COMPENDIUM ANATOMICUM:

OR A

Compendious Treatiſe

OF

ANATOMY

Adapted to the ARTS of

PAINTING and SCULPTURE:

IN WHICH

The EXTERNAL MUSCLES of the HUMAN BODY

Are repreſented as they appear when cleared of the *Skin*, the *Membrana adipoſa*, and the *Veins* and *Arteries* that lie on their Surface.

WITH

A conciſe EXPLANATION ſhewing their *Names*, their *Origin*, their *Inſertion*, and their *Uſe*.

A Work of very great Service to PAINTERS, STATUARIES, and all Profeſſors of DRAWING and DESIGN; as well as a proper *Introduction* to the Study of ANATOMY for the Uſe of young *Surgeons:* And ſo contrived as to be both an *Ornamental* and *Inſtructive* Furniture for *Surgeons* Studies, *&c.*

LONDON,

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PREFACE.

THE human Body being the moſt common as well as moſt noble Subject of the Arts of STATUARY, PAINTING, ENGRAVING, *&c.* ſome Part of the ANATOMY of it ought to be well underſtood, by every one engaged in the Practice of any of them, who is ambitious of attaining that Perfection which is the Foundation of a ſolid Reputation.

The Ancients had ſo great an Opinion of the Knowledge of ANATOMY, that they thought it the moſt eſſential Qualification of a good Painter or Statuary; and it was probably for the ſake of ſhewing their ſkill in that uſeful Science, that they generally made their figures naked; and however faulty ſome of them are in other Reſpects, they ſeldom fail of diſplaying a juſt Diſpoſition of the Muſcles, which gives a pleaſing Harmony, even to ſome of their worſt Performances.

But the Opinion of the Uſefulneſs of this Study has not been confin'd to the Antients only; ſeveral of the Moderns have likewiſe been very ſenſible of the great Conſequence of it, particularly *Michael Angelo*, who underſtood it perfectly well, having himſelf diſſected ſeveral Subjects; and thought a regular and juſt Diſpoſition of the Muſcles one of the principal Beauties of a good Picture, as we may judge by obſerving his Works, where he always took care to mark the Muſcles juſtly, according to their Appearance in the ſeveral Actions. But he was ſo fond of ſhewing his Knowledge in this particular, that he made all his Figures as if they were intended for the Uſe of Anatomiſts, hardly ſparing his Women and Children: This indeed was carrying it to a Fault, and what we ought to avoid; however he deſervedly gained a very great Reputation in Painting, and the Study of his Works may be of great Service to us; only let us be careful to remember, that the Muſcles are covered with the common Skin and fatty membrane which occcaſion them to appear more or leſs ſmooth and round according to the Age, Sex, and other Circumſtances of the Subject.

Beſide *Michael Angelo*, there have been other Maſters who have poſſeſſed this Knowledge in an eminent Degree, as *Raphael*, *Bacchio Bandinelli*, *Daniel Volterra*, *Pierrino del Vaga*, *Roſſo* of *Florence*, *Franciſco Salviati*, and ſeveral others who have arriv'd at a firm grand Manner of Deſigning, by the Aſſiſtance of ANATOMY.

It may be thought by ſome unneceſſary, to load the Mind with the intricate Study of ANATOMY, and by that means run the Hazard of falling into a hard and dry manner, when they can learn all they want by drawing after the Life; but if they would conſider the Thing deliberately, they would ſoon be convinced of the contrary; and that it is impoſſible to make a perfectly true and juſt Outline even from the Life itſelf (except by Chance) without this Knowledge; becauſe, not knowing the Office of the Muſcles, they cannot tell which ought to appear ſwell'd, and which not; that depending on their Office and Action. The Truth of what is here advanced will be evident, if we conſider the Nature of the Muſcles and of muſcular Motion. A Muſcle is compos'd of a very great Number of fleſhy Fibres, like Threads, which run parallel to each other, and are wrapped up and kept together by one common Membrane or Skin; its Middle is fleſhy, and its Origin and Inſertion generally tendinous; and this laſt being fix'd to a Bone draws it towards the Place of the Origin of the Muſcle. When the Muſcles act they contract in Length, and appear to ſwell in Thickneſs and Breadth; ſo that in every Attitude, thoſe Muſcles will ſeem moſt ſwell'd, and their Separation from the Neighbouring Muſcles appear ſtrongeſt, that act in bringing the Body to that Attitude and continuing its Motion, while the other Muſcles will appear comparatively flat. Now, if the Model could continue any conſiderable Time, in the Attitude wherein it is placed, with the ſame Spirit as at firſt, a Painter might do very well by drawing after the Life; but before you can well have ſketch'd out your Figure, the Model grows weary, the Muſcles become languid and flat, and he is obliged to have Recourſe to a Cord or Staff to ſupport himſelf in the Attitude requir'd: And then altho' the Body and Limbs may remain nearly in the ſame Poſition, yet, the Muſcles that properly belong to the Action are not the moſt ſwell'd, but thoſe that act in making uſe of the

Cord

Cord or Staff for the Support. For Inſtance, if you ſhould ſet the Model on one Leg, on Tip-toe, with one of the Arms extended; you would find the Muſcles of the Calf of the Leg very ſtrongly mark'd, the whole Weight of the Body at that Time being born by them; but as the Model would be unable to ſuſtain himſelf long in that Attitude, without ſome Aſſiſtance, it would be found neceſſary to put ſomething under the Heel to ſupport it, or to ſupport the Body by a Cord, or ſome other Method that ſhould be found moſt convenient; and then there will be a very remarkable Difference in the Appearance of the Muſcles, thoſe of the Calf of the Leg becoming flatter, while others in ſome Part of the Body or Arms, which before were at reſt, and which are uſeleſs in the ſimple Action you at firſt propos'd, will become ſwell'd: Beſides, the Muſcles of that Leg which ſupports the Body will be much more ſtrongly mark'd than thoſe of the other: Theſe Differences a Painter ought to be able to account for, and to treat accordingly. From this it muſt appear, that the Knowledge of ANATOMY is not uſeleſs, but, on the contrary, of very great Advantage to a Painter.

Before a young Painter begins to draw after the Life, he ſhould draw after Figures of Plaiſter of Paris, till he has acquir'd a Freedom of Handling, and a tolerable Knowledge of Light and Shadow, and then he ſhould apply himſelf to the Study of ANATOMY, ſo far as it relates to his Profeſſion. By this Method he will make a quicker Progreſs in his Drawing, will draw with Boldneſs and Certainty, without Doubt or Heſitation, will be able to judge of the Reaſons of the different Appearances of the Body, will know with Certainty ſome of the greateſt Beauties of a good Performance, and make a proper Uſe of them, and will profit more in drawing after the Life in one Seaſon, than otherwiſe he could do in many Years. However, I would not be ſuppos'd to think that the Knowledge of ANATOMY is ſufficient of itſelf to produce a perfect Figure, without the Addition of a good Taſte, beautiful Nature, and the Proportions of the Antique; but with theſe Aſſiſtances it will be of infinite Service.

One Reaſon why ANATOMY is not ſo much ſtudied by Painters *&c.* as it deſerves, is the Want of proper Aſſiſtances on the Subject, eſpecially in our Language: I don't mean that there are not Engliſh Authors who have treated it in a learned and judicious Manner; but what they have written, being intended for the Uſe of Phyſicians and Surgeons only, contains ſo much more than is abſolutely neceſſary for a Painter, that it requires by far too much Pains to ſelect what is needful to him, from thoſe innumerable minute Parts of the Body which belong not to his Art. To remove this Difficulty was the Reaſon of compoſing theſe few Sheets, which contain the external Muſcles of the human Body explained in ſo conciſe and clear a Manner, that whoever will apply himſelf attentively to them for a ſhort Time, may attain ſuch a Knowledge of ANATOMY, as will be of vaſt Service to him in the Proſecution of his Studies: For he may thereby render himſelf a perfect Maſter of that very Branch which immediately anſwers his Occaſion.

The beſt Method a young Painter can follow in his Study of ANATOMY is, to learn the Shape, Proportion, Situation, and Manner of the joining of the Bones to one another; their Names; the Shape and Situation of the Muſcles; their Names, their Origin, their Inſertion, and their Uſe; then to compare them with ſome good anatomical Figure of Plaiſter of Paris, (of which Sort there is an excellent one done by Mr. *Roubillac*) and to draw from it on every Side; and, laſtly, to compare it with the Life, by ſetting a very muſcular Man in ſuch Attitudes as will beſt ſhew the Muſcles you are in any Doubt about.

In this Work two of the Skeletons are taken from *Veſalius*, the other from *Cowper*; the three firſt Figures are likewiſe from *Veſalius*, and were drawn by *Titian* for the Uſe of Painters; the other Figures are taken (with a little Alteration) from *Cowper*, who ſays their Outlines are taken from the beſt Maſters, and the Muſcles laid in from the Life. Theſe Figures are cleared of the Skin, the fatty Membrane, the Nerves, and the Veins and Arteries that appear on the Surface of the Body, in order to ſhew the Muſcles more plainly; and if ſtudied with Attention will be of very great Service to young Painters, Statuaries, Engravers, and all others who would arrive at a Perfection in the Arts of Drawing and Deſigning.

EXPLANATION of Plate I, II, and III.

IN the Structure of the human Body, the Bones are what ſuſtain and ſupport it, as its Foundation; and the Muſcles are the Parts that move the Bones. The Bones join one another, either in the Manner of a Socket and Ball, or elſe like a Hinge; and the Muſcles being fix'd to them, that is, their Origin to one, and their Inſertion to another, when they act, become ſhorter, and by that Means draw thoſe Bones different Ways, proper to the Uſes Nature has deſign'd them for. The Skeleton or Bones ought to be firſt well underſtood; their Length and Size determining the Meaſure of the ſeveral Parts of the Body; and without knowing their Proportion and Situation, we ſhall not be able to cover them properly with the Muſcles, and ſo make a juſt and well-proportion'd Figure. In this ſhort Work, we ſhall not enlarge further on the Explanation of the Bones, than to give their Names, and mark out ſome particular Parts, where the Origin and Inſertion of the Muſcles are. However, ſo much ought to be underſtood, and you would do well to examine them with a real Skeleton, before you proceed to the Study of the Muſcles.

A. Os Frontis, or Bone of the Forehead.

B. Oſſa Bregmatis.

C. Os Temporum.

D. Os Occipitis, or back Part of the Head.

a. The Maſtoide Proceſs.

E. Os Jugale.

F. The upper Jaw.

G. The lower Jaw.

H. The Clavicula, or Collar Bone.

I. The Sternum, or Breaſt Bone.

K. The ſeven Vertebræ of the Neck.

L. The twelve Vertebræ of the Ribs.

M. The five Vertebræ of the Loins.

1, 2, 3, 4, 5, 6, 7. The ſeven true Ribs.

8, 9, 10, 11, 12. The five falſe Ribs.

N. The Scapula, or Shoulder Blade.

b. The Coracoide Proceſs of the Scapula.

c. The Acromium of the Scapula.

d. The Spine of the Scapula.

e. The Baſe of the Scapula.

O. The Humerus, or Bone of the Arm.

f. The Head of the Humerus.

g. A Sulcus, or Furrow, in which paſſes one of the Heads of the Biceps.

h. The outer Protuberance of the Humerus; from which ariſe the Muſcles that extend the Wriſt and Fingers.

i. The inner Protuberance; from which ariſe the Muſcles that bend the Wriſt and Fingers.

P. The Radius.
Q. The Ulna. } The Bones of the fore Arm.

k. The Olecranon, or Tip of the Elbow.

R. The Bones of the Carpus, or Wriſt.

S. The Bones of the Metacarpus, or Hand.

T. The Bones of the Thumb.

U. The Bones of the Fingers.

W. Os Sacrum.

X. Os Coccygis.

Y. Os Ilium.

l. The Spine of the Ilium.

Z. Os Iſchium.

m. The obtuſe Proceſs of the Iſchium.

A. Os Pubis.

B. The Femur, or Thigh Bone.

n. The Head of the Femur.

o. The great Trochanter.

p. The leſſer Trochanter.

q. The Linea aſpera, or Spine of the Femur.

r. The inner Protuberance of the Femur.

s. The outer Protuberance of the Femur.

C. The Patella, or Knee Pan.

D. The Tibia, the largeſt Bone of the Leg.

E. The Fibula.

t. The lower Appendix of the Tibia, or inner Ankle.

u. The Lower Appendix of the Fibula, or outer Ankle

F. The Os Calcis, or Bone of the Heel.

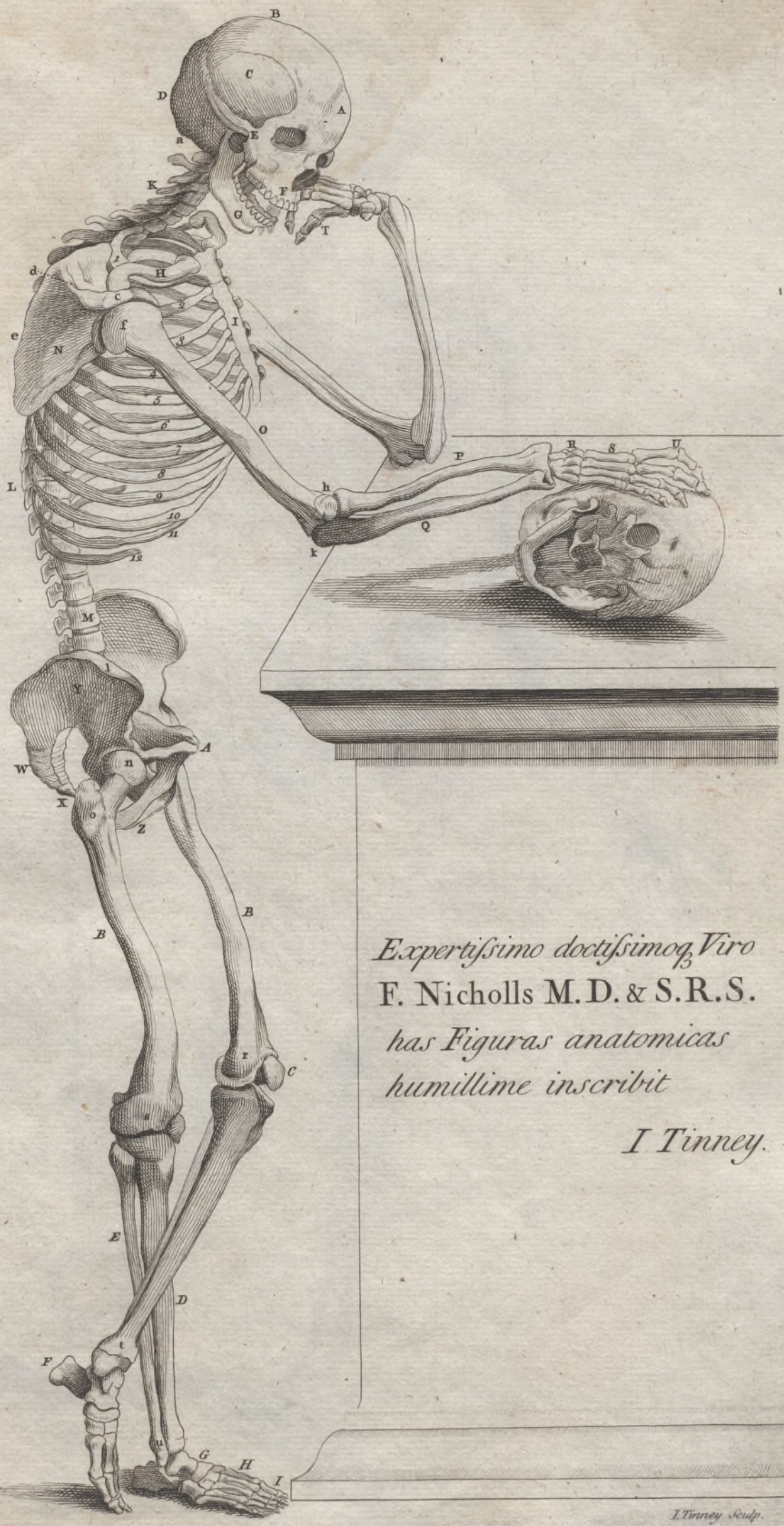
G. The Tarſus, or Inſtep, compoſed of ſix Bones beſides the Os Calcis.

H. Bones of the Metatarſus, or Foot.

I. Bones of the Toes.

This Explanation ſerves for all the three Plates of Skeletons, the Letters of Reference being the ſame in them all. This Method we follow in the Explanation of the Muſcles; where each Muſcle is mark'd by the ſame Figure in all the Plates: And wherever a Muſcle is referr'd to, and not explain'd, it may be found explain'd in the former or following Pages, which is ſhewn by the Number that is annex'd to it.

PL. I.



Expertissimo doctissimoq; Viro
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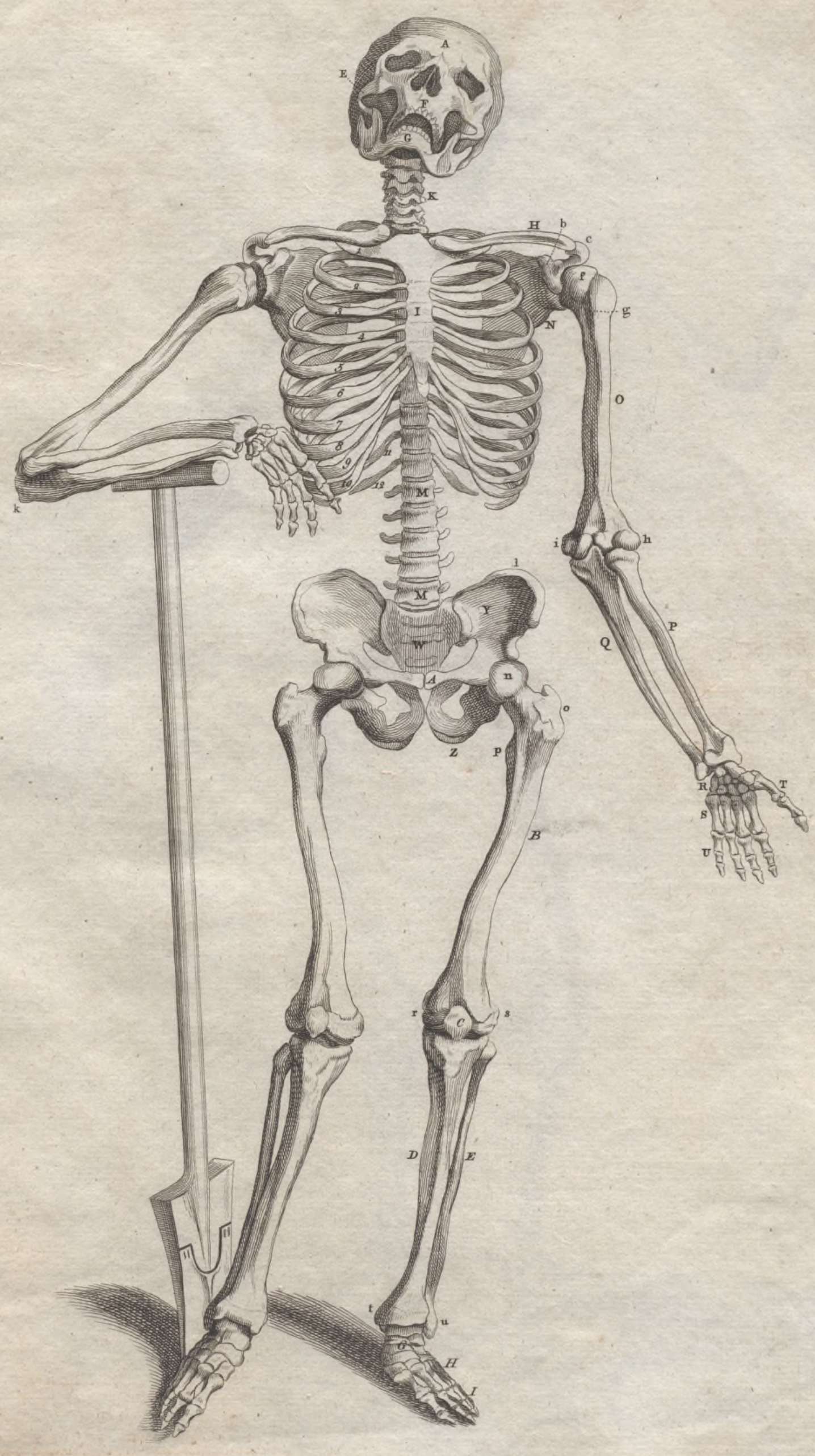
I. Tinney.

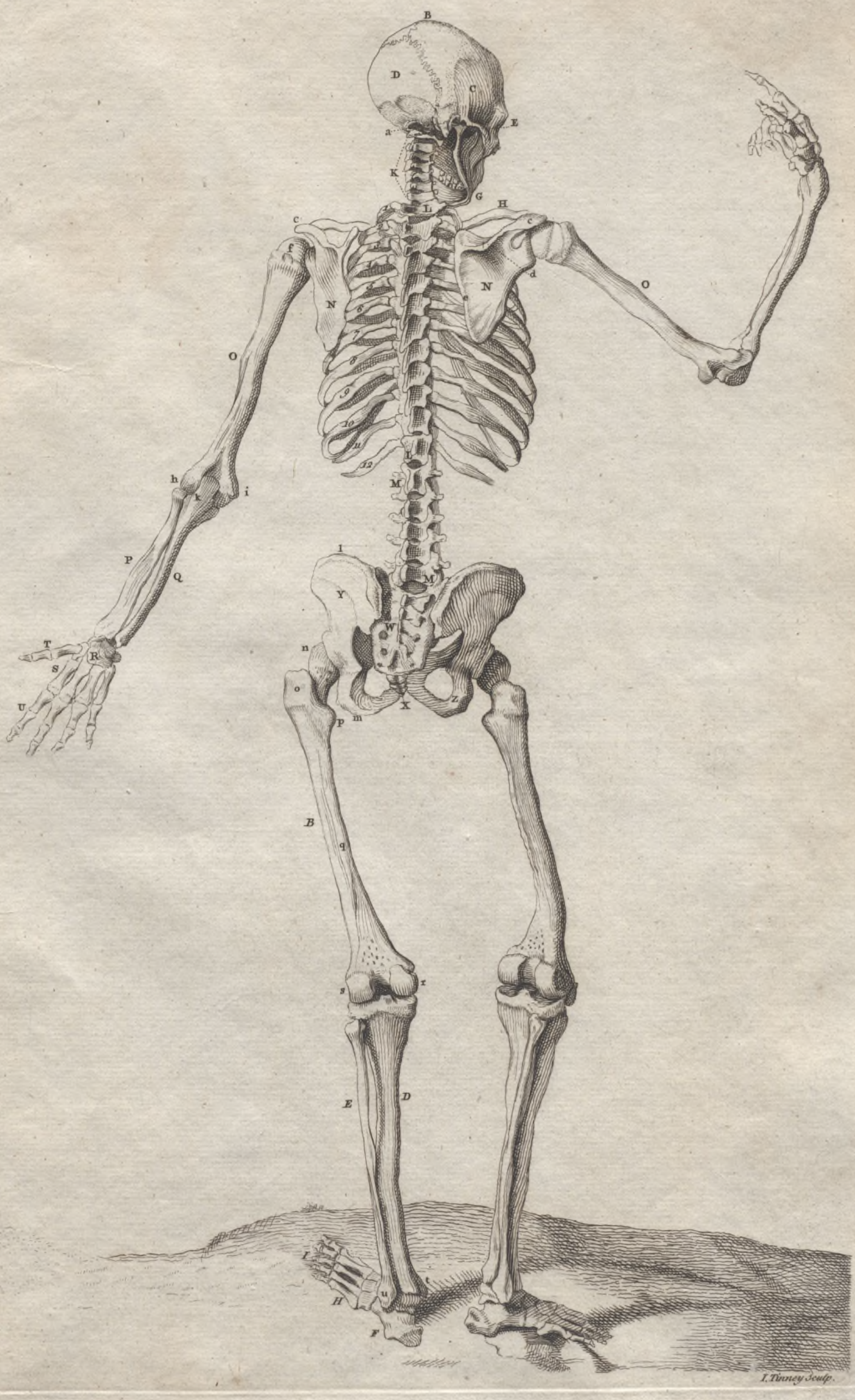
I. Tinney Sculp.

PL. II.



I. Tinney Sculp.

PL. III.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I. Tinney Sculp.

EXPLANATION of Plate IV.

NAME.	ORIGIN and INSERTION.	USE.
1. Sternohyoidæus.	1. Ariſes from the Sternum and the Clavicula; and is inſerted into the Baſe of the Os Hyoides.	1. Draws the Os Hyoides downwards. The Action of this Muſcle is hardly perceivable.
2. Maſtoidæus, *Pl. V.*	4. Ariſeth from Part of the Clavicula, from the Sternum, and from the ſix upper Ribs; and is inſerted by a ſtrong Tendon intothe Humerus, four Fingers breadth below its Head.	4. Draws the Arm forwards.
3. Trapezius, *Pl. VI.*	6. Hath two Heads; one of which ariſes from the upper Edge of the Head of the Scapula, the other from the Proceſſus Coracoides of the Scapula: They both unite about the Middle of the Arm, and make one Belly, which is inſerted by a ſtrong round Tendon into the Tuberoſity, at the upper End of the Radius.	6. Bends the fore Arm.
4. Pectoralis.	7. Ariſeth from the Middle and internal Part of the Humerus; and is inſerted into the upper and fore Part of the Ulna.	7. Bends the fore Arm.
5. Deltoides, *Pl. V.*	9. Ariſeth from the inner Protuberance of the Humerus, where thoſe bending the Wriſt and Fingers ariſe; and deſcends obliquely to its Inſertion, a little above the Middle of the Radius.	9. When this Muſcle acts, it turns the Palm of the Hand downwards.
6. Biceps.	10. Ariſeth a little above the outer Protuberance of the Humerus; and is inſerted into the lower Part of the Radius.	10. Turns the Palm of the Hand upwards.
7. Brachiæus internus. *This is partly cover'd by the* Biceps, *and is mark'd with two Figures, to prevent its being taken for two Muſcles.*	11. Ariſeth from the inner Protuberance of the Humerus, and upper Part of the Ulna; and is inſerted into the firſt Bone of the Metacarpus, that ſuſtains the fore Finger.	11. Bends the Wriſt.
8. Gemellus, *Pl. VI.*	12. Ariſeth from the inner Protuberance of the Humerus; and is inſerted into the inner little Bone of the Wriſt.	12. Bends the Wriſt and little Finger.
9. Pronator rotundus.	13. Ariſeth from the inner Protuberance of the Humerus; and paſſing by a ſlender Tendon to the Palm of the Hand, expands itſelf, and is inſerted into the Bones of the Metacarpus, and into the firſt Bones of the Fingers.	13. Helps the Hand to graſp any Thing cloſely.
10. Supinator Radii longus.	14. The Perforatus ariſeth from the inner Protuberance of the Humerus, and from the Radius; and is divided into four Tendons, which are inſerted into the ſecond Bones of the four Fingers. Juſt above their Inſertion, they are perforated or ſplit, to give a Paſſage to the Tendons of the Perforans, which ariſes from the upper Part of the Ulna, and is likewiſe divided into four Tendons, which paſs thro' the Perforations juſt mention'd, and are inſerted into the third Bones of the four Fingers.	*N. B.* The Muſcles of the fore Arm are never ſo ſtrongly mark'd, as when the Hand is ſhut, or graſps ſomething with all its Strength; becauſe then the internal Muſcles acting, the external ones are ſwell'd more than ordinary.
11. Flexor Carpi radialis.	22. Ariſeth from the Sternum, and the two laſt true Ribs; and is inſerted into the Os Pubis.	14. Theſe Muſcles bend the Fingers.
12. Flexor Carpi ulnaris.	31. Hath its Name from its having three Heads: The firſt and ſecond of them ariſe from near the Articulation of the Os Pubis, and the third from the Tubercle of the Iſchium: They are inſerted all along the Spine of the Femur.	22. Raiſes the Body when we lie on the Back, and ſuſtains it when it is bent backwards. It hath three or four nervous or tendinous Interſections or Bands which divide it, and make it appear like ſeveral Muſcles. The third of theſe Bands is not in every Body exactly in the ſame Place; it being ſometimes even with the Navel, and ſometimes higher. Sometimes there is one of theſe Bands below the Navel; but it is not ſo in all Bodies.
13. Palmaris.	33. Ariſes from the upper and fore Part of the Spine of the Ilium, and deſcending obliquely over the Thigh, is inſerted into the inner and upper Part of the Tibia.	31. Pulls the Thigh inwards.
14. *The Maſs of Fleſh that appears under the* Flexor Carpi radialis, *and the* Palmaris, *is compoſed of the* Perforatus *and* Perforans.	38. Ariſeth from the lower Part of the Spine of the Ilium, and is inſerted with the two following Muſcles.	33. Croſſes the Legs in the Manner Taylors are uſed to ſit; from whence it has its Name.
15. Extenſor Carpi radialis, *Pl. V.*	39. Ariſeth from the great Trochanter, and external Part of the Femur, and is inſerted with the former and following Muſcles.	38. 39. 40. These Muſcles extend the Leg. When a Figure ſtands upright, and reſts on one Leg, there appear above the Knee certain Swellings, which are made by the Tendon of theſe three Muſcles and the Skin. As ſoon as the Knee bends, they diſappear.
17. Extenſor Pollicis, *Pl. V.*	40. Ariſeth from the leſſer Trochanter, and internal Part of the Femur: This and the two laſt Muſcles, juſt above the Knee, make one ſtrong Tendon, which paſſes over the Patella, to which it adheres; and is inſerted into the upper Part of the Tibia.	
20. Serratus major anticus, *Pl. V.*	41. Ariſeth from the upper and outer Part of the Tibia, and is inſerted into the inner Os Cuneiforme, and Os metatarſi.	41. Bends the Foot.
21. Obliquus deſcendens, *Pl. V.*	45. Ariſeth from the upper Part of the Tibia, and is inſerted into the Bones of the Toes.	45. Extends the Toes.
22. Rectus.		
31 Triceps.		
32. Membranoſus, *Pl. V.*		
33. Sartorius.		
34. Gracilis, *Pl. VI.*		
38. Rectus Femoris.		
39. Vaſtus externus.		
40. Vaſtus internus.		
41. Tibialis anticus.		
42. Gaſterocnemius, *Pl. VI.*		
43. Soleus, *Pl. VI.*		
44. Peronæus, *Pl. V.*		
45. Extenſor Digitorum Pedis.		

PL. IV.

+ The Tibia or Shin-bone which is not cover'd with Flesh

I. Tinney Sculp.

EXPLANATION of Plate V.

NAME.	ORIGIN and INSERTION.	USE.
2. Maſtoidæus.	2. Ariſeth from the Sternum, and Part of the Clavicula; and is inſerted into the outer Part of the Maſtoide Proceſs.	2. Draws the Head downwards, and ſideways.
3. Trapezius, *Pl. VI.*		
5. Deltoides.	5. Ariſeth from Part of the Clavicula, and from the Acromium and Spine of the Scapula; It is compoſed of ſeveral Lobes or Parcels of Fleſh; which all join in one Tendon, and are inſerted into the Humerus, four Fingers breadth below its Head.	5. Raiſes the Arm, and aſſiſts it in every motion, except that of depreſſing it.
6. Biceps, *Pl. IV.*		
7. Brachiæus internus, *Pl. IV.*		
8. Gemellus, *Pl. VI.*		
9. Pronator rotundus, *Pl. IV.*		
10. Supinator Radii longus, *Pl. IV.*		
11. Flexor Carpi radialis, *Pl. IV.*		
12. Flexor Carpi ulnaris, *Pl. IV.*		
13. Palmaris, *Pl. IV.*		
15. Extenſor Carpi radialis.	15. Ariſeth from the outer Protuberance of the Humerus, and is inſerted into the Bones of the Metacarpus, that ſuſtain the fore and middle Fingers.	15. Extends the Wriſt.
16. Extenſor Carpi ulnaris.	16. Ariſeth from the outer Protuberance of the Humerus, and is inſerted into the Bone of the Metacarpus, which ſuſtains the little Finger.	16. Extends the Wriſt.
17. Extenſor Pollicis.	17. Ariſeth from the hinder Part of the Middle of the Radius and Ulna; and paſſing obliquely over the Tendon of the Extenſor Carpi radialis, is inſerted by two or three Tendons, into the Bones of the Thumb.	17. Extends the Thumb.
18. Extenſor Digitorum.	18. Ariſeth from the outer Protuberance of the Humerus, and from the hinder Part of the Radius and Ulna: At the Wriſt it divides into three Tendons, which are inſerted into the Bones of the three firſt Fingers.	18. Extends the Fingers.
19. Extenſor minimi Digiti.	19. Ariſeth from the outer Protuberance of the Humerus, and from the upper Part of the Ulna; and is inſerted into the third Bone of the little Finger.	19 Extends the little Finger.
20. Serratus major anticus.	20. Ariſeth from the ſix lower true Ribs, and from the firſt, and ſometimes ſecond of the falſe Ribs, by ſo many diſtinct Portions, reſembling the Teeth of a Saw; and is inſerted into the Baſe of the Scapula. You ſee but Part of this Muſcle; the reſt being cover'd by the Pectoralis.	20. Draws the Scapula forwards and downwards. It likewiſe aſſiſts in Reſpiration in extraordinary Difficulties. In this Caſe the Scapula is drawn upwards, and backwards by the Trapezius; and being ſo fixt, this Muſcle then acting, raiſes the Ribs.
21. Obliquus deſcendens.	21. Ariſeth from the two laſt true, and five falſe Ribs, by five or ſix Digitations; the four uppermoſt of which lie between the Teeth of the Serratus major anticus. It deſcends obliquely by a broad and very thin Tendon; and paſſing under the Rectus, is inſerted all along the Linea alba, to the upper and fore Part of the Spine of the Ilium, and to the fore Part of the Os Pubis.	21. Aſſiſts in Expiration, and occaſionally in diſcharging the Stomach and Belly of its Contents.
23. Latiſſimus Dorſi.	23. Ariſes from the hinder Part of the Spine of the Ilium, from the upper Spine of the Os ſacrum, from the Spines of all the Vertebræ of the Loins, and from the ſeven lower ones of the Back. It paſſes by the lower Angle of the Scapula, to which ſome of its Fibres are fix'd; and joining with the Teres major, is inſerted with it into the Humerus, three Fingers breadth below its Head.	23. Helps to draw the Arm downwards, and obliquely backwards. This Muſcle, at its Origin, is ſo thin, that it does not hinder your ſeeing the Action of the Muſcles that are underneath it; but towards its Inſertion, becomes very thick and fleſhy.
24. Teres major.	24. Ariſeth from the lower Angle of the Scapula, and is inſerted into the Humerus, with the Latiſſimus Dorſi.	24. Helps to draw the Arm downwards and backwards.
25. Infraſpinatus.	25. Ariſeth from the Cavity below the Spine of the Scapula; and filling that Cavity, is inſerted into the Humerus, a little below its Head.	25. Draws the Arm downwards and backwards.
29. Glutæus major, *Pl. VI.*		
30. Glutæus medius, *Pl. VI.*		
32. Membranoſus.	32. Ariſeth from the upper and fore Part of the Spine of the Ilium: Its fleſhy Part terminates at the great Trochanter, were its membranous Part begins: and ſpreading itſelf over the Muſcles of the Thigh, paſſes to its Inſertion, on the upper Part of the Tibia.	32. Draws the Leg and Thigh outwards.
33. Sartorius, *Pl. IV.*		
34. Gracilis, *Pl. VI.*		
35. Biceps Femoris, *Pl. VI.*		
36. Seminervoſus, *Pl. VI.*		
37. Semimembranoſus, *Pl. VI.*		
39. Vaſtus externus, *Pl. IV.*		
40. Vaſtus internus, *Pl. IV.*		
42. Gaſterocnemius, *Pl. VI.*		
43. Solæus, *Pl. VI.*		
44. Peronæus.	44. Ariſes from the upper and outer Part of the Fibula; and paſſing under the Channel of the outer Ankle, is inſerted into the outer Bone of the Metatarſus.	44. Draws the Foot outwards.

PL. VI.

I. Tinney sculp.

PL. VII.

I. Tinney Sculp.

PL. VIII.

I. Tinney Sculp.

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