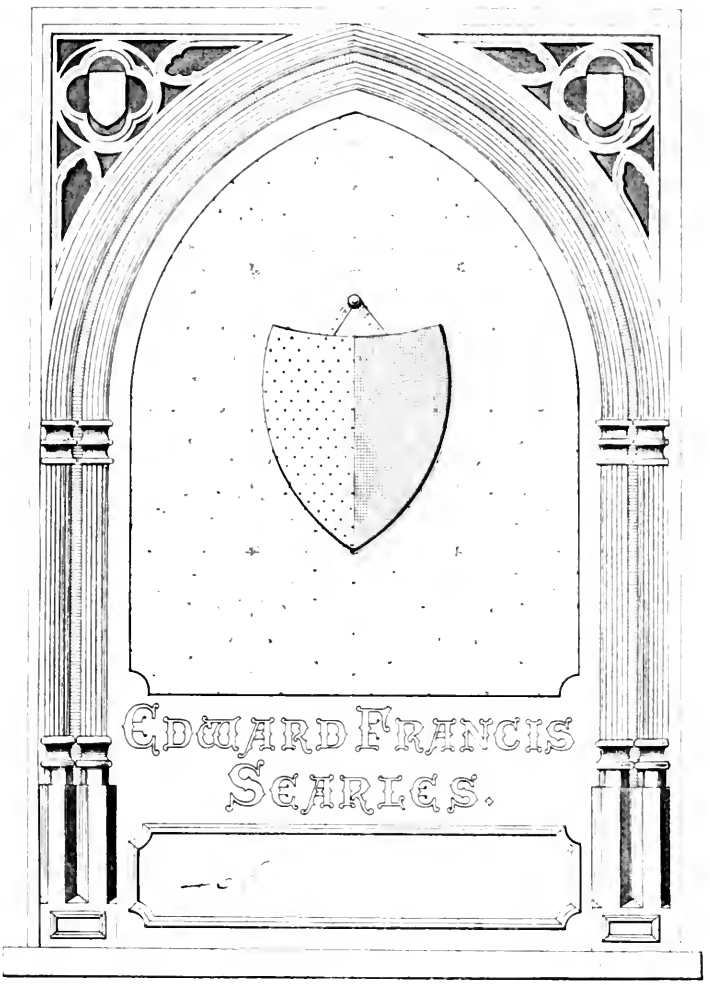
Modern Horsemanship.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JOHN A. SEAVERNS

MODERN HORSEMANSHIP

Modern Horsemanship

THREE SCHOOLS OF RIDING

An Original Method of Teaching the Art

BY MEANS OF

Pictures from the Life

By EDWARD L. ANDERSON

ILLUSTRATED BY 40 MOMENT-PHOTOGRAPHS

A NEW EDITION, RE-WRITTEN AND RE-ARRANGED

NEW YORK: G. P. PUTNAM'S SONS
EDINBURGH: DAVID DOUGLAS
MDCCCLXXXIX

THIS WORK

IS DEDICATED TO

THOMAS GIBSON BOWLES

BY HIS FRIEND

THE AUTHOR

PREFACE

I HAVE re-written and re-arranged *Modern Horsemanship* for several reasons. In the first place, I wished to introduce new matter; then I desired to be more clear and explicit upon certain points than was the case in former editions; and, finally, by dividing the work into three parts I could better indicate how far the method should be followed for certain objects.

As the work now stands, PART I. contains all that it is necessary for one to know for *ordinary riding*; PART II. contains a method for the *thorough training* of saddle-horses; and PART III. is devoted to the *purely ornamental* movements of the *manège*.

I have formed this method after thirty years' study and practice of Horsemanship in various countries. I have taken all that seemed best from the systems in use in Continental Europe, and I have added much that is original; but there is nothing in this work that is inconsistent with accepted methods.

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

The Photographs.

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

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

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

The photographs of 'Alidor,' in which the Castle of Edinburgh appears in the background, were taken by Mr. Alexander Nicol; those representing 'Coquette' galloping about a lance, and Mr. Fritz riding the gallop-change, were taken by Mr. Seligmüller, of Stuttgart; the others were taken by some of my family.

The 'reproductions' were made by the *lichtdruck* process of Messrs. Römmler and Jonas, Dresden.

These pictures should be of very great assistance to the reader, as they show the horse and the rider in all of the important movements.

If the beginner takes a horse that is already 'quiet to ride,' he should have no difficulty in bringing it to a high state of training. When he has acquired skill, he can try his hand upon young horses; but I do not advise the amateur to undertake the management of vicious horses: for this a man should have certain rare gifts and many years of experience in riding.

September 1889.

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PART I.—THE PRIMER.

RIDING.

MODERN HORSEMANSHIP.

PART I.—THE PRIMER.

RIDING.

CHAPTER I.—INTRODUCTORY.

THE UNION AND BALANCE OF THE FORCES.

The general principles of horsemanship must be understood before one can hope to attain any skill in riding. Simple as these are, it is not probable that a knowledge of them would be acquired without instruction of some kind, for they have been formulated only after ages of carefully conducted experiments, and their value depends as much upon what is avoided as upon what is attempted. The self-taught rider might discover certain effects of the aids, but he would be certain to have faults that would prevent him reaching anything like excellence. The thorough horseman knows exactly what to do under all circumstances, how to cultivate

the instinctive muscular actions of the horse until the animal is obedient to every demand of bit or spur, and how to avoid inviting resistances from a horse that has not yet been disciplined. His seat is the strongest that can be acquired, while at the same time he has free use of his arms and his legs in applying the aids. By giving his horse an artificial carriage, the animal is able to move under its burthen in free, regular, and smooth paces, and it is never placed in such a position that obedience is difficult or impossible, as is often the case with a horse badly ridden. It will be seen, therefore, that the first thing a rider should know is how to control the weights and forces of his horse, and then to determine how he shall dispose of these weights and forces to produce that union and balance so necessary for perfect movements. There are, no doubt, men who ride well who have never heard the term, 'union and balance of the forces,' but nevertheless they have practised something that produced it to a certain degree; for until it is collected the horse cannot go smoothly and well under its rider. In the second part of this work I have treated this subject at length, but I must here say a few words about it, in order that the reader may at the outset know enough of the different forms of collection for ordinary riding.

A horse at liberty may move with grace and lightness; but when it is burthened with a rider, is checked by the reins, and incited by the spurs, it will be awkward and heavy in its motions unless it be taught a carriage that conforms to the new order of things. The weights and forces of the extremities must be brought to a point of union and balance under the rider, so that neither the forehand nor the croup shall bear an undue share of the weight, and so that the fore-legs and the hind-legs may move in unison. If the forehand has more than its share of the weight, that part will be impeded; if the croup has more than its share of the weight, the hind-quarters will be hampered. If the horse be not united, the fore-legs and the hind-legs cannot step in unison, and the impulses from the latter do not have their full effects. Upon a disunited horse the rein might influence the forehand without giving any indication to the croup; or the spurs might incite action from the hind-quarters, while the forehand would be unprepared; so that any unison of action between the extremities could not be relied on. But when the forces of the extremities are brought to a point of union and balance under the rider, any application of either aid is felt at once by the mass, just as in a chain, when the

links are pressed upon each other, a touch in any part affects the whole.

The rider's hand can restrain, elevate, or depress the forehand. The rider's heels can bring the hind-quarters up to the point where they have the greatest impulsive power, or beyond it so that the croup will be depressed. It is therefore in the power of the rider to so arrange the forces of the extremities that they shall be balanced. If perfect equilibrium be established between the forces of the extremities, there will be no motion, but the rider will permit the forces of the croup or of the forehand to have just such preponderance as the direction and rate of speed demands. For instance, if the horse be united at a halt, and it be desired to proceed slowly, the heels would demand impulse from the croup while the hand released the forehand sufficiently to let the forces of the hind-quarters send the mass forward in the walk. Or, if the rider wished to make the horse go back, the forces of the forehand would be carried to the rear, while the rider's heels permitted the hind-quarters to give way just so far as would be required for the desired motion. It will be understood that to demand this balance of the forces of which I speak the forces must be kept level as well as

of equal strength. So when the rider wishes to fix either of the extremities—say for a pirouette or for any other purpose—that part will be depressed, and the forces of the other extremity will be given more power.

In the rapid gallop, the forces are so shifted at each stride that nothing like equilibrium can be maintained; equilibrium means rest, and the greater the speed, the greater the disturbance of the balance of forces. But in high rates of speed the vigour of action and the momentum prevent those disorders in action that result from a want of collection in the slower paces. In the rapid trot a certain balance must be observed, for if the weights are thrown too far forward, the forehand will be impeded, and the fore-legs cannot act with their diagonally disposed hind-legs, and the horse will break into the gallop. A horse that has been suppled and collected will always be more obedient than one which has not been so disciplined, and in a trained horse the necessary state of union can be easily re-established after rapid paces as the rate of speed is reduced.

We must recognise three forms of the union and balance of the forces. First, 'In Hand,' which is the lowest form of collection consistent with free,

smooth, regular, and exactly controlled action; secondly, 'The Union,' the highest form of collection that permits motion; and, thirdly, 'The Poise,' where the forces are so balanced that no movement takes place.

For ordinary riding, in the walk, in the moderate trot, and in the slower gallops, the horse should habitually be kept 'in hand.'

In making changes of direction, particularly in short turns, or in demanding very brilliant action, the horse should be brought to 'the union.'

To bring the horse to the *half-halt*, for pirouettes from action, etc., 'the poise' should be effected.

The reader will, then, understand that he must control the horse by the united action of hand and heels. The reins will act in restraining and placing the forces of the forehand, and in directing the movements. The heels will act in inciting the impulses of the hind-quarters, in governing the movements of the croup, and in sending the forces up to the hand. The weights and forces of the extremities must be united and balanced under the rider, so that the effects of the aids will be felt by the mass, and so that the horse will be ready to obey every demand of its rider in smooth, even, and regular movements. These

are the general principles of Horsemanship; and without a knowledge of them the rider must not expect to manage his horse with anything resembling precision and certainty.

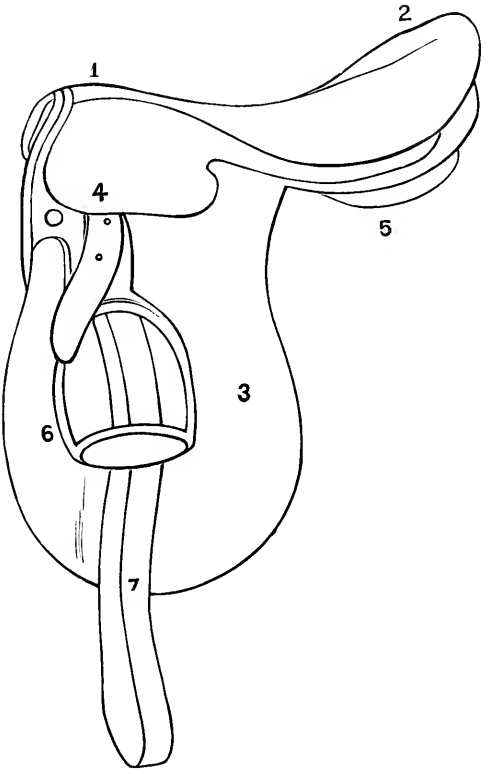
NOTE.—When, in any of these pages, *the spur* is mentioned it must be understood to mean such a form of the leg aid as the circumstances require,—the sharp rowel, the side of the heel, or the pressure of the rider's calf—depending upon the vivacity and obedience of the horse and the vigour of movement to be demanded. In a well-trained horse the rider rarely requires to give a stronger indication than the pressure of the lower part of the leg, and often nothing more than the slight shifting of his weight in connection with a hint from the hand. But as it would be impossible to lay down rules for the form of the aid under all circumstances, the word 'spur' is usually employed to indicate when the proper form of that aid should be applied.

CHAPTER II.—THE SADDLE.

THE BRIDLE—TO MOUNT—THE SEAT—HANDS AND HEELS.

A SADDLE of the English pattern, that will bring the rider as close as possible to the back of the horse, is the best for general purposes. The 'grip' should be narrow enough to permit the rider's thighs to take contact with the saddle while the body of the horse is grasped by his knees. The 'dip,' or lowest part of the seat, should be very slight, so that the pommel and cantel may be low, and this 'dip' must be arranged by the saddler to suit the conformation of the rider. If the 'dip' be too far forward, or too far to the rear, the rider will not be able to maintain an upright position without fatiguing exertions. For men of ordinary size, and below that standard, the steeplechase tree will be found suitable, as the trees of hunting and hackney saddles are almost invariably too broad. The tree should be fitted to the horse before being covered, and the pannel

should be thin. I often use a felt *numnah* in place of a fixed pannel; but, on the whole, I think a slight pannel with an open channel over the horse's spine the best arrangement. The



THE SADDLE.—1. The Pommel. 2. The Cantel. 3. The Flap. 4. The Skirt. 5. The Pannel. 6. The Stirrup. 7. The Stirrup-Leather.

saddle should be long enough to give the rider an easy seat, but it is better to have the tree too long than too short.

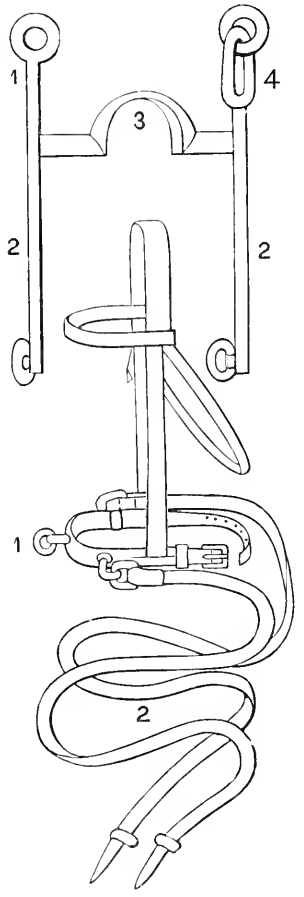
There are no trees that compare with those made in England, but in nearly every large city one can have a saddle fairly well made if the tree is a good one and fits the horse. It is a great mistake to undertake to correct the faults of a tree by the stuffing of the pannel; the tree must fit, and then it would be a blundering workman who could not turn out a satisfactory saddle. A man may buy a ready-made coat if he please, but he has no right to put a ready-made saddle on a horse; for in the latter case it is not a question of appearances but of comfort. There is no reason why even the beginner should place himself entirely in the hands of the saddler. It is very easy to tell whether a tree fits the horse or where the faults lie. The withers and the spine should be free from pressure, the points of the tree should lie lightly against the sides of the shoulders (neither pinching nor standing away from them), and there should be a level bearing along both sides of the spine. Because the tree does not fit at first it need not necessarily be discarded, for great changes can be made in the shape of the tree; but it is better to find a tree that without changes fits perfectly, or nearly so, and in the latter case correct the defects in the tree itself.

Of course, I should prefer to have a saddle from one of the three or four London saddlers with deserved reputations; but it is not always convenient to take a horse to London, and one can ride very comfortably in a provincial or a foreign saddle if there is a good tree for a foundation. I am now speaking of cross-saddles only; for a good side-saddle cannot be had out of London.

The stirrups should be strongly made of the best steel (one must not risk being caught by a bent iron), and large enough to permit the foot to have play, but not so large that the foot may slip all the way through.

The double bridle, with curb bit and snaffle, may not be a perfect arrangement, but it is the best that has yet been devised for controlling the horse.

With the snaffle, the rider can elevate, depress, and bend the head of the horse; and the curb bit insures that its powers shall be applied to the bare bars of the horse's mouth where they have the greatest effect. There should never be tensions upon the reins of both the snaffle and the curb bit at the same time. When there is a tension upon the reins of one bit, the other should not be in action. For example, if in riding with the curb bit it should become necessary to use the snaffle to

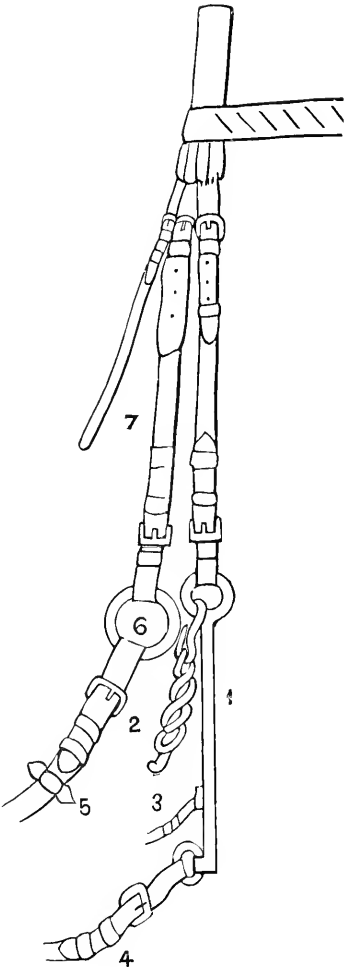


THE BIT.

1. Upper arm of curb bit.
2. Branches of curb bit.
3. Port.
4. Curb chain hook.

THE CAVESSON.

1. The ring for the longe-line.
2. The side-lines.



THE BRIDLE.

1. The curb bit.
2. Curb chain.
3. Lip strap.
4. Curb rein.
5. Snaffle rein.
6. Snaffle bit.
7. Throat lash.

elevate the head of the horse, the tension upon the curb reins should for the moment be relaxed and the snaffle reins be brought into play, and when these have effected their object the tension upon the curb reins may be resumed.

The curb bit is designed to act as a lever of the second class. The curb chain, passing from the upper arms under the chin, gives to the upper ends of the branches a fulcrum ; the power is applied through the reins to the lower branches of the bit, and the weight or effect is felt upon the bars of the horse's lower jaw. With such loosely fitting bearings upon the yielding head of the horse as is afforded by the leather head-stall, it is impossible to secure all the powers of the lever, or to give accurately the proportions. There are cleverly contrived instruments for obtaining the measurements for the curb bit, and every horse should, if possible, be fitted with the bit that best suits it. Generally speaking, the upper arms of the bit, from the centre of the mouth-piece to the point where the curb chain takes its bearing, should be from one and three-quarters to one and seven-eighths inches, depending upon the depth of the jaw. The branches should be long or short as the rider requires a severe or a mild bit. The curb chain should lie smoothly and snugly in the chin groove, and this should be a

fixed factor, to be neither loosened nor tightened in changing the powers of the bit, those changes being made, as I have said, in the length of the branches. If the branches be four and a half inches long the bit will be powerful enough to teach the horse to yield the jaw, and yet not too severe for ordinary riding.

The mouth-piece should have a 'port' or liberty for the tongue, of such a size that the cannons or side pieces can come down upon the bars of the lower jaw; and its size will depend upon the thickness of the horse's tongue. Experiments will show what this 'port' should be.

In arranging the bits, the snaffle should lie well up in the corners of the mouth; the mouth-piece of the curb bit should fall upon the bare bars of the lower jaw, and in such a manner that the curb chain fits in the chin groove.

Ring martingales, and standing martingales fitted to the snaffle, should be avoided. If, before a horse is properly trained, it is necessary to have something that will prevent the animal throwing up its head, a leather strap may be fastened from the girth to a nose band.

Except among soldiers, where uniformity of motions is required, it really does not matter very much how one mounts a horse. Objections may

MOUNTED WITH STIRRUPS.

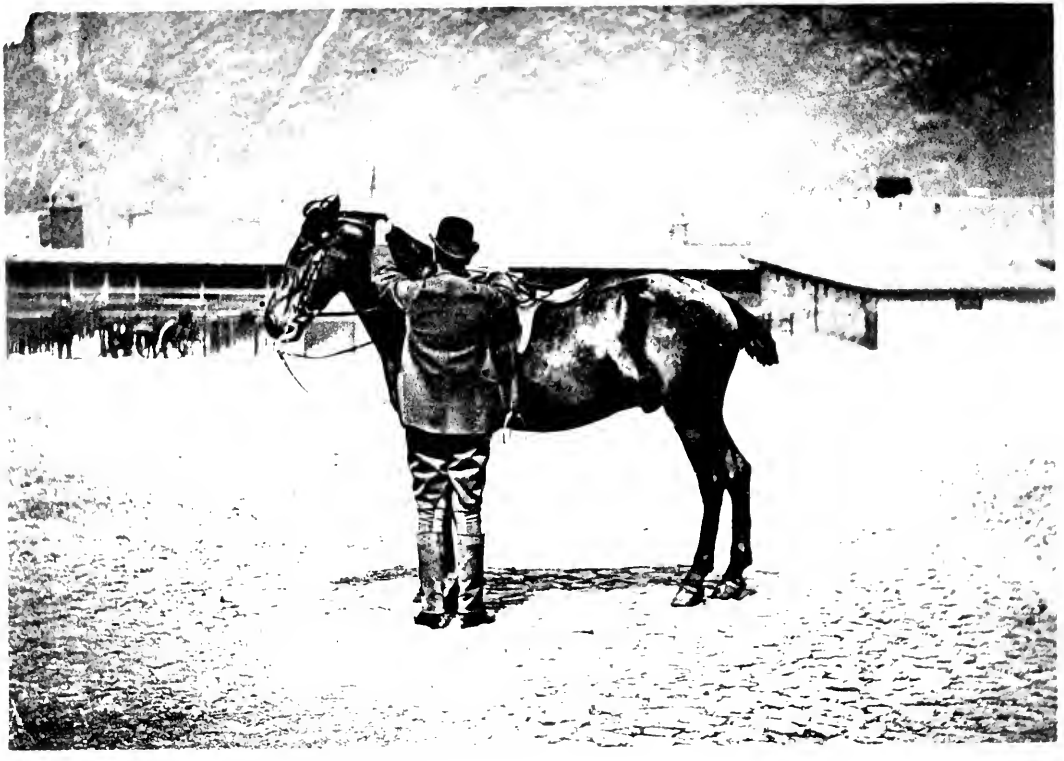
be invented against any suggested method; but I prefer the following manner of mounting to that which is usually employed.

Let the rider stand opposite the girth, facing the near side of the horse: holding the reins in his right hand, he should with that hand take a grasp of the saddle on the pommel; then let him insert the left foot in the stirrup and take a lock of the mane in the left hand: aided by the grasps upon the saddle and the mane, he should rise from the right foot and take his weight upon the left leg straightened in the stirrup; then carry the right leg over the back of the horse, and sink into the seat. After he has gained his seat, he should transfer the reins to the left hand, and place his right foot in the stirrup. To dismount, the rider will take the right foot out of its stirrup, transfer the reins to the right hand, seize the mane and pommel as in mounting, take a bearing upon the left stirrup, carry the right leg over the back of the horse, and, supported by his hands, gradually let himself down until the right foot is planted upon the ground, when the left foot will be withdrawn from its stirrup.

A young or restless horse can be readily mounted, if the rider has the assistance of an attendant, in the following manner. The rider stands opposite the girths, facing the near side of the horse, his right

hand upon the pommel, his left hand grasping a lock of the mane. The attendant, opposite the shoulder of the horse, holds the snaffle reins in his left hand under the animal's chin, and with his right hand takes hold of the rider's left leg near the ankle. Between the assistance of the attendant and his own efforts, the rider rises and takes his weight upon his straightened arms, and then carries his right leg over the back of the horse.

But a rider of ordinary strength and agility should not require the stirrup, or any other assistance, in mounting, for there is really no great difficulty in vaulting into the saddle. To mount without stirrups, the rider should stand facing the near shoulder of the horse: with the left hand he will seize a lock of the mane, half-way between the withers and the ears; and with the right hand, in which are held the reins, he will grasp the pommel: springing from both feet he will take his weight upon the straightened arms, and from this position he will carry his right leg over the back of the horse, and sink gently into the saddle. In this manner he can mount the most restless horse, for, after he has taken the grasp upon the mane and upon the pommel, the horse cannot prevent him reaching the saddle; and it is easier to mount the horse by taking advantage of its motions when in action than



MOUNTING WITHOUT STIRRUPS.

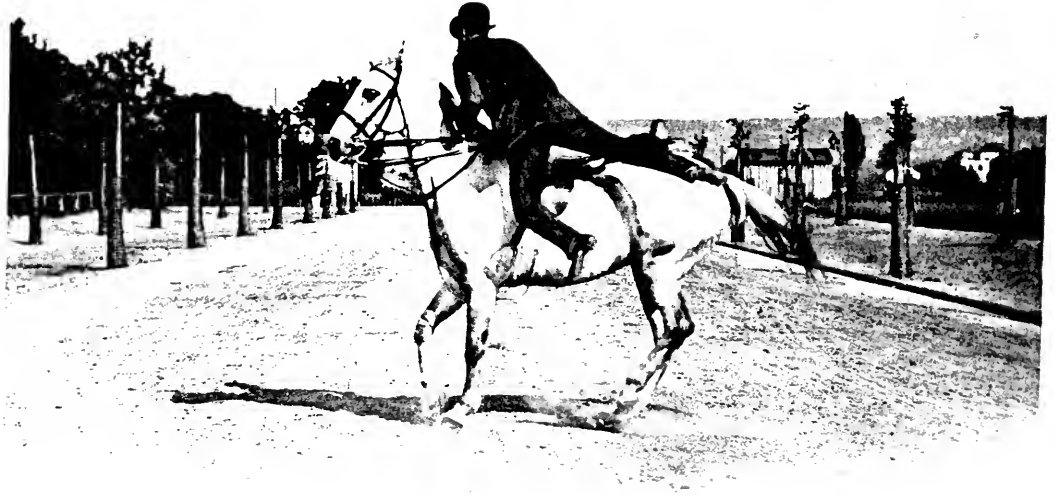
from a halt. In mounting the moving horse in this manner, the rider should be careful not to spring with too much vigour, or to throw his body too much over the horse, as the movement of the animal aids him in rising, and the more rapidly the animal goes the less of a spring will be required.

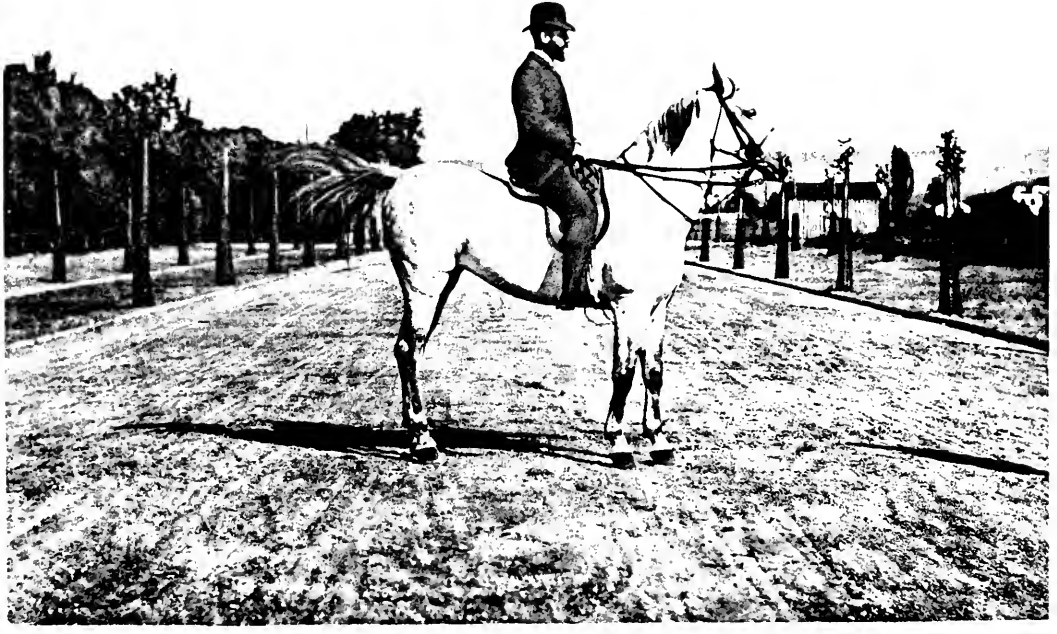
To dismount without stirrups, the rider will take the holds upon the mane and the pommel, as in mounting; then, leaning forward, he will take his weight upon his arms, throw the right leg over the back of the horse, and gently let himself down to the ground, releasing the holds upon the mane and the pommel when he is assured of his footing. To dismount from the moving horse, he will reach the ground prepared to take a few steps in the direction the horse is going, just as he would leave a tram-car in motion. In dismounting without stirrups it is necessary to keep the reins in the right hand, so that there may be no danger of being thrown under the feet of the horse in the effort to stop it, as might happen should the reins be held in the left hand.

The rider should practise mounting and dismounting upon the right or off side of the horse, as well as upon the usual side. Some men who have been accustomed to ride for years would find it

difficult to mount upon the off side should occasion require it.

It is of the highest importance that the rider should secure the proper seat, for unless his position upon the horse be easy and secure he cannot have good hands, or apply his legs and heels in aiding his hands. Every man has one seat that is the best, and any deviation from this is to his disadvantage. To secure this seat the rider will take his weight upon his buttocks, holding his body upright, without rigidity, and, taking every possible point of contact with the *flat inner surfaces* of the knees and thighs, the lower parts of the legs, from the knees down, hanging free and naturally. When the knees are slightly bent there will be found flat surfaces upon the inner sides, and these are the parts with which the grasp of the body of the horse should be made. This will insure the proper position of the body upon the horse; for if the knees are too high, it will be the under sides of the thighs that will take the bearings in the saddle, and the lower parts of the legs will come against the sides of the horse; if the knees are too low, it will be impossible to bring these flat inner surfaces against the saddle. In this position every advantage is given to the rider, the weight is applied perpendicularly, the greatest amounts of friction and of grasp are given, and the





THE SEAT.

upper parts of the body and the lower parts of the legs are free, and ready to maintain the balance and to employ the aids. Under no circumstances should this seat be changed; when it becomes necessary to shift the weights, and to lighten either side of the horse, it will be accomplished by a very slight turn of the upper part of the body, and an effort of muscular action that will throw the weight to one side or the other without the grasp of the knees being relaxed. In ordinary paces on straight lines the body should be held upright, but in turning and in violent motions of the horse the upper part of the body must change its position to secure the equilibrium; when the forehand rises, the body should be bent forward; when the croup rises the body should be bent backward; in turning to either hand the shoulder of that side should be retired, and the body be carried towards the centre of the turn, the extent of these motions depending upon the speed and shortness of the turns.

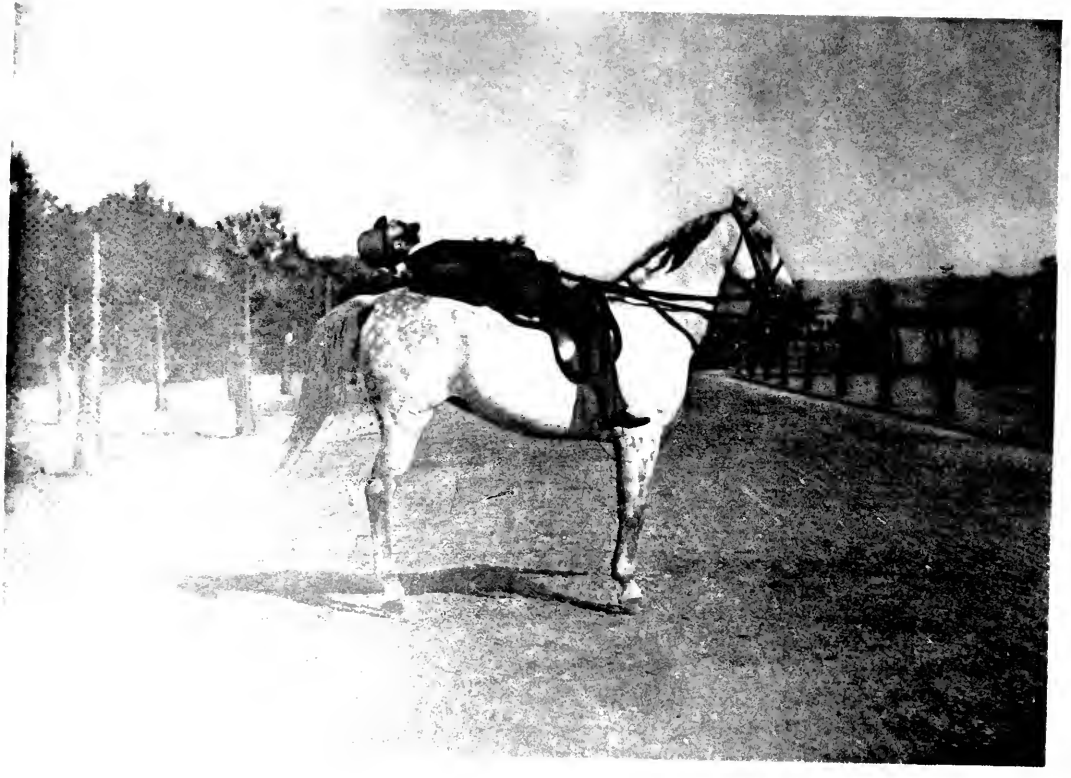
I do not think that riding without a saddle is of any great benefit to the pupil; but after one has acquired some stability in the saddle with the stirrups, it certainly is of advantage to dispense with the stirrups for a time, as such exercise will tend to give ease and grace to the rider, and will

teach him to depend upon balance and friction in maintaining his place.

It will be excellent practice for the beginner to use a few gymnastic exercises from the position described as 'the seat,' such as leaning forward until his right or left shoulder touches the crest of the horse, leaning backward until his back touches the croup, and losing and regaining his seat to either side without assistance from his hands.

The stirrups should suit the seat, and not the seat the stirrups: to obtain the proper lengths of the stirrup leathers the rider will take the position I have described as the seat, and, bringing the soles of his feet parallel with the ground, fix the irons so that the ball of his toes will be supported by them. No effort need be made to keep the feet parallel with the sides of the horse, for when the seat is right the feet will find their proper position. The rider should avoid bearing any weight in the stirrups, and he must learn not to stiffen himself against them if the horse makes an unexpected movement, for that will only force his seat, and perhaps be the cause of an accident. Every movement he makes should be purposely, and with reason, and without haste or rigidity.[1]

[1] In observing the horsemanship of the Bedouins (referred to in another place), I was surprised to see how closely their position on horseback



SUPPLING THE BODY.

There is a great deal of misleading nonsense written about 'light' hands, for on some occasions a hand too light may be as bad as a hand too heavy. Not that the rider should use a particle more force than the occasion requires, *but good hands are those that do the right thing at the right time.* I bring my horses so that they can be managed by a thread, and I always try to control the animals by gentle vibrations of the reins; but when a headstrong horse tries to force the hand, or endeavours to get his head down so that kicking can be indulged in, or makes an effort to turn about, it must be promptly met and checked. If the rider takes a constant pull against the horse, it will teach the animal to pull against the reins, and a heavy hand will spoil the mouth of any horse. But if a young or undisciplined horse finds that it can take liberties with a hand that is not ready to check insubordination, all sorts of vices are sure to follow. The light touches with which all true horsemen endeavour to control their horses come as a reward for good behaviour after their corrections, which must

resembled the European seat, notwithstanding the cumbrous and high-placed saddle of the East, and the same thing struck me in looking at the photographs of mounted Arabs from the northern coast of Africa: in all these the grasp was from the thighs to the knees; the lower parts of the legs were about perpendicular, and free to apply the sharp point of the stirrup as spurs, and the stirrup leathers were but little shorter than is customary in Europe—in some cases no shorter.

always be given by the snaffle; and in time the horse, after its suppling lessons, learns that it is best to obey the slightest hint from the hand. I do not wish the rider to think that he is to make a severe use of the bit, or that it is well to pull about the mouth of the animal, but he must be prepared to employ such force as is absolutely necessary to obtain the desired results, and he must bear in mind that a weak, unready hand has its faults as well as one that is too heavy. When the horse has been suppled and brought to a state of perfect discipline, it should be ridden in the curb bit, and this severe instrument must be used with care and caution, the tensions upon the curb reins should never be made roughly or abruptly, and the rider's hand should be as elastic and delicate as he expects to make the horse's mouth elastic and delicate.

The hand cannot do much without the help of the heels. We may say that riding depends upon the heels bringing up impulses to be disposed by the hand. If there is a lack of impulse from the hind-quarters, the hand has no power to direct. Or the forehand may be impeded by the too vigorous action of the croup, and then the heels must carry the hind-legs further under the mass, so that the forehand can be elevated and the balance between the extremities be established. Action cannot be

begun, be maintained, or be stopped properly without the aid of the heels. For the first two, the impulses from the hind-quarters must be demanded; and to bring the horse to a halt the forces of the croup must be held ready to balance the forces of the forehand, as the latter are carried back by the hand, or the horse may go to the rear instead of simply coming to a stop. Whenever the hand acts in any way, the horse must be prepared by the rider's legs for the effects of the bit. These things will be further explained as we treat the various paces and movements.

NOTE.—Referring to the paragraphs in this chapter regarding *the seat*, I wish to call the attention of the reader to the importance of acquiring a position upon the horse that shall be strong through its ease and the pliancy of his body; for no matter how firmly he grasps the horse between his thighs, his seat will not be secure if there be any rigidity in any part. The practice of riding without stirrups should not be carried too far, lest the rider find the stirrups a constraint when he resumes them. After the rider has a fairly good seat he should practise riding without reins, in the walk, in the trot, and in the gallop, laying the knotted reins upon the neck of the horse, so that they may be used when necessary to control or to direct the animal; for until the rider has a seat that is quite independent of any support from the reins he is a very bad horseman.

CHAPTER III.—RIDING IN THE SNAFFLE.

THE WALK—THE HALT—CHANGES OF DIRECTION—THE TROT.

THE beginner should use the snaffle reins only, and he should take one in each hand, held at equal lengths, so that his seat and shoulders will be square. The rein should be grasped by the whole hand, the loose end coming out past the forefinger and held against it by the thumb, the hands held just above the pommel of the saddle, the nails downward, and the thumbs pointing forwards, and the reins with such lengths that, with the head of the horse in a natural position—*i.e.* neither poking down towards the ground nor raised skywards—he can just *feel* the mouth. To start the horse into a walk, the rider will quietly close his legs against the sides of the horse, and draw the reins very gently towards his body: when he feels the impulse from the croup, he should release the tensions upon the reins sufficiently to let the horse advance quietly, and then find with what tensions the horse moves freely and steadily after he has released the pressure of his

legs. If the horse is constrained in its movements, or comes to a halt, he is probably bearing too heavily upon his reins; if the horse goes unsteadily, or carries its head too low, he must close his legs against the horse's sides, and shorten his reins. Whenever there is an increased tension upon the reins the horse must be prepared for it by the rider's legs, so that the hand will not act more strongly than is desirable: and the pressure of the rider's legs against the sides of the horse will be released whenever there is no necessity for stimulating the impulses from the hind-quarters. That is, if the horse be moving freely and smoothly, there is no necessity for the rider's legs to demand greater impulses; but if the animal shows an inclination to move sluggishly or to stop, the rider's legs must be ready to keep up the movement; and when the rider wishes to come to a halt, he must first close his legs against the sides of the horse, and then draw the reins, first releasing the tension upon the reins when the horse has come to a halt, and then the pressure of his legs, or the horse may begin to back after it comes to a stop. To resume the walk, the legs will be closed against the sides of the horse, the impulses from the croup will be met by the hand, and the latter will then give the animal liberty to proceed at a walk, when the legs may be withdrawn

from the sides. In starting the horse from a halt, and in increasing the speed, the rider's body should lean slightly forward. In reducing the speed, and in bringing the horse to a halt, the upper part of the rider's body should be slightly carried back. In turning to either hand the shoulder of that side should be slightly retired, and the upper part of the body should be bent towards the centre of the circle on which the turn is made, the extent of this bend of the body depending upon the abruptness of the turn and the rate of speed.

In changing direction to the right, the horse will first be united between heels and hand, the right rein—its effect being measured and controlled by the left—will bend the head of the horse upon the new line, and the outside, or left heel, will have a slightly increased pressure to keep the croup upon the path followed by the forehand. When the new direction has been entered upon, the reins and the heels will put and keep the horse straight, the horse being then given the same liberty of action with which it approached the turn. The change of direction to the left will be made in a similar manner, right and left aid being interchanged.

The horse being at a walk, and it being desired to increase the speed to a trot, the rider should collect the animal between heels and hand; then by

increased pressure of the heels, and if necessary a tap of the whip delivered behind the girths, he will incite the impulses from the hind-quarters while the hand gives sufficient liberty to advance at a slow trot, the speed to be maintained or gradually increased by the action of the aids. The rider's legs should be ready to demand the impulses from the hind-quarters if the horse shows any disposition to hang back, while the hand will meet any renewed impulses, and, by accommodating itself to them, keep the pace even and free. If the horse carries his head too low, and throws too much weight upon the forehand or bears upon the reins, the hand should be elevated, and the heels should act more strongly, to bring the hind-legs of the horse under the mass, until the animal moves smoothly and evenly. If the horse carries its head too high, and moves in a constrained and uneasy manner, the hand should be lowered, so that by restoring the balance the fore-legs and the hind-legs may work in unison.

The changes of direction in the trot should be made in exactly the same manner as in the walk, the horse being united before the turn is entered upon, and when the new line is taken the original rate of speed being resumed. And it must always be borne in mind that, for every change in the tension of the reins, the horse must be prepared by the

rider's legs: if the speed is to be reduced, the legs must first act, and then the hand; if the speed is to be increased, the horse must first be united, the legs must then demand increased impulses from the hind-quarters and the hand give such liberty of action as the desired rate of speed requires.

To bring the horse to a halt from the trot, it must first be brought to a walk, the rider closing his legs against the animal's sides, and drawing in the reins until the pace is reduced to a walk, and then in the same manner bringing the horse to a full stop, when the hand will release the tension upon the reins, and the legs be withdrawn from the horse's sides. This action of the rider's legs preceding the increased tension upon the reins is to keep the animal collected, and to prevent its coming to a sudden halt or going to the rear. If a nervous horse is irritated by the pressure of the legs, it must be brought to bear it with complacency; and, although the severer forms of the aid are very seldom required, all horses can and should be taught to take an attack from the sharp rowels of the spur without showing resentment or any increased action that cannot easily be restrained by the hand. Many accidents have occurred through an inadvertent scratch of the spur given to a badly trained horse, and it is often just as the rider's seat is imperilled

that his horse is rendered furious by the unaccustomed or dreaded rowel, whereas if the horse has been taught to look upon the spur as a disciplinary instrument that is never used in anger, a touch from it will, if it does not bring him to obedience, at least work no great harm. Of late years I have used sharp rowels upon my spurs only to teach my horses to bear their attacks quietly, as a precautionary measure for the benefit of any persons who should afterwards ride them ; and after these lessons have been inculcated I have given the aid by applying the side of the heel, or by the pressure of the calf of the leg, nor have I ever found it necessary to use a sharper reminder. I do not think that I can be accused of cruelty in this, for a scratch given by one who knows how to use the spur is a very slight thing—nothing to compare with the blows that 'rough riders' often give with the cutting whip; and it must be remembered that I almost, if not quite, alone have deprecated the use of whip and spur in punishment.

I think that while the rider uses the snaffle bit he should confine himself to the walk and to the trot. In these paces he can gain a secure seat, he can learn how to use his hands and legs, and he can learn much of how to direct and control his horse. He can learn how to elevate or to depress the head

of the horse by raising or lowering the hands; how, by gentle vibrations of the reins, to place the face of the horse in the proper position, about vertical to the ground; how to make the neck and body of the horse conform to the bend of the path he follows in changing direction; how the legs and hand should act in concert; and many other things that are indicated in this chapter, which he should know before he undertakes to use a powerful bit. To my mind, it usually requires a good horseman to ride a horse in the gallop with a snaffle—I mean in a well-balanced, well-regulated pace—and I do not recommend it to beginners. I shall have something to say about the gallop in the next chapter, and I shall also have to say something further of the walk and the trot.

RIDING AT THE RING

CHAPTER IV.—RIDING IN THE CURB BIT.

THE INDIRECT INDICATIONS OF THE REINS—THE WALK —THE TROT—IN HAND—UNITING THE HORSE— THE GALLOP.

WHEN the rider has acquired a fairly strong seat, and has learned something of the manner in which the hands and heels work in unison in directing the movements of the horse, he may begin to ride with the double bridle, so that he may know the uses of the curb bit as well as of the snaffle. A well-trained horse should be habitually ridden with the curb reins, the snaffle reins being employed from time to time to correct any faults that may—and often do—follow the constant use of the curb bit. In the snaffle, as we have seen, the horse is turned or guided by the direct rein; that is, in turning to the right the right rein is drawn, in turning to the left the left rein is drawn; but the curb reins are held in one hand, and are divided by a little finger, so that any very great direct pull upon a single rein is impossible without the intervention of the other hand. To turn the horse in the

curb bit, we use what is called the *indirect indication* of the reins; that is, in turning to the right the bridle hand is carried to the right, so that the outside (or left) rein is brought against the left side of the neck of the horse, and produces the desired effect; and in turning to the left the hand is carried to the left, so that the outside (or right) rein is brought against the right side of the neck of the horse, and so demands the desired turn. But I strongly advise that the horse should also be accustomed to obey the *direct* indications of the curb reins, which can easily be done without confusing the two indications, as the *indirect* rein does not give its indication until the horse's neck intervenes between the hand and the bit. And this *direct* indication should always precede the *indirect* indication in the following manner: if the rider takes the curb reins, divided by the little finger in the left hand (the loose ends of the reins being drawn through the hand, and held against the forefinger by the thumb), and holds his hand in front of his body, so that the thumb is uppermost and points towards the horse's ears, he can give a slight direct tension upon the left curb rein by bending his hand so that the thumb points towards the ground over the left shoulder of the horse, and then he can give an *indirect* indication to the same effect by carrying

his hand to the left, so that the right curb rein will be brought against the right side of the horse's neck. This will demand a turn or bend to the left. To demand a turn or bend to the right, the hand (being held so that the thumb points towards the ears) will be turned so that the thumb points to the right shoulder of the rider, by which movement a slight direct tension will be given upon the right rein; by carrying the hand to the right the left curb rein will be brought against the left side of the horse's neck, so that the indirect indication thus obtained will enforce the direct indication just given.

When the horse is ridden in the curb reins, the snaffle reins may be held loosely in the right hand, ready to assist and enforce the curb reins; or the snaffle reins may be held in the bridle hand, divided by the middle finger, the loose ends held by the thumb against the forefinger, while the right hand is ready to aid the bridle hand by drawing the snaffle reins when necessary. But, as I have said, when the curb reins are in action, the snaffle reins must not be employed; when the snaffle reins are acting, the curb reins must not have a tension on the mouth. If, when a certain set of reins are acting, it be necessary to use the other set of reins, the tension upon first-named must cease, and the

other set be immediately brought into use. The curb bit has a tendency to lower the head of the horse, and the rider will often find that he must make an upward play with one of the snaffle reins to elevate the forehand, so that the balance between the extremities may be maintained.

In mounting a horse, when the double bridle is used, the rider should take the snaffle reins in his right hand, drawing the reins until he can just *feel* the mouth of the horse. When he has reached the saddle, and has placed his right foot on the stirrup, he should pick up the curb reins in his left hand, and draw them until he has the slightest possible tension; then he will gently close his legs against the sides of the horse, and make very light vibratory motions with the curb reins as they are drawn towards his body. When the horse curves the crest, holds up its head with the face nearly vertical to the ground, offers an elastic touch against the reins, and brings the hind-legs up to the point where the rider feels that the impulses are ready to be given, it is 'in hand,' and is prepared to move.[1] The legs of the rider will then give a slightly increased pressure against the sides of the horse, while the hand gives sufficient liberty

[1] The horse can hold the *absolute* position of 'in hand' in place—or the closer collections of 'in union' and 'the poise'—only for a moment, as there must be an impulse to render it perfect.

to the animal to advance in the walk. The pace will be maintained in exactly the same manner as that described for the snaffle, but the rider must be more cautious in the working of his hand, as he now has a much stronger bit. The heels and hand should keep the same state of collection with which the horse started; that is, the extremities must be balanced, the head well up, with the face nearly vertical, the crest curved, the mouth pliant, and the strides even and regular. In turning to the right, the horse will first be prepared by a closer collection, a slight direct tension will be given by turning the bridle hand so that the thumb points to the rider's right shoulder, and the indirect indication that enforces the same bend be given by carrying the hand to the right, while an increased pressure of the rider's left leg will keep the croup upon the path followed by the forehand. When the change of direction has been made, the horse will be put straight, and the aids will permit the horse to have the same liberty of action as before. The change of direction to the left will be made in the same manner, right and left aid being interchanged.

The trot will be demanded when riding in the curb bit in exactly the same way as when the snaffle is used, the horse being always prepared for an increase in the rate of speed by a closer

collection of the forces. In trotting, the reins should be held of equal lengths, unless there is some rigidity or resistance to be overcome, or a change of direction is to be made. If a horse be not schooled sufficiently to make it easy for the rider to demand the state of collection which we call 'in hand,' there is no better way of teaching this than by riding in a slow trot and by demanding from the hind-quarters increased impulses which are to be gently met by the hand. This should be persevered in until a regular, even, and balanced pace is produced, the hand finding nothing more than an elastic touch upon the mouth just sufficient to convey the indications of the reins, and there being no suggestion of the horse hanging back or reducing its action. If the horse bores upon the hand, the hind-legs must be carried more under the mass, and the forehand must be elevated; if the horse carries its head too high, and moves uneasily, the tension upon the reins should be reduced and the hand lowered.

It is also in the slow trot that the closer form of collection, which we call 'the union,' can be produced. The horse being 'in hand,' the rider should demand greater exertions from the hind-quarters, and carry back in a corresponding degree the forces of the forehand, so that the *action* of the

horse will be increased without increasing the rate of speed. When the crest is arched, the muscles of the neck swell and play, the mouth is pliant, and the horse grows under the rider; while the diagonally disposed legs work in unison in even and balanced strides, the equilibrium is as perfect as is consistent with motion. This 'union' should be observed more or less in changing direction in the trot, as the horse is not apt to trip or make mistakes in turning when so collected, and the practice of coming to 'the union' from 'in hand,' and returning to the lesser state of collection, is excellent discipline for the horse and the rider.

In uniting the horse, the rider should take care that the head is kept sufficiently high to secure the balance between the forehand and the croup, and this may require some energetic action of the snaffle reins. He must also guard against the horse carrying the nose too far *towards* the chest; the horse's face should be nearly vertical to the plane of movement, but the nose should never fall inside of a perpendicular line from the poll to the ground, and with some short-necked horses it will be better to let the nose be a little beyond the perpendicular line. There should not be a constant or a severe tension upon the curb reins; but by vibratory motions the mouth should be kept fresh and the

jaw pliant, and the hand should find the same elastic touch in pulling upon the reins as it would were they fastened to a light wand. Any fault in the carriage or in the action of a horse can be corrected: if the forehand is too low the hind-legs must be brought under the mass; if the hind-quarters are hampered by the forehand, the latter must be lowered and the forces of the croup should be brought forward only so far as to establish the balance between the extremities. If the hind-legs are carried forward beyond a certain point, the croup is lowered and the forces of the forehand predominate.

As long as the balance between the extremities is maintained, the pace can be the trot. But when the point of balance is violently shifted, the diagonally disposed legs cannot work in unison, and the horse must take some form of the gallop, in which the legs are placed one after the other under the centre of gravity.

In the gallop the horse at each stride goes into air from a fore-leg; then the opposite hind-leg is carried under the centre of gravity and planted; then the other hind-leg is brought to the ground; then the fore-leg opposite to this last-named hind-leg; and, finally, the other fore-leg, from which the horse again goes into air in a new stride.

TAKING THE RING.

RIDING AT THE RING. THE CANTER.

In the rapid gallop the horse is so stretched out that the legs come to the ground with such intervals that the pace is of four beats. In the ordinary slow gallop, in hand, the second planted hind-foot and its opposite fore-foot come to the ground at about the same time, and we have the three-tempo gallop. In the shortened or school gallop, the horse is so closely united and sustained that there is an interval between each footfall, and we have another example of a pace of four beats. The canter is a disunited pace of low momentum, in which a fore-foot is brought to the ground in each stride before the second hind-foot is planted, and we have still another example of a pace of four beats.

As a rule, the horse goes into the gallop by taking the weight upon the forehand, by then carrying a hind-leg under the mass to support the weight, and by then planting the other hind-leg; and from that time it is in some form of the gallop.[1] In other words, the gallop results

[1] From a halt, or walk, a slow languid trot or a rapid trot, the horse usually takes the weight upon the fore-leg, from which it will (in the gallop) go into air in each stride, and then carries the diagonally disposed hind-leg under the centre of gravity, from which moment it is in some form of the gallop. From the passage, the Spanish trot, or a very high united trot, the horse *sometimes* takes the weight upon a fore-leg that has been dividing the weight with its diagonally disposed hind-leg, carries the other hind-leg under the mass, and from it goes into the gallop, that is, it *may* take gallop right from the left fore-leg, gallop left from the right fore-leg.

when the weights are shifted so violently that the fore-legs and the hind-legs cannot work together in the order required for the walk or the trot.

The horse may be induced to take the gallop in either of two ways. From a rapid trot the impulses can be demanded from the croup until the weights are thrown upon a fore-leg, when the opposite hind-leg will be carried under the centre of gravity, and the horse will then be in the gallop; or, from a halt, the walk, or the slow trot, the weights can be thrown back, so that the action of the forehand will be checked or interrupted, a hind-leg is then brought under the mass, when the impulses will be permitted to overcome the resistance of the forehand, and the horse will move off in the gallop, the side opposite to the hind-leg that has taken the weight making the advanced strides.

That is, to put a horse into *gallop right*, by the latter mode, from a halt, a walk or a slow trot, the rider will unite the horse closely; he will then carry back the forces of the forehand to insure increased impulse from the croup; then by an increased pressure of his left leg, and an upward play of the right rein as the forehand is given more liberty, he will bring the left hind-leg of

the horse under the mass, demand the necessary impulse, and prepare the right side for the extended strides of the gallop. When the horse has taken the gallop, it should be placed perfectly straight, as in the early lessons the body of the horse will be more or less bent by the application of the aids; but by making the horse very light in hand he can, in time, bring it to the gallop from very slight indications of the aids, and without giving it any perceptible bend. The rider must sit quietly, and between the hand and legs, employed with great care, keep up the impulses, and maintain the collection of the forces. The *gallop left* will be produced in exactly the same manner, right and left aids being interchanged. In making a change of direction the horse must first be prepared by a closer union, and the outside leg of the rider must give a slightly increased pressure at the turn, the horse being placed straight upon the new line when the change of direction has been made. The rate of speed will be increased or lessened exactly as in the trot, and the horse should be exercised in coming to a trot, to a walk, and to a halt, by the rider demanding closer forms of collection, and then in again taking the walk, the trot, and the gallop. The horse should also be exercised in taking and

in maintaining various rates of speed at the gallop, the increase or the decrease in the rate of speed being gradually made, so that the action of the pace may be kept smooth and true.

As I have intimated, in *gallop right*, the right legs of the horse take the advanced steps in each stride; in *gallop left* the left legs take the advanced steps in each stride. In making changes of direction in the gallop, the advanced strides should be made by the side towards which the turn is made—that is, in turning to the right the horse should be in gallop right; in turning to the left the horse should be in gallop left. This will bring the bearers properly under the centre of gravity in the turns. Until the rider has acquired the skill to make the *gallop changes* he must interrupt the gallop to make a turn, if the wrong legs be making the advanced strides, or he will risk bringing the horse down.

CHAPTER V.—JUMPING.

In order that he may acquire a firm seat, and learn how to bend his body with the motions of the horse, the beginner should practise leaping.

The early lessons in leaping should be made from a halt. The standing leap is more difficult than the flying leap, but the former has fewer dangers, and the rules for the seat may be more properly observed.

The beginner should be mounted upon a steady horse, that jumps with willingness, and at first the bar should not be higher than eighteen inches. As the rider acquires skill and confidence, the bar should be raised by degrees, until he can keep his seat while the horse leaps the bar at an elevation of three and a half feet, when he may be satisfied that he can sit the horse in a flying leap over any obstacle that is within the powers of the animal. But the beginner must maintain his seat perfectly at each stage before he undertakes to increase the height of

the leaps; and whenever he finds that at a certain height his seat is disturbed, he should lower the bar to a point that permits him to keep his position in every particular.

It will not be necessary for the rider to confine himself to the standing leap until he is perfect at the highest limit I have placed, but he certainly should not take the flying leap until he can keep his seat in the standing leap over a bar thirty inches high; and this leaping from the halt should be practised until he can ride the horse over the bar at a height of three and a half feet, which is quite high enough to test both rider and horse.

In taking the leap from a halt, the beginner should hold a snaffle rein in each hand; this will teach him to hold both hands in front of the body, and keep him straight in his seat. He must avoid stiffening himself as the horse prepares to leap: the feet should be carried to the rear, without disturbing the grasp of the knees, so that the seat may not be forced by a direct bearing on the stirrups. The thighs should close against the horse, and the knees must not be allowed to go back as the horse rises, or to come up as the leap is finished.

As the horse rises for the leap the rider should lean forward, yielding the hands at the

same time, so that there shall be no tension upon the reins. As the horse gives the spring from its hind-quarters, the rider should drop his hands and lean back, quietly resuming the erect position when the hind-feet of the horse have reached the ground. These movements of the rider's body must not affect the grasp or the position of the knee and thighs, and the lower parts of the legs must be kept back until the jump is finished.

As the horse alights the rider will resume the tension of the reins, and be ready to give the animal a firm support if it be required. But in taking 'touch' of the horse's mouth there must be no violence, and in giving support the horse must not be hampered or harassed.

An attendant should, in the first lesson, direct the movements of the horse with a leading rein, so that the beginner may devote his attention to the positions of his body and extremities. After having taken a few leaps with the leading rein the rider should be left to himself, so that he may learn to collect the horse for the leap. This collecting will be accomplished by gentle vibrations of the reins, and such pressures of the rider's legs as are required to make the horse gather itself for the exertion. There

should be no effort made to indicate to the horse when it should take off for the leap. If the horse be a willing jumper the action of the aids made to collect its forces will be all that is required, and all that a rider should attempt.

Until the rider can take a low leap in perfect form, he should not try anything difficult. But when practice and care have made him expert, the bar may be raised two or three inches each day until the limit I have fixed has been reached.

A horse can leap very readily from a collected trot—all the high movements of the *manège* are made from the passage—and the changes of motion from the trot to the leap and back again to the trot give excellent practice to the rider. The beginner will follow the same rules in riding the horse over obstacles from the trot as from the halt, and he will collect the horse, upon its alighting, to continue in the pace with which it approached the bar.

When the horse takes a leap from the gallop it is not necessary for the rider to lean forward. As the horse springs from the ground, he should lean back, more or less, depending upon the drop from the highest point in the leap, to resume the erect position as the hind-legs of the horse reach the ground. Upon a

galloping horse the rider should approach a jump sitting down in the saddle, the knees and thighs close, the loins curved without rigidity, the feet a little in rear of the perpendicular, and the hands held low.

The horse should be 'in hand,' and directed towards the obstacle, but, while the rider will not surrender control over the animal, it must be given liberty to determine where, and with what exertion it must take off for the leap; and, after it alights, the hand will offer such support as is required, and collect the horse for the same speed as that with which it approached the leap. In resuming the tension of the reins, the hand should act lightly, so that the horse may not be impeded in its efforts to secure its footing, but if the horse seeks the support of the reins, the rider must be ready to offer it. No attempt to lift the horse should be made in the flying leap, for, apart from the danger of pulling the horse into the obstacle, the animal will soon learn to wait for an indication from the rider when to take off, and in default of this may rise too late to clear the leap.

A horse should never be whipped or spurred as it takes a leap, for such a course will make the exercise distasteful to the most generous animals.

As a rule, the snaffle bit only should be used in jumping, for in the hands of an inexpert rider the curb bit will, by its severity, drive the horse to refuse leaping altogether. The safest form in which a horse jumps is where it raises the forehand and leaves the ground from the hind-legs, and alights upon the fore-feet; and the greater the deliberation with which the leap is taken, the more certain the horse will be to jump in this manner.

CHAPTER VI.—DIFFICULT HORSES.

THE vices and resistances that are found in saddle-horses are usually the results of bad 'breaking' or of indifferent riding, and they can be corrected only by some such careful training as is described in the second part of this work. But I have thought that some advice regarding the management of difficult horses might be of service to the reader.

In riding difficult horses the double bridle should be employed, so that the effects of either snaffle or curb bit can be had; and I think that the best manner of holding the reins is as follows:—The reins in the left hand; the left curb rein outside the little finger, the left snaffle rein between the little finger and the ring finger, the right snaffle rein between the ring finger and the long finger, the right curb rein between the long finger and the index finger, the loose ends of the reins carried through the hand and held firmly by the thumb. The right hand

should be ready to assist the bridle hand, and its most useful position will be upon the right reins (in front of the bridle hand), the long finger against the inside of the curb rein, the index finger against the inside of the snaffle rein; for in this way the right hand can act with the right reins, the left hand with the left reins.

Upon mounting a nervous horse for the first time, the rider should not confine the animal too much, but should give it as much liberty as is consistent with control; in time the rider can accustom the horse to any desirable state of collection. Some horses will go with comparative quietness under a light hand, but will bolt or run away if restrained too much.

Almost all horses will be 'fresh,' and more or less mutinous, if they have not a sufficient amount of work, and the rider should be cautious in correcting the misconduct that arises from exuberant spirits. Unless he be really a good horseman, I advise the reader to exercise a 'fresh' horse upon the longe line before undertaking to mount an animal that will perhaps resent any effort to direct its movements with hand and heel. I do not say this to arouse any timidity in the beginner, for want of determination upon the part of a rider is the source of much danger and difficulty; but unless

he knows that he can control a horse one should not undertake to ride it, and a fresh horse sometimes requires a great deal of skill. I have often heard men say that they could ride any horse—they were always inferior riders; and I have known such to fall from a horse that had not begun to show its powers of trying the seat. Having mounted the horse the man must stay there if he can, and employ every artifice to bring the animal under subjection. A little experience with difficult horses will show the rider that, by watching the head, and by feeling the muscles working under him, he can tell what a disorderly animal is about to attempt, and he can then be on his guard and take measures to frustrate its plans. As far as is possible, I shall explain these indications, and what seems to me to be the best thing for the rider to do under the circumstances.

If, when the rider is about to mount, the horse draws to the rear (and some horses will cast themselves against a wall or throw themselves over on the back when an attempt is made to mount them), the animal should be led forward, the rider walking by its side; and while the horse is moving he must vault into the saddle (no difficult feat), or be assisted by having a leg up. This vice is often the result of an injury to the mouth of the horse,

and, whatever the cause, it must be removed, and the horse be made confident, before a cure can be effected. Such a horse will often go quietly after the rider has taken his seat; but it is possible that it is 'behind the hand,' and, before the rider has settled down in the saddle, will begin to show some of those very trying tricks that are common to horses that refuse to go into the bridle. If the horse comes to a short stop, and the hand finds nothing to act against, while the heels can find no response, the animal has made up its mind to try conclusions with the rider, and he will require all his skill to hold his own. If the horse turns shortly about (and this can be foretold by a yielding of the croup on the side to which the horse will turn), the rider must be ready to make the turn complete, and when the head of the horse has come into the original direction, the hand must be raised and the heels be quickly applied against the flanks of the horse, to secure the impulses that exist, and that are ready in the flexed hind-legs. Once it is started, the horse must be kept going in any pace or movement that it will take, the rider gradually obtaining better control over the animal, and rewarding anything that resembles obedience. By very light tensions upon the snaffle the rider should encourage the horse to go up into the bridle, and whenever the

rider's legs close against the horse the hand should give the animal liberty to advance, and every response to the heels should be rewarded.

If the horse, instead of whipping around, runs to the rear, the rider must try to wheel it about and get it forward in the same manner as that described in the preceding paragraph.

If the horse goes forward in a series of little stiff-legged jumps, its jaw lifeless and refusing to take any tension upon the reins, it must be pushed into a rapid pace until it takes some regular action, be it trot or gallop, and the rider should then encourage it as if he had obtained the obedience he required, and gradually bring it to a moderate rate of speed and under better control.

If a fresh horse makes a few leaps, without trying to force the hand or to get down its head, the rider should sit quietly and press the animal forward, so that he can bring it to face the bit. If the horse plunges or 'bucks,' its head should be elevated, and the animal must be driven forward in any pace or movement that it will take, the rider bringing it under better control when regular action is established.

If a horse is restless, and tries to go faster than the rider desires, he should bring it to a halt and either make it back a few paces, or (if he cannot

accomplish this) turn it about a few times by drawing the right (or left) rein, and pressing in the heel of the same side. This 'rolling up' is often very effective, as it confuses the horse and gives it an idea that it is helpless in the hands of the rider. A sufficient amount of work in a fair trot is the best remedy for restlessness that I know, and usually a horse is less apt to show vice in a well-cadenced trot than under any other circumstances.

If a horse turns its croup to either hand, and sidles away from the line the rider wishes to follow, its *head must be pulled to the same side*; this will straighten the horse, and it can then be put in the original direction.

A horse rears either viciously when it almost invariably first gets behind the hand, or because the bit has been too severe upon its mouth. In the latter case there is nothing to be done but to loosen the reins, and, when the animal has come to the ground, to push it forward. When the horse suddenly drops the jaw, and then as quickly stiffens it against the hand, and rears, the rider may be sure that he has an old offender who is trying his nerve and skill. The only cure for such a subject is a thorough course of suppling; and it is exceedingly difficult to determine what other course should be followed with a horse that rears in this manner.

ROLLING-UP A RESTIVE HORSE

If it be treated with the consideration shown the animal that reared through the rider's fault, it will repeat the misconduct at the first opportunity. If it be struck with the spurs as it comes down to the ground it will probably be induced to add plunging to its accomplishments. Pulling it over upon its back will not deter it from rearing again, and one does not always have the bottle of water ready which we are told should be broken upon the head of a rearing horse. As I have said, this vice can be cured by a course of suppling, but I confess that I know of no other way of correcting it; and should a horse rear I cannot give the reader any better advice than to loosen the reins as the horse rises, and to take a tension upon the snaffle reins, and close the legs against the flanks, as it comes down, so that the animal shall not feel that it has been wholly successful in avoiding restraint.

I have known a great many remedies tried with rearing horses, and I have myself tried many, with the result that nothing could be done to correct the fault until the animals were practically re-trained; that is, discipline must be established in exactly the same manner as with a headstrong colt. Mr. Fritz, of Stuttgart, the most thorough horseman and the best riding-master I ever knew, would never admit a rearing horse into his school, but he believed that

all other vices might be reformed. If, when a horse rears, the rider finds, by the sinking of the croup, that the animal is about to fall back, he should free himself from the stirrups and grasp the mane, and throw himself away from the animal as it comes down.

If upon being mounted the horse arches its back, lowers its head, gathers its legs under the body and refuses to move, the rider should beware of applying punishment, for if a severe use of the aids does induce the animal to move, it will be in a series of mad plunges. By light taps of the whip under the fore-arm, or by gentle pressures of his legs, the rider should endeavour to induce the horse to extend itself until the back sinks to its normal position; the head can then be elevated, and the horse can be made to advance.

If the horse stands with its legs apart, its body rigid, its head and neck thrust upwards, and it refuses to move, the rider must not try to drive it forward, unless he is curious to see where a bolting horse will go. If he can induce the horse to bend the head and neck to either hand, the rigidity will disappear, and the horse can be collected and moved forward; or if another horse be ridden alongside so as to push it and make it change its position the resistance can be overcome.

TAKING A SHY HORSE ALONG.

A shy horse should never be forced to face an object that frightens it. The animal may be made to pass anything that causes fear if its head be turned away and the outside heel drives it along in a side movement similar to that known as *shoulder-in*; and in the same manner a horse can be made to go in a direction for which it is disinclined. If the thing which frightens the horse be moving, the horse should be brought to a halt with its flank towards the object, and the animal be soothed by voice and hand. A nervous horse is far more fearful of music, moving troops, banners, etc., when at some distance than when in the immediate vicinity; and in teaching the horse to be quiet with such sights and sounds, it should be quietly but firmly brought close to them in such a manner that whatever causes its alarm is upon one side or the other, rather than directly in its face or directly behind it.

PART II.—TRAINING.

THE MIDDLE SCHOOL OF HORSEMANSHIP.

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CHAPTER I.—THE RESULTS OF TRAINING.

THE advantage of a good method of training over a crude and improper one may be seen by comparing the *carriage*, *action*, and *temper* of a well-schooled horse with an animal that has been 'broken' in the usual manner.

The schooled horse, carrying itself in a light and graceful manner, at easy, regular, and controlled paces, will render immediate obedience to every demand of its rider. The horse that has not been systematically schooled learns, in time, to carry its burden more or less awkwardly, depending upon its natural form and balance, in paces which hardly ever equal in grace and smoothness those in which it moved in liberty. If an animal consents to move along in a shambling walk, a disunited trot, and a lumbering gallop, hanging back from the bit or

bearing upon the hand, it is as far advanced in its education as the majority of horses ever get.

By a course of physical training, such as prepares the athlete for his feats, and a kindly enforced discipline, in which resentment is never aroused and compliance becomes a fixed habit, the horse is rendered ready and willing to give prompt obedience to every demand of its master; an artificial balance is acquired, so that the horse carries its rider in easy and united paces, and a thorough understanding between the man and the horse is established.

As there is no man that cannot be improved by the exercises of the gymnasium, so there is no horse that cannot be improved by school work. There are few horses so ill-formed that, by suppling and collecting, they cannot be made light and graceful in carriage and action; there are no horses that will not show striking change for the better. There is no doubt that the old method of schooling, in which the forces of the forehand were thrust back upon the hind-quarters by heavy hands and powerful bits, taught the horse to shun extended strides; but I do not see why a horse schooled by the mild and easy system I have recommended should refuse to extend itself, although the whole of its education is directed to the point of obtaining united action. I have always been of the opinion that schooling a horse

would improve its speed, because the exercises should strengthen and make pliant the joints and muscles; and I have never found that my horses showed any disinclination to extend themselves, although I have never made any tests that would authorise me to say that they could gallop faster by reason of their training. I am convinced, however, from my experiences, that a horse jumps much more strongly and safely after a course of *general schooling* than before it has been suppled.

It is easier to train a horse properly than to train it improperly—if an improper course of handling may be called training. There are no struggles for mastery, no efforts of the frightened animal to break away from a harsh hand, no resentments to be overcome, no suspicions to be allayed. It is all pleasant, easy, and amusing, both to master and to pupil. The time required to school a horse would depend upon the animal and, to a greater degree, upon the man. I think that by any of the recognised systems a horse should be perfectly suppled, and made obedient to hand and heel, in the time that the 'breaker' would make the same horse 'steady to ride'! The fact that a 'system' was employed in the first instance would account for the greater improvement. And what a difference there would be between horses trained by the two methods!

I have never exhibited a horse publicly, but I once rode a horse that I had trained before some gentlemen who were interested in the subject of schooling, and the incident was noticed, by representatives of those papers, in *The Times* of June 1, 1883; *The Illustrated Sporting and Dramatic News* of June 2, 1883; and *Vanity Fair* of June 9, 1883. I reproduce the article of *The Times*, as it bears me out—as do the others—in what I have said regarding the results of schooling :—

'What may be done for a horse, not apparently by natural conformation fitted to be used for the saddle, simply by a course of kind, patient, and intelligently-directed schooling, has been exemplified, not a little to the surprise of the few gentlemen who have been invited to see it, by an animal belonging to Mr. Edward L. Anderson, one of our visitors from America, who is known, by his works on the habits and management of the horse, to many lovers of this animal. At first sight Alidor is certainly not a promising subject as he stands in the riding-school waiting for his master to mount him. He is low at the shoulder, his head is heavy, the mouth shallow; he stands with hinder limbs well out at an angle, and one is not surprised to learn that the dam was a Norwegian drudge, and that in his youth Alidor had an unenviable power of pulling

a load with his mouth. But the moment the groom has hooked up the light curb chain of the riding bit and the owner has mounted, the whole appearance and expression of the creature changes; he pulls himself together, bringing his feet well under him, arches his neck, yielding his head to the slightest pull of the rein, and obeying the wish of the rider almost, as it seems, before the wish is expressed, by a motion of the heel and the needle prick of the spur, or a gentle touch of the silk-tipped whip.

'The movements of the animal are as different from those of the farmer's gig-horse that he would have been had not fate marked him out to receive a higher education, as the movements of one who has passed with profit through the gymnasium, the drill-ground, and the dancing-school are from those of a lumpish country lout. Alidor's neck and limbs are now, as the result of his training, remarkably supple; the least tightening of the rein will cause him to bring his head round to his shoulder; he will back in circles with a serpentine motion; he will wheel round with any one of his legs for a pivot that the rider chooses; he "traverses" in the passage action and executes demi-voltes and repeats reversed pirouettes with unfailing readiness and ease. Then to show his "form," he will advance with the stately

action of the Spanish march, and again with the same exaggerated motions at the trot.

'Circles and serpentines are repeated at the gallop, and he changes lead; while, with the application of the spurs, he is brought to a dead halt as he is going at full gallop. A small wooden barred hurdle, thirty inches high, and about as wide as an ordinary cottage garden-gate, is placed in the ride; the rider, taking off his spurs and throwing away his stirrups, walks Alidor up to the jump, and the obedient creature goes over the bars with a lightness one would hardly have suspected, even after witnessing his previous performances. Another narrow gate, of the same dimensions as the first, is set up little more than the length of the horse away, and he takes the two, in and out, as comfortably and unconcernedly as the one.

'What is most noticeable, perhaps, is the perfect habit of obedience which is the outcome of this system of education. The animal seems to have no idea of refusing to do whatever is required of him; he went at a gallop straight at the wall, only stopping when the rider brought him up with the spurs just as his nose would have touched the bricks; and throughout the whole hour's ride it was evident that the most perfect accord subsisted between man and horse.'

That the method I have followed gives a thorough and exact control over the horse is proved by the photographs with which this work is illustrated, and the fact has been admitted by professional trainers and skilled amateur horsemen of several countries (many of these differing with me about punishment and upon other points), who have seen me ride Alidor, Nancy, Coquette, Silvana, or other of my horses.

CHAPTER II.—DISCIPLINE AND EXERCISE.

THE secret of success in the management of horses lies in a kindly enforced discipline. Through gentleness and firmness the most irritable animal may be made perfectly quiet and obedient.

It is important that there should be no breaches of discipline upon the part of the young horse; for with care its education may be carried on without permitting the idea of resisting the trainer's will to enter the animal's mind. From the time the horse is taken in hand, it should be the object of the trainer to impress the horse with his power. The animal should not be permitted to move except at the command of its master. If it take a step in any direction without having received orders, it should be quietly made to resume its position. It should be made to keep the pace and action desired by the trainer, and in every possible way the horse should be made to feel that it must recognise a superior will. While it is wise to avoid a battle with a horse, the man should bear in mind that it is through the

habit of obedience that he controls the animal, and he should, therefore, in laying the foundations of its education, endeavour to demand nothing that he is not prepared to enforce. But, above all things, the man should avoid challenging the horse to a contest, and then yielding to the angry animal; for, while a horse may forget that it has upon occasion been guilty of misconduct without receiving correction, it will always remember a successful resistance of authority. If the horse shows a determination not to accede to the repeated demands of its trainer, it must be made to obey, or the man's rule is in jeopardy. But this will not be a case for severe punishment; nothing but patience will avail the trainer. The horse should be made to remain in place. Every voluntary movement should be checked, unless it be the one required by the man, when the horse should be rewarded as though it had not been guilty of mutiny. Regardless of the time passed, or of the annoyance it causes him, the trainer should keep the horse in the same place, until it readily obeys the order it has refused. If the horse becomes violent, it may be hobbled; but it is always better to obtain obedience with the bridle alone, as the horse will learn to look upon it as a potent instrument. The man may not desire to repeat

this lesson, but it is seldom that any horse requires a repetition.

The horse should never be punished with whip or spur. Those aids should be looked upon as the means by which the rider conveys his orders, and the animal should not wince or struggle when they are threatened or applied.

The trainer should remember that nearly all the resistances of young horses arise from ignorance of what is required of them, and he should take great care to show the horse what is demanded of it before he thinks of correcting it for a fault.

A horse trained according to the method I have offered should, and I am convinced will, render immediate obedience to its rider.

The horse in training, as at all times, should be kept in regular exercise. During the suppling lessons, it should be longed upon the cavesson rein. The cavesson is a sovereign remedy for nervousness or restlessness. The reader will see from the print that the cavesson is a head-collar, having a metal nose-band upon the front and each side of which are rings for reins. I do not use a bit in exercising horses upon the longe, but I fasten the side reins to buckles upon each side of the surcingle, and put the longe-line in the ring on the front of the nose-band.

The horse, equipped in the manner indicated, should be taken to some quiet spot, and made to go quietly about the trainer, first to one hand and then to the other. At intervals the animal should be drawn to the trainer to receive caresses and kind words. In this way the horse receives an excellent kind of exercise, in which much of the general suppling is accomplished, and gains a confidence in man that cannot be imparted so rapidly by any other means.

The pulls upon the longe-line should be very light. Waving the lines a few times horizontally will usually induce the horse to stop. The greatest power (to be used with discretion) may be obtained by waving the line up and down, and by giving a pull upon the rein as the hand comes down.

It is better not to let the horse go faster than a slow trot in longeing it. In the rapid paces there is great risk of injury, and the horse falls into a careless and heavy manner of moving that must be corrected afterwards.

The lessons should be given every day, and the horse should be in the hands of the trainer at least an hour—divided, if possible, into two lessons of thirty minutes each day. When the horse is used under the saddle, the suppling lessons should be given before and after the riding exercise, until the animal

understands and answers to every indication of the bits; and whenever, at any time, the horse becomes indifferent to the bits, or dull in movement, as it may through bad or careless riding, it should be put back to the flexions and supplings.

CHAPTER III.—RIDING THE YOUNG HORSE.

THE early lessons given to the young horse will in a very great measure decide its future; for, although faults acquired in the 'breaking in' may be corrected, it is always better that all resistances should be avoided from the start, and an animal that has not learned to plunge or to bolt before it is put into the suppling exercises will, in all probability, make a safe, trustworthy, and agreeable saddle-horse.

I prefer to put the double bridle upon the young horse, unless by reason of its growing teeth the mouth is too tender; but I use only the snaffle, except when occasion demands the employment of the severer bit. If the snaffle bridle alone is used, there should also be placed on the head of the horse a 'training halter,' so that in case the animal throws up its nose the band will assist the snaffle in lowering it.

As the object of the rider should be to avoid arousing resistances, he should not mount the

young horse until the animal has been made quiet and confident upon the longe-line: and to teach the young horse to obey the indications of the bit, by the trainer walking behind and driving it with a pair of long, light reins before it is called upon to bear the weight of a man, is excellent practice; and this is the best time to teach the incitement to action of the 'clucking' of the tongue.

An attendant should be present when the horse is first mounted, to assist the rider gently into the saddle, and, if necessary, to lead the animal a few steps forward. When the horse has started into a walk it should be left to the rider's care; and he should take the very lightest tension upon the snaffle reins, and keep the lower parts of his legs away from the flanks. If the horse goes steadily, it should not be tried too far, and after a few minutes the rider should bring it to a halt, reward and encourage it, and quietly dismount. It is of the highest importance that the horse should be taken back to the stable without having had its fears aroused, so that it may have no unpleasant recollections of its first lesson. The second lesson should also extend through no more than five minutes; but the horse should, in the meantime, be exercised upon the longe.

The third lesson may be for ten minutes; and each succeeding one a little longer, until the horse has as much work under the saddle as suits its strength and condition without fatiguing or disgusting it.

If all goes well, the horse may be put into a trot in the fourth or fifth lesson, being incited by the 'clucking' of the rider's tongue, or by a light tap delivered behind the girths. Whip blows on the hind-legs will induce the horse to lash out; delivered upon the rump, they will induce the horse to raise the croup in kicking. I need not say such applications of the whip should be avoided. In these early lessons the rider should not try to do too much; the reins should be used cautiously, and no persistent efforts should be made to produce a good carriage. I have known many cases in which the training proceeded without any decided resistances on the part of the young horse; but it may be that during one of the first four or five lessons the animal will plunge more or less violently. In a plunge the rider must lean back and sit close, keeping up the head of the horse as gently as possible, and driving it forward. If the rider can resist punishing the horse, and, without any battle, can induce it to go forward, it is not

likely that this form of misconduct will be repeated.

Having brought the horse through this hazardous stage of its education, so that it will move quietly under its rider, it must be taught to face 'the bit,' that is, it must be induced *to move freely and steadily against a slight constant tension of the reins.* To produce this the rider must begin to employ the pressure of his legs in demanding the impulses from the croup, and these impulses will be met and directed by the hand. I prefer, during this stage of the horse's education, to have the head elevated rather more than is necessary for the balance between the extremities (unless the horse be really weak in the croup), to have the nose extended somewhat beyond the perpendicular, and to make rather a hard mouth than one too soft, as I find these conditions produce better results in the end, and save much trouble in the suppling and collecting exercises.

In the lessons for teaching the horse to face the bit, the rider should often bring it to a walk from the trot, and then put it again into the trot, demanding the impulses by the pressure of his legs, enforced, if necessary, by a tap of the whip delivered behind the girths. In the same way the horse should often be brought to a halt

from the walk, and the walk be again demanded. But these changes from the halt to the walk, and from the walk to the trot should be made quietly and without disorder, and always against a slight tension of the reins. In order that the trainer may know how thoroughly these lessons should be conducted, I may say that no horse can be made safe to ride until it has been taught to go into the bridle; for the trick of getting behind the hand is the source of nearly every vice possible to the saddle-horse.

When the horse will move forward freely in the walk and in the trot against a constant tension upon the snaffle reins, it is ready for the suppling and collecting exercises.

These early lessons may be given in the open air, on the road or in the fields, but the following course of instruction should be given in some quiet and retired place—preferably in a covered school, where there will be nothing to distract the attention of the horse. I have heard it said that the education of a school-trained horse must be again undertaken when the animal is used in the open; but such has not been my experience, although, as is natural, horses may be at first somewhat timid at strange sights and sounds. But even though a horse should find many things

outside the school of which it is mistrustful, it is far easier to control the disciplined than the undisciplined animal. All of my training has been carried on in covered schools, but of necessity the photographs were taken in the open air, and some of the pictures in this work were taken from horses that were out of the school for the first time in six months. All of my school horses were of high spirit, and all of them were very docile and obedient in or out of the school.

CHAPTER IV.—SUPPLING AND COLLECTING.

THE trainer should now proceed to supple the horse, and to teach it to collect itself. This suppling is employed not only to overcome by discipline the active or intentional resistances of the horse, but to act also upon the defences and resistances which come from malformation in the animal, when the weak parts will be gradually strengthened and supported, and the parts that are rigid will be made pliant; then the forces will be so collected that the animal shall be given the best position from which to obey all the demands of the rider, which will be conveyed by the same indications that the horse has learned in the lessons for suppling and collecting.

The resistances of the horse depend upon the rigidity of the muscles of the head, neck, and back. When the head and neck have been made to yield to the bit, and when the back has been made supple, and the hind-quarters have been

made obedient to the applications of the spurs, the rider may collect the forces of the extremities and take control of the mass.[1]

The face of the horse should always be about perpendicular to the plane of movement, but the chin should never be drawn in so much that the face makes less than a right angle with the plane of movement: and the height at which the head should be carried will depend upon the make of the animal. When we come to describe the various processes for suppling the forehand, it will be seen that some of the exercises are employed to make the horse lower the head, others to induce its elevation. These exercises give to the rider the power of demanding the proper carriage of the head from the mounted horse.

[1] The theory of that excellent horseman, Mons. de Bussigny, is that the resistances of the horse depend upon the rigidity of the muscles of the back, and that by overcoming this we obtain suppleness and obedience throughout; but, while there can be no doubt that a rigid back makes a rigid and disobedient horse, the head and neck should be suppled and disciplined to the hand, for there may be local resistances as well as general. I have seen the horses of Bedouins so supple under the saddle that the back would bend like a piece of well-tempered steel, making the movements of the animals very light and elastic; but the jaw and neck were stiff, and badly carried, and the severe bit, acting upon the unyielding parts, often threw the pace into disorder, and caused changes of leg, cross gallops, etc. The Bedouins I saw (Sheik Salach Terif's troupe) were brought to Europe for the purpose of giving exhibitions, and I presume that they were fair representatives of Eastern horsemen. As far as control over the actions of the horse is concerned, there was nothing shown that could compare with the results of European training; and I take it that the horsemanship of the Arab of the East and of the cow-boy of the West (each admirable perhaps in its way) are equally unsuited to our requirements.

If the horse be high and well developed in the forehand, but weak and deficient in the hind-quarters, it will be necessary to have the head carried low enough to permit the forces of the croup to be brought up to the point of balance between them and the forces of the forehand, or the forehand will dominate the croup, or the forces of the croup will be languid, so that the action in the latter part will be hampered and constrained.

If the hind-quarters be strong and high, and the forehand low and heavy, or weak, the head of the horse must be elevated sufficiently to carry back the forces of the forehand, and the hind-legs must be carried under the mass to lower the croup, so that the forces of the extremities may be in balance; otherwise the croup will overpower the forehand, and the action of the latter will be dull and cramped.

The form of the animal will suggest to the trainer the kind of exercises best suited to it; but when the rider mounts a horse he will at once know what is necessary to bring the forces into equilibrium. If the horse hangs upon the hand, or is heavy in front, the head should be elevated and the forces of the forehand carried back. If the action of the hind-quarters be

languid, the forehand should be lowered, and the forces of the croup stimulated and carried forward.

If the back is arched up or stiff, we can have no true pliancy in any part, and no movement can be light, elastic, and well controlled: the Arabs say that a horse of 'pure breed' is naturally supple under the saddle (I suppose that this is what General Daumas should have understood when he was told that the Arabs rode their two-year-olds until 'the back bends'); and we must find means of insuring this suppleness of the back in all horses, except in such where malformations render it impossible.

But when the face is vertical, and the crest rounded, the lower jaw pliant and yielding, the spine devoid of rigidity, and the horse seems to *grow*, while the action is light, regular, and even the rider will know that the forces are collected, and in the best possible position for perfectly controlled movements.

At the risk of wearying the reader, I shall from time to time return to this 'union and balance of the forces,' for it must be thoroughly understood and kept in mind.

ELEVATION OF THE HEAD.

CHAPTER V.—IN THE SNAFFLE.

SUPPLING THE FOREHAND.

THE objects we shall have in view in the exercises described in this and in the following chapters are :—

1*st*. To make the horse habitually carry the head in the position that will give the rider the greatest control over the mouth ; that is, with the face about vertical to the plane upon which the horse moves.

2*d*. To teach the horse to elevate or to depress the head, so that the rider may control the forces of the forehand in collecting the horse.

3*d*. To cultivate the instinctive obedience of the animal, so that the horse will yield to the slightest touches of the bit.

4*th*. To supple the forehand throughout, so that the head, neck, and shoulders may be under the immediate control of the rider.

5*th*. To supple the back and the hind-quarters, and to make those parts obedient to the indications of the heels, so that the hand operating upon the forehand, and the heels upon the hind-quarters, the

controlled forces of the two extremities may be brought to a point of union and balance under the rider.

To make the horse elevate the head, the rider will separate the snaffle reins, and draw them until he has a light feeling upon the mouth: he will then raise the hands so that he can take light upward pulls upon the reins, and bring the head of the horse as high as possible, the face parallel with the ground.

From this exercise he should bring *the head of the horse into position*, by gradually dropping the hands and carrying them towards his body in such a manner that there are light vibratory tensions upon the reins. When the horse curves the crest, and brings the face about vertical to the ground, the under jaw being pliant and the head not too low, the rider should release the tensions upon the reins and reward the horse. This elevating the head, and bringing it into position, cannot be too often practised, and it is especially necessary with horses that are low in the forehand.

To make the horse lower the head, the rider will draw the reins until he has a light feeling upon the mouth. The hands should then be held low, and *a steady tension* be taken upon the reins: the moment the horse depresses its head, the hands

DROPPING THE HEAD.

should release the tensions upon the reins, and the animal should be rewarded. Then, by a longer continued tension upon the reins, the head of the horse should be still further depressed, and the animal's obedience be acknowledged. By degrees the horse can be taught to lower the head to any extent, even until the nose reaches the ground.

To bend the head to the right, the rider will place the head of the horse, held not too low, with the face vertical to the ground; he will then close his legs against the flanks, the left a little more strongly than the right, and draw the right rein towards his body, the left rein measuring and controlling the effect of the right. In this manner, by graduated lessons, he will teach the horse to bend the head to the right until the face, held vertically, looks to the rear. The hands, in demanding this bend, should keep the head well elevated, and they should demand a pliancy in the lower jaw, as well as an absence of all rigidity throughout the neck and head. The object of this exercise is to supple the forehand, and unless the bend is accomplished without rigidity, the lesson loses its value. The horse should not be permitted of its own volition to carry its head back from this bend, but the head and neck will be straightened by the left rein, aided and checked by the right, and the vertical position

of the face should be required before the tensions upon the reins are released and the legs are withdrawn from the flanks.

In a similar manner, and quite as often, the head should be bent to the left, right and left aids being interchanged.

The exercises described in this chapter should be given to the horse every day, as long as the training in the snaffle continues: but the lessons should be varied, so that the horse may not become wearied or disgusted; and, in riding the horse at this time, the rider may demand a little more collection of the forces than was advisable when the animal was being taught to face the bit.

PENDING THE HEAD AND NECK.

CHAPTER VI.—IN THE SNAFFLE.

SUPPLING THE BACK AND HAUNCHES.

THE trainer will next proceed to supple the back and the haunches. In conducting these lessons, he will dismount, and stand, facing the horse opposite to the girths, on the left side. In his left hand, under the chin of the horse, he will take both reins with a light tension upon the bit. With his right hand he will give some gentle taps of the whip upon the croup, until the horse carries the hind-legs a few inches further under the body, the left hand preventing the forehand from moving. As soon as the horse obeys, the whip taps should cease, and the animal be rewarded with caresses and kind words. By releasing the tension upon the reins, and giving a few taps of the whip upon the under-sides of the fore-legs, the horse should be brought to a normal position, and then be slightly extended, and from the latter position be again induced to carry the hind-legs under the mass. The trainer should be satisfied with gradual progress, and the slightest obedience upon the part of

the horse should meet with approval. The whip taps must be of the lightest, and if the horse does not obey at once, they must not be given with greater severity, but the fore-legs may at first be extended (by whip taps under the fore-arm), when the animal will be afterwards very willing to carry the hind-legs under the mass, and in this way learn the indications of the whip that the trainer is desirous of teaching. If a nervous horse shows a disposition to kick at the touches of the whip, it may be accustomed to accept them without resentment by being patted, from shoulder to croup, the whip being held in the hand that gives the caresses; and by being corrected in a harsh tone of voice at every attempt to kick.

After the horse has carried the hind-legs under the body to a degree that satisfies the trainer, the bridle-hand will permit the forehand to advance sufficiently to let the horse stand at ease.

To carry the croup about the forehand, the trainer will stand in the position described for the preceding exercise, and after collecting the horse a little between the restraint of the left hand and the taps of the whip upon the croup, he will transfer the taps of the whip to the left side of the horse just behind the girths. When the horse takes one step to the right with the hind-quarters,

REVERSED PIROUETTE.

REVERSED PIROUETTE MOUNTED.

the whip taps should cease and the animal be rewarded. It should then be made to take another step with the hind-legs to the right, the trainer's left hand keeping the forehand in place. This movement of the croup and this holding of the forehand will bring the horse so that the right fore-foot will be slightly in rear of the place it should occupy with regard to the new position of the body of the horse. The trainer should therefore give a light touch of the whip upon the under side of the right fore-arm, and at the same time give a light play of the bit upon the right side, to induce the horse to move the right fore-foot to a line even with the left fore-foot, the latter not being advanced beyond its original place. As the croup goes about to the right, the right fore-leg will in this manner be made to conform to the movement, but the left fore-foot kept flat upon the ground will be a rotating pivot about which the body revolves. Step by step the the croup will be carried about the forehand, a halt being demanded between each step, so that the horse will learn that it must not volunteer a movement, the left fore-foot being kept upon the ground, the right fore-foot moving enough only to keep its proper place at each change of position of the body of the horse. This movement is the *reversed pirouette*, and we shall shortly see its importance.

In a similar manner, the man, standing upon the right side of the horse, with the reins in his right hand and the whip in his left hand, will cause the croup to be carried to the left about the right fore-leg as a pivot.

When the horse has been thoroughly exercised in these lessons, the trainer will mount, and proceed to transfer the powers of the whip to the heels.

To collect the hind-legs under the body of the mounted horse, the rider will take such a tension upon the reins with his left hand as insures him against a forward movement, and with the whip held behind his back give a few light taps upon the horse's rump while his heels close gently against the animal's sides. When the hind-legs are moved a little under the body the whip taps should cease, the hand should let the forehand advance to an easy position, and the legs of the rider should be withdrawn from the flanks. *Occasionally* the horse may be extended under the rider, by the application of the whip under the fore-arms, as that exercise will assist in suppling and in strengthening the back; but this extension should not be practised too frequently, nor to such an extent as to risk straining the muscles of the loins. By gradual lessons the horse should be made to carry the hind-legs further under the body until they nearly

CARRYING THE HIND LEGS UNDER THE BODY.

CARRYING THE HIND-LEGS UNDER THE BODY.

approach the stationary fore-feet; and as the horse learns to obey the indications of the heels the taps of the whip upon the croup should be dispensed with.

To teach the horse *to carry the croup about the forehand at the demand of the heel*, say to the right, the rider will first unite the horse a little between a gentle play of the reins and a slight pressure of his legs. Then holding the reins in his left hand, with an increased tension upon the right side of the horse's mouth, he will pass his right hand behind his back so that the whip can rest against the left side of the horse. Upon that side, and just behind the girths, he will apply the whip lightly, at the same time pressing in the left heel. When the horse takes one step with the hind-quarters to the right, the whip taps and heel pressure should cease, and the horse be encouraged for its obedience. It must be understood that the left fore-leg is to remain on the ground, and that the right fore-leg shall move enough only to keep in its proper place with regard to the new positions of the body of the horse. The right side must therefore be lightened by an upward play of the right rein, and the right fore-foot brought forward by a tap of the whip under the right fore-arm. In this manner the horse will be made to carry the croup about the left fore-leg as pivot, step by step, the rider's right heel

being ready to measure the effect of the acting heel and to keep the horse from volunteering a step, the hand keeping the forehand in place, the right rein bending the head slightly to the right and lightening that side for the short steps of the right fore-foot.

In a few such lessons the horse should answer the application of the heel without the support of the whip, when the use of the latter should be dispensed with.

In a similar manner the horse should be taught to move the croup to the left about the right fore-leg as pivot, the head being bent slightly to the left, the whip being held down by the right side ready to enforce the indications of the right heel, while the left heel measures and corrects the effects of the right.

To make the matter more clear to the reader I will describe the reversed pirouette without mentioning how the aids are employed. The reversed pirouette to the right is a movement in which the croup is carried about the forehand, to the right, the left fore-leg acting as pivot, the other legs moving sufficiently to maintain their proper places at each change in the position of the body of the horse, the head of the horse, held at a natural elevation with the face about vertical to the ground,

bent slightly to the right. In the reversed pirouette to the left, the croup passes to the left about the right fore-leg as pivot, the head of the horse being bent to the left.

The reversed pirouettes supple the whole horse, teach obedience to hand and heel, and form the groundwork for every movement that can be demanded by the rider.

CHAPTER VII.—RIDING IN THE SNAFFLE.

THE WALK—THE TROT.

THE horse must now in action be practised in the exercises that have been given him at the halt, as the standing lessons are simply to prepare the animal for movements.

The snaffle should still be the bit employed; for, although the snaffle requires great skill to be used with the best effect in uniting the horse, the practice with it is of great advantage to both horse and rider. With the snaffle the rider can learn how to use hand and heels together without harassing the horse so much as he would be sure to do with the curb bit, and with the lighter bit there will be no danger of cramping and confining the action of the horse.

Even though we should admit that a horse might carry an inert burthen without destroying a naturally balanced carriage, the hand and heels of an inexpert rider would impair the harmony of its actions, and the faulty movements of an ill-formed

horse would be made worse by a wrong disposition of the weights and forces.

The rider must know how to demand balanced and united action from the extremities of his horse, and how to remedy natural defects, so that such action may be produced in animals that are not naturally well balanced. For until union and balance can be obtained between the forces of the extremities the rider cannot have complete and immediate control over the horse, nor can the animal move smoothly, lightly, and freely.

The powers of the aids in correcting defects of conformation are almost unlimited, and there are few animals which cannot be taught to carry a rider with grace and lightness. Some of the most agreeable horses I ever rode were not such as would, according to the general opinion, be held suitable for the saddle. Of the ill-formed horses, those that are low at the withers and strong and high in the croup require, I have found, the greatest amount of labour to bring to a satisfactory state of balance; while the ewe-necked horse, that tries to carry its head up in the rider's face, is usually taught a good bearing without trouble, and, according to my experience, they almost invariably make very light and obedient horses, provided, of course, that they are not absolutely deficient in the hind-quarters.

Whatever faults may be admitted in a saddle horse, weakness in the back or croup should not be one of them; for, as I have said, any defects may be remedied to a certain extent, but one must have carrying and driving power in a horse to obtain really good results; and, while a horse weak in the loins or in the hind-quarters may be improved and strengthened, it can never be brought to compete with one that has not these faults.

If the horse be high and strong in the forehand, and low and weak in the croup, the forehand must be lowered, and the forces of the croup must be brought forward, until the forces of the extremities meet in union and balance, or the action of the hind-quarters will be languid, and that part will be a drag upon the forehand.

If the horse be low or weak in the forehand, and high in the hind-quarters, the forehand must be elevated, its forces drawn back, and the hind-legs must be brought under the mass until the croup is sufficiently lowered to give balance and equal powers to the forces of the extremities.

Any position of the horse in which an extremity throws too much weight against the other must be avoided. Thus, as is often the case when the rider mounts, if the hind-legs are thrust out so that they are braced against the forehand, they must be

moved up until the weight is equally divided by the bearers, and neither extremity impedes the other.

I shall not in the work in the snaffle bridle lay too much stress upon the different forms of collection, because young riders can more readily produce them with the curb bit, but in riding in the snaffle the rider should demand a fairly good collection of the forces, so that the horse moves in a good cadence and with clear and free action.

To move the horse forward in the walk, the rider will draw the reins until he has a *feeling* upon the mouth of the horse. The legs will then close against the flanks, and the hands, by a series of gentle vibrations, act against the horse's mouth. When the horse disposes its legs so that the weight is equally distributed upon the bearers, curves the crest, sustains the head without support from the reins, gives an elastic response to the hand, and by the movement of the muscles under him the rider feels that the impulses are ready, the animal is 'in hand,' and ready to move forward. The pressure of the legs will be continued, or if necessary slightly increased, the hand will give sufficient liberty, and the horse will move off in the walk. In the early lessons the rider should avoid demanding too close a collection; but the forehand must not be allowed to get heavy, nor the hind-quarters be permitted to

drag. Without harassing or exciting it, the horse must be kept lively, and an even, well-cadenced pace demanded. If the horse bears upon the hand, it must be made to elevate the forehand by upward pulls upon the reins, while the heels bring the hind-legs further under the croup. If the horse moves forward freely, the hand will take light touches upon the snaffle, and the heels will be kept ready to demand necessary impulses from the hind-quarters. It is a rule to be always observed in collecting the horse, that the application of the heels should precede the tension upon the reins, otherwise it would be impossible to govern the animal's movements, for the hand can restrain the horse but cannot prevent it falling to the rear.

To turn to the right, the horse will first be united more closely, the right rein (checked and governed by the left rein) will be drawn until the head of the horse is bent in the proper direction, the rider's legs being closed against the flanks, the left leg slightly stronger than the right, so that the croup shall follow the path taken by the forehand. When the turn has been made, the horse will be straightened upon the new direction, and the same collection observed as that in which the turn was approached. To turn to the left, the left rein, supported and measured by the right, will direct

the forehand, while the right heel will, by a slightly increased pressure, keep the croup upon the path taken by the forehand, so that the body of the horse conforms to the turn. To bring the horse to a halt, the legs will quietly close against the body of the horse, and the hands be drawn towards the rider's body. When the horse comes to a halt, the tension upon the reins will be relaxed and the legs be withdrawn from the flanks.

To put the horse into the trot, it should first be put into the walk; it should then be collected between a light pressure of the legs and a tension upon the reins, until the rider feels that the animal is going more strongly under him, and that the motions of the hind-quarters are more vigorous. The rider's legs, aided if necessary by a tap of the whip, delivered behind the girths, should then demand increased impulses, while the hand gives liberty for an advance to be made at the required speed. This should not at first be very great, as the slow trot is the best possible action in which to practise the collection of the extremities, and when a more rapid trot is desired, it should be by gradually increasing the rate of speed. In a strong but slow trot the rider should maintain a regular rate of speed, demanding various gradations of collection as he best can, but always having in view

clear and free paces. To bring the horse to a halt from the trot, the rider's legs should first close against the animal's sides and the tension upon the reins be increased until the animal comes into a walk, and then from the walk the halt should be procured as before explained. In increasing the speed, or in decreasing the speed, in any pace, the legs should always act before the hand, so that by first demanding impulses from the croup, the hand shall always have something to deal with.

In the walk and in the slow trot the horse should be ridden in straight lines, upon circumferences of various diameters, and in figures of 8; and for at least a few minutes each day the animal should be put into a good brisk trot, as rapid as proves consistent with cadenced action, in which neither extremity is given too much preponderance. That is, the impulses from the croup must not be so great as to throw the weights upon the forehand, nor must the forehand be so elevated, or its forces be so far carried back, as to impede the action of the hind-quarters.

During these lessons the horse should be practised in bending the head to the right and to the left in the walk, the heels being held close to the animal's sides to keep the body straight, the heel opposite to the side to which the bend is made

being a little stronger in its action than the other. In these bends the head of the horse must be kept at a proper elevation, and there must be no rigidity in any part; for if the horse bends the head in a stiff and constrained manner, the object of the exercise has not been accomplished, and in place of yielding to a discipline that tends to produce suppleness and absolute obedience, the horse is only waiting for an opportunity of resisting with success.

From the walk, and from the trot, the horse may from time to time be brought to the halt, and, after a closer collection, be made to perform the reversed pirouette to either hand, the horse being straightened and the pace being resumed (in the manner before described) when the horse faces the direction from which it has approached the point where the turn has been made.

Whenever fresh impulses are demanded from the croup the hand must receive them, and measure their effects. So in taking the walk from a halt, or the trot from a walk, the hand first relaxes its tension until the impulse is secured, and then meets the impulse.

CHAPTER VIII.—RIDING IN THE SNAFFLE.

SHOULDER-IN—TRAVERS—RENVERS.

THE movements to either hand upon two paths confirm the horse in obedience to the aids, give the rider power to keep the horse straight (which is not so simple a matter as one might think) by rendering it supple and submissive, form the groundwork for the gallop, and give excellent practice in the combined use of hand and legs.

For a long time I was doubtful whether 'shoulder-in' was necessary for horses that were taught to bend the head in proceeding on single lines, and that were also thoroughly drilled in traversing; but with some horses I find that shoulder-in is essential, and I now believe that all horses would be better for the movement.

In *shoulder-in* the croup of the horse is next to the wall upon one path, the forehand slightly in advance of the croup upon a parallel path, the body of the horse being diagonally across the line of movement, the head slightly turned away from the

LO[illegible] [illegible]

SHOULDER-IN.

direction in which the horse goes, the inner fore-leg and the inner hind-leg passing in front of the outer fore-leg and outer hind-leg respectively.

To make the horse pass with its left side in advance (right shoulder in), the rider will put the animal into a walk, his left hand being next to the wall. He will then collect the animal, increase the pressures of the right heel and the tension upon the right rein until the head is slightly bent away from the direction of the movement, while the left heel and the left rein measure and control the effects of their corresponding aids. By careful applications of the aids (the accentuated pressures of the right heel being given as the left fore-leg is being extended in each stride, to support its action and hasten the action of the right hind-leg, the impulses being received on both reins) the horse will be made to pass along to the left upon two paths—the forehand, slightly in advance of the croup, being upon the path furthest from the wall, the croup upon the path next to the wall, the head slightly bent to the right, the right fore-leg and the right hind-leg passing in front of the left fore-leg and the left hind-leg. In changing direction to the right (that is, the horse still moving to the left, but making the turn that would be to the right were the animal advancing upon a single path), the forehand must be slightly

retarded, so that the body of the horse will at every point on the turn hold the same relative positions to the two paths, the croup going upon the path of the larger outer circumference, the forehand upon the path of the smaller inner circumference, the body of the horse making by successive steps a series of radii from the common centre of the two circumferences. When the change of direction has been made the forehand will move on the new line in unison with the croup, the body of the horse being diagonally across the paths of the movement. The essence of shoulder-in is that the forehand is towards the centre of the *manège*, with the head bent away from the direction in which the horse moves, so that in all changes of direction the croup must follow the circumferences of the larger circles. *Contra shoulder-in* is a similar movement, in which the changes of direction are made with the forehand following the outer larger circumferences, the croup upon the smaller inner circumferences being retarded so that the body of the horse shall at every point of the turn hold its proper position with regard to the two lines. Of course upon straight lines *shoulder-in* and *contra shoulder-in* are identical, but when the croup is next to the wall the movement is always denominated *shoulder-in*; when the forehand is next the wall it is always spoken of

TRAVERS.

as *contra shoulder-in*. *Left shoulder-in* (the horse advancing with its right side, its head bent to the left) is demanded in the same manner, right and left aids being interchanged.

Travers and *Renvers* are other two movements upon the two paths to either side, and they are identical except that in the first-named the forehand follows the greater circumference at the turns, while in *renvers* the croup follows the greater circumference in changing direction. If a horse should pass through the middle of the School upon two paths, no one could say whether it was in *travers* or *renvers* until it came to the change of direction, and as the aids are used in precisely the same way, I should not have recognised the distinction were it not that it is occasionally convenient to use terms which save descriptions of movements.

In *travers*, or head to the wall, the horse passes to either hand upon two paths, the forehand upon one path slightly in advance of the croup which is upon the other path, the fore-leg and hind-leg of the side opposite to that with which the horse is leading passing in front of the fore-leg and of the hind-leg respectively of the other side, the head bent in the direction of the movement.

To put the horse in *travers* to the right, the rider will move it forward at a walk, having the

wall upon his left hand. He will then unite the horse more closely, bend the head slightly to the right, and apply the left heel to bring the croup to the right, and between the aids move the horse to the right upon two paths, the forehand slightly in advance of the croup, so that the left fore-leg may pass in front of the right fore-leg, the left hind-leg in front of the right hind-leg. The right snaffle rein, supported and its effects measured by the left snaffle rein, will conduct the forehand, and demand the bend of the head and neck; the left heel will demand the position of the body, and keep up the impulses; while the right heel measures its effects, keeps the croup from going over too far, and prevents the horse falling back from the line of movement. In changing direction to the right, the forehand will follow the circumference of the larger circle, while the croup upon the circumference of the smaller circle will be retarded, so that the body of the horse may hold the same position with reference to the two paths at every point of the turn (*see* Diagram). When the change of direction has been made, the forehand and the croup will move in unison, the body of the horse being diagonally across the parallel paths, the forehand slightly in advance of the croup.

The travers to the left will be made in exactly

RENVERS.

the same manner, right and left aids being interchanged.

Renvers is, as I have said, precisely the same movement as *travers*, and is produced by the same means, the distinction being that in the changes of direction the croup follows the outside path of greater circumference, while the forehand on the inner lesser circumference is retained so that the body of the horse will hold its proper position with regard to the two parallel paths at every point of the turn. If a horse moving upon two paths, its head bent in the direction of the movement, have its croup to the wall, it is said to be in *renvers*; if it have the head to the wall, it is in *travers*: if, in changing direction, the croup follows the outer circumference, it is in *renvers*; if the forehand follow the outer circumference at the turns, it is in *travers*. In *renvers* and in *travers*, as in shoulder-in, the accentuated action of the rider's heel or leg that demands the movement should be given as the opposite fore-leg of the horse is being extended, to support the action of the fore-leg and hasten the action of its diagonally disposed hind-leg, and so to prepare the horse for the side movements upon two paths in the united trot and in the passage, and the impulses so produced should be met by both reins. That is, in passing to the right the accentuated

pressure of the left heel should be given as the right fore-leg of the horse is raised in each stride. In all the movements upon two paths the fore-leg and the hind-leg of the side opposite to that with which the horse is leading pass in front of the fore-leg and the hind-leg, respectively, of the other side.

At first these movements should be made only at the walk, and with the wall to aid the rider in keeping his horse true to the line of movement; but after the animal becomes obedient to hand and heel it should be made to pass in circles of various diameters, and in other figures, as well as upon straight lines, and it should be changed from *renvers* to *travers*, from *travers* to *renvers*, care being taken that the proper bend is always maintained, and that the body of the horse always holds its true position across the paths of the movement whatever be the form of the line that is followed.

In further explanation of these movements the reader is referred to the illustrations of *travers*, *renvers*, and shoulder-in, and to the diagram.

CHAPTER IX.—IN THE DOUBLE-REINED BRIDLE.

'IN HAND' IN PLACE AND IN ACTION—'THE UNION'—'THE POISE,' OR HALF-HALT—THE HALT—THE WALK—THE TROT—INDIRECT INDICATIONS OF THE CURB REINS.

THE foundations of the education of the horse having been laid by the work in the snaffle bridle, it is time to put on the double-reined bridle, and by carefully conducted lessons to make the horse so supple and submissive throughout every part that the mass will be under the immediate and exact control of the rider. All of these applications of the aids are founded upon the idea that *by cultivating the instinctive muscular actions that follow their use we obtain obedience to the rider's demand instinctively.* The horse so trained does not know how to refuse obedience, and no aid is ever employed without a certain object in view, and without the certainty of producing the desired effect. The advantage of such a course over the thoughtless and severe use of whip and spur that is too often made by horse-breakers should be

apparent to every one, and yet those who follow a system in training horses for the saddle are but few compared with those who undertake to control those nervous animals through force and fear.

I will first describe the horse 'in hand' in place, as that is the state of collection in which it should habitually be placed before being moved away; but it may be that the rider cannot bring the standing horse perfectly 'in hand' until it has had some preparatory discipline in action. For the impulses that are generated in action greatly assist the hand in collecting the forces, and after a few lessons in the walk and in the trot in the curb bit, the rider should find no trouble in bringing the horse 'in hand' at the halt.

The horse being in the double-reined bridle, the rider should mount, and with the snaffle reins he should place the head at the proper elevation. He should then close his legs against the sides of the horse, and draw the curb reins, held at equal lengths, in vibratory motions towards his body. When the horse curves the crest, holds the face about vertical to the ground, supports the head without assistance from the reins, and has a pliant jaw at the touches of the bit, the weight being equally distributed upon the bearers, and the working of the muscle under the rider showing him

OUT OF HAND

IN HAND, AT THE WALK.

that the impulses are alert, the horse is 'in hand,' and is ready to move in any direction.[1]

To move the horse forward, the pressure of the legs will be slightly increased, and the hand should give sufficient liberty for the animal to advance in the walk, the legs being withdrawn from the sides when the first impulses of action have been met by the hand and the pace established.

Between gentle applications of the aids the horse should be kept 'in hand' in the walk, the impulses being demanded by the legs and met and measured by the hand. The pace should be light, even, and free. If the horse hangs upon the hand, the forehand should be elevated by the snaffle reins, the forces of the croup having been brought up by the heels. If the horse elevates the head too much, and hangs back, the heels will demand more vigorous impulses, and the hand should be lowered while the tension upon the reins should be slightly relaxed.

To bring the horse to a halt, the legs will close against the sides, the tension upon the reins will be quietly increased; and when the horse stops, the hand, and then the legs, will cease to act.

[1] It must be understood that the horse in place can maintain any form of collection but for a moment, as an impulse from the croup is necessary to render 'in hand,' 'in union,' or 'in poise' perfectly; and when this impulse is lost the horse is no longer light.

To put the horse into a trot from the walk, the horse should first be a little more closely united; the legs will then demand increased impulses, and the hand will give sufficient liberty for the animal to advance at the desired rate of speed, the legs being withdrawn after the hand has met these impulses and established the trot. Between the aids the trot should be maintained in a bold, free, and even cadence, the extremities of the horse well balanced, the jaw pliant, the horse springing from a pair of diagonally disposed legs at each stride.

To bring the horse from the trot to the halt, the legs will first be closed against its sides, and the hand will take an increased tension upon the reins until the animal comes to the walk, when it will be brought to a stop in the manner before described.

A slow but bold trot is the best pace in which to practise the horse in the collection of the forces, as the animal is then more ready to answer the heels with increased impulses, which give the hand something to work with.

In riding in the double-reined bridle I suggest the following mode of holding the reins for the early lessons. The curb reins, held in the left hand, divided by the little finger, the loose ends of the reins carried through the hand, and held fast by the

thumb against the forefinger, the hand held high or low as the horse requires the head to be elevated or lowered, the thumb pointing towards the horse's ears. The right hand, carried above the left hand, should hold the snaffle reins; and when it is necessary to employ the latter, the left hand will for the moment release the tension upon the curb reins, the tension upon the curb reins being resumed when the snaffle reins cease to act.

We must now begin to teach the horse the *indirect indications* of the curb reins, although the horse must always be obedient to the *direct indications* of the curb bit as well as of the snaffle. But, as I shall explain, the direct and the indirect indications of the curb reins are not incompatible, and if the latter only are taught there is danger of the horse mistaking the meaning of a direct touch upon the curb reins.

To turn the horse to the right, the right snaffle rein, supported and its effects measured by the left snaffle rein, will begin the turn, and as soon as the head bends in the new direction the left hand will be carried to the right so that the left curb rein will take a tension against the left side of the neck of the horse: this interposition of the neck will give to the curb bit an indication similar to the direct tension upon the snaffle rein. As soon as

the change has been effected the snaffle reins will straighten the horse, and the even tension upon the curb reins be resumed.

In the same way the turn to the left will be begun by the left snaffle rein, supported and its effects measured by the right snaffle rein, and then the left hand will be carried to the left until the right curb rein takes a tension against the right side of the neck of the horse. The snaffle reins will straighten the horse after the change of direction has been made, and then the even tensions upon the curb reins will be resumed.

Of course, in these, and in all other changes of direction upon single lines, the horse will first be prepared by a closer collection, and the outside heel will keep the croup upon the path followed by the forehand.

In the walk, and in the trot, the horse should be made to change direction in this manner, and to pass in circles of various diameters and in various figures, the same principles being observed. Gradually the introductory direct indication of the snaffle reins may be reduced and finally dispensed with, the curb reins alone being used in changing direction, when the curb reins should be employed in the following manner,—still held in the left hand, the thumb pointing towards the ears of the horse. To turn to the right, the bridle hand will be turned

so that the thumb points to the rider's right shoulder, which gives a *direct* indication of the right curb rein; the hand is then carried to the right so that the left curb rein has a tension against the left side of the horse's neck, which gives an indication similar in effect to that already made by the right curb rein. When the change of direction has been made, the hand should be brought back, and an even tension taken upon the two curb reins.

To turn to the left, the left hand should be turned so that the thumb points towards the ground over the left shoulder of the horse: this gives a direct tension upon the left curb rein. The hand should then be carried to the left, so that the right curb rein takes a tension against the right side of the horse's neck, which will give an indication similar in effect to that made by the direct tension upon the left curb rein. When the change of direction has been effected, the hand should be carried back, and an even tension taken upon the two curb reins.

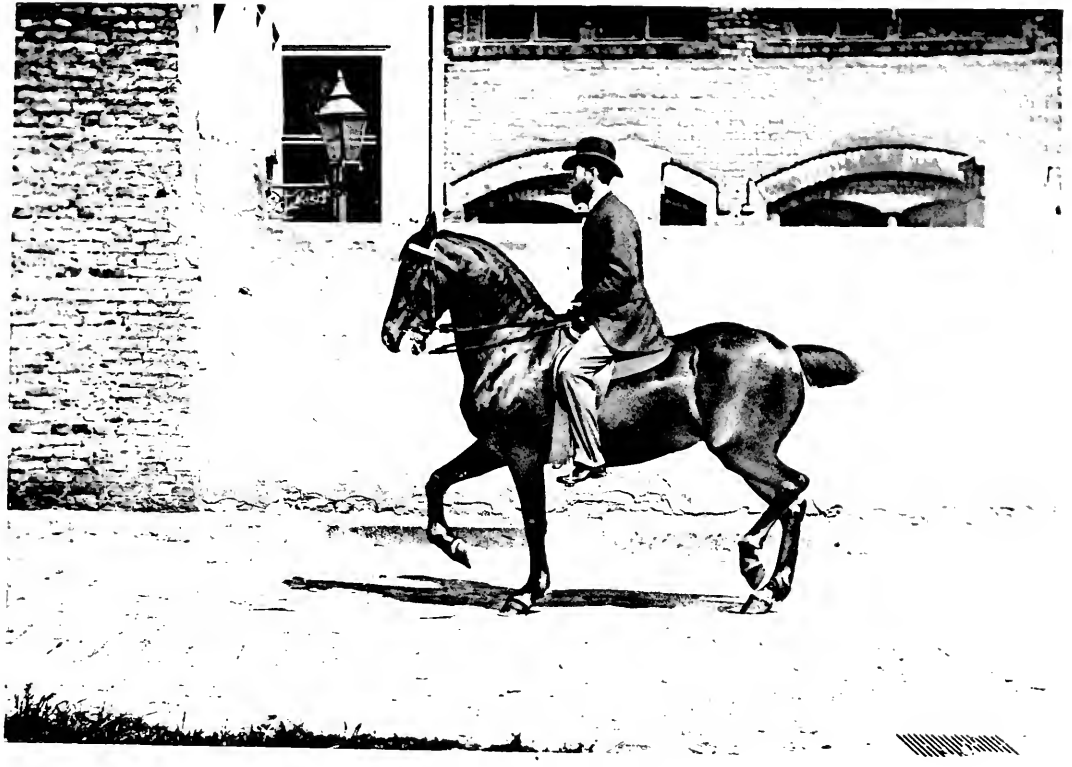
When the curb reins are used in this manner, the snaffle reins may also be held, loosely, in the left hand, divided by the middle finger, the right hand being ready to take them up in assisting the bridle hand; or the snaffle reins may be carried in the right hand, held over the bridle hand.

By a little practice, the horse may be taught to

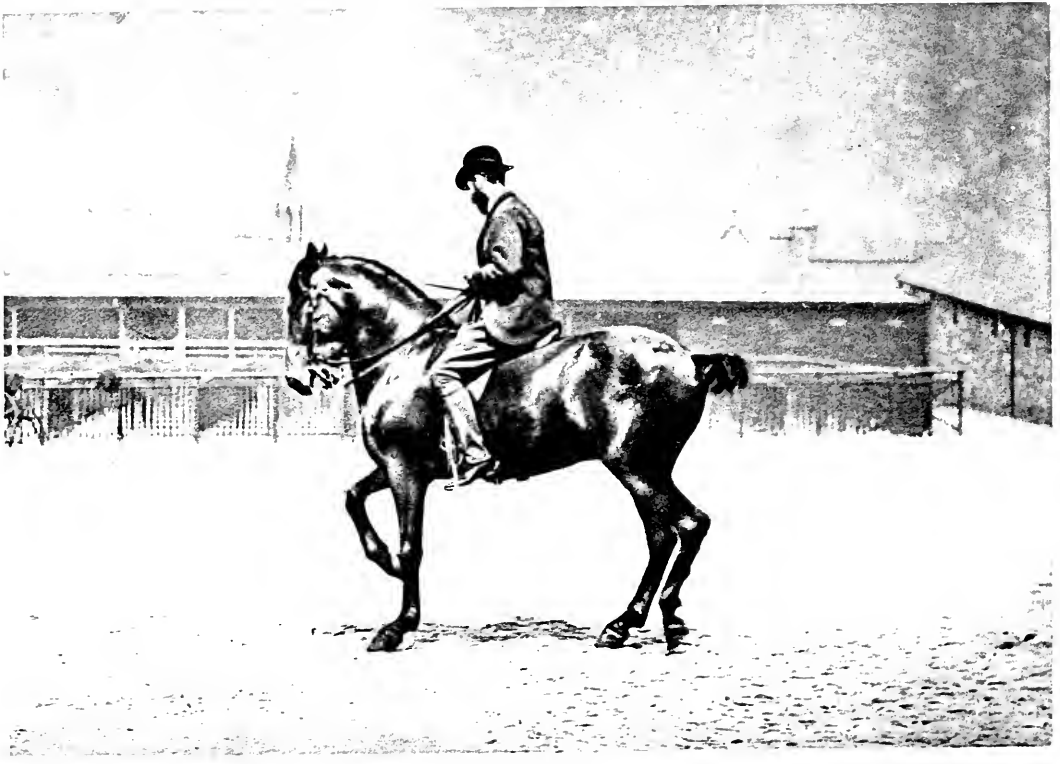
elevate or to depress the head by means of the curb reins in exactly the same manner as with the snaffle reins; and this practice is essential, as a thoroughly trained horse should be managed by the curb reins independently of the snaffle, although it is always safe to have the latter in case of need.

We have described the state of collection known as 'in hand,' and habitually the horse should be ridden 'in hand'; but there are occasions when a closer union must be demanded, and now is the time to teach these to the horse.

As I have said, a slow trot gives the best conditions for uniting the forces of the horse. The rider should from time to time put the horse into a very slow, even trot, in hand, and then between hand and heels demand a closer collection and a better balance of the forces. When the crest is curved, the jaw is pliant, the muscles of the neck swell and play, the horse seems to grow under the rider, and the pace is one in which, with bold and high action, each pair of diagonally disposed legs work in perfect unison, the horse is 'in union,' the highest form of collection consistent with motion. This 'shortened trot' will be fatiguing to the horse, and it should, after a short time, be permitted to go 'in hand,' and afterwards be rested. In this



CLOSELY UNITED, IN THE TROT.



HALF-HALT, FROM THE TROT.

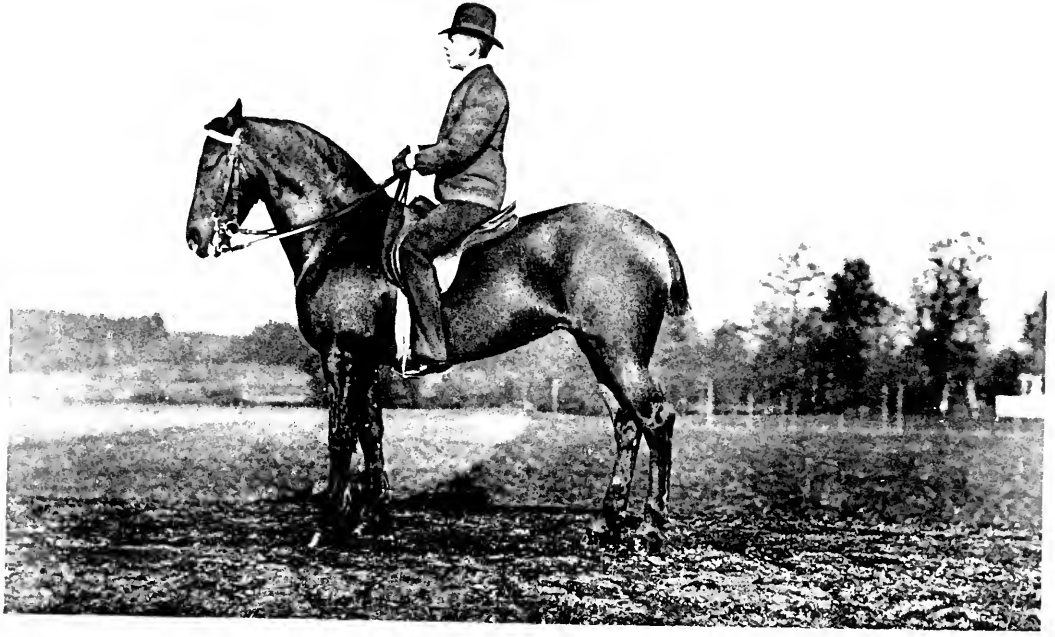
'shortened trot' the increased action takes place more under the body than is the case where the increased impulses are permitted to go into speed; and the movement is light, easy, and graceful. In it the horse should be ridden in circles and in other figures, as well as upon straight lines, and the animal should be practised into going into 'the union' from 'in hand' and back again 'in hand.'

It will be understood that when the equilibrium between the forces is perfectly established no motion can take place in any direction, and this union and balance of the forces is often necessary; for example, if the horse be advancing in the trot upon a straight line, and the rider wishes to return upon the same line, he will demand the equilibrium of the forces, make a reversed pirouette, and resume the trot back upon the path by which he has come before the horse gets heavy or goes out of hand. We shall call this equilibrium of the forces 'the poise,' and it can be produced by putting the horse into the 'shortened trot,' and then by uniting the forces so closely that the animal comes to *a momentary halt*. Before the legs that are flexed when this momentary halt takes place are planted the heels demand increased impulses, the hand gives sufficient liberty for the horse to move forward, and the shortened trot is resumed. This momentary halt,

or poise, is called the *half-halt*, and we shall see its uses hereafter. The horse may be brought to the full halt from the poise, or half-halt, if the rider does not demand increased impulses at the moment the poise is effected, when, by releasing the tension upon the reins and withdrawing the pressure of the legs, the horse comes to a rest.

The horse should receive much practice in these different forms of collection—first in the trot, and then in the walk, being put 'in hand,' then in 'the union,' then collected to 'the poise,' then in the 'union,' and so on.

After it has been confirmed in obedience to the aids while in action, the different forms of collection should be practised in place. We have described 'in hand' in place; 'the union' is simply a closer collection. Then between hand and heels the forces may be brought to such a point of union and balance that, while the crest is curved, the neck is swollen, and the jaw is pliant, the base of support will be so small and unstable that some movement must take place, for the tension of the nervous and muscular systems is so great that 'the poise' cannot be maintained in perfection beyond a few moments.



IN HAND, IN [illegible] LADE.

THE POISE.

CHAPTER X.—THE GALLOP AND THE GALLOP CHANGES.

THE horse is now prepared for the gallop, for, although it is usual to teach the gallop in the snaffle, I find that my horses go much more truly and evenly if I delay the lesson in that pace until they have been taught the movements upon two paths, and have been practised in the different forms of collection.

The gallop is a pace of three or four beats (depending upon the state of collection of the forces and upon the rate of speed), with a leap from a fore-foot at each stride. The horse goes into air from a fore-foot; it then plants the opposite hind-leg; it then brings the other hind-leg to the ground, and, at about the same time, or afterwards (depending upon whether it is a 3-*tempo* gallop or one of four beats), it plants the fore-foot opposite to this second planted hind-foot: it then brings the fore-foot to the ground from which it went into air; and from the last-named again leaves the ground for a new stride.

The ordinary gallop of a horse 'in hand' is the 3-*tempo* gallop, in which the second planted hind-leg and its diagonally disposed fore-leg come to the ground about the same time, making one beat.

When a horse is more extended, as in the hunt gallop and in the racing gallop, there is an interval between the planting of the second hind-leg and its diagonally disposed fore-leg, and we have a pace of four beats.

In the 'shortened gallop' (or the school gallop, as it is sometimes called), the horse is so united and supported that the second hind-leg is planted under the centre of gravity before its diagonally disposed fore-foot comes to the ground, and we have another example of four beats.

If the legs of the right side take the advanced strides, the horse is said to be in *gallop right.*

If the legs of the left side take the advanced strides, the horse is said to be in *gallop left.*

If the legs of the forehand and the legs of the hind-quarters have different strides, it is a *cross gallop.* That is, if the forehand has gallop right (or left) and the hind-quarters horse gallop left (or right) the horse is in 'cross gallop,' and is wrong.

If in turning to the right the horse is in gallop left, or in turning to the left the horse is in gallop right, the animal is *false*; unless the rider demanded

the movement intentionally, when it is *contra gallop.*

The horse in the *cross gallop* is also said to be *false*; for instance, if, in changing from gallop right (or left) to gallop left (or right) one extremity fails to make the change, the horse is *false* until the fault is corrected.

The horse takes the gallop from the halt, the walk, or the trot, by placing the weights upon the forehand, and by then planting a hind-leg under the centre of gravity; and from the time this hind-leg is planted the horse is in some form of the gallop;[1] if in a true pace, with that side taking the advanced strides that is opposite to the hind-leg that first received the weight.

Whenever a horse takes the gallop it is because the weights have been shifted so violently that the balance necessary for the other paces is destroyed, while in the gallop the legs are brought to the ground one after the other; and no matter how great may be the changes in the position of the centre of

[1] This rule is invariable, although there are apparent exceptions; for example, in the passage, or in the Spanish trot, the horse may plant a hind-leg in some stride and go into the gallop, but it is because the weights had been so shifted in the preceding stride that the forehand was impeded, and a hind-leg had to be carried so far under the centre of gravity as to break the cadence of the original movement. So, from rearing, a horse might be in the gallop when the fore-legs touch the ground; but to get the hind-legs under, so that it could rise from the ground, the weights must first have been thrown upon the forehand.

gravity, the pace is possible as long as the horse can keep upon its feet.

From a rapid trot the horse 'breaks' into the gallop by throwing, through an increased impulse from the croup, the weight upon a fore-leg and impeding its action; the diagonally disposed hind-leg (that should be working in unison with this fore-leg) is then carried under the centre of gravity, the forehand rises, the cadence of the trot is broken, and the horse is in the gallop.

To teach the horse to take *gallop right*, the rider should closely collect the animal in a walk or in a very slow trot; he should then increase the pressure of the left leg, and make an upward play with the right rein. These applications of the aids will induce the horse to place the hind-legs properly for the movement, to give the necessary impulses from the croup, and to take the right order with the fore-legs.[1] When the horse takes the gallop the aids must maintain the action and put the horse straight. At first the rate should neither be so rapid that the horse cannot be kept 'in hand,' nor so languid that the animal will be disposed to break back into a trot, but a fair and steady gallop, in which the horse

[1] That is, the left hind-leg will be carried under the mass and planted, then the right hind-leg will come to the ground, then the left fore-leg, then the right fore-leg (the right side having been supported to insure it), and from the latter leg the horse goes into air.

moves freely, should be maintained for a few minutes, when the horse may be brought to a more moderate pace, a slow trot or a walk, by the action of the rider's legs followed by an increased tension upon the reins. This upward play of the direct rein must not be too marked, and it must be supported by the opposite rein, so that the head of the horse will not be displaced; and the increased pressure of the left leg must be supported by the right leg, so that the croup will not be bent too much to the right. In the early lessons the croup will of necessity be more or less bent, but as the lessons progress the horse must be taught to take either gallop without a perceptible bend.

To make the horse take *gallop left*, the right heel will demand the proper position of the hind-legs, and the impulses from the croup, and an upward play of the left rein will prepare the fore-legs for the proper stride—the rider's left leg supporting his right leg as it gives the stronger pressure, the right rein measuring the effects of the direct rein. Of course, what has been said about putting and keeping the horse straight in gallop right applies equally here.

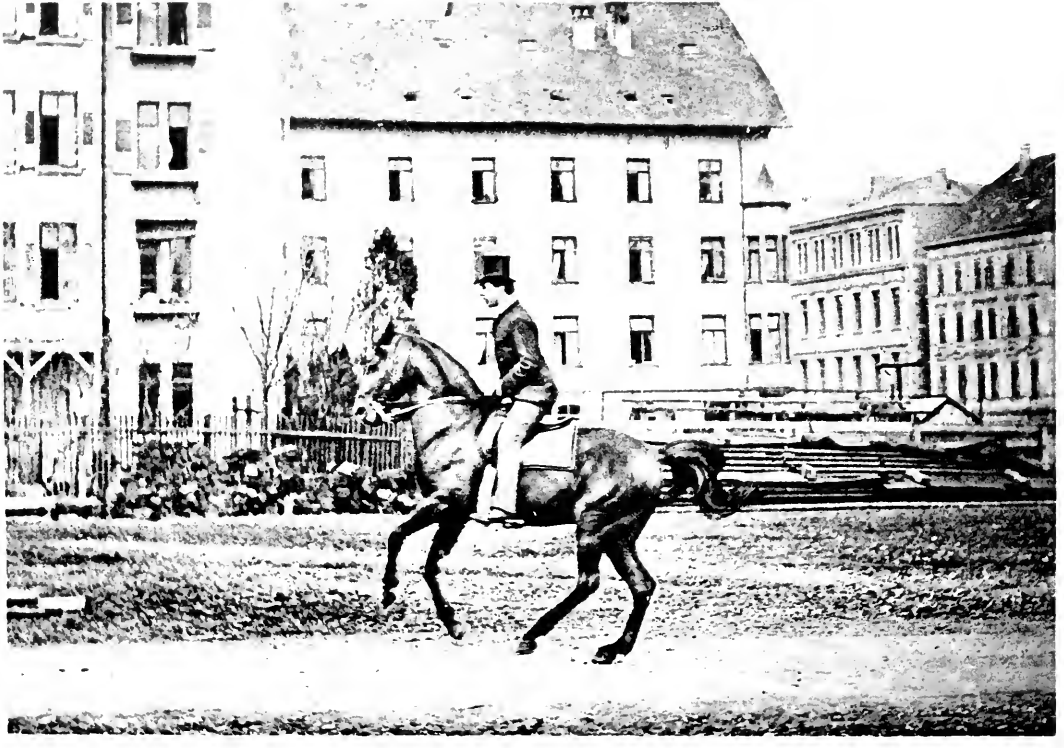
After the horse will take and maintain either gallop right or gallop left, in a free and even pace, the rider should carefully practise bringing it to the

shortened-gallop (or school gallop) by demanding a closer union; and in time from this shortened gallop to the 'poise' or 'half-halt,' resuming the gallop before the animal has grown heavy in hand, and gradually making the half-halt (what it should be) nothing more than a 'rest of one beat' in the cadence of the pace.

When the horse has been taught to observe the half-halt, it may be taught to take gallop right and gallop left from 'in place,' in exactly the same manner as from the walk or from the slow trot.

The horse should have long and carefully conducted lessons in the gallop, being made to change the rates of speed and the forms of collection at the will of the rider, and it should be made to gallop in circles of various diameters, first with the legs of the side to which it is turning making the extended strides, and afterwards in the *contra gallop.*

The horse should then be ready to be taught the *gallop changes.* I have said that the horse goes into air from a fore-leg at each stride, this fore-leg being the right in gallop right, the left in gallop left. It is when the hind-legs are leaving the ground for the weight to be thrown upon this advanced fore-leg that the opportunity is given the hind-legs to change their order, and when the fore-legs are free from the ground they change their order, and the



THE GALLOP-CHANGE

change is made in one stride without either extremity being false.[1] That is, in changing from gallop right to gallop left, the hind-legs will change their order (so that the right hind-leg will first be planted and then the left hind-leg, which has passed it, in advance of it) when they are free from the ground in some stride, the forehand having the weights; and as soon as the right fore-leg is free from the ground it will be advanced, and be again planted and then the left fore-leg will be advanced and brought to the ground, the horse going into air for a new stride from the latter.

In all the *true* gallops the hind-legs are committed to a certain order before the horse goes into air.

In the *canter*—a spurious gallop, in which a fore-leg is planted before the second hind-leg comes to the ground—the fore-legs must hasten their change to complete the change in a stride; and there are phases in the change of the canter that very closely resemble the pace known as the amble.

In changes made in gallops of low speed and of low collection, the hind leg, that will in the new

[1] The change that I have described is the true change, in accordance with the nature of the pace; but sometimes, even at liberty, the horse changes first the order of the fore-feet (which will cause the hind-legs to be *false*, as they are already planted in the old order), and then to change the order of the hind-legs in the next or some future stride, when the forehand has the weight.

order take the advanced stride, begins to pass the other hind-leg as soon as it is free, and before the latter has been raised from the ground.

In some very slow galloping movements, particularly in those upon two paths, in the *voltes*, etc., it sometimes occurs that the horse does not go into air at each stride. And I have seen school horses in a very languid sort of a gallop—or rather canter—appear to make the change by keeping the legs, that have been making the extended strides, upon the ground, and by passing these with the legs of the other side, in a movement something like the amble. There can be other irregular motions from constrained and interrupted positions, such as the half-halt; but in such movements the horse is not in the true gallop, and even then the principles I have laid down for the change hold good.

In a true gallop the horse must go into air from the advanced fore-foot at each stride, and the legs must be planted in regular order, beginning with the hind-leg opposite to that from which the horse went into air.

These remarks are founded upon experiments in photography, and I was the first writer not only to properly describe the gallop changes, but to procure photographs of the horse in the act of making intended changes. In some of the published

BACKING.

pictures of jumping horses the animals are occasionally shown to be making changes or half-changes as they cross over the obstacles, but these are accidental and undesired *disorders* in the pace, and would not prove how the horse changes in the gallop where no obstacle intervenes.

Knowing now how the horse makes the change of gallop, we must see how the animal may be brought to perform them at the demand of the rider.

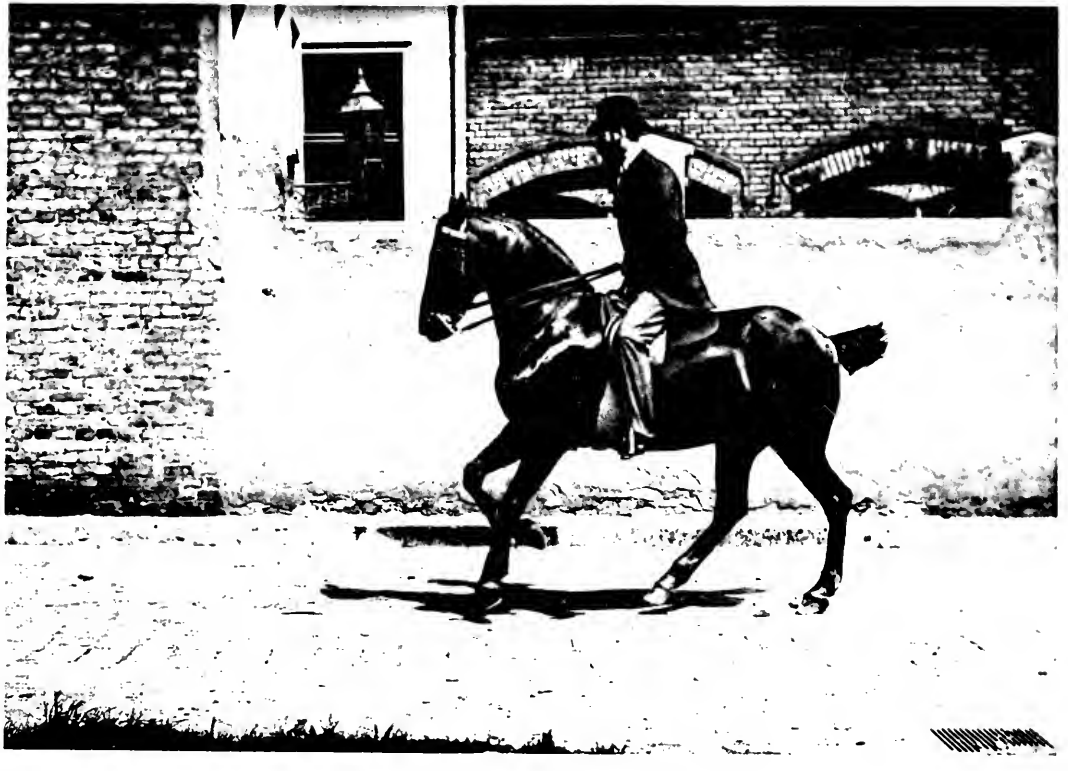
To teach the horse to change from gallop right to gallop left, the animal should be put into a very slow gallop right on a straight line. After some strides in this pace, the rider will bring the horse to a slow trot for half a dozen strides, and then very quietly, and without harassing or exciting the horse, put it into gallop left, by collecting the animal, by slightly retiring his left shoulder, applying the right leg, and making an upward play with the left rein.

Gradually these strides in the trot will be reduced in number, and in time be replaced by a *half-halt* between the gallop right and gallop left, the aids to make the change from the half-halt being applied gently but with exactness; and the shoulder of the rider upon the side of the new change being slightly retired, so that his weight will be properly disposed. The *half-halt* will then be reduced until the horse makes the change from gallop right to gallop left

in the *beat of the pace,* the horse being closely collected in a very slow gallop, and the increased pressure of the rider's right leg and the upward play of the left rein *taking effect* at the moment the advanced hind-leg gives its impulse in some stride. In very rapid gallops the horse must have the idea of changing before the advanced fore-leg (in the old stride) is brought to the ground; but the rider cannot with certainty demand the gallop changes at a high rate of speed; and in the gallop, where the changes may be produced, the principal impulse in each leap comes from the hind-leg on the side of the advanced fore-leg, and it is as this impulse is being given that the effects of the aids for demanding the change should be felt.

During these lessons in changing from gallop right to gallop left, a similar method should be followed in teaching the changes from left to right; both changes being taught in the same order: that is, both sides of the horse should be equally practised in the lessons with the trotting strides between the changes, and in the lessons with the half-halt between the changes, and in the lessons where the changes are made in the beat of the pace.

To produce the changes smoothly and evenly the trainer must be satisfied with very slow progress: the *slight* motions of the rider's body being gently



THREE TEMPO GALLOP, RIGHT.

made, and the aids applied neither abruptly nor roughly.

After the horse will make the changes perfectly at any desired stride upon straight lines, the rider should practise the changes in the gallop in turning from a circle on one hand to a circle on the other hand, taking care that the change is made as the turn to the other hand is demanded; for in turning abruptly from a circle on one hand to a circle on the other, the horse will often try to begin the change with the fore-legs, and this is not only a false movement, but it is dangerous, as the centre of gravity in the turn will not have the support of the hind-leg on the side of which the mass is turning.

It will be a mere matter of skill and practice to make the gallop changes at any stride, or even at every stride.

The *contra-gallop* should often be practised during the lessons in the changes, so that the horse will not fall into the habit of volunteering a change when a turn happens to be made.

It is important that the body of the horse should be kept straight in both gallops, and the bend of the horse in making the changes should be imperceptible: the motions of the rider's body as he retires the right shoulder for gallop right, the left shoulder for gallop left, should also be slight, and with a little

practice he can shift the weights by muscular movements in such a manner that he will not have the appearance of having changed his position. The less obvious the motions of the rider in controlling the horse, the higher will be his skill.

In giving the application of the spur to induce the gallop or the gallop change, the rider should bear in mind that the spur hastens the action of the hind-leg upon the side of its application, demands impulse from the planted legs, supports the action of the opposite fore-leg, and tends to give the croup a bend away from the spur. He should also remember that from the trot the horse takes the gallop by throwing the weights from a pair of diagonally disposed legs upon the other fore-leg, and by then bringing under the centre of gravity the hind-leg opposite to this fore-leg which has received the weights; that the gallop change is effected by demanding the change in the order of the hind-legs as soon as they are free from the ground, and that the spur should act before the advanced hind-leg leaves the ground, to insure the impulse from the hind-leg that has been taking the advanced strides, to hasten the action of that leg, and to make sure of the change being properly begun.

CHAPTER XI.—ON TWO PATHS.

LOW PIROUETTES—MOVEMENTS UPON TWO PATHS—WHEELS AND HALF-WHEELS—TRAVERS AND RENVERS—REVERSED PIROUETTES.

In the old High School of horsemanship the *pirouette* was a movement in which the horse took its weight upon the flexed hind-legs, with the fore-legs bent very closely, and it turned upon the inner hind-leg as a pivot. But this is now very rarely practised even in *la haute école*, and its place is supplied by the *pirouette volte*, in which the horse, a *half-halt* being first demanded from some action, turns about in a series of strides in which the inner hind-foot treads upon one spot while the forehand is carried about the croup.

If the horse be faced in a certain direction, and is turned so that, upon the inner hind-leg as a pivot, it faces in the opposite direction, it has made a *demi-pirouette volte.*

If the inner circle upon which the hind-legs pass is of such a diameter that the croup is not practically a pivot, the movement is a *wheel in travers*

(or *volte*); and half of such a turn is a *half-wheel in travers* (or *demi-volte*).

If the horse moves in a circle upon two paths —the croup on the outer circumference, the head in towards the common centre—we have *the wheel reversed* (or *volte in renvers*).

To teach the horse to make the *low pirouette*, it should be placed alongside of the wall; if to turn to the *right*, with its left side next to the wall. The rider should then collect its forces, and give the head a slight bend to the right. Then with the snaffle reins he should slowly lead the forehand about the croup, keeping the right leg of the horse upon the ground as a turning pivot, and when it is necessary to make the left hind-leg move up to keep its proper place with reference to the rest of the body in the movement, and to keep the croup in place, employing a pressure of his left leg or heel. When the horse has been brought with its right side next to the wall, and a half-pirouette has been made, the rider should reward the animal, and relax the aids. In the course of a few such lessons the rider should gradually introduce the use of the curb reins, by first using the snaffle reins to simply inaugurate the movement and finally dispensing with them. When the curb reins are used alone, the direct curb rein will give the bend of the head and inaugurate

the movement, the hand being then carried to the right, so that the left curb rein will act against the left side of the neck of the horse and give the indirect indication of the curb. The rider must recollect that in all turns and pirouettes the shoulder of the side to which the turn is made must be retired more or less, depending in extent upon the abruptness of the turn and the vigour with which it is made.

In a similar manner the horse will be practised in the low pirouette to the left, the head of the horse being slightly bent to the left, the left hind-leg acting as pivot, the right leg of the rider acting to hold the croup in place, and to bring up the right hind-leg of the horse when necessary.

The low pirouette prepares the horse for the *pirouette volte*, and confirms the animal in many of the indications of the hand; but before the more difficult movements are attempted, the exercises upon two paths should be thoroughly practised.

The horse should now be ridden in the *travers* and in the *renvers*, in the walk and in the united trot, both to the right and to the left, upon straight lines and upon circles, half-circles, and in other figures, changing from *travers* to *renvers*, and from *renvers* to *travers*, the proper bend of the head being always demanded, and the diagonal position

of the body of the horse with reference to the parallel paths being observed.

The changes of direction in the movements upon two paths should at first be made upon circles of a large diameter to insure perfect action and position, but as the horse advances in its education these circles may be occasionally diminished, and the horse may be turned from *travers* to *renvers* by wheeling it about in the manner of the *pirouette volte*. For example, the horse being in *travers* left in the united trot, it may be brought to a half-halt, wheeled to the left—the bends being then proper for the movement—until it crosses the paths in the proper position for reversing the direction, and then, before it grows heavy in hand, be made to resume the trot upon two paths back over the line upon which it has come.

This united or shortened trot is performed in a very high state of union and balance, the increased action taking place under the horse, the pairs of diagonally disposed legs working in perfect unison, and the horse being supple throughout. In traversing in this trot—and the same thing, of course, holds good of *renvers*—the leg of the rider that demands the movement should give the accentuated pressures as the fore-leg of the opposite side is being raised and extended, in order that the diagonal action may

be obtained and sustained. That is, in traversing to the right, the left leg of the rider should give the accentuated pressures as the right fore-leg is being raised and extended, so that synchronous action of the left hind-leg may be secured; and this will insure unison of action between the other pair of diagonally disposed legs. In traversing to the left, the right leg of the rider will give the accentuated pressures as the left fore-leg is being raised and extended. The pace must be very slow to obtain these requirements, and the rider's legs must not act too vigorously, as we do not desire now to obtain the passage action, but simply a brilliant trot in perfect time.

At first the snaffle reins must assist those of the curb bit in demanding these movements upon two parallel paths; but the use of the former will be gradually dispensed with in the manner before described: the *indirect indications* of the curb rein being always preceded by a tension upon the *direct* curb rein. That is, in bending the head to the right to pass to the right, the bridle hand will be turned towards the rider's right shoulder, to give a direct tension upon the right curb rein, and then carried over to the right so that the left curb rein will be brought against the neck of the horse: in bending to the left to pass to the left, the bridle hand

will be turned so that the thumb points to the ground over the left shoulder of the horse, and it should then be carried to the left, so that the right rein will take a tension with the right side of the horse's neck intervening.

While upon single direct lines in the united trot, the horse should be practised in the *reversed pirouettes* from action.

If, in the united trot, the horse be passing upon a single straight line, and it be desired to move in the opposite direction, the rider will bring the animal to the half-halt, bend the head slightly to the right, and fix the forehand in place, while his left leg carries the croup about to the right in the beat of the trot: when the reversed pirouette is so far made that the horse faces in the new direction, the animal will be put straight, the balance between the forces be resumed by a reduced tension upon the reins and by demanding renewed impulses from the croup (which must be met and measured by the hand), and the horse will go back upon the path by which it came in the same form of trot, without having grown heavy or disunited. *The reversed pirouette left* will be made in a similar manner, by carrying the croup about to the left, the head bent to the left.

TRAVERS GALLOP-RIGHT.

CHAPTER XII.—IN THE GALLOP.

TRAVERS AND RENVERS—VOLTES AND DEMIVOLTES—WHEELS AND HALF-WHEELS—TURNS—PIROUETTE-VOLTES.

Travers and *Renvers* are produced in the gallop exactly as in the trot, the horse being in gallop right when the right side is in advance, in gallop left when the left side is in advance, the head bent in the direction of the movement, the forehand upon one path slightly in advance of the croup upon a parallel path.

For the movements upon two paths the pace should either be the school gallop or a slow gallop of three beats.

After the horse is fairly well accustomed to pass on straight lines and to make the ordinary changes of direction of 90°, it should be brought to make the *travers* in the gallop, to either hand, upon whole circles of large diameters, gradually reducing these. The work upon the circles should not be continued for any length of time at any one lesson, and the circles should not be much reduced too rapidly,

or the horse will become heavy and constrained in action.

In these exercises upon the circles the horse may be made to change from *travers* right to *travers* left (and from *travers* left to *travers* right) by being brought to a half-halt, the change made in the gallop while the forehand is carried over so that the body of the horse will be perfectly across the paths for the new movement, and the *travers* in gallop resumed in the opposite direction, before the animal becomes heavy and disunited.

The diameters of the circumferences about which these movements in the *travers* in gallop are made will in time be reduced until the croup passes about a circle so small that the inner hind-foot treads on a central spot, and we shall have the *pirouette volte*.

The *demi-pirouette volte* will then be demanded from the gallop on a single path in a straight line, in the following manner. The horse being in, say, gallop right, the rider on reaching the point where the turn is to be made will demand a half-halt, retire his right shoulder, throw back the weights to keep the croup in place, carry the forehand about, and resume the gallop back over the line upon which the horse has just passed. By practice the half-halt can be so much reduced as to be barely

HALF-A-HEEL IN TRAVERS GALLOP-RIGHT.

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W. STEINITZ.

PIROUETTE-VOLTE.

perceptible, and the *pirouette volte* will be made almost in the beat of the pace.

The full *pirouette volte* to the right is made in the same manner, except that the turn is completed, and the horse is brought, in a series of gallop strides, the inner hind-leg treading in the centre of the circle about which the body turns, to face in the original direction.

By similar means, right and left aids being interchanged, the *demi-pirouette volte* and the full *pirouette volte* will be made to the left from gallop left.

The old form of the *pirouette* (in which the horse took the weight upon the hind-legs and wheeled about the inner hind-leg as a pivot) is now seldom practised. In the modern *pirouette* the inner hind-leg is kept upon the ground, and the body of the horse revolves about it in a series of gallop-like steps with the other feet, and the movement is produced from the *pirouette volte*, by carrying back the forces so that the inner hind-leg is fixed as a pivot.

The horse should also be made to pass in circles in the gallop *in renvers*, the head towards the centre, the forehand, slightly retarded, upon the inner circumference.

Whenever, in the gallop upon two paths, an abrupt turn or change of direction is to be made,

the horse should be brought to a half-halt, and if the turn requires a change in the gallop (from right to left or from left to right) the gallop change should be effected when the half-halt is made, for it must be borne in mind that in passing to the right the gallop must be right, in passing to the left the gallop must be left.

For example, if the horse be in *travers* in the gallop to the left, and it is desired to go back over the same lines, in *travers* (or in *renvers*) left, at the point where the turn is to be made the rider will bring the horse to a half-halt, throw back the forces to fix and hold the croup, carry the forehand about to the left until the body of the horse is properly placed with regard to the changed direction, and resume the gallop left upon two paths back in the direction whence the horse has come. Or, if the horse be in the gallop left upon two parallel paths, and it is desired to pass back in gallop right over the same lines, the rider, upon coming to the point where the change of direction is to be made, will bring the horse to a half-halt, change from gallop left to gallop right, throw back the forces to fix and hold the croup, carry the forehand over to the right so that the body of the horse will be properly placed across the parallel paths, and pass to the right, in *travers* (or in *renvers*) in the gallop right.

To make too great an observance of the half-halt in these movements shows a want of skill; not to observe the half-halt at all, but to pull the horse violently around, as some horsemen (and some of these with high reputations) do, and then to make the gallop change, if necessary, in a struggle, shows want of method.

With the movements I have explained, the reader can form a great variety of combinations, a description of which should be unnecessary.

CHAPTER XIII.—BACKING.

Too much attention can hardly be paid in teaching the horse to back. A score of horses can be found that will perfectly perform all the more striking movements, for one that will go back lightly and smoothly. To begin teaching the horse to back before it has been well suppled and disciplined is to invite failure, and too generally the rider finds it easier to let the horse fall into the habit of going to the rear against the spurs than to demand the movement according to good principles.

The early lessons in backing should be given on foot. The rider will stand on the left side of the horse near the shoulder, taking the snaffle reins in his left hand, held under the chin of the horse, and holding the whip in his right hand. Between a few light taps of the whip upon the rump, and a light restraint upon the snaffle reins, the horse will be united. The whip taps will then be resumed, and the tension upon the reins reduced, until there is a forward impulse from the croup; when a hind-leg is raised to be put forward the hand should be

carried to the rear, so that the forward impulse will be checked and the raised hind-leg be taken one step to the rear. As soon as this one step has been taken, the whip taps upon the rump and the liberty given by the hand will induce the horse *to move forward* a few paces. The horse should then be halted and collected, and two steps made to the rear, and a forward movement at once demanded, each step being initiated by a forward impulse from the croup. In like manner these steps to the rear will be increased, until the horse will go backwards any distance in a light and well-balanced form, without struggles, and each step being made distinctly and slowly, the horse being invariably made to move forward after the last step to the rear has been taken. When the horse is confirmed in this movement with the trainer on foot, the animal should be mounted, and taught to back in obedience to the hand and legs of the rider.

The horse being united in place, the rider will press his legs against the animal's sides until he feels that a forward impulse has been generated; this impulse will be met and checked by the hand, the legs withdrawn from its flanks, and the forces carried back so that the hind-leg that has been raised to be carried forward will be taken one step to the rear: the legs will then close against the

sides of the horse, the tension upon the reins will be relaxed, and the horse be made to take a few steps forward. In a like manner, the number of steps to the rear will be increased, each step being separately demanded, and the backward movement being met and checked by the rider's legs, the tension upon the reins being relaxed when the backward impulse has been given; after each step the horse should be ready to go forward or backward as the rider wishes. In a few lessons the horse may be made to back any distance in a light, smooth, and balanced action.

The horse may be made to turn to either hand in backing by an increased pressure of the rider's leg against the side opposite to which the turn is to be made while the hand keeps the forehand upon the path taken by the croup. That is, if the turn be made, in backing, to the right, the left leg of the rider will give the increased pressure, and the left rein will have a slightly increased tension.

CHAPTER XIV.—LEAPING.

It is no very difficult thing to teach a horse to leap with calmness; but if the rider uses whip and spur whenever the horse is about to leap, the most docile animal may become flighty, the most generous a refuser.

If a horse be given some of its usual lessons near the leaping bar, until it is accustomed to the sight, and is then led over it by the trainer preceding it at the full extent of the reins without turning his head to see if the horse follows him, the animal will be ready to pass over it when being longed. The bar may then be put up to the height of a foot or a foot and a half, and the horse induced to leap it in the longeing circles. After the horse will leap the bar freely upon the longe, the trainer will correct any faults in its jumping by holding the horse by the snaffle reins as it leaps, and touching it with the whip, lightly, below the knees if he does not gather the fore-legs closely, below the hocks if it does not gather the hind-legs well under the body, as those limbs are bending for the jump.

The horse may then be ridden from a walk over the bar, the rider collecting it as it approaches the leap, so that it will have control of all its powers. As the forehand rises the rider will lean forward and drop the hand, as the hind-quarters give the impulse the rider will lean back, and as the horse alights he will give it a light support with the snaffle bit. The horse should not be aided by the hand to rise to the leap, as that will induce the bad habit of depending upon the rider for the hint where to take off, and in a flying leap might bring about a serious disaster. But the horse should be brought to the leap well collected, and it should then need no aid from the hand. After the horse will jump, freely but quietly, from the walk, it may in the same way be made to take the leap from the trot and the gallop, and finally from the halt. The animal should not be discouraged by demanding too much from it, either in the number or height of the jumps, and the lesson should always end with a perfectly performed leap, which should be rewarded. Whenever the horse grows careless it should be put back to the lessons in hand. Neither whip nor spur should be used in leaping, beyond a light tap of the former, applied behind the girths, if the horse fails to gather the hind-legs well under the body. In jumping from the gallop it will not be necessary for the rider

to lean forward: he should approach the obstacle sitting well down in the saddle, the lower part of his legs carried well back. As the horse gives the impulse from the croup the rider should lean back, more or less, depending upon the height of the drop; and as the horse alights he should afford it such support from the reins as is required. In leaping the horse should rise well, taking the weight upon the bent hind-legs, and the fore-feet should first receive the weight after the leap. To insure this the snaffle bit should be used in jumping, unless the rider have the firmest of seats and the lightest of hands, for the curb bit is apt to teach the horse to 'buck over,' so that all four feet receive the weight, and sometimes to alight in such a manner that the hind-feet first reach the ground.

After the horse alights, and has taken such support as it requires, the legs and hands should collect it for the speed and pace with which it approached the leap; for after all such exertions, in which the centre of gravity is violently shifted, the union is lost, and must be restored by the action of the aids.

In a perfectly finished jump from the gallop the horse should receive the weight on the fore-leg opposite to the hind-leg that gave the last impulse over the obstacle. That is, if the horse approaches the obstacle in gallop right, it should receive the

weight, in landing, upon the left fore-foot, otherwise the gallop will be false after the jump has been made. This objectionable change in the forehand is produced by the unsteady hand of the rider, and many of the disasters that occur in jumping are due to the fact that the horse is prevented from landing upon the fore-leg with which it has intended to take the weight, and the other fore-leg is not quite prepared for the shock.

The more united the form in which the horse approaches the obstacle, the greater will be the security of horse and rider, and the less assistance will the animal require when it alights. I constantly rode Alidor over obstacles without touching the reins, and he never made a mistake. In a wide leap the horse must have more liberty, and the speed must be greater than in the high jump, so that the momentum will carry the mass through the required distance; but the weights should not be too far forward, and the horse should not be permitted to hang upon the hand, for there must be something like a balance between the shifting weights of the extremities to enable the horse to land safely.

PART III.—LA HAUTE ÉCOLE.

THE HIGH SCHOOL OF HORSEMANSHIP.

PART III.—LA HAUTE ÉCOLE.

THE HIGH SCHOOL OF HORSEMANSHIP.

ORNAMENTAL MOVEMENTS.

THE PASSAGE—THE PIAFF—THE SPANISH MARCH—THE SPANISH TROT—THE PESADE—THE CROUPADE—THE BOLOTADE—THE CAPRIOLE.

THE *Passage* and the *Piaff* are very graceful brilliant trots, and they may or may not be of value in perfecting the training of the horse—depending upon the manner in which they are taught. The *Spanish Step*, in walk and in trot, belongs rather to the circus-ring, but it is very greatly admired, and is usually taught to school horses. That it tends to destroy the lightness and balance of the horse cannot be doubted; and I should never teach it to a horse from which I expected a perfect passage step.

The 'high airs' of the *manège*, the *Pesade*, the *Curvet*, the *Croupade*, the *Bolotade*, and the *Capriole*, are very effective; and I was formerly of the opinion that they had their uses in confirming the

horse in obedience to hand and heel; but I never thought them essentials, and I now doubt their value. The movements described in Part II. will give the horse all the discipline that can be required, and a horse can be made as quick and as obedient by their means as if the whole range of *la haute école* had been observed in its education. I have had much pleasure in teaching horses the high school movements; but I have followed this branch of the art merely for amusement, and to see what effects these ornamental airs would have upon the horse. Because I recommended the movements upon two paths, and the various forms of collection, it has been said, by those who do not know the difference between *schooling* (which is simply methodic training) and *la haute école*, that I held that all of the high school was necessary for the education of horses for ordinary purposes. The simplest, earliest lessons that are given to the horse, as well as the movements upon two paths, belong to the high school, for the horse must have a preliminary training before it can be brought to perform the high airs; and these belong equally to the training of horses for ordinary purposes. But except the passage, when it is properly taught (by which the horse is confirmed in ready obedience to hand and heel), I cannot recommend the ornamental

airs; and while I think that the education of all horses should be brought as far as is described in Part II., I do not think that anything beyond that is necessary.

The movement that is usually called the *Passage*, in which the unbalanced horse has high forward action in the forehand and low languid action in the hind-quarters, is nothing more than an impoverished Spanish trot. Nor is the so-called *piaff*, with similar action, any more than a sort of dance step, that has but little resemblance to the true *piaff*.

The *Passage* is the united trot developed, the union and balance being as perfect as is consistent with the very slow forward motion. It is a series of springs from each pair of diagonally disposed legs as they work in perfect unison, with a pause between each stride due to the impulses being directed towards height of action instead of being expended in speed, and the action of the extremities should be even as well as in unison, and well under the body of the horse. The horse should be supple throughout, and should give all the evidences of being in 'the union' that have been before described.

The *Passage* is produced from the united trot, the legs of the rider demanding increased impulses

from the croup, the hand meeting and turning these into action. Except to demand some bend or turn, or to correct some rigidity, the reins of the two sides should be held in equal lengths, the custom of lightening the acting side having a tendency to destroy the equilibrium and to produce a forward action like the Spanish trot.

The horse being in a brisk but slow united trot, the rider will make a closer collection, and apply increased pressures with each heel as the horse is about to extend the fore-leg opposite, in order that its action may be sustained, and to insure the synchronous action of the diagonally disposed hind-leg. That is, the left heel of the rider hastens the action of the left hind-leg, and sustains the action of the right fore-leg (so that these legs move together), and demands the necessary impulses from the planted legs; the rider's right heel hastens the action of the right hind-leg and sustains the action of the left fore-leg, and demands the impulses from the planted legs. The aids should demand a close union and balance between the forces, and the impulses should be met by reins of equal tensions.

When the horse makes a few strides in perfect unison between the diagonally disposed pairs of legs, with a slight pause between the strides, the suppleness and lightness having been maintained,

THE PASSAGE.

the rider should reward it by a few words in a kind tone, ease the collection of the forces, and bring the animal to a halt. This work is very fatiguing to the horse, and should not be followed for any great length of time at any one lesson, and should never be attempted with a horse that is already tired. If the horse rears, plunges, or shows any disorders in the pace, it is not yet prepared for these lessons, and it should be put back to the lessons in the united trot.

The exercises upon two paths in the united trot are excellent for preparing the horse for the passage, and formerly (according to ADAMS, whose work was published in the latter part of the eighteenth century) the passage was always performed with a bend that closely resembles *shoulder-in*, the horse working upon three lines, the inside fore-foot upon one line, the outside fore-foot and inside hind-foot upon a middle line, and the outside hind-foot upon a third outer line.

But according to modern ideas the passage, when upon straight single paths, should be performed by a straight horse; and in the work upon two paths the bends are exactly the same as in the other paces.

The passage steps may be gradually increased, until the horse will move for any reasonable time in

the action, and the rider must exercise great care in demanding lightness and suppleness at all times, or the movement will degenerate.

The *Piaff* is nothing more than the passage in place, and is produced from a true passage step by gradually uniting the horse so closely that a perfect equilibrium is obtained, and no movement in any direction takes place. When a well-trained horse turns about the forehand, or the croup, in the trot or in the passage, the stationary extremity should have the *piaff* action, and the retardation of either extremity in the trot or in the passage should be in a sort of *piaff*. The *piaff* is not only ornamental, but is also useful in keeping the horse light in some of the movements in the trot, and horses that have never been regularly taught the passage or the *piaff* will, when well-balanced, use this *piaff* step under the conditions named.

The *Passage* is often employed in exhibiting horses in the movements upon two paths, and well-trained horses may be brought to back gracefully and lightly in a slow passage step. The *piaff*, when perfectly performed, must be in place, the action of the extremities being of even height and the cadences regular, the horse being light, supple, and balanced.

I should prefer to exclude the *Spanish Step* from

THE SPANISH TROT.

THE PIAFF.

my work, as I am satisfied that its practice injuriously affects the equilibrium of the horse; but the movement is so generally admired and taught that I feel forced to retain it. I have trained several of my horses in the Spanish trot, and Alidor performed it with great vigour and precision, as the photograph shows, but latterly I have not employed the movement.

Some trainers teach the Spanish step by using the spur as in the passage, and obtain the extended action of the forehand by meeting the impulse and lightening the side of the acting fore-leg with the direct rein; but the usual manner is to give the preliminary lessons on foot, and it is certainly easier and more expeditious than the former, although perhaps not so artistic.

The trainer will walk alongside of the horse, and tap it with the whip under the fore-arm as each fore-leg is being raised and extended, the left hand conducting and restraining the horse; or he will, in front of the horse, walk backwards and tap the horse lightly with the whip upon the point of the shoulder as each leg is being raised and extended. In the first described mode the trainer is not so apt to be struck by the fore-leg of the horse, and I have tried both modes with equal success. In a short time the horse will strike out boldly with the fore-leg upon

which the whip has acted. These lessons will be continued until the led horse will maintain the Spanish March evenly and with vigour, the trainer taking care that the impulses come well from the croup, and that the diagonally disposed hind-leg is not too much delayed, for the more perfect this unison of action with the extended fore-leg the better is the march performed.

The rider will then mount, and transfer the power of the whip to the heels. The horse being fairly well united, the rider will press in the heel of one side and tap the fore-leg of the opposite side, at the same time giving a slight upward play of the rein upon the side upon which the whip is applied. At these applications of the aids the horse will raise and extend the fore-leg that has received the whip tap, and flex the diagonally disposed hind-leg: the horse will then be pushed forward, so that the legs that are in air may be well extended and planted, and as the opposite fore-leg is about to be raised the whip tap will be applied to the shoulder of that side while the opposite heel is pressed in, and the impulse met and the action supported by an upward play of the rein on the side of the raised fore-leg. The same thing will then be repeated with the other pair of diagonal legs, and so on. Gradually the use of the whip will be dispensed with, and the

heels of the rider will support the action and demand the impulses.

The *Spanish Trot* is produced from the March by demanding increased impulses, the horse springing at each stride from a pair of diagonally disposed legs, boldly extending the raised fore-leg and observing a marked pause between each stride—the left spur demanding the action as the right fore-leg and its diagonally disposed hind-leg are being brought forward, the impulse being met and turned into action by the hand, the right rein having an upward play to lighten that side, the right spur and the left rein being employed for the action of the other pair of diagonally disposed legs. Of course the equilibrium cannot be maintained in this movement; in fact, the extravagant action is produced by cultivating the side drift of the diagonal strides, that drift which we have so greatly reduced in the passage, and have brought to nothing in the *piaff*.

In training Coquette and some other horses, I obtained the extended stride by meeting the impulse and by lightening the side of the raised fore-leg with an increased tension of the rein opposite. That is, I used the left heel and the left rein when the right fore-leg was being raised and extended; the right heel and the right rein when the left fore-leg was being extended. Upon studying the

matter, I found that there was much to be said in favour of each mode, and the innovation was to be defended particularly with regard to meeting and disposing of the impulse, which it should be remembered comes from the side of the raised fore-leg. But I do not think the question of sufficient importance to discuss, as the principle that one side can be lightened by restraining the other is evident, and the occasions upon which either side could be lightened with advantage by a direct tension upon the opposite rein would be rare.

We now come to a consideration of the high-airs of the *manège*; and first, of the *Pesade*, which is the foundation of the others. In the *pesade* the horse takes the weight upon the flexed hind-legs, raises the forehand slightly from the ground, and extends the fore-arms with the lower parts of the fore-legs bent back. The neck must be curved, the jaw pliant, and the face in the position that would be vertical to the ground if the horse stood on the four feet. It is usually taught in the pillars, by inducing the horse to carry the hind-legs under the body, and inviting it to rise by a gentle support upon the reins, the bend of the fore-legs being obtained by light taps of the whip applied below the knee. The *pesade* may also be produced from the *piaff* by throwing back the weights, carrying the hind-legs

THE CURVET.

well under the mass, and inviting the forehand to rise with the reins. Before the *pesade* is attempted the horse must be thoroughly suppled, or the effort to obtain the movement would simply cause the horse to throw out its nose and stiffen itself in rearing.

The *Curvet* is a leap from the hind-legs, the horse rising, as in the *pesade*, and, after leaving the ground, receiving the weight upon the fore-legs. It may be demanded from the *pesade*, the *piaff*, the *passage*, or the school gallop by collecting the forces and supporting the forehand until the weight is taken by the croup, and by then demanding impetus from the hind-quarters while the hand gives the forehand liberty.

The *Croupade* is a movement in which the horse rises as in the *pesade* but higher; when the spring into air is given the hind-legs are drawn up towards the belly, in answer to a stroke of the whip delivered behind the girths, and the horse comes to the ground with all four feet planted as nearly at the same time as possible. The *croupade* is sometimes performed by supporting the forehand, so that when the spring is given from the hind-legs the weight is again received by them before the forehand comes to the ground.

The *croupade* is obtained from some slow and

high action, such as the *pesade*, the *piaff*, the *passage*, or the *curvet* poise, by strongly supporting the forehand, demanding a vigorous impulse from the croup, and giving liberty with the hand for the spring,—the hand being ready to support the forehand for the spring from the croup, and to meet the impulse and collect the horse when the movement is finished.

In the *Bolotade* the horse rises as in a high *pesade*, springs vigorously from the hind-legs, and while in air throws out the hind-feet until the shoes are seen from behind.

The *Capriole* is similar to the *bolotade*, except that the kick from the hind-legs is delivered with full force and to their full extent. These two movements are produced from a high *pesade*, the kick being obtained by a whip stroke upon the rump. In the *bolotade* and in the *capriole* the horse is supposed to come to the ground upon all four feet; but in all of those leaps in which a kick is delivered by the hind-legs I feel sure that the fore-feet are brought to the ground an appreciable space of time before the hind-feet are planted. I have seen many horses perform the *capriole*, and I have seen a series of moment-photographs of the movement, and in every one of these cases, without doubt, the fore-legs were unbent before the kick was given, and the

fore-feet were planted before the hind-feet touched earth.

The *Terre-à-Terre* is a term now seldom used, the movement it designated being nothing more than a high school-gallop upon two paths, the horse being so closely restrained that the hoof-beats of each extremity were so nearly simultaneous that but one sound was audible as the fore-feet or the hind-feet were planted.

The *Mezair* is a series of small curvets, and, although it is seldom taught, it may sometimes be seen in the undesired actions of an excited horse that hesitates to force the rider's hand, just as under like circumstances the animal may perform a fair *piaff*.

Every movement in which the horse is exercised in its education belongs, as I have said, to the *High School*, for there are certain necessary steps to the highest branch of training ; but the term was originally understood to embrace only the high airs of the *manége*, such as the *curvet*, the *croupade*, etc. We now apply the term *High School* to all the merely ornamental movements of horsemanship, and I have accepted the modern and more comprehensive meaning, as it seemed useful to distinguish the ornamental movements from those which are essential in the education of horses for general

purposes. The prejudice against carrying the education of the horse beyond the point of mere usefulness is so great and so general, that most horsemen err in the other direction, and neglect important exercises in the fear that they will teach something that is unnecessary; and consequently there are few horses, comparatively speaking, that are really safe and pleasant to ride. I now regret that I ever mentioned the *High School* in my books, as I feel that the term has brought distrust upon the whole method; but I hope that in the present form of this work the evil has been to a great extent remedied by the separation of that which is necessary in the training of all saddle-horses from that which may be neglected without detriment.

THE END.

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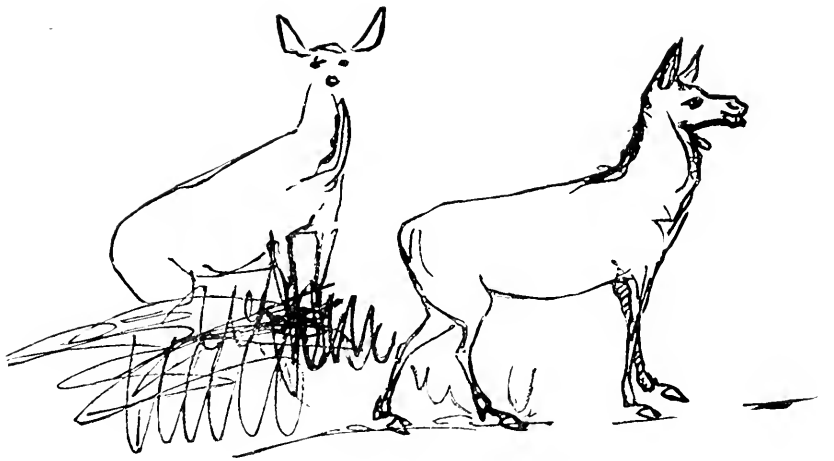

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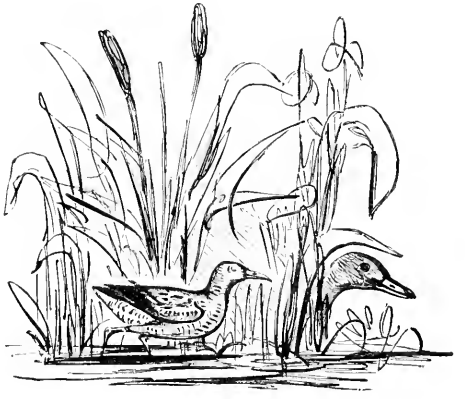

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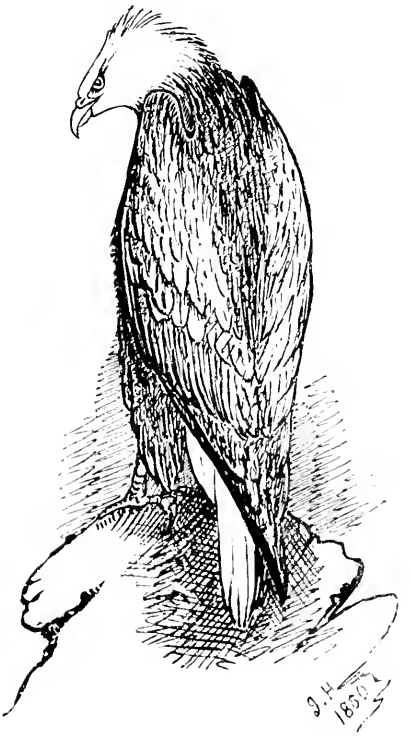

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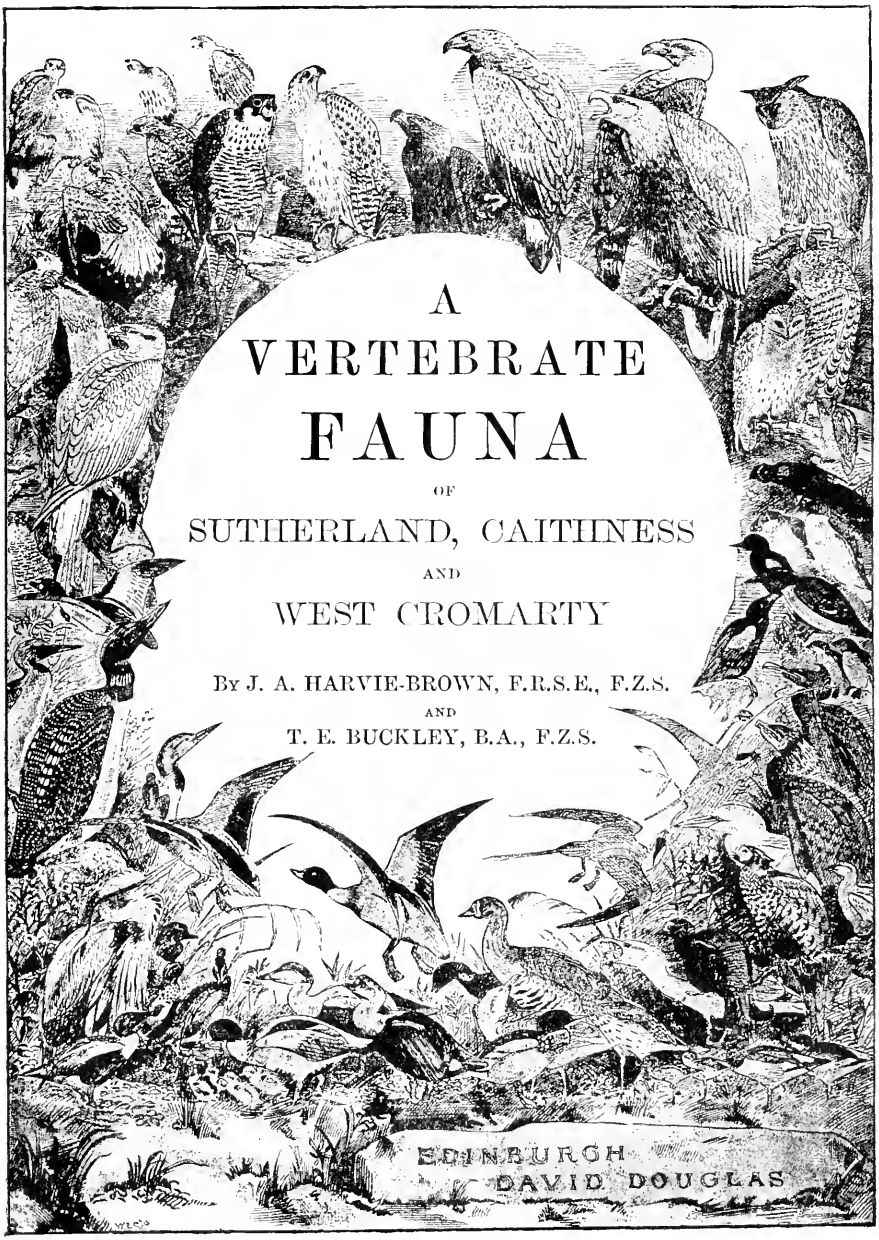

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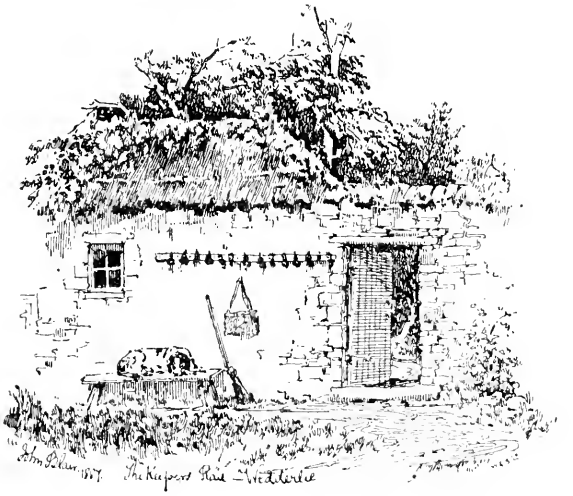

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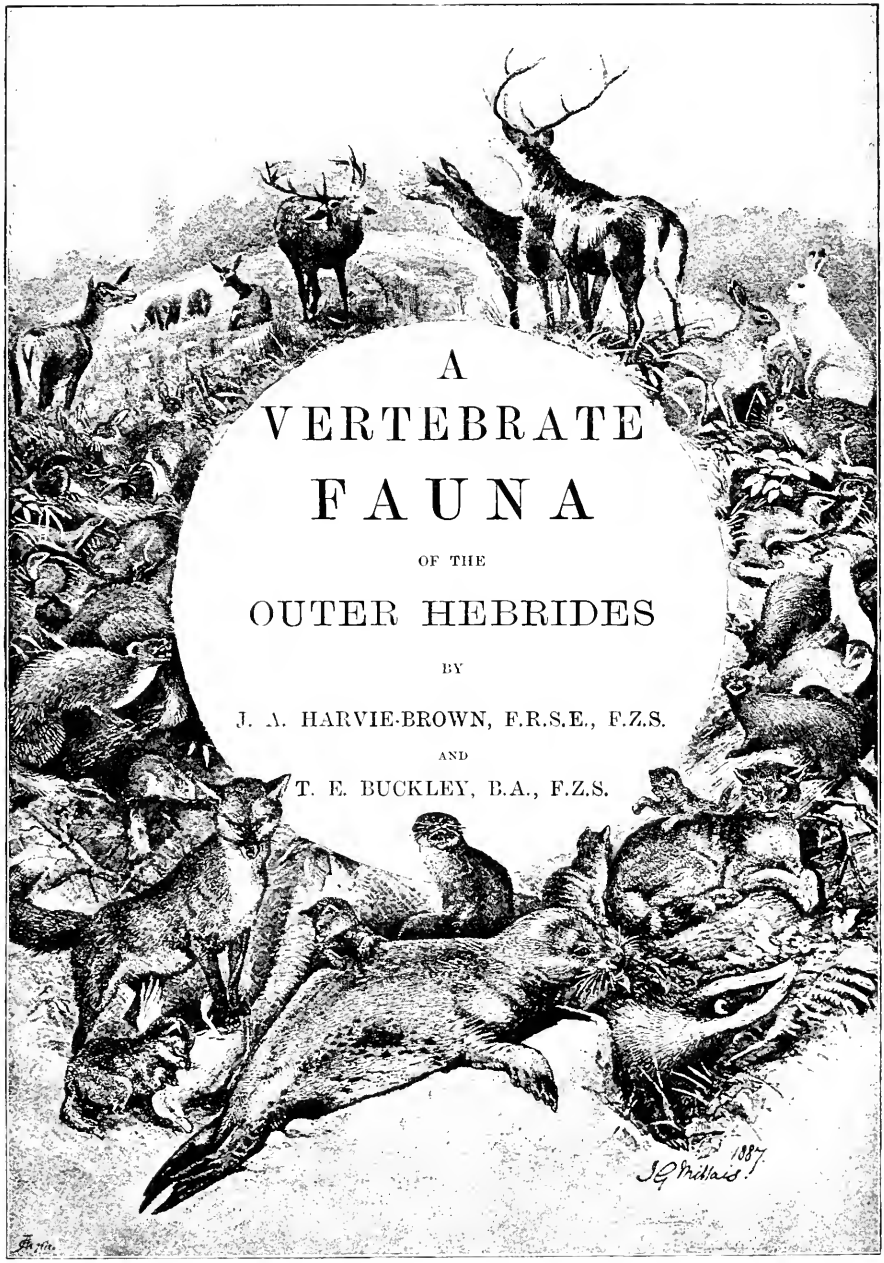

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