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CREATE TABLE translations (
  ID SERIAL PRIMARY KEY,
  figure VARCHAR(30),
  title VARCHAR(100),
  text VARCHAR,
  comments VARCHAR
);

INSERT INTO translations (figure, title, text, comments) VALUES

('epigraph', 'The Epigraph', '“What are the parts of man where the flesh, no matter what the obesity, never increases, and what are the places where this flesh increases more than anywhere else”', 'Da Vinci here relates his studies of bones to his overall goal: representing the world and its creatures, without recourse to shorthand or stereotype. Using the skeleton as a reference, he located regions where different body types might actually be quite similar.'),

('posterior_thorax', 'The Thorax, Posterior View','“Make a demonstration of these ribs in which the thorax is shown from within, and also another which has the thorax raised and which permits the dorsal spine to be seen from the internal aspect.”<br><br>“Cause these 2 <em>spatole</em> [scapulae] to be seen from above, from below, from the front, from behind, and forward.”<br><br>“Head 1, Jaws 2, Teeth 32”','Skeletons used as anatomical specimens may be articulated, or arranged as they would be in a living person, or disarticulated— taken apart for a more legible display. There''s more to it than stacking up bones, however. The scapula is here drawn stretching across ten ribs, not seven. This may be because Leonardo did not have a complete skeleton, or because he underestimated the width of the intervertebral disks in the spine.'),

('lateral_thorax', 'The Thorax, Lateral View', '“You will make the first demonstration of the ribs with 3 representations without the scapula, and then 3 others with the scapula.”<br><br>“First design the front of the scapula without the pole <strong>m</strong>, of the arm [head of humerus], and then you will make the arm.”<br><br>“From the first rib <strong>a</strong>, and the 4th below <strong>b</strong>, is equivalent to the [length of] the <em>padella</em> [scapula] of the shoulder <strong>c</strong> <strong>d</strong>, and is equal to the palm of the hand and to the foot from its center to the end of said foot, and the whole is similar to the length of the face.”<br><br>“Before you place the bone of the arm <strong>m</strong>, design the front of the shoulder which receives it, that is, the cavity of the <em>spatula</em> [scapula], and do it as well for each articulation.”','What did science read like, before today''s scientific language? In his private notes, Leonardo uses the letters of the alphabet to label parts of his diagrams. However, he also uses several words interchangeably to refer to the shoulder blade.'),

('anterior_thorax', 'The Thorax, Anterior View', '“Spondyles [vertebrae] 5.”<br><br>“The <em>forcula</em> [clavicle] moves only at its [acromial] extremity <strong>t</strong>, and there it makes a great movement between up and down.”<br><br>“You will design the ribs with
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their spaces open, there where the scapula terminates on these ribs.”

“The scapula receives the bone of the arm on 2 sides, and on the third side it is received by the clavicle from the chest.”

“Design first the shoulder without the bone a [summus humerus], and then put it in.”

“Remark how the muscles attach together the ribs.”

“Demonstrate the bone of the humerus, how its head fits into the mouth of the scapula, and the utility of the lips of this scapula o t [acromoid and corocoid processes], and of the part a [summus humerus], where the muscles of the neck are attached.”

“You will make a 2nd illustration of the bones in which is demonstrated the attachment of the muscles on these bones.”','”Furcula”, the word here used to refer to the collarbone, means “little fork” in Latin, and was the common term for this bone among medieval anatomists and barber-surgeons. “Spondyle”, a root derived from the Greek word for the spinal vertebra, has similarly gone out of style, and may today be more familiar as “Spondylus”, the name of a genus of oysters.'),

('caption', 'Caption', '', 'The Venetian engraver (and longtime London resident) Francesco Bartolozzi, renowned for a pointilist style of engraving, made da Vinci''s drawings more widely available. From his engraved plates, copies of the original work could be printed and distributed. Commissioned by King George III of Britain, his work was published and entered into His Majesty''s collection in 1795.

Engraving leaves a mirror image, flipped horizontally, of the image cut into the printing block. What is on the right of the block will be on the left of the image. That is not, however, why this image had to be flipped horizontally! Leonardo, being left-handed, not only wrote from right to left but wrote in mirrored letters! Bartolozzi therefore had to engrave the letters the right way around on his engraving plate, in order to print Leonardo’s mirror-writing.');

UPDATE translations
SET comments = “...”
WHERE figure = ‘caption’;

https://blog.logrocket.com/crud-rest-api-node-js-express-postgresql/ preparing the database

https://gist.github.com/AtulKsol/4470d377b448e56468baef85af7fd614 logging in

Text sourced from:
https://archive.org/details/leonardodavincio0000char/page/488/mode/2up (pages 40, 41, 489)