All of the works in this exhibition are from the end of the eighteenth century and the first half of the nineteenth. All were published in Britain and all but one of the anatomists discussed are Scottish, though perhaps we could argue that William Clift was an honorary Scotman, given that he was John Hunter’s assistant and Matthew Baillie was his protector after Hunter’s death. All of the men also, save John Bell and John Lizars, spent a noteworthy portion of their professional careers in London.

In Britain at this time, especially in London, the lives of art students and medical students overlapped in significant ways. In order to improve their portrayals of the human body, students from the Royal Academy of Arts often studied at the private anatomy schools attended by medical students. The history painter Benjamin Robert Hayden, for example, spent a considerable amount of time at Charles Bell’s Windmill Street school, as did many other important British artists. Conversely, anatomy students would attend drawing classes at the Royal Academy of Arts so that they could gain the skills necessary to record specimens and anatomical information. Artists and anatomists often frequented the same coffee houses and social venues. All of the men represented in this exhibition were loosely connected to at least some of the other men through a skein of personal and professional relations.
Illustration 1, Hogarth’s drawing “Garth, Arbuthnot, Pope, and Hogarth at Button’s Coffee House, 1720,” is then an apt vignette that captures not only the personalities of his friends but an everyday social occurrence in eighteenth- and nineteenth-century Britain. The productive mixing of artists and medical men continued well into the nineteenth century. Photography was not yet a viable medium for recording the natural world, and the idea of objectivity did not yet exclude artistry.

This was also an era in which educated men were expected to be familiar with the history of art and understand the production of art. Accordingly, many anatomists brought their artistic education to the creation of their illustrations. Some, because they had significantly developed artistic skills, were attracted by the process of creating their own illustrations. Others were content to oversee and advise their artists. The books on display represent both groups. The works were chosen either because they are of particular artistic interest or because they raise important questions about the epistemological capacities of artistically conceived illustrations.

In the background, supporting this fertile interaction of art and science, is the extraordinary tale of grave-robbing and body-snatching that scandalized the United Kingdom during this era and led to the Anatomy Act of 1832.

The images in all of the books on display are indebted to some degree to this practice. There were many factors that helped create and sustain the practice of grave-robbing. An important one was the development of private anatomy schools, particularly in Edinburgh and London. The number of medical students grew continuously throughout the eighteenth and nineteenth centuries and private anatomy schools came into existence to profit from this increase and to provide more hands-on opportunities for dissection. In 1826 the regulations of the University of Edinburgh were changed to require that all medical students dissect at least one body in the course of their education. Unfortunately, the government did not provide those bodies. With the legally available cadavers going to the universities, the private schools had to obtain their own through alternative means. Grave-robbing seemed an almost inevitable outcome.
All of the anatomists discussed in this exhibition spent time at private anatomy schools as students or teachers or both. Illustration 2, Thomas Rowlandson’s, “Dr. Wm. Hunter’s Dissecting Room, Windmill St., Haymarket,” is a grim caricature of what these schools were like in their early days.

The informality in Rowlandson’s representation of Hunter’s school on Windmill Street is exaggerated, but it isn’t far removed from the reality of private anatomy schools in the late-eighteenth century (William Hunter opened his in 1768). The schools run by John Bell, John Hankey, Robert Kerr, John Linnes and Charles Bell were well organized, well equipped and medically respectable, though still shockingly informal by today’s standards. Not surprisingly, the general public felt revulsion for the schools and the anatomist’s trade.

Charles Bell took over the Windmill Street school during the period 1812-1825 and managed to keep it out of public conflict. It became the most popular private anatomy school amongst artists.

The school closed in 1836. The building then became a French restaurant! In 1867 it was incorporated into what is now the Lyric Theatre.
Works in the Exhibition

Monro, Alexander. Traité d'ostéologie: traduit de l'anglois de M. Monro ... ; où l'on a ajouté des planches en taille-douce, représentent au naturel tous les os de l'adulte & du foetus, avec leurs explications; par M. Suë. Paris: Chez Guillaume Cavelier, libraire, 1759.

Alexander Monro (1697-1767) was the founder of the Edinburgh medical school to which most of the anatomists in this exhibition were in one way or another related. He is referred to as Alexander Monro primus because he was the first of three generations of Monros to hold the position of Professor of Anatomy at the University of Edinburgh. His son, Alexander Monro secundus (1733-1817), succeeded him and was in turn succeeded by his son, Alexander Monro tertius (1773-1859). The reign of the Monro dynasty marks the temporal boundaries of this exhibition.

Alexander Monro primus was the worthy recipient of an extensive education that took him from London to Paris and Leyden and then to Edinburgh. Along the way he studied with Cheselden, Bouquet, Boerhaave and other major medical figures of the era. His most famous work is Anatomy of the Human Bones, which went through numerous editions (eight while he was alive) and was translated into the major European languages. In 1759 in Paris Jean-Joseph Suë, Professor of Anatomy at the Collège royal de chirurgie and the Académie royale de peinture et de sculpture, published a large folio edition of Monro’s Anatomy that became famous for its engravings. The engravings are reminiscent of the elegant and graceful figures found in Albinus’ Tabulae sceleti et musculorum corporis humani, which was held in high esteem for both its beauty and accuracy. Like Vesalius’ woodcuts, Albinus’ engravings were often borrowed or adapted to the needs of other anatomists. In this exhibition they make another appearance in the sketchbook belonging to the student from Edinburgh. The Osler Library is fortunate to own a copy of the Suë edition of Monro's Anatomy. It is on display with his portrait and a portrait of his son Alexander Monro secundus.

Alexander Monro secundus is a central background figure for this exhibition because so many of the people discussed studied with him and held him in great esteem. Alexander Monro tertius, on the contrary, was not held in great esteem by his contemporaries. He was considered a bore, and out of step with modern medicine. He also appears to have had the capacity to make students dislike him. Some authors (Kaufman 2003) go so far as to suggest that his uninspiring lectures were a principal factor in the growth of the extramural anatomy schools run by Knox, Lizars and others, as students fled from tertius in droves.

John Bell (1763-1820) was the older brother of Sir Charles Bell, the celebrated anatomist most noted for his studies of the nervous system. John Bell attended the medical school of the University of Edinburgh, where he studied anatomy under Alexander Monro secundus. Upon graduation he was apprenticed to Alexander Wood and obtained the FEREEdin diploma in 1786. The following year he began giving extramural lectures on anatomy and surgery at Old Surgeons’ Hall and a few years after that he opened a private school in Surgeons’ Square. The first extramural school to be licensed by the College of Surgeons. Bell’s school was distinctive because of his emphasis on the importance of anatomy to surgery, which he thought was not adequately addressed in medical education.

We know from biographies of Charles Bell that he received instruction in drawing when he was young. It seems likely that John did as well, given that both brothers were good draughtsmen and sustained a lifelong interest in the fine arts. Their mother was the motivating force behind their education. No doubt she believed it was useful for a gentleman to possess some artistic skills, but she also valued the arts in themselves. While she had some training in the visual arts, it was not enough to provide John and Charles with a proper artistic education. So, even though she subsisted in genteel poverty, she managed to raise enough money to engage artists to give her sons drawing lessons. We know from Charles Bell’s book The Anatomy and Philosophy of Expression as Connected with the Fine Arts that artists visited the family home. Speaking of the well-known Scottish artist David Allan, for example, Bell remarks, “I remember him as a kind and somewhat facetious old gentleman, but chiefly because he gave me drawings to copy and called me ‘Brother Brush.”’ (Bell, The Anatomy and Philosophy of Expression, 17.)

Even though John and Charles had similar early artistic educations, and even though Charles was John’s apprentice for seven years (1786-1793) and at times worked for him as an illustrator, the men evolved very different approaches to visual representation. This is most striking in John Bell, Engravings, Explaining the Anatomy of the Bones, Muscles and Joints, which possesses a bleak realism that does not hide the realities of the dissecting room, as is evident in illustration 3 (Plate IV, Muscles). Indeed, one could say that Bell’s artistic treatment of his subject intensifies its gruesomeness. Central to the creation of this miserable vision of human embodiment are the hatching lines. Rather than using a rational and uniform system of cross-hatching to create alternations of light and dark and fashion three-dimensional volumes, Bell’s cross-hatching is inconsistent and unpredictable. There are combinations of broken and erratic lines in dynamic explosions. (Often they serve no representational purpose (as in the background shading behind the body and under the table), though they certainly contribute to the uneasy atmosphere that envelops this unsettling scene. As for his shading, instead of having a balanced scale of light and dark tonalities, Bell puts greater emphasis on the stark contrast of light and dark tonalities, which results in the most prominent visibility. If it is a bleak and somewhat facetious old gentleman, but chiefly because he gave me drawings to copy and called me ‘Brother Brush”. (Bell, The Anatomy and Philosophy of Expression, 17.)

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The student must be presented with the realities of the dissecting room, not the artist’s studio. The aims of the painter and the aims of the anatomist are at odds, “one striving for elegance of form, the other insisting upon accuracy of representation.” (Bell, Engravings of the Bones, Muscles, and Joints, xii.)

Charles Bell (1774-1842) received his medical training at the University of Edinburgh and at the anatomy school of his brother John Bell. As we know from the discussion above, Charles was given a sound artistic education by his mother and her friends in Edinburgh’s artistic milieu. On the advice of his brother John he moved to London, where he set up his own school of anatomy and surgery. He eventually assumed control of the Windmill Street school and ran it from 1812 to 1825. At the same time he developed his private practice and undertook groundbreaking work in neurology. Bell also used his time in London to pursue his research on the relation of anatomy to the visual arts. While he agreed in general with his brother that the aims of the artist are opposed to those of the anatomist, he tried to resolve them by uniting his anatomical studies of expression with his neoclassical aesthetics. We can see the result in illustration 4, the engraving ‘Pain, Anguish, and Death,’ from his Essays on the Anatomy and Philosophy of Expression. The pose and disposition of the head remind one of ancient statuary, such as the Laocoön, and provides a strong emotional contrast with the style of his brother’s anatomical illustrations. We will return to Charles Bell in our discussion of Robert Knox.


John Barclay (1758-1826) was well advanced in his Divinity degree when he developed an interest in natural history that would lead him to the study of medicine and eventually to anatomy. He studied with Alexander Monro secundus at the University of Edinburgh and with John Bell at his private school of anatomy and surgery in Surgeons’ Square. Barclay also worked with Bell as an assistant in the mid-1790s before he set up his own extramural school of anatomy in High School Yards, just around the corner from Surgeons’ Square, where he would eventually relocate. Barclay’s was the only other private school to open in that era. He was a respected and beloved teacher. That he successfully competed with Bell and Monro secundus for students indicates how well he did his job.

Barclay was also a productive and innovative scientist. The book on display—The Muscular Motions of the Human Body—was published in 1808 and was well received by the medical community. Its distinctive feature was its description of the muscles in relation to the regions in which they are located and the bones to which they are attached. Barclay’s principal aim was to describe the interaction of individual muscles in systems that made complex movements possible. This, he hoped, would help surgeons and physicians make better decisions about interventions and treatments.

From an epistemological point of view, Barclay’s illustrations provide a good example of a particularly abstract approach to conveying visual information. There are very few illustrations in the book and they are all geometrical generalizations of the relations of forces in muscular systems. Curiously, Barclay did not agree with approaches that attempted to explain physiological phenomena through mathematical models. He roundly criticizes Giovanni Borelli’s De Motu Animalium (1685), for instance, for trying to do just that. Not surprisingly, he makes an exception for explanations of the actions of the muscles.

In most anatomical textbooks and atlases there is a tension between the general and the particular when it comes to how the body is described and represented. In Barclay’s work, as we can see from the figure on page 289 in the exhibition, the particular is shunned. He prefers the rigours of a mathematical model to the vagaries of actual observation. This is evident as well in his A Description of the Arteries of the Human Body (1812) where he speaks disdainfully of authors who publish atlases that set out the detailed vascular patterns of particular organs, as these are quite individual and cannot give the researcher a sense of what to expect generally. Barclay’s book sticks to “normal” configurations of major vessels and, most remarkably, does not even provide illustrations of them. It would be difficult to find a more striking contrast to John Bell’s illustrations, which is interesting when one remembers that Barclay was Bell’s student and assistant.

One of Barclay’s most famous (and infamous) students was Robert Knox, who is best remembered as the anatomist who bought bodies, supposedly unwittingly, from the murderer Burke and Hare. When Barclay’s health declined in 1825 he took on Knox as a partner. When Barclay died in 1826 Knox assumed responsibility for the direction of the school. Apart from the fact that Bell was a theist and Knox an atheist, the two were a good match, at least scientifically, as they shared a deep interest in comparative anatomy and the transmutation of Geoffroy Saint-Hilaire.

John Lizars (1794-1860) was an anatomist and surgeon who came from a family intimately interwoven with the worlds of art, printing and medicine in Edinburgh. His father, Daniel, was an important publisher and engraver who produced books across a wide range of scientific subjects. John Lizars had three brothers. William Home Lizars had a successful career as a painter and engraver and in time assumed responsibility for the family business. Alexander Jardine Lizars studied anatomy and eventually took over John Bell's anatomy school and turned it into a successful business. Daniel, the youngest brother, immigrated to Canada and settled near Colborne, Ontario. Not surprisingly, he brought with him a huge library, which became the informal lending library of the area.

John Lizars began his studies with Alexander Monro secundus and finished them with John Bell. He started as an apprentice at the school in 1807. In his early days as a student he also had the opportunity to work with Charles Bell, who at that time was teaching at his brother's school. Given that all three men had significant artistic abilities and interests, they no doubt had stimulating conversations about the relationship of art and science, an issue at the heart of the artistic debate of the era. While the opinions of John Bell and Charles Bell have survived in print, we have yet to find any documents that preserve John Lizars' thoughts on the subject. Our only access to them, then, is through the anatomical illustrations in his works.

As a young man William Home Lizars, who engraved the plates for A System of Anatomical Plates of the Human Body, aimed to become an accomplished painter. The height of his success came in 1812 when two of his works were accepted for the Royal Academy of Arts annual exhibition. In that year, however, his father died and he took on the duties of the printing business. He turned his artistic talents to commercial engraving and we can see from the plate on display just how expert he became. While we are admiring the skill and beauty of the engraving, we should at the same time keep in mind that John Lizars was responsible for the drawing upon which it is based.

A System of Anatomical Plates is a stunning publication, my candidate for the most attractive anatomical work in the British tradition. As we can see in Illustration 5 (Plate XXXIII), the shading is masterful and the composition is exceedingly well conceived. The essence in which the subject matter is placed on the page is dynamic and the size of the subject matter in relation to the size of the page is always compositionally apt.

Lizars makes very good use of the symmetrical compositional format provided by the back (on the right side are represented the muscles of the back and when that initial layer is removed one sees what is represented on the left side). Symmetry is always a satisfying aesthetic quality as it engenders balance, harmony and completeness. Strict symmetry, however, is less satisfying because it creates a composition that is too obvious and static. Lizars has done a masterful job of evoking this tension and creating a composition that provides both symmetry and diversity and is at the same time informative. These are enough common elements on both sides of the body to suggest the agreeable qualities of symmetry, while there is also sufficient diversity to create a dynamic composition. Notice how he has even slightly varied the elements that occur on both sides of the composition, for example, the ears and the iliac bones.

Another attractive feature of the composition is its grey and light burgundy colour scheme that, when combined with Lizars' elegant and fluid cross-hatching, effortlessly moulds the forms of the back with lines that are reminiscent of fine cloth. All naturalistic representation involves editing and simplification of the subject matter. In this case there is as well considerable artistic idealization, and it often serves as a visualization of the human body quite in contrast to the way we find in the images of his teacher John Bell.

Lizars was not only an accomplished draughtsman and artist; he also had a well-developed understanding of the practical and theoretical difficulties presented by anatomical illustration. We see this, for example, in the way he represents, “The terms superior, inferior, and others, refer to the natural and relative position of the bones themselves, rather than to the position which the rules of perspective render it necessary that they should sometimes assume in drawings, which, however, have been so adjusted, that the terms apply almost invariably to both.” (Lizars, John. A System of Anatomical Plates, Plate XXXIII), the shading is masterful and the composition is exceedingly well conceived. The essence in which the subject matter is placed on the page is dynamic and the size of the subject matter in relation to the size of the page is always compositionally apt.

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time that it was an artistic labour of love. It is likely that this was the origin of this notebook, though it is clear at the same
time and still considered useful for educational purposes. We know that in this era, before photography was standardized and available in the public realm, students had to have decent drawing skills so that they could accurately record visual information. This student had exceptional drawing skills (Illustration 6). His enthusiastic understanding of how to render three-dimensional forms on a two-dimensional surface is apparent in the way he shapes and joins hatching lines and pairs them with watercolour washes. He also
easily understands the organic forms of the body by placing them against an internal grid of aequina in the background. This provides as well an attractive artistic contrast, as do the use of the complementary colours red and green, which, given the subject matter, is implicit in Albinus’ scenes.

This notebook was created by an unknown Edinburgh medical student in the nineteenth
century, a student who could have even studied with one of the anatomists in this exhibition. He titled his notebook *Drawings of the Human Bones and Muscles after Albinus.* He made a
good choice in using Bernhard Siegfried Albinus’ (1697-1770) Tabulae sceleti et musculorum corporis humani as the foundation for his drawings because the atlas was considered to be one of the most beautiful in the history of European anatomical illustration. It was very popular in Britain at this time and still considered useful for educational purposes. We know that in this era, before photography was standardized and available in the public realm, students had to have decent drawing skills so that they could accurately record visual information. This student had exceptional drawing skills (Illustration 6). His enthusiastic understanding of how to render three-dimensional forms on a two-dimensional surface is apparent in the way he shapes and joins hatching lines and pairs them with watercolour washes. He also
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We know that Lizar put together this affordable volume because human anatomical atlases were either too expensive for students or they were no longer available for purchase. Because of these financial impediments students often copied anatomical illustrations from books in
libraries. It is likely that this was the origin of this notebook, though it is clear at the same
time that it was an artistic labour of love.

Birmingham, Classics of Modern Medicine, 1985.

Today Robert Knox (1791-1862) is best known as the anatomist who bought corpses from the murderers Burke and Hare. It is not often recognized, however, that Knox had a deep interest in the arts and that he deserves at least a minor place in the history of nineteenth-century British aesthetics. The two most important works on the arts were Great Artists and Great Anatoomist, a Biographical and Philosophical Study and A Manual of Artistic Anatomy: for the use of Sculptors, Painters, and Amateurs. As an art theorist, Knox held a position that could be described as a particularly severe form of aestheticism.

In this era, the relevance of anatomy to art was a major artistic consideration. At the heart of the issue for Knox is his distinction between the interior of the body and its exterior. His position is complex but in his final argument in that the anatomical structures of the “visible” interior should never obtrude on the beautiful surfaces of the human form (its is possible, though art unique, for an anatomist to have such an aesthetic of the body’s interior). What is striking about his aesthetic vision is just how little anatomy has to do with the representation of the body, as we can see from the simple line engraving of Niobe that is on display.

Public artists opinion, however, was moving in the opposite direction. In combatting this shift Knox focused on two principal opponents: the painter Benjamin Robert Haydon and the anatomist and art theorist Sir Charles Bell.

Nothing can be imagined more unlike the well-formed living thigh than the bone called the thigh-bone; nothing so unlike the back of Venus than the frightful spectacle of a vertebra. The medical students of that time, and yet artists have been told by Sir Charles Bell and the artist Benjamin Robert Haydon that to draw the anterior flanges of the pelvis you must be a perfect anatomist, that is, thoroughly conversant with the anatomy of the vertebral column. Great names were never connected with a greater

We will have an opportunity to discover Bell’s position on the question when we return to his Anatomy and Philosophy of Expression in the next section.

After criticizing artists who rely too much on anatomy, Knox turns his attention to anatomists who rely too much on art. For reasons that are too complex to explain here, Knox decries anatomists who rely only on illustrations as teaching tools. Interestingly, as an evidence to this point by Knox’s biographer Henry Lonsdale, his principal target was John Lizar:

Knox was essentially diverting when he aimed his satirical shafts at the “Pictorial-Anatomy School” as he designated certain anatomical teachers whose class-room
walls were covered with huge diagrams and coloured illustrations. Several of his contemporaries shared a weakness for a kind of mental art, neither natural nor aesthetic; and artificial aids to, rather than demonstrations of the anatomy itself. The brothers John and Alexander Lizar were the chief sinners of the pictorial school. They were devoted anatomists, who honoured alphabetical mnemonics and poserions of standing, and their anatomical in quaint colours and big
pictures, . . . In describing the human heart, and speaking in his usual felicitous way of its anatomy, functions, and sympathies, Knox would add: ‘Study this
beautiful piece of mechanism in situ, and trace the vessels passing to and from it, so as to become familiar with its structure; do not look for its anatomy upon the
walls of a classroom glaring with reds and yellows and blues, such as exist in a sister institution, where the human heart and aorta are depicted as large as the
whale’s. (Lonsdale, A Sketch of the Life and Writings of Robert Knox, the Anatomist, 153-4).

It is not clear why Knox believes that the scale or odour of anatomical illustrations would needlessly their uselessness, why illustrations in general are an opthalmologically inferior tool. In his defense, Knox would point out, as would most of the other individuals discussed in this exhibition, that illustrating is a mode of analysis. The act of drawing is an act of form-giving and conceiving that can be seen as analogous to the philosophical act of conceptualization. Some matters are more readily understood through pictures.

Matthew Baillie (1756-1823) was born in Beeslack House, Lanarkshire, Scotland. He was the nephew of William and John Hunter. After finishing his education at the University of Glasgow, he moved to London to work and study with William Hunter at his Great Windmill Street anatomy theatre and museum. When William Hunter died in 1793 he left Baillie 5000 pounds, his house in Great Windmill Street, and the use of his museum for 30 years. While completing a medical degree at Oxford, Baillie continued to teach anatomy and hold the position of Physician at Saint George's Hospital. He eventually gave up both his private practice, which was so successful that he was appointed Physician Extraordinary to George III.

Baillie and his name have been associated with the Morbid Anatomy, which was the first systematic study or pathalogy that viewed it as an independent science dealing with disease in relation to the body system involved. It was initially published without illustrations (in 1784) and went through three editions before Baillie undertook to provide illustrations for it. The engravings were produced and published as ten fasciculi in the period between 1795 and 1803. Creating proper illustrations for a complete work would have been expensive at that time. However, Baillie decided to proceed with it a little way, till the opinion of the Public in regard to it is collected.” (Baillie, 1808).

The opinion of the medical public was overwhelmingly favourable to the plan of a work, that would like to the anatomist, and the surgeon, the state of his knowledge in Anatomy.” After this line in his copy, Clift penciled in an asterisk and wrote at the bottom of the page “William Clift – College of Surgeons” (Clift became the first conservator of the Bibliotheca Osleriana 1892).

This fascimile edition is the result of a happy survival story. No one knew how it happened, but somehow William Clift’s original drawings for Baillie’s book made their way from London to Melbourne. Professor R. F. Beattie discovered them in 1951 when he was examining some engravings from the flooded basement of the old medical library of the University of Melbourne. Clift had replaced the engravings with his original drawings. In it Clift has replaced the engravings with his drawings. It is rare that such drawings survive and having both volumes allows one to appreciate at look at how style and media shape visual information.

Baillie’s Matrons, A Series of Engravings, Accompanied with Explanations, which are Intended to Illustrate the Morbid Anatomy of some of the most Important Parts of the Human Body. London: W. Bulmer and Co., 1799-1803. Bibliotheca Osleriana 1892.


Robert Carswell (1793-1857) was born in Paisley, Scotland and studied medicine at the University of Glasgow. Like our unknown student from Edinburgh, his artistic skills were advanced and the quality of his drawings was soon noticed. He was engaged by Dr. John Thompson of Edinburgh to create a collection of illustrations of morbid anatomy. To that end, in 1822 Carswell went to France, a leading country for the study of pathology in this era, and remained there for two years to make drawings in hospitals in Paris and Lyon.

In 1828 Carswell was nominated by University College, London to become its first professor of anatomy. Before assuming his teaching duties, Carswell was commissioned to create a collection of pathological drawings for the University. He returned to Paris and stayed there until 1831. He came back to Britain with hundreds of drawings. They became the basis of Pathological Anatomy: Illustrations of the Elementary Forms of Disease, which was first published in 1837. The drawings are in the care of University College, London, Special Collections Department. In total there are 1025 drawings and watercolours by Carswell—an extraordinary number by any measure.

The illustrations in this work are not watercolours but lithographs. Carswell did the lithographic drawings himself and we can see from the subtle effects of modelling and colour just how talented he was (Illustration 6, Plate III from the chapter on Mortification). The illustrations are a striking example of why the relatively new technique of lithography was attractive to someone with a project like Carswell’s. Engraving would not have been capable of creating such nuanced modulations of shading and could not have provided colour, unless, like Lizars, one hand coloured the prints. That however would be prohibitively expensive. Lithography thus offered economic benefits as well as artistic ones because large numbers of copies could be quickly and cheaply run off. Great subtlety could be created inexpensively.

In the Notice at the beginning of the book Carswell discusses the principal epistemological and pedagogical reasons behind his decision to create the work. His explanation provides another good reply to Robert Knox’s dismissive criticism of “pictorial anatomists” and a fitting conclusion for this catalogue: “The great difficulty, and frequently the impossibility, of comprehending even the best descriptions of the physical or anatomical characters of diseases, without the aid of coloured delineations, induced me to undertake the publication of the present work.” (Carswell, Pathological Anatomy, 18.)

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