ART IN MEDICINE, ESPECIALLY IN ANATOMY, IS THE CREATIVE EXPRESSION OF THE STRUCTURAL FORM OF LIFE, SPECIFICALLY LIFE AS MANIFESTED IN HUMAN ANATOMY. ARTISTS AND ANATOMISTS TOGETHER PRODUCED IMAGES OF THE BODY THAT COMBINED MEDICAL KNOWLEDGE AND AN ARTISTIC VISION. IN KOREA, THE PIONEER OF ARTISTIC ANATOMY WAS LEE QUDE (1913–1965). DURING THE KOREAN WAR (1950-1953), IN THE GEOJE PRISONER OF WAR CAMP, HE PRODUCED ANATOMICAL DRAWINGS AND NOTES ABOUT THE HUMAN BODY TO TEACH ARTISTIC ANATOMY TO HIS FELLOW REFUGEE LEE JU-YEONG. HUMAN ANATOMY, PHYSIOGNOMIC DIFFERENCES AMONG RACES, AND PHRENOLOGY ARE EXPLAINED IN THOSE DRAWINGS. HIS DRAWING NOTES RELIED UPON HIS OWN MEMORIES OF WHAT HE HAD LEARNED AT TEIKOKU ART SCHOOL IN JAPAN, WHERE HE OBTAINED KNOWLEDGE ON ARTISTIC ANATOMY FROM NISHIDA MASAKI (1894–1961). SEVENTY-FOUR DRAWINGS AND THEIR EXPLANATIONS WERE PRODUCED. THE TABLE OF CONTENTS WAS ORDERED STARTING FROM BODY PROPORTIONS, FOLLOWED BY THE SKELETON, THE MUSCLES, AND THE HEAD. THE ESSENTIAL FORMS, PROPORTIONS AND MOVEMENT WERE INCLUDED. IN ÉCOLE SUPÉRIEUR DES BEAUX ARTS IN FRANCE, KUME GEICHIRO (1866–1934) WAS A PUPIL OF MATHIAS DUVAL (1844–1907) AND PAUL RICHER (1849–1933). IN TEIKOKU ART SCHOOL, KUME LECTURED ON ART ANATOMY USING THE BOOKS WRITTEN BY DUVAL AND RICHER. KUME HANDED OVER HIS LECTURES TO NISHIDA, AND LEE QUDE LEARNED FROM NISHIDA. THEREAFTER, LEE QUDE’S ANATOMICAL KNOWLEDGE WAS BASED ON THE FRENCH ARTISTIC ANATOMY OF THE 19TH CENTURY, SUCCEEDED BY KUME AND NISHIDA. LEE QUDE’S DRAWING NOTES ARE VALUABLE DOCUMENTS FOR ASSESSING THE INFLUENCE OF JAPANESE ARTISTIC ANATOMY ON KOREAN ARTISTIC ANATOMY.

KEYWORDS: ANATOMY, ARTISTIC; DRAWING; ART; KOREA; JAPAN; FRANCE

ART AND MEDICINE

The purpose of medicine is to heal the sick and relieve suffering. Empathy, which refers to the ability to be aware of the feelings and emotions of other people, is needed to be a good doctor. Teaching art to medical students helps them sharpen their observational skills and makes them more empathetic. Art helps make medical students become more thoughtful and listen carefully to a patient’s narrative of his/her symptoms, and this allows doctors to make a more informed diagnosis.
Art is a creative human endeavor that appeals to the senses. Art in medicine, especially in anatomy, is the creative expression of the structural form of life, specifically life as manifested in human anatomy. For example, Gustav Klimt (1862–1918), made *Liebespaar (The Lovers)* based on anatomical knowledge and communication with an anatomist.  

### Art and Anatomy in the Renaissance

In the Renaissance, anatomical science was a major source of inspiration for artists. By the 15th century, interest had emerged in anatomy as an area of research, and the artists of the period dissected cadavers. Artists performed dissections in order to pursue divine beauty, in the belief that God created humankind in his image, whereas anatomists’ goal was to gain scientific knowledge.

Artists witnessed or participated in dissections to gain a better understanding of the relationships among bones, tendons, muscles, and the overlying skin in particular postures. Renaissance artists sought to accurately portray facial expressions, positions, reflexive motions, and draped clothing. Observations of living subjects constituted the primary source of artists’ expertise. Some artists thought that anatomy was a tool to be used in their drawings and paintings; however, other artists, such as Leonardo, approached anatomy as an academic field. Dissection provides a fixed model without flowing blood, which cannot be used as an animated model. It is thought that these artists learned about the origins of vivid expressions from the anatomy of the muscles lying beneath the skin. Artists and anatomists together produced images of the body that combined medical knowledge and an artistic vision. Artists’ general enthusiasm for studying cadavers decreased in the 17th century, when art academies became amply stocked with skeletons and skinned specimens, and illustrated anatomical texts became readily available.

### Pioneer of Artistic Anatomy in Korea

Lee Quede (1913–1965) was a master artist of the early 20th century of Korea. After graduating from Whimoon High School, he went to Japan to attend the Teikoku Art School (Imperial Art School, 帝國美術學校). During the Korean War (1950–1953), he suffered a tragic fate. He could not escape from the North Korean army due to his elderly mother and pregnant wife. He had no choice but to help produce North Korean propaganda paintings. He was later kept in a prisoner of war camp run by the South Korean army.

In the Geoje prisoner of war camp (PWC), Lee Quede produced anatomical drawings and notes about the human body to teach artistic anatomy to his fellow refugee Lee Ju-yeong. Human anatomy, physiognomic differences among races, and phrenology are explained in those drawings (**Fig. 1**). Since no references were available in the PWC, Lee Quede’s drawing notes solely relied upon his own memories of what he had learned at Teikoku Art School in Japan, where he obtained knowledge on artistic anatomy from Professor Nishida Masaaki (西田正秋, 1894–1961).

His drawings and notes comprised two textbook-format books that spanned over 48 pages. Seventy-four drawings and their explanations were produced. The table of contents was ordered starting from body proportions, followed by the skeleton, the muscles, and the head.
There were 4 drawings of the trunk, 51 of the head, 7 of the arms, 9 of the legs, and 3 of the full body. The drawings of the head and face were detailed. The essential forms, proportions and movement were included.

Later, he produced some of his masterpieces amid political turmoil arising from tension between the left wings and the right wings of society after independence. He described the hope and confusion that existed across Korean society after independence in his painting ‘Group of People 1’(群像), in which many masculine male nudes are expressed.

## Origin of Artistic Anatomy in Japan and Korea

In 1887, artistic anatomy lessons (2 hours per week) were launched at Teikoku Art School in Japan.

From 1891 to 1895, Mori Ogai (森林太郞, 1862–1922) taught artistic anatomy. He received specialized training in hygiene in Germany and referenced Kollmann’s anatomy textbook (*Plastische Anatomies des menschlichen Körpers*, 1866).10

Starting in 1896, Kume Geichiro (久米桂一郞, 1866–1934) took over these lectures. When he was a student at the École Supérieur des Beaux Arts in France, Kume was a pupil of Mathias Duval (1844–1907). After Duval’s retirement, Paul Richer (1849–1933) served as an instructor at that school. In Japan, Kume taught using the books written by Duval and Richer.11-13

On retirement, Kume handed over his lectures to Nishida Masaaki, his beloved pupil. Nishida’s knowledge was based on French artistic anatomy of the 19th century, succeeded by Kume.14
The Korean artist Lee Quede learned artistic anatomy from Nishida during his stay at Teikoku Art School. Therefore, Lee Quede’s anatomical knowledge was based on the French artistic anatomy of the 19th century, succeeded by Kume and Nishida (Fig. 2).

Until now, learning human anatomy is needed in human figure paintings education in art schools in Korea.\(^\text{15}\)

### Conclusion

Lee Quede’s anatomical knowledge was based on the French artistic anatomy of the 19th century, succeeded by Kume and Nishida. Lee Quede’s drawing notes are valuable documents for assessing the influence of Japanese artistic anatomy on Korean artistic anatomy. The human anatomy adds reality to portraits as a branch of contemporary art, therefore it can work as a contemporary logic to express spirituality.

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