



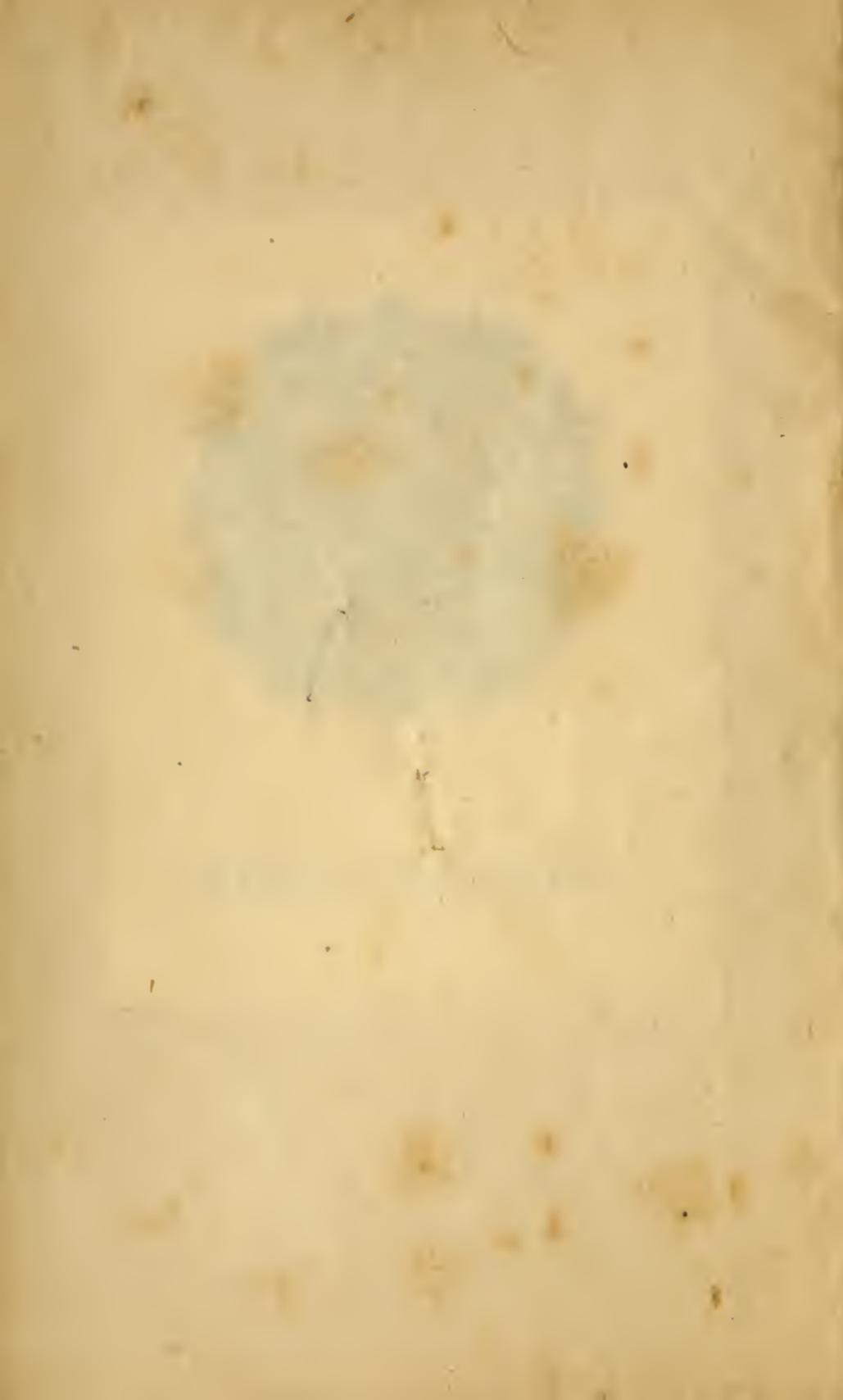
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JOHN A. SEAVERNS



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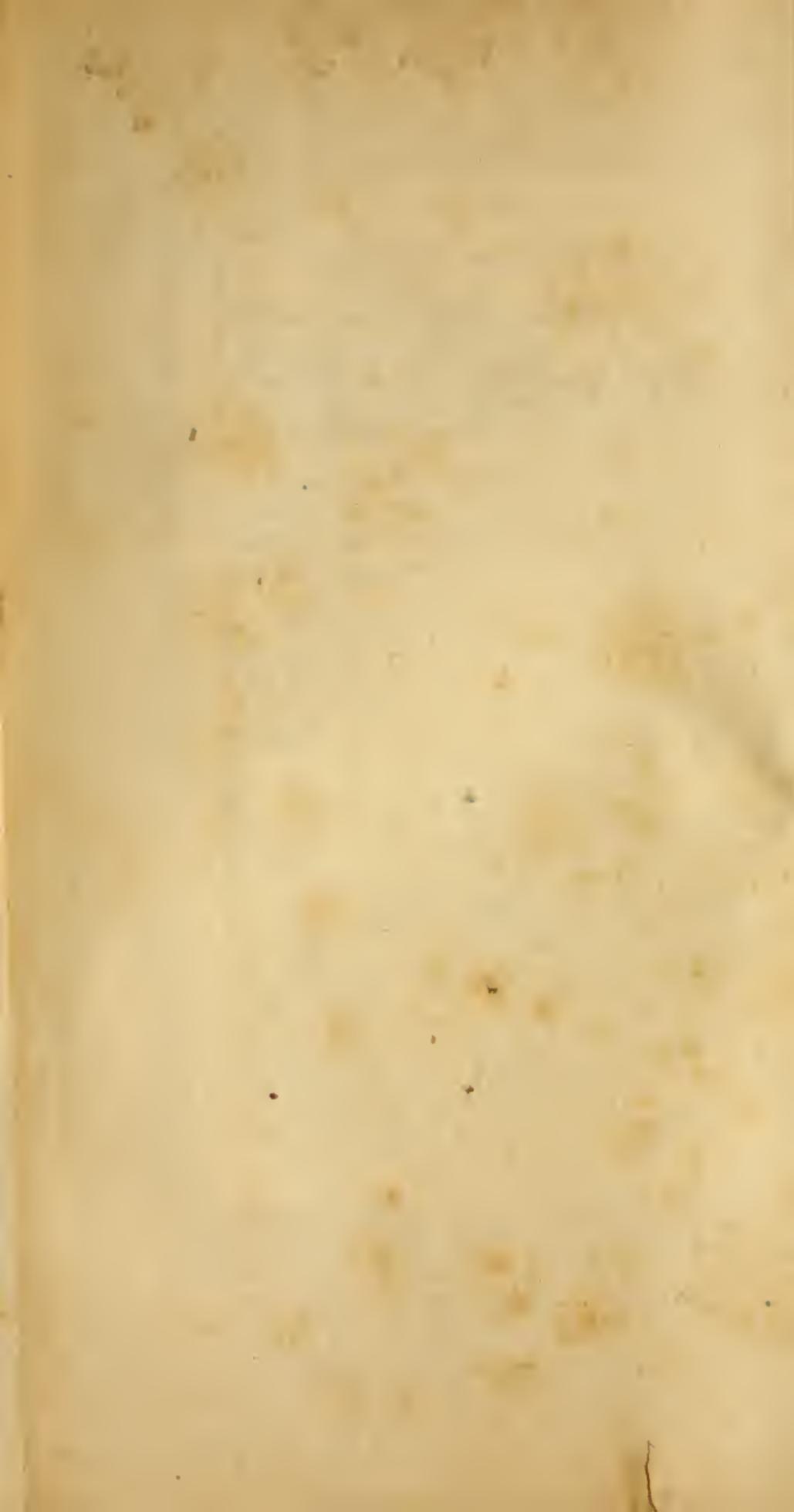
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# CONTENTS.

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	PAGE
Preface.....	I
SECTION 1.	
Lessons in the Riding Room—General Rules for imparting Instruction—Hints to the Riding Master.....	15
SECTION 2.	
Instruction in Riding with the Snaffle, and Guiding with both Hands—Of Mounting.....	19
SECTION 3.	
Position and Seat on Horseback.....	21
SECTION 4.	
Of the Buckling of the Stirrups.....	27
SECTION 5.	
On Dismounting.....	27
SECTION 6.	
Of the Action of the Reins.....	29
SECTION 7.	
Of the Action of the Thighs and Legs, and of the Seat.....	31
SECTION 8.	
Of the Spur.....	33
SECTION 9.	
Of the Helps to the different Gaits, and of the Guiding with the Reins in general.....	35
SECTION 10.	
Of the Gaits of the Horse.....	36
SECTION 11.	
Of the straight Position of the Horse.....	39
SECTION 12.	
Of Riding in a straight Line, and without the Assistance of the Wall as a Guide.....	40
SECTION 13.	
Of Changing.....	41
SECTION 14.	
Of Trotting.....	42
SECTION 15.	
Of the Large Volte.....	44
SECTION 16.	
Of the Small Volte.....	45
SECTION 17.	
Of the Changing short about.....	46

to the nature and qualification of the animal he is about to instruct, and the method best suited for imparting that instruction. No one but a rider of large practical experience is competent to teach the art, and it is needless to say, that without such experience, the study of even the best book will be of no avail.

The writers upon horsemanship do not all cover the same field of instruction; in this art, as in all others, there is that diversity of opinion which is the necessary consequence of the peculiar views, and even fancies of authors; this diversity is however, more apparent than real. It sometimes results from ignorance, sometimes from error in translation; and very often from the incapacity of one author to render intelligible an idea which another, by a peculiar felicity of expression has made clear; another difficulty in the path of instruction is also to be found in the fact, that most writers either omit altogether to define the necessary *terms* of their art, or, if a definition be attempted, another expression (which to the author may seem equivalent) is used, to the utter confusion of the student. Many instances might be given of this vice if it were not so apparent as to render their enumeration unnecessary.

Among the writers upon the art, the works of the Duke of Newcastle and of Jacob Lieb tell us clearly, how according to their methods, a horse may be *forced* into obedience to his rider. La Guerronière gives us a course of systematic instruction with special reference to the *gracefulness* of the trained horse as well as that of the rider. Huenersdorf recommends a kind and patient treatment, and is opposed to the violent and coercive measures of some other authors, and finally, the great works of Baucher keep constantly in view the attainment of a perfect suppleness in the horse as a result of the *equilibrium* of the fore and rear part of his frame. This writer teaches clearly how by kindness and patience a perfect correspondence may be produced between the horse and his rider, which idea is admirably described by Shakespear who speaks of a skillful horseman as being "incorpsed and deminatured with the brave beast."

No writer prior to the appearance of the works of Baucher has furnished us with any fixed principles of training. Their essays are chiefly devoted to inculcating peculiar ideas founded upon the personal experience of each author; but they do not favour us with any principle of such general application as to ensure the success of the student. Baucher was not satisfied (as were the elder authors) with merely attesting the *results*, as they occurred in his large experience, but he pushed his inquiries into the *causes* of these results, and it is this rational method of treating the subject which has given to his works the wide-spread influence which they deservedly command.

Let it not be imagined that Baucher is a mere theorist; no attentive student of his works can fail to see, that he inculcates the necessity of a constant and varied *practice* in riding, as the only certain mode of reaching the results, the causes of which he has from his own practical experience clearly explained to us.

If I might venture to compress the instructions of Baucher into a few words, I would say, that the object he has in view, is to acquire the entire obedience of the horse to the will of the rider, by means of the combined action of the reins and the legs, and that such means must, to reach the desired result, be carefully adapted to the peculiarities whether of frame or temper of each horse, but in *all cases* are to be practised with patience, moderation, perseverance, and firmness. These means Baucher calls his *Methode*.

Before Baucher, no writer had proclaimed a rational *Methode*, but each rider was, even after an attentive study of the earlier authors, left to such accidental correspondence between his horse and himself, as sooner or later will ensue from motives of mutual convenience, and without the aid of any theory on the subject, and even without the knowledge of the mode in which it has been attained. Baucher has settled the principles by which this result can be reached, and these principles are the basis of his *Methode*.

Attention to these principles will not only accomplish their object in a period much shorter than that required for the accidental results above spoken of, but will furnish the horse-

man with that which is equally satisfactory to him, namely the *reasons* which are the foundation for such principles or *Methodes*.

The *Methodes* of Baucher is one of progress step by step, from the most simple demands upon the obedience of the horse to the most difficult, being careful to perfect the horse in each gradation before passing to the next; a disregard of this important rule will destroy all the benefits of previous training.

In most of the cases in which the system of Baucher has appeared to fail, it will be found, either that it has not been understood, or that the instructor has intentionally deviated from the order and succession of treating the various resistances of the horse. These deviations are so natural as to be almost unavoidable. The art of riding has been practiced from the earliest days, and so much has been ignorantly written on the subject, that the practical man is opposed to all theories; add to this, the infirmity natural to all men to assume, that they are beyond the reach of education in this art, and we shall readily perceive how difficult it is to give the system of Baucher a trial according to the directions of the author, and no other trial is fair to any party. In all other arts and accomplishments men are not above admitting their deficiency, but to doubt one's *horsemanship*, even though it may be the result of but a dozen mounts, is an insult quite equal to that of aspersing honour. It is singular to what expense and trouble a man will go to induce the belief that he is a horseman; he will buy an assortment of heavy and cruel spurs, and whips; saddles, bridles &c., &c., and these will be so ostentationally paraded that to question that the owner is a first rate horseman requires more incredulity than can be commanded in the face of such a costly array of trappings. These considerations tend to show, that in teaching the art of *horsemanship*, we have more natural obstacles to encounter, than we have in the instruction in any other branch. These obstacles are met with in experienced as well as in inexperienced riders; in the former, they arise from prejudice—a long habit of educating horses in a peculiar way, and a selfsatisfying assumption that they

are beyond the reach of instruction ; in the latter, they are mainly caused by a reluctance to admit ignorance of the noble art by submitting to receive instructions in it.

The object of both the old and new schools is to obtain obedience on the part of the horse to the will of the rider, the new school differing from the old, in discarding force and severity as the means, and substituting therefor, gentleness and kindness, accompanied however, by firmness perseverance and above all, by good temper.

The chapter of Baucher in which he treats of the use of the spur—*des attaques*, has met with an opposition which is now fortunately disappearing in the light of experience. The old school generally regarded the spur only as a means of punishment, while the new treats it as an aid and gentle stimulant.

Lieutenant General de Willisen of the Prussian Army, who wrote before Baucher, says however, "I have mastered many horses with the aid of the spur which were thought untamable, being guided by the system of Jacob Lieb in his *arte di Cavalleria* in which in speaking of the use of the spur he says, you must not be satisfied with three applications of the spur, nor with five, nor with seven, nor with eleven, but, I say you must apply it as often as is necessary to attain the object."

Thus, before the appearance of Baucher's works, I was from an acquaintance with the authors I have referred to, familiar with the use of the spur in the mode which was subsequently taught with more precision by Baucher, and I appreciated the fact, that the spur was available to education in horsemanship, not as a punishment, but as an aid and stimulant ; it is in fact, the mere *tickling* of the flanks with the spur, or indeed its more approach, that results in the most delicate perception by the rider of the sensitiveness and correspondence of the flanks to each motion of the leg. The new school teachings reach this desirable result more surely and sooner than those of the old, because the spur is not used so violently as to cause alarm.

Many instances of the merit of the new school have fallen under my notice, among them I will mention that of a high-spirited, thorough-bred Gelding which appeared to be quiet, and to answer all ordinary demands upon him, but without gracefulness or ease either in the body or limbs. This horse fell into the hands of an inexperienced person, who pursuing the old method of training, began by attempting to reduce by leg and spur, the hind limbs to obedience, *before* the forehead had been educated according to the system of Baucher. The result was, that the animal resisted violently, at first by kicking at each touch of the spur, and even at the approach of the leg, and finally by incessant kicking at each chirrup of the rider. The horse at this period of his troubles fell into my hands and was furiously excited at every touch of the spur, kicking, hollaing and squealing,—backing and plunging forcibly, and without intermission of his efforts; the result was that he fell into a feverish state demanding care and rest.

This horse had been severely treated previously by applications of the *Pillars and Spanish Riders*; these severities having failed. I had recourse to the *Pirouette Renversé*; the spur being applied in this movement, the horse by kindness and firmness, was brought to a willing obedience, and became light in hand as well as responsive in the flanks. The irritability in the stable and when mounted soon disappeared, the position improved, the back received the rider without *roaching*, the hinder limbs became active and supple in answer to the spur, under the constant practice of the *Pirouette Renversé*. Thus, in the course of two or three months, I obtained the fullest serviceableness of the most obstinate horse I have met with in a long experience. This animal was sold to an old gentleman, who rode him with safety and satisfaction for a long time.

In the study of Baucher's works it must constantly be borne in mind, that he has said, that he wrote only for *accomplished* riders, in no case can his works, except under the guidance of a good instructor, be of use to the raw pupil. The instructions presuppose in the rider a good hand and seat, and it is

only to such, that the teachings of Baucher will be useful or indeed intelligible. It is difficult to define, what constitutes a good hand and seat; all however who possess these indispensable accomplishments well know what they are, and to such alone the writings of Baucher are addressed. These qualifications can only be acquired by experience, to the aid of which comes the study of the *theory*, teaching the rider the *reason* of that, which previously he may have attributed to accident, and enabling him successfully to apply the principles of the art in all cases.

If these considerations be borne in mind, we shall see how utterly groundless is the aspersion, that the system of Baucher makes mere room-riders, for we know from his works that he requires a long and general out-door experience to fit the pupil for even the understanding of his theory.

The system of Baucher is not entirely new, though it is far better and furnishes a more certain and speedy success than any of its predecessors; and here, I may remark, that his phrase of “instinctive opposition” conveys no novel idea, but is simply a clear and concise definition of a quality with which horsemen have been long familiar. Thus the Duke of Newcastle, whose writings have had a world wide celebrity, based his treatment upon the opposition of the *instincts*.

But this writer, when he tells us that no horse had ever performed to his entire satisfaction, shows that he had but a faint glimmering of what was subsequently so well developed by Baucher, by the light of whose teaching all attempts at the coercive system were thrown into the shade.

By long and attentive observation, Baucher learned that all the oppositions of the horse, whether to the hand or leg, were rather *instinctive* than *vicious*, and hence were not to be punished, but were to be overcome by kindness, patience, and firmness; upon this valuable discovery, force and violence were no longer practised by intelligent horsemen, and the use of the *pillars and spanish riders*, and other instruments of punishment and torture was discarded.

It must not be supposed that the system of Baucher pro-

poses to obtain obedience simply by kindness, he has explained this intelligibly when he says, that such resistance as was purely *instinctive*, he met by patient and continued applications of the hand and legs, accompanied by the *mild* use of the whip; this treatment caused no pain or alarm to the horse, which after the *instinctive resistance* had been conquered, found obedience to the hand and legs the most comfortable position for himself as well as for the rider. The horse in his natural state has no necessity for the combined use of certain muscles, and it is the object of teaching to develop this combination, the successful result of this teaching, is *suppleness* of all parts of the body, and this must necessarily greatly conduce to the comfort of the horse.

The imposition on the back of a horse of the weight of a man and saddle very materially disturbs his *centre of gravity*, and these disturbances are as variable as are the weights of riders and the part of the horse upon which that weight is thrown. Thus, one who rides on his *fork*, with long stirrups, throws his weight on a different part of the horse's frame from that which bears it in the English hunting seat. *Suppleness* may be said to be the complete adaptation of the mounted horse to the various disturbances of his equilibrium, some of which we have mentioned, and indeed *suppleness* is *equilibrium*, in its largest sense. From these remarks it will be seen, that to reach the perfection of the art, the rider must be supple as well as the horse, for it is perhaps a more unnatural position for a man to sit on a horse, than it is for the horse, in a state of nature, to bear the weight of the rider.

Another great advantage of the *Method* of Baucher is, that by it, the object in view is accomplished in a much shorter time than by any other system. For cavalry training, the system is invaluable, for it enables the officer in command, to know precisely what his troop is capable of performing. There were many objections made to the system of Baucher as applicable to cavalry instruction, but it is believed that time and experience have removed them all. The old fashioned mode of training cavalry had no regard to the efficiency of the *single* rider,

the practice began and ended with the movements of *squads* and divisions, and thus the cavalry-man was totally unprepared for the oft occurring necessities of single combat. A horseman who cannot act independently of the division, is as useless as an infantry-man who cannot stand without the support of his comrade.

If the chiefs of squadrons were asked as to the number of men in their commands fitted for single encounter, a truthful answer would show a very small percentage up to the mark. The efficiency of the troop depends entirely upon the confidence and knowledge of each individual horseman, and any training which does not attain this, is radically defective.

It has been alleged against the system of Baucher that it has been tried in many cases without beneficial results; but a careful analysis of these instances will show that the *Method* of Baucher, was not followed in them. It will appear either that the *gradations* of his method were only partially observed or that some step has been altogether omitted, and thus, the results of suppleness and obedience were fatally endangered by precipitation on the part of the uninformed instructor.

If the forehand and *croupe* of the horse be subjected to obedience to the will of the rider, or as Baucher calls it, *en-rapport*, the vices of kicking and rearing, are entirely controllable, because the rider can at pleasure place the weight of the horse either forward or backward. A horse cannot kick without throwing the preponderance of weight, or the *centre of gravity forward*, nor can he rear without bringing the same centre *backward*, and it follows necessarily that a system, which like Baucher's, controls this centre by means of the hand and leg, is also master of the vices which a change in the centre by the mere volition of the *horse*, would occasion.

The education therefore of the rider is as necessary as that of the horse, and the attention given by Baucher to the proper use of the hands and legs at the beginning of the instructions, will soon show that the time has not been misspent. In order to accomplish this, the pupil must be mounted at first upon a thoroughly trained horse, and this practice will rapidly teach

by experiment all that is required in the education of a horse not so well trained. It is apparent, that if after the study of the theory, a student be put upon a horse trained in the school of his studies, he will be enabled by practice to appreciate the value of the precepts he has been taught.

The teachings of Baucher in regard to the correct use of the hand are also not new. Count Pembroke says, "the best hand is that which does its part with least expenditure of strength, the hand must be light and sensitive but never wanting in firmness." There are three rules to be observed in regard to the use of the hand—

1. While standing or in motion, the hand should be *light*.
2. While aiding the horse, it should be *sensitive*.
3. When obedience is desired, the hand should be *firm*.

These rules all presuppose, that the *seat* of the rider is so firm, that the involuntary motions of the body can have no effect upon the hand, which must be gentle and active, in order not to fret the horse. A light hand enables the horse to respond to it without disturbing his balance or temper; when however, the horse becomes disobedient, or when it is required to make short turns or passages, the hand must be firm and steady.

The importance and value of an educated hand must be familiar to every intelligent rider, it is indispensable for safe and bold riding; quick and clean turns can only be accomplished by a light, firm and steady hand.

Numerous authorities attest the truth of these remarks. M. de la Broue says, "le cheval bien dressé, doit attendre la main." The well trained horse does not dare to move without the volition and necessary assistance of the rider, and thus, such a horse "stands at the rein." Baron Weyrotter defines this, when he says, a horse which "stands at the rein," neither attempts to force the hand, nor to withdraw from it when standing or moving. This result must be produced gradually, and the horse be first instructed in standing, and in this position should neither force the hand nor retreat from it, when this

point is gained he should be taught to give the same attention to the hand when in motion. A perfect obedience to hand and leg ensures lightness and suppleness, and a thorough correspondence of the frame of the horse with the will of the rider.

It is impossible to lay down any rules of universal application, so much depends upon the variations in the build and temper of horses, and advice in treatment must be sought from a skilful and experienced instructor. However the means may be adapted to peculiarities of frame and temper, the training to be satisfactory, must result in the ability of the rider to produce by his hand and legs, a correspondence between the fore and rear parts of the horse, or to preserve what is called "the balance of the horse." The most spirited and obstinate horses, and as the Duke of Newcastle says, "the confused horses," will by correct training, with a good hand, be forced to obedience and to light stepping.

The course of treatment we have indicated, is taught alone by the system of Baucher. He tells us, that when the "horse is mounted, he should only be permitted to move according to the force applied." It would be erroneous to suppose, that more importance is to be attached to the *hand*, than to the *legs* of the rider; the consequence of the combined action of these two forces, should be (as we have said) to place the horse in an *equilibrium* which is entirely subject to the control of the horseman. The least degree of force, either by hand or leg, should produce a corresponding result, but quick and easy evolution, can only be accomplished by the combined and cooperating action of both hand and leg.

From what has been briefly said, it will be evident that a well trained horse and rider can only be the combined result of theory and practice; much good can undoubtedly be accomplished by mere study, but unless it be put to practical use, and the student be stimulated by the exhilaration and emulation of testing his theories on living models, no valuable end can be attained.

I have before adverted to the advantage of training for cav-

alry purposes. The education of the horse for this branch of the military service is by far the most difficult problem which the teacher has to master; on the success of his instructions depend frequently the consequences of victory or defeat. There are exceptional cases, in which comparatively uninstructed bodies of cavalry have produced great results, but it will always be found that such bodies were chiefly composed of horsemen who by long practice had acquired without precept, a habit of fearless riding. Thus in speaking of the cavalry officers of Frederick the Great, under the command of Seydlitz; Behrenhorst says, "they were active and daring road and hunting riders, "and being thus prepared for the duty, they attained a success "in leading their troops into action, which has never since been "equalled." Their experience in riding as hunters, across the country, taught them to estimate correctly the ability of their horses, the same practice enabled them to select at a glance the best route, and having made the selection to pursue it without heeding any impediment. It was a principle in the training of these troops, that a good rein and good rider could accomplish anything, while the mere theorist in the art, moves on one leg only.

The value of a method for the education of cavalry, should be estimated by efficiency in actual service, this efficiency depends upon training, and the activity, quickness and perseverance of each individual rider. Without these qualifications cavalry is a mere burthen to an army, but with them, it is a means of decisive advantage and success.

A result of great importance which flows from training, has not been noticed, it consists in husbanding the strength of the horse, or, as the English hunters express it, not taking more out of him than the occasion demands. A system which like that of Baucher, subjects the horse to the *will* of the rider, accomplishes this end in all cases in which the intelligence of the *rider* is sufficient to correctly estimate the extent of the demands he is about to make upon the powers of the horse.

An opinion has gained some ground among hunters, that there is no value in a system of training which like that of

Baucher, developes all the powers of the horse and subjects them to the will of the rider. This must surely be the result of either ignorance or prejudice; for experience has fully shown that the trained horse is more capable of meeting the demands of the field, because his resources are never expended fruitlessly, but in exact proportion to the necessities of the case, thus retaining in the horse (so to speak) that large fund of power which in the untrained animal would be expended in wanton and useless exertions.

When I joined the cavalry, the horses which were rejected, had suffered from injury to their *hind* legs, this was the natural result of the quick turns on the *croupe* as well as the constant habit of riding in a *two beat* gallop, interrupted by frequent and sudden halts. Now, the rejected horses are those which have suffered in the *fore* legs, this is caused by imperfect training of the forehand, the result of which is, that the hind parts outweigh the fore, or in other words there is no equilibrium between the parts, the neck and jaw have not been sufficiently suppld, and the horse acquires a clumsy and blundering action in his forelegs, which ends in injury. These results would never have occurred if the cavalry officers had been competent for their duties.

It is needless to add, that riding is a great promotor of health. The beneficial character of this exercise is apparent throughout England, not only in its effect upon the national health, but upon the character of the people. It stimulates the desire for manly contests, and creates the desirable qualities of coolness and determination.

In the heat of the chase, when the best route must be selected at a glance, and steadily adhered to, in disregard of all intervening obstacles; *resolution* is the necessary qualification of the accomplished hunter, and this should also be eminently true of the cavalry officer in action.



## SECTION 1.

### *Lessons in the Riding Room.*

To attempt to demonstrate the importance of riding would be superfluous. Good riding consists not only in the ability of the rider to keep his seat on the horse, but in being able to guide and handle him in all emergencies. To attain this end in the simplest way and in the shortest possible time,—to adapt it to the comprehension, and to the physical conformation of different persons, is the object of teaching the art of horsemanship. But few persons are fitted for the study of the science of riding in its higher branches, which therefore are not embraced in this work.

In general, the instruction in the riding school has for its principal object to make the rider so expert, that he may know how, by means of the different helps, to prepare his horse for, and to execute, all possible evolutions—how to follow up these helps with decision and adroitness—to maintain the position of the upper body and of the arms, and to do all this with the least fatigue, and, in the military service, so as to facilitate the management of weapons.

The instructor should make it a rule never to pass from one lesson or exercise to another, until the first has been well understood and executed.

### *General Rules for imparting Instruction.*

Correct judgment, composure, patience and gentle treatment are essential requisites of a teacher. Neither rider nor horse should be fatigued. An experienced and accomplished teacher will never suffer himself to be carried away by temper, nor require more either of rider or of horse than they are able to accomplish.

The instruction must therefore be carried forward in exact proportion to the progress of the pupil.

To go through with the different evolutions and passages, without the necessary primary instructions, is not only useless, but detrimental.

Besides being well informed as to the mode of taking care of his horse, the beginner should be taught how to saddle and bridle him; and in order to this, he should be familiar with the different parts of the saddle and bridle.

In the first place, he should be made familiar with the different evolutions on foot, (especially for military service) as he will thereby acquire a more natural and easy bearing, which lays the foundation for a quicker acquiring of horsemanship.

To be able to jump on a horse contributes materially to an easy and well settled seat, and gives the rider the activity so much desired. This exercise should be practised by the beginner both with and without the saddle, and without a springing board.

There are other exercises which may be practised on foot, and which have a value in enabling the rider to acquire a good seat:—They are

Bringing back and lowering the shoulder blades by crossing the arms behind the back.

Turning the wrists with closed fingers.

Taking a position with the legs wide apart, the toes being turned inwards, and the feet kept parallel.

Bending of the knees, lowering and raising of the upper body, by which the necessary flexibility of the knees and the diagonal position of the hips are produced.

By placing the reins in the hands of the beginner on foot, and explaining to him the position and movements of the hands in guiding, and the use of the legs, many ideas are given to him before he is put on horseback. This is more certainly accomplished if a well instructed rider upon a thoroughly trained horse is brought in, when the saddling and bridling may be shown, and the art of horsemanship exactly and comprehensibly explained by example, so as to save much time afterwards, and facilitate the labor of the teacher, who is only

required to give the beginner a hint to remind him of what he ought to do.

All the primary exercises should be such as to inspire the rider with confidence in himself as well as in his horse, and only such horses should be given him as are quiet and well trained, the better to prevent the chance of his falling off.

As soon as the instructor perceives that the beginner is becoming loose in his seat, he must order a halt, or a walk, as with every fall he gets a beginner loses more and more courage and confidence; besides which, an accident might compel him to withdraw from instruction.

Riding without stirrups is of the utmost importance, as it tends to impart a firm and settled seat; but it must not be practised before the pupil is able to sit steady in trotting. If permitted to ride without stirrups in the beginning he will either hang on the reins, or grasp the horse with all his power to avoid coming down; which not only soon exhausts him, but postpones the acquiring of a free and easy seat.

At the beginning of the instruction the rider should be particularly taught in what manner the steps of the horse succeed each other in every gait, so that he may acquire the *feeling* of his regular step, and learn to suit the helps to the movements.

All exercises in the riding room should first be taught in the walk, and afterwards practised in trot or gallop.

A lively and steady Walk should always be kept up.

A Trot to be perfect should be determined free, united, even and with an extended stride.

The Gallop must be quiet, gathered, with a proper stride, and not too elevated.

In each different gait, the horse's steps should beat a regular Cadence or Time, which is called the *tempo*; and this must be such, that a horse of average power can hold out for some time; and that quietness, resoluteness, and quickness in evolutions may not be lost sight of.

All the exercises should be ridden with the snaffle before the rider attempts to use the Curb-bit, (keeping the reins in

one hand); and the latter should only be allowed when he understands the guiding both with the snaffle and with the bit, and when he possesses a firm seat.

The horse must therefore be provided with a snaffle, and the rider must be first instructed in its use. By holding a rein in each hand, not only is an even position of the shoulders and hips obtained, but also a ready understanding of the action of the reins. The inner rein determines the direction the horse is to take,—the outer one the width of it. Besides this, the horse's mouth is not so easily spoiled by the use of the snaffle.

With this view the following lessons have been arranged in gradual succession for the thorough training of the young rider, in reference first to guiding with both hands, and afterward to the use of the curb.

In the earlier exercises it is advisable for the teacher to permit his scholars to ride in small divisions, with distances, to give them an unrestrained and firm seat, and a proper idea of correct guiding; and after they have acquired some security and self-possession in the seat and in guiding, he may begin with the turnings. An experienced teacher can instruct a class of from four to six pupils at one and the same time. Only one teacher can profitably attend to a class, large or small, during the lessons.

The judgment of the teacher, the progress of the rider, and the peculiar circumstances of each case can alone determine the proper time to proceed from one lesson to another.

In correcting a pupil, the instructor should not only point out where the fault lies, but should inform him in brief terms what to do, and what helps to use, so that he may take the right steps, in due order, to rectify his mistake.

#### HINTS TO THE RIDING MASTER.

As the adroitness to be desired in a horseman is based upon the delicate "rider-feeling", acquired only by thorough teaching and daily assiduous riding of different horses, the instructor cannot be too careful to direct the scholar's attention to it.

To give him the preliminary impressions of this *perception*, it is essential that the teacher should explain how the horse steps forward and backward in walk, trot and gallop. He should cause the pupil to tell, without looking down, which foot, the right or the left, is put down in walking, and the same in backing. In trotting, he should point out the diagonally placed feet, and let the pupil try to tell whether the right or the left of the hind feet is set down, this being more difficult than to do the same for the fore feet. In standing, he places the horse uneven, and causes the pupil to feel and designate which of the fore and hind feet stand forward or backward. In halting, he makes him feel whether the horse stops on the forehand with high croup, or on the croup with his hind legs under him. In backing, he teaches him the feeling of the crawling back on the forehand with high croup, and the same movement with the croup low or bent.

All this is followed by the feeling of the effect of reins, legs, etc.

In galloping the teacher causes the horse to be started in the large volte, either to the right or left, and calls the pupil's attention to the feeling that is produced by it in the seat and hips.

Then the teacher should let the horse start in gallop without preparation, (he may start him himself with the long whip,) and ask the pupil to say from his own feeling whether the horse gallops with the right or left foot foremost.

These exercises, gone through with at the right time, and repeated daily, will soon give the pupil a preliminary impression of what, for the want of a better phrase, we may call the *rider-feeling*, and put him in the way of becoming an intelligent horseman.

## SECTION 2.

### *Instruction in Riding with the Snaffle, and Guiding with both Hands. Of Mounting.*

The beginner should lead his horse into the school with the right hand holding the end of the snaffle rein in his left hand,

and grasping the two reins with his right hand immediately under the chin of the horse. He places himself in a line parallel with the short wall of the school, fronting the long wall, to the left of the neck of the horse, in a natural position before the teacher. The right arm must be somewhat extended so that he does not stand too near the horse, and so that he has the necessary space for what he has to do.

The horse must stand straight on all four feet, the forelegs perpendicular and the head raised.

The rider now places the snaffle over the horse's neck, and the instructor examines whether the horse is properly saddled, and shows the beginner how to mount.

At the command "Ready to Mount"—the rider turns to the right upon his left heel, towards the horse,—makes a step sideways and a little towards the stirrups in such a way as to be able to seize the stirrups without being obliged to make a second movement.

In making the step sideways the rider must slide the palm of the left hand along the left bridle, quietly up to the neck of the horse; seize with the right hand a portion of the mane, near the saddle, and place it in the left hand (with the ends of the hair upwards). This hand is then closed firmly and placed with the little finger close to the neck.

He then seizes the stirrup with his right hand, places his left foot in it to the toe joint, moves, if necessary, the right foot a little nearer to the horse and presses the left knee tight to the saddle, without, however, the point of the toe touching the horse; then lifts himself upon the point of his right foot, seizes with his right hand the cantle of the saddle, and holds himself with straightened body and head, his eyes directed somewhat towards the ears of the horse, ready to mount.

At the command "*Mount*"—The rider holds tight to the mane, rests his left foot firmly in the stirrup, presses the left knee on the saddle, raises himself with an easy swing on the point of the right foot and with his body straight, and brings the right foot close to the left.

At first this position (with the knees a little bent, and the

upper body slightly inclined over the saddle) is kept up, so that the rider learns to keep his balance and to stand in the stirrup. Then the rider raises the right leg (with the knee slightly bent, and the spur turned outward) high over the back of the horse, without touching his croup removes the right hand from the cantle of the saddle and brings it with the thumb forwards upon the pommel, and lowers himself gently into the saddle.

He then tries to find his stirrup with the point of the right foot, without looking down, and takes the reins in both hands according to the instructions hereafter to be given.

(The teacher should endeavor to make the pupil comprehend, that by a firm grasping of the mane,—by a strong pressure of the knee upon the saddle,—and by quickly rising from the ground, a turning of the saddle is prevented).

It may be proper here to mention

#### HOW TO MOUNT WITH A CLOAK ON.

The rider seizes with the right hand the front right side of the cloak, and holds the same while placing the hand on the back of the saddle, until he has brought the right foot over the horse's rear.

### SECTION 3.

#### *Position and Seat on Horseback.*

In placing a beginner for the first time on horseback, the seat and the position of the hips are first shown him; then that of the thighs, of the legs and of the upper part of the body; and finally that of the arms.

In sitting on horseback, the upper part of the body has three points as a basis, viz :—the two seat-bones, and the end of the spine, thus: \* \* \*. The hips by means of these, form a basis for the upper part of the body, upon which depends the correct position and carriage of the rider. They should be placed perpendicularly on the saddle, in such a manner that both seat-bones rest firmly and evenly upon it, and that the end of the spine rests over the middle of the saddle.

If the *hips* be thrown too far back, the stomach becomes drawn in, the back curves and the thighs are raised. If they are thrown too far forward they leave the vertical position, the upper part of the body loses its resting place, and a loss of balance occurs, at the thighs and legs being at the same time thrown backwards.

The *thighs* should be spread from the hips in such a manner that they lie flat and press on the saddle, with the knee a little forward. The degree of their slanting direction determines how far forward the knee should be, as when the knees grasp the horse any different position of them would either throw the hips back or raise them from the saddle. In the former case the pushing forwards of the thighs, and in the latter the drawing of them backwards produces this effect. Although the entire thigh be pressed against the saddle with the inner side, it must not be done to such a degree that the position becomes stiff or forced.

The *legs* should hang free from the knee joint, and rest naturally and easily, without stiffness or cramping, with the inside part against the horse.

The *foot* should be placed in the stirrup as far as the ball of the great toe, and kept straight so that the sole touches lightly with its entire width the base of the stirrup.

The *toes* will always appear turned a little outward by means of their natural relation to the legs.

The *heel* should be lowered in such a way that the muscles of the thighs become *extended* or stretched out, but neither the calves nor feet are stiffened; as not only the holding of the stirrups, but also the falling back of the thighs in their original position, depend upon the mobility of the feet at the ankle when the horse moves.

As the rider settles well down into the saddle, his weight will fall not only upon this, but through the thighs and legs upon the stirrups also, the knees being straightened and the ankles bent so that the heels are kept down.

In riding without stirrups the thighs should be well stretched, and the knees lowered; and particular attention must be

paid lest the rider should hold on to the horse with the calves, and that the seat rests with the entire weight of the upper part of the body upon the saddle.

The *position of the upper part of the body* is next to be considered. The *spine* above the hips should be drawn in as much as their perpendicular position requires or allows

The *back* of the rider must be pliable, but firm, as the force of the jerks which he experiences through the movements of the horse in trotting is by this means broken; consequently, he is not so much lifted, shaken or fatigued. The back should be firm to resist the movements of the horse, which always go from the rear to the front. In addition to this, the natural formation of the joints of the spine renders the bending forwards much easier than bending backwards.

As the hands of the rider are, by means of the bridle, in direct communication with the mouth of the horse, he is drawn forward if the horse is heavy in hand, and will find it difficult to become master of the horse unless his own back is firm. During long rides, in consequence of fatigue, there is a tendency to lean forwards—all of which furnishes good and sufficient reasons why particular attention must be paid to the keeping of a firm and pliable back.

The *shoulders* should be lowered, and both shoulder blades drawn in. This taking in of the shoulders must be done in such a manner that the chest is lifted out, without being stretched or strained. The *drawing up* of the shoulders produces a drawing in of the chest, which has a detrimental influence upon the health of the rider and prevents his having a graceful seat. The lowering of the one or the other of the shoulders produces a drawing in of the corresponding hip; and the drawing in of the hip acts in the same way upon the shoulders.

The *head* should come out free from the shoulders, and the neck be straightened a little backwards. This straightening acts favorably upon the whole back, whilst the leaning forward of the head produces a bending in the back, and prevents the rider from taking a free view of the ground before him.

The beginner must now learn the *guiding* of the horse, and for that purpose, the snaffle reins are placed in the proper hands.

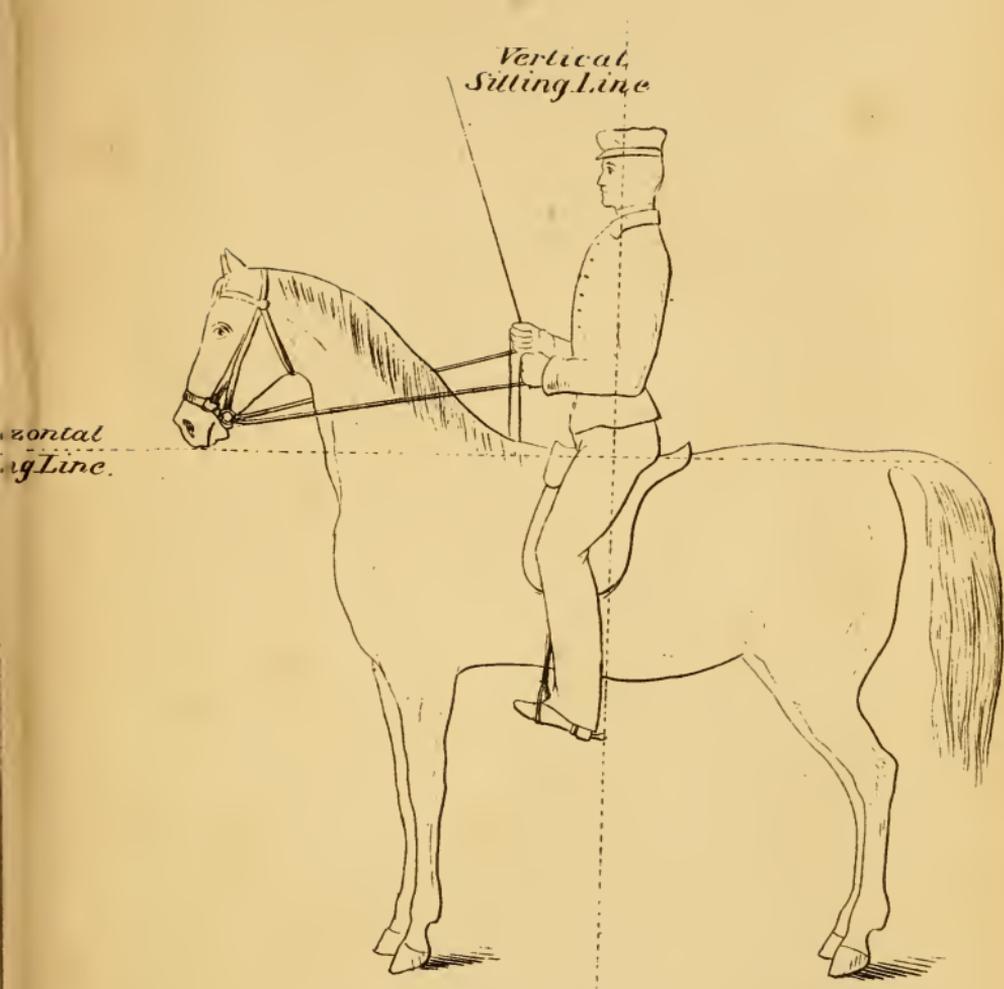
The upper arms from the shoulders to the elbow should hang free near the body, without pressing (or drawing) them to it. If the body were pressed by the elbows, it would produce a raising of the shoulders, and give to the hand a forced and unnatural position; holding the hand away from the body renders it unsteady.

The *forearms*, from the elbows to the wrists, should close easily to the body; the hands—(turned in at the wrists so that the thumbs face each other, and that both little fingers are turned rather towards the body)—are so placed that the closed fists come in a position directly over and alongside the pommel of the saddle, about four inches apart.

The *inner hand* is placed on a level with the elbow, so that the forearm forms a right angle with the upper arm; the outer hand should be a hand's-breadth higher than the inner one.

To obtain a steady and firm hand, the easy closing of the arms is absolutely necessary, as otherwise the young rider will learn to stick them out awkwardly, and will acquire a hard and stiff hand—not a steady and supple one.

In sitting on horseback, the body of the rider is divided into two parts—*movable* and *immovable*. The former comprises the upper part of the body from the hips upwards, and the legs, from the knee downwards, the foot and its joints included. The *immovable* part comprise the seat, the hips and the thighs, which are in a manner inseparable from the saddle and from the body of the horse, which immovability is best obtained by allowing the legs their full weight, neither to bear in the stirrups nor to close the knees unnaturally, as this exertion of the *flexors* draws them rather up, which fault increases with each *cadence* of the trot or the gallop, instead of the thighs being kept in their natural position by means of the weight of the legs.



*Vertical  
Sitting Line*

*Horizontal  
Line*

*. At Section 3. pag 24.*



To acquire a proper and graceful seat, the head, the shoulders, elbows, hips, and seat-bones must be in a vertical line, which passes just behind the heels.

The principal changes from the usual seat, are the *Fork-seat*, (where the hips take a direction forward) and the *Chair-seat* (where they take a direction backwards, from the horizontal line). In the fork-seat the knees and thighs fall too far forwards.

Every body is apt to adopt in the first riding lessons such a seat as according to his conformation is easiest for him. The form of saddle, as well as the build and gait of the horse, have a decided influence in this matter.

A proper selection of the horse, the seeking out, the proper judging of, and the doing away with, the causes which hinder the rider from obtaining a good seat, will bring the pupil on much better than to keep him racing for hours around in the school.

The instructor cannot too often place himself behind the rider, so as to be able to observe the proper position of the hips and shoulders.

At the time when the rider begins to guide with one hand, with the *right hand* resting on the thigh, he is very apt to displace his seat. The drawing in of the left hip, the drawing up or the leaning backward or forward of the right shoulder, are the faults ordinarily arising at this stage of a young rider's progress. The teacher should not at the beginning endeavor to improve all the irregularities of the seat, as he may thereby confuse his scholar and make him nervous.

Care must have been taken by the teacher during the first lessons to require the horizontal position of the hips, the closing of the thighs, and the keeping up of the upper body. Only when the seat of the rider becomes steady, is attention to be paid to the guiding. In one word — he must require at the beginning only that the rider *sits* on horseback—that he settles himself in the saddle — and that he awaits quietly the movements; whether he has the stirrups near the heels, or whether the hands are unsteady, etc., is immaterial.

In case the knees or legs are drawn back, before the thighs and upper part of the body are in a firm and good position, one is apt to acquire the forked seat.

The object of instruction in the riding school is to teach the rider to follow the movements of the horse, and to resist them, when necessary, with firmness and agility.

It often happens at the moving off, in quickening the gait, or in putting the horse into a gallop, in other words when the horse is started forwards, that the thighs of a rider advance, and that the upper part falls back; or that in a sudden stop or shying, the upper part of the body falls forwards. These two faults arise from the rider not taking pains to follow with the upper body the movements of the horse. The hips, as before remarked, together with the seat-bones, form the support of the upper body upon the saddle, and through them the connection with the horse is established. If the horse moves forward, and the upper body does not follow the movements easily, it of course falls back, and the thighs being stiff move forward.

If the horse stop suddenly, or slacken his gait without the rider being prepared for it, the upper body naturally falls forwards. As the basis of the body is stopped suddenly, the upper body must be thrown back to resist this movement and to prevent the the falling forwards.

To resist the movement of rearing, the rider should lean the upper body forward, so that he remains always in a vertical line with the ground.

If the horse kick, the upper body, for the same reason, is brought backwards.

In order to follow the movements of the horse, the rider should, in *turning* or in *riding in a circle*, lean a little to the side towards which the turning takes place; through the neglect of this, and especially when riding without stirrups, an inexperienced rider is likely to be thrown to the opposite side.

The ability to keep the balance and to follow the horse in his various movements,—to remain firm in the saddle without holding on to the bridle, constitutes a really firm and steady seat.

## SECTION 4.

*Of the buckling of the Stirrups.*

In order to accomplish proper buckling of the stirrups, the rider must draw up his pantaloons well into the fork. The instructor placing himself then behind the horse, is able to judge whether the saddle is straight, and the rider in such a position that the tip of his back-bone rests in the middle of it; also, whether the horse stands straight on all his four feet. He will now permit the rider to straighten out his thighs moderately, lower his heels, and raise his toes. The lower part of the stirrup, called the base, must, after these preliminaries, hang one inch above the top of the boot-heel. In this way whenever the rider raises himself in the stirrups, there will be a space of four fingers between his body and the saddle, which in all cases is sufficient for the movement of the body.

The stirrups should be of such a length that the rider can so raise or lift himself in the saddle as to strike a blow or make a cut, without at the same time standing in them, or losing his seat by drawing up the knees.

If the stirrups are buckled *too short*, the extending of the thighs is prevented—the knees open and become pulled up, and the whole seat loses its regularity and safety. If they are *too long*, the toes become lowered and the seat loose.

The foregoing rules are however subject to some exceptions. In riding a hard-trotting horse, the stirrups, if of a proper length, would be short for the ordinary gait.

The instructor must not be satisfied with examining the stirrups when at a halt, but in all the movements.

## SECTION 5.

*On Dismounting.*

Before the rider dismounts, the instructor should see that the horse stands with the four feet in a straight line, with the fore legs perpendicular, and with head erect.

At the command—"Prepare to Dismount"—the snaffle reins are placed crosswise in the left hand; the rider seizes with the right hand a portion of the mane, places it in the left hand, and holds it as already explained in mounting.

The right hand is then placed,—(the thumb upwards and the four fingers downwards) upon the saddle pad, or side of the saddle flap near the pommel, the right foot is withdrawn from the stirrup, and left to fall naturally, and the body is turned a little to the right.

In this position the rider awaits the command of—"Dismount!"—When this is given, with a straightened upper body he lifts his right leg so high as not to touch with the spur the croupe of the horse, and brings it with a moderate spring of the body alongside of the left foot, while the right hand leaves the saddle pad and seizes the cantle

The beginner should remain for a moment in that position, (as in mounting), then the right hand leaves the cantle of the saddle, and the rider alights with the right foot as far back upon the ground as was necessary in mounting, so as to bring himself near to the horse.

As soon as the right foot touches the ground, the right hand takes hold of the strap of the stirrups, the left foot is taken out of the stirrup, and placed next to the right one, the rider makes a step sideways to the side of the horse, and turns on his left heel front; the left hand leaves the mane and the right one glides quietly down the left snaffle rein, seizes both reins near the chin, and then takes the prescribed position.

If the rider at the end of the lesson is commanded,—"To the Right—To the Left—March"—he takes the snaffle reins down, fixes the stirrup, and if he brings the horse to the right hand of the school, he leads him away on the left, and *vice versa*.

The continual fear of falling off the horse makes every beginner more or less timid, and is a great hindrance to the instructor. This is best overcome by permitting the rider to

jump off the horse after he has become familiarized with mounting and dismounting.

At the command—"Prepare to jump off"—the rider disengages both feet from the stirrups, takes hold of the pommel of the saddle with the right hand, and with the left seizes the crest of the neck of the horse.

At the command—"Jump off"—he swings himself with the arms and hips out of the saddle, brings the right leg straight over the croupe of the horse, and jumps with closed feet and a moderate bending of the knees, upon the balls of the feet to the ground.

This exercise, which in time must be done while in walking also, (a second person should lead the horse meanwhile) gives the rider a certain confidence instead of the dread of falling off.

## SECTION 6.

### *Of the Action of the Reins.*

The combined action of the reins and thighs has the effect of giving the horse a correct and easy (quiet) position of the head and neck.

When both bridles act evenly, the gait of the horse becomes shortened; and if both legs are pressed against the horse he is obliged to bring the hind feet under, and to bend them. By this means the forehead becomes raised—that is to say, the horse is *gathered* and is prepared to execute any turn or gait. This position of the horse is generally called "*half-parade*."

If both reins be shortened still more, the horse is brought to a stop (stand). His position is then termed a "*whole parade*."

If the reins are still drawn in *evenly*, the horse is compelled to back.

By slackening both reins in going straight forward, the pressure of the bit becomes lessened, and the horse is brought

to a quicker gait, especially if it be accompanied with a pressure of the legs.

As a general rule both reins should always be used together; and it is only in certain emergencies that one or the other has to act (work) separately. Still, each rein has sometimes to produce a separate effect, viz:—The *inside* rein places the horse on the hand, and directs which way he is to go; it guides him in his movements—(in turnings); it acts as an outward pressure in combination with the inside leg to prevent the rear from coming in.

The *outside* rein raises up the neck and head. It counteracts somewhat in case the horse should obey the inside rein too much, or if he should make a too short or a very sudden turn. It also helps to bring the horse into the *turn*, and prevents the croupe from breaking out.

We say, therefore, that the inside rein produces the position and turning; that the outside one determines the extent of both, and that it helps to prevent the croupe from falling out

It should be impressed on the mind of the beginner, that both reins should act together, but that neither one must interfere with the action of the other—that is to say, if one act more than the other, that one must be slackened somewhat for the movement.

In the same way, the tightening of the reins must be firm, but never of long duration; after each tightening, the hand must slacken, and a repetition take place if necessary. By this means, obedience is more readily obtained; whereas, by a continued tightening or pulling of the reins, the mouth of the horse becomes dull and loses its sensibility and feeling. It produces, also, a stiffness in the neck and in the joints. Besides which, each tightening of one rein (conjointly with the other rein) causes a retrograde movement of the hind leg of the same side; for instance, the pulling of the right rein produces a stepping back of the right hind leg.

SECTION 7.

*Of the Action of the Thighs and Legs, and of the Seat.*

The faults most frequently occurring in using the thighs and legs are :—

1. Turning or twisting them, by which, instead of touching or pressing the horse with the inner or flat side, he is pressed with the back part.

2. Drawing up and placing the heel too far back, or the inward turning of the same, by which the horse becomes tickled and harassed with the spur, producing in those that are nervous or restive many faults.

3. Pressing with the legs alone, instead of the increasing pressure of the thighs and legs.

In all of these cases the power of the thighs acting through the knees, is lost,—the legs are used without the necessary co-operation of the inside of the thighs and knees, and the whole is exceedingly faulty and produces no effect.

The ordinary and proper position of the legs is hanging down naturally from the knees by their own weight. To use them with effect, they should be placed flat on the horse with the heel lowered, immediately behind the girth.

The effect of either leg alone upon the horse produces a turning of the croup to the opposite side ; he will move in this manner until the pressure of the other leg checks him.

If both legs act evenly and at the same time, the horse will move forward ; if both legs act at the same time, but with unequal force, the horse will move forward, but sidewise at the same time, obeying the impulse of the leg that presses most.

The rider must be taught from the beginning, that in using the thighs, he must press downwards from the hips to the knees, and that only after so doing should he use the legs ; that this pressure must not be continual, but relaxed and in-

creased until the horse has understood the rider and obeyed his will; also, that both, the legs and thighs, must act together, even if the action on one side should be stronger than that on the other.

To have a proper effect upon the horse, the reins and thighs must support each other, and it must be made a rule, that the action of the reins should not only precede that of the thighs, but must be combined with it proportionately.

In *backing*, for instance, both legs ought to be applied at the same time, to keep the croup upon a straight line. In case the pressure of the legs should be stronger than is necessary to accomplish this purpose, the horse will rear or advance, instead of stepping backwards. This opposition arises from the reins and legs not coöperating. Only by a proper use of the legs can the rider expect a certain effect in guiding.

The pressures and dead weights which the rider makes use of by dividing and disposing of his bodily weight upon the different sides and portions of the seat—especially upon the seat-bones—or even by the additional settling of the weight of the legs into one or the other of the stirrups, and the postures of the hips and the upper body, are called *sitting-helps*, and act differently and effectually upon the horse.

With these sitting-helps, in conjunction with the reins and legs, every horse can be mastered. A well-trained horse can be ridden with them alone. The application of these helps facilitates greatly the proper guiding; but it must not be a continual slipping about in the saddle, or a throwing about of the upper body from one side to the other. The rider must always sit quietly in the middle of the saddle; must execute them unobserved, as occasion arises, by sitting down more or less upon the seat-bones, by pressing forward or bringing back the hip of the one side, or the whole upper body, or by the more or less dropping of either leg by its own weight.

The special application of the helps will be spoken of, when treating of the different gaits and turnings.

## SECTION 8.

*Of the Spur.*

The spur is used properly only when strict obedience is obtained by it, in the way of *light* or *fine* help. Experience shows that this is accomplished with the greatest certainty by repeated slight touches. The spur itself must have a short neck, as the proper mode of using it is only possible with a closely pressed calf. If the neck of the spur be long, the rider cannot bring the leg sufficiently in connection with the horse without using it, and the often repeated touch is not possible, by reason of the resulting unsteadiness of the leg; the effect produced would then become jerking and starting.

This application of the spur, which requires some practice, a firm seat, and a fine feeling, is called, in the old riding books, *pinching*, and much has been written about it to make very plain the requisite delicacy of feeling. It is looked upon as one of the most scientific, and at the same time one of the most successful points of horsemanship, as well for training as for use in ordinary riding.

Before using the spur, the rider should always endeavor to obtain the desired end by pressing the calf; but if this be not sufficient, an increased pressure is necessary until the touch of the spur is the result of drawing in the heel. This must be repeated, but the leg must remain close to the horse, and the rider must feel exactly with hand and leg the yielding and obedience produced by this help. He must feel the different results produced by the touch of the spur—short and striking for general preparation, and easy and continuous for the side-wise moving and for the position of the croupe.

As complete obedience is to be obtained by the use of the spur, it must therefore be natural and possible to produce with its help, full pliability, gathering and balance. But first it is necessary that the rider should know exactly what effect he wishes to produce, and why he uses this or that help for the purpose. All that can be said in this respect is of such a general nature, that upon slight reflection it is easily understood—it being evident, that one can only obtain the desired

end if the right position be given, and he knows how to produce the right step.

Necessarily, in order to produce a combined effect, the action of the curb upon the jaws, and of the spur upon the flanks, must each be certain. The rider begins first with the gathering on the spot, then in walking, then in trotting, and if the horse is well gathered, in gallop, and even in the charge; in all these, but especially in the turnings, he tries to keep the balance, and to produce a mobility. So as not to have to combat at the beginning the full strength of the horse, he may be gathered with the right hand and left spur in a strongly bent position upon a diagonal line.

The great power, which the rider possesses by means of the spur, and which can be used with an increasing and unbearable force, should for that reason, be applied with the greatest caution. It is certainly one of the most difficult parts of teaching horsemanship to give the rider the requisite knowledge and tact for the use of the spur; but it is especially important to impress upon him, in the clearest manner, the evil effects and disadvantages of its abuse; if he does not fully understand its use,—how he injures himself as well as the horse by a strong application of it, and how he frequently obtains the very reverse of what he desires. The horse in consequence of such attacks or punches rushes forward into the hand, experiencing considerable pain in the neck and loins, and is thereby apt to go backward; whereas, a moderate and well measured use of the spur makes the rider perfect master of his horse, causing him at the same time to become well gathered, which for safe and active riding is of the utmost importance. The rider must bear in mind, that hard punches of the spur cannot produce this gathering.

Furthermore, by the above mentioned application of the spur, the horse is brought so far that for ordinary purposes, the pressure of the leg will suffice to obtain the desired effect, and the rider himself acquires that accurate feeling, which is absolutely necessary for any one to possess, who desires to be with justice called a rider.

SECTION 9.

*Of the Helps to the different Gaits, and of the Guiding with the Reins in general.*

The rider, in order to make the horse acquainted with his will, must make use of certain movements of hand and leg, of turning of the upper body, and shifting of his weight upon different sides and places of the seat,—which movements are called *helps*. By this word it is meant that one so communicates with the horse, that the latter is actually helped thereby.

The helps must always be regulated according to the susceptibility of the horse, so as to insure the intended object.

They are termed *rough*, if by them the horse becomes startled or surprised.

They are termed *increasing* if the rider begins with a mild pressure of the legs, or a turning of the hand, without punching or pulling, going on increasing until he has obtained his object.

They are termed *good, combined* or in *accordance*, if the rider has the stability to bring in harmony the hand, leg and seat.

They are termed *visible*, if the rider makes large and far-fetched motions of hand and leg.

They are termed *invisible*, if the rider, through a good firm seat and the right position of the hand by imperceptible movements, attains his object.

The instructor must pay the utmost attention to enabling the young rider to use *good, combined* and *invisible* helps.

The guiding is divided into two principal parts—the *Snaffle Rein Guiding* and *Curb Guiding*. The general rules for good guiding, are applicable to both.

What is termed a *good hand*, is one that is *firm, light* and *sensitive*.

The hand is *firm*, if it is capable of remaining on all occasions in the position which the rider intends to give it.

It is "*light*" if it feels the bearing of the jaws upon the bit

It is "*sensitive*," if all its motions, from the gentlest to the

strongest, without jerking, increase by pressure, and diminish in the same manner.

How the reins should be held in guiding with the snaffle has already been explained in Sect. 6.

## SECTION 10.

### *Of the Gaits of the Horse.*

The gaits of the horse are—the *walk*, the *trot*, the *gallop*, and the *charge*.

The *tempo* refers to the quicker or slower execution of the movements of each gait; as for instance, in the trot, the *short trot* and the *trotting out* are the different *tempo*s of that gait.

To increase or decrease the *tempo*, means to ride the same gait either quicker or slower. For instance, to increase the *tempo* in gallop, means to make the gallop a faster one. But to increase or decrease the *gait*, means to pass from a walk into a trot, from a trot into a gallop; or from a gallop into a trot, or from the latter into a walk.

*Of the Walk.*—The walk is for the rider the most comfortable, and for the horse the most natural, movement. In this gait the horse leaves four distinct foot-prints. He begins the step with one or the other foreleg; in case of beginning with the right fore, the left hind leg follows; then the left foreleg, and at last the right hind leg.

The rider in this movement has the best opportunity to feel distinctly the placing of each single leg under him. The gait should not be short, as already remarked in Sect. 1, but lively, and not too hurried. One hundred and twenty paces per minute is generally calculated for an average walk.

*Of Ambling.*—In ambling the horse goes either in a hurried irregular succession of steps, or with both feet of the same side together. As in all movements, (more especially in the troop) it is necessary that the instructions, contained in Sect. 6, be followed. A spirited high-blooded horse should be moderated in his speed, and a lazy, sleepy one enlivened; but neither must at any time be allowed to amble.

It should be impressed upon the beginner, that in no movement the *tempo* is to be made with the hands grasping the reins, but that the art of the rider consists in guiding the horse with a light, easy, and imperceptibly increasing hand.

*In turning to the right*, the right hand is turned so that the little finger is raised towards the middle of the chest, while the left hand relaxes in proportion; the right leg is placed in its natural position by the girth, the left, behind the girth; the upper body follows the movement easily, inclining to the inner side.

*In turning to the left*, the movement is executed in the same manner, but by inverse means.

As the horse places his weight always on the inner side, the rider should be instructed to gather him accordingly before each turn, and to place more weight upon the inner seat-bone; he lowers also his inner leg with its full weight, drawing back his inner shoulder and hip, in a degree corresponding to the turn, whether this be greater or smaller in extent.

To gather the horse in the walk upon a straight line, both hands are turned in with equal strength, the little fingers turned towards the stomach, and both legs well applied behind the girth, acting equally.

The rider must be instructed at the same time to use the reins and legs in an increasing and diminishing manner, and to renew this pressing and relaxing until the horse has executed his will.

The teacher should give to this subject his particular attention; for by this instruction he lays the first foundation for conveying to the rider the combined action of reins, legs and seat, which prepares him for all difficult manœuvres.

Upon the command of—“*Walk*”—“*March!*”—the forehead of the horse becomes somewhat raised by the turning of the two little fingers towards the stomach, both legs are made to press evenly, and the hands relax again gently; the upper body is well adjusted, so that it neither falls forward or back-

ward. After a few steps the legs are allowed to take their original position.

As soon as the horse is under way, the rider must endeavor to keep him on a straight line, so that he places the hind feet on the same line with the front feet, ; he must also try to maintain an even tempo during the turning.

(The instructor, at the beginning, should walk near the rider, to remind him to retain a good seat, and a natural and easy position.)

When the rider comes to the wall of the riding school, or to the enclosing line, (if the school consists of a laid out square) he should be duly reminded of the above mentioned helps.

In riding through the corners of the school or laid out square, the instructor must see to it, that the rider does not *pull the horse's head towards the outer side*, and that he does not permit him to pass by them in his own way, but must do so by the acting of both reins, and by the predominant action of the *inner rein* and *leg*; that the croup is well guarded, and that with both reins, but especially by the coöperation of the outside rein, the horse is guided out of the corners.

In regard to the help of the leg, it is often the case, that the *outer leg* is used singly, which is extremely faulty, as the simultaneous coöperation of the inner one facilitates the turning. The leg, which should act the most, is decided according to the kind of turning, (as will be more fully explained hereafter in treating of that subject.)

Another fault, which very frequently occurs, is, that the outer hand is crossed in turning over the neck of the horse, which must not be permitted.

That side, to which the horse is bent, is called the *inside*; the other is called the *outside*. The rider rides in the school *on that hand*, which is turned toward the middle of the school. But it may often occur, that upon the right hand, (according to the position of the horse's head) the left side becomes the inner side, and *vice versâ*.

In regard to the position of the head of the horse, in bend-

ing to the right or to the left, the rider should be taught, that this must be done with a *raised neck*, in the neck joint behind the neck strap—(the point where the head connects with the neck) This is most readily perceived in looking over the horse's head.

At the commencement, the beginner is often ordered to halt, that he may re-arrange his seat, which has become displaced, and to make him comprehend the helps, in halting as well as in starting.

Upon the command of "*Halt!*" the rider must gather his horse, by lowering and closing both legs, and raising both hands with the little finger in a straight direction upwards towards the stomach. When the horse is brought to a standstill, the hands must relax, so that he does not step backwards.

At the beginning, the rider must be taught to relax the hand gently after each turning, after the shortening of any gait, or after halting, whatever may be the gait.

He must by degrees learn to feel the sensitiveness of the horse, in order to judge in any gait, how strongly the reins should be drawn, and the legs applied, so that the horse may execute his wishes willingly, without creeping back, shaking the head, or moving right or left.

Upon the command of *March*, the beforementioned helps are repeated.

After the close of the instruction, the teacher commands, *Ride up!* whereupon the rider turns his horse towards the middle of the riding school, and advances to the centre, where he remains standing, placing him in a straight position.

## SECTION 11.

### *Of the straight position of the Horse.*

In the beginning, the rider must be taught to place his horse straight upon all four legs, and how to acquire the perception, that this is properly accomplished.

If both forelegs stand back under the belly, the rider will feel a lowering in the forehead; if only one foot stand back,

he will perceive it at once by a glance upon the edge of the shoulder; if the horse stand spread, he will feel a sinking in the back; if he stand with his hind feet under his belly, the rider feels a rising under his seat; if he rest upon a single hindfoot, the rider feels on the same side a lowering or sinking under the seat; finally, if the rider feel one of his shoulders thrown forward, the horse stands with the rear towards the same side.

From either of these faulty positions, the horse must be brought into the proper one, by a gentle feeling of the reins, and by an increasing pressure of the thighs.

It is very useful and necessary, not only for a good position in forming a line, but for the rider's own feeling, to call his attention to the fact, and to show him, that the horse is able to move off well, only when he stands perpendicularly upon his *four* legs. It is of the utmost importance then, that he be always placed in a straight line.

To make it a habit with the beginner, the instructor should see to it, that the horse at each and every deviation be brought back to a straight line, in order to prepare the rider for the very important exercise of making him move off straight.

If the teacher perceives, that the rider does not feel the crooked or uneven position of the horse, he must call his attention thereto by repeated questionings as to which of the legs stand forward or backward.

## SECTION 12.

### *Of riding in a straight Line, and without the Assistance of the Wall as a Guide.*

This exercise serves to teach the pupil to ride straight out, even without the guidance of the wall, where the instructor has, at the same time the best opportunity of observing the position of the outside leg. Upon the command given when along the wall—“*Half School!*”—the rider must turn his horse when in the middle of the riding school, and ride

straight across the school, turning his horse on the other side in the same direction whence he came.

Upon the command given when along the wall,—“*Right (or left) turn!*”—(according to the position of the rider) he should turn his horse to the proper side, riding straight across the school, and arriving at the opposite wall, he must follow on the same hand.

Upon the command given, when along the short wall,—“*Out of the middle!*”—the riding school is crossed from the centre of the short wall in its whole length, and after having arrived at the opposite side, the rider must again follow on the same hand.

## SECTION 13.

### *Of Changing.*

After a few rounds, and when the rider begins to understand the advantages in turning, the instructor permits him to change from the right to the left hand. For this purpose he commands—“*Change!*”—when the rider has reached the long wall from the short one, nine paces out of the corner; whereupon, he turns the horse forward to the right, and crosses the square of the school diagonally in such a way, that he arrives at the opposite wall nine paces from the corner. He should arrive from the corner that number of paces in order to prepare his horse for the left turning, and have sufficient time to change in this corner the position of the horse.

During the time he is riding in the diagonal line, the horse's head must be kept on the inside rein, or in other words, still to the right; and the outside, (or left) leg must be placed well behind the girth. Upon arriving at the other wall, the horse is changed to the other hand—he is turned *left*, and the position of the head is therefore altered by this changing of the reins and pressing of the legs. To change from left to right, the opposite helps are to be employed.

The rider must throw both shoulders back at each command, so that the upper body is not thrown forward.

## SECTION 14.

*Of Trotting.*

The trot is for the beginner the most constant exercise, but the most difficult movement of the horse; it disturbs the seat, but at the same time contributes most to make it firm and steady. It should therefore be practised thoroughly.

In trotting, the horse steps forward with both diagonal feet at the same time, and in so doing, shows *two* hoof-prints.

At the commencement it is customary to pass from the walk into the trot, and from the latter back again into the walk, for which movements the instructor commands—“*Trot*”—“*March*”—and afterwards—“*Walk*”—“*March!*”—To pass from walk into trot, the same helps serve, only in a somewhat stronger manner as in starting into a walk.

An even *tempo* is the great art in trotting, and can only be acquired by a quiet settled seat, and an even light guiding.

The trotting *tempo* consists in about 250 paces per minute, and the *trotting out* in about 300 paces.

In the beginning, the rider should be exercised in a slow trot, and afterwards in a quicker one. He must be instructed, that if the horse increase his speed, he should draw in both reins; and if he slacken his gait, he should keep up an even *tempo*, by raising the hands and pressing more strongly with the legs.

To pass from the trot into the walk the same helps are applied as in halting from the walk. The rider keeps the legs pressed to the horse until the latter has adopted the *tempo*; the reins are then slackened, and the legs brought into their original position.

In turning towards the right or left in trotting, the seat, reins and legs act in the same manner as in the walk, with the exception, that the rider must be taught to lean a little more to the inside, to adapt himself to the stronger (shaking) movement.

To pass at once, from the walk into the trot, the start must be given to the horse in the same way as if the rider desired

to walk him, only the helps must be increased immediately and until he adopts the right movement.

Very frequently the rider commits in this movement the fault of leaning forward with the upper body, to let the reins go loose, instead of easing the forehand of the horse by a light raising of the weight, and riding on with a straightened upper body, and an increasing pressure of the legs.

Should the command of—“*Attention—Halt!*”—be ordered during the trot, the same helps are to be resorted to as in the halt from a walk, only in a manner more decided.

To increase the *tempo* of the trot, the same helps are repeated as in passing from a walk into the trot; and for the shortening of this gait the same helps are applied as is passing from the trot into walk.

(The teacher should make the rider understand, that the changing from one gait to another, should be executed in an even manner, and by means of increasing helps; any hurrying by sudden pushings or jerkings of the legs is disadvantageous.)

In trotting out, as in all quick gaits, little or no gathering of the head, either outside or inside, is possible, as the horse can only go briskly forward into the reins with a straight head and neck.

The command for an increased *tempo* is—“*Trot out—March;*” for a shortening of the gait—“*Slow Trot—March.*”

The teacher should see that the rider goes well into the corners in the slow trot, and that the horse is again well turned out of them in an even and steady *tempo*, without hesitating; also, that in trotting out, the corners are well rounded, because the horse is more stretched, and a sudden turning can only be very injurious to him.

As the exercises in the riding school are, at the beginning, very fatiguing, a halt is ordered occasionally, to give the rider time to recover himself, when the rider takes the whip and both reins crosswise into the outer hand, having the inner one at rest. If he has already received some instruction in trotting, and has learned to keep his body in balance, exercise

in the walk and trotting *without stirrups* may be taken, as by this means he will acquire a firm and settled seat, and more confidence in himself.

A short trot, in the commencement, should be ridden; and repeated stoppages be made in order not to fatigue the rider too much.

In such lessons more attention must be paid to the right position of the upper body, and the unconstrained position of the thighs (the muscles of which must not by any means be *tightly contracted*) than to the guiding.

The changes now spoken of must be executed, at the beginning, only in the walk.

Finally, the instructor should see, that the pupil rides as much upon the right, as upon the left hand, in order to obtain an even seat.

## SECTION 15.

### *Of the Large Volte.*

When the pupil has learned to ride in a straight line, and to guide his horse in and out of the corners, then only, and by no means sooner, can he be exercised in the *large*, and afterwards in the *small volte*—first in a walk, and afterwards in trot on both hands.

The large volte is always practised out of the corner. In this exercise the instructor places himself, when the rider comes towards a corner, about ten paces from the same, and orders, as soon as he begins to turn,—“*Large Volte!*”—Whereupon the rider describes a large circle around the teacher, and repeats the same until “*Forwards*” is commanded.

The teacher must see that this exercise is ridden in an exact circle, sufficiently large, and in the literal sense of the order; since, in this case, the horse goes as it were between the hand and the leg; and the object of the large volte, or of the riding in a circle, is obtained, viz:—the pupil is obliged to use more combined and concerted helps, without which it is impossible to keep the horse upon the circle.

As the large volte is nothing more than a continuous turning, the helps given upon this subject in Sect. 9, are to be resorted to; in addition to this, care must be taken, that the croup is well controlled by placing the outside leg firmly behind the girth, to prevent the horse from breaking out

A skilful instructor will dwell upon this exercise of riding in a circle for some time, as it is the best means of thoroughly grounding the rider in the position, the movements of the hands for turning, and the use of the legs.

In the walk, the instructor can better perceive and correct the faults which the rider and horse commit; whereas, in the trot it is more difficult, because the movement of the horse is more laborious for the rider; and as he must pay attention to the firmness of his seat, he can consequently think less of the proper guiding; the instructor has also the best opportunity of observing if the outside leg be well applied by placing himself on the outer side.

## SECTION 16.

### *Of the Small Volte.*

The small volte is distinguished from the large volte, inasmuch as the circle of the former is smaller in diameter. In the large volte, if several ride together, they follow each other; whilst in the small volte, each rider for himself describes a circle in the same direction. It can be executed not only from out of the corner, but also, from the long wall; and if several ride together, it must be executed from the long wall.

All the observations made as to the large volte are applicable also to the small one, with the remark, that the size of the circle to be described, is to be calculated in accordance with the skilfulness of horse and rider; that is to say, the shorter the *tempo*, the smaller is the circle that can be ridden, and the smaller and more exact the circle, the more agility is required from rider and horse.

During the execution of the first quarter of the circle, the inside leg should act predominantly; during the second and

third quarters, the outside, and during the last quarter of the circle, the inside one again acts most.

The small volte, upon that command, is to be repeated either in the walk or trot until "*forwards*" is ordered; whereas, in the gallop, it is only executed once, at the termination of which the pupil rides straight ahead without any further orders. If the rider understand well the movement in the walk, both voltes must be exercised on both hands, right (and left) in trot as well as in gallop.

## SECTION 17.

### *Of the Changing short-about.*

By means of exercises in the large and small voltes, and their thorough comprehension, the rider has become prepared for the changing out of the small volte, which contributes considerably to his activity and suppleness.

The instructor, during the riding straight ahead, commands — "*Right (left) about—change!*"

Upon the command "*Right (or left) about,*" the horse is gathered, so that he lightly leans on the croup, and the fore-hand is eased for a free movement.

Upon the command—"*Change!*"—the turning of the horse follows in a small circle to the other hand.

It is necessary to observe here, that the horse is never *pulled* around upon the spot, but that he is *turned* around in a small circle. The same rule applies to all turnings that are executed in an active forward movement.

At the commencement of this movement the same rules apply as in the small volte; but in the second half the outside leg must be well applied, and an oblique direction taken towards the wall. The position of the horse's head is changed only on arriving at the wall.

With more advanced riders, the second half of the *turn about* movement, if made in the walk, must be executed with a *half-travers*, obliquely forward to the wall, as described in Sect. 23, on that subject.





In the plan (Fig. 1) the movement of the horse is given, not only for this sort of a short turning, but also in Fig. 2 for the small volte. By these lessons, and especially if the rider understands properly the exercise in the walk, (which should afterwards be executed in trot, and then in gallop) he learns how to handle the horse with reflection, and without causing him any injury in the movement.

It is to be observed, that for greater precaution against injury to the horse in all quick and sharp gaits, the changing must take place more in a forward direction, and in a circle of greater dimensions. In trotting out, or in the extended gallop, this changing about must not be undertaken.

## SECTION 18.

### *Of the Turning Right and Left upon one Spot.*

The turnings to the right and left, to right about and left about, are only taught to the rider when he is firm in his seat, and sufficiently instructed in guiding; in one word, when he is able to ride in his place in the file. They must be executed about the centre of the horse, so that the forehand and croup move equally in opposite directions. They can be effected on the haunches also, and thereby the easy turning of the forehand around the rear is acquired, showing at the same time the skill of the rider *as a rider*, and the thorough training of the horse. These exercises upon the spot are especially instructive, inasmuch as they show the rider plainly the effect of rein and leg; they are also accompanied with the least fatigue to teacher or horse.

The turnings upon the centre are those that occur most frequently; for any riding through the corners or in the circle is already a continued turning upon the centre during the gait. They are executed upon the command of "*Right (or left) turn—March!*" "*Right (or left) about—March!*"—is only a double right or left turn.

To execute these turns properly from a state of repose, that is, upon the spot, so that the girth is the centre or axis upon

which the horse turns, the rider should raise the horse somewhat with the reins, and press him forward with the legs, and in the movement the horse prepares himself to move forward, and the rider turns the hand in the manner already described in the direction commanded. In this manner the forehand is led, and whilst the inner leg is pressed on, the croup moves toward the other side, so that the horse moves as much with the croup from the straight line as with the forehand, but in the opposite directions, consequently all *four feet* are moved equally. The outside leg is kept near by, just feeling the horse; to finish off the turning, the outside rein and leg are brought into play, both reins are at once slackened, and the horse is placed in a straight position.

To produce the turnings upon the haunches in a state of repose—“*Right (or left) Turn*”—or “*Right (left) About—March*”—is commanded; whereupon the horse, by a raising of the reins, and by a pushing forward of the legs, is put into a forward movement; the outside leg must be placed *firmly behind* the girth, to prevent the haunches from moving more than to produce the steps of the hindlegs—the inner leg forming the principal base and the centre of the circle which the forehand must describe. The inside rein guides the forehand, and the inner leg prevents the horse from creeping backward.

To finish off this turning, the outside rein is gathered, both reins are then slackened, and the horse is placed straight.

## SECTION 19.

### *Of the Bending.*

In practising the turnings upon the spot, the bending of the horse, and the bringing in of the head is to be explained to the rider, and to be practised by him, so that he can apply it with young horses.

For this purpose the horse must first of all be placed straight on his *four feet*—the rider’s thighs being placed so near, that he does not move backward upon the acting of the reins.

Now in order to bend the horse with the snaffle, upon the command of—“*Horse's head to the Right!*”—the neck must be somewhat raised with the reins; the inner (in this instance the right) hand turned *screw*-like, inwards and upwards, until the horse brings in his neck in the joint so much, that any-one standing near his neck with the face turned toward it, would look straight into the animal's face. The left rein is held proportionally in opposition, so that the horse does not bend too quickly or too much, and only in the neck.

The practice often followed of tugging and plucking at the inner hand and reins without any feeling of guiding, must by no means be allowed.

In this position both reins are kept until the horse chews the bit, which is produced by a gentle reminder of the legs. The head must be continually in a perpendicular line with the ground, as otherwise the bend will be incomplete, and consequently the facility of guiding imperfect.

When the horse has been for some little time in this position he is returned to his natural one, at the command of “*Replacc!*” the left rein being brought to act in such manner that it by degrees brings the head into a straight position.

Upon the command—“*Horse's head to the Left!*”—the opposite movement is executed, in a similar manner, but by inverse means.

The bringing in of the horse's head is more of an exercise with the *curb*, which is fully set forth in Sect. 32. When used in moderation, and not too long at a time, it helps greatly to prepare the horse for the guiding, and to keep him always obedient to the reins.

## SECTION 20.

### *Of Backing.*

The horse should back slowly, step by step, with neck erect, lowered back and bent haunches, so that the rider has always the feeling that he might at any moment make him either go forward or halt.

During the execution of this movement the instructor places himself directly in front of the rider, so as to observe whether the horse is placed straight, and then only commands—“*Backwards—March*”; when the horse is put in motion somewhat forwards (before the commencement of going backwards) by a combined action of hand and leg; the upper body is well sustained, and the seat is firmly kept in the saddle; the little fingers of the hands are raised, or turned screw-like towards the stomach, never drawing, but rather pressing and yielding; both legs remaining near the horse, to keep the croup in a straight line, to push him forward if he should hurry, and prevent him from backing further if it is desired to stop.

Correct backing can only be accomplished with ease, when the rider feels the treading of the hindfoot beneath him, and lets one hindfoot after the other tread backwards, with alternate increased pressure of the rein of the same side, and correct coöperation of the legs.

If the croup deviates from the straight line, it is not sufficient to hold in opposition the corresponding leg, but the rein of the same side must also act somewhat more strongly.

Upon the command—“*Halt*”—the rider places his horse straight forwards, gradually slackens the reins, and diminishes the *pressure of rein and leg* only when the horse stands quiet.

During backing,—upon the command of “*Forward—March*”—the horse can, without stopping, be put in a forward movement, with all the before mentioned helps for starting, by which means the pupil’s attention is better kept up.

That the rider must not by any means fall forwards with the upper body; and that he must properly draw back his shoulder blades is understood as a matter of course.

The start must never be given into a trot or gallop from the backing motion. When either of these gait are desired, the rider must first halt from backing before so doing.

SECTION 21<sup>1</sup>

*Of the Sidewise Movements, known as the Travers or Passage.*

These movements constitute, what is called by the French writers the “*Manège de deux pistes.*”

*La piste* is an imaginary line, upon which the horse is made to walk. When the hind legs follow the same line as the fore ones, the horse is said to go *d'une piste*, or on one line. He goes *de deux pistes*, or on two lines, when his hind legs pass along a line parallel to that traced by the forelegs.

When the horse places the hind feet in a straight line into the hoof-prints of the fore feet, it is called a *simple gait*. But when the fore and hind feet, each pair for themselves, tread in two parallel lines, as in the *Travers*, where the movement of the horse's legs is from one side to the other, at right angles to his spine, it is called a *double gait*.

A Passage (*Travers*) to be well executed, not only serves to give a horse the necessary suppleness, to make him understand the meaning of hand and leg, and to accustom him to them, but also gives the rider a right idea of the position of the horse, and of the manner of making use of hand and leg.

Before making a change from the straight gait into a *passage*, the rider must always *gather his horse*.

The weight of the rider must then fall towards the inner side of the inside seat-bone, and particular attention must be paid that the weight does not lie on the other side, which is that of the driving leg.

The leg which does not drive the horse sidewise, must always be ready to push him forwards in case he should hold back.

The *tempo* or gait must be slow and even; the position and direction of the horse must always remain the same, so that neither the fore nor hind legs are hurried, or checked.

The making a change from the passage to the volte, serves not only to teach the rider the use of hand and leg, but serves

also to make the horse obey in a decided manner the movements of the hand. The forehand must always precede the croup, as otherwise, the horse is apt to strike himself in the knees, to tread on the coronet, and to get out of position; he will not bend in the ribs behind the shoulders, and his hind leg, being uncontrolled, will be improperly placed.

Repeated stops serve to show whether the rider has the horse under control with hand and leg, as otherwise the horse, before coming to a halt, will, as it were, sway about. The teacher will then also have an opportunity to bring the hands again in a right position, and to correct the seat, which young riders are in their first lessons very apt to derange.

The passage in the beginning is only to be executed in the walk.

## SECTION 22.

### *Of the Head or Shoulder inwards.*

*(L'épaule en dedans.)*

This exercise is to be first executed in a wide circle, or large volte; and in passing to the "shoulder inwards," the position of the horse is as follows:—

The head of the horse is a little more bent to the inner side than is the case in riding the large volte; the feet are so placed that the inside hind hoof treads pretty nearly in the circular line described by the outside forefoot; the inside feet go forwards and over the outside ones.—Should the croup be driven more to the outside than just mentioned, the horse will find it difficult to step over with the hind feet, as the sidewise steps become too large; or should the horse with the croup step backwards, the object is not attained, as instead of making the horse supple in the croup, he is made stiff in the shoulders, and is apt to move with a stiff back.

The means at the disposal of the rider are:—to produce through the pressure of the hand upon the inner rein, a more gathered or higher position of the head, and to bring the forepart of the horse more in a circle; the outside rein must indicate how far he is to go in this position.

By placing the inner leg upon the girth, the rider drives the horse sidewise, and helps to bend him; the outside leg, placed as it is behind the girth, determines how far the croup is to come out, and helps to push the horse forward, or to keep him back, in case he should linger or hurry with the croup. The seat help is by the weight on the inner seat-bone, —the shoulder and hip placed somewhat back.

In passing into the straight gait, the croup remains in its position or line, and the forepart is brought in slowly.

To exercise “the shoulder inside” in the school or quadrangle, the rider must use the same means as in the *turn*—bringing the horse one pace away from the wall with the forehand. As soon as the horse is in that position, the reins must be somewhat relaxed, and the legs used in the above mentioned manner, so as to produce the *double hoof-beat*.

Should the horse lose the position, or try to get out of it, the rider must recur to the first exercise.

To pass the corners, the reins must be steadied, the inner leg must be used more strongly, and the horse must be led through them in a bent position, and with the *double hoof-beat*.

It often happens that in this exercise the rider begins the movement too soon, by bringing the forepart of the horse too far away from the wall, by which he loses his object.

To pass from the “*shoulder inside*” into the half-travers (or renvers), both legs must first press the horse in the same position a few paces forward, and then go over into *half-travers* (as in the next Section.)

## SECTION 23.

### *Of the Half-Travers or Renvers.*

This exercise is executed either through the whole riding school forwards, on the line of the ordinary diagonal (change), or from the middle of the short wall forwards to the middle of the long wall.

In the former case, when the rider is passing through the

corner, and has reached the long wall, the command is as follows:—“*From the corner change into Renvers,*”—(or half-travers); in the latter case, “*from the middle change into half-travers.*”

The rider must in both cases ride nine paces straight forwards, place the horse in a diagonal line, then bring him over little by little into *half-passage* or *renvers*.

The position of the horse will then be as follows:—The head of the horse remains placed, during this change, upon the inside rein; the middle part of the horse is bent, and the outer feet tread a little over the inner ones.

The helps given by the rider are:—In turning into the diagonal line, the rider must already have brought the outside leg well behind the girth, the inside leg remaining close to the horse. By an increased pressure upon the inside rein, a good position of the head is secured; the rider's outside leg compels the croup to follow, while the inside leg is always in readiness to push the horse forward, and to prevent the croup from breaking out; the weight of the rider should fall more upon the inside seat-bone. As soon as the pupil arrives at the other wall, he changes his position without further command and rides straight forward.

## SECTION 24.

### *Of the Croup inside; or Head to the Wall.*

(*Tête au Mur.*)

This exercise is to be performed as follows:—After having given the right position to the head of the horse by bending it upon the inside rein, keeping the outside one on the neck, it is necessary to retain the horse with both reins against the outside hindfoot (in the case of the croup inside to the right) with the position of the head towards the right, as in passing into the gallop; the outside leg must be pressed so far behind the girth, that the croup comes one pace away from the wall. The inside leg pushes the horse forward into the inside rein, and prevents the croup from hurrying. Horses most general-

ly are inclined to hold back ; the rider must be careful, therefore, to keep the horse's head so much away from the wall as to be able to push him forward in case of need

In turning in this passage, the hands must rather turn the forepart of the horse quickly, while at the same time the inside leg, by steady counter pressure, shortens the steps of the hindfeet. The outside leg remains well behind the girth near the horse, to carry along the croup in making the change.

This exercise gives the rider an idea of the position in starting into the gallop, in which act also it happens too often that the croup gets placed too far from the wall.

It is a most useful thing to try this passage along the middle of the school in a straight line away from the wall.

## SECTION 25.

### *Of the full Passage.*

(*Travers.*)

The *full Travers* is made in a straight line sidewise, as follows:—Upon the command—“*Passage left*” (*or right*)—the rider looks toward the side indicated ; upon the succeeding —“*March!*”—the horse's head is turned to the side towards which the rider wishes to go ; the forepart must somewhat precede the croup ; but the hoof-prints of the fore and hind feet must be parallel.

The helps, which are required of the rider, are:—To raise the horse somewhat with the bridle—to push him forward with both legs—to turn the forehand to the side towards which he wishes to go—to keep the outside leg behind the girth so as to move the croup, and to use the inside one to prevent the horse from holding back. The weight of the rider is to be transferred somewhat to the inside.

To arrest the movement, upon the command—“*Halt!*”—the reins must be somewhat gathered, and the inner leg be well pressed on. The pupil must be taught to bring the horse at once back to his usual position.

These movements can also be begun while the horse is in

a walk; in order to which, the command is first given—“*Out in the middle!*”—and when he has ridden several paces,—“*Passage Right (or left)!*”—the rider must make use in the same way of the means above described, by bringing the horse across in a straight line to the long wall, keeping line parallel to it, and on arriving thereat, without further command, he continues his way in the other direction.

If the pupil be riding on the right hand, the *travers* should be made to the right; and if on the left hand, the *travers* is made to the left.

It often happens that in making the *travers*, the inner leg is but little used, or perhaps not at all; and instead of placing the horse more upon the hand and guiding him, he is retained towards the outer side; for instance, in the passage to the right, instead of guiding right, he is retained to the left, as he should be in shoulder inside, *epaule en dedans*, or in starting in the gallop.

## SECTION 26.

### *Of the Gallop.*

In the preceding lessons the pupil will have learned the proper guiding of his horse as well as the different applications and uses of the legs, and is now sufficiently prepared to begin with the gallop, from either the right or left side.

The gallop has three beats, at the lifting or putting down of the four feet.

If we consider a horse galloping on the right hand, with his right fore foot in advance, we observe at the moment of rising, that he lifts in the first movement the right fore foot, in the second one the left fore and right hind foot, and in the third, the left hind foot, by which the whole body of the animal is raised from the ground. The putting down of the feet takes place in the reverse manner—the left hind foot is put down first, then the left fore and right hind simultaneously, finally the right fore foot comes to the ground and finishes the step.

In galloping to the left the action of the feet in raising and putting them down, takes place in the inverse order to that in galloping to the right.

There are two tempos of this gait, viz :—the *gathered* and the *extended* gallop. In the former the weight of the horse is more upon the haunches, while in the latter it is more equally divided between front and rear; the latter is therefore easier for the rider to accomplish than the former.

In instructing the rider in the tempo of the gathered gallop, the teacher must not suffer it to become too short.

In the riding room, upon the *right hand*, (and in all turnings to the right) the horse must gallop right; and upon the *left hand*, gallop left. The rider should be thoroughly instructed to start his horse in gallop on either hand, right or left, without a wall, upon the command of the instructor, and to keep up this gait until some other command is given.

In order to start properly on the right, he should bring the horse into the following position. —The instructor lets the pupil start in a walk, and remarks to him that in consequence of preceding explanations, upon the preparatory word—gallop—both reins with rounded wrist joints are tightened in the direction toward the outside (in this case the left) hind foot; the upper body is placed firmly in the saddle; the weight of the body bears rather on the *left* seat-bone; the right leg is kept close to the horse at the girth, the left one behind the girth. The horse will by these helps place the head and croup somewhat to the side toward which he is to be started, which in this case is to the right. The rider still advancing in a walk, awaits in this position the word—“*March!*”—which the instructor must not give until the horse is in the position just described, and then not suddenly nor sharply, but in rather a drawling manner; the horse will then fall correctly into the gallop to the right, if he is driven with both legs, the outside one acting a little more strongly. The rider must then endeavor to keep up an even tempo (gait) by a gentle relaxing and *retaining* of the reins—by

repeated helps of the legs, if the horse should slacken his gait—or by a steadying of the seat if he should hurry.

A steady seat aids materially a light and even gait; and an easy quiet sitting in the saddle moderates an extended gallop just at the moment when the horse rises with each *jump*, and rests on the croup, which is called “*to keep the gallop with the seat.*”

The rule that in starting into the gallop, the *outside rein* should be retained (a little tightened), and that the *outside leg* must act more strongly, is often so misunderstood, that the head, instead of being placed as above described, is drawn outwards, and the inner leg is taken away from the horse and stretched forwards, whereupon the hind quarters fall in with the croup raised, in consequence of the immoderate pressure of the outside leg alone.

In starting into the gallop, the rider must be impressed with the importance of easing and raising the horse on the inner fore foot. This is most easily accomplished when the head and croup are placed a little towards the side on which the horse shall start, and in order to this the inner leg must coöperate strongly.

The mistake that happens very often with beginners is, that after the horse has taken the correct gallop by the retaining towards the outside hind leg (as for instance, in the gallop to the right by retaining to the left) that this retaining to the left is continued, by which the position of the horse becomes too much bent, so that he cannot raise himself properly for the succeeding bounds, and, leaning in the forehand and bearing against the reins, gallops with the croup inwards.

Immediately after starting into the gallop to the right, the guiding, from a retaining to the left must change to a retaining to the right, as by a special action with the inner rein the forehand ought to be raised for each bound.

For turning in the gallop, the same helps serve as in the walk or trot, only the outside leg should be placed a little more behind the girth—in order without driving in the croup to give it the right position. The weight of the body rests

continually upon the outer seat-bone, and easily adapts itself to the turning by a holding back of the inner side.

The gallop should not be too frequent or long continued, as it fatigues the horse without advancing our object.

The pupil should first be taught to check the horse from a gallop into a walk, and afterwards to halt from the gallop. To pass from the gallop into a walk, the horse is in a measure gathered (with the upper body well kept up) as explained for riding in the walk.

After the horse has come into the walk, the hand as well as the legs are somewhat relaxed.

To halt on the spot out of the gallop, both hands are raised slightly, with the little fingers screwfashion towards the body, —the upper body somewhat drawn back,—the legs, so as to shove the rear under, are pressed on in the same position in which they are, whereupon the horse is halted by the increased drawing in of the reins,—both hands being then immediately relaxed.

When the rider has so far progressed that he knows how to use with accuracy the coöperating helps of hands and legs for starting into a gallop to the right, and understands well how to guide his horse upon the right hand, the teacher then allows him to change in a walk on the other side, and reminds him of the helps for the gallop to the *left*, which are analogous to those for the *right*, but are applied inversely.

After the beginner has in this way received the first idea of galloping to the right and to the left, starting out of the walk, he is commanded to start from the standing position.

In order to do this, the horse must first be placed in motion as if the rider intended to start him in a walk; immediately thereupon, the previously described helps to the gallop are given, so that the pupil learns by degrees, and with continually increasing skill to make these helps act together, and at the same moment. The rider must learn to give gradually increasing helps, in order not to startle the horse. The teacher must not omit to remind him in starting from the spot in trot or in gallop, to start with the same helps as from

rest into walk; after this, follow the proper helps for the trot or gallop. If this preparing of the gait be neglected, the disadvantageous effect shows itself at once in an uneven starting of the horse.

In order to pass from the *trot* into the *gallop*, the trot must be shortened by degrees, and the same help applied as for starting from the walk.

The pupil must be instructed to seize the moment for starting, when the horse is in the act of raising the inner fore foot, and in riding to the left, the left one. The most favorable moment for this is in finishing a volte, or in riding through a corner.

To pass from gallop into trot, the weight of the body must first be placed evenly upon both seat-bones, and the gallop should be finished by the same helps as in passing into the walk from the trot; the hand must then be relaxed gently, and the horse brought into the trot by a settling of the seat, by a quiet pressing on of the legs, and by a well kept up position of the upper body.

The mistake often happens in this exercise, that the rider neglects to relax the hand at the right time when the horse takes to the trot,—that he then falls back with the upper body, and stretches out the legs.

If a horse be excited during the gallop, it is well to let him take a few steps backwards after finishing the gait.

It is not enough that the rider understands how to use the helps for starting into the gallop, he must be able, also, to distinguish by his “rider-feeling” whether he gallops right or left. To attain this end, the teacher must repeatedly explain to the young rider the difference in placing the horse’s feet between gallop right or left; that during gallop right, the right legs, and during gallop left, the left ones are in advance. It is well to allow a good galloping horse to be ridden by another person in order to show him, that by the extending or lifting of the inner legs of the horse, the whole inner side of the rider, and especially his shoulder and leg are thrown for-

ward and upward. By feeling this movement during the gallop, he will know whether the horse gallops right or left.

It frequently happens, either by the stubbornness of the horse or the inexperience of the rider, that he adopts a very faulty gait, which is called the *crosswise* or *disunited gallop*. In this gait the feet are not set down naturally, and in the proper succession. The horse, instead of starting, (if on the right hand) with the right fore and hind feet, steps forward with the right fore and left hind foot. The rider's attention must be directed to the fact that in such a gait he feels very irregular disagreeable knocks in the seat; and that in such a case he should, by a light checking with the reins—(the pull being neither so firm nor so long continued as to cause him to stop)—bring the horse to a walk in order to start anew in the proper way.

If the horse against the will of the rider gallop to the left instead of to the right, or *vice versâ*, he is said to *gallop false*.

That the rider may have a correct idea of the position in which a horse should be placed, to make it easiest to put him into the gallop properly (that is either to the right or left) a well trained animal should be used, who waits quietly until the helps are given, (as before mentioned,) by retaining the hand toward the *outside left* hind leg, and giving the necessary pressure of the rider's *outside* leg until the head and croup are somewhat placed inwards. In this position the rider is allowed to walk his horse in a short gait, and should repeat the helps until he fully understands them.

If the rider has already acquired a thorough knowledge of the starting on the long wall, it would be well to allow him to exercise the same in the middle of the riding school, where it will be easiest to demonstrate to him how necessary it is to the proper *starting* into the gallop, to place the horse in the position above explained. The neglect of this is the principal mistake made by young riders, inasmuch as they are disposed to start the horse into the gallop with the *outside leg only*, and by leaning forward with the upper body,—forgetting entirely that the lifting of the forehand, (especially the easing of the

inner foot) and the coöperation of the inner leg has been omitted.

By the word "position" is to be understood not only the bending of the horse to the right or to the left, but also the raising and balancing.

When the rider has acquired through lessons and exercise skill in starting his horse properly into a gallop on both hands, he should then be allowed to try the large and small volte, similar to that in trot. To this especial attention from the teacher is required, that the volte, as well as the turnings in the corners, are not made too short or upon a slippery ground; also that an even *tempo* be kept up.

## SECTION 27.

### *Of the Changing in Gallop.*

The changing of the gallop is the last exercise for the pupil in the riding school, and if executed with readiness and skill is the most artistic. It forms the foundation of that perfect management of the horse, putting him at will into the various gaits and movements, which is of the highest importance to the single rider.

If we observe a horse at full liberty, he will be seen to gallop sometimes to the right and sometimes to the left, according to the turnings he makes, and these changes are needful for his own safety.

Should the horse not change in turning to the left, or omit to place his two left feet forward, in order to take the weight of his body, the rider risks falling with him. Besides, experience shows that by a persistent and continued galloping to the right, the horse's *left* shoulder becomes lamed, and both left legs ruined. He must therefore be exercised in the gallop as much to the right as to the left. It is essential, also, to acquaint the rider with the helps, by means of which he can make his horse gallop, according to his will, to either the right or left, without danger to himself or injury to the animal.

The safest and most efficient preparation for the changing

in the gallop is to teach the rider to enter the gait to the right and to the left with precision, in a straight line, away from the wall, changing alternately and quickly. The command to this effect is—“*Out in the middle!*”—and immediately upon this—“*Right into Gallop!*”—The rider then brings his horse into the proper position; and only then, the teacher commands—“*March!*”—whereupon, the horse is quietly put into a gallop to the right. If the horse has executed this movement properly, the instructor then commands—“*Walk!*”—and sees that a quiet walk is ridden.

He then reverses the command to—“*Left in to Gallop!*”—when the rider brings his horse into that position, and starts upon the command of—“*March!*”—(if the position be a correct one) into a gentle gallop. If the horse starts properly, after a few bounds the command of—“*Walk!*”—is again given.

The more correctly the helps are applied, the more quietly the rider goes to work, and the more carefully a good position is observed, the better the horse will start into a gallop.

If the rider wish to start his horse in a gallop from the spot, either to the right or left, on a line away from the wall, he must bear well in mind all the previous observations, and remember to use the pressure of the leg according to the sensitiveness of the horse.

If the rider has acquired some proficiency in starting his horse into the gallop to either the right or left upon the command, the teacher should allow him to change during the gallop,—or rather to ride from one hand to the other,—without the horse first changing his feet, and commands—“*Change!*”—To this end, the rider is made to keep his horse in the same position to the right until the teacher orders—“*Walk!*”—which must take place on arriving at the long wall, about nine paces from the corner. The horse is then placed, while on a gathered short walk, upon the left hand, and starts quietly to the left upon the command of—“*Gallop!*”—“*March!*”

Here the same helps are brought into action, and in the same manner as on the right, but inversely.

By these exercises, the rider has acquired the knowledge that the different positions of the horse alone can decide the starting into a gallop to the right or to the left. With increasing skill the horse is allowed finally to execute this change entirely in the gallop.

As “diagonal” as well as “right” or “left about turn” is only a sudden transition from one position to another, the rider keeps his horse to the right until his head comes to the wall—if he rides, for instance, in gallop to the right in changing in any way.

In order to pass from the right to the left, which is called *changing*, the horse is taken by a momentary check into a walk, without any command, and is placed immediately upon the other hand and started anew.

In changing from the left to the right everything is executed in a similar manner, but by inverse means.

In the foregoing explanations, all the requisite helps are minutely described. That they are not misused or improperly applied, depends entirely upon the judgment of the teacher, as well as upon repeated practice enabling the pupil to remember how to apply them.

At every check the horse must be placed perfectly straight; and freedom of rein be given him.

It will now be time to permit the rider to pass from the moderate, into an extended gallop, preparatory to the *charge*.

For increasing or shortening the gallop the same helps are applied as in the trot.—The command for this former being—“*In the extended Gallop—March.*”

The rider must be instructed by increasing the helps gradually, and by an easy coöperation of the upper body, to bring the horse into a quiet long stride, and to keep an even *tempo*.

The transition into a short gallop must, in like manner, be made by degrees, upon the command of—“*Short Gallop!*”

In the extended gallop, which must never be kept up too long, the corners should be more rounded than in the ordinary gallop. In this gait five hundred paces are calculated to the minute

*Instruction in Riding with the Curb and Guiding with  
the Reins in one Hand.*

SECTION 28.

When through the preceding lessons the rider is sufficiently conversant with the snaffle reins and the guiding with both hands, the same exercises are rehearsed in the same manner and in the same order, step by step, with the curb guiding with one hand; to which has now to be added and explained, only that which has a special bearing upon the guiding of the horse in this manner.

The helps with the legs, in riding with the curb, are similar to those given in riding with the snaffle.

The pupil must be impressed with the fact, that the action of the curb on the mouth of the horse is much stronger than that of the snaffle, and that any manipulation must therefore be executed with more caution,—never in a jerking way, but always in a screw-like manner.

While the guiding of the beginner is yet imperfect, he should, in order to protect the horse's mouth, have the curb chain rather loose, and ride with the right snaffle rein in the right hand.

SECTION 29.

*Of the Mounting and Dismounting.*

The pupil leads his horse with the right hand to the riding school, with the curb chain fastened. He grasps the snaffle reins immediately under the chin, placing his thumb and forefinger upon both buckles of these reins, and takes his position as prescribed in Sect. 2. The curb reins are passed through a loop on the snaffle reins, so that the latter hang down between the curb reins and the horse's neck.

The instructor then examines to see whether the horse is properly saddled and bridled,—whether the curb chain is properly hooked in,—and explains to the pupil that a chain

too tightly hooked causes the horse to defend himself against the drawing in of the curb reins, and that with a chain too loose the curb bit has little or no effect.

Upon the command—“*Ready to Mount!*”—the pupil steps sidewise, slides quietly the little finger of the left hand along the left rein up to the horse’s neck; he then with the same finger divides the reins, seizes with the right hand the upper end, draws down with the left hand the sliding button towards the horse’s neck, and thus shortens the reins, but not so much as to cause him to back; he then throws the ends of the reins over the knuckles, and prepares himself for mounting, as described in Sect. 4, upon the command—“*Mount!*”

After having settled himself in the saddle and put his feet in the stirrups, the rider seizes the reins with the right hand close over the left; he then lets go of the mane, keeps the reins divided with the little finger, brings the sliding button in the middle of the hand, and holds the latter immediately over the pommel of the saddle. Whilst the left hand seizes the reins in this manner, they are drawn upwards with the right to the end, and are thrown downwards to the right over the knuckles of the left hand, which should be closed, and the thumb laid flat upon the breadth of the reins. The right hand is placed closed upon the upper part of the right thigh, so that the thumb lies upon the knuckles of the forefinger,—the little finger touches the seam of the pantaloons, causing thereby the right elbow to be taken back somewhat.

Upon the command—“*Ready for Dismounting!*”—the rider seizes with the right hand the end of the reins, and shortens them with the left as much as necessary, but not so as to make the horse uneasy, throws the upper part of the reins to the right, takes a lock of the mane in the left hand, holding it as in mounting, and prepares himself for dismounting, as prescribed in Sect. 5.

After dismounting the pupil takes a step to the left, slipping at the same time the right hand downwards along the left curb rein; both snaffle reins are then seized with the right hand below the chin, and the rider takes the already prescribed position.

## SECTION 30.

*Special instructions for guiding with the Curb in all the gaits.*

In guiding with the curb, the reins are kept in the left hand separated with the little finger, and the movable sliding button is kept in the middle of the hand. The left upper arm hangs naturally from the body; the forearm, without pressing the elbow to the body, rests with the fleshy part upon the hip; the hand, rounded in the wrist, is placed in such a way, that the knuckles are in a straight line with the crest of the horse standing straight, so that the nails are towards the middle of the body. The hand must be kept close to the pommel of the saddle, without however, leaning upon it, and about a hand's breadth from the body. The right hand, as explained in Sect. 29, is placed upon the upper part of the thigh.

For gathering or reining in of the head and neck, the little finger of the left hand should be turned upwards, *screw-like*, in a straight direction, towards the middle of the body, whereby the rider ought to feel the acting of both reins evenly in the hand. This movement of the hand serves to ease and raise the forehead of the horse, in starting from the spot, to shorten the step, to collect him, and to make him step back.

For slackening or relaxing, the little finger is turned in a straight direction towards the horse's neck, by which movement the pressure of the bit is diminished, and he is induced to walk faster, or to keep himself less gathered or reined in.

In riding with the curb it is yet more essential than with the snaffle that the rider, by an often repeated play or turning of the hand, by a gathering and relaxing, should keep the horse's mouth fresh in feeling.

In moving to the *right*, the hand with rounded wrist, and with the little finger pointed upwards, is turned screw-like, towards the right side of the breast, by which both reins ought the act — the right one first, and a little more strongly than the left.

In moving to the *left*, the little finger with the wrist rounded,

is turned towards the left hip, and the elbow is taken somewhat back, by which means both reins ought to act, but in the opposite direction to that in turning to the right.

The rider must be instructed that the hand should be relaxed after each turning, and brought into its normal position in front of the body, with the thumb uppermost.

To start into *gallop right*, the left hand is turned somewhat towards the left hind foot, so that the arm is somewhat pushed back. The horse then feels both reins, the inner one, however a little more strongly. By this means the horse is kept upon the hand on which he is to start into the gallop.

To start into *gallop left*, the left hand is turned in such a way towards the horse's right hind leg that the hand is brought somewhat toward the right side, by which the rider feels the left rein below the palm of the left hand a little more strongly.

The hand should be always well closed, making a fist, with the fingers lying flat and bent only in the middle joints; its position must be perpendicular,—and each turning for a movement should take place around the centre of its position, and must not degenerate into a pulling to one side or the other.

In riding with the curb, the pupil must, with each and every turn he makes, in any gait,—walk, trot, or gallop—be allowed to adjust the reins without the right hand. The inner rein must always be somewhat shorter in the hand than the outer one, so that the horse is *on that hand* to which he is ridden, and that he is prepared for all movements which are to be made.

To execute with ease this adjusting of the reins, the button should slide easily. The rider must accomplish it quickly, but quietly,—almost imperceptibly,—and without looking down.

### SECTION 31.

#### *Of the moving upon the spot—Right and Left about— Bending—of the side Passages.*

The moving upon the spot (right and left about) and all side passages, like "*Epaule en dedans*", "shoulder inside",

“changing in the half-travers”, “croup inside”, or “tête au mur”, and the “whole travers”, are executed according to the instructions already given with the snaffle reins und guiding with both reins, modified by explanations contained in Sect 30, for guiding with one hand.

To bend the horse to the right or to the left hand with the curb, the rider should take hold with both hands of all four reins in such a way that he holds two reins divided by the little finger in each hand,—the snaffle reins being outside the little finger. In this position he proceeds to bend the horse’s head to the right and to the left, as directed in Sect. 19, but with even more care.

Upon the command of “*Replace*” -- the horse’s head is placed in a straight or natural position, and the reins then adjusted as before in the left hand. The “gathering in” of the head is executed upon the command of “*Head in!*”

The horse, after being placed in straight line, and kept from backing by means of the counter-pressure of both legs, is gathered by the screw-like upward-turning of the little finger of the rider’s left hand towards the body. This turning by a relaxing und tightening of the reins, is repeated until he brings the head into a perpendicular position, in which he is kept for a short time, and then by a complete slackening of the reins, allowed to rest.

## SECTION 32.

### *Of the Guiding with the Curb and with one Snaffle rein.*

As this method of guiding forms a kind of transition to the guiding with one hand, and acts more sparingly upon the horse’s mouth, it is essential that the beginner should be practised in it; and more particularly is it necessary, as this kind of guiding is used in riding young horses. The curb reins are taken out of the loophole of the snaffle reins,—the former being divided by the little finger of the left hand; the left snaffle rein is then placed outside below the little finger of the same hand, and the right one is taken in the right hand.

The position of the hands is such that the left one is placed

in front of the middle of the body; the right one is placed close by, so that in riding to the right it is at the same height with the left; but in going to the left, it should be one hand's breadth above the other.

Should it be necessary for the snaffle reins to act more strongly, the rules of the snaffle rein guiding are applied, the pupil shortening the snaffle, and lengthening the curb-reins. But should it be necessary that the curb-rein should act predominantly, they must be shortened, and the rules of the guiding with the curb must be applied.

Another mode of guiding with the curb and snaffle combined is that, in which the curb reins are divided by the third finger of the left hand and the left snaffle rein is placed by itself outside of the little finger of the same hand. But in this sort of guiding, the effect of each of the three reins in one hand, together with the proper co-operation of the *fourth* rein, (the right snaffle rein in the right hand) must be distinctly felt or judged of,—to perform which properly requires long practice. This mode should be applied by experienced riders only, or with young or newly bridled horses; or for a short time with horses whose heads require to be raised. It forms a transition, rather, to the mode of guiding previously mentioned, which is less complicated, and more analogous to the guiding with one hand without the snaffle reins with beginners, in guiding with the division of the curb reins by the third finger, the faulty consequence usually produced is the continual bearing upon the left curb rein, and the *ineffectual* dropping of the right curb rein.

### SECTION 33.

#### *Of the Charge.*

The charge (*carrière*) is simply an extended gallop, run with all the speed of which the horse is capable. For this purpose an open even space out of the riding room should be selected, where the rider can start his horse, first in a straight line at a given point in a moderate gallop, and prepared upon the command of "*March, March!*" — to start into a full run.

This exercise must not, however, be too often repeated; and it should always be practised with judgment.

The helps that are here brought into action are -- that the rider leans well forward with the upper body -- that he uses, upon the command, both spurs well, if necessary -- that he gives full liberty in the reins, *slackening and extending the left hand gently towards the horse's neck*. By this it must not be understood, however, that the rider gives the reins entirely; on the contrary, he should always remain master of his horse; but as by such a violent motion the neck and head become extended rather forward, in the same proportion the hand should be kept varying between the above mentioned slackening of the reins and the retaining of the proper feeling.

Notwithstanding that for concluding the charge, the order— "*Halt!*" — is given, a sudden stopping from full speed would not only be contrary to the natural motion, but would also be very injurious to the horse. The rider by a sharp reining in, and a strong pressure of both legs, must come to a halt gradually, only stopping entirely after a few paces in walk. In such violent movements, it is all the more necessary that the upper body should be thrown well backwards, and the rider should settle himself in the saddle, with the back firm, not removing the left elbow from the body.

It should be remarked that in passing from the charge into gallop, trot, or walk, to bring the horse into the desired gait, the reining in must not be done so sharply as at the command of— "*Halt!*"

In the charge a horse can pass over a distance of 600 paces in a minute.

#### SECTION 34.

##### *Of the Charge and jumping over Ditches.*

As the rider may find himself in a position compelling him to leap a fence or a ditch, and that he must clear it in height as well as in breadth, it is therefore necessary to prepare him for this movement, so that when the occasion arrives he shall not be embarrassed.

It is essential that the needful helps be given calmly, and not with violence, as otherwise the horse might easily get an aversion to this movement; nor should he advance hastily, and thereby make an insecure leap, which might bring him out of the rider's command.

For leaping, it is well at first to place a pole on the ground, walk the horse over it several times, then raise it gradually to about two feet, and by and by higher still. The rider advances in the walk, brings his hand a little forward from the body, shortens the reins and keeps them even, so that the horse remains in a straight line. He then presses *thigh, leg, and calf* firmly together, and bringing the stirrups further back, keeps the seat already described. A little more liberty is given on coming close to the pole, and the horse is driven with both legs (or spurs) according to his temperament. The upper body, in order not to be thrown forward by the jerk, is held high and a little backwards. After the leap is made, the rider walks his horse on.

In jumping during the trot or gallop, the horse must not be allowed to hurry.

An inexperienced rider should leap with the snaffle reins only, until he has acquired a seat that is sufficiently quiet and firm.

In jumping over a ditch, the pupil should be taught not to lean back or hang upon the reins, but as the jump is more in length, he should follow the movements of the horse. At first he should not be confused with a mass of rules, (and the explanations thereof) which are to be observed; it is sufficient to recommend to him quietness, resolution, and firmness in the seat; the rest will come of itself by repeated exercises. The best thing the rider can do is *not to disturb the horse in jumping*.

## SECTION 35.

### *Of Swimming on Horseback.*

If the rider should be compelled to ford or swim over a river, he must do it with the curb reins *entirely loose*. The

horse should be guided with the snaffle only, and not in a straight line across, but rather downwards with the current; he must hold tight to the mane, and permit himself to be carried as much as possible out of the water; he should not look into the water, but upwards, in order not to become dizzy.

Should the rider be swept out of his saddle, he can yet hold on to the mane, and thus keep himself above water, but he must be careful to avoid the stroke of the horse's feet. Should he lose even this hold, in such extremity he should endeavour to grasp the tail, and suffer himself to be guided entirely by the horse.

## On Bridling.

The horse's backbone is the main pillar of his body, the head being as it were, the handle, while the extremities are appendages to it.

The best method of controlling the head, and through this the spinal column and whole body of the horse, is by means of the curb bit and bridle. By the *curb*, whether for riding or driving, is meant the entire iron mouthpiece (called also the *bit*, Pl. 1, Fig. 1) by which, in connection with the reins buckled to it, the animal is guided by the hand of the rider or driver.

The curb bit is divided into :

- (a) the two *eyes* ; the openings, of whatever form, into which the cheek straps are buckled ;
- (b) the two *hook holes* ; these are sometimes dispensed with ;
- (c) the two *hooks* ; the *right* one being called "long joined", if united with the curb chain ;
- (d, d) the *upper branches*, of the lever ;
- (e, e) the *lower branches*, „ „
- (f) the *tenon holes* by which the mouthpiece is inserted into and riveted to the levers ;
- (g) the *mouthpiece*, or barrel, with its two heads, over which are adjusted, in uniform or parade bridles, two brass buckles, rosettes, crests or other ornaments ;

To increase the effect of the mouthpiece or barrel, rings or rollers of different shapes are sometimes added to it;

- (h) the two *hooks*, to which the reins are to be buckled; when these are not suitable, rings or swivels are added;
- (i) the *curb chain*. (To the oldfashioned bits, with jointed mouthpieces, there were attached lip chains to support the lower branches. There are some bits which have at each end of the barrel or mouthpiece a ring or hole for the attachment of the snaffle reins; these are called *sight holes*. (Pl. I, x, Fig. 10.)

The mechanical principle involved in the operation of the curb bit is that of the lever. Each branch represents a lever of the second order; the fulcrum being at the eye, where the curb chain is attached, the power at the hook, ring or swivel to which the reins are buckled, and the weight at the point where the mouthpiece or barrel is inserted. It is at this latter point that the two branches or levers, immovably united by the mouthpiece, and thus acting in concert, bear upon the horse's jaw when the reins are tightened or drawn backwards. The curb chain serves to determine the resting point for the levers, and is indispensable, not only for this reason, but also because by increasing the effect of the mouthpiece upon the jaw, it creates a gentle counter-pressure upon the curb chain groove, and over bridling is in a measure prevented. Without the curb chain, the bit would have no leverage, and lie too loosely, which is called a "falling through" of the bit.

If the curb chain is too tightly drawn, so that the bit has no play in the mouth, the branches become levers of the first order, the fulcrum being transferred to the point of attachment of the barrel, and the weight to the eyes, when the curb chain is hooked on; the force is still exerted by the reins at the rings or swivels. The branches will now stick out forwards, and the action of the reins will be rendered very severe. But the horse will not answer to the tightening of the reins by bringing his head in; his lower jaw is raised by the excess-

ive pressure of the curb chain, and he will push his nose out, and shake his head.

In correct bridling, the bearing of the mouthpiece must be stronger than that of the curb chain, the branches acting, as before stated, as levers of the second order. Hence the curb chain must be so loose that, the reins being perfectly slack, two fingers can be easily inserted between it and the jaw. In this way the drawing in of the reins does not immediately bring the bit into operation, but the branches have some play, receding  $30^{\circ}$  or  $35^{\circ}$  before the pressure is begun. This play is of much importance, in order that the drawing in of the reins may act upon the lever at a right angle. And the pressure begins only when the curb chain bears on the groove in the jaw above the lip, thus fixing the "eyes", at which the fulcrum is to be. Now, by the pressure of the mouthpiece upon the jaw, the horse feels the effect of the rider's hands upon the neck, and yields to it by bending the latter; which is called "gathering in" or "bridling in the head".

By an immoderate, rough, or too long-continued drawing in of the reins, the same effect may be produced as by fastening the curb chain too tightly; viz, the fulcrum be transferred to the point of attachment of the mouthpiece, thus making the branch a lever of the first order. As soon as the horse yields to the pressure of the mouthpiece upon the jaw, either by gathering his head in or by turning, the reins should be relaxed simultaneously, but almost imperceptibly. If this be not done, or should the tightening of the reins be continued, or excessively increased, the horse cannot yield by reason of his structure and position; he must therefore push forward against the reins; the fulcrum of the curb is shifted to the mouthpiece, upon which he presses with his jaw; the nature of the leverage is changed; and the horse will stick his nose upwards, shake his head, bore into the reins, and try to rid himself of the rider's rough hand.

Since the bit acts upon the lower jaw, the latter should be carefully considered. It is concave or spoonlike, and bears six incisor teeth; just above these on either side runs upward a

toothless edge,—the jaw proper. In stallions and geldings, we find a hook tooth or tush on either side; in mares this is generally wanting. These toothless edges end above at the back teeth or grinders.—Between these edges is a semi cylindrical hollow called the tongue-canal, in which the tongue is lodged. All of the inner surface of the lower jaw is lined with a smooth sensitive mucous membrane. Exteriorly or behind, it is convex, and is seen, as on the inside, to branch into two sharp-edged arms covered with a fleshy mass, the skin over which is covered with thin hair; this has below a padlike swelling beneath it, corresponding to the chin in man; the whole is called the lower mouth. The skin just behind the lower lip grows thinner and more sensitive, and presents a small depression called the curb-chain-groove.

The best mouth has fine, but not fleshy lips, with a sensitive mucous membrane, sharp edged jaws, and an ample cavity to form the tongue canal. The worst mouth is one that has round, blunt-edged and fleshy jaws, with a thick and insensible mucous membrane; the tongue canal is shallow, and often not roomy enough for the thick fleshy tongue. In such a mouth the edge of the lips lies padlike over the edges of the jaws, and prevents the proper effect of the bit. In such cases the bit should arch upwards over the tongue, the arch forming what is called the *port*. (Pl. I, Figs. 1, 3, 5, 6, 7 and 8.)

Upon well known mechanical principles, the longer the lever, the greater its power; and therefore, if we lengthen the lower branches of the curb, between the junction with the mouthpiece and the rings or swivels for the reins, we increase the power of its action.

A thin, uneven, or angular mouthpiece presses more severely upon the jaw than one which is thick and round, and which bears with a larger surface upon it. Hence the easiest bit is one with a thick and round mouthpiece, with a low crook or port, and short branches.

The sharpest or severest bit, on the other hand, is one with a thin and angular mouthpiece, a large port allowing entire

freedom of tongue, and with correspondingly long lower branches. (Pl. I, Fig. 7.)

For tender mouthed horses, thick and straight mouthpieces must be used, which, however, must be hollowed out to diminish their weight.

The effect of the mouthpiece is rendered materially greater by giving the tongue more freedom; and this is done by setting the plane of the crook at an angle of  $20^{\circ}$  or  $30^{\circ}$  with that of the branches. (Pl. I, Figs. 6 and 7 l.)

In former times the place of the mouthpiece in the horse's mouth was regulated according to the horse's hook teeth; but as mares do not generally have these teeth, and in stallions and geldings they vary in position, it follows that this rule for bridling can not answer for all.

The mouthpiece should lie in the mouth opposite the curb chain groove, slipping neither up nor down; if it slips down, the edges of the lower jaw, which are covered with a highly sensitive skin, will be much hurt by it; it should rather enclose the whole lower jaw evenly, so that the pressure is equally divided upon all points of the curb chain groove.

The *best* curb chains are the so called light, narrow meshed and double eyed, because they lie flat and act evenly, with an equal pressure, and fit smoothly,

The *worst* curb chains are those formed of wide, heavy and largely rounded rings, the links of which act only on isolated points in the groove, and not having there sufficient room, cause at the same time, great pain. The curb chain ought, especially, with sensitive horses, to be covered with soft leather, or replaced by a leather strap, which will act more gently than an iron chain.

Should the curb chain tend to slip up, on account of the bad fitting of the bit, and should there be no means to easily replace the latter, it is well then to pass a lip strap through the middle link of the curb chain, and to fasten it, lightly drawn, to the bridle ring on either side. This will prevent the shifting upwards of the curb chain, and likewise keep the horse from catching the lower branches with his lips.

If we pass through the two points  $d-d$  (Pl. I, Fig. 1, 3, 4, 5) in which the mouthpiece bears upon the jaws, a straight line touching the branches, which is called the dividing line  $m-m$ , we divide them into the upper and lower branches.

But as every rollerlike mouthpiece bears only with its round surface upon particular points of the jaw, and as it does not bear upon them with its lower, but with the posterior and upper part of its round surface, it is evident that with the round and especially with the straight mouthpiece, the dividing line comes in fact to stand higher, almost in the middle of the mouthpiece (Pl. I, Fig. 2, 3, 4, 5,  $n-n$ ) which is to be aimed at more or less with all other round forms of the mouthpiece.

If the fulcrum is connected by a straight line with the end of the division line, and if the latter be prolonged, it is then called the "line of the curb". (Pl. I, Fig. 1, A. B.)

When the reins are drawn in, and the curb chain, through the curb chain hook, is brought to bear upon a certain fixed point as a fulcrum, the action of each upper branch begins at the lower edge of the eye, and ends at the division, when round eyes are used. (Pl. I, Fig. 1,  $d-d$ .) This shows why high-arched mouthpieces, called "gelding curbs", fall through, and why they do so the more easily, the higher the arch of the mouthpiece.

It is therefore a mistake to suppose that the action of the upper branches commences in the middle of the eye and ends in the middle of the mouthpiece; the latter is only the case with straight mouthpieces.

The lower branch begins at the division line, and ends at the ring or swivel (Pl. I, Fig. 1,  $d', e$ ); the latter in many bits has various curves to prevent the horse from seizing the lower branches with his lips.

The length of the curved lower branches is in all cases determined by the straight bit-line and the effect remains therefore the same, whether the branches be curved or straight.

If only three points (fulcrum, weight and power) fall in the

line, then the bit is properly arranged in this respect. (Pl. II, Fig. 1—*p*.)

If two of the points only are set in the vertical line, the power of the lower branch is shifted either before or behind the line *p—q*, and the bit is a faulty one. In a well shaped bit, the right and left branches should be of an equal length; they should stand parallel to each other, with the mouthpiece immovably welded to them at a right angle. If the bit is looked at from one side, the branches, eyes and swivels of one side should conceal those of the other.

According to the laws of the lever, the force is greatest if applied at a right angle; hence the reins act most effectively if drawn upon at a right angle with the bit line, and if the reins are pulled upon in any other direction, the force exerted is decreased in a ratio corresponding to the amount of deviation from a right angle. The lower, therefore, the rider's hand is placed on the neck of the horse, the head being in the right position, the greater and stronger the effect and *vice versâ*.

From this it may be inferred, that bits arranged with traverses either before or behind the described line are ineffective, since the angle at which every drawing of the reins must act on such a curb is either *acute* or *obtuse*. (Pl. II, Fig. 1.)

A horseman who wishes to fit his horse's mouth properly with a bit should examine the structure of the horse's mouth first, and then take the measure of its various parts. This measurement may be made in two ways. The rider stands in front of the horse, facing him, and provided with a round stick 12 or 15 inches long. He introduces this stick crosswise into the horse's mouth, over the tongue; one hand grasps the stick at either side, the forefingers extended upwards. Now, the stick being placed directly over the curb chain groove, or in other words being exactly where the bit is to rest, let the hands be moved towards one another until they lightly touch the horse's lips; keeping them so, remove the stick and mark the desired length by notches. (Pl. II, Fig. 3.)

For the measurement of the thickness of the jaws, place yourself on the left side of the horse, the left hand holding the round stick, but with the forefinger extended; pass this finger straight across the jaws into the mouth, below the tongue and opposite the curb chain groove. If now you hold the other index finger in this form, and keeping the two fingers at right angles with the scale, and as near as possible parallel to each other, you ascertain the height of the bars (or lower jaw) which be careful to mark on the scale in like manner as before. The lips remain below the index finger when the measure is taken under a gentle pressure.

The second and more exact method is by means of Wayrotter's Orimeter (Pl. I, Fig. 9). This consists of an iron bar,  $a-b$ , divided into inches and lines, having adjusted at right angles to it two side branches, likewise of iron, bent outwards above, as at  $e$  and  $f$ . One of these side branches is fixed to the cross bar, while the other slides on the latter. At  $b$  there is a small screw to mark the exact measure obtained, by fixing the sliding bar at the proper point. At  $c$  there is another sliding bar, also with a small screw for fixing it upon the branch  $d-f$ , to substitute the right index finger in measuring the thickness of the jaw. From  $b$  to  $d$  this branch also is divided into inches and lines.

In order to measure the thickness of the jaw, place the cross piece of the orimeter above the lips and beneath the tongue of the horse. (Pl. II, Figs. 5 and 6.)

By means of these two measurements are determined the size of the bit in all its parts.

*a.* The width of the horse's mouth determines the width of the bit. This principle is essential for correct bridling.

If the barrel of the bit is too long, the curb chain cannot adjust itself close to the jaw, but presses only on some parts of it, and hence the mouthpiece slides to and fro. On the other hand, if the bit is too narrow (short) the branches will press too much on the lips and jaw, contusing and wounding them.

The ordinary width of the mouthpiece is from 4 to 5 inches.

b. One and a half times the width of the horse's mouth should give the length of the curb chain without the hook or long joint; two or three extra links ought to be allowed, which must be divided between the right and left ends.

c. The thickness of the jaw is equal to the length of the upper branches from the fulcrum (namely, where the curb chain hook is fixed to its eye) to the dividing line. The usual height of the jaw and therefore the length of the upper branches for use on horses in the military service is from  $1\frac{1}{2}$  to  $1\frac{3}{4}$  inches.

d.  $\frac{3}{4}$  of the height of the jaw gives the length of the curb chain hooks.

e.  $\frac{2}{3}$  of the height of the jaw is the usual breadth of the tongue canal; thus the breadth of the so called "*port*" should have about  $\frac{1}{2}$  of the height of the jaw, in order that its angles may not slide over the jaws, and thereby cause injury.

f. The height of the port should be equal to the half or the whole of its breadth, according to the greater or less thickness of the horse's tongue.

Every port should have below all the width mentioned, and the angles strong and smoothly rounded (Pl. I, Fig. 7).

g. Double the height of the jaw, *i. e.*, double the length of the upper branches, gives the length of the lower branches, which, however, according to the structure of the horse, and especially that of his neck and the position of his head, should vary somewhat in length.

For horses which over-bridle, or by bending the neck wrongly, bring the chin very far in, the lower branches should be shorter; while those that carry their nose high, should have bits with longer lower branches.

Jointed mouthpieces, as well as those called "*Segundo curbs*", whose mouthpieces are made to roll in the branches, are faulty and inefficient, and cannot be recommended. The mouthpiece, on account of its mobility, has no fixed position upon the bars or concerted action with them, and has therefore no accurate effect either in the reining in or in guiding; besides which, they often injure the lips and bars. The corners of the double

broken Dessau mouthpiece even wound the jaws. Among all jointed bits, the so called Pelham curb (Pl. I, Fig. 1) may be used to the best advantage with half-broken-in horses, or in hunting (Pl. I, Fig. 10).

This bit has a jointed snaffle mouthpiece with large *sight holes* for the buckling of the snaffle bit reins. It may also be used without any snaffle rein. The eyes of the bit should be round, and of a size proportioned to the breadth of the bit-straps; the latter ought to be a little smaller and be of good soft leather, so that the bit in the bit-straps, as well as the curb chain hook, may have sufficient play, and that the effect of either reining in or relaxing may be felt promptly and decidedly.

If, notwithstanding that the bit fits properly, the mouthpiece lies opposite the curb groove, the latter falls through in the reining in, it may be inferred that the *upper branches*, and perhaps also the curb chain hooks, are too short; if on the other hand the bit sticks out forward, or the curb chain slips up, it may be inferred that the upper branches as well as the curb chain hook are too long.

The Bridle itself, consisting of the bridle, snaffle and nose band, should be made of straps  $\frac{3}{4}$  to  $1\frac{1}{4}$  inches wide. Straps which are too wide are burdensome to the horse, and contrary to the rules of bridling; while a too great width of the reins will be an impediment to correct guiding (Pl. XI, Fig. 9).

From the headstall *a*, the cheek straps *b* (Pl. II, Fig. 9) should hang in a straight line one inch behind the cheek bone, towards the cleft of the mouth. The upper buckles should be  $\frac{1}{4}$  inch above the exterior corner of the eye.

Every headframe is to consist of a *front* and *nose band*. The front strap *h* (Pl. II, Fig. 9) is to hold the headstall in its proper place, and to prevent the sliding back of the cheek strap. The nose band *i* keeps the cheekstrap, and hence the bit itself, in proper position, thereby preventing the gaping of the mouth, to which the horse is inclined in order to evade the force of the bit.

The nose band should be buckled so that two fingers can readily be inserted under it, in order that the horse may chew, breathe, and have sufficient room for eating. The buckle of the same should be  $1\frac{1}{2}$  inches behind the left cheek piece; it should lie neither too high on the cheek bone, nor too low on the nose, as in the latter case the lips would be squeezed by the use of the snaffle.

The throat latch, *e*, should be buckled so that a closed fist can be easily inserted between the strap and the neck.

The buckle should be on the left side, and at the same level with the upper buckle of the left cheek piece.

It is better to have both sets of cheek straps, those for the curb and those for the snaffle reins, cut out of the same piece of leather, thereby forming one piece. Whenever this is not the case, the snaffle has to be fitted to the bridle, and united with the front piece in such a manner that it cannot slide backwards; in such a case we do not need a separate nose band. The snaffle cheek-straps should be shorter than those of the bridle bit; and with horses that like to place their tongues over the bit, or hang them out, the snaffle should be placed highest, and the bridle should be adjusted in such a manner that the snaffle bit comes to lie one inch above the bit (or the tongue), but so that it does not pull upon the lips or produce folds in them, when the reins are not drawn. If it be necessary to raise or lower the bit, it should always be done at the upper cheekpiece buckle, and never at the lower one.

*Horses that hang the tongue* should have adjusted to the middle of a well selected mouthpiece, parallel with the branches, two spoon-shaped pieces.

These should revolve freely around the mouthpiece, but not move to the right or left; the upper and larger one lies flatwise on the tongue, as does also the lower one, which latter should be so short as not to touch the tushes or hook teeth (Pl. I, Fig. 4—s, s.).

One or two slender movable arches of iron above the mouthpiece, or two small chains attached from the port or

crook of the bit to the middle of the upper branches right and left and tightly drawn serve the same purpose.

In order to produce an active play of the tongue in the mouth (called in other words "the champing of the bit") or to teach young and recently-bridled horses to accept the curb bit, as well as to correct the habit of laying the tongue over the bit, small round movable pieces are attached to the mouthpiece, called "tongue pieces", which often are of use also in preventing the hanging out of the tongue.

*Correct Bridling* is based upon

1st—The art of training a horse thoroughly, that is, to develop him on the snaffle, and afterwards with a well selected curb bit, to complete his education.

2nd—The examining and judging of the form of the horse in all its separate parts, of his condition, power, proportion and temperament. A badly constructed horse, a horse too weak, too young, or worn out will even with the best bridling give a result not satisfactory. A lazy horse will lose all inclination to move by too severe a bridling. A fiery high-spirited horse will run away from the pain, which he feels if too severely bridled, or if the rider be weak, awkward or unsteady in handling the bridle.

3rd—Skill and composure of the rider, especially firmness of seat and hand,—hence for the rough hand of an unskilled rider, the horse should be more lightly bridled.

4th—Upon the proper lever-like action of a well selected curb upon the jaw.

5th—The suitable buckling and arrangement of all parts of the bridle. A well made and thoroughly trained horse will go well with more or less carefull bridling; but a badly formed and improperly trained animal requires the most correct bridling to make it useful and effective.

The principal bridles for training are

1st—The *School Snaffle* with front and nose strap—the latter being buckled below the mouthpiece in the curb chain groove (Pl. II, Fig. 7).

The cheeks of the snaffle bit should be long, and the upper one should be fastened with a loop to the cheekstrap, in order to keep the mouthpiece in its proper place.

2nd—The Cavesson (which is only to be used in case of necessity, Pl. II, Fig. 8), should have a throat lash *a*—and lower down another one *b*, buckled immediately below the main bridle. The nose plate of the cavesson should not be indented; on the contrary, it should be soft and padded with leather, so as to press equally on all parts. Its proper place is on the nose bone, but not too low, lest it bear on the nose cartilages. The noseband of the cavesson, like that of the snaffle, should be buckled below the mouthpiece on the curb chain groove, so as not to be in the way of the bit. If the rider for special reasons should be obliged to buckle the cavesson noseband above the mouthpiece, the (metal) noseplate should be placed high up, so that in drawing the reins the mouthpiece will not lie upon the cavesson noseband, and so wound the edges of the horse's mouth.

3rd—To find the proper dimensions of the curb bit, a *test bit* is often used. One prepared by Gen. A. von Nædosy, of the Austrian Army, and Commander of the Artillery riding school in Vienna, (Pl. I, Fig. 8) is so constructed, that by a slide (*p—p*) the upper branch may be fixed with a screw at any height that is desired. The width may likewise be found by adding or taking away flat rings the size of the mouthpiece (*q—q—q—q*) which are affixed to its ends at either side.

On the lower branches there are at a various height holes or only indentations (*z—z*) wherein by means of a screw (*o—o*) the rein rings may be fastened higher or lower.

Bits which are properly constructed for the purpose may be adjusted to any size, by removing the branches from the mouthpiece and substituting another for the latter.

When we have obtained the proper dimensions of the mouth by means of this *test bit*, we should ride the horse with it for several days, so as to be sure of its correctness, and then have one constructed like it for permanent use.

## Explanation of the Figures.

### PLATE I.

- Fig. 1.           Curb bit — straight or curved forwards or backwards.
- A.B.* Bit line.
  - a.a.* Eyes.
  - b.* Curb chain hook hole.
  - c.* Curb chain hook.
  - d.d.* Upper branches.
  - e.e.* Lower branches.
  - f.f.* Points where the mouthpiece stem is welded to the branches.
  - g.g.* Mouthpiece.
  - h.h.* Ring or swivel.
  - i.* Ring for the curb reins.
  - l.* Holes for attaching the swivel.
  - k.* Rosettes or other ornaments in parade bridles fastened to the end of the mouthpiece.
  - m.m.* Division line.
  - D.D.* Points where the mouthpiece bears upon the jaws.
  - y.* Arch of the port, to give freedom to the tongue.
- Fig. 2.           A straight thick mouthpiece (the easiest form).

- Figs. 3 and 5. Arched "gelding mouthpieces", with some degree of liberty for the tongue.
- Fig. 4. Mouthpiece giving half the degree of freedom to the tongue, with *s,s*, the spoonshaped tongue pieces to keep the tongue in the mouth.
- Fig. 6. Mouthpiece with a port giving the same freedom to the tongue.
- Fig. 7. Mouthpiece giving entire freedom to the tongue (with the whole port) *r,r*, width of the port below.
- Fig. 8. Separable test mouthpiece of Nædosy.
- p.p.* Upper branch, movable up or down, with a little screw to set it
  - q.q.* Additional plates, one line thick, to make the mouthpiece wider or narrower
  - r.* Holes for the screw of the slides on the lower branches.
  - o.* Screws for fixing the slides carrying the movable rein ring.
  - t.* Tenon on the mouthpiece.
- Fig. 9. Wayrotter's orimeter, or iron mouth scale.
- Fig. 10. Pelham bit, or snaffle and curb combined.
- x.* Sight holes for the snaffle reins.
- Fig 11. Wrench for the test bit, shown in Fig. 8.

PLATE II.

- Fig. 1. Curb, with the lower branches in the line, in front of the line, and behind the line, with the corresponding drawing of the reins.
- Fig. 2, Proper bridling, with a play of the branches of about 30°, when the reins are drawn, by which the effect of the reins is applied at a right angle
- Fig. 3. Measuring the width of the mouth with the wooden rod.

- Fig 4      Measuring the thickness of the jaw with the same.
- Fig 5.      Measuring the thickness of the jaw with Wayrotter's orimeter.
- Fig. 6.      Measuring the width of the mouth with Wayrotter's orimeter.
- Fig. 7.      A properly applied snaffle bridle with noseband.
- Fig. 8.      A properly applied cavesson, with the snaffle bridle.
- a.*      Throat latch of the cavesson.
- b.b.*      Jaw straps of the same.
- Fig. 9.      Horse's head with the bridle properly applied:
- a.*      Headstall, or carrier.
- f.*      Cheek pieces or strap.
- g.*      Throat latch with buckle.
- h.*      Front piece.
- i.*      Nose band.
- k.*      Curb rein.
- l.*      Snaffle rein.

## Of the defective Working of the Curb reins, and a Means of correcting it.

All writers on horsemanship agree in regard to the movements of the hand which serve to make the horse obedient.

They state the manner in which the curb reins, when drawn upon, act upon the levers or branches, and these again upon the mouthpiece. But no one of them seems to be satisfied with the effect of it, and all confess that the mechanism of it is at least imperfect.

For my own part I have long felt the difficulty, I might even say impossibility, of communicating my will to the horse by means of the curb reins alone. I think the defect is to be looked for not so much in the form of the bit itself (which is so various in style) as in the way in which the reins act. I might cite, in support of this, Plurinell, Newcastle, La Guéronnière, La Fosse, Bohan, etc, but will merely refer the reader to them.

Now if, in training a horse, a curb has been used, with either short or long levers, simple or compound, and the object has not been attained; if after various trials, no suitable bit having been found, the horse's mouth is ruined; the intelligent rider will resort again to the snaffle.

With this alone he carries his point, makes the horse obey, and keeps the mouth sensitive.

If the reason of this be asked, we reply that the snaffle, small as its apparent power is, readily pulls to the right side if we want to turn to the right, and to the left if we want to turn to the left.

An order so simply given is easily obeyed by the horse. His head being turned in a new direction, he naturally follows it.

It is otherwise with the curb reins. According to the prescribed methods of guiding, if he is to move to the left, his nose is first brought to the right, and *vice versâ*. To test this, it is only necessary to take a horse, whose training has been wholly in drawing a carriage or the plough. His driver has always turned him to the right by pulling the right rein, to the left by pulling on the left. And in the first lessons in the riding room, it is the same; he is turned to the right with the right snaffle rein, aided by the pressure of the left upon the neck.

Now if the horse is of the proper age. or if he has been sufficiently trained to fit him to bear the curb, we lay aside the principles on which he has been taught, and reverse all his previous instructions. For since, in order to turn to the left, the right lever or branch of the curb bit must be pressed upon, the fundamental idea of using the right rein in going to the right is abandoned.

La Guéronnière says: "To go to the right, one must turn the nails somewhat upwards, so as to act on the left rein. In going to the left, the nails must be turned downwards, so that the right rein shall act decidedly."

Comprehending the incompleteness and want of precision of the principles he lays down for guiding the horse, he advises keeping the curb reins separate, one in each hand. Should the horse refuse to turn, he advises lowering the hand of the opposite side, so that the horse will obey the pull. This certainly means nothing else than to make it possible for the horse to turn where the pulling comes from. These two helps for making the horse obedient are therefore directly opposed to each other; if one is right, the other must be wrong.

La Fosse gives the same rules for the movements of the hands as La Guéronnière. He also teaches to separate the curb reins, one in each hand.

Moreover, to refute the Duke of Newcastle, he adds : “Experience teaches that the horse *must* obey the pulling of the reins towards the side on which the pull is made ; if the right rein is used, the horse is obliged to turn his head towards that side.”

He argues, with La Guéronnière, and on the same grounds, that in exercising in the riding school, the inside rein should be shorter than the outside one. He refers to the effects produced by the little finger of the left hand, which are of such extraordinary delicacy ; and proves from them that to ride a horse on the right hand, or to turn him to the right, we must let him bear upon his right side, upon the right rein, and upon the right lever of the bit,—not upon the left rein. He says : “The bit should bear upon the part which one wishes to fix.”

M. Doure in one of his last works is very explicit upon the same subject. He says, that the best mode of obtaining a correct turning is to take hold of the inside rein with one hand, and to give at the same time, with the outside one, the pressure upon the outside part of the neck. The first of these effects he terms the *pull*, and the other the *pressure*. This celebrated *ecuyer* ascribes to the *pull* the greater power.

M. Aubert, one of the best riders in France, in his treatise upon horsemanship, is even more positive. On pages 82 and 83, he says :—“The effect of the hand upon the rein and the mouthpiece is only a direct and decided one, when the pull is backwards, but this is not the case in pulling to *the side*.”

This truth unfortunately is acknowledged only by the few who take the trouble of making the necessary observation.

To compel the horse to make a correct turning to the right or to the left, requires a thorough preparation by means of the snaffle; according to Aubert thousands of horses are spoiled by indifferent riders, without attaining even this result. Their

horses turn to the right whilst the neck is pulled to the left, and break out with the haunches, hind quarters and hocks.

In guiding with the reins of equal length and in the bridle hand, the horse will turn to the *right*—ALTHOUGH the left rein produces the greater effect. Let it be observed, I do not say *because*, but *although* the left rein produces the greater effect.

The sum of the above quotations may be set forth in brief as follows: That in turning the guiding hand to the right to go to the right, the evolution is executed solely upon the *left* curb rein.

To obviate these inconveniences different authors recommend different appliances—some, the use of the snaffle; others, the use of one curb rein in each hand, which necessarily compels the use of both hands. Finally, we are directed to work with one hand and to shorten the inner rein materially. Riding masters make use of this effective, but inconvenient plan, without agreeing in their teachings. They call it a “*trade secret*.”

It would now appear sufficiently demonstrated that it is impossible with the present mode of using the curb, to turn a horse correctly *to the right or to the left*: to execute which movement requires either the help of the right hand or of the shortening of one or other of the curb reins, either right or left.

According to the principles which form the basis of instruction in military riding, the horse should be ridden not only during the drill, but also in an engagement with the enemy, with one hand.

The other helps which are at the command of the cavalryman are those of the legs, the application of which is not only as a general thing difficult when in a rank, but often also ineffectual.

Hence it follows that the rider, to execute a given order promptly, can make his will known to the horse in four different ways only:—

1st.—In relaxing the hand to induce the horse to step forward.

2nd.—In tightening the reins to gather him, or to make him step backward.

3d.—As he steps forward, guiding to the right to turn right.

4th.—As he steps forward, guiding to the left to turn left.

The last two movements of the hand are acknowledged to be insufficient for the proposed end.

Professional riders feel themselves compelled, if they want to guide the horse properly, to make up the *pressure* through the *pull*, and for that purpose it requires the use of both hands, or the curb reins must be kept in one hand, and of unequal length. Both of these helps are forbidden in the cavalry service, where the curb reins are required to be kept continually even, and where the right hand must be kept free for use in action.

How often do we find that a cavalry horse refuses the turning, especially to the right. This is only to be accounted for by the guiding of the left hand, the curb reins being kept in such a manner that they are more favorable to a turning to the left than to the right.

I will further illustrate this:—When the reins are kept quite even, and when the little finger of the left hand is between the curb reins, which are well pressed down by the thumb above,—

1st.—The left rein is kept nearer the horse's mouth than the right one, by so much as the thickness of the glove and little finger amounts to.

2nd.—The left rein is better supported (sustained) than the right one,—the former being held by *five*, the latter only by *four fingers*.

3d.—The action of the thumb is such that it presses down the left curb rein which lies immediately under it, when the hand closes, and therefore shortens it.

On the contrary, the effect on the right curb rein is, to draw it from above downwards, and therefore to lengthen it.

The right curb rein will nearly always glide through the rider's hand without his knowledge, and he will thereby practise with uneven reins (in which opinion most authors concur) and find himself under exceedingly favorable circumstances to make the turn *to the left*. The shortening of the left rein acts naturally and vigorously toward the left side, and thereby facilitates a like turning. The volte to the left is for the same reason much easier than the one on the right hand. If the curb reins remain perfectly even in the hand, the volte to the right or left (in reference solely to the movement of the hand) is impossible.

The rider makes known his will to the horse by using power through the snaffle reins in *two* ways—the *drawing in* (pulling) and the *pressure*. He should make use of both according to the well known principles of the movement. The guiding with the curb reins is nevertheless just the opposite.

It has been remarked before that according to the cavalry instruction the right hand should remain free, and that to the left alone is given the guiding. If the horse is to go to the right, by the bending of the hand forward and to the right, and by the drawing in of the left curb rein, two effects are produced: 1st.—It pulls the horse's nose to the left, which is directly the opposite of the intended turning; 2nd.—The curb rein presses against the left side of the horse's neck. This latter effect is apparently reasonable, but is very feeble, and I deem it positively *wrong, dangerous, and even injurious*.

1st.—*The effect is wrong*.—In guiding to the right, the nails turned upwards, the left rein becomes shortened, and acts upon the left side of the mouthpiece, whose port or arch presses upon the left jaw. This drawing of the rein is therefore contrary to the end one wishes to attain, as it brings the nose and neck to the left side. The head and shoulders are not thereby directed to the *right*.

The horse that has been taught with the snaffle to turn his head towards the side from which the pull comes, will resist, not understanding the rider's meaning. Besides, the horse's shoulders are bound by the drawing of the left rein, the whole

forehand being kept back by it. The turning can therefore only be executed in such a way that a breaking out of the haunches takes place.

2nd.—*The effect is dangerous.*—The horse, unable to execute the rider's will promptly, being improperly directed, and not understanding the help, is often treated harshly—pulled, pushed, jerked and spurred. In this struggle, arising from no fault of the horse, the poor animal is apt to fall if the ground be slippery, or he rears and perhaps “goes over” to overcome the greater constraint. If such accidents do not happen, the object is attained generally by turning on the haunches, whereby the hocks are apt to be injured.

3d.—*The effect is injurious.*—By using force in riding a volte (which occurs too often during the instruction) the loins are strained, the tongue is hurt, the gums are torn, the lips are chafed, and all possible diseases of the mouth created. Besides, there is produced injury to the haunches, weakness of the kidneys, and the horse becomes harassed by the oft-repeated spurring, obstinate, unmanageable, and therefore unfit for use—working ruin to the horse as well as to the cavalry service, and a needless expense to the State.

If in every regiment a certain number of horses, say from 70 to 100, were exclusively used for the instruction of the trooper, and if these horses were under the immediate superintendence of a “Captain instructor”, many of the aforesaid evils would be lessened. These horses, well accustomed to this sort of exercise, would, without much exertion, and I might say, almost of their own will, perform the service. But this reform has not been attempted. All horses of the regiment, without distinction, serve for the instruction of the soldiers—the old, the young, the ordinary, the strong, the feeble, and the blooded horses are all mounted on every day of the year by a different rider, who may be more or less heavy, more or less stupid, and with a hand more or less awkward.

In this continued succession of mounting and dismounting,

it is impossible that the rider should become acquainted with his horse, or *vice versâ*.

If now, we can show besides, that the helps which are given are faulty, it is clear that the result can not be other than a bad one.

It might not be out of place here to observe how old soldiers, when they see their horses passing from hand to hand, to be badly treated and considered as common property, lose the love and care which the animal should expect from his rider, and which are so necessary for the maintenance of the credit of the cavalry. But I am digressing, and must return to my proper subject—the mechanism of the curb.

As was before remarked, the use of the curb reins holding them in one hand consists of only four movements.

The first one is the relaxing of the reins to give the horse liberty to advance. The pressure of the bit in this case is entirely annulled. This a *right* and *mild* help.

The second one is the shortening (drawing in) of the reins to gather the horse or to make him step backwards. In shortening, the rider should supply the effect of the mouthpiece, or aid it, by leaning with the upper body slightly backward, and by pressing the horse with the thighs. This occasions a slight displacement of the seat, which, after a few lessons, is sufficient to make the horse balance himself without the rider being obliged to draw in the reins too sharply. In *stepping backwards*, both curb reins, by a slight drawing in, must remain even, and the movement is produced by the pressure of the legs.

With regard to the two remaining movements, the turning to the *right* and to the *left*, I have already fully demonstrated the incorrectness of the usual method in place of which, I recommend the following :

The bridling of the horse is done as usual, not strapping too tightly the throat latch, noseband and curb chain; *and both curb reins are crossed before passing them over the horse's neck*, in such a manner that the crossing takes place under the chin.

The *right curb rein* operates, in this way, upon the *left branch or lever*, and the *left*, upon the *right*. If the reins are then taken hold of with the left hand as prescribed, and used according to the before defined rules, the effect will be the same as that produced by the snaffle.

The mouthpiece with crossed reins, acts upon the mouth and neck in the following manner:—If the hand guides to the right for turning to the right, the left curb rein pulls on the right branch from below upwards, and from right to left; the arch of the crosspiece presses upon the right jaw, and takes away from the mouth the upper part of the curb called the “eye”.

A contrary effect takes place upon the opposite side (left). The arch raises (lifts) itself *above the left side of the jaw*, which is thereby relieved, and the upper part of the left curb bears heavily, where it is joined to the lever. All parts of the mouthpiece therefore contribute to effect the turning.

The horse’s head, by the pressure of the port upon the right side of the jaw, is placed to the right, to which direction it was guided from the very beginning, by means of the raising of the left curb; the left curb rein embracing the neck, finally directs the whole forehand to the right.

I have made many experiments in applying this method with horses that turned with difficulty, and with some that even showed themselves refractory, and was successful in almost immediately reducing them to willingness and obedience.

The crossed reins make known immediately their power and effect upon the horse’s neck, and act, therefore, as a sort of preparatory order. As the effects of the mouthpiece become thereby more intelligible to the horse, and as obedience is obtained immediately, it requires less power than before—the hand becomes gentler, the rider more expert, and the horse more obedient.

When there is less resistance, the power requisite for overcoming it is proportionately lessened; the mouth is not so likely to become injured, less sickness is produced, generally fewer faults occur, and finally the reins become what they ought

to be—a help, and not a punishment. Horses that are treated with kindness will not only perform better and longer service, but their training will be more finished.

Besides, crossed reins cannot be thrown over the head—a bad trick which only too often occurs, and one which is exceedingly dangerous. In lowering the hand, the reins do not hang down, and they cannot become entangled in action. It is almost impossible for the trooper either on foot or horseback to seize or cut them through. Finally, this method requires neither different instruction nor involves an extra expense; and believing it myself to be the simplest and most correct one, I think the reader cannot fail to become convinced of its good effect.

Should I be mistaken in this, I still assert that even if long established custom is in favor of the usual manner of guiding with the curb, it is a faulty one.

It must therefore be the duty of every intelligent rider to study how the imperfect mechanism of the curb can be obviated, and until I find a better remedy, I shall have no hesitation in recommending that which I have suggested.



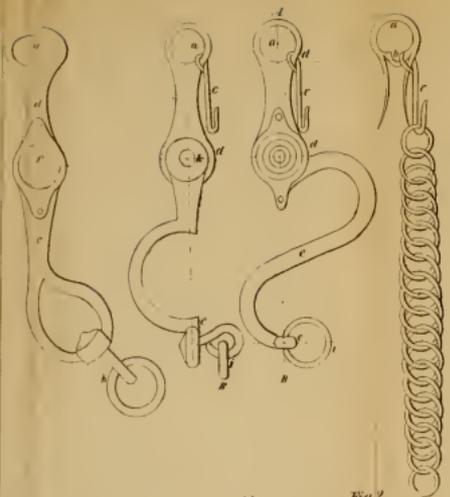


Fig 1

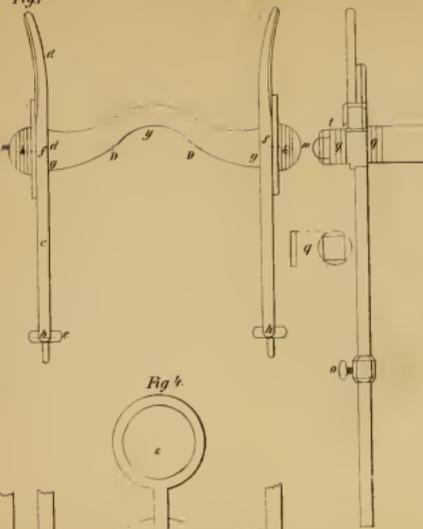


Fig 5

Kidney's  
Measuring bit

Fig 11



Fig 9

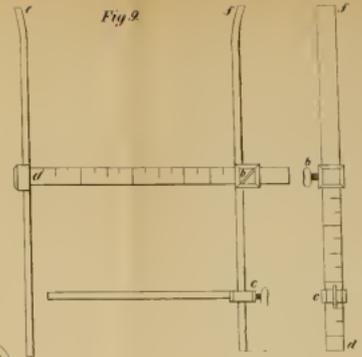


Fig 2

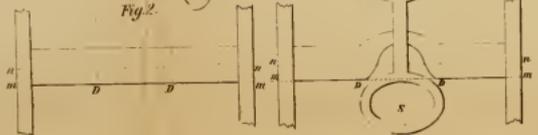


Fig 4



Fig 3

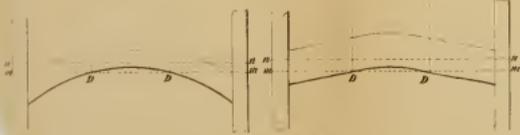


Fig 5

Fig 6

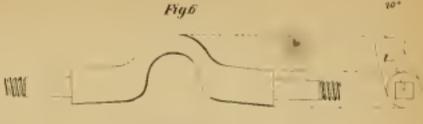


Fig 7

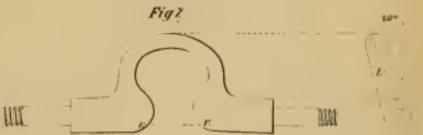


Fig 10

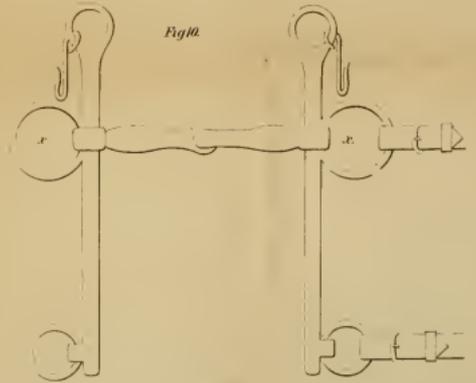




Plate II.

Fig 1.

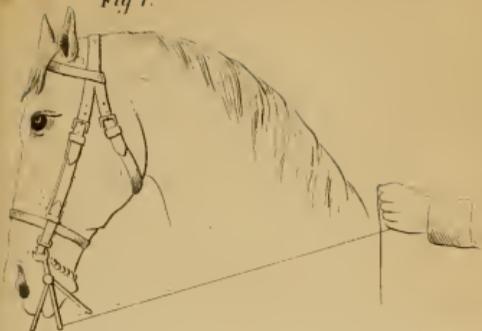


Fig 2.

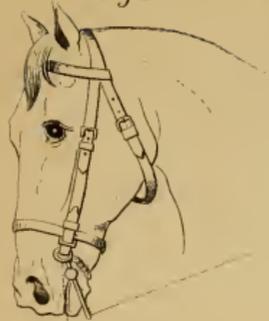


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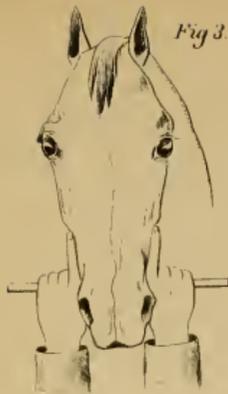


Fig 4.

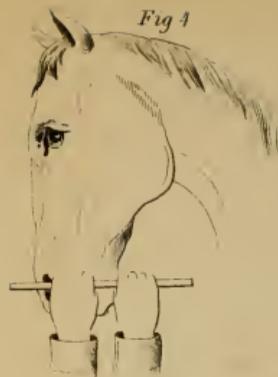


Fig 5.

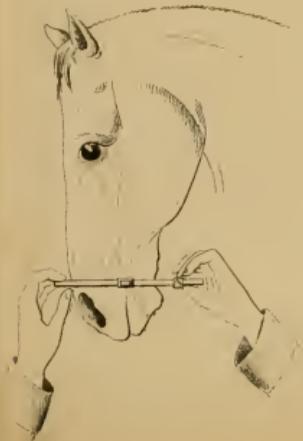


Fig 6.



Fig 7.

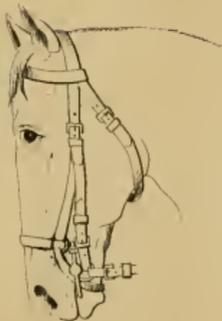


Fig 8.

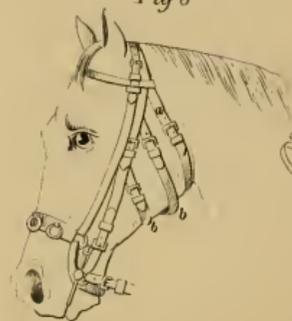


Fig 9.

