Healing, performance and ceremony in the writings of three early modern physicians: Hippolytus Guarinonius and the brothers Felix and Thomas Platter

How to cite:

For guidance on citations see FAQs.

© 2012 The Author

Version: Proof

Link(s) to article on publisher’s website:
http://www.ashgate.com/isbn/9780754666707

Copyright and Moral Rights for the articles on this site are retained by the individual authors and/or other copyright owners. For more information on Open Research Online’s data policy on reuse of materials please consult the policies page.
While the writings of early modern medical practitioners habitually touch on performance and ceremony, few illuminate them as clearly as the Protestant physicians Felix Platter and Thomas Platter the Younger, who studied in Montpellier and practiced in their birth towns of Basel, or the Catholic physician Hippolytus Guarinonius, who was born in Trent, trained in Padua and practiced in Hall near Innsbruck.

During his student years and brilliant career as early modern Basel’s most distinguished municipal, court and academic physician, Felix Platter built up a wide network of private, religious and aristocratic patients. His published medical treatises and private journal record his professional encounters with them as a healer. They also offer numerous vivid accounts of theatrical events experienced by Platter as a scholar, student and gifted semi-professional musician, and during his Grand Tour and long medical career. Here Felix Platter’s accounts, many unavailable in translation, are examined together with relevant extracts from the journals of his younger brother Thomas Platter, and Guarinonius’s medical and religious treatises. Thomas Platter is known to Shakespeare scholars as the Swiss Grand Tourist who recorded a 1599 London performance of Julius Caesar, and Guarinonius’s description of quack performances represent the earliest substantial written record of commedia dell’arte acts, or comic stage business.

These three physicians’ records of ceremony, festival, theatre and marketplace diversions are examined in detail, with particular emphasis on the reactions of ‘respectable’ medical practitioners to healing performers and the performances of healing. Taken as a whole, these writings contribute to our understanding of many aspects of European theatrical culture and its complex interfaces with early modern healthcare: in carnival and other routine manifestations of the Christian festive year, in the extraordinary performance and ceremony of court festivals, and above all in the rarely welcomed intrusion of quacks and other itinerant performers.