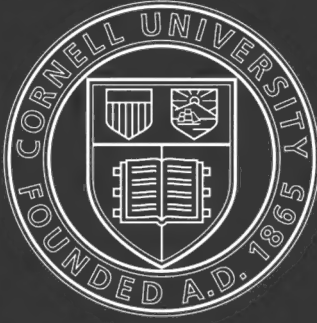


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THE HORSES

OF

ANTIQUITY, MIDDLE AGES, AND RENAISSANCE,

From the Earliest Monuments down to the XVIth Century.



BY
PH. CHARLES BERJEAU,
AUTHOR OF THE "VARIETIES OF DOGS."

LONDON:
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TO

CHARLES GEORGE PHILLIPS, ESQ.

This Book is Dedicated,

BY

THE AUTHOR.



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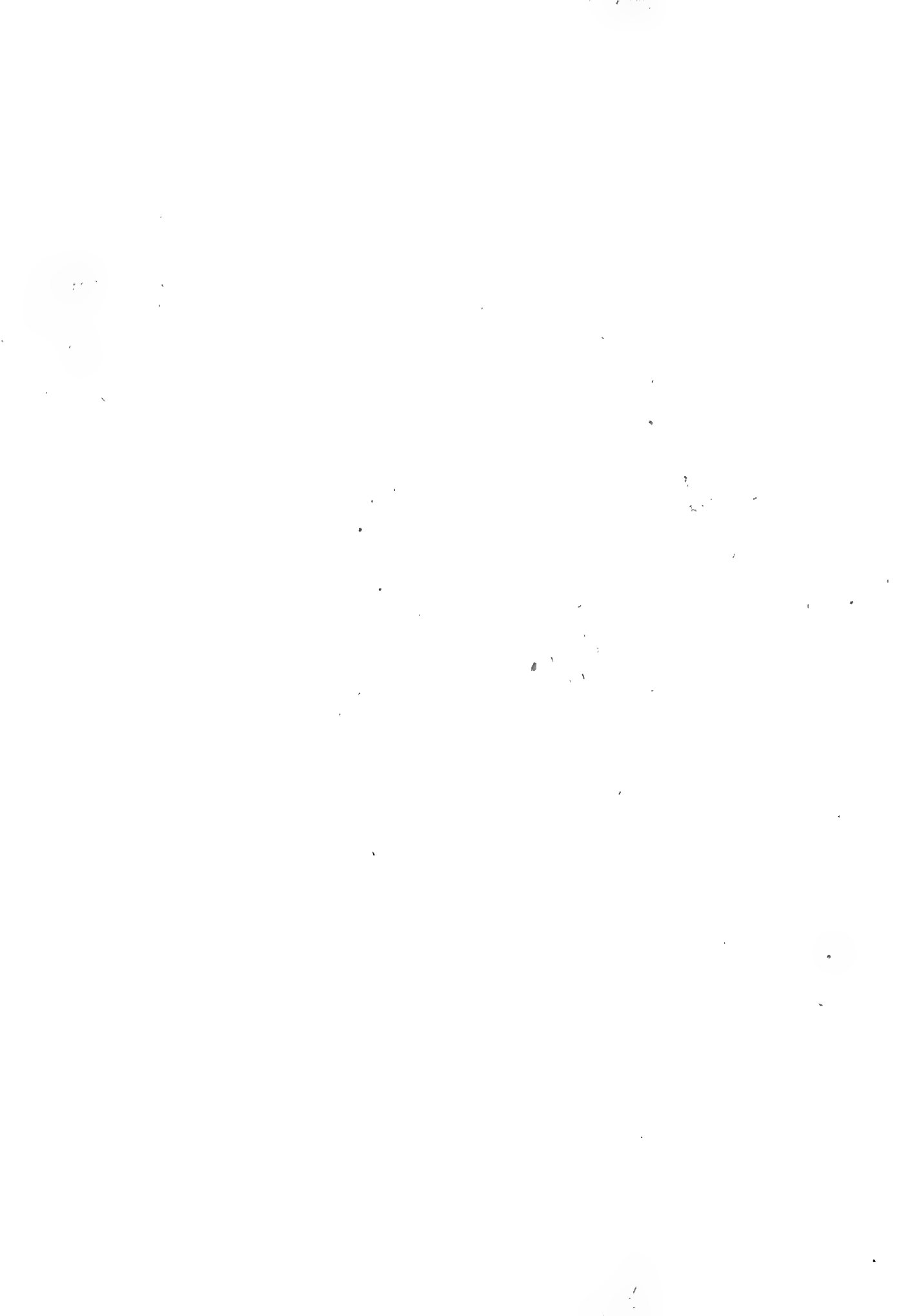
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HORSES.

THE Horse, like man, is indigenous to the high table-lands of Asia. From his original name, פָּרָשׁ, *Paras*, are derived the names of nations known only as horsemen, such as Persians, Parthians, Parfis, and, perhaps, Prussians; and the onomatopœia “*Prs/sh*” is used in every part of Europe still occupied by the Slavonic race to stop the horse in his movements. The flaming inscription seen at Belshazzar’s feast announced to the doomed monarch the approach of his enemies, the Persians, whose name Hebrew copyists mistook for Phares, when it was פָּרָשִׁים, *Parasim*. The Germanic name of the horse, *Pferd*, *Perd*, *Paerd*, may easily be traced to the original *Paras*, and the Slavonic onomatopœia *Prs/sh*. The Ethiopian *Fars*, the Arabian *Feres*, the Saxon *Hors*, have, as near as possible, the same etymology.

Through variations of habits, of climates, of temperature, the primary form of the horse has been greatly modified, and a similar change, imperceptible but sure, is still proceeding from the same causes. The Egyptian horse of the Delta in ancient times is more like a Dutch horse of our days than his Assyrian contemporary. The reason of this resemblance is, that the Egyptian horse of the Delta treading, like the Netherlandish horse, on elastic ground, in rich pastures, acquired a greater muscular development, at the expense of the nervous system, and became more fit to draw a heavy chariot with measured step than to carry a horseman, with the rapidity of an arrow, upon stony or uneven ground. Such is probably the reason why, in ancient pictures and monuments, an Egyptian warrior is never represented on horseback, but always appears in a light war-chariot, drawn by several horses. Of the Egyptian horses of modern times, Bruce says “that the figure they would make in point of swiftness is very doubtful, their form being entirely different from that of the Arabian; but beautiful and symmetrical parts, great size and strength, the most agile, nervous, and elastic movements, great endurance of fatigue, docility of temper, and, beyond any other animal, seeming attachment to man,” render, perhaps, the Dongola, or Nubian horse, in no way inferior to the Arabian. They have, according to Youatt, “a slender, yet finely set on neck, a noble crest, the withers elevated, a beautiful action, and an admirable bearing.” The kingdom of Dongola, or Modern Nubia, produces a

breed different from any other of either Africa or Asia. They are usually of a black colour, but there are some bright bays and sorrels.

“The Egyptian horse,” says Burckhardt, “is ugly, coarse in shape, and looking more like a cart-horse than a racer. Thin legs and knees, and short and thick necks, are common defects among them. The head is sometimes fine, but I never saw good legs in an Egyptian horse. They are not able to bear any great fatigue; but when well fed their action is occasionally more brilliant than that of the Arabian. Their impetuosity, however, renders them peculiarly desirable for heavy cavalry, and it is upon this quality alone that their celebrity has ever been founded.”

Of course this description applies to the horse of Lower Egypt, while that of Bruce refers to the Dongola, or Nubian horse, which may be considered as represented by the sculpture at the entrance of the small temple of Beit-Oualley (Plate 1). The horses represented in the fresco-painting from the tomb of a Scribe (Plate 2) are likewise Nubian horses.

The Assyrian horses, from a bas-relief of the north-west palace Nimroud (Plate 3), belong evidently to another variety. The shortness of their fore-legs, if not a fancy of the artist, would incline them to rear up; but we must suppose the Assyrian sculptor was not here over particular about proportions in the animals which he represented.

This specimen of the Assyrian way of harnessing horses shows, like the two preceding Egyptian ones, that these ancient people brought the surcingle close to the fore-legs of the horse, thus inconveniently interfering with the free movements of the fore-part of the animal. The plunging of the shaft was also considerably increased by this arrangement, and it must have rendered the aim of the warriors in the chariot very unsteady, and scarcely therefore very dangerous to the enemy.

The horses on the monuments of Sardanapalus III. (Plates 4, 5) are remarkable for their trappings no less than for the elegance of bearing of the noble creatures which they represent. Others, taken from an ancient bas-relief in the Palace of Forty Pillars (Chekel Minar), Persepolis (Plate 6), are of a much heavier shape, but well proportioned. “The two remaining persons of the group,” says Sir Robert Ker Porter in his Travels, “are in charge of a chariot, which is drawn by a pair of magnificent horses. . . The horses are without trappings, but the details of the bit, and the manner of reining them, are executed with the nicest care. . . . The pole of the car is seen passing between the horses, projecting from the centre of the carriage, which is in a cylindrical shape, elevated rather above the line of the animals’ heads.” In the bas-reliefs of Nakshi-Roustan (Plate 7), “the part of the bridle of the left horse which covers the animal’s head,” says the same traveller, “is thickly studded with round, plain knobs, and large circular plates adorn the straps round the chest and buttock. A muzzle passes from between the nostrils to the

place where we attach a curb chain. . . . Two large, acorn-topped tassels, suspended by chains, hang from the back of the horse. The tail is carefully arranged in a regular pointing form, and tied at the top with ribands."

In Plates 8 and 9 we come more to the West, and to the 17th century B.C., according to the historical march of civilization. On the frieze of a tomb in the Necropolis of Lycia, one of the north-west provinces of Asia Minor, inhabited by Greeks and an aboriginal race, called Solyni, or Thermisæ, we find the specimen, or rather a precursor, of Greek art, in the form of a very tall and beautiful, but rather massive horse, led by a groom, which is shown in Plate 8. In the following Plate two men are sitting in a chariot, drawn by two horses. The reins, which were formerly in the hands of the younger man, are wanting, for they were most probably in gold, or gilded bronze, which attracted the cupidity of barbarian devastators.

The splendid horses of Phidias, from the frieze of the Parthenon (Plate 10), show to what supreme excellence art had been brought five centuries before our era under the unclouded sky of Greece. The horses of Phidias are of the pure Arabian race, although, compared with the present type, their head is more square and larger. When the horseman is on foot his breast is at a level with the head of the horse; when on horseback, his feet are lower than its knee. Here the neck of the Greek horse is strong and muscular; his shoulders are well set; the breast deep; the joints strong, dry, and admirably perpendicular; the back is short, and the tail carried with a peculiar elegance. The mane is generally cut brush-wise, while the tail is long, and floats freely in the breeze. The horseman wants neither saddle nor stirrups; and under his directions the horse is either racing or cantering in a gentle gallop. But no matter what motion the artist may have chosen to depict, his marble horses are almost really living. Their admirable proportions and fine bearing, no doubt, caused them to find favour in the eyes, and mercy at the hands, of the Mussulman devastators, whose fanaticism so sadly mutilated the heads of the horsemen, more particularly perhaps because the representation of men is prohibited by the Alcoran. The bas-relief of Castor and Pollux (Plate 11) represents animals and horsemen in no way inferior to those of the Parthenon. The two Greek muzzles for armed horses (Plate 12) will particularly interest the antiquarian.

From Greek we pass now to Etruscan art, much inferior of course, and bearing an almost perfect analogy with Egyptian. The team of four horses (Plate 13) to a very small chariot, intended for one man, is more a fancy of the artist than a true representation of contemporary life. The crown worn by the driver indicates, probably, that such a four-in-hand was reserved only to kings or chieftains of the Etruscans. The build of the horses is remarkable for its length and resemblance to a modern Mecklenburgh coach-horse. In Plate 14 we find a fine specimen of horse-racing, as practised four hundred

years before our era. The jockey, entirely naked, without saddle or stirrup, is urging his horse with a three rigid-thonged whip. He seems to have left the bridle floating on the neck of the horse, which he is patting with his left hand, as a compensation for the feverer entreaties conveyed by the whip. In Plate 15 we have a curious example of the way in which Etruscans harnessed their horses to a car. The movements of the animals are as little as possible impeded by trappings, the collar, consisting of a leather thong, tapering on the shoulder-blades, and broader on the breast, is the only means by which the horse is connected with the pole. The bit has a very peculiar form, acting very likely on the interior corners of the mouth, by the pressure of the four-pointed corners of a metallic plate, painted black. On the Greek painted vase of the third century B.C. (Plate 16), with a man standing, and a horse ridden by a child, all painted white on a black ground, reappears the short form of the Arabian horse. The young horseman is entirely naked, and has in his right hand a double-thonged whip. The stature of the man standing shows the short proportion of the Greek horse compared with the Etruscan one.

We come now to the first specimen known of Sarmatian or Cossack horses, represented on Trajan's Column (Plate 17). The extraordinary appearance of the mail-clad horses and riders is explained by Pausanias in his "Description Græciæ," where, speaking of a temple dedicated to Esculapius, he says, "We see there, among other things, a Sarmatian cuirass, or coat of arms. Those who see it say at once that barbarians are no less clever in the arts than the Greeks themselves. Sarmatians have no iron, as no mines of this mineral are to be found in their country; and, as they have no trade with neighbouring nations, they can have none brought from abroad. Instead of iron, they have plates of bone at the end of their pikes. With cornet-tree wood they manufacture bows and arrows, whose points are made with bones, and throw chains upon their enemies, to strike them down. The way in which they make their cuirasses is this: Each of these barbarians has a great quantity of horses, for their land is not separated into parts, so as to be subservient to the use of private persons, nor does it bear anything, except rustic wood, as the inhabitants are nothing more than nomades. These horses they not only use for the purposes of war, but they sacrifice them to their country gods, and even use them for food. But, collecting the hoofs of these animals, and purifying and dividing them, they polish them so as to resemble the scales of a dragon. He, indeed, who has not seen a dragon may compare this composition from hoofs to a pine-nut while yet green. This scale-like composition they perforate, and sew it together with the nerves of horses and oxen, and afterwards use them for coats of mail, which are not inferior to those of the Greeks, either for elegance or strength, as they will sustain a blow given either remotely or near at hand."*

* "The Description of Greece by Pausanias" (translated by T. Taylor). London, 1824. 8vo. Vol. i. pp. 54, 55.

Thus the extraordinary horses and horsemen represented on Trajan's Column with what seems to be a coat of mail, are covered with scales made from horse's hoofs. The mane and the tufted tail of the horse are even covered with this singular protection against the arrows of the enemy. It is not easy to understand how such could keep on the legs of the horse while galloping as they are represented; but very likely the artist did not see by himself the barbarian horsemen, and not a little exaggerated the dimensions and the form of the horn cuirasses of men and horses.

Another barbarian horseman (Plate 18) appears on Trajan's Column riding at full gallop on a horse provided with a fringed cloth (the horseman's cloak, perhaps), instead of a saddle, and without stirrups. The bridle is wanting, as in the Greek monuments, but because the bronze which formed it has been removed. The costume of the horseman is very curious, and most likely that of a Gaul fighting against the Romans. A loose garment, with the sleeves tucked up above the elbow, covers the upper part of the body of the rider, and falls a little below the waist; a pair of narrow breeches reaches to conceal only the upper part of the calf, the lower part of which is bare; the sandals are fastened to the ankle with leather straps. Some rudiment of saddle must be concealed under the loose schabraque, unless the two straps which are round the breast of the horse, and pass under the tail, are intended to fasten the schabraque itself. The few Gallic coins which have come down to us often represent horses, but so badly designed that it is difficult to get from them any idea of the true conformation of the Gallic horse. Some of them, nevertheless, show fine specimens of the majestic Armorican horses, of which the Roman artist has given here but a poor idea.

The Roman horse in all his majesty is exhibited (Plate 19) in the statue of Marcus Aurelius, the work of an artist of the second century. The model which he presents has been more than once copied by Italian and French sculptors of modern times.

The Byzantine horse appears on the column of Theodosius (Plate 20), built in the fifth century. The horse and rider present a fine specimen of art before its degradation during the middle ages. But the head is so peculiarly small that it seems out of proportion with the rest of the body. Such a horse, if true to nature, must have been very docile, and more fit to be a lady's palfrey than a warrior's charger. It is not very easy to understand how the bit remained in the mouth of the horse, as there are no fastenings of the bridle round the head.

From the representation of this noble creature we come suddenly down to the awful caricatures of Norman art, as conveyed to us by the rough designs of the Bayeux tapestry, executed in the ninth century, such drawings can neither be commended as models of elegance, nor as truthful representations of the horses and horsemen of William the Conqueror. But we are unwilling to let slip the opportunity of drawing the attention of the

antiquarian on so curious a monument, illustrative as it is at least of some peculiarities of costume worthy to be remembered. The scales with which the horsemen seem to be covered are not made of horn taken from the horses' hoofs, as used by the Sarmatians, but simply intended as representations of the meshes of an ordinary coat of mail. The spurs (Plate 21) with a single arrow-headed point are remarkable, and their use must have been very painful to the horse. In Plate 22 we have the same horses, but with short legs, long bodies, and of immense size, if we compare them with the diminutive, bearded groom who leads them by the leash. The Spanish horse and warriors (Plate 23), from a MS. of the eleventh century, are not better drawn, but, curiously enough, their costume is very much the same as that of the Norman warriors of the Bayeux tapestry. The helmet and the arrow-headed spurs are very like, but the saddle is more Oriental, and the hanging tassels show the particular requisites of a more meridional country. The horse, the dapple grey of whose skin is indicated by such quaint hieroglyphics, belongs evidently to the Arabian breed.

The vanquished Parthians are shown (Plate 24), as painted on the *verrière* of the Abbey of St. Denis, the burial-place of the French kings, and drawn by a French artist in the twelfth century. On the left-hand side of the drawing is a curious figure of a dismounted horseman, making, it would seem, a gesture familiar to street urchins. The mane of a Parthian horse is cut brushwise, as the Greek horses of the Parthenon.

In Plate 25 we have, from a stained glass window in the Cathedral of Chartres, executed during the twelfth century, the representation of a Knight Templar in full armour, holding in his hand a standard bearing a cross. The spur of the horseman is tapering in a single point; his helmet, of a single piece, conceals entirely the face, but a cross cut in the steel allows him at once to breathe and to see his way. The composition is spirited, and evidently the work of a clever artist.

The hunters in Plate 25 are taken from a MS. of the "Livre du Roi Modus," preserved in the National Library in Paris. The two horsemen (No. 2) are boar-hunters, and the lady and gentleman (No. 3) are hawking. Imitations of both drawings, but by an inferior artist, are to be found in another MS., from which Mr. Elzevir Blaze reproduced "Le Livre du Roy Modus, et de la Roynne Racio," Paris, 1839, gr. in-8vo, as the earliest French book on hunting. Grace de la Vingne, who wrote his "Roumant des deduiz," at Heldeford, in England, in 1359, is posterior to the "Roy Modus." Gaston Phœbus wrote his book only in 1387; and, again, Hardoin de Fontaine Guerin his in 1394. Therefore these illustrations of hunting are among the earliest known from the Middle Ages. The horseman (No. 1 of the same plate) with the standard of the Crusaders, and the loose garment sprinkled with crosses over his coat of mail, is Thibaut VI., Earl of Blois.

A French MS. of the Apocalypse, written in the 13th century (Plate 26), supplies us with a very fine drawing of a horse and horseman, the latter receiving a crown from

heaven. The breast thong of the horse is ornamented with precious stones; the bridle is partly formed by a metallic chain. The horseman has a bow and arrow in his left hand, and to his saddle is fastened a richly-ornamented quiver.

The drawing from an English MS. of the same century (Plate 27) is by no means so good as the preceding one; but it is, nevertheless, a curious illustration of costume. The horses are covered, as in a tournament. The deep saddles, with backs like an arm-chair, would seem very inconvenient to a modern horseman. The knight whose horse bears a Saint Andrew's cross on his cloth has sent his lance through the shield and body of his adversary, whose horse-cloth is covered with Lorraine crosses. Both are rather sparingly clad for so serious an encounter, and bear their shields suspended from the neck.

The horsemen in Plate 28 are taken from the Italian fresco-paintings of the Campo Santo di Pisa. They form part of the "Triumph of Death," painted by Andrea Orgagna, and are to be seen in the more picturesque than artistic attitude of stopping their noses, which appear rather disagreeably affected by the smell from three corpses in various stages of decomposition.

The horseman with the hawk on his fist appears to be the portrait, by Orgagna, of the celebrated Castruccio, Signor di Lucca, as may be ascertained from the comparison with the coins and medals of this petty sovereign. In order to impress more strongly on the noblemen of his time the vanity of human greatness, Andrea shows in this composition a party of lords who, while hunting, happen to cross a valley, where they find the dead bodies of three kings. Above this composition an old anchorite, who could not be introduced here, and whom tradition affirms to have been Saint Macarius, shows the corpses to the hunters.

The representation, Plate 29, shows a powerful horse, ridden by a no less powerful horseman. They also are taken from an Italian fresco-painting of the 14th century in the Campo Santo di Pisa. The neck and the breast of the animal are rather out of proportion with the rest of the body, although such horses can be found to this day in Poland. The costume of the rider is the most marvellous *pasticcio* of antique Roman dress and mediæval accoutrement which can possibly be imagined. The bit of the horse is also quite peculiar, and seems well adapted to check, by the lever it affords, the too powerful action of the neck. This curious horseman is one of the followers of Pilatus, and the artist represents him as one of the cortège of Christ, bearing His cross towards Golgotha.

The two drawings (Plate 30) are taken from illustrations of the French romance (No. 1) of Lancelot du lac, and No. 2 of the romance of Tristan, both of the 14th century. The costume of the hunter (No. 1), blowing his horn, is very singular, appearing to consist only of a loose shirt, open on the sides, after the Grecian custom; but he wears under it a pair

of tight hofe. His helmet is no lefs fingular, evidently not intended for warlike purpofes, but well adapted to guard againft the ardour of the fun during a hunting day. The faddle is almoft modern in form. The two knights fighting (No. 2) have the common Norman faddle, in which the horfeman is feated, as in an arm-chair. This faddle is brought up very high on the foulders of the horfe, and almoft impedes the free movement of the neck. A poor, wandering knight, mounted in fuch a faddle, on a horfe addicted to plunging, muft have been almoft fure to tumble over his horfe's head at the leaft whimfical freak of the animal.

In Plate 31 are various illuftrations of the celebrated romance of Arthur of Little Britain, a MS. written in the 14th century. In the tournament the Duke of Brittany is to be recognised by the ermine of his fhield and horfe-cloth. The battle in the middle drawing shows horfemen with fhields, upon which are painted monftrous figures, according to the practice of the Chinefe of our own time. The faddles of the horfes in the four drawings of this plate are quite of the modern Englifh form.

The beautiful drawing (Plate 32) borrowed from the *Horæ* of Ann of Brittany, MS. of the 15th century, represents St. Martin, a foldier of the Emperor Conftancius, fifteen years old, dividing his cloak with a poor man, whom he met naked at the gate of Amiens on a cold morning of a moft fevere winter. The French National Library in Paris is in poffeffion of the fplendid prayer-book from which this drawing is taken. Moft of the illuminations of this MS. are representations of country life and agricultural labours. All the margins of the book are decorated with representations of plants and infects, drawn from life and admirably illuminated. More than three hundred various plants are there delineated, and form the moft complete herbal which we poffefs from the early period of the 15th century.

In Plate 33 we have a representation of the Duke of Brittany and the Duke of Bourbon fighting in the tournament of King René of Anjou. The Duke of Bourbon is diftinguifhed by the *fleur-de-lis*, forming the creft of his helmet, and which are fpread all over his drefs, and the bridle and cover of his horfe. The horfe of the Duke of Brittany wears two horns on his head, in imitation of the creft of the Duke's helmet. The drefs of the latter horfeman, the bridle and cøver of his horfe, are fprinkled with ermine, the diftinctive mark of the coat-of-arms of the fovereigns of Brittany.

The cart-horfe (Plate 34, No. 1) is borrowed from a French MS. of the 15th century. It would not be difficult in our days to find, in feveral parts of France, the fame horfe, with the very fame harnefs. The gentlefolks meeting on horfeback (No. 3 of the fame plate) more particularly bear the mediæval ftamp of their own time. The pyramidal head-drefs of the lady, minus the veil, may ftill be feen in Normandy—worn, however, by wet nurfes, and no more by ladies having a right to bear on their horfe-cloth a

fleur-de-lis, quartered by two leopards. The hat of the polite gentleman, who pays his respects to the lady, resembles very much the never-brushed beaver of a French country schoolmaster. The horses seem to be as polite as their masters, and in the very act of greeting each other by the same movement of the head and one of the fore-legs.

Around the seal of Charles the Bold are to be read the following words, which could not find their place in Plate 34, No. 2 :—“ Caroli . Dei . gracia . Burgundie . Lotharingie . Brabantie . Linburgie . et Lucemburgie . ducis . Flandrie . Artesie . Burgundie . Palatini . Hollandie . Zelandie . et Namurcie . Comitibus . Sacri . imperii . marchionis . duci . Frisie . de Salinis . et de . Machlinie.”

The two horses copied from early Italian masters (Plate 35) in the Print-room of the British Museum are not very creditable to the country which, at a later period, produced in such astounding number the most eminent artists of the world. The fore-legs of the galloping horse are evidently too short; but the other horse and dismounted horseman show nevertheless a good deal of feeling for the picturesque.

The horse and attendant represented (Plate 36) are taken from an illuminated roll still preserved in the College of Arms, and known by the name of the Tournament Roll. This tournament was exhibited at Westminster, February 12th, 1510-11, in honour of Queen Catharine, and on the occasion of the birth of the king's first son, who died but a few months afterwards. A coloured copy of this horse and attendant will be found, Plate 74, vol. ii. of Shaw.*

From Italy and England, if we pass to Germany, the contrast is very striking between the style of horses represented in the preceding plates, and that of the heavy chargers drawn by German artists. In Plate 37, for instance, Lucas Cranach has portrayed the Margraf Albert, in full armour, with a plume of feathers, like a shrubbery on, and flowing behind, his helmet; while he holds, leaning on the pommel of his saddle, a lance of such tremendous size that it is no marvel if the horse appears stumbling rather than cantering under its weight. English brewer horses can only give an adequate idea of the clumsy steed here granted by Cranach to his patron.

The horse (Plate 38) by the same artist, and with the early date 1508, is much more elegant, and suggests at once the idea of a very strong, but swift and spirited animal.

Three years before the latter date Albert Dürer engraved the white horse reproduced in Plate 39. This engraving is what iconographers call the small horse looking towards the left; the knight behind is thought to be Perseus preparing to go and release Andromeda. The early date of the engraving shows that Dürer took his model from the brewers' horses of Nuremberg, his native place, for we very much doubt that he should have given such a heavy nag to a mythological character after his return from Italy in 1507.

* “Dresses and Decorations of the Middle Ages.” London: W. Pickering, 1848.

The horse (Plate 40), from the same eminent artist, is not much better drawn than that of Lucas Cranach (Plate 37), although Dürer's horse is at least galloping, while that of the former artist is virtually stumbling on his fore-legs.

The white horse (Plate 41), on the contrary, is an excellent specimen of the war-horse, as it was required in Albert Dürer's time. It is carefully drawn and well proportioned. The ears are so short that they must have been cut, as it was the custom then in Germany.

From Albert Dürer, the most eminent German artist of his age, we naturally come down to his colleague, Burgkmair, who delineated so many horses in his engravings. The late Mr. W. A. Chatto, in the "Treatise on Wood Engraving," London, 1839, 8vo. plate 355, says of Burgkmair:—"His horses are generally strong and heavy; and the men on their backs of a stout and muscular form. The action of the horses seems natural, and the indications of the joints, and the drawing of the hoofs, which are mostly low and broad, evidently show that the artist had paid some attention to the structure of the animal."

Very heavy, indeed, must have been the horses in Plate 42—one led by a Hungarian magnate, the other by a Trabant. On the leather apron of the first horse the artist has engraved his monogram, H. B. The heads of the two horses are protected by a steel visor, and they are crowned with a garland of leaves, for they form part of the festive cortège of the Emperor Maximilian.

In Plate 43 the horses are lighter and of a more homely character. The rider in the upper part of the plate has been thrown from his horse; and, as one of his feet is still entangled in the stirrup, the poor horseman is in a very critical position, for he is most likely to be dragged along by the frightened horse. The horse and cart below seem almost to belong to our own time; the spokes of the wheels alone, if not a fancy of the artist, present an object not to be easily met now-a-days in Germany.

The clarionet-player (Plate 44), crowned like his horse with a garland, is mounted on a common palfrey, as behoves a pacific warrior. The case of his instrument is fastened to the bow of the saddle.

The St. George (Plate 45), engraved in chiaro-obscuro, is one of the most beautiful engravings of Burgkmair. The horse, besides a steel visor, has his neck protected by a coat-of-mail. The leather covering is fringed around, and highly ornamented with arabesques. On the left side of the croup is painted, or embroidered, the image of a pelican. From the helmet of the horseman, the head, and even the tail of the horse, a cloud of feathers is waving in the breeze. In Plate 46 we see how the leather apron of the horse is fastened to the bow of the saddle by a strap and buckle. The two horsemen (Plate 47) are borrowed from the *Tewrdanck*, fol. 25, of the edition of 1519. Hans Schaefflein, pupil of Albert Dürer, who engraved most of the plates in this book, represents here *Tewrdanck*, the personification of the Emperor Maximilian, and his faithful esquire,

Ernhold, falling forth on horseback in search of adventures, rather uniform in character, but no less wonderful and flattering to the physical strength of the wandering knight. The three horsemen at full gallop (Plate 48) are the work of the same artist. The horse in advance has his tail cut short—a feature rarely met in such early pictures. All of these horses are truly typical of the German breed. In Plate 49, taken also from Schaefflein, we have representations of ladies on horseback—one sitting by herself; the other behind her husband, whose waist she embraces to maintain her position. The two ladies are not sitting astride, but in the ladylike fashion universal in Europe among well-bred people.

The knight (Plate 50) with a wild-boar's head on the point of his spear, and followed by a tame lion, is the famous Guy, Earl of Warwick. That engraving is taken from the history of the English Don Quixote, written by Samuel Rowlands, and printed by Edward Allde in 1607, 4to. The same engraving is to be found, on a very scarce ballad of the time, preserved at the British Museum, in the Roxburgh collection of specimens of popular songs and broadsides. The engraver, in transferring the drawing to the block, did not take care to reverse his transfer, and the result is that the famous knight carries his sword on the right side, as in former times executioners were bound to do, lest they should be mistaken for honest warriors.

A Russian on horseback, by Hans Weigel, is reproduced in Plate 51, from "*Habitus præcipuorum populorum*," Nuremberg, 1577, in-fol. Plate clxxi. The horseman is apparently dressed in a padded overcoat, which affords protection both against the cold and the arrows of an enemy. The bow is kept in a case hanging from the girdle by a strap; the arrows in a quiver on the right-hand side.

In Plate 52, from the same work (Plate clxv.), H. Weigel represented a Hungarian nobleman riding a horse of the same breed as the preceding one. The bow-case is hanging by a strap on the right side of the horseman, while the quiver is fastened between his shoulders by another strap. The curb and spurs are of an almost modern form.

A German saddle and stirrups of the latter half of the 16th century (Plate 52), are copied from the "*Kunstwerke und Geräthschaften des Mittelalters und Renaissance*," by C. Becker and J. von Hefner. Frankfurt, 1852. 4to. vol. i. p. 52. The stirrups present a fine specimen of workmanship, while the front and raised back of the saddle are covered with exquisite bas-reliefs of antique cavalry fighting, in embossed iron.

Lucas Van Leyden has some beautiful specimens of horses, and among them the noble steed (Plate 54) engraved in 1516. The spurs of the horseman are not only tapering in a single point, but their shaft is in form of a saw, and their use must have been most cruel for the animal.

The horses of Jost Amman (Plate 55) are less heavy than those of Burgkmair or Albert Dürer, but they evidently belong to the German breed. Their leather horsecloth

and trappings very much resemble those of Burgkmair horses.

Jan Van der Straat, or J. Stradanus, in his "*Equile Joannis Auftriaci*," in-fol. f. l. et a., but printed at Antwerp by Ph. Galle, and engraved by H. Wiercx, has drawn some splendid specimens of horses, from which the two Roman horses (Plate 56) were taken. Their ears are cut short, after the antique fashion; the mane is flowing in all its luxuriance; the tail of the left horse is trussed up, but the other presents an abundance of curling hair. The joints alone are heavy, and not well shaped. The right-hand horse is styled "*equus matronalis*," and, of course, is intended for a lady's horse.

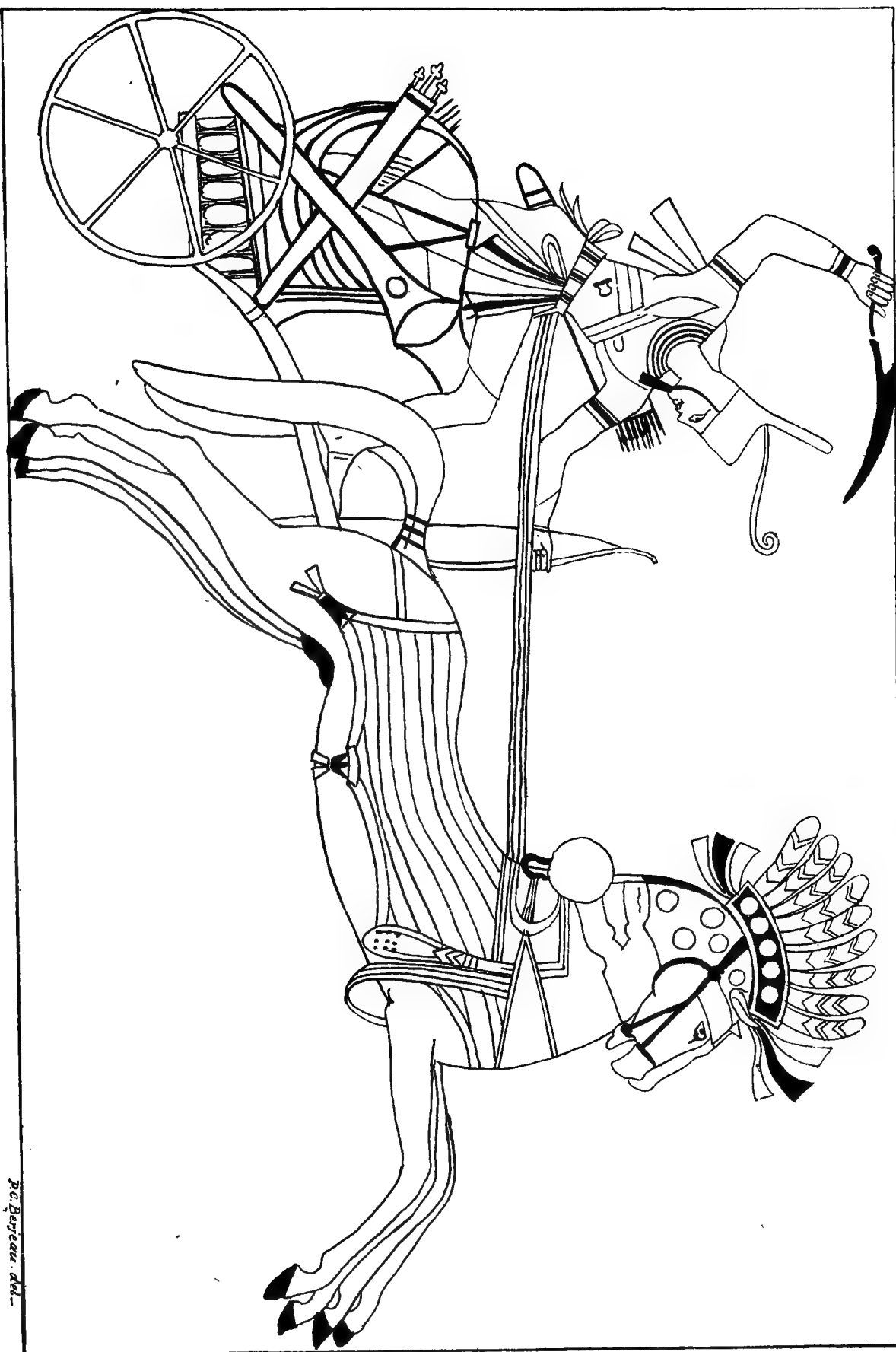
The equestrian portrait of Francis I., painted by Janet in the sixteenth century, was some years ago in the possession of Mr. Henry Farrer, the eminent collector of works of art in Bond Street. We have reproduced it (Plate 57) after the capital engraving which is to be found in Shaw's "*Dresses and Decorations of the Middle Ages*," vol. i. plate 83.

The three heads of horses (Plate 58) are drawn after Leonardo da Vinci.

From Italian art we come back (Plate 59) to another fine specimen of Van der Straat's horses. The noble animal here delineated evidently was at once of great strength and wonderful swiftness. It is engraved in the "*Equile Joannis Auftriaci*," plate 9, and is given as a Theffalian horse.

The quaint horses of Martin Zeiffinger, engraved in 1501, could not be passed over in a book like the present. They will be found in Plate 60, where three horses are represented in three different attitudes,—one standing, the other at full gallop, and the third backing under the hand of his rider.

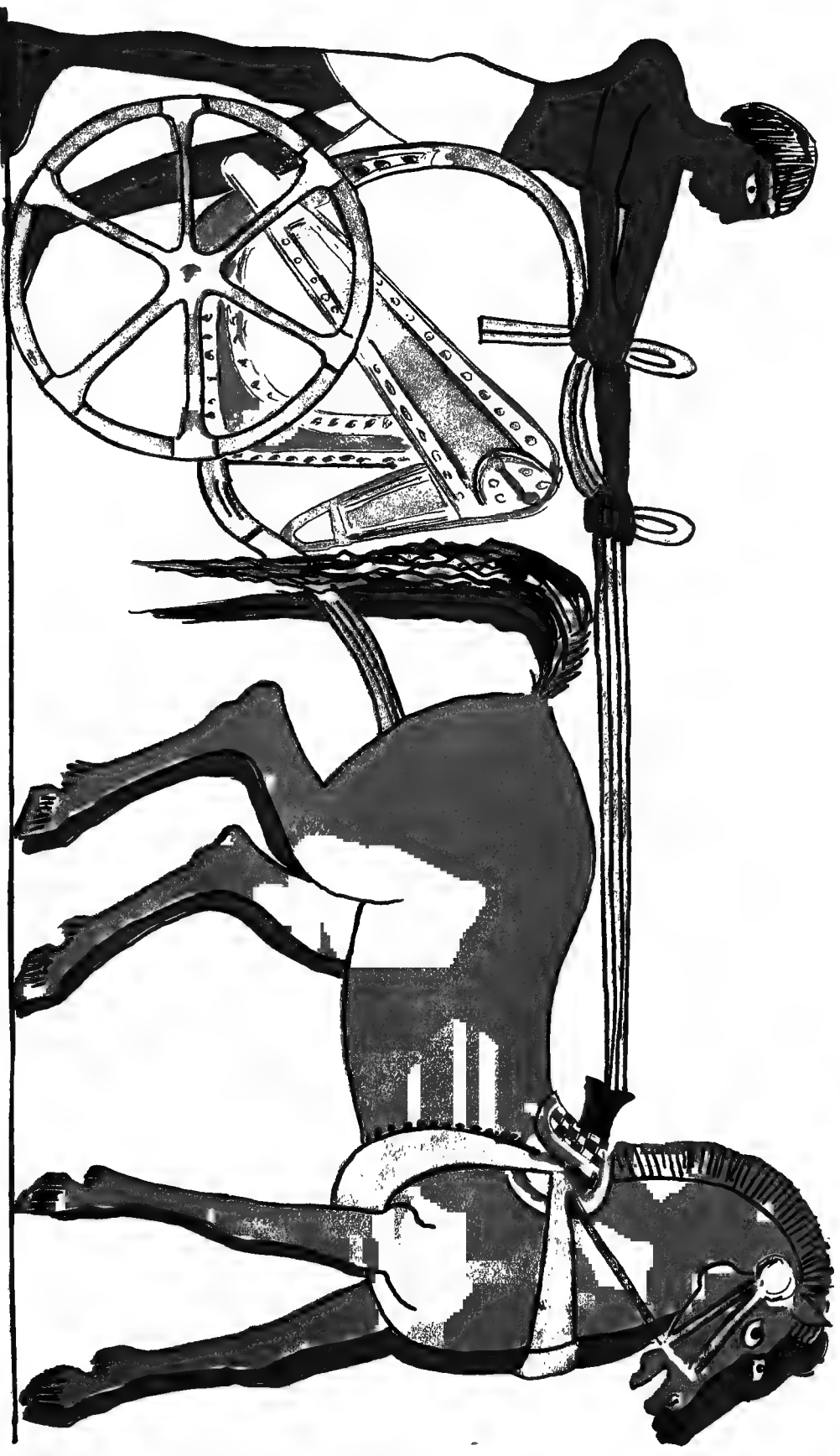
This collection of sixty drawings could not be intended as the illustration to a complete history of the horse, but by the varieties of specimens borrowed from the best sources we hope it will be found acceptable to the artist and antiquarian, as well as to the naturalist and sportsman.



EGYPTIAN - BEIT, OUALLEY, NUBIA.

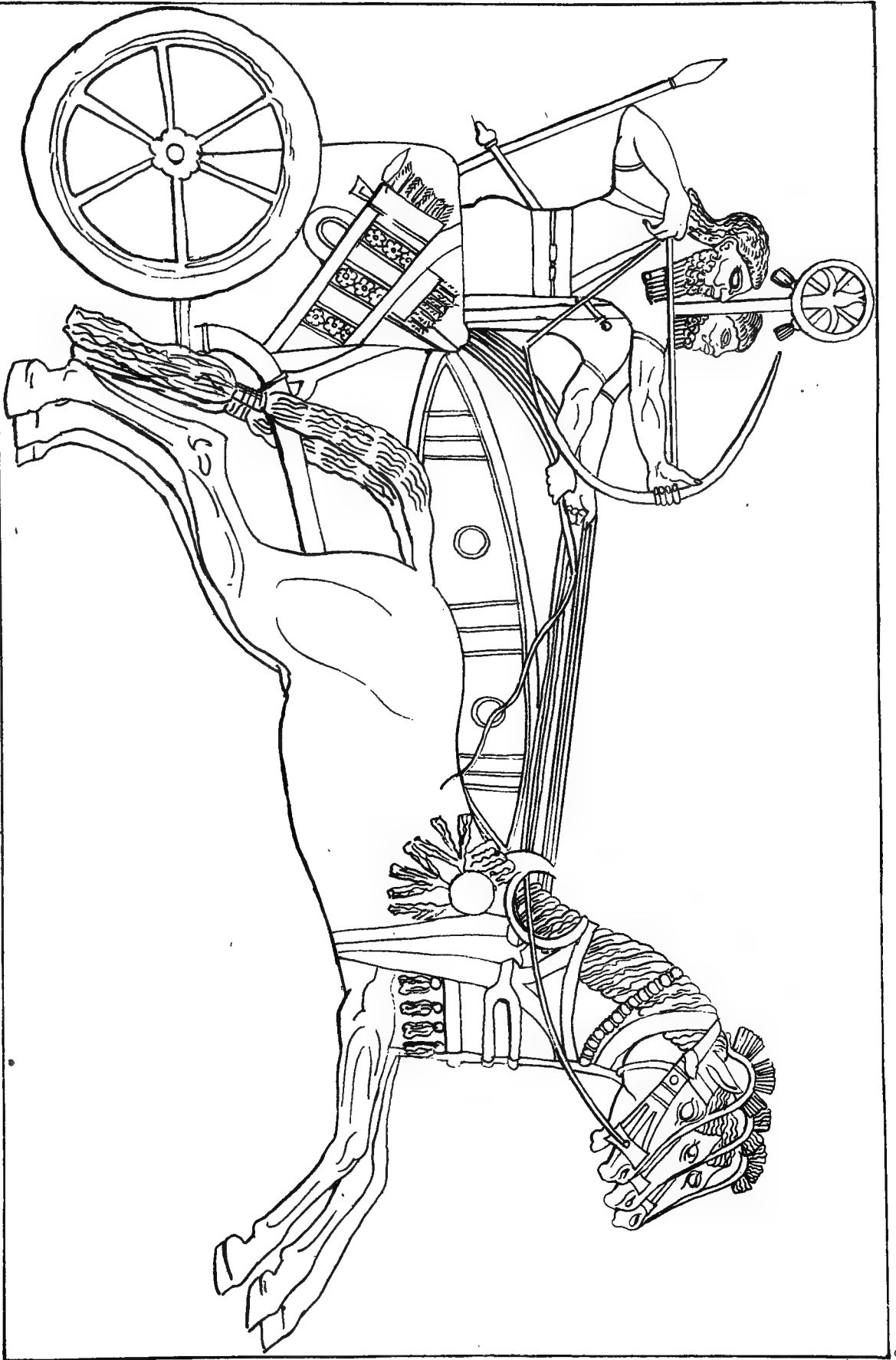
J. C. Berjean. del.





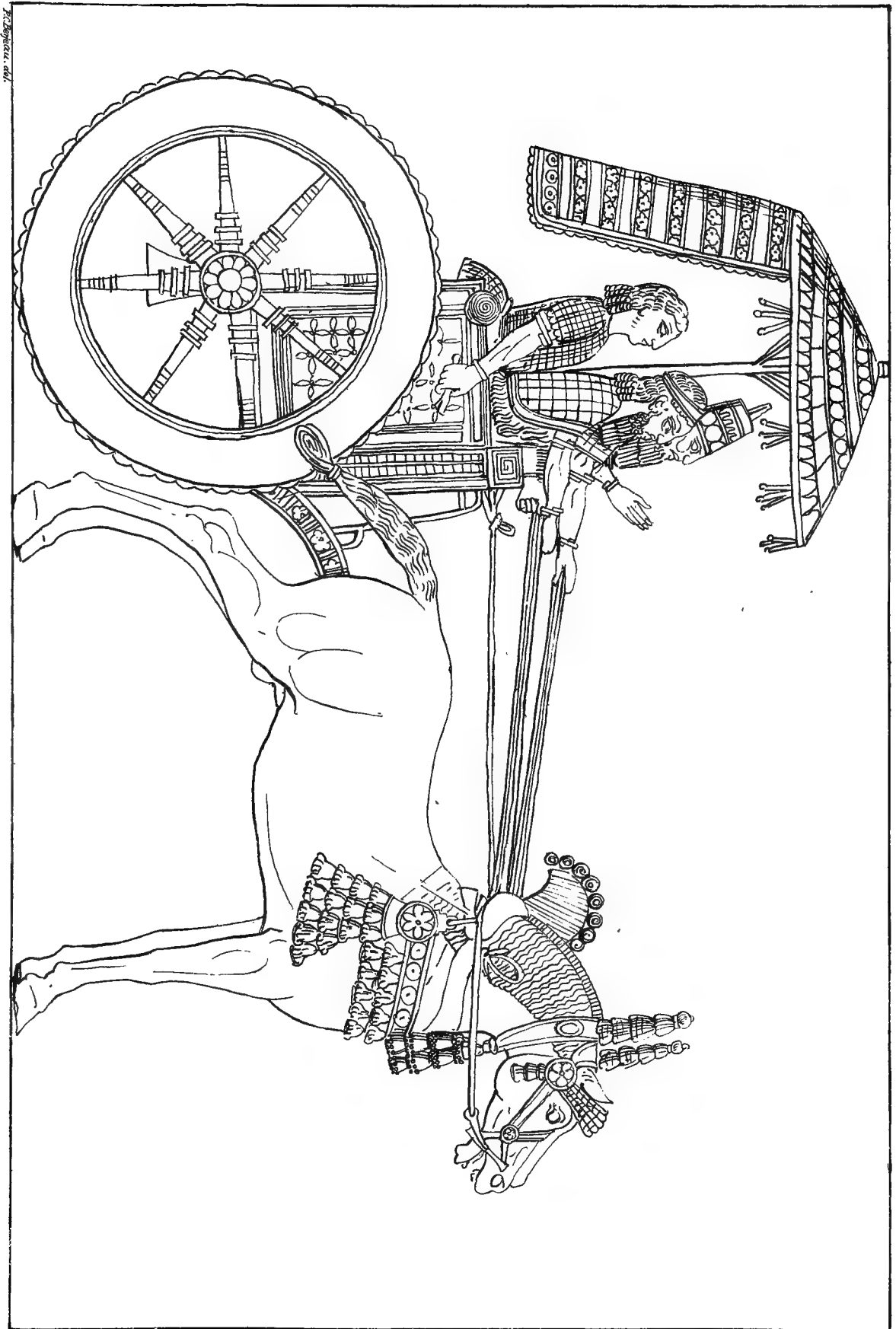
Pich Bey's work, etc.

EGYPTIAN - FRESCO PAINTING, THEBES.



J. G. Thompson del.

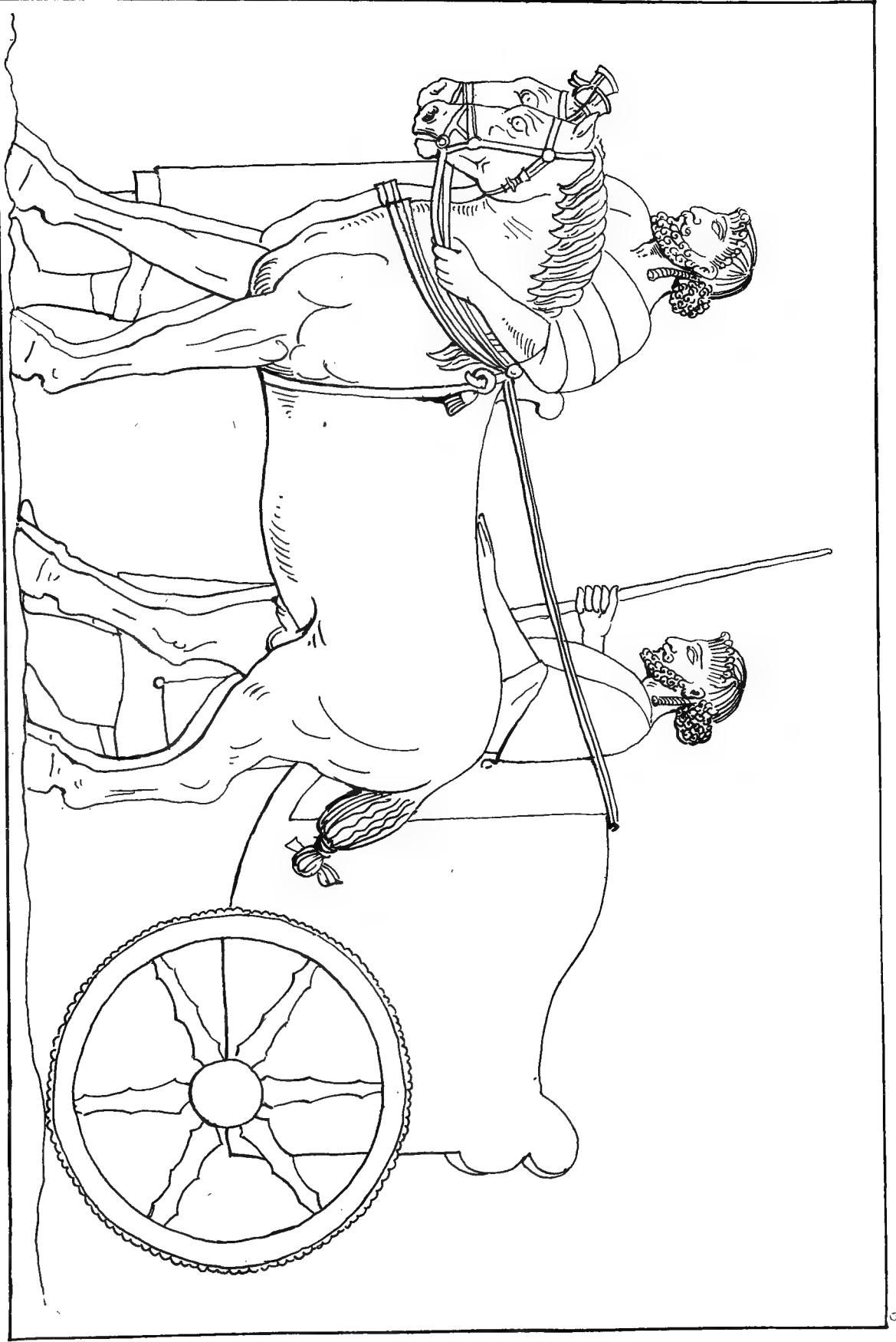
ASSYRIAN — BAS RELIEF — NIMROUD. VIII CENTURY, B. C.



ASSYRIAN — BAS RELIEF, ASHURBANIPAL. VII CENTURY, B. C.

Chicago, Ill.

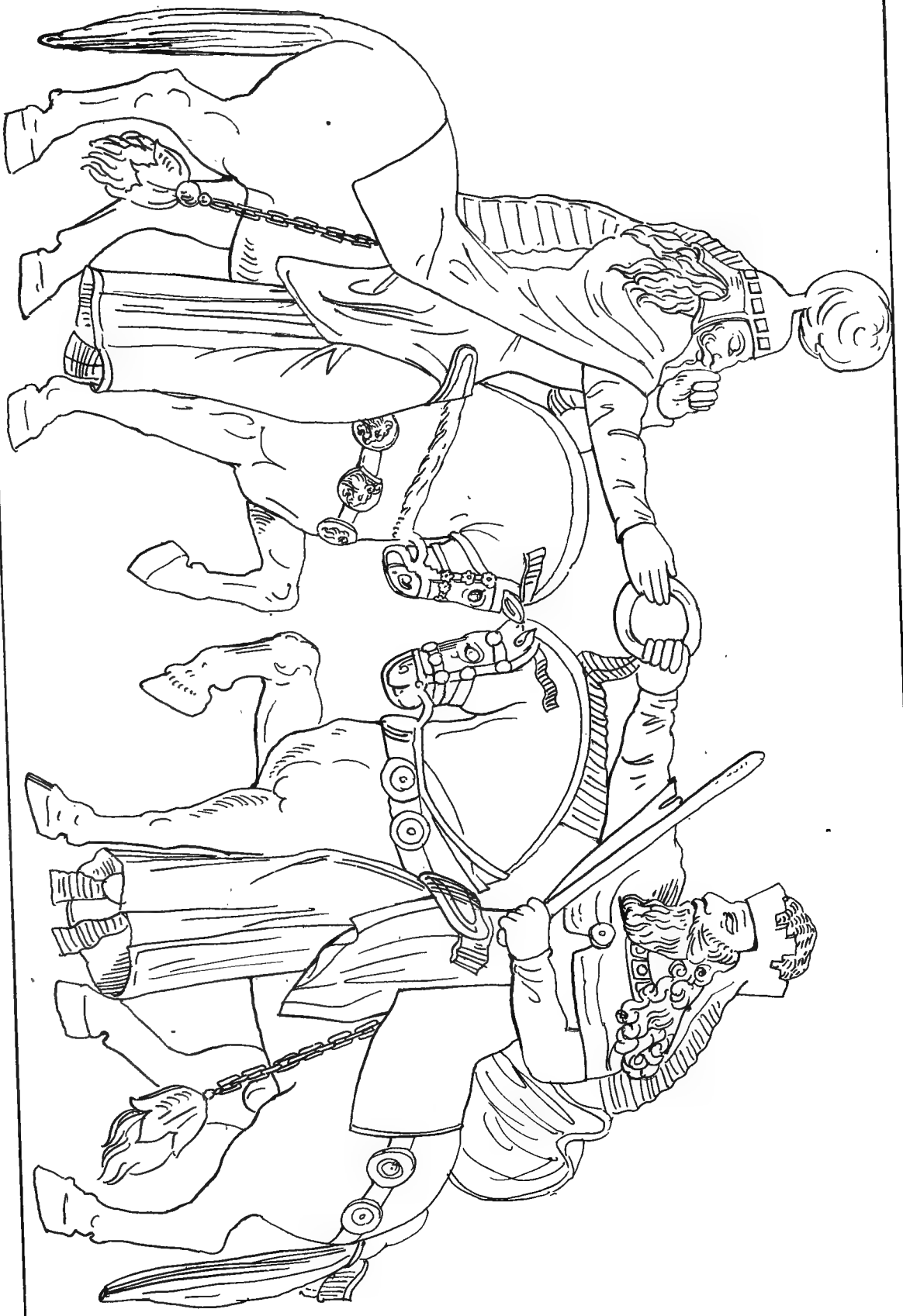
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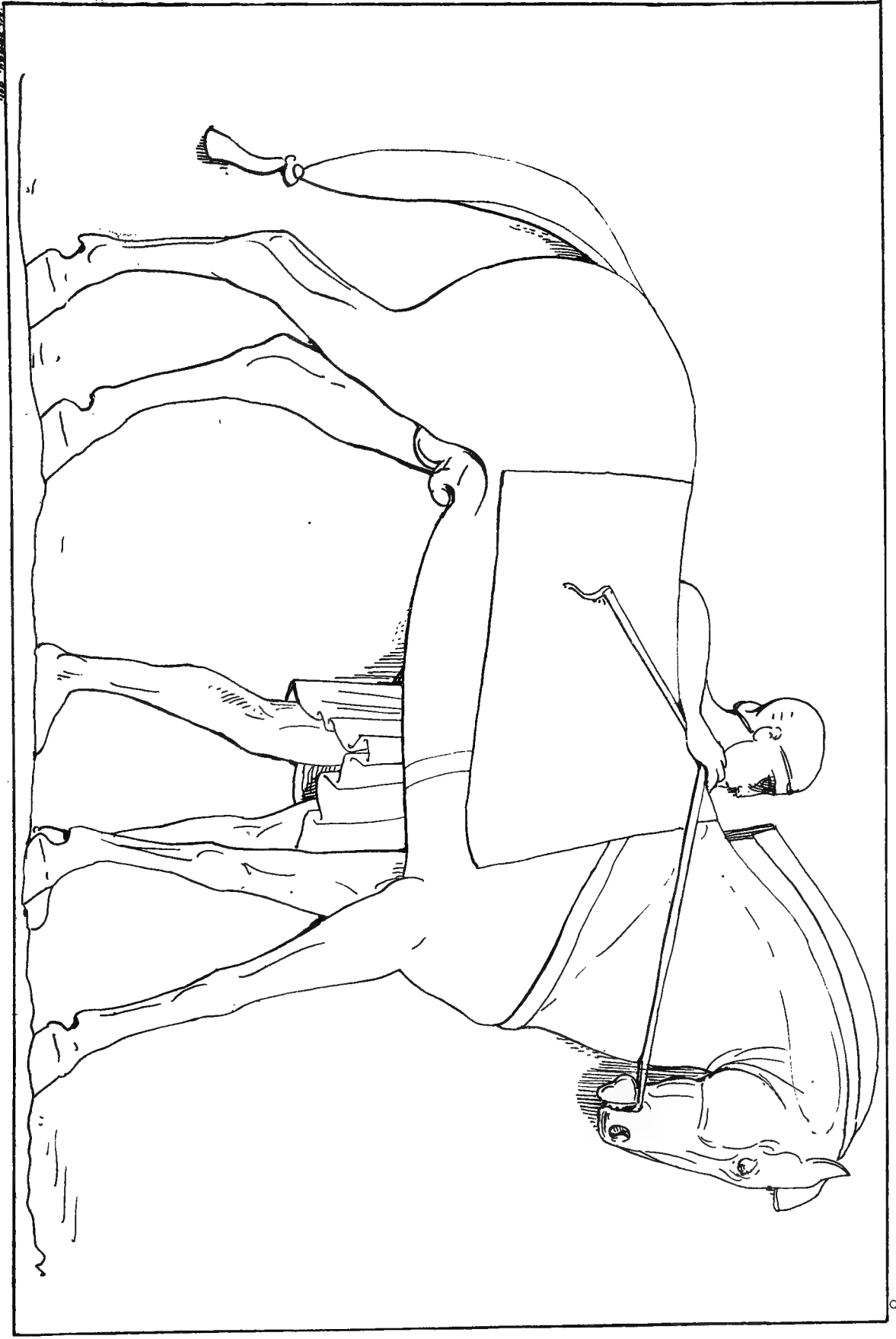
PERSIAN — BAS-RELIEF. PERSEPOLIS.



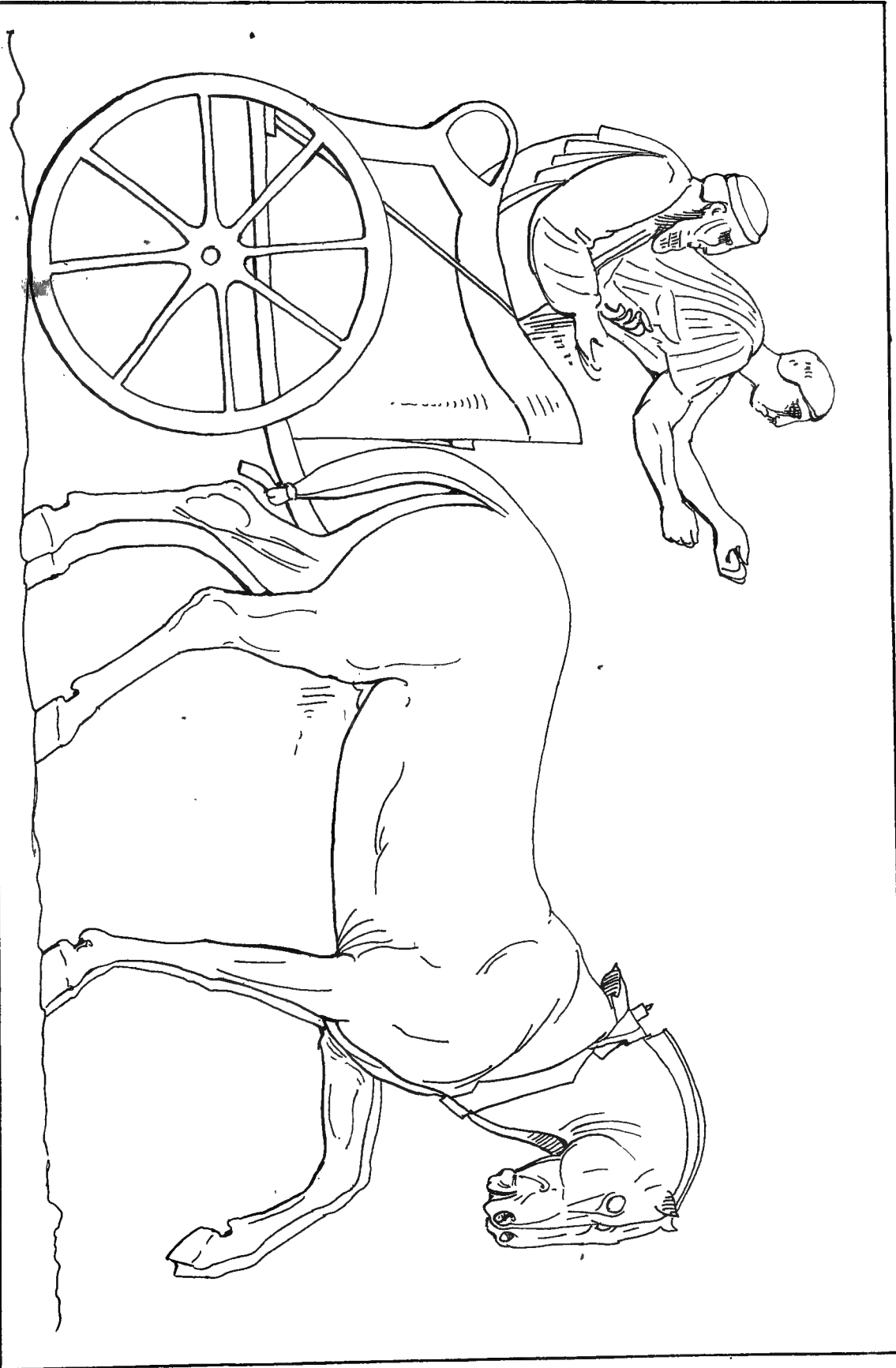
Колумба Баргера. и.д.



PERSIAN — BAS — RELIEF
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LYCIAN — FRIEZE OF A TOMB, ACROPOLIS. VI CENTURY, B. C.

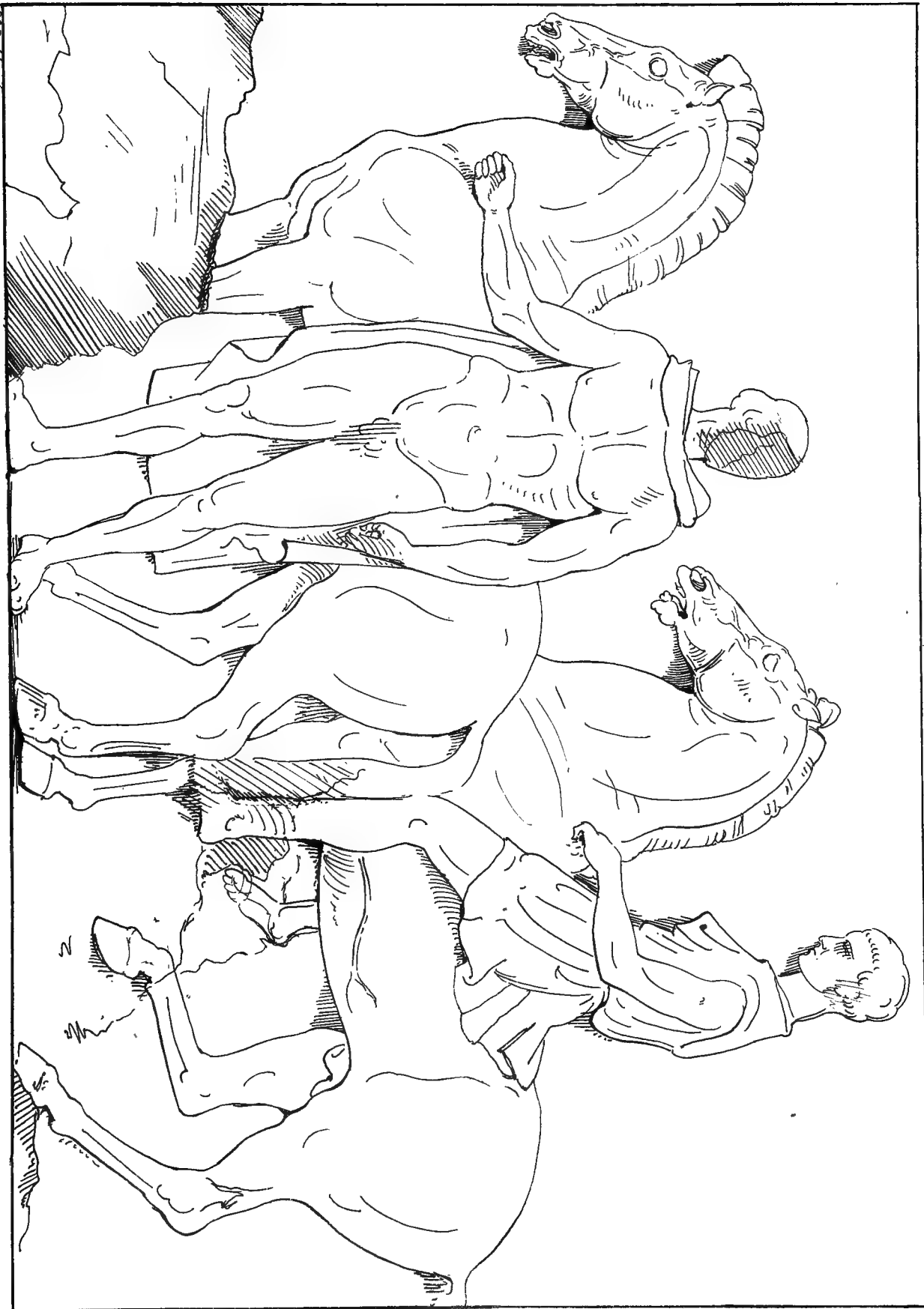


Robert Bagshaw, del.

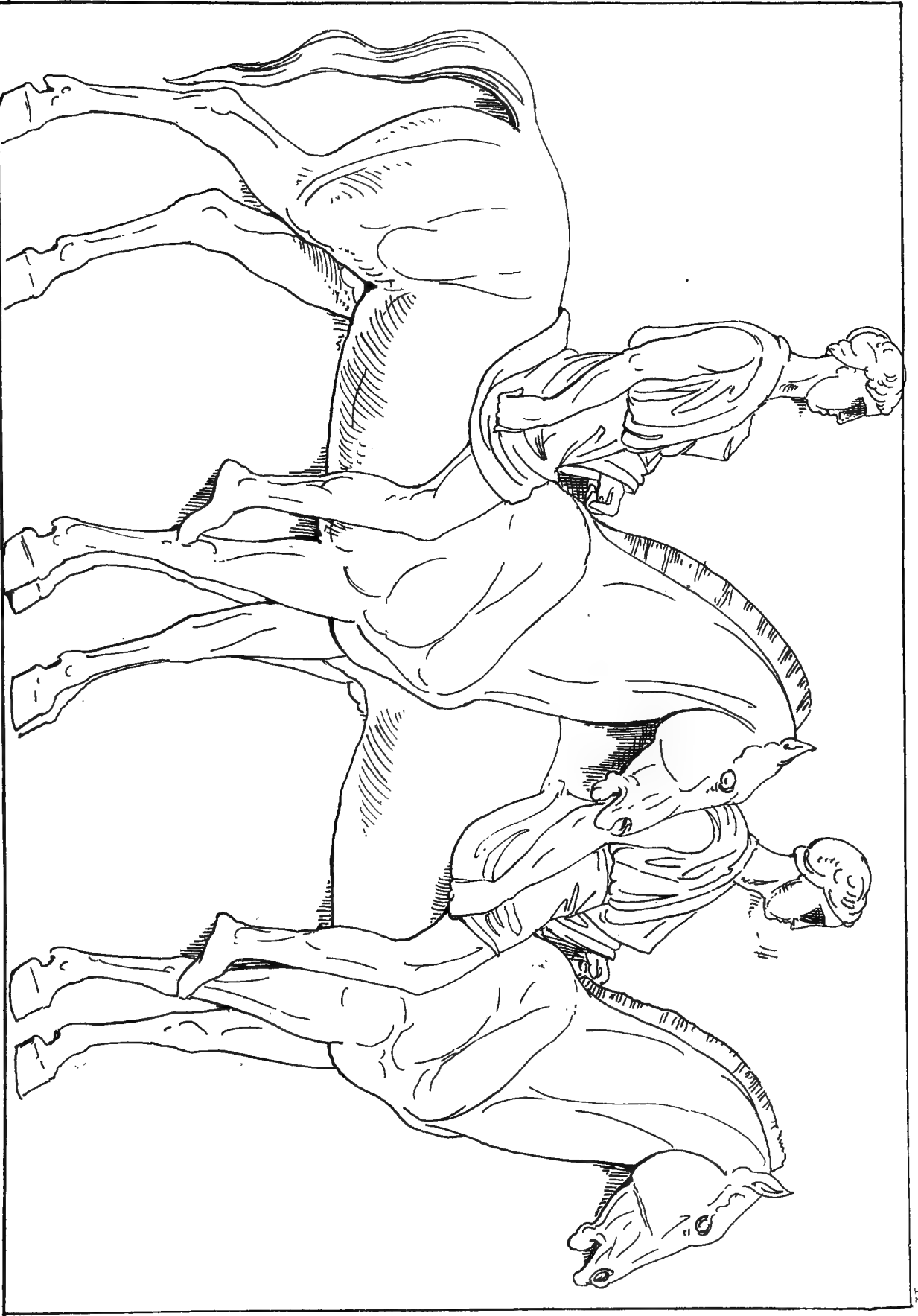
LYCIAN — FRIEZE OF A TOMB, ACROPOLIS. VI CENTURY, B. C.



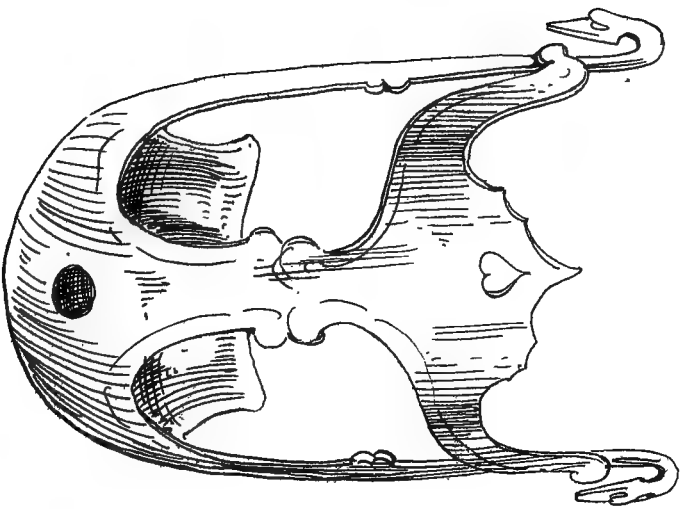
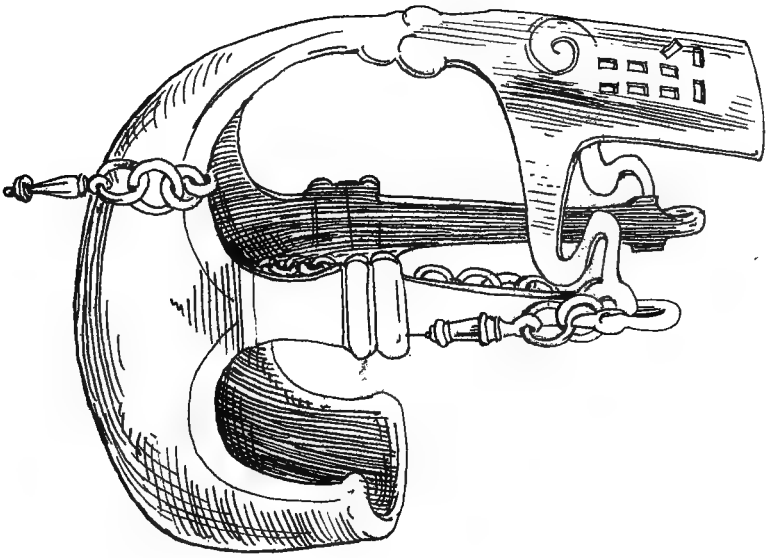
GREEK — FRIEZE OF THE PARTHENON, V CENTURY, B. C.



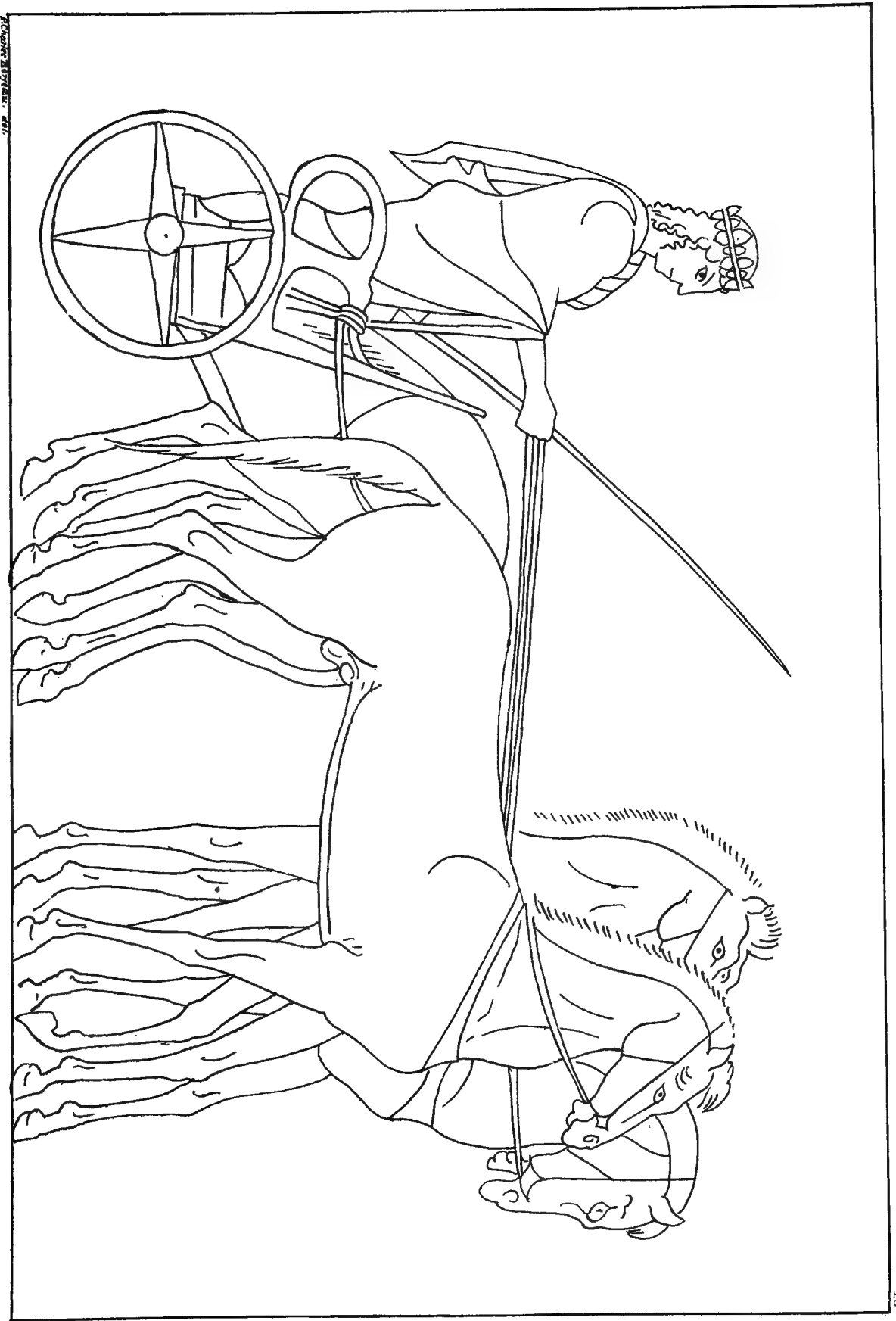
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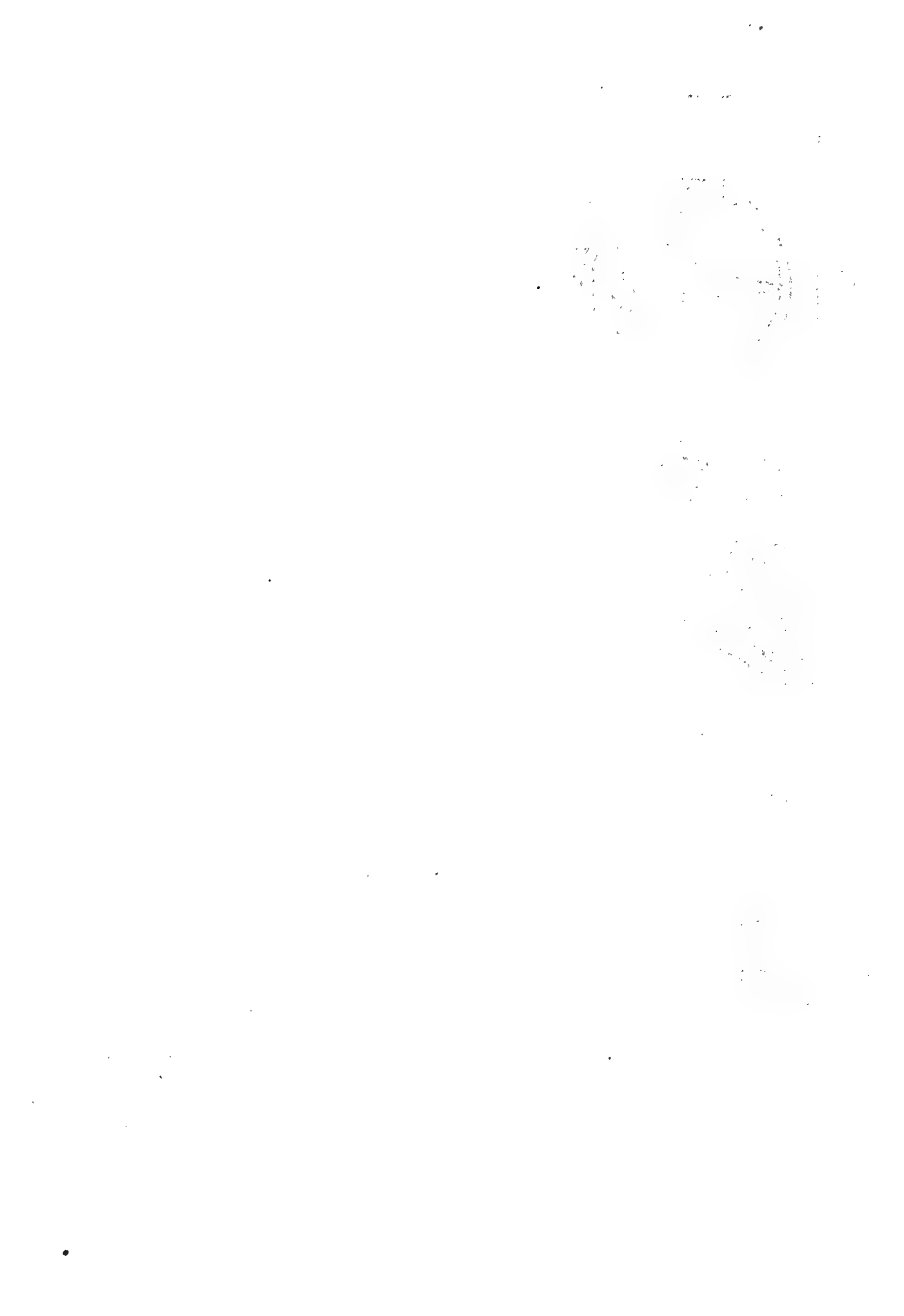
GREEK — BAS RELIEF BRITISH MUSEUM V CENTURY, B. C.



GREEK — MUZZLES FOR ARMED HORSES, V CENTURY, B. C.



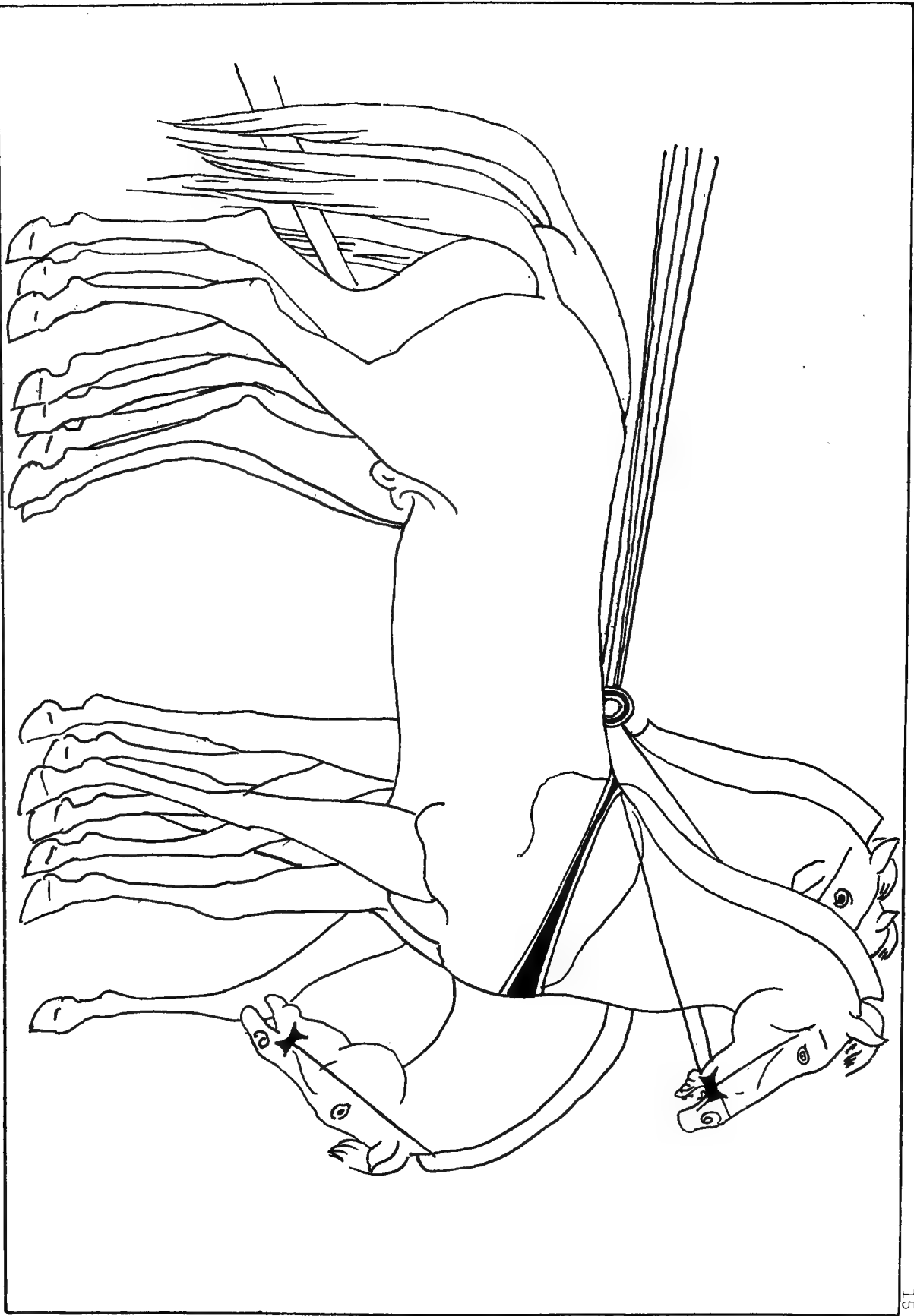
ETRUSCAN — PAINTED VASE IV CENTURY, B. C.



Accademia di arti.



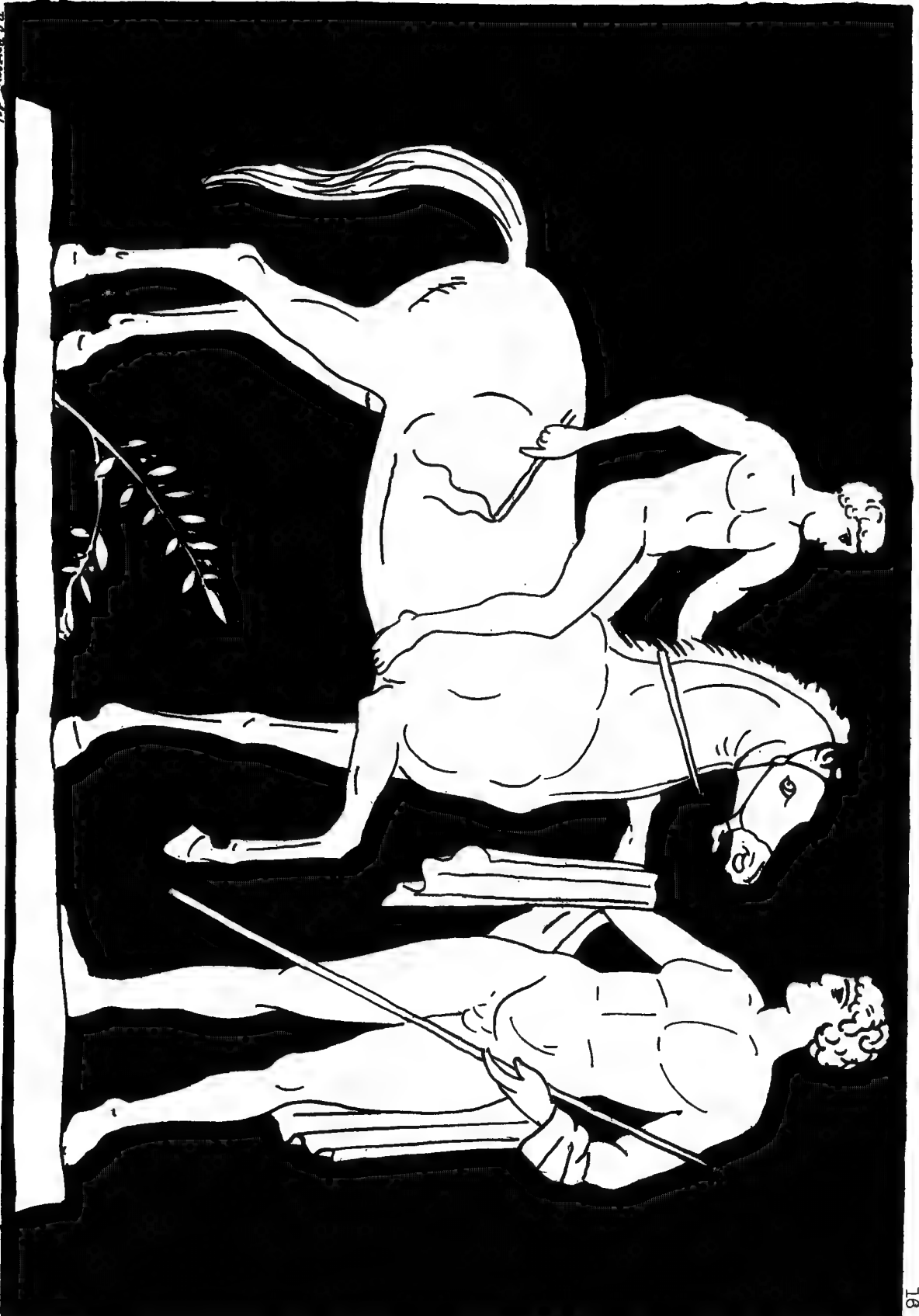
ETRUSCAN — PAINTED VASE, IV CENTURY, B. C.



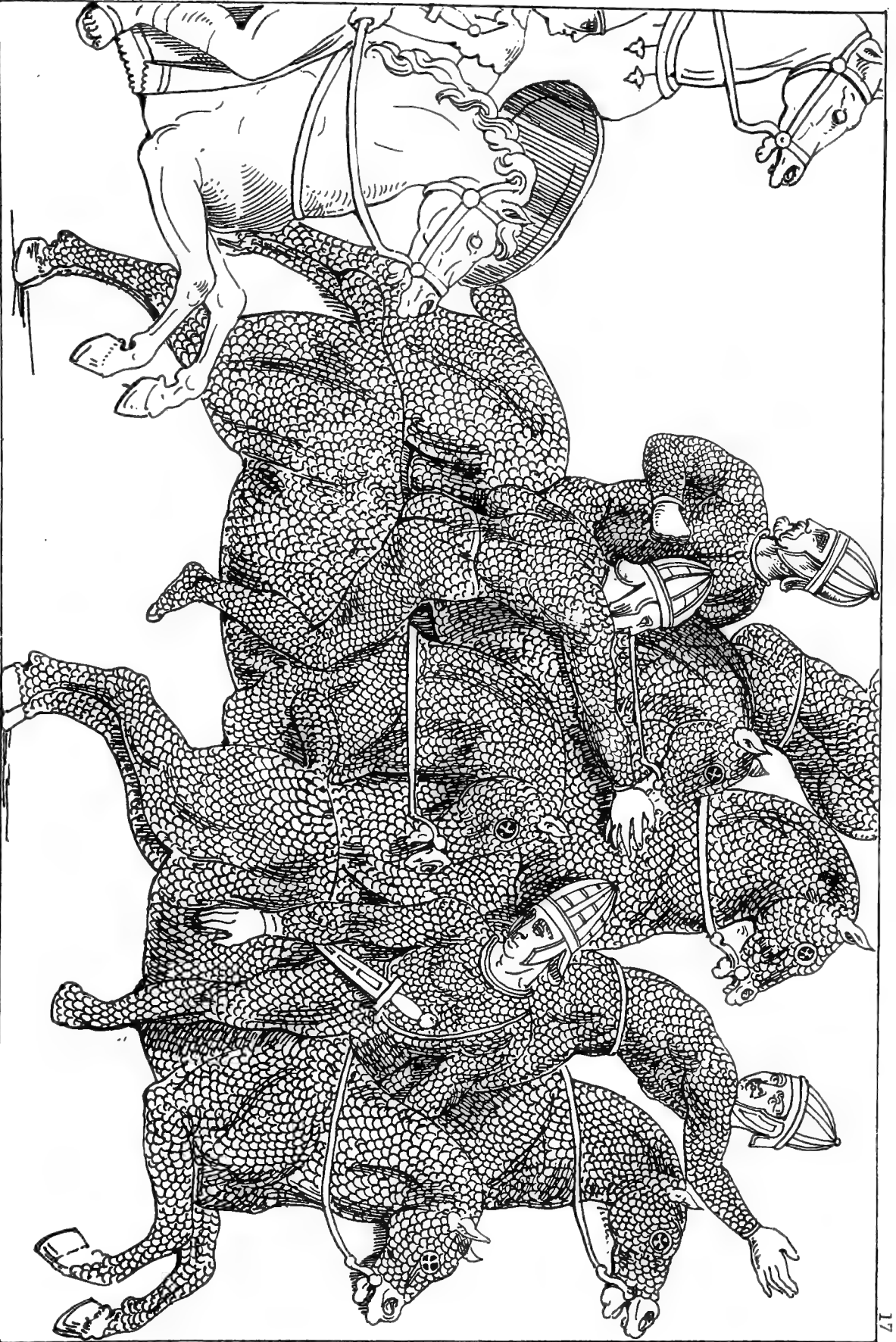
M. Bergamini - v. 1.

ETRUSCAN — PAINTED VASE, IV CENTURY, B. C.

P. C. Bergmann, del.



GREEK — PAINTED VASE, III CENTURY, B. C.

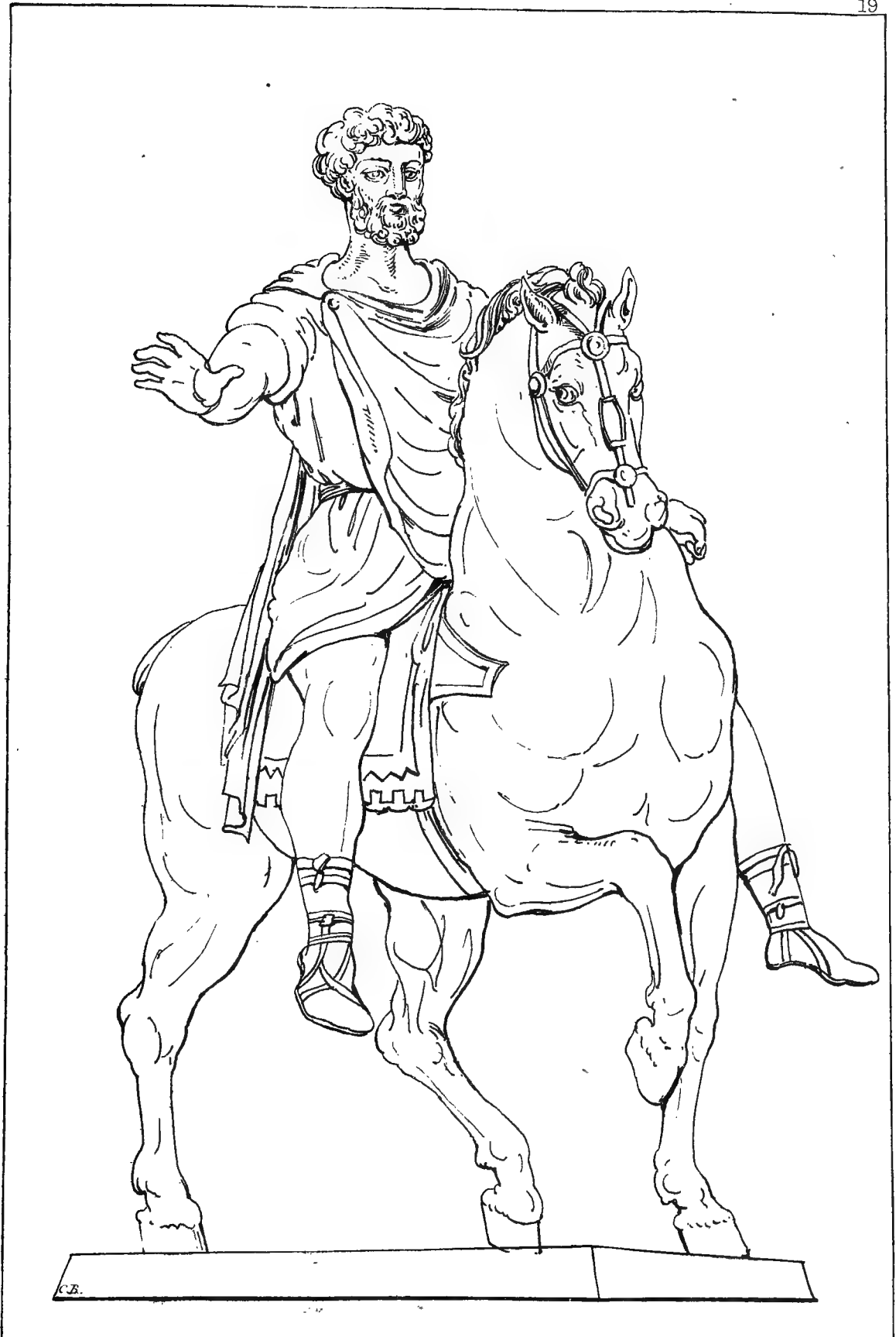


SARMATIAN — TRAJAN'S COLUMN, 1 CENTURY.

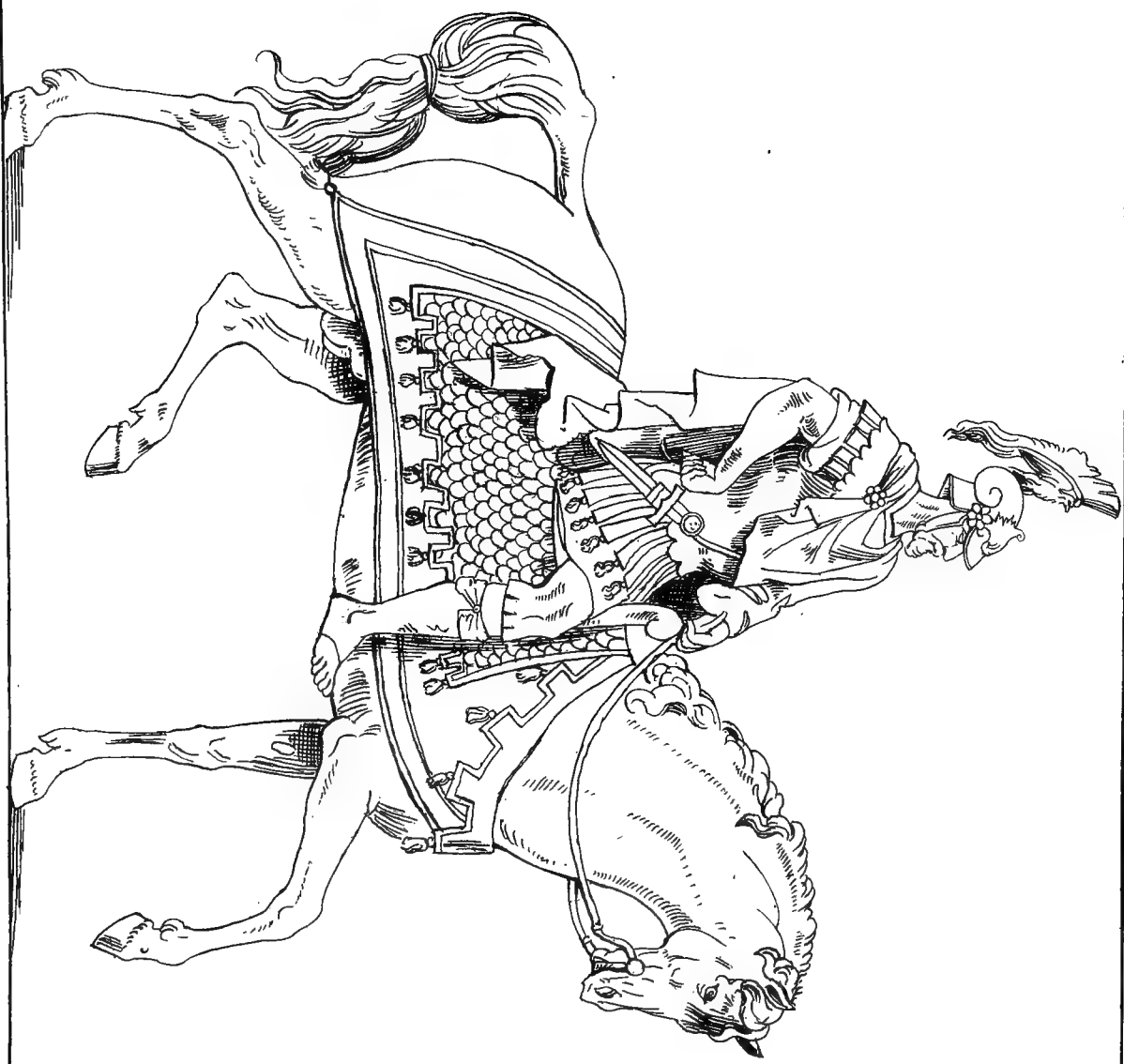




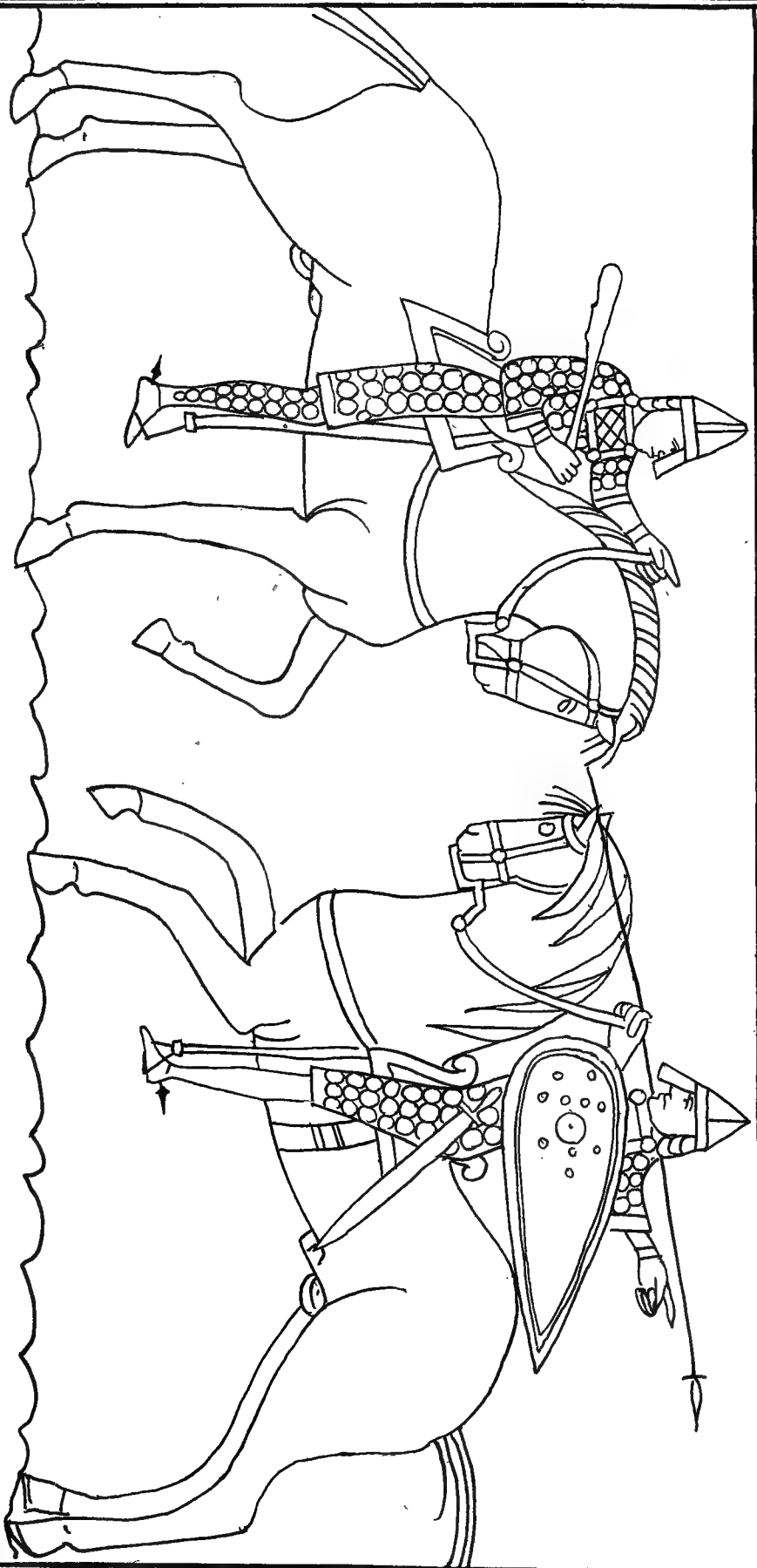
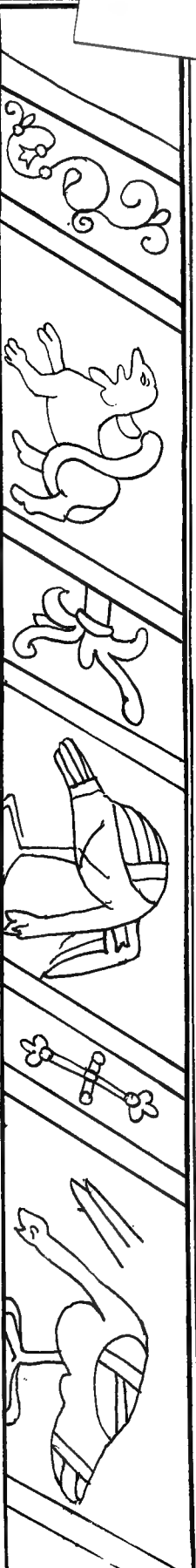
ROMAN - TRAJAN'S COLUMN, 1 CENTURY.



ROMAN _ STATUE OF M. AURELIUS, II CENTURY.



BYZANTINE. COLUMN OF THEODOSIUS, V CENTURY.

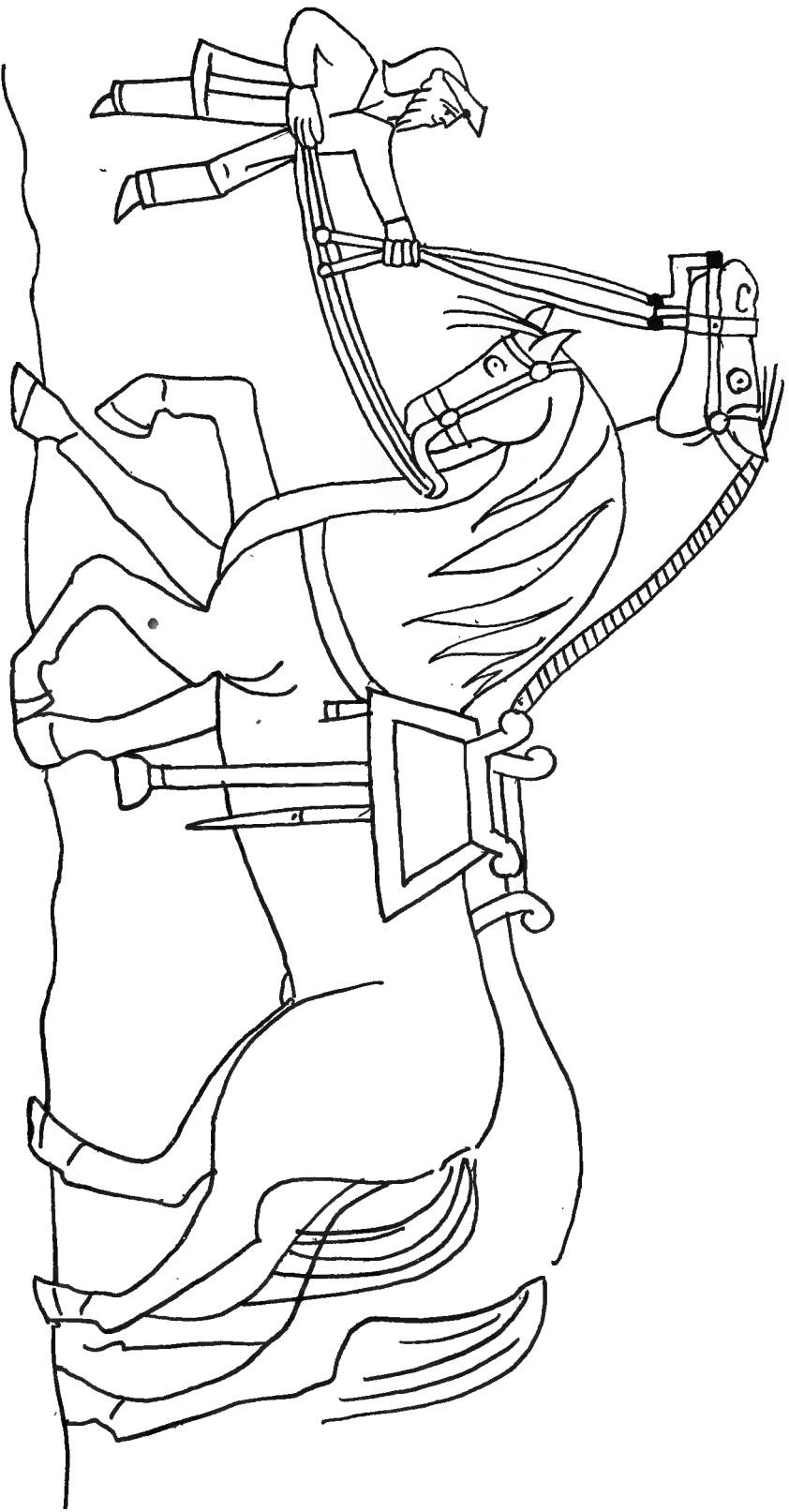


NORMAN - BAYEUX TAPESTRY, IX CENTURY

222

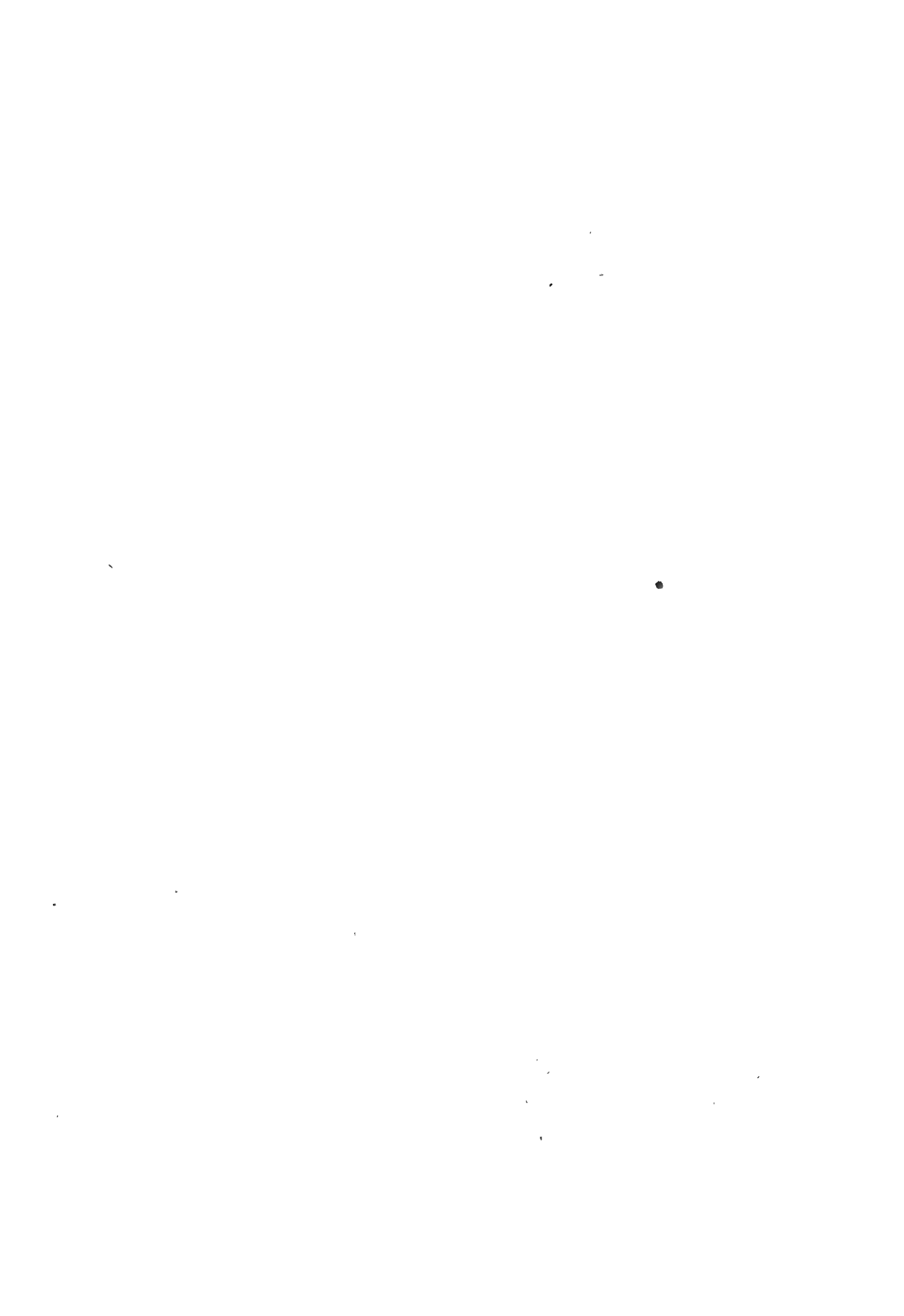
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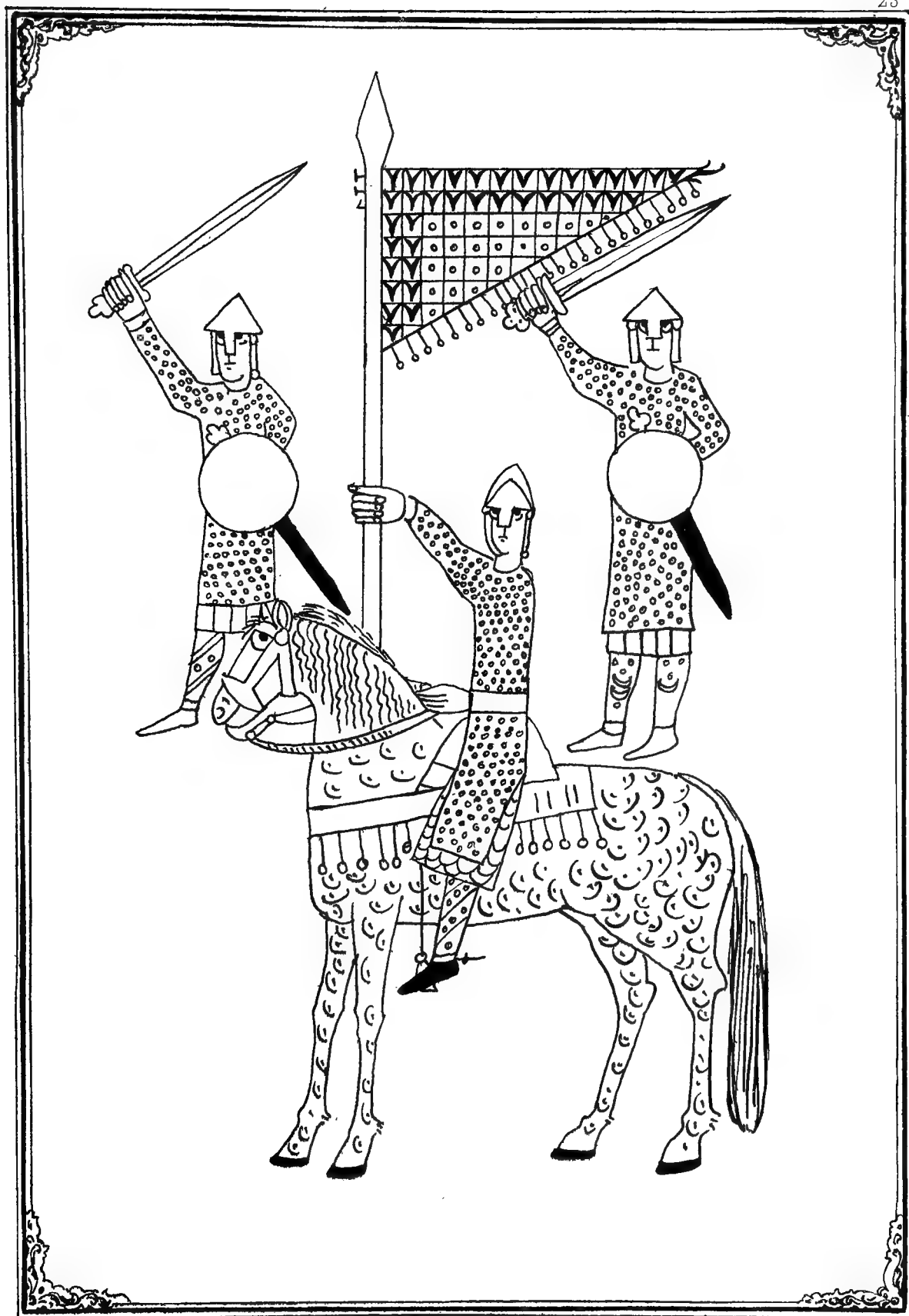




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NORMAN - BAYEUX TAPESTRY, IX CENTURY.





P.C.B. del.

SPANISH_ M. S. XI CENTURY

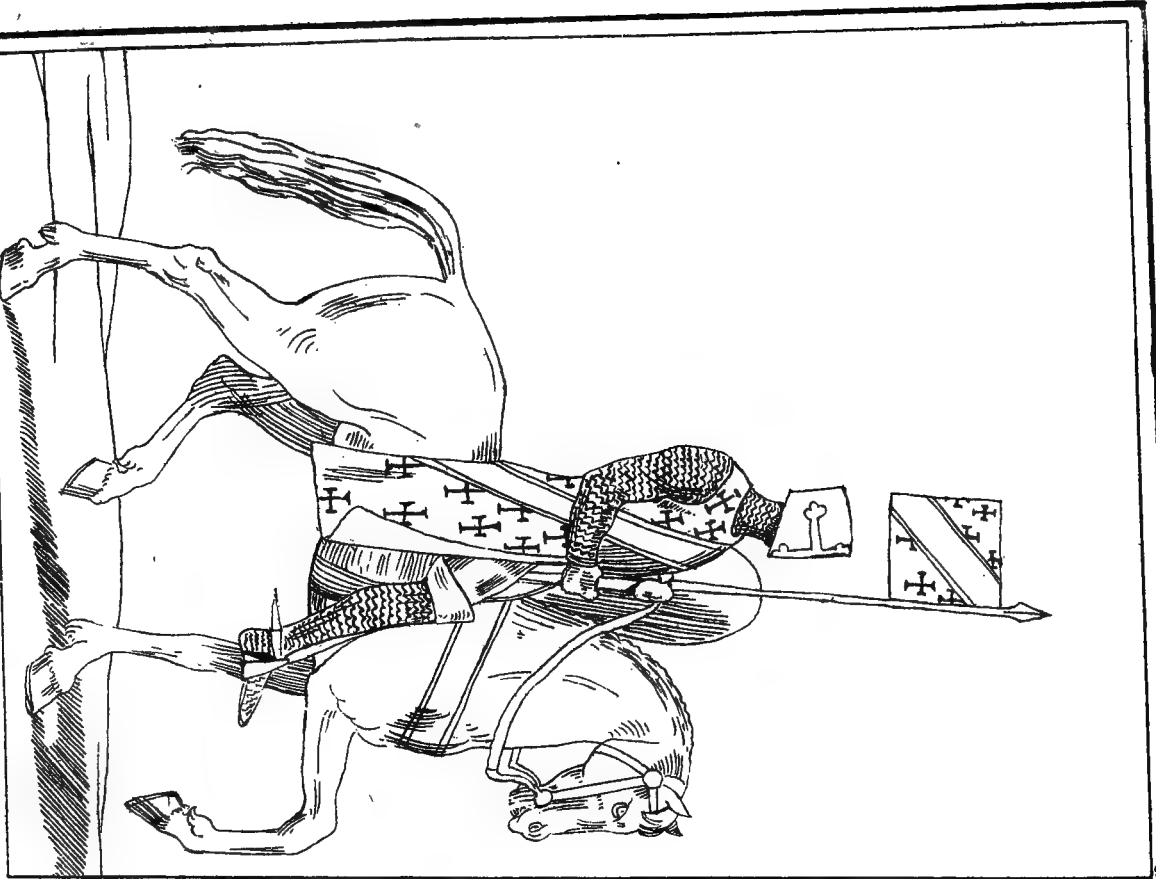


FRENCH_ ABBEY OF ST DENIS, XII CENTURY.





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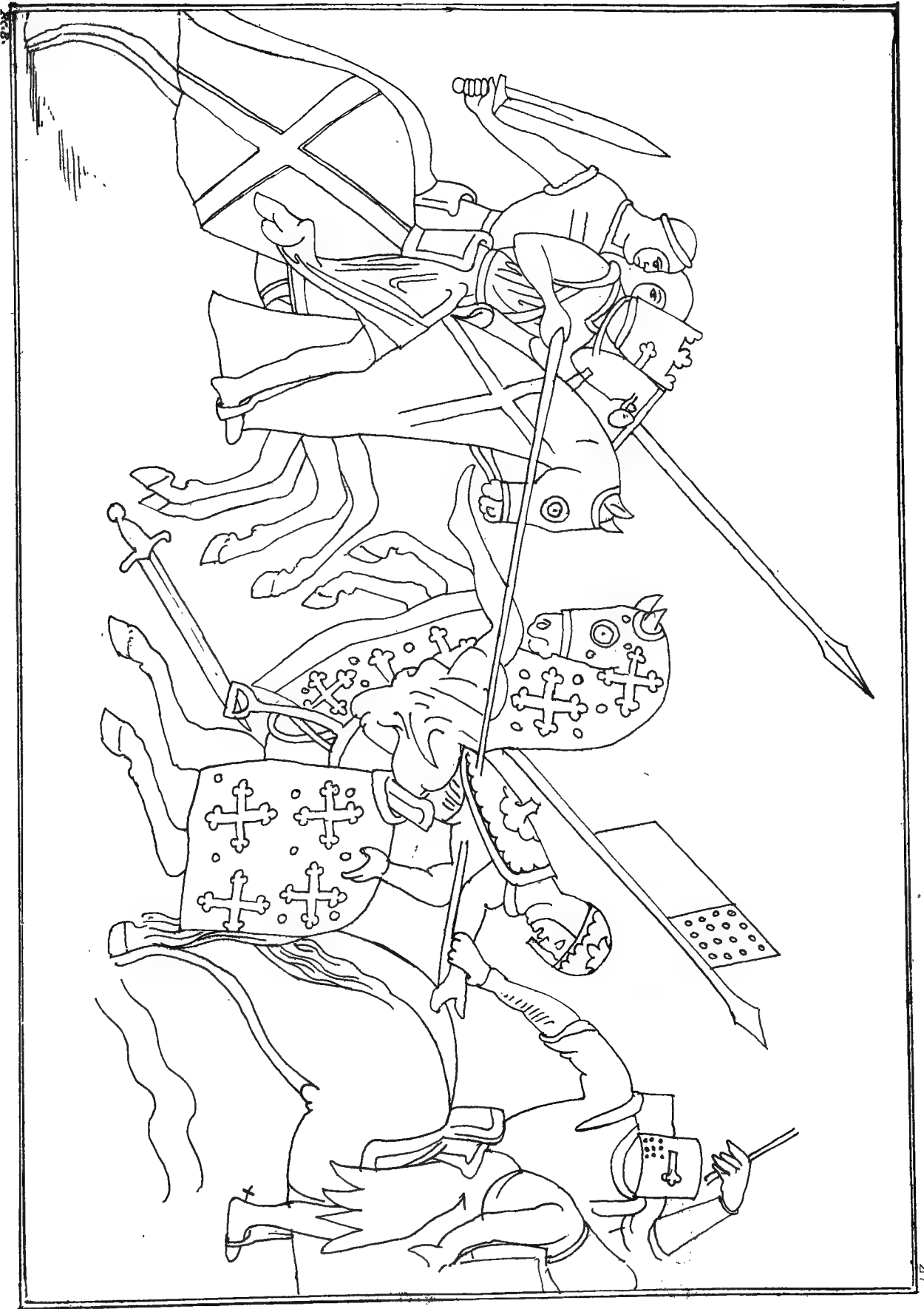
Charles Bonheur del.

FRENCH — STAINED GLASS, CATHEDRAL OF CHARTRES.

FRENCH — M. S. XIII CENTURY.





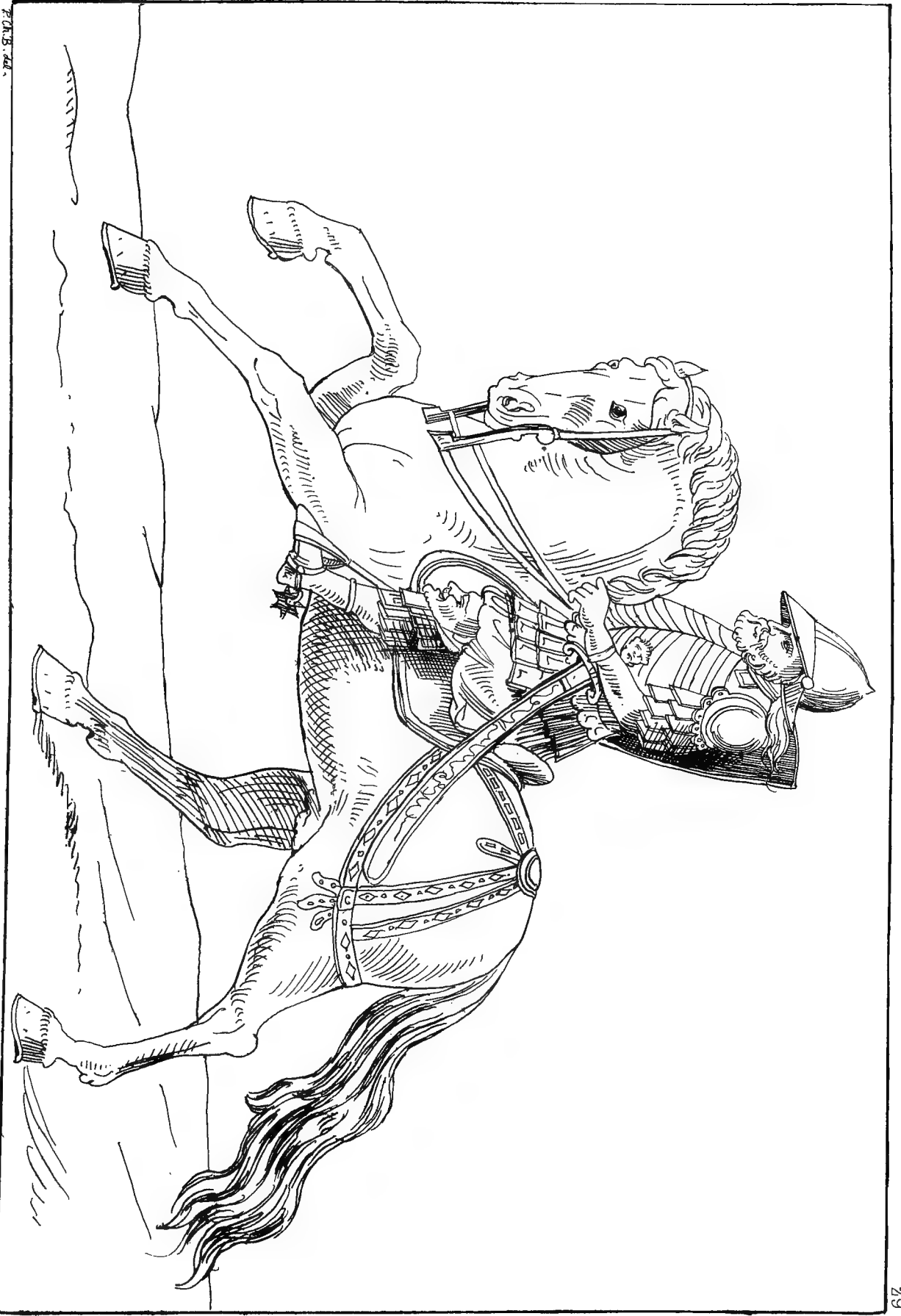






ITALIAN — FRESCO PAINTING, CAMPO SANTO XIV CENTURY.

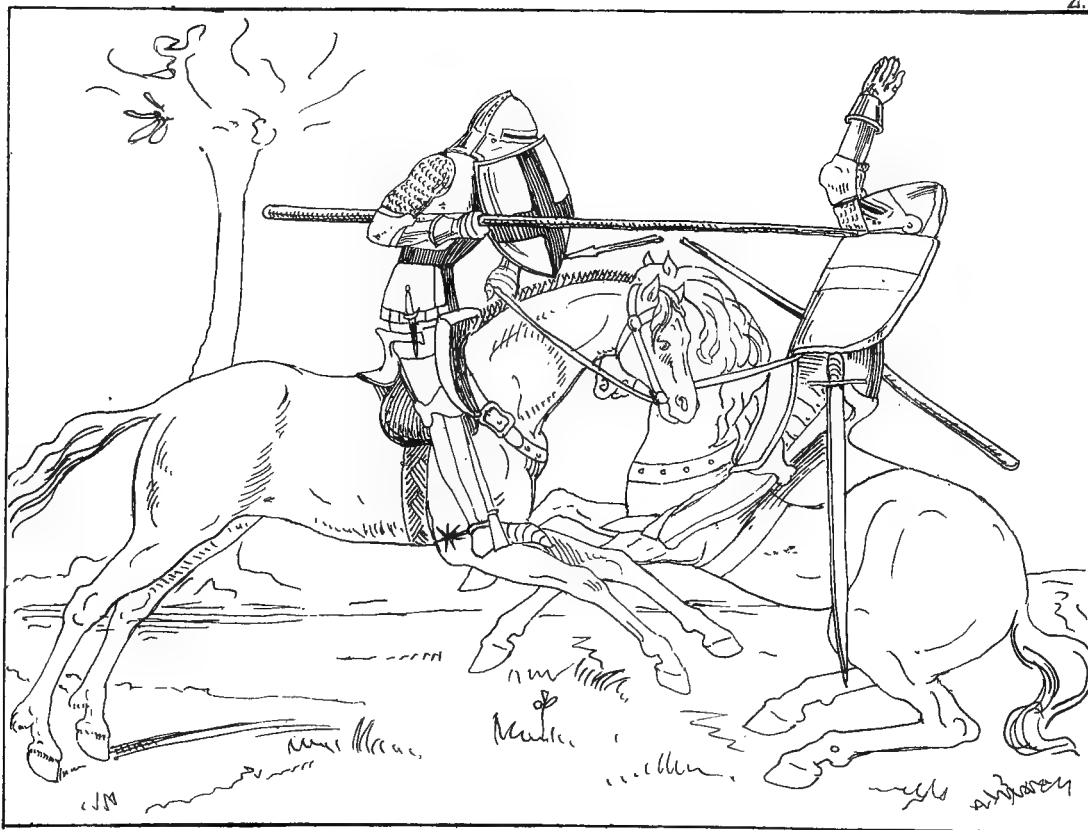
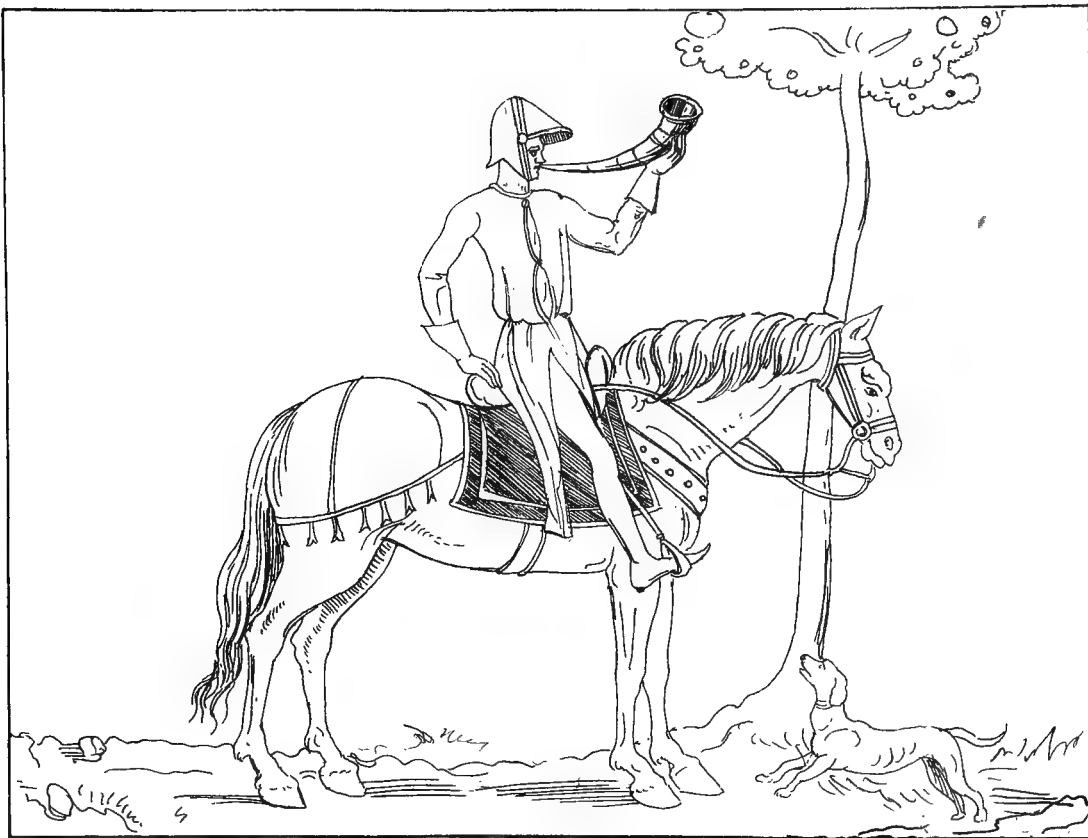




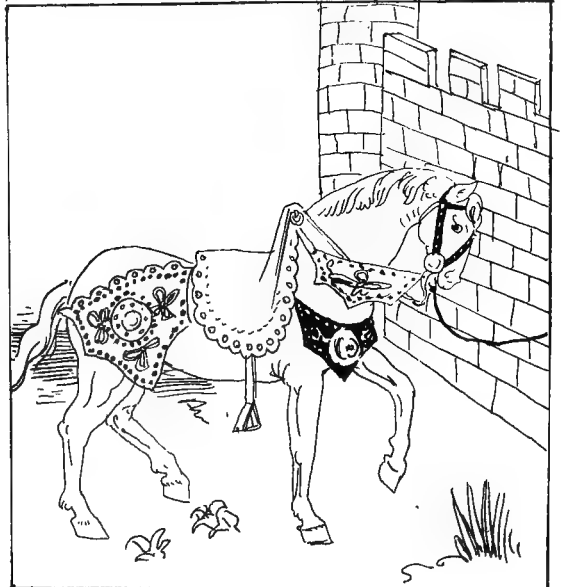
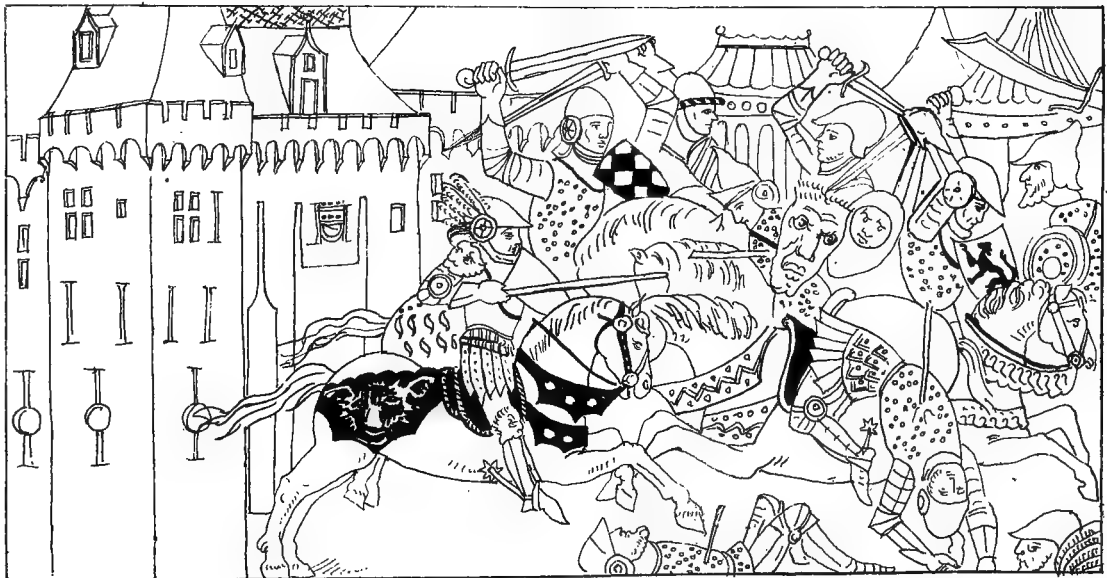
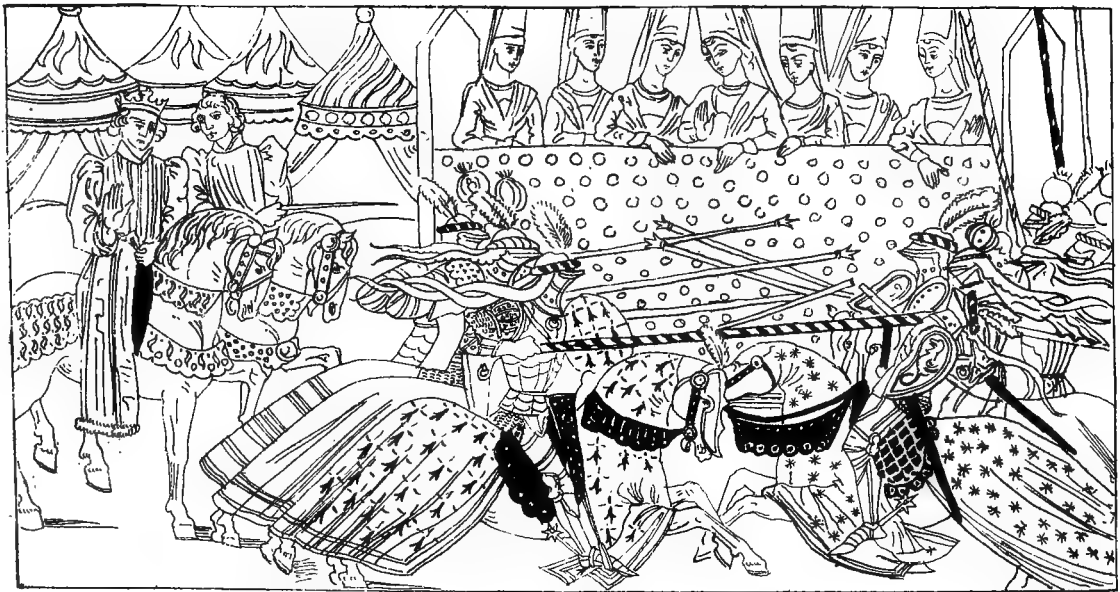
ITALIAN - FRESCO PAINTING, CAMPO SANTO, XIV CENTURY.

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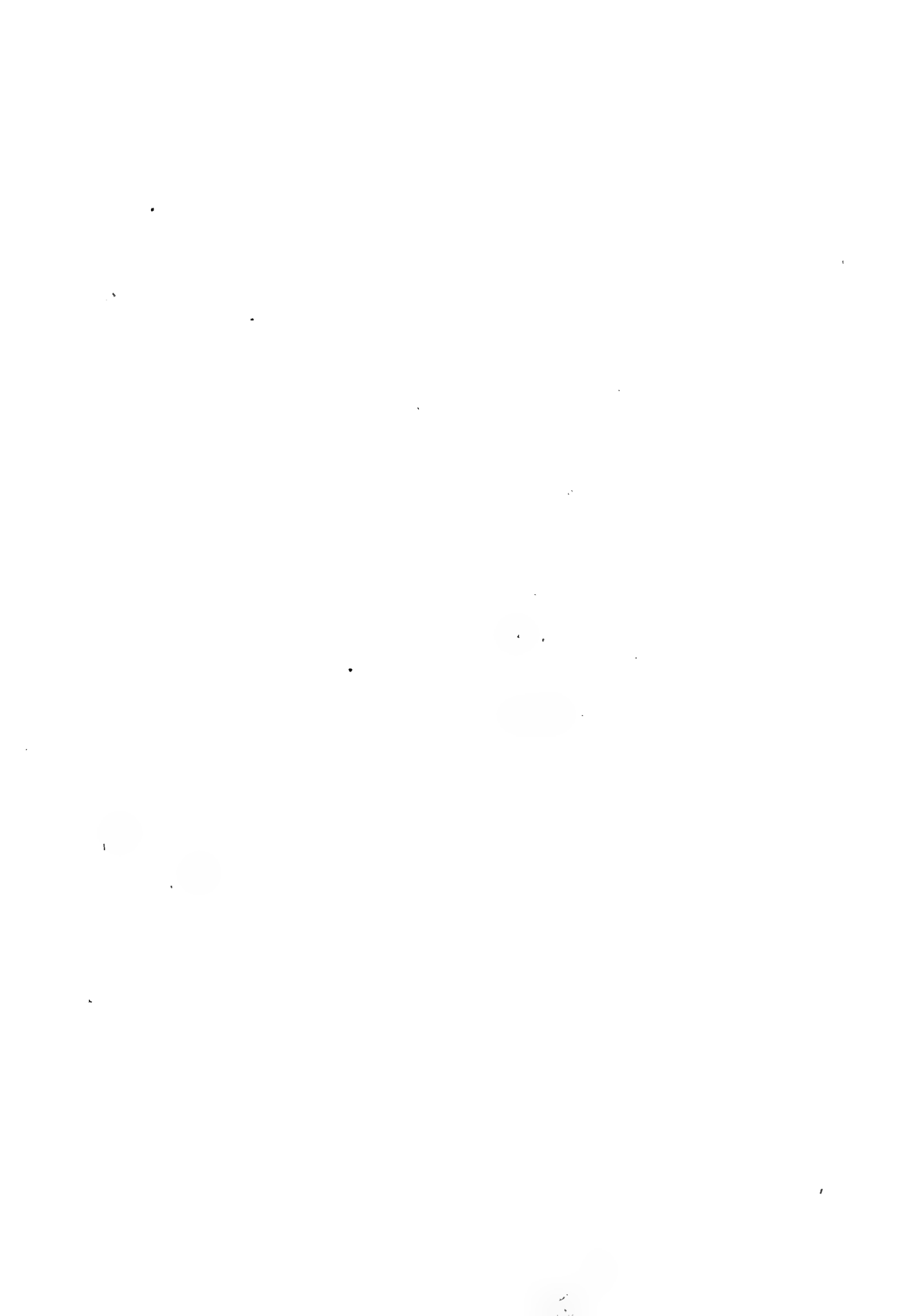


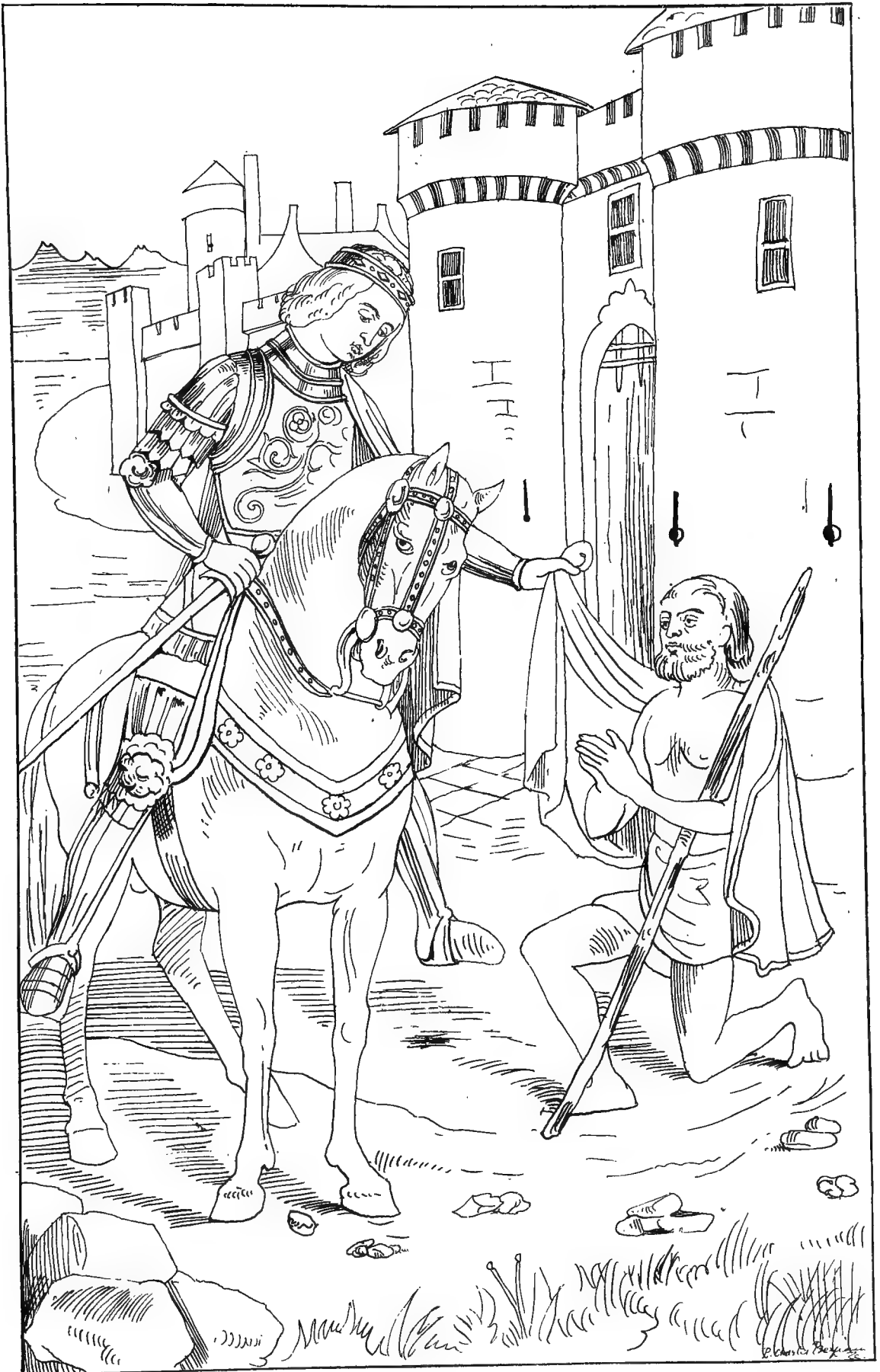


FRENCH. { 1. LANGELOT DU LAC. M. S. } XIV CENTURY.
 { 2. ROMAN DE TRISTAN. M. S }



R. C. Bayly, del.

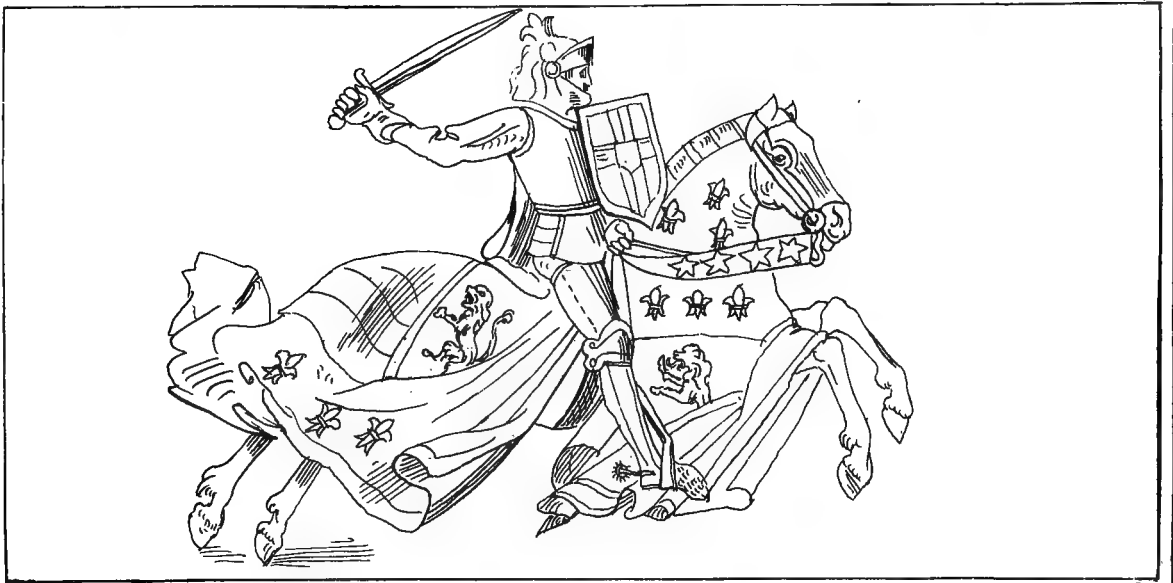
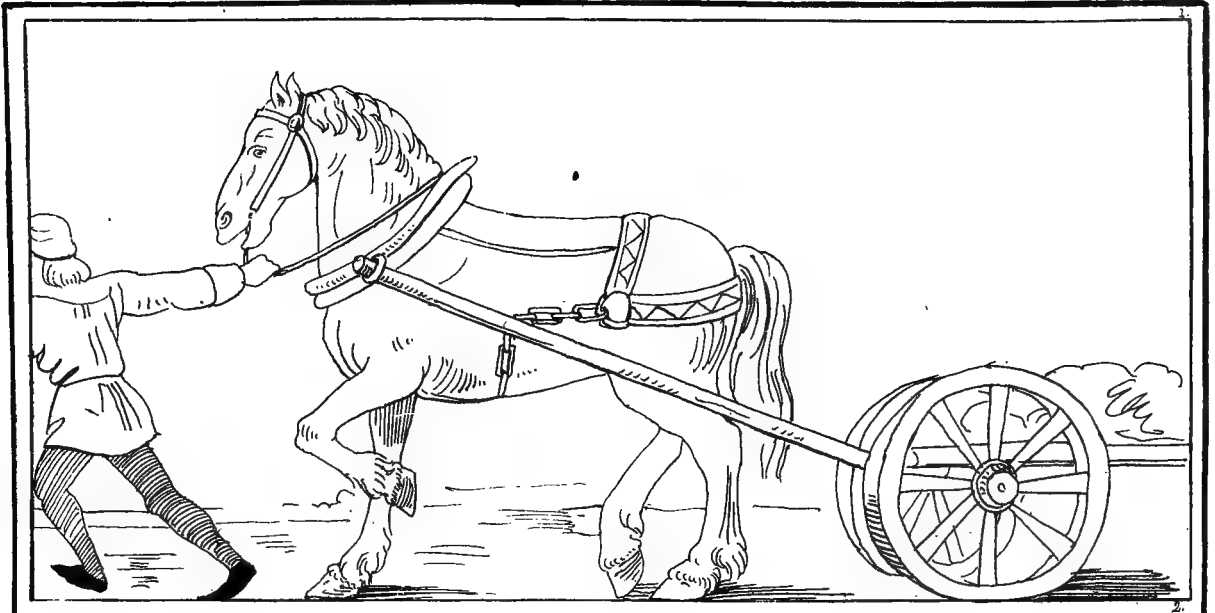




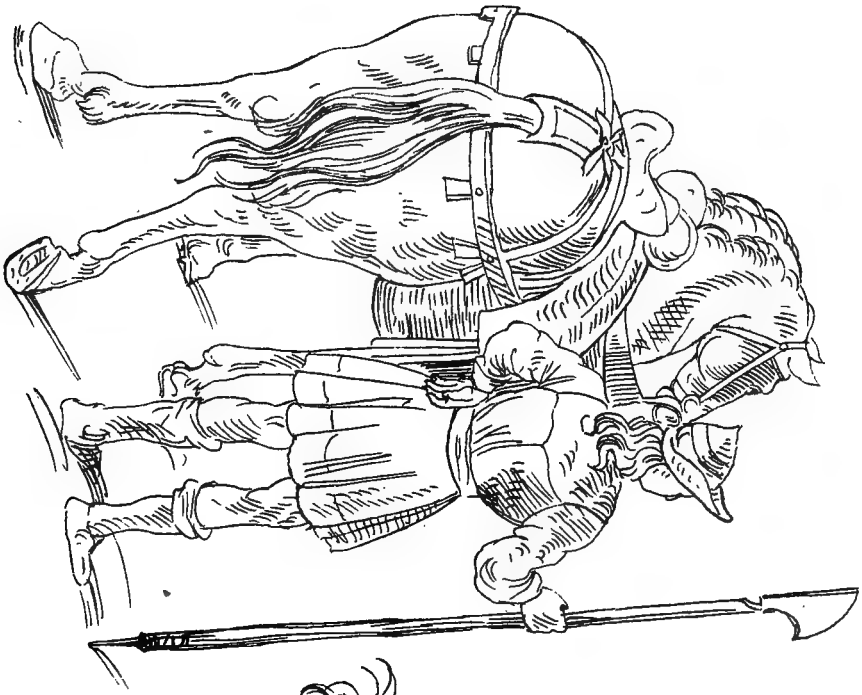




FRENCH - TOURNOIS DU ROI RENÉ, M. S. XV CENTURY.



1, 3, FRENCH. M. S. S. 2. SEAL OF CHARLES LE TÉMÉRAIRE, XV CENTURY.





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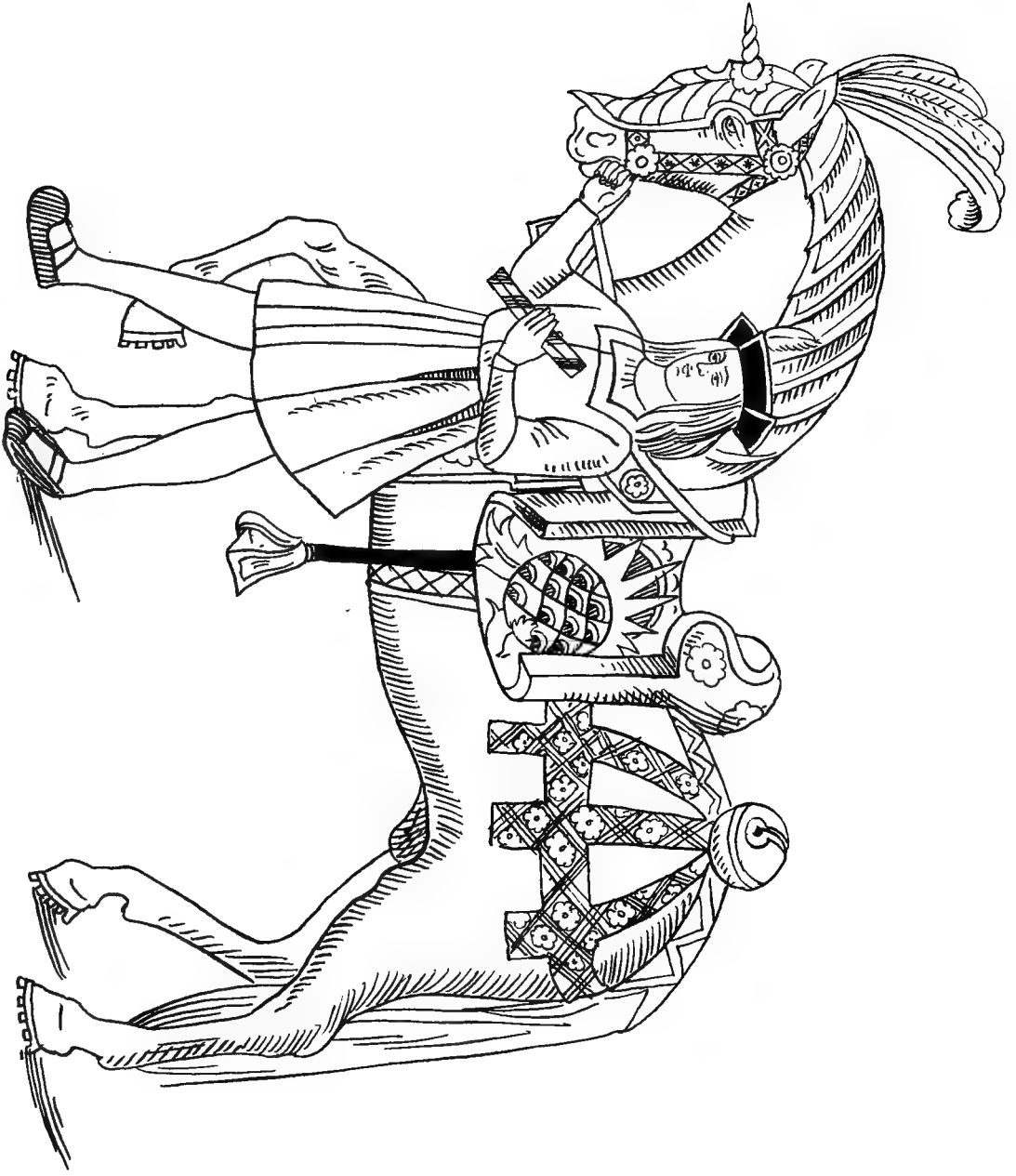
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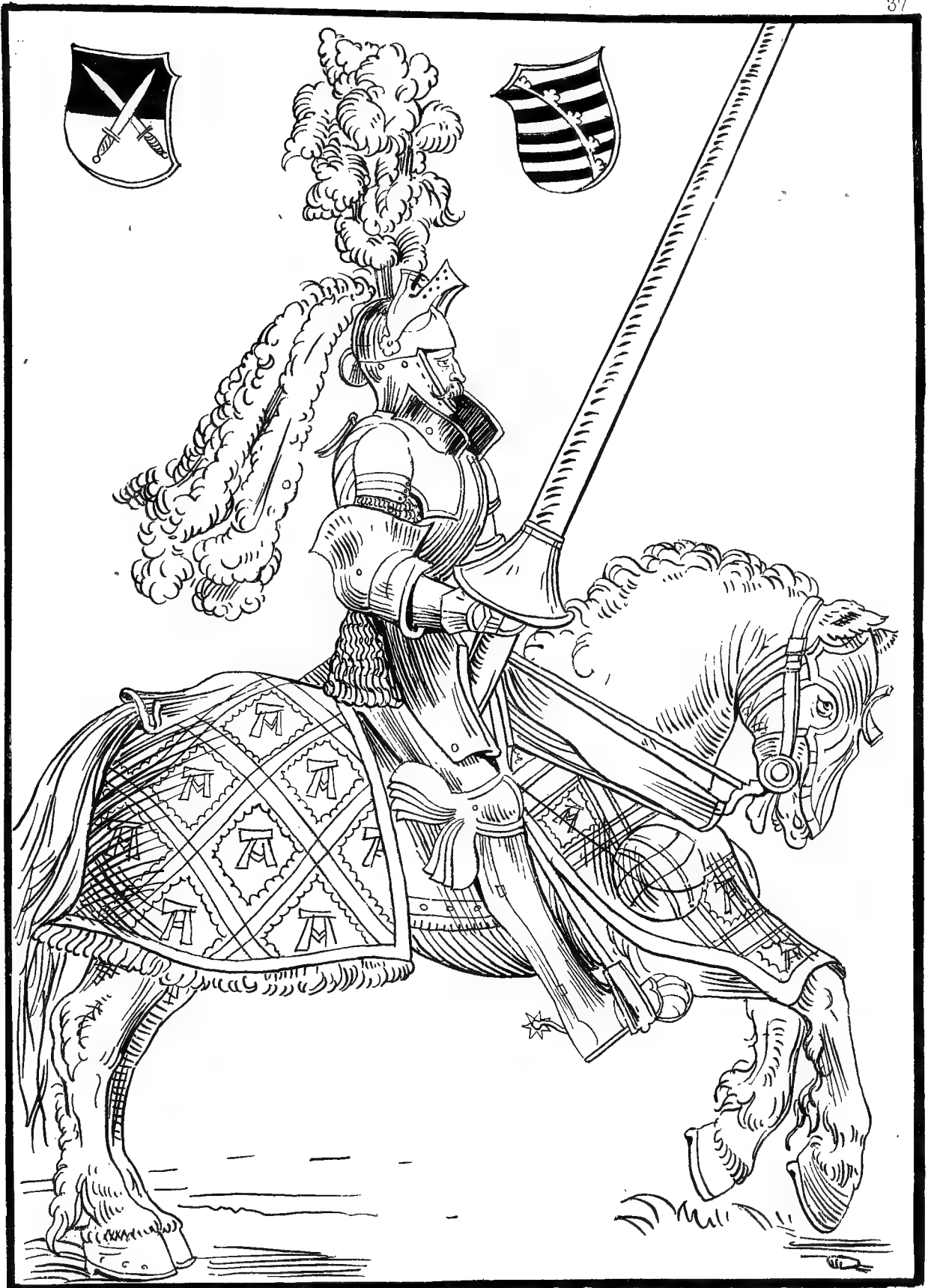
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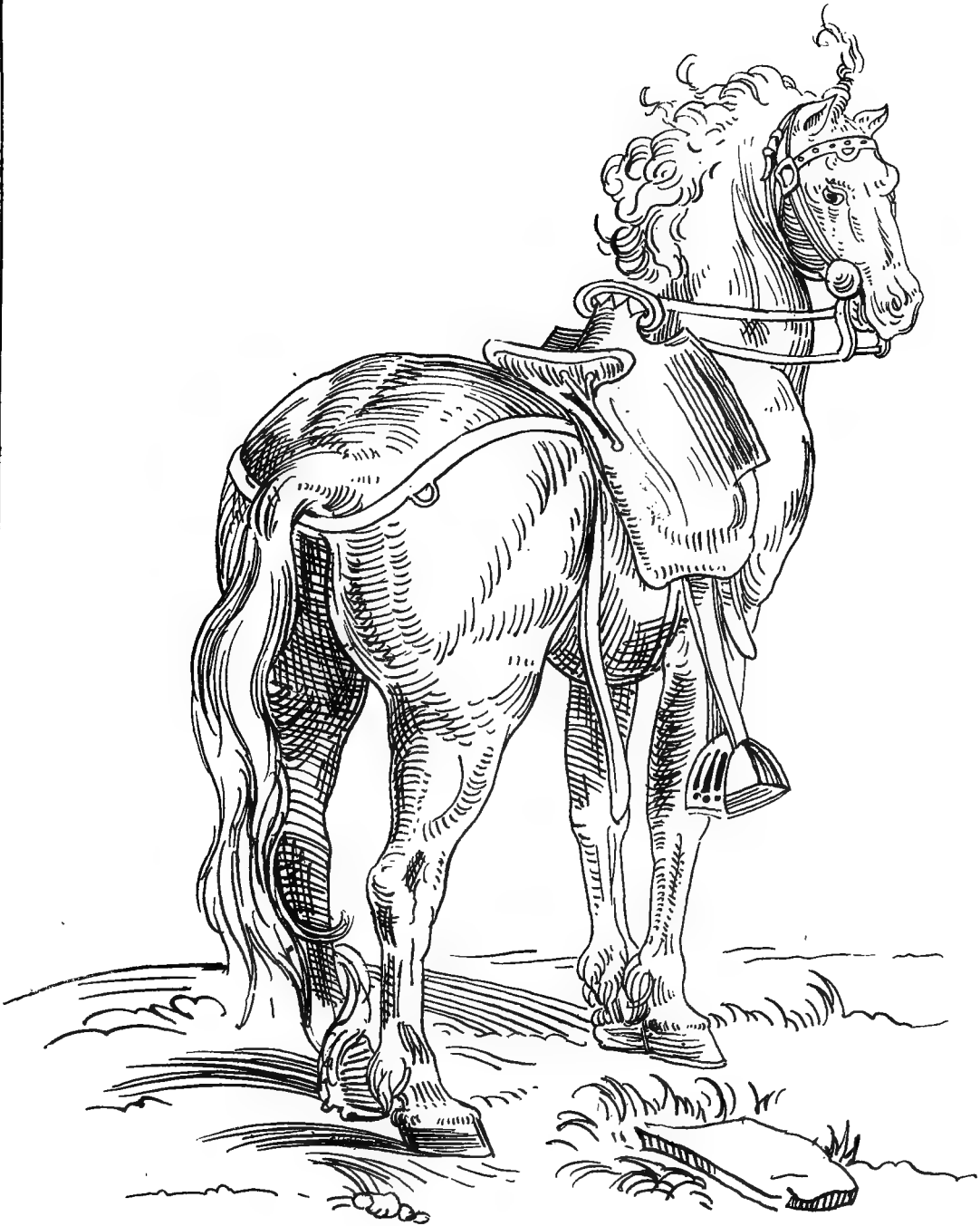
ENGLISH - TOURNAMENT ROLL. XVI CENTURY.





R.C.25.

GERMAN. LUCAS CRANACH, 1472 - 1553.



LC
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CB.
1508.



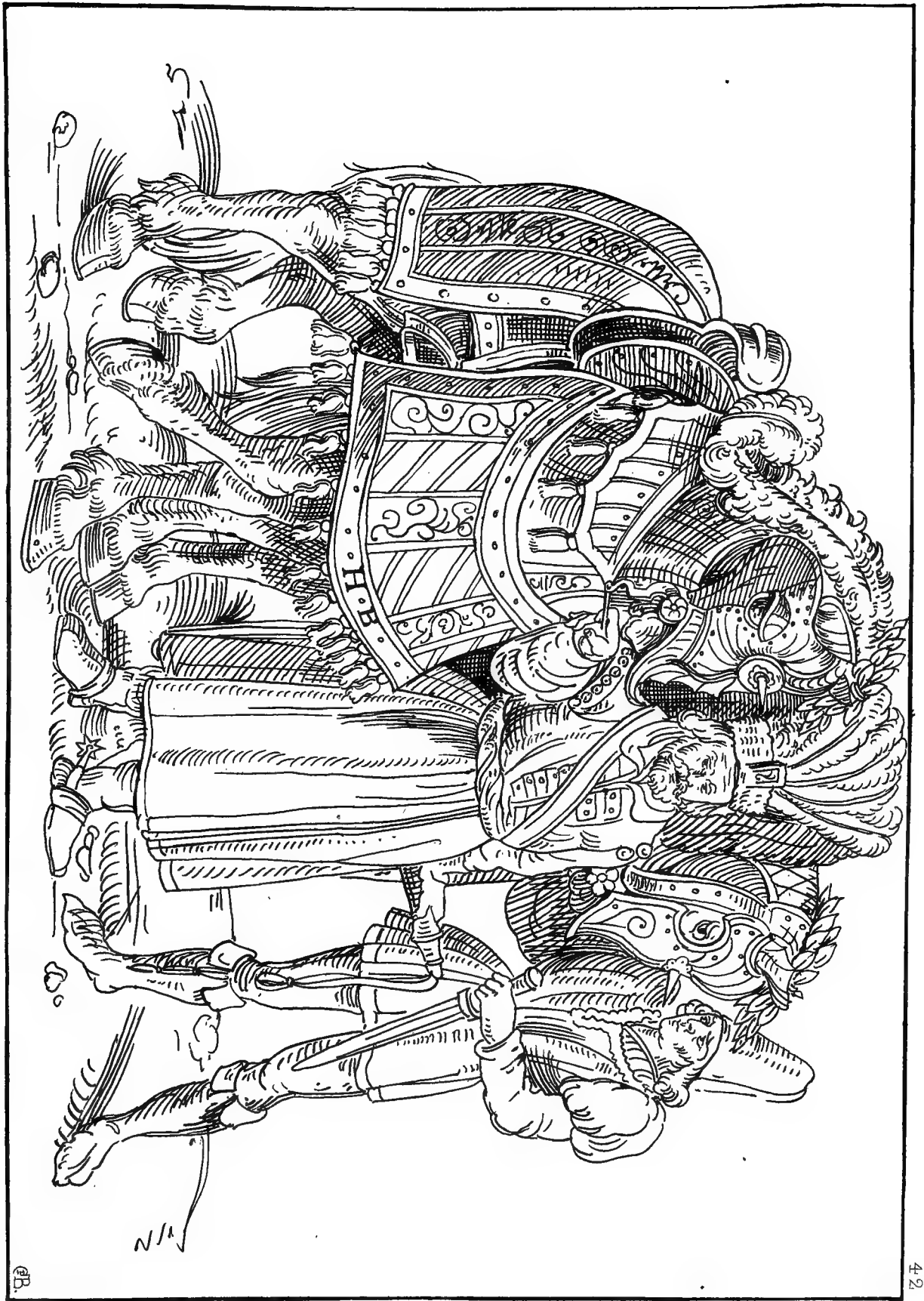
ALBERT DURER, 1505

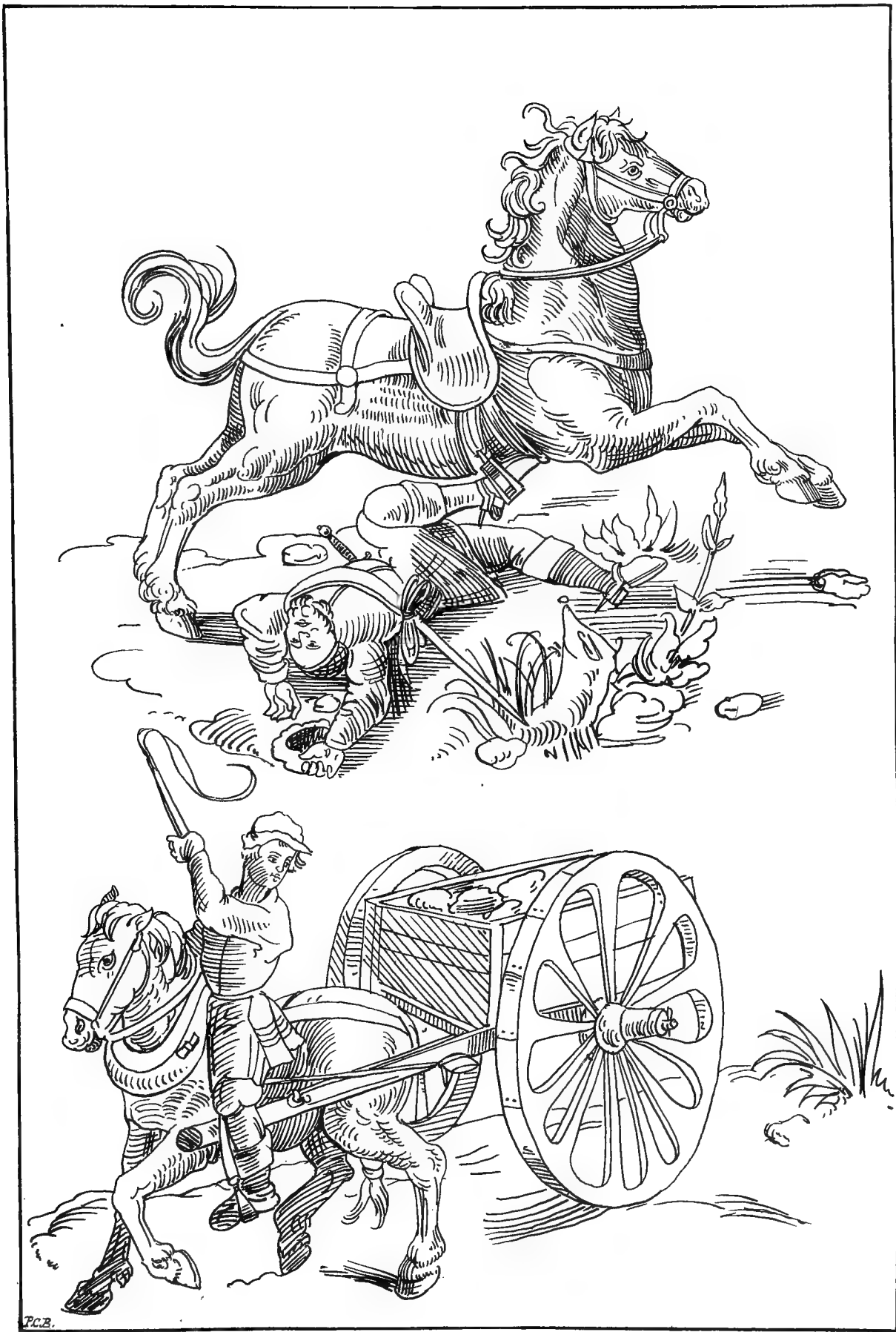


H



ALBERT DURER, 1471 - 1528





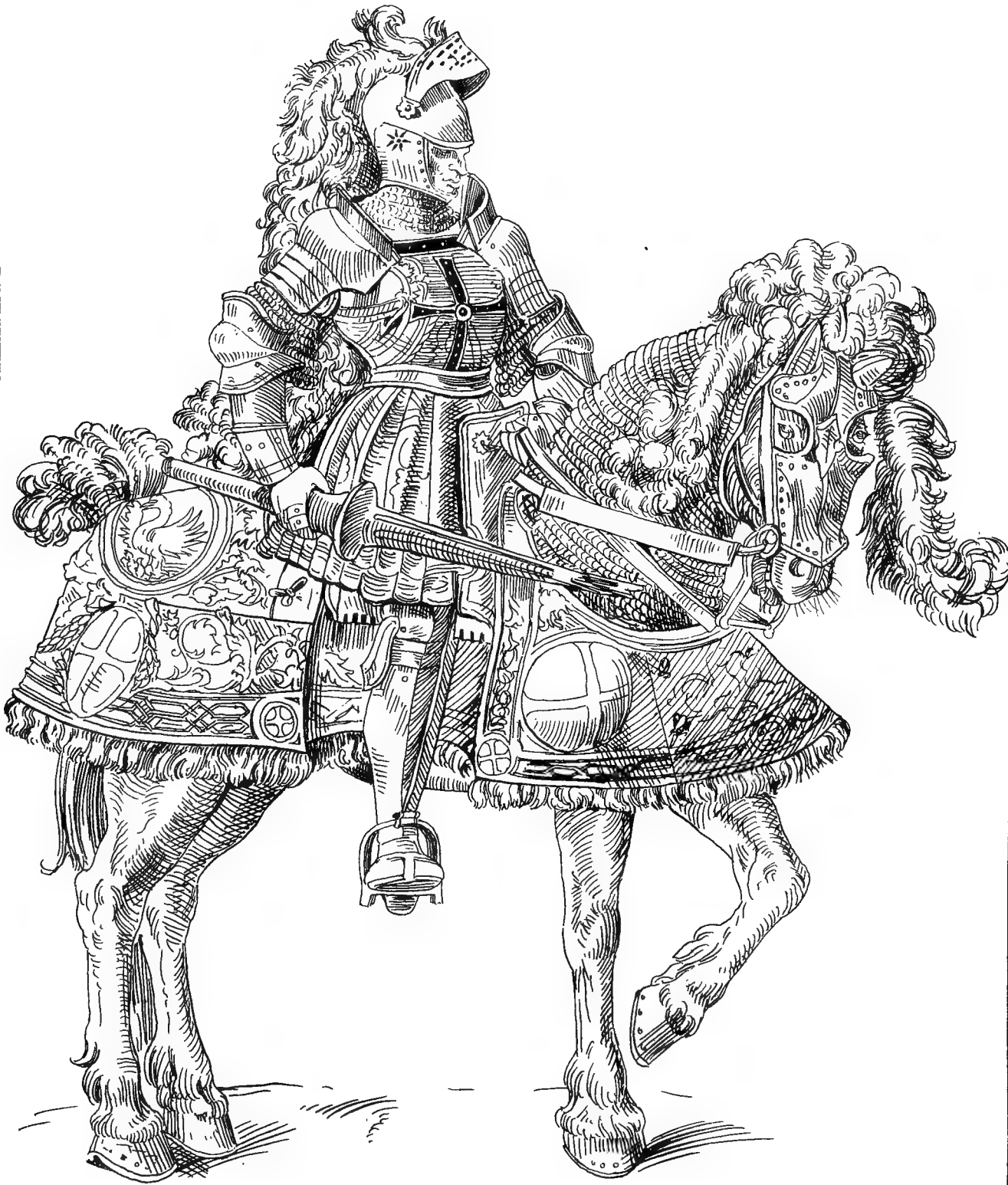
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GERMAN. H. BURGKMAIR, 1473, - 1529.





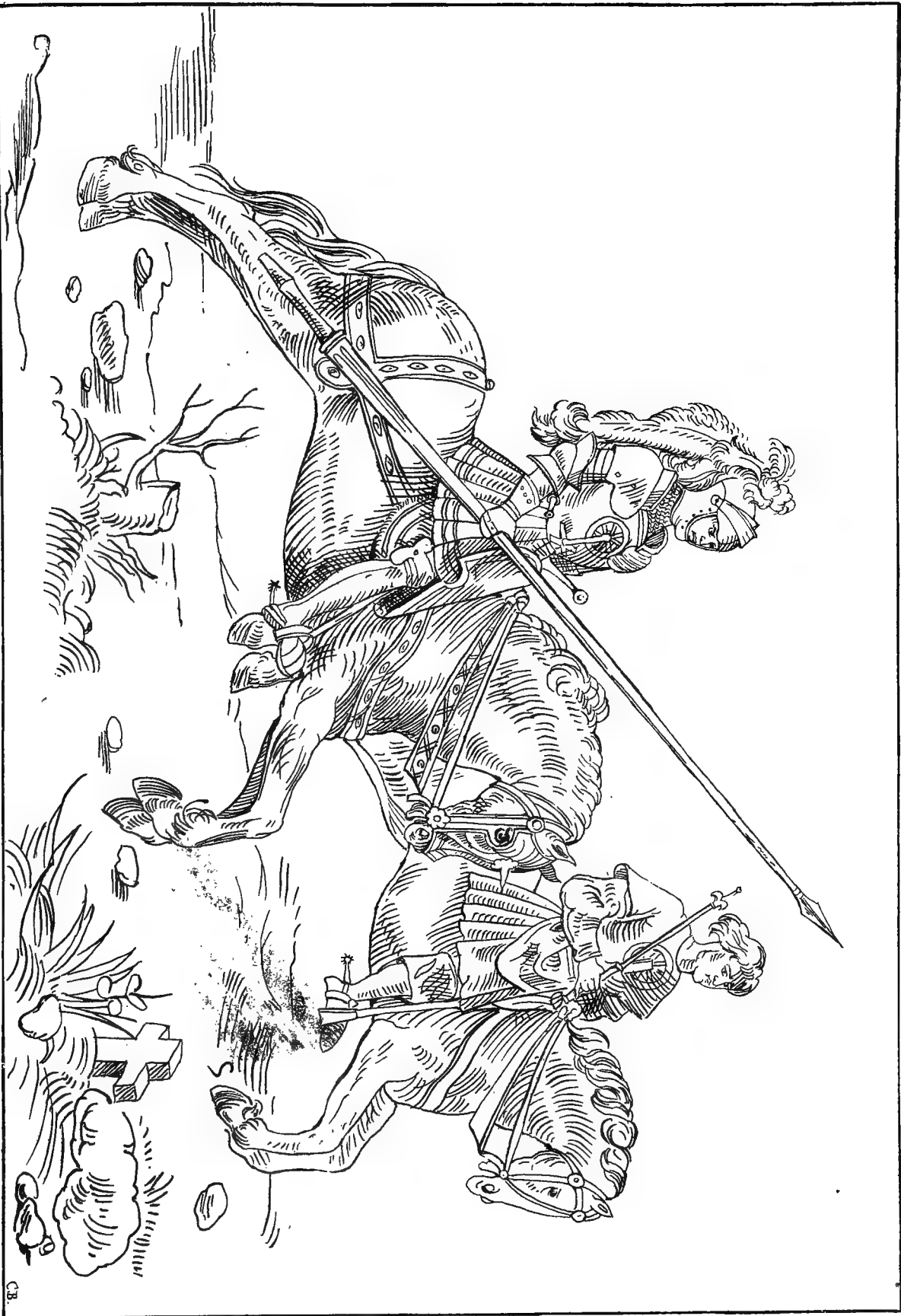
GERMAN — H. BURGMAIR, 1473 — 1529.



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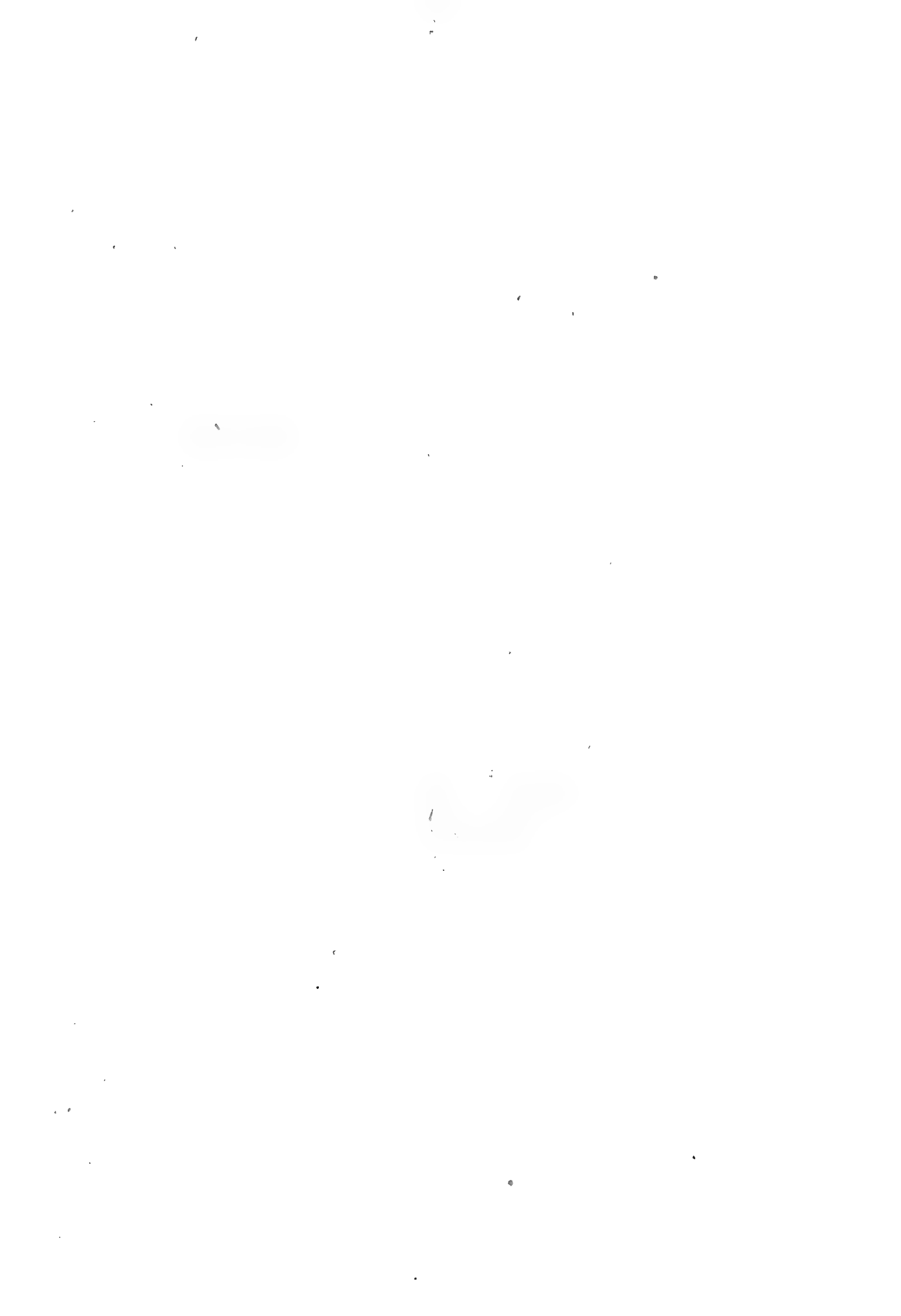


GERMAN - HANS SCHAUERFLEIN, 1490 - 1540.





GERMAN — HANS SCHAEFFLEIN, 1490 — 1540.



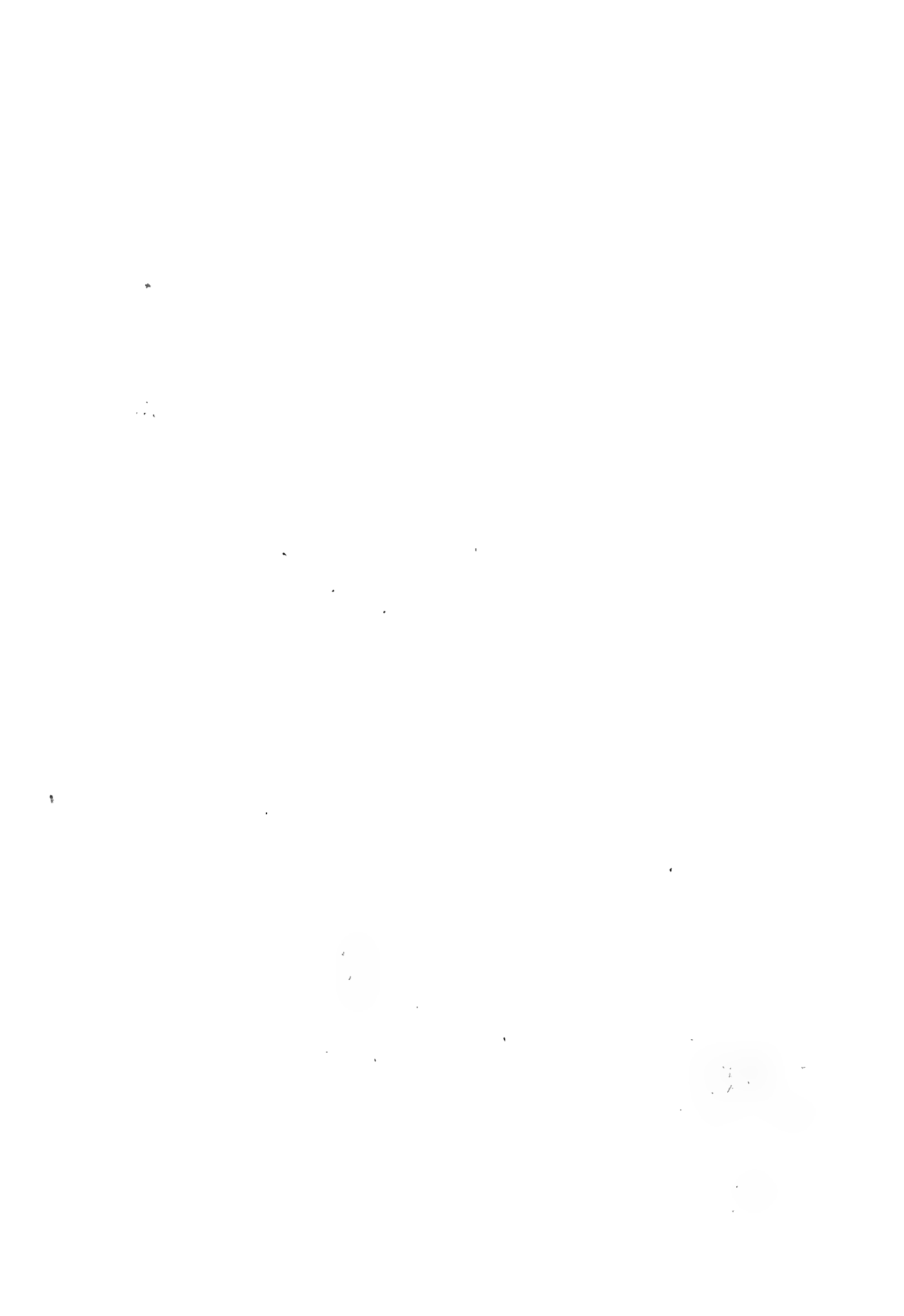


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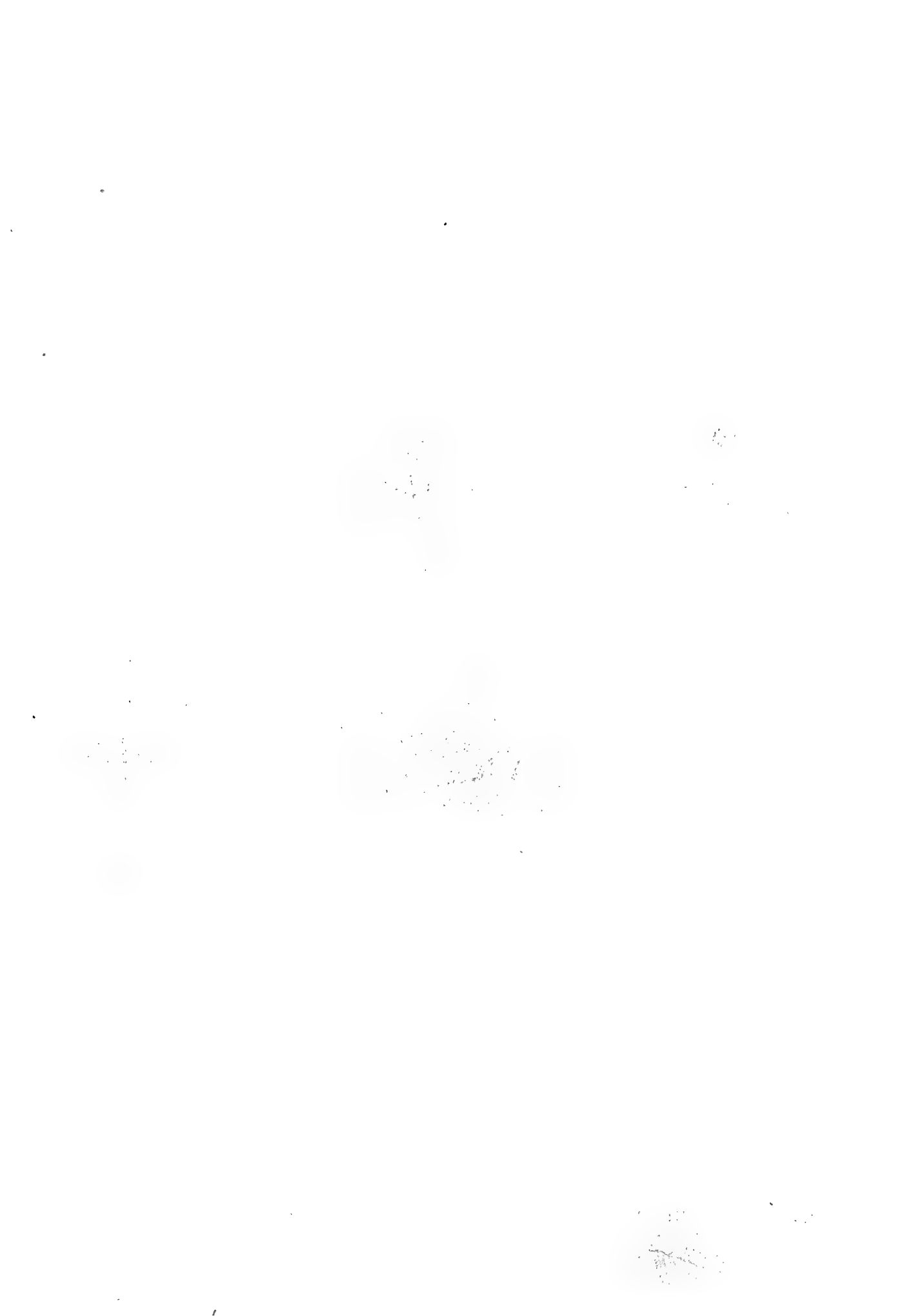
ENGLISH - GUY, EARL OF WARWICKE, XVI CENTURY.





F.C.B.

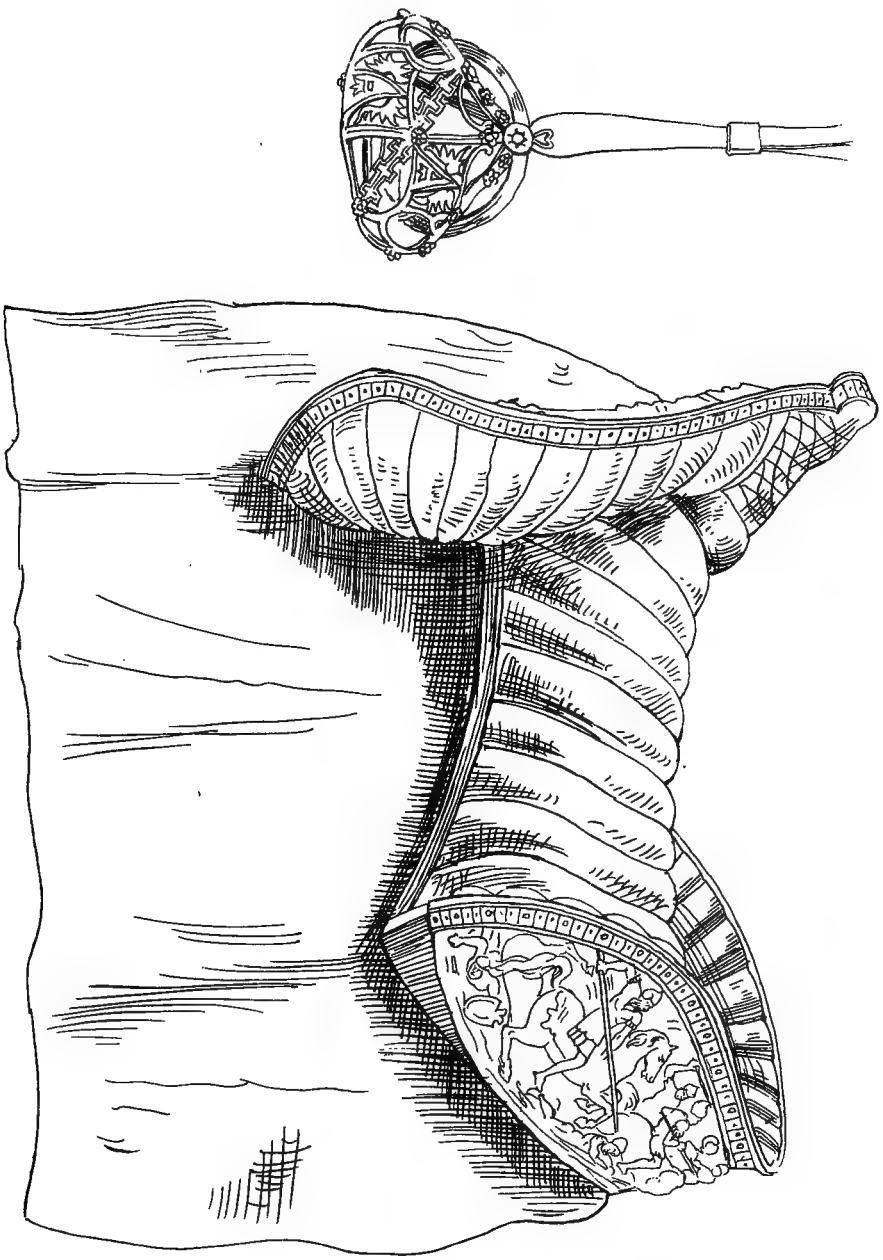
GERMAN - HANS WEICH - XI CENTURY

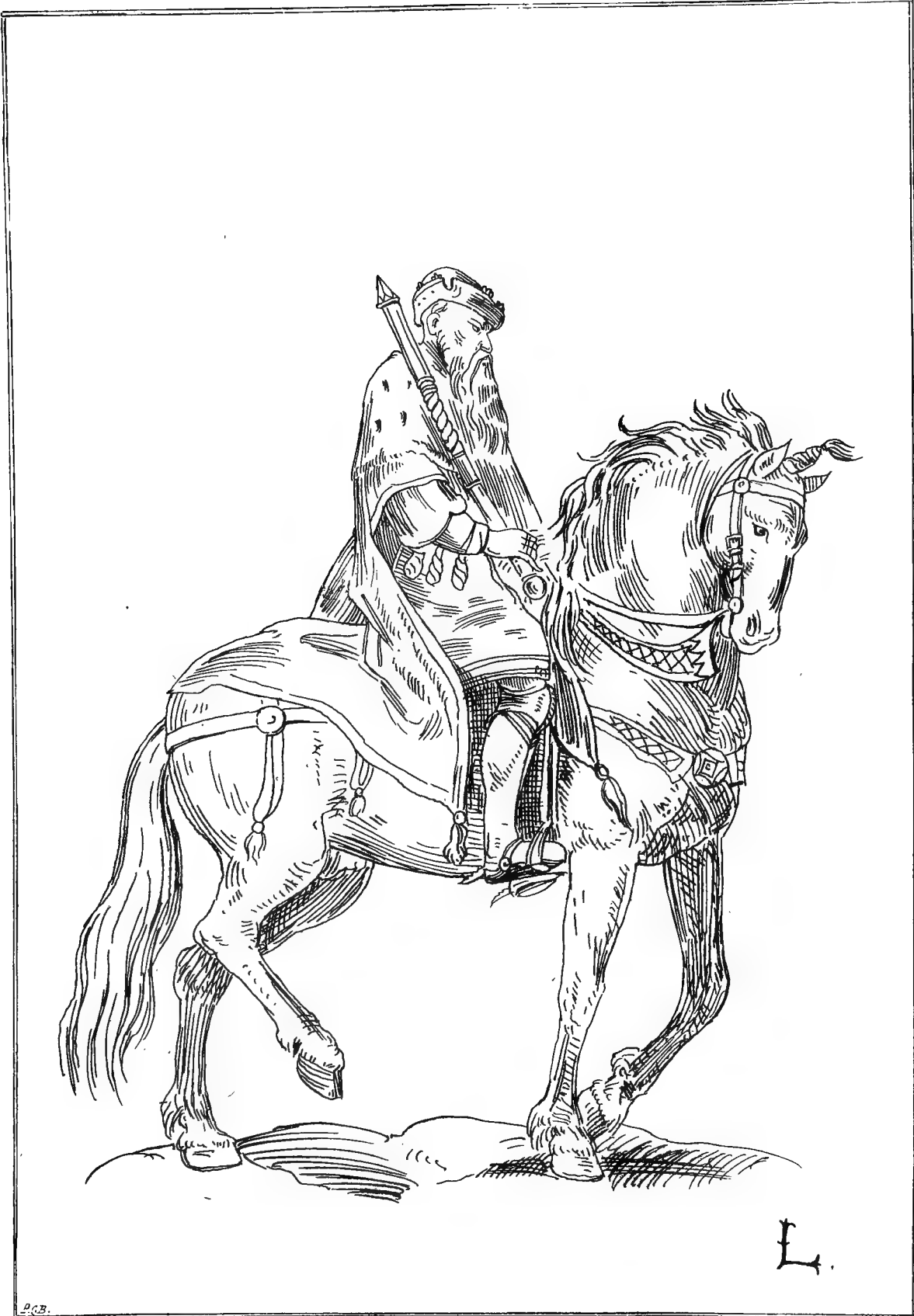




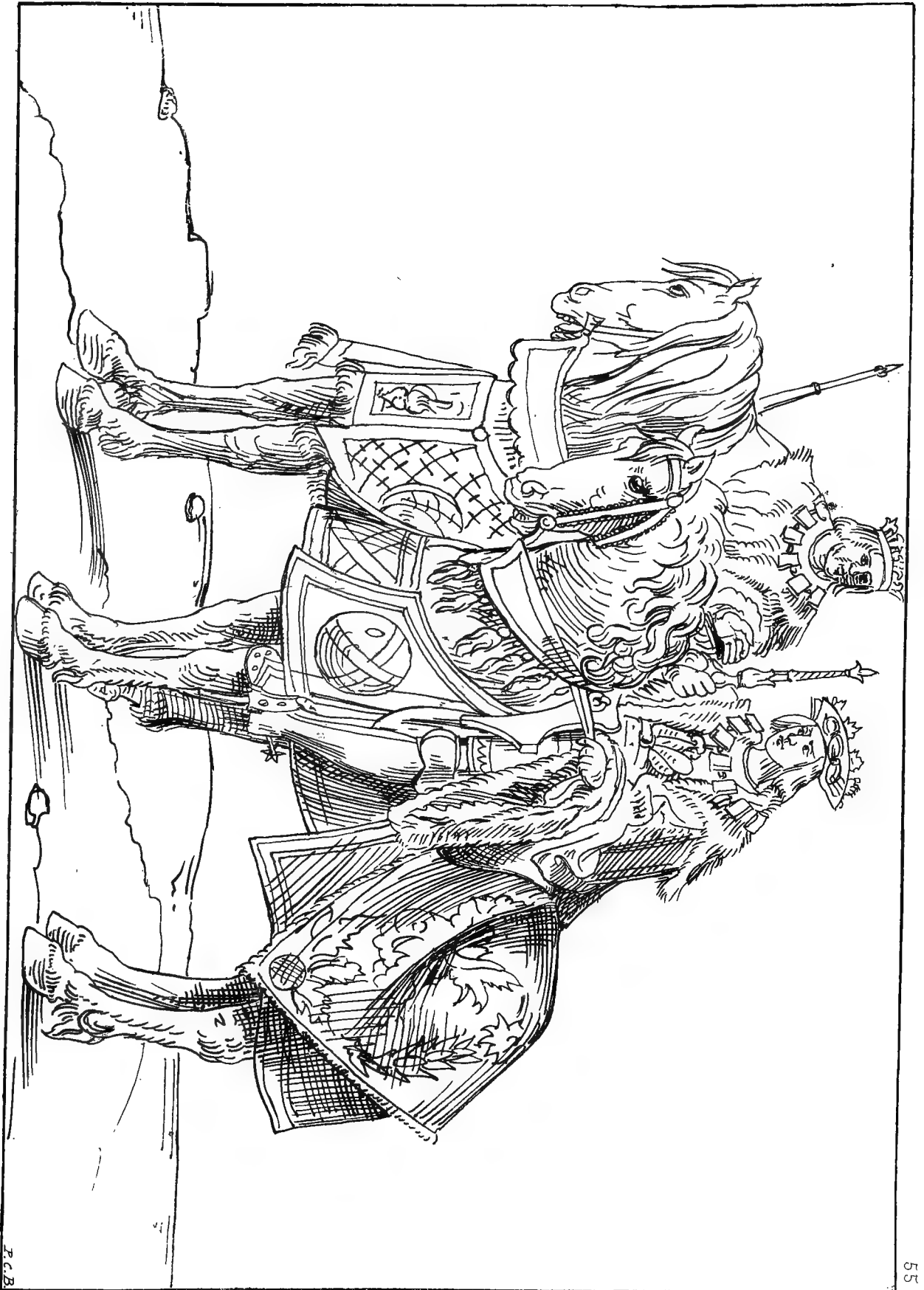
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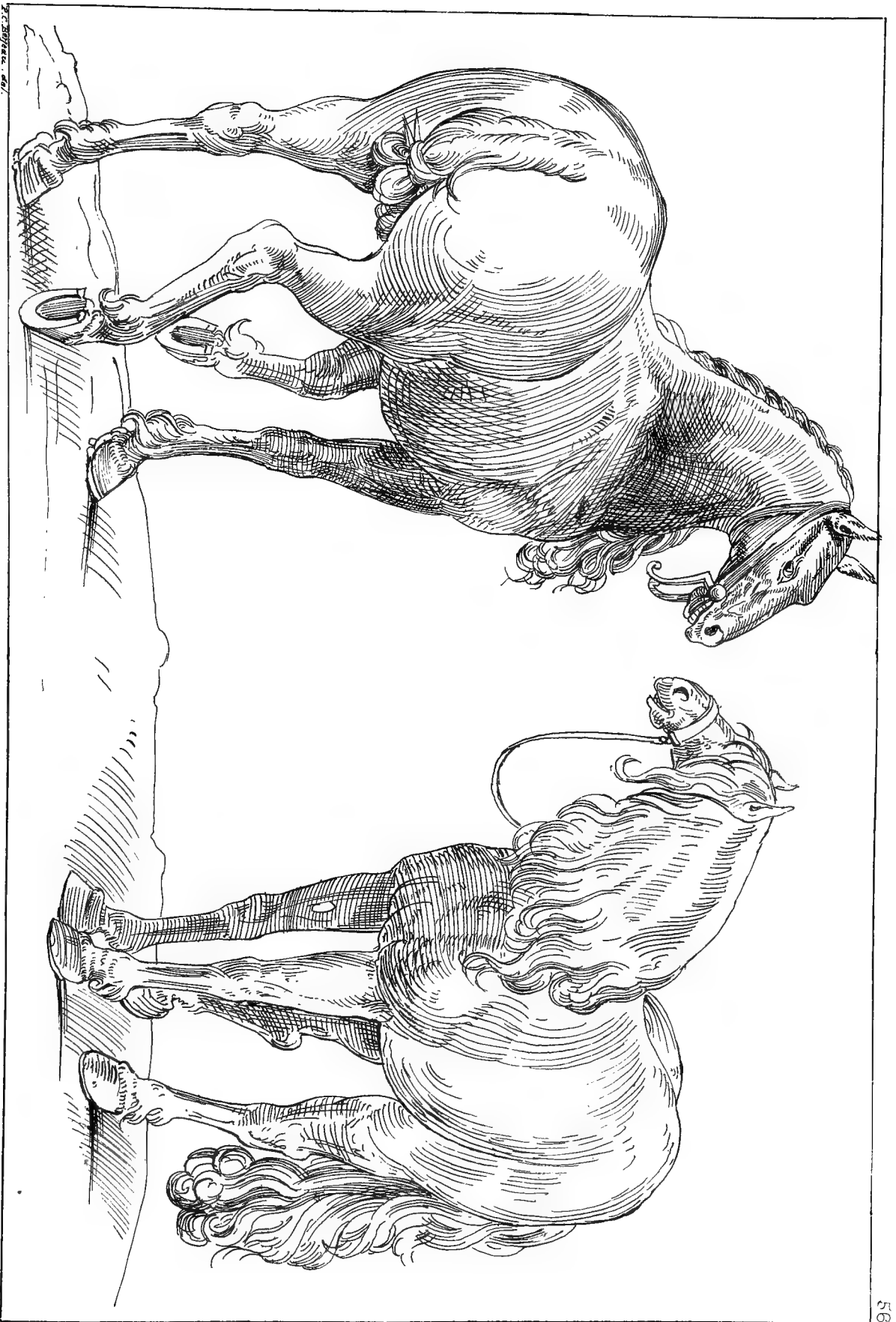


DUTCH_ LUCAS VAN LEYDEN, 1516.

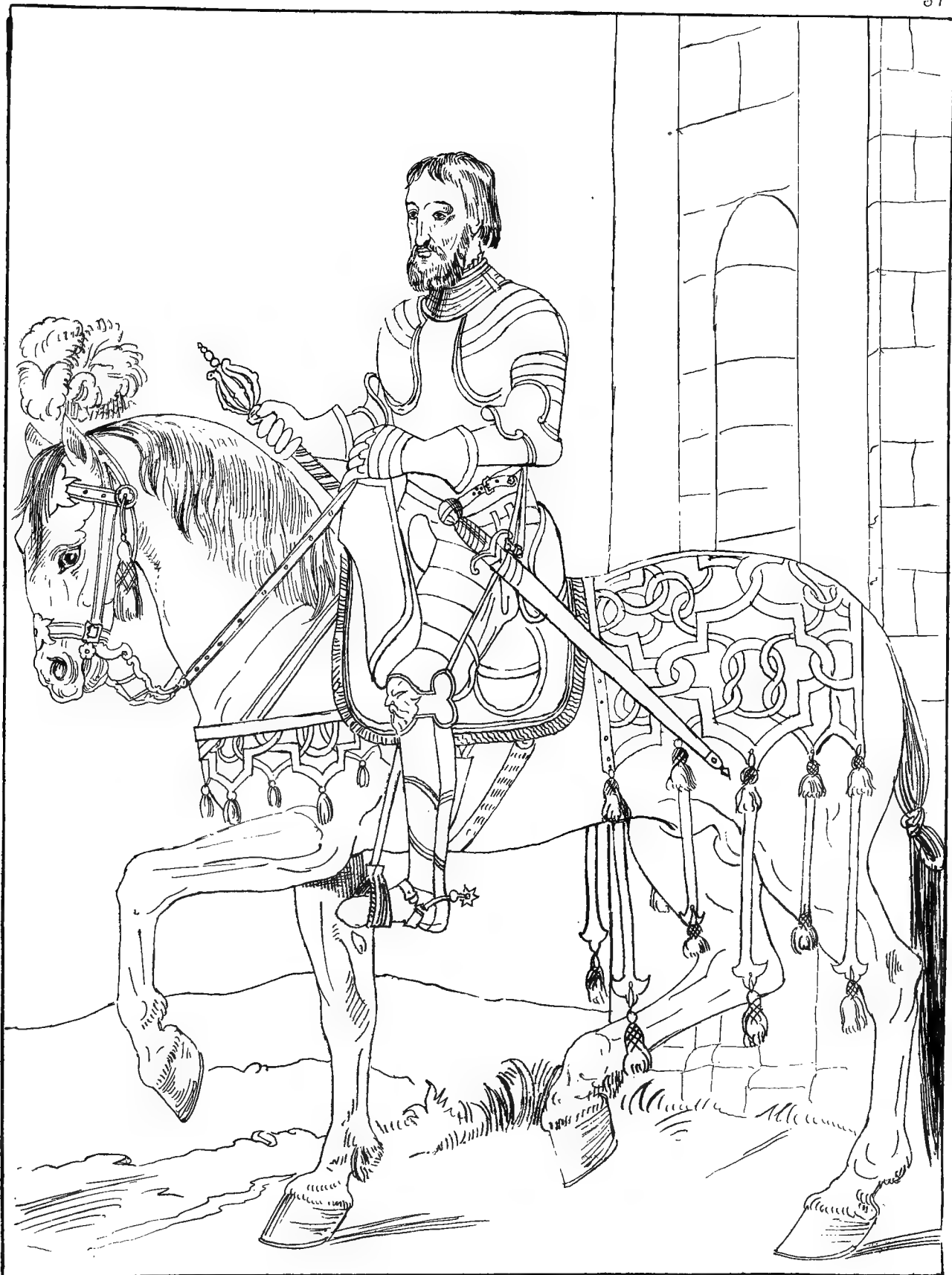


GERMAN — JOST AMMAN, 1539 — 1591.

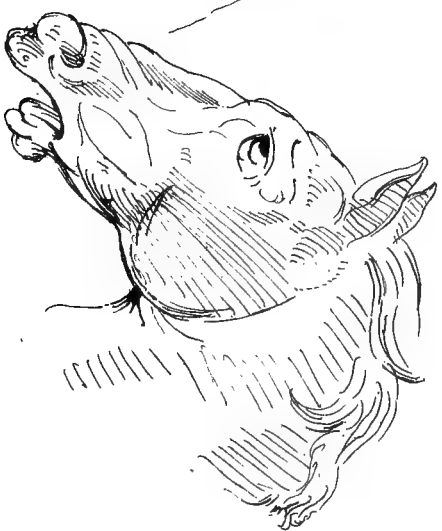
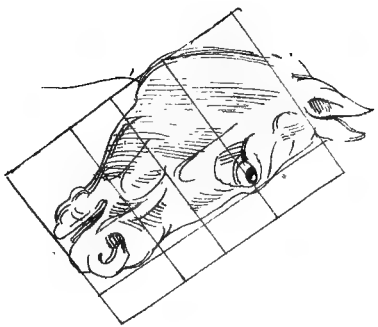




ROMAN HORSES — J. STRADANUS, XVI CENTURY.



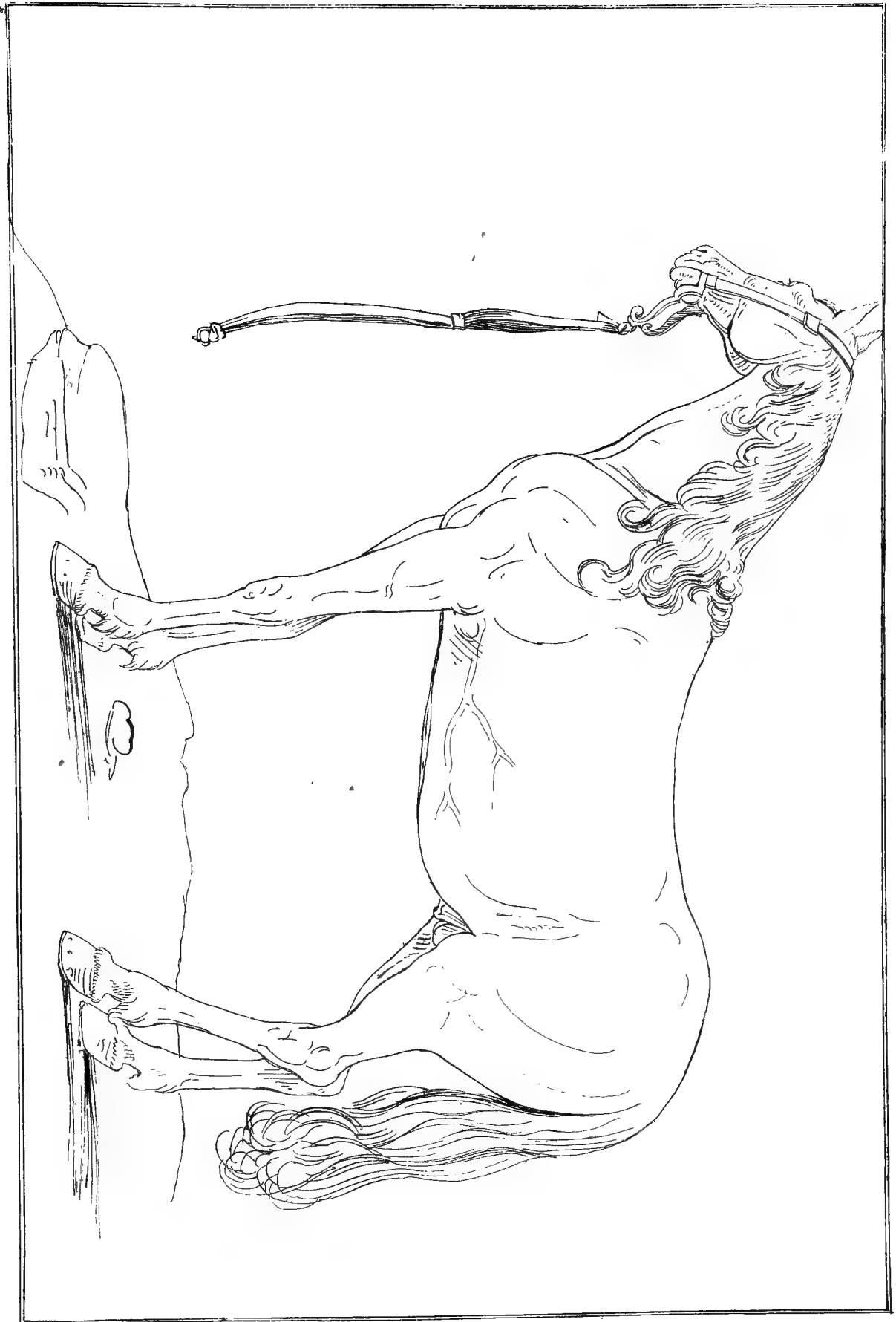
FRENCH - FRANCIS 1ST BY JANEI, 1516 -- 1560.

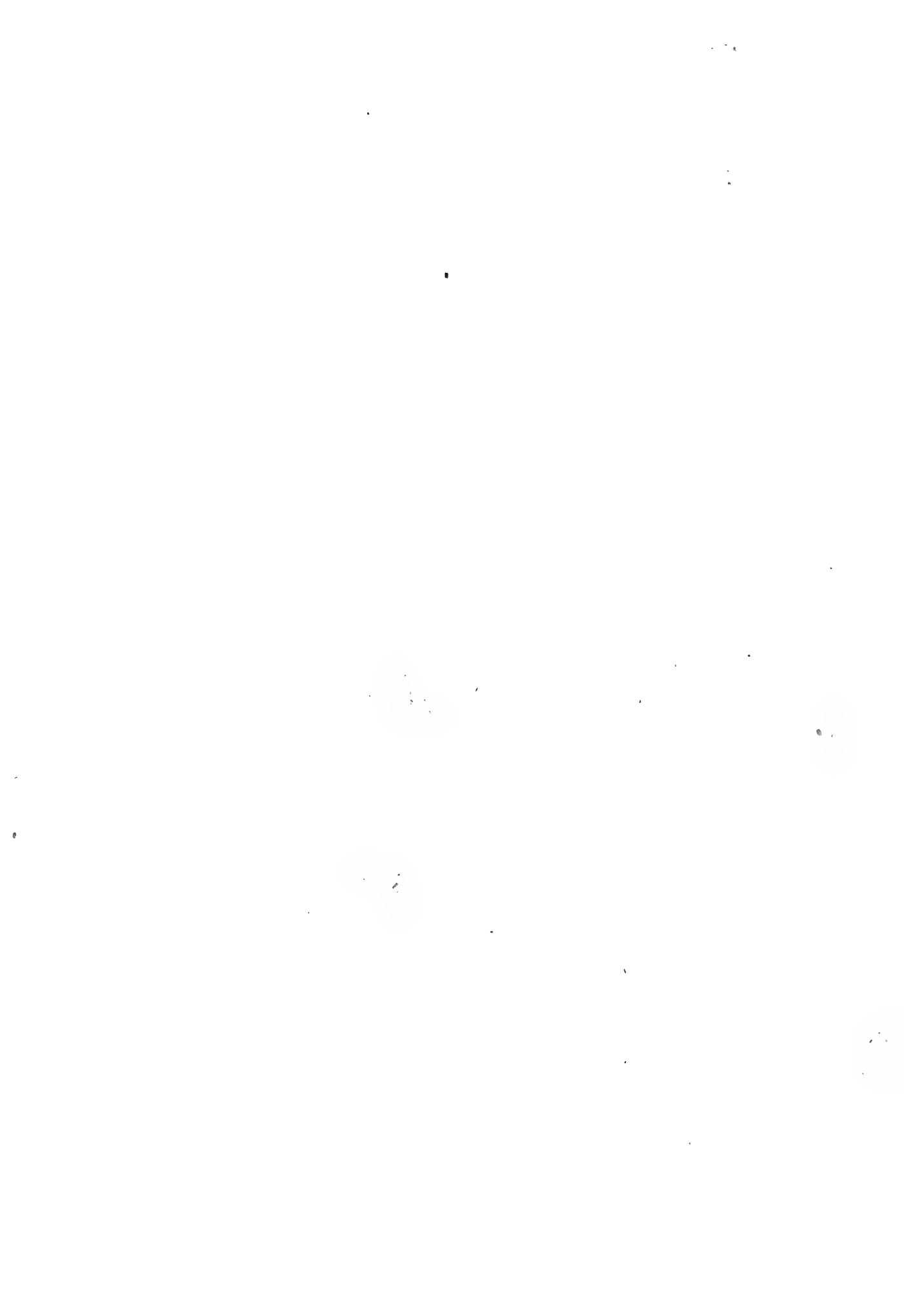


ITALIAN - LEONARDO DA VINCI, 1452 - 1520.

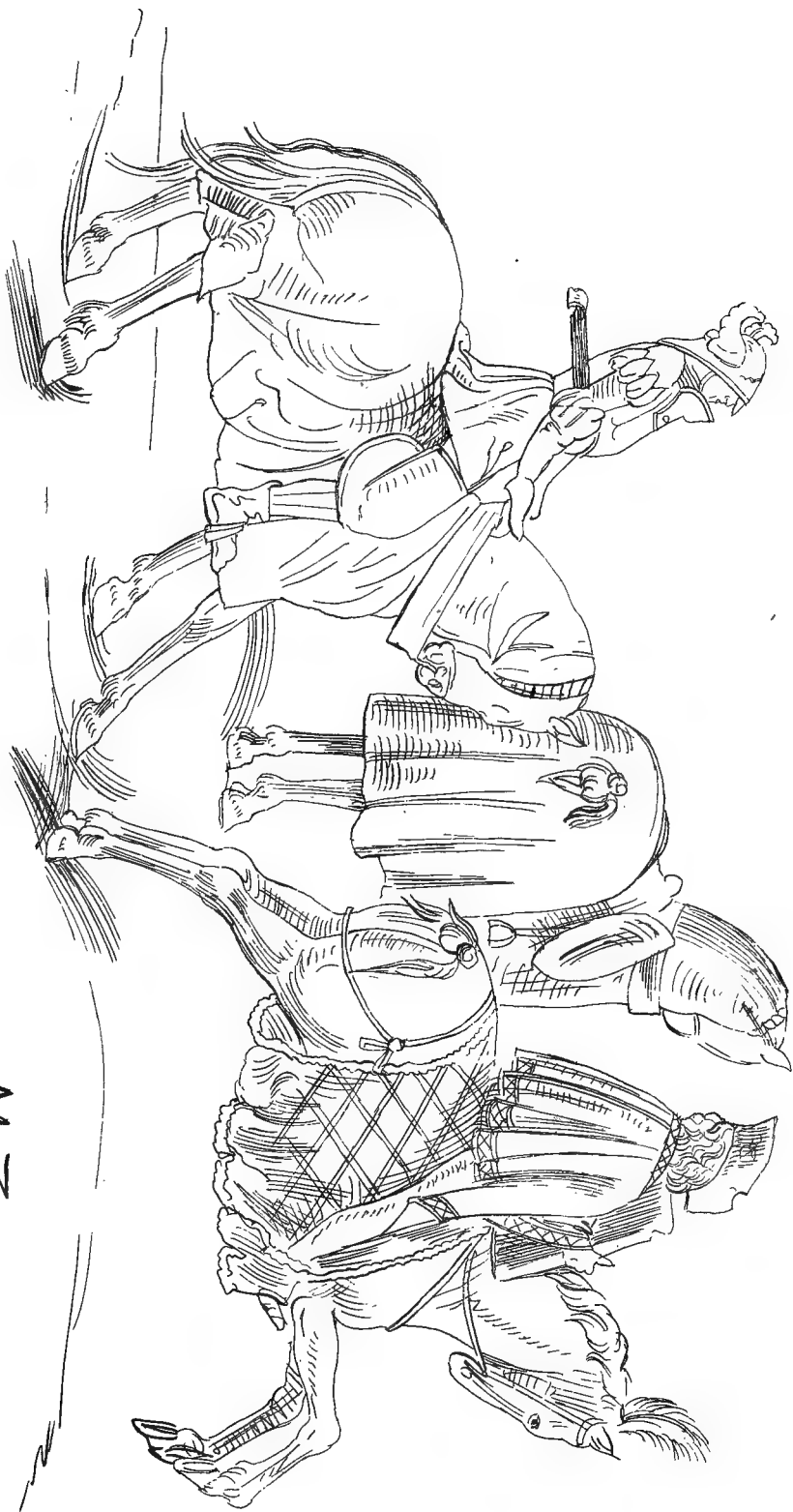


J. VAN DER STRAAT, XVI CENTURY.





C.B.



M3

MARTIN ZESSINGER, 1501.

