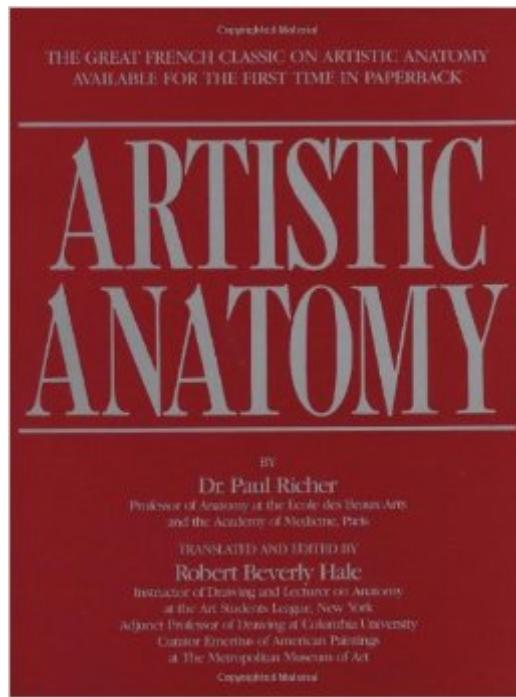


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Artistic Anatomy



Synopsis

Artistic Anatomy is widely acknowledged to be the greatest book of its kind since the Renaissance. The original French edition, now a rare collector's item, was published in 1889 and was probably used as a resource by Renoir, Braque, Degas, Bazille, and many others. The English-language edition, first published 35 years ago, brings together the nineteenth century's greatest teacher of artistic anatomy, Paul Richer, and the twentieth century's most renowned teacher of anatomy and figure drawing, Robert Beverly Hale, who translated and edited the book for the modern reader. Now Watson-Guptill is proud to reissue this dynamic classic with an anniversary sticker, sure to inspire drawing students well into our century.

Book Information

Paperback: 256 pages

Publisher: Watson-Guptill; 35 Rep Anv edition (February 1, 1986)

Language: English

ISBN-10: 0823002977

ISBN-13: 978-0823002979

Product Dimensions: 9 x 0.7 x 12 inches

Shipping Weight: 1.9 pounds (View shipping rates and policies)

Average Customer Review: 4.4 out of 5 starsÂ See all reviewsÂ (69 customer reviews)

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Customer Reviews

Robert Beverly Hale of Columbia University not only edited, but translated this work by Dr. Paul Richer, which was apparently advanced for its time. The same cannot be said today, even though the human body has not changed much in 100 years. I used this book as my text in a formal class on artistic anatomy, in which we could select one or more of several artistic anatomy texts. Without the class to correct the confusion caused by the book, I would have been lost. Although I was able to glean most of the necessary information from the text and illustrations, I was frequently confused by mislabeled diagrams and inconsistent translation of technical terms. A sharp-eyed editor would have caught most of these errors, including text that referred to the wrong plate numbers or the wrong figures within the plates. That a book could still be in print after 30 years -- Hale's translation is copyrighted 1971 -- without ever cleaning up such a mess in later editions is unconscionable. Some of the problems, such as plate numbers mis-referenced in the text, could be bypassed to a large

degree if the modern version of the book were not constrained by the format of the original. In the 1890s, technical constraints often led illustrations and typeset text to be printed on different presses, and thus to be grouped separately in the final book. Modern printing technology (as Edward Tufte has pointed out) is not so constrained, so the convention of sticking all the plates in the back is nothing more than an impediment to use. I found myself reading Richer/Hale with my left index finger as a live bookmark in the text section, and my right on the plate being referenced. Awkward to say the least.

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