

---

## Preface

### The Concept of Beauty

Beauty has a key role in human history. In ancient times Greeks held regularly beauty contests for both male and female. Beauty was greatly admired and competitions were serious. Annual contests were held at Lesbos, at Elis and in Arcadia.

But the first beauty contest in history was described in the Iliad. The marriage of Peleus and Thetis was celebrated with a big banquet on Mount Olympus, home of the gods. All the gods and goddesses were invited, except one, Eris, the Goddess of Strife and Discord, in order to avoid problems. For this offense, Eris placed on the table, in the middle of the banqueting hall, a golden apple with the inscription “For the Fairest”.

All the three most important goddesses, Hera, Athena and Aphrodite had their eyes on the apple, each wanting it for herself. They began to quarrel. Paris, the son of Priam, King of Troy, was asked to judge. The three goddesses were involved in the final round in what would become known as the World’s First Ever Beauty Contest! Hera promised Paris dominions, wealth and power. Athena promised victory in battle. Aphrodite promised the most beautiful woman in the world, Helen. Paris gave the Golden Apple to Aphrodite, and that was the initial cause of Trojan War.

The beauty was a key concept in human history. In particular, Piero della Francesca was one of the most original men of Italian renaissance. Piero had two passions—art and geometry—and he integrated the two in the definition of beauty. In fact, renaissance education placed exceptional value on mathematic rule of proportion.

Luca Bartolomeo Pacioli (c.1445–1517) was tutored in mathematics by Piero. Both were born in Borgo San Sepolcro, and Luca even posed for Piero in the mid-1470s for *Madonna and Child with Saints and Angels*.

He published the *Summa de arithmetica, geometrica, proportioni et proportionalita* (1494) a summary of arithmetic, geometry, and algebra. It contains the first mention of double-entry book-keeping, for which Luca is now known as the “*Father of Accounting*.” *Accounting has a great importance in management of the aesthetic medicine office, but that’s not the reason of introducing Pacioli*. In fact, in his *De divina Proportione* published in 1509 he described the golden ratio “*dal ciel mandata*”—heaven-sent. He was inspired by the Platonic solids, and he related the Platonic solids to the golden ratio:

*As God created the four solids . . . earth, air, water, and fire ... so our sacred proportion gave shape to heaven itself.*

*The concept of divine proportion and the concept of perfect beauty was one of the most important concept in art, and it inspired Leonardo, Durer and many others artists.*

The research of ideal proportion and ideal beauty changes over time and in different centuries people have different options for becoming beautiful. In Shakespearean times, a woman was considered ideally beautiful if she had pale skin, light hair, intense eyes, and red lips and cheeks [1]. Women went to extreme measures to have these

characteristics, plastering their faces with white cream and coloring their cheeks red. Shakespeare criticises “ideal” beauty in one of his sonnets, Sonnet 130:

My mistress’ eyes are nothing like the sun;  
Coral is far more red than her lips’ red:  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.

As creams at time of Shakespeare, aesthetic medicine and aesthetic surgery involves techniques intended for the “enhancement” of beauty. In fact, the aim of aesthetic medicine and surgery is to change a part of the face and body through surgical and medical techniques in order to increase beauty. Beauty is the key concept: the use of aesthetic surgery and medicine must not be in contrast with this principle, also in case of restoring or to maintaining youth. In fact, even though beauty is a complex concept, the standards of attractiveness are similar across different genders and cultures [2, 3].

As described by Piero della Francesca and Pacioli, beauty is harmony of form and proportions. Injecting an enormous amount of filler in the face of an old patient can result in correction of wrinkles. But this correction is associated with an unnatural result: in fact, the “pillow face” that we can obtain has probably a younger appearance, but at the end there is not beauty in our result.

In this book are described many techniques: these techniques must be the instrument to obtain a natural result. Avoiding excess is the key to success in aesthetic medicine.

Mario Goisis

## References

1. Barroll JL (1984) Shakespearean tragedy: genre, tradition, and change in Antony and Cleopatra. Folger Books, Washington D.C
2. Rhodes G (2006) The evolutionary psychology of facial beauty. *Annu Rev Psychol* 57:199–226
3. Zecchi S (2007) *Le promesse della bellezza*. Oscar Mondadori

Injectons in Aesthetic Medicine

Atlas of Full-face and Full-body Treatment

Goisis, M. (Ed.)

2014, XI, 297 p. 825 illus., 3 illus. in color., Hardcover

ISBN: 978-88-470-5360-1