
Artistic anatomy

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DUVAL'S
ARTISTIC ANATOMY

**DUVAL'S ARTISTIC
ANATOMY.** Completely Re-
vised with additional Original Illus-
trations. Edited and Amplified by
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PREFACE TO THE REVISED EDITION

FEW words of preface are needed here. The preface of the original edition still holds good, and sufficiently defines the aims and scope of the book. The first object aimed at is to facilitate the study of artistic anatomy by the demonstration of the meaning of the appearances presented by the various parts of the body. Incidentally it is hoped that through close study the powers of observation will be quickened. By a simple narration of the structure of the body and its mechanism, particularly in relation to surface forms, it is hoped that the student of art may correctly and intelligently appreciate the why and wherefore of the parts which he is called upon to paint or model.

One would reiterate and emphasise the necessity of two additional aids to this end. In his studies the student should have and use the opportunity of seeing and handling the separate bones and also an articulated skeleton; and where possible, he should have access to a fully equipped anatomical museum. He should further take advantage of all means of studying on the living model - on himself, on other

models—and in casts, the movements, attitudes, and gestures of the body, and the resulting surface forms. By these two studies it becomes possible to correlate properly the superficial appearances with the deeper structures, such as bones, joints, and muscles, which are mainly responsible for the characteristic features presented in the living state.

I have to express my indebtedness to my friend Dr. Thurstan Holland for the radiograph (Fig. 25, p. 80) specially prepared by him for this work; and to the publisher of Cunningham's Text Book of Anatomy for permission to use the figure (p. 315) of the muscles of expression.

A. M. P.

Liverpool, July, 1905.

AUTHOR'S PREFACE

THIS little work is an epitome of a course of lectures which for about ten years I had the honour of delivering at the École des Beaux-Arts. If during that time I have arrived at a right understanding of the teachings of anatomy, I owe it to the great interest taken in the subject by my listeners of all ages ; and my first duty is to thank them for their free interchange of ideas with me, thus enabling me to understand their requirements and the mode of satisfying them. But if the mode of exposition I have adopted is to be rendered clear to a constantly renewed audience, I must, in publishing this work, first explain to the reader how the lectures are to be used, and the principles which guided me in their production.

This summary of anatomy is intended for those artists who, having commenced their special studies, have drawn the human form either from the antique or from the living model—who, in a word, have already what may be termed a general idea of forms, attitudes, and movements. It is intended to furnish them with a scientific notion of those forms,

attitudes, and movements. Thus it is far less a description of the forms of a particular region than the anatomical explanation of those forms, and of their modifications in a state of repose or movement, that we have in view. That is why, instead of proceeding from the surface to the deeper organs and to the skeleton, we take the latter as the starting-point of our studies. In this way alone can we determine the laws which govern the movements of the adjacent segments of the limbs upon each other, and the movements of the limbs with regard to the trunk, as also the reciprocal action of these segments towards each other and in relation to the whole body.

When to these fundamental notions is added a knowledge of the muscular masses which move these bones, the artist will at once be enabled to analyse through the skin, as through a transparent veil, the action of the parts which produce the various forms with their infinite variety of character and movement.

This method of teaching, which may be said to proceed by synthesis, differs from that followed by the generality of works on this subject—books which treat by analysis. We make special allusion to the treatise of Gerdy,* which is about the most careful work on plastic anatomy yet published, but which

* P. N. Gerdy: "Anatomy of the Forms of the Human Body for Painting, Sculpture, and Surgery." Paris, 1829.