

## **ABSTRACT TEMPLATE - WAHVM 2022 – BRESCIA.**

Please answer the questions below and then write your abstract (maximum 350 words) inside the box using Times New Roman font size 10, following the example given. Book of abstracts will be printed in 170 mm x 240 mm format.

All the text of the abstract should be fully justified. Leave a blank line between each section if sections are used (Title, Authors, Contact details, Abstract, References (if applicable)).

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**Name of presenting author:**

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**Which of the 4 conference themes will it address?**

1. HISTORY OF ANIMALS, VETS AND THE MILITARY
2. HISTORICAL INTERSECTIONS OF HUMAN, ANIMAL AND ENVIRONMENTAL HEALTH
3. FREE TOPICS
4. INFORMAL CONTRIBUTIONS

**TITLE (TIMES NEW ROMAN – CAPITAL – BOLD - SIZE 11)**

AUTHOR P.G.<sup>1</sup>, AUTHOR W. D.<sup>2</sup> (CAPITAL - SIZE 9)

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### **ABSTRACT MAX 350 WORDS + KEYWORDS**

The communication aims to reconstruct, through varied types of historical and artistic testimonies, the long relationship of care and maintenance that animals have received from man over time, and so portraying the journey of veterinary sciences through the use of art. To this end, some themes have been highlighted that mark this relationship, showing how at various levels the search for animal wellbeing and healthcare has brought together artistic requests and scientific interests. First of all, the evolution of the figure of the veterinarian is examined, represented both as a celebrated author of texts and as a doctor of animals engaged in work; theory and practice alternate in these different representations, transmitting the dual soul of this figure, whilst further linked to implications of the religiosity of the time.

Therefore, attention is turned to the discipline of anatomy as its development and diffusion in the scientific field was made possible as a result of the support of artistic iconography, often of remarkable quality. Teratology has always provided fascination and curiosity in man to the point of transcending into myth, so the authors here propose an iconography that uses various artistic expressions in the service of scientific representation. Finally, didactic plastic is taken into consideration with its refined technical solutions, at times

proving to be of significant charm and fascination. Focus is given to images which would have been lost during periods when photography was lacking and techniques of preservation in “fresco” were left to chance, but which today fascinate those who observe them.

**References** (if applicable): L. BRUNORI CIANTI, L. CIANTI, *La pratica della veterinaria nei codici medievali di mascalcia*. Edagricole, Bologna, 1993. R. H. DUNLOP, D. J. WILLIAMS, *Veterinary Medicine, an illustrated history*. Mosby, St. Louis, Missouri 1996. I. ZOCCARATO, P. MARTUCCI, M. P. MARCHISIO, *The training of the Italian military farriers during the First World War*. in I. Zoccarato, P. Peila, M.P. Marchisio (eds.) *Proceedings of the Congress The Military veterinary services of the fighting nations in World War One*, Turin. **Fondazione Iniziative Zooprofilattiche e Zootecniche, Brescia**, 2018, pp. 185 - 194.

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