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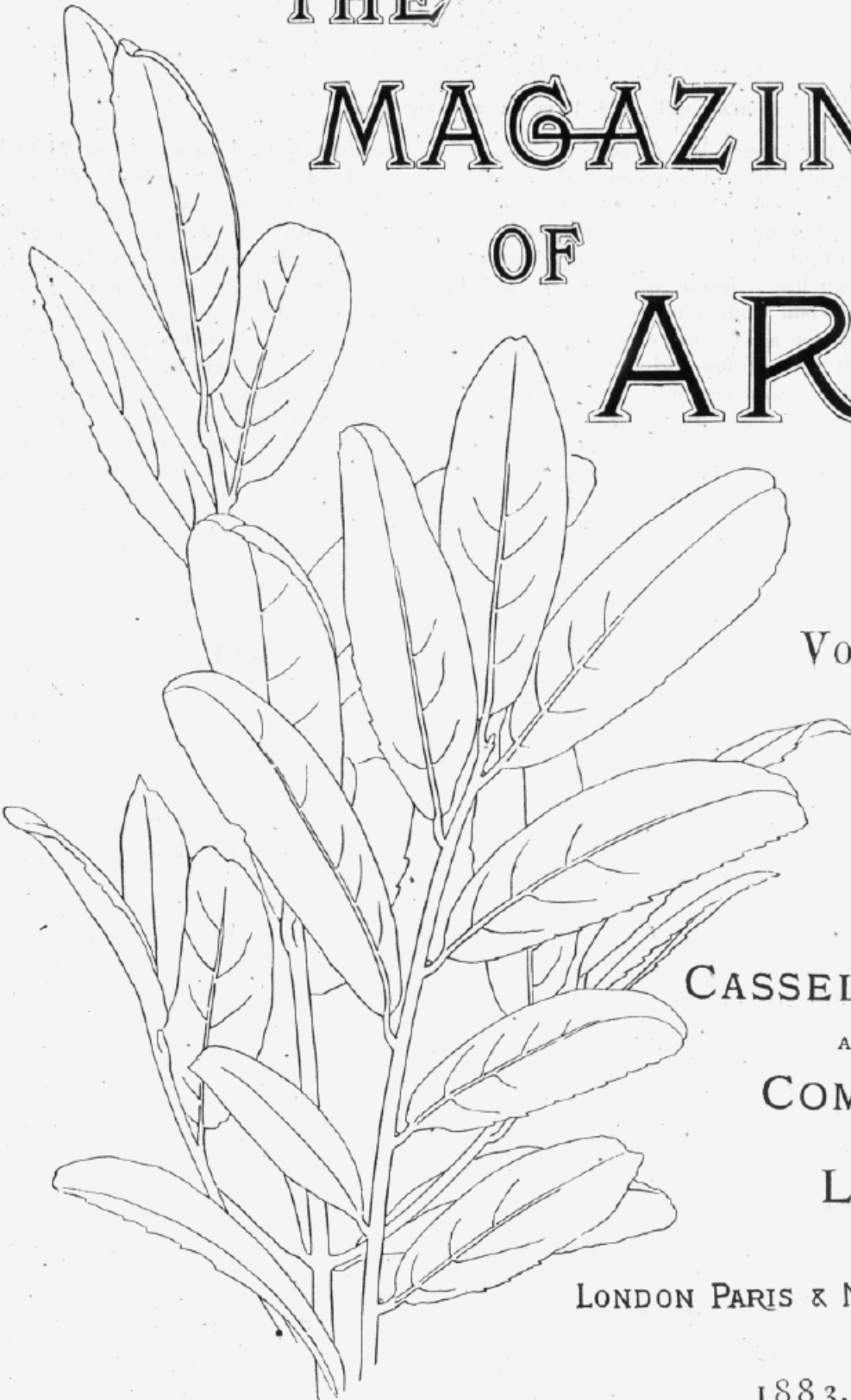
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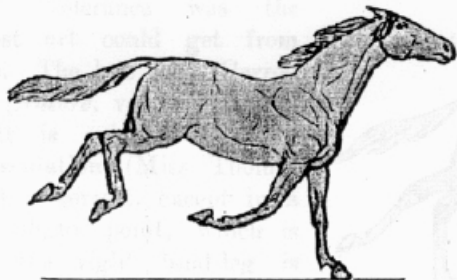


THE PACES OF THE HORSE IN ART.

IT is being hinted in many quarters—"The Horse in Motion," by J. D. B. Stillman, M.A., M.D. (London: Trübner and Co.) 1882. "Animal Mechanism," by E. J. Marey. "Int. Scient. Series." (Kegan Paul and Co.) 1874. Also, Marey in *Nature*, vol. xix.—that a new era in animal painting is about to be inaugurated. It is not a renaissance we are to expect, but a revolution; for it appears that, except now and again by accident, artists from all time have wrongly represented the paces of quadrupeds. It will be asked, What artists, what sculptors are to figure as the leaders in this new departure? whose are the epoch-making names? There are none. It is the odograph and the camera which are to be crowned with laurels. The former is a machine invented by Professor Marey for the purpose of registering the formulæ of animals' paces. Upon the products of the latter—upon instantaneous photographs of quadrupeds in

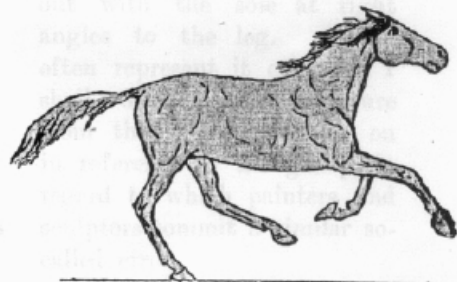
motion—Dr. Stillman's dicta are based. The odograph enables Professor Marey to say of the frieze of the Parthenon that "the greater part of the horses are represented in false attitudes." Modern works of art, he tells us, he will not permit himself to criticise; but it is evident that if he did so, the odograph would make sad havoc among them. Dr. Stillman, as the prophet of instantaneous photography, foresees that before long all the famous paintings, in which "he [the horse] is a prominent figure in the gallop, will be relegated to the museums as examples of old masters, to illustrate the progressive stages in the development of art." We are also told that already many artists are modifying their drawings so as to bring them into conformity with the truths brought to light by instantaneous photography.

The principal, although not the only fact which is leading to this expected revolution is that at



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no instant during the gallop are the limbs of a horse actually in the position with which every one is familiar as suggesting the animal at full speed. The inference drawn is that all artists, from Phidias to Géricault, have been



THE PACES OF THE HORSE IN ART.—II.

