Anglo-French Horsemanship.

JOHN SWIRE

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JOHN A. SEAVERNS

LIEUT.-COL. MALCOLM BORWICK, D.S.O., with mare VIOLET.
Commandant Cavalry Corps Equitation School, B.E.F., France, 1918.

[*Frontispiece.*

ANGLO-FRENCH HORSEMANSHIP

BY

JOHN SWIRE

Master Essex Foxhounds, 1906–1910
Translator from the French of "Cavalry Horsemanship and Horse Training," by Lieut.-Col. Blacque Belair; and of "The Principles of Horsemanship," by F. Baucher

THIRD (REVISED) EDITION

LONDON
VINTON & COMPANY, LTD.
8, BREAM'S BUILDINGS, CHANCERY LANE, E.C. 4
1920

"We are inclined to think that the wisest men and women in the world ask advice fairly often, and are as open about their affairs as circumstances permit. They ask it not only of experts, but they ask it sometimes of their ordinary acquaintance, not to obtain direct guidance, but to get a new light, just as they read a new book on their own subject, not on the chance that they may reverse their own point of view, but in the assurance that they will enlarge it. More wisdom is required in taking than in giving advice. It should seldom be taken whole. The great thing, as we believe, is to take none which is out of character. To do so is to regret it. If we are naturally slow of decision, we shall be hurried into promptness at our peril. If we are by nature placable and polite, we must not take advice to be arbitrary even in the best cause. If we are impulsive, we should take counsel with a man of the same temperament and stronger mind; not with the phlegmatic, though he be the wisest slow coach on earth. We all know our own defects, and if we are decent people at all our moral constitution has set up certain compensations. To disturb these is to court failure. So far as the isolated act is concerned, rashly accepted advice may be good enough—and successful enough—but how are we to go on? We have started on a course which is out of character, and we shall stumble until we get back into our stride."—EXTRACT FROM *The Spectator*.

First Edition 1908
Second Edition 1914
Third (Revised) Edition . . 1920

PREFACE

The International Horse Shows held in London have proved that the combination of English and Continental methods of horse training gives excellent results, and so these essays may be of interest as they are the outcome of comprehensive investigations undertaken with the object of finding out to what extent the higher training of the riding schools in London and Paris, based on the teaching of the best authorities, is of practical use in open-air horsemanship, and in helping to make a horse into a good hack and hunter. I have collected the opinions of many horsemen whose methods have proved to be sound and practical; in many cases the same effect can be produced in various ways, and a rider will naturally select the means which best suits his own physique and temperament, if he can ride for his own pleasure; if not, he will have to adapt himself as nearly as possible to the method which best produces uniformity. In no case do I emphasise the word 'should.' I am giving the opinion of the majority supported by personal experience, and my only hope is that riders will think out their own problems, and by developing patience, tact, judgment, and common-sense, gain the great pleasure and benefit which good horsemanship can yield.

J. SWIRE.

Hillingdon House,
Harlow, Essex.

UNIFORM BLACK AND GOLD SERIES
F'cap. 8vo. Cloth. 5*s.* each, net.

THE PRINCIPLES OF HORSEMANSHIP

BY

F. BAUCHER

Translated from the French by JOHN SWIRE.
Illustrated.

CAVALRY HORSEMANSHIP AND HORSE TRAINING

BY

LT.-COL. BLACQUE BELAIR

Chief Instructor at the Cavalry School, Saumur, France.

Translated from the French by JOHN SWIRE.
Illustrated.

ANGLO-FRENCH HORSEMANSHIP

BY

JOHN SWIRE

Third (Revised) Edition

16 full page Illustrations.

VINTON & COMPANY, LTD.
8, Bream's Bldgs., Chancery Lane, E.C. 4.

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ANGLO-FRENCH HORSEMANSHIP

CHAPTER I

THE SELECTION OF A HORSE

In choosing a horse, that indefinable feeling of personal liking for him is of the greatest importance, as it helps to tide over many subsequent troubles. Horses do not remain always sound and useful, and, if a man dislikes his horse, he seldom has patience with his faults, or sympathy with him when he is unable to do work; and in many cases for his own peace of mind decides to part with him at a considerable loss, whereas, if he has personal liking for him, he is always ready to make the best of him, and to find compensations for his defects. A horse's usefulness depends so much on his conformation and soundness, that a man who wishes to take his relaxation in riding and hunting will make himself acquainted with the points in a horse's make which require especial examination by himself and a veterinary, and which, when found good, more or less guarantee the horse's usefulness for any particular purpose; by balancing capacity and work, we contribute to the horse's peace of mind and cheerfulness.

A horse should be courageous, generous, and impulsive, with a thoroughly sound constitution ; and it is with these essentials in mind that we will look at him. As the eyes give the best indication of disposition, they are the first point the intending purchaser should look at. A good eye is full, lustrous, of good size, medium convexity, mobile and kindly in expression, and is set nearly horizontally in the face, not obliquely as in the case with the Chinese. Horses with small sunk eyes like a pig have seldom a nice disposition ; those whose eyes are too prominent, like a buck's, and not mobile, are generally short-sighted and inclined to shy. When examining the eyes it is as well to take the horse out into the sun and then see, when the pupils are contracted by the light, whether the soot balls are so large that they entirely cover the pupils, as horses with enlarged soot balls are apt to shy in strong sunlight whilst being all right on dull days. A veterinary has only to give an opinion on the soundness of the eyes ; it is for the purchaser to draw conclusions as to character from them.

Having satisfied ourselves that the animal has a good disposition, let us examine the head and see that he is wide between the eyes, and that the ears are a moderate distance apart. If too close, he will probably be nervous, if too wide apart, bull-headed ; he should also prick his ears nicely, and fix his attention on what is in front. When put at a fence, this should be especially noticed. A forehead that projects usually indicates a very determined horse, though perhaps a grand hunter if allowed to go his own way ; whereas a horse with a concave forehead, one that " dips in," is to be avoided, as he may be foolish and queer-tempered.

Whilst examining the head, we should notice whether it is put on right, and whether there is plenty of room between the jaw bones for the windpipe, etc., also we should see if the pipe itself feels big, and hangs free of the neck, which should be of a moderate length, neither long nor short, nicely arched and thick through, especially behind the ears—a sign of good constitution.

We should next examine the feet. If they are not right have nothing to do with the horse, as he will not be pleasant to ride. Both fore feet should be the same size, round and strong looking, not over-high or low at the heel, when viewed from the side, and the coronary band just above the hoof should be well developed, soft and springy to the touch, as it is from this part that the horn of the hoof draws its nourishment. The sole of the foot should be concave—convexity points to disease—the frog large and healthy; the heels should show no sign of wiring in, and the size of the feet should be in proportion to the size of the bone of the leg and pastern. None of the feet should turn out, the horse should stand and move perfectly straight; this is most important.

The leg should measure well both *above* and *below* the knee, the muscles at the back of the forearm be well developed, and the tendons clean and large, standing well out from the cannon bone, which should be flat, *i.e.*, looking wide from the side and somewhat narrow from the front. The elbow should be parallel with the sides, though fast horses will generally be found to have them slightly turned out; a turned in elbow is often associated with a turned out foot and a prominent shoulder point, which is a wrong formation making a horse liable to hit his joints. The knees and hocks

should be broad and deep,* and the pasterns of the fore legs strong, of a moderate length, and of a nice slope, the distance from knee to fetlock being short, whilst the hind pasterns should not be long and sloping, but on the contrary rather short and strong.

Being satisfied with the feet and legs, let us have a look at the body: prefer nice sloping, muscular shoulders, running well into the back, long from the withers to the point, and not loaded or thick at either end. As the horse walks past, the point of the shoulder should not appear to stick out unduly; if it does the horse will be cramped and stilted in his action and not worth buying for a hunter. We must not be content with examining only the slope of the shoulder; it is of great importance that the humerus, *i.e.*, the bone between the point of the shoulder and the elbow, should be only moderately oblique, the elbow low and free of the horse's side, and the fore legs placed well forward, so that a plumb-line dropped from the point of the shoulder touches the toe.

A fair indication as to the good placing of the shoulder is the position of the groove underneath the horse into which the girth fits; this should be well back from the elbow, say, 9 inches; if it is near the elbow, the shoulder is almost certain to be straight, since as a general rule a horizontal arm, and consequently an elbow too near the girth groove, accompanies a straight shoulder. It must be remembered that the shoulder blade is quite distinct from the

* The joints must be large and the bones to which the raising and propelling muscles are attached must be long in horses required for long, fast work, so as to secure free circulation of the blood and a long stride and the minimum contraction of the muscles in a given distance.

withers, and it does not follow because the withers are high and run well into the back that the shoulder is a good one ; a nice sloping, well-developed, light shoulder often accompanies a low wither. Each point must be examined separately ; a line drawn from the highest point of the withers along the spine of the shoulder blade to the point of the shoulder gives the slope of the shoulder, and a vertical line dropped from the highest point of the withers should pass behind the elbow, when the horse is standing naturally. As already stated, it is important that the arm from the shoulder point to the elbow should be long and not be very oblique ; horses with high knee action, that do not get over the ground, will generally be found to have an excessively oblique arm, forming an angle of 45 degrees and under, though in many cases they may have a beautiful sloping shoulder.

To judge a shoulder, have the horse walked and trotted past ; and notice as he moves away, first whether the point is light and not prominent, then whether the elbow is low, well developed, and free from the side, and whether the shoulder point and arm move freely. The slope of the shoulder is of minor importance, though one well laid back is preferable, if the arm is well placed and the fore legs well forward, an open angle is the point to look for. Chinese ponies are very fast and good jumpers, though their shoulders are very straight, and this is accounted for by the fact that the arms drop unusually straight, and their hind quarters being exceptionally strong, drive them along, whilst the fore legs can stretch well out.

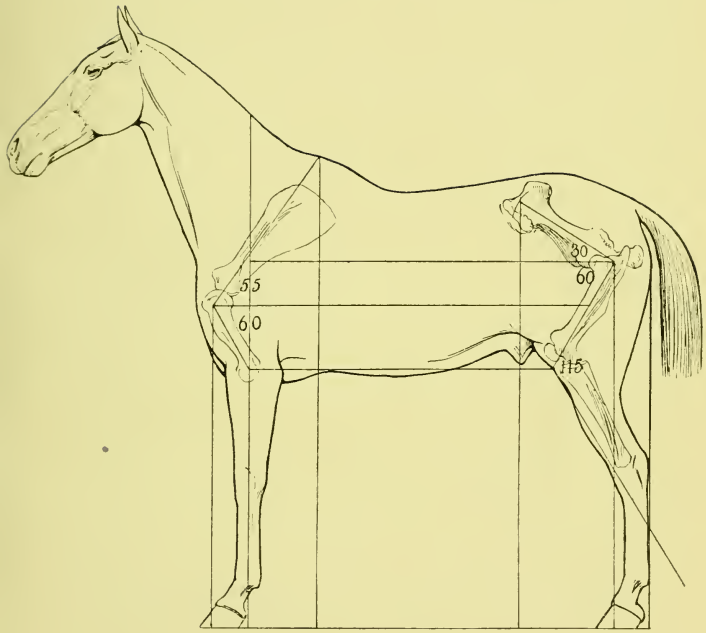
The best way to find out whether a horse has a free use of his shoulders or not, is to put on a saddle in its natural place so that the girth fits into its groove,

and then ride the horse down a hill at a walk, or at a gallop if you wish to make still more certain.

In a well-made horse, the angle formed by the shoulder and the arm, that is to say, by a line drawn from the highest point of the withers to the point of the shoulder, and another thence to just below the elbow, should be from 120 to 105 degrees, divided into from 55 to 60 degrees for the shoulder and a horizontal line from the point, and 50 to 60 degrees for the arm and the same line, so that a perpendicular line dropped from the point of the shoulder just touches the toe. It is important that the angle formed by the arm should be large; the best show horses have an arm forming an angle of 60 degrees; the angle formed by the shoulder being about the same, making a total angle at the point of 115 to 120 degrees. The arm from the shoulder point to the centre of the forearm in hunters is generally a good half of the distance from the point to the top of the withers.

High withers running well into the back and a sloping shoulder * generally ensure comfort in riding; and if the back is strong and bends downwards readily, when pinched just over the loins, the horse will be a nice hack. For hunting he must have a deep girth, well sprung ribs extending to within a hand's breadth of the hips, which should be wide—plum-shaped hips are very objectionable—a strong big dock to his tail is a good point, showing as it does a strong spine, and consequently good nervous system; he should also have muscular quarters and second thighs and strong hocks.

* When the withers are good and the shoulder somewhat straight, there is a hollow behind the shoulder blades into which the saddle soon slips.



ANGLES AND PLUMB LINES.

The usual measurements of a 16-hand hunter are :—
From withers to top of forearm, 31 to 32 inches.
From withers to point of forearm, 24 to 25 inches.
From point of shoulder to top of forearm, 12 to 13 inches

[*To face page* 6.

The bones running from the point of the hip to the point of the buttock, and from there to the nick in the stifle, should be long and be placed so as to form a good open angle, say, 70 to 90 degrees, divided into 25 or 30 degrees between the upper bone and a horizontal line drawn through the joint and 45 to 60 degrees below that line. Fast gallopers have always a long ischium—the part of the pelvis which projects to the point of the buttock, causing that point to project well beyond the root of the tail. Good jumpers will generally be found to be wide from the stifle to the backline of the thigh and long in the thigh bone. Horses with a horizontal croup, say, one at an angle of 20 degrees, are as a rule bad weight carriers and poor jumpers. A horse with exceptionally good shoulders and a level back, however, usually has a croup of this formation, as if the shoulder is, say, at an angle of 45 degrees, the angle formed by the croup must be correspondingly small to prevent the croup being higher than the withers. This perhaps is why one seldom finds a good hunter with a shoulder at a smaller angle than 55 degrees, which enables the croup to form an angle of 30 degrees.

The stifle should be low, well developed, be free of the sides when the horse is moving, and it should be lifted vigorously.

The hocks viewed from behind should have broad clean caps; viewed from the side they should be well let down, and the inner line, if continued, should strike about the centre of the back of the fetlock joint—if it comes out much above, the horse will generally be found to be "tied in" below the hock, and consequently weak. Horses with overstraight hocks are, as a rule, pullers, although they are generally fast

gallopers; not being able to bend their hocks easily, they resist being brought back on to them, and either bend their necks backwards or drop their heads and pull. The second thighs or legs should be wide and muscular, and for speed the thigh should be long and moderately oblique, so that the stifle may be low; the angle formed at the stifle nick by the thigh and leg should have a wide opening measuring 115 to 120 degrees, and a vertical line dropped from the point of the buttock should touch the hock and run right down the back sinew to the fetlock. The back tendon should stand out and be clearly defined from the hock to the pastern. In coarse hocks the wing bones project on either side of the tendon and hide it, giving a curby look to the hock, and generally a " tied in " appearance below it.

To measure these angles an ordinary protractor made of brass with an arm working from the centre of the circle is very useful.

Have the horse trotted out, stand behind him, and see that he moves true, that he does not dish, and that the feet on each side move in an exact line, and do not pass too close to the opposite fetlock joint. If the marks of the hind feet are in front of those of the fore feet, and a little to the outside of them, the horse will probably be a fast galloper and fine jumper, besides being a good walker. Then ride the horse; trot him first with a loose rein to see whether he throws his weight freely on to his fore legs, then hold him tight by the head, and, by driving him forwards, test the strength of his hinder parts; if he resents being collected, suspect his loins or hocks. He will turn his quarters to the side opposite to the weak leg. Afterwards jump him, and if he gives you a comfortable ride

and a feeling of confidence—trust, as a rule to first impressions—have him examined by a first-class veterinary, and buy him if passed sound. Prefer a horse whose legs darken in colour towards the hoofs.

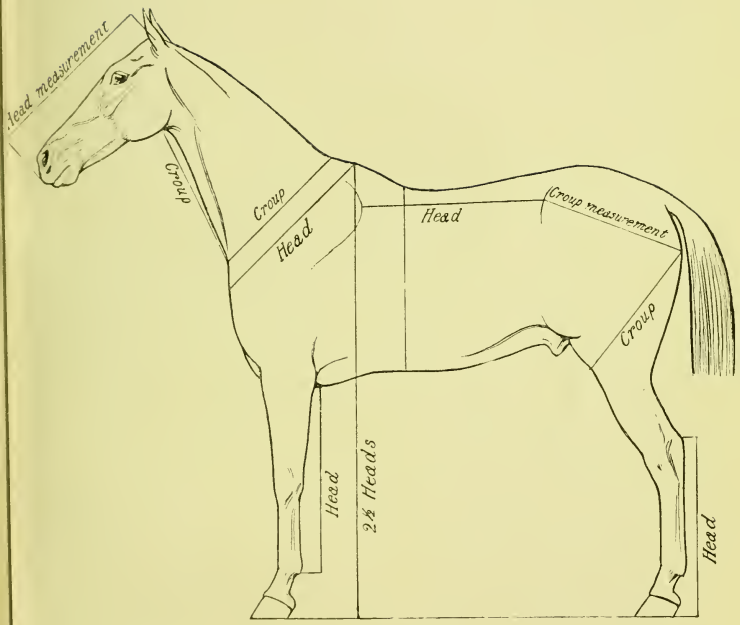
To sum up; the points of a hunter are: sloping shoulders and vertical arm; slightly sloping croup, a long thigh, forming a well-let-down pear-shaped quarter, joining the leg near the hock; a leg, with length from hip to hock, and a cannon bone of moderate length. These are also the points of a long-distance flat racer, except that the croup should be horizontal. It is length of thigh that enables a horse to gallop well through dirt. Hunters with horizontal croups should not be heavily weighted, and should be galloped at their fences; horses with sloping croups are better for carrying weight and for standing leaps, as the muscles which help a horse to rear up are especially well attached in their case, but in both cases the thighs should be long.

A perfect-shaped hunter is hard to find and an expensive article, and in order to mount himself well and economically, a man must have a *knowledge of compensation;* he must know where to look for extra strength, should any one part of a horse be defective and weak; *e.g.* weak fore legs do not so much matter if the horse has good sloping shoulders, a well-placed arm, and strong loins and hocks. Again, well-sprung ribs compensate somewhat for short back ribs. To jump height, a horse raises the point of the shoulder and the knees, and the distance he can raise them depends upon the slope of the shoulders; consequently, for show jumping a well laid back shoulder combined with fore legs placed well forward, a muscular arm and strong elbow, are essential. In a cramped plough

country, where a horse has often to jump from a stand, generally over ditches or low fences, strong loins and hocks are a necessity, extra good shoulders a luxury; whereas in a flying country, where a horse has to jump up into the air, and descend again, good shoulders are in the case of most horses a necessity, and save many a fall.

Proportion and large open angles at permanently bent joints are the main points to look for. It is no use having a horse with powerful hind quarters if his forehand is weak, as he will probably overjump himself, and come down on his head at a fence. Similarly if his forehand is too heavy and powerful for his hind quarters, he will not be able to lift himself over his fences; but given fairly good proportions, providing a horse is not overweighted, is allowed to carry his head where he likes, and balance himself so that his strongest parts do the work in hunting, he will last for years, although his shape and make may not be all one would desire. But it should be borne in mind that nothing compensates for a weak pair of lungs, and in choosing a hunter one should specially notice whether, when galloping, sneezing or coughing, the horse expels the air with force or not.

If when trotting you can rise and fall equally comfortable on either diagonal, and you find yourself strongly thrown up from the saddle, the hind legs are probably all right; if the horse also canters equally well leading with either fore leg, and turns and twists about easily to either hand, and backs readily, there cannot be much the matter with him. A horse starts a canter with a spring and he naturally takes the weight on the sounder fore leg and hind leg. Consequently, when left to himself he leads with the weaker fore leg.



RELATIVE PROPORTIONS.

A two-year-old horse will generally grow to $2\frac{1}{2}$ times the measurement from the point of the hock to the ground without shoes.

[*To face page* 10.

When jumping he takes off with his leading fore leg, but lands on the other fore leg, which will be the sounder one: before jumping he brings both his hind feet together, but lands on the previously leading hind leg—the stronger one—in front more under the body and, consequently with more weight on it. A lady's horse should, therefore, have an undeniably strong and sound off hind and near fore leg, as the lady's weight is principally on these legs in the trot. When cantering it is more comfortable if the horse leads with the off fore, in which case his, and his rider's weight, is also principally on the near fore and off hind: though both hind legs come forward together the near hind leg takes the ground first, and the horse balances himself on it, whilst the off hind leg reaches as far forward as it can, carrying the weight with it, and then helps the near hind and near fore leg in the spring forward on to the leading fore leg; there is then a short period of suspension during which the hind legs come forward for the next stride.

Having seen a horse trot in a straight line, he should be trotted round a circle, to both sides, in order to see if he freely places his weight on each diagonal pair of legs.

As to manifestations of lameness. If the horse is lame in front, he lowers his head and appears to drop as the sound foot comes to the ground: the contact of that foot with the ground will be longer and the beat stronger than that of the lame leg. If the lameness is behind, the side of the croup over the sound leg will drop more than the side over the lame leg, and the head will nod on the side of the lame member, so as to bring the weight forward as that foot comes to the ground.

To form an accurate opinion of a horse.—Mr. Fillis recommends to take a steady look at him and then to close the eyes; the outline of the body and legs will then come vividly before the mind and irregularities will become apparent—each point should first be taken separately.

CHAPTER II

SADDLE AND BRIDLE

"Considering that equitation is an art, we should not attach too much importance to the efficacy of the instruments employed; practical results depends upon the rider's hand. One tries too much nowadays to replace address, patience and apropos by mechanical appliances."—PELLIER.

"The best remedy for a bolter or puller is a very carefully and well-adjusted bit, a perfectly painless curb, a light hand, long rein, and a firm seat."—MAJOR DWYER.

WHEN first commencing to train a horse, it is essential that the canons of the bit used should be thick, the port moderate, and the cheeks short. The width of the mouthpiece should be the same as that of the mouth; if it is too narrow the lips get pinched by the branches: if it is too wide, the horse, either in play or to relieve himself, moves it about from side to side, so that only one of the canons rests on a bar, the other, projecting beyond the mouth and being replaced on the bar by the commencement of the port, gives rise to marked inequality in the effect produced by the hand; under these circumstances, too, the horse nearly always carries his head to one side. The length of the curb chain should depend on the sensibility of the bars; we should act at first as if the sensibility was great, and have the curb chain loose. Some horses bend the neck best when the bit is low in the mouth, and yet like the

curb chain so loose that when the reins are slack it slips over the chin; to prevent this, fasten one end of an ordinary lip strap to the throat lash, and the other end to the centre drop link of the curb, the strap being of such a length that when the reins are tight, the curb lies nicely in the chin groove. We should obtain the desirable effect from the bit, by having the curb chain just sufficiently tight to bring the branches of the bit to an angle of 45 degrees with the lower jaw when the reins are tight. The lighter the mouth the higher should the bit be placed; the greater the resistance the lower it should be placed.

Baucher, who worked entirely in the school, lays it down as a principle that there is no such thing as a difference of sensibility in the mouths of horses; he maintains that they all present the same lightness when the horse is properly balanced, and the same resistance when he quits this important position. He adds that there are horses heavy in hand, but this resistance arises from the undue length of back or weakness of the loins, from narrow quarters, want of second thighs, straight hocks, or from the quarters being higher or lower than the withers; these are the real causes of resistance. The stiffening of the neck or jaw is the horse's way of insisting on licence to carry his head in the position which best relieves his weak parts of work and weight, and reformation can only be obtained by the strengthening of these weak parts by carefully graduated exercises.

Construction and Placing of the Bit.—To secure the necessary leverage, the upper arms of the bit, from the centre of the mouthpiece to the point from which the curb hooks hang, should be from $1\frac{3}{4}$ to $1\frac{7}{8}$ inches, according to the depth of the horse's jaw at the chin

groove. The width of the mouthpiece depends upon the width of the horse's mouth, but very few horses require a mouthpiece measuring more than $4\frac{3}{4}$ or 5 inches, providing the upper branches of the cheeks are turned outwards. A $4\frac{3}{4}$ inch width will suit most horses if the port is not more than $1\frac{1}{2}$ inches wide; one inch is sufficient generally to enable the horse to get his tongue back under the bit should he draw it up, and there will be little danger of a corner of the port getting on to one of the bars and hurting the tongue when the horse's head is pulled to one side. The canons may be from 2 to $2\frac{1}{2}$ inches in circumference, and the port from 1 to 2 inches in height. If the horse is inclined to catch hold of the bit and hold it fixed with his jaws, a bit with revolving beads on the bars is useful. A bit of this sort with a port 2 inches high and 8-inch cheeks will make most hard pullers pleasant horses to ride as hacks, providing the rider has light, good hands, a firm seat, and knows how to control a horse with his legs and spurs. The action of the bit varies according as the reins make a smaller or greater angle with the cheeks of the bit when stretched. Consequently to get the full effect of the canon on the bars of the mouth to raise the horse's head, the feeling should be upwards on the reins so that they form a right angle with the cheeks. Lieut.-Colonel A. Gerhardt writes: "It is the perpendicular direction of the cheeks which gives them the greatest power and *vice versa*. Now if the rider does not take care to raise his hands, the angle, already obtuse, which the cheeks forms with the reins, instead of becoming more of a right angle, will become still larger, and the pressure on the bars will diminish in the same proportion." The Arab horsemen who gave such an interesting exhibition at the International Horse Show

in 1913 placed the reins loose round their own necks so as to have their arms free to handle their guns, and when they wanted to stop their horses they grasped the reins high up with their left hands and closed in their heels. A low hand and a large angle distributes the action of the bit between the mouth and the poll of the head.

Notwithstanding Baucher's assertion that there is no difference in the sensitiveness of horses' mouths, practical experience in the hunting field shows that every mouth has its own special key, and that some horses prefer to take the supporting pressure—which is necessary in the fast paces—on the tongue, whilst others like to have their tongues free and take the pressure mainly on the bars. To decide upon the bit most suitable to a horse, examine the mouth with the fingers, and find out by pressure whether or not the bars or tongue are unduly sensitive, and let the result of this examination regulate the height and width of the port, the mouthpiece being the same width as the lower jaw and lips, at the point opposite the chin groove. It is also important to notice the width and depth of the space between the bars of the mouth, as if this is shallow and narrow the bit will press unduly on the tongue unless there is a roomy port to it. A pelham with a fairly high port is, I think, the best bit for a horse that gets his tongue over.

In arranging the bits in the horse's mouth, put the bridoon on alone first, so that it lies exactly in the corners of the mouth, not stretching them in the slightest when the reins are slack; the mouthpiece of the curb bit should then be placed just clear of the ends of the bridoon, falling on the bars of the lower jaw at a point about opposite the chin groove, in such a

manner that the curb chain fits in it smoothly and snugly, yet not so loosely that it can get over the under lip when the reins are slack; a tight curb chain makes many horses pull.

Before leaving the stable the groom should take hold of the curb reins under the neck, and gently bring the full pressure of the bit to bear on the mouth; if the horse yields kindly, the bit suits, and is properly placed; if not, the position must be changed until its exact spot in the mouth is discovered. There is no comfort in riding if the horse will not face his bit.

The point to bear in mind is that the longer the cheeks, the thinner the canons, and the higher the port, the more severe will the bit be, and that, as a horse should not be hurt, the strength of the bit should depend upon the length of the branches, and not on the sharpness of the mouthpiece. Sometimes, although the curb chain lies in its proper place, it still hurts the bony projection just above; in this case an indiarubber or leather curb-guard should be worn. A piece of indiarubber piping 6 inches long, with a small slit in the centre, made lengthways, for the drop ring of the curb chain to fall through, answers equally well, but is not so neat.

A useful bridoon in which to ride a horse, that is inclined to refuse to jump, is one designed by M. Baucher; it has above the rein ring, a short cheek piece to the top of which the head piece is attached in the same way as to the curb bit. The advantage of this bridoon is that when the right rein is used to prevent the horse turning to the left, the short cheek on the left side, being pulled against the teeth and gums, forces the horse to open his mouth and yield to the rein.

Horses with short mouths are best ridden in a

pelham or snaffle, as a double bridle is apt to gag them, the bridoon stretching the corners of the mouth to make room for the bit.

Martingales.—With a double bridle, if a horse is properly bitted, and the rider eases his hand before taking a pull, there is seldom need for these instruments, but a running martingale adds considerably to the effectiveness of a snaffle bridle, and helps to keep young horses straight. If it is found necessary to use one on a double bridle, it should be placed on the curb reins with a loose curb chain, but the rings on the martingale must be smaller than the rings on the bit.

Standing martingales attached either to the noseband or the rings of the snaffle, teach some horses to bend their necks, but many horses pull upwards against them, and opinions differ as to their utility.

Nosebands, fairly broad and flat, improve the appearance of some horses and increase the power of the bit by keeping the mouth closed and bringing pressure to bear on the nose. At the same time a noseband will make many horses pull, by confining their mouths unpleasantly. There is nothing more refreshing at times, than a good yawn, and it is irritating to feel we cannot indulge in the luxury, so unless a horse really wants a noseband, it is better not to hunt or hack him in one. It is for the rider not to pull the mouth wider open than he likes to see it; he must yield the hand, and then take another gentle pull. Of course, badly trained horses and bolters require special tackle, and with these a noseband may be found of great assistance.

Saddle and Girths.—The saddle should be the same height in front and behind, should have a slight dip in

the centre, and should be narrow in the fork, it should not be thickly stuffed, as the nearer the rider is to his horse the better. The first girth strap should be well forward, so that the girths pass round in their proper place, allowing the rider's legs to hang naturally along them, so that he can apply his spurs in the proper place, viz., just *behind* the girth groove, to make his horse bend his neck, stop or back. For the same reason it is a mistake to have the girths too wide; a single strong leather girth, wide enough at each end to hold two buckles, and gradually narrowing down to about 2 inches at the centre, answers every purpose.

A neat, round, leather "monkey strap," about 12 inches long, attached by two strong steel swivel hooks to the front dees of the saddle, is of much use. By it, one can easily mount a hogged-manned horse by catching hold of the strap in the centre with two fingers and turning the nails up as the spring is made. When a horse is "playing up," the rider can keep himself well down in the saddle without touching the horse's mouth or holding on with the legs, leaving these latter free to gently and quietly place the horse so that he cannot continue his game; in the case of hard pullers or snatchers, the curb rein can be passed through the strap and held on the other side, when giving the horse a lesson in obedience. The swivel hooks should be on fairly large rings so that the strap can turn upwards and lie against the bow of the saddle. When the reins are through the strap the rider must bear in mind that if he is thrown forward over the horse's head and holds on to the reins he will pull the horse's nose into his chest and perhaps turn him over.

CHAPTER III

SEAT, LEGS AND SPURS

"Use your hands and legs with judgment. Let your one object be to keep your horse perfectly balanced. Do not allow him to leave this position of his own accord, as it is the foundation and complement of his education, and before three months have passed the most ignorant animal will do his work with remarkable precision."—BAUCHER.*

"The perfect horseman knows how to utilise the qualities which make a horse dangerous in the hands of an inexperienced rider; he knows how to cadence and extend the paces, how to obtain the most out of his horse with the least fatigue. He gives ease and grace to his horse's movements, by the appropriateness of his demands, and the guidance of his aids. He masters the will of a rebel, and the most restive brutes become useful in his hands, because *he knows how to turn to his own ends the energy which is prepared to resist him.* In a word, the more capable the horse of lightness and energy, even though ill-dispositioned, the more submission, grace and power, the true horseman is able to command. But, to obtain these results, it is necessary to work hard, in order to know how to prepare the horse rightly, to demand properly, and to exact with energy."—LIEUT. DE SAINT PHALLE.

To have a good position it is first of all necessary to have a well-made comfortable saddle, one with a slight dip in the centre, a fairly roomy seat and a panel thicker in front of the thighs and knees than under and behind them.

* F. Baucher lived in the reigns of Louis Philippe and Napoleon III., and was the author, between the years 1833 and 1859, of many books on horsemanship, to the practical study of which he devoted his life.

The stirrup leathers should have holes punched in them every half-inch; and their right length is that which enables the rider to clear the pommel of the saddle when standing up in the stirrups. Too short leathers fatigue the thighs and feet, and the toes and knees cannot be turned slightly out, so that the calves and spurs can be used close behind the girth, without the knees losing touch with the saddle; if they are too long the rider cannot keep his legs perfectly still in the trot, and he loses touch with the irons when the horse changes from the canter to the trot; in any sudden movement he is also apt to be jerked forward against the pommel of the saddle. For fine work the legs should be placed so that they can get thigh, knee, calf and ankle pressure, separate or combined. Except when hunting, the tread of the stirrup iron should be under the ball of the foot, not home against the heel of the boot; and when getting on a strange horse it is better to risk the leathers being too short than too long. The bearing on the stirrup irons should be light: the moment the rider feels he is pressing on them he should sink down into the saddle which should bear all his weight.

The body should be upright, but free from any stiffness, especially about the waist, and in ordinary riding the back half only of the sides of the knees need be against the saddle, so that the toes are slightly out as when walking; this brings the seat and thighs well down on the saddle and enables the rider to use his legs freely,* and to feel the movements of the horse, whilst the calves can only close in against the girths

* A thoroughly trained horse answers to the *pressure* of the knees and legs, whereas an ordinary hack or hunter may at times require a good *legging*.

and true ribs, just behind the shoulders, where a strong grip will not unduly excite him, providing the ankles and spurs are kept away from the sides; but as it is difficult at first to control the spurs, beginners should keep the knees turned in, and never turn them out, so that the legs can be closed in without the rowels of the spurs touching the sides. Moreover, when riding highly trained horses, the seat with the toes turned slightly out and the weight on the back of the saddle has a marked collecting effect, but it is necessary for the extended paces to turn the knees in and to lean slightly forward.

Grip, when necessary to secure the seat or to support the horse, should be applied by the back half of the sides of the knees and the upper part of the calves; at other times the legs should just feel the horse, not squeeze him, except when impulsion is wanted, in which case, as M. Barroil says, they should press the horse from knees to heels.

The horse will show greater or less sensibility, according as the legs touch him below the "swell" of the ribs, or against it, on the flanks, or over the girths. The pressure of the thighs and knees has practically no disturbing effect upon the horse, though it should be sufficient to indicate the rider's wishes, that of the calves against the girths influences him sufficiently for ordinary work, but when it is necessary to thoroughly rouse his energy the lowest parts of the legs and the heels should stroke, or pinch the sides just behind the girths. Gentleness in the use of the legs, especially of the ankles and heels, is as essential as in case of the hands. In both cases this is secured by the rider keeping the muscles relaxed in his jaw, arms and legs, and he should constantly strive to use the minimum

of force, and that only when there is not sufficient impulsion; removing any pressure the moment the horse answers to it; in fact, as Robert Weir writes in the Badminton Library, the rider should apply his legs by "*first squeezing*, then relaxing, much in the same way as he gives and takes with his hands." These vibrations of the legs are not quick, intermittent kicks: the legs must first be pressed in, so that the vibrations take effect on the compressed ribs and internal organs, and produce an exhilarating effect.

When trotting on the left diagonals the tendency is to rest too much weight on the left stirrup; the rider should, therefore, counteract this by pressing his right seatbone into the saddle, feeling the right stirrup, and so keep himself square and well down in the saddle. A lady should also be careful to keep her right hip and shoulder well back.

When cantering, leading with the right leg or starting the canter on that leg, the horse places his weight on his near fore and off hind leg, which should also support his rider's weight, the rider should, therefore, press more or less on the left rein, touch the neck with the right rein, feel the right stirrup and put his weight on the right seatbone, sinking it well into the saddle. A lady should be particularly careful to keep the greater part of her weight on the right side of the saddle, so as to secure a square, upright, firm seat.

Knee pressure arouses the horse's attention or strengthens the hand without exciting him, and as it should always be applied before the legs are used, the grip of the turned in knees should be developed during long trots; this exercise also forces back the muscles on the inside of the thighs, makes the thighs flat, and brings the bone against the saddle.

One should also practise opening the *thighs* when there is an inclination to grip, so as to bring the muscles under control of the will, and prevent involuntary contractions. Any one who aspires to fine horsemanship should continually practise keeping the muscles relaxed, whether on horseback or not, and the best opportunity for developing this control is when feeling angry, nervous or determined.

The turning in and out of the knees is an exercise strongly recommended by Baucher. The thighs and knees should be forced slowly outwards, away from the saddle, and then be slowly brought back with an inward turning of the knees, so that the inside of the thighs comes into close contact with the saddle. A more delicate exercise is to roll the knees from the front half of the sides to the back halves; first easing the reins as the knees turn out and the calves close in, and then reversing the action of the hands, so as to cause the horse to raise his actions instead of increasing his pace. This is one of the "fine" aids, and is sufficient to collect and animate a highly trained horse.

Mr. Adams very rightly says that although fine horsemanship is marked by ease and grace it must not be imagined that these qualities can be obtained without difficulty, every one must go through a period in which stiffness and formality are noticeable, muscles have to be formed, strengthened, and at last suppled. Success in horsemanship, as in any other art, can only be secured at the cost of a certain amount of discomfort, and perhaps ridicule from the unambitious, but as proficiency is attained, stiffness changes into ease and formality into gracefulness. A good horseman however, adapts his position to the degree of collection

in which his horse is moving; they should both be of a piece.

It should be noted how freely horses move when ridden by good horsewomen, and the probable reason for this is that they cannot compress the sides, nor confuse a horse by pressing a spur into each flank at the same time; certainly horses move best with men if they open the thighs and let their whole weight rest on the saddle, and only apply, as will be explained later on, the effective spur, while a steady firm hand keeps the head and neck properly placed.

The secret of remaining on a horse when he "plays up" is not to hang on like grim death, but to drop the hands, press the heels and shoulders down, press in the chin and sink well into the saddle; to go with him in all his movements, and to force him to move forward with the legs and spurs. To prevent a horse from playing up, we should raise his head as much as possible by sinking well down on to the end of the spine and raising the hands, as when the head and neck are high he can neither rear nor kick.

When first teaching a boy to ride I think he should be told to keep his waist slack and his seat bones tucked well under, and to keep his chin in and curl well over his hands when the pony plays up, not to press his chin up and straighten his back.

Spurs are worn either for ornament or use; but in neither case need the necks exceed two inches in length, except in the case of very long legged men; and the proper way to apply them is to drop the toes and press the heels up.

As regards the question of sharp or blunt rowels, Baucher writes:—

"If I, myself, obtained with a sharp spur all the

different airs of the High School, I could not hide from myself the fact that the result was not always the same with my pupils; many of whom made their horses restive. It therefore became necessary to avoid this inconvenience, and I tried whether in treating the flanks with that gentleness which proved so successful with the mouth I could not attain the same results. I accordingly tried spurs with round, smooth-edged rowels, and obtained such excellent results that I definitely adopted them."

Baucher also expressed the opinion that it was as dangerous to allow a bad horseman to wear sharp spurs as to place a razor in the hands of a monkey.

The effect of a spur applied against the flanks should be to cause a horse to pick up a hind leg and bring it forward *: consequently it makes him lengthen or shorten his stride according as it is applied on the side of the hind leg which is prepared to come forward, or on the other side; it is not so much the prick that the horse objects to as the confusion consequent on the application of both spurs at the same time to the flanks; if only one is used, the horse readily answers to the order; if both spurs are applied, one should touch the flanks, and the other near the elbow, so that the horse can answer to one spur with a hind leg, and to the other with a fore leg, and raise his action. When applied in these ways the spurs are an aid; when both strike the sides opposite one another sharply, they are a punishment, or collectors.

Lieutenant de Saint Phalle in his excellent treatise says that "he cannot bring himself to consider the

* This can be taught with a spur stick, an assistant touching the hind leg with a whip as the spur is applied to the side.

sharp spur as an *aid;* he can only see in its employment however scientific, a source of pain which cannot but make hateful work, in which every demand is accompanied by enervating and painful pricks; the animal being thus victimised soon loses his good humour and gaiety, and becomes disgusted with his work; the rider having lost all the benefit of his good will, is obliged to master his bad temper by force and corrections."

In fact, a horse, like a man, only does well what he does willingly; he must "feel like" doing it; and, if sharp or rough spurs make him angry, it is as well not to wear them, except occasionally to make him answer to the leg. It is as important to suit a horse with a spur as with a bit, and, so far as the rider is concerned, the neck of the spurs should be the right length and slope which allows the calves to be pressed strongly in just behind the girths, with the toes turned slightly out, without the rowels touching the sides so long as the heels are pressed down; the prick of the spur being given by dropping the toes, or turning them full out.

Though most school riders wear sharp spurs, they wear them in the heels of their boots, and they do not use the *rowels* as an aid; they apply them merely to stimulate the horse, and enforce obedience to the hand and leg and to the touch of the side of the spurs, and, unless a rider has confidence in his ability to keep the lower part of his legs perfectly still, and in these days of high-countered boots to turn in the toes when drawing back the heels, he would be well advised not to wear sharp spurs. Out hunting, long-necked sharp spurs are in all cases objectionable, as in the case of a fall they are certain to tear the horse's sides; and my own opinion is that low-countered boots are best, and

that there should not be any spur rest, so that the spur can fall downwards when the straps are fairly loose; the action of the spur is then softer, and not so likely to bruise and hurt the sides and ribs when the legs are used.*

The legs should, in fact, be kept away from the horse's sides as much as possible, and when sharp spurs are used to punish or animate a horse, they should touch him just behind the girths, where they are least likely to make him kick; before using the rowels the rider should, therefore, turn out his toes, whilst keeping the side of the knees against the saddle, and he should only withdraw them about an inch from the sides between each touch; the calves maintaining a firm feeling till the spurs, by one or two pricks quickly following one another, make the horse answer to them.

The accurate use of the spurs depends, to some extent, on the proper adjustment of the stirrup leathers, which should not be too long; and if the rider does not want to prick his horse with the rowels when closing in his legs, he should keep his heels down, and when drawing back the heels the feet should be parallel with the horse's sides and the knees turned into the saddle; it should also be borne in mind, if sharp spurs are used, that after the first two pricks the skin is no longer sensitive, and further use of the spurs only digs holes without influencing the horse.

On the Baucher system a horse is gradually trained to take, without moving anything but his lower jaw,

* Since writing this I have tried a pair of spurs recommended by Major M. Borwick, D.S.O., which have given the greatest satisfaction to both myself and horse. They are made by Messrs. Maxwell, of Dover Street, London, and have a pronounced downward curve to the necks; they look smart and are very soft and effective in use.

firstly strong leg-pressure, secondly strong pressure close to the girths from the legs and dummy spurs, and lastly from the legs and rough spurs. It will then be in the rider's power to bring the horse to a stationary position at any moment, and under any circumstances, and also to cause him to stand in a collected position calmly champing his bit. The lesson can be given before dismounting at first, and later on immediately after mounting also. The restraining action of the hand on the curb reins should be light but firm; and on the hand being eased and the pressure of the spurs increased, the horse should move forward. This can be repeated at the walk and at the slow trot, the hand regulating the impulsion created by the steady pressure of the legs and spurs. It helps to get the horse to take the aid of the leg and spur kindly, if the rider strokes the shoulder with the whip at the same time as the legs are pressed in; but one of the best ways of getting a horse accustomed to the spur is to use what the French call a Spur Stick—an ordinary cane bent at the end into which an ivory rowel is inserted.* The horse being placed against a wall the trainer holds him by the head and touches the flank with the rowel: if the horse kicks he should be spoken to sharply, not hit, and when he brings up the leg, as he would to knock off a fly, and places it down again quietly, he should be made much of. This should be done to both sides, till the horse brings each leg quietly forward on feeling the rowel. This method is very efficacious in teaching the passage and Spanish trot, in which the horse has to spring from one hind leg on

* Messrs. Champion and Wilton, saddlers, of Oxford Street, London, make this spur stick with the same strength, finish, and quality of material which characterises all their work.

to the other. The rowel applied near the elbow causes the relaxation of the lower jaw.

Baucher had such belief in the efficacy of the "attack of the spurs" (not necessarily with sharp rowels), that he stated that it was impossible to train any horse without gradually accustoming him to them, and that it was with the spurs, helped by the hands, that he made gracious the most disagreeable natures, and succeeded in perfecting the education of the most intractable horse.

He commenced by using the spur on one side only, and checking the horse with the rein on the other side, until the horse took the touch of each spur without resentment, when he closed in both spurs, without actually touching the sides, and then, after strengthening the hand, he felt the sides with the spurs lightly, the points of the rowels merely touching the hair, and with a vibratory action of the legs, causing the horse to bring his hind legs well under the body, without offering any resistance to the hand. It is important that the horse should be balanced by the hand and legs before the spurs attacks are given, as the better balanced a horse is the less the touches of the spurs disturb him, because he can answer to them so readily.

As an exceptional and powerful means of control when a trained horse is very excited, and inclined to get the better of the rider, the latter can stop him, and then tie him up between the spurs and the bit by gripping the saddle firmly with the knees and legs, and pressing in the spurs steadily quite close to the girths, whilst feeling the horse's mouth lightly but with unyielding firmness; the reins being held short and the upper part of the body inclined forward.

No one who is not quite sure of his seat should

attempt this, as if the pressure is not maintained until the horse is thoroughly mastered, he may become permanently restive. Sensitive horses should not be steadied in this way until they have been trained to take the pressure of the spurs; in dealing with mares the rider should be very careful, as they may lose all their dash and cease to answer to the leg with forward movement.

In the case of untrained horses, a strong grip with the sides of the heels or the steady gentle pressure of both calves, or intermittent touches of the spurs, generally suffices to bring him under control by driving him into his bridle.

When a horse is trained, steady graduated pressure of the spurs, near the girth, and of the bit, "immobilise" and calm him, while intermittent touches of the spurs, applied after drawing back the heels, mobilise the hind-quarters, and animate and collect him.

As the touch of the spurs has a spasmodic effect, they are not of much use as "accelerators;" the forward inclination of the rider's body, and the pressure of the ankles, have much more effect; whilst a touch on the leading elbow from the toe is most effective in making a horse extend himself in the gallop.

When punishing with the spurs, the rider must consider the sensibility of the horse, and not the gravity of the fault committed nor his own feeling of anger, and the punishment should commence and end with misbehaviour.

If the horse kicks on feeling the spur, the spurs should be again pressed in once or twice rather sharply, but a horse will rarely kick if the spurs are applied against or just behind the girths, when used to punish.

We may now consider the use to which spurs can be put in training.

If the horse in the walk, trot or canter, persists in trying to get the better of the hand by movements of the head and neck, the rider should keep the spurs just touching the hair close to the girths, for some little time, keeping the hands steady and the fingers firmly closed on the reins, without unduly checking the forward movement by taking too strong a feeling on the mouth; the spurs should punish him every time he chucks his head up or snatches at the bit.

Horses that throw their heads about have, as a rule, sharp bars to their mouths, and should be ridden in a smooth bridoon and a bit with indiarubber rings on the bar on either side of the port.

To balance the horse the rider eases his hand slightly, turns out the toes and eases the grip of the knees; presses down into the saddle, and stimulates the horse with the legs just behind the girths, whilst the hand receives the impulse, with a slight vibratory upward feeling on the reins. In the highest form of balance the horse has all his forces gathered together exactly in the centre of his body, and he is ready to spring into the air from all four legs, the rider's body being so to speak the needle, as in a letter weighing-machine, feeling when the ends of the horse are equally weighted.

There seems to me to be a difference between balancing and collecting a horse: balancing prepares him to be collected for a specific movement: before rearing, a horse collects his weight on to his hind legs, and before kicking, on to his fore legs. Men should not, I think, be asked to collect their horses until they have been told the movement that is required; they should

first be told to balance their horses, so that the *weight* is equally distributed between the forehand and hind-quarters, making both of them light, and then when the horse's *energy* is thus collected between the rider's legs, so that the horse is neither behind the hand nor in front of it, but lightly on it, they can easily rouse that energy and pass it into the right part of their horse's bodies by means of the aids, when they are told what to do. The energy is collected between the rider's legs, and the hands let it pass forward or direct it backwards or to either side.

CHAPTER IV

HANDS

" No person can alter or improve his horse's mouth beyond the capacity of his own hand."—J. Adams.

" Be gentle, my children, in using your hands,
Touch lightly and let the chief effort be mental.
The will is the power that guides and commands."—
Philpotts Williams.

" His hand is the best whose indications are so clear that the horse cannot mistake them, and whose gentleness and fearlessness alike induce obedience."—Lord Pembroke.

What is really meant by " Hands ? "—We speak of some people as having good hands, of others as having bad hands. Horses go kindly and nicely with the first, and never seem comfortable when the others are on their backs. What is the secret of this magic touch ? It seems to lie in three things : Firstly, a seat independent of any assistance from the hands ; secondly, good nerve and a kind disposition, which prevents the rider from causing the horse pain ; and, thirdly, a long and only moderately stretched rein, and knowledge when to strengthen the action of the hands and when to ease it.

A horse must never succeed in getting the ascendency of the hands. The word " hand " comprises the whole body, as the horse is controlled as much by the seat and legs as by the hands, and it is only by combining

the action of the seat, legs and hands, that perfect control is obtained.

A horse must not be allowed to bear on or snatch at the bit, or to throw his head up to avoid being collected; and every such act should be immediately checked by the rider closing his thumbs firmly on the reins, fixing his hands against his body, and pressing in the spurs by dropping the toes. If he refuses to raise his head and neck and balance himself, the rider must have recourse to stronger measures; he should slacken the reins slightly, strongly "leg" the horse, and then take a firm grip on the reins and draw the bridoon gently through the mouth from side to side with the palms of the hands turned upwards. The horse should learn that by snatching at the bit he brings the spurs into his sides.

It is equally important that a horse should not be allowed to recoil from the hand; he must be driven forward at once by the legs.

The hands, arms and shoulders should be supple, and the give and take should come from the fingers, hands and wrists alone; the hands being open with all the fingers slack and bent, while the horse is going nicely, and closing tightly on the reins without pulling at them—the thumb alone first and then the fingers if necessary, the knees at the same time gripping the saddle firmly—the moment the horse tries to gain the ascendency. At times, when on bad ground, one should not be so exacting, as it is then necessary to let the horse have the free use of his neck to either balance himself, or to enable him to examine the ground in front.

In the case of a fidgety, excitable horse it is best to have a slightly slack rein, so that he can play with the

bit and ease his feelings ; if in his excitement he throws his quarters out, it is advisable to bring the shoulders into line with them, using the pressure of the outside reins against the middle of the neck, and not to force the quarters back with the leg ; an excitable horse should in fact be managed almost entirely with the reins, and the legs should be kept perfectly still.

Captain Caubert maintains that the secret of light hands and a good mouth lies in the position of the rider's body, the upper part of which should be inclined slightly forward of the vertical so that he can keep his balance and "follow" the mouth, should the horse make an unexpected movement. When resisting a horse by closing the fingers on the reins I certainly find it better to tuck the seat bones under and drop the upper part of the body over the hands, than to throw the shoulders back as generally recommended, but we must be careful to keep the eyes up when curling over the hands. Generally, I think, we may say that good hands are shown by the opportune and right combination of the aids of the legs, hands, body and seat ; not by weakly yielding to every solicitation on the part of the horse for fear of upsetting his temper. A man who wishes to become a good horseman and to give his horse good manners will risk this, and firmly check every effort of the horse to gain the upper hand, whilst yielding to him the moment he shows inclination to obey.

When the rider wishes to stop his horse or reduce the pace, he should raise the hands, close the fingers on the reins (the right hand, if necessary, being placed in front of the left and gripping the bit reins strongly), press the horse against the bit with the turned in knees, instead of pulling the bit against the mouth : the reins should only act through the impulsion stimulated by the

legs. As the hand finds it much easier to control a horse when the hind legs are well under him, than when they are out behind him, school riders recommend that before using the hands, the legs and the sides of the spurs should be first closed in gently, to press the hind legs under and balance the horse. To shorten the reins, for instance, first run the hand forward along them, and then, instead of pulling at them to get the hand back to the body, collect the horse by intermittent leg pressure, until he bends his neck and loosens the reins sufficiently to enable the hand to take its proper position.*

Most horses go best when the reins are held long, *i.e.*, when the left or bridle hand is close against the body, and there is just a suspicion of slackness about either the curb or bridoon reins, the other reins being stretched. The action of the reins should only affect the head and neck, except when used to oppose the forehand to the quarters; too short a rein, by acting on the body gives the horse greater power of resistance, or makes him try to get behind the bridle and gib; moreover, as a horse balances himself by means of his neck, the free use of it enables him to move gracefully and to stop easily, and with a long rein the rider by merely pressing his shoulders back can bring his horse on to his hocks at once.

To sum up, too much stress cannot be laid on the

* "To test whether a horse naturally brings his hind legs well under him, and, in fact, to train him to do so, start him off in a gallop and then stop him with the hands alone, the thighs being opened; and, just as he comes to a stop, ease the hands and press him gently forward with the spurs; if the hind legs are not well under, the horse will have difficulty in restarting, and, in future, knowing what to expect, he will learn to collect himself better."—CAPTAIN DE CHAMPSAVIN.

point that the horse must be so placed that he "*feels like*" carrying out his rider's wishes; that it is the legs and spurs, which by bringing the hind legs well under the horse, make it natural for him to raise and arch his neck and move in a collected and well-balanced form, and that a long lightly stretched rein still further helps him to do so; while it also leaves him nothing to pull against.

The position of the hands regulates the height at which the horse carries his head, which can be trained to follow the hand up or down, in the following way:— Whilst walking, raise the hands and take a "feel" on the bridoon reins, then if the horse does not respond, draw the bridoon quietly from side to side through the mouth, and when the head begins to rise, close the legs, or touch with the spurs close behind the girths, so as to bring it well up; when he has carried it in this position for a short time, reward him by letting the reins gently run through the fingers—the horse should not be allowed to snatch them—so that he can lower his head and stretch his neck; the touch of the legs being also removed. On this subject Baucher writes—

"I have just said that to reward a horse one should ease the hands, but I do not mean that the reins should be suddenly and completely slackened. The rider should imperceptibly diminish the tension on the reins; so as to be always ready to check opportunely the undue haste with which the horse would naturally stretch out his neck. He should be taught to draw the reins through the fingers very gently."

The rider should also be careful when taking up the reins again to be equally gentle and gradual in his action; neither horse nor rider should ever snatch at the reins.

The horse should now be taught, after raising his head to the snaffle, to bring in his chin, and yield to the pressure of the bit, until the line of his face is perpendicular to the ground. This is done by strongly closing the fingers on the curb reins and increasing the tension until the mouth is just felt ; the pressure afterwards varying exactly with the force of the horse's resistance, which should be overcome by the pressure of the knees, or the touch of the spurs, close behind the girths.

When the horse yields readily to the bit, he should be trained to keep his head in position with a relaxed jaw for a prolonged period, the rider closing his thumb on the reins whenever the horse resists, and easing the hand the moment he yields. In this way is obtained that mobility of the lower jaw which constitutes a perfect mouth ; but the rider must see that the horse yields his lower jaw to the bit before bending his neck to it.

If a horse sees anything he is uncertain about, the rider should lean slightly forward, close his legs gently, yet firmly, so as to give him confidence and press him forward, being careful not to check him with the hand, which should ease the reins and be absolutely steady. If the horse should then shy, the rider can catch him by simply closing the fingers on the reins, and then, with the aid of the outside leg and the outside rein drawn across the neck, bring him back to his proper position ; but the rider should do all in his power to make the horse move straight forward when he is inclined to shy, and even if he dashes on at a gallop he should not check him.

It is a mistake to pull a horse back on to his hocks when he is nervous, and it is more in accordance with

what a loose horse naturally does, to turn the horse's face towards the object he is frightened of, whether it is stationary, approaching him, or coming from behind, and to press him along with the leg and spur on the same side, supporting the flank firmly at the same time with the outside leg, than to turn his head away and drive him along with his quarters towards the object.

If it is desirable to force a horse near to anything he is actually passing, one can turn both his eyes on to it and close in the outside leg and spur strongly : a horse has less power to resist side pressure than he has to resist direct forward pressure.

It is, however, generally sufficient to merely slacken the reins and give him the use of his neck, so that he can turn both eyes on the object if he wants to. If a horse whizzes round, he should be made to complete the circle in one movement. If the rider controls himself and does not anticipate trouble, very few horses will shy seriously ; a fearful hand makes a fearful horse.

When going round corners, the rider should support the horse with his legs and ease the hands very slightly as soon as the horse has begun to turn, so that he can balance himself. To commence the turn, the inside hand should be slightly raised, whilst the outside hand draws the rein across the withers, so as to bring the horse's weight on to the inside hind leg, which is the pivot.

There are various ways of holding the reins. The usual English manner is to have the left reins, bridoon and curb, separated by the little finger of the left hand, and the right reins either separated by the second finger, or placed between the thumb and first finger ;

in the first case the ends of the reins pass upwards between the thumb and first finger, and the curb reins can be slack, so that the right hand can pass under the left hand and pick them up when the rider wishes to collect the horse; in the second case, the ends of the left reins pass between the first and second fingers, whilst the right reins pass through the palm of the hand. There is one fact to be noted, and that is, that the third finger of the hand is the strong pulling finger, and, consequently, it is as well not to have it over a rein.

The right hand, when necessary, can take up the right reins, separated by the little finger, or by the third and little fingers, and pull the end of the reins through the left hand till the hands are some six inches apart. Mr. Anderson recommends that when the reins are held in both hands, the thumbs should point towards the horse's ears with the whip hanging down the shoulder, and I have found this right in school riding, as the horse has to be under immediate and decided control. If a horse is inclined to get his head down, it is helpful to have the right reins between the thumb and first finger.

The French method is to have the curb reins on the little finger of the left hand, the ends after passing upwards being held between the thumb and the first finger, whilst the snaffle reins are held on the second finger of either the left or right hand. The knuckles of the left hand should be vertical, the wrist arched (this arching of the wrists is conducive to light handling of the reins, and produces an elastic feeling which the horse appreciates), and the elbow close to the side, but not touching it, whilst the right hand fingers the reins, or holds the right snaffle rein between the second and

third fingers, and regulates the feeling on the horse's mouth.

When holding the end of the reins between the thumb and first finger, the first joint of the thumb should be bent, so that the tip presses on the reins and holds them tight without the muscles of the arm being contracted, as is the case if the whole hand grips the reins.

When riding a well-trained horse muscular contraction in any part of the body should be avoided, and so far as the hands are concerned, thumb pressure on the reins generally gives perfect control, the rest of the hand being relaxed. The rider should also be careful to keep his eyes up instead of looking down at his horse's withers ; the sense of touch becomes much more acute in the hands, if the eyes do not assist them in watching the movements of the horse, and, consequently, the handling of the reins becomes lighter and more accurate. Riding when it is dark, for the same reason, also helps to make the hands light. Besides this, a horseman should use his eyes to make accurate note of all his surroundings, and to search for the interesting in everything.

As to the employment of hands and legs there are two distinct schools. Baucher, in his later writings, claims that the secret of obtaining the most perfect balance is to use the hands and legs separately, and not in combination.

He says that the function of the hand is to control the head and neck, and to place or restrain a horse, whilst the legs and spurs bring the hind legs under the body and excite the propelling power of the hindquarters.

He used the legs merely to drive the horse forward

when necessary, or to bring the hind legs under the body, and whilst using them kept only half tension on the reins. This half-stretched rein, which Baucher so strongly recommends, is that slackness of rein which causes the hand to feel a gentle tug every time the horse puts a fore foot to the ground, whilst the hand is strengthened or eased by closing or leaving open the fingers when this tug is felt : this is certainly the right way to handle a puller in the gallop. The advantage of the half-stretched rein is that the horse, feeling no constraint, answers to the pressure of the legs at once, and in so doing stretches his neck, meets the bit, and places himself under the guidance of the hands.

John Allen also writes : " Lightness of hand consists in an almost imperceptible alternate feeling and easing of the bridle, regulated by the motion of the horse. By proper attention to this practice the natural delicacy of feeling of the horse's mouth will be preserved, and a constant correspondence between the horse and the rider will be established."

Baucher overcome the resistance of the mouth and neck by actions of the hand called " *demi-arrets* " and " *vibrations,*" using the one or the other according as the resistance felt by the hand was merely a dull, heavy weight, or an active contraction of the neck and lower jaw ; he employed the demi-arret or half-halt in the first case, and vibrations in the second. In both cases the heels should be carried slightly back, so as to bring the hind legs under the horse's body, but no pressure should be applied by the legs.

The demi-arret is thus given : close the fingers on the reins strongly without easing the hands ; turn the nails upwards sharply, and give an upward pull proportioned to the resistance to be overcome, and

immediately ease the fingers, or give a few vibrations, or, in *extreme* cases, shake the bit forward gently away from the lower jaw, and so deprive the horse of support.

The demi-arret raises a horse's nose and prevents his fixing the jaw against the neck, and is a good corrective for a horse when he pulls in this way.

One of the best ways of mastering a horse is to take short hold of one rein, say the right, straighten the arm and raise the hand so as to get an upward pull on the mouth. M. Boisgilbert says that this is the key of all training, and the effect can be still further increased by at the same time making the horse move his quarters round with the right spur, the left rein being slack.

Vibrations are a number of almost imperceptible quick forward and backward movements of the hands on the curb reins held under the second fingers, causing the bit to shake slightly in the mouth. When the horse resists the action of one rein, say the right, it is better to give the demi-arret, or the vibrations on the left rein of the same bit.

Before employing demi-arrets or vibrations the ankles should be closed in to bring the hind legs under, and then the action of the legs should completely cease.

This system Baucher called "*Mains sans jambes et jambes sans mains;*" he claimed that by working on it the rider learns to use his hands and legs with exactly the amount of force necessary to attain his object; the legs not being required to counteract the excessive action of the hands, nor the hands to render the same service to the legs.* After the legs have produced the

* "The ideal of the independent use of the aids, is to be able to roll a cigarette between the fingers whilst using the legs with the utmost vigour."—James Fillis.

necessary impulsion, the hands bring the horse through the rider's legs on to his hind legs, and then the ankles close in and develop the action.

Some go further on these lines and say that when using the reins on one side, those on the other side should be passive but ready to act; in the same way when one leg is closed in for any purpose the other leg should be passive, but ready to balance the action of the other. The rider's whole body should convey the same message to the horse. Some riders force open the thighs when reining in their horses, so as to bring the whole weight of the body on to the seat of the saddle.

Baucher's pupils, though firmly believing in the system, and recommending that it should be acted upon as much as possible, could not make it an absolute rule. Mr. Fillis says that a rider should be able to press his horse's head up with the legs without having to ease his hands in the slightest, and that this is one of the results of good training.

The other school are all for leg work, the hands being more or less passive agents, closing strongly on the reins when the horse bears on the bit, or pulls, and allowing the legs to gently press him against the bit. Their chief maxims are: "hands fixed, fingers supple, reins stretched and legs closed in pressing the horse forward." "The hand indicates the movement desired and the legs make the horse carry it out." "Lightness in hand is produced by the action of the legs and spurs near the girths." If the horse bears on the hand, the hands should be raised, maintaining a light firm feeling on the mouth by pressing the back of the fingers against the body, whilst the legs, by touching lightly with the spurs close behind the girth, make the horse bring the hind legs under him, arch his neck, mobilise his lower

jaw, and generally balance himself, and become light in hand and obedient to the slightest contraction or easing of the fingers on the reins.

Both schools aim at bringing the horse under the control of the hand, and to get him to answer to it with his whole body and not with his neck alone, which he can only do when his hind legs are well under the body, but the less visible movement there is of the hands or legs, whichever may be used to enforce obedience, the better.

It must be remembered that a demi-arret is in no way a "job in the mouth," it is a steady upward pull followed by an easing of the fingers or, if necessary, by an almost imperceptible jerk forwards from the wrist. This is a very different thing from the sudden slackening of the reins, followed by a sharp, quick, downward snatch at them, to which the ordinary stable help occasionally treats his master's horses.

The advantage of training a horse and "making his mouth" with the legs, is that they can enforce obedience with the spurs if the horse does not answer to their pressure; whereas the hands should never punish the horse's mouth, and a self-willed horse soon disregards their indications and learns to avoid their action. The horse also answers to the spurs by bringing in his chin, whereas, demi-arrets, however gently administered, are apt to produce contractions of the jaw or to cause the horse to throw his nose up; and to excite his brain and prevent him from calmly thinking and finding out what is required of him. The sudden stop, which a demi-arret produces, especially if it is followed by a forward shake, is also very apt to spring a curb, or strain the foreleg on which the horse stops himself. The hand cannot do better than keep a

steady, and at times vibratory, feeling on the mouth : a steady hand makes a steady horse (see Appendix III.) ; the vibratory action of the hand is helped if the reins are held in the left hand together with a springy cane, the end of which rests against the right thigh.

The position of the hands is of importance. When they are low, the legs applied just behind the girths drive the horse's weight on to his shoulders and force him to move faster, provided the fingers are not closed tightly on the reins in order to balance him evenly on the fore and hind legs—a balance which sound horses certainly prefer in the slower paces—whereas, if the hands are high the horse raises his head on being stimulated by the legs, and throws his weight back on to his loins and hocks, and so balances himself for elevated action ; the seat bones also help by pressing down the small of the back.

The hands should, with the help of the legs, distribute the weight, and make it convenient and easy for the horse to obey his rider's wishes ; and when they are high, the rider must be careful to press the elbows, shoulders well down, so as to keep close to the saddle.

A " double feeling " on a rein is obtained by raising the hand, holding it, and dropping the other, *e.g.*, to turn to the right, raise the right hand, and press the horse forward with the knees. If the turn is sharp, the left hand should be carried to the right, drawing the rein behind the withers so as to keep the horse balanced on his off hind leg, which acts as a pivot. If, however, a horse resists an order to turn, say, to the right, *by rearing*, it is better to lower the right hand, fix it against the back of the thigh, and force the horse round with the right spur.

When, however, the reins are held in one hand it is

necessary to turn the horse by the pressure of the rein on the neck only: to do this the horse must be first balanced and brought back on his hocks, and if the rider wants to turn, say, to the left, he should then rather ease the hand, so as not to stop him, and carry it to the left so that the right rein touches the neck and makes him incline his head to the left; he can then pivot the horse round on the near hind by pressing in the left leg, not the right, as would be the case if the horse were being turned by the left or direct rein.

When the rein is pressed against the neck it also acts on the bit, and to counteract the contradictory indications thus given, it is at first necessary either to open the direct rein, or to press in the leg on the side to which the turn is desired. The pressure of the rein and the leg of the same side forces a horse to move both his forehand and quarters to the other side, and is useful when a gradual turn is desired.

When the direct rein is used, the indication is so evident and the effect so strong that the rider must support the quarters with the outside leg to balance the horse. But the pressure of the rein on the neck has the effect of making the horse bring his quarters slightly towards the outside of the circle, and so there is not any need to close in the outside leg to prevent the quarters from flying out, as the horse's body is bent in a way that prevents this; the nose and quarters being both turned to the same side.

If a horse refuses to turn, say, to the left, he has fixed his weight on to the off hind leg, and he must be made to move it by intermittent touches of the right spur, the right rein being eased and the left rein opened so that the pull is at right angles to the horse's body.

CHAPTER V

TRAINING

"Prove all things, and hold fast to the good."

"Make frequent demands and learn to be satisfied with the slightest advance towards the desired result."

"Mildness and perseverance will overcome all difficulties."

THE object of training should be to teach a horse to carry out his rider's wishes with that grace and ease which can only be attained if the muscles are supple, and each part is balanced on its adjacent structure. Contraction of the muscles indicates resistance or fear, and is, as a rule, caused by the rider making demands before the horse has been sufficiently educated, or at a moment when the position of his limbs does not enable him to carry them out. In training a hack we should aim at obtaining absolute unconditional obedience to the lightest indications of the aids.

In dealing with a horse's mind, ideas should be rightly connected and associated, so that a particular movement is the natural sequence of the one immediately preceding, and a rider should expect and accept the natural results of his own action. In horsemanship self-control is everything; the proper use of the will is to control oneself not others, and to make oneself do the right thing immediately: the rider

should depend on a right attitude of mind and concentrated mental control operating through the aids, not on physical force, in the management of his horse; he should make a strong mental demand; hold steadfastly to it, and thus communicate his wishes without the necessity of words.

The chief road to success in the training of animals is in fact to treat them in a way which will secure their respect and affection. Respect comes first, as affection which is not preceded by the knowledge that the rider is the master, is not worth anything, and I wish to show in this chapter how this superiority can be asserted and maintained without resort to severity, which nearly always produces a vicious disposition in a horse. Firmness and kindness secure the desired end; but the rider must remember to meet a challenge at once; attack in a cheery, good-tempered way, and by means of his hands and legs so place the horse that he cannot carry out his intentions; or else force him by energetic use of the legs to exert himself with a degree of vigour and collection which is distasteful and tiring to him; the latter method is, I think, the better, if there is plenty of room, and the rider is sure of his seat, as in the future the horse will not have pleasant associations connected with his attempt to misbehave, and will think twice before he challenges again.

As the horse's training progresses these challenges will become less and less frequent and the rider will have little to disturb him in his efforts to get his horse to feel and look proud and pleased; he should, by means of the aids of the hand and leg, give his horse the carriage which indicates these feelings, and if he then treats him kindly, the horse will both look and feel happy; feelings are suggested by attitudes, and a

horse that is allowed to hang his head and look dejected soon begins to feel so, and hates his work : to produce such a feeling is a thousand times more cruel than to make proper use of the spurs and bit, which may perhaps irritate the horse at first, but which eventually teach him to balance himself and so to do his work with the least effort and fatigue.

The essence of the success we desire is to be found in tact, that is, the application in the right place and at the right moment of the minimum amount of force necessary to attain our object. No two horses are alike ; the rider should make a special study of every horse he rides, and by combining the effects of hands, legs, and seat, he should secure that invisible control which marks a fine horseman. Talking to a horse has also its value, and though a horse cannot always understand the meaning of words, he does catch the feeling which the tone of the rider's voice indicates ; a man who wishes to make a friend of his horse should talk much to him in a low deep tone of voice, and allow him to smell his clothes, an old coat being kept especially for the stables so that it will not matter even if the horse takes hold of it with his teeth. To get on good terms with one's horse it is better to stroke him lightly with the fingers than to pat him, and horses especially appreciate having the eyes and the poll of the head gently rubbed.

When the trainer has gained the horse's confidence by proper treatment in the stable, he should see that the saddle fits all right, and that the bit suits before taking him out ; he must then consider the best way of getting on his back. According to Mr. Fillis, the proper way to mount a horse is to hold the reins in the left hand, and to catch hold of the mane half-way up

the neck; then after placing the stirrup on the left foot with the right hand, to take hold of the pommel with it and mount; if the horse plunges, the rider will then feel quite secure, with the hold he has with the hands, until he can get his right foot into the stirrup. It is better not to have a horse held by the head when he is being mounted, as plunging is generally caused by the groom hanging on to the bridle. If necessary, the groom can hold the right reins lightly, and draw the horse's head towards the right, as the rider puts his right foot into the stirrup.

We will start with the assumption that our horse has been through the necessary work on foot with the lunging rein, and that he will quietly allow himself to be mounted: the rider will now proceed to secure that most necessary of all qualities—Impulsion. The horse must always answer the slightest pressure of the rider's legs by forward movement. To obtain this, the main point is to ease the hands before pressing in the knees and legs, and then to stop the horse by first easing the legs, and then closing the fingers tightly on the reins. Till the horse's education is well advanced these two aids should not be combined. "Mains sans jambes and jambes sans mains" should be, as Baucher says, the trainer's motto until the horse goes forward without the slightest hesitation when the legs tell him to do so. This forward movement should not only be certain, but it should also be calm; leg action should, therefore, always be gentle and gradual, working from the knee downwards, and the horse must be trained to take it without resentment or disturbance of any kind. A kindly pat on the neck every time he answers to the legs will soon secure ready obedience.

When the horse answers readily to the legs he

should be trained to keep his head and neck still, and maintain, like the rider, an even, steady pressure on the bridoon, whilst yielding the lower jaw the moment he feels the bit. We must now, therefore—after riding him for some time on the bridoon, the hands being against the rider's body in a line with the elbows and the reins of the tension which causes the hands to feel a slight tug each time a forefoot is put down in the walk—supple and get control of the neck by what Baucher calls flexions; these can be either to the right and left or direct.

(*a*) The rider starts at the walk, the reins being long but not loose, and closing the fingers firmly, say, on the right rein of the bridoon or bit, he presses the horse gently forward with the legs, which should also keep him on a straight path, the left leg being applied further back than the right—diagonal aids—and wait till he yields his jaw and brings his nose to the right, the lateral bend of the neck being from just behind the ears, the rest of the neck remaining high and firm. The hand and legs should then be immediately eased, and the horse patted. If the horse does not yield his jaw to the bit, the rider increases the pressure of the legs, touching the horse with the right spur close behind the girths, whilst the left leg prevents him from displacing his quarters. The same should then be done with the left rein; then with both reins of the curb bit equally stretched to obtain the direct flexion, which brings the horse's head perpendicular with the ground; the legs and spurs pressing the horse forward if he slackens his pace or refuses to yield his jaw. If there is any difficulty in obtaining the direct flexion, the rider can place the horse's head in a corner of the school and use the spurs lightly. This direct flexion should

be obtained before easing the hands after stopping the horse.

If the horse lowers his neck it should be at once pressed up again by the legs and spurs applied near the girths; it should not, however, be carried too high: the slope of the shoulders and the width of the jaws must be taken into consideration so that the horse may not be uncomfortable when his face is perpendicular to the ground.

The rider must not expect to develop in himself the necessary delicacy of touch, or in the horse the ready obedience and suppleness of the trained animal without long, continued, patient work; he must at first be satisfied with the slightest success, and then dwell on the cause of it till it is firmly fixed in his mind.

(*b*) The rider then starts the trot, taking the saddle first as the near fore foot and off hind foot come to the ground, and having obtained a flexion with the right rein—diagonal aids—and a direct flexion with both reins, he should pat the horse and repeat the lesson, trotting on the off fore and near hind, with the left rein and both reins together. If a horse shows objection to be turned to one particular side, say, to the left, he should be trotted much on the off fore leg, so that the rider's left hand can supple his jaw and neck on that side.

(*c*) In the canter, the right and direct flexions are obtained when cantering on the right leg; and the left and direct flexions when leading with the left leg.

In all these flexions the right leg and spur touching the side near the girth helps the action of the right hand and *vice versa*.

Fillis remarks that Baucher's direct and lateral flexions were made at the withers instead of at the nape

of the neck, and he maintains that this soon teaches the horse to avoid control by getting behind the hand. Baucher's partiality, however, for a level balance with the weight equally distributed between the forehand and hindquarters, and flexions which caused a horse to lower his neck, arose from the conformation of the horses he at first trained; he purposely selected badly made horses, which carried their necks too high, or which had weak hindquarters, and he consequently commenced his flexions by making the horse bend his neck from the shoulders, but later on in this education he taught them to make the half flexion with the lower part of the neck stiff. In his later writings he especially emphasises the desirability of having a high carriage to the neck; although he does not say that with the high neck the horse cannot with any comfort keep the line of his face perpendicular, which, according to him, is the *sine qua non* of perfect balance, unless he is exceptionally wide between the jaws. The position of the head in this respect really depends upon the state of collection required for the pace; if freedom of movement is wanted, the line of the face should give an open angle at the junction with the neck, and the nose will be in front of the perpendicular line as recommended by Mr. Fillis, but to keep a horse evenly balanced on the forehand and hindquarters the face must be perpendicular; moreover, to carry weight in the slow paces it seems right that the face should be perpendicular without the jaw bones being pinched against the neck, and that the height of the neck should conform to this necessity; whereas in the fast paces the horse should be allowed to extend his nose so as to get the weight off his driving power.

When the horse is thoroughly trained and obedient

in all the direct forward paces, the rider should begin to train him in the side movements; he first obtains a direct flexion and then draws the left rein low, towards the groin, in the direction of the diagonal hind leg, so as to bend the neck and bring the near shoulder in, and at the same time place the weight on the off fore and hind legs, while the left leg, with the knee turned in and the toe turned out, presses him along sideways, and, if necessary, the right hand well away from the body leads him: the same should then be done to the other hand. This is the preparatory lesson in all side movements and at first great care should be taken that the horse gains ground to the front while moving sideways, later on the horse should be taught to move sideways across the school on two parallel straight lines.

The rider should gradually alter the bend of the neck by working more and more on the rein of the side to which he is moving, until the horse turns his nose slightly up and looks in that direction with his body parallel to the wall of the school as he moves across it: the rider looks the side to which he is moving, and presses on the stirrup of that side.* The best way to commence this exercise is to walk straight across the school till about two lengths from the wall, and then finish on two lines, gradually decreasing the distance of the straight walk.

In these exercises the rider raises the hand, holding

* In the English school this is called the "Full Passage," whereas the French give it the name of "Croup au Mur," as they generally work along the sides of the school. The preparatory lesson in which the lateral aids are used, and the horse is bent in the shape of a crescent, is called "Epaule en dedans," or "Shoulder in," the "Passage" with them being the elevated trot with suspension.

the rein on the side to which the horse is moving with an upward tension so as not to interfere with the forward movement: when working round the school it is best to carry out the side movements with the quarters to the wall, as this teaches the horse to answer to the leg when turning the corners; there is also the risk when the head is towards the wall of the horse passing his outside leg behind the inside one, instead of in front of it, from fear of hitting his foot against the wall, The rider presses in and bends slightly both knees, and keeps his outside leg ready to compel the horse to move sideways, and his inside leg prepared to press him forward or to stop him, his own weight being on the seat bone and thigh of the side to which he is moving.

A good exercise for teaching a horse to move on two lines is to form a track composed of two capital D's placed back to back, and to walk, trot and canter him round it, as in the figure of eight, the horse moving on two lines across the centre before changing his leading leg.

The action of the rider's leg and diagonal hand should be intermittent, touching the horse only at the moment the fore foot of the same side as the rider's active leg comes to the ground, and care should be taken not to force the quarters beyond the shoulders.

The horse being now supple, and free in his forward and side movements, the rider can teach him to rein back quickly and steadily, by first bending both knee joints, with the body inclined slightly forward so as to take the weight off the hindquarters, and then when this is answered by a forward impulse, taking hold of it with his hands and sending it backwards, the left hand being held steady, while the right hand gives short gentle pulls on the right reins or *vice versa;* there should

be a forward impulse even when reining back, and a horse should always be sent forward again for a step or two after being reined back. This is one of the best exercises to make a horse light in hand.

When once a horse learns that by moving backwards and getting behind the rider's legs he can render the latter powerless, he is master of the situation, and consequently when training a horse to rein back the legs must still keep up the impulsion, so that he may feel that he is obeying the indications of the hand, and that although moving backwards his inclination still is to go forward. A horse should never be allowed to move backwards of his own accord, or go back faster than his rider wishes, each step should be made at the demand of the reins, and the hands should be eased after each step.

Major Malcolm Borwick, of the Netheravon Cavalry School, has pointed out to me, that it is better that the first lesson in the rein back should be given dismounted, so that the horse may get used to an unnatural movement unencumbered by weight.

When the horse commences to rein back easily, a good exercise to make him light in hand is to bring back the shoulders only, *i.e.* to yield the hand and press the horse forward the moment he commences to rein back.

The horse should next be taught to maintain a proper balance when turning, and the rider commences by quietly collecting him on to his hocks, and then turning him slowly round half a circle, first on his near hind and then on his off hind leg. Horses that bear on the hand should be given frequent practice in this movement. When pivoting on the near hind leg the rider holds the quarters with the right leg, while he

THE PASSAGE.—Training the horse.

The right hand is raised to show the diagonal action of the aids.

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moves the forehand round to the left with his hands quietly, step by step, the left hand leading and the right hand drawing the rein backwards to the left behind the withers, so placing the horse's weight on the near hind leg, which should also support the rider's weight, carried back to that side.

When at a walk, the rider commences the turn to the left at the moment the off fore foot comes to the ground and *vice versa*.

If the horse moves his quarters the action of the hand ceases, until the legs have again gained control. The reins should be sufficiently stretched to prevent any forward movement, and the rider presses on the stirrup of the side to which he is turning and looks to that side ; the inside leg closed in forward against the girths can also assist the hand to move the shoulders round, and prevent the horse from moving backwards. Another good exercise consists in turning a horse closely round the trunk of a tree to both hands.

As a horse gets suppled by these exercises, the rider will find it gradually becomes easier for the hand to bring him gently back on to his hocks, in the trot and canter, by the light direct action of the reins, whilst intermittent pressure from the legs, applied against the girths, makes him brilliant in his action ; the lower jaw yields to the slightest touch of the bit, and the horse shows pride and animation and yet perfect obedience to his rider's wishes.

To perfect the horse's balance and strengthen his muscles we can teach him the " Passage," a pace in which each step is characterised by a complete and well-marked halt on the diagonal which is on the ground, and in which there is a vigorous spring from each pair of diagonals, which should also be poised when in the

air with knees, hocks, and fetlocks bent before being put down again. This is a nice pace to start the canter or trot from. It is taught by stimulating the horse, and then feeling the mouth with the curb reins only; the rider sinking into the saddle, opening the thighs and legs, and drawing the horse back through them into a perfect balance, his neck arched, his head perpendicular with the ground, and his lower jaw relaxed (the French "Rammener")—whilst the spurs maintain the forward impulse if he slackens his pace—and then animating him with each leg alternately as the fore foot of the same side comes to the ground; the rider being careful to keep both legs touching the flanks the whole time, sufficiently behind the girths to bring the hind legs under the body (the French "Rassembler"), but not further back than necessary. Mr. Fillis says that we can only do fine work with a horse by *always* keeping the heels close to his sides; there must not be any marked movement of the legs,* and to secure this it is advisable to turn the knees well in, and then draw back the heels, whilst the seat bones are pressed under the body.

The reins should be just sufficiently stretched to bring the horse's head perpendicular with the ground, and to regulate the energy which the legs and spurs excite. The hands can assist the legs by giving a light touch on the rein of the same or the opposite side, according as the horse works better with the lateral †

* The rider will find it easier to maintain the steady pressure of the legs and a light handling of the reins if he inclines the upper part of the body slightly forward, but when riding a trained horse the body should be erect.

† The action of the lateral aid of the hand should be low and across the horse, so as to carry the weight on to the diagonal hind leg—diagonal effect. If the horse flourishes his tail about, the

THE PASSAGE.—A trained horse.

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CHANGING THE LEADING LEG IN THE CANTER.

[*Instantaneous photograph by M. Delton, photographer, Paris.*

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or diagonal aids, as each foot comes to the ground, causing the horse to raise his knees and take the short steps which characterise this pace. Many High School riders, however, prefer to keep their hands prefectly still, and, so long as the pace and balance are right, the reins slightly slack. The curb reins are used, and the hand placed low, as the neck should be arched and the head slightly lower than for the ordinary trot, so as to raise the quarters, and also the action of the forelegs should be high and round, not extended as in the Spanish trot.

The exercise on two paths in the collected trot is excellent as a preparation for the passage. Before commencing to teach the "Passage," the horse must learn to raise each hind leg on feeling the touch of the spur, and to put it down again quietly, as explained in the chapter on High School training when teaching the Spanish trot.

To finish off our hack's education we should teach him to change his leading leg in the canter.

There are various ways of starting the canter which are clearly explained in Lieut.-Colonel Blacque Belair's "Horsemanship and Horsetraining," but as our aim is to teach a horse to change his leg at every stride, the most practical method of teaching him to *start* the canter is that of the indirect rein of opposition, assisted by the leg of the same side, *i.e.* lateral aids and diagonal effect, as these are the right aids for the change of leg. Say we want to start the canter leading with the off

reins should be lengthened, so as to allow the impulsion to take a forward direction; this movement of the tail is caused by contraction of the muscles of the croup, produced by the horse answering to the spur by shrinking back on to its hind legs instead of bringing them forward and increasing the impulsion. In such cases sharp spurs should not be used.

fore, the left rein held below the withers with a backward tension towards the off hind leg, places, with the assistance of the left leg, the horse's weight on to the off fore and off hind legs, giving him a tendency to move to the right on two parallel lines with the quarters in line with the shoulders, so that when stimulated by the legs he will naturally break into the canter, leading with the off fore leg. When the opposite aids are applied, the horse being pressed to the left must change his leading leg, and with practice he will do so at every stride; the aids should be applied as the leading fore foot takes the ground, the canter being slow and highly collected.

To start the canter from the trot the rider should, when, say, the near fore foot comes to the ground, *i.e.* when the hind legs are suitably placed for raising the forehand, press the horse forward with both legs and left spur, easing the hand as he jumps off into the canter from the near hind leg, which has been hastened forward by the spur.

In starting the canter as above described the rein of the opposite side can assist as an indirect rein (diagonal aid) carrying the weight off the shoulder it is desired to lead with by an upward tension across the neck, at the moment the horse should strike off into the canter.

To sum up, in canter right, the left leg and rein distribute the horse's weight, both legs press him forward, and the right rein raises the off shoulder point as the left rein is slightly eased.* When closing in the

* In the very slow canter there are four beats, viz., near hind foot, near fore foot, off hind foot, off fore foot. In the fast gallop there are also four beats, but the order is different, viz., near hind foot, off hind foot, near fore foot, off fore foot.

THE PASSAGE.—Changing the aids.
The hands are raised for clearness.

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legs the feet should be parallel with the horse's sides, so that the side of the spur touches the flanks and draws forward the hind leg.

When the horse is steady in the canter on either leg and changes readily, he should be taught to canter a circle to either hand, leading with the outside leg, the rider maintaining the aids for that leg firmly whilst the horse is circling to the other hand.

There is one point in connection with training which must be remembered; the horse should not be made to carry his head and neck high, and so transfer the greater part of his weight to his loins and hocks, until he has been gradually strengthened by long walks, trots and gallops; the hands should at first be held low, and the collecting pull on the reins horizontal. Many a case of broken knees has arisen from the horse being too tired in his loins to save himself after a stumble. To sum up, when in the open a hack should walk, trot and canter slowly, or fast, as required, and this is the object of all the training we give him in the school.

(*a*) To teach the horse to stride out in the walk, the rider closes in his legs each time a fore foot comes to the ground, shortens the reins and carries his hand forward till the arm is nearly straight, so that the action of the reins does not tend to stop the horse, and draws the left rein across the neck each time the right fore foot comes to the ground, and the right rein each time the left fore foot comes to the ground.

The opposite action of the reins has the effect of reducing the pace in the walk, trot and canter, that is to say, in order to make a horse shorten his stride the left rein should be pressed against the neck as the near fore foot comes to the ground, and the right rein as the off fore foot comes down. This can also be done with

the direct reins and constitutes what is generally called "sawing," which, if properly done, merely pulls the head to the side of the foreleg which is coming forward, and so shortens the stride without in any way hurting the horse's mouth.

A horse can also be taught to walk well by slackening the curb reins entirely, so as to allow him to stretch out his neck, feeling the flank with the legs, touching say the off quarter with the whip every time the off fore foot comes to the ground, and checking him with the bridoon if he breaks into a trot; or by making him walk slowly and collectedly for a short time.

A horse that is inclined to stumble can be taught the Spanish Walk, and be made to do a few steps every time he digs a toe into the ground.

(*b*) To develop the trot, say, on the left diagonals, the right rein, which is the balancing rein, should be held rather shorter and firmer than the left rein, the thumb pinching the rein, whilst the rest of the hand is open, and, bending slightly forward with the upper part of the body, while carrying the right hip slightly across the saddle, the rider stimulates the action of the near hind and off fore legs by drawing back the left heel and closing in the right leg against the girths; receiving the impulse with the left rein held low, and an upward feeling on the right rein, to stimulate the horse to carry his neck high and to throw his legs well out.

Ladies will find greater comfort in riding if they draw back the right hip as well as the shoulder when trotting, or cantering with the right leg leading.

In order to get the mouth and action quite even, it is necessary to vary the diagonals on which one trots, by bumping twice and then rising and reversing the

aids, and as it is essential that the horse should carry the head and neck high, it is best as a general rule to ride him on the bridoon, the curb reins being slightly slack.

The horse moves most freely if the rider tucks his seat bones well under him (see Appendix I., de Comte d'Aure), and sits loose with the thighs and legs hardly touching the sides, in fact, slightly opened, and gently draws the horse back on to his hocks; the legs and spurs stimulating him when necessary with intermittent touches.

It should be noted that when the rider is rising and falling on the near fore leg in the trot, or when the horse is cantering leading with the off fore leg, the right rein drawn slightly across the centre of the neck causes him to raise his neck and cadence his pace; whilst the left rein held low, and drawn direct, keeps his head steady and in its place with the help of the left leg; in hot weather, a horsehair fly whisk helps if flies are a nuisance.

(*c*) In the canter, the rider supports the horse with the legs, and closes his fingers on the reins each time the leading fore foot comes to the ground, and then eases, so that the horse can spring, the height of the hands regulating the pace.

If the rider has difficulty in getting his horse to start off say with the off fore leg leading, he can force the horse's off shoulder out, by closing his fingers on the left reins, and pivoting him round two or three times on the near fore leg by pressing in the left leg and spur. To increase the pace, the spur on the *non*-leading side should be used so as not to make the horse change his leading leg.

To teach the slow canter, or when working a horse

sideways on two lines, the outside leg should be closed in behind the girths, and the inside leg against them; the inside thigh being drawn slightly across the saddle.* The hands should be well separated, and the reins can be long and rather slack, whilst the hands are firm so that the horse feels the bit every time he puts his leading fore foot to the ground.

Reversing the position of the seat and legs, when the leading fore leg comes to the ground will cause the horse to change on to the other leg.

To teach the highly collected canter, say, on the right leg, the rider's left leg drives the horse against the bridoon, the reins being held low, while the right curb rein held high in the right hand, so that it is at right angles to the cheek, raises the horse's neck by vibrations, regulates the action of the rider's left leg and so keeps the horse straight. A horse can be taught to canter slowly, with the reins loose on his neck, by taking a short hold of the curb reins, raising the hand and closing the fingers strongly on the reins, and, if necessary, pressing in the legs whenever he quickens his pace; the reins can be gradually lengthened till they lie on the neck. If he throws his head about, or tries to force the hand, the leg presses him strongly against the left bridoon rein.

When the horse is trained, it will only be necessary to open the thighs and legs and draw the horse straight back through them on to his hocks by closing the fingers firmly on the reins, to collect him in the canter.

We cannot expect to train a horse without meeting

* This position gives such a firm steady seat and adapts the rider's body so perfectly to the movement of the horse in the canter and trot that beginners are helped by adopting it till they get confidence.

with wilful resistance to our wishes, and when punishment is justly deserved, it should be administered by the whip * or spurs at the first moment the horse shows an inclination to do wrong; there must not be any hesitation—" bis dat qui cito dat "—and when using the whip the rider should have it in the left hand—as the horse nearly always whizzes round to that side—and be careful to leave it on the skin after the hit, so as not to draw the skin and leave a wale. He should also sit well down into the saddle and be careful to keep the bridle hand steady and the reins moderately slack, so as not to check the impulsion created by the attack.

I think the rider gets a better grip of the saddle when his shoulders are turned towards the side on which the whip is being applied, and the leg on the other side is closed in well back on the flank; this will also prevent the horse from yielding his quarters to the whip.

When feeling angry with a horse, it is best to whistle, or to laugh and shake loose the muscles which anger contracts; one will not then punish him in such a way as to cause exasperation; anger should not do anything more than stimulate energy, it should be concentrated inwardly, and not be allowed to dictate procedure. Time spent in raging and grumbling at what has happened would be much better employed in trying to recall the first indication that trouble was brewing, so as to know when to take preventive measures another time. When a feeling of opposition arises it is best to slacken the hands and all the muscles and sink into the saddle in a state of absolute relaxation; this is on the principle of doing unto others what

* A fairly thick cane is better than a whip, as it will not sting, nor is it so likely to raise a wale.

you want them to do to you, and with animals this nearly always succeeds in matters connected with temper. "Feel angry if you like, but do nothing," is a good motto, the horse senses the feeling and appreciates the self-control. Force should always be tempered by intelligence. A man who aspires to be a fine horseman must educate his feelings so that they may lead to right thoughts and right acts. It is also as well to consider the advisability of the line of action which feelings suggest before troubling to express them. The duty of the will is to keep the mind open and liquid, so that the truth can float quickly to the top, and the muscles uncontracted, so that they can act immediately.

To animate, the whip should be applied down the shoulder; to punish it should strike the horse just behind the rider's leg, or on the leg that has done wrong, or on the nose. When hit much behind the girths a horse is inclined to cringe and kick, or back, instead of dashing forward, as the effect is to bring the hind legs under the body, whereas a hit on the fore hand causes a horse to strike out with his fore legs and increase his pace; moving the stick forward near the neck makes him stride out in the gallop.

The first use to be made of a whip is to teach a horse to advance when tapped on the chest; the horse should be held firmly with a lunging rein and tapped with increasing force on the chest until he advances, when he should be made much of: when he has learnt this lesson it will hardly ever be necessary to hit him behind the girths, and it is easy to make him go up to a gate to open it, or to jump a fence with a rider up or not, by just tapping his chest.

A horse learns from the association of one sensation

SITTING AND HANDLING A REARING HORSE.

The rider is Mme. Mayada Atalide, Ecuyère de Hte. École.

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with another ; if the pressure of the legs is followed by the prick of the spurs, he soon learns to obey the legs ; if he is thrashed when he sees anything that frightens him, he will soon jump about all over the place when feeling uncertain as to what harm an object can do him.

When it is necessary to associate pain with an act, it is best that the punishment should be immediate and severe, so as to make a strong impression on the mind, and so avoid the necessity of having to repeat it : a mere threat will in future be sufficient to make it worth the horse's while to be good. In the majority of cases, however, it is best to associate all acts with a pleasurable sensation, as the harm from an act only comes from evil intentions, and a " soft answer turneth away wrath ; " but kindness can only be indulged in after the horse has learnt that the rider is master, and it is advisable to always obtain one complete victory, and to be good enough horseman to get it (Gustave le Bon).

When a fight is unavoidable and the rider is not perfectly sure of his ability to bring it to a speedy finish whilst on a horse's back, he had better get off and administer a thrashing with a hunting crop from terra firma, as in this case discretion is the better part of valour.

I have permanently defeated several horses in this way, and Captain de Saint Phalle also strongly recommends this procedure in certain circumstances, and gives instances of his own success. Thrashing a self-willed, clever horse from his back is generally unsatisfactory ; he is sure to take his rider alongside a wall, to the edge of a ditch, or on to slippery ground, and make it dangerous to continue the necessary fight to a finish.

Horses that have the knack by means of various devices of taking their rider in an opposite direction to the one desired are, I think, best punished in this manner. If they are allowed to go their own way, and the rider suddenly jumps off and gives them a good hiding, they will not only see who is punishing them, but they will not in future be keen to go and look for another thrashing.

I once had a very obstinate hunter, he measured over seventeen hands, and he was an awkward customer to tackle; if he did not want to go in a certain direction, I could never overcome his resistance at once, and every fight made him stronger, till one day he refused to go on while descending a hill, and feeling certain if we began to fight he might have me over his head—and it was a "long way to Tipperary"—I jumped oft at once, and gave him a few light lashes with my hunting crop, I then mounted him again, and from that day onwards he seemed to prefer to keep me on his back by obeying orders.

I tried the same tactics early one morning in the Row in London with a horse who tried to get out of the ride. I found I was afraid to tackle him on the slippery macadam, so I jumped off and let him have a dose of cutting whip, and from that time on he never of his own accord left the Row.

No action can be invariably right, but this treatment at any rate secures a speedy victory and makes a lasting impression on the horse's mind.

If a horse shows temper by rearing up, the rider should be careful to lean forward and ease his hands, and if there is danger of the horse falling backwards, he should put his right arm round the neck, open the left rein well and pull the horse round, so that if he

HANDLING A DANGEROUS REARER.

[*Instantaneous photograph by M. Delton, photographer, Paris.*

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should go over he may fall on his side instead of on his back.

When a horse resists he places himself so that he cannot carry out his rider's wishes, and instead of fighting him it is better for the rider to make him do some movement which this position enables him to do ; *e.g.*, if a horse when asked to move sideways to the right throws his quarters to the right so that they are in advance of the shoulders, he can be made to pivot round to the right on the off hind leg, as he has placed himself for this movement.

To sum up : when dealing with refractory horses we cannot do better than remember the advice of Mr. James Fillis, that we should meet all disorderly movements on the part of the horse calmly and logically. If on the one hand we should not tolerate a fault, on the other hand we should not ill-treat a horse ; we should meet all his attempts to get the upper hand by patience and thought.

Training on Foot

Many question the advisability of working a horse on foot on the ground that it is difficult to keep up the impulsion, and because it is apt to make a horse overbend and get behind the hand, but if the exercises are properly carried out these objections can be overcome, and a horse can be given useful lessons on a wet day or at any odd moment in a small barn or in a large loose box.

The necessary implements are a black cutting whip five feet long, a spur stick, and a riding cane with a bent end. The horse should have on his usual double bridle, but not a saddle. The trainer commences by

taking the reins, which have been passed over the horse's neck, in the left hand at their full length, while the right hand holds the whip; then standing well away from the horse he taps the chest with the whip and follows any backward movement till the horse answers by moving forward, when he should vigorously pat him.

When the horse goes freely forward to the whip the trainer can commence the flexions of the lower jaw and neck with the horse stationary; he places the reins over the head on to the neck, and then standing near the horse's shoulder he takes hold of the left bridoon rein near the ring between the thumb and first finger of the left hand, and the curb rein between the second and third fingers, while the right hand, holding the whip with the point towards the horse's tail, takes up the right curb rein on the near side about half-way down the shoulder, after it has passed over the neck close against the withers. He then taps the croup with the whip and meets the impulse by closing the fingers on the left reins, and repeats this till the horse yields the lower jaw, raises the neck and bends it at the nape; he then pats him and slackens the reins. If the horse moves back, the finger and thumb of the left hand immediately draw him forward with the bridoon rein. If he moves forward the right and left hand check him. The trainer must remember that in all work on foot it is of the greatest importance that the reins should be handled very lightly, and that the whip should be gentle in its action when giving indications of the trainer's wishes; he should only apply force when it is necessary to explain to the horse that he is doing wrong, and even then shaking the reins and a scolding is better.

The trainer then allows the horse to move forward,

maintaining the mobility of the lower jaw and the flexion of the neck with the hands, while the whip, touching the near flank, brings the hind legs under and keeps up the impulsion; the reins held as before, simply meet the impulsion sent forward by the whip, and in no way pull at the horse's mouth. The trainer next causes the horse to rein back a few paces by touching him low down and well back on the flank with the whip, and closing the fingers on the reins; he should then move the horse forward and enthusiastically pat him.

Having rested his horse, the trainer, standing close to the near shoulder, collects him and moves the quarters round the forehand by touching him on the flank and hind quarters with the whip, while the right hand also draws the right rein against the neck so as to carry the weight on to the near fore leg, and the left hand checks any forward movement. At first we must be content with a circle on two lines, as it takes time for a horse to learn to keep the near fore foot stationary and to use it as a pivot. If the horse refuses to yield his quarters, the left hand pulls his head to that side, and by opposing the shoulders forces him to move his quarters to the right.

This exercise is followed by moving the shoulders round the hind quarters; the trainer, standing close to the near shoulder, raises the horse's head with the nose turned up to the left with the left hand so as to throw the weight back on to the off hind leg, and then moves to the right, while the whip held against the near quarter prevents by taps any movement to the left of the off hind leg which acts as pivot on which the fore hand moves round to the right. The trainer must be careful to keep up the forward impulsion and prevent

the horse from backing while moving round; the pivotal leg can move slightly forward and to the side of the turn.

In both these exercises the movement should be made to both hands, and when this has been done, movements on two lines across the school can easily be taught. The trainer now changes the whip for the spur-stick, and repeats the exercises, applying the spur rowel near the girth to produce the mobility of the lower jaw, and further back for side and circular movements, the whip applied by an assistant explaining the indications of the spur when necessary.

Finally, all the movements should be carried out with the ordinary riding cane, which should be applied as near as possible to the place where the leg would press the side.

An ambitious horseman who has thoroughly trained his horse on foot and mounted in the ordinary school movements, can teach the Spanish walk, Piaffer and Passage on foot.

He commences by teaching his horse to raise each of his legs; the fore legs by tapping them at the back of the fetlock joint, or in front on the cannon bone or forearm; the hind legs by tapping them just below the hocks in front.

For the Spanish walk he leads the horse forward "in hand" and taps the legs alternately as they leave the ground, being satisfied at first with two or three steps.

The Piaffer is taught by tapping just over the hip bone with the whip, held in the right hand with the right rein: the hand being placed about half way down the shoulder; while the left hand, held somewhat low so as to relieve the quarters of weight, restrains any

forward movement, until the horse raises his hind quarters in response to the whip, when he should be at once patted.

The trainer will be satisfied even with disorderly movements at first—the main point being to persuade the horse to raise his croup—and he will gradually teach his pupil, by rewarding him the instant he grasps the idea, to spring from one pair of diagonals on to the other without moving forward and with a well-placed head and neck; the trainer tapping the near hip as the near fore foot comes to the ground, and closing the fingers on the reins at the same time. If it is difficult to watch the near fore foot the trainer can touch the off side of the croup with the whip as the near hind foot comes to the ground, but he must be careful to ease the right rein, so as not to bring the weight on to the rising near fore leg. It is for the left hand to send the weight on to the off fore leg as the whip stimulates the off hind leg (diagonal aids). If the horse does not bend his hocks sufficiently he can be touched with the whip just below the hock as the leg is coming forward.

It is advisable to change the side on which we stand, but it is not necessary to tap each hindquarter alternately—as the fore foot of that side comes down—though some recommend this, and it is easy to do so with a whip five feet long. This is a splendid exercise for perfecting the balance, and it should be given every day, either on foot or mounted. The Passage is merely forward movement in the Piaffer.

Work on foot has its value in teaching the light appropriate use of both the whip and the bit; the whip should, under all circumstances, be used lightly, and if the horse kicks or strikes he should be scolded rather

than hit. The main points are (1) a very light hold on the reins, which only come into operation through the impulsion aroused by the whip, (2) very light taps of the whip, (3) forward impulsion in all the movements even in the rein back.

The Hunter

If a horse and rider have been carefully trained up to this point, it will require very little practice to make them both good across country. It is merely a matter of going to work quietly and avoiding everything that would tend to make either of them nervous. They should not be forced over fences. Easy places should be chosen, and the horse should at first be allowed to get over them in the way he finds most satisfactory to his nerves. Some like to go fast, others slow, at their fences: as confidence increases it is easy to gradually regulate or increase the pace, but, as a rule, it is best to ride slowly at all kinds of jumps, provided the rider feels that he has plenty of energy under him. It is the vigour with which the legs are applied at the last moment that makes the horse jump clean and big.

As far as possible a young horse should be allowed to choose his own line and place in the fence, he will then seldom refuse. If he does refuse, and the place is really all right, wait quietly,* pressing steadily in the knees and thighs, and, in some cases, the legs and spurs also; talk to him in a quiet, low tone of voice, and then, when you feel him willing, let him go, and keep on stimulating the hind quarters with the knees

* It is absurd to try and force one's will on a horse, one can only wish strongly to do something with his assistance, and by tact, get him to feel like doing it.

EASING THE HANDS AFTER CLEARING A JUMP.

Principe Capese Zurlo on St. Hubert, winner of the Cup at Hurlingham in 1908.

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and legs, especially in the last stride. The hands should have a steady, firm feeling on the mouth sufficient to collect the horse, and they should yield the moment the spring is made, so as to give perfect freedom to the head and neck.

Some riders lean slightly forward, press the knuckles into the horse's neck, and keep them there till the horse lands so that they cannot interfere with the action of the neck: this method certainly gives both horse and rider confidence, but it is more usual to hold a horse's head up and drive him against the bit when riding at an upstanding fence.

As the horse lands on the fore feet the mouth is again felt and the legs closed in so as to bring the hind legs under the body: the rider should also be careful to press the right seat bone down and to bend the left knee, so as to balance himself and his horse in case of a stumble on landing, and to avoid getting his leg caught under the horse, if he should fall, which, as a rule, will be on to the near side. A horse should be "made much of" after he has jumped a fence well.

When hounds are running, the main necessity is to keep with them, and if a horse obstinately refuses to jump the place chosen for him, it is best to let him go to, or find, the place he does like. I have never found it any good thrashing a horse from his back when he refuses, as when he again feels nervous when asked to jump, he cannot think of anything else but the thrashing he expects, whereas he should be thinking whether there is any real ground for fear. If a horse refuses, and it is desirable to make him jump the place selected, the spurs can be pressed in firmly and continuously, or a man, preferably on horseback, can be asked to crack his hunting crop, as this will probably

make the horse jump in future if he sees a man on horseback behind him : we can spur a refuser after he has jumped, and make him gallop till he catches hounds, when he should be patted : this will make him answer to the leg at future jumps.

It should also be borne in mind that when the horse is leading with the off hind leg it is the left spur which drives him, and the right hand which keeps him straight and raises the forehand, and that when a horse is ridden resolutely in this way for the last two strides at a fence, it is difficult for him to change his leg and refuse to the left, whilst the left rein held low prevents him from turning to the right, and both spurs stimulate him at the moment he makes his spring.

To get a horse to go slowly at his fences, the hands should be raised, the knees slightly bent, and the legs closed in with a light stroking action just behind the girths. When the horse takes off, the rider can bring his own right shoulder forward so as to counteract the inclination to let go the right reins and " call a cab ; " to enable the horse to *walk* through a gap in a fence, the reins should be completely slack, or else he should be very highly collected so that the eyes look on to the ground.

If a horse does not get up sufficiently at his fences, the rider should raise his hands slightly, close his fingers firmly on the reins, and give the horse two sharp determined blows with the legs and heels just when he should take off, so as to drive him against the bit and make him rise and spring ; the hand should not be eased until the horse's knees have been raised high enough to clear the fence, when he should be given plenty of rein so that he can stretch his neck, lower his head, and raise his quarters to clear the fence.

The French have a good plan of teaching a horse

to jump timber; as the horse jumps over a bar, two men, each holding an end of a smaller bar alongside the one that is being jumped, raise it so as to rap the horse's shins and make him raise his knees and tuck up his feet; the hind legs are treated in the same way, and horses soon learn to jump clean.*

When riding a strange horse that knows his work, it is best at first to let him have his own way as much as possible, when hounds are running, provided he gallops on and does not interfere with the sport, and so find out his ideas of how to cross the country. Concessions will soon become mutual, and a perfect combination will be the result.

If the rider acts up to these simple rules; gallops for a good start, gives his horse a long rein so that he can breathe freely, and relieve his loins and hind legs of weight; eases him over deep ground, while keeping him collected by intermittent pressure of the legs; chooses the best going, and avoids growing crops, especially roots, clover and beans; turns with hounds the moment he sees them turn; does not press them; and stops his horse the moment he sees them check; he will see the best of most runs, and help both the master and huntsman.

If people would only look before they leap, and see which way hounds are bending, they might often avoid damaging crops, and keep their position with hounds while having grass or other good ground for their horses to gallop over, instead of heavy ploughland. When out hunting every one should keep their eyes open, and look about with the definite aim of seeing something useful to themselves, the horse or the huntsman.

* This method is now employed by trainers of show jumpers in England.

With regard to the reins, they should be stretched and long—unless the hands are pressed into the horse's neck—so that the horse has the free use of his head and neck, the little finger of the left hand dividing the left snaffle and curb reins, the ends of which are held between the first and second fingers, whilst the two right reins pass between the thumb and first finger and fall through the palm of the hand. The left hand should be near the body, whilst the right hand takes a shorter hold of the reins, if necessary, when riding at the fence, but the rule that the reins should act primarily on the neck alone still applies, and it is easier to keep a horse straight and back on his hocks with a long rein than with a short one.

With regard to the hunting seat, the rider should have the stirrup leathers of such a length that he can clear the pommel of the saddle when standing up in the stirrups, and he should as much as possible avoid gripping the horse with the thighs and legs, as continued pressure dulls sensibility.

The horse's action, shape, balance and driving powers mainly fix the length of the leathers, and the part of the saddle on which the rider should sit when riding over a country. It is by balancing himself on his seat bones that a rider best maintains his position in the saddle, and horses go better with men who sit loose though steadily, than with those who are always squeezing them: they also balance themselves better, and are much freer in their movements; the rider should therefore keep his limbs and hands supple and avoid any contraction of the muscles,* except when he

* This applies to all forms of recreations; muscles should be elastic and firm, not hard and wooden, and conditioning exercises should be carefully chosen to secure this; dumb-bells, for instance, do more good if they are not tightly gripped. Success

START FOR MILITARY RIDE, ALDERSHOT TO OLYMPIA, 1920.

Left to right:—Capt. James Pearce on Peter (winner); Lieut. G. P. de Kruyff Van Buren on Isolde (second); and Capt. J. Wedderburn-Maxwell, R.F.A., on Patchwork.

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wants to enforce obedience or immobilise his horse, and to stop even a hard puller it is generally sufficient to raise the hands, stand up in the stirrups, close the fingers on the reins, press the toes down, and to squeeze the horse with the knees. Horses that are weak in their hind legs are perhaps better stopped on the forehand in this way, as sitting back in the saddle and pressing the seat down puts the greater part of the strain on the hocks and fetlocks.

When riding at a jump, the rider should keep his back supple, press his seat bones forwards, close the elbows into the sides, and stimulate his horse with the legs to collect himself, raise his forehand, and jump with his hind legs well under the body. If we wish to give the horse absolutely free use of his neck when jumping, we can hold the ends of the reins all together in the *right* hand between two fingers, and take a short hold with the left hand *till he takes off*. The right hand can then balance the horse, if necessary, by drawing the left reins against the neck; as the horse nearly always falls on the near side.

One should never ride for a fall unnecessarily, but there are times when it is necessary to risk a fall on the right side of a fence, and in this case there must be no refusal on the take off side owing to want of driving power on the part of the rider.

If the obstacle happens to be open water or a wide ditch, most horses prefer to lower their necks and stretch out their noses, so as to enable them to get their hind legs particularly well under them, and it is as well to ease the reins so as to not check this extension.

in all games depends to a greater extent upon strong, supple joints, and the opportune application of weight, than on muscular power.

CHAPTER VI

THE HIGH SCHOOL

The fancy and artificial paces of the "Haute Ecole" (equitation superieure)

"Every movement of the horse being the consequence of a preliminary position, it is indispensable that the rider should know how to place his horse in exactly the right position for the movement desired."—LIEUT.-COL. A. GERHARDT.

SPECIAL WORK IN THE RIDING SCHOOL

THE artificial paces of the High School are not a necessity in the training of a hack ridden generally out of doors, but the preparatory teaching of the slow cadenced natural paces, followed by the Spanish walk and trot are excellent gymnastics; they give great freedom to the shoulders and improve the balance. The practical use of High School riding, however, is to finish off the education of the horseman; it gives him elasticity and confidence in his seat; teaches him the right, accurate, delicate use of the aids; and impresses upon him the necessity of thoroughly understanding the mechanism of a horse: without this knowledge it is difficult to apply the aids at the right moment; with it, combined with the suppleness and self-command acquired from the High School work, he is able to get

THE "PIAFFER" OR "PASSAGE EN PLACE."

The rider is Mme. Therèse Reuz, Ecuyère en Hte. École.

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increased enjoyment out of riding, and to master difficult horses without upsetting their tempers, by turning their superfluous energy into orderly movements.

The orthodox school seat is in the dip of the saddle, the knees being slightly bent and placed in front of the leathers, and the feet parallel with the girths so as to prevent misuse of the spurs. When the feet are parallel with the girths the sides of the spurs will just touch the sides, which project behind the girths, when the heels are drawn back: to prevent the spurs from touching, the toes should be turned slightly in, or if they are worn low down on the heel dropping the heels is sufficient.

There are many advantages in this seat; the thighs and knees present a flat surface to the saddle and get a strong hold of the narrowest part of the horse's body, whilst the legs * fit the sides over the girths, and the knees are able to bend so that the ankles can be placed against any part of the flanks; to control and stimulate the hind quarters. When being moved back the knees should be turned in so that the legs do not touch the sides, and when placed they should hold the sides lightly: to stimulate the horse the spur should stroke rather than press the flank. In addition to this the knees do not get chafed by the leathers, and the horse carries the weight on the strongest part of the back just behind the withers, where there is the least movement when he plays up, the dorsal vertebræ at this point being nearly perpendicular.

This seat can be changed into the hacking seat by moving the feet forward and carrying the weight back

* In High School work a distinction is drawn between the "thigh" and the "leg" below the knee.

on to the seat of the saddle, so as to press the spine down and cause the horse to throw out his chest, and to give the long rein which shows off the horse's forehand.

Whilst working his horse the rider should be careful to keep his own chin in and his head erect; not to press the horse with any part of the legs unnecessarily and without a definite object; to keep his waist supple and his seat pressed well into the saddle.

We have now thoroughly trained our horse as a hack; he is well balanced, moves freely, and takes strong pressure from the legs and spurs without his brain becoming excited or confused; the time has therefore arrived, if we want to advance his education and balance still further, to develop the extension of the fore legs in what is called the Spanish walk; a pace in which the horse places his weight, say, on the near fore leg; raises the point of his off shoulder, extends the leg horizontally, and puts the foot to the ground gently as far in front as possible; the leg remaining straight. This is an excellent exercise for the shoulders; it strengthens the fore legs and much improves the pace of the horse; it also brings him under the control of the hand and leg, provided the rider always insists on the horse raising the leg that the aids indicate; this is of great importance, as the main object in any exercise is to bring the horse under the control of the rider.

To teach the **Spanish Walk** most trainers recommend preparatory education on foot; they place the horse in the pillar reins, fasten a stirrup leather round the pastern by making a loop through the buckle, and getting a help to hold the end of the leather, they tell him to pull upwards, whilst they touch the cannon bone or back of the knee with a whip, until the horse

THE FIRST LESSON IN TEACHING THE SPANISH WALK.

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raises his leg, when they reward him and repeat the lesson until the horse raises the leg on being touched on the shoulder with the whip, and keeps it stretched out, without the assistance of the stirrup leather. The horse is then ready to be mounted, and guidance by the whip should be gradually replaced by that of the leg or spur.

Having mounted the horse the rider holds all the reins in the left hand, with the snaffle reins slightly shorter than the curb reins, and after sinking into the saddle and then closing in the legs down to the ankles, without contracting the muscles, he raises the hand, carries it to the left, and by the pressure of the reins places the horse's weight on the near fore leg; then, with an increased upward feeling on the right rein with the right hand—placed in front of the left—and a touch of the whip on the off shoulder, or pressure from the left leg against the girth, so as to increase the inclination of the horse to that side, when the education is more advanced, he will cause the horse to raise and stretch out his off fore leg; and when it is fully extended to the toe he should stroke or press the horse forward with both ankles, easing the hand slightly so that the horse can advance, and removing the leg pressure the moment he does so.

At the moment the foot comes to the ground the opposite aids should be applied to cause the horse to raise and extend his near fore leg and advance on to that foot. In the early lessons the trainer should be satisfied with a step from one leg, and later on from each leg, and the horse should then be pressed forward in a brisk walk. If the horse strikes the ground with a foot instead of putting it gently down, or makes any disorderly movement, the mouth should be felt steadily,

and the thighs pressed in until he stands perfectly still, when he should be again asked to raise the leg, and be pressed forward the moment it is fully extended; forward impulsion is essential, and after the number of steps desired has been obtained the rein should be slackened, and the horse pressed forward at a brisk trot. If the horse throws his quarters, say, to the left, he should be kept straight by increased action on the *right* rein.

The movement on two lines in a zigzag course is an excellent exercise as a preparation for the Spanish walk, providing the rider presses in the outside leg intermittently as the fore leg of that side comes to the ground, and also uses the diagonal rein intermittently. When moving sideways from one side of the school or road to the other, the pressure of the rein against the neck first turns and places the horse, and then, and not before, the leg presses him on.

At first it may be necessary to apply the aids with a certain amount of vigour unaccompanied by any contraction of the muscles, but when riding a trained horse there should not be any movement of the hands; the wrists should be pressed against the body and the fingers should do all that is necessary: both legs should be kept in one place close to the horse's sides, against the girths or close behind them, pressing in one side or the other according to the leg it is desired to raise. In High School riding the legs and the sides of the spurs should always act by stroking, pressing, or by vibrations, never by blows. In the same way the hands should press the reins, not pull at them.

When the Spanish walk has been thoroughly learnt, the horse on being moderately collected in the ordinary walk will extend without elevating his fore legs, and

PREPARATORY LESSON FOR THE SPANISH WALK.—Extension of the leg without forward movement.
The rider is Mlle. Gentil, Ecuyère de Hte. École.

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move in a pace which has the same relation to the Spanish walk as the Passage has to the Spanish trot. The movement is graceful, free from effort and consequently not tiring.

An exceedingly light touch of the thighs, legs, and ankles, and a vibratory or stroking action of the spurs, as well as occasionally strong ankle pressure, is necessary when riding horses in the High School, and it needs much practice to gain proficiency: as General l'Hotte says, "The aids should be applied secretly, so that no one can notice any movement on the part of the rider." The legs should vary their effect only by different degrees of pressure.

The rider should be able to remain perfectly still, and to keep his muscles uncontracted and the spur rowel just resting on the hair like a fly,* until the horse carries out his wish, when it should be instantly removed. The spur when used in this way is a suggestive stimulant to thought, not a punishment. As John Locke writes, in his essay concerning human understanding, "Knowledge reaches the understanding through external and internal sensations; the mind determines the will, and uneasiness is the great motive that works on the mind and puts it into action." The aim of true horsemanship is to change irritability into sensibility, and to teach that the way to overcome irritation is to yield and not to resist, and that balance and relaxation of mind and body is the cure and prevention of most evils. When it is necessary to punish with the spurs, the toes should be raised and turned out, and the rowels pressed in with a quick decided movement, and be withdrawn at once.

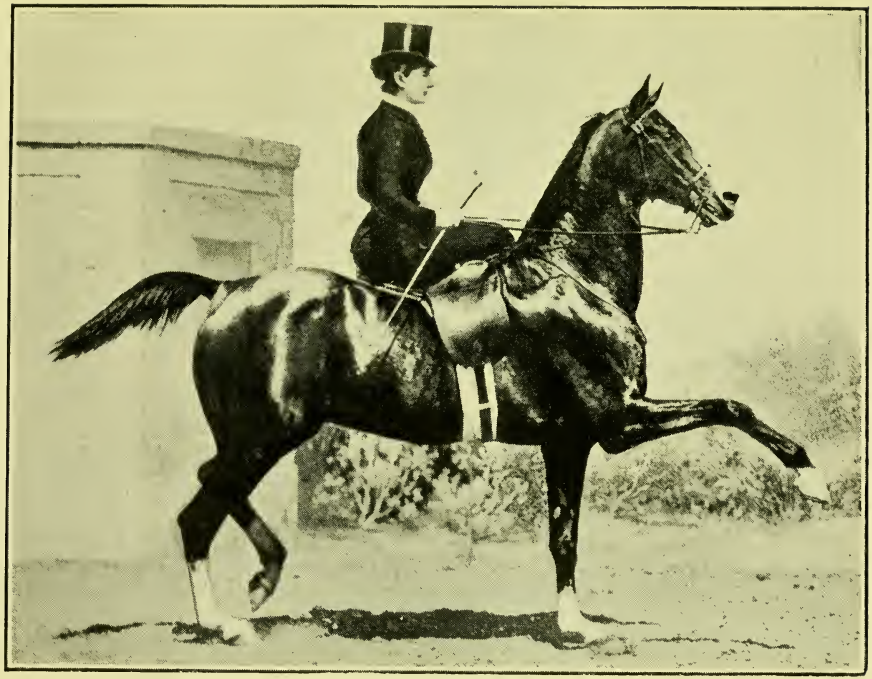
* The delicate touch or tickling of the spur of M. de la Guerinière.

The rider must in fact be continually on his guard against exerting too much pressure with his legs. A well-trained horse is said to answer "au vent des bottes," *i.e.* to the slightest closing in of the ankles, or to the increased pressure of the calves, the rider turning out the toes, whilst keeping the heels down and the sides of the knees towards the saddle; the spurs should be applied sharply to make the horse answer to the legs when he is disinclined to work.

To get the necessary delicacy of touch when doing fine work with the spurs, High School riders drop the toes slightly and thoroughly relax the muscles and tendons of the legs and feet. They, as a rule, have their stirrup leathers slightly longer than for ordinary riding, so that the ankles can, when necessary, press the lower and more sensitive parts of the long ribs near the girths, and easily reach the short ribs further back, but steadiness is the main point to consider when fixing the length of the stirrup leathers: if the tread of the iron is about level with the ungirthed underline of the horse's body, the legs, as a rule, will be well placed for getting a steady feeling on the sides, providing, owing to the length of the legs, the knees are not placed too high.

It is very interesting to study the different ways in which the exponents of High School riding sit on their horses; the majority, led by Baucher, press the fork well into the saddle, and hollow the back, so that the knees turn slightly in and enable the heels to move back,* and the thighs to get a grip of the saddle when necessary to preserve the seat and at the same time

* When the legs are used alternately in the "Passage" and "Spanish Trot," the drawing back of the heel takes the rider's weight off the hind leg which is moving forward.



THE SPANISH WALK.

Madame Elvira Guerra riding Bouton d'Or.

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to leave the legs free for delicate work with the calves, ankles and spurs; whilst a few, amongst them Mr. Fillis, whose horses were specially brilliant in their action, when collecting their horses sink well down on to the back of their seats, with slack loins, flat chests and the seat bones tucked well under, and work them with the calves against the girths, and the heels close to the sides, letting the knees lie in a natural position, on the back half of the sides, and turning them out slightly when using the spurs so that they strike close to the girths. Personally I do not think that the knees should ever be turned out, and it is really unnecessary to do so.

For individual work Fillis' method is effective, and his seat conforms to our hunting seat: but for combined rides, the Baucher seat is smarter, and can be made more uniform; the grip of the thighs should, however, be avoided as much as possible; tired thighs are a sure indication of a wrong use of the legs; the knees should be turned in and then the toes turned out and the calves, and not the thighs, pressed in, whilst the heels apply the spurs with the necessary delicate touch; the mere pressing down of the knees, and the drawing back of the heels, without pressure, is, however, generally sufficient to stimulate the horse.

We now come to the question of the aids: most High School riders recommend the diagonal use of the hands and legs in the Spanish walk and trot, so as to prolong the lateral poise of the horse's body, some, however, say that this alternate action of the legs is unnecessary, and, as a stimulation to the nervous system is all that is required, they think it preferable, so as to keep the shoulders and quarters on as straight a line as possible and to avoid exciting an unrhythmical

swishing of the tail * in the case of very sensitive horses, to press in both legs, heels or spurs at the same time, when the horse requires stimulating, and to convey their wishes by alternate actions of the hands only.

When the legs are the principal aid, their alternate action should not be noticeable, and it must synchronise with the placing of a fore foot on the ground, otherwise it has not any effect in developing the movement. The hands should be kept as still as possible, with the wrists pressed against the body; the reins being stretched so as to fix the horse's attention, and the fingers only yielding to the natural extension of the horse's neck.

As a general rule, however, the horse's fore legs must learn to obey the indications of the hand, and the hind legs those of the rider's legs and spurs, the hands and legs working in accord. In the "Spanish Walk" the hands are the principal aid, and for this reason Fillis' method of holding the bridoon reins over the first finger of each hand is very practical, the curb reins being on the little finger of the left hand; in the "Passage" the legs have most to do with the development of the movement; in the "Spanish Trot" the legs raise the hind legs, whilst the hands extend the fore legs.

In applying the aid of the hand one must be careful not to throw the horse's weight over the rising fore leg or the rising hind leg, *i.e.* when in the "Passage" the horse is raising his off fore and near hind legs, if the diagonal aids are used, the right hand can only help the movement by drawing the reins towards the left across the horse's neck, in front of the withers, as by so doing it carries the weight on to the near fore leg without affecting the near hind leg. If the lateral aids are used,

* *Cf.* the Passage, Chap. V.

THE SPANISH TROT.

Mr. Vivian Gooch on Mr. Walter Winan's Bugle March, champion hack at Richmond Show, 1908.

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the left hand holding the reins long, draws them behind the withers in the direction of the off hind leg and puts weight on to it, without affecting the off fore leg.

It is not advisable to teach hunters the Spanish walk, as when held back to wait their turn at a fence, they are apt to strike out with their fore legs; strong leg pressure is also required during their training, and High School horses become very sensitive and they must be ridden very carefully.

When the horse is thoroughly proficient in the Spanish walk, yields his jaw and neck readily to the hand, and can start the canter from the halt on to either leg, we can teach him the **Spanish Trot**. The pace entails energetic alternate action of the hind legs, and preparatory work on foot is most desirable, as unless the hind legs have been trained to answer to the spurs, the horse merely increases the action of the fore legs when stimulated by them.

The horse is tied up by pillar reins between two strong posts and his quarters tapped with a long whip until, not being able to move forwards, he springs up and down from one hind leg on to the other. When mounted, the whip applied behind the rider's body on the quarters will at first demand the increased action, and be gradually replaced by the spurs and legs, applied with the knees sufficiently bent to enable the legs to stimulate the action of the horse's hind legs. This is the usual method, but personally I prefer to place the horse against a wall of his box or of the school, to hold him by the head, and touch him with the end of a riding cane or with a spur-stick behind the girths till he raises the hind leg and puts it down quietly; when this has been done on both sides, the trainer can mount and

touch the sides with each spur until the horse answers in the same way as to the stick, after which in the case of very sensitive horses the stick should not be again used, as the horse is apt to raise the leg when being touched with the clipping machine : in any case trained horses should be entrusted to a careful groom as they become very sensitive.

When mounted the Spanish trot is developed by sinking into the saddle, bending the knees, and applying the legs and ankles—without contracting the muscles—lightly to the flanks, and then—after removing the legs and gripping the reins without pulling at them, so as to bring the horse back on to his hocks, and get him into perfect balance with his neck supple and lower jaw relaxed—stimulating him alternately with each ankle at the moment he should make a spring on to the opposite pair of diagonals, *i.e.*, when the fore foot of the same side comes to the ground, and gradually raising the horse's neck by increasing the tension on bridoon reins, so as to get the greatest elevation and extensions of the fore legs.

The position of the hands should depend, I think, on the strength of the horse's neck just in front of the withers, as if the neck is weak there, raising the hand would bend it back and deprive the horse of the muscular power necessary to make the spring in the trot. The academic position is, however, in a line with the elbows, the rider's shoulders being only very slightly behind the perpendicular. Whistler's maxim, that a picture is finished when all traces of the means used to bring about the end have disappeared, applies also to a trained horse, and the rider has merely to maintain an academic position of the body, arms and legs, coupled with the necessary pressure of the fingers and ankles.

The cadence can be marked by a low click of the tongue or the whistling of a two-time air, while the hand can assist by separating the reins and giving an upward pull—by turning the nails up—on the opposite bridoon rein, as each foot comes to the ground, and by slackening the rein again when the leg is fully extended, so that the horse can spring forward.

All High School paces are a matter of first placing the horse, and then stimulating him into action, whilst maintaining the position with the hands, and for this pace a horse must be strong in all his joints, he should not be lower at the withers than at the croup, as such horses are difficult to balance on their hind legs, so as to get the necessary elevation of the forehand and energy of the hind quarters; the horse should also have sound feet and true action, and be of a generous disposition, as a rider cannot make a horse do anything; the horse has a will of his own and the rider can only place and stimulate him.

There is a tendency to use too much pressure when the horse commences the Spanish trot: the action of the legs should be very light at first and be gradually increased as the horse understands its meaning and gets warmed to the work, whether he is trained or learning; the legs first animate and collect the horse by bending the knees, the hand by vibrations raises the head, and then at the right moment the ankles commence their light alternate action, the toes being at first turned in and then dropped or gradually turned out according to the sensitiveness of the horse (see Appendix III.) till, after the ankles have increased their united pressure, the spurs touch alternately owing to the action of the horse. If the horse bends his quarters, say to the left, instead of moving, as he ought to, quite straight, three

of the reins should be held in the left hand so that the right rein presses against the neck.

A trained horse, in fact, on feeling the pressure of both ankles, and the gentle restraint of the bit, will relieve himself of the pressure of one of the ankles by inclining his weight to that side and springing on to a pair of diagonals, and when once he has started the movement the alternate action of the rider's legs is automatic, though, of course, it can be emphasised by pressure.

Difficulties, of course, arise during training; even a trained horse is not always in a humour to do his best, and one's methods of working him may have to be varied. Most horses are disorderly at times, springing off both hind legs together, and when this occurs the rider should ease the pressure of the legs, bring the feet forward, and draw the snaffle lightly and quickly from side to side, whilst speaking to him in a soothing tone of voice; or steady him with light pressure of the thighs and knees, and in some cases of the calves, and of the spurs near the girths, and then make him go backwards a few steps. In the case of a trained horse two sharp touches of the spurs will steady him and make him think.

If the horse refuses to work, the sides should be gripped steadily and strongly with the calves, and spurs if necessary, till he starts the trot, when the pressure should immediately become light, just pressing in each side alternately. It is impossible to make any effort if the lungs are prevented from expanding; we can, however, stimulate the expansion of the lungs by pressing in the ribs and then allowing them to spring out again; it is the sudden feeling of ease which follows the removal of constraint that exhilarates and stimulates effort, not the application of force itself.

The beauty of the Spanish trot consists in the perfect elevation and extension of the fore legs.

To bring the horse well back on to his hocks, and to increase the action of the rein against the neck, without any lateral movement of the body or hands, the bridoon reins can be crossed over the neck, the right hand holding the left rein, and drawing it lightly down towards the thigh as the right leg is closed in, whilst the left hand works with the right rein in the same way. There is also a lateral aid of the curb rein held under the little finger of each hand.

As the diagonal aids are somewhat confusing to the horse, the trainer can at times have recourse to lateral aids, *i.e.*, the rein and leg of the same side, the action of the rein being low behind the withers and directed towards the diagonal hind leg (diagonal effect).

A horse can, in fact, be at first taught the Spanish trot with the lateral aids and diagonal effect of the hand (see Appendix IV. A), so as to check the horse and assist the legs in developing the action ; and be gradually educated up to the diagonal aids, in which each hand meets the impulse sent forward by the opposite leg, and, whilst checking it, stimulates the horse to use the energy in raising and extending a fore leg, and places the nose over the rising leg.

A horse that can change his leg in the slow, highly collected canter at every step, will soon pick up the Spanish trot, as the aids are the same ; he should also be frequently worked at the shoulder in to both sides, and be cantered on small circles to the right and left.

The Spanish trot can be started from the halt, the ordinary trot, or the Spanish walk.

To start the Spanish trot from the halt, the horse should be animated by vibrations of the bit or delicate

spur attacks until he balances himself and begins a cadenced diagonal movement, when the hands should be eased so that he can advance in the trot to the diagonal action of the legs and hands.

To develop the Spanish trot from the ordinary trot, say on the left diagonals with the school wall on the right, the rider collects the horse between the left leg and the right rein, whilst the left rein is held low and stretched, and when he has cadenced the pace, increases the pressure of the ankles—dropping the toes if the spur is necessary—until he makes a spring, and then picks up the rhythm with each leg alternately, or in some cases with the alternate action of the hands for a few steps before bringing the legs into action.

To break into the Spanish trot from the Spanish walk, the rider has only to bend slightly forward and increase the pressure of the legs in their alternate action. If, after trotting a few paces, the horse goes back into the walk to ease himself, he should be sent forward into a trot or canter with the whip, and then made to take up the Spanish trot again.

When working in a school, the outside leg, *i.e.*, the leg next the wall, should be first extended, as the wall will prevent the horse from moving to that side on feeling the rider's outside leg. At first one should be content with one spring, and ease the legs immediately, then get a spring from the other pair of diagonals, and finally one from each pair, before easing the legs and advancing the bridle hand along the neck and stroking the poll with the knuckles, whilst making the horse trot on at an extended pace; he should never be rewarded by being allowed to drop into a slow pace. This is most important; the rider should always slack the reins and let a horse stride out after every

concession on his part, this exhilarates him and impresses the lesson on his memory.

To develop the *extension* of the legs, the horse can be ridden on a circle to each hand and eventually in the figure of eight, the action of the hand being sharp at the moment the horse wants his energy stimulated, *i.e.* when *he* thinks he has raised his leg high enough.

With regard to the *aids of the legs*, it is best to train the horse by the touch of the ankles and spurs against the girths in the Spanish walk, and more or less behind them in the Spanish trot and Passage.

The exact spots at which the legs and spurs produce the desired effect on the forehand or hind quarters must, however, be found out in every horse; but roughly speaking, the spurs applied against the girths affect the forehand; when touching the sides on a line dropped from just in front of the cantle of the saddle, they act on the hind quarters; at a spot between these two points they keep a horse balanced and maintain a movement. But providing an effect is obtained and the knees are not turned out, the nearer the girths the spurs are applied the better. The width of four fingers behind them is the proper spot according to M. de la Gueriniere. To develop diagonal action one spur can touch the flank, and the other close behind the elbow, but, when the horse has taken up the desired movement, both legs should be placed against or near the girths so that the spurs may not excite the swishing of the tail, which should be as steady as the neck. Mr. Fillis rightly remarks that horses are not ticklish near the girths, but all of them are ticklish further back.

In High School work the legs are so much used that it is advisable to wear trousers and boots with spurs in the heels, or at any rate low-countered boots on which

the spurs fit against the centre of the rider's heels, so that the calf and ankle can be pressed in, with the toes turned slightly out, without the spurs touching the sides. If needle points are used, they should only project slightly beyond the spur, and the rowel should fit firmly round the pin so that the points cannot be pressed into the boss, and if the rider wishes to apply the rowels the toes should be gradually turned out until, if necessary, the points of the rowels strike straight in ; personally, however, I have no use for sharp points.

The best kind of rough rowel is that which Messrs. Maxwell call pencil-pointed, as they neither prick nor cut the skin and yet animate the horse, and if the rider wears the spurs sloping downwards and low on the heels, and keeps his heels down, he will be able to exert the full pressure of the legs without the spurs touching the sides ; when he wants to bring the spurs into operation he has merely to drop the toes or bend the knees.

For High School work a $2\frac{1}{2}$-inch counter to the boot, an under spur strap measuring 9 inches from hole to hole, and a sloping spur so as to bring the rowel low down, give the best results ; a spur rest is most harmful as the spur being straight and unyielding gives a painful blow to the sides. Where appearances are a consideration the spur mentioned in Chapter III., p. 28, again suggests itself.

The indication of the proper use of the spur *as an aid* is a slight shiver in the horse's skin, the same as when a fly is on it, and this is produced by drawing back the heels with the feet parallel with the girths till the spur touches the hair. It helps to get this light touch if the knees are turned slightly in.

It must be borne in mind that rough or sharp spurs are apt to upset the rhythm of a movement, and to make

sensitive horses go wrong in the wind, if they are not used with great discrimination and accuracy; unless the horse is sluggish, and the rider has his spurs under absolute control, threepenny-bit rowels are the safest kind to use, and in the case of very sensitive horses it is well even to cover the cold steel with the finger of a glove.

A dummy spur focuses the indication of the leg, but as it cannot animate the horse or force him to obey it, a whip should be carried as a stimulant, and rough spurs can also be put on a few minutes before starting work, so as to make the horse answer vigorously to leg pressure. It is, however, well worth while to learn to wear rough spurs without involuntarily using them, as the mere fact of their being worn has a stimulating effect, and increases the brilliancy of the horse's action. High School riders say that spurs should be able to force a horse through fire, and Mr. Fillis recommends that the rider should trust entirely to them and not carry a whip, but every one must suit himself and his horse.

The rider should be careful to keep the ankles away from the sides in the ordinary paces, so that the horse may learn that High School paces are only wanted when he feels the steady stimulating touch of the lower part of the legs and the pressure of the rider's seat.

One of the principal *aids of the seat* is to press the horse's spine down and so help the hand to raise the forehand, and it is given by slackening the waist and sinking into the saddle; when the horse is once placed, the rider can get more on to the fork, so that he can press the knees down and place the legs against the flanks, where they can stimulate the action of the hind legs, which are at the same time relieved of weight, so

that the horse can arch his loins, bring the hind legs well under, and make his spring in the trot.

With regard to holding the reins,* the officers of the French Cavalry School at Saumur have all the reins in the left hand with the curb reins in the centre. They keep the left hand perfectly steady near the body, and place the right hand on the right bridoon rein in front of it, feeling the curb reins with " the end of the fingers," which can also pick them up and grip them to collect the horse, and at times they separate the bridoon reins. Personally, I like to have the bridoon reins in the centre.†

Others ride with the curb reins on the little finger of the left hand, and the bridoon reins in each hand between the second and third fingers, with the ends passing between the thumbs and first fingers. Personally, I have found this a good method when training a horse. If the curb reins are thus separated by the little finger, the bridoon reins should be held shorter than them, so that the right hand can place itself below the left hand and take up the curb reins, the right one between the first and second fingers, and the left rein under the little finger, and finger very lightly each rein alternately so as to produce the diagonal effect in the passage, the left hand being kept fixed near the body with the bridoon reins stretched.

In the Spanish trot the right hand should be placed in a similar way on the bridoon reins, separated by the

* I give various ways of holding the reins as it is good for the " hands " to vary the fingers which connect rider and horse, providing the horse will work on the curb bit.

† In High School work we should avoid drawing the curb rein towards the body ; the hands should either grip the reins without moving or, when necesasry, rise vertically with the knuckles towards the ground.

second finger of the left hand : some horses, however, work best on the bit reins.

Some High School riders have the bridoon reins in the right hand, and the curb reins in the left hand and touch the mouth with the bridoon and bit alternately as each foot comes to the ground—there will be a slightly greater tension on the diagonal rein if the knuckles are vertical, and the reins in each hand separated by at any rate three fingers : in this way we have a combination of lateral and diagonal aids. This method quickly balances a horse and makes him light in hand, it is most useful in making the mouth, and in the canter, especially in the change of leg at each step : it also stimulates and collects a horse in the High School paces, and horses seem to prefer this way of aiding the action of the forehand to the alternate action of the hands on the reins of one bit, which irritates the corners of the mouth and twists the neck about, though it perhaps keeps the horse straighter. If the knees are also bent and the heels carried back, the horse can in this way be brought into the highest collection. Experience has made me very partial to this way of holding the reins, only I prefer to have the left bridoon rein in my right hand, with the right curb rein under the little finger, and the other reins in the same position in the left hand.

In whatever way the reins are held the main point is to teach the horse to work on a long and lightly stretched rein.

With regard to the bits, if a horse is headstrong and will work on the bit reins, the bridoon can be replaced with a gag snaffle, the reins of which should be in the centre, so that the right hand can catch hold of them and check the horse.

When teaching the artificial paces, it is advisable to school the horse twice a day, and the rider should be satisfied if at the end of a year his pupil has completely surrendered his attention and has grasped the movement of the Spanish walk and trot. He should not expect his horse to take pleasure in the work till he has picked up the rhythm of the movements, and is also no longer frightened by the pressure of the ankles and the touch of the spurs, whilst at the same time being dominated by them and answering readily to them, the training should therefore be gradual, the lessons being given in the following order :—

1. The natural paces fast, and slow and cadenced with the line of the face perpendicular and the jaw supple.
2. The " shoulder in " to teach the horse to obey the leg, the horse being made to enter well into the corners of the school.
3. The rein back.
4. The school trot on a straight line and on two paths : the horse being gradually trained by leg pressure to go into his bridle against a short rein and fixed hand, the rider rising and falling on each leg and applying his legs alternately.
5. Starting the canter on each leg from the trot, walk, and halt.
6. The Passage, or trot with suspension, preceded by teaching the horse to raise each hind leg on feeling the spurs.
7. The walk, trot and slow canter, on two paths to each hand, the horse turning his nose over the leading leg (diagonal aids).
8. The Spanish walk.

9. Changing the leg in the canter every third, second and first step.
10. The Spanish trot.
11. The Spanish trot or Passage from Spanish walk.
12. The Spanish trot or Passage from ordinary trot.

It may be now asked what are the lessons derived from High School riding which are of assistance in ordinary horsemanship, and I think the answer is that every lesson is of use, as the only difference in the two forms of riding is one of degree in collection and development; the indications of the hands and legs are the same, whether it is desired to assist the High School paces, or merely to develop ordinary paces to their utmost for show purposes, or to improve the muscular development and the balance of hacks or hunters.

In every kind of riding it is necessary to first press the hind legs under the horse's body with the legs, and then to raise his neck, and place him with the hands, whilst at the same time maintaining the animation with the legs and spurs.

Neither hand nor leg should be used without a definite object, and only that leg or hand should be used which at the moment is helpful to the horse's natural movement; a hand or leg applied at the wrong moment is an irritant or a punishment, not an aid. Suppleness and non-contraction of the muscles is as necessary in the rider as in the horse.

High School riding, in fact, raises many problems, the satisfactory solution of which is of assistance in tackling many of the difficulties of life generally, and one also learns accuracy of observation, to consider differences in temperament and adaptability, patience, and that effective gentleness which arises from the opportune employment of suggestion, and finally that the right

balance is the level one in which the forehand and hindquarters are fairly equally weighted, the horse being always lightly on the hand, responsive to the legs, and under the rider's absolute control.

M. Le Bon very rightly says that a *knowledge of psychology* is most helpful in the training of animals, and so far as *the trainer* is concerned I have found much assistance from the writings of C. D. Larson, one of whose principal suggestions is that the mind should, whilst working, be concentrated on the spot at which the spine is connected with the brain, as it is through this point that all sensations pass into the brain, and all directions pass to the muscles ; it is in fact the centre of control, and by keeping it calm, cool and alive, unaffected by any outward or inward tumult, the eyes and ears will be quick to grasp a situation, and the efforts to meet it will be well regulated and instantaneous, the nerves throughout the whole body will also be steady, as the nerve force which is generated in the brain is influenced as it passes through the control.

In High School work as long as the mind is fixed in this brain centre, the aids are applied with just the necessary amount of force, whereas if the mind is allowed to travel down to the legs and arms undue force is almost certain to be used ; moreover, fixing the mind on the brain centre switches it off the feelings, and consequently eliminates funk ; the best cure for worry, for instance, is the word " *do* " (" what shall I do "), which immediately takes the mind to the brain centre.

In the case of the horse his mind is principally focused on the brain centre, and it is the duty of the legs and spurs, when necessary, to bring it to the solar plexus, and make him think what he ought to do, instead of instinctively acting in accordance with

LEVEL BALANCE AND IMPULSION.

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impressions received through the eyes and ears. Facts, as they enter into consciousness through the ears and eyes, are stowed away in the memory, and are thrown forward into the reasoning faculties as association draws them out, *e.g.*, as a letter, word, or fact is vibrating in the mind, the associated letters, words or facts rush forward, and accuracy depends upon the care with which records are made and associations registered in the memory, which may be likened to a magic lantern, throwing forward on to the screen of life in front, the experience of the past to guide one's conduct in the present.

Every animal trainer should, therefore, have a carefully thought out list of desirable associations, and he will give his pupil plenty of time to make accurate observations and records. Prof. Bain says : " To think is to refrain from speaking or acting," *i.e.*, to " visualise," and a horse should be allowed to stand still and think at times ; he won't want to talk unless he is a descendant of Balaam's moke.

The conscious mind, which works through the senses, takes in new impressions and reasons on them, whilst the subconscious mind, which is concerned principally in governing the more mechanical and physical actions of the body, connects them with old impressions if told to do so, and forms the instincts upon which one acts in emergencies. When reading, the conscious mind reads and comprehends a sentence, and goes quickly on to the next, leaving it to the subconscious mind to form the connection, so that when in future one reads, say the first line of a known poem, the next line comes vividly before the mind. Horses may not have the same powers of analogical reasoning as we have, but they act immediately on the suggestions of

the voice of experience, instead of kicking against it as we are inclined to do, and hence the necessity of forming right associations in their minds: these associations should be *contiguous*, the first impression should suggest the second: a horse cannot see *resemblances* and form a conclusion.

Mind wandering is caused by not concentrating the ears and their records on what the eyes are looking at, and other suggestions are allowed to come forward than those connected with the object of observation; *e.g.*, one should see and hear a name or word: if when a horse is looking with doubt at anything the rider speaks soothingly to him, he will make pleasing associations with the object and consequently will not fear it. The mind should make the best of the present and not worry about the past or the future. There is in every mind a calm still centre and the aim should be to find it in the horse's mind as well as in one's own.

APPENDIX

I

BAUCHER

In his younger days Baucher had great leg and arm power, and as he used a good deal of force, he found that his legs had to counteract the excessive action of the hands, and *vice versâ*. Later in life he met with an accident, which deprived him of the use of his legs to some extent, and being dependent on his hands for the control of his horse, he set himself to discover how he might secure obedience to the hand by actions of the hand which did not bruise the horse's mouth: he hit upon what he called vibrations and demi-arrets. He then trained his horses entirely with the hand, using his spurs merely to stimulate the horse's energy, and to send impulses forward for the hand to work on; and whilst using his legs he ceased the active work of the hand, as he found that if he used both legs and hands at the same time the horse stopped instead of going forward with greater energy. Out of this came his teaching of "Mains sans jambes et jambes sans mains," and his attainment of a much higher form of collection from his horse, which instead of, as before, being collected between the bit and the rider's legs, *was collected between the bit and his own hind legs*, as is the case when a lady rides, or when a horse is animated to his utmost in harness. The rider's thighs, knees and legs begin by exciting the horse to go forward keenly

and to bring his hind legs well under him, and then withdraw themselves and allow the hands to make such use of the forward impulse as they like.

Trained on this system, a horse goes, freely and without hesitation, forward when he feels the touch of the legs. He arches his neck and collects himself on to his hocks when he feels a gentle tension on the reins, and collects himself and stops when he finds himself enclosed between the bit and the rider's legs or spurs. He consequently goes kindly, and has no doubt in his mind as to what is wanted of him. Under Baucher's system, there is no need for the reins to be absolutely slack when the legs are in use; the mouth should still be gently felt, the reins being slightly eased, but the hands must be absolutely passive and the grip of the fingers relaxed. In the same way, whilst the hands are working on the impulses of the horse, the thighs and legs should be quite still and uncontracted, only just touching the saddle, ready to stimulate his energy again the moment the hand finds it has not sufficient forward impulse to direct, or that the hind legs are not sufficiently under the body. A horse trained thus is also a perfect lady's hack, the lady having simply to press back her left leg, and then stimulate the horse with her whip, until he is sufficiently animated, when the leg is withdrawn, and the hand brings a certain amount of the forward impulse gently back and so balances the horse and cadences his action.

Ability to work a horse on these principles only comes after long practice, as it requires exceedingly delicate use of both hands and legs, and a balance on the horse's back quite independent of any assistance from either.

As a practical example of the application of the principle of "mains sans jambes," etc., we may take the changing of the pace from the ordinary trot to the passage. After the horse has been stimulated with the

spurs, the legs and thighs withdraw themselves from the sides, the fingers then close tightly on the reins, without increasing the tension, till the rider feels the horse in perfect balance, the legs then close in and exert the necessary pressure. If the horse gets out of balance, the legs withdraw themselves and the fingers again close on the reins; on the other hand, should the horse start into the "passage," the legs commence their alternate action and the fingers relax their hold on the reins, though the open hand still feels the mouth steadily, ready to re-establish the balance when necessary. Again, when changing the leading leg in the canter, the hand, by gripping the reins, brings the horse back through the legs into perfect balance, and then the directing leg closes in and the fingers allow the impulse to pass forward. I agree with Baucher, that perfect balance is not obtainable, unless the legs first of all stimulate the horse, and then allow pressure on the reins, without any backward pull, to carry the due proportion of weight through them on to the hind legs.

General l'Hotte, Baucher's favourite pupil, tells the story that when he went to bid farewell to his master on his death-bed, the latter took hold of his left hand and, after placing it in the proper position for holding the reins, with the fingers and wrist bent, squeezed it strongly, and said to him, "Always do that, never bring your hand back to your body when wishing to restrain a horse." And I believe that this squeezing of the reins without moving the hand is one of the secrets of horse control; it being understood, that the nearer a right angle the reins form with the cheeks of the bit, the more is the action of the bit concentrated on the bars of the mouth. This is what Baucher means when he says the action of the hand should be upwards, not backwards, and I think he refers to the bit and not to the bridoon.

LE COMTE D'AURE

The Comte d'Aure was Commandant at Saumur in 1847, and he taught that the legs should be placed so as to be ready to immediately press the horse forward. He made use of the pressure of the reins against the neck to maintain the quarters in line with the shoulders, and he kept in constant touch with the mouth by pressing the horse against the bit. His horses answered readily to the spur, and were obedient to the hand ; he had also extraordinary power of getting the best out of them, because he seized at once every favourable opportunity, and he helped his horses to make the most of themselves.

So far as regards the rider's seat, his principle was that the back should be kept supple and the seat bones pressed as far under as possible ; he taught that the rider's body should be as free from stiffness in the saddle as a sack of corn, which, by the way, can be quite upright. In fact, as I have tried to explain in this book, the secret of fine horsemanship is the ability to keep the muscles of the body, legs, and arms relaxed and supple whilst working.

ROUSSELET

General l'Hotte considered Rousselet, Commandant at Saumur, 1832, one of the most remarkable of horsemen after Baucher and the Comte d'Aure. He treated his horses with the same courtesy as he did his friends ; there was not anything rigorous or excessive in his methods. He believed in studying the laws of nature ; he did not try to force a horse to do what nature had not fitted him for, and he gave them an appearance of liberty, while at the same time insisting on obedience. His regard was kind and his caresses gentle, whilst the tone of his voice was low and soft.

II

Extract from Baucher's "Methode d'Equitation basée sur de Nouveaux Principes."

"MAINS SANS JAMBES ET JAMBES SANS MAINS"

I AM going to show that the simultaneous employment of the legs and hands will never give the horse equilibrium of the first order, or constant balance. Since the resistances of the lower jaw arise always from bad distribution of the weight, how can the rider who employs at the same time the impulsive and the moderating forces, legs and hands, feel whether his legs are not opposing the true translation of the weight controlled by the hand, and *vice versâ*, whether the hand has not destroyed the nicety of the impulsion communicated by the legs? In fact, either the hand has been just in its action, or it has produced too much or too little effect. In the first and third cases, the use of the legs has been more or less hurtful; in the second case only, the legs will have corrected the fault of the hand, and their assistance will have been opportune.

It is the same in the case of the legs in the first and third above-mentioned cases; the opposition of the hand will be hurtful, and it is only in the second case that it will be useful in correcting the fault committed by the legs.

In employing one force at a time, either that of the legs to give impulsion, or that of the hand to operate the translation of weight useful for such and such movement, at whatever pace, the rider can instantly appreciate the degree of justice with which he has acted.

III

Extract from "Le Dressage Méthodique du Cheval de Selle," by one of Baucher's pupils—General Faverot Kerbreck.

THE USE OF SPURS

The way to fix the horse in perfect obedience to the aids.

When the training of the horse and rider is finished, it only remains to make the horse properly sensitive to the aids, so that the rider need not displace to any apparent extent the hand or legs in order to communicate his wish.

The hand should now avoid every action that resembles punishment, such as the *demi-arret* or even the *vibration*. It should only act by gentle and fixed indications. It should no longer have recourse to severe measures, except to overcome too prolonged resistance, if, after all, such should be offered.

The legs should be placed in contact with the hair of the horse's sides in their natural position, and to increase obedience to the pressure of the calves, to rouse the horse's sensibility, we should act as follows :—

Light touches of the spurs.—The horse being thoroughly well acquainted with the uses of the spur, and enduring its touch without movement of his tail, when it is necessary to use the legs, we should turn out the toes and delicately and gently press in one or both calves ; if the contact does not secure immediate obedience, the rider should touch the horse with one or both spurs, according to the necessity of the case.

This application of the spur should be gentle, but at the same time quick and sudden. In the same way, if the pace slackens, or if a position indicated by the rider's legs is abandoned, then a light touch of the spurs is required.

The legs should fall naturally and should no longer touch the horse, except when absolutely necessary—as seldom as possible in fact.—After having required by the hand alone, certain movements, it is necessary, as the action of the hand always brings the horse back on to his hocks, in order to prevent the horse from getting behind the hand, to touch him lightly with both spurs at the same time.

The principle "*Legs without hands and hands without legs*" ought to be adhered to as much as possible, especially during the early part of training. It must not, however, be made a system, otherwise failure is certain. We should confine ourselves to putting it in practice so long as there is no serious reason to depart from it, but there comes a moment in the training, and later on in the handling of a trained horse, when it is necessary, on the contrary, to combine the effects of the lower aids with those of the upper ones, legs and hands. Thus, when a horse already well advanced in his training does not balance himself at a gentle hint from the hand, we should have recourse to *gentle pressure* of the calves, and then if the lower jaw does not mobilise itself immediately, follow up with a light touch of the spurs, the prick teaching the horse that he must obey the leg. In the same way, when we wish to stop a horse in the different paces, by the hand alone, it is necessary that the horse should first be light in hand and balanced. If the lower jaw resists the action of the bit, close the legs gently, and if the horse does not balance himself immediately, then give a light touch with the spurs before demanding the stop. It is thus that we make a horse really sensitive to the aids, and we arrive at the

art of managing him without any apparent movement of either hand or leg. We must, however, be very moderate in the use of these light spur touches; they should be given delicately, at the right moment, and only to enforce obedience, or to arouse energy.

IV

The Aids or Indications of one's Wishes.

(A) The legs and hands should assist one another, *i.e.*, the natural effect of any action on the reins should be assisted, not opposed, by the legs.

1. If, say, the right rein is opened so that the action is at right angles to the line of the horse's body, the weight is brought on to the right shoulder and leg, without any effect being produced on the quarters, which follow on in a line with the shoulders. The pressure of the two legs should, therefore, be equal.

2. If the right rein is drawn direct parallel with the horse's body, the effect is to carry the weight on to the right shoulder, to oppose the shoulder to the quarters and to force the latter to the left. The right leg should therefore assist, and the left leg should regulate the movement.

3. If the right rein is carried to the left across the horse's neck, in front of the withers, the effect is to raise the horse's nose slightly to the right, and to throw the weight on to the left shoulder without affecting the quarters. The action of the legs should therefore be equal.

4. If the right hand draws the rein to the left and

backwards across the neck in front of the withers, the effect is to throw the weight on to the left shoulder, and at the same time to force it backwards and compel the horse to displace his quarters to the right. The left leg should, therefore, assist whilst the right leg regulates the movement.

5. If the right hand draws the rein to the left and backwards, behind the withers, the effect is to throw the weight on to the left shoulder, and to give the spine a curve to the right, forcing the horse to move sideways towards the left. The right leg should therefore assist, and the left leg regulate the movement.

Diagonal Aids.—When the indication of the leg is given on one side and that of the hand on the other.

Lateral Aids.—When the indications of the leg and hand are given on the same side.

Diagonal Effect.—When the hand draws the rein across the withers, so as to influence the opposite fore or the diagonal hind leg.

Diagonal Effect.—When the hand draws the rein across the withers, so as to influence the opposite fore or the diagonal hind leg.

Lateral Effect.—When the hand only influences its own side.

Diagonal aids may produce a lateral effect, and *vice versa, e.g.*, if when moving to the right the rider uses principally his left leg and left rein, he is employing lateral aids; but the left hand acting in a backward direction from left to right, produces a diagonal effect.

If the movement being as above, the rider uses principally the left leg and right rein, he employs diagonal aids, but the right rein by gently drawing the horse's head in the direction of movement, produces a lateral effect (see "Cavalry Horsemanship," by Lieut.-Colonel Blacque Belair).

We find eminent High School riders holding diametrically opposite views as to the merits of the

lateral and diagonal aids, but I think that those who are opposed to the diagonal aids do not sufficiently appreciate the instructions given by those who recommend them, *viz.*, that the action on the diagonal rein should be upwards and not direct towards the body: while those who recommend the diagonal aids really produce the movement with lateral aids and a diagonal effect of the hand, and develop the action with the aid of the diagonal rein, *e.g.*, if they want to change the leading leg in the canter they cause the horse to change with the lateral aids, at the same time slightly easing and raising the diagonal hand, which then, with intermittent touches on the mouth, keeps the horse straight and causes him to cadence his pace, whilst a steady low feeling on the other rein prevents him from changing.

(B) The spur can be used in several different ways, and for High School work it should be placed in the heel of the boot, or in the centre of the rider's heel. When applying the spurs the muscles of the legs should be kept relaxed.

Caresser de l'eperon. Close in the thighs and knees and stroke the sides with the side of the spur as with a finger; this causes the horse to bring the hind legs well under and to extend his fore action. In the trot, this stroke can be given every time the rider comes down on the saddle.

Presser de l'eperon. Press in the spurs with progressive force, to fix the horse's attention, and cause him to relax the muscles of the neck and jaw, and yield to the hand and leg: continued pressure should, however, only be applied by the side of the spurs, the rowels being pressed in and withdrawn quickly if the horse does not answer to the pressure.

Pincer de l'eperon. Close in the knees and legs firmly, turn out the toes and touch the horse sharply with the rowels, withdrawing them only about an inch

from the sides between each touch, whilst keeping the legs closed in. This drives the horse forward.

Le pincer delicat de l'eperon of M. de la Guerinière is applied by closing in the legs and dropping the toes so that the rowels only just touch the hair, without penetrating to the skin, and is used to cause the horse to chew the bit, either when standing still or when in motion, and to collect and animate him before using the legs alternately, as in the Spanish trot, etc.

(c) The Foot. Dropping the heels, hardens the muscles of the calves, makes the legs operative, and stimulates the horse to increased exertion. Dropping the toes slackens the muscles of the calves, and, if at the same time the rider presses his shoulders back and closes the fingers on the reins, causes the horse to decrease his pace and stop, unless the ankles and spurs are closed in. When the foot is level the legs are passive and the horse maintains his pace. Bending the ankle inwards so that the side of the foot touches the horse, is one of the "fine" aids.

V

The position of the hands.—When the reins are separated, the knuckles of the hands vertical, the wrists arched and the fingers open, the horse has not anything to pull against, and he will amuse himself with the bit and be happy in his mouth, until he wants his own way, when the fingers being closed on the reins, the wrists, joints and arms become fixed, the spurs make him yield to the hands.

When the knuckles are more or less horizontal and the fingers open, the horse feels a steady even feeling

on his mouth which fixes his attention on what he is doing, and if he resists, the closing of the fingers brings all the muscles of the rider's body into play. Out hunting, and when training a horse, I have found the horizontal position the better, whilst when riding a trained hack, the vertical position gives the most satisfactory results, as it is the more conducive to light handling of the reins and a supple carriage of the head and neck, especially if the reins are long and the wrists pressed against the rider's body. So far as the rider's position is concerned, the vertical position of the knuckles with the thumbs pointing towards the horse's ears is more conducive to an upright carriage of the body and head, as the elbows are brought close to the sides, causing him to press out his chest.

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