

**A MANUAL OF ARTISTIC  
ANATOMY, FOR THE USE  
OF SCULPTORS, PAINTERS,  
AND AMATEURS**

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A Manual of Artistic Anatomy, for the Use of Sculptors, Painters, and Amateurs by Robert Knox

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**ROBERT KNOX**

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SCULPTORS, PAINTERS, AND AMATEURS

BY

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HENRY RENSHAW, 356, STRAND.

MDCCLII.

165. c. 7.

## PREFACE.

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THE brief Manual, on a matter of national importance, which I now venture to submit to public criticism, is simply the completion of an idea entertained by me for nearly a quarter of a century. From the time, indeed, that I first taught anatomy, or rather I ought to say, studied anatomical shapes, their import or signification, their relations to each other, and their artistic, philosophic, and utilitarian aspects, I felt convinced, instinctively as it were, that the true relation of anatomy to art, meaning Fine Art, had been misrepresented and misunderstood. But it was not until I had visited the galleries of the Louvre, and looked attentively at the Elgin Marbles, that I was in a position to support this view with an appeal to demonstration.

The Manual now completed is simply an attempt to demonstrate the true relations of anatomy to art; to show the influence which the interior of man exercises over the exterior; and, therefore, in so far as it is simply a school-book. But

as school-books should, if possible, be progressive, I have ventured to add to the elementary matter contained in Part I. a second and a third section, in which will be found a sketch of the nature of form as the grand element of beauty ; a theory of the beautiful ; and an analysis of the principles which must ever form the basis of a correct taste.

I have ventured to recommend a perusal of these sections to amateurs ; by whom I merely mean the general public. The remark has been often made that, in respect of works of art, there are two parties to be considered, namely, the artist and his patrons. Should the latter happen to be low in taste, of utilitarian tendencies, purely and simply ; mechanical, plodding, fond of substituting a model conventionalism for nature, the lot of the artist must ever be an unhappy one. To secure fair play for him, his patrons also ought to be lovers of true art, or be at least made sensible that there exist amongst them persons who are so. In brief, it is not the artist alone who requires instruction,—it is the public. Above all, it ought to be clearly shown to them that Posterity—the living embodiment of Time's progress and work on earth—will pass a stern, impartial, and irrevocable judgment on those nations despising literature, science, and art, whom they will class with barbarians, however powerful they



may have been politically, however wealthy and luxurious. The future historian will, it is to be presumed, criticise the present times as we do the Coptic, Greek, and Roman eras of civilization. Let us hope that, in so doing, some future Gibbon may not discover "that Britain was a land from which a love of nature and of truth had been expelled,—a fact proved by the absence of all artistic monuments of a lofty and ennobling character."

But further than this "hint to patrons," the work has no further pretensions than what its title-page indicates.

The woodcuts were designed by Dr. WESTMACOTT, whose name is a sufficient guarantee for their correctness.

LONDON, *May*, 1852.

24

25

26

27

28

29

30

31

32

## CONTENTS.

---

|   |               |
|---|---------------|
| INTRODUCTION.....   | Page 1 to 5   |
| PART I.—CHAPTER I.....  | Page 6 to 11  |
| Ancient and modern forms of civilization: what is meant by external nature; the representation of man the grand object of art.  |               |
| Misdirection of the primary or elementary studies of the artist; schools of drawing misnamed schools of design; fundamental error in the mode of teaching adopted in certain of these schools.  |               |
| First great error in modern artists is the mistaking the dead for the living; the second is the sculpturing figures exhibiting no traits of life, as extensively exemplified in the London Exhibition of 1851; results of such an education; true relation of anatomy to art wholly misunderstood by Michael Angelo, Charles Bell, and Haydon; perfectly understood by Leonardo da Vinci; proved by his Sketch-book, now in the Queen's Library at Windsor. |               |
| CHAPTER II. ....  | Page 12 to 21 |
| Distinction drawn between the <i>interior</i> and <i>exterior</i> ; the <i>interior</i> commencing with the skeleton or framework of the body; figure 1 giving a front view of the skeleton; to be studied by the artist mainly with a view to the general proportions of the component regions of the trunk and limbs,   |               |