

M0013449: Page from 'Ivory Apes and Angels' paper on anatomical manikins.

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Italian figure with skin removed, showing the superficial muscles of the body

came so fascinated with them that he has been a collector ever since.

The manikins are interesting not alone for their historical placing, but also as beautiful and superb examples of the ivory carver's art. With the centuries, the ivory has attained a beautiful, lustrous, café-au-lait gloss, and even the silks and velvets of their biers have not lost their sheen. The models are all about seven or eight inches long, and mostly rather uniform in design and construction. One of Dr. Luckhardt's models is dressed in evening gown, with lace-fringed pantallettes, and golden dancing slippers. These little statuettes, when they can be found, command prices as high as \$225 each.

Most of the manikins are mounted on a wooden or marble block in the shape of a bier covered with old crimson silk velvet, the heads often resting on a square pillow carved in ivory with a pierced border to imitate lace edging. The dressed French model, which is dissectible like the others, reclines on a beautifully carved couch.

The models are mostly of Italian, French or German origin, although some are believed to be of English design. Some of the models are of women of obvious beauty of form and face. Dr. Luckhardt protects his manikins, some of which come in glass covered containers, in specially constructed black boxes of bakelite. Dr. Luckhardt also has a bronze Chinese acupuncture model, dating centuries back, of a design very curiously "modernistic."

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The solid Chinese ivories come first in the order of development of medical illustrations. Then crude, even bizarre, pictures of the organs of the body were drawn by medical men, who had little or no artistic talent. Next, artists were employed to improve on the dissections prepared by anatomists and surgeons. Next, in order to get depth and perspective (or third dimension), superimposed plates of pictures were made. And finally, in the 16th century, ivory manikins were introduced which opened up to reveal the inner organs of the body. These remarkable pieces of the ivory craft are believed to have been the work of the same craftsmen who carved the figures of Christ found on the crucifixes of the time.

Vesalius in his *Epitome* had his figures drawn to scale so that the separate parts might be cut and superimposed. From Santorino to Fisher efforts were made to substitute plastic models. Papier-mâché models were tried; and almost every form of plastic art contributed to the depiction of anatomic detail. The ivory figures of male and female usually went in pairs, and in every instance known the female was represented as pregnant. Usually the arms are movable and hinged to the body with ivory pegs at the shoulder joint. The upper part of the body is removable, disclosing the viscera as movable ivory representations of the intestines, stomach, bladder, kidneys, lungs, heart, etc. In the female models there is an enlarged uterus of pregnancy containing a fetus, the cord



Front view of male with superficial muscles and removable thoracic and abdominal wall

MARCH, 1938