



Landscape Painting

Birge Harrison

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This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1909 edition. Excerpt: ... THE TRUE IMPRESSIONISM When instantaneous photography was first discovered, some thirty years ago, high hopes of it were entertained by the artists. It was thought, for instance, that it would prove of inestimable value to such painters as Meissonier and Schreyer, men who delighted to portray the horse in violent action. But to the surprise of everybody these great expectations were not fulfilled. At first, the artists themselves were puzzled to account for this and to explain why the curiously contorted attitudes now disclosed for the first time, conveyed so little the impression of motion. But when the instantaneous photographs were subjected to a process of selection and elimination, it was finally discovered that there were practically but two instants in the stride of the galloping horse that conveyed any idea of rapid flight to the human eye. The first of these was at the very beginning of the stride, when, with all four legs bunched together under the belly, the animal was preparing for the forward leap; and the second was at the end of the impulse, when, with legs outstretched to the limit, the horse was ready to take the ground again for another stride. Both of these periods, it will be seen, were the instants of arrest of motion--instants when the human eye could readily seize the action without the intervention of the kodak. Then at last was perceived the fundamental law which underlay the J nomenon: the human eye, and the human brain behind it, declined to accept as a symbol of motion anything which the eye had not been able to see for and by itself unaided. In this case, of course, it was only during the two instants of arrest of motion that the eye had been able to note the position of the horse's limbs. And these two...

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