



*George Emore.*



JOHN A. SEAVERNS



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AN  
*ANALYSIS*  
OF  
**HORSEMANSHIP ;**  
TEACHING THE  
WHOLE ART OF RIDING,  
IN THE  
*MANEGE, MILITARY, HUNTING, RACING,*  
AND  
*TRAVELLING SYSTEM.*  
TOGETHER WITH THE  
METHOD OF BREAKING HORSES,  
FOR EVERY PURPOSE TO WHICH THOSE NOBLE ANIMALS ARE ADAPTED

---

BY JOHN ADAMS,  
*RIDINGMASTER.*

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IN THREE VOLUMES.  
VOL. I.

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1805.







TO HIS  
ROYAL HIGHNESS  
THE  
*DUKE OF YORK.*

---

*May it Please your Royal Highness,*

THE permission of  
inscribing my humble attempt, at  
analysing the science of *Horseman-*  
*ship* to your Royal Highness, does  
a it

it great honour, and will prove its best passport to general acceptance. A name thus illustrious, at the front of my work, sanctions the instructions it contains, as they are published under his auspices who is the most competent judge in the kingdom, of their merit and utility.

It was this consideration which first inspired me with the hope, that my earnest endeavours, however imperfect, to facilitate and improve a practice eminently beneficial to mankind at large, and more especially to the army, would not be excluded a patronage, which,  
liberally

liberally embraces every laudable pursuit.

The benign condescension of your Royal Highness, on my respectful application for this purpose, far exceeded my most sanguine expectations ; as you not only vouchsafed my request, but did me the honour, also, of communicating my proposals to his Majesty, and procuring for them his royal and gracious approbation !

It becomes not me, to pronounce the eulogy so justly due to the conduct of your Royal Highness, in exercising the important func-

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tions

tions of Commander in Chief. Military qualities, thus conspicuously calculated to challenge the approbation of the best judges---to be appreciated by the impartial awards of future history---and to exhaust the plaudits of posterity, far transcend any commendation of mine ! But, as one of the happy community for whose advantage and glory they are now called forth into action, permit me, to share in the general satisfaction they afford; to pray that no misfortune may ever interrupt their influence ; to join the unanimous wish of a grateful people, that your Royal Highness may long live  
live

live their boast, their ornament,  
and their blessing; and to be,  
with profound admiration and re-  
spect,

Your Royal Highness's

Most obliged

Most devoted, and

Most humble servant,

*JOHN ADAMS.*



## PREFACE.

---

*AT a period when gentlemen find it necessary and expedient to discipline themselves as soldiers, for protecting us from foreign and domestic enemies, I thought a work of this kind might prove acceptable to the cavalry. Had it come out a few years sooner, there might have been a greater demand; but riding at all times will be the pursuit, recreation, and pleasure of those whose circumstances in the early stages of life will permit. And nothing distinguishes the gentleman more than ease, grace, and elegance on horseback.*

*The following sheets, therefore, I hope, will be found serviceable to those who wish to acquire the true principles by study as well as practice.*

*I was*

*I was induced to write on Horsemanship from the great pleasure I took in the study and practice of it, and lamented the want of authors in our own language to assist my pursuit. The Duke of Newcastle's Horsemanship I have heard much talk of, but have only seen a voluminous edition of it in French, a language I am not master of. From the number and size of the plates, it must have been too costly a book for general use; and from the superfluous number of prints, and great expence of the work, his Grace must have written it for his own amusement, and published it for the gratification of his friends only.*

*I have seen Mr. Berringer's Horsemanship, a work translated from the French. I believe the book is now scarce. I have not seen one, at least, for these twenty years. By what I recollect, the seat and hand according to the system of the manege, was very correct; but the whole book was confined to the manege only; and however just his observations and remarks were, I did not think*



*think the work much calculated to instruct the uninformed.*

*Another small tract I have seen, wrote by the Earl of Pembroke. This his lordship intended solely for the use of the army. It contains only a few general rules, absolutely necessary for the discipline of the cavalry. His lordship, knowing the aversion a soldier has to study, and the shallowness of the common soldier's capacity, most certainly thought that much would never be attended to, though the little he wrote might.*

*I have heard of other small tracts, which, as I knew not the authors, nor heard any commendations of their works, I have not judged them sufficiently interesting for my perusal; and, really, from the obscurity I have kept myself in to those who have a knowledge of the scientific parts of horsemanship, I expect my work will share the like contempt from them.*

For

*For I find those who have but a partial knowledge of the art, will not admit any person equal to themselves, till they have had ocular demonstration, and this must be in variety of instances, for the mere riding of a horse is not sufficient: and this is not to be wondered at, since the persons who have been teaching in the schools (most part of them at least) have been totally ignorant of the science; and if we find not knowledge in those who pretend to teach, we cannot expect to find it in other pretenders.*

*As I have no pretensions to literary abilities, I have not attempted to decorate my work with long digressions, and flowery language, to relieve the heavy, dead page of science; which, without attention and study for the purpose of practice and improvement, were insupportable. My endeavors have been to explain my meaning in the clearest manner; not only giving the precepts, but pointing out their importance and necessity, by shewing their causes and consequences. If I have succeeded in this, it is all I aimed at; and*

*and should I not have been sufficiently clear in any passage, I shall be happy to explain myself further, should any gentleman think proper to wait on me for that purpose.*

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## INTRODUCTION.

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AMONG the various pursuits of man, for his amusement and recreation, that of Riding on Horseback seems to claim the pre-eminence with those whose circumstances afford them the means and opportunity. And this preference is not to be wondered at, when we consider the pleasure, amusement, and benefit we derive from it. For, besides being conveyed wherever our business or inclination requires, the eye is uninterruptedly amused with the objects that pass or surround us; a beautiful landscape, or delightful view, are continually presenting themselves. And as you like, you may enjoy yourself in contemplation, or your friend in conversation. With all this, you receive the benefit of the purest air, so congenial to health, without the least  
1 danger

danger of taking cold, or receiving injury, which is prevented by the bodily exercise, of which you take such proportion as your strength will permit, or your inclination or constitution requires.

Exclusive of these benefits, there is such a pleasure and gratification in riding, and riding well, that the young, especially, with hale constitutions, are quite fascinated with the practice : and really their horses, when mounted, as we often see them, by elegant women, seem to vie with the conscious satisfaction they occasion with their fair riders.

How strange then is it, that the art of riding and managing horses should be so much neglected, that very few, indeed, know or think that any such art exists. Let us enquire into the cause of such total disrespect to this pleasurable science; and I believe it will be found to originate, for the most part, in the masters themselves. For, certain it is, masters of old taught only one style of riding, which was the *manege*; and this being

ing the truth and foundation of all good riding (which I must acknowledge it is, and shall make it so appear) they neither practise nor taught any other. The obvious consequence is, that gentlemen are as emulous of riding fast, as of riding well; and finding persons who had learned to ride in a style so ill calculated to travel far, or fast, or endure its fatigue; they ridiculed the idea of learning to ride at a school, but preferred, or sought to copy, a hunting-groom, or racing-jockey.

Thus the *manege* got into disrepute; and, being neglected for many years, at this time, out of the many who are called riding-masters, few are equal to teach the *manege*; and reciprocal contempt has subsisted between the *manege* riding and *jockey* riding ever since. Now, to reconcile both, and make them friends with each other, these sheets, I flatter myself, are in some measure calculated; as there is no better way of reconciling animosities, than making each party appear to be in the right; which is cer-

b

tainly

tainly the case here, since both styles of riding will be found proper for their respective purposes.

And first the use and utility of *manege* riding:—

*Manege* riding is the science whereby you become acquainted with, and learn, the superiority you have over the horse, by a proper correspondence of the hand—teaching the effect and power, every variation of situation and aids produce, with the theory and knowledge of dressing horses—improving your horse after what manner you please, rendering him obedient to the most delicate touches, riding him with the greatest ease and exactness, and making him display himself in the most elegant attitudes, and move either forward, backward, or sideways.

By this method of riding, you ride with perfect security; for though you ride with the highest animation, and occasional rapidity,  
you



you never suffer the ascendancy of the hand to be transferred to the horse: thus by the continual restraint the horse is under, he is prevented from making the speed his capacity would admit; and the more he exerts himself to that purpose, the sooner he is exhausted.

It is evident this style of riding is not suitable to those who want to trot at the rate of from 12 to 16 miles an hour; or gallop at the rate of 20. No wonder, then, that it should be so little sought after, and the preference given to the common mode of jockey riding.

Nevertheless, the study and knowledge of the *manege* has many advantages: for you are not confined to ride in the *manege* style when you find it most convenient to ride in any other; and certainly, if you ride fast long distances, or a hunting, the *manege* style is not calculated for your own ease, or that of the horse. But whenever you adopt the proper style for these extended paces,

and suffer the horse to take a support and ascendancy of the hand, you can, when you find it necessary, more readily recover the superiority of the hand than those who are totally ignorant of the science. Many of these you see pulling and labouring with all their might, to no effect; and frequently exposed to imminent danger, from not being able to manage their horses: and this they never attribute to their want of skill, but to the hardness of the horse's mouth.

I have convinced several, by changing horses, and shewn they were governable with the greatest ease by a hand that knew the power and effect it possesses. Some, indeed, by being long accustomed to a heavy, insensible hand, had habituated themselves to a position whereby they could endure the severity of the hand, wanted some salutary lessons, before they could be rode with pleasure and safety.

Since,

Since, then, I allow the *manege* is not the style of riding for travelling, hunting, or racing, of what service can it be to the generality of persons whose pursuits tend that way? I answer, much advantage is to be derived from it; because the *manege* being the foundation and groundwork of all good riding, you will only adopt the convenience of one, and reserve the excellence of the other, by which you acquire the greater security, and become the more perfect horseman.

I have seen several persons, who have been in the habit of riding from their infancy, and who ride well and boldly a hunting, or elsewhere; yet if, by chance, a horse happens to be restive, stops short, turns round, and refuses to obey the bridle, or answer the spurs, very awkward, and destitute of knowledge or ability to act effectively, and really in danger of being thrown; not from any extraordinary efforts of the horse for that purpose, but from the defect

in the seat; which, though sufficient to keep them in the saddle in the natural straight-forward paces of the horse, exposes them to danger in the most trifling incidents that may casually occur.

Thus, though the ordinary modes of riding may gratify and convey you on the horse's back wherever your will directs, yet, for want of knowledge in the true principles of riding, you are continually exposed to innumerable hazards, which you do not see, nor will attribute to the true causes when they happen.

For instance, if the horse trips, and you tumble over his head, and break your nose, you ascribe it to the horse's falling, and I to your bad riding; as you had no business to fall with your horse, but should have assisted him, and prevented the accident. The general cause of horses falling is more the fault of the rider than the horse; i. e. bad sitting and heavy hands. Not but that the best riders may meet with an accident;

dent; against which, however, scientific, or *manege* riding, is the greatest security. And horses that are over-loaded, tired, or leg weary, are liable to fall; but in these circumstances, the rider's particular attention should be their safety, and prevent them.

You are often told the horse reared, and the person fell off behind, that the horse might not fall backwards on him; but the occasion of the horse's rearing is not given: perhaps the severity of the rider's hand was the cause.—But, admitting fright or any other circumstance might be the cause, the person seldom allows the impropriety of his riding; which, under such circumstances, might increase his danger, or have occasioned the disaster.

Another tells you that his horse shyed to the other side of the road, and he thereby lost his stirrup, and fell into the ditch. He does not say, he fell because he could not ride, but because the horse shyed,—And

who has not heard of several persons, who, riding against another horse, or meeting a carriage in a narrow part, could not stop the horse, but ran against the shaft, killed him, perhaps, on the spot, or providentially escaped with only a few contusions and bruises? I will venture to say, no prudent horseman ever met with such a disaster.

Therefore, by a scientific knowledge of riding, you are guarded against the several contingencies that may unexpectedly happen, and are deterred from running into dangers which ignorance but too frequently incurs. You have likewise the advantage of improving such horses, that come into your hands, who are awkward from defective breaking, or bad riding; and, I believe, most persons feel an extreme pleasure in the improvements they make; as it is a confirmation of the goodness of their hand, and a proof of their abilities.

Not

Not only *manege* riding has been contemned, but *manege* breaking; and I have heard several assert that a horse broke by a riding-master was spoiled. This idea is easily accounted for; as the higher and better a horse is broke, the more unsuitable he is for an awkward rider. Awkward horses, and awkward riders, suit each other best; in short, the one is made so by the other.

But to explain this prejudice further, many persons, unacquainted with the principles of Horsemanship, have their ideas of it so confined, that they perceive no other excellence than riding bold, and riding fast. And such as can ride a trotter best, or gallop the fastest, are, in their estimation, the best riders. I do admit there is much skill and great merit in both; and blame only for admitting that no other perfection or improvement can be made in a horse, than extending his speed; to which, the lightening a horse's mouth, and uniting him, is so diametrically opposite.

In answer to such, I beg to remind them, that breaking a horse, and training a horse are very different things. The breaking a horse consists in familiarizing, reconciling, extending, bending, suppling, and uniting him; teaching the hand and heel, whereby you can, with the greatest ease, put him from one pace to the other; the horse having no preference, does all equally well, having had suitable lessons to capacitate him thereto. But this education only qualifies him for any purpose his owner may hereafter require of him; if he wants him for harness, it is no detriment to him; if he wants him fast in the trot, he must train him to that pace alone; if to canter, [which is a term we do not use in Horsemanship; we call it the gallop shortened, or united; for what we conceive the canter, is an imperfect pace, which is a slow gallop disunited; and in derision we say *two up and two down*: running and ambling trots are in like manner exploded] you may practise him to that till he will do nothing



else; and if for racing he must have his training and gallops for that purpose.

Gentlemen who do not give explicit directions in what manner they like their horse to ride (for every one's desire is, to have them well broke), may be satisfied, that very little inconvenience will arise from the horse's mouth; and their hand, not according, at first, for a few times riding, will reduce the mouth to a level with their hand, and bring them in unison together; so that they may (as they generally do) take upon themselves the merit of making the mouth, after the riding-master had spoiled it.

Not that I would infer that the riding-master's pains are useless; and thrown away, in these cases: no, the horse has derived benefit, which, though unperceived by the owner, will remain with him; and his mouth with occasionally riding by a good rider, may be preserved and restored. For the horse, once properly broke, does not depart  
from

from it by choice, but for the accommodation of his rider; and may be said to become all things to all men.

Having said as much as I think necessary in defence of the *Manege*, or Horsemanship, I shall only add one simile, to conclude the subject:—the art of Penmanship, from its analogy to the word Horsemanship, is the first that presents itself, and for aught I know, is as applicable as any:—

In penmanship, the large text and round-hands may be compared to the *manege* seat—in which, exact proportion and correctness, in every particular, is studied, learned, and executed.—the German Text, Italian, cutting letters, and striking flourishes, I compare to the several lessons and ornamental airs of the *manege*; and the engrossing and running hands, being the hands of dispatch and business, I compare to the hunting, travelling, and racing seats.

Now

Now every one knows, that the text and round hands are the least used, though at school they were most practised, to extend and give liberty to the fingers, and study to execute a true formation of each letter, that, whenever after you require dispatch, you may have a freedom of hand, and preserve correctness, as far as the circumstances of haste will allow. The *manege* riding is the basis and truth of riding; and the deviations are only admissible, for the sake of ease and dispatch.

Having explained the nature and excellence of the *manege* riding, and admitted the propriety of other systems, for our different pursuits of business or pleasure, yet the many ridiculous habits of some people imbibe or adopt, I can, by no means, concur with: some I do allow, ride in the hunting and road seat admirably well, who never had any instructions; but many more affect to ride as well, who adopt the greatest absurdities.

This

This must be from mistaken ideas, or copying bad originals; and to point out some of these improprieties, may in some measure, perhaps, prevent the practice of them.

The first of these I shall mention, I think the most excusable, because they affect nothing; and their awkwardness proceeds from a careless sluggishness, or relaxation, which causes their legs to dangle as though they had not a muscle in them,—their thighs flabby and loose—their shoulders and arms shake as though they were hung on wires—I think such riders cannot be comfortable, and are properly punished for their laziness.

The others I shall notice, affect to ride well, and some really would, if they were to divest themselves of trifling absurdities:—one sticks his legs as far from the horse as possible, by which he considers he rides without fear or cringing—another, when he rises in the trot, raises his shoulders and  
arms

arms as though they were wings to assist him—another thrusts his foot home in the stirrup, pointing his toe to the ground, by which he galls his instep with the stirrup-iron, chafes his leg with the leather, or endangers the foot to be entangled in the stirrup, by a wad to protect the instep—another affects to ride like a sportsman, stands in his stirrups, and stoops forward without preserving a position capable to support and manage his horse;—some ride as though they were tumbling forward—others with their toe forward and body backward, and—some with their backs as round as a pig's!—Many of these will arrogate to themselves the merit of being good horsemen;—I hope not to offend, if I say, they are not elegant riders.

We find many, who have a good seat in the hunting and road system of riding, have, nevertheless, very defective hands: I call those defective hands, who pull a heavy, insensible weight on a horse's mouth, in paces  
where

where the lightest touches of the hand are all the support that is necessary.

The cause of bad hands, and bad mouths, are, in a great measure, reciprocal; for if a person commences riding upon a horse whose mouth has been previously spoiled by a former hand, the horse will bear upon the hand, and invite the hand to pull at the mouth:—This, if not too heavy, is generally very agreeable to beginners, because they can thereby hold and keep themselves the steadier in the saddle.

This habit, confirmed, is difficult to abandon; for when you afterwards ride a horse that has a pleasant mouth, and take only a proper support from the hand, you miss the support you received from the bridle, and are not comfortable till you can bring the horse to support you as before; thus, as your hand was formed from a bad mouth, you are now making a bad mouth by your hand.

To

To this you will say—If I ride more to my satisfaction, from the alteration I have made in the mouth, surely, to me, at least, it must be an improvement. In answer to which, I shall say—It would be an improvement to you, if there were not consequences attending it, of which you are not aware. In the first place, the support you take from the bridle necessitates the horse to carry himself in such a manner as subjects him to trip, particularly in his slow paces.—The continued dead weight in your hand, and the position of the horse's head, to sustain the same, incapacitates you from assisting him on these occasions. For, if you increase your pull in the same direction in which you take your support, you certainly will contribute the more to the throwing the horse down.—Next the position the horse carries his head, to accommodate a heavy hand, with the numbness occasioned by a continued dead pull, which renders the mouth callous and ungovernable, so that with difficulty he can be stopped in the ordinary paces; but,

c

when

when galloping with other horses, the rider is totally incapacitated to stop him:—This is attributed to the hardness of the mouth; and hence the invention of tormenting and excruciating bits, gags, martingales, and the like; all of which originated from bad hands.

The quality of the hand denotes the horseman more than the seat; and this the horse seems to be sensible of;—for you seldom see horses of vicious and restive dispositions, excepting at their first backing, make violent attempts to throw the rider. Colts give it up after a few trials without effect; but restive horses take the advantage of defective hands, and refuse obedience. If you correct them with whip, or spurs, instead of obeying they run backwards, sidle to walls, rails, or carriages, to frighten and deter you from contending with them: but make no efforts likely to unhorse you.

If



If you have not hands to foil their endeavours, and frustrate their intention, the horse will beat you, and be encouraged to do so when he pleases. Therefore, you see, your seat alone can protect you in many situations on horseback; but with the assistance of your hands you may protect yourself, if you know how properly to use them.

Most persons are desirous to ride well, though not in the *manege* style.—To ride well, you must be perfectly at your ease, in a position that does not expose you to danger in the common instances; with a hand capable of managing your horse with ease to yourself and pleasantness to him:—these acquirements will be sooner attained by a few proper lessons, with study and application, than by years' riding without them.

This is demonstrable by the horsemen of the day, who, imbibing improper methods at first, confirm them by practice; and from the difficulty they would find in altering  
c 2 their

their system, are led to believe their's as good, if not the best.

Now, those who wish to ride with propriety and ease, without becoming adepts in the science, have only to study and practise those passages calculated for that purpose.—Hence the seat and the hand are to be your particular study; and the lessons to acquire them your principal practice.—And till such time as you have established yourself to a certain degree, it is not advisable to ride inattentively. The difference in riding for improvement, and riding for pleasure, is explained in the first lesson.

The fundamental seat, as laid down, may be thought too formal for those who do not intend to become *manege* riders; but be not discouraged at practising that at first; for all the systems of good riding are derived from it, and are only relinquishments of the extremes, when unnecessary with appropriate positions for certain purposes.

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A

# TREATISE,

&c. &c.

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## *ON MOUNTING.*

THE first thing to be learned in horsemanship is the method of Mounting. Many are apt to neglect this as trivial, especially such as are accustomed to Mount by a different method, which habit may have rendered familiar; but habit will also make the right method equally familiar and easy. And it will have these advantages;—you are under no necessity of having a person to hold your horse, perfectly safe from receiving any injury, and, if you have the least activity, the unsteadiness of the horse cannot prevent your Mounting.

VOL. I.

B

Before

Before Mounting, as your safety is concerned, it is proper to observe whether the saddle be rightly placed, the girths secure, not too tight (for many horses are apt to plunge when they are), the bridle fitly on, and the curb smoothly placed.

Instructions in these particulars will be found in detail hereafter. Whatever the disposition of your horse may be, approach him apparently in good temper. Horses are sensible animals, and know by your actions and appearance the disposition or humour you are in; i. e. whether you are angry or pleased, bold or timid, handy or awkward. In these you will find it difficult to deceive them, but steady, well-broke horses take no advantage of it; young ones frequently do. A soothing tone of voice and caresses are pleasing; and to such as are unsteady, fearful, or have a dislike to be Mounted, it helps to dispel their fears, and pacify them. Young horses should therefore be gently treated, and much encouraged.

It

It is customary to Mount a horse on the near, or left side. Present yourself rather before his shoulder, with your whip or switch in your left hand. This must be attended to, because the right hand is full of action, has to remove from place to place, and the whip thus moved or agitated might disturb the horse.

The bridles most in use, have two reins; it is advisable for learners to practise with one first, and then both; as awkwardness, in a certain degree, will otherwise be unavoidable in beginners.

The rein originally practised with, should be the bridoon, lest the hand at first be too harsh for the curb. Proceed then as follows: Take hold of the bridoon rein with the right hand gently, and so near to the bit, that you are sure it is not atwist; then, by extending, your right hand over the horse's neck toward the centre of the saddle, letting the rein slip lightly and smooth-

ly through your fingers, you will find the middle of the rein.

Now, if you intend to Mount with this rein only, put the little finger; but, if with both, put the middle finger of the left hand downward between the reins, the back of the hand being towards the horse's head; draw the rein with your right hand, and slip your left where it will rest on that part of the mane you intend to take hold of: let the superfluous rein hang over your forefinger.

If it is the middle finger between this rein, and you intend to Mount with both reins, in like manner take hold of the curb rein, and put the little finger between, and lay it smooth and flat through the hand on the bridoon rein, both hanging over the forefinger. The end of the thumb will be sufficient, without grasping the hand to keep the reins in this situation, while you with the right hand separate a lock of the mane.

This



This done, apply the left hand, with the fingers open, down flat to the horse's neck, and, with the right hand, twist the lock of mane over the fore-finger of the left; by so doing, you will find, when you grasp the mane with the left hand, that you have a very firm hold close to the horse's scrag.

Be sure you have hold of the whip, the reins, and the mane, with the left hand; and, should the reins be so slack as not to have the desired effect upon the horse, you can still tighten them; and if so tight as to occasion the horse to rein back, relax them, by letting them slip.

This attended to, stand with your left breast towards the horse's shoulder, and take hold of the stirrup-leather with your right hand to steady it, while you raise the left foot, and place it in the stirrup.

If you are low in stature, and the horse high, you will be obliged to support your-  
B 3 self

self on the ball of the right foot, and by a sudden spring, at the same time, the right hand must quit the stirrup, and catch hold of the hind part or cantle of the saddle, and thereby raise yourself in the stirrup.

Here pause, that you may deliberately lift your right leg over; at the same time removing your right hand from the cantle to the pommel, to steady yourself while you are seated.

Next, place your right foot in the stirrup, then let go the mane out of the left hand; but be careful not to let a rein go, because you have them in hand in the manner you are to ride, adjust your cloaths, and exchange the whip from the left hand to the right: accustom your horse to stand, till you request him to move.

Dismounting is to disengage yourself from the horse in like manner. First, return the whip into your left hand, shift the handle of your whip a hand's breadth above the  
5 thumb;

thumb; then place the right hand above the left, and turn both hands so that the thumbs may be downwards, and the little fingers upwards. By these means the handle of the whip will be turned into your left hand, and the lash will be upright. Quit the whip with your right hand. Let the hands resume their proper position, and you will find the whip in your left hand, with the lash downward, on the near side of the horse, as when you mounted. Put a lock of the mane with your right hand into the left; place your right hand on the pommel, to steady yourself, while you raise your right leg over the horse, and, laying hold of the cantle, let yourself gently down.

I have observed it is customary to mount a horse on the near side; but I am of the same opinion with Lord Pembroke, that it is good to be expert at mounting on either side, and therefore recommend it to be practised: the same instructions given for the one, will answer for the other, only taking

the right hand for the left, and the left for the right, and when mounted, shifting the bridle instead of the whip.







*Scissors point*

*Head &c.*

*Manage Seat.*

*Publ. Sep. 1835. by James Currier, Albion, Trfy, London.*

*ON THE SEAT.*

THE Seat is the conformation of the several parts of the horseman's body, agreeable to the position or manner the horse works in.

For instance, if a person was placed in what I shall call the fundamental Seat or medium position (which will be first described), and the horse was to work in a bent position, or on a circle, the balance would be disturbed.

Likewise, if the horse passages, or works sideways, the balance would be endangered, or lost.

When a horse also plunges or kicks, if you have not a strong muscular hold with your legs and thighs, assisted by a corresponding motion or exertion of the body, you will be thrown from the saddle.

Thus

Thus the balance is maintained by as many different positions as the horse has capacity to work in; and the violent exertions of the horse are repelled or counteracted by muscular strength and activity in the rider. Hence, a person may be an excellent horseman, though, for want of muscular strength and resolution, unfit to contend with obstinate, resolute, and vicious horses; and a person of firm nerves and resolution, in the habits of riding, may contend with a vicious horse, and, where resolution only is wanting, will succeed; but where skill and address are required, most likely he will fail; success, in these cases, inducing many to imagine themselves very capital horsemen.

To say you cannot keep your balance in any position but the right, would be an evident falshood; for we daily see persons riding widely different from our rules without falling, and much to their satisfaction.

You will say, Why is not their method as  
good



good as mine? Because, if they ride widely different from rule, though they may not fall, it is more owing to the steadiness of the horse than good riding: many who ride different from rule, not only keep their balance, but are guarded against some particular contingencies, while exposed to others.

For instance: a person may sit prepared for a horse's rearing; yet, if the horse were only to stumble on his knees, would tumble over his head.

Others guarded against kicking and stumbling, would be exposed to danger if the horse reared.

But rules for riding, places every member in a situation to act on every emergency, and, as it were, instinctively; every precept, however trivial it may appear, I hope will be attended to, lest an occurrence should happen in a manner for which you are not provided.

The

The fundamental Seat is that medium position from which all others proceed, and in which the rider sits when the horse works straight, i. e. not only going straight forward, but without any bend in the position of the horse.

In describing this, I shall divide the horseman into three parts, and explain their different functions.

The first are the thighs, from the fork to the knees.

These, at all times, have hold of the saddle, and, by their muscular exertions, contribute also to keep the body equipoised.

The next are the legs, from the knee downwards. These are auxiliaries, and, occasionally, strengthen the hold of the thighs by a grasp with the calves. They likewise request, aid, support, and chastise the horse.

The last is the body, from the fork upwards,

wards, which must always be in a situation to preserve the balance, and take the corresponding motion.

The thighs, to have an effective hold of the saddle, must be turned inward from the hips, so that the hollow and muscular part of the thighs may lay smooth and flat to the saddle. The knees must be stretched down and kept back, so as to place the thighs about twenty-five or thirty degrees short of a perpendicular.

This will occasion the rider to sit on his fork or twist, which he should do, and not on his breech—the knee is to be bent, so that the toe hangs perpendicular to the knee—the legs are to hang near the horse's sides, but not to touch—the heel is to be sunk as low as possible, and the toe raised. This will give firmness and strength to the muscles of the legs and thighs.

The body must be upright, and not have the least propensity to drop forward, which,  
from

from the situation I have placed the thighs in, it will do, if the loins are not well bent, making the back very hollow, and the shoulders well thrown back, and the chest open:—the head must be upright and firm—the arms, from the shoulders to the elbows, should hang in a perpendicular situation—the elbows bent, so that the left hand should in general be situated about three inches above the pommel of the saddle—the arm, above the wrist, may lightly rest against the body—and the wrist so bent, that the thumb being upwards, resting on the first joint of the fore-finger, may point betwixt the horse's ears;—the right hand, holding the whip, is to be situated a little lower than the left, not to obstruct the operation of the bridle.—If you sit in the manner above described, you will observe the nose, the breast, the knee, and toe, will form a perpendicular line;—the shoulders, elbow, and heel, will likewise be in a perpendicular direction. When the rider can see any part of his foot, he may be assured he is not in the position  
above

above described: — the sight of the foot should be obstructed by the knee.

The difficulty of acquiring this Seat, with the stiffness and formality that appears in all beginners, has disgusted many from attempting it, especially when they find they can ride comfortably to themselves without strictly adhering to the above precepts. In opposition to this prejudice, I shall observe, that perfection in any science is not to be acquired without difficulty. The stiffness and formality here, is like that in dancing or fencing. As you become a proficient in either, stiffness falls into ease, and formality into gracefulness. Besides, I am far from insisting that it is necessary a person should always ride strictly and precisely in the above attitudes; but it is necessary that every person, who is emulous of being a good horseman, should endeavour to capacitate himself to ride in the above position; and when he has acquired it, his judgment will direct him when and how to use the  
power

power and effect he will feel himself master of.

I agree it would be a ludicrous sight for a man to be riding in the position described, with his muscles all stiffened, and the nerves firmly strung, and he on a poor, sorry beast, without life or animation.

No: it is ever to be understood, that the man and the horse are to be of a piece; i. e. when the horse is at liberty and disunited, then the rider, in like manner, sits at his ease, and may be said to be disunited; and as he begins to collect and unite, his horse, so he collects and unites himself. Thus, when the rider is pressing a horse to the union, and drawing from him the most elegant attitude and lofty action, the rider's attitude must likewise be to the extreme of elegance, and his exertions in the same proportion to that of the horse.

Having described the position of the several

veral parts of the horseman, I shall endeavour to explain the necessity of each precept, and the manner of maintaining the balance; and when I have thrown all the light I can on the subject, you must persevere in the practice for a considerable time, before you can expect to attain it.

The thighs, if not turned as described, the fleshy part being in contact with the saddle, will not have the grasp, or hold, as the muscles have.

If you let the knee get forward, or rise, the muscles of the thigh lose their effect, and the knee only pinches, which is not the intention; for the muscles of the thighs are to act as springs, taking a moderate and pleasant hold of the saddle;—not so loose that the action of the horse should remove the thighs from the saddle, nor yet so tight as unnecessarily to fatigue the muscles, or prevent the motion, which the action of the horse gives the body, from returning to its situation.

This duly observed, you will find the muscles act as springs to break the shock or jolt, which the action of the horse gives the body, from being received on the fork or twist.

The muscles, likewise, by practice, act involuntarily or instinctively in preserving the balance, as thus : when the body is a little thrown to the one side, the next motion the body receives, the strengthening the muscles in the opposite thigh recovers the balance again, and by this nice action of the muscles the balance is continually preserved.

The bending of the knee, as described, brings the calves of the legs near to the horse's side, which are not to touch. If they touch, you take the functions from the muscles of the thighs, which is never to be done but on emergencies, when the Seat cannot be maintained without ; as when a horse plunges, kicks, leaps, &c.



Besides, were the legs to continue on the horse's sides, the efficacy of the aids would thereby be destroyed. On the other hand, if the knee is straight, the foot will be forward, and the legs too distant from the horse's sides, by which the rider would be exposed to danger, if the horse was suddenly and unexpectedly to turn short round, fly out of the road from any object, plunge, kick, &c. for I have observed they are auxiliaries; and, on these occasions, are called upon to strengthen the Seat; and, if too distant from their proper situation, the Seat is lost before you can call in their assistance; whereas, if they are in the situation directed, you can instantaneously lay hold, and your Seat is secure.

The supporting the toe, I have observed, gives strength and firmness to the muscles of the legs and thighs.

The body is always to be in a situation, not only to preserve the balance, but maintain the Seat. The distinction between the

balance and the Seat may not be understood by some, unless explained. The balance is, the preserving the body from inclining to the one side or the other; which, till acquired, the ordinary paces of the horse in the trot or gallop will disturb. The Seat is, the keeping firm in the saddle at such times as the body is liable to be thrown on the horse's neck, if nor over his head, or tumbling backward over the horse's tail.

To preserve the balance, it is evident the body must keep in the same direction as the horse's legs; i. e. if the horse works straight and upright on his legs, the body must be in the same upright direction; but when the horse bends or leans, as he does when he works on a circle, or trots briskly round a corner, then the body must lean in the same direction and proportion, or the balance will be lost. The balance may be preserved when the position of the body does not otherwise correspond with the position

sition I have directed, but then the Seat will be exposed in one way or the other.

For instance; suppose the rider to sit on his breech (which is directed to be on his fork), the consequence generally is, that the knee rises, and the legs are too forward. In this case, though he may preserve his balance, he is insecure, if the horse either rears or kicks.

But admitting, with this Seat on the breech, he keeps a hollow back, and firm hold with the calves of the legs; he is then only secure against the horse's stumbling and kicking: yet, if the horse was to rear, he must inevitably fall backwards, or be in danger of pulling the horse over on himself. On the contrary, if the body inclines forward, so as to have a propensity to fall forward when the horse shortens his step, or abates his action, the rider is in danger, if the horse kicks or only stumbles, of falling over his head. When the back is rounding instead of hollow, the Seat is much exposed,

ed, because the body is not in a situation to take the corresponding motion, should the horse rear, kick, plunge, or even stumble.

What I have said, I hope, will evince that the position I have directed, is the only one that can secure the safety of the rider on all emergencies: and experience proves that the body, in this position, involuntarily takes the corresponding motion, whether the horse rears, springs forward, kicks, stumbles, &c. Respecting the arms, I have placed them in that symmetrical situation which is usual in common riding; but, as the position of the body, arms, and every member, varies in some measure, according to the position or style you work the horse in, I shall only observe here, that whatever the situation may be, the muscles and nerves of the arms, and, in short, every part, must possess such firmness, as excludes every perceptible shake or motion.

To acquire the true balance in the position directed, I recommend the practice on  
circles

circles, or what is called the longe; beginning on large circles, and an easy, gentle trot, by which the horse will be so little bent, as scarcely to make a perceptible alteration in the position I have laid down as the fundamental one; but as the circles are contracted, and the pace extended, it will be necessary not only for the body to lean with the horse, but likewise to bend, or be turned in the same direction as the horse's head, which, of course, will be bent a little within the circle: this may be called the first variation. Be mindful to work equally to both hands, and not to have any stirrups till you have acquired a true balance without them.

When the stirrups are first used, they will be found an incumbrance rather than any assistance, and a new difficulty will occur, namely; the keeping the foot in the stirrup. This must be surmounted by practice, observing to bear no more than the weight of your foot in the stirrup, which must be placed under the ball of the foot, and the plying of the instep to the action

which the body receives, will keep it there, Till you have acquired this play of the instep, you will find, if your toe be too forward, the stirrup will fall to the instep, and if too back, you will lose the stirrup; but when the foot is in its proper situation, if the toe be raised, the stirrup will not immediately depart from it.

Crave no assistance from the reins to support the balance—let the hand be fixed, and the reins of such a length as to feel and support the horse, but never to hold on. A peak saddle is proper to begin with, and will be found the best in the commencement of every new lesson.

Have patience and perseverance to acquire the true balance, and if you enjoy firm nerves, you are sure of having a firm Seat. More need not be said in this place; the variations will be pointed out in the lessons as they occur; likewise the hunting-seat, and every other style of riding, in its proper place.

*ON THE HAND,*  
AND ITS ACCOMPANIMENTS.

THE generality of persons are very desirous of obtaining a strong and firm seat. It is the whole of their ambition, the ultimatum of all their wishes; and it is certainly a pleasing security, and exceedingly necessary for those who ride rough horses: but the Hand, take it in whatever point of view you will, is the excellence of horsemanship. In violent contentions with the horse, the Hand deprives the horse of one half of his exertions to throw the rider: otherwise it would be impossible to keep on the back of some horses. In vicious restiveness, the Hand is your whole security; it baffles every intention of the horse to foil the rider, by crushing him against carriages, rails, walls, &c. By a judicious use of the powers of the Hand, you out-manœuvre every effort of the horse, and subdue him. Thus far your safety depends on your Hand.

In

In the next place, every excellence is derived from the Hand—the Hand raises the fore-hand, lightens the mouth, supports the position, directs the time, action, air; in short, every thing that is desirable or brilliant must result principally from the Hand.

Before the operation and effects of the Hand can be obtained, a knowledge and expertness at holding the reins should be acquired. There are various methods of holding the reins according to the style of riding, the design or intention of the rider, or the propensities, defences, or resistance of the horse.

And first, of bridles that have but one rein, such as snaffles, whether they are common or with running reins. Bits that have not bridoons or snaffles attached to them, have but one rein, and are placed in the left hand, thus: the left rein passing under the little finger and the third finger (if I reckon only four fingers), both reins laying smooth through the hand, and the superflu-

ous



ous quantity of the rein hanging over the first joint of the fore-finger, and the thumb placed on them.

The next method I shall observe, is the practice of the army, who always ride with bits and bridoons. The reins of the bit (which is commonly called the curb-rein) is to be placed within the bridoon or snaffle rein, and passes through the hand exactly in the same manner as before described; the little finger separating the left rein from the right, &c. The left rein of the bridoon passes through the hand, laying smooth on the left rein of the bit or curb, with the thumb, as before observed, placed on it, and the right rein hanging loose.

This method of the army, to the generality of riders, may appear awkward and inconsistent, therefore requires explanation. It may not be improper here to observe, that horsemen (by which I mean those who ride scientifically) always ride with the curb rein. This and the following is a discrimination,

nation, that, perhaps, some of my readers have noticed; that, when an awkward horseman has hold of the curb-rein, and, by too severe a Hand, prevents the horse from standing quiet, or moving forward, the good-natured spectators will desire the gentleman to loose the curb, and take hold of the snaffle. Now, this does not imply that the gentleman was wrong, but that he cannot ride sufficiently well to be safely entrusted with the curb rein.

Soldiers belonging to cavalry must necessarily be taught to ride with the curb; and, that the Hand may not be too much incumbered with reins, the bridoon-rein, which, in military bridles, is always a light, short rein, passes through the hand as before noticed, where it may be readily seized by the right hand, when occasion may require its assistance, either to bend the horse, enliven the mouth, or give more efficacy to the bridle Hand, which are the principal uses of the bridoon rein.

By

The next method of holding the reins, is what I recommend for general use on the road, or in the field. It differs only from the last, as practised in the army, by taking up the right rein of the bridoon or snaffle with three fingers, thereby having the curb rein within the snaffle rein. The little finger only separates the left reins from the right reins, and laying smooth through the hand, of equal length, the superfluous reins hang over the first joint of the fore-finger.

A fourth method of holding the reins, is that which I described in mounting, wherein the little finger separates the curb reins, and the second finger the bridoon reins. This method is best calculated to ride the united airs or manage lessons, because the bridoon rein is easily detached from the left hand, the reins of the bit shifted to the right hand, and the bridoon to the left, for the purpose of handily changing the air from right to left.

Beside holding the reins, it is necessary  
to

to be expert in shifting and adjusting the reins. And, though these things may appear very trifling, it is astonishing the trouble I have had with some pupils to make them hold the reins right, or shift and adjust them handily. It must be practised at every convenient opportunity, till you can do it expertly without stopping the horse, altering his pace, or breaking the time; likewise, without looking to the hands, that you may be as able to do it in the dark as the light, and find any of the reins without hesitation. The method of shifting the reins from the left hand into the right is as follows:—Turn the thumb of the left hand towards the right, put the fore-finger of the right hand downwards between the reins in the place of the little finger of the left hand, and lay the reins smoothly through the right hand.

By this means the fore-finger separates the left reins from the right, and the superfluous reins hang downward through the hand; the thumb presses the left reins between  
tween

tween the first and second joint of the fore-finger.

Observe; the whip, switch, or sword, never departs from the right hand (except while mounting or dismounting); the knuckles are carried upwards, unless you carry your sword or whip erect, for which purpose the thumb will then be carried upwards. If the reins are shortened by this method of shifting, it is easy to let them slip to their proper length; but, whenever they are too long, it requires the assistance of the other hand to shorten them.

The shifting them again into the left hand, is only putting the little finger of the left hand downward between the left and right reins, placing them smoothly through the hand, and letting the ends hang over the fore-finger, as at first.

When the reins are held in the fourth method I described for manege riding, you shift them into the right hand (after turning  
the

the left thumb towards the right), by putting the fore-finger of the right hand into the place of the little finger of the left, the second finger of the right into the place of the third finger of the left, and the third finger of the right into the place of the second finger of the left. Place the reins smooth through the right hand, with the ends hanging down, and you have every rein separate in the right hand as well as the left. When you shift them again to the left, be sure to put the fingers of the left hand into the places you took them from; and, when you are handy and expert at this, your reins will never be in disorder.

The shifting of the reins is principally intended to relieve the left hand when cramped or tired, or when you have occasion to use it, or when you mean to work or attack your horse on the left side.

Separating the reins, on several occasions, is very necessary. Two hands can execute more than one; consequently, when a horse

refuses obedience to one hand, you take two: hence all young, raw horses are rode with two hands. Lessons for the instruction or improvement of horses, manege airs, or whenever you want to perform to the utmost of your own or horse's ability, you use both hands. You seldom have occasion to take more than one rein in the right hand, which, if a single-reined bridle, you cannot mistake; but when it is a double-reined bridle, remember you take the right rein only of the bridoon or snaffle in the right hand.

Thus, turn the back of your right hand upwards; put the three first fingers over the bridoon rein, by which you receive the rein between your little and third finger, letting the superfluous end hang over the fore-finger with the thumb placed on it; carry the thumb upwards as you do the bridle hand.

Changing the hands, when working with a double-reined bridle, will be found, at times, very necessary; and when changing the airs in the manege from left to right, and

right to left, great expertness will be wanting, that the time may not thereby be interrupted.

For this purpose, when you are working to the right, you have the reins of the bit only in the left hand, the bridoon rein being entirely detached from it, and the right hand only holds the right rein of the bridoon. Now, when you change to the left, first throw all the superfluous rein of the bridoon over to the right, so that the rein is straight from the horse's mouth to the neck on his left side, and quit it with the right hand. Then change the reins of the bit into the right hand, with the fore-finger downward between them, as other reins have been directed to be shifted; the left hand, being disengaged, lays hold of the bridoon rein, which, by the superfluous rein being over on the right, you can take as short as you please, and let it slip to the length you require. In changing again to the right, be sure first to throw all the superfluous bridoon rein to the left, and then you will



will not be embarrassed when you come to take it up with the right.

Adjusting the reins is altering of them by shortening or lengthening in whole, or in part, as occasion may require: this will be as often as you change from one place to another. Besides, the reins, being held pliant and easy as circumstances will admit, imperceptibly slip, particularly with young beginners: therefore will frequently want adjusting.

To become expert at adjusting the reins, take the superfluous reins that hang over the fore-finger of the left hand into the right hand altogether. Do not remove the left hand, but only open the fingers so that you can slip the hand up and down the reins smoothly and freely, while the right hand supports the horse, and feels every cadence or step the horse takes.

By this method you will become handy in altering the reins altogether.

Would you shorten the curb rein and lengthen the bridoon, apply the right hand to the end of the curb rein, that hangs over the fore-finger. First slip the whole of the reins too long, then slip the left hand down the reins, keeping the centre of the curb rein fast in your right hand, and feeling with your fingers whether both the curb reins are of equal length or operation before you grasp with the left hand or quit the right. In like manner you shorten the bridoon or snaffle, and lengthen the curb, first slipping the whole too long, and then applying the right hand to the rein you mean to shorten.

When any single rein wants shortening, apply the right hand to that part which hangs over the fore-finger, and draw it tighter. A little observation and practice will soon make you so perfectly acquainted with their situation, that you will find them as readily in the dark as the light. When the reins are separate, i. e. both hands occupied by reins, and they want adjusting, you bring the hands together to assist each other ;

remembering, the hand that supports the attitude or position the horse works in, which is always what is termed the inner hand, is not to depart from its situation so as to occasion any disorder, but rather bring the outward hand to the inner, for the purpose of adjusting them.

I now come to the operation of the Hand; perfection in which is the greatest attainment in horsemanship, and the most difficult to describe.

And first, the Hand being connected to the reins, the reins to the bit or bridoon, the bit operating on the bars in the horse's mouth, the bridoon or snaffle operating on the lip; you cannot move the Hand, nor scarce a finger, but the mouth is more or less affected thereby, according to circumstances, as will appear hereafter: this is called the *correspondence*.

There are many properties requisite to constitute a good and masterly Hand. I

call that a masterly Hand, which, being not only well formed in itself by tuition, and riding well-dressed or manege horses, will make the rude, untutored mouth partake of the sensibility of the Hand, which, in other terms, is dressing the horse: for, since the best dressed horses, when rode by heavy, insensible, or uninformed Hands, of necessity, depart from their excellence, and become as heavy and stupid as the Hand that rides them: so may the tutored Hand (not of necessity) depart from its properties, and conform itself to the heaviness and stupidity of the horse's mouth. Hence it frequently happens that horses, which please their owners very much at first, so alter in process of time, from the bad riding of themselves, grooms, or stable-boys, that they are under the necessity of parting with them; while horses that are properly rode, improve and please better.

Now, to convey to my readers, an idea in what manner the Hand operates or corresponds to proper effect on the horse's  
2 mouth,

mouth, the pupil should be placed on a horse, whose mouth is perfectly obedient (but not too delicate), with a true and just *appui*; the reins being held in any of the methods I have described; the Hand placed, so that the end of the fingers are opposite to the centre of the body, and about the height of the elbow; the reins collected to that determined length, that, bracing the muscles of the Hand, would rein the horse back, and the easing of them permit the horse to advance freely.

If the Hand is held steady, as the horse advances in the trot, the fingers will feel, by the contraction and dilatation of the reins, a small sensation or tug, occasioned by the measure or cadence of every step. This sensation or tug, which is reciprocally felt in the horse's mouth, by means of the correspondence, is called the *appui*; and while this *appui* is preserved between the Hand and mouth, the horse is in perfect obedience to the rider, the Hand directing him with the greatest ease, so that the horse seems to

work by the will of the rider, rather than the compulsion of the Hand.

The Hand, for preserving a medium effect on the mouth, is to be only half shut; the knuckles next the wrist are to be nearly open. By this means the Hand, without moving, can give liberty or restriction, by bracing the muscles, or opening and closing the fingers. This is demonstrable by only placing a rein, piece of tape, or string in your left hand, as directed. Rest the hand on a table, and, with the other hand, stretch the rein on the table as far as the liberty of the left hand will admit; then place the thumb of the right hand on the rein, and, by closing the left hand, you will be able to draw three inches of the rein from under the right thumb.

This shews the Hand possesses a considerable power, independant of other aids or assistances, more than sufficient to controul or direct a horse that is termed broke or obedient.

Now

Now the *correspondence*, as we term it, when we speak of the effective communication between the Hand and mouth; the *appui*, when we speak of the quality or strength of the operation in the mouth; the *support*, when we speak of the effect the Hand produces in the position or action, are always to be maintained in the manege, or military riding, and all *united* paces; and without which a horse is under no immediate controul, as we find in the extended gallop or full speed, where it may require a hundred yards to pull your horse, together before you can stop him.

The *correspondence* being comprehended, the power and effect of the Hand, by practice, will soon be felt and discovered. For instance; the Hand collecting the reins supports the horse; the legs press the action; the action, by a proper *correspondence*, produces the *appui*; the *appui* will be strong or light, according to the action or position the horse works in. If it is heavy, from the head being carried too low, and the  
horse

horse not sufficiently united, raise the Hand, and let the fingers, by moving, rather invite than compel the head to rise; the legs, at the same time, pressing the haunches under; by this means the horse will become more united, and the *appui* will be lightened. Should the hand be too straight, or confining to the horse, which it may be, though it does not pull half an ounce, as thus, your collecting the reins to unite the horse, and the horse freely uniting himself, becomes so balanced on his haunches, that he cannot, while your hand supports him thus, though you do not pull in the least at him, disunite himself, nor advance one step; and, should you press him without yielding or dropping your Hand, you would compel him to rear.

By these two extremes I have pointed out, first, where the horse is disunited; and last, where he is too much united. The intermediate consequence and effect of the Hand and heel must be acquired by practice.

Observe



Observe the strength or degree of *appui* (allowing for the different qualities of horses' mouths: some being more lively and susceptible than others), depends on the relative situation of the hand, and position of the horse; for the raising of your hand increases your power; and this, raising the horse's head, diminishes his power. I cannot convey a more clear idea of this, than presenting you with the following simile.

If a garter was placed across your forehead, and a person behind you had hold of the two ends, held in a horizontal direction, if you stood quite upright, you could not pull at his hand, nor endure his hand to pull at you, without running or falling backwards: this is the situation of a horse when united.

Again, when you felt the hand severe, or expected it to pull, you would guard against the consequences by bending the body, projecting the head, and planting one foot behind. This is the situation of the horse  
when

when disunited, or defending himself against the heaviness of the Hand.

Hence it appears, that a heavy insensible Hand cannot unite a horse, because the horse cannot bear its severity when united.

Thus heavy hands make hard-mouthed horses.

As the situation of the Hand, in point of elevation, so powerfully operates on the mouth, that every quarter of an inch has a perceptible effect; so has the situation of the Hand if carried to right or left. But, to avoid moving the arm or hand as much as possible, the motion of the wrist will produce such positions of the Hand, as, being accompanied by the corresponding aids of the body, &c. will effect whatever you require from a proper dressed horse.

Aids are certain positions of the Hand, body, legs, and sometimes the switch or whip which direct the horse agreeable to your will; the Hand being the principal:  
the

the others are called *accompagniments*, which give greater power and efficacy to the Hand; therefore, as I describe the position of the Hand, I shall also describe the accompanying or corresponding aids of the body, legs, &c.

The first position of the Hand has been sufficiently described already; it is the thumb upwards, the little finger downwards, so that you can just see the ends of the fingers. The aids applied to this position of the Hand, are such as effect the action and position of the horse, as raising the head, working the croup in, &c. which will be treated on in the lessons of Head and Croup to the Wall.

The second position of the Hand directs the horse to the right, for which purpose, turn the little finger to the right, the thumb to the left; the nails upwards. This position of the Hand will carry the operation of the reins nearly three inches more to the right, by which the left reins will

will press the neck, and the right reins will be slack. Horses properly broke obey this pressure, and the pressure of the left rein turns the horse to the right, and the right rein directs him to the left. To give greater efficacy to this position of the Hand, the body aids by turning to the right; and, if necessary, likewise inclines. The right leg aids the croup, by bending the knee and pressing with the calf of the leg.

The third position of the Hand is the reverse of the second, consequently directs the horse to the left; turn the little finger to the left, the thumb to the right, the back of the hand will be upwards. This will carry the operation of the reins to the left, the right reins will press the neck, and the left reins will be slack. The corresponding aid is turning the body to the left and closing the left leg.

Those aids, which I have so briefly described, and nearly to their full power and effect, are only to be proportionately applied, according to the effect you mean to produce.

duce. The greatest exactness, uniformity, and delicacy is required in the execution.

To give an idea of this, conceive a circle (we will say) of thirty yards diameter, and the number of circles that can be described within so large a circumference, so many degrees of operation these aids have to perform; even in the centre, these aids, judiciously managed, can turn the horse on three distinct and separate *pivots*: first, on his center, by which I mean that point directly under the seat of the horseman, in which the fore-feet take place of the hind, and the hind of the fore. Secondly; on the fore-feet, in which the fore-feet keep their ground, and the hind feet move round them. Lastly, on the hind feet, which keep the centre, while the fore-feet describe the circle.

In working a horse upon a circle of thirty yards diameter, the delicacy of these aids are not perceivable; and yet, if there were none, the horse would certainly work on a straight line. This shews how susceptible  
and

and obedient a horse's mouth is, to be directed by the most imperceptible touch; for while a proper correspondence is maintained, and the *appui* delicate and true, a hair's breadth alteration of your position, comparatively speaking, will affect the horse's mouth.

Since the delicacy of the aids are such that the eye cannot perceive, it must be exceeding difficult to describe; but, by an attentive observation, I find the proportionate degree of aids proceeds from, and is directed by, the eye; as thus: the eye traverses about three or four yards before the horse on the ground you intend to go over; the body presents itself to the direction of the eye, and the Hand, in its proper situation, being a part of the body, moves with it: the Hand being moved off the line, though but half an inch, directs the horse off the line in that proportionate degree. The more the circles are contracted, the eye, of course, in traversing the ground, will be the more directed to the Hand you are working to, and,  
consequence

consequently, the body and Hand, presenting themselves to that direction, is the proportionate degree of aid required; the Hand, being ever attentive to the obedience of the horse, takes the proportionate degree of position, and strength of *appui*; as does likewise the leg to effect its object. Thus the harmony of the aids are such, that, whatever the mind determines, the eye is directed to; and the whole, like a piece of machinery, are moved at the same instant to that object.

The proportionate degree of aids, with their harmony for circling to right and left, I think, may be clearly comprehended, and practice will certainly give them efficacy. I now come to the wheeling or turning of your horse on his own ground, on the three pivots: the two first are in continual use in the army: the first, by the centre man of three; and the second, by the standing flank man in all wheels; the third is rarely wanted, but should be practised, to give you a

thorough knowledge of the power and efficacy of your Hand and heel.

It is to be particularly observed, that the aids of the Hand direct all before the horseman, and the aids of the heel all behind him: hence, in wheeling on the centres, the Hand and heel operate together—the Hand, by the position already described, leading the shoulders round—the leg at the same time directing the croup, which represents the two ends of a laver moving on its centre. Hence, in going about, the fore-feet describe half a circle, and the hind feet another half circle; by which means the fore and hind feet change situations.

The great attention of the Hand is to support that degree of *appui* that will carry its aids into effect, and not suffer the horse to move off his ground: for if the *appui* is too weak, the horse will advance over his ground, and, if too strong, he will retire from his ground.

Whether



Whether you wheel to the right or left, let the aids of the Hand, body, and leg, exactly correspond, and practise as much to the one hand as the other. I advise to practise slowly at first: a proper restriction in the fingers, and less aid will be required; but when you turn quick, the aids must be proportionably stronger.

Remember, as the horse arrives at the situation you intend him to halt, whether it is a wheel, which is a quarter circle; about, which is half a circle; or about and about, which is a whole circle; the Hand, body, and leg, must resume its proper straight position; the Hand dropped, and the fingers eased, that the horse may stand quiet.

In wheeling the horse on his fore-feet, the Hand has to support and confine the fore-part, while the heel directs the croup round. The aiding with the leg will induce the horse to advance, if a proper restriction be not put in the fingers; and the moving one

end of the laver will shift the other, if not properly confined.

Thus, then, the Hand, not meaning the shoulders to move, keeps its proper central situation, putting so much restriction in the fingers as is necessary to prevent the horse from advancing, while the leg, by a proportionate strength of aid or pressure, directs the croup round. The further attention of the Hand is to correct any propensity of the shoulders to move, and that in the most delicate manner, lest you create a greater disorder than you meant to prevent.

The wheeling a horse on his hind feet, is by far more difficult than the preceding; because, as I have observed, the moving one end of the laver is likely to shift the other.

Now, the Hand possessing a greater power than the heel, if it acts too precipitate or confining, it will force the croup off its ground; therefore the Hand must act with  
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the greatest caution and delicacy, allowing sufficient scope for the shoulders, not to force the croup to shift. Both legs are to be attentive to the croup: the inner leg, which is that to which hand you are turning the horse, is to be placed back, but not to touch, lest you should throw the croup out; and the outer leg must be ready to stay the croup, if it has such a propensity.

The passive obedience and submission of the horse to these nice restrictions of the Hand and heel, is not to be expected from those who have not been properly broke; and these, if not sometimes practised to them, will shew a reluctance to obey; in which case (as I have observed, two hands can do more than one), you take the assistance of the other hand; for, though the delicacy of the performance is interrupted, the obedience must be compelled. The hand to which you would turn is the hand you must take the bridoon in, and you take as much assistance from that hand as you find necessary. Should resistance require a

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powerful

powerful operation from this Hand, observe, your power to compel the horse to turn increases in proportion as the Hand is detached from the body ; so that, when you pull in the direction from the horse's mouth to the horse's croup, your power is immensely greater than when you pull in a line to the centre of your body. The assistance of the right heel with the right hand, and the left heel with the left hand, must proportionably be given. Thus, being possessed of power, your discretion must direct you to the use of it.

The fourth aid, or operation of the Hand, requires the horse to rein back. Little or no alteration from the first position is necessary to effect this: the reins being properly adjusted, the stiffening of the muscles and pressure of the fingers are generally sufficient for proper dressed horses. To give greater efficacy, turn the knuckles a little down, and draw in the belly: the body should, if any, rather incline forward, which gives the Hand a greater effect, without provoking

voking the horse to rear; a circumstance that might occur with horses who do not readily obey the Hand, particularly if you leaned back to give power to the Hand; and then you might be in some danger, because the body is not in a situation to act as the circumstance requires.

This must be particularly attended to, because, if you attempt to compel the horse back by the power or weight of the body, and he should rear, which is to be more expected than not, the body cannot be brought forward, and you hang on by the bridle; and, should you happen to have the preponderance, you pull the horse backwards on yourself.

The operation of the Hand in reining back, is a kind of invitation. Should the horse not readily obey, play with the mouth by moving the fingers; this will induce the horse to raise his head; gently close your legs, to make him unite, and then the pressure of the fingers will constrain him backward.

The instant the horse is constrained to back, the body, if in a proper position, will incline forward, and the fingers must be eased. A horse that is properly broke, obeys the lightest pressure of the fingers, and backs without throwing himself off his balance; but the horse that is constrained to back, is overbalanced; and, if the body did not come forward, or the Hand relinquish its severity, he must back till he fell: therefore, the instant the horse yields to the Hand, the body and Hand yield to the horse, that he may recover his balance and the little alarm occasioned thereby; and then gently invite or press him to back again. I am now speaking of horses that reluctantly back: those that obstinately defend themselves against the Hand, cannot be said to be broke; and the method of compelling or teaching them to back will be noticed in its proper place.

In reining back, the Hand must preserve its central situation, so that it may not compel the croup to traverse off the line. For instance, if the Hand is from the centre  
to

to the left, the croup will traverse to the right; and if to the right, the croup will traverse to the left; but, with the greatest exactness of the Hand, some horses' croups will traverse, and require the particular attention of the heel to support and direct them on the line. The Hand and heel are always to support and assist each other—as thus: should the croup traverse (we will suppose) to the right, you must, of course, lay the right leg on; then to give assistance or co-operation with the heel, carry the Hand a little to the right; but this must be done with the greatest delicacy, lest you should throw the croup too much to the left, and reverse the disorder instead of correcting it.

It is to be observed, in reining back, the Hand and the heel change their functions; that is, the Hand compelling the action, and the heel directing it.

Practising yourself to rein back is very necessary; but then it must be done with  
mildness

mildness and temper, and not continued too long to fatigue or tire the horse's patience: and, since the heel directs the croup, whatever the mind determines on, whether a line or a curve, or to any particular situation, that you must aim to execute, or practise, till you can.

Having gone through the different positions to give efficacy when wanted, without moving the arm, there are still remaining many properties and excellencies, several of which must be obtained by observation and practice, words not being capable of conveying an adequate idea of them.

The first I shall observe is, the Hand must have a determined firmness; by which I mean, it is not to yield to the solicitation or craving of the horse to get the ascendancy of the Hand. I call that the ascendancy of the Hand, when the horse abandons that delicate correspondence which produces the *appui*, and keeps him under the strictest obedience,



dience, to loll a dull or insensible pull on the Hand. And horses, though they have been ever so well broke, after being rode a few times by an untutored Hand, will fall into this stupidity, if permitted.

Now, to frustrate the little efforts of the horse to obtain his purpose, keep the Hand firm, and the fingers braced, by which the operation of the Hand becomes severe, and is a proper rebuke. Should the horse disregard this, and plant his head low, to endure the severity of the Hand, the Hand must act by moving the fingers, shaking the reins, playing with the bridoon rein, &c. to raise the head, and divert him from his purpose; and lastly, the correction of the Hand, which must be given severe, if necessary, to deter him from further attempts. The correction of the Hand is thus given: first, yield the Hand, that the reins become slack; then give them a smart or violent snatch in an upward direction, which will make the horse raise his head; and the apprehension of your repeating

repeating it will deter him from putting it down again.

Though the Hand is to be firm and determined, to enforce a due submission and obedience, yet it must be soft, pliant, gentle, and accommodating to the horse while he is united and cheerfully obedient thereto. Hence the Hand must be sensible and discriminating whether the horse wishes to disengage himself from the restrictions of the Hand, or whether he wants a momentary liberty for his accommodation and ease. For instance, he will remove your Hand if he wants to cough; he will move his head if cramped by too long confinement, or to dislodge a fly, and the like. Now, the rider discovering the cause of such removal, will not correct (unless the horse, presuming on your compliance, takes too much liberty) but rather allow a reasonable accommodation, and be light and pleasant while the horse is united and obedient.

Besides

Besides the properties already mentioned, there is an animating, enlivening quality in the Hand, which communicates itself to the horse, and equally animates and enlivenes him. This is by a delicate collecting of the reins to unite the horse, an enlivening sensation in the muscles of the hand, and whole body, and a trembling sensation of the fingers, which rouses the horse, and seems to put him in a state of suspence or expectation.

Another excellence of the Hand is, a delicate susceptible feeling; for some horses' mouths, when united to the extreme, as in *piaffs* and *pesades*, are so exquisitely light and delicate, that the *appui* would not break the finest hair; the Hand, consequently, must possess the same exquisite degree of sensibility and delicacy.

There is also a refreshing quality in the fingers, which will ease the mouth (without abandoning the support), when, by a too long continuance of one degree of action,  
the

the mouth or bars, becomes numbed or insensible. This is by playing, as it were, with the mouth, opening and shutting the fingers wholly or in part; for, as I have observed, you cannot move a finger but you affect the mouth. Thus, if you open the little finger, you will relax the left rein; that will refresh and cool the left bar in the horse's mouth. Again, shut the little finger, and open the fingers above, and you will relax the right rein, and refresh the right bar. Play with the fingers together, and you will quicken and rouse the feeling of both bars; and by thus feeling and playing with the mouth, you prevent it from becoming dull, or abandoning itself on the Hand.

Now, having given as clear a description of the Hand (as my contracted abilities as a writer will admit), I have only to fear, that many will disregard the greatest part as useless, particularly those who have habituated themselves to a different mode; not that I insist upon the delicacies of the Hand,  
being

being strictly observed in common riding. Business and pleasure are different descriptions of riding from study and improvement, either of yourself or horse; but I do not account him a good horseman, though he sit ever so firm on his horse, who has not, at least, a partial knowledge of the power and effects of the Hand. For no person can alter or improve his horse's mouth beyond the capacity of his own Hand. Hence, if your Hand is bad, you can never make your horse's mouth good; and if your horse's mouth is good, you will soon reduce it to a level with your Hand.

So that horses' mouths, like musical instruments, when roughly handled, are soon put out of tune, and require the masterly touches of a professor to put them to rights.

Hence, ladies' horses, whose mouths are made light and obedient, if they have not sufficient skill to keep them so, and wish to ride safely and pleasantly, should have them occasionally rode by a master, and not to  
suppose

suppose their grooms equal to that business.

Not that I would depreciate the abilities of some of them : there is no doubt, many ride very well ; but I must be satisfied of his abilities as a rider, as well as a groom, before I can recommend him to such a task.



ON

*AIDS, CORRECTIONS, ANIMATIONS,**&c. &c.*

BEING necessitated to give a description of the Aids as they accompany the hand, I have but little to add in this place. Aids are the indication of the horseman's will to the horse, and are so called, because they not only require but assist the horse to execute, at the same time they check or obstruct him from acting contrary. Now, the positions of the body and legs, when they deviate from the fundamental seat, as laid down, for the purpose of giving effect and assistance to the hands, are Aids; but when, for the purpose of preserving the balance, or maintaining the seat, they are necessary variations of the seat, and will be found as many as the positions the horse can work in: in most instances they contribute to assist both hand and seat.

The Aids of the legs have their progressive strength and effect, and are thus given: the leg being brought nearer the side, is the first degree, or lightest Aid; placing the leg further back, with the toe turned out, is the next; the lightest possible touch with the calf of the leg, is the third; and so on, increasing the degree of pressure, according to the strength of Aid required, with the toe kept up firm, that the muscles of the leg may be hard and operative. The strongest Aid is the scratch, which is thus given;—when the leg is laid on hard without effect, drop the toe; and if the spur is placed in a horseman-like manner on the heel, the rowel of the spur will thereby pinch or scratch the horse's side. To this succeeds a correction, by giving the spur sharply.

Aids with the whip are sometimes used to give greater effect to the heel. These are gentle taps with the whip on the hind quarters, and sometimes on the shoulders: when given on the near side, the hand is applied behind the back, with the whip held by the fingers



fingers as you would a pen, with the lash downwards; or crossing the bridle-hand before, the whip held with the lash upwards. When the Aids are properly displayed, they discover the taste and judgment of the horseman, and have a pleasing appearance.

Corrections are given by the hand, as has been observed when treating on that subject; they are likewise given by the whip and spurs. The use we make of the whip and spurs, in common, to quicken and animate a horse, we do not call Corrections, though sometimes given with a degree of severity; but when Correction is given, it should be for vice or obstinate disobedience, and at such time, and in such manner, that the horse may be sensible for what; and with the intent to deter him from the like again.

For instance, should your horse kick at the application of the whip to his flank or quarter, you must, at the instant, apply the

Correction as smart and determined as possible; and repeat it sharper, if possible, should he kick at that. By this the horse is made sensible of his fault, and is punished for it; and without such punishment the horse might be ignorant of doing amiss.

For if we wish to draw a croupade or bolatade from a horse, we use a similar method of Aiding on the croup to provoke and irritate him to raise it; for which we caress him, to let him know it was what we desired.

Horses that have been properly broke, seldom want Correction; and, indeed, the less Correction in breaking, the better; for many horses have been spoiled and drove to resistance by an ignorant, injudicious, and brutal application of the whip and spurs. Nevertheless, there are certain occasions for Correction, and which, properly applied, has the desired effect.

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It would be foreign to my intention, in this place, to point out when to Correct. I shall, on certain occasions hereafter, mention where I think it necessary; but, in general, the judgment and discretion of the rider must determine on that. This, I can say, is my practice; that when I apply the whip or spurs, twice or three times sharply to restive horses, without effect, I desist, and try other methods; for, if whipping or spurring would subdue a horse, they need not be brought to me,

There are brutes who would whip a horse to death, if that would avail; but horses, when determined not to yield to the whip or spur, will die rather than submit.

The method of applying the spurs for Correction, is to drop the toe a little, that the spur, when you apply the legs, may be given full. And that they may be given in the most determined manner, take the legs from the sides, that the force may be the greater, making the calves of the legs

to clap with as much noise as you can against the horse's sides. This frequently alarms, and effects more than the smart of the spurs.

In like manner, when you Correct with the whip, give it with determined strength; for which purpose, let the lash be upwards, lift the arm high, and apply it behind the girths, round the belly. Be mindful, if you have a long whip, you do not cut your own thigh on the near side. Sometimes Correction is given forward, over the shoulders, between the fore-legs.

It is strange, yet nevertheless true, that some horses will disregard the whip, but will fly at the spurs; others disregard the spurs, and are terrified at the whip: you consequently will apply that which is most likely to produce the desired effect.

Animations are requisitions of more exertion, life, and spirit, and proceed from the hand, the legs, the whip, and the tongue.  
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The first I described as one of the properties of the hand. Animations of the legs are, an application of them to the horse's sides, to produce more action—Animations of the whip are, mild taps, to quicken the horse; or, if the lash is upwards, switching it in the air. It has a pleasing appearance, as well as effect, if not too often repeated, or continued too long.—The Animation of the legs and whip, are menaces which indicate a punishment, if not attended to.

The Animations of the tongue operate by surprise; it is a sound which all the letters in the English alphabet cannot express, and is produced by placing the tongue against the roof of the mouth, and drawing the air between it.

This noise is better known to the generality of people than I can describe; it is the most animating sound to the horse the tongue can express; and, when judiciously applied, has its proper effect; but if too much continued, or too frequent, its design is done  
F 4 away,

away, for it no longer alarms or surprises. Hence, you may alternately use your Animations to keep up an effect; and, with sluggish horses, you may be necessitated to use the whip and spurs.

Soothing are the reverse of Animations, and are used to pacify horses that are alarmed, frightened, or have too much fire or animation in their constitutions. Of all the means we use in dressing of horses, Soothings and caresses are the most salutary, and from which no harm can accrue. These dispel their fears and apprehensions; reconcile them to new operations; give them confidence in their master; open their understanding to comprehend his lessons; and make them delight in instruction. The voice Sooths by the mildest and softest expressions, such as—So, so, so, so!—poor fellow!—and the like. The hand, by gentle patting, stroaking, &c. The body and legs, by a stillness, and relinquishment of all unnecessary firmness; sitting easy, and not moving a muscle; by which it will appear, that

that a horseman (at least those who undertake the dressing or breaking of horses) should have a perfect command of temper, that the heat or disposition of the horse may not irritate and provoke them to anger; of invincible patience and perseverance, to make the horse comprehend and perform; for, being deficient of speech, you have some difficulty to make him understand you; and if you desire what he is not accustomed to, you cannot be surprised at his expressing a reluctance to perform. Mildness and perseverance will overcome all difficulties: demand but a little the first time, and you will be more readily obeyed the next; and increase your demands as the horse becomes accustomed, and has temper to submit to it.

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*ON NATURAL PACES.*

## THE WALK.

THE Natural Paces of a horse are the Walk, the Trot, and the Gallop, which are so well known to the generality of people, that many may think they require no explanation; but perfection, or imperfection, is attached to every performance, in men as well as horses. Observe the gait of some men; how awkward and unseemly they walk! See the improvement of the recruit, who has come from the plough-tail, after a few months tuition from the drill-serjeant! And this shews that the very actions we perform, both by nature and habit, may be greatly improved by our attention and practice. Not that all can arrive at the same degree of excellence. Providence, for wise purposes, no doubt, has ordered it otherwise. Hence we find, Nature has been liberal in one gift; sparing



sparing in another. Some possess a mediocrity in most things; but perfection we can never find in one.

I am now to point out what we desire and wish to attain in the above Paces: and, *first, of the Walk*, which is the most languid, and performed with less exertion than the other Paces. The Paces and airs of the horse are all distinguished by the action of the legs; the beats of the feet, which mark a sharp, flat, slow, quick, or rapid time. The action of the Walk is the alternate motion of the legs, marking four distinct beats, as, each foot in rotation coming to the ground in the following order.

Viz. the off fore-foot, leading first, marks one; the near hind-foot, two; the near fore-foot, three; and the off hind-foot, four. Though the feet follow each other quick, yet the languor of the action makes the beats flat; this being the action and time of the Walk. The excellence consists in that degree

gree of union which supports the horse's head, and raises his foot without shortening or retarding the step; and that degree of animation, also, which quicken the step, and sharpens the beats, without falsifying the time, or altering the action. Therefore, the perfection of the Walk is, an animated, quick step; putting the foot flat to the ground, measuring exact distances, and marking a regular and true time.

No horse can perform well without the permission or assistance of the rider. In this case, for instance, if the head is not supported, the horse not only carries himself slovenly, but does not raise the foot sufficiently to put it out flat; therefore shortens his step, and is liable to touch with his toe. On the other hand, if the head is supported too high, the horse cannot put his foot out, and the step will be shortened and retarded. Should you animate the horse to quicken his step, or put out his foot in this situation, he would break time, and go into the trot. So that whatever qualities or  
perfections

perfections a horse may have, he cannot display them to advantage, without (at least) the permission of his rider.

## ON THE TROT.

THE Trot is a more animated pace, proceeding from the walk; for when you animate the horse too much, or urge him to walk faster than he can progressively move one leg after the other, you oblige him to take up two at a time.

Viz. the off fore-foot, and the near hind-foot, which mark one beat; and the near fore-foot, and the off hind-foot, which mark another beat; so that the action of the Trot is two legs crosswise off the ground, and two legs on; which, in their alternate change of situation, mark the time of one, two:— and as the action is animated, the beats are sharp, and quick, in proportion to the degree of animation and extension.

This

This pace is the foundation of excellence in all others; by its alternate action you supple and work every joint in the whole structure,—the shoulders, the elbow, the knee, the loins, the haunches, the houghs. You raise the head, the foot, and make the mouth; without which advantages the horse's faculties are confined, and all his actions awkward, stiff, and uneven.

The perfection of the Trot consists, first, in its suppleness, which gives the horse a free use and extension of his limbs, either on straight lines or circles; next in the union, by which the labour is more equally distributed; for a little observation points out, that the horse's fore-legs have a greater portion to sustain than the hind, especially when the horse is disunited, or, what is termed, on the shoulders. Hence the fore-legs give out before the hind; next the action, which should be true and equal (by which I mean, that the liberty of the fore-quarters are not to exceed the hind, nor the hind the fore, which occasions the one to distress the other);

other); the knee up, the haunches bent, springy and pliant, the step measuring exact and true distances, marking a regular time of one, two; and, as I observed above, the measure of the time depends on the animation, restriction, or rapidity of the action. By the qualities here described, the horse is capacitated to work freely to right or left, on circles, without falsifying his step, or breaking his time.

In the Trot, the horse leads with a foot, either right or left, the same as in the gallop, by which the leading side is a little more advanced than the other. This nice discrimination is only known or observed by those much acquainted with horses: the suppling to both hands, capacitates him to work to the one hand as well as the other; and horses that have not been so suppled, if chance or fatigue make them change their leg to that they are not accustomed to, their action is irregular, stiff, confined, and unpleasant; which, I dare say, many of my readers have observed.

## ON THE GALLOP.

THE Gallop is a pace of still higher animation, and more exertion than the trot, and, in like manner, proceeds from the trot, as the trot does from the walk; for when you press your horse in the trot beyond his capacity, or animate him with the legs while you retain him with the hand, you compel him to raise his two fore-legs after each other, which commences the action of the Gallop.

The action of the Gallop is in the following order: when leading with the right leg—The near fore-foot is first raised from the ground, then the off fore-foot. These coming to the ground in the same order, the near fore-foot marks one beat, or time; the off fore-foot, passing the other, while both are in the air, come to the ground more forward, and is the leading foot, which marks the second beat; the hind feet follow in like manner, the near hind-foot marking a third beat;

beat; and the off hind-foot, passing, comes to the ground more forward, and marks a fourth beat; so that the action of the Gallop is the two fore-legs leading close after each other, and the hind-legs immediately following in like order; which, when united and true, mark a regular, sharp, and quick time, of one, two, three, four.

The perfection of the Gallop consists in the suppleness of the limbs, the union of the horse, the justness of the action, and the regularity of the time.

The Gallop is not true when the horse's legs do not follow or accompany each other in the order described: that is, when he leads with the right foot before, and the left foot behind; or, with the left foot before, and the right foot behind. Likewise, a horse is said to be false, if, in Galloping to the left, he leads with the right foot; also, if Galloping to the right, he leads with the left foot. For though his feet follow in exact order, and the Gallop would be just, if on a straight  
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line, yet, on circles, or round, sharp turnings, the leading foot must be that to which he is going. For the horse is not secure on his legs in these situations, unless the haunches are united, and the croup in: that is, the hind feet describe a circle, something less than the fore-feet, which secures his balance while he bends on the circle, and prevents his bending so much as he otherwise would be necessitated to do, and which endangers his feet slipping from under him.

This shews the necessity of a horse's being suppled, and accustomed to change and Gallop with either leg; for then, if the rider is inattentive, when the horse finds himself insecure, he can readily change, and will, of his own accord; but horses that have not been suppled and united, cannot change without a great risque of falling.

The Gallop, when disunited as also when extended to speed, though the horse is supple and just on his legs, loses its harmony and  
and



and regularity of time. For, in these cases, the fore-legs measure less space from each other; as also the hind-legs, which make the beats quicker in each, and leave a space between the beats of the fore-legs, and the beats of the hind. In these Gallops it would be highly imprudent to circle, or turn, but on a very large scale.

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*ON THE STOP.*

To Stop, according to the literal meaning of the word, which every one understands, is to halt, to proceed no farther. This, the generality of horses and horsemen are not equal to perform at the word, and are therefore content by a gradual cessation of animation and action to effect their purpose in an uncertain distance; depending on the degree of animation and speed, disunion of the horse, or inefficacy of the rider's hand, which may take the space of from one to one hundred yards.

The utility of the Stop is incalculable: in the army, particularly, their discipline and strength depends on the horses and men being well trained to the Stop. In the manege it is beautiful in effect; shews the great superiority of the rider's hand over the horse; thereby gives him confidence, confirms the horse in obedience, unites him, supple the haunches,

haunches, and bends the houghs; yet, though its effects are beautiful and salutary, mischief may occur from a too frequent or injudicious practice of it. For, should you act too powerfully on a horse weak behind, or in his loins; you may spring his sinews, or sprain his back, or hurt his kidneys. Hence, discretion is necessary; and I hope this caution will be attended to.

The Stop, in horsemanship, is an instantaneous prevention of action at the height of animation, without the least previous notice or indication given, whereby the horse may be aware of your intent; otherwise the effect and intention would be lost. The perfection of the Stop consists in the action ceasing at the finish of a cadence, without breaking the previous time; the horse being so balanced on his haunches, and the animation still alive, that, with liberty given, the horse can advance with the same rapidity as before. If this is not the case, the rider suffers the horse to disunite himself

G 3

without

without moving off his ground, and the animation subsides.

The Stop is performed by the rider putting a proportionate strength in the muscles of the hand, bracing his arms to his body, closing the calves of his legs, and throwing the body back. But all this must be done at one and the same instant, making but one motion; and the time must be seized when the first part of the cadence is coming to the ground; so that the finish of that cadence completes the Stop. If this time is not seized by the horseman, the cadence will be broken, and the Stop irregular. Likewise, if the rider omits to close his legs, the horse may not bring his haunches under, consequently the Stop will be on the shoulders, and spoil the effect.

The first cadence in the trot is the two feet that lead, and mark the time, one; and the feet that mark the time, two, finish the cadence, and complete the Stop. In the gallop, you seize the time when the horse's  
fore-

fore-feet are coming to the ground, which is the beginning of the cadence; and the hind feet coming up to their exact distance finish the cadence, complete the Stop, and the horse is so balanced, that he can readily set off again with the same rapidity as before.

The skill of the rider and obedience of the horse, are happily displayed in the Stop. For, besides seizing the exact time, as before observed, a due proportion of effect must be attended to, agreeable to the readiness, obedience, union, or rapidity of the action. Should your operation be too feeble, the Stop would not be effected, at least in a proper manner; if too powerful, you over-balance the horse on his haunches, and compel him to move his feet after the cadence is finished, to recover his balance: besides, in these over-violent operations of the body and hand, you risque the extension of the sinews behind, or hurting the back and loins; for which reason, till horses are ready and obedient to the Stop, it should not be

G 4                      attempted

attempted in too violent and rapid gallops : nor even then, if the horse is weak, or the rider heavy ; in which case, the double arret is used, as being less liable to injure the horse, or shake the rider.

The double arret is, the Stop completed in two cadences in the gallop, which, in violent action, is by far less distressing, both to man and horse. The horse, till practised and made obedient to the Stop, will not be handy at the double arret ; for, in the first instance, he Stops by compulsion ; but, when practice has brought him to obedience, he readily Stops at the easy throwing back of the body. Now, in rapid action, the body being gently thrown back, will not make the action instantaneously cease ; but the obedience of the horse makes the effort, which checks half his career in the first cadence, and the body still being kept back, he completes it in the second.

The half Stop, is a pause in the gallop, or the action suspended for a half second,  
and

and then resumed again. The cadence of the Stop, half Stop, and double arret, are quicker than the gallop; because, when the aids are thrown in to effect the Stop, the hands check the fore-legs, while the rider's legs drive in the haunches: this occasions the feet to come to the ground quicker and nearer together. Now, the cadence of the Stop should be no shorter than the readiness and obedience of the horse will admit; the half Stop not quite so short, and the two arrets still more moderate; by which the horse stops with more ease to himself in two cadences.

Now, the difference in performing the half Stop, is throwing the aid of the body back, not so determinate, for fear you should thereby over-balance the horse that he cannot so readily set off again, without moving his legs after the finish of the cadence: for the cadence is no sooner finished, than the body is to come forward, to permit the action to go on; so that the half Stop, as  
I have

I have observed, is only a pause in the gallop, and is mostly used to effect a change; that is, changing from the right leg to the left, &c.

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Fig. 1.

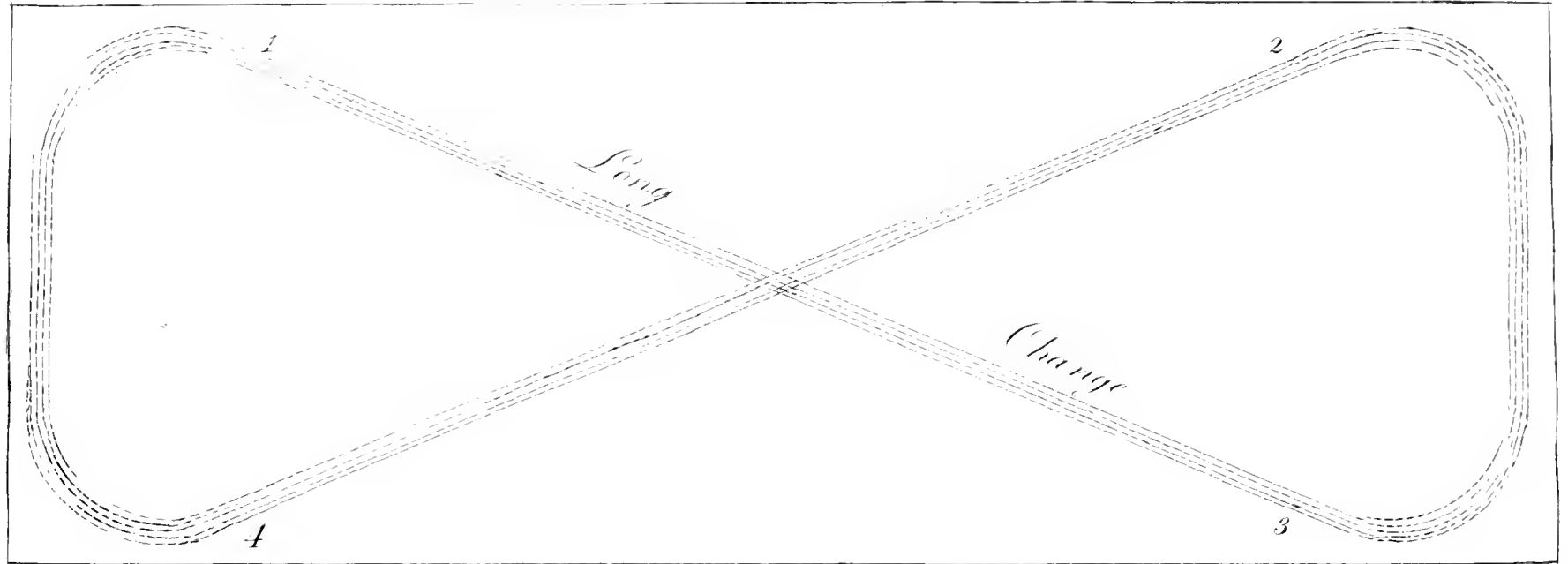
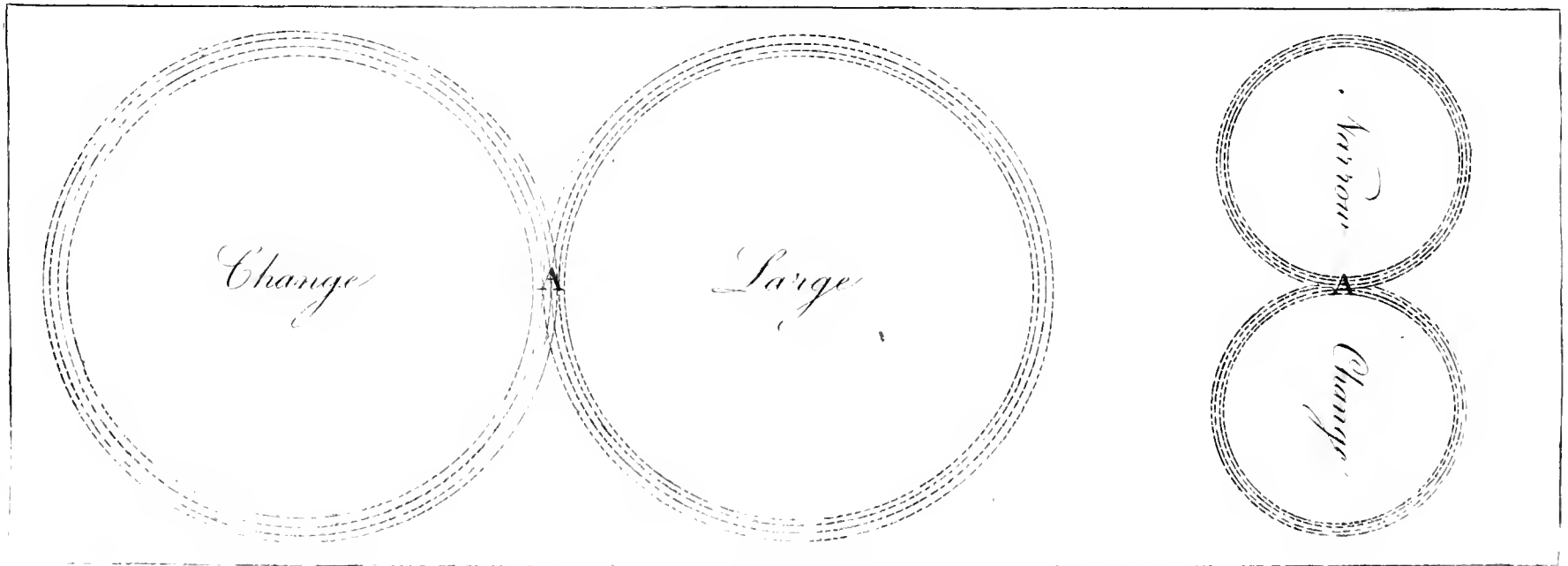


Fig. 2.



*ON CHANGES, VOLTS, &c.*

BEFORE I proceed to lessons, it may not be improper to define what is termed a Change, or Changes; and the execution of them must be deferred till they occur in the lessons, where I shall introduce them.

A Change is no more than the altering the hand to which you were going, or the foot with which you were leading, But this being done by different tracks or modes, and in several actions and airs, gives consonant names to them, and displays a taste in diversifying and execution.

The long Change is crossing the riding-house in a diagonal line, the whole length of the house; which, when you are working to the right, you quit the wall at the figure 1, and cross to the figure 3; or quit the wall at the figure 3, and cross to the figure 1; by which you Change the hand to which

2

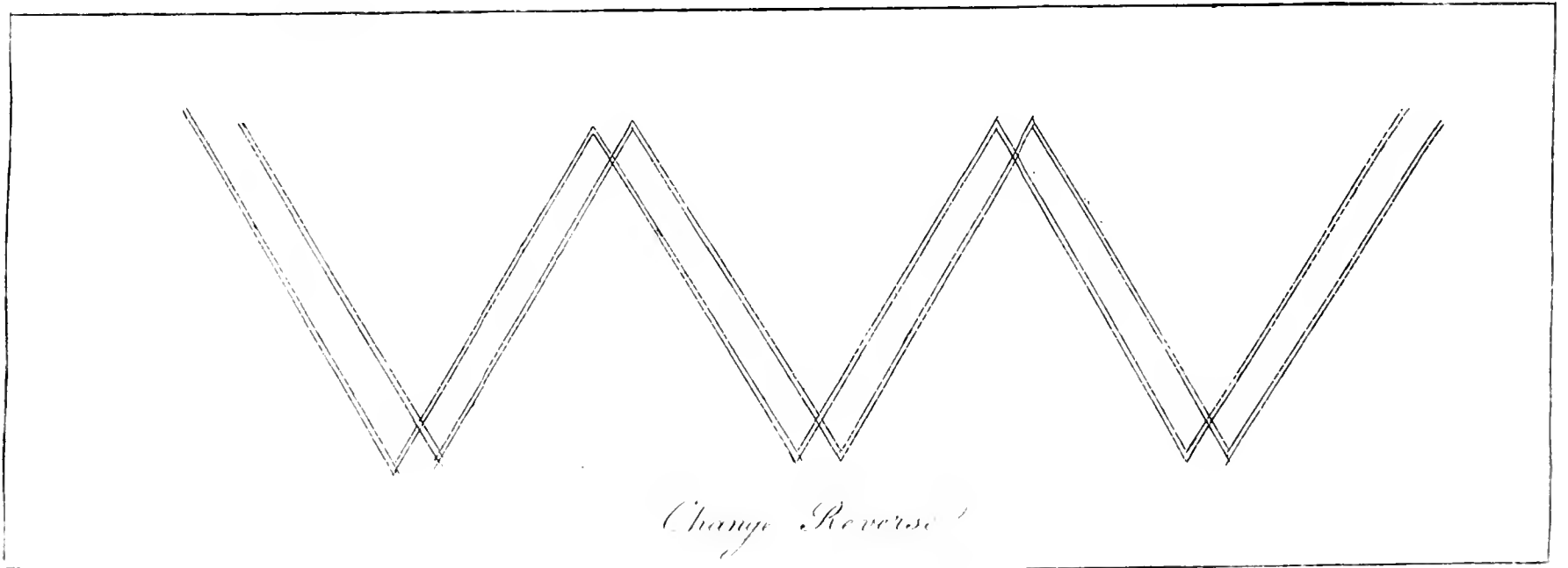
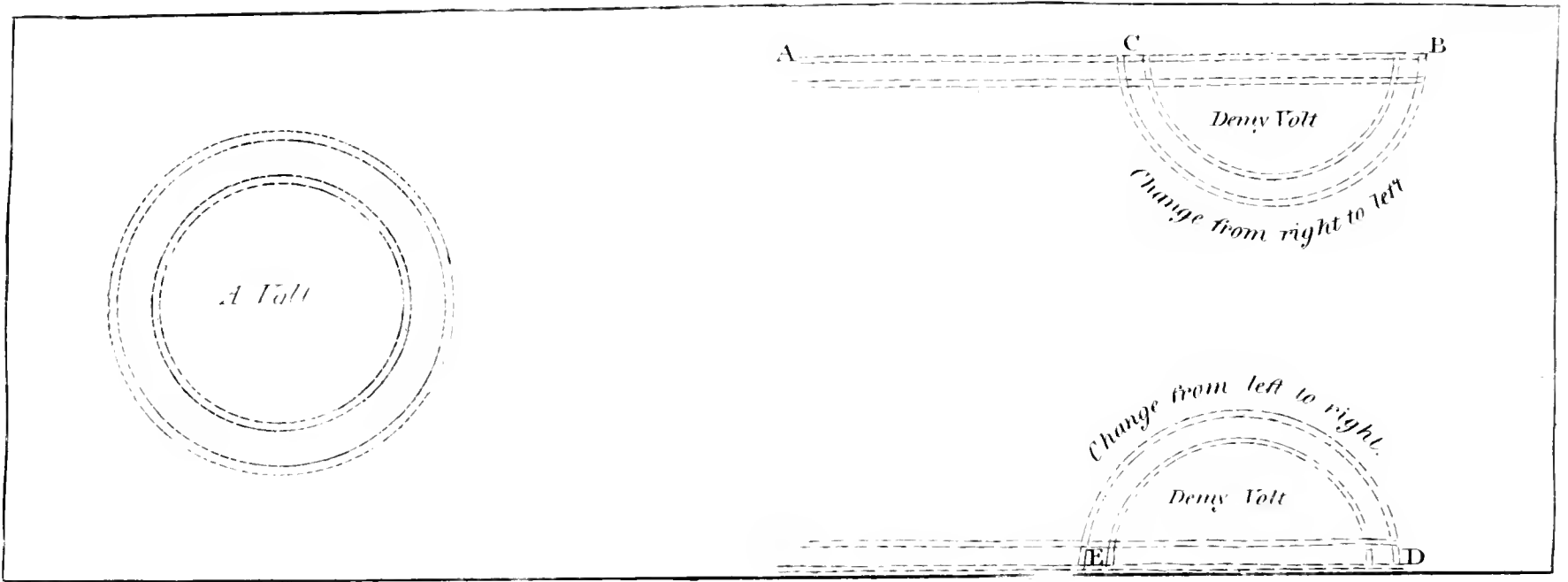
you

you were going. (See Plate 1, Figure 1.) In like manner, when working to the left, and you would Change to the right, you depart from the wall at the figure 2, and cross over to the figure 4: or at figure 4, and cross over to figure 2: which effects the Change.

When working on circles of a large diameter, and you would effect a Change, you form another circle of the same dimensions, making a figure of 8; in the intersection of which circles, you Change your own and horse's position, by which you work to the contrary hand. These are called *Changes large*; consequently, when your circles are so circumscribed that the two do not exceed the width of the riding-house, they are *narrow Changes*. Observe the figure (Plate 1, Figure 2), the intersection at A, where the Change is effected.

An air performed on a circle is called a *Volt*; consequently the half circle is a *Demi-Volt*; the Change by the *Demi-Volt* is effected





fectured when working to the right, as from A to B. At B you quit the line, and work on a Demi-Volt, which brings you to the point C, at which place you Change and work to the left. In changing again from the left to the right, you quit the line at the point D, work on a Demi-Volt to the point E, Change, and work to the right. The Changes on the Volt are confined to particular airs, as the passage, *terre à terre & mezzair*. When the Volt is complete, make a half stop, Change the leg, and work the Volt round to the contrary hand, on the same ground as before.

The *Change reverse* is worked on traversing lines, and confined to the same airs as the Volt; it is reversing your hands, position, &c.; consequently the horse's position and foot at every angle. (See the Figure.)

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LESSONS

*LESSONS*

FOR

FORMING THE HAND, AND CONFIRMING THE  
BALANCE.

THE preceding chapters being comprehended, and the theory of the hand and aids, therein stated and explained, having been studied, and clearly understood, the following Lessons are recommended for practice, to form the hand, confirm the balance, and unite (if the expression may be allowed) the rider and his horse.

The pupil, we may now presume, has had sufficient practice to establish his balance in the method I recommended for that acquirement, so that he sits easy and comfortable to himself, without having his seat disturbed by every little irregularity, or broken time of the horse; and without being fatigued, or the thighs aching, with  
twenty



twenty minutes, or half an hour's riding, which is common to persons at their first practice. Though the misfortune is, when they arrive at this period to ride safe and pleasant, they often proceed no further, if they can, by any awkward means, guide the horse out of the way of a carriage, and think that practice, without any more instruction, will make them horsemen :— practice will make them comfortable and secure in their seat, in the straight forward paces used on the road, as the generality of untaught horsemen find—but these effective operations, and admirable qualities of the hand, are not to be obtained by the ordinary modes of riding, though practised a person's whole life-time.

Riding for business or recreation, and riding for improvement, are distinct things, yet both are very necessary, and equally profitable for horse and man. When a horse has been properly broke, and taught every thing necessary for the purpose to which he is designed, when he comes from  
the

the master's hands, I compare him to a youth just come from the academy, when first introduced into business: his education qualifies him for the undertaking, and, without which, he would be totally unfit; but the freedom, ease, readiness, and dispatch, which is necessary and desirable, can be obtained only by time and real practice.

In like manner the gentleman who learns to ride, is taught the position or seat, agreeable to the attitude or action the horse may work or defend himself in—the power, effect, and use of his hands, &c.

The want of this knowledge has cost many a man his life. Hundreds are daily exposed to the most imminent danger by their temerity and want of knowledge, who would be perfectly safe, were a little science to accompany their courage—yet, such is the vanity and self-sufficiency of man, that we exult at hair-breadth escapes; and, when an accident happens, will not allow any want of abilities in ourselves. And such

such as neither know nor conceive there are either art or abilities more than they possess, are nevertheless excusable, since it is a generally received opinion, that he who has the most temerity, is the best horseman; and these riders frequently irritate and provoke horses by such intemperate and unskilful treatment, as indicate more boldness than science.

The Lessons in riding are to give the rider firmness and security in his seat, on all emergencies; knowledge of the operation, effect and power of the hand, by which he may be able to protect and defend himself from injury in all situations and contests with obstinate horses, till, by foiling them, his endeavours compel them to obedience.

Now, this cannot be done by any person, though he were told what to do, till his seat is secure in whatever position the horse may twist or writhe himself; and his hands are at

liberty to act with power and effect, as they may be wanted; till possessed of such advantages, the rider dare not twist or bend his horse, for fear of losing his seat; nor use his hands for any other purpose than holding on.

These considerations, I hope, will induce gentlemen to persevere in acquiring a science, on which, while in pursuit of their pleasure, their safety depends; nor conceive that, by riding the manege Lessons, they would be incapacitated to follow, in a stylish manner, the fleetest pack of hounds in the kingdom. Though the acquisition of science does not imply that you are always to be employing it, yet, surely, it is convenient and comfortable to have it when you want it.

Since riding for the acquirement of knowledge, or the improvement of the horse, and riding for our business and sports, are distinct things, I shall point out how the first is to be obtained; and the other, being  
the

the easiest, will be soon acquired, or, in some degree, follow of course.

When riding for improvement, your whole mind and attention must be occupied by what you are about. You are always to have some design to aim at, intention to perform, or some object in view—remembering not to attempt things prematurely—or till you have arrived at such forwardness or dexterity, as warrants the attempt. When your prowess is systematic and regular, you have every chance to accomplish it with ease; at least, you must patiently persevere till you can.

Beginning then with mounting, according to the rules laid down (which I would recommend never to be departed from, till extreme age or infirmities prevent you)—suffer not the horse to move, if you can help it, till your cloaths are adjusted, and your whip shifted—then collecting your reins—take a rein in the right hand—close  
H 2 your

your legs to request the horse to move forward in the walk. Till you make this request, the horse should not be permitted to move.—The etiquette of the riding-house is always to work to the right hand first; and those acquainted with it generally do so.—While you walk the horse, your chief care and attention is to make him carry himself well, and walk with spirit and animation: for you are always to aim at improving or keeping the horse up to the best of his performance; by which you improve both yourself and horse. For this purpose, you are to support your horse to such a degree, as will not prevent his stepping out animated and freely in the walk.—If you do not support him sufficiently, his head will be low, and his walk slovenly. If you support him too much, you will shorten his step, that he cannot walk freely—if you do not animate him, he will not exert himself—if you animate him too much, he will trot.

Thus, having a design in view, in persevering, you are to correct your own errors,  
and

and check the horse's, till you obtain the object you aimed at.

Remember, it should be an invariable rule never to relinquish your design from the little difficulties that may occur; for instance, if the horse trots when you design him to walk, check him immediately, and examine the cause, and you will find your animation somewhere above the walk; for though you neither animate with whip, legs, nor tongue, yet your hand, or even your body, may be too animating, when added to the natural spirits and vivacity of the horse;—the hand, if too high or confining, is too animating for the walk,—the body (by which I mean the whole system), if braced too firm, or as might be necessary in the trot, would be too animating and unnecessary in the walk; for as the horse is, so must be the rider.

Having practised the walk to both hands, by crossing over in the long change, I need not say till you are perfect in it, because the

pace is languid, and tedious to continue for any length of time, and by pupils in general, not thought sufficiently interesting; therefore, the commencement of every lesson is usually begun with the walk, and after walking once or twice round the riding-house to either hand, proceed to the trot.

Begin each pace, if only for the etiquette, by going first to the right; therefore, crossing over from the left by the long change, put your horse to the trot, by collecting your reins, and animating with the legs. If this is done with judgment, the horse will smoothly and evenly advance in the trot.

I do not know that I can convey to the understanding a clearer idea of the right, in this case, than by pointing out what is wrong.

For instance, were you to aid sharply with your legs, without sufficiently collect the reins, the horse would spring forward, the hands would not be ready to receive the  
action,



action, the body would sway back,—and this disorder must continue till the reins are sufficiently collected and adjusted.

On the other hand, if you collect your reins too short, and the hand is too confining, you may request with the legs, but prevent with the hands; and thus you would baffle and confuse the horse.

Thus, it is allowed, more judgment is displayed in the setting off, and finishing well, than in the support and regulation of the action.

Having your reins sufficiently collected, throw in your animations, and let your hands be pliant and easy, to receive the action.—The instant the action commences, the hand receives and regulates it.—If too rapid, it checks, by strengthening the hand.—If too slow, by easing the fingers, and more animation.—If not sufficiently united, by collecting the reins, and raising the head.

These things being attended to, begin moderately,—sit close to the saddle, by which I mean, you are not to rise or stand in the stirrups;—keep the hands up in their proper situation, steady and pliant, preserving a due correspondence, and just *appui*.

This must be your first and principal care, that your hand never abandons the horse, nor compels or suffers the horse to abandon himself, as we so term it, when the horse pulls a heavy insensible weight on the hand. The fingers feeling those lively animating tugs produced by a just *appui*, at every step the horse makes, will soon discover their effect and power.

This once attained, you may proceed as rapid as the firmness of your seat and balance will admit,—being mindful—not to exceed that, lest your seat should be thrown into disorder, and you contract a habit of applying the calves, before you attain the complete balance with the thighs.

Remember,

Remember, you are always to have a something in view; therefore, as your seat gets strength, and your hand confirmed, ride with more animation, apply the legs, the switch, or the tongue.

You will feel the effect in the hands,—make the long change frequently, and ride as much to the left as right.

As you improve, encourage your horse to put his foot out freely, supporting his forehead up, and his haunches under;—for which purpose you must keep up a sufficient degree of animation; and the instant you perceive a languor, which may be felt before any visible abatement in the action takes place,—throw in your animation in time—a touch of the finger, the animation of the tongue, the switch of the whip, or the application of the legs, which ever comes the most ready, so that it is not too frequently used, to lose its effect; for the animation of the horse is always to be above (that is, craving of) the hand, by which the  
hand

hand has the liberty to give as well as withhold: and thus you learn and feel its power and effects.

To give variety and information in the Lesson, occasionally alter the cadence or measure of the action, by strengthening the hand: and keeping up a sufficient degree of animation, to prevent the horse from stopping,—you will feel the effect. Then again, give him liberty, and proceed with the same spirit as before:—now make a stop,—rein him back two or three steps, keeping the horse so united and animated, that, the instant your hand may give him liberty, he advances as rapidly again.

By thus exerting yourself, and progressively aiming from one degree of excellence to another, till you can ride a spirited horse to the height of his animation, you will strengthen your seat, get the true balance of body, and learn the operation, effect, and power of the hand.

It

It is necessary for me to observe, that when you ride with the animation and spirit that I have set forth, which cannot be expected of you for some time, and without exertion you never will,—that your lessons must be proportionably short. Were I to ride a horse to the height of his animation, though he were in regular exercise and best condition, he would be so heated and blown in ten minutes, that humanity would say—‘ Stop ; let the horse take breath, and recover himself.’”

This, in horsemanship, is called a *reprize* ; and two such breathings is sufficient for any horse to do in one day ; for the moderate riding of a horse twenty miles on the road, would not be more distressing, nor reduce his condition so much, as riding two such *reprizes*.

Of compassion towards your horse it was needful to remind you, as you may stand in need of it when you begin to ride with the spirit and animation required ; because you will

will then feel less fatigue yourself, and become so fond of riding, that, till the horse shews himself distressed, you will not think of leaving off.

In the course of my practice, I have had the opportunity of observing the impediments to many gentlemen's riding.—Many of these are natural, such as an awkward make, relaxed habits, nervous debility, and the like;—but some are nothing more than mere indolence. Persons of this neutral or inactive cast, of an unaspiring temper and sluggish habits, are content to be carried round the riding-house as though they were asleep; neither the admonition of the master, nor the example of others will rouse them: consequently if they aim at nothing, they acquire nothing. Others have a great desire to learn, but discourage themselves, by apprehending greater difficulties than exist. These, when desired to attempt any thing, begin, but feeling more action, are alarmed lest they should lose their balance; therefore stop, and declare they should be  
off

off if they were to proceed; nor will intreaty or persuasion get the better of these forebodings.—Yet I have seen, and that frequently, resolute and rough treatment, tempered with praise and encouragement, make such persons ride well.—But this is the last resource of the master,—and his success depends on the temper and good sense of the pupil; the person from whom it comes, and the manner it is given. The principal should be the performer in this business, because it will be always better received from him. He points out the absurdity of coming to learn, and not submitting to directions,—that holding himself amenable for your safety, his experience and judgment would not suffer him to hazard a circumstance that might injure or discourage you; being convinced of no natural imbecility to prevent your improvement, his reputation is at stake, and he insists on your complying with his rules.—Then, by encouraging and praising the attempt, the acrimony of his preceding language is wiped away,—the pupil feels a satisfaction at performing what

he would never otherwise have attempted, and declares he could never have learned, had he not been thus roused and prompted to diligence and activity.

But this mode will not equally succeed with all dispositions. Some require the mildest, gentlest, and most explanatory mode of instruction, and improve rapidly; others are timid, and take a length of time, by a slow progress, to get the better of their fears. These obstruct their own designs; if they animate with their legs, they cringe with their hands. They would sooner give the liberty of the fingers to suffer the horse to go faster, than increase his animation. The very thing required, they are afraid to execute.

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## LESSONS

FOR

*THE PRACTICE OF THE AIDS.*

THE operation and effect of the Hand being comprehended and acquired by the preceding lessons, it becomes necessary to try the effects of the corresponding Aids of the body, &c. as particularly described when treating on the Hand, and its Accompaniments.

In the preceding lessons, you had the wall to guide and direct your course ; but now you are to begin to work and change on large circles. Your attention will, of course, be increased ; for, besides keeping up a proper correspondence in the hand, supporting the action, and regulating the time, your eye is now to mark the ground your horse is to work  
on ;

on ; and your Aids, directed for that purpose, are to be smooth and delicate, that the action or time may not be interrupted ; and your ground worked exact and true.

To be certain that your hand and Aids are correct and true, you should have some *mark* to direct your eye, and which the horse would not be directed by ; for if your circles were trodden on a green sod, your horse would partly of himself follow the beaten path, and you would not be able to discover the certain truth of your Aids ; therefore, having ground not marked, if you place four or five marks on each circle (even pieces of paper would do, if you have nothing better,) endeavor to pass directly over each mark ; you will then discover how near and true you can work : and be not discouraged, if you cannot immediately accomplish your wish. It is no uncommon thing to see beginners make several angles at their first trying to circle, or making small circles when they meant to make large, or large instead of small. The marks you will find assist you in the knowledge



Fig. 1.

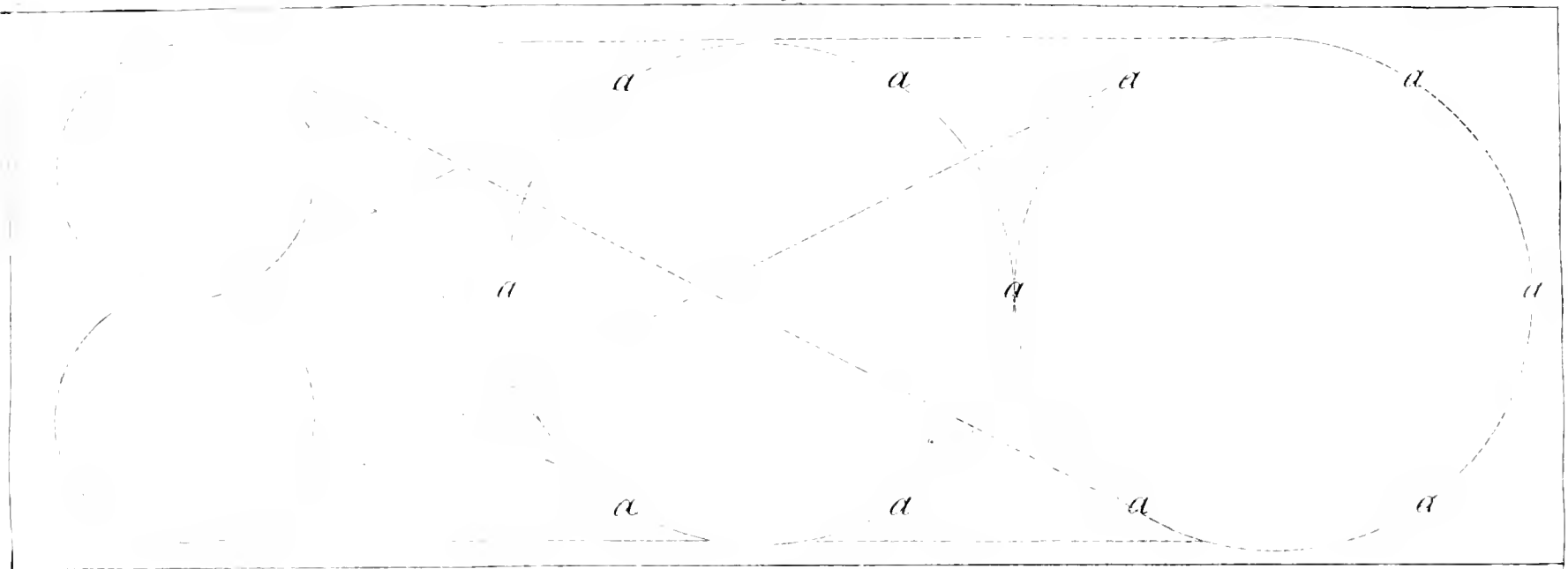
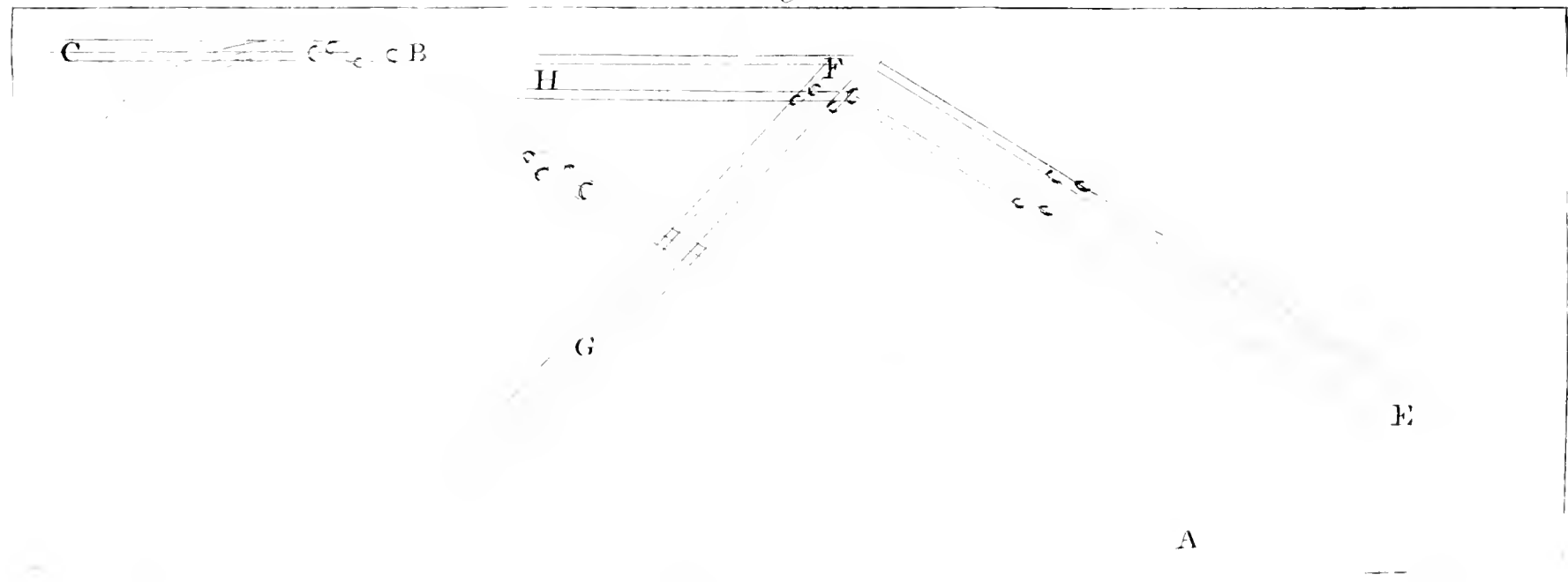


Fig. 2.



ledge of the ground, as well as discover the defects of your Aids.

I do not mean in this lesson to confine you to work the whole time on two circles, because that would not only become very irksome to the rider, but the horse might take to work it by rote, after some continuance at it—therefore, diversify your track, and change your ground as often as you please, that the horse may never be aware of your intention, only by the correctness of your Aids.

The plate (three, fig. 1,) will more clearly describe the lines you work on; the intersection of the circles, and the termination of the diagonal lines, are the points where you change, and describe the track to shift your ground from one circle to another. The letters *a* are where you may drop your marks to direct you to your ground, and discover the correctness of your performance at the commencement of these lessons.

This lesson, after being practised with both hands, must be accomplished with one—the reins held of equal length—no bend is required more than the horse would be necessitated to make without the rider's assistance; the horse obeying the pressure of the right rein to direct him to the left, and the pressure of the left to direct him to the right; which, having been so fully explained when treating on the Hand and its Accompaniments, a repetition here is needless.

What was there explained, is here recommended to practice, till you can, with all possible exactness, smoothness, and delicacy, perform.—Begin, then, with a slow cadence, and moderate animation, till you can keep your ground true, and change smoothly without breaking time or pace. Then attempt a brisker action, and higher animation, always attending to the truth of the performance in every particular; nor be satisfied with yourself till you arrive at excellence: as you attain perfection in the large changes, occasionally attempt the narrow, which still  
makes

makes a greater diversity; always aiming at exactness in working your ground true, and changing without breaking time.

These lessons, for the acquirement of the Hand and the accompanying Aids, I recommend to be practised for a continuance, so that when you advance to other lessons, you begin with this, and make a few changes; for it is a very instructive lesson both to man and horse; and then, the further you advance, the greater variety your lesson admits of.

As this lesson is for the purpose of acquiring the extent and power of your Hand and Aids, finish this lesson by riding up the centre of the riding-house; stop in the middle, or near the pillars, turn your horse to right and left on his own ground, rein back, then advance to your ground again, and dismount.

You will find turning on his centre the easiest to begin with, consequently *that* will

be your first practice; and as you advance, the others must be attempted. I have given such clear directions of these in the treatise on the Hand, and there is nothing more can be said, than begin slow, and be very attentive. If you do not succeed to your wish at first, do not tease your horse too much, lest his patience should be tired, as well as your own, and then you might quarrel, which you should always endeavor to avoid.

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*LESSONS ON THE GALLOP.*

I DO not recommend gentlemen to begin the Gallop too soon, because the trot is the foundation and ground work of good riding. When once they commence in the Gallop, the action, being animated and smooth, renders it pleasing, less difficult, and less fatiguing; and they naturally indulge themselves therewith, and neglect the more requisite acquirement of a true and firm balance in the trot.

Those who wish to acquire excellence and a thorough knowledge in this or any other science, must not indulge themselves in one part to the exclusion of another. Weak constitutions, and nervous habits, that cannot bear the roughness of the trot, must content themselves with the knowledge, without the practice; but robust habits must never flinch,

if they wish to be good and practical horsemen. A true balance and practical knowledge of the hand being acquired in the trot, you next proceed to Gallop. The first thing to learn is, how, in a proper and horsemanlike manner, to put your horse into a Gallop; and I have heard it observed, and I think the observation just, that to begin the Gallop well, and to finish well, displays more the skill of the horseman than any part of it.

When describing the Gallop, I observed that the action is produced by the animation exceeding the liberty of the hand, or the capacity of the horse to trot: the last I need take no farther notice of, for there can be no art in pressing the horse to go faster and faster, till he is necessitated to Gallop.

The first, therefore, is the art to be acquired, which is to put the horse immediately to the Gallop from the spot where you may be standing, or from any pace you may be riding.

To

To accomplish this, the hands and heel must collect and press the horse together; that is—press the horse with your legs, or, animate with the tongue; at the same time with a quickening sensation in the fingers, and a little raising of the hand, invite the fore-legs to raise in the action of a Gallop.

Remember, if the horse does not readily obey this, you must increase your animation, and keep the hand more firm, to prevent the horse trotting. By this you will constrain him to raise his fore-legs together, which commences the action; soften the fingers, if necessary, to let the horse advance, but keep the hand up, and feel every cadence of the fore-feet coming to the ground.

Besides raising the action to the Gallop, you are likewise to direct the horse which foot he is to lead with: the foot the horse leads with is the inner; and horses that have been equally suppled to Gallop with either

leg, readily take the foot, by putting the croup in. This will be better understood by what follows :

I have noticed, when treating on the Seat, certain variations from the fundamental seat, agreeable to the position the horse works in. Now, in the Gallop the horse leads with one side and that side is somewhat advanced more forward than the other, which is increased as a horse may Gallop more or less with his croup in. This position of the horse makes a similar or corresponding position of the horseman necessary, whereby the balance is kept more steady, and the position of the horse better supported.

It may be taken as a general rule, that which ever side the horse leads with, the rider's thigh on that side must be rather more turned in towards the saddle: this brings the hip on that side more forward, and consequently turns the other thigh a little out, and the hip back.

This

This turn of the hip effects a turn of the body; and the hands being fixed, and considered a part of the body, are carried with it.

The rider's head, by a like general rule, is always to be directed to the horse's nose, and his eye is to glance on the ground the horse's fore-feet go over: in the Gallop the horse's nose is directed to the ground; the rider's face is the same; and the shoulders are always to accompany the face, as far as the position of the body and the hips will admit of with pleasantness and ease. This position of the rider must be proportioned to the position of the horse; that is, as the horse Gallops more or less with his croup in.

These particulars comprehended, make the trial, by attempting to put your horse to the Gallop:—we will say to the right; that is, leading with the right foot foremost. At the instant you make the disposition with your hands and animations to raise the action to the Gallop, take the corresponding  
position

position, by turning the right thigh, and advancing the right hip, &c. and the effect will be this: the hands will be carried more to the left, which will determine the shoulders out, and support the horse's head in a proper position; the left thigh, which is the outer thigh, being turned a little out, will bring the left leg farther back, and nearer to the horse's side, and that will support the croup to the right, that is, in.

In this position, the animation and union raising the action to the Gallop, the horse cannot but choose to take the right leg; unless he has never been suppled, or accustomed to gallop with other than the left. In that case the horse will refuse, and naturally contend for his favorite leg. But lessons should be taken on suitable horses; for it is rather too much for a person learning to ride to break his horse at the same time.

In Galloping to the left, the position is consequently reversed, which, I think, needs no farther explanation.

It is a natural, and therefore common, opinion with beginners, to suppose the faster they ride, the better they ride; but, however gratifying the riding fast may be, there is more skill and science displayed in keeping up an animated action in the Gallop, at the rate even of but three miles an hour, than in twelve or fifteen miles an hour. Therefore the attention of the pupil in this lesson must be, to keep up the animation and action of the Gallop, without going fast. If the animation fails, or the action is not supported by the hand, the horse will break into the trot, particularly as you try to shorten or unite the Gallop.

Begin, therefore, these Lessons in the medium way, as being the easiest; by which I mean, not too rapidly, nor too slow. Be sure to keep the hands up, rather above than below the elbow, and quite steady, that you may feel the cadence of every step, and the support your hand gives. If you feel the action declining, correct it instantly, before  
worse

worse disorder takes place, by an animating touch of the fingers, the leg, or the tongue. The hand first discovers any disorder or relinquishment going to take place, and consequently is the first to correct it.

Horses, when broke, are great tell-tales; and, in many instances, discover the inefficacy of the rider's hand, particularly in the Gallop round the riding-house. If the hand is not attentive, the horse will break his ground at the ends; that is, he will not only evade filling the corners, but will circle without going to the extent of the house. The reason of this is, where the pupil has not a proper command and confidence in his hand, he is mindful to turn his horse in time. The instant the horse begins to circle, the rider's body bends or inclines with him, to support his balance—the hands coming with the body, assists the horse's natural propensity to shorten the ground.

To prevent this, keep the horse sufficiently united, and properly supported by the hand.



Do not attempt, nor suffer the horse, to depart from the side wall, till his nose arrives within five yards of the end wall. If you are a beginner, as you become a proficient, you may ride him up to a yard. Then gradually turn or incline your body, to let the horse circle, but keep the hands sufficiently operating outward, to keep the horse's fore legs on the outer extent of the ground, and close the outer leg, to support the croup in, and haunches under, by which the horse will be properly balanced, and in no danger of slipping.

When you have sufficiently practised to the right, and find you can support the action in a united Gallop, by which I mean, the horse never breaks the time, or falls into the trot, which shews a defect in the rider, stop, and practise the Gallop to the left.

Beginners cannot be expected at first to know when the horse takes the proper leg, but practice alone must give them that knowledge. If the rider, however, takes the  
proper

proper position, as I have directed; that is, to advance the hip on that side he means the horse to lead with, and support the croup in, if the horse goes off smoothly, and continues the croup in, you may reasonably suppose him right; but on the contrary, if the horse appears to resist these aids, and you find the croup out and the shoulders in, he will, most likely, be false. The generality of horses Gallop more supple and better to the right, because they are more practised to it. This, added to the consequent awkwardness of a pupil's first attempt, may make it appear somewhat uneven and irregular at first; but a little practice will supple both rider and horse in the action to the left as well as right. When Galloping to the left, in the riding-house, with a double-reined bridle, and the bridoon rein in the inner hand, change your reins as directed in page 33.

As excellence is to be the continual aim of the rider, when he finds he can put his horse off to either hand with the proper leg, and support the action, he must particularly attend

tend to the truth and union of the action, and try to raise it to the highest animation, riding sometimes rapid, sometimes slow, yet always united. Practise the stop frequently, always changing the place where you stop, lest the horse should prepare himself to halt when he comes to the place at which you have accustomed him to stop. Occasionally circle at each end and middle of the riding-house; do this by the turn or inclination of the body alone. If your hand is good and the horse obedient, the conducting your eye to the ground, your body and horse will immediately work to it. The higher animation you work your horse to, the firmer and stronger you hold your muscles and nerves, stretching down your heel as low as you can, and raising and presenting your chest, as the extreme exertions of the horse must be called forth by the like exertions of the rider.

When capacitated to ride the Gallop in high animation, lofty action, united and true to both hands, proceed to make the changes.

ON

*ON CHANGES IN THE GALLOP.*

THE Changes in the Gallop will be easier and readier performed by the horse, if the rider is particularly careful to bring him properly to his ground where he is to Change, in such position, that, when the legs are changed, he will be as truly on the lines, he is to proceed on, as he was on those before he changed.

For example, if you make the long Change, you cross the riding-house from A to B (Plate 3. Fig. 2); at B you are to Change and Gallop with the left leg towards C or D. Now, if you bring the horse properly across the house, the croup not being too much in, when you arrive at B the central line of your horse will be in the same direction on the new lines B, C; when the horse has changed his legs, as they were on the former lines A, B, as the Plate will clearly shew, the horse-shoes on the

the lines A, B, shew the position of the horse's feet when Galloping from A to B, leading with the right leg: the horse-shoes at B shew the position of the horse's feet when changed to Gallop with the left leg.

Again, were you to Gallop across the riding-house with the croup so far in, as is described by the foot-marks on the lines E, F, and continued the position till you changed at F, your horse, when changed, would be in a position to Gallop to G; consequently, if you designed to Gallop to H, you would be necessitated to alter the position of your horse as you arrived at F, before you changed, that the horse might, when changed, be capacitated to work on the lines F, H.

These observations being considered, and duly attended to, the pupil will find but little difficulty in changing in the Gallop. For trial,—begin with the long Change, and bring your horse properly to his ground, as has been explained. When you arrive

at the place, seize the time the horse's forefeet are coming to the ground, and lean the body a little back, not so determined as when you intend to make the stop or half stop; as the cadence finishes, bring your body upright, and Change your position, and the horse will begin the next cadence with the other leg.

It is best to begin a new lesson with a single-reined bridle; I mean a snaffle, with the usual reins, or running reins,—taking one in each hand. The inner hand always supports the position the horse works in, and must be fixt to the body;—the outer hand must be accommodating to the inner,—by which I mean—it may be detached from the body, placed forward to admit the little turn of the horse's nose to the lines he is to work on, carried higher than the inner, to raise the action and animation without moving the hand that supports the position; and if the outer elbow is raised, the hand, elbow, and shoulder, must be of a parallel height, and form a graceful arch. When  
you

you Change, the whole must be performed smoothly and evenly at one and the same instant; so that, at the finish of the cadence, your body, hands, thighs, and legs, are reversed, for the horse to commence his next cadence with the contrary leg.

When you ride the Changes with a bit and bridoon bridle, you will find it more difficult, by shifting the reins; the bridoon is always to be in the inner hand; and the outer hand, having the bit, is placed above the inner hand, more forward, and somewhat detached, but not so much, nor yet so high, nor forward, as when you ride with a snaffle. When you Change, be collected, and at the finishing cadence throw your bridoon rein over, as has been directed, and change your position; your hand, with the bit being brought down to your body, and carried outward with it, will Change your horse; and then you may smoothly shift your rein, and support as elegant an attitude with your inner hand as before.

The other Changes in the Gallop are done on a similar principle,—a due regard to the position of the horse before you Change; that, when changed, he may be capacitated to proceed on the intended lines.

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*THE SHOULDER WITHIN.*

THIS lesson, though placed here because those who have not an intention of becoming professed horsemen have an aversion to any but straight forward lessons, I recommend to be much attended to, by all who wish to become good horsemen. For till a proficiency in this lesson, and the lessons of head and croup to the wall are acquired, which are called the *keys of the manege*, I think a person but indifferently qualified to ride the gallop with the changes.

The intention of this lesson is to bend, supple, and retain the horse's shoulders;— and as the position of the rider varies according to the position the horse works in, this lesson is appropriate, and indispensable, for the suppleing the rider, retaining the hips and shoulders, giving liberty in the saddle, freedom and ease in the seat, and a balance in side actions.

Since the utility of this lesson is explained, the position of the horse is next to be described, which is nearly opposite to the gallop; the gallop having the croup in, this lesson having the Shoulders Within. This lesson is worked in the time and action of the trot (though it may be worked in the time and action of the passage).--The position of the horse is a concave working to the convex.

As this lesson is taught both horse and man first on circles, it is more easily explained on such direction. The horse being bent with his head more or less towards the centre, agreeable to the suppleness he has been taught or acquired, retains the inner Shoulder, and advances the outer, which, if you recollect, is the reverse of the gallop, where the inner Shoulder is the advanced, or leads. The croup, by this, is thrown out; that is, the hind legs describe a circle without, or larger than the fore-legs.

By



Fig. 1.

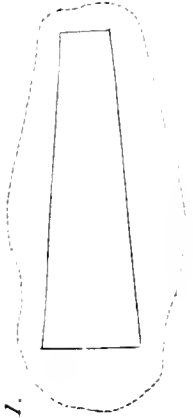


Fig. 2.

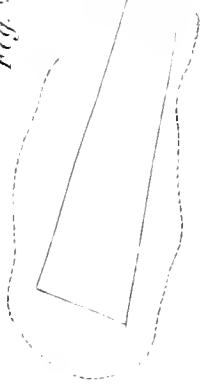


Fig. 3.

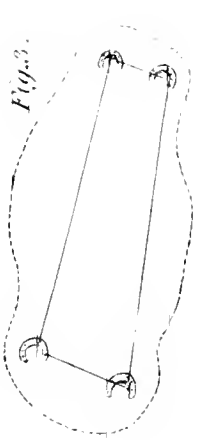


Fig. 4.



Fig. 5.

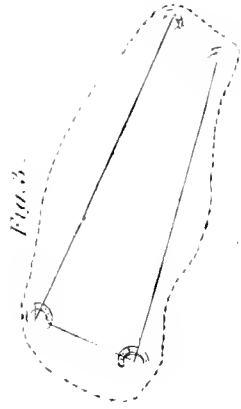


Fig. 1.

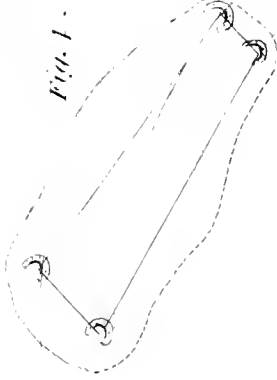


Fig. 5.

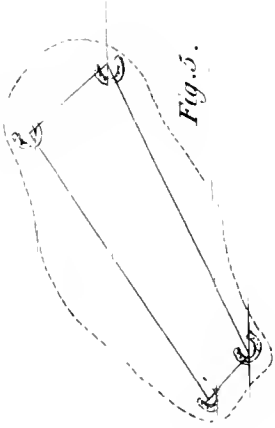


Fig. 6.

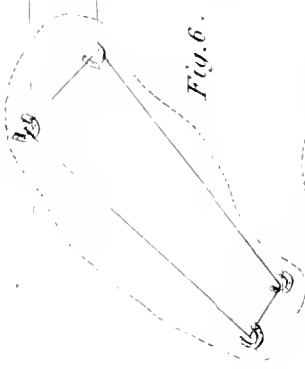


Fig. 5.

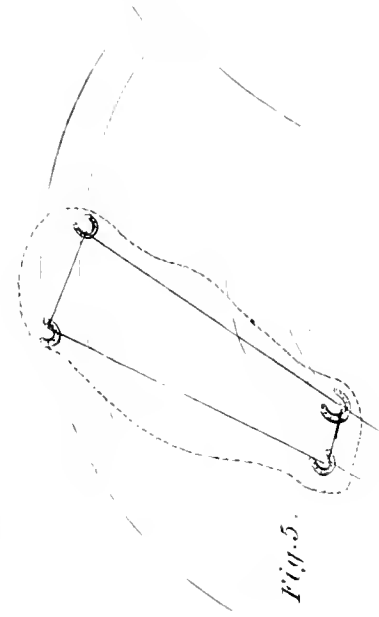
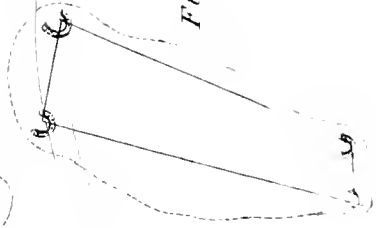


Fig. 6.



By the same rule, if you work the horse along the wall, though the horse bends his neck within the house, if the hind-feet do not describe lines without the fore-feet, the horse does not work the lesson true. Hence you may observe, that not only the neck, but Shoulders, loins, and haunches, become suppled; and, being worked equally to both hands, give a surprising capacity or ability to the horse,

To make my readers comprehend the intention of this lesson, perhaps the following description, with the annexed Plate, may make it more clear.

The dotted lines represent the outlines of a horse's body, without having regard to the head or neck, supposing you take your view from an eminence directly over the horse, where his body entirely obstructs the sight of his legs. (See Plate 4, Fig. 1.)

Now, we will suppose, when a horse works straight, if lines were drawn from

K 4

each

each quarter to each Shoulder, it would form a trapezium,—as represented in Fig. 1. But the intent of this lesson is to retain the inner Shoulder, and advance the outer; therefore, by working the horse in a curve position,—as Fig. 2, if lines were drawn from the points, as before, it forms an oblique trapezium, and shews the inner Shoulder is retained considerably behind the outer. And this position of the horse's body affecting the feet, if we draw lines through the angles, shews the thread the horse's feet work on, as may be three or four, according as the Shoulder is worked more or less Within;—as may be seen by the Fig. 3, 4, 5, 6, which represent the horse on straight lines and circles, in different degrees of suppleness.

The position of the horse thus considered, and the purposes intended or aimed at, both for the benefit of horse and man, the corresponding position of the rider to support the position and action of the horse, and  
maintain

maintain an undisturbed balance is next to be considered.

As I recommend commencing new lessons with single-reined bridles, and working first to the right, I shall pursue the plan in this, likewise, first on a circle.

Collect and separate your reins, i. e. take one in each hand. In doing this, be sure to take them short enough, because, if too short, you can with ease, and without inconvenience, let them slip to a proper length; but if too long, you cannot shorten one hand without the assistance of the other. Bring your inner hand down, letting the wrist rest on, or just above, the hip. By this, if your rein is a proper length, you will draw the horse's nose within the circle.—And as this is your aim, you must be mindful not to prevent your own intentions by pulling any with the outer hand. For which purpose, as you draw the inner hand towards you, advance the outer, to admit the horse freely bending, presenting your own body (as the  
horse

horse bends himself) towards the horse's nose. Now, whether the horse is bent much or little, your body having the like degree of bent or inclination, you will find it to be the exact corresponding position, by which you will support the attitude the horse is to work in, and maintain your balance undisturbed.

To make this more plain,—advance the outer hip, and retain your inner hip. This will turn the inner thigh a little out, and the outer thigh more in. The inner leg, by this means, will be brought nearer the horse, to aid and drive the croup out; and the outer thigh will be in a position to support the balance. For the horse being bent, and working to the convex, the rider's body is thereby impelled inward, till such time as he acquires the method of supporting his balance by the muscles in the outer thigh.

This position of the hips likewise presents the body, as above directed, to the horse's nose; and the inner hand placed, as direct-



ed, to the hip, will operate in a line from the horse's mouth to the centre of the rider's body, and will support the position.

Thus much for the position: the excellence in execution is the next consideration, and studying of the lesson before-hand will be found of infinite advantage; because, while on horseback, and the horse in motion, the attention is taken from the horse to attend to the master, and by endeavouring to divide your attention, you can attend to neither. This, daily practice demonstrates.

However, support the position as has been described, and by the usual means of aids call forth the action. The inner hand and the inner heel are the principal operators in this lesson. Therefore, keep the inner hand fixed, with the reins of that determined length which supports the position of the horse. Let it likewise support, by the means and properties already explained in  
the

the hand, a due proportion of union, and regular action.

The ground you intend to work on must also be attended to, which the aids of the body and leg, if properly applied, will regulate, without moving the inner hand, or interference of the outer. Not that I would infer, that the outer hand is not to be used: the one hand is always to be assisting to the other; but that the inner hand and heel, as I before observed, constitute the principal support of the position, action, time, &c. as well as direct the ground the horse is to work on.

For instance, working on a circle, should the horse traverse within the intended lines you meant to work on.—Examine the cause; it may be from your inner hip and Shoulder being turned or retained beyond a due proportion, or the body too much bent, or inclined inwards. Correct your own error, and as you assume a more straight or up-  
right

right position of the body, which will carry the Shoulders out, you must proportionately apply the inner leg to keep the croup out; by which you will support the position as before, and only enlarge your ground. On the other hand, should the horse break his ground, by enlarging the circle, let the body be more turned or inclined inward, which will bring the Shoulders to work on a less circle; And should an unwilling obedience of the horse occasion the croup to be too far out, keep off your inner leg, and it will come to its proper situation.

When this lesson has been sufficiently practised on a circle to both hands, so that you can ride the ground true, in a good attitude, united action, and a regular time,—practise it along the walls of the riding-house. The difference of the rider's position is only a less inclination of the body; for when a horse works on a circle, he bends or inclines his body to that circle; and the rider's body, I have before observed, partakes of that same inclination to support his balance.—

But when you ride this lesson along the wall, or on a straight line, the body will be more upright; and your eye glancing on the ground your horse is to work on, the aids of the body and hand will naturally operate to that direction.

The outer hand having but little to do, I have as yet forbore to say much about it,—because pupils are apt to destroy the effect of the inner, by an improper operation with the outer—a circumstance to be carefully avoided. Nevertheless, the outer hand has a situation which, beside its convenience, displays much freedom, ease, and elegance in the horseman.

I have observed, it is to be placed forward, to admit the horse bending himself to the inner hand. It is likewise to be placed high, so that the Shoulder, elbow, and the wrist, are in a horizontal situation;—the arm forming a graceful arch;—the fingers being soft and pliant, that the operations may be the more delicate;—the inner hand being fixed and

and determinate, no operation of the outer hand must be so strong as to destroy the effect of the inner. In this situation its operation may assist the inner, by occasional touches inward or outward, as the circumstances may require. Likewise, the animating touches of the fingers, in an upward direction, will rouse the apathy, raise the action, and unite the horse. These things being duly considered, your practice is to aim at excellence, by working the horse to the extreme suppleness, union, action, and regular time.

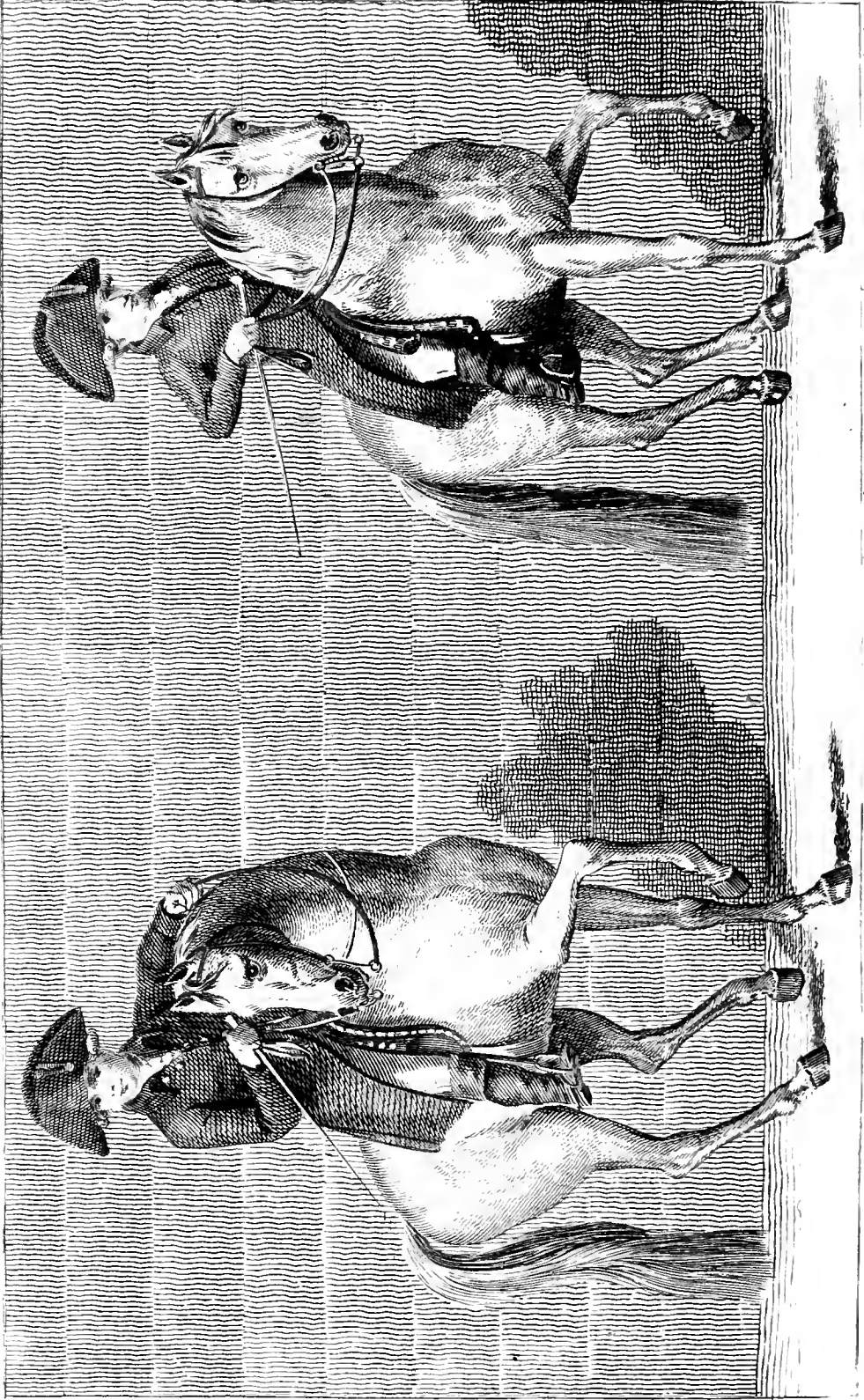
It is necessary to observe,—that this lesson, and all constrained lessons, are particularly distressing to the horse, and rendered more so, frequently, by the awkwardness of beginners; and should not be continued too long at a time, and in that short time should be frequently changed. The working twice round the riding-house to one hand is sufficient; then change, and work the contrary hand. The usual changes in this lesson are, by the long change and demi-

demi-volt; which, taking place in the same manner as described, after having worked this lesson on circles and on lines, you can have no difficulty to execute. The turning and inclination of the body will bring your horse off on the volt; and when you arrive at the wall to change,—change your position as smoothly as possible, that the horse may change in like manner, without breaking the time, or other disorder.

As a trial of your proficiency, occasionally work from the wall towards the middle of the riding-house, as though you were going to make the long change; but when arrived at the middle of the house, work back to the other end of the wall from which you came. This is no change, but only tries the obedience of your horse, and the proficiency of your hand and aids.

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March 1871

*Croup to the Wall.*

*o Shoulder within.*

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1871



## THE LESSONS

*HEAD AND CROUP TO THE WALL.*

THIS lesson takes its name from the practice of teaching both horses and men to work sideways; first, by the assistance of the Wall. It is likewise called *passaging*, because when this lesson is masterly executed, it is worked in the position, action, and time of the air called the *passage*, which is a degree of union higher than the *trot*, and less than the *piaffe*. But as masterly execution cannot be expected from every person who becomes a soldier, and the discipline of the army requires that every man must be able to move his horse by a side step to either hand, brilliancy and elegance may be dispensed with there, and the most easy or compulsive method substituted in its stead. Therefore, leaving out elegance of attitude, brilliancy of action, and regularity of time,

the horse may be moved sideways by the following methods, which, should you wish to aim at excellence hereafter, it will not be improper to commence with these first.

It will be best to begin this lesson with a snaffle bridle: turn the horse's head to the Wall: separate and collect your reins; hold them of equal length, your elbows to your body, your hands up. If your reins are of a proper length, so as to feel and govern the mouth, the raising the hands, and closing the outward leg, will put the horse in action. Be perfectly collected, and attempt no more than to make the horse walk sideways; therefore your operations of hand and heel must be mild and gentle. Supposing you are going to the right, lead the shoulders off first, not by any movement of the hands, but by a turn of the body to the right.

The shoulders are to be about 16 or 18 inches more forward on their lines than the Croup; and in this situation you are to endeavour to preserve them, by aiding the  
Croup

Croup on with the left leg, at the same rate that the hand leads, or permits the shoulders to advance.

Your attention is now to observe—that the horse does not advance over his lines, so that his nose touches the wall; that he does not retreat from his lines, by backing from the Wall; that the shoulders work no faster than the Croup, by which the horse would become straight on his lines; that the Croup does not work faster than the shoulders, by which the horse would not be able to advance; and that you preserve your balance without leaning the body outward.

This last I am particular in, because it is an error which the side action of the horse caused many to imbibe, and should be carefully avoided; for your horse will never be balanced in your hands, nor you on your horse, if this error gets confirmed by long practice.

L. 2

Now,

Now, to correct any of the above occurrences, should they take place:—first, if the horse advances over his line (if the reins are of a proper length) the operation of the hand is not sufficiently strong;—therefore brace the tendons of the fingers, which will cause the sensation or *appui* to be stronger.

On the other hand, should the horse retreat from the Wall, the hand may be too strong:—ease the fingers, and close both legs, to bring him to his ground. Should you perceive the shoulders gain on the Croup, you need not move your hands, if they are properly placed; but, keeping them perfectly steady, turn your body a little outward, which is the contrary way to which the horse is working. This will stay the shoulders while the Croup comes up.

Observe, when your body and hands are placed straight with your horse, an imperceptible turn of the body will remove your hands an inch, which is about a fifth part  
of

of the power the aid of the body possesses, independent of any removal of the hand.

The leg, always remember, is to assist the hands, by putting the Croup forward, while you stay the shoulders; and when both are right, let them proceed together. Should the Croup advance too forward, as mostly happens from a defective balance, the body leaning to the outward stops the shoulders; if so, correct your seat; otherwise aid less with your leg, or turn the body a little more inward. Both, or either, will correct the error.

And should you find your balance disturbed, stretch down your inward leg, brace the muscles strong, and press the inner part close to the saddle. The horse's head being straight, and moving only in the action of the walk, you will not be so liable to lose your balance, as in the action of the trot or passage.

These observations duly attended to, with a little practice you will be able to walk the horse sideways, by the help of the Wall;— and I would recommend to persevere in this to both hands, till you can work the length of the riding-house, at one regular pace, without suffering errors to take place. For the staying the shoulders to let the Croup come up, and then the Croup while you lead the shoulders on, is like shoving first one end and then the other, and discovers great defect either in man or horse: both ends should work evenly and truly together.

Should the horse be awkward or reluctant to work sideways, the more determinate operations of the hand may be used to enforce it; and that is, by bending the horse's Head a little to the contrary hand, to which, you are working, by which, at the time you lead the shoulders forward, you keep the Croup on their lines, and prevent the horse from becoming straight. But though I mention this as admissible, under the circumstances

cumstances of an awkward or reluctant working horse, it is by no means to be the continual practice, because it is departing farther from the truth of this lesson, in which the horse should work to the concave side of him; but when you bend the horse the contrary way to which he works, he works to the convex, which is the lesson of the shoulder within inverted.

Being perfect in the walk, attempt a little more union and animation, which will produce an action between the trot and passage; be mindful, in this, to keep the hands firm and steady; for some horses will take the advantage of a defective hand, and run away with it the whole length of the riding-house. The more you unite your horse, the more secure he should be poised in your hand. But when you give the animation without the union, you permit the horse to run away with the hand.

After practice has confirmed your hands to the working Head to the Wall, attempt

in like manner, to work the Croup to the Wall. The only difference is, that the horse being more inclined to advance over the line than retreat from it, there is no Wall to prevent him; therefore, this more confirms the hand.

When you can work the Head and Croup by the assistance of the Wall, try the same down the middle of the riding-house. Here; having no Wall to direct you, your eye must attentively traverse the ground, and your hands and heel work to it.

From perfecting yourself in this lesson with both hands, proceed to work it with one hand, and likewise with a bit and bridoon bridle. The reins properly adjusted, and the hand in its usual situation, the same aids of the body and hands will produce the same effects; so that nothing more need to be said upon it.

Thus much of this lesson is indispensibly necessary for every gentleman who becomes  
a soldier



a soldier. And yet, necessary as it is, and trifling to learn, many I perceive very awkward in the practice of it. And this I judge to proceed from aiming to perform what they see others do with so much ease, without coolly digesting the principle and theory of it. If they do not succeed, the temper gets disturbed, a quarrel takes place, in which the poor horse is sure to suffer, and bear all the blame.

I now come to the masterly execution of this lesson, which I call the test of horsemanship,—because such performance cannot take place without a correct uniformity in the position of the rider and horse;—a steady and firm balance, which the side action of the horse never disturbs, and without which the hands nor aids could not be correct. The horse being completely balanced in the rider's hands, and the rider on the horse, while this harmony subsists, the horse will work to the same degree of figure and animation as the rider shall display in his

own person; the one being the result of the other.

The working a horse sideways, from right to left, and left to right, I have observed, is called *passaging*—and as the horse cannot do this in an elegant, animated style, without uniting himself more than in the trot,—whereby the action is raised before, and lowered behind, the time slower, and the beats not so sharp,—this position, action, and time, in which the horse works, is called the passage, whether it is worked sideways or straight forward.

The true position of the horse in the passage is nearly the same as in the united gallop, the action and time excepted.

Viz.—The fore-hand raised—the shoulders out—the Croup in—the neck partaking of a twofold bend:—that is, the neck bends a little inward, and the nose a little turned from the perpendicular,—so that the neck  
partakes

partakes of a small bend and turn, which puts the fore-hand into a most elegant form. The inner side of the horse, which is that to which he is working, is advanced or leads, the same as in the gallop; but the feet are lifted as in the trot, only raised higher before and less behind, the consequence of a closer union. The fore-feet being raised higher and retained in hand, make a shorter step and slower time, and the action not being so rapid as the trot, the beats are not so sharp.

Working a horse straight forward in the passage air is far more difficult than working sideways; for the attitude of the horse is properly adapted to his working sideways, which he readily will do, when he finds the retention of the fingers prevents his advancing forward.

Of the two evils he will choose the least; for he finds less constraint in moving from his ground in any direction than supporting the action on the same spot, or advancing  
very

very slow. This shews the propriety of first learning the passage by working Head and Croup to the Wall. Some mistake the passage air, when not working sideways, for the *piaffè*, there being a similitude; but a reference to the *piaffè* will shew the difference.

I now come to describe the position of the horseman, which cannot be very different from the position already described in the gallop, since the position of the horse is nearly the same, therefore the operation of the hands to support, retain, and permit the action of the passage, without raising it to the animation of the gallop, is the principal acquirement to study,

Begin this, as other lessons, first to the right, with a snaffle bridle; collect and separate the reins, turn the horse's Head to the Wall, bring your right hand down to your body, letting your wrist steadily rest against it, the little finger being of a parallel height with the elbow. This hand supports

ports the position or attitude of the horse, and is never to move but with the body, while you work the horse to the right. The left hand having the rein of equal length will be somewhat advanced, to admit the small bend of the neck and turn of the nose, as described.—The right hand being fixed to the body to support the position, the left may be detached,—the hand and elbow raised to a parallel with the shoulder, the elbow so bent as to form a graceful arch. In this situation it operates in the same direction from the horse's mouth as the right, only higher, for the purpose of raising the fore-hand, and by those delicate sensations of the fingers, inseparable to a good hand, enlivens the mouth, lightens the *appui*, animates the horse, and raises the action.

The corresponding position of the body, as has been described in the gallop, with croup in, is the right hip advanced and the thigh turned inward, &c. But as the side action of the horse is more liable to disturb

## 158 HEAD AND CROUP TO THE WALL.

the balance than the gallop,—be sure to keep the body upright—or if any thing—leaning to the right,—stretching the right leg down, and bracing the muscles firm—your eye always traversing the ground the horse is to work on.

The instant your body and hands take this position, the reins being properly collected, with the necessary animations, the horse should be united, supported, and completely balanced in your hands, and you work him along the Wall, letting the shoulders lead a little, as directed in the former part of this lesson. The difference is, the horse is supported in a different and more graceful attitude, the small but elegant bend is to the hand he works, so that he works to the concave side of him, which is more brilliant in appearance, as well as more difficult to execute; the action grand, and the time as regular as the beats of a clock.

I shall now remark the errors and obstacles which retard some and prevent others  
from

from acquiring a masterly execution of this admirable lesson.

First, not perfecting themselves in the preceding lessons, to establish their seat and inform their hand.

Next, not studying the lesson, to comprehend what they are going about, before they begin.

Want of discernment or emulation; for he that admires not the beauties, and desires not excellence, will trouble himself but little in the pursuit of them.

These are grand obstacles. The little errors which beginners are liable to commit, with attention are soon corrected—such as—bending the horse too much, by which they throw the Croup off their lines, and the horse becomes straight,—sometimes the diffidence of the hands, at the commencement of a new lesson, does not operate sufficiently to collect and unite the horse—

at other times the hands are too strait and confining. Therefore guard against these errors.

Begin cautiously, and gently press and collect your horse into your hands, till you feel that you have him completely united and balanced there.—Let your arms be firm and steady, your fingers soft and pliant,—as the obedience and working of the horse will admit—supporting the *appui* as light and delicate as possible,—lead the shoulders off first, and let the Croup accompany them.

The same aids of the body, legs, and hands, will correct the disorders that may occur, as in the former part of this lesson. But the right hip being much advanced, to preserve the balance and support the position,—to prevent any unseemly distortion which the body would have by thus turning beyond a certain medium, the shoulders may be stayed by carrying the left hand a little outward,—or letting the hand operate outward by the turn or motion of the wrist.

In



In like manner, the outward hand being brought in, will permit or lead the shoulders on. But you must not be satisfied with yourself while you suffer these disorders to take place; for it is generally more the defect of the rider than the horse.

When you have worked the length of the riding-house to the right, work back again; for this purpose reverse your position, i. e. bring your left hand down to your body, to support the position to the left, advance and raise your right hand to support the action, advance your left hip to maintain the balance, direct your face to your horse's nose, and your eye along the line his fore-feet are to work on; and in this manner you work to the left.

I recommend practising by the help of the Wall, till you feel you have your horse completely balanced in your hands, supporting an elegant position, close union, and high animation, which is drawn from the horse by the exact correspondence of the

rider: the rider's position determining that of the horse. The firmness of the nerves presses or unites him together, and the lively sensations or animations of the hands in particular, and body altogether, command the most brilliant action. When these cease with the rider, they cease with the horse, which is demonstrated when you desist from working. You relinquish your animations, sit easy, and drop the hands.

*A Reprize for Practice and Improvement in this Lesson.*

You now proceed to work this lesson not only with elegance, but with all the variety and taste your imagination can invent. By frequent changes you confirm your hand, and the obedience of the horse, and prevent him from contracting the habit of working by rote, which some horses, by a too long continuance to the same hand and direction, are apt to imbibe. Thus the rider is deceived, thinking he works the horse, when the horse works of himself.

Besides,



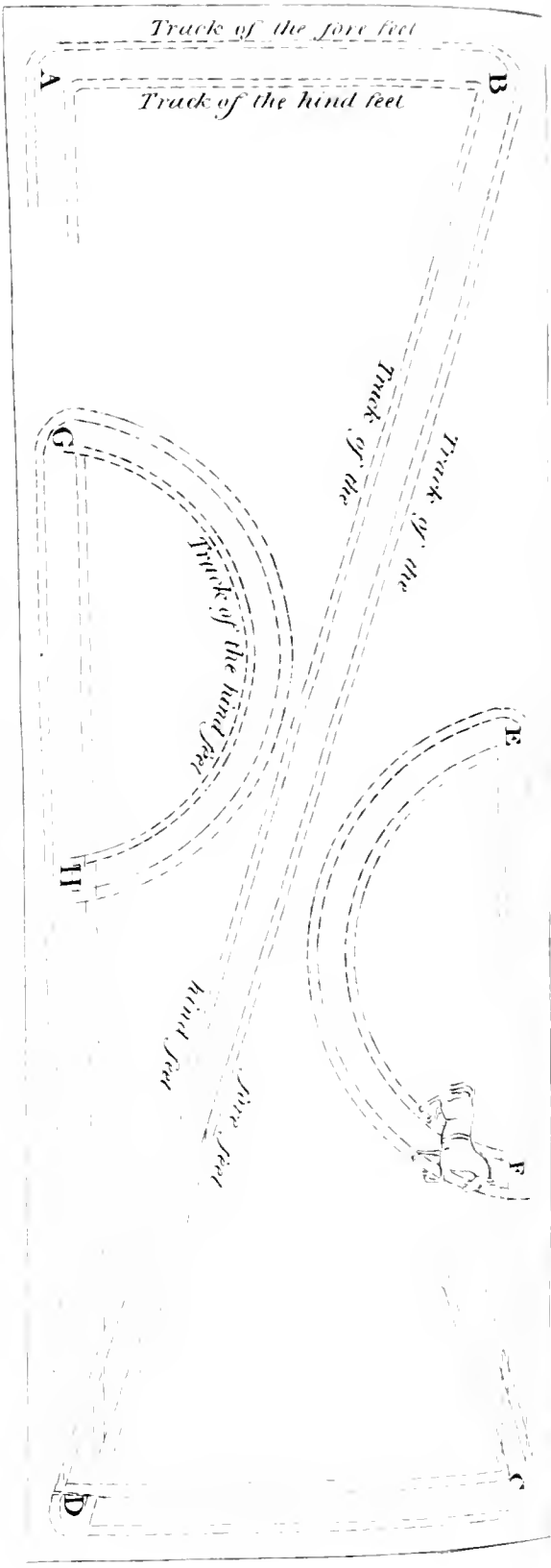


Fig. 2. Croup to the Wall.

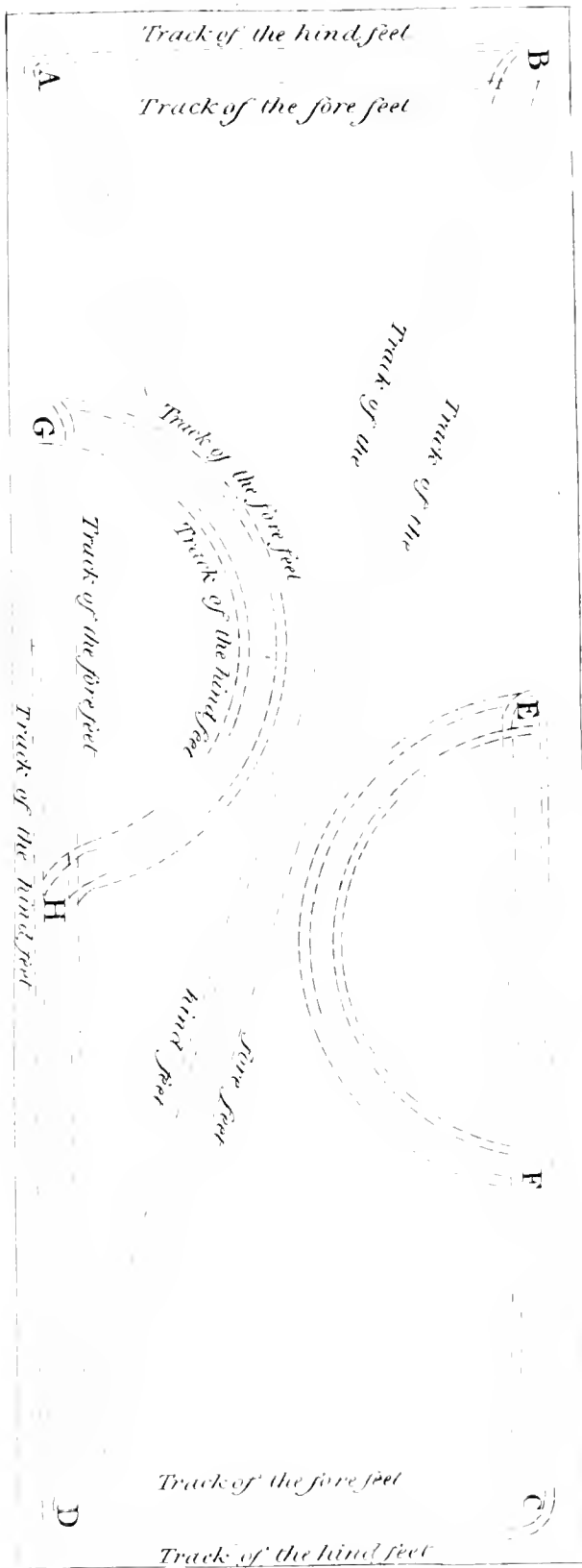
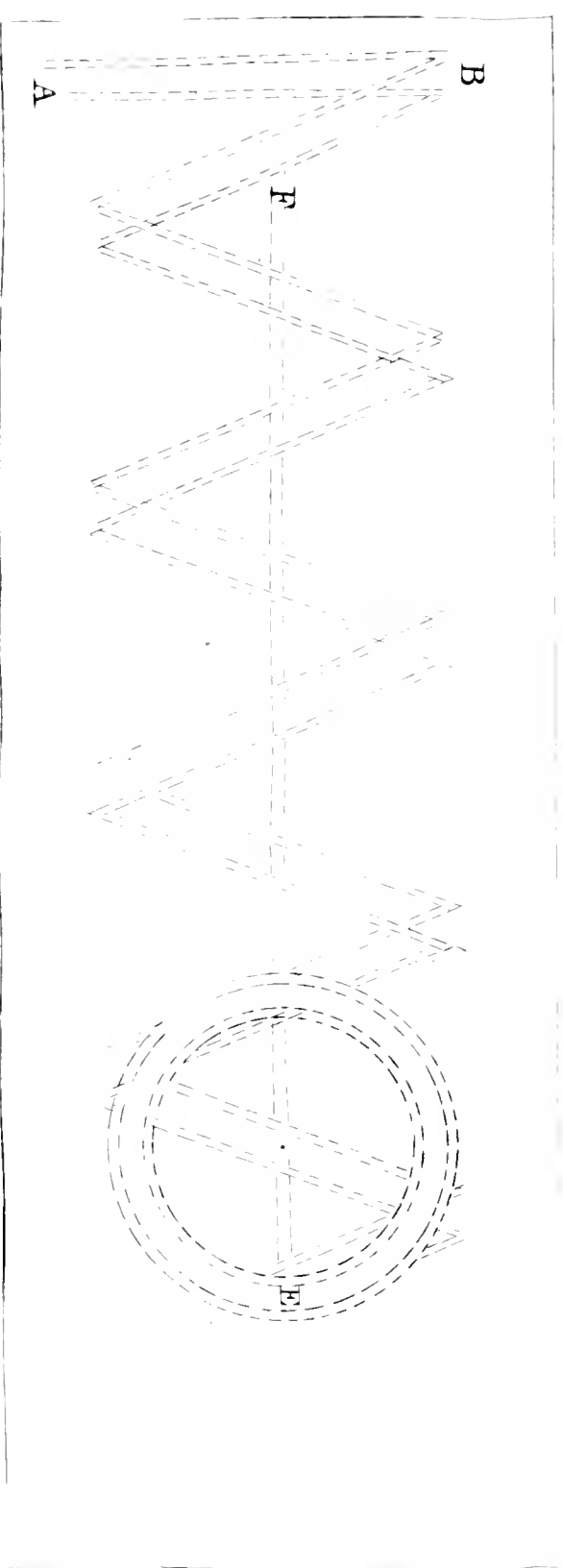


Fig. 3.



Besides, this lesson, when worked high, is exceedingly distressing to the horse; therefore, the frequent changing affords the opportunity of displaying a greater variety before the horse is over-heated, or his strength exhausted.

I do not mean to confine gentlemen to work a *Reprize* directly after the form I am going to describe, but only to convey to them an idea of the thing, and let their own judgment and taste direct them afterwards to vary it as they please.

Begin, therefore, to work your horse's Head to the Wall to the right. When you arrive at the corner, (suppose for example at A, plate 5, fig. 1,) observe the turning of the corner. If you lead, or suffer, the shoulders to go round too soon, the corner would not be filled, and discovers that the hand permits the horse to break ground, which all horses will do with inattentive hands.

On the other hand, if you work too close, the shoulders would not have room to turn, and you would be (what we term) locked up. Attending to these particulars, stop the haunches in time, that the shoulders may have just room to turn.

If you have your horse properly united, and, as it were, balanced in your hands, the gradual turn of your body, desisting at the same time from aiding with the leg, will lead the shoulders round. And, as the shoulders advance to their proper situation on the new lines, the body and leg resume their former position, and work both shoulders and Croup together.

Remember, the beauties of this lesson consist in working the ground true; supporting the proper position, elegant action, high animation, and regular time.

When arrived at the corner B, in like manner, lead the shoulders round till they  
 2 are

are properly situated to work on the diagonal lines which cross the house, and work to the corner **D** : if you bring the horse properly to this corner, the horse will be situated, by only the change of your position, to work on the described lines to the left ; carefully observing to turn and fill the corner **C**, work to the point **E**.

Here stay the Croup while you lead the shoulders round to station them on the intended demi-volt ; then, forming with your eye as true a half circle as you can, correctly work thereon ; keeping the Croup all the way towards the centre, as the situation of the marks on the lines more clearly express. Here you will display your proficiency, leading the shoulders from the Wall, working the volt correct, keeping the horse in a true position and situation in every part of the volt, turning the Croup at the finish, for the purpose of changing and working to the right, in high animation, close union, and without breaking time. All this discovers the masterly execution of the rider, which

no horse will work without the support and direction of the horseman.

And, if the horseman is not truly correct, the horse cannot perform his part correctly.

Having arrived at the point F, turn the Croup sufficiently in, and work to the right, round by the Wall, observing properly to fill your corners till you arrive at G.

Here, in like manner, work on a demi-volt, to the point H, where you change and work to the left, filling your corners. Work to the corner C, then cross the house in a diagonal line to the corner A, fig. 2, where, instead of changing, turn the Croup round, and work Croup to the Wall, to the corner B.

Here you change and work to the right hand across the house to the corner D, where you must stay the shoulders while you turn the Croup, till your horse is properly stationed to work Croup to the Wall,



to the corner C, and then turning the Croup, continue to work to the point E; here stay the shoulders, turn the Croup in, make the change, and work the demi-volt, which brings you to the point F, carefully turning the horse's Croup to the Wall, work to the corner C, and from thence to D, observing to turn the Croup round at each corner, and continue working to the point G.

Here make the change, and turn the Croup round, so that the horse may be properly stationed to work on the demi-volt, to the point H; then turning the Croup to the Wall, work to the corner D, and from thence to C, where you change and work across the house to the corner A, fig. 3; turn the Croup round in the corner, and work to the corner B.

Here change and work the traversing lines up the riding-house, reversing your hand at every angle, which is called the Change Reverse, till you arrive at the point

M 4

E, where

E, where you halt for a moment, and work upon the volt to either or both hands, terminating at E, where the volt began; then rein the horse back to the point F, and work the horse forward to the point E, in a straight position, lofty action, slow time, and as much united as possible; by which time I think your horse will be sufficiently exhausted.

The intention of these *Reprizes* must be obvious to my readers.—Excellence is not to be attained without practice; and by working the horse after the manner I have laid down, or some such like one, in which I have been only mindful to bring in the usual changes wrought in the lesson of Head and Croup to the Wall,—the pupil, when able to work this correct and true, will confirm the efficacy of his own hand, and the horse's obedience; and will be capacitated to vary the lesson, and work on such lines or figure as his taste or imagination shall dictate.

Observe,

Observe, when working the Croup to the Wall round the riding-house to the right, you are working to your left hand, and when working round the riding-house to the left, you are working to your right hand; likewise the changes in the Croup to the Wall are made both previous to crossing the riding-house, and at the commencement of the demi-volt, contrary to the Head to the Wall, where the changes are made at the termination of each.—If this is not attended to, you may confuse and bewilder yourself.

I have made but little observation respecting the conducting the horse on the volt; and but little is necessary;—for it should not be attempted till such time as the pupil is completely united with his horse, and can work him correctly and truly, from side to side, end to end, and to cross corners; having no assistance of the Wall.

Here the eye determines the lines; and the hand and heel, as it were, instinctively  
work

work to it. When this proficiency is acquired, the working on the volt will soon be accomplished. The principal object is, to station the horse properly at the commencement.—By which, I mean, turning the Croup toward the centre, in the exact position on the lines as the horse is to preserve throughout the volt:—and the volt being determined by the eye, the hand and heel must aim to work to it; observing that the shoulders here, as well as in straight lines, rather take the lead: and the more contracted or narrow the volts are, the body must have a proportionate turn, and likewise a backward inclination to assist and facilitate the shoulders, which have a larger circle or space to work over than the haunches. Care must be taken that this inclination of the body does not affect or cause the horse to retire from his ground. The hand, therefore, must preserve its exact situation and operation; letting the body, as it inclines, depart from the hand; that, while you are assisting the one part, you may not disorder the whole.

At the finish of the demi-volt, you have carefully to turn the Croup on the lines you intend to proceed on, when working Croup to the Wall; and the shoulders on their respective lines, when working Head to the Wall, before you make the change. In Croup to the Wall, the change was made at the commencement of the volt.

This lesson I call the test of horsemanship; because it discovers the exact abilities of the horseman; whether in point of the correctness, of the position, fineness of the hands, delicacy of the aids, correctness of execution, together with the degree of spirit and animation he is equal to work to. For this lesson may be well executed or rode, yet many degrees short of perfection: I therefore recommend it for continual practice; aiming to improve and support the most elegant attitude, lofty action, correct time, and height of animation, which no horse will perform without the concordance of the rider.

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*THE*

*THE TERRE A TERRE.*

GALLOPING a *Terre à Terre*, is the galloping sideways, with the head to the wall, or otherwise. The position of the horse in galloping a *Terre à Terre*, is exactly the same as working the last lesson of head to the wall; or the only difference, however, is, the legs are lifted in the action of the gallop, and mark four beats, rather quicker than the gallop; because the feet measure less space, and the hind legs are necessitated to follow the fore more rapidly. Thus the action and beats of the feet distinguish the air so correctly, that I have known a gentleman, totally dark, attend with rapture to the harmony of the feet, and could name whatever air the horse was performing.

After having explained the last lesson in the fullest and clearest manner, which is the clew, the key, or foundation, of manege-riding, nothing more need be said on this, since  
the

the position of the horse is supported by the like position of the rider, and the hands and legs are to support the union and maintain the action of the gallop.

The like changes and airs, which are wrought in the last lesson, may be performed in this : namely ; the long-change, demi-volts, change-reversed, volts, &c.

This finishes what I call the useful part of the manege, or scientific riding ; and before I enter on the amusing or ornamental airs, I believe it will be more acceptable to my readers to treat on such deviations from the manege system as are admissible for the purport, intent, or design we have to execute.

*ON MILITARY RIDING.*

THE army is obliged to adopt as much of the scientific system of riding as will enable them to perform their movements and evolutions with readiness and precision.

The hand must be taught the correspondence, effect, and operation; but the delicacies may be dispensed with.—The horse is not to be distressed by working to his extreme union and height of animation in the most elegant attitude that can be drawn from him; therefore, the rider is not necessitated to sit in the extreme position, which only looks elegant when the attitude and action of the horse exactly correspond: consequently, military riding differs from the manege, only, by laying aside all extremes.

Let us now compare and point out the difference.

First,







1. 1810. in 1810.

Enoch. r.

*(Military Seat.)*

Engr. by James Currier, New York.

First, the seat is not so long; by which we lose a proportionate part of that nice equilibrium, which is independently maintained by the muscles of the thighs, and is indispensable in working the horse high in the manege with elegance and taste.—This, not being wanted in the army (only by the riding-master and his assistants) can well be excused, for the greater ease of the rider, strength of seat, liberty in the saddle, by means of the stirrups, which, if too long, would be useless for the purposes they are most materially wanted.

This shortening the stirrup, occasions the seat to be less on the fork; but is not to be thrown wholly on the breech; the rump and buttocks are to be thrust out behind, and the back bent, so that the body may preserve its upright position:—the joints below the hip are all a little more bent—the instep is bent, to sink the heel—the knee is bent, to keep the leg near the side, and the toe perpendicular to the knee—and the joint above the  
knee

knee is more bent, from the like cause; viz. the stirrup being shortened.

As I have hitherto scarcely mentioned the stirrups, on account of their little utility in manege-riding, they now become very useful, though they add nothing to the security of the seat in any system of riding whatsoever, but are frequently the occasion of the rider being thrown: nevertheless, they cannot be dispensed with; for it would be difficult to mount or dismount without them. They are a great easement to the rider, by supporting the toe, and prevent the dangling of the legs. They are an assistance, because the rider can preserve his balance with less attention, and take much greater liberties with them than without them.— They are a great easement to the rider, in extended paces, by rising in the trot, or raising himself in the stirrups, as in the hunting seat. And, lastly, the positions best calculated to assault your enemy, and protect yourself cannot be readily nor precisely performed

formed without the stirrup. Yet, whenever the rider is in danger of losing his seat, by any sudden spring, leap, &c. he must drop close down to the saddle, and apply his legs, without laying any stress in the stirrups, or paying any regard to them. But more of this in its proper place.

I now come to consider the determined length the stirrups should be for military riding; and when we weigh the advantages with the disadvantages, we are led to fix on the medium between the hunting and manege. The manege length would do away the advantages we derive in the stirrup, and the length of the hunting stirrup will be found too short.

You may ask, Why there should be a distinction between the military and hunting length? I shall answer, That were you to ride a hunting the length which I shall adopt for military riding, you might ride the first burst tolerably comfortable: but hard exercise makes the strongest bodies yield a

little; and you will find by this yielding of the body, the rump thrust out farther behind, and the bottom will come in contact with the saddle; so that for ease you are necessitated to ride shorter.

Then why not appropriate the short stirrup for the soldier? Because the soldier has but little occasion to ride in his stirrups: and when he does, it is for no long continuance. Next, he is necessitated to ride his horse more united, for which the long stirrup is more appropriate. Lastly, the soldier is obliged to take suitable positions to attack his enemy, and protect himself; in several of which he is upright in his stirrups, with a straight knee. Now, if the shortness of the stirrup raise him so high that the muscles above the knee cannot come in contact with the saddle, he will totter; that is, not be firm; and incapable of effectually acting on the offensive or defensive.

To ascertain the precise length a person should ride for his ease and advantage, depends,

pend, in some measure, on the horse you ride, and likewise the action of the horse; for, I find, when my saddle is shifted from a narrow horse to a wide one, the stirrups want shortening:—by the legs being expanded, the seat is shortened. Likewise, if the action of the horse is rough, it will be found more pleasant to have the stirrup one hole shorter than when the action is smooth and easy.

The criterion I shall fix upon for a soldier's riding, is, when the stirrup is placed under the ball of the foot, and the person stands upright with a straight knee, and, bringing his waist forward, finds his fork clear the pommel of the saddle, without raising his heel, in general will be found the best adapted for the Military seat.

The only advantages a soldier would have by a shorter stirrup, would be the greater ease of raising his leg over his cloak-bag and necessaries that are placed behind him; but small inconveniencies must give place to  
N 2 greater

greater advantages. A shorter stirrup would render him unsteady in the several positions he is obliged to take in his exercise; and a longer one would incapacitate him from taking those positions.

The science of the hand and aids cannot be too much inculcated in the army: the precision and correctness of their movements are effected by it; and the strength and firmness of a squadron in a charge depend intirely on the superiority of the rider's hand over the horse.

I shall take the liberty, here, of making my remarks on the charge; which, if they are found to be just and reasonable, the hints may be serviceable to the Commanders of Volunteer Corps.

The strength and firmness of the charge must depend on the steadiness of the line, the compactness of the body, and the rapidity and force of the rencounter. Now, to give this force and rapidity, it frequently happens,



happens, the charge is led on at too great a speed, whereby the greatest part of the men are necessitated to give the command or ascendancy of the hand to assist the horse's speed, to keep up in the line. The consequence must be, whether the halt or the encounter take place, the line must be broken, and thrown into confusion, by the ungovernableness of the horses; and this, where the charge is so unskilfully conducted, is too frequently seen.

The charge, therefore, should be led at no greater speed than the slowest horse in the squadron is able to maintain, under the strictest influence of the rider's hand; and to give that strength and effect, in the encounter, which is most likely to insure the success, as the lines approach, the animation of the horses should be raised to the highest pitch, which will have all the effect of speed, without the disastrous consequences. For the horse thus mettled, would stop at nothing but the compulsion of the rider's hand. He would run against a wall, plunge

into a river, or rush on the point of a bayonet; and thus the charge is as determined and resolute as the speed can make it, and much less liable to a repulse.

I now come to describe the different positions necessary to be taken when performing the sword exercise on horseback.

The first position which occurs, is, when you come to guard; previous to which, it will be necessary to shorten your reins.

It is not my intention, though I teach the sword exercise, to treat of it here; only, how the horseman maintains himself firmly and advantageously in the saddle in the execution of it.

When you come to guard, you raise yourself in your stirrups, and bring your body forward, which position somewhat resembles the hunting seat. The body thus brought forward, the centre of gravity must be preserved, by the rump being proportionably thrust

thrust behind. Thus you keep your equilibrium, and can give your horse the same support with the bridle-hand as when you were sitting upright on the saddle. The thighs are always to embrace the saddle, and the stirrup hanging perpendicular, is placed under the ball of the foot. In this position the guard and assaults are executed: bringing the right shoulder a little forward will facilitate the motion of the wrist in the several cuts, and give precision to the execution.

The next position which occurs, in going through the divisions, is, that of protecting to the left, in which you are raised in the stirrups, with the body upright, and turned as far to the left as the situation of your adversary, or the cut, point, or protect requires. In this turn of the body you must be mindful not to let the bridle-hand depart from its central situation, unless you mean to turn the horse to the left.

Therefore, as the body turns, the hand seems to advance; but, in reality, only keeps

its situation. The extreme turn of the body to receive the attack of your adversary in the rear, is facilitated by the advancing the right hip, turning the right thigh round to the saddle, so that the right toe is turned in and the heel out, the left thigh and toe of course will be turned outward:—the shoulders must be turned to the extreme. The back very hollow, the left side bent, and the eye directed to the real or imaginary object. The balance is preserved in this extreme by bending the right knee, and letting the fleshy part of the left thigh, and the muscular part of the right thigh, sustain the principal weight and steadiment of the body.

As your adversary comes up abreast with you, your position becomes more upright, and your right knee becomes straight. In which position, the cuts one and two, and point to the left, are given; but in the cut four, at infantry, you let the seat settle again on the thighs, by a little bend of the right knee.

The

The protects and cuts on the right side are executed in a position nearly the reverse of the left, but with more ease to the horse-man; the advance of the left hip, and turn of the thighs to admit the turn of the body to the right, is exactly the reverse of the other; but the bridle-hand, by keeping its situation, to support and direct the horse, occasions as the body turns to the right, the elbow of the left arm to point to the horse's ears, and the wrist as much bent as possible. In this position the cuts one, two, and point to the right, are given: the cut three, at infantry, requires the body to be turned a little further, with a bend in the right side, and a little inclination of the body; by which you will be able to make the cut somewhat from you, and not endanger the horse's head.

The cut six, to the rear, from Saint George, requires the right shoulder to be raised with the arm, the right side straight, and the left a little bent. The body is steadied in these positions by dropping the  
thighs

thighs closer on the saddle when the turn is to the extreme.

The sword-arm protect, requires the shoulders to be raised with the arm, and the back much bent; the head always turned to view your adversary. In whatever direction you give point, the right shoulder is drawn back in fixing the point, but advanced with the thrust. And care must be taken not to overreach or throw yourself out of balance.

To be expert and ready at the sword exercise on horseback, you must first obtain a good seat with ease and freedom in the saddle. In your practice you are to aim at shifting the position from right to left, and left to right, as quick as possible, without throwing yourself out of balance; which, in real action, would be attended with fatal consequences; therefore, you must never let your over-eagerness risk such a circumstance.

The shifting your position from right to left, when your antagonist is going round your rear, frequently occasions, with beginners, a little perturbation, or disorder, from the necessity of your eye quitting your adversary. In these situations coolness and collection prevent the confusion and disorder which over-eagerness might cause. And you are to recollect that your hand does not move from off your guard while the head is turned to view your antagonist on the left, which is instantaneous; and the shifting the position of the thighs may be done with more deliberation than the head and shoulders, rather than risque the disorder which haste and confusion too frequently occasion.

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OBSER-

## OBSERVATIONS AND REMARKS

ON

*TEACHING SOLDIERS TO RIDE.*

TEACHING to ride is a separate and distinct art from riding.—We find many persons, by practice and aptitude, become tolerable riders, though totally incapable of communicating the art they have acquired to others. This is particularly observable in the army. There such men are selected for rough riders, to break the horses, and teach the recruits to ride; these men have been taught to mount and dismount agreeable to rule, and the number of motions practised in the regiment. They are placed in a position, (I admit a correct one) and rode in file and circle without stirrups, to give them a seat. This method, which is certainly the best that can be adapted for



general practice, has made many of apt abilities decent or passable riders, particularly where a scrutinizing examination does not take place; for I defy any man in the kingdom to judge of a man's proficiency in riding by only seeing him ride and pass by in file. A recruit, who has not been three times on horseback, may preserve a correct position in a slow pace, and pass the inspecting officer. A man may acquire a correct and firm seat, yet be defective in the more essential requisites of the hand and aids. And though these qualities are attempted to be taught in the army, I believe the little that is acquired is attained more by the trial and practice with the readiness of the horses, than by clear scientific instruction.

Hence we find members in every regiment continued in the riding-house upwards of twelve months, and make little or no progress, till they are deemed to have a natural awkwardness, and never can be made to ride better.—To assist those who have the teaching of such awkward men, is the  
subject

subject of this chapter; and I trust it will be found serviceable to many.

It is requisite that every teacher should know theoretically, as well as practically, the art he teaches; otherwise he will never be able to point out the minutia, nor discriminate inaccuracies which have not an obvious disgusting appearance to the eye, though their consequence shall be inimical to some requisite property or other, which I need not explain in this place, as it will appear in the remarks I shall hereafter make.

The first attainment in riding is to acquire a firm, correct, and independant seat: and, therefore, when a person is mounted, every part of him is adjusted and placed in the manner he should ride. This position should be preserved when the horse is in motion, by the exertion and action of the muscles; but the muscles, not before accustomed to act in this capacity, cannot readily perform their office; therefore practice must bring him into it.

The

The best mode of practice, as it has been observed, is riding in circle. The numbers and expedition required in the army preclude separately longeing each man; therefore, snaffle-bridles and the reins separated, will be most convenient for beginners to guide their horses with. The men thus mounted, in squad of about twenty-four, correctly placed and put in motion, beginning slow, and encreasing the action as the men acquire firmness; much disorder will now take place, and each mind so occupied by its situation, that little comprehension or attention can be paid to the repeated admonitions given. Therefore frequent halting is advisable; and then replace the men, and admonish them of the errors they are prone to. Some will get their legs forward and hang on by the bridle; others will cling with their legs, and the body tumbling forward; some will be so loose, that shoulders, arms, and legs will shake and dangle, as though they had not a muscle to hold them firm. Now the replacing and admonishing them of their errors I do not hold altogether a suffi-

a sufficiently clear explanation of the necessity and the means that should take place. The necessity I have obviously shewn, the means I propose are as follow: when men have been placed a few times, make them place themselves by command, thus—stretch down your thighs and turn them well in to the saddle, thrust the rump out behind, now raise your chest as high as possible, open the breast and let the shoulders fall back, stretch down the heel and turn it out, then raise the toe—if any man can see his toe it is too forward, let the arm a little above the wrist gently rest against the body, and on no account to move from your situation. In this manner you call the muscles into action to place every part, and it is proper to explain to them, that the muscles thus employed, must be exerted and kept firm when the action of the horse tends to loosen or remove any part.

To make this more clear to persons of dull comprehension, give a gentle pull on the rein, and if the hand is loose, hold it  
firm

firm with one hand, while you make forcible tugs with the other, to shew that no attempt of the horse to force the hand, much less the gentle play of the reins by the cadence of the action, is ever to remove or loosen it. In like manner attempt to remove the foot; if you find no resistance, desire them to make resistance to oppose its moving. By these means you explain and call upon the action of the muscles, which necessarily first takes place when the horses are halted. Afterwards require occasionally the raising of the chest and the stretching down of the thighs and heel, &c. when in slow action.

Thus apt and intelligent men, by practice, soon acquire a firmness, and, if the teacher is a discriminating person, a correct seat. Nevertheless there are in every regiment some that require other expedients to be used, to make every part firm and correct; for explanations and admonitions, hundreds of times repeated, may be ineffectual. There are indolent relaxed habits

that will not let the muscles perform their functions, but suffer every part to shake as if they were suspended by wires. Now if you can employ one part of the muscular system to give it a degree of firmness, it will communicate a partial degree of firmness to the whole. For which purpose, provide pieces of sticks of six inches long and place them between the arm a little above the wrist, and the body requiring the gentle pressure of the arm against the body to sustain it there, pieces of twine about fifteen inches long should be fastened to them and looped to a finger, that if let go they may be replaced; one only to the bridle-arm is generally sufficient, but if necessary, two may be applied. I have placed them close under the arm-pit, to keep the elbow down, but I have found the lower part of the arm and hand to continue unsteady; the place, therefore, before-mentioned, will be found best,

The next propensity I shall notice which some men find very difficult to overcome;

is that of cringing with their legs, and falling forward on every short or irregular step of the horse. This generally proceeds from an unfavourable make for riding, such as forward shoulders and round back. To remedy this, the practice in the army of using the dumb bells to open the chest and throw the shoulders back, will be of some assistance; but men find it more difficult to divest themselves of their native awkwardness on horseback than on foot; and after you have got them tolerably upright, they will, occasionally, let the shoulders come forward, particularly at the halt. I am persuaded if a leather brace was made similar to those our young ladies wear to keep their shoulders back, it would assist them to overcome this defect. The usual method is to remonstrate continually to make them keep their body back.

These methods and expedients being adopted, to occasion a degree of firmness, and the proper action of the muscles being explained, you proceed to work them in cir-

cle and round the riding-house, changing often and increasing the action as the seat becomes firm and preserves correctness. But the eye of the teacher must be very attentive and discriminating, that a firmness in the saddle is not acquired at the expence of the hand, a circumstance which usually takes place with four out of five, and is frequently encouraged and promoted by the misconception of the teachers; who, to get the men firm in the saddle, and prevent their occasionally dropping forward, are continually telling them to keep the body back, which they suffer to the opposite extreme, and the men acquire a firmness by holding on by the bridle. The instruction should be to keep the body upright, the chest open, and the back hollow, which will prevent the body dropping forward. The body should never be more back, in the ordinary action of the horse, than it can comfortably sustain itself without the rider having any hold of the bridle.

Attending



Attending to the situation, steadiness, and correspondence of the hand, in these early lessons, will inevitably contribute to the correctness of the seat. The one has such dependance on the other, that the hand cannot be good if the seat is incorrect; and if the hand is good, the seat cannot be far from correct. Yet a man (which we continually see) may have a firmness in the saddle with ineffective, unoperative hands. For these reasons, in these first lessons to acquire a seat, suffer not the hands to act upon false principles and the practice will surely give a correct seat. Therefore as the men work, not only their position is to be attended to, but the operation of the hand, which will be discovered, in many instances, more by the effect and carriage of the horse, than by any apparent incorrectness in the horseman.

For instance, the men being halted in file, they are stationed at equal distances, whether it be a horse's length or half a horse's length; this distance when put in

march they are informed and required to preserve and keep, in whatever action they may be commanded to or led by. Now the eye of the teacher, if he be master of his profession, can discover any incorrectness in the position, likewise if the reins are adjusted to a proper length, the hand steady, and whether the *appui* is preserved by the contracting and dilating of the reins at every cadence or step of the horse, which should be particularly attended to. But the correctness of the operation can only be ascertained by the effects, for the eye cannot discover the exact degree of tension put in the muscles, but the effect discovers whatever the fault may be. If the tension or *appui* be too weak the horse will gain upon his leader and crowd upon his heels; if too strong, he will increase his distance and throw every file out of place in the rear of him. If, the horse carry himself slovenly, or his head out of place, the operation of the hand or aids is thereby discovered to be defective; when slovenly, the horse wants union, spirit, and animation, and the rider both.

When

When the head be too low the hand is heavy and inanimate ; when too high (i. e. the nose carried too high) the operation is abrupt and harsh.

Thus the teacher that can discover the real defect, may be able to explain and instruct his pupil, who otherwise must, by time and tedious practice, find them out himself, which some have not the aptitude ever to do.

I take the liberty of remarking here, a practice in the regimental riding-houses of the master, or principal rough rider, having the long or longeing whip in his hand ; a custom I by no means admire ; because in no one instance can it be used with propriety ; but whenever applied is certain to occasion more disorder than it was intended to correct. For instance, if a man keep not up in file, but retain his horse and make a long interval, the whip is immediately applied to drive the horse to his leader. But this does not teach the man to

manage his horse nor explain the cause of his lagging behind. The horse is punished and flurried for the ignorance or awkwardness of the rider, and this flurry of the horse increases the cause that occasioned the disorder; for the man's hand which, was before too strong or heavy on the horse's mouth, is now rendered more so by the horse endeavouring to rush away from the whip. It likewise flurries and unsettles the other horses, making them attempt or strive for the ascendancy of the hand, which you may judge is not difficult to wrest from young unexperienced horsemen. I think it would be best to confine the long whip solely to the longe, and even there it should be used with discretion.

When men retain their horses, and do not keep up in file, the cause should be explained, which is owing to the strong insensibility of the hand; this deadness of the hand is mostly owing to their want of seat, and therefore they hold on by the bridle. If after repeated explanation and admonition,

tion, men cannot divest themselves of this insufferable error, they must be separately longed on a steady horse, the reins should be adjusted and buckled to the saddle, and the man ride without stirrups with his hands behind him, or else where they are usually carried with the stick placed as before-mentioned to keep them steady ; but no reins till he has acquired a good balance and correct position without them. The longeing a man in this manner will certainly give him an independant, good balance in time ; but, to facilitate your work, the teacher should assist him with every information of the minutia, such as to direct his eye on the circle he is working on, present his body to the horse's nose, be it much or little within the circle, and have his thighs turned and body inclined with the horse, as has been sufficiently described in the former part of this work.

The teacher in this instance must be very mild and patient, keeping the horse in a slow, steady, even pace, till the muscles  
have

have acquired their action or operation to preserve a balance: when that is so lost as to endanger the man's falling, immediately halt, that the man may recover himself; and by no means let him fall, under the idea that it will make him more careful. Fear will prevent any man from riding, and falls or rough treatment will not give courage; if they are inattentive, extra drilling on horseback will be found the most salutary punishment.

Beginning in this manner with every recruit would be best if the numbers and dispatch required would permit of it, but such who imbibe habits they cannot readily abandon, must be thus treated. When the balance is thus established the man may ride in squad again. The squad proceeding as before directed, when the men keep their seat—the hands steady—the correspondence preserved to a due effect, which will be demonstrated by the carriage of the horses—the due space or interval being preserved—the readily going into the pace commanded,

ed, whether fast or slow, trot or walk, for the gallop should not yet be attempted; the men should, previous to the following lessons, have explained to them the nature and effect of the aids, both of body, hand, and legs. I am aware that many an adjutant or drill officer, will say, you may as well talk to the wind as to a set of raw ignorant boys of recruits, who will not comprehend or retain a word you say. I do admit much truth in the remark, but I likewise know that much depends on the delivery of the instructions. Some men have the gift of riveting the attention, and use such words and metaphors as awaken the dullest capacity; while others in a set form of words chaunt out the same instructions, day after day, which from the first were never uttered so as to pierce the ear, much less to make any lasting impression on the memory.

But nothing will teach the men sooner, and give them a more suitable idea of the aids, than scrupulously dressing them, and  
 making

making them form well in line. It takes up much time with young recruits to attend to them one by one, and make them place their horses square, at exact distance, and in line. But this time is not to be considered thrown away, if the whole time allowed for the squad to ride was so taken up, as here you have the opportunity of explaining the most salutary instructions in regimental riding, and the very essence of horsemanship. Beginning, therefore, with the right file, place or make him place himself square, the line having to form upon him, see that the next man forms truly on him at the ordered distance, whether close, loose, or open files ; and so on, one by one, all down the line. Thus, attending to the men, one by one, you will perceive their error, and the remarks you make thereon will be demonstrative as well as instructive. Being scrupulously exact will teach the men those grand requisites in a horseman, mildness and patience. For when men are vexed at their own awkwardness and the officer's eye is not over them, they will be  
sure



sure to vent their anger on the horse. Thus you will perceive that to remove the croup six inches, they will apply the leg so strong as to remove it sixteen, then the other spur to drive it back again, over-doing it every time; thus they pull, haul, and spur the horse till by mere accident they get right, and frequently so unsettle the horse's temper that he will not stand steady when he is right. The ignorance of the men is such that they take great merit to themselves, in thus teasing and flurrying a horse, and would attribute their own errors to the horse, while they assume courage, skill, and perseverance to themselves. An unskilful horseman is certain to mistake courage for skill, and therefore is fond of metting his horse, and thereby making him unsteady to display his own imaginary abilities. Every propensity of this kind should be severely rebuked in the army, and every thing that has a tendency thereto: for this reason the men should be informed, when aiding with the leg, to be mindful never to touch with the spur but on absolute occasions.

In dressing the squad of awkward recruits, the teacher's patience will be as much tried as that of the recruits or horses. For scarcely a man with the clearest direction and explanation that can be given, but, at first, in correcting small defects, will occasion large ones; and this, if the teacher has temper and mildness, will afford him an opportunity of convincing them of the extreme delicacy and gentleness required in horsemanship, which is so contrary to their own ideas and opinions, that without such demonstration they would never have thought it. When we are convinced of our errors we the more readily abandon them. Reminding them of the distance they have to correct, and cautioning them not to exceed it, may induce them to apply the aids deliberately and with judgment. But telling them which leg to apply without conveying an idea of the degree of application, is not sufficient instruction for certifying the application of the leg.

Many

Many I have observed to distort the ankle by putting the toe down and turning it in. when aiding, if the horses are not so close as to prevent it, the toe should be rather turned out and held up firm to stiffen the calf and prevent the spur touching. To remove the hind or fore quarters of the horse an inch or two, requires the greatest delicacy and caution not to exceed it; and though I would not quarrel with a restless impatient horse for an inch, I would, under my own eye and direction, make every recruit aim at dressing his horse to a quarter of an inch, because it will teach him the properties and effect of his hands and heels, and will give lightness and delicacy to their operation.

The bridle-hand of a soldier, from the word attention till he sits at ease, is to have no other motion than what proceeds from the wrist; therefore, in dressing, where the shoulders are to be moved, dont suffer the hand or hands to move. The wrist proportionably turned to convey the little finger to  
the

the hand you wish to move, (as directed in the position of the hand) with the aid or turn of the body will move the shoulders; if it does not, the horse is not in hand; i. e. the head is too low, defending itself against the deadness of the hand; or, otherwise, the reins are not properly adjusted, being too long. In the first instance the moving of the fingers will raise the head, and bring the horse in hand; in the other, the right hand must be applied to shorten the reins. The instant the horse obeys, the body and hand become straight to stop the shoulders and the hand drops, (from the wrist only) to let the horse stand quiet; for while the hand is raised, the horse is all attention to obey its dictates, and till it is dropped he will not stand easy.

Hence, if the shoulders are to move an inconsiderable distance, as only an inch or two, raising the hand and guarding against his moving the contrary way, may shift the shoulders exactly as you would have them. At any rate, much delicacy is required to  
make

make small alteration; thus individually dressing the squad, is giving each man a lesson, or lecture on the hand and heel, in the most instructive manner it can be conveyed. And you will find recruits, taught in this manner, will, in a very short time, dress, and keep their horses more steady in rank, than the oldest troopers in the regiment.

The squad thus in rank must necessarily file from right or left; and here, when the caution is given from the right, before the word *march*, see that every horse is turned to the right as far as the distance of the files will admit, which when loose will be each horse's head to the boot-top of his leading file. The horses should be turned on their center, so that every man's body fills the exact situation as before; and if the men were formed down the middle of the riding-house, the ridge of the roof is a mark to correct by, and the rank should be as straight as when standing square.

The exactness required here is to be considered a lesson in riding, more to confirm the men's hands in the operative and effective part, than as a military evolution; and, therefore, more time and attention may be paid here than could be allowed in squadron; therefore command them *as they were*, and then to the left, &c. before they are marched in file. After a few days particular attention to the dressing, if mildness be used by the officers and gentleness enforced upon the men, you'll find them dress their horses with the greatest ease and readiness, and not perceive a hand to stir or a horse restless or unsteady. The riding will then go on without any further tedious interruption; not that the dressing to the greatest nicety is ever to be omitted, but the men will be handy from being taught the true principle. Unsteadiness in ranks is mostly occasioned by violence, and the unskilfulness of the men in dressing.

The next lesson the men should be put to is to bend their horses, by working the shoulders

ders within. This lesson is admirable for supplying the men as well as the horses; it will confirm their balance and give freedom and liberty in the saddle. An explanation of the lesson should be previously given; and if a lecture is well delivered, and the variation of the seat and position of the horse clearly described, some of the men, at least, will profit much by it. Others will better catch the idea by example. The rough-rider, therefore, that leads the squad, (one of whom should be always mounted for that purpose) should ride the lesson before them, while the riding-master is explaining: when the lesson is well comprehended the performance will soon be acquired.

Begin this lesson in circle and but little bent; the inner hand fixed to the body, and the body so turned or presented to the horse's nose, that the inner rein operates in a direct line from the horse's mouth to the centre of the rider's body. The errors to be guarded against are, that the men do not hold on by the bridle, for the bent position

of the horse will at first disturb their balance, and incline them to do so; some of the horses therefore will bear on the bit to accommodate the rider: where this is not the case, the hand, seeking for support from the bridle, will overbend the horse. Observe, therefore, the body and hand being in its proper position, the rein of that exact length that bends the horse to the degree intended; if the horse yields his head for a step or two, that the inner hand does not feel the cadence, the hand is not to move: the horse will never do this more than three steps, nor can he do that if the outer hand is not inattentive, for when he bends beyond the compulsion of the inner hand, the outer hand receives and reproveth him; thus the inner hand being fixed, the fingers preserve a soft or mild operation, feeling the cadence or appui at every step, but at the same time that firmness which is never to yield to the solicitation of the horse to unbend himself. If the hand be hard, the horse will fight against the hand to express his dislike; if the horse be stiff he will bear



on the hand and not play on the appui, and he will bear on the hard hand that will not relax its severity at his solicitations. When the hand is hard, the muscles of the fingers are braced too strong, which causes a harsh operation in the mouth; when the muscles are pliant the operation is soft and pleasant: no severity is felt unless the horse attempts to gain on the hand, on which the muscles stiffen and rebuke him. When the horse bears on the hand, the shaking the rein by opening and shutting the fingers will move the bit and make him support himself.

The judgment of the teachers must be very discriminating, or these errors will escape notice and correction. Bent and constrained lessons must be often changed, and by no means continued long. Hence I do not mean when men are advanced so far as to work the shoulder within, they are to ride the whole time in that lesson; no, after working five or six minutes to each hand, work straight, to relieve the horses, for the

awkwardness of learners frets and teazes them very much.

As the men advance in this lesson they may work the horses more bent, but observe that the shoulders are worked in and the croup out; for some horses, with unskilful riders, will only bend the neck and not work the croup out. The inner leg, or spur, if necessary, must be applied to aid the croup; the position for this lesson has the leg near the side for that purpose.

Every riding-drill should admit of as much variety as the progress of the men and time will allow: therefore sometimes change by the long change, at another time by the large circle, sometimes from the halt, let every man turn on his own ground, and the reverse file lead; at other times by the countermarch, and likewise by the demi-volt. The working the ground true is always to be attended to; for nothing discovers the proficiency of the men's hands so much as exactly

actly covering their ground. The men should be explicitly informed of it, that if one file opens a corner or crosses in line from circle to circle, his covering file may not follow in the same error.

In changing by the demi-volt, after the caution is given, at the word *change*, every man quits the wall, forms a half circle of such dimensions as will bring him into that situation which the man in his rear quitted, where he changes and goes the reverse way; but if attention is not paid when the quarter circle is made, the men will be covered: and, instead of returning to the wall, will follow each other. This is not to be permitted; every man must return to the line he quitted before he follows his preceding file. This change should be much practised, and executed without altering pace or breaking time; the men must be exceedingly attentive to move off together and work the ground true, otherwise disorder will take place, and one be in the other's way. But when they comprehend the change and exe-

cute it well, it demonstrates they are so far what is termed in possession or master of their horse.

The next lesson the men should be put to is to work the croup in. This lesson is preparative to the gallop, and the working of the lessons of head and croup to the wall; the rough-rider riding the croup in before them will not convey much insight of the performance.

This must be explained:—first, that the horse's outer hind foot is to work at least as far distant, or more from the wall, than the horse's inner fore foot is; i. e. the croup is more in the riding-house than the shoulders. Now as the hand is never to move, the position of the rider is to effect this position of the horse, which, to avoid unnecessary repetitions, I must refer you to pages 120 and 121 where it is fully and clearly explained. The union and animation to raise the action to the gallop is not to be attempted till hereafter directed.

To

To make the men comprehend and readily take these positions or aids of the body, (for some men are uncommonly dull and inanimate in the saddle) practise them, when halted in line, to turn their bodies to right and left, as far to each hand as they can, by the advancing the one hip and retaining the other alternately; the reins uncollected not to disturb the horse. This will give them liberty and activity in the saddle, so necessary for a soldier when he acts upon the assault or defence. Clear explanation and instruction make the practice easy and soon acquired, without which the most apt do not readily, and the dull never attain it.

When the men can work the croup in, to both hands equally well, the horse well collected and animated, can change smoothly, without flurry or breaking time. They may be put to pass their horse's head and croup to the wall, and likewise to the gallop. The difficulty of performing these lessons when prematurely attempted, will be done  
away

away by the regular progressive manner I have directed; for working head to the wall is working the croup so far in, that the horse pass sideways; consequently the position or aids of the body, retention of the hand, and aids of the leg are proportionably increased to compel the horse to pass sideways, all of which having been so clearly explained in its proper place, I only mean to infer here, that men are to have every minutia explained to them, and as awkwardness will appear at the first attempt of the best of men, and stupidity will occasion others to commit gross errors, the teacher must be mild and patient. Practice, with proper instruction, soon corrects the first; with the latter, though very provoking, you must be most mild: if you are in a passion you spend your breath in vain, you have to work on their understanding, and nothing darkens it so much as irritability; they are generally vexed at their own awkwardness, and if you increase it by harshness and rough words, you completely shut out all instruction for  
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that time, and probably after, for men will come to ride with dread and apprehension, which will greatly deter their progress.

To teach the men to pass their horses, let them be formed in line at one side of the riding-house, and one at a time try to pass along the opposite wall: thus, each man being singly attended, make him work slow and explain his errors; the men looking on, if they are attentive, will greatly edify by it. But the passing eighteen or twenty men together, causes one jostling against the other, some committing one error, some an opposite one, you cannot speak to three or four at a time, nor do the men know whom you are addressing; thus they fumble their way in the dark, some finding it out much better than others.

As men advance in working head to the wall, they next, in like manner, work the croup to the wall: after, without the assistance of the wall, they must pass from side to side, or end to end, singly, for you cannot  
ascer-

ascertain whether a man works correct when in rank; for horses will close to each other, and one will jostle another on. But to ascertain if the man be correct and united to his horse and the horse to the rider, place as many in file as the length of the riding-house will admit, and pass them backward and forward, ordering them to cover the leading file. In drilling of squadrons in field, the word *dress* immediately follows the word *halt*. But in riding drills, I would recommend, that no dressing should take place till the errors have been properly noticed, and the men cautioned against them; this will make them more attentive, for all dressing is a correction of error, and when great faults are committed we cannot avoid shame.

Thus, in passing as above, till the men are completely in possession of their horse, they will not cover, but remark the distance they are out, and the consequence of throwing others out of their situation and they will take great pains to correct it. Nothing  
can



can be more demonstrative of the correctness of riding and the obedience of horses, than passing them thus from right to left, and left to right; giving the word *change*, at uncertain and unexpected places: at the instant the word is given every man and horse changes, with that delicacy, that the horse appears to obey the word rather than the rider's hand, which has no apparent motion or alteration; the aids of the body, smoothly executed, escape the notice of an uninformed spectator, who admires the tractability of the horse more than the skill of the rider. Thus passing in file, each man and horse has not only his exact ground to keep, but the measure and cadence of the step, which the leading file directs, either slow or quick as the officers shall command.

At the word, *halt*; every horse should be steady, and every man covered; any dressing to effect this shews inattention on the part of that man.

I do

I do not expect men are to be perfect in this lesson before they are to be put to the gallop, and several other lessons at which soldiers should be continually practised and made as perfect as possible. Hence, as soon as men get a degree of steadiness in the seat, and information of the hand, in some part of their ride one or more of the following lessons should be practised, which come in when the horses begin to be heated with their trotting, &c.—such as reining back—turning on their centre—and turning on their fore feet; these are lessons previous and on which threes right, left, and about depend. Forming must necessarily be practised when in file, and to prepare them for squadron every mode of formation from file should in turn take place, therefore, sometimes form to the right, to the left, to the front, on your right to the rear, on your left to your rear, &c. and these from either flank in front. To explain the nature of these formations would be departing from my subject of riding, and is quite unnecessary, because it rarely happens that

a man should be promoted to be a rough rider, who has not been drilled both on foot and on horseback sufficiently to be thoroughly acquainted with them: nevertheless it requires the best of them to be collected and give their commands a thought before they utter them, otherwise they may give them when the men are in such a situation that they cannot execute them, thereby throwing them all out of place and into confusion. Such circumstances have occurred in field as well as riding-houses.

The mode of practice for reining back, turnings, &c. for regimental riding I shall recommend as follows: tell the files of right and left, and let the left files back out, and the right stand fast; when half a horse's length in the rear of the right files, let them halt and dress, but not to cover. The right files then rein back through the left, and halt at like distance, and so on alternately. By this mode the horses being disengaged, have room to traverse, and shews a correctness in the rider's hands and aids to prevent them:

them : besides the intervals to pass through calls the attention of the legs to keep the croup straight as of the hands to request the action ; the reining back must be done slow and as much together as possible, by the gentle pressure of the fingers, for the minutia of which, I refer you to pages 55 and following. When this has been practised let the whole rank rein back together, and dress as commanded by the right, centre, or left. As a further practice in reining back, let the left files rein backwards round the croup of the right hand files, and place themselves, in the intervals, on the right of their right hand files with their horse's head to their croups. The right hand files then reining back round the heads of their left hand files, into the intervals, will place their heads all one way, but the files reversed. The continuation of the files backing round each other, will put them in their proper places on their former ground. The practice of backing round a point into an interval, and the care required not to jostle the standing horses off their ground,

ground, will be instructive lessons for the aids of the legs; coolness and deliberation must be enjoined to the men, particularly to those of impetuous tempers, and such are ever to be found among numbers who are irritated at their own awkwardness, and would, if not prevented, vent their spleen on the abused horse.

Turning on your centre and likewise on the fore feet, should be practised in the riding-house, till each man can perform it with such precision that the horses shall not be an inch out of place (without after dressing.) Nothing will contribute more to the steadiness of the ranks than perfecting the men to the greatest exactness in these apparent little things; but they are of such momentous concern that a regiment thereby moves like clockwork. That each man may act alone, independant, and uninterrupted by the file on either hand of him, let the ranks be dressed, the files opened to that distance that each man shall have space to turn as directed. The ranks told off right and left,

let the right files, to the right, on their centre turn, while the left stand fast, no dressing to take place till commanded, the standing files will shew the accuracy of each man's performance, and those that are widely off their ground cannot but be sensible of it. Shame, on these occasions where the fault is so conspicuous, will induce them to take pains. The men's bodies should now be as straight in line as when dressed square to the front, let them turn again to the right, and after that, about, which will bring the whole square to the front.

After this let the right files stand fast, while the left in like manner turn, and practice to left as well as right. The greatest exactness and steadiness is to be required in this and the following lessons, nor must the daily practice of them be ever omitted till the whole begin, finish, and move steadily together. It may be a matter of small account to persons not acting with others, the manner they turn their horses about: but a soldier when turning ranks by threes, if he  
cannot

cannot steadily turn his horse on his own proper ground, he must jostle the files next to him, and thereby shake and make unsteady the whole rank. The men, when turning in ranks, do not perceive their own awkwardness, they go about, and hustle and jostle each other into their places, no one will take blame to himself, nor can the officers (at times excepted) discriminate from whom the shake or disorder originated. Therefore I recommend this practice in teaching, that every man may be sensible of his own errors and strive to correct them, and men will be convinced that it can only be executed with certainty and truth, by the mild and gentle application of the aids, as directed in page 65, &c. But the rough and heedless manner that is adopted by some men, I compare to your turning the ends of any thing not fixed on a pivot; we will say a stick on the ground; you may kick first one end, then the other, moving it off its centre and kicking it back again till you get it to its place. In these lessons of turning the horse, I must again caution

the hand not to move from the body, nor have any motion but the turn of the wrist, to effect the horse's turning. I mention it, because it is so common and predominant with persons to do it, that thousands, I dare say, would contend it was impossible to be done without, and I will contend it will never be done well if the hand move.

I have heard regimental riding-masters say, that it is a thing impossible to make soldiers ride with this correctness, but that I did not chuse to affront or depreciate a man's professional abilities to his face, or I should have said, he that cannot make a soldier ride will scarcely ever succeed with gentlemen of independance. You can command the soldier to attend, enforce his observance, make him comply with any means you think expedient to adopt, put him to those lessons you know to be most salutary. In short, there is no impediment to a soldier's riding, but such as would render him unfit for the service, viz. natural deformity and ideotism.

A gentleman



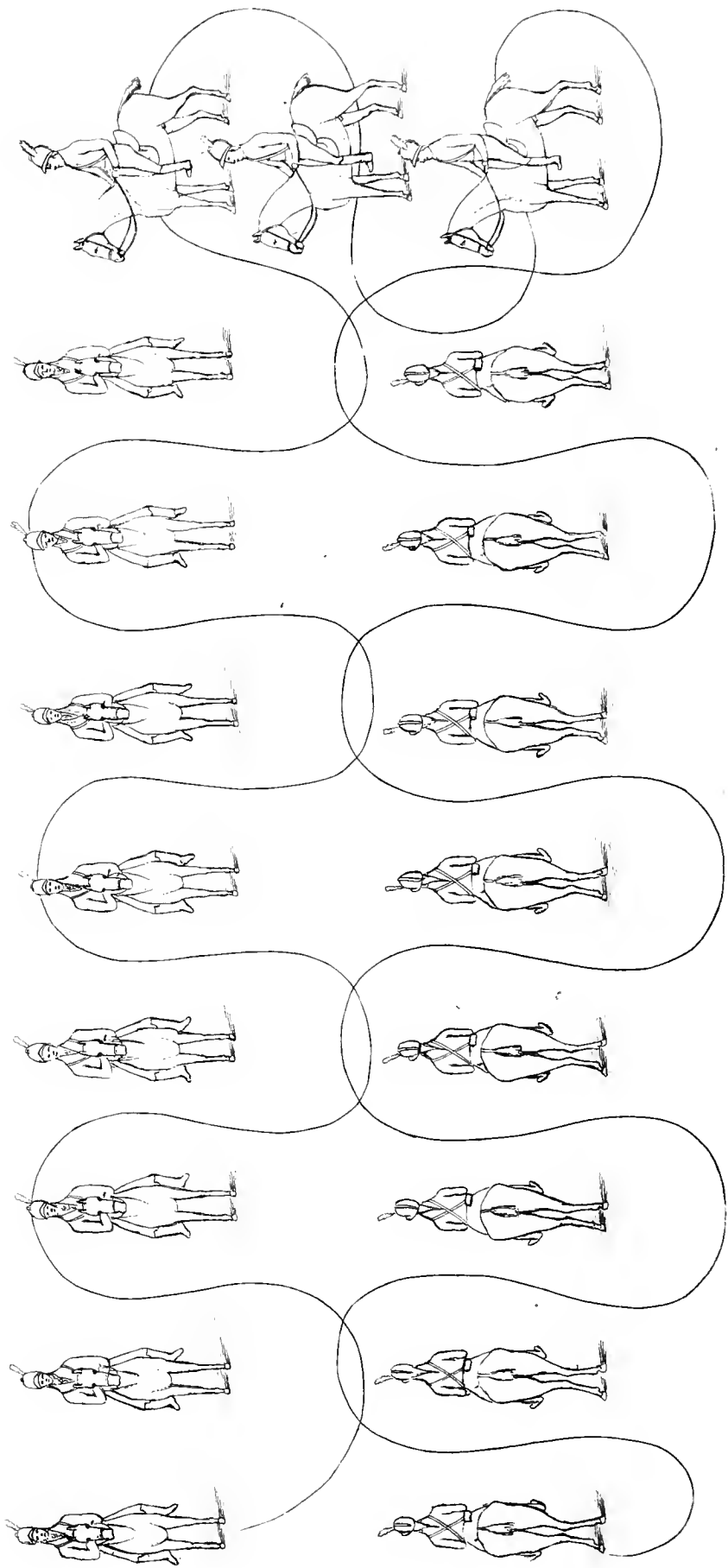
A gentleman you have to please more than teach, he will attend but when he pleases, feels hurt at being told repeatedly of the same fault, does not like to be put to any lessons that are not agreeable to his ideas of riding; he wants to ride straight forward as fast as he can, and when he has no apprehension of falling, he considers himself a complete horseman: he will attend no longer, nor regard further instructions. It is therefore only gentlemen of particular dispositions that will be instructed.

If a regiment does not ride well, I will be bold to say, it is the officer's fault. If the commandant leaves the riding to the riding-master, without interfering in the riding-house, the fault must rest with the riding-master, who must either neglect his duty, or not have the capacity to teach; for teaching is an art separate from riding, and requires more than ordinary abilities. But commandants of regiments do not seem to consider this; the men who ride well by nature, are thought capable of making  
q 3 others

others ride. Where the pay is given for riding the regiment to any one person, which is not always the case in every regiment, this person is not always selected for his peculiar talent in riding, but by favor or interest, or for his assiduity and attention to regimental discipline; he is expected occasionally to attend and see the rough riders do not neglect to ride and take pains with the men, and consequently, as an officer, must assume a knowledge if he has none.—  
But to return—

The turning on the fore feet must, in like manner, be practised that each man's errors may be obvious to himself, therefore the files opened to a sufficient space, when the right files turn about, the left stand still to correct them, and here you are to note, when about, that the fore feet of the whole rank are on the same line as truly as the men's bodies were in a line before the right files went about, going about again, places both men and horses in rank as at first. Do not omit to practise to both hands, and  
be





*Lesson in Military Riding.*

Pub. Sept 1867 by James C. and Co. A. B. & Co. Prof. & Engrs.

be scrupulously exact with the men, it may vex them a little at first, but it will teach them patience and convince them that gentle means will effect their purpose sooner than haste and violence.

Another excellent lesson for the improvement of the hand, and confirming the horse in obedience is, when the men are formed at open files, to let each man in his turn ride through between each file, after the manner described in plate C. Here the alternate changing from right to left, working the ground true without breaking time, are confirmations of the proficiency of the hand and obedience of the horse. For the changes will be very narrow, and require attention and delicacy to execute. This lesson is appropriate to give the horses breath and let them cool when they begin to warm.

Three men working the change on two small circles is very instructive. They may as in a country dance, and must work their

ground in equal time, or they will interfere at the change. Where men are to work on two circles, without particular attention they will cross over in a right line. This by no means must be permitted; whatever is the intention of the lesson, it must be executed with the greatest exactness; for only by that can you determine on the proficiency and command of the rider's hand and aids.

These lessons are demonstrative; every man when he obtains a seat and can guide his horse in the usual manner, is inclined to think himself a complete horseman, and might be rode in file round the riding-house without an inspecting officer being able to ascertain to the contrary—but, put them to the lessons I have directed, and his deficiency is obvious to himself and every spectator.

From the practice of the foregoing lessons, the performance of every movement will be executed with all imaginable steadiness and precision. The practising as many  
as

as can be executed by the smallness of number and space of the riding-house will be advisable, particularly threes right, left and about, as constituting a part of so many movements. The greatest exactness must be observed in this, otherwise the men will wheel on their right or left files, instead of their centre, as being the less difficult, and by which error, in forming threes right, and again wheeling up, they would shift their ground three files more to the right and the same distance, or a horse's length forwarder. Care must be taken that the centre man of threes never shifts his ground. In going to the right, the right file reins back as the centre man turns, aiding the croup with his right leg, to keep his horse square with his centre man. The left file moves forward to keep square with his centre file. The breadth of three files is equal to the length of one horse; therefore, when men are formed threes right, left, or about, the body of the centre man occupies the same situation as when formed to the front. When about, the rank occupies the exact ground as before, the  
right

right and left files changing their ground while faced to the rear. Practising to the left as much as the right must not be omitted in the riding-house: and, particularly as the horses and men are less practised to that hand in their evolutions, in squadron; for threes about and front are always to the right hand, unless otherwise commanded.

From these observations it becomes necessary that, the rank being properly dressed, the ground the flanks occupy must be particularly noted by the officer, that no extension of the line or shifting forward or backward may escape notice. Next, that the threes wheel together steadily; if they are snatched about quick, more time will be taken to jostle into place, dress and settle the horses, than twice the time of doing it deliberate and steady. The quickness required in the forming and moving of light troops must be attained by first practising slow and correct, and as you after quicken your motions, there will such steadiness accompany your operations that will preserve  
regu-



regularity and order. The smallest faults should never escape notice and reprehension, for men by degrees will take less and less pains, if the most exact performance is not required. Hence, when the ranks are about, if a man has to dress forward or backward, it discovers a degree of inattention, for I have observed all dressing is a correction of error. If the flanks keep their ground, you must still observe that the files are equally distant, not one part of the rank crowded and the other loose, &c.

When the squad are first put to the gallop, (which should never be till they are steady in the saddle, at a full trot, and the hand preserves a proper correspondence with the mouth, and manages the horse completely by the aids), a hurry and flurry must be expected; for I have observed that to put the horse into the gallop properly, and stop him judiciously, is the most skilful part. Therefore, a clear explanation of the position of the rider, operation of the hand, aids, and animations, as

will be found in 120 and following pages, must be given; and till such time as they are comprehended and practised, unsteadiness at setting off will take place. A moderate pace in the gallop is the easiest, and consequently should be first attempted; and the first thing attended to, is to see that each man puts his horse immediately into the gallop, at the word, with the proper foot foremost.

If the men have been properly united with their horse in the preceding lessons, a readiness will soon take place in this, and every man will, the instant the word is given, put his horse in the gallop from the trot, the walk, or even the halt. And it is ever to be remembered that, whatever the ordered pace is that the whole observe it. It not only has an unseemly appearance to see some horses in a trot and others in a gallop, but discovers a great deficiency in the rider. Nevertheless it sometimes happens to be the horse's fault in part, i. e. there are exceeding rough trotting horses, whose unpleasantness has

has induced those who had the breaking them, to spare themselves the fatigue of extending them in the trot. These horses, from custom, readily gallop, and the rider, for his ease, as readily permits it, laying the blame upon the horse that wont trot. This excuse may pass, and a man may have such a horse. To remedy these occurrences it will be best to make the man whom this horse is appointed to, have the breaking and extending him in the trot, by which he will be accustomed to the horse's pace, and will have no excuse or blame to shift from himself. This cannot be altogether so well done in squad, without considerably impeding the riding of the others; therefore such men must be ordered to attend and give their horse a lesson, under the immediate inspection of a proper officer. For it is a tedious and difficult thing to settle and extend such horses to the trot that were spoiled by original bad riding.

The next thing to attend to, when the squad are put to the gallop, is, that each  
man

man sits upright and steady, without any rock or motion of the body to accompany the action of the horse, that the hand is mild and pleasant to the horse, whereby he will be patient under the restriction, and cheerfully obedient to its dictates.

I mention these things because they usually occur with some or other in a squad, and if unnoticed by the teacher, many will never correct themselves of the error. To make the men upright and steady, command them to turn that thigh which ever side the horse leads with most round to the saddle, to stretch the heel down, and raise the chest, giving the muscles, thus employed, a proper degree of firmness to keep them steady.

When a horse seems impatient and flounders about, it mostly proceeds from the harshness of the hand. Were soldiers permitted to dispute, much altercation would take place on this subject; and some gentlemen who read this, in like situations, may  
be

be inclined to lay the blame to the horse. I will admit, where horses have not been suppled and united in the gallop, the rider may not be in fault, but frequently it proceeds from injudiciously putting the horse in the gallop, and harshness of the hands; as thus—when the horse is not sufficiently gathered together or united, previous to your requesting him to gallop, you are necessitated to give the requests of the legs and hands, strong and harsh, this makes the horse to spring forward disunited. The hand is then necessitated to put a certain restriction in the fingers to prevent the horse from proceeding too fast. This restriction is a countermand of the haste and violence in which he was set off in the gallop, which unsettles him, and for a while he works impatient and unsteady.

The horse that is unsettled has his head out of place; for his nose will be carried too high, or his head too low, in either of which situations the operation of the bit is less severe, though extremely unpleasant. Now  
any

any abrupt touch or harsh operation of the bridle occasions the horse to throw his head out of place ; when such an occurrence as this happens with a good horseman he will settle the horse again in two or three cadences of the gallop ; an indifferent horseman will suffer the horse to settle himself in a turn or two round the riding-house ; and a bad horseman will prevent the horse from settling : the method of settling the horse in these situations is in every cadence of the action to open the fingers and give the reins such extension as will invite and permit the horse to drop his head into place, and, when the hand feels the cadence, put all the softness in the fingers as the support of the action and command of the horse will admit. On the contrary, the bad horseman finding the horse scarcely governable by the hand naturally clinches his hand fast, and stiffens the muscles, this prevents the horse from dropping his head into place, and should he seize an opportunity to do it, the severity of the hand's operation throws it out again.

A horse

A horse may gallop impatient and unpleasant to himself and rider, though not unsettled in the gallop. In this case the horse carries himself properly, but rendered uncomfortable by the unpleasantness of the hand; more mildness and softness must be enjoined; and it should be frequently repeated to the men, that those who ride with the lightest hand, and can govern their horses by the slightest thread, will demonstrate themselves to be the best horsemen.

I point out these natural occurrences here, that the teachers may notice them and discriminate the causes; for the men will not perceive their own awkwardness, and if they should, it might be a long while before they found the way to remedy them.

But to proceed; the squad being put in the gallop, though flurry, impatience, &c. may mar their first attempt, yet by the time they have galloped a turn or two round the house they will become somewhat settled, at which time it will be proper to halt,

not only to relieve the horses, who frequently heat themselves and distress their wind by flurry and impatience under the first attempts of the rider; but likewise to give the men the opportunity of practising the most difficult parts of beginning and finishing well in the gallop. Soldiers must stop their horses on the instant the word *halt* is given, and this can only be done well, when performed after the manner laid down in page 84, &c. for the stop. The theory there laid down, should be clearly explained to them, and observation must note that every man stops his horse correctly thereafter; for it is not sufficient that the horses stop at the word *halt*; this they will readily do, and many of them so sudden as to displace their riders, particularly those who have not their chests open and backs hollow, which are those description of men that I recommend braces for; but that every man stops his horse by throwing the body back and closing the legs. To ascertain this, occasionally and frequently halt them by signal; as a caution



tion say, *look to me*; and observing that every man quickens, rather than abates, the animation, give a signal with the whip to halt; this the horses will not notice, and you will perceive the errors of those who do not perform correctly.

After practising thus to both hands for the purpose of teaching the men to put their horses smoothly and correctly into the gallop, without unsettling them, and stopping well on the haunches, you will next alter the cadence of the gallop, making them sometimes gallop fast and then slow, but always with animation. I have observed that galloping slow displays more science than galloping fast, therefore it must be much practised and notice must be taken that every horse is well united, his head up and the hand light, which will require the animation to be kept up, particularly with dull and heavy horses; the rider of such horses should be all life and animation himself; every muscle about him should have a quickening quality; and the spurs

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should

should be sparingly used even with a dull horse, for you may spur a dull horse till he stands still. Exact distances and intervals must be particularly attended to; for if a man comprehends the interval he is to preserve, he must be inattentive or a bad horseman not to preserve it. When the men can gallop their horses slow with a light hand, feeling every cadence, you may confirm them by every manner you can devise.

I shall mention a few excellent lessons which will be very instructive to them, and convincing to you whether they are completely in possession of their horses:—The first is in a slow gallop, and a right file leads, command the left files to pass the right; every left file is then briskly to pass his preceding right file, and go into the place of the preceding left file; the right files must be mindful that the animation of the horses passing them does not quicken their pace which should of the two be rather shortened; this done, and every man  
in

his situation, command the right files to pass the left, and so on alternately.

When this is practised in a gallop to the left, I would further recommend the men to practise with the switch they ride with the attack and defence as they pass each other; this will give them freedom and liberty in the saddle, particularly if you attend to their taking the proper position for each cut or protect, and accustom them to divide their attention so as to manage their horses while attacking or defending themselves.

It is to be noted that the positions the body takes for these cuts and protects, are not to affect the horse; therefore the hand and body, on these occasions, act separately, and only for this purpose is there ever a necessity of their being divided.

The next method I shall propose is, to increase the front to three, four, or even six, if the riding-house is sufficiently wide, and make them dress to the outside file;

this is a difficult and instructive lesson, the wheels at each end puts each horse to a different pace, and the instant the wheel is complete, the inside horses must be ready and gallop completely dressed to the outside; the men should be shifted, that each man in rotation should have the different situations,

Wheeling on the centre should likewise be much practised; twelve files are as many as the generality of riding-houses will admit; let the half, go threes about, and command them to wheel on the centre till halted. Whenever disorder takes place, you will immediately halt them, to dress and correct the error; the outside file which leads the wheel must gallop at a rapid pace, and the opposite outside file will endeavour to keep the exact pace, forming a line through the centre.

Changing in the gallop, a soldier should not only be expert at putting his horse to the gallop with either leg, but also to change  
when

when necessary; therefore, as soon as the squad are steady in the gallop to right and left, galloping short and light in hand, it will be proper to practise the long change. Little instructions will be wanted to inform men that have been so progressively and correctly taught, but that little should not be omitted, for some men are a long while finding out trifling things. Therefore let the men be informed of the exact spot they are to change their horses: when they arrive at that spot, they must seize the time the horse's fore feet are coming to the ground to let the body fall back, not so full and firm as to stop, but only to make a pause in the cadence, for the body must instantly come upright to permit the horse to proceed, and, as it comes upright you change the position, i. e. if the horse was galloping with his right leg foremost, the rider's right hip should be most advanced, as has been explained; therefore, reversing the position by advancing the left hip will change the horse, in this, the hand being fixed to the body is to have no other motion than with the

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body,

body. Horses that have been accustomed to it, know when they cross the riding-house they are to change the leg; and, as the attempt of an awkward rider sometimes prevents, but generally flurries and unsettles them, they will change as they cross the house to avoid being thus unsettled. This should not be permitted, I do not admire horses working by rote, they should never know the rider's will till he communicates it, and men cannot improve themselves if the horse works thus. Horses that have acquired this habit should be worked on the change reverse, to break them of it, and it is the most instructive change for the men to practise.

The only thing now that remains for a soldier to acquire in the art of riding, is to ride in his stirrups; I do not mean with his stirrups, because I presume from the time his balance was confirmed in the trot, he has principally rode with them; but, raising the breach from the saddle, you support the centre of gravity by the stirrups  
1 and

and grasp of the thighs, as explained in page 182. The hunting-seat and this have such an affinity, they can scarcely be called different, yet it is a more delicate seat, preserving the centre of gravity entirely independant of the reins, for the soldier must always ride his horse united and light in hand, but the hunting horse is permitted to take a support from the hand, which affords a steadiness to the rider. Therefore, the practice I recommend, is, the hunting-seat in a short united gallop; you must not expect the men can poize themselves in the stirrups at first; it would be less difficult for them to gallop a disunited horse and steady themselves by the bridle; but practice will bring them into it, and care should be taken that they do not support themselves by the bridle; for horses are very accomodating and will give them that assistance, if permitted, were it not for rendering the horse less governable it might be suffered. When steadiness is acquired in this system, practising the six divisions of  
the

the broad sword will confirm their equilibrium and give freedom.

Soldiers should be taught to sit leaps correctly, both standing and flying; but this is attended with so much inconvenience in a regiment, taking up a deal of time, besides every horse is not suitable for a person to practise on, and awkward horses and awkward men are so liable to accidents, that colonels, rather than have the horses lamed, and men maimed, in a great measure dispense with it. Nevertheless, when a regiment is in winter quarters, having the convenience of a riding-house, and not overburthened with recruits and young horses, where the commandant approves of it, it may be effected.

As I above hinted, leaping is liable to accidents; it behoves those who have the conducting of the riding, to take every precaution to prevent them. For I ever held myself responsible for the safety of every person

I had



I had to teach, and I can affirm I never had a serious accident occur in my whole course of practice.

To prevent accidents, in the first place, no horse should be put to the bar with a man on him that has not previously been practised and taught to leap; therefore, every young horse, when breaking for the troop, should be put over the bar at the conclusion of his daily lesson, by which practice every horse in the regiment will leap after some form or other.

Young men have temerity enough to leap any horse, scorning the idea of danger, and consider practising in this rash manner sufficient, without other instruction; and certain it is, that some do fall into a right method, while others never do. When accidents occur in such practices, the horse bears all the blame; though I will be bold to say, nine times out of ten he is compelled to do what he is accused of. See the Treatise on Leaping.

I would recommend a day to be appropriated for the practice of leaping; once in a week or fortnight. On such days the horses that leap safely, coolly, freely, and deliberately, should be selected for the purpose; and for dispatch there might be six bars put up, one at each end, and two at each side of the riding-house, which is the usual number of rough-riders in a regiment, one of whom must attend each bar. The more horses you have appropriate for this business the better. For I would not advise for one horse to carry more than six men over the bar, from four to six times each. By this arrangement thirty-six men may take their lessons in one hour; and allowing six hours in the day, 216 men may be practised to leap, if there is need of so many, and I presume six horses in each troop may be found suitable for the purpose. A ride of eighteen men to be ready every half hour, will conduct the business methodically.

I believe there are many men that can sit a leap admirably well that know no more of  
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the theory of leaping than if they had never been across a horse; and, therefore, can give no other instructions than merely amounts to sit fast; and this is not to be wondered at, in every science you find some so adapted by nature as to appear prodigies to those who have been labouring and studying for years, and cannot perform the like. Yet those who acquire thus practically only, will ever be found the most unfit teachers. I know experimentally that thirty years back I could ride as well as now, and much stronger in my seat for sitting leaps and rough horses; but I could not teach, and I was many years in the practice of teaching before I found out the minutia and method to explain and convey my ideas to another.

I mention this because colonels should not conceive the men who appear to ride the best are the most proper to select for rough-riders, much less for masters—which I apprehend is too much the case,

But

But to return;—since leaping is much dispensed with, the theory is but little known, and I do not know any author that has treated on the subject. It certainly will assist the practice, if the theory is clearly explained in the manner I have laid it down. Before the man makes his first trial to sit a leap, and when every part is placed correct, let him lean the body back to the distance of forty-five degrees from a perpendicular, and this will demonstrate the exact situation of the leg, for if too backward he will have a very weak hold, and if too forward he will have no hold at all. It will likewise shew the necessity of the hand being placed low.

I would also advise to practise first with the snaffle-bridle, or the bridoon rein only, and that held rather long, that the cringing, natural on these occasions, should not baulk or deter the horse. No stirrups on any account should be allowed, till a man has confirmed his seat by practising without them. In this situation, as the reins have  
been

been directed to be placed long, it becomes necessary that the teacher takes charge of the horse, and after giving his final instructions to hold firm by the calves of the legs, keep the hand down and back hollow, lead the horse to and over the bar. It is incumbent on the teacher to lead the horse fair to the middle of the bar, that the man may have no apprehension for his legs being rubbed against the wall or post, that he attends to the horse rising fair to clear the bar, or prevent his leaping, with these precautions an accident of any account can scarcely happen.

By no means suffer a man to fall if it can be prevented, either to excite mirth, which such occurrences afford to some people, or to make men careful; apprehension is a certain attendant on care, and will defeat your purpose.

The errors committed, if noticed by the teacher, and explained to the man, may possibly be corrected at the next trial or two,  
but

but if not, I would never exceed six turns over the bar, unless you have a profusion of suitable horses for the number of men to instruct. The bar I would advise to be placed low, for the men's first attempt, about twenty-seven or eight inches is sufficient, and raise it as you perceive the seat to be firm and correct, but never to exceed forty-two inches in common, for the best leapers will shew a sluggish or an impatient reluctance to leap at the bar, and when it is high a disaster may happen. Some horses leap uncommonly smooth and easy; such are suitable for men of the weakest seat, at their first attempts, and others are so exceedingly rough, particularly at their first learning to leap, (for they supple themselves much by practice) that they give you a shock not unlike electricity, and such are proper for the men to finish with.

The intention of soldiers leaping is to give them a firm and strong seat, and those who can sit a rough leaping horse standing, over a bar three feet and a half high, will be able  
to

to sit him a foot higher if it were prudent or necessary to try. There are horses that would carry a man over that height, but no horse should be put to do his utmost over the bar with a man on him, nor would he be able to repeat it, as you here require, half a dozen times every hour.

I have not seen Lord Pembroke's book for the use of the army these twenty-five years at least, but I think he hints that a horse might be dressed to capriole in every regiment, for the purpose of giving the men a seat.

One horse would be insufficient for the use of a regiment, and to dress a sufficient number would be rendering so many horses unfit for general use.

A gentleman, for his amusement and pleasure, dresses his horse to capriole, and is very careful that no person handles him but himself, or those whom he knows to be competent to work him agreeable to the

education he has received: for a horse of this description when awkwardly handled or irritated, will immediately begin to kick, and therefore few would ever after be fit to put in the ranks.

Flying leaps may likewise be practised on suitable horses; two bars, one on each side the house will be sufficient, and those not placed higher than thirty inches. Four men at a time, at equal distances, riding three times round the house will dispatch the business, and six leaps for any man is sufficient at one time.

The instructions I have given in the second volume are clear, and the practice so easy, that no difficulty will be found after the standing leap, nor need you fear any disaster if you select proper horses. But horses that can leap, yet will not willingly, who defend themselves against the hand and rush into the middle to avoid the bar, may occasion mischief, and are unfit. The rough riders should know the quality, properties,



perties, temper, and disposition of every horse in the regiment, and it lies with them to select suitable ones. To assist their memories, if they kept lists of the horses suitable for these purposes, they would never be at a loss what horses to appoint.

Vaulting into the saddle.—This is a subject that may suit a few of my readers that are young and delight in activity. When Price and Samson first exhibited their feats of activity on horseback it was novel, and the young men of that time, myself being then one, would be practising some of their feats of activity; this of jumping into the saddle being one. I see no real necessity for the practice of it, as an occasion seldom happens for its use; yet it may happen that, a dragoon unhorsed, might be fortunate to catch a loose horse, and if pursuing or retiring, this method of vaulting into the saddle would be serviceable.

As the occasion requires dispatch, no time is to be lost in collecting and adjusting the

reins, you seize them as you can and adjust them after; the principal thing is to seize hold of the mane with the left hand and apply the right to the pommel of the saddle, running a few steps with the horse. When you intend to spring, let both your feet come to the ground parallel to, and with the horse's fore feet, and from thence you immediately spring into the saddle. The velocity of the horse considerably assists you, and you may, if not mindful, spring over; you will be aware of this after a few trials. The jump is the same as you would put your hands on a gate to jump over, but as the velocity of the horse assists you, you will find you can spring much higher; you need not be afraid of springing too high, but must be careful not to throw the body too far over; your body must come down; spring as high as you can, and your hold will not let the horse get from you; you have only, therefore, to guard against going over; the springing high enough to let the right leg and knee clear the saddle may get you into it, but not so well as though  
you

you sprang higher and dropped down centrally into the saddle.

The best method of practice for acquiring dexterity at this, is to have a longeing rein to the horse, and let a person longe the horse to the left, keeping him in a slow gallop; the practitioner has then nothing to attend to but seizing the proper time to spring with the horse. A person of moderate activity will find no difficulty if the horse keeps the pace I have directed; but if the horse moves too slow, or stands still, few have the strength or agility to accomplish it.

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