

**MODERN HORSEMANSHIP: THREE  
SCHOOLS OF RIDING: AN  
ORIGINAL METHOD OF  
TEACHING THE ART BY MEANS  
OF PICTURES FROM THE LIFE**

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Modern Horsemanship: Three Schools of Riding: An Original Method of Teaching the Art by Means of Pictures from the Life by Edward L. Anderson

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**EDWARD L. ANDERSON**

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**MODERN HORSEMANSHIP**

# Modern Horsemanship

*THREE SCHOOLS OF RIDING*

An Original Method of Teaching the Art

*BY MEANS OF*

Pictures from the Life

BY EDWARD L<sup>Lowell</sup> ANDERSON

*ILLUSTRATED BY 40 MOMENT-PHOTOGRAPHS*



A NEW EDITION, RE-WRITTEN AND RE-ARRANGED

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THIS WORK  
IS DEDICATED TO  
THOMAS GIBSON BOWLES  
BY HIS FRIEND  
THE AUTHOR





*Modern Horsemanship* was the first work in any language in which Moment-Photography was employed to explain and teach a physical exercise. The idea of using the camera for this purpose occurred to me upon the appearance of *The Horse in Motion* in the spring of 1882. In the autumn of that year I began my experiments with a 'quick-shutter' (having previously prepared a set of plates showing the horse and rider in various still positions), and in July of the following year the negatives for the first edition of *Modern Horsemanship* were in the hands of the Autotype Company for reproduction.

#### THE PHOTOGRAPHS.

With the exception of one figure, that of an Arab horse ridden by Mr. Oscar Fritz in the gallop-change, all of the schooled horses represented in this work were trained by the Author, and were ridden by him or by his son. In obtaining the negatives a single camera was employed, and there was, of course, much difficulty in catching the movements at the exact moment. This difficulty was particularly present in photographing the gallop-change, and out of nearly two hundred experiments I obtained only some

half-dozen negatives in which the horse is shown in a position that explains the movement, and but two of these were clear enough for reproduction. At my request, Mr. Oscar Fritz, an excellent horseman, rode his bay Arab before the camera while I gave the signal to the photographer for the exposure of the plate. In this manner I obtained the fine example that I have retained. I rode 'Coquette' and 'Silvana' before the camera in the gallop-changes, and obtained a few negatives in which the movement was caught, but none of them proved suitable for reproduction by the process we have used.

The conditions necessary for obtaining good negatives of moving horses are so peculiar that some of the animals I had carefully trained for the purpose never appeared before the camera, and from other horses I never procured a satisfactory negative. During the preparation of this work I was often travelling at the season best suited for photographing, and I did not always have my horses at hand when the weather was propitious. The pictures of 'Alidor' were taken at the base of Castle Hill, in Edinburgh; those of 'Coquette' were taken in Stuttgart; those of 'Silvana' were taken in Berlin, and upon the fields about Dresden.