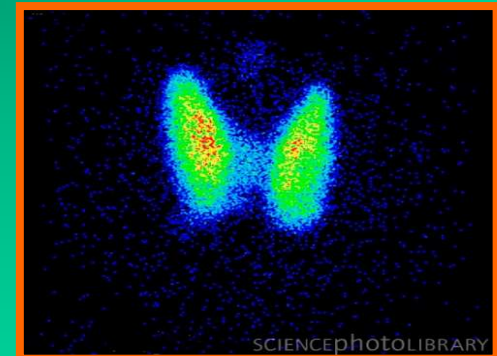
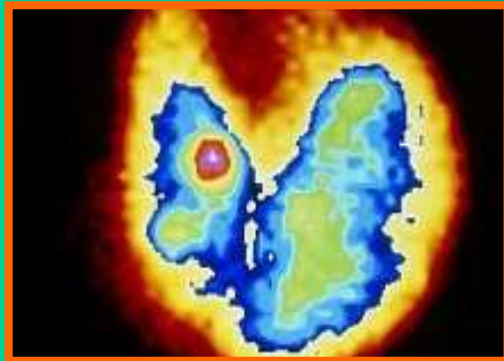


He Has a Goiter

Album di Rosenwald

Mots-clés: Crypticon. Crypticon 2010. Makeup. Zombie. Goiter. Makeup Contest.
Horror - lookfordiagnosis.com

***THANK YOU FOR YOUR
KIND
ATTENTION***



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