

**The 'Epitome' of Vesalius on vellum in the British Museum library / W.G. Spencer, London.**

**Contributors**

Spencer, Walter George, 1858-1940

**Publication/Creation**

[Zürich] : [place of publication not identified], [1924?]

**Persistent URL**

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REPRINTED FROM  
ESSAYS ON THE HISTORY  
OF MEDICINE

presented to

PROFESSOR KARL SUDHOFF

edited by

CHARLES SINGER and HENRY E. SINGER  
PUBLISHED BY VERLAG SELDWYLA/ZÜRICH







## THE 'EPITOME' OF VESALIUS ON VELLUM IN THE BRITISH MUSEUM LIBRARY.

W. G. Spencer, London

The 'Epitome' was composed by Vesalius, and the special drawings were made, whilst the 'Fabrica' was being prepared\*).

He intended it as a *semita* or short cut, a *compendium* or abridgement, an *appendix* or appendage to the 'Fabrica', an index and guide to anatomy apart from dissecting. The peculiar arrangement of its contents bears witness to one phase of the genius of Vesalius; it presents the anatomy and physiology known to him in such a condensed way that an elementary knowledge might be rapidly acquired.

The perfectly preserved copy of the Epitome on vellum in the British Museum Library, in addition to its anatomical importance, is a very fine production, both as regards printing and wood-block engraving, accomplished about one hundred years after the introduction of those two arts. It was doubtless the example included in the sale of Dr. Richard Mead's books in November 1754 and April 1755, and purchased for £ 8. 12. 0. There existed for 371 years in the Library at Louvain another specimen on vellum. D. P. Delaunay the Librarian has stated that it was among the books burned in 1914. These copies may have been prepared for presentation to Charles V, and to Prince Philip, later Philip II, but there is nothing to confirm this on the one in the British Museum. The College of Physicians possesses a specimen on good paper apparently in the original binding, which has been long in the Library. Other copies of the 'Epitome' in public collections are comparatively few. The 'Epitome' I describe is a maximo folio, the yellow leather covers measure 550 mm. x 370 mm., and enclose 14 leaves, marked A to O (omitting J), but the pages are not numbered. There are no mythological figures, such as are found in the 'Fabrica' either in front, or at the back.

\*) Fab: 1543. Praef: 4. a. l. 4. — ib: lib: III. c. i. p. 257 (bis) l. 16. etc.).



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The following summary will indicate some of its peculiar characteristics. —

Leaf *A recto* has a reproduction of the Frontispiece of the 'Fabrica' with the alteration of the title to: 'Andreae Vesalii Bruxelensis, Scholae Medicorum Patavinae Professoris — suorum de humani corporis fabrica librorum Epitome.' Below, in the space left by the greater height of the page as compared with the 'Fabrica', is the 'Address to the Reader', and at the foot, 'Basileae' without date. *A. verso* contains the Dedicatory Letter to Prince Philip, then aged 15, dated Aug: 13th 1542.

The 'Address to the Reader' and the 'Dedicatory Letter' are in difficult Latin the substance of which is thus summarised by Miss Joyce Lowe M. A: —

Firstly, Vesalius intended this work for the *Common man*; it was a shame that whilst studying other philosophies man should continue in ignorance of the structure and working of the body which accompanies him throughout life. The *Common man*, in order to get an elementary knowledge, should read the text, whilst using the illustrations as an atlas. Students of Art and of Medicine could make a beginning in anatomy with the illustrations against which was set a voluminous index of the lettering. The illustrations could be studied in a synthetical fashion, beginning from the skeleton and working up to the nudes, or by an analytical procedure, which might be accompanied by dissecting, descend from the nude figures to the skeleton. To the finished drawings were added diagrams, intended to be cut out and superimposed on the main figures.

Secondly, a standpoint of Vesalius differs from present day views. One speaks now in terms of Evolution. Vesalius spoke of the *Divinus Opifex*, the Divine Designer and Constructor of the Universe and of Man, or of the *Divinus Artifex*, the Divine Artisan who originated minute details and fastened together the various parts — Vesalius employed the same word *compages* ('articulation') when referring to the fastening together by the *Divine Artifex*, as when speaking of a skeleton which he himself had put together. The finished and highest work of the Designer was the young adult human being, which Vesalius aimed to depict, not as when dead, but alive, with the muscles in action. Animals were products of a less elaborate design.

The leaves *B. recto* to *G. recto* contain in double columns the brief text; the outer margin of each column has the Greek synonyms, but only Greek, of the Latin terms. — The text is divided into six chapters, I. 'On the Bones and Cartilages, or those parts



# EXTERNARVM HVMANI CORPORIS SEDIVM PARTIVMVE



**H**IC NON prolixior nominum ex-  
ternas hominis sedes loca ue indican-  
tium enumeratio instituitur, quam  
comode imaginū uiridis muliebrisq;  
corporis superficiē experimentū mar-  
ginibus adhiberi potest. Quamquam  
succinctam eorum descriptionem, ac  
uelut præsentium figurarum indicem duntaxat proponere  
nihil obstat, quum eadem serē nomina externis corporis se-  
dibus ac ossibus, partibus que externæ sedi subditis, accom-  
modentur, quorum præcipua, ab ijsq; qui rectius dissecan-  
dirationem aggressi fuerunt instituta, iam prius in oratio-  
nis contextu, quantum proposita nobis Epitome requirit,  
recensuimus. Solet itaque uniuersa corporis superficies ab  
illius nominum institutoribus primū in magnas sedes di-  
uidi, ac dein illarum partes rursus uarijs nomenclaturis do-  
nari. Atque ita Ægyptij medici corpus in "Caput," Tho-  
racem, "Manus," & "Crura diuidebant: Thoracem, perin-  
de ac Aristoteles, nominantes, uniuersum corporis trun-  
cum, à iugulo aut collo clauiculis ue ad inguina & pubem,  
aut magis ad femorum usque superiora pertinentem: non  
autem tantum, ut Galenus, nonnulliq; Anatomicorum pri-  
marij, corporis sedem costis septam. Alij facultatum corpus  
uniuersum dispensantium, animarumq; sedibus mentem  
adhibentes, quadrifariam quidem similiter ac Ægyptij cor-

a. iugul.  
b. iugul.  
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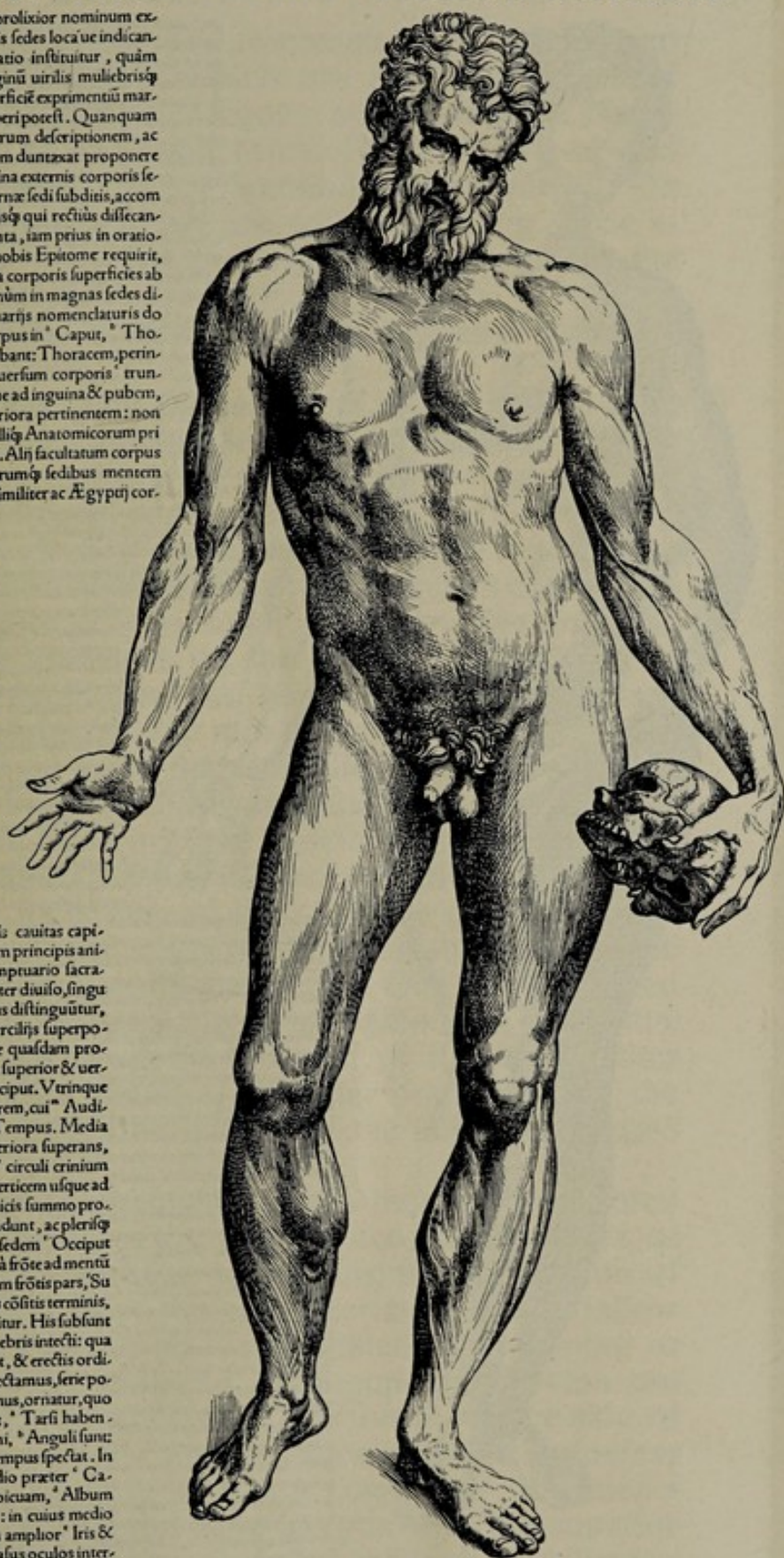


Fig. 1

Sedes ad nasi latera mali in modum pro-  
minule



# CITRA DISSECTIONEM OCCVRENTIVM APPELLATIONES.



minulæ ac rubentes, 'Mala, & quibusdam Genæ uocantur. Sedes inter nasum & malas medice nonnullis "Concava dicuntur, quo nomine alij totam oculorum "sedem à palpebris ad malas metatam uocant. Faciei pars quam inflamamus "Bucca est. tota uero ipsius pars à supercilijs ad elatiorem usque dentium seriem pertinet. "Superior maxilla nominatur, reliqua autem quæ in uiris "Barba decoratur, "Inferior, cuius anterior extremum, "Mentum nonnunquam "fouea ornatum educit, sub "Labri inferioris robore consistens. "Elatioris labri sedes naso subdita, "Sulculusq; donata, "Mustax censetur. Quod labris circumscribitur & continetur, "Os, quo hiant "Lingua, "Palatū, "Gargareon, "Dentes, "Gingiuæ, internaq; "Faucium sedes occurrunt. Quod caput ad clauiculas usq; aut thoracem excipit, "Collum & Cervix est, & si posterius nomen magis posteriori parti accommodetur, uti & anteriorem qua aspera arteria, & possimū ipsius "caput tangentibus occurrit, Guttur dictam legimus. "Humerus ueteribus uocabatur brachij ossis cum scapula articulus, unde & partem maximè ad colli radicem thoracisq; latera eminentem, "Summum humerus dixerunt. Quod ab illo prorsum uersus "Iugulum foueam uel in colli radice obuium uergit, "Clauicula est. Quod autem ab ipso ad extremā digitorum aciem protenditur, "Manus: cuius prima pars (sub qua uisus "Axilla aut Ala appellata, & musculis quos "Tendines permulti illic uocant septa, consistit) ad proximum usque articulum "Cubiti uel flexum producta, "Brachium, & Latinorum quibusdam "Humerus dicitur. Posterior flexus illius sedes "Gibberus est. Pars ab hoc ad conterminum articulum ducta, "Cubitus, & Latinorum quibusdam "Brachium & "Vlna. Ad cubiti extremum "Summa manus incipit, cuius pars à cubito ad quatuor digitorum radices porrecta, in duas sedes partitur: ac cubito propinquior "Brachiale est, alia "Postbrachiale, quæ à constructionis specie cum pectore etiam "Pectus, à quibusdam "Palma nuncupatur. Huius interior sedes caua ac uarijs monticulis septa, multisq; lineis interfunctā, "Volam efficit. Reliqua summæ manus pars, "Digiti sunt, singuli ternis "partibus tanquam in acie locatis efformati, & externis "Vnguibus ornati. Horum maior alijq; actione oppositus "Pollex est, illi proximus "Index, dein "Medius seu Impudicus, cui proximus est "Medicus & Anularis. Extimam uero sedem occupat "Paruus, Auricularis uel. "Thoracem hic nominamus corporis trunci partem "Costis septam, maximamq; sedem "Laterum efformantem: cuius anterior sedes "Pectus est, quam "Mamillæ, atq; in illarum medio "Papillæ cum obfusco ipsas ambiente "circulo occupant. Reliqua anterior trunci sedes "Abdomen constituit, cuius regio pectoris ossis cartilagini & costarū cartilaginibus illa humilioribus proxima, perinde "Subcartilaginea nuncupatur, ac uiscera cartilaginibus illis complexa. Sic quibus septū transuer

sum præcordia appellantur, sedes in quam id cartilaginibus inferitur, "Præcordiorum nomen obtinuit. quanquam rursus alij ita etiam thoracis anteriorem sedem nuncupent. Quod sub infimis costis & siliū ossis spina (que mulieribus multo magis quam uiris educitur) ossibus destituitur, tangentibusq; cedit, "Inania sunt & "Ilia, in quorū ueluti medio "Vmbilicus cernitur, sub quo mox "Sumen, cuius infima sedes trunci termino proxima, "Aqualiculus nuncupatur. Terminus autem ubi hic "Pudenda & Naturalia consistunt, "Pubes est & Pecten, ad cuius latera in femorum flexu "Inguina recensemus. Maris pudendi pars citra sectionem conspicua, "Penis & Coles uocatur: cuius summitas magis quam reliqua longitudo crassescit, "Glandem efformat, in cuius medio meatus urinae seminiq; communis conspicitur. Huius inuolucrum "Præputium est, licet alijs tota penis summitas ita nuncupetur. In inuolucro reliqua ad anum cute proeuberantē futuræ modo lineam uocamus "Suturam, & totam hanc exporrectam extuberantemq; ad anum usque penis partem "Taurum. Vti & sedem inter testium inuolucrum (quod ex cute paratum "Scortum dicitur) & anum conspicuam, "Interfeminium nuncupamus. Muliebris pudendi rima, quæ uteri ceruicis est orificium, "Sinus uocatur, quem "Alæ & Colles utrinque prominentes, & cuticularis in ipsis summo apparens "caro ornant. Recti intestini orificium per sedem prodians, à figura "Anulus, & ab officio "Strictor appellatur. Posterior trunci corporis pars, "Dorsum aut Tergū ferè nuncupatur, cuius latera in elatiori posterioriq; thoracis sede "Scapulis constituunt. Inter ipsas uero "mediū & dorsi sedes hinc ad imas usq; costas, aut "ubi id maximè in flexu pronubet, pertinet, thoraci ascribit, ac post septum transuerfum consistit. Seder uero hanc ad nates usq; sequens, "Lumbos cōplectitur. Sunt autē "Nates carnea & globosa sedes illū ossi occupantes dorsum, in quarum medio sacri ossis & coccygis posteriores processus uelut excarnea ad anū usq; occurrunt. Vbi articulus femoris percipitur, magnusq; "Rotator extuberat. "Coxtendix est, aut Coxa, quod nomen alij "Femori ascribunt, ab inguinibus ad "Genu pertinet: cuius posterior sedes & flexus "Poples nuncupatur. "Genu ad proximum usq; articulum pedis uel initiū "Tibia subsequitur, quæ nonnullis "Crus nominatur, & si plures id nomen simul tibiae femorisq; uelint esse cōmune. "Anterior tibiae sedes ossa tangentibus occurrat, posterior autē ubi ipsius "Venter seu Sura cernitur, carnea. Tuber ad tibiae imū utrinq; uelut ossa tangentibus obuia, "Malleoli, neuiquā uero "Talus illis exceptus reconditūq; nominatur. Postica pedis pars extra ubiq; rectitudinem retrorsum prominens, "Calx appellatur. Reliquæ uero pedis superficiae sedes prorsus ossium nomen daturā assumunt, possimū autē "Tarsi, "Pedij seu "Pectoris, quod ipsiusq; internū latius "Concauū, superior uero "Tarsus nuncupetur.

digiti hic etiam unguibus ornati sequuntur. Quam ubi de integro pede sermo instituitur, infima sedes qua calcamus plerumq; Planta, & "Vestigium, ipsiusq; internū latius "Concauū, superior uero "Tarsus nuncupetur.

Fig. 2

L FIGURÆ



## THE 'EPITOME' OF VESALIUS ON VELLUM

which support the body. II. On the Ligaments of the Bones and Cartilages, and of the Muscles which are the instruments of Voluntary Movement. III. On the Organs subserving the Nutrient which is made out of food and drink. IV. On the Heart and on the Organs which minister to the function of the same. V. On the Brain and on the Organs which are counted among those in the service of the brain. — VI. On the Organs which subserve the propagation of the Species.

The lower half of *G. recto* is occupied by the Portrait of Vesalius, the same as in the 'Fabrica'.

The male and female nude figures on *K. verso* and *L. recto* (Figs. 1 and 2) challenge comparison from an artistic point of view with earlier woodcut engravings, such as Dürer's "Adam" and "Eve", — but they are integral parts of the plan of the book, being designed both in general and in particular to conform to the other figures. The position of the head, trunk and extremities of the male figure are calculated to throw into action the respective muscles, and so to produce the contours on the surface. The figure is 430 mm. in height, a reduction to one fourth, i. e. it represents a man of the average height of 1720 mm. Among muscles giving rise to contours one may note the frontalis, orbicularis palpebrarum, levator anguli oris, deltoid, trapezius, biceps humeri and the bulge on each side of the brachialis anticus. In the lower limbs are seen the tensor vaginae femoris, the sartorius, the vastus internus just above the inner side of the knee, the gastrocnemius and, between it and the inner edge of the tibia, the prominence resulting from the contraction of the soleus. — One foot is arched with the tendon of the tibialis posticus tense behind the malleolus, and with the soft projection on the dorsum of the contracting extensor brevis digitorum pedis. The other foot bearing the weight has the arch flat and the tendon of the peroneus longus is prominent.

Vesalius laughed at the palmists of his day; the supinated right hand of the figure shows the prominences and furrows of the palm including cross-hatching suggesting the contraction of the palmaris brevis to produce the characteristic human hollow in the hand e. g. when dipping up water, instead of stooping to drink with the mouth as animals do. The superficial veins are shown on the flexor aspect of the arm, and on the inner side of the leg; one need but recall the *Epistola docens venam secundam* in which Vesalius, claiming to make a correction of Galen's Anatomy as to the junction of the vena azygos with the superior vena cava, had argued in favour of the method of relieving



plethora by derivation of blood through the vein at the elbow, over that of revulsion by bleeding from the leg as recommended by the Arabic physicians. Supplementary figures of the brain, eye, larynx etc. in this and the following figures are reductions of drawings in the 'Fabrica'.

The female nude figure has the right upper extremity and the two lower limbs, in the same position as the Aphrodite of Praxiteles of Knidos, but the contours of the breast and front of the abdomen and also the position of the head and left arm are quite different. In fact the figure is designed to serve as a contrast to the male nude — in the male the right arm is in supination, in the female in pronation, the head of the female is turned to exhibit the contour of the neck, hidden in the male by the beard. The female has the breasts of a young adult woman and is in strong contrast to the companion figure. The male shows the digitations of the serratus magnus, the recti abdominis stand out, and exhibit the lineae transversae, below the umbilicus there is almost a depression along the linea alba between the recti. The female nude on the other hand has not the muscular prominences, and the cross-hatching below the umbilicus depicts the contour of the hypogastrium in the young adult female. The male rests on the left foot, the female on the right. In one respect convention is followed, the figure is drawn above the middle height. A multiplication by 4 of 420 mm., equals 1,680 mm., whereas the average height of a woman; is about 1,600 mm. The figure is further adapted, so that the diagrams to be mentioned below could be superimposed on it.

The contours of these nude figures are not blurred by lettering, but the width of the page permitted of a brief enumeration of superficial positions being printed alongside each.

There are five Tabulae or plates which display the muscles together with parts of the skeleton. They are all special to the 'Epitome', measuring about 430 mm. in height, i. e. reductions to  $\frac{1}{4}$ , as compared with the muscle Tabulae in the 'Fabrica' which are reduced to  $\frac{1}{5}$  and measure about 340 mm. in height. The figures are drawn upright, with the muscles as if in action in the position assumed. For the sake of economy and the avoidance of repetition, each figure differs on the two sides, the left side representing the exposure of a deeper layer of muscles than that on the right. The index of the letters placed on the figures is printed alongside the right and left respectively. — There is the difficulty to the present-day reader that, following Galen, Vesalius used a number and descriptive sentence, instead of the names of the muscles which subsequently came to be adopted.



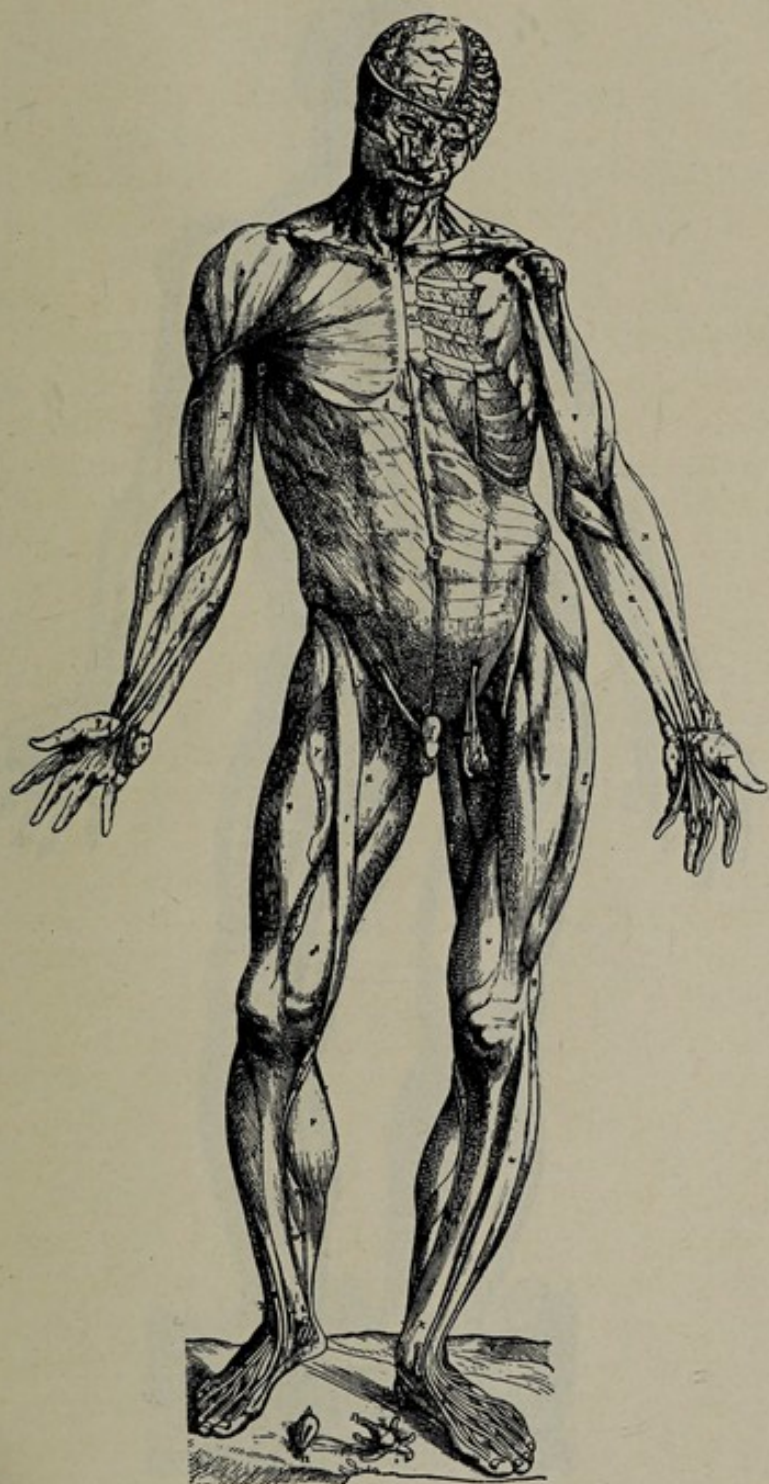


Fig. 3



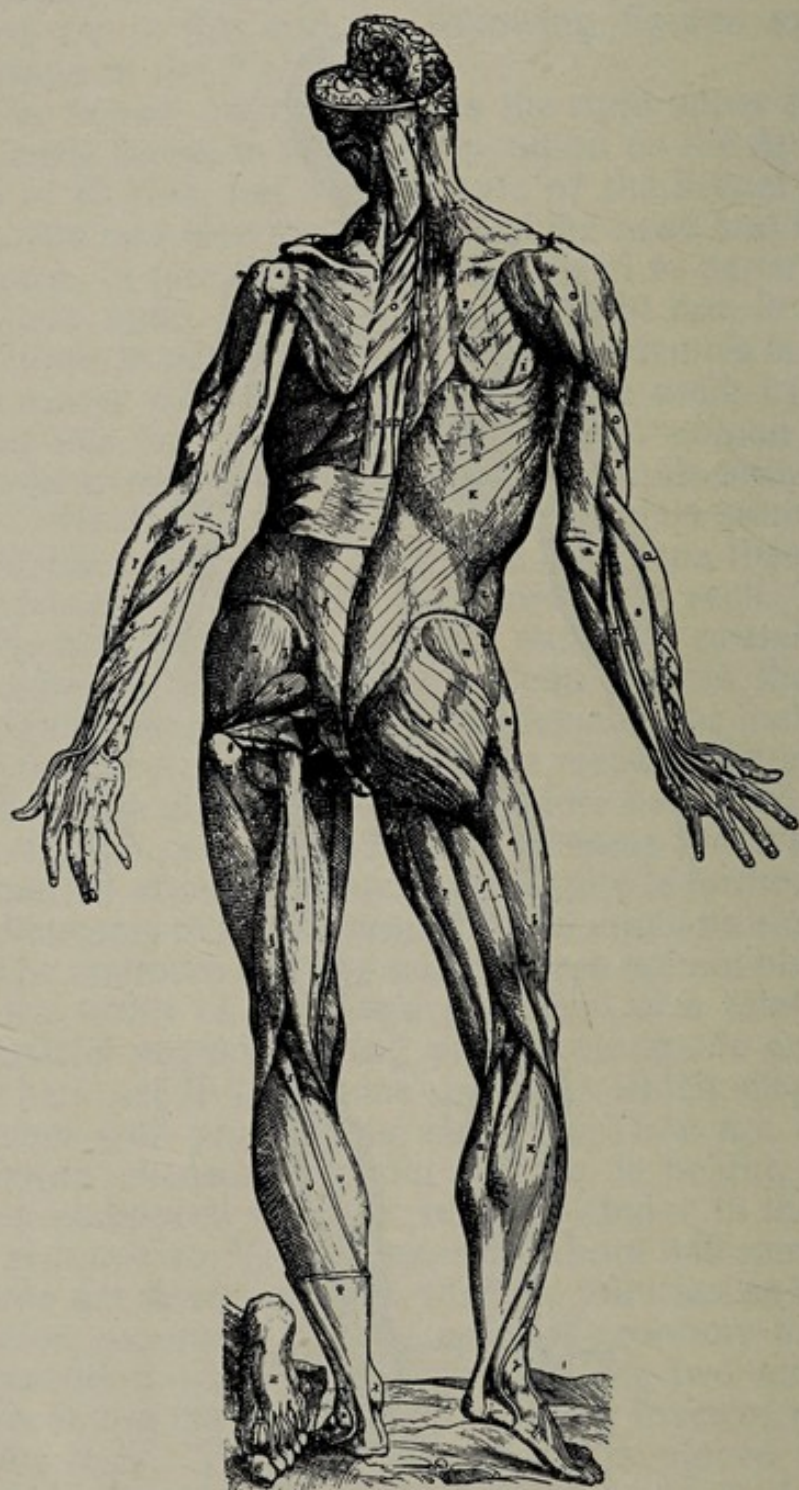


Fig. 4



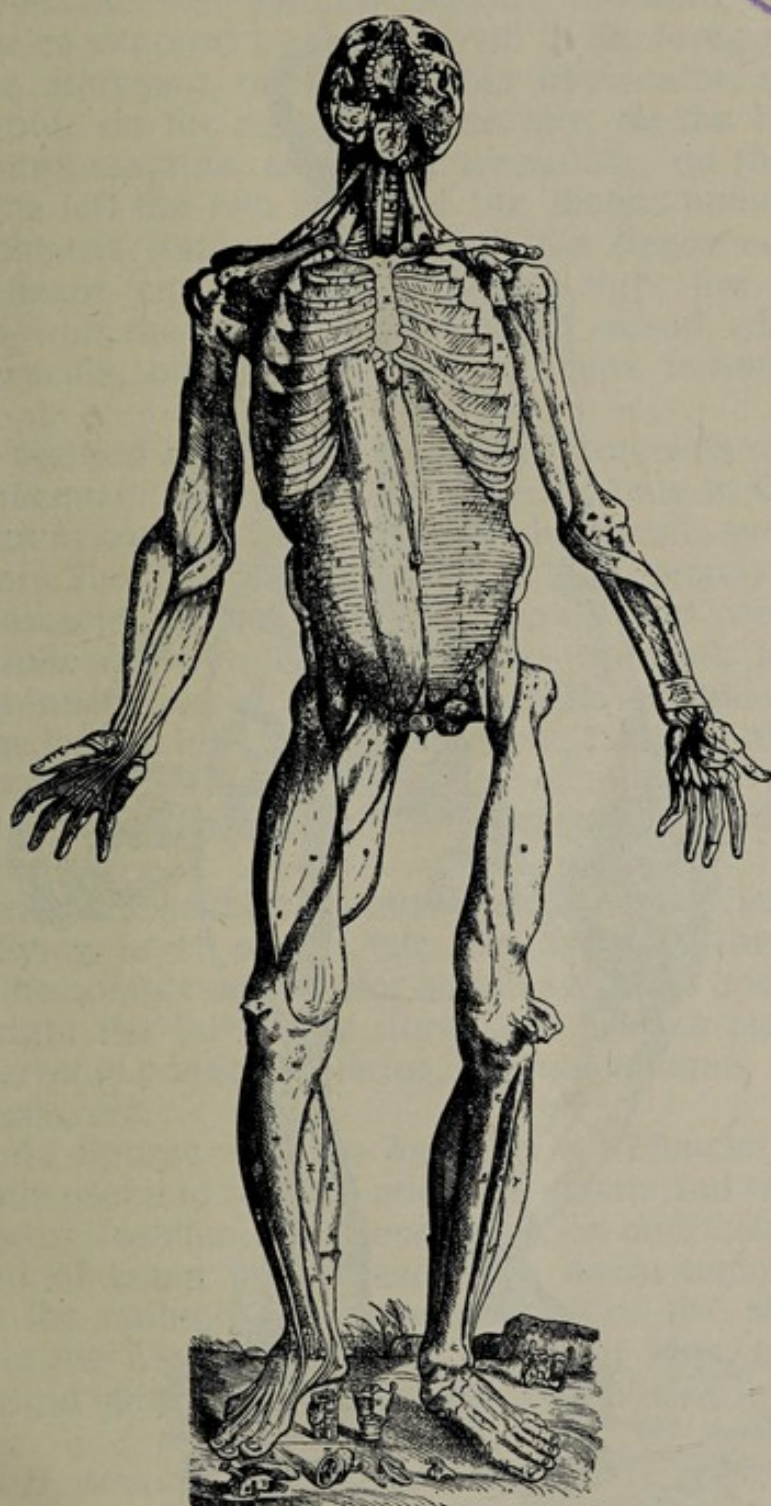


Fig. 5





Fig. 6



## THE 'EPITOME' OF VESALIUS ON VELLUM

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Fig. 3 on *I. verso* is a front view. Except for the left hand, the position corresponds with that of the male nude. — On the right are shown the muscles immediately beneath the skin, on their left side the muscles exposed by the removal of the foregoing. — On the right the platysma, on the left the buccinator, sternomastoid, omohyoid; on the right the pectoralis, on the left, the subclavius, serratus magnus, external intercostals; on the right the deltoid, on the left the two heads of the biceps humeri; on the right the palmaris longus, on the left the flexor sublimis digitorum, the flexor carpi radialis; on the right the tensor vaginae femoris with the edge of the sheath raised, also the sartorius and gracilis, on the left the quadriceps femoris and adductors.

Besides this method of exposition, special note was made in this and the subsequent figures of corrections made in Galen's descriptions. The flexors and extensors of the thumb and great toe are repeatedly illustrated because Galen had merely noted slips from the muscles common to the fingers and toes. The same remark applies to the plantaris and its insertion into the os calcis on the inner side of the tendo Achillis because Galen had continued the tendon into the plantar fascia, as in the monkey. The popliteus is drawn in the deepest layer of muscles to show its relative unimportance in man, whereas Galen had made it the chief flexor of the leg.

Fig. 4 on *I. recto* exhibits the back muscles; the superficial on the right, the underlying layer on the left. On the right the trapezius, on the left the complexus, levator anguli scapulae and rhomboids; on the right the latissimus dorsi and gluteus maximus, on the left the serratus posticus inferior, internal oblique, gluteus medius, pyriformis, etc.

Both the Nude figures and the 3rd and 4th Muscle figures would be specially useful to medical and art students, but recalling the point of view of Vesalius, the deeper muscles and their action were considered of equal importance. The deep muscles are concerned with the mobility of the spine and of the shoulder and hip joints in the highly finished structure of Man, as compared with the rigid spine and restricted movements of the limbs of animals.

Figure 3 on *H. verso* a front view, Fig. 6; on *H. recto* a back view, exhibit the third and fourth layers of the deep muscles; some are shown raised from their origin and hanging by their tendon of insertion, with the belly of the muscle contracted to show its shape when in action. Throughout great ingenuity is apparent in the



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adaptation of the positions of the figures to exhibit particular muscles. Thus in Fig. 6, the obturator internus with the gemelli is shown on one side in position. On the other side it is turned down exposing the inner aspect of the obturator membrane, at the same time that the obturator externus, its origin and insertion, is demonstrated.

Fig. 7 on *G. verso* seen from the front is almost bared of muscle, except for the longus colli, and psoas. The sternum has been turned to one side to expose the triangularis sterni and all the viscera have been removed from the thorax and abdomen, ready for the superposition of the diagrams to be presently noted. — For the rest the figure depicts points not exhibited in the following skeleton. Through the gap made by removing the pubes, the sacrum and coccyx are shown, — also the lesser trochanter of the femur is seen.

Leaf *K. recto* has the reproduction of the 2nd skeleton from the 'Fabrica', which was selected because its side view displays practically all the bones, including their anterior as well as their posterior aspects, except for the points just noted under Fig. 7. All three skeleton figures in the 'Fabrica' were drawn from that of a youth aged 18, and the epiphyseal lines appear, that of the acromion, the head of the humerus, the lower end of the radius, the upper and lower ends of the femur and tibia. — Among small points are represented the sesamoid bones, including the pisiform bone and the *Os Vesalianum*. — The skeleton leans on the monument on which are the drawings as in the 'Fabrica' of the base of the skull, the hyoid bone and auditory ossicles.

Only in the 'Epitome' the epitaph is changed to: —

'Solvitur omne decus leto, niveosque per artus

It Stygius color, et formae populatur honores'.

Miss Joyce Lowe's rendering is as follows: —

All fairness fades with death; o'er limbs once white

The Stygian colour creeps and wastes the beauty bright.

It replaces that on the monument in the 'Fabrica':

Vivitur ingenio. Caetera mortis erunt.

Man's Spirit lives: all else death's hand shall claim.

This latter seems obviously more fitting because it counters the prejudice to the examination of the human body after death.

There follow on three pages diagrams supplied with lettering and indexes which have, when superficially looked at, been termed rough and poor, but attention should be given to the objects Vesalius had in view and concerning which he supplies explanations.



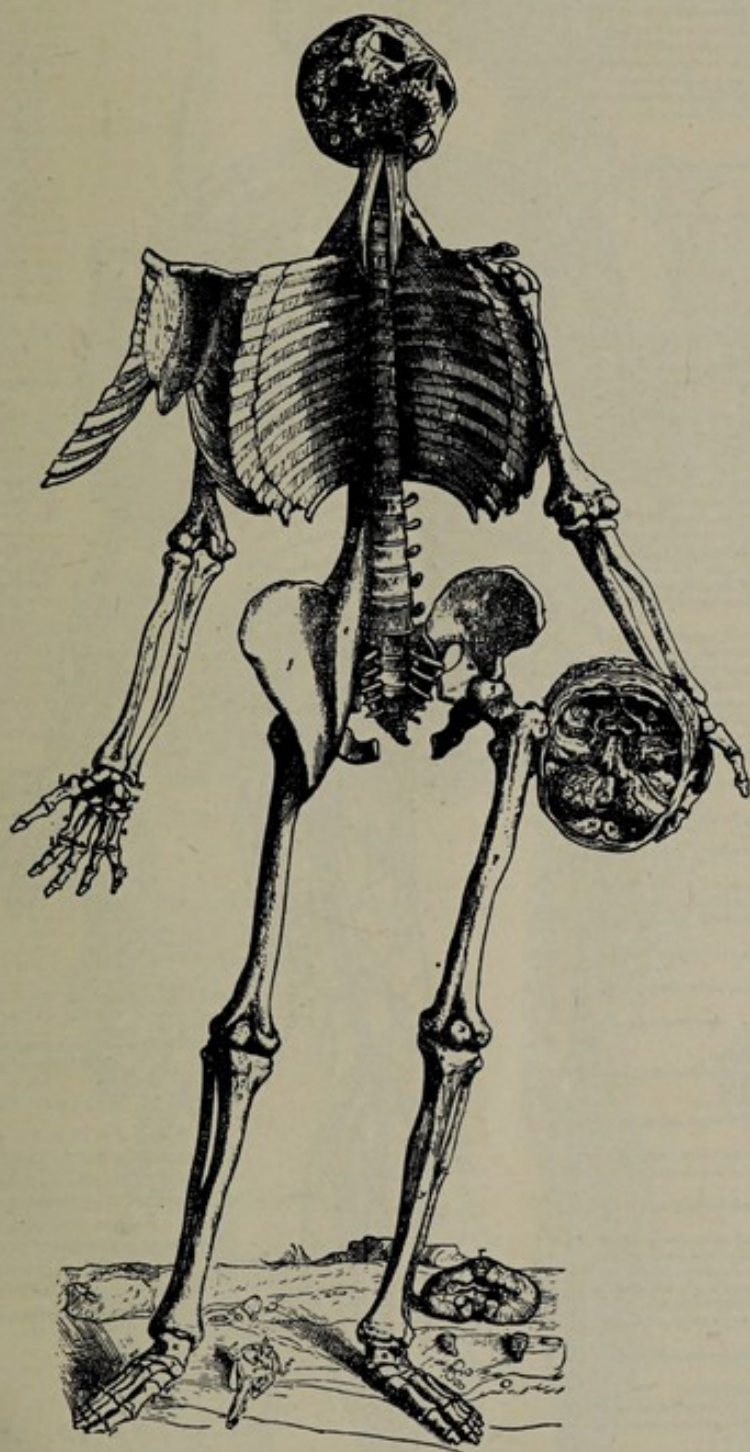


Fig 7.







CHARTA, EX QVA FIGVRAM PARARE CONVENIT. ILLI QVAE  
NERVORVM SERIEM EXPRIMIT APPENDENDAM.

[illegible][illegible]

SECUNDAE figura stomatum et  
interiora utriusque sedem simul, ut superius mem-  
brana ostendit, hancque partem ubi se utriusque  
propterea, quod alia propterque me communi-  
cat utriusque agglutinanda. TERTIA  
est, quae propterque me communita, ut  
utriusque membrana tota, quae sub sole instans  
ostendit, quae ut utriusque et propterque me, ut  
propterque superius membrana ostendit glaci-  
nata sit, ut ostendit facili imaginem referat.

[illegible][illegible][illegible]

OCTAVA. *secunda gubne fides cum potestatem delictorum continens, quæ in antea non copulata regimine gubneris occurrunt, et secunda fides non infert, cuiusmodi ab ambulo ducta infertur. Hanc namq. utitur per pectus tantum, illæ utitur in prima figura committitur, ade A. tunc P. et f. gubneris.*

**NONA** una pars carnis formam ostendit, alij eius figuram, uti communienda, alijs autem unam illam sine comage promittit. arguitur promissio illa a multis huius figuris animalibus fieri.

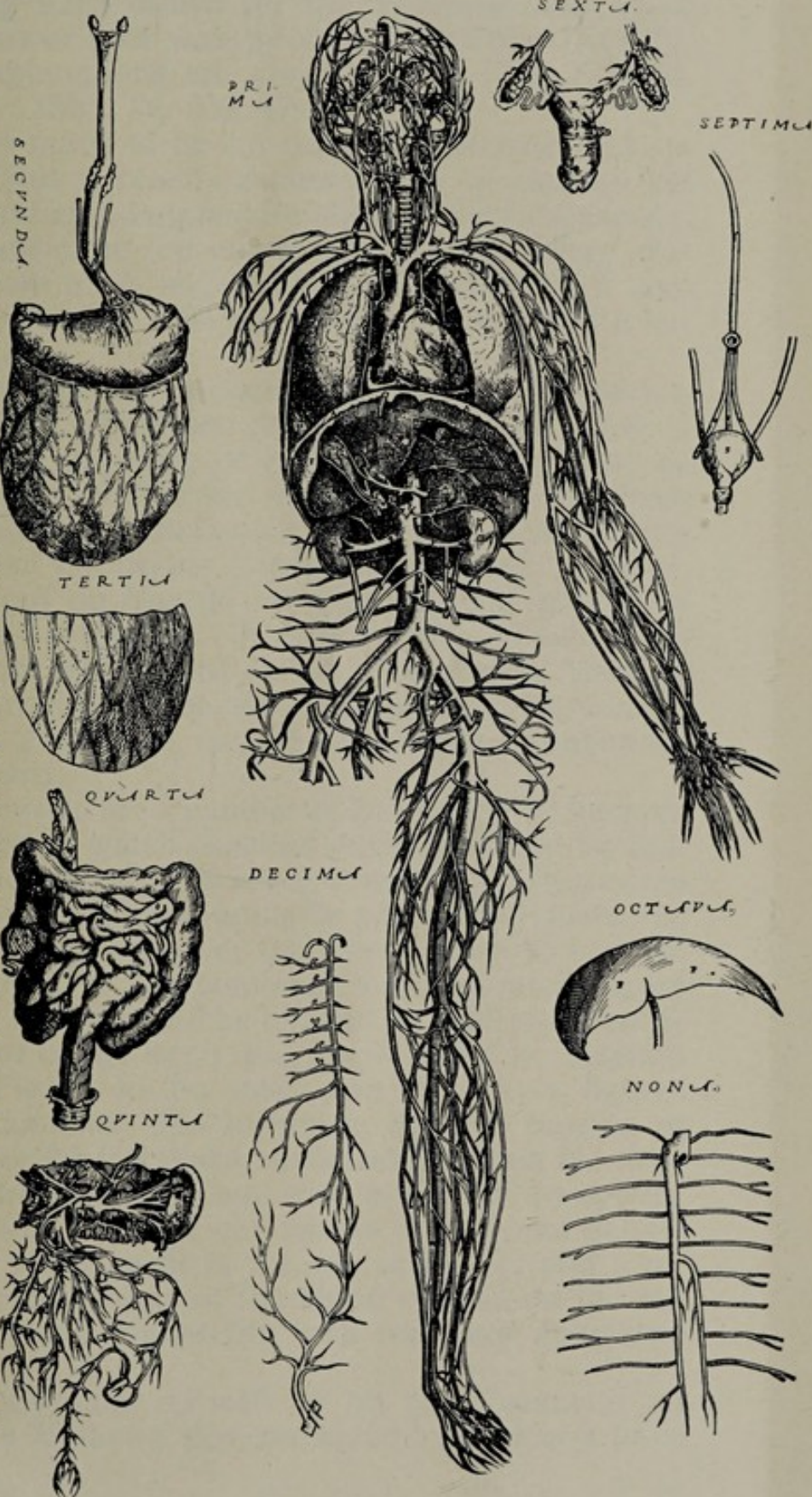
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Fig. 9







## THE 'EPITOME' OF VESALIUS ON VELLUM

The Nerve diagram Fig. 8 on *M. recto* was included in the 'Fabrica', but having been drawn for the 'Epitome' and so of greater length, its lower part was infolded, see Fab: 1543. IV. end pp. 353, 354. Explanations are given in Fab: 1543. IV: 338. 86. i. 1. 14., and Fab: 1555. IV. 532. 87. 1.

The diagram was made to be cut out and superimposed on the female nude. — This is readily demonstrated by placing one over the other the corresponding lantern slides in the epidiascope. The same remark applies to the combined vein and artery diagrams reproduced both on *N. recto* and *O. recto*, and which also was included in the 'Fabrica' with the lower edge doubled over, see Fab: 1543. p. 313.

Additional light is thrown on these diagrams by comparing them with the Tabulae Evelynianae preserved in the Museum of the Royal College of Surgeons, of which an account is given by Evelyn in his Diary. Before the means of preserving from putrefaction and of injecting were known, blood vessels and nerves were rapidly dissected out before decomposition had occurred, and were then laid out on boards for drawing, and when varnished over could be preserved. A century after Vesalius, his successor in the professorship of Anatomy at Padua, Vesling, supervised the preparation of the Blood-vessels and Nerves for Evelyn, by the same procedure as was adopted by Vesalius for making these diagrams.

On *N. recto* and *O. recto* are a number of diagrams Fig. 9 reproduced from the 'Fabrica', which Vesalius advised should be first backed by pasting the page on to a sheet of vellum. — They could then be cut out and superimposed upon the preceding figures, the viscera in particular being put over the empty thoracic and abdominal cavities of Fig. V. The combined vein and artery figure is repeated twice for then it could be applied as a whole over the Female Nude, or part of the heart and lungs could be inserted into the thorax of Fig. 7. In the same way there were figures of the oesophagus, stomach and omentum, the free portion of the omentum covering the intestines, the intestines from the duodenum to the anus, the portal vein and tributaries with the spleen, the vena cava and liver, the male and female urinary and genital organs, as also the pubes to fit in the gap in Fig. 7., and a representation of the anastomosis of the blood vessels on the abdominal wall, the superior epigastric with the deep epigastric arteries and veins.

Unfortunately in England as well as on the Continent an acquaintance with the 'Epitome' was prevented by the lower price



of the inferior reproductions by Geminus. — The 1st Edition of Geminus was published in 1545 with copper plate illustrations dedicated to Henry VIII. — The 2nd Edition with the English Translation by Udall, dedicated to Edward VI, was published in 1553. The 3rd Edition, published in 1559, after revision by Richard Eden is dedicated to Queen Elizabeth, and is rendered valuable by containing the portrait of the queen, immediately after her accession. The Copper plates made by Geminus were taken to Paris and used for the edition by Jacobus Grevinus Claramontanus which was printed in 1564 by Andreas Wechelus. Further copyings and plagiarisms followed. Hence the real 'Epitome' by Vesalius has not been well known.







