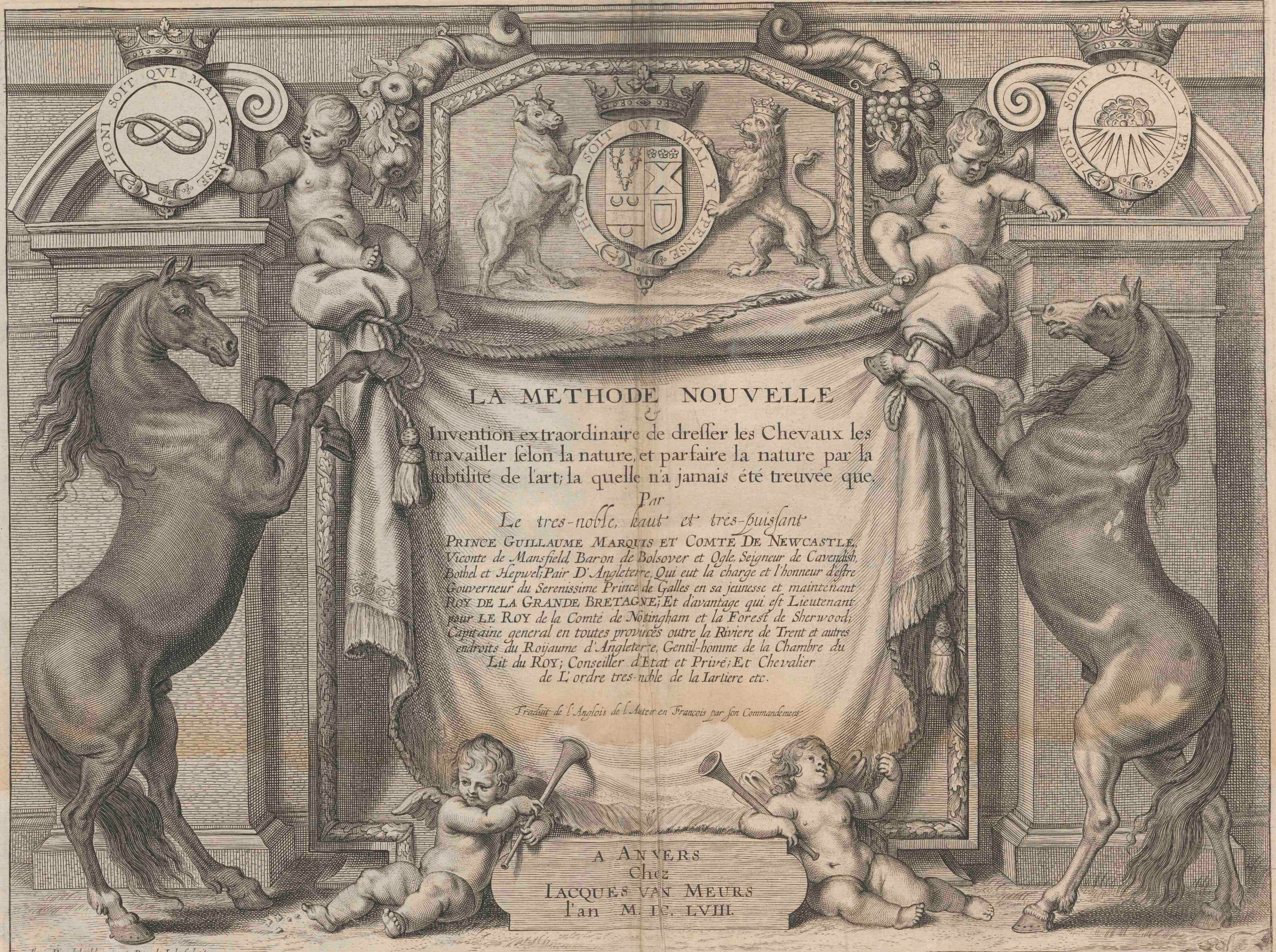




**A general system of horsemanship in all it's branches :
containing a faithful translation [from the French] of that most
noble and useful work of his Grace, William Cavendish, Duke
of Newcastle, entitled, The manner of feeding, dressing, and
training of horses for the great saddle, and fitting them for the
service of the field in time of war, or for the exercise and
improvement of gentlemen in the academy at home ...**

<https://hdl.handle.net/1874/35004>



LA METHODE NOUVELLE

Invention extraordinaire de dresser les Chevaux les
travailler selon la nature, et parfaire la nature par la
habilité de l'art; la quelle n'a jamais été treuvée que.

Par

Le tres-noble, haut et tres-puissant

PRINCE GUILLAUME MARQUIS ET COMTE DE NEWCASTLE,
Vicomte de Mansfield, Baron de Bolsover et Ogle, Seigneur de Cavendish,
Bothel et Hespwell; Pair D'Angleterre, Qui eut la charge et l'honneur d'estre
Gouverneur du Serenissime Prince de Galles en sa jeunesse et maintenant
ROY DE LA GRANDE BRETAGNE; Et d'avantage qui est Lieutenant
pour LE ROY de la Comté de Nottingham et la Forest de Sherwood;
Capitaine general en toutes provinces outre la Riviere de Trent et autres
endroits du Roiaume d'Angleterre, Gentil-homme de la Chambre du
Lit du ROY; Conseiller d'Etat et Privé; Et Chevalier
de L'ordre tres-noble de la Jarriere etc.

Traduit de l'Anglois de l'Auteur en Francois par son Commandement

A ANVERS
Chez
IACQUES VAN MEURS
l'an M. DC. LVIII

A
GENERAL SYSTEM
OF
HORSEMANSHIP

In all it's BRANCHES:

In TWO VOLUMES.

MA 2391
D fol 11 (dl. 1)
A no 157.

A
GENERAL SYSTEM
OF
HORSEMANSHIP
IN ALL ITS
BRANCHES:

CONTAINING A
FAITHFUL TRANSLATION

Of that most noble and useful WORK of his Grace,

WILLIAM CAVEENDISH, Duke of Newcastle,

ENTITLED,

The Manner of Feeding, Dressing, and Training of Horses for the Great Saddle, and Fitting them for the Service of the Field in Time of War, or for the Exercise and Improvement of Gentlemen in the Academy at home: A Science peculiarly necessary throughout all *Europe*, and which has hitherto been so much neglected, or discouraged in *England*, that young Gentlemen have been obliged to have recourse to foreign Nations for this Part of their Education.

WITH

All the original COPPER-PLATES, in Number forty-three, which were engrav'd by the best Foreign Masters, under his GRACE'S immediate Care and Inspection, and which are explained in the different Lessons.

And to give all the Improvements that may be,

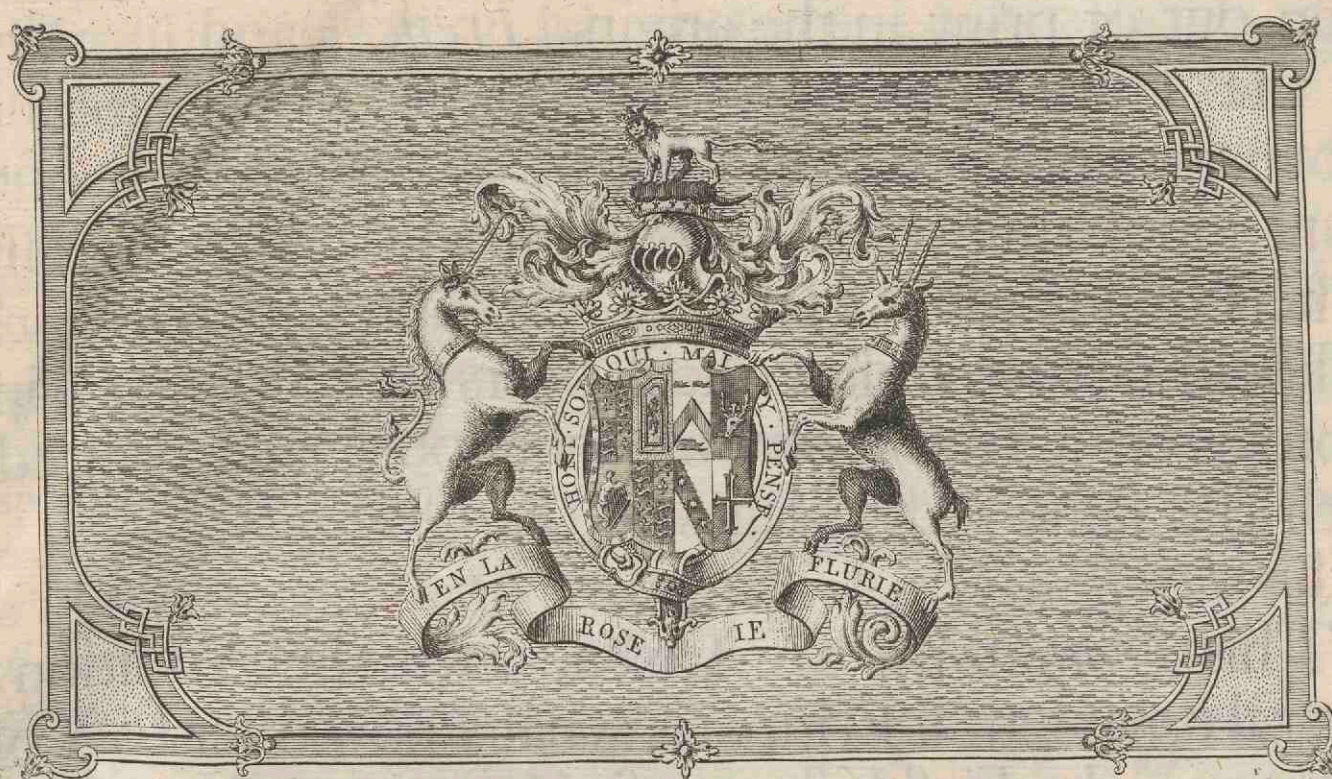
This Work is ornamented with HEAD-PIECES and INITIAL LETTERS, properly adapted to the subsequent Chapters; and enlarged with an INDEX.

VOL. I.

LONDON:

Printed for J. BRINDLEY, Bookseller to His Royal Highness the Prince of WALES, in *New Bond-street*.

M.DCC.XLIII.



TO HIS GRACE

CHARLES

DUKE OF

Richmond, Lenox, and Aubigny,

Master of the Horse to HIS MAJESTY, &c.

MAY IT PLEASE YOUR GRACE,

THE Dignity of the most noble Author, the great Reputation of the Work, and the Office YOUR GRACE enjoys under HIS MAJESTY, will, I hope, justify my laying at Your Feet, *The new Method of Dressing Horses*, written by CAVENDISH Duke of NEWCASTLE.

After having been encouraged some Years ago, to publish a New Edition of that Nobleman's Works,
a then

D E D I C A T I O N.

then out of print in the original *French*, and supported in the Undertaking by the Right Honourable the COUNTESS of OXFORD, Heiress of that Branch of the Illustrious Family of CAVENDISH, who had in Possession all her Grandfather's Plates; I was soon convinced, that I should farther oblige the Lovers of Horsemanship if I procured a *Translation* of the Book, and printed it with the same Advantages as the *Original*.

This *Translation*, MY LORD, with the Addition of several ornamental Prints, is what I now offer to YOUR GRACE as the *First Volume* of *A Complete System of Horsemanship*, a Work that, I presume to hope, will be found no less curious, useful, and satisfactory to the Reader, than it has been tedious and expensive to the *Undertaker*.

YOUR GRACE as Master of the Horse, has an undoubted Claim to the Patronage of this the *Finest Treatise* of Horsemanship extant; it is therefore I appear, MY LORD, as an humble Suppliant that you would, on this Occasion, take me under Your Protection, and permit me to subscribe myself, MY LORD,

Your GRACE's most obliged,

most obedient, and

most Humble Servant,

JOHN BRINDLEY.

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ADDITIONS.

After this Work of mine was all printed some very necessary Lessons came to my Mind, which I give you here in Form of Appendix, or Additions, and particularly recommend them to your Study. They treat of the Actions of a Horse's Legs; for without a perfect Knowledge of these, it is impossible for any Man to dress a Horse well, unless by mere Chance.

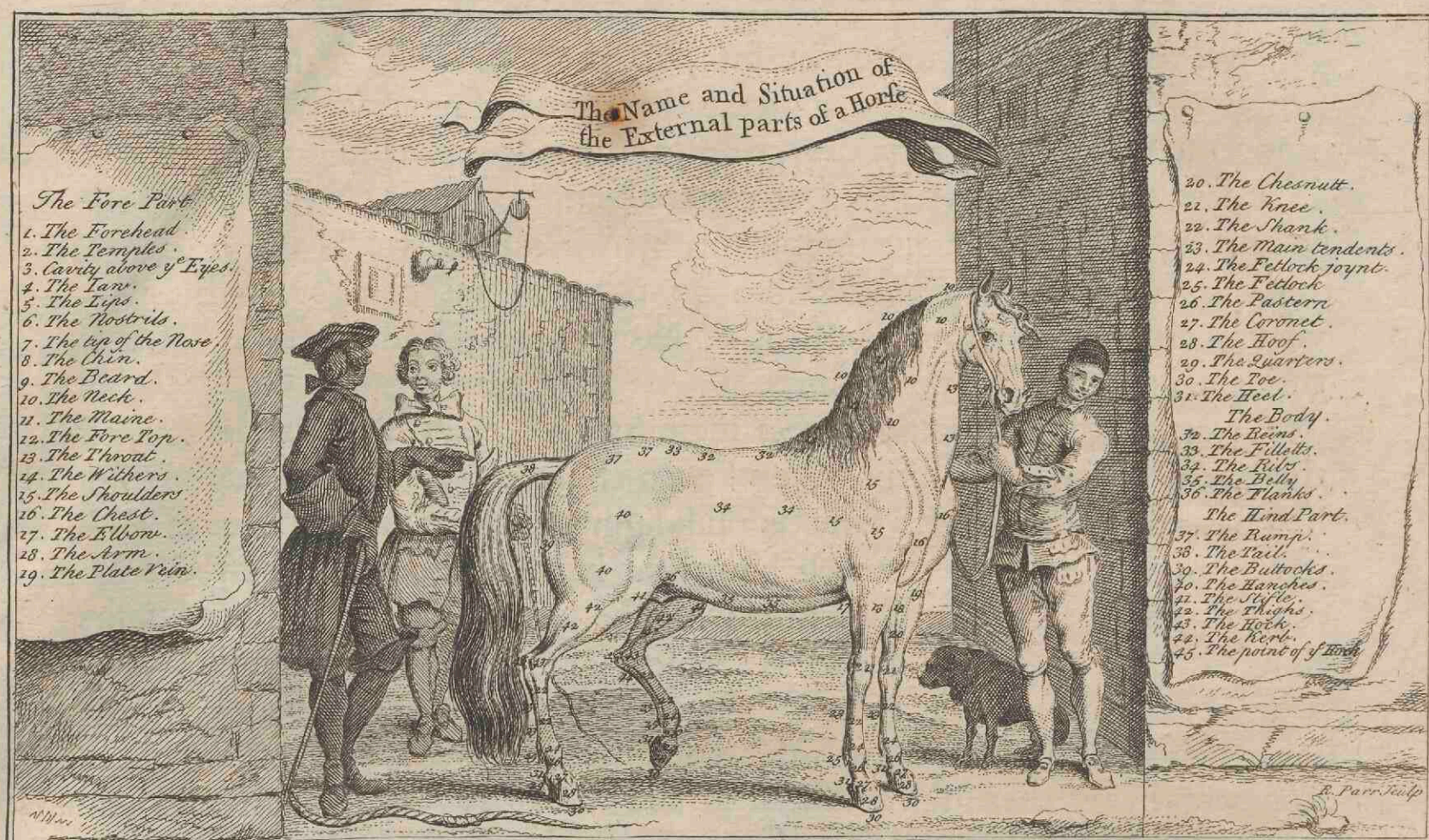
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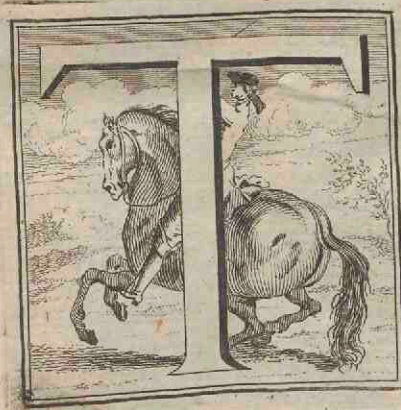
LA BATAILLE GAGNEE.



Les Haras



INTRODUCTION.



THE understanding of a Horse is infinitely degraded below that of a Man by several, who notwithstanding, by their actions, shew, that they believe the Horse to be the more intelligent of the two. And indeed, a boy is a long time before he knows his alphabet, longer before he has learn'd to spell, and perhaps several years before he can read distinctly: and yet there are some people, who, as soon as they have got upon a young horse, entirely undressed or untaught, fancy, that by beating and spurring they will make him a dress'd horse in one morning only. I would fain ask such stupid people, whether, by beating a boy, they could teach him to read, without first shewing him his alphabet? Sure, they would beat the boy to death, before they would make him read. Don't then expect more understanding from a horse than a man, since the horse is dress'd in the same manner that children are taught to read. The horse is taught first to know, and then by frequent repetition to convert that knowledge into habit. It is in like manner in what men learn: for example, a boy is a long time before he can play perfectly on the lute; but when once he is become perfect, his fingers move without his thinking on every note, or every point. There is just as much to be said for a managed horse. It is true, that the hand and the heels are all that is required to make a perfect horse; but there are other things requir'd to make him perfectly obedient to the hand and heels.

It might as well be said, that to be a good scholar one needs only understand Latin, Greek, and Hebrew, and know how to make use of those languages;



Les poulins.

guages; and, to play upon the lute, to press with one hand, and touch the strings with the other: but a great deal more is requir'd before one becomes a good scholar, a dextrous player on the lute, or an able horseman.

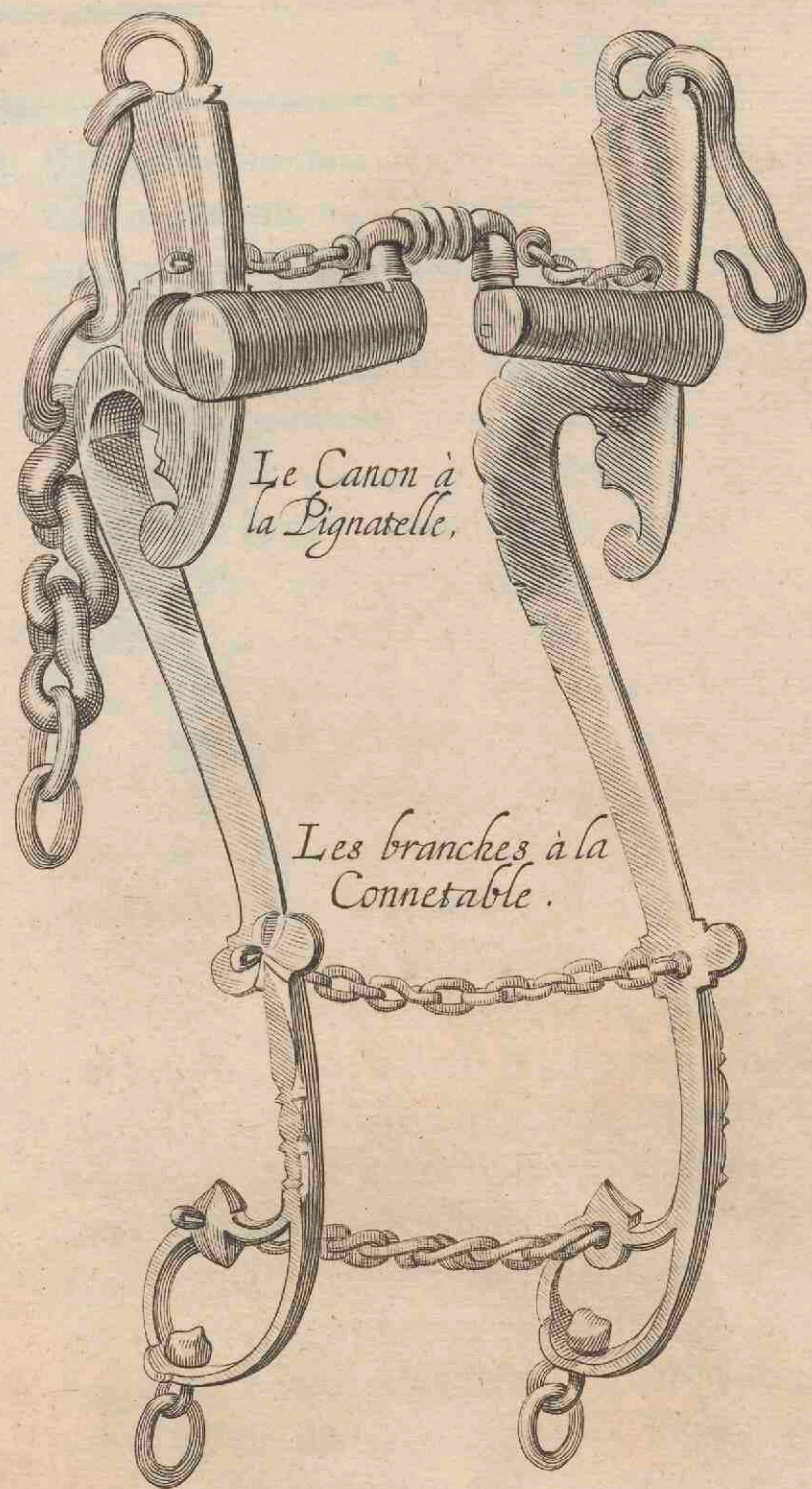
There are but two things that can make an accomplish'd horse, *viz.* the hope of reward, or the fear of punishment, which all the world are influenc'd by; and, as far as we know, God has no other means of exciting his people to virtue, but by the largeness of his infinite rewards, and the terror of the pains that are prepar'd for their crimes.

A horse must be wrought upon more by proper and frequent lessons, than by the heels, that he may know, and even think upon what he ought to do. If he does not think (as the famous philosopher DES CARTES affirms of all beasts) it would be impossible to teach him what he should do. But by the hope of reward, and fear of punishment; when he has been rewarded or punished, he thinks of it, and retains it in his memory (for memory is thought) and forms a judgment by what is past of what is to come (which again is thought;) inasmuch that he obeys his rider not only for fear of correction, but also in hopes of being cherish'd. But these are things so well known to a complete horseman, that it is needless to say more on this subject.

Altho' horses do not form their reasonings from the ABC, which, as that admirable and most excellent philosopher master HOBBS says, is no language, but the marks and representation of things; he must notwithstanding give me leave to think, that they draw their reasonings from things themselves. For instance; that I observe the clouds to darken, I see it lighten, or hear it thunder, and that I have been once wetted after having made these observations, and that a horse at pasture has been likewise wetted: tho' he knows not these words, *dark, cloud, lightening, thunder*, both he and I will notwithstanding take to our heels to shelter ourselves from the rain under the trees. So far the one is as wise as the other. I am reasoning by marks express'd in language, and he is reasoning from the presence or absence of things without these marks. The same judgment is to be made in a thousand other things. It is true, the horse cannot express his reasoning by a proposition, not knowing the marks A, B, C; whence he has at least this advantage, that he never errs as men do.

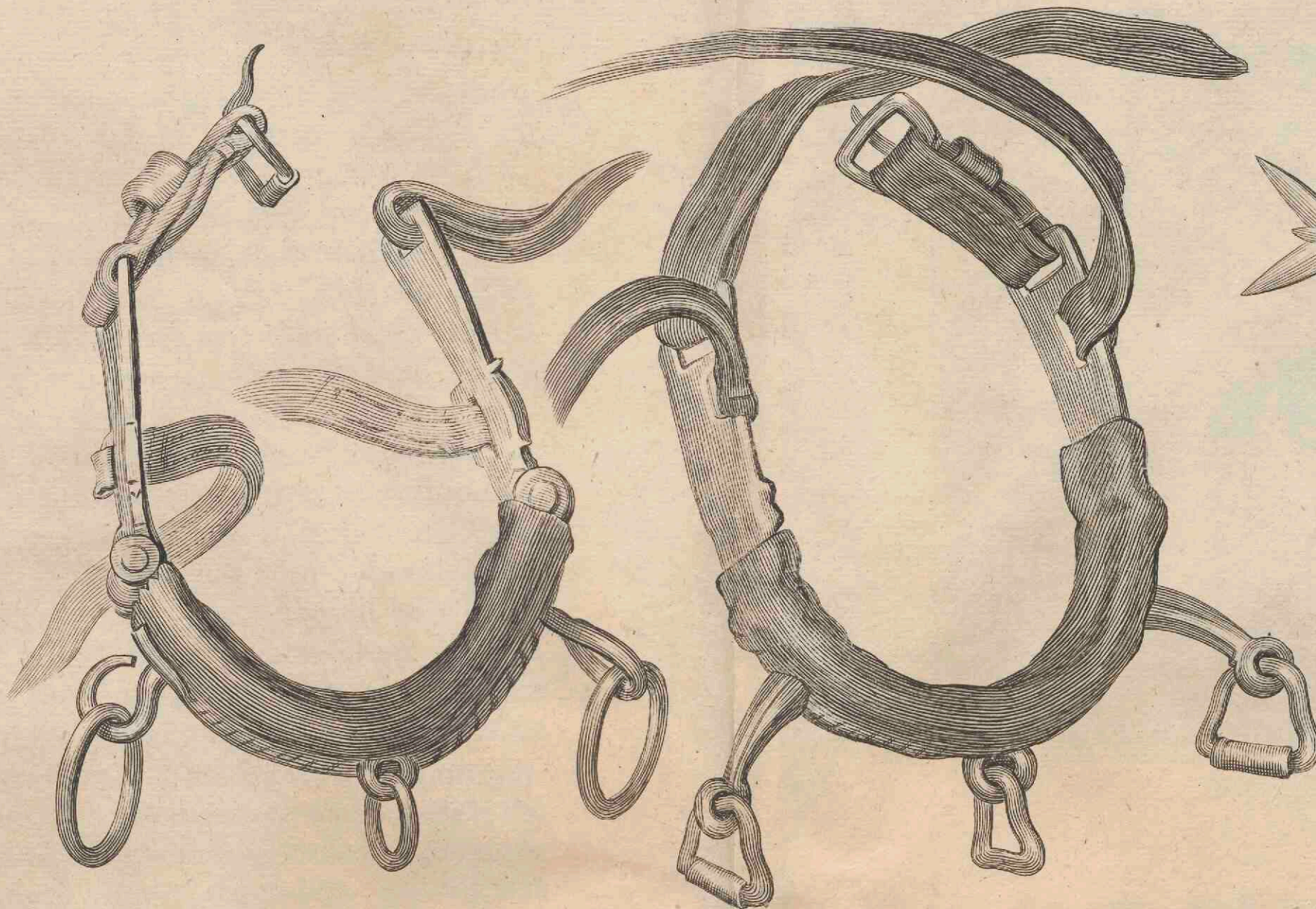
Many are of opinion, that the reason why men speak, and not the beasts, is owing to nothing else, but that the beasts have not so much vain-glory as men, which produces language in them; and we see that the rarity of things among many *Indians* occasions their using language very little; therefore the beasts do not amuse themselves with bracelets, enamel'd rings, and innumerable baubles of that kind, but follow nature simply, without having, like men, their heads crouded with a multitude of thoughts and business, of which horses are not solicitous. Some too are pleased to say, that horses are void of understanding, because men get the better of them: but when the horse gets the better of the man, which frequently happens, is the man then void of understanding? Force subdues men, as well as beasts. If the wisest man in the world were taken by a savage people, and put to draw in a cart proportion'd to his strength, and if he were beaten when he refused to do his duty, would not he draw just as a horse does when he is threaten'd? And in like manner when he felt hunger, would he not be very uneasy till he got victuals?

Some-



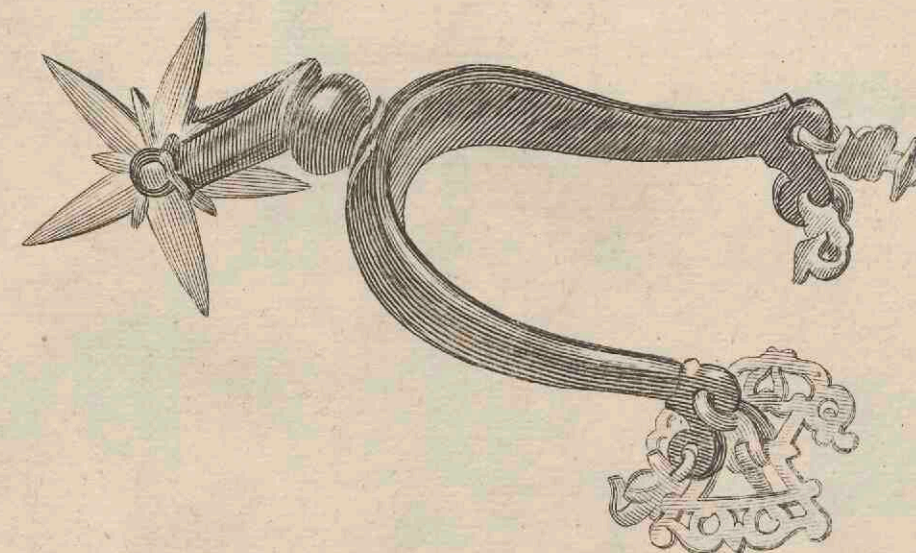
Le Canon à la Pignatelle.

Les branches à la Connetable.

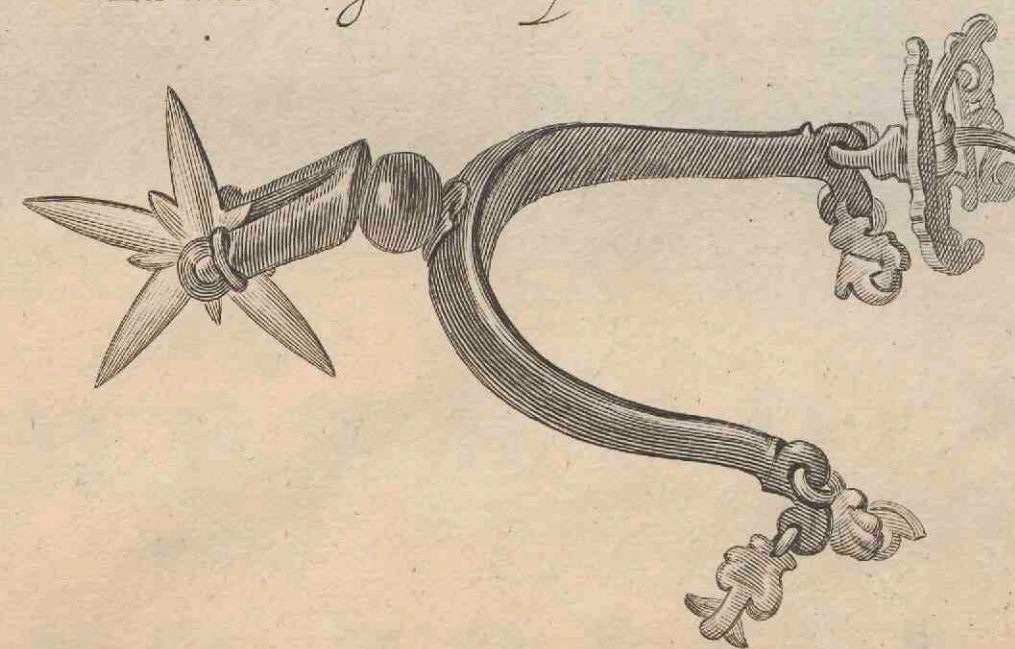


Le Caveson ordinaire.

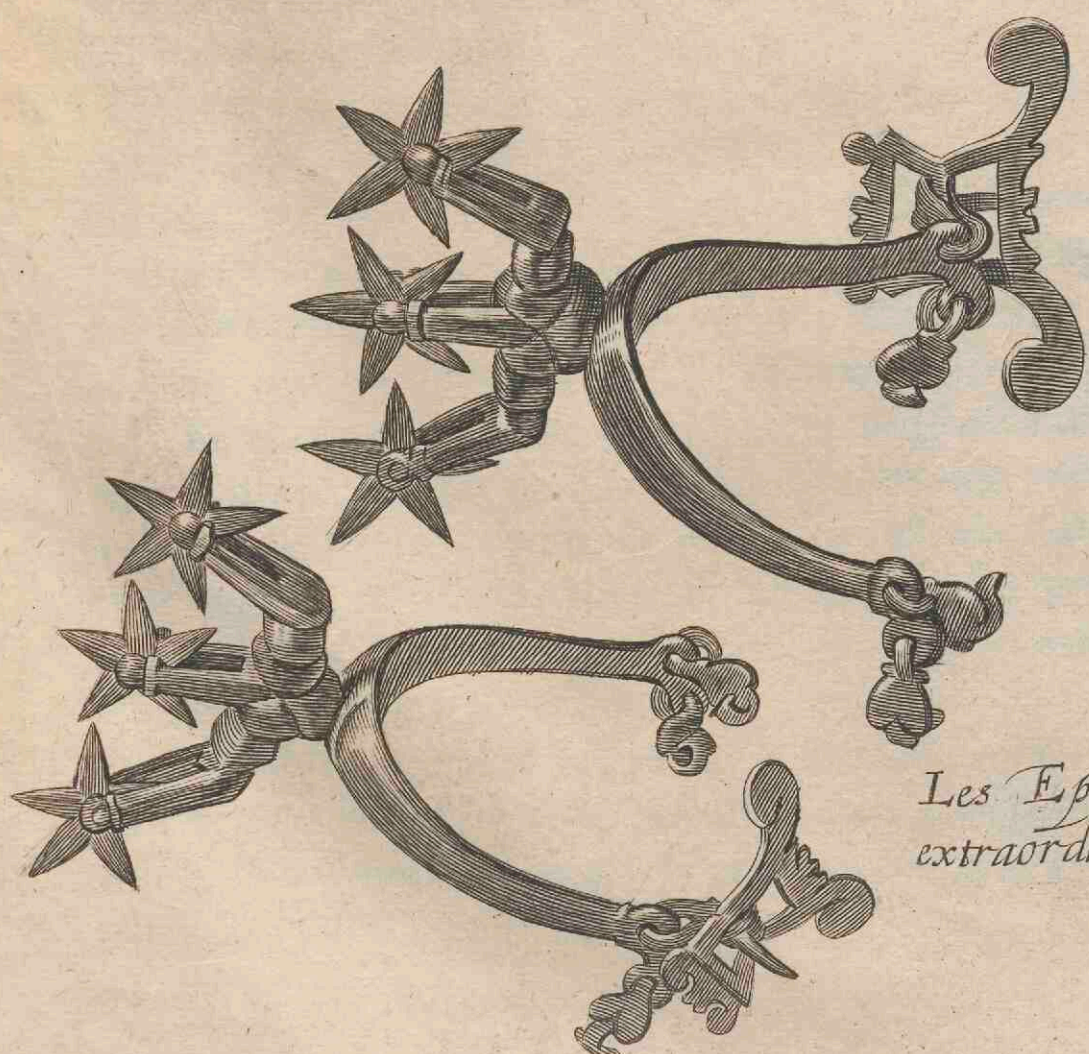
Le Caveson extraordinaire pour donner le plis à un cheval qui a le cou roide.



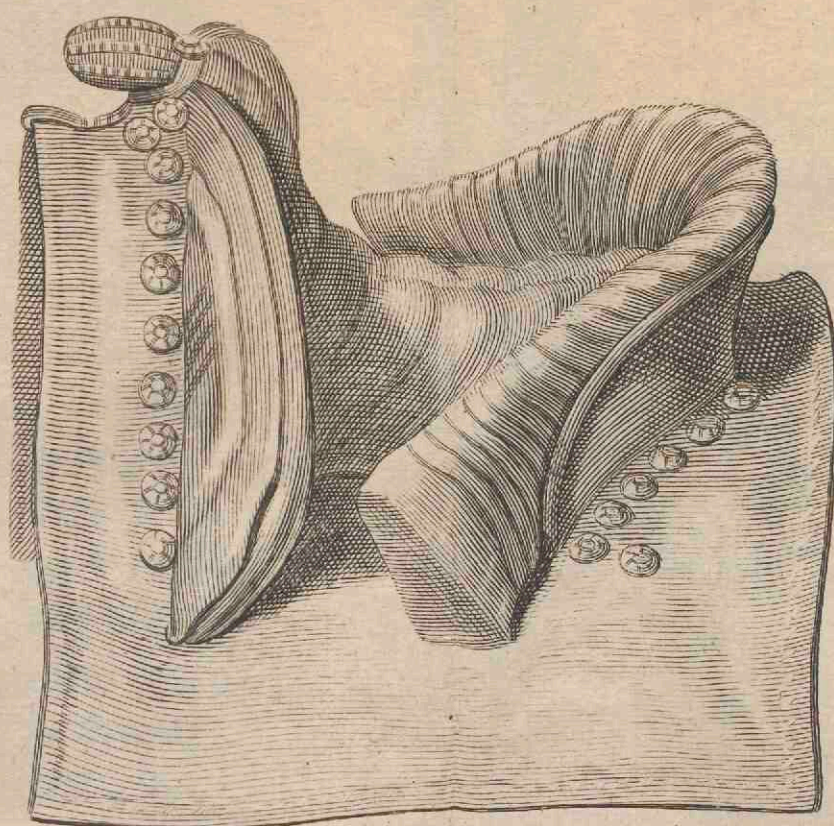
La meilleure sorte d'Eperons.



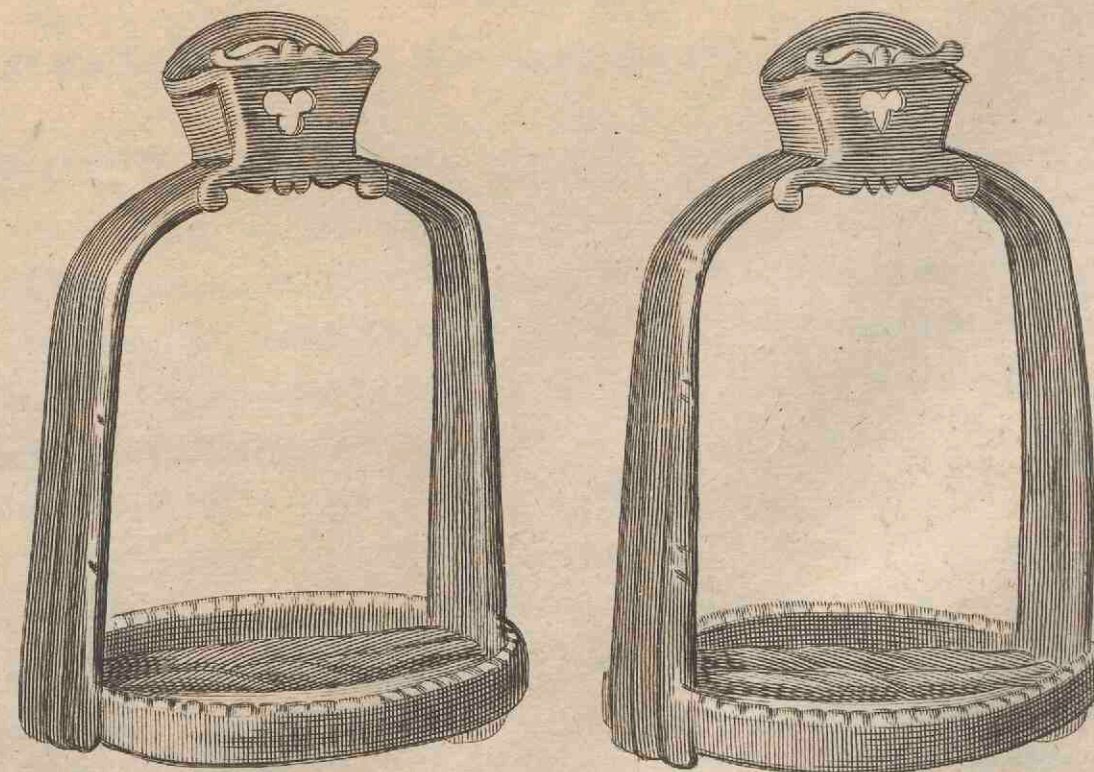
Ces éperons extraordinaires doivent être fort piquants, Contre la vieille opinion; Car il vaut mieux faire seigner les côtés d'un Cheval, que de les faire enfler avec des éperons mouslés, qui pourroient lui donner le farein. Qui plus est; rien n'a tant de pouvoir sur un Cheval rétif, que de lui faire sentir un peu ses côtés; Il faut donc des éperons aigus mais ces éperons ne sont que pour des occasions extraordinaires. Vos éperons ordinaires doivent pourtant être piquants, afin que les côtés de votre Cheval en cuivent; Car le Cheval de quelque pais que ce soit, qui ne peut souffrir les éperons, ne vaut à rien. La chambrière est trop lourde, et le nerf est encore pire; mais il sentira une bonne housine, et le sang en viendra.



Les Eperons extraordinaires.



Voici la plus excellente selle qui puisse être.



La meilleure sorte d'Estriés.

Somebody will perhaps say, that he is so proud he would sooner die than draw a cart, and so full of resolution, that he would rather throw himself down than stir. A horse will do as much as all that, and will (I believe) bear beating somewhat longer than the mighty man that talks at this rate. We call the horses of that temper *restive*, and the men *obstinate*, 'tis all one.

Many men are too strong for one horse, and many wild horses a little too untractable for one man. One person can drive several horses before him, but it must be such as are bred to it, and not several horses that are wild in a wood. I have in like manner seen a few men drive two thousand prisoners before them. The learned will hardly be brought to allow any degree of understanding to horses; they only allow them a certain *instinct*, which no one can understand; so jealous are the schoolmen of their rational empire.

If a man was locked up from his birth in a dungeon till the age of twenty, and afterwards let out, we should see that he would be less rational than a great many beasts that are bred and disciplin'd.

What makes scholasticks degrade horses so much, proceeds (I believe) from nothing else, but the small knowledge they have of them, and from a persuasion that they themselves know every thing. They fancy they talk pertinently about them, whereas they know no more than they learn by riding a hackney-horse from the University to LONDON, and back again. If they studied them as horsemen do, they would talk otherwise: for example, if a man has lost his way in a dark winter's night, let him leave the horse to himself, and the horse will find the way to the place whither he should go; whereas a man, tho' sober, would spoil his horse, and not be able to compass his journey. This is fact, for I have been in the same circumstances; and I believe I should have lost my way, had it not been for my horse. As for men of letters, tho' they study, they don't study horsemanship, but their studies turn to better account, by procuring themselves to rule over the rest of mankind, till such time as they are subdued by the sword; wherefore it is not surprizing, if they be somewhat mistaken in what is not their profession, and which they do not study; nay, what is more, have not the least knowledge of. This puts me in mind of what the great and excellent doctor EARLE says in his characters, that a scholar and a horse are very troublesome to one another; and so I leave them, without giving them or myself any farther trouble.

All that I have said hitherto is only to shew, that a horse's reason is to be wrought upon; towards which this book upon Horsemanship is very much to the purpose, and may suffice for the present. As for the passions, a horse knows as much of ours, as we do of his; because we know perfectly the passions of one another; as love, hatred, thirst of revenge, envy, &c.

I have seen very few passionate horsemen get the better of a horse by their anger; on the contrary, I have seen the horse always get the better of them: and since the weakest understanding is always the most passionate, it is probable that the horse will always outdo the man. In this act there should always be a man and a beast, and not two beasts. Indeed, a good horseman ought never to put himself in a passion with his horse, but chastise him like a kind of divinity superior to him. If the horseman spurs his horse rudely, the horse will answer in the same manner, by flinging maliciously. Don't we see men in play give each other blows without being angry with one another? but when they
are

Monseigneur le Marquis
est à cheval, pour
montrer la vraie assiette
du Cavalier.

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Le cheval étant sur son
plan naturel, pour faire
voir la plus parfaite
posture du Cavalier.



are in earnest, the least jesting occasions a duel. It is just the same with a horse; if the rider be angry with him he will be malicious, but otherwise will take all in good part, and never be offended: so that patience is one means of dressing a horse. It is true, that patience without knowledge will never do, as knowledge will seldom do without patience: you must therefore treat him gently, and not exert your full power; but the thing is difficult; for if he takes it into his head to rebell, you must either let him master you, or else venture a bold stroke to reduce him. If you let him master you, you have done with him; if he submits, you must alight that moment and cherish him. If he does not yield, you had better stay till next morning, than spoil him. Reduce him by degrees, mixing gentleness with helps and corrections. From hence you will learn how to fit a horse either for use or pleasure.

Some wagg perhaps will ask, what is a horse good for that can do nothing but dance and play tricks? People of that character (who from a wrong turn and for want of judgment) are good for nothing themselves, and laugh at all the world, and at every thing; they therefore strive to reduce every thing to their own way of thinking, that it may resemble themselves.

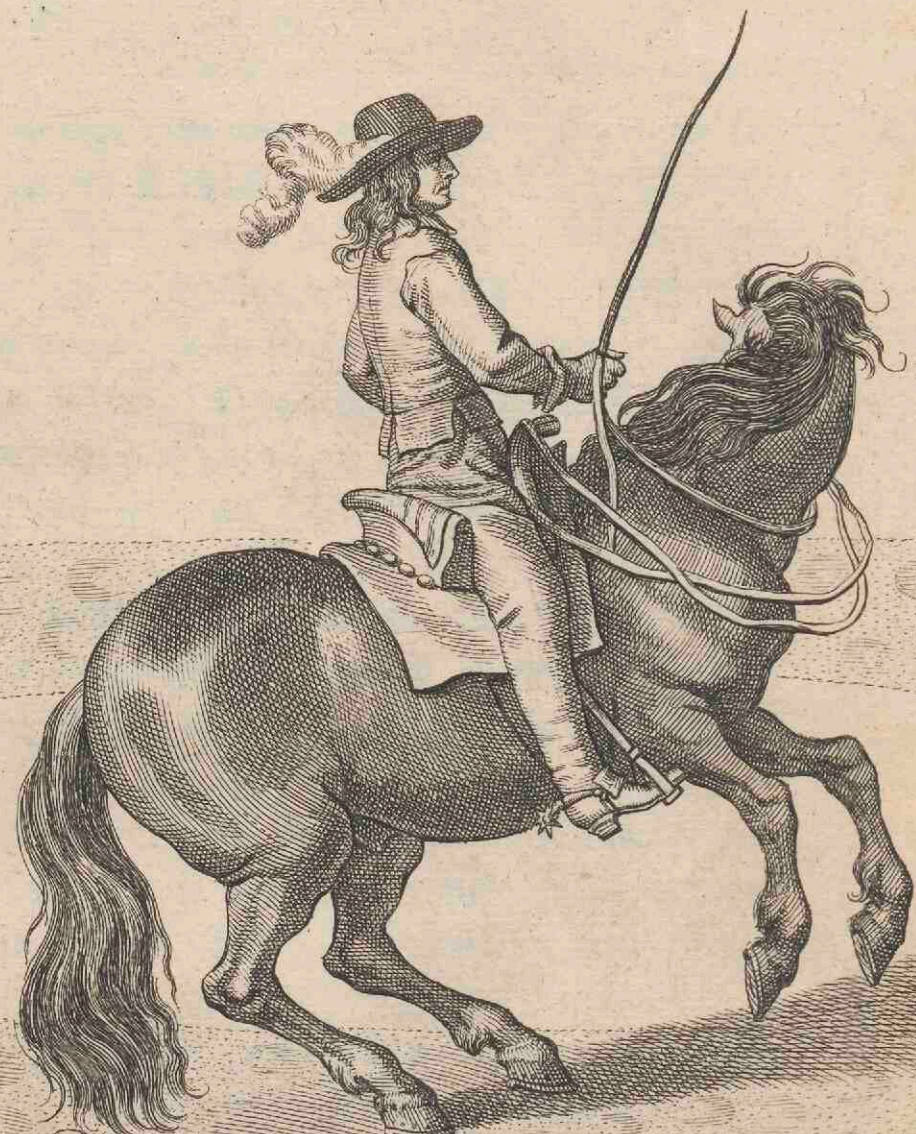
If these gentlemen will retrench every thing that serves them either for curiosity or pleasure, and admit nothing but what is useful, they must make a hollow tree their house, and cloath themselves with fig-leaves, feed upon acorns, and drink nothing but water, for nature needs no greater support.

When a commonwealth is to be form'd, that men may live together in society, those who make feathers to put into their masters hats, are as useful in the republick, for the maintenance of themselves and families, and for the good of the community, as those who sell beef and mutton; for the tendency of the whole is to live by aiding one another, without wronging or offending any body. As for a managed horse, which they call dancer and prauncer; if those gentlemen were to fight a duel, or go to the wars, they would find their error; for these horses perform a journey, as well as they do the high airs; and the long marches occasionally make them soon forget those airs, which are calculated merely for pleasure; moreover, they are much fitter for galloping, trotting, wheeling, or any thing else which is necessary.

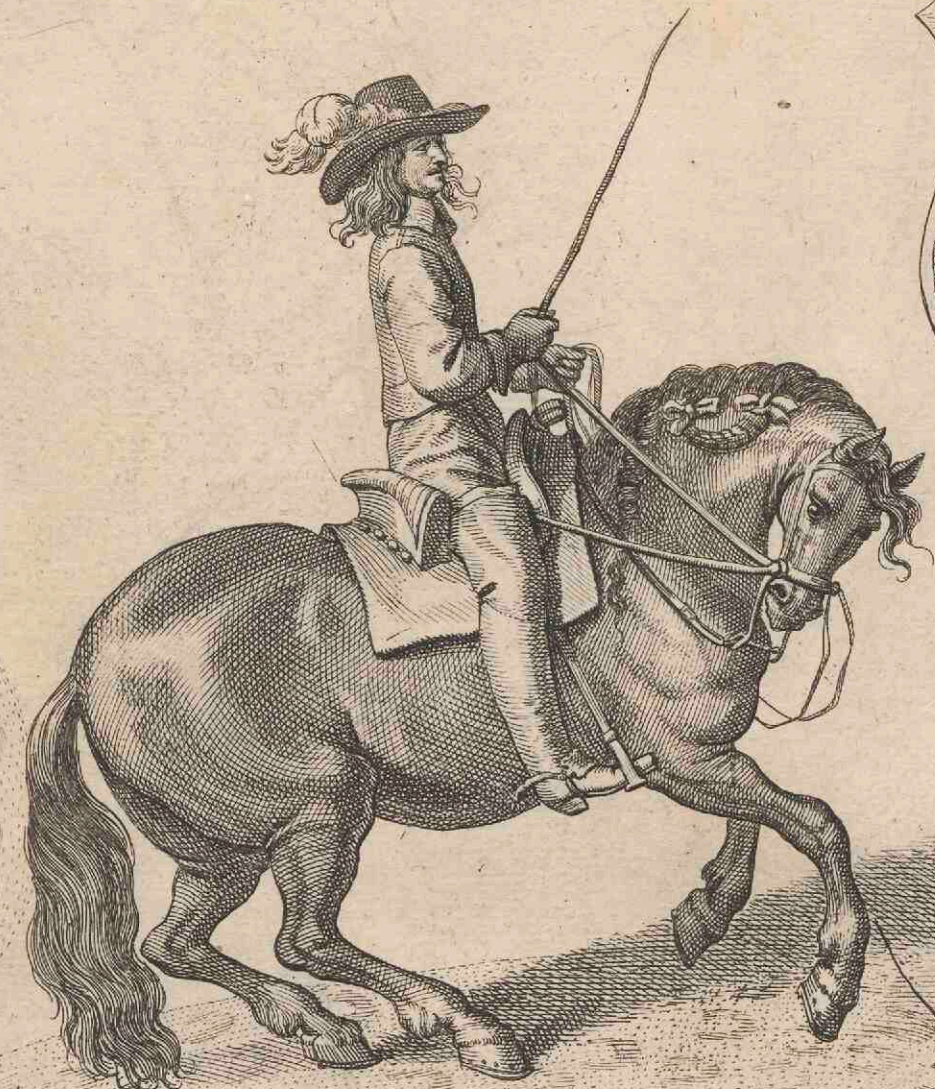
I presume those great wits (the *sneering gentlemen*) will give Kings, Princes, and persons of quality leave to love pleasure-horses, as being an exercise that is very noble, and that which makes them appear most graceful when they shew themselves to their subjects, or at the head of an army, to animate it; so that the pleasure in this case is as useful as any thing else, besides the glory and satisfaction that attends it.

La rêne du Cauezon dedans la volte,
et la Jambe dedans la volte, toutes deux
de mesme côté, pour travailler et assouplir
les épaules sur le cercle, large du trot,
et du galop et la teste du Cheual contre le piliier.

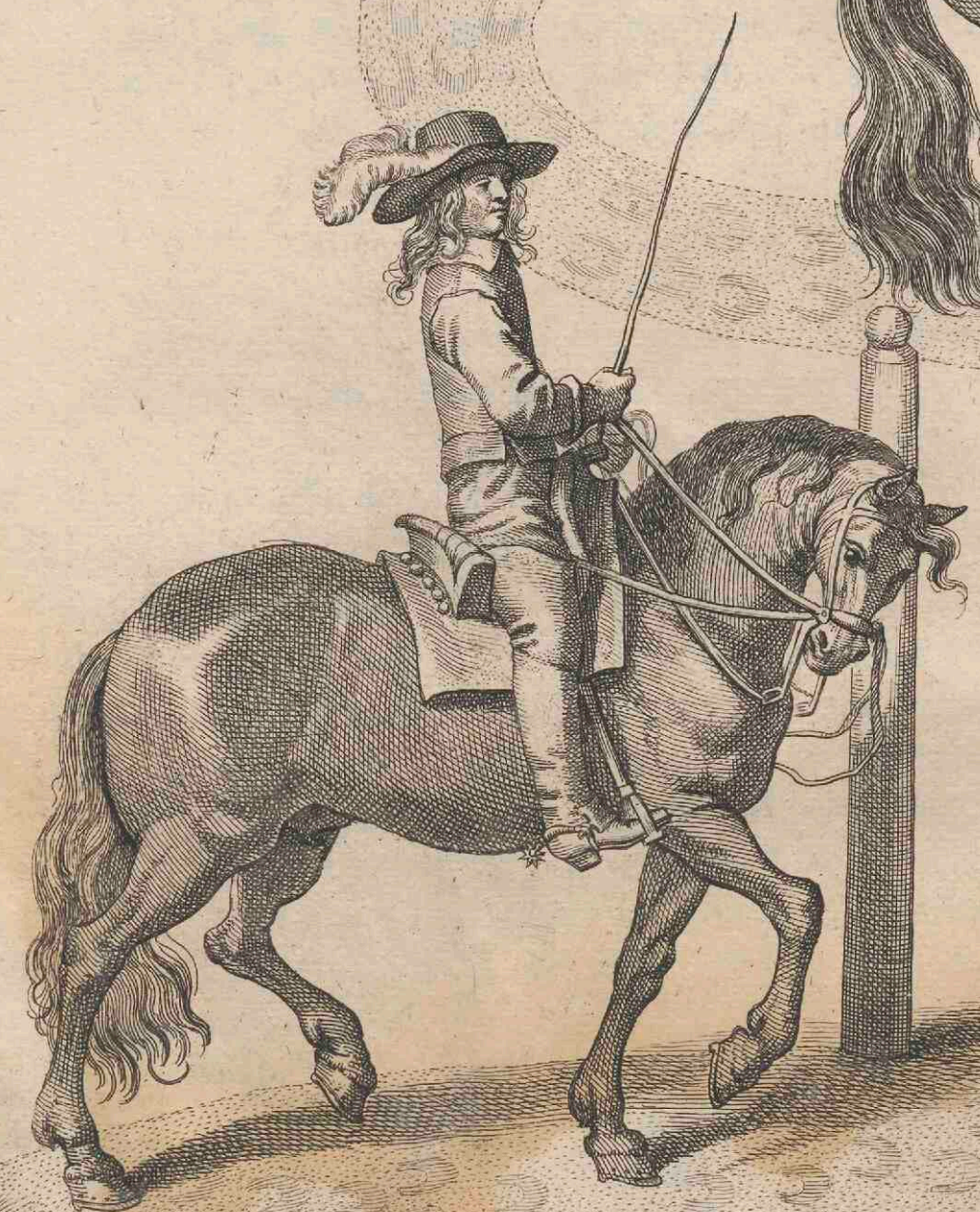
Le Capitaine Mazin monte,
et
Monseig. le Marquis donne leçon



Le galop a Gauche.



Le vrai galop a Droicte.



Au pas a Gauche.



Au pas a Droicte.



Monseig. le Marquis.



Trot a Gauche.



Trot a Droicte.



THE
NEW METHOD
OF
DRESSING HORSES.

BOOK I.

CHAP. I.

Certain questions answered, of which the first is, In what time a Horse may be dressed? The second, Why a Horse, that goes well upon a March, should not perform the Terre-à-terre, Curvets, Demi-airs, Balotades, Croupades, and Caprioles?

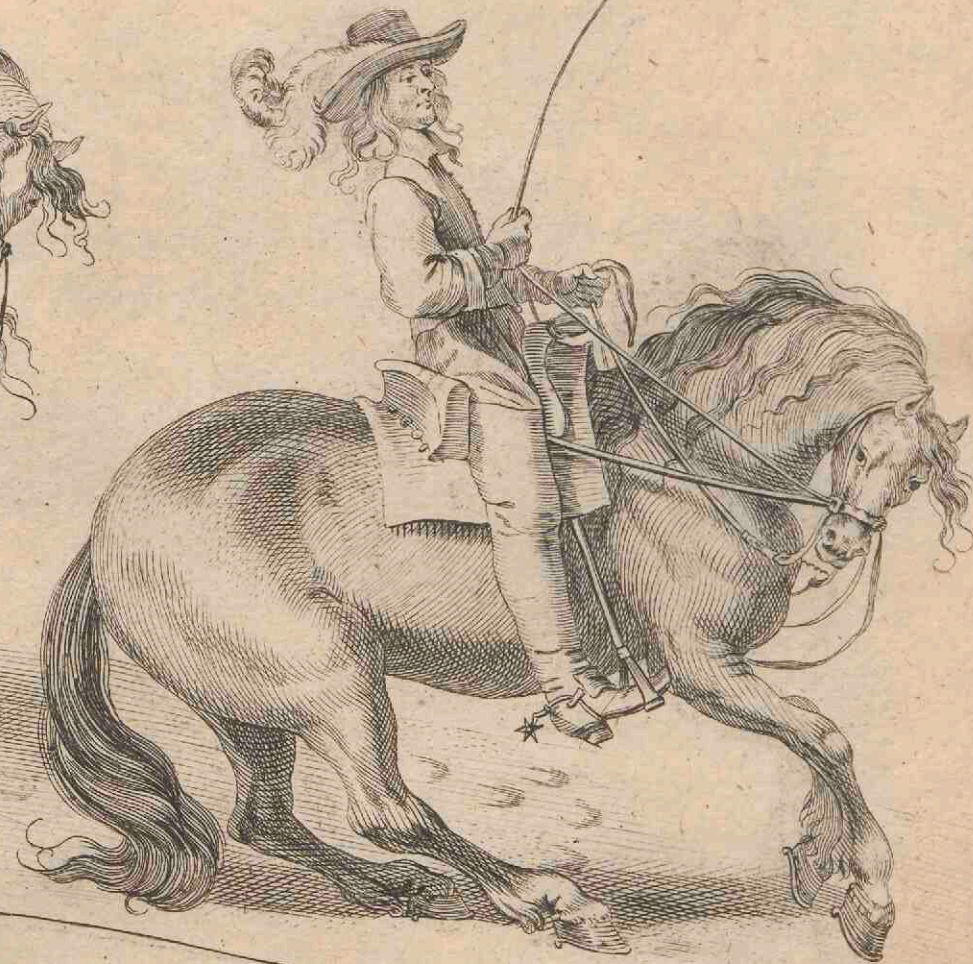
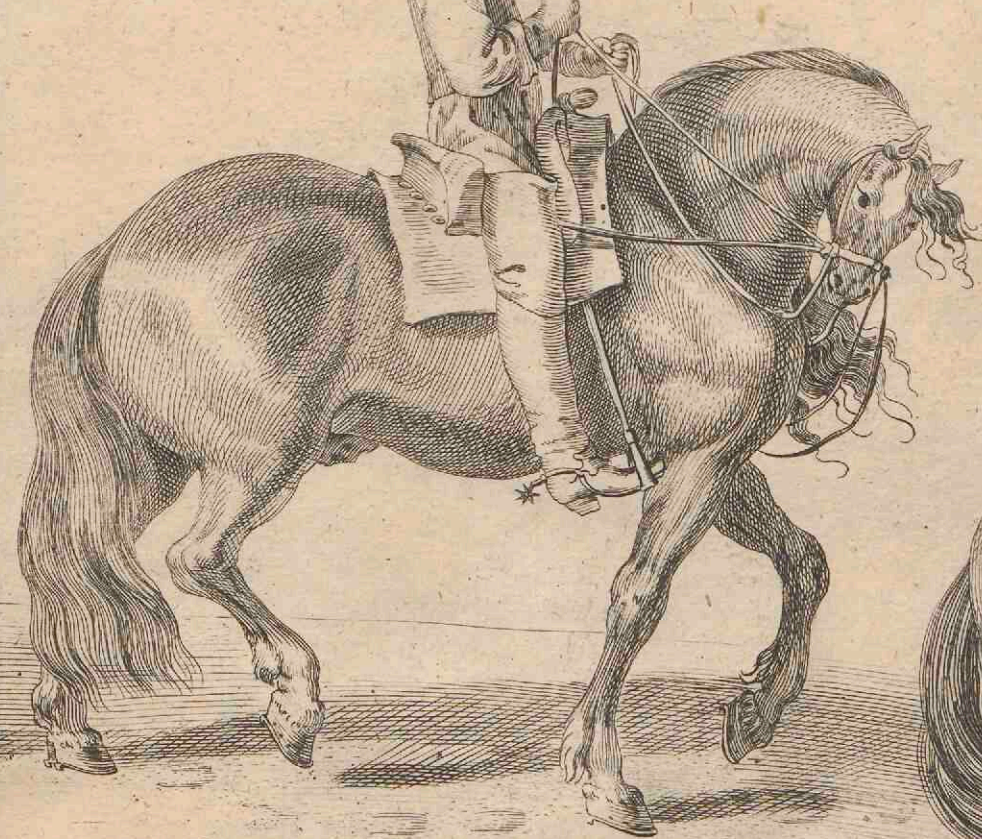
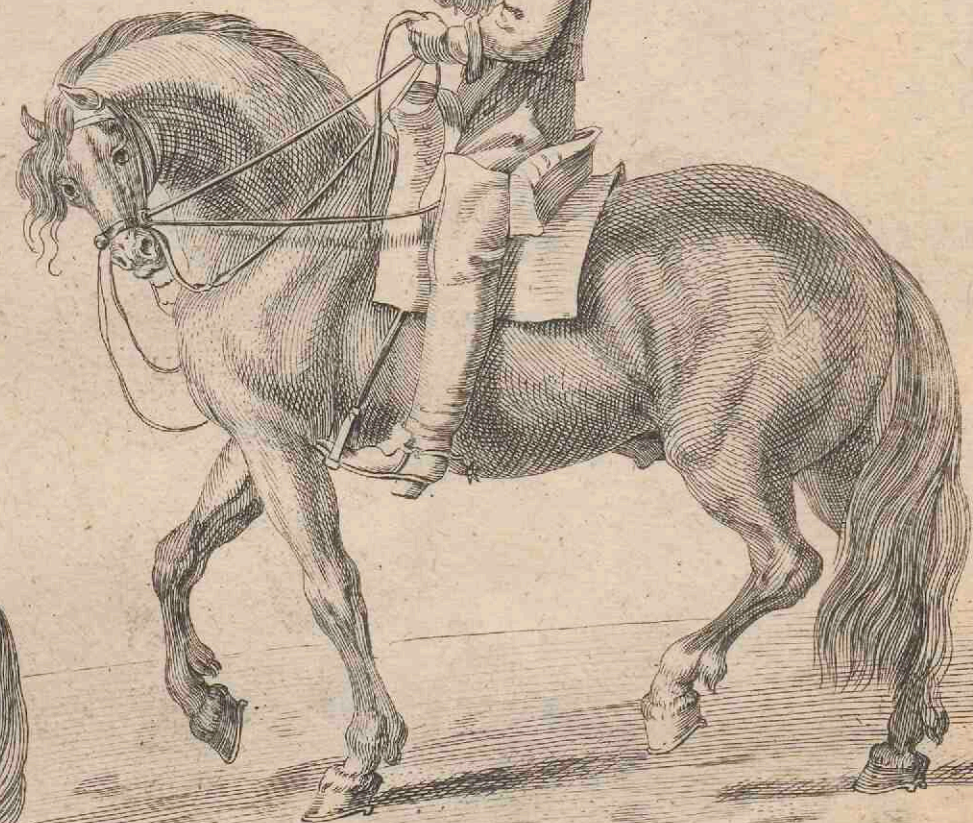
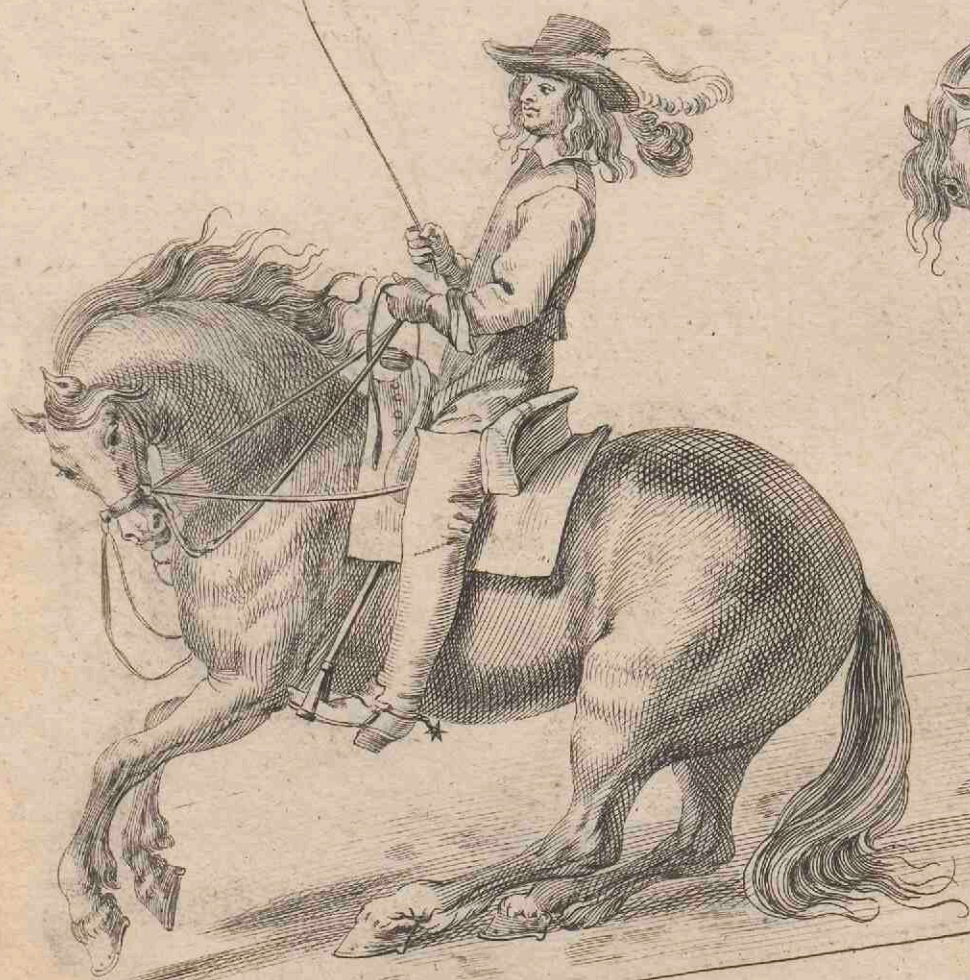


AS to the first question, it is absurd, for it is very difficult to say in what time a horse may be dressed, because that depends upon his age, strength, spirit and disposition; his agility, memory, sagacity, good or bad temper; for there are horses naturally as stupid or as obstinate as men; and it is a difficult task to make a learned man of a fool. One can't form a judgment of these horses, but by repeated trials; and it is impossible even for the best horseman to make a solid judgment concerning them, because a young horse alters his disposition as he grows older. It is therefore as impossible to answer

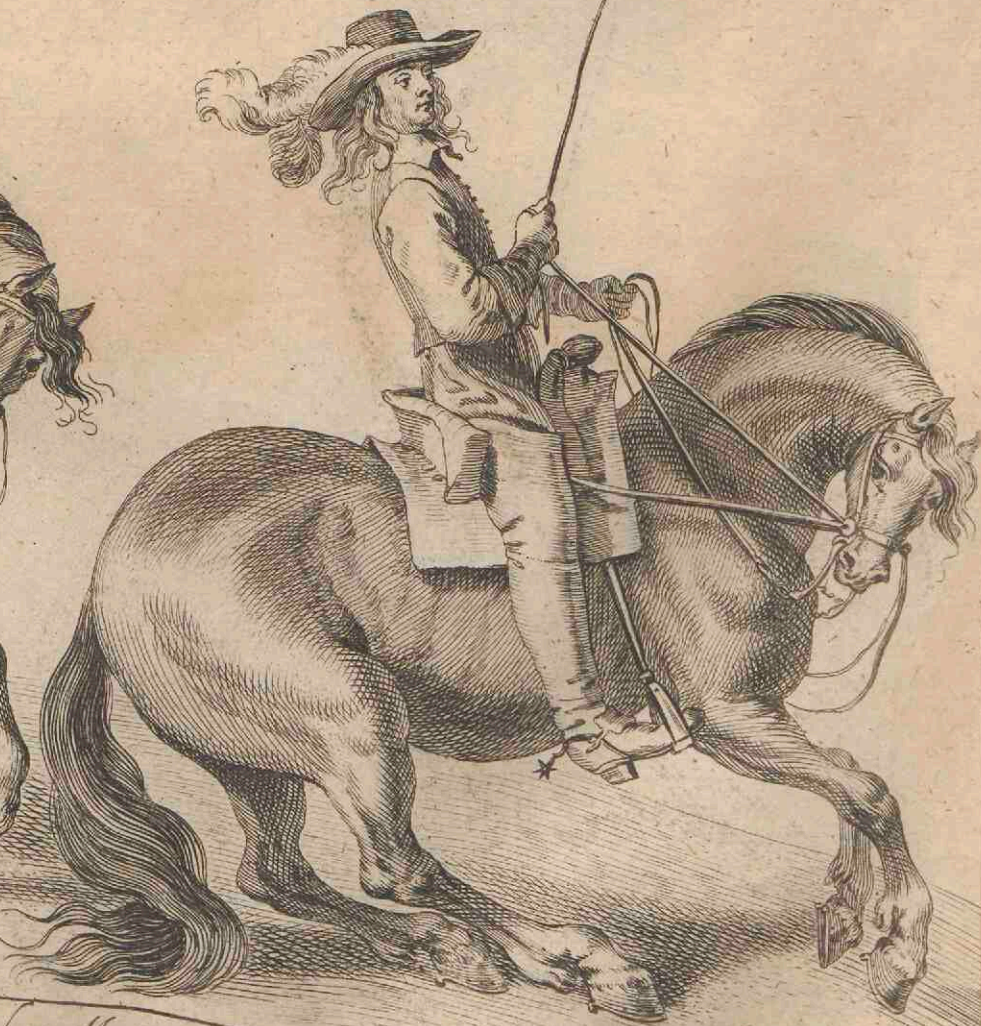
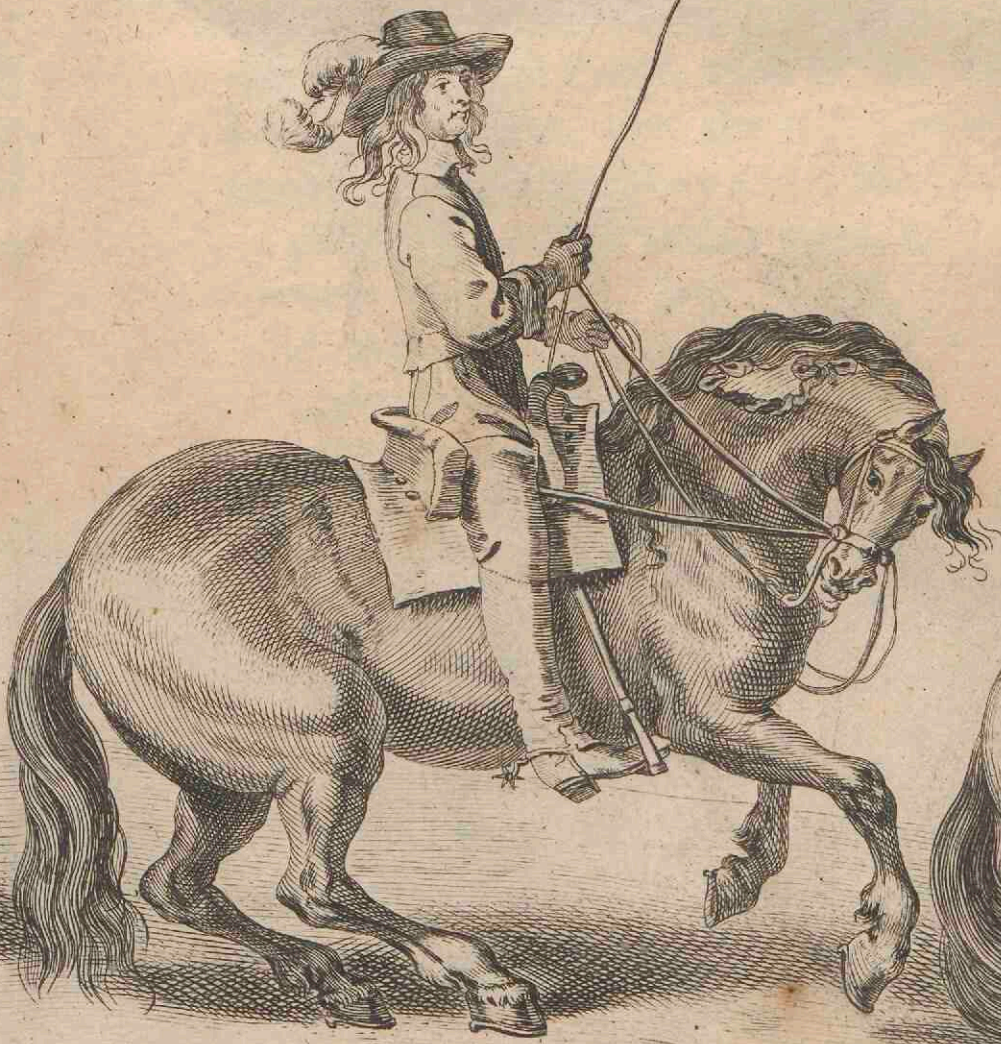
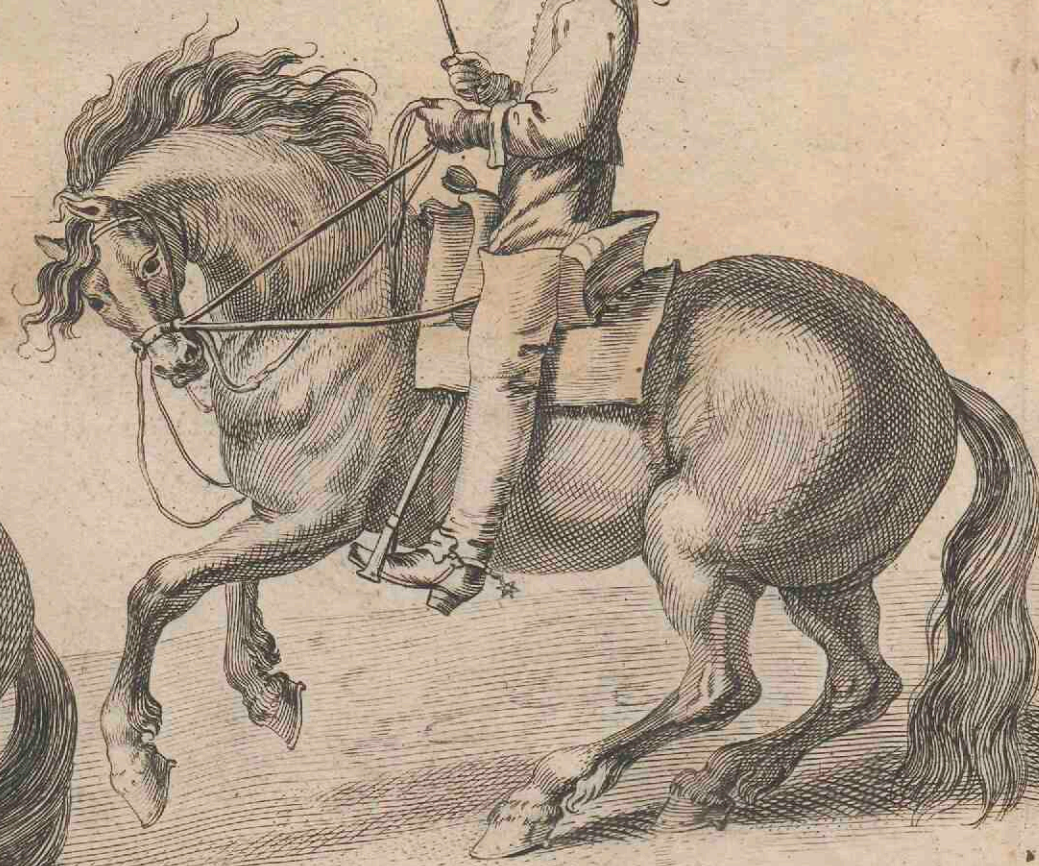
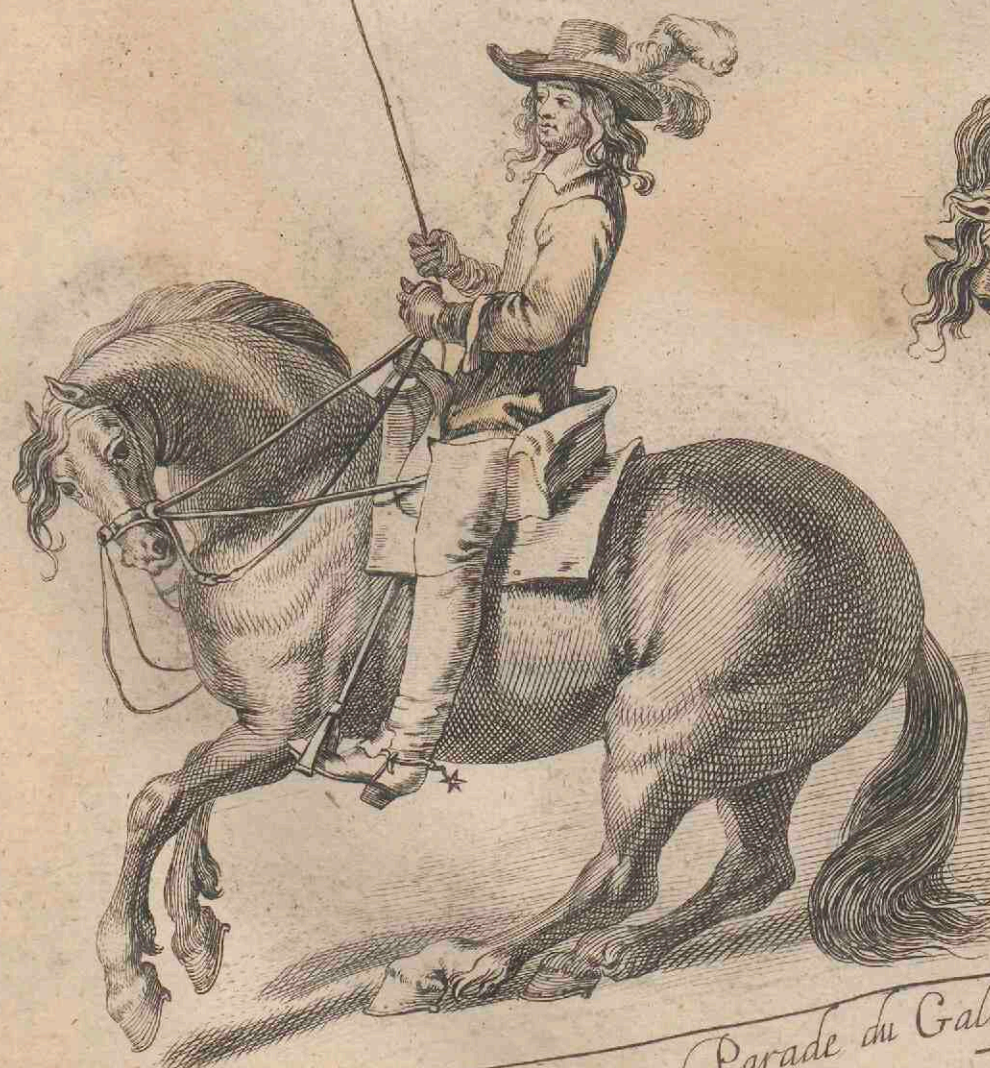
CHAP.
I.

Parade du trot pour
La Main Gauche.

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Parade du trot pour
La Main Droite.
Le Capitaine Mazin à Cheval.



Parade du Galop pour la Main Gauche.

Parade du Galop pour la Main Droite.

BOOK I. answer this question, as it would be for the ablest master in the world to say, that all the scholars in the university will become learned at a certain time. There are some scholars, that have such a disposition to study, that they will learn more in a year, than others in all their life: some are eminent doctors, others are but ordinary scholars; and others are so dull, as not to be capable of understanding Latin. Wherefore I wish people would not require more capacity of a horse than of a man, whom they stile rational.

As to the other question, whereby it is demanded, Why should not a horse go *Terre-à-terre*, in *Curvets*, *Demi-airs*, *Balotades*, *Croupades*, and *Capriols*, since he goes a *Travelling-pace* well? I'd fain know, whether all those, who make learning their profession, be themselves perfect in every science. Some are excellent preachers, and not very learned; others are very learned, and but indifferent preachers: some good orators, others good logicians: some good historians, others good philosophers: some good poets, others are profound in morality and classical learning: some in church-history and controversy, others in law: some in physick, and others in mathematicks. Among the mathematicians, some are good astronomers or astrologers, or geometricians, or geographers; others arithmeticians; notwithstanding which they are all learned men, and excellent in their different professions. Moreover, there are different degrees: among divines, one is capable of being a bishop; another is hardly fit to be a reader, or school-master in a country parish-church. In like manner, some are good astronomers, and others are not capable of making an almanack or sun-dial: some understand algebra perfectly, and others know nothing of addition and subtraction. Some are very learned in the law, whilst others are not fit to be clerks to a country-attorney; and yet they would have horses excell in every branch of the *Manege*, which is certainly a very unreasonable expectation.

But to give an example likewise among musicians, who all profess the same art: Perhaps it may be asked of one who plays perfectly on the fiddle, or the viol, if he can play as well on the lute? (By the by, some are admirable players upon the fiddle, while others can hardly thrum a reel at a country-wake) or the harp, the organ, or on all other musical instruments, or if he be a good singer? Would not this be very absurd, since it requires a man's whole lifetime to make himself perfect in any one of those branches? Once more then, do not require more of a horse than of a man. Again, for example among painters, some draw to the life in oil-colours, and at full length; others draw to the life in water-colours and in miniature. Some have a genius for history-painting, others for beasts, others for birds; some for painting the dead, others the living; some flowers, others fruit; some battles, some naked figures, others figures with drapery; some sea-pieces and ships, others landships; and there are some who can unite all these pieces into a landship. Notwithstanding, all these painters may be excellent in their different branches, and famous to posterity. There are painters likewise, who can paint nothing else but doors and windows, or coach-wheels. It is just the same with horses; and tho' a horse may go a very good *Travelling-pace*, he is not fit for the army unless he knows more. If another goes a good *Terre-à-terre*, it's sufficient; and so it is if he goes well in *Curvets*, or *Demi-airs*, or *Balotades*, *Croupades*, or *Capriols*. When he goes well in any one of the three last airs, he is esteemed a good

Pour aller avec la rêne du Cauesson, dedans la Volte, et la Jambe dehors, la Volte, renes, et Jambes contraires, pour travailler les épaules et croupe ensemble.

Le Capitaine Mazin monte, et Monseigneur le Marquis donne leçon.



a good horse, and bears a great price, and ought to be as much valued in his kind, as a learned man in his particular science, or as a musician for the instrument he excels in, or for his voice, or as any painter in his kind: wherefore whoever requires more of a horse than of a man, thereby exposes his own ignorance. All those that go to a ball-room, don't dance equally well: some dance high, others low; some nimbly and gracefully, others heavily and awkwardly. In like manner, horses perform according to their different genius and disposition. As every particular man makes a part of mankind, so every horse composes a part of his species; and truly, every particular air among horses may be compared to every particular trade among men. Would it not be ridiculous, if one should say, that man is a good taylor, and another should reply, Yes, but he cannot make shoes, nor dance the ropes? The same may be said of horses airs, for they are as so many particular trades amongst men. Altho' a horse may perform two sorts of airs pretty well, he possibly may not perform a third. Thus a man may profess to be of two or three different trades, but not so as to excell in every one; besides, a horse can never be put to any thing, unless nature has design'd him for it, any more than a man can undertake to be master of a trade for which he is not naturally qualified. Those gentlemen, who ask these foolish questions, are sometimes led to it by ignorance, but for the most part it proceeds from a jealousy, and envy they bear to the horseman, and to the horse for the rider's sake, whom they would lessen and bring into contempt; for having but little merit themselves, they are not able to eclipse by their actions the reputation of a man of worth, and so they have resource to detraction, and by their malicious insinuations endeavour to tarnish the brightest virtues. But we have said enough on this head with too much truth, tho' with little eloquence.

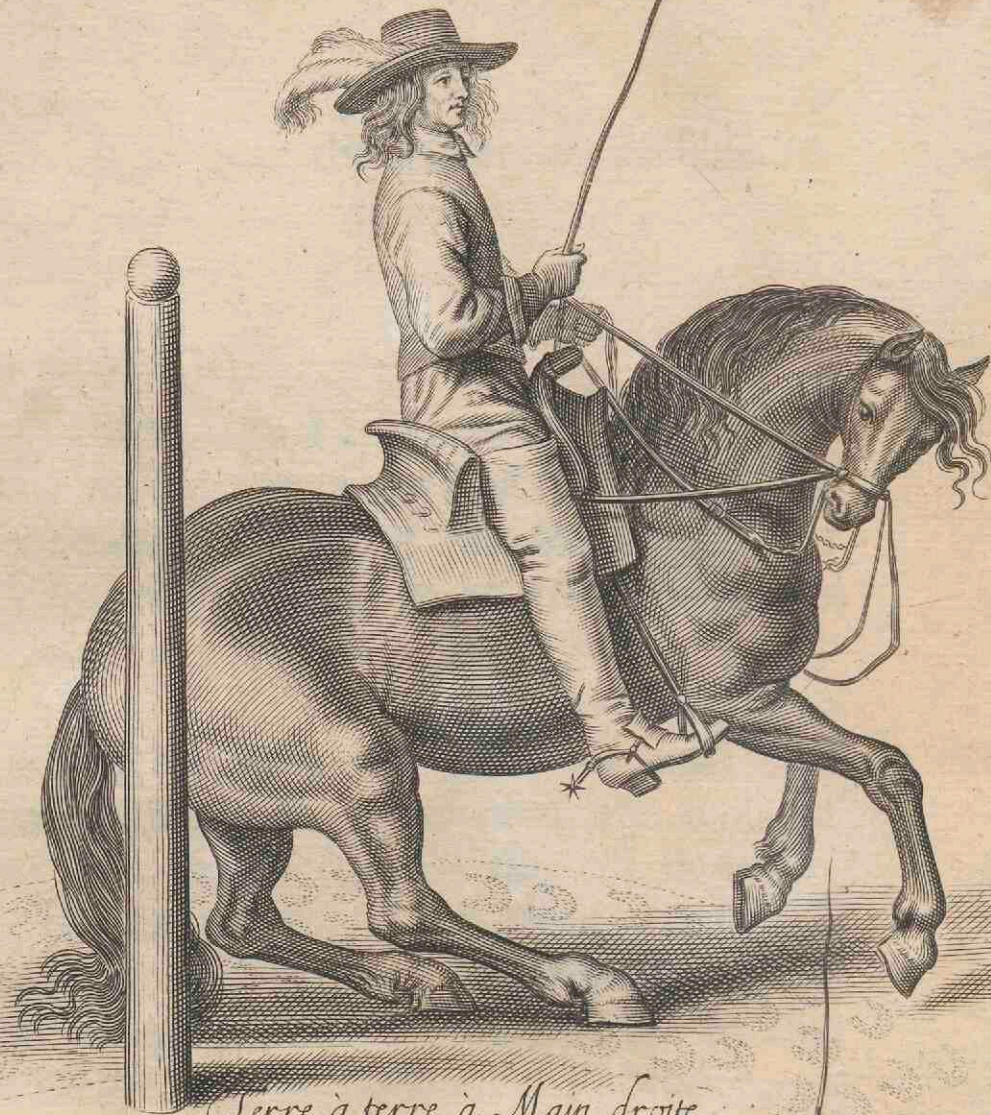
Many horses, naturally good, fall into the hands of bad masters, who ruin them; and many bad horses are improved by good masters, from whom some benefit will always arise. Tho' art should always follow the dictates of nature, and never thwart her, since she is mistress of the world, and ought to be obey'd. I speak with regard to the Manege, and such like, without concerning myself with theological mysteries, but only with horsemanship. To proceed: there are some who say, this is a good horse, and that is a jade; in which they are much mistaken, for there is no such thing in the world like to what they call a jade: it is altogether the ignorance of the horseman that makes jades, and not nature; wherefore if the horseman studies nature, and the dispositions of his horses, he would know better how to appropriate them to the uses for which they were created, and consequently they would become good horses. For example, to begin with the Manege:

If the horse is fit to go a Travelling-pace, let him do it; if he is naturally inclined to make Curvets, he must be put to it; and so of the Demi-airs, Passadoes, Terra-à-terre, Croupades, Balotades, and Capriols. If he be not fit for any of these, put him to run the ring: if he be not cut out for that, use him as a drudge to go of errands. If none of these suit him, he will perhaps be good for racing, hunting, or travelling, or for the portmanteau, for burdens, or for coach or cart; or, in short, he may be fit to turn the mill, or some such use as that: so that it is the fault of the horseman, and not of the horse, if he passes for a jade; for really there is no horse but what is fit for
some

Pour travailler avec la rêne du
cauesson dedans la volte et dans
la main, et la jambe hors la volte,
sur le terre à terre, à droite et
à gauche.

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Le Capitaine Mazin étant à Cheval,
Monsieur le Marquis donne leçon.



Terre à terre, à Main droite.



Terre à terre, à Main gauche.



Terre à terre la tête contre la muraille,
à Main gauche.



Monsieur le Marquis.



Terre à terre la tête contre la muraille
à Main droite.

BOOK I. some use or other. If princes were as industrious to know the capacities of men for the different trusts they put in them, as good horsemen are to employ each horse in that which nature design'd him for, kings would be better serv'd than they are; and we should not see such confusion, as surpasses that of BABEL, happen in states through the incapacity of persons entrusted. He that is qualified to be a bishop, is not fit to command an army; nor he that is fit to be a secretary of state, to be keeper of the seals; because the conscience of a secretary of state might be somewhat too large for a keeper of the seals, who is entrusted with the conscience of the king, and the commonwealth. Which shews what disorder there is in all things when they are misplaced. Would it not be absurd to require of a taylor to make boots, or of a shoe-maker to make breeches? But leaving kings to chuse their officers as they please, let us follow nature in what concerns horses.

If a horse be tractable, and has spirits and vigour, a quick disposition, judgment, and memory, and without faults, he may be dress'd in three months: the practice must make him perfect, even as it does mankind in every thing. One thing I can venture to affirm, that in what time soever another dresses a horse, and renders him perfect by all his care, whether tractable or vicious, the method I here propose will perfect him in less than half the time; nay, he shall go better, and more just and perfect, which is what I have seen few horses do, that have been dressed by others.

C H A P. II.

A reproof to masters who continually beat and abuse their scholars, and always make use of the whip.

SOME masters are so passionate, or at least seem to be so, that they are always beating their scholars with the switch or long staff. I have even heard say, that some fill their pockets full of stones to throw at them. If they forbear those vile practices, they abuse their scholars all the while they are on horse-back with most unbecoming language, such as--*Poor fellow!--Your humble servant, sir!--Ah the blockhead! he sits his horse like a portmanteau----Simpleton!--turn your hand---help with your legs----Spur---Hold up---Ah the the devil--what a beast there is!--* Some make use of much worse language than this, and that in a haughty and imperious manner, thinking to pass for great and able masters, by thus shewing their authority; whereas they expose their own indiscretion and folly by giving themselves such insolent airs. Such behaviour is very unbecoming gentlemen, who are such by their profession; besides, it alienates the affections of their scholars, and tends to bring the master into contempt, by inspiring them with sentiments of revenge rather than confidence. Now without confidence there can be neither pleasure nor profit in such a school: moreover, it confounds both the horse and the rider; for it is impossible even for a good horseman, though mounted on a well-managed horse, to keep time with as much exactness and quickness as the master's tongue requires. What then can be expected of scholars? It may likewise happen, that the horse is not thoroughly taught, and if the master himself were upon his back, perhaps he might not make a better figure; wherefore the
master

La rêne du Caïsson attachée au pomme-
de la selle pour donner le pty au
Cheval et pour trauailler les barres
et la gourmette sur le trot et galop
des cercles larges

Le Capitaine Mazin monte
et
Monseigneur le Marquis donne le pty

Le trot à Droite, sur
le cercle Large

Le galop à Droite sur
le cercle Large

La croupe au piler
de pas, à Droite.

La tête au piler
à Droite.

Monseigneur le Marquis.

M. Procter

Le terre à terre, à Droite de sa Longueur.

Le terre à terre, à Gauche.

master, in honour to his profession, should (gentleman-like) be courteous, and behave with gravity and modesty, but yet with authority; and instruct his scholar what he should do before he moves his horse. After he has wrought him sufficiently, order him to stop, and then tell him in private the faults he has committed, without reproaching him openly before the company; afterwards making him try again, repeating frequently what he has said to him: for a scholar can't be a master in one day, no more than a colt can be a complete horse within the same time. First of all then teach your scholar what he should do, repeating it often to him in a mild manner, or he will never learn. As to the whip, it is often-times of service, but I wish it were more sparingly used. For the too frequent use of it is the cause why a horse will not go without it: besides, it is a very disagreeable sight, to see two men about a horse when he is a riding, and that a riding-master (like a carr-man) should continually have the trouble of driving his horse. I say then, I would have it used only in case of necessity, and never otherwise; for it is an unbecoming thing, that a man should not be able to mount his horse unless another helps him with his whip; besides, the thing is scandalous, unless it be to make him go in a cart; but in that case it is proper for a carter.

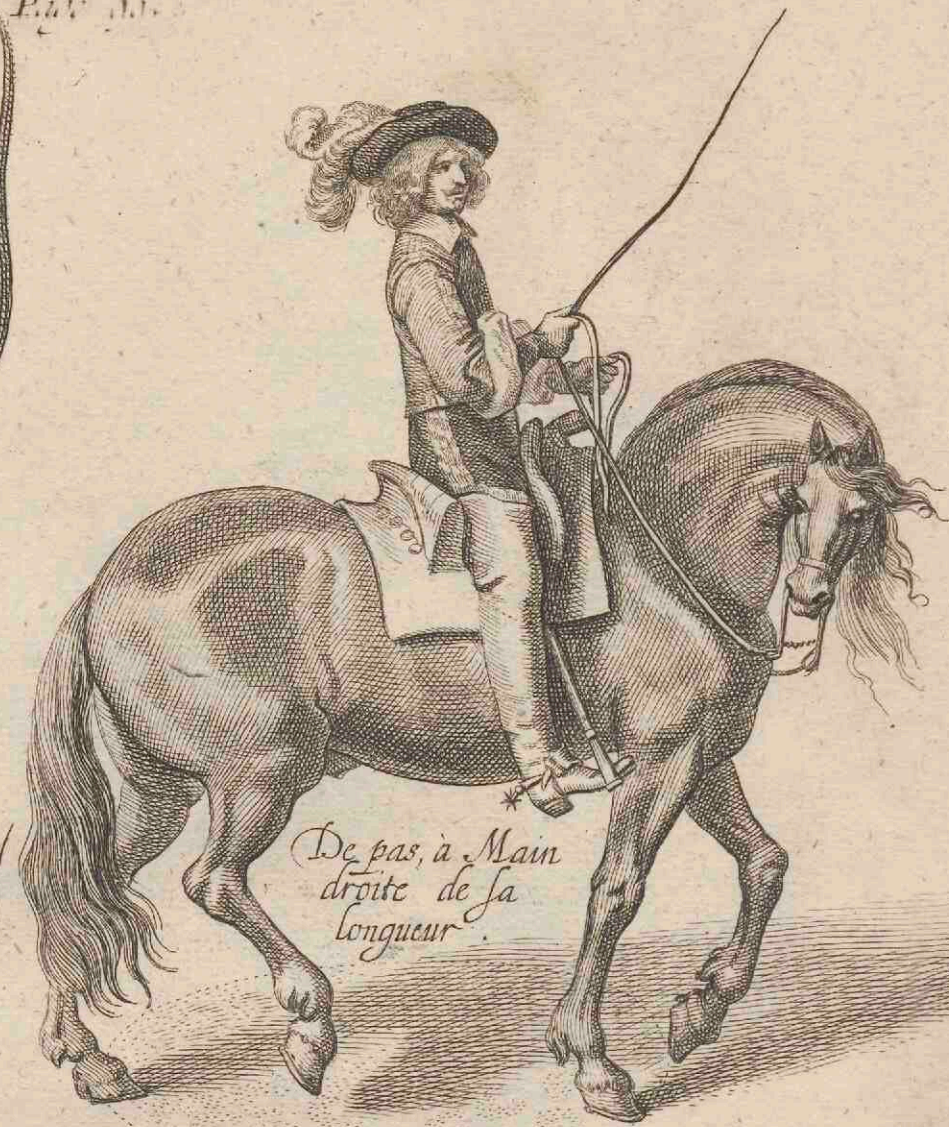
When a man is in the wars, or obliged to fight on horseback, must he have another to whip his horse? No sure, that would be ridiculous. I say then, I am for making use of it in cases of necessity only, otherwise I would have it banish'd out of the Manege; the rather, because a horse that requires continual whipping is unfit for that exercise. If the hand and heels be not sufficient, it is either the horseman's fault, or else the horse is not fit for that purpose; in which case condemn both horse and whip to the cart. I must farther add, the whip is become now-a-days very odious in the Manege and the Academies, because the master does not think himself such if he has it not continually in his hand; and when any Prince or Nobleman comes to see his Manege, he is sure to find him *Whip in hand*, which, as he fancies, is the most becoming air he can assume, whereas it is the most ridiculous; wherefore never use it when it can be avoided. It is very proper sometimes behind a horse, when he is between the pillars, provided you quit it afterwards; or when a horse retains his strength and is lazy; but when he is brought into subjection, leave it off, and take a switch, which is the most becoming thing a horseman can hold in his hand, whether on foot or horseback.

C H A P. III.

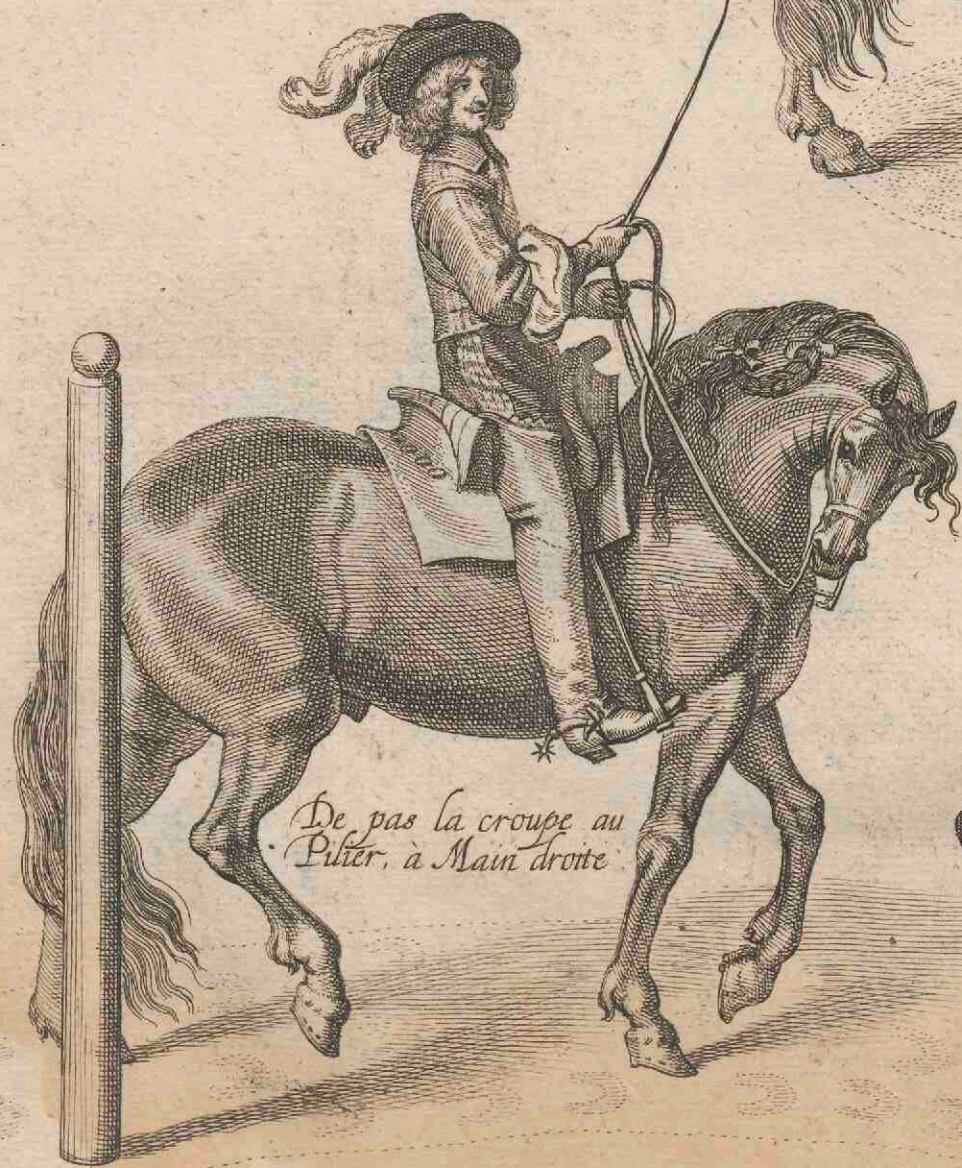
Of the different Colour and Marks of Horses.

SEveral horsemen have blotted more paper to demonstrate their Natural Philosophy, than their art in Horsemanship, endeavouring to discover the constitution and particular disposition of horses by their marks and colour, and which of the four elements enters chiefly into their composition, whether it be earth, water, air, or fire. Some philosophers deny the existence of elementary fire in this sublunary globe, in which case there will be only three elements remaining: others say, that the whole world is only matter put into motion, therefore motion performs all. Antient philosophers maintain, that we are

Les rênes de la Bride séparées dans
les deux mains, pour faire sentir
la Bride, tant à main Droite
qu'à Gauche.



De pas, à Main
droite, de sa
longueur



De pas la croupe au
Pilier, à Main droite



Terre à terre, à Main droite, de sa longueur.

Monsieur le Marquis étant à cheval,
et
Le Capitaine Mazin à pied.



De pas à Main
Gauche, de sa
longueur



Le Capitaine Mazin.



De pas la tête au
Pilier, à droite.



Terre à terre, à Main gauche.

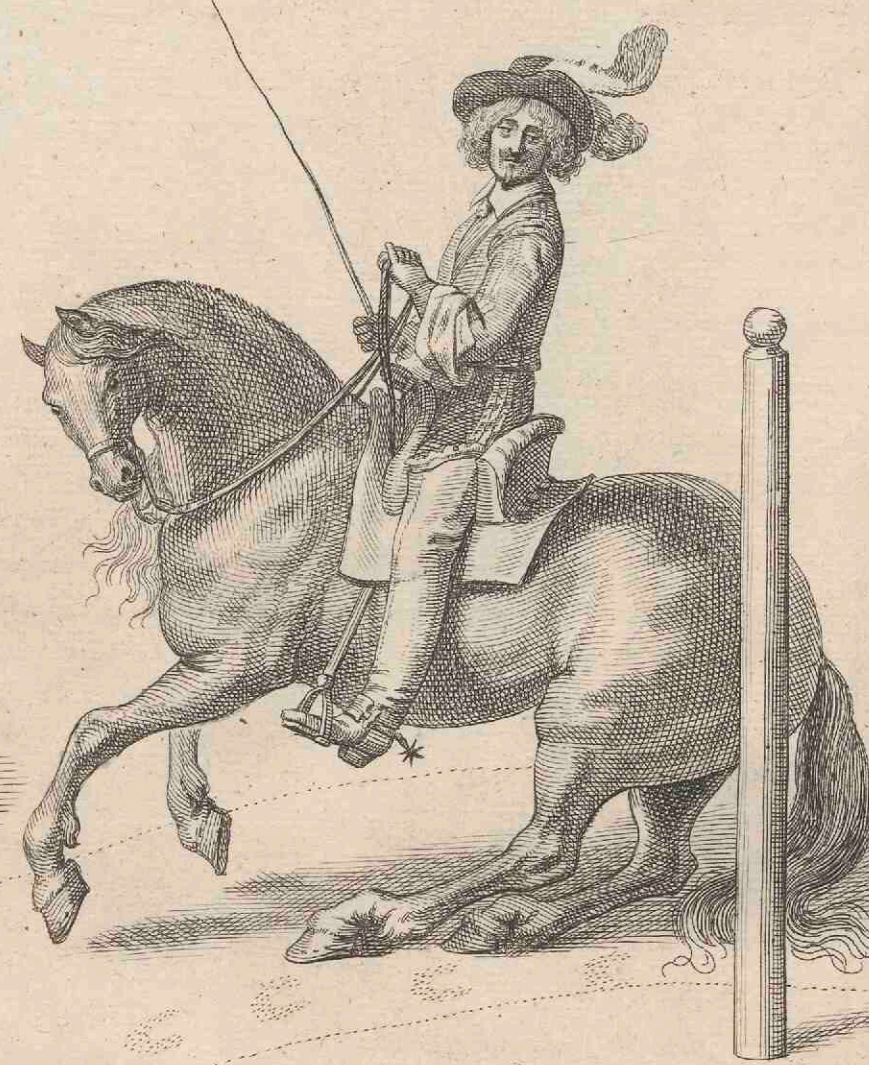
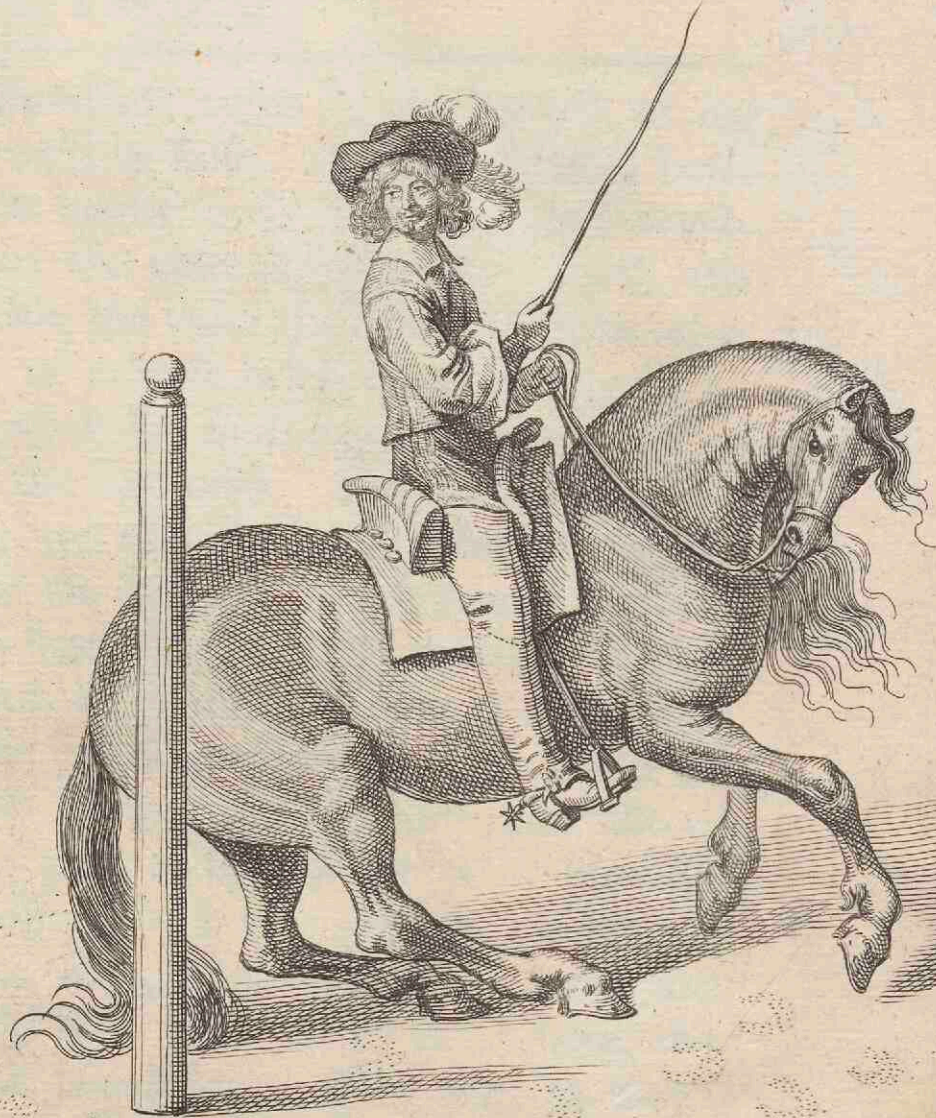
BOOK I. preserved alive by means of the four elements compounded together; but as to my own part, I believe we subsist by eating and drinking. Chymists say, that all matter is composed of salt, sulphur and mercury; but my business is to treat only of Horses, and not of Natural Philosophy; for I find by long experience, that their rules are as false as the predictions of the weather in an almanack, which in one year's revolution is discover'd to be as false as true. But suppose I should take the opposite side of the question, one will prove as true as the other. Therefore these are only trifling and chimerical conjectures. From whence I conclude, that a horseman ought to mount a horse often, by which means he will be able to form a better judgment, than any of those who philosophize upon his colour, or by the elements, since that is only a piece of empiricism or quackery.

The marks of horses, let them be in what manner you please, are only so many absurdities, there being only four good marks and seven bad ones in a horse that has white feet. The first is, that of his having the off-foot before white and sound; the second good mark is, his having his near hind-leg white, &c. But all this seems to be a kind of conjuration or sorcery to me. For should these marks happen to be accidentally true, the cause does not so much proceed from the colour of the foot, as from the quantity of spirits in the horse's nature. Therefore the best method to judge of a horse is to ride and prove him often, before a proper opinion can be given of his perfections; since the best horseman in the world may be deceiv'd when another person mounts a horse, and he may be deceived even when he mounts a horse himself, particularly when he is young, since his spirits are liable to alter in proportion to his age, as it happens in the human species, only with this exception, that a horse sooner arrives to perfection, with regard to his size, than a mare.

But let us consider a little wherein the best marks consist, or at least the greatest variety of the colours. For we ought to be careful of the colour of the stallion's hair, if we aim at conveying a good one to those of the stud. Men have different opinions with regard to the colour of horses, yet some are more agreeable to the generality of mankind; for example, the light bay, provided the horse has a black mane and tail, a list upon his back, black legg'd, with a star upon his forehead; others are white legged, but this should not be too high. The black ought to be marked like the bay; the chesnut with white upon the legs, and a star. A dark grey is the most durable colour; tho' I have seen a mare with a sorrel mane and tail, well marked in every other respect, that has appear'd perfectly genteel; another with a sorrel mane and white tail, and both equally good; but a pied horse, which is properly black and white, is contrary to my taste. I have seen many beautiful white horses, with black eyes and nostrils. An ash-colour'd grey is not a bad colour. A grey of the colour of a fly is very beautiful, but few attain to it till they begin to be advanced in years. There are even some iron-greys exceeding fine, tho' the colour is not extraordinary. The fallow is not a bad colour, provided the horse's mane, tail, and feet are black. The colour of a horse pleases according to a gentleman's fancy, since there are good and bad horses of all marks and colours; therefore the only way of knowing them is by trial. Some have been pleased to say, that an ill colour'd horse is never good; but, with submission to their judgment, it is very possible to have a good horse of a bad

Les renes dans la main, tant
au passage, que sur les voltes
terre à terre tant la teste au pilier
que la croupe au pilier.

Monseigneur le Marquis etant à Cheval,
et
Le Capitaine Mazin à pie.



Terre à terre à droite.

Terre à terre à gauche.



La croupe au
pilier à Droite.



La teste au
pilier à Droite.



Le Capitaine Mazin.



Terre à terre à Droite de sa Longueur.



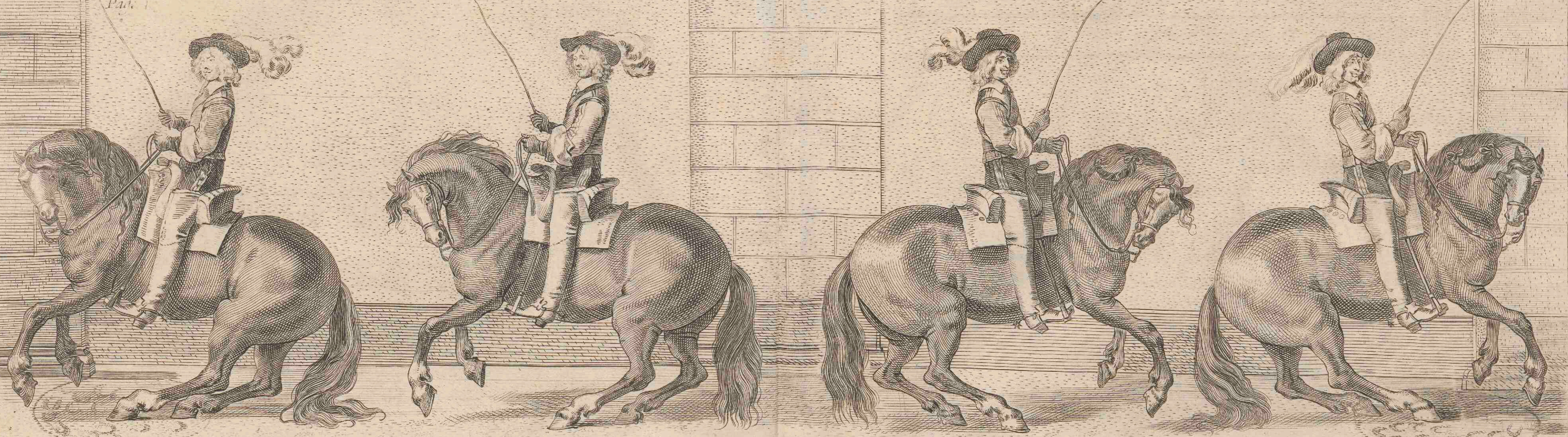
Terre à terre à Gauche de sa Longueur.

bad colour. But tho' it be indifferent as to the colour of a horse's skin, I should ever prefer one of the five first sorts for a stallion, for which I gave you a reason before. And these are all the remarks I shall make with respect to the colour and marks of horses. CHAP. IV.

C H A P. IV.

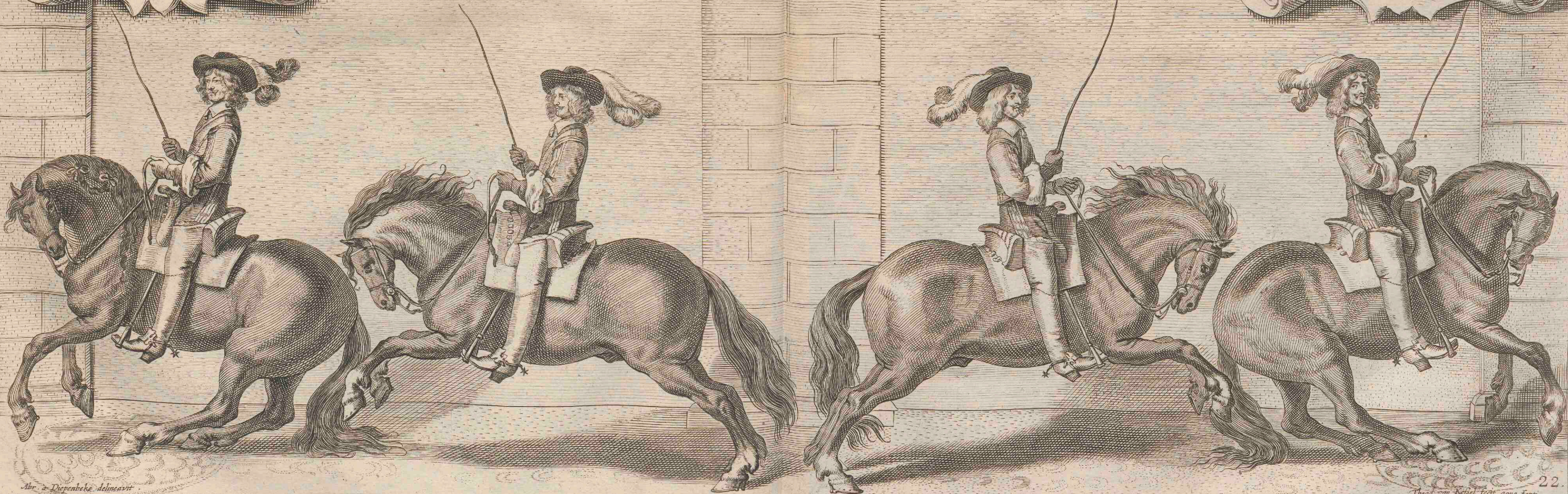
Of the Shape of a Horse, and particularly of those in Foreign Countries.

SOME authors, who have treated of the shape of horses, have described them in such a manner, as nature has not hitherto produced; because they take and add together the most beautiful parts of horses belonging to different nations, and by means of this composition frame a horse according to their own fancies, and not according to nature. For Barbary, Turkish, Neapolitans, &c. are differently shaped; yet a horse from each of these nations may be completely shaped, according to his kind; we may, however, distinguish from what country they come. I have been often ask'd the question, What nation produces the most beautiful horse? To which I answer'd, that I could not decide it, till I knew for what purpose the horse was intended, each breed being good and beautiful in its kind. Let us therefore examine into the qualities of horses belonging to each nation, and enquire in particular what they excell in. I am not thoroughly acquainted with Turkish horses; but they are of different breeds from the extent of the country, are generally tall, and exceeding beautiful, swift, strong, and good winded, but seldom have a good mouth. I have often heard Neapolitan horses commended, which I think they justly deserve; but those I have seen were ill shaped, though strong and vigorous. I have seen Spanish horses, and have had them in my own possession, which were proper to be painted after, or fit for a king to mount on a publick occasion; for they are not so tender as the Barbs, nor so ill-shaped as the Neapolitans, but between both. Genets have a lofty fine air, trot and gallop well, &c. but are seldom strong; though, when they are well chosen, they bear a very good character. Fame still adds something more surprising, relating to the courage of these horses, which is, that they have carried an officer safe from the field of battle, after their guts have been hanging on the ground, with the same courage and vigour as when he first mounted him. The best breed of horses is in Andalousia, especially that of the king of Spain's at Cordova. With regard to Barbary horses, I freely confess they are my favourites; which may proceed from my having seen more of those, than of any other kind, and I allow 'em the preference as to shape, strength, a natural genteel air and docility. Barbary horses are said never to grow old, because they always retain their original natural strength and vigour. I confess, that they have not so genteel a trot or gallop as the Genets; but no horses in the world have a better movement in general, when they are well chosen and instructed. Tho' I have been informed in France, by an old officer of the army in Henry the fourth's time, that he had often seen a Barb beat down by the superior strength of a large Flanders horse. I have experienced this difference between the bone of the leg of a Barbary horse and one from Flanders, viz. that the cavity of the bone in one shall hardly admit of a straw, whilst you may



Passades au Petit Galop,
la demij-volte à Main Gauche.
Passades à toute Bride, la demij-
volte à Main Gauche.

Monseigneur le Marquis étant à Cheval.
Passades au Petit Galop,
la demij-volte à Main Droite.
Passades à toute Bride, la demij-
volte à Main Droite.



BOOK I. may thrust your finger into that of the other. Barbs, for the generality, are finewy, strong, swift, and good winded; tho' we meet with one sometimes that is dull and heavy. Mountain-Barbs are horses of the best courage, and many of them wear the marks of wounds they have received from lions.

With respect to the Northren horses, I have seen some beautiful in their kind, genteel in all sorts of paces, and have excelled all others in leaping. Moreover they have a peculiar excellency in the motion of their fore-legs, which is the principal grace in the action of a horse; but they differ from a Barb in one thing, which is, that they sooner come to decay; and you will always find among them more horses fit for the cart than the Manege.

Hence it appears how ridiculous it is to attempt the description of a complete horse. For provided a horse carries his head well, has his neck well-proportioned, and is well shaped according to the country where he was bred, it is sufficient; but a particular regard ought to be had to the soundness of his feet, otherwise the rest of his beauties are of no value. If the pasterns of a horse are stiff and long, he can never be active; if, on the contrary, they are lax and weak, he will, generally speaking, be inactive; therefore his pasterns ought to be short and flexible, since they are generally more active and strong when formed in such a manner.

It would be an endless work, to attempt the description of horses of a mix'd breed, since the result of such mixture may produce both good and bad.

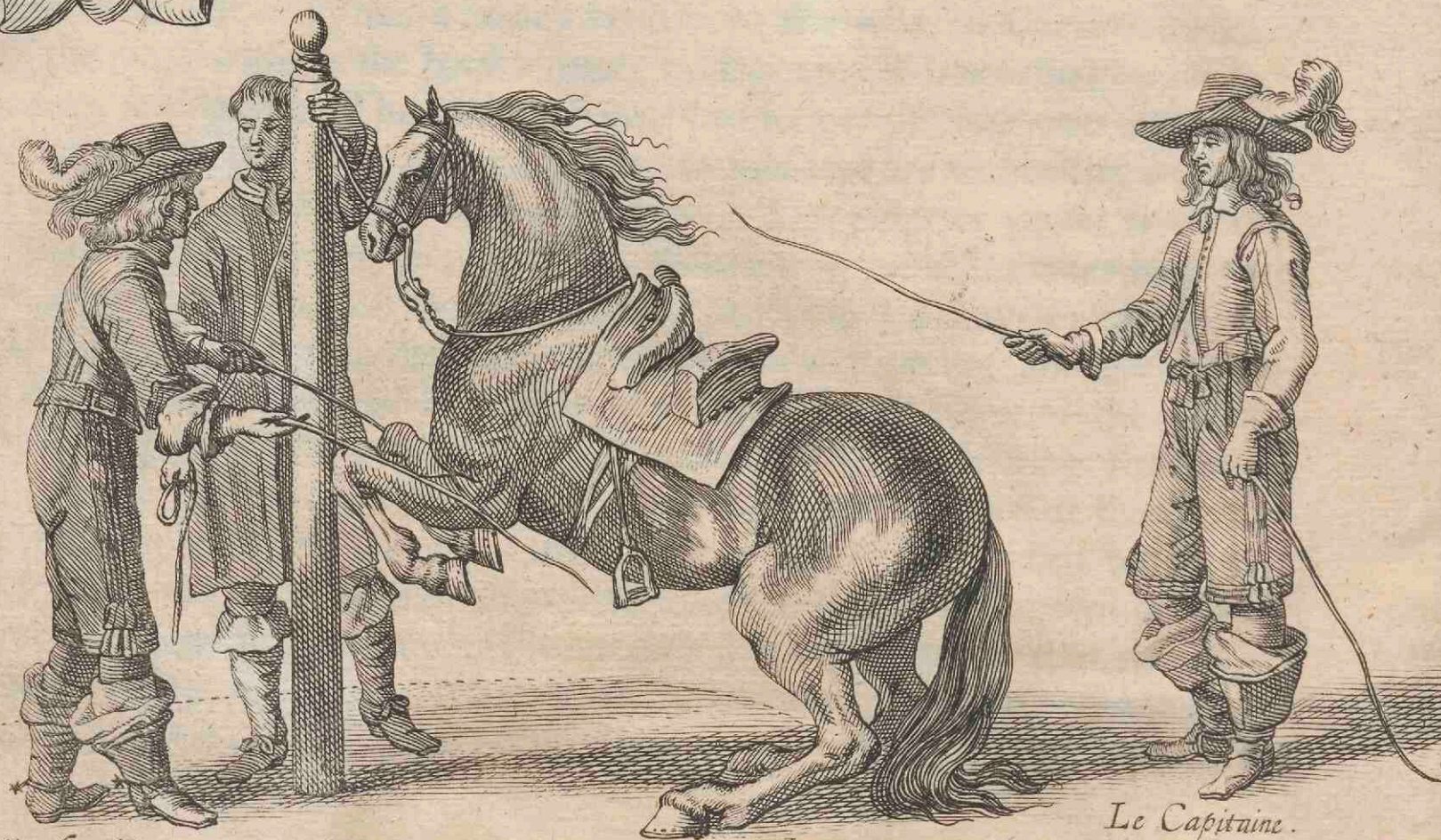
A short horse seems to be the most proper for the Manege, as we can compell him by art to contract himself, stop, or go backwards; whence it is evident, that a short horse is sooner instructed in his paces than a longer: tho' I must take the liberty of observing, that I have seen some long horses perform their exercise as well as the short.

Many persons have remarked, that a horse heavy before, that is to say, one who is large-headed, thick-necked and shoulder'd, bears heavy upon the hand, especially when he has not a large share of spirits. But this is not the reason; for let him have the least defect in his feet, legs, or shoulders, he must consequently be heavy upon the hand, let his shape be ever so excellent.

Hence it appears, that an expert horseman in such a case cannot be so useful as a good farrier. Others say, that such a horse, tho' very sound, must naturally be heavy upon the hand, and that a horse differently framed will be light upon it; wherein I think they are much mistaken, since I have seen horses shaped like a bull before, that have been as easy upon the hand as those of a more delicate shape. Whence it seems evident, that this does not proceed so much from the different make of the fore-part of the horse, as from the inequality of strength in his back and reins. For the principal art in horsemanship is to place a horse well upon his haunches; and he that is strong in his loins is the most capable of enduring the exercise of the academy; but a horse with weak loins bears forward in order to relieve them. From whence I may conclude, that a horse is heavy or light in hand, in proportion to the strength of his loins. Methinks I hear some ignorant horseman say, that the stronger a horse is in his loins, the difficulty is so much the greater to place him properly upon his haunches. This may be really difficult to an unexpert rider, tho' not so to another more knowing than himself; since, in some horses nature furnishes us with a proper subject to work upon, and denies us the same assistance

La Nouvelle invention pour les
airs à Courbettes, de ferme à ferme,
sur les voltes à Droite, et
en arriere, et de côté à Droite.

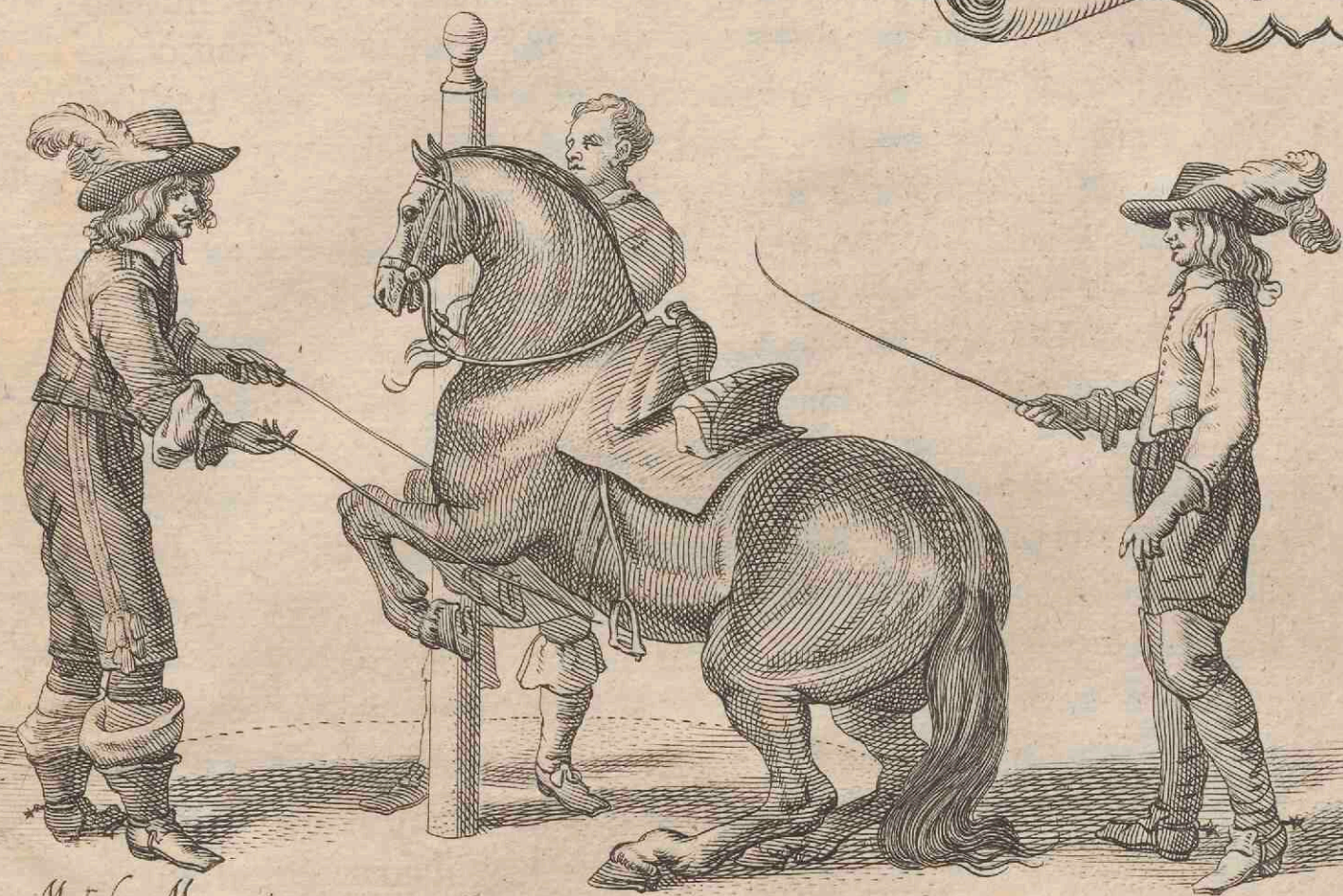
Le Cheval seul, sans personne dessous.
Monseigneur le Marquis travaille,
et tant à pied, et le Capitaine
Mazin lui aide.



Mg. le Marquis

Le Capitaine

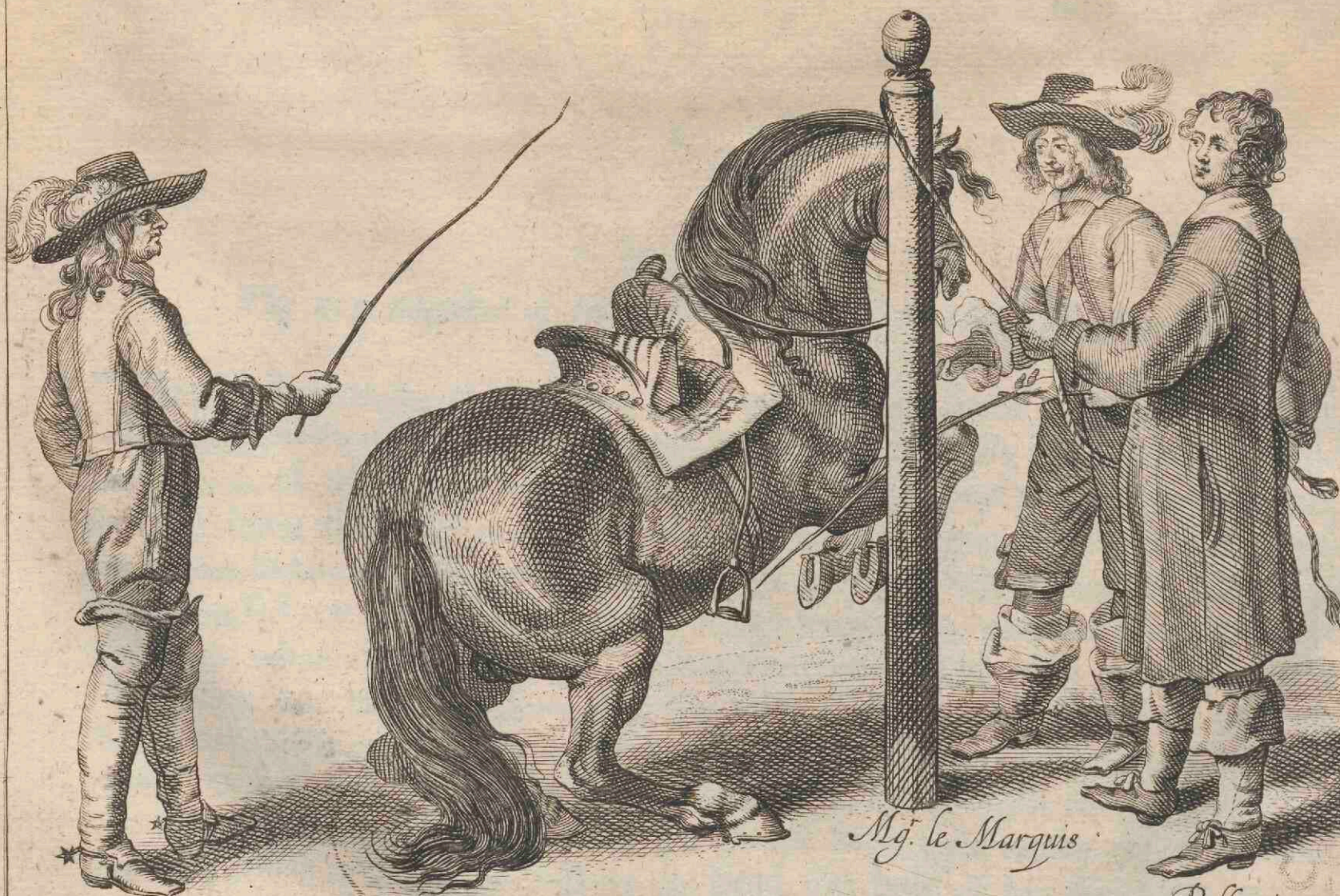
Courbettes de ferme à ferme, à Droite.



Mg. le Marquis

Le Capitaine

Courbettes sur les voltes, à Droite.

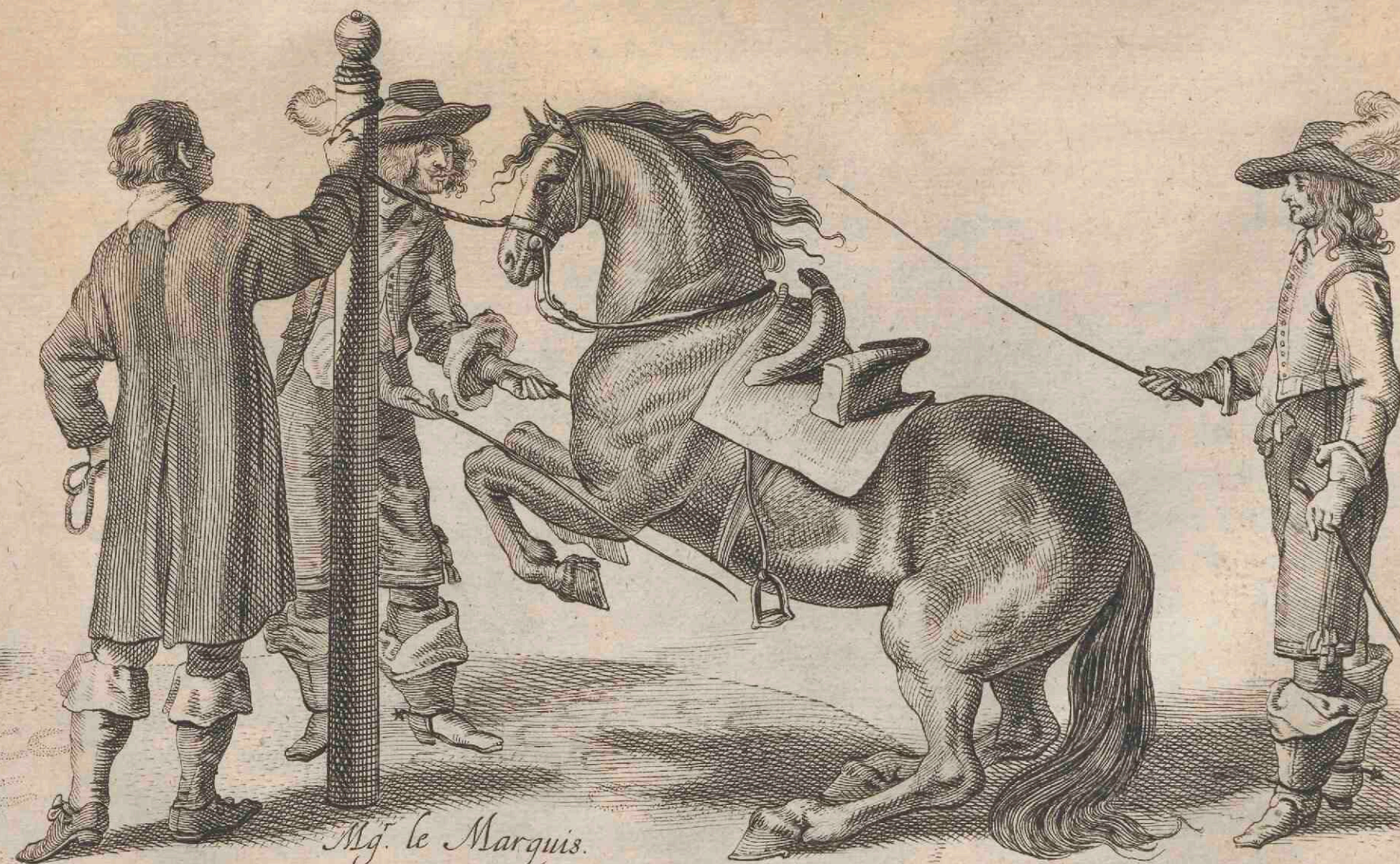


Mg. le Marquis

Palfrenier

Courbettes en arriere, sur les voltes, à Droite.

Le Capitaine



Palfrenier

Mg. le Marquis

Courbettes de côté, à Droite.

Le Capitaine

assistance in others. Therefore, when you have a proper subject in hand to manage, the fault of the horse entirely proceeds from the ignorance of the riding-master and his want of skill. Some horses indeed are naturally apt to leap continually, in which case the rider ought to follow his natural disposition; but he ought to put him upon his haunches notwithstanding, otherwise he will never have a genteel and graceful air. Others conceit, that a horse with a thick mane and tail is generally heavy and dull; but I have been master of some with such marks, who were exceeding vigorous and active; whence I conclude, that a judgment cannot be sooner formed from the shape of a horse, than from his colour.

CHAP.
V.Fig. 6, 7,
8, 9, 10.

C H A P. V.

What kind of horse is best for a Stallion, and in what manner he ought to be used. What Mares are the most proper, with the method of proceeding to procure a good breed.

THE best Stallion is a well-chosen Barb, or a beautiful Spanish horse, well marked, that the same may remain in the breed. He had better have too much courage than too little, since the colt he produces will be apt to inherit the same imperfections in a greater degree. Therefore I should think it absolutely necessary to choose a stallion naturally well-disposed in every respect, otherwise the breed will be the same, which I have often found by experience. A stallion of this kind is best both to produce a breed proper for service or pleasure. Some people pretend, that a Barb or a Genet produce too small a breed, and give this reason for it, that nature is always in a declining state. There is no fear of having too small horses in England, since the coolness and moisture of the climate, and fatness of the land, rather produces horses too large.

As to what is said relating to the declining state of a horse, I take it to be false, since the same heat remains in the sun at present, as when it was first created, and the earth is equally fruitful. If nature had been in a constant decay ever since the creation, we should by this time have been no larger than ants. For which reason the Barbary and Spanish horses are the best for stallions.

In the choice of Breeding-Mares, I would advise you to take either a well-shaped Spanish one, or a Neapolitan. But when these are not easily obtain'd, choose a beautiful English mare, which is as good as any, provided she be of a good colour, and well marked, both which qualifications are necessary to produce a handsome breed. With regard to covering the mare, I disapprove of its being in hand, or by confining the creature, since it is then rather a compulsion than a natural inclination; for every natural action of this kind ought to be perform'd with freedom and love, and not by violence or constraint. Moreover, I am no friend to astrological remarks in this case. The moon's aspect, or that of any other celestial body, are equally absurd in affairs of this kind; and it matters not whether the moon is increasing or decreasing, or whether any of the other planets are in conjunction or opposition; for horses are not begot by astronomy, or by the almanack. Such observations are as ridiculous, as those relating to the point from whence the wind blows,

F

to

La nouvelle invention pour les
airs, à Courbettes de ferme à
ferme, sur les voltes à Gauche,
et en arriere et de côté à
Gauche.

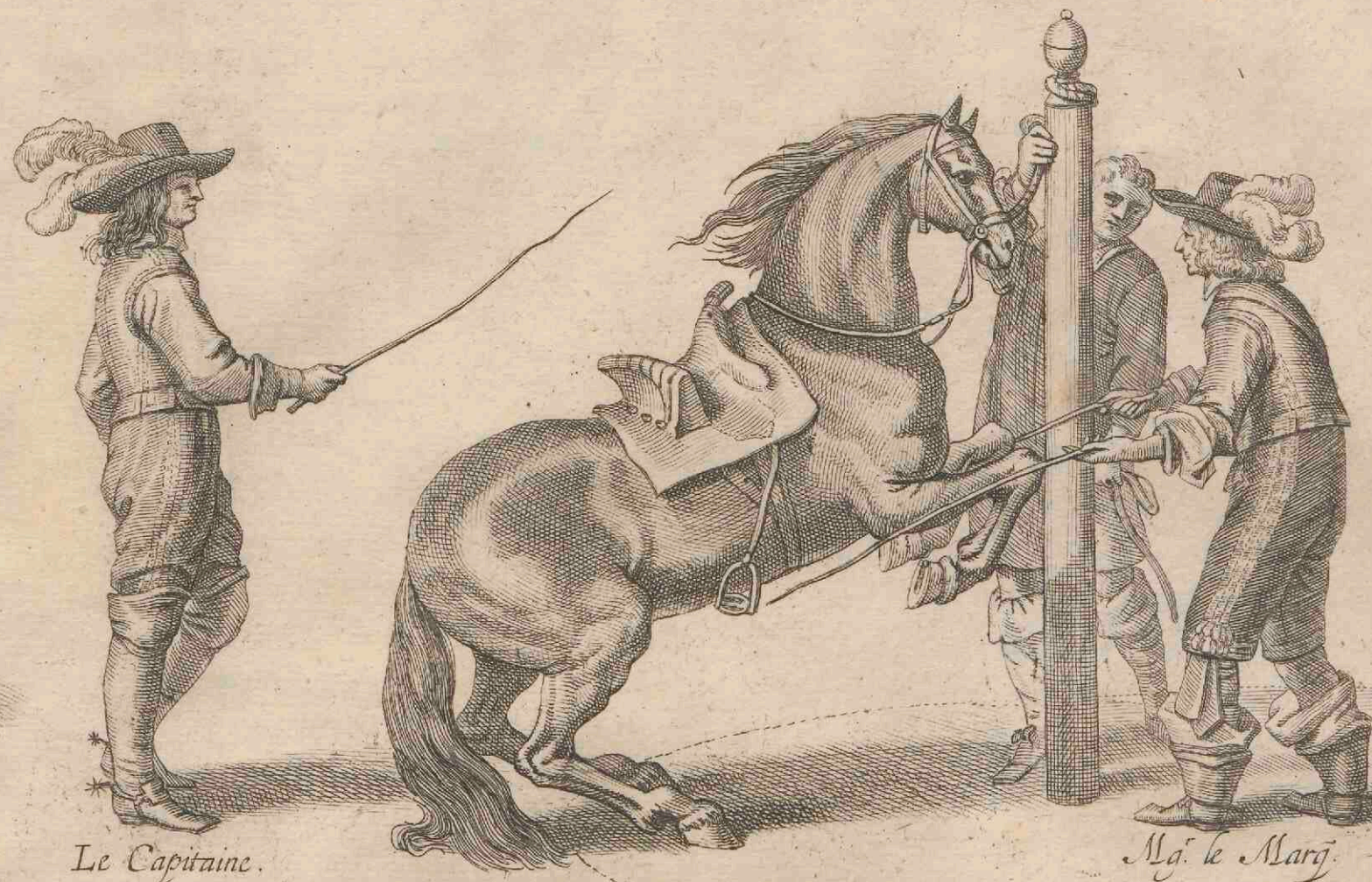
Le Cheval seul, sans personne dessus.
Monsieur le Marquis travaille,
étant à pied, et le Capitaine
Mazin lui aide.



Le Capitaine

Mg. le Marq.

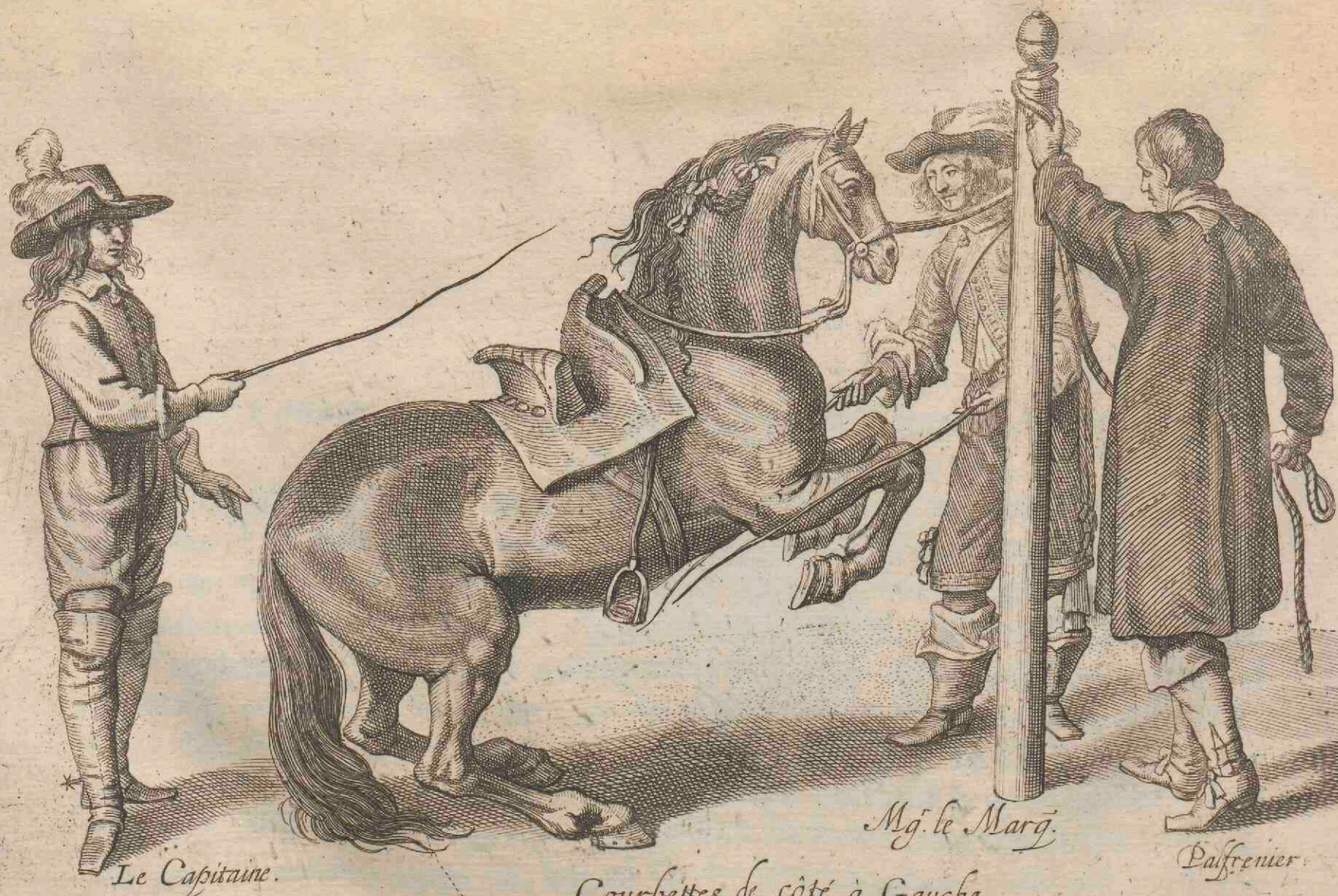
Courbettes sur les voltes à Gauche



Le Capitaine

Mg. le Marq.

Courbettes de ferme à ferme, à Gauche

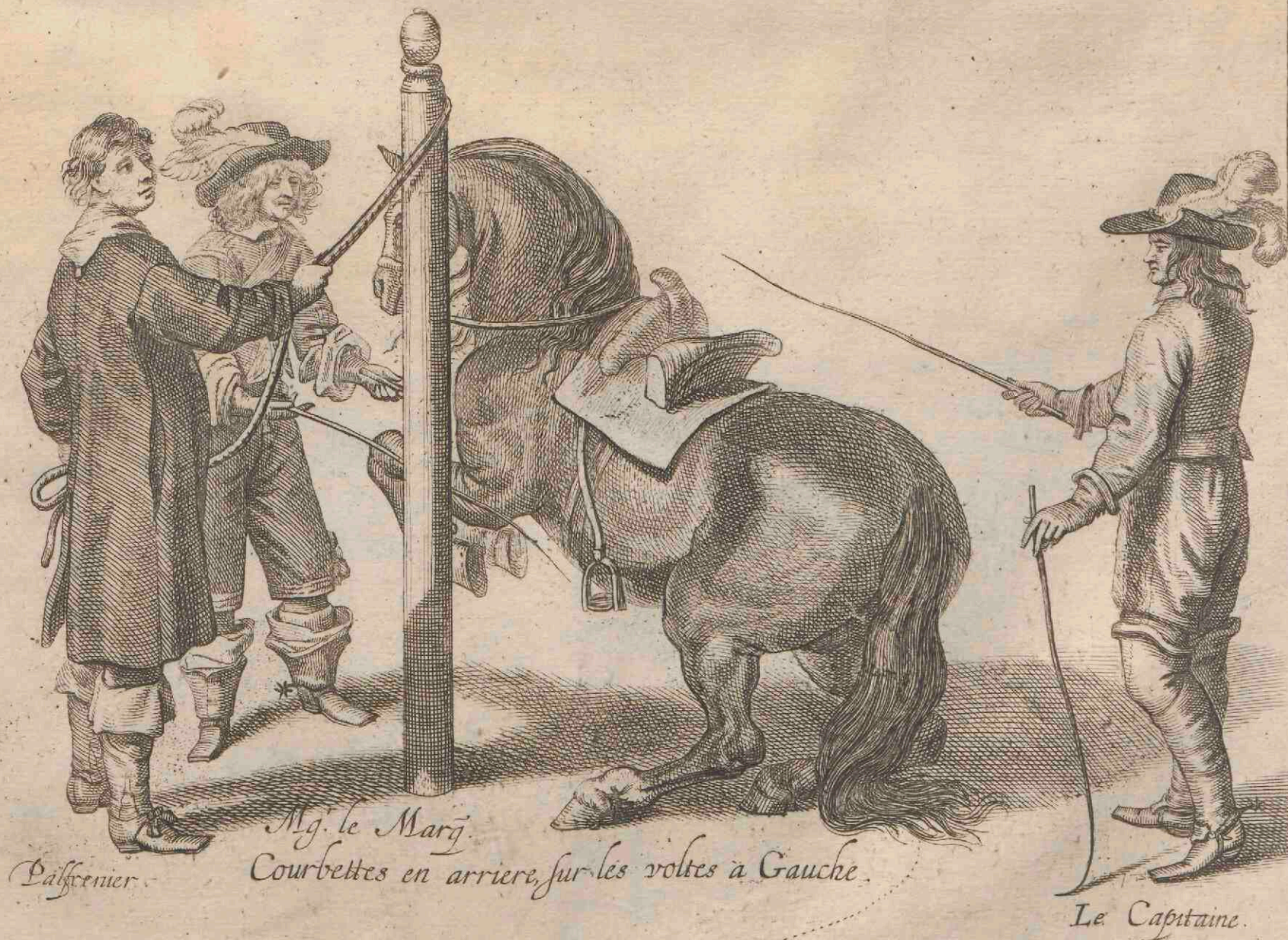


Le Capitaine

Mg. le Marq.

Passemier

Courbettes de côté à Gauche



Passemier

Mg. le Marq.

Courbettes en arriere sur les voltes à Gauche

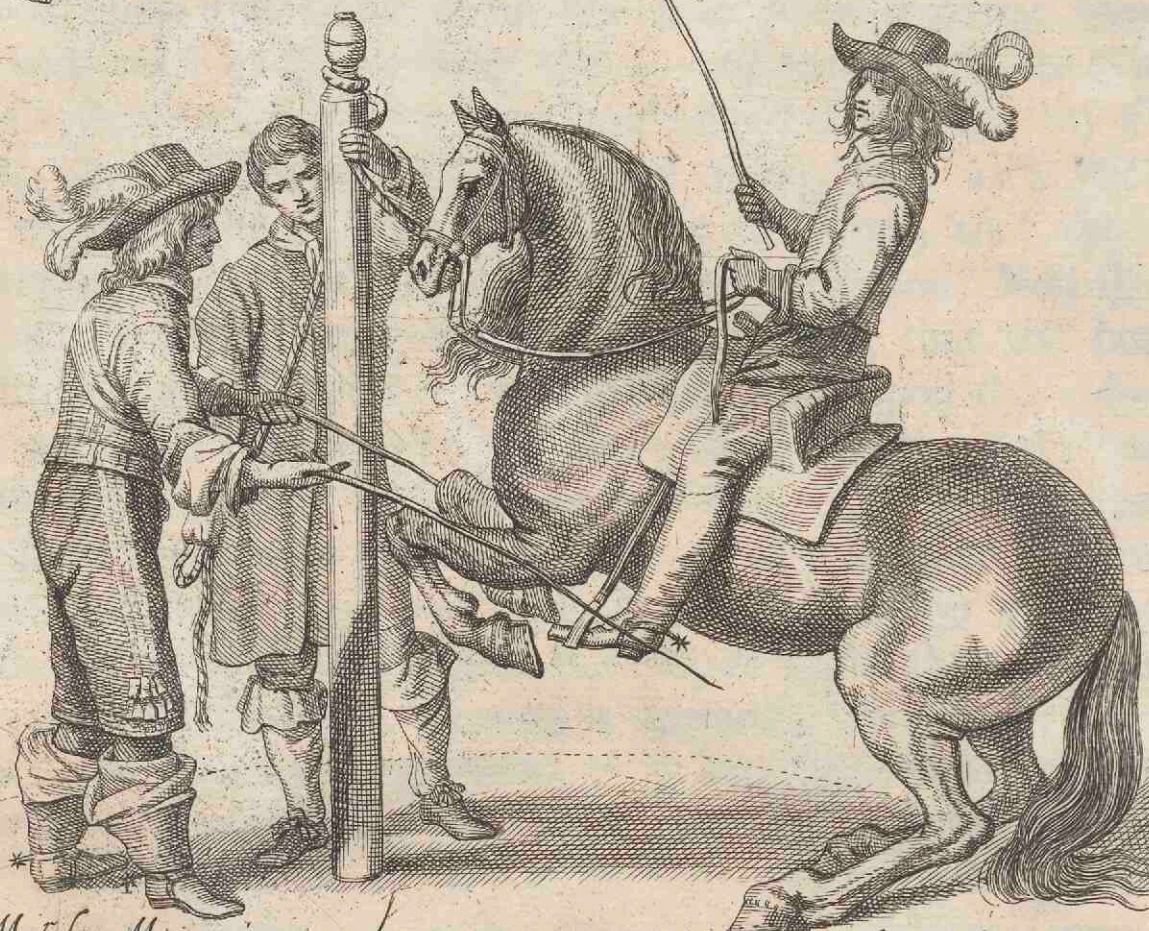
Le Capitaine

BOOK I. to produce a male or female colt; or that ridiculous practice of tying the left testicle to generate a male, and the right a female; or another of the same nature, which is, that of placing a cloth before the mare's face, of what colour you please, that she may conceive a colt of the same. This doctrine seems calculated only to amuse the credulous, and common sort of people, by endeavouring to make them believe there is some secret mystery couched under such remarks. Nature is exactly uniform in her operations, but particularly in that of generation; and we always find her so very circumspect in this action, that altho' she admits of copulation between two animals of a different species, yet the product is incapable of producing a creature of the same species. Therefore let us follow the laws of nature in the act of generation, since it is originally derived from her, and not from art.

Your stallion being well prepared and fed with good oats, beans, coarse bread, a little hay, and a large quantity of wheat straw, water him twice in a day, and breathe him gently to preserve his wind, but he must not be sweated; for should he not be in wind when he covers, he may chance to break it entirely. The reason why I advise that a horse should be well fed at this time, is, that altho' this action is pleasant in itself, it is laborious notwithstanding; and if he is not well nourished, he will deceive your mares, and generate none but weak colts; since, according to the old proverb, *Without meat and drink love grows cold*. Therefore feed him as well as you can, he will still be sufficiently lean. If he serves many mares, he will not last long, and his mane and tail will fall off to such a degree, that it will be difficult to restore him to his former strength the year following: he should therefore cover only a certain number of mares in proportion to his strength, but never exceed twenty in a season. The proper time in England is in the month of June, that your mares may foal the May following, when there is plenty of grass, for which reason they yield most milk at that time. You ought therefore at this season to put all your mares together into an inclosure well fenced, where there is plenty of grass during the time the stallion is with them, and they are hot: then let your stallion run with them, first taking off his hind-shoes, that he may not hurt the mares by a kick, leaving his fore-shoes on. Let him cover one mare twice in hand at first, to render him more gentle; then take off his bridle, and let him have the liberty of running among the rest, which will make him so familiar with them by degrees, that they will be fond of his caresses, so that no mare will be cover'd before she is inclined. When he has served them all, he will try them again one after the other, and cover all those that are willing to receive him. The horse is sensible that he has finished his performance, by the mare's refusal of his caresses, and then begins to kick against the fence that he may be gone: therefore it is proper to remove him at this time, and send your mares into a fresh pasture.

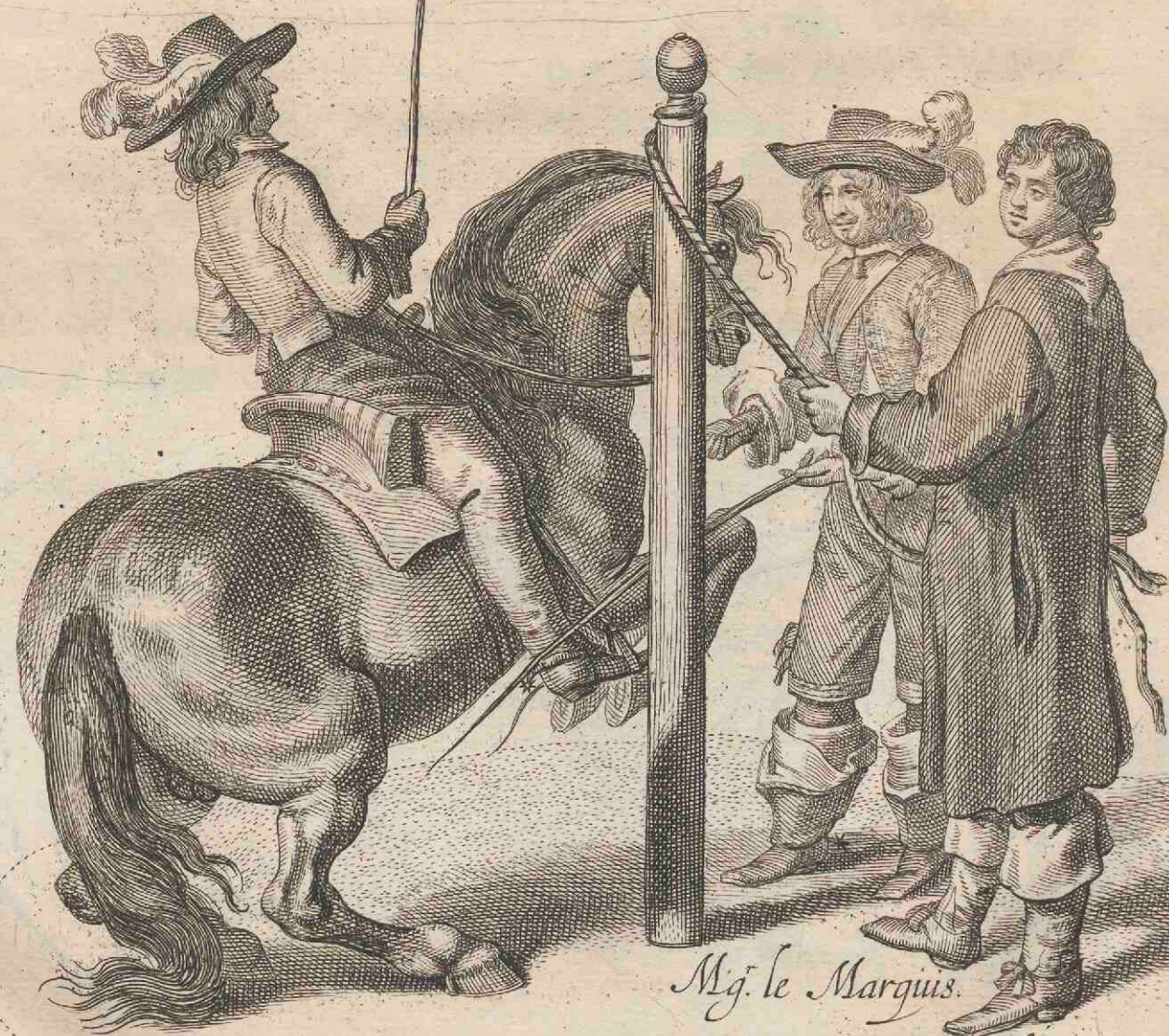
These are the prudent laws observ'd by nature; and I dare venture to affirm, that not one mare in twenty will fail, whilst half of those cover'd in hand will not prove with foal. A stallion will stay six or seven weeks with the mares, during which time he ought to be provided with a proper place to defend him from the heat of the sun, wherein there should be a manger stored with oats, pease, split beans and bread. Your stallion ought not to be under five, or more than fifteen years old; but this may be regulated according to his

La nouvelle invention pour les airs à
Courbettes de ferme à ferme, sur les
Voltes à Droite, et en arriere, et de
côté à Droite, le Capitaine. étant
à Cheval



Mg. le Marquis.

Courbettes de ferme à ferme, à Droite.

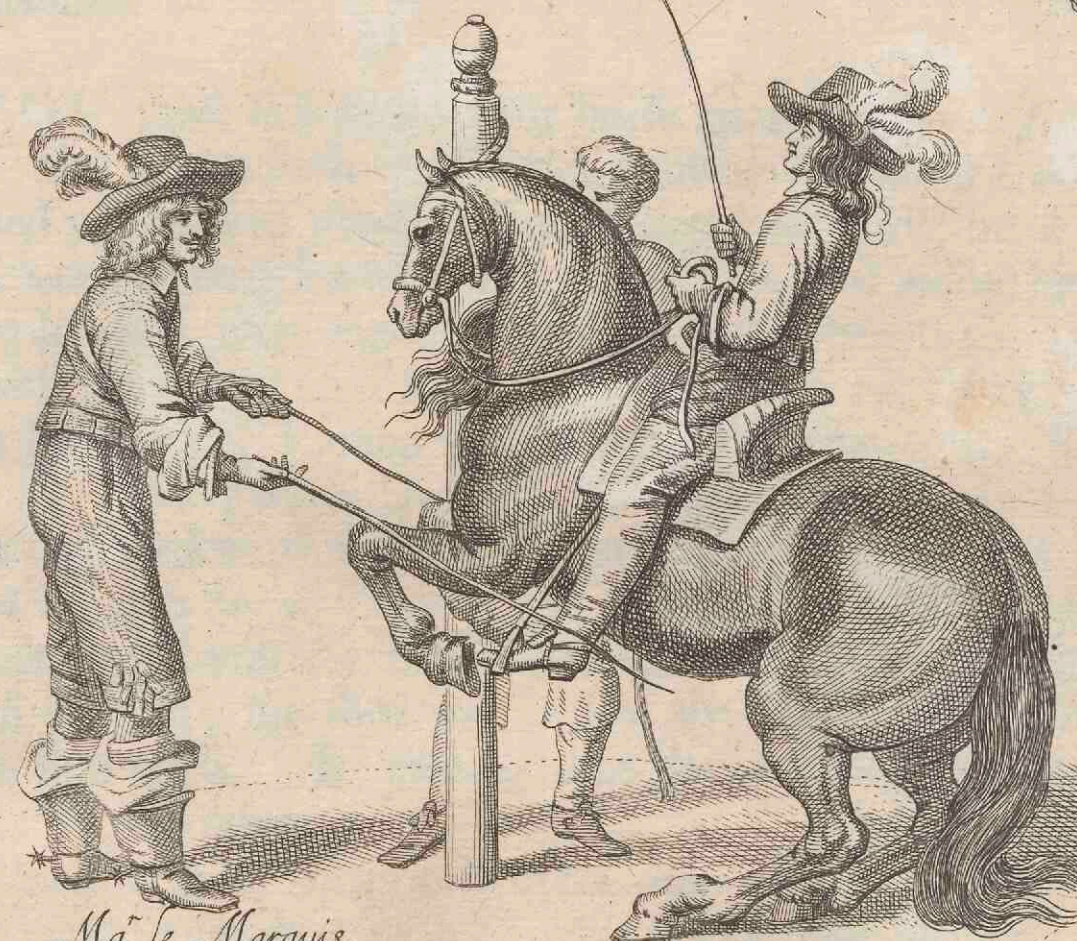


Mg. le Marquis.

Palfrenier.

Courbettes en arriere, sur les Voltes, à Droite.

Le Capitaine. étant à Cheval.
Monsieur le Marquis donne l'écou.



Mg. le Marquis.

Courbettes sur les Voltes à Droite.



Mg. le Marquis.

Palfrenier.

Courbettes du Côté à Droite.

his strength, observing that your mares be not cover'd before they are three years old, nor after fifteen. The goodness of the mares and colts they produce will serve you for a guide in this case. A horse may cover a mare of his own begetting, without hurting your stud; for there is no incest amongst horses, this being a privilege allowed them by nature. Moreover, they will produce finer colts when cover'd by a beautiful stallion, especially by a good Barb. But you must never make use of a stallion of your breed, since he will be widely different from a real Barb; and if you continue to use them successively, they will at length degenerate, and resemble the horses of the country where they are bred. The same thing may be said of all other creatures in the world, and even of mankind; the climate, air, and land producing the same effect in all other animals. Therefore I would advise you not to make choice of a stallion of your own breed, but rather of a young Barb, or Spanish horse, by which means you will be always master of a stud of fine horses; but you must always take care to choose the most beautiful mares in your stud to breed from. By this means your stallion will be as jealous in his Seraglio as the Grand Seigneur, and always furnish you with a fine breed of horses. It will be absolutely necessary, whilst the stallion runs amongst the mares, that a man should watch them night and day, to see how they are served, and lest another horse should be with them, or other mares with him, and to acquaint you with any accident that may happen. This is what I have to say relating to stallions and mares.

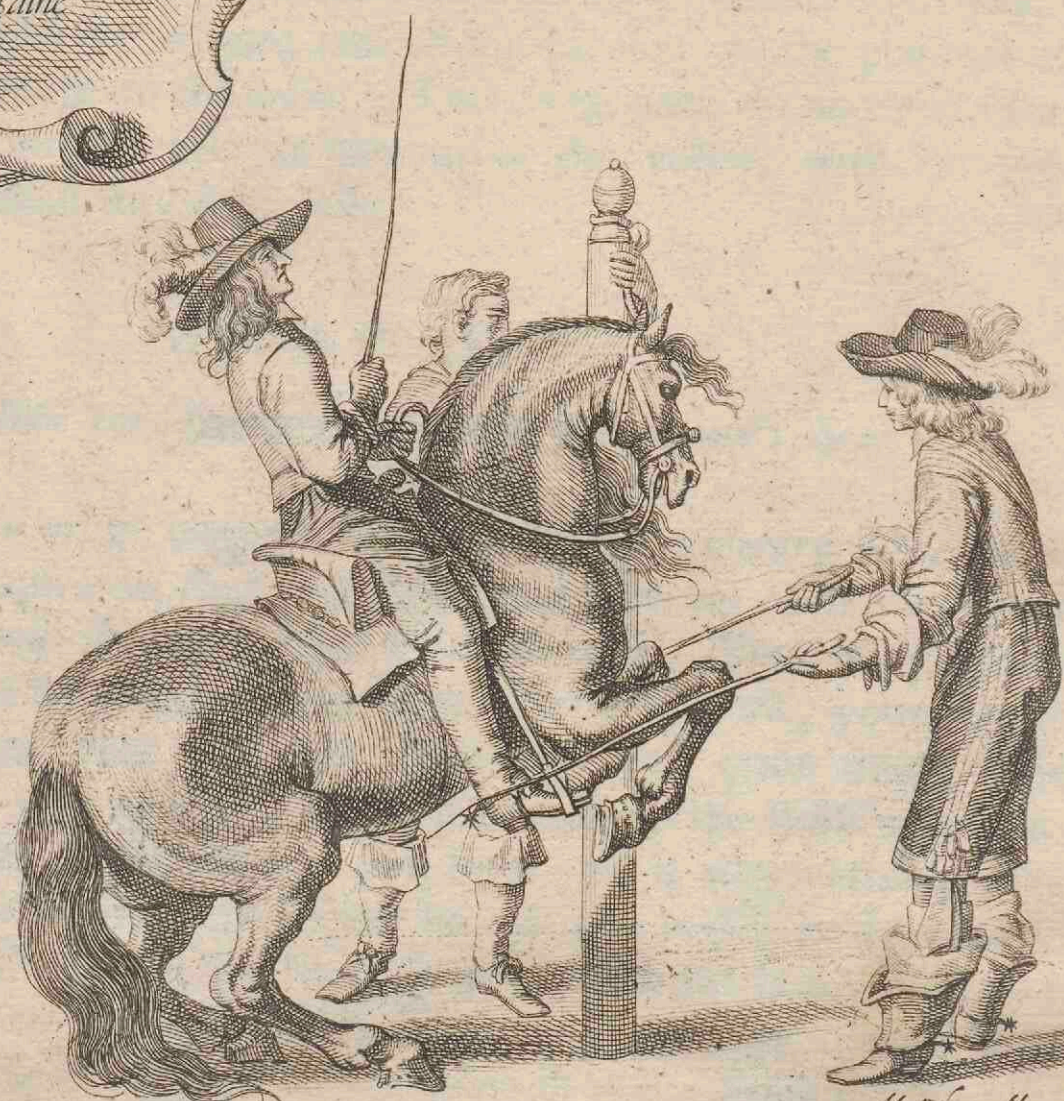
Fig. 11.

C H A P. VI.

What is the proper time to take a Colt from his Dam, and how he should be managed afterwards.

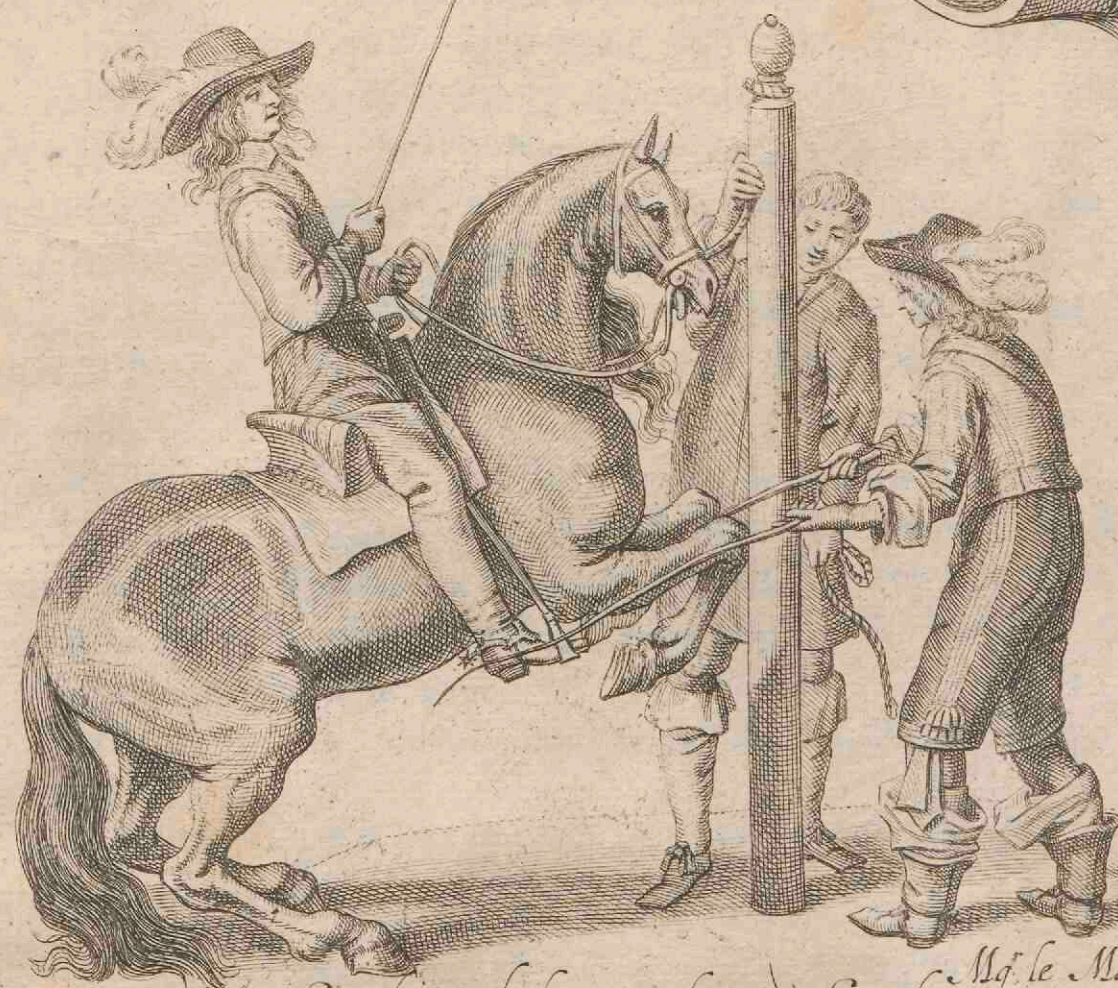
YOU ought to build a lodge in the pasture-ground into which you remove your mares, as well as in all others where they feed, to defend them from the inclemencies of the weather; for there is no creature to which cold is more injurious than to horses, neither will they endure much heat. Good store of hay ought likewise to be provided for them against the winter. Several people recommend suckling of colts till they are one or two years old; but herein they are much mistaken, since they become tender and ill-shaped by this method, and you lose the fertility of your mares during that time. You ought therefore to take up your colts from their dams at the beginning of winter, when the weather begins to be cold, that is, between Michaelmas and Christmas, putting both males and females into a clean warm stable provided with low racks and mangers. Always take care to keep your stable clean, and your colts well litter'd, leaving them loose. They ought to be seldom handled, for fear of hurting them, or preventing their growth. They ought to be plentifully fed with good hay and bran, which, by making them drink freely, will render their bodies fat and plump. Feed them likewise with oats; for it is ridiculous to imagine, that oats will make them blind, or their teeth crooked. In fine weather walk them in the sun-shine about your court, that it may comfort and cherish their spirits. Turn them to grass towards the latter end of May into some pasture that will contain all your yearling colts, first providing a hovel or lodge to defend them from the heat of the sun; the shape of it
you

La nouvelle invention pour les
airs à Courbettes, de ferme à
ferme, sur les voltes à Gauche,
et en arriere, et de côté
à Gauche; le Capitaine
étant à cheval.



Courbettes sur les voltes à Gauche. M^g. le Marq.

Le Capitaine étant à cheval,
Monsieur le Marquis
donne leçon.



Courbettes de ferme à ferme à Gauche. M^g. le Marq.



M^g. le Marq.
Courbettes de côté, à Gauche. Palfrenier.



M^g. le Marq.
Palfrenier
Courbettes en arriere sur les voltes à Gauche.

BOOK you shall see in the sequel, it being left open on one side, that you may the better see how it is contrived; for it ought to be shut up by a large door, lest they should hurt themselves. At the same season next year take up your colts that are a year and half old, dress them, tie them up, and use them in the same manner as other horses, to make them gentle and quiet. The summer following, when they are two years old, you may turn them out again into some good pasture, that is provided with a proper lodge, or otherwise keep them in the stable to make them fit to be mounted, which ought never to be done till they are above three years old; for by this practice they will be more able to endure fatigue. It matters not in what pasture they run, provided it be dry, and has a pond of water belonging to it. If they fill their bellies once in twenty four hours, it is sufficient; and there is no necessity for a great variety of pasture, as rocky ground, mountainous, meadow, or fine grass, provided you separate the yearling colts from those that are two years old, and those of three from the rest. I could feed a horse very well in my own court; for what is the reason that the Barbs, Neapolitans, Turks, and Genets, are so sleek and strong, and of so delicate a shape, unless it proceeds from the dryness of their nourishment?

Therefore the secret of feeding horses, in a cold climate, consists only in keeping them warm during the winter, nourishing them with dry meat in that season, and dry pasture in the summer. Take two colts equally beautiful, and descended from the same lineage; keep the one warm in the winter, and feed him with dry meat till he is three years old, and suffer the other to remain at grass till he is of the same age, and I dare venture to affirm, that the legs of the former will be as beautiful, nervous, and pliant, as any Barb, or Spanish colt's whatsoever, whilst the other shall have a coarse head and neck, and be as ill shaped as a cart-horse. Hence you may see the efficacy of a dry food and warm houses for your stud.

As to your mare-colts, you may let them run abroad till they are three years old, because they are not so subject to grow poor, especially in the fore parts, as horses are; but if you can in winter put your young mares into stables, as well as your horses, it will be so much the better. I am afraid the charge will be too great for a private person, at least if his stud be any thing considerable. I well know by my own experience, that this method of breeding horses is the best; for I have tried all ways both with the males and females of every country. It is proper I should advise you to back your young mares a year or two before you have them cover'd, or else they will grow so wild, they will be in danger of spoiling themselves and their colts; but by this method they become so gentle, that neither the one nor the other will be afterwards in danger. This is the manner of managing your foals, your young horses, and mares.

Fig. 12.

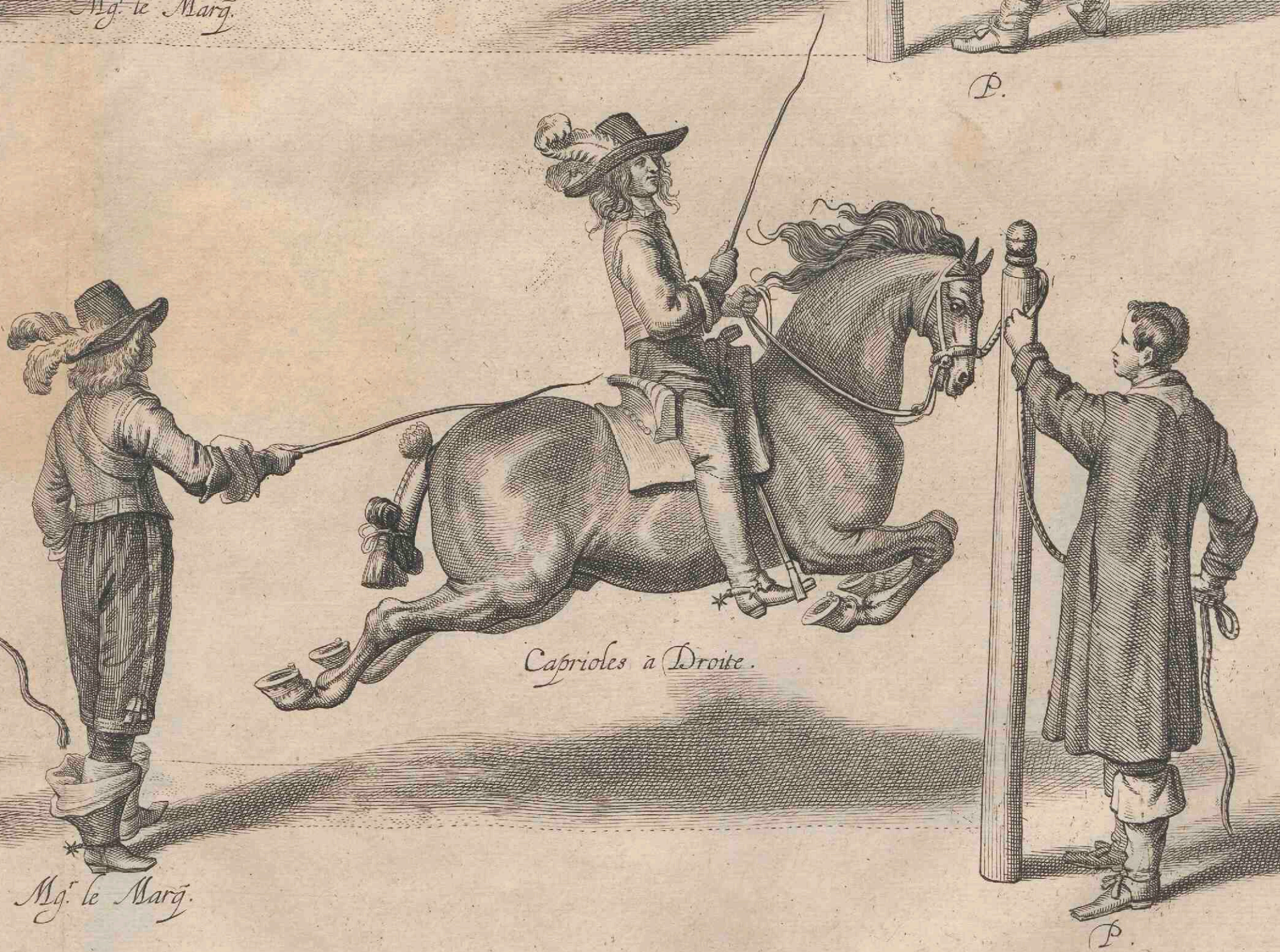
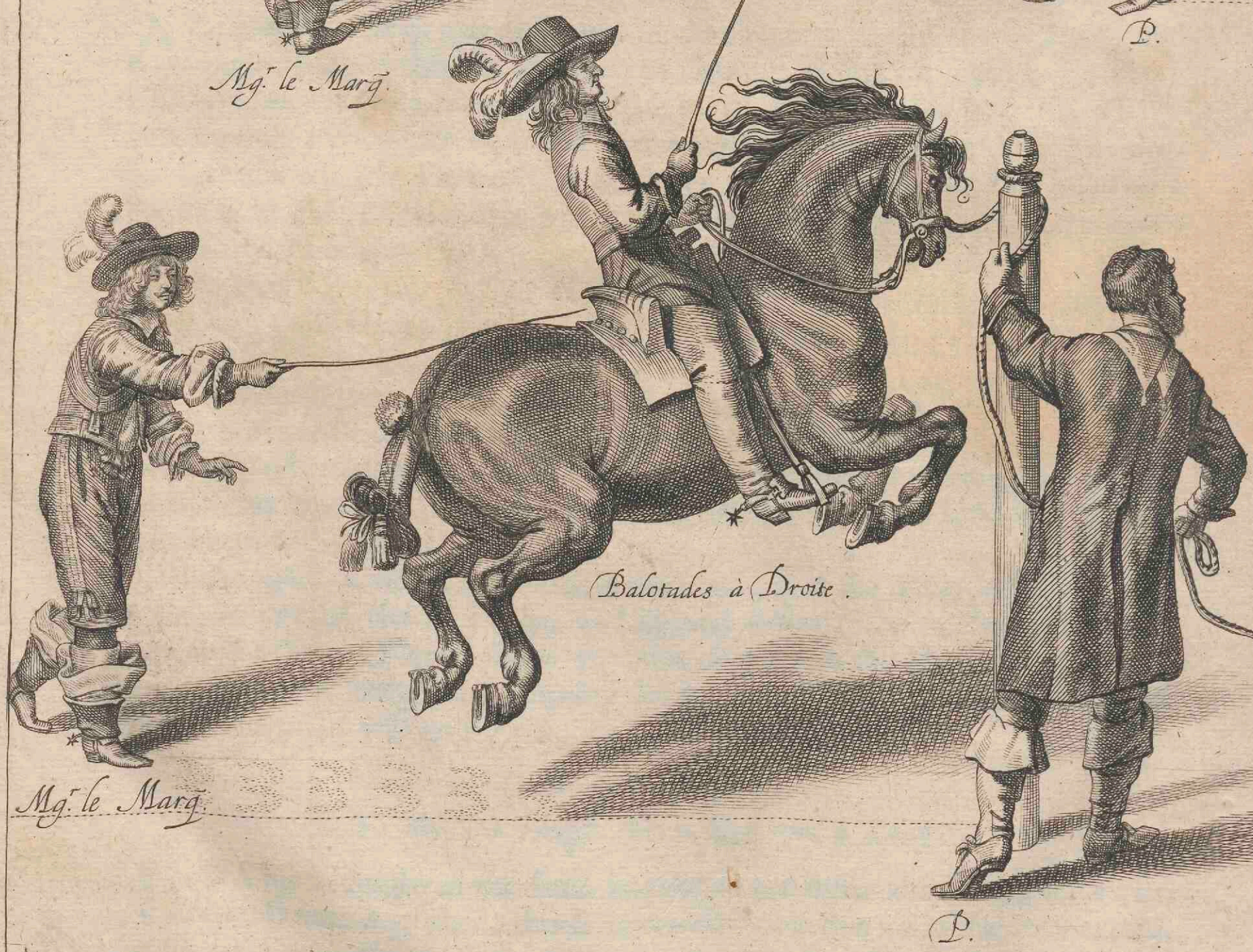
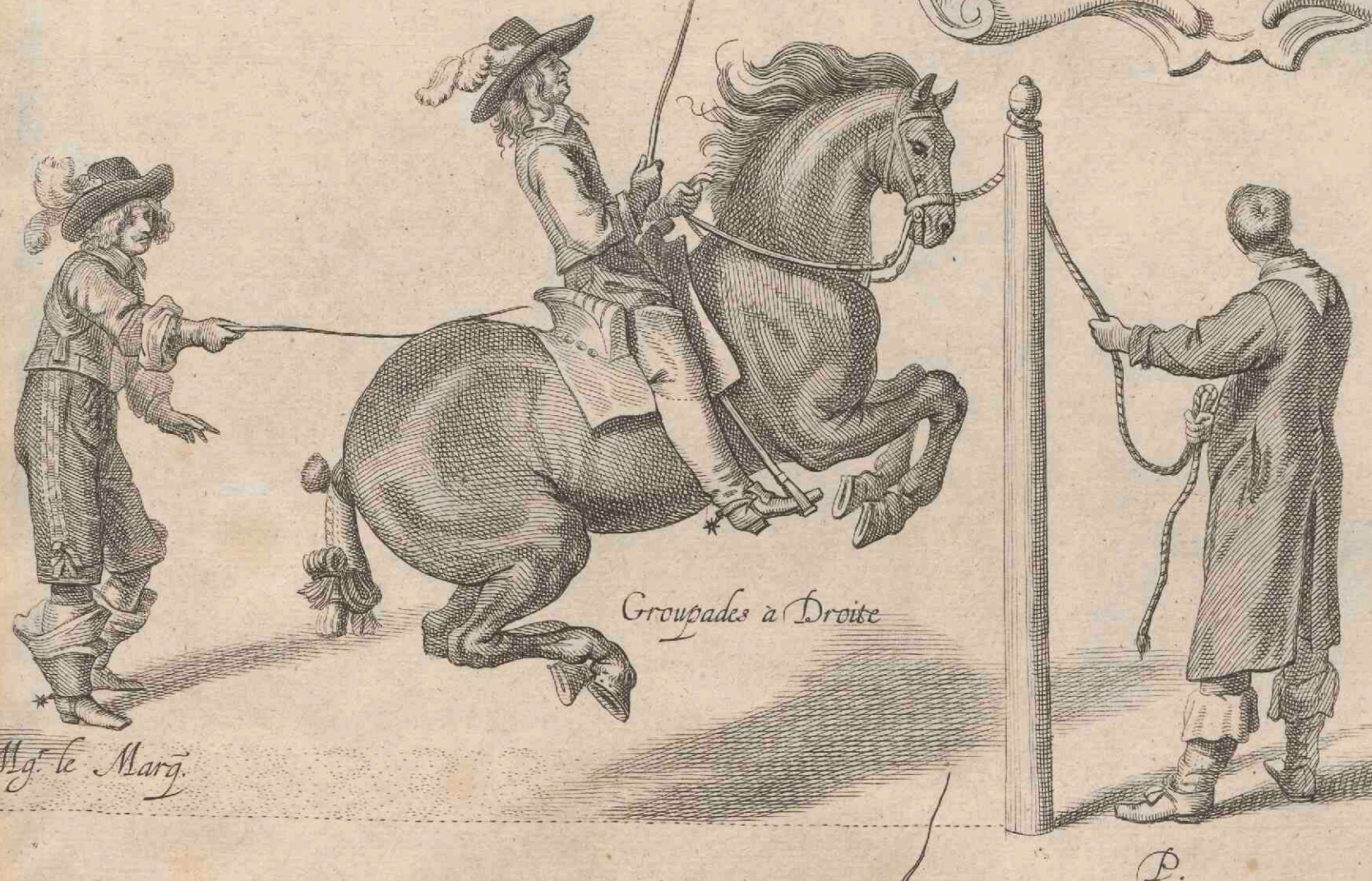
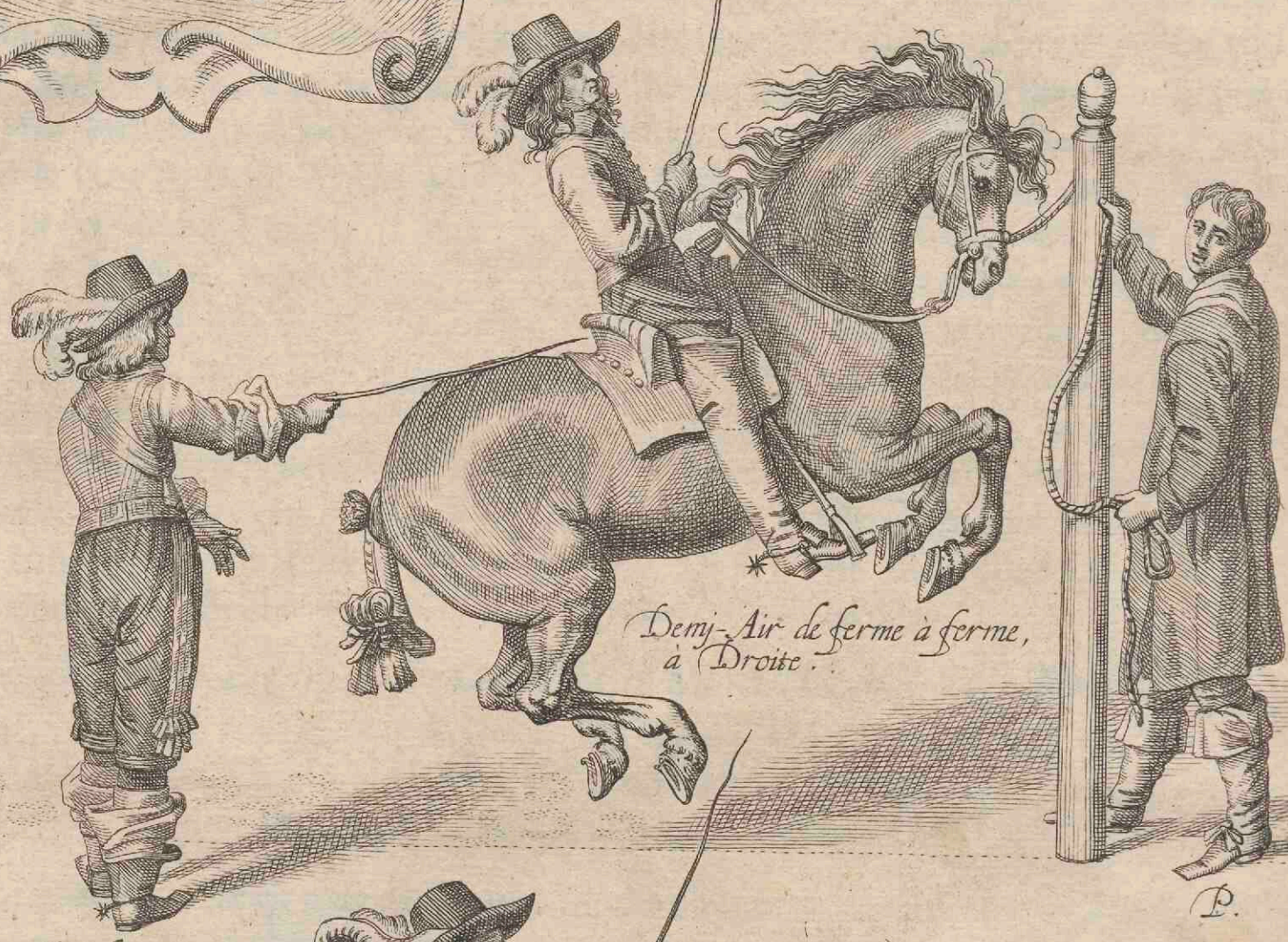
CHAP. VII.

Of the Saddle, Stirrups, Spurs, and Bridle.

THE saddle I use is so well made, that a man must sit upon it with a good grace, whether he will or no; you have the fashion and figure of it here, and also that of the stirrup and the spur. As to bridles, there are none like the simple canon for a young horse; and for a horse that you ride, a
 bridle

La nouvelle invention pour les
Airs relevés, demy-Air Groupades,
balotades, et caprioles, de ferme à
ferme, sur les voltes, à Droite.

Le Capitaine étant à Cheval,
Monseigneur le Marquis donne leçon.



bridle *à la Pignatelle*, (made full and free, with reins *à la Conetable*) is the most proper. You have the figure of that also here annext. CHAP.
VIII.

It is neither a good saddle, nor good stirrups that make a complete horse, any more than a good pair of spurs put upon the heels of an ignorant person. Neither is it a good bridle that breaks the horse well. For if they were made tractable by this piece of iron put in their mouths, the bit-makers would be the best horsemen in the world. Thus if a book put into the hand of a boy would teach him to read without instructions, we should have nothing to do but give him a good and numerous library, to make him in a moment the most learned person in the universe. But it is in good lessons, well applied to the nature, spirits, and strength of every horse, that the great and subtle science of Horsemanship consists, that science that can manage a horse with only a bit of wood in his mouth. The bridle, I confess, is of some use, tho' but little; art avails much more, as all your excellent riders well know; for I have managed a horse with a halter only, and he went as well as with the bridle, of which I have many witnesses in this city of Antwerp, who have seen the thing: I have also managed an English one with a scarf, and made him curvet and vault very justly; so that it is not the bridle, but the art of the rider, that renders the horse tractable.

CHAP. VIII.

Of the Method of Breaking Colts.

IF the method I formerly prescribed is made use of from the beginning, which is, to put him into the stable, and tie him up for two or three winters successively, in order to make him tractable as other horses, it will then not be difficult to back him; for by this means he will not be wanton, apt to lie down, or be guilty of any extravagant actions common to young horses, and thereby endanger the rider. By this method you will avoid the trouble of working him upon ploughed lands, morasses, &c. before you mount him; by which exercise he is in danger of breaking his wind, or at least of spoiling his genteel air. When you have made him tractable by these means, the first saddle you put upon him should be quilted, or one made of chaff or straw, well fastened by a surcingle, that it may not hurt his back, but leave his shoulders liberty that he may trot freely, as every colt should do. He ought not to be shod at all; but if he wear any shoes, they ought to be only *lunettes*, or half shoes upon his fore-feet, lest he should hurt himself by trotting briskly. Nothing more should be put upon his head than a halter, or cavesson, with reins to it of the same kind. Moreover, he ought to have nothing in his mouth; should there be any thing in it, it ought only to be a small piece of whip-cord, with a head-stall without reins, as this is an improper time to put a bit into his mouth. When he has been thus managed, the rider ought to mount himself upon a gentle horse, and lead the colt behind him three or four days, till he follows the horse freely. Then the master ought to mount him for two or three days successively, and afterwards suffer him to go alone. But the rider must at this time take care to manage his head by degrees; and although he proves stubborn either as to his mouth or head, he

La Nouvelle invention pour les airs
relevés, Demj-airs Groupades
Balotades et Capricios de ferme
à ferme sur les voltes à Gauche.

Le Capitaine es Pant à Cheval
Monseigneur le Marquis
donne leçon.



Groupades à Gauche.

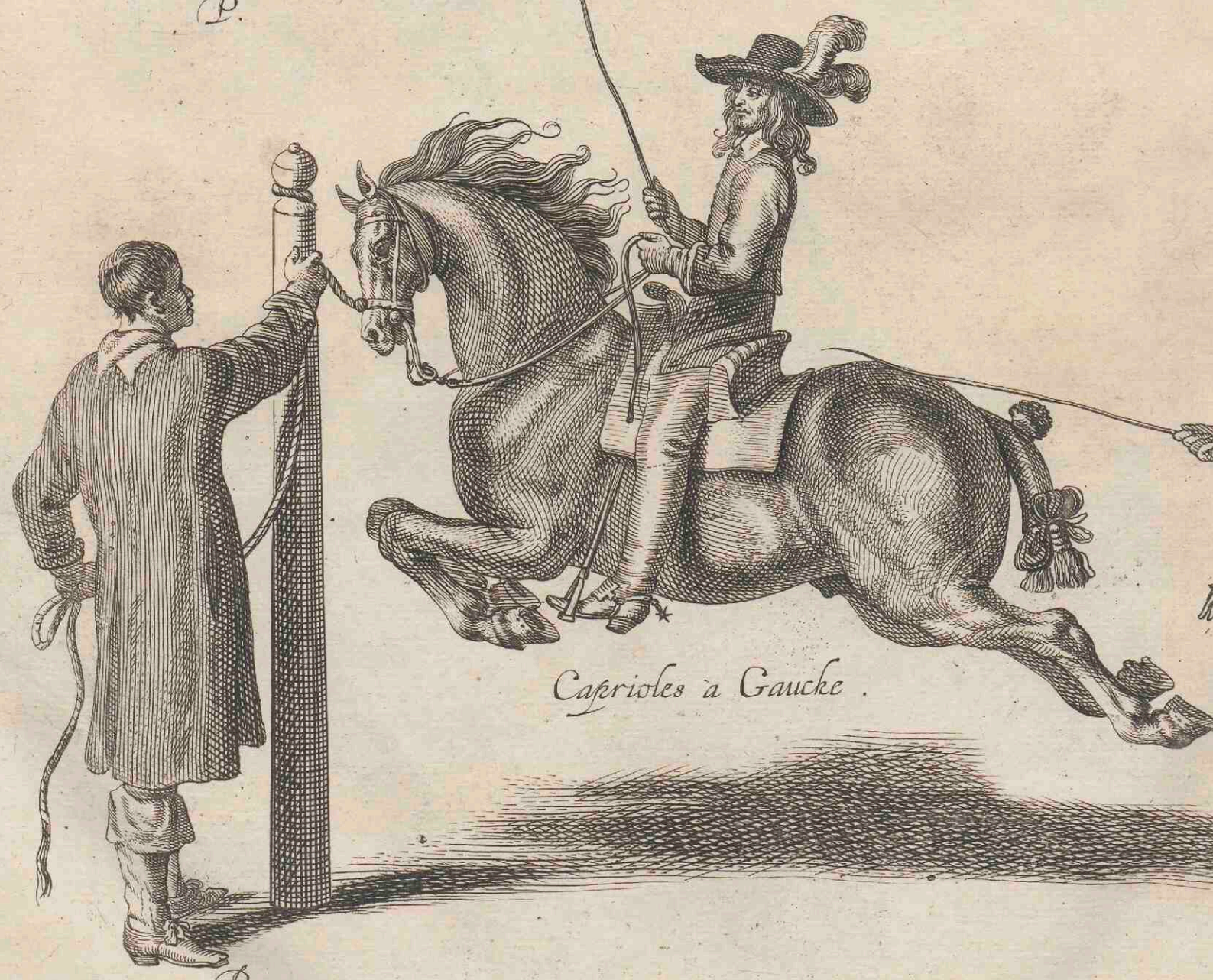
Mg^r. le Marquis



Demj-air de ferme à
ferme à Gauche.

P.

Mg^r. le Marquis.



Capricios à Gauche.

Mg^r. le Marquis



Balotades à Gauche.

P.

Mg^r. le Marquis.

BOOK I. should by no means give way to it, but restrain him, and gradually gain his point, till he has placed his head in a proper posture, which he ought to keep thus, by working it downwards with his hand. Trot him upon large circles at first, holding the inward rein of the cavesson tight, that he may not only keep within the circle, but have his haunches rather without than within it. In order to perform this, spur him gently with the leg on the inside the circle, which will not only render his shoulders pliant and easy, but make him a compleat horse, which requires some labour and pains. But above all things let me recommend this, not to stop him on a sudden, since such practice may occasion a violent pain in the reins of a young horse; therefore let him be gently stopped about five or six lengths, beginning with a trot, and stop him upon his walk. When you have backed and trotted him a small time, leave him at last as vigorous as you found him. When he has been a month exercised in this manner, then put a bit into his mouth, which should be a single curb with the branches *à la Conetable*. The first day you bridle him, let him be rubbed with a little honey, to make him the more quiet; then use him for a few days as you did before he wore the bridle. After this put the *gourmette* or curb upon him, which ought to be rather too long than too short, using him continually in the same manner, managing him with the cavesson, and not with the bridle, so that he may be only just sensible of it: use him likewise sometimes to move gently backwards, and, when he seems to comply, caress him. During this time, which will require a month, or more, you must keep him trotting. After the expiration of two months, put his saddle on, and a cavesson made according to my own invention, which I shall describe in its proper place. The main point is to manage a horse's head, and to give him a proper weight upon the hand; for it is very easy to manage his haunches. I have therefore been often surprized, that some horsemen should begin by managing the crouper or tail. If the head of a horse is well regulated, you may afterwards manage him as you please, provided his nature and strength will admit of it; for should you not secure his head, it is impossible ever to make him a compleat horse, since you have only your hands and heels to manage him, otherwise the most essential parts will fail you.

Fig. 13.

Hitherto I have succinctly and clearly shown my new method of breaking a colt, hoping you readily comprehend what I have said upon this subject; but the peculiar management of horses shall follow hereafter.

But before I begin the second book, I am willing to acquaint you, that there are a few other figures in this volume than those of my own, that of Captain MAZIN and my groom's. As to Captain MAZIN, I bred him from an infant, and he thoroughly understood the manner of dressing horses according to my new method, which he has imbibed from my instruction, as well as his own industry and long experience in the art of managing horses. From whence I may venture to affirm, there is not a more understanding horseman than himself. Tho' I have been always happy with regard to my servants, yet I must still confess, that I never found so much love, fidelity and honesty in any other: he constantly attended me in my adversity, both in the time of peace and war, and always with the same affection as if I had been in the greatest prosperity, notwithstanding the largeness of his family; which obliges me in gratitude to remember him.



La Maison de Monseigneur
Le Marquis appelée Bolsouer
en la Province de Darby.

Monsieur le Marquis a Cheval
Le Capitaine a pie

Courbets sur les Voltes a Droite.

Courbets sur les Voltes a Gauche.

Le Cap.

Le vrai pasage sur les Voltes a Gauche.

Le vrai pasage sur les Voltes a Gauche.



R. Parr Sculp

THE
NEW METHOD
OF
DRESSING HORSES.

BOOK II.

CHAP. I.

Of the true Seat and the necessary Actions of a good Horseman.



BEFORE a horseman mounts, he ought first to take care that all his horse's furniture be in order, which is soon done, without prying into every minute circumstance, to shew himself an affected connoisseur in the art. When he is once seated (for I take it for granted that every one knows how to mount a horse) he ought to sit upright upon the twist, and not upon the buttocks; though most people think they were made by nature to fit upon; however, it is not to be so on horseback. When he is thus placed upon his twist in the middle of the saddle, he ought to advance, as much as he can, towards the pommel, leaving a hand's breadth between his backside and the arch of the saddle, holding his legs perpendicular, as when he stands upon the ground, and his knees and thighs turned inwards towards the saddle, keeping

CHAP.
I.

Monsieur le Marquis
à
Cheval.

Ma Maison de Bolsouer

Demi au pas le Drotte

BOOK II. keeping them as close as if they were glued to the saddle : for a horseman has nothing else but this, together with the balance of his body, to keep himself on horse-back. He ought to fix himself firm upon his stirrups, with his heels a little lower than his toes, so that the ends of his toes may pass about half an inch beyond the stirrup, or somewhat more. He should keep his hams stiff, having his legs neither too near, nor too far distant from the horse ; that is to say, they should not touch the horse's sides, because of the aids which shall afterwards be explained. He ought to hold the reins in his left hand, separating them with his little finger, holding the rest fast in his hand, having the thumb upon the reins, and his arm bent and close to his body, but in an easy posture. The bridle-hand ought to be held three inches above the pommel of the saddle, and two inches before it, that it may not hinder the working of the reins, which should be held straight over the horse's neck. He should have a slender switch in his right hand, not too long, like a fishing rod, nor too short, like a bodkin ; but rather short than long, because there are many useful aids with a short one, that a long one won't admit of. The handle of it ought to be a little beyond the hand, not only for the sake of caressing the horse with it, but likewise to hold it the faster. The right hand, that holds the switch, ought to advance a little before the bridle-hand, with the small end of the switch pointing towards the inside. The rider's breast ought to be in some measure advanced, his countenance pleasant and gay, but without a laugh, pointing directly between the horse's ears as he moves forward. I don't mean, that he should fix himself stiff like a post, or that he should sit upon a horse like a statue ; but, on the contrary, that he should be in a free and easy position, as it is expressed in dancing with a free air. Therefore I would have a Gentleman appear on horseback without stiffness or formality, which rather favours of the scholar than the master ; and I could never observe such a formality, without conceiving the rider to look awkward and silly. A good seat is of such importance, as you will see hereafter, that the regular movement of a horse entirely depends upon it, which is preferable to any other assistance ; therefore let it not be despised. Moreover I dare venture to affirm, that he who does not sit gently upon a horse, will never be a good horseman. As to the management of the bridle-reins and cavesson, I will teach you more concerning them in the following discourse than has been hitherto known.

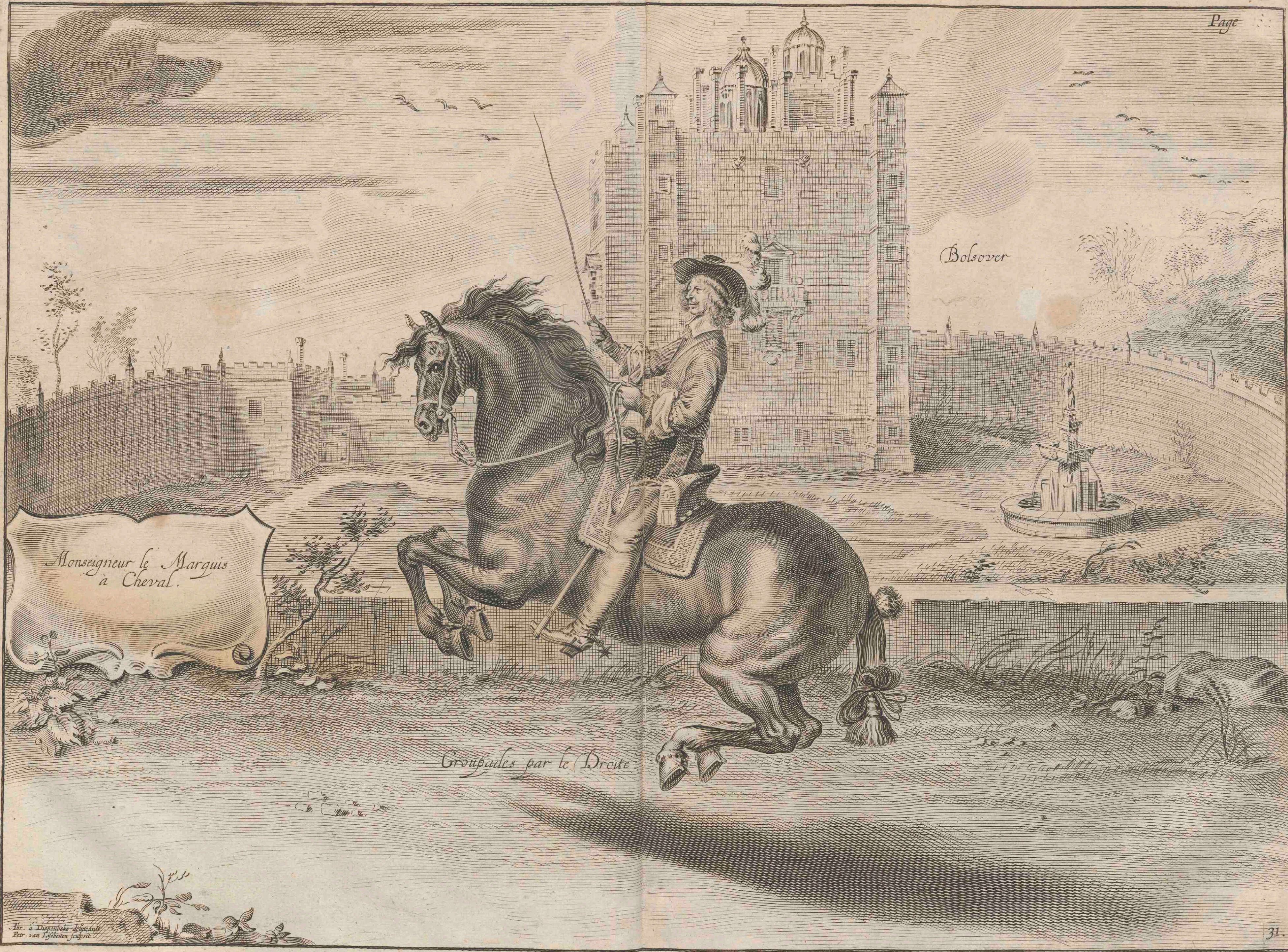
Fig. 14.

CHAP. II.

Of the Movements of a Horse in all his Natural Paces.

1. **A** Horse, in Walking, has two of his feet in the air, and two upon the ground, which move otherways at the same time, one fore and one hind-foot, which is the movement of a gentle trot.

2. The Trot ; the action of his legs in this movement is two feet in the air, and two upon the ground, which he moves cross-ways at the same time ; one fore and one hind-foot across, which is the movement of the walk : for the movement of a horse's legs is the same in walking as in trotting, where he moves them cross-ways, two in the air across, and two upon the ground at the same time ; so that those which were across in the air at one time, are afterwards



Monseigneur le Marquis
à Cheval.

Bolover

Grouper par le Droite

afterwards in the same situation upon the ground, and so *vice versa*. This CHAP.
II.
is the real movement of a horse's legs in trotting.

3. The Amble. A horse in this action moves both legs on the same side; for example, he moves his two off-legs both before and behind at the same time, while those of the near side are at a stand; and when those two which were in motion before touch the ground, he moves the other side, *viz.* the fore and hind leg on the near side, and the off-legs are then at rest. Hence a pacing horse moves both legs on one side, and changes the side at each motion, having both legs on the same side in the air, and those of the other side upon the ground at the same time, which motion is the perfect amble.

4. Galloping is a different movement; for in this pace a horse can lead with which leg the rider pleases, but the leg on the same side must follow it; I mean when he gallops directly forward, and then this is a true gallop. But that the leading of the fore-leg may be rightly understood, which ought to be followed by the hind-leg of the same side, the leg moves in the following manner: for example, if the fore off-leg leads, it consequently follows by such leading, that the same fore-leg ought to be before the other fore-leg, and the hind-leg on the same side ought to follow, which hind-leg ought to be before the other hind-leg, which is the right gallop.

But in order to understand it the better, the motion in galloping is in this manner: the horse raises his two-fore legs at the same time in the action I have described, which is one leg before the other, and when his fore-legs come down, before they touch the ground, they are immediately followed by those behind; so that, as I have said before, they are all in the air at the same time: for his hind-legs begin to move when the fore-legs begin to fall, by which the whole horse is entirely in the air. How would it otherwise be possible, that a horse in running should leap twice his length, if the motion of the gallop was not a leap forwards? This description is very just both with respect to the motion and posture of a horse's legs in galloping, which, though it be true, is not easily perceived in a gentle gallop, but very visible in a swift one, where the motion is violent: I say, his four legs may then plainly appear to be in the air at the same time, running being no more than a quick gallop, the motion and posture of a horse's legs being entirely the same. It is however necessary to observe, that a horse in a circular gallop ought to lead with his two legs within the volte, *viz.* his fore-leg and hind-leg within the circle.

5. Running. The motion of a horse and the action of his legs are the same in running as in galloping, the different velocity of the motion only excepted; so that running may be properly called a swift gallop, and a gallop a slow running. This is the true movement in running. The trot is the foundation of a gallop; and the reason is, because the trot being cross-ways, and a gallop both legs on the same side, if you put a horse upon a trot beyond the speed of that pace, he is obliged when his off fore-leg is lifted up, to set down his near hind-leg so quickly, that it makes the hind-leg follow the fore-leg of the same side, which is a real gallop; and for this reason a trot is the foundation of a gallop.

A Gallop is the foundation of the *Terre-à-terre*, the motion of the horse's legs being the same. He leads with the fore-leg within the volte, and the hind-

Bolsouer

Monseigneur le Marquis
à Cheval

Ballottades par le Droite



BOOK leg on the same side follows. You keep him only a little more in hand in
 II. Terre-à-terre, that he may keep his time more regularly.

I could wish that Pacing was excluded the Manege, that action being only mixed and confused, by which a horse moves both legs on the same side, and shifts them each movement; and this is as directly contrary to the Manege as is possible, if, from an amble, you would put a horse to the gallop; for when he is upon a trot you may push him to a gallop, but being upon the amble you must stop him upon the hand before he can gallop.

I must here acquaint you with what is commonly spoken of, tho' little understood. It is said that a horse may gallop with the wrong leg before, which is impossible; for if the hind-leg follows the fore-leg on the same side, it is a real gallop; therefore it is rather the wrong leg behind. But let us explain what is meant by the wrong leg foremost. In the true gallop, the fore-leg that moves first ought to be followed by the hind one on the same side; and when a horse puts down his two fore-legs, they are follow'd by the hind ones before they touch the ground; so that all four legs are in the air at the same time, and the horse springs forward. What is therefore called the wrong leg foremost happens in this manner: when a horse is in motion upon the quickness of the gallop, he shifts his legs cross-ways, which is the action of a trot, and which is so contrary, that it is ready to make the horse fall. This is one sort of what is termed the wrong leg before: this the other. When a horse is galloping, as I said before, he ought in a gallop to keep both legs on the same side always foremost, instead whereof he changes the side every time, both fore and hind-leg on the same side, and changes sides each time, being the action of an amble, which is performed by having both feet on one side in the air, and those on the other side upon the ground at the same time. This action of ambling upon the swiftness of a gallop so far differs from the action of a gallop, that it is ready to make the horse fall. These two actions, *viz.* that of trotting and that of ambling upon the swiftness of a gallop, is what they ignorantly call the wrong leg before. It is very certain however, that altho' a horse gallops as he ought to do, and his hind-leg follows his fore-leg on the same side; nevertheless, if he is not used to that side, he will not gallop so briskly, or so fast, as he will on that side with which he is used to lead: for it is the same with a horse as with a left-handed man, or one that uses his right. Custom is very prevalent both in men and beasts, and in reality upon all things in general.

C H A P. III.

Of the artificial Movements of a Horse's Legs.

FIRST of Terre-à-terre. Here the horse always leads with the two legs within the volte; his two fore-legs are in the air, as in the gallop, and his two hind-legs follow when he begins to put down those before, in such manner that the horse has all his legs in the air at the same time, making a leap forwards. His action in the Demivolte is altogether like that of Terre-à-terre.

2. Secondly,

Bolsouer




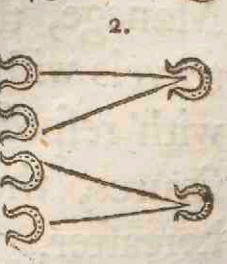
Monseigneur le Marquis à Cheval

Caprioles par le Droite

M. de la Roche de la Roche
Paris chez la Citoyenne

2. Secondly, he makes only a leap upwards in Curvets, Demi-airs, Grou- CHAP. III.
pades, Balotades, and Capriols : for he has all four legs in the air at the same time, as well when he brings down, as when he raises his fore-part. There are only these two artificial movements, *viz.* Terre-à-terre and the Airs I have just mentioned.

Some imagine that the croupe of the horse is his center, and that his fore-part makes the circumference, which is impossible. For a horse by no means resembles a pair of compasses, that has only two legs, but an animal with four ; so that the center is never in the horse, but in the pillar, or in an imaginary center of the circle in which the horse works : you shall see the true movements of his legs about the centre in all the artificial airs. It is necessary for you to know, that let a horse be either on the right or left hand, he ought always to be a part of that circle in which he moves ; and therefore he ought always to be bent on the inside, and not on the outside of it. For suppose him on the right hand, he ought to be bent to that side as the circle is. Should he be plied outward, he would be for the left hand, and not for the right, to which he is going ; so that he would go false, not only with his body, but his legs. The nearer a horse goes to the centre, the more ought he to be bent, or plied. If he goes Terre-à-terre large, altho' he seems near the center by a strait line drawn, nevertheless, because of the largeness of the circle, his ply will not be so great, and by it he will be more at his ease. Notwithstanding a large circle may be more irksome to him than a smaller, the bent or ply of his body will be less in the former than the latter. It is moreover necessary to observe, that let a horse go to either hand, he ought to have the center or pillar on his inside : for instance, suppose him to the right, the pillar ought to be on that side towards the volte, altho' he is very near it. For by this means the horse will be always assaunt, let him do what he will, and the half of his shoulders will go before the half of his haunches, which is as he ought to be. Was he on the other side of the pillar, half his haunches would go before the half of his shoulders, which would be false. Besides, were he so, half his croupe would go before half of his shoulders, which would be false as he is to the right hand, but as it should be if he went to the left. These things ought to be well consider'd, because they are the very foundation of horsemanship.

Let us therefore first consider the natural posture in which a horse stands, and then what art can do to him ; for art ought never to be contrary to nature, but to follow and perfect it. I have here given you the natural posture in which a horse stands, having his fore and hind-
legs equidistant and parallel to each other, as you see in the figure.  1.
The artificial lines in which I make them move are thus ; that is,  2.
to place his hind-feet in their natural position, as you see in the second figure. By this means half the shoulders of the horse will go before the half of his haunches on the inside of the volte, and the other half of his haunches on the outside of it will be in their natural posture ; so that his two hind-legs are brought by art within the lines of nature of his fore-legs, by which method a horse will always move well, that is, with the half of his shoulders within that of his haunches on the side of the circle, and never become *entier* ; and this also puts him upon his haunches,

Bolsouer



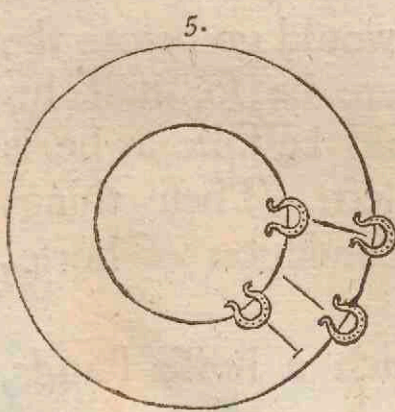
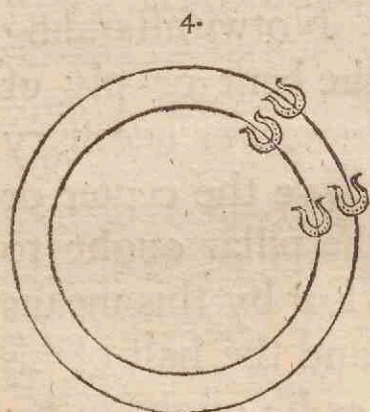
Monseigneur le Marquis à Cheval.

Capriolles sur les Voltes à Main Gauche.

BOOK II. haunches, which is the quintessence of horsemanship. If a horse puts himself upon his croupe by parting his legs, he will be indeed upon his croupe, but not upon his haunches, unless his hind-feet are in their natural direction, as you may see by the second figure. Many riders work the croupe of a horse, as if he had only one hind-leg, whereas he has two; and each of them ought to be consider'd in all the actions he makes, otherwise he works ignorantly or by chance, as you will perceive by the following figure marked 3.



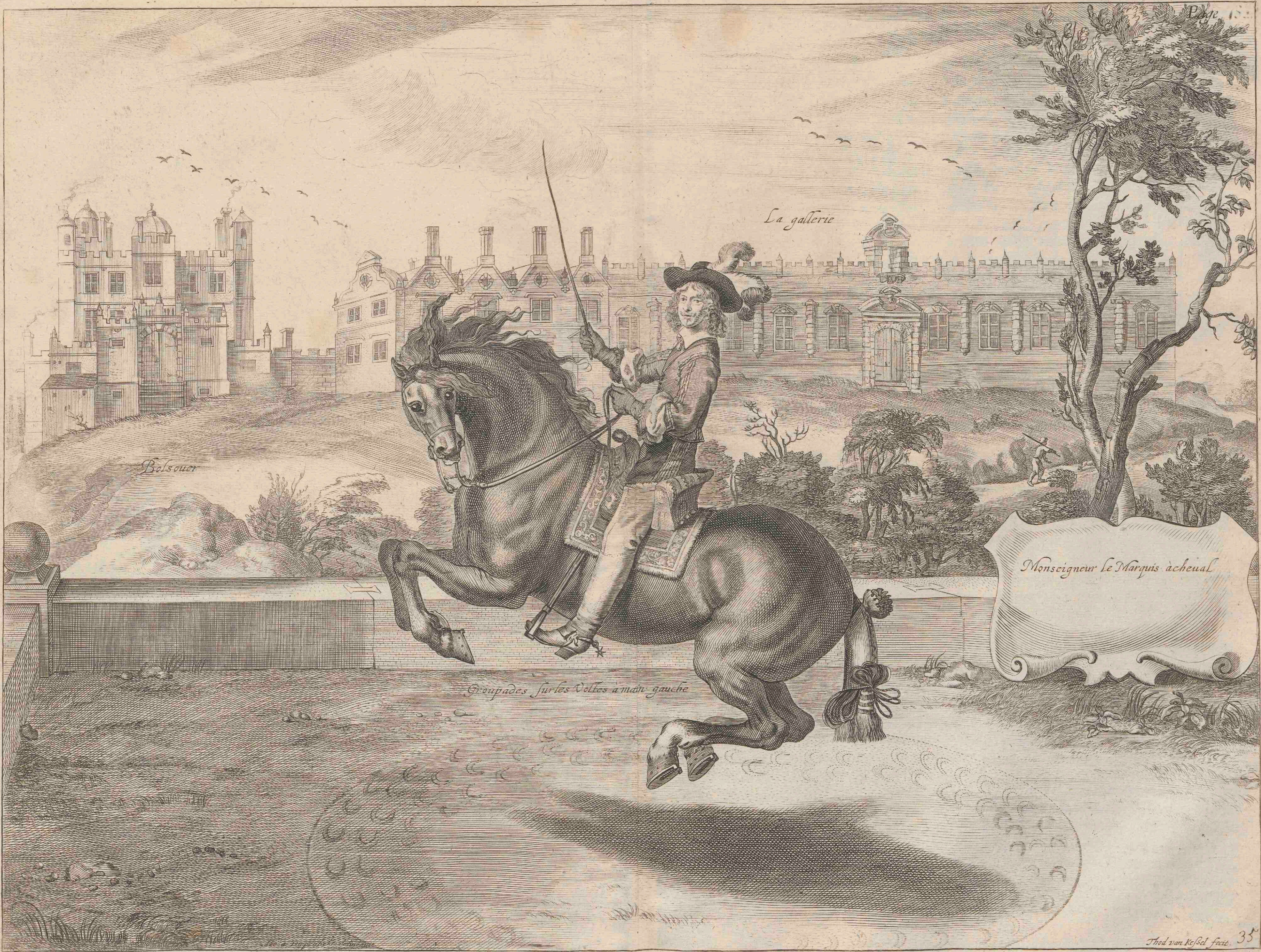
Most riders turn the bridle-hand when they go upon the voltes; for example, if they go to the right, they turn the bridle-hand to the same side, which must naturally throw out the horse's croupe; which the rider perceiving, he spurs him briskly with the left leg; he spurs him, I say, at the same time, so that he throws out the croupe of the horse by one aid, and would bring it in at the same time by another, which is impossible; for the same thing cannot have two contrary motions at the same time. Some horsemen notwithstanding are so stupidly ignorant, that they are continually whipping and spurring the poor beast till they have forc'd his hind-leg from its natural direction, which was before in a line with his fore-leg without the volte, as you may perceive by fig. 3. Thus the half of his croupe will be within the half of his shoulders, which is false, and very liable to make the horse fall; all this proceeds from the ignorance of the rider.



This volte or circle is by most horsemen supposed to be only of one piste, which is absolutely false; for as a horse has by nature four legs, they must consequently describe two circles, or pistes. A horse in this figure goes according to the lines of nature, which in a Manege ought never to be done, as you shall see hereafter.

Your great philosophers in horsemanship describe these two circles for the Terre-à-terre, placing the horse's two fore-feet in the larger and his hind-feet in the lesser; supposing, that Terre-à-terre is the same action as Walking a horse upon the voltes with his croupe in, by which they are much mistaken. It is very true, that in Walking a horse with his croupe within the volte, only two circles are described; but in the Terre-à-terre a horse describes four compleat circles with his four feet, as you may easily see in fig. 5.

Another grand error is committed in this circle, which is, when you make the half of a horse's croupe go before the half of his shoulders, as you may see in figure 5. which is both false and dangerous; because in the Manege, the shoulders ought always to go before the haunches. Nobody travels with his horse's croupe before his head, and this is equally as ridiculous with respect to a managed horse. You therefore plainly see, by these two figures, the faults in the common way of working; the true one shall follow hereafter.



La gallerie

Bolsouer

Monseigneur Le Marquis à cheual

Grouperades sur les Voltes à main gauche

CHAP. IV.

CHAP.
IV, V.*My Method in fastening the Reins of the Cavesson.*

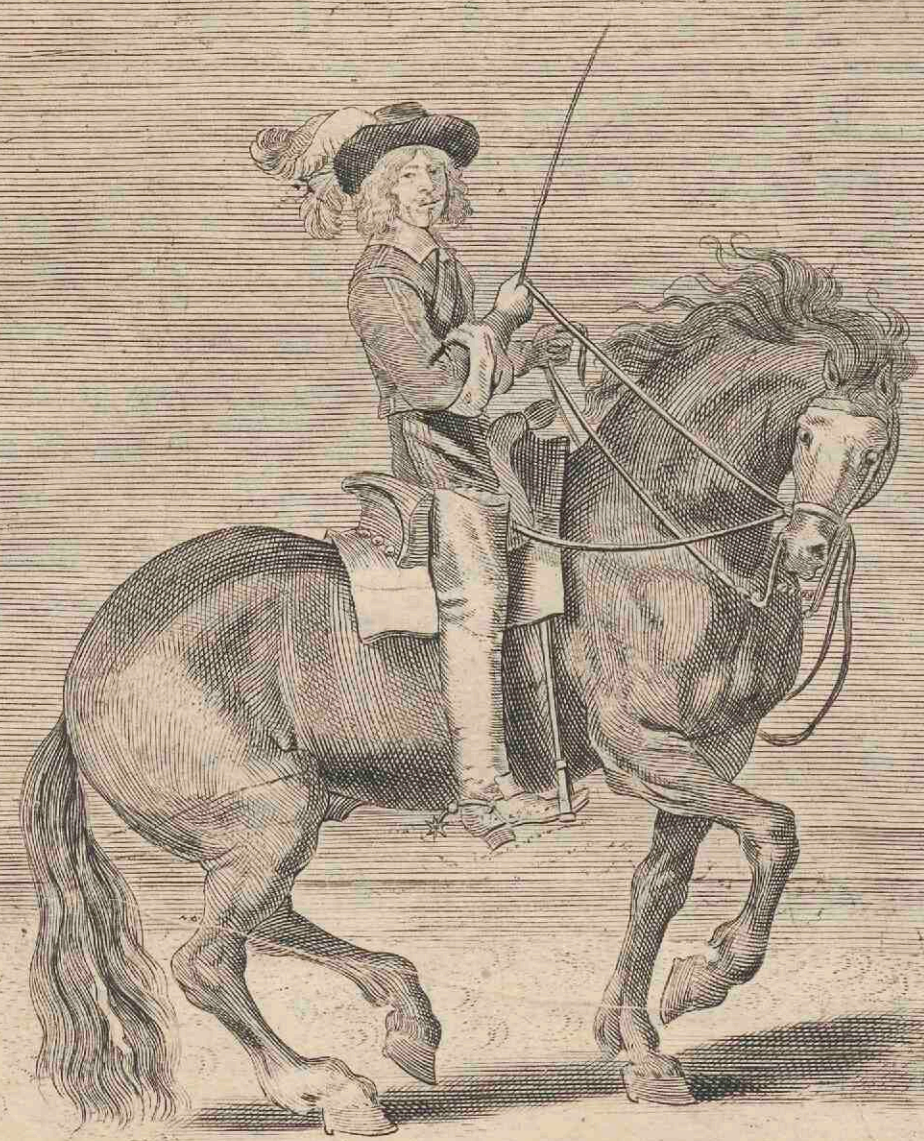
TAKE a long rein, with a small ring fasten'd to one end of it, and pass the other end of the rein thro' this ring, which bring over the pommel of the saddle, and fix it there in such a manner that it cannot move; then draw the rein downwards, and pass it under the fore-bolster of the saddle, and then put the remainder of the rein through the ring of the cavesson directly before, bringing the same end of the rein into your hand; then do the same by the other rein, fixing both ends well to the pommel of the saddle, carrying it directly downwards, as above, under the fore-bolster of the saddle, passing it thro' the other ring of the cavesson, and by this means bring the rein into your hand. This sort of cavesson is exceeding useful, both to settle a horse's head, to make him steady in hand, to give his body a proper bent, to preserve his mouth, to stop him, make him go backwards, or to turn him easily to either hand; moreover, I have a greater command over him with two fingers in this manner, than with both hands by the common method. I may venture to say farther, that the old fashion has not near so much effect as this; I therefore advise you to make use of it. The figure of it may be seen in the first part of this book.

CHAP. V.

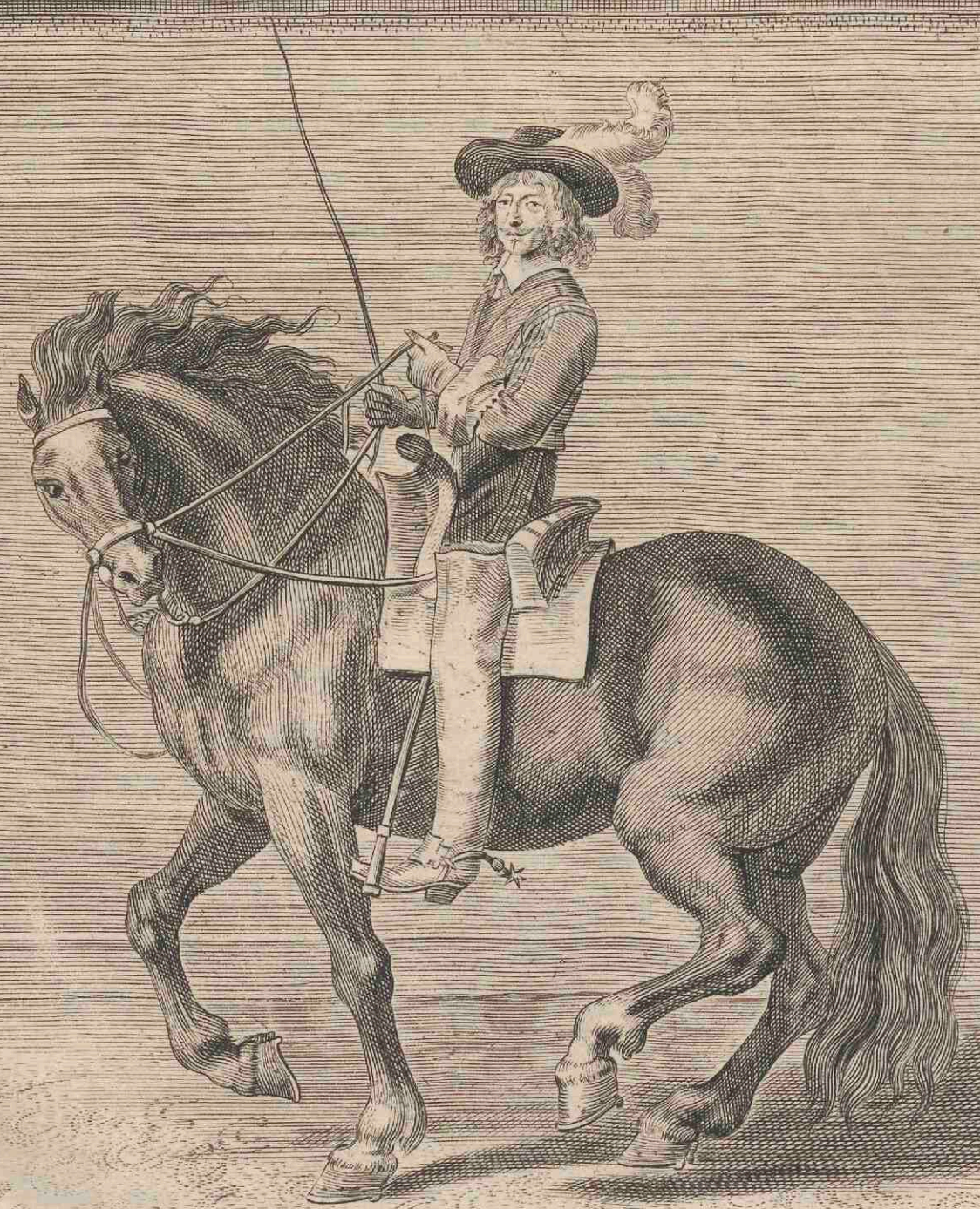
The first Division of LESSONS for making the Shoulders of a Horse free and easy.

How a raw Horse ought to be treated at first to make him trot to the Right Hand in a large Circle, with a Cavesson made according to my Fashion.

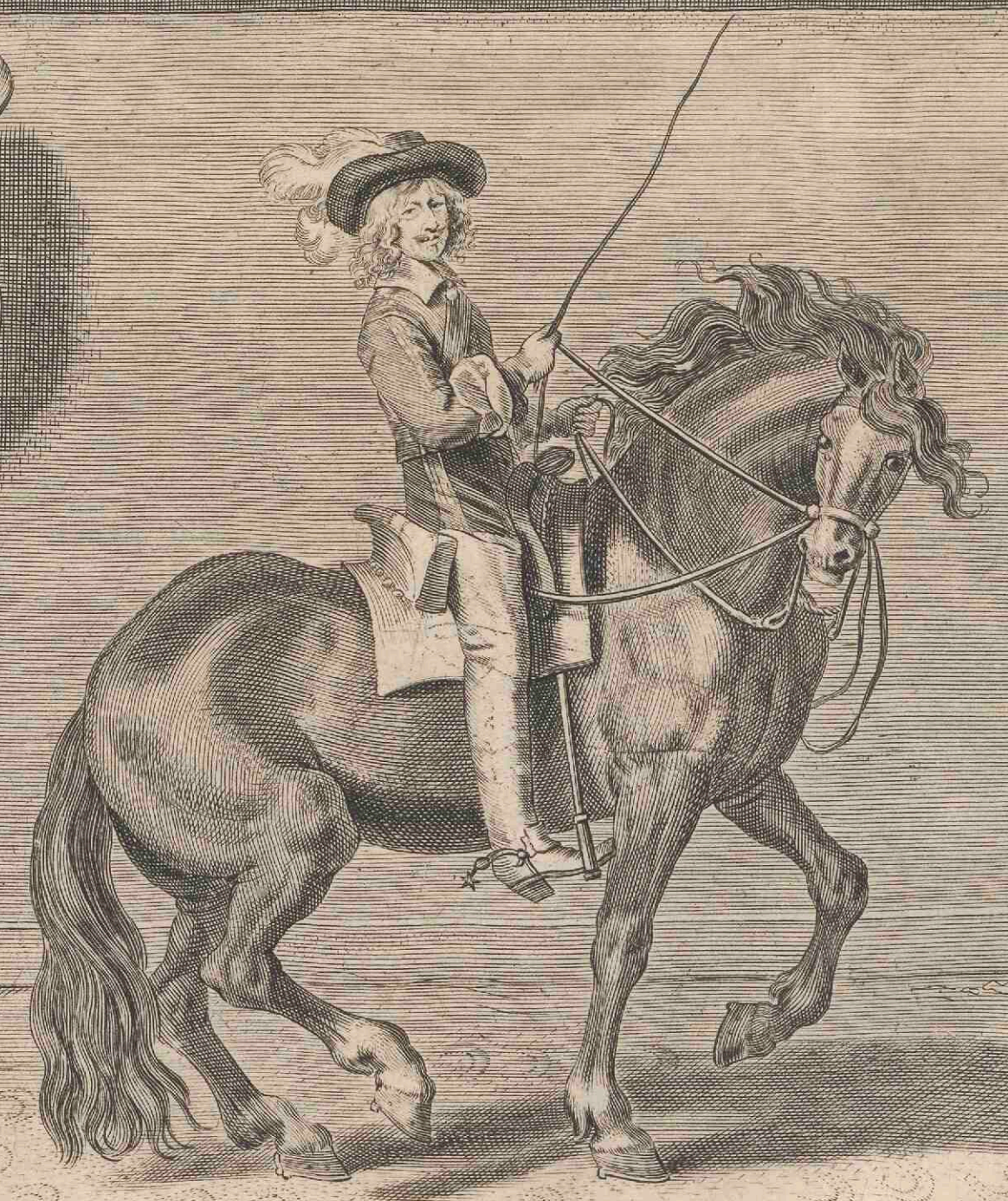
FIRST, let the rider be seated as I have directed before, and let him pull the rein of the cavesson within the volte upwards, towards the left shoulder, the nails of the right hand upwards, and the little finger towards the shoulder. The reins of the cavesson ought neither to be too long nor too short, for by both these faults the power of the rider will be diminished. He should therefore adjust the length himself, since he alone is the proper judge of it. Then drawing the rein of the cavesson inward, he should touch his horse gently with the right leg, which will force his croupe outward, and work his shoulders at the same time, but only the half of his croupe, the other being lost, the rider having no feeling of it. Let him remember, that leg and rein of a side works always both the shoulders, and but one half of the croupe. The better to work his shoulders, the rider should turn inward the contrary shoulder to the hand he is working the horse upon. For example, in trotting him to the right hand, the rider should place his left shoulder within, having his bridle-hand a little out of the volte, working all the time with the cavesson, and very little with the bridle. The rider's leg out of the volte ought to be a little more advanced than the other, because the aid is with the inward, and not the outward leg. Both the horse's shoulders being work'd in this man-
ner,



Pour travailler de la rene du
caveson dedans la volte et de
la jambe dumesme cote, d'une
piste, du pas, ou au petit trot a
Droite, et a Gauche

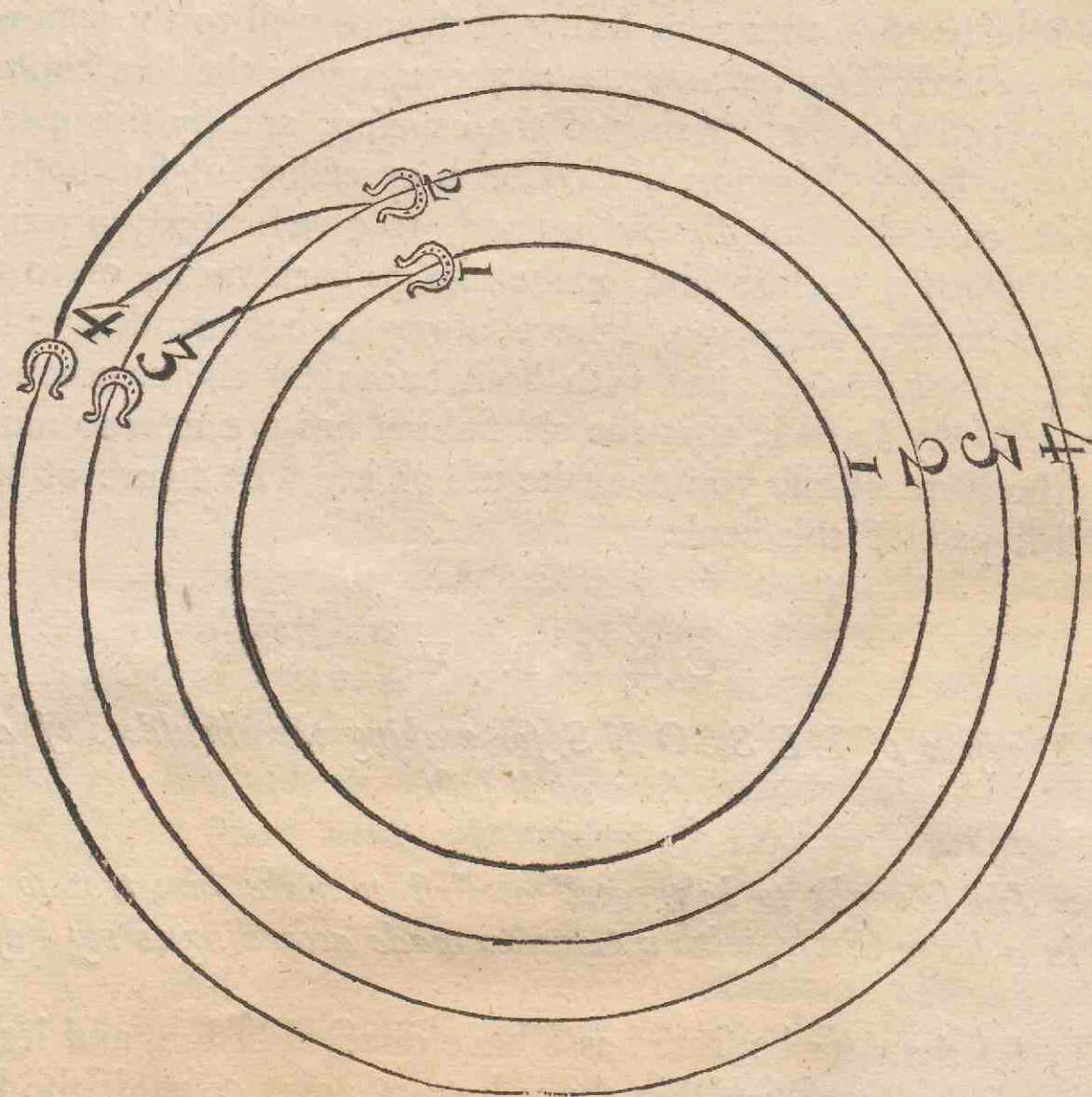


Le qui le met sur les hanches extrême-
ment; à cause que ses jambes de derriere
sont faites comme nos bras, et que la
jambe de derriere, de dedans la volte,
est mise vers celle de dehors; ce qui le
fait plier au jarret.

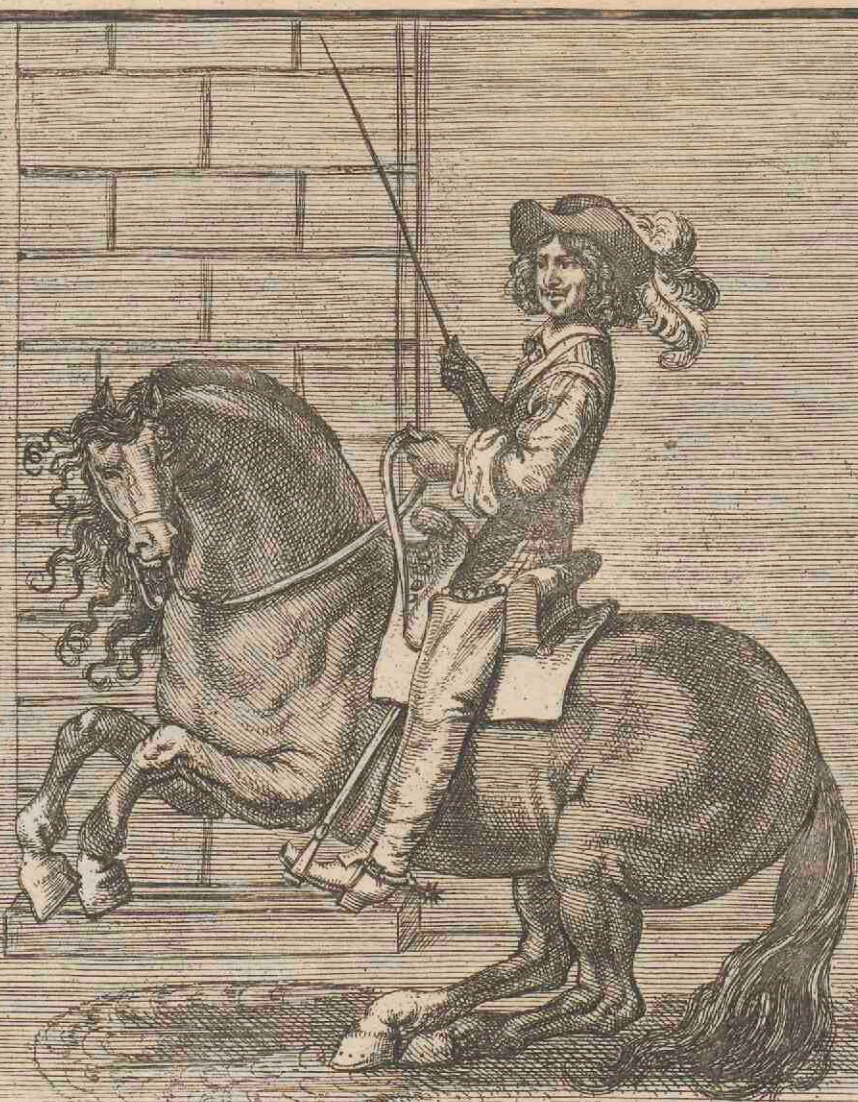


BOOK II. ner, both with the rein of the caveçon and the rider's leg on the same side as the volte (his croupe being outwards) which always works the shoulders, they must therefore be more wrought than his hind-part; for the croupe is put out, and the shoulders nearest the center, and the part nearest thereto will always be more restrained, more laboured and confined, than that which is farther off, whether it be in walking, trotting, or galloping, as appears by the figure following.

The first Lesson for a Colt or young Horse trotting on the Right Hand.



By this figure it appears, that the feet of a horse describe four distinct circles on the right hand. The fore-foot, marked 1. describes the smallest; the other marked 2. describes the second; the hind-foot marked 3. describes the third; and the other hind-foot the fourth. Thus you see, that he keeps his shoulders within his hind-legs, which prevents him from being *entier*, (that is, to refuse to turn) and renders his shoulders supple and pliant; and this is the best lesson for a young horse in the beginning, it being more difficult to work the shoulders than the croupe. You ought moreover to stop him in this posture, and make him advance and retire at a proper time, since there is no fear of making him throw out his croupe at the beginning, or even for some time after; but it is much to be feared, that he may be apt to throw it in, this being absolutely wrong, and may chance to make him *entier*, (viz. refuse to turn) and render his shoulders stiff, so that he may never turn easily afterwards, which is the greatest fault belonging to a horse. It is not sufficient to keep the head and neck of a horse within the volte, but give an entire ply or bent to his whole body from the nose to the tail. I have already



La Demie-Volte à Gauche.



Le Petit Galop à Gauche.



Le Petit Galop à Droite.



La Demie-Volte à Droite.

La Vraie Methode pour les
passades qui n'ont q'une Demie-
Volte d'une piroüette aidant fort
avecq la main, tirant la rene
contraire et aidant avec les
jambes contraires.

Pour la piroüette les mesmes aides que
pour la Demie-Volte des passades
les jambes du Ceeval dedans la
Volte contraintes et les jambes
de hors la Volte plus libres.



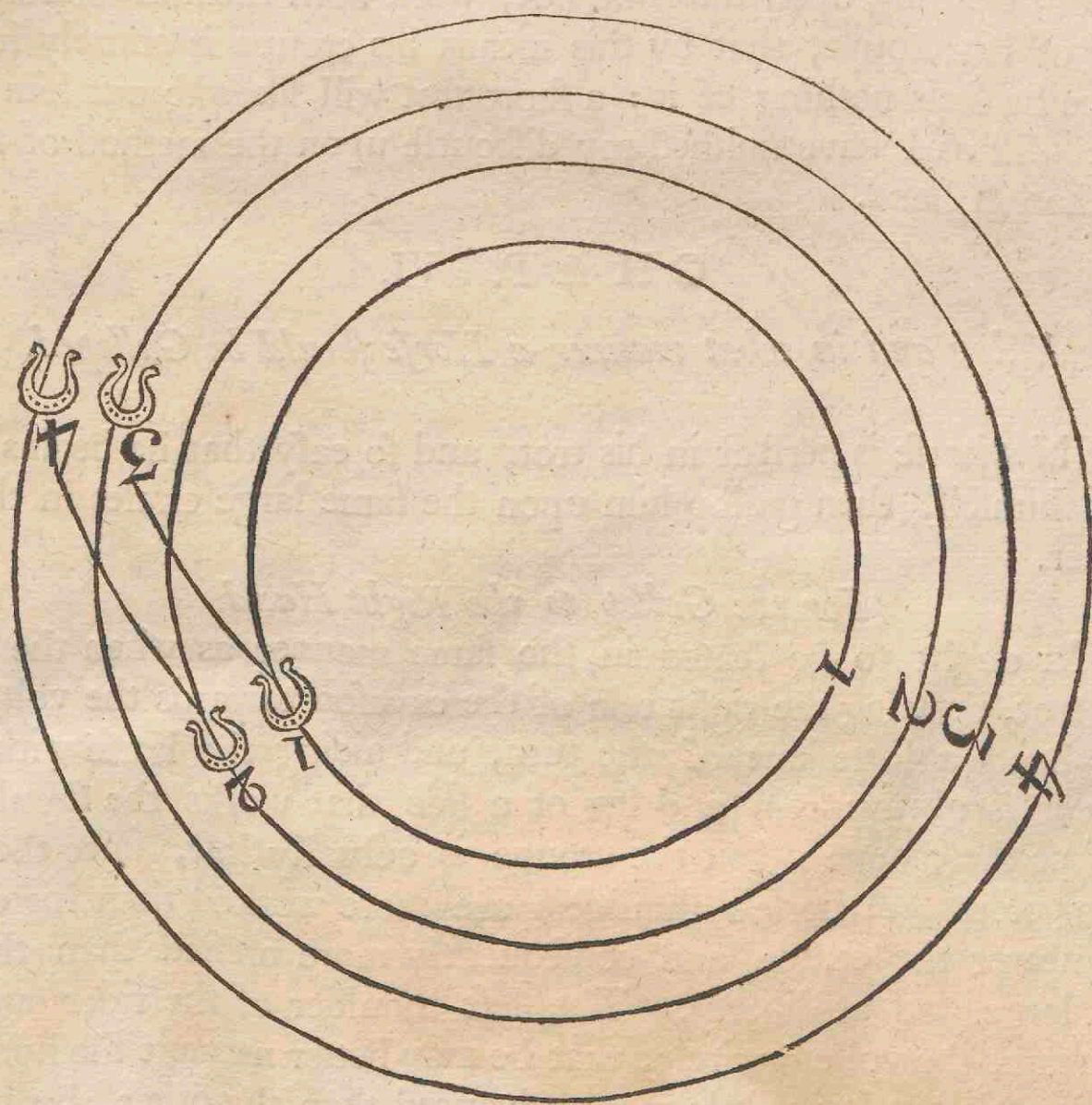
La Piroüette à Gauche.



La Piroüette à Droite.

already demonstrated, in what manner it should be done. For altho' some object that his neck will be weaken'd by this method, I can answer that objection in no other manner, than by saying, that such horsemen do not understand the art they pretend to profess, who would make a horse stiff-necked by their management, and not able to turn or wheel about. As to my own part, I confess, when I have used my utmost endeavours, I find them hardly sufficient to make the shoulders of a horse easy; and therefore would advise you to follow the instructions I have laid down. And thus I finish my discourse upon trotting a horse on the right hand.

The first Lesson for a Colt or young Horse trotting to the Left.



The feet of a horse in this motion describe four distinct circles on the left hand. The fore-foot mark'd 1. describes the least, and the other fore-foot mark'd 2. the second; the hind-foot marked 3. the third, and the other hind-foot marked 4. describes the fourth. From whence you may perceive the excellency of this lesson in making a horse's shoulders free and easy. But it will be here unnecessary to repeat what I have said before, and therefore I shall only show you the aids necessary for the left hand, which are these. Now the rider ought to take the bridle-reins in his right hand, and those of the cavesson in his left, and the switch in which hand he pleases. The reins of the cavesson being thus held in the left hand, that is, toward the volte, they must be drawn, having the nails turned towards his right shoulder, aiding with the left leg, so that you may work both his shoulders, and only the half of his croupe. This lesson ought to be continued till the horse is very light, and so light that he offers to gallop of himself, for till then he should not to be



Le Parc de Welbeck appartenant à
Monseigneur le Marquis de
Newcastle
Le Parc est dans la Province de Nottingham.

BOOK be put to it. I must however remark one thing, which is, that in working
 II. the shoulders of a horse, he must necessarily be put a little upon his shoulders; for it is plain, when his croupe is lost, it is impossible to place him upon his haunches; but the shoulders is the most difficult task, it being an easy matter to settle the croupe, as you shall see hereafter. Whilst you are working the shoulders of a horse, he ought to feel very little of the bridle, which may serve to put him gently upon his haunches, since he has little for his fore-part to lean upon: the rein of the cavesson ought moreover to be held lightly, and as easy as possible, which will assist him likewise in placing himself upon his haunches. He ought to be stopt very gently at first, and more strongly by degrees. You ought to consider besides, that as the rein of the cavesson and the leg, both working upon the same side, work both the horse's shoulders and only half of his croupe, that by this means his croupe is entirely lost to the rider, since he feels nothing of it: a short trot will likewise put him upon his haunches. Thus I have finished my discourse upon the method of trotting a horse to the left hand.

C H A P. VI.

When and in what manner a Horse should be Galloped.

WHEN a horse is perfect in his trot, and so easy that he begins to gallop of himself, then gallop him upon the same large circles in the following manner.

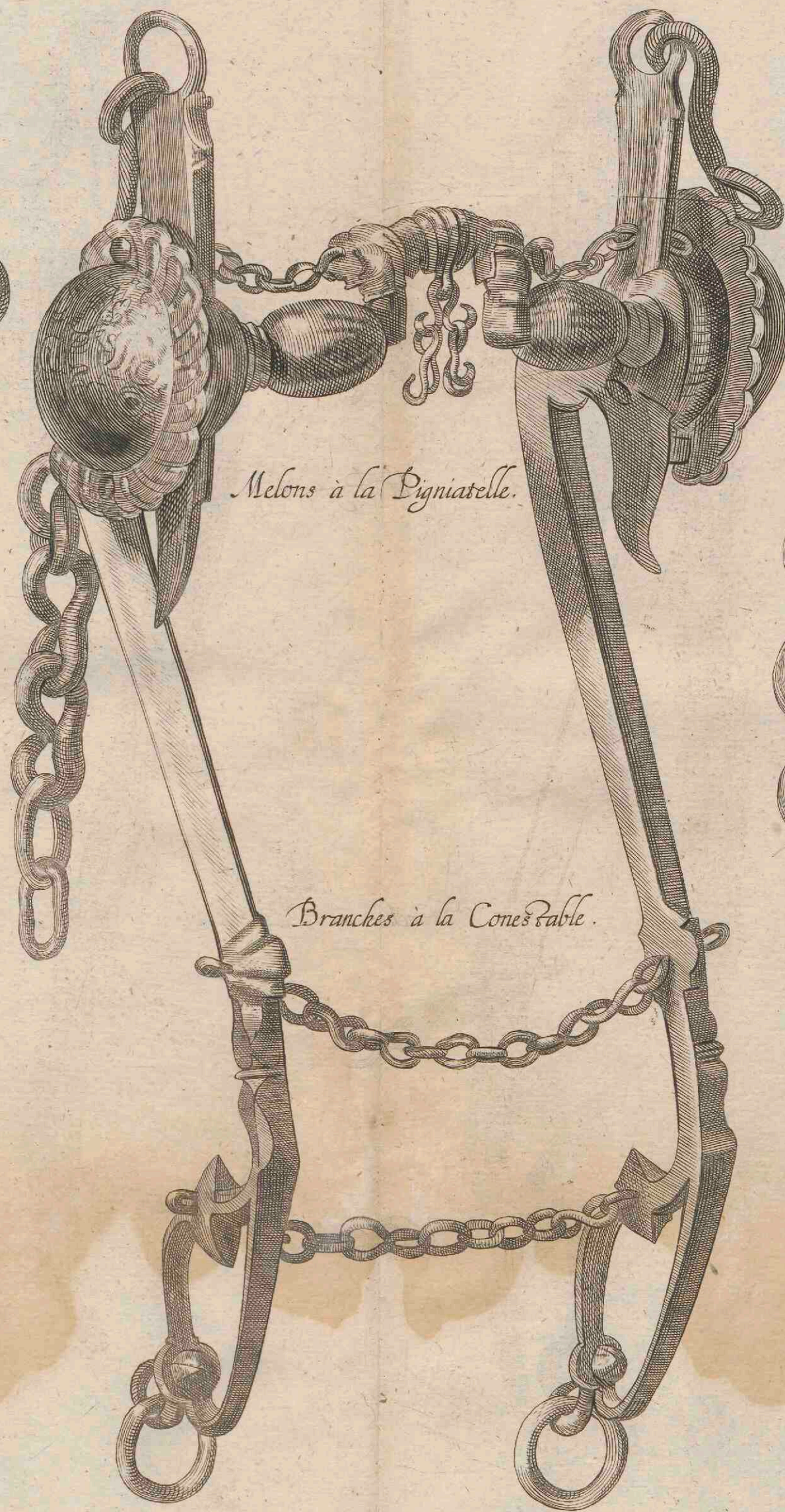
For the Gallop to the Right Hand.

The rider ought to be seated in the same manner as when the horse was upon the trot, drawing the right rein of the cavesson towards the volte, putting the bridle-hand a little out of the turn, and aiding the horse with the right leg, since it is always rein and leg of a side that works the shoulders, and only half of the croupe; but the croupe is actually lost, since the rider has no feeling of it. A horse's shoulders are more worked than his croupe, as they are nearer the center, and consequently more pressed than the croupe, which is large and at liberty. The left shoulder of the rider ought to be turned towards the volte or circle, that he may better manage the horse's shoulders, having his left leg a little more advanced than the other, because no aid is to be given with that but with the right, that is within the volte. It ought to be observed in this place, that nature has framed a horse's legs of equal length; this being granted, and the rider working with the rein within the volte, and with his leg on the same side, the horse's fore-leg next the volte will be longer than the other, and more advanced, and thus he will begin his gallop, the hind-leg on the same side ought to follow, being more at liberty, which is the true gallop to the right; for the fore-leg within the volte ought always to move first, and the hind-leg on the same side should follow. By this means he is obliged to gallop right, which is not easily performed by any other method. You may see this in the preceding figures for this lesson upon the trot: for the horse's legs in the gallop describe here the same circles; the fore-foot mark'd 1. makes the little circle, the other fore-foot mark'd 2. makes the second circle, the hind-foot mark'd 3. makes the third circle, and the other foot mark'd 4. makes the fourth circle. This is the best lesson that can be given



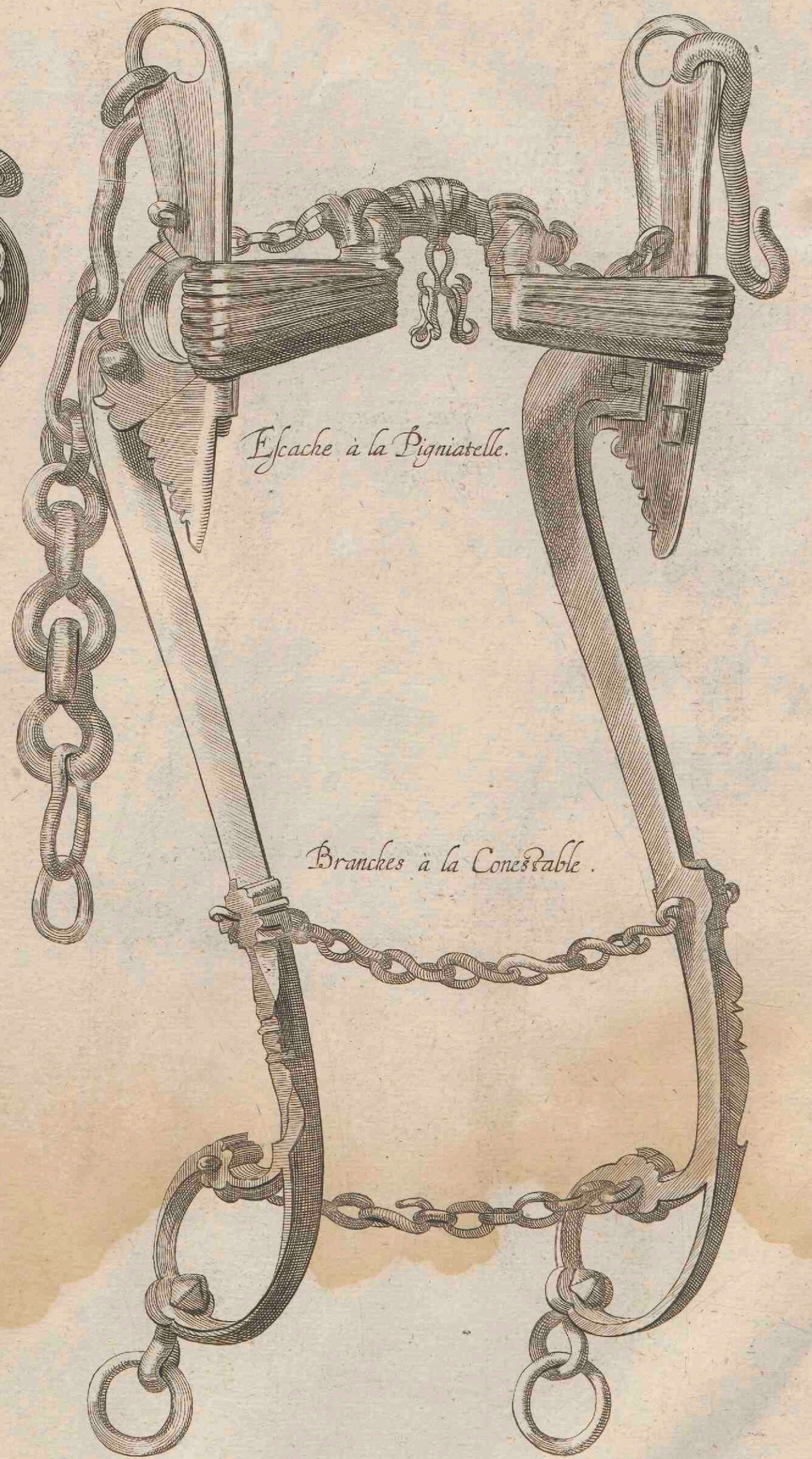
*Une Cannon
l'emboucheure à la
Pigniatelle.*

Branches à la Conestable.



Melons à la Pigniatelle.

Branches à la Conestable.



Escache à la Pigniatelle.

Branches à la Conestable.

given to a young raw horse, because there is more difficulty in working the shoulders than the croupe. He ought to be stopped in that posture, without raising him, for the reasons given before, and should be made after his stop to rein gently back. This is the method of galloping a horse to the right. Remember, that the Gallop settles a horse's head, and gives him a good *appui*, or feeling of the bit. Moreover, as a Trot is the foundation of a Gallop, so a Gallop is the foundation of *Terre-à-terre*, as has been shewn in its proper place.

CHAP.
VI.

For the Gallop to the Left.

The rider ought to be seated as was shewn before in the gallop to the right, only with this difference, that he ought to hold his bridle in the right hand, the cavesson in the left, and the switch in which hand he pleases. The reins of the cavesson being held in the left hand, that is, next the volte, he must draw them, having the nails of his hand turn'd up towards the right shoulder, and bringing that shoulder in, must help his horse with the left leg, that he may work both his shoulders, and only half of the croupe. It appears plainly by the foregoing circles, that a horse by this method cannot gallop false. His fore-leg next the volte should move first, since it is the longest on account of the bent of the horse's body, as I have said before, and the hind-leg on the same side ought to follow, because it is most at liberty. This is the true gallop to the left, as you may see by the preceding figures for this lesson upon the trot; for the horse's legs in the gallop here describe the same circles, by which it appears, that the feet of a horse describe four compleat circles when he gallops to the left. The fore-foot marked 1. describes the inward circle, the other fore-foot marked 2. the second circle; the hind-foot marked 3. describes the third, and the other foot marked 4. the fourth circle. Thus you may see how this excellent lesson renders the shoulders of a horse supple and easy, wherein the difficulty of the work consists; if these are made supple at first, the rest will be no hard task. You must stop, and rein him back in the same posture; but don't make him rise before, till he is very perfect in this lesson, and some others to be shewn hereafter. This only makes the shoulders of a horse free and supple, for the croupe is entirely out of the question, tho' he obeys the rider's leg next the volte. This gives a proper ply to his body, which is not easily done by any other method, and is the principal thing in the dressing of a horse. Thus I conclude the method of working a young raw horse's shoulders at first both upon the trot and gallop, which is the perfection of the beginning of the work. You ought sometimes to walk your horse upon these large circles in the same manner as you trotted and galloped him before, in order to work his shoulders. This gentle walk will please him, divert him in his exercise, and make him love the Manege.

C H A P. VII.

Of the Method of stopping a Horse.

WHEN a horse is trotting, the rider ought to press him a little faster before he stops, and stop him immediately after, by drawing the inward rein of the cavesson a little stronger than the other, and more towards his body, putting his body a little back, that he may be obliged by the weight to

K

put

LE CHATEAU D'OGLE,
 qui fut à Monseigneur le Baron d'Ogle (le quel fut fait
 Baron par Edouard quatrieme Roi d'Angleterre)
 Grand-pere de Monseigneur le Marquis. Le quel
 Chateau est dans la province de Northumberland, et
 appartient apresent à Monseigneur le Marquis.



BOOK II. put himself upon his haunches; but particular care ought to be taken, that he does not advance, by which I mean that he should not rise before, but only stop without rising; for a sure way to spoil a horse, is to teach him to rise before he trots and gallops freely, for he would be apt to rise and be restif, instead of advancing. Particular care ought therefore to be taken never to make him rise, till he answers freely the spurs both in trotting and galloping; but the spurs in the beginning should be given with great care, and but seldom, and then gently. He should be stopped without suffering him to rise, as this figure and my instructions direct.

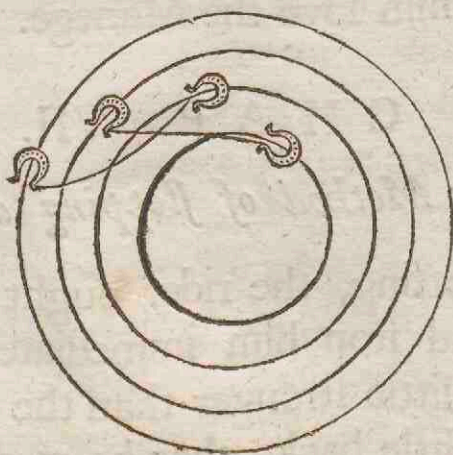
The bridle ought to be slack, when the horse first begins to rein back, drawing both reins of the cavesson, as if you was sawing a piece of wood, the rider leaning a little back, when the horse goes back, according to the description in the following figure.

Trotting and stopping a horse is the foundation of all airs, they settle his head and croupe, put him well upon his haunches, and make him light before.

Reining back settles the horse's head, puts him upon his haunches, and makes him light before.

I must in this place shew you, that it is a bad practice to make a horse go more turns to the right hand than the left. Notwithstanding their philosophical argument, that a foal lies upon the left side in the womb of the dam, sucks on the same side; that he is always saddled, turned about, and led so; many horses being however easier to the right hand than the left; therefore the most difficult ought always to be the most worked; for what can you desire more, than to have your horse equally supple to both sides? In the old way of fighting on horseback, they always turned to the right to get the advantage of the croupe. But Monsieur FURGO, who was an excellent horseman, and the best in the world for the single combat, by a new invention of his own, never took that method. You must observe, that the motion of a horse's legs in trotting is cross-ways; that those legs in the air are always the most advanced, and thus they change alternately; for instance, when the near fore-leg is in the air, the off hind-leg is from the ground at the same time, and thus *vice versa* he changes them in every motion. When a horse has been thus well worked to both hands upon these large circles, you may walk him gently and in his length, in the same manner you had worked him before. Work him both with rein and leg on the same side, which will render his shoulders supple and easy; and the narrower the circle, the more pliant will it make them; but let him be softly worked in this manner, first on the right hand, and then on the left.

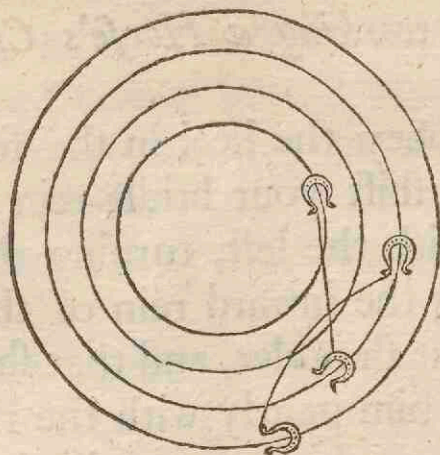
Upon the Right Hand in a Walk in the Horse's Length.



Upon



LE CHATEAU DE BOTHEL
dans la province de Northumberland
qui fut à Mons^r le Baron d'Ogle
et est présent à Mons^{gr} le Marquis

Upon the Left Hand the same Lesson.

*An End of the first Division of LESSONS which were to render the
Shoulders of a Horse free and easy.*

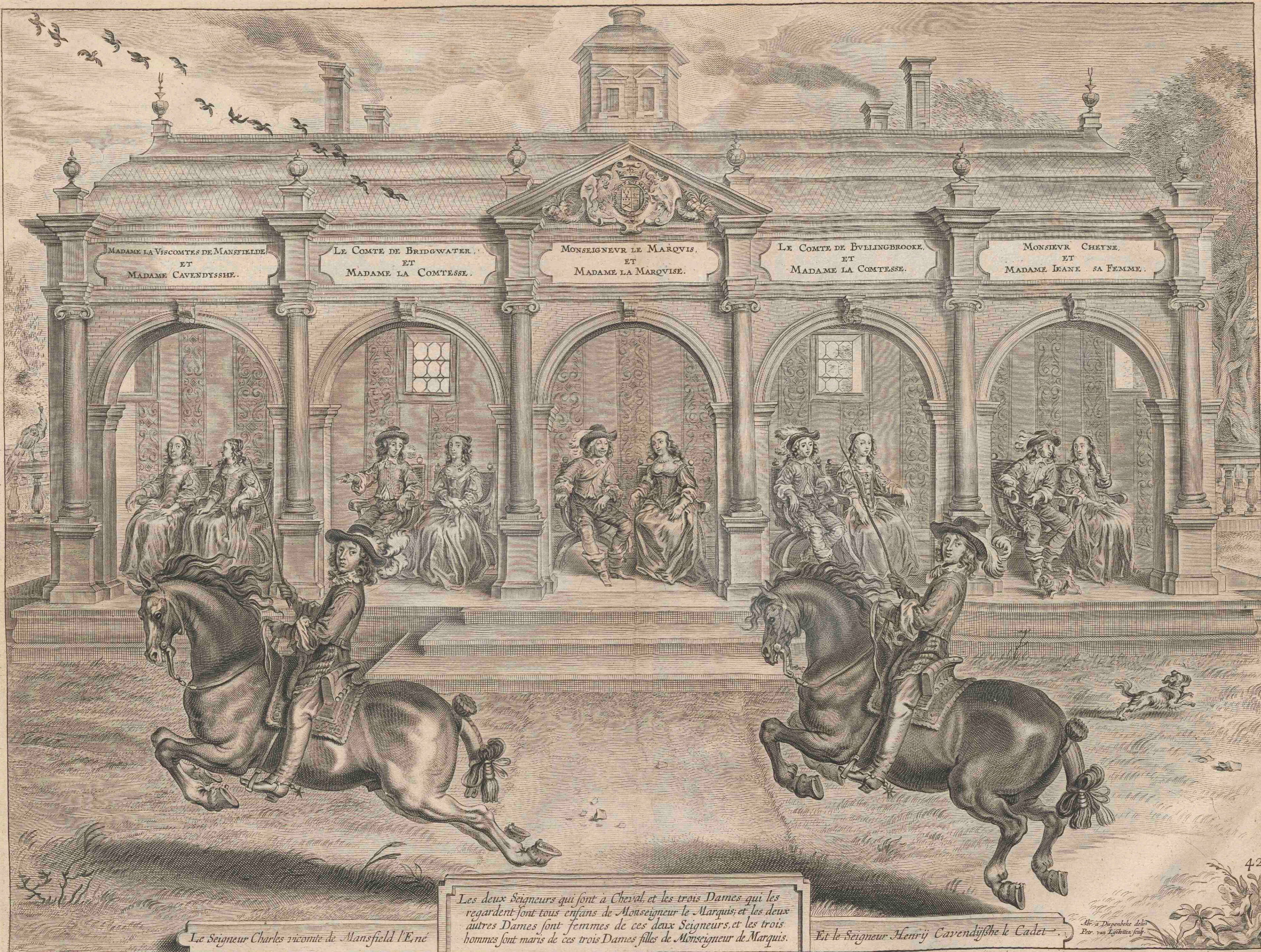
*Vide Fig.
15, 16.*

C H A P. VIII.

*The second Division of LESSONS.**A new Method of working a Horse's Croupe to the Right Hand.*

I SHALL now begin to instruct you first how to make a horse obey the spur. Place his head towards the wall, for the right hand, drawing the inward rein of the cavesson, with the nails of your hand directed upwards to the left shoulder, and the bridle-hand a little outward, and the left shoulder a little within, aiding him gently with the left leg, to advance his shoulder within the volte; by which means his body will have a right turn, and he will look into the volte. It should be here observed, that the rein within the volte, and the rider's leg without, used at the same time, work always his croupe; for I plainly perceive, that the rein towards the volte works the hind-leg on the same side. It is necessary to be observed besides, that the wall is a sort of center or pillar, when the horse's head fronts it; therefore when his head is placed towards the wall, upon a trot, his fore-legs are nearer together than the hind-ones: therefore the lines of his fore-legs are within those of his hind, because his fore-part is placed against the wall, which ought to be looked upon as the center. I find however, that I work his croupe, since leg and rein contrary always does. In this lesson, when a horse trots, he describes only two lines; one where his fore-legs move near together, and the other where the hind-ones move at a greater distance from each other. A horse in this action passages, which is, to lap one leg over another; but because he is upon the action of the trot, in which he moves his legs crossways, he places or crosses the outward fore-leg over the inward, and at the same time he advances the inward hind-leg; the next step he advances the inward fore-leg, and crosses the outward hind-leg over the inward, so that it is impossible for him in this action to cross both his near-legs at the same instant over his off-ones; but he crosses them one over the other every second movement. When you are near the end of the wall, aid your horse more briskly with the left leg than the other, in order to command more of his croupe, and if he yeilds to it, caress him. Thus I have shewn you the manner of working a horse's croupe to the right hand.

C H A P.



MADAME LA VISCOMTES DE MANSFIELDE
ET
MADAME CAVENDYSSE.

LE COMTE DE BRIDGWATER
ET
MADAME LA COMTESSE.

MONSIEUR LE MARQUIS
ET
MADAME LA MARQUISE.

LE COMTE DE BVILLINGBROOKE
ET
MADAME LA COMTESSE.

MONSIEUR CHEYNE
ET
MADAME JEANE SA FEMME.

Le Seigneur Charles vicomte de Mansfield l'Ené

Les deux Seigneurs qui sont à Cheval, et les trois Dames qui les regardent sont tous enfans de Monseigneur le Marquis; et les deux autres Dames sont femmes de ces deux Seigneurs, et les trois hommes sont maris de ces trois Dames filles de Monseigneur de Marquis.

Et le Seigneur Henry Cavendish le Cadet

Alt. a. Diegenbeke del.
Petr. van Lijckten sculp.

II.
BOOK

C H A P. IX.

The Method of working a Horse's Croupe to the Left Hand.

I MAKE the horse obey the heel in the following manner : Since it is on the left, you must shift your bridle-rein into the right hand, and hold those of the cavesson with the left, turning the horse's head towards the wall, for the left, and drawing the inward rein of the cavesson with the nails of your hand directed to the right shoulder, and that shoulder a little in, the bridle-hand a little outward, aiding him gently with the right leg, to advance his shoulder within the the volte, by which means his body will have a right turn. It should be here observed, that the rein within the volte, and the rider's leg without, working at the same time, always work a horse's croupe ; for I plainly perceive, that the rein towards the volte works the hind-leg on the same side, and my own leg that on the other side. The wall being a sort of center confines his fore-legs, whilst the others are at liberty. The head to the wall, the fore-part must be the most pressed, which I have no occasion to repeat in this place, since I shewed it you in the preceding chapter. I shall only observe one thing more, which is, that when you come near the end of the wall, you must aid your horse briskly with the right leg, in order to have more command of the croupe before you stop, and work him upon this lesson till he is perfect at it.

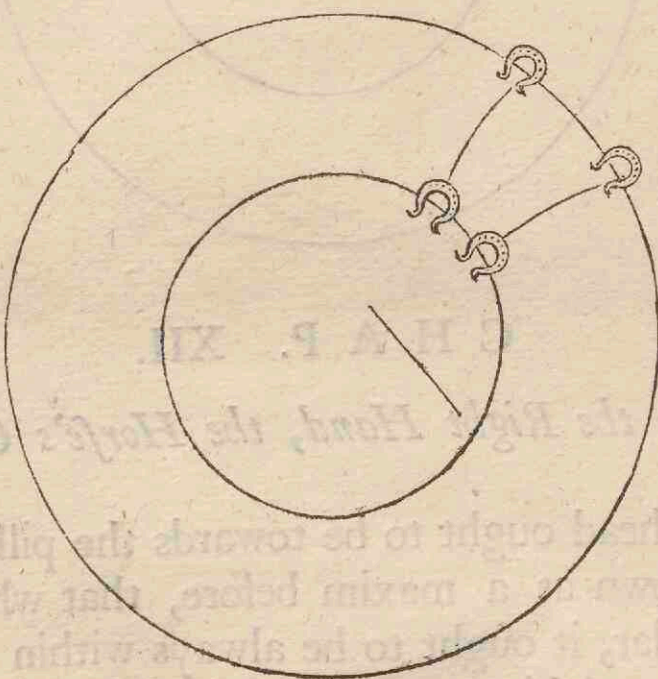
C H A P. X.

A new and true way to work the Croupe of a Horse upon a Walk, which is the Action of the Trot, the Croupe to the Center, which is the Pillar.

WHEN the croupe of a horse is near the center or pillar, you must draw the rein of the cavesson within the volte, having the nails upwards, and the little finger towards the left shoulder, aiding him with your leg out of the volte, which is the left, and by this means the horse's hind-legs will be brought nearer together. The rein of the cavesson within the volte presses the hind-leg on the same side outward, whilst the rider's leg on the outside presses the other hind-leg inward ; so that they are put both under his belly. By this method therefore both the horse's hind-legs are in subjection, and only the half of his shoulders pressing his croupe, and leaving his fore-part at liberty, that he may the better embrace the volte. If both his shoulders should come in, one of his haunches must consequently be without, which would be false. This being to the right, your left shoulder ought necessarily to come in, not only to keep yourself upright in the saddle, but to facilitate the motion of the horse's shoulders, and you must turn your head to look into the volte. In this passage, which is the action of the trot, a horse crosses his legs without the volte, only every other time ; for example, when he crosses the outward fore-leg over the inward fore-leg, the inward hind-leg advances at the same time ; in the next motion the horse crosses his outward hind-leg over the inward hind-leg, and he advances at the same time the inward fore-leg. He cannot possibly cross his legs but every other time, since the movement of them upon the trot is always

always across. The pillar, which is the center, ought always to be within CHAP. XI. the croupe, by which the fore-part of the horse will always go before his croupe, and he will go sideways, as he ought to do, when his croupe is to the pillar or center. Working a horse this way upon a walk, which is the action of the trot, he describes only two circles; his hind-feet, as being next the center, describe the lesser, and his fore-feet the larger, since they are at a greater distance from it, as you may see by the following figure.

For the Right Hand.



A horse describes but two circles, because he is upon the trot, which is crossways, and he crosses his legs only every other time.

The strait line within the lesser circle demonstrates, that the center is within the horse's croupe, and that though the center was farther distant, he will never become restive, as long as it remains within the croupe.

monstrates, that the center is within the horse's croupe, and that though the center was farther distant, he will never become restive, as long as it remains within the croupe.

CHAP. XI.

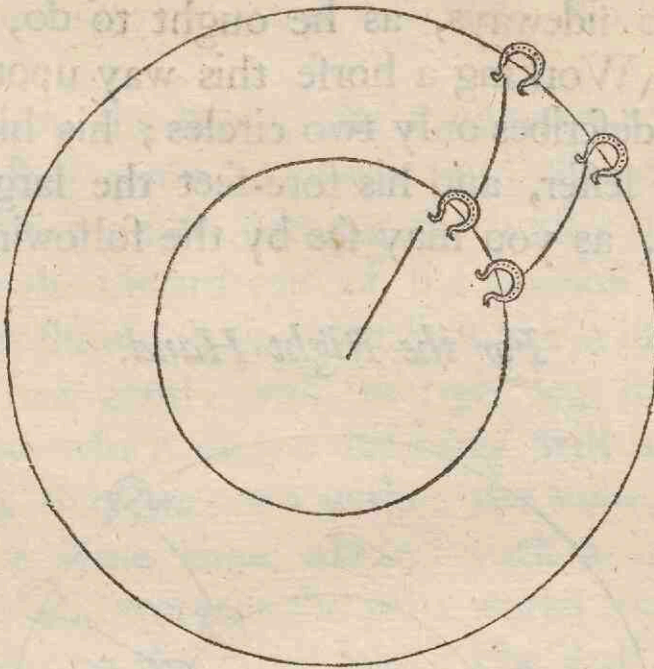
To work a Horse upon his Passage upon a Walk, which is the Action of a Trot, to the Left Hand.

HERE it is proper to change the bridle from the left hand to the right, and hold the reins of the cavesson with the left, having your little finger towards the right shoulder, aiding the horse at the same time with your outward leg, viz. the right, which brings his hind-legs together. The rein of the cavesson within the volte puts the horse's hind-leg next to it out, and the rider's leg out of the volte puts his other hind-leg in, so that they come under his belly, and put him upon his haunches. By this method therefore a horse's hind-legs are both worked, and only the half of his shoulders, by forcing his croupe, and leaving his shoulders at liberty, that he may the better embrace the volte. In this passage, which is a trot, a horse only crosses his legs without the volte over those within it, every other movement, for the reasons I explained in the former chapter. But one constant rule ought always to be observed, which is, to keep the center or pillar always within the horse's croupe, though he should be never so near it; by which means his shoulders will necessarily move before his croupe, and sideways, as they ought to do. By working a horse upon the trot in this manner, he describes only two circles with his legs; those nearest the center describe the lesser, and the most remote the larger, as you may see by the figure following.

BOOK
II.*For the Left Hand.*

A horse describes but two circles when he is upon the trot, because he only crosses his legs alternately.

The strait line within the lesser circle, shews, that the center



is within the horse's croupe; and, though the center was farther distant, he will never become *entier*, which is, to refuse to turn, as long as it remains within his croupe.

C H A P. XII.

To work to the Right Hand, the Horse's Croupe out.

HERE the horse's head ought to be towards the pillar, for the right hand. I have laid it down as a maxim before, that when a horse's croupe is worked towards the pillar, it ought to be always within his croupe; but when his head is towards it, and his croupe from it, the pillar ought to be quite contrary. For instance, in the present case, the horse ought to have the pillar on the outside of his head; whereas in the other he had it on the inside of his croupe, when it was turned to it. The reason why the horse's head ought to be within the pillar, is, that by this means his shoulders are so worked, that he cannot bring his croupe too much within, nor become *entier*. The horse's croupe should be worked as much as possible, always observing to keep the pillar without his head; for by this means his croupe cannot be thrown too much in, but will make him move perfectly well sideways: the fore-part of the horse, which is nearest the center, is more constrained than his croupe, that is more distant from it. Here follows the method of working a horse's head on the right hand, having the pillar without it, which is on the left.

The rider ought to pull the inner rein of the cavesson, having the nails of his hand turned upwards, and his little finger towards the left shoulder, the bridle-hand a little without, and the left shoulder somewhat in, turning his face towards the volte, touching him gently at the same time with the left leg. The horse's shoulder next the volte ought to advance a little, that he may have a proper turn with his body, and may look towards it. It is necessary to observe in this place, that the inward rein and the outward leg of the rider, moving at the same time, constantly work the horse's croupe, as they are opposite to each other. For I am perfectly sensible, that the inward rein of the cavesson works the hind-leg on that side, and that my own leg works the other without the volte. It ought moreover to be observed, that when a horse's head is toward the pillar or center in this action, his fore-part is more constrained than his croupe, since it is nearer the center, by which means his fore-legs are within his hind-ones; but still I perceive that I work the horse's croupe.

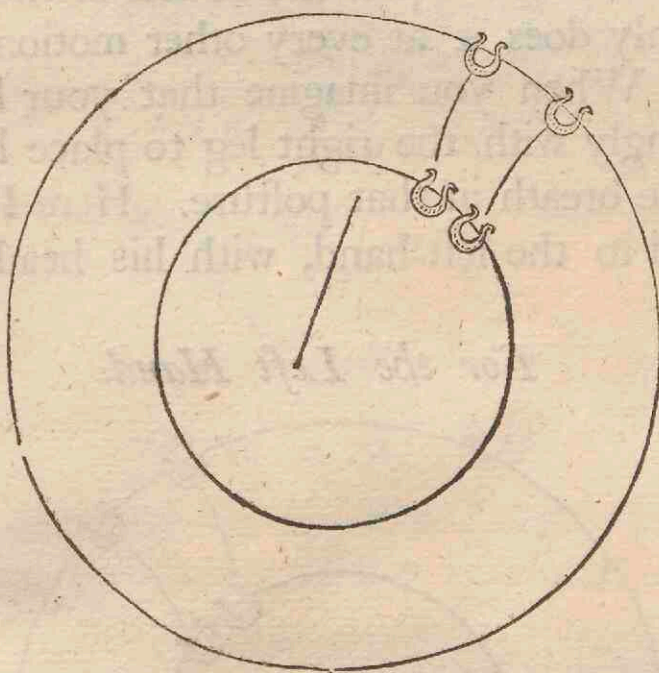
croupe. A horse describes but two circles when he is upon the trot, one where his fore-legs go narrow, and the other where his hind-legs go larger. The horse goes upon his passage, which is when he laps one leg over the other; but as he is upon the action of the trot, and moves his legs across, he only does it at every other motion, which I have sufficiently shewn already; and for this reason he describes only two circles. When you think you have walked your horse sufficiently, press him very much with the left leg, to put his croupe towards the pillar, and let him take breath in that posture. Here is the figure, to shew how a horse's head is to be worked when it is towards the pillar, and his croupe from it.

CHAP.
XIII.

For the Right Hand.

The strait line within the lesser circle shews, that the horse's head ought to be within the pillar or center.

The reason why he describes but two cir-



cles, proceeds from his head being towards the pillar, and that when he trots, he crosses his legs one over the other only every other time.

CHAP. XIII.

To work to the Left, the Horse's Croupe out.

THE horse's head, for the left-hand, ought to be to the pillar. I gave it to you before as a maxim, that when the croupe is worked to the pillar, it should always be within the croupe; but in the present case, the horse ought to have the pillar without his head, his croupe being out, which is quite contrary, for he has it within his croupe, when that is towards the center. The reason why a horse should have the pillar without his head is, that he then works better with his shoulders, which prevents his bringing his croupe too much in, or becoming *entier*. One may work the horse's croupe as much as possible, provided the pillar is without his head, for so he can't put it too much in, but will go perfectly sideways; the fore-part of the horse next the center, being narrower than his croupe, which is more distant from it. This is the method of working a horse's head towards the pillar or center on the left hand, his head being on the inside of it: The bridle ought to be put into the right hand, drawing the inward rein of the cavesson with the left, having the nails of the hand turned upwards, and your little finger towards the right shoulder, holding the bridle-hand a little out, and your right shoulder a little in, with your head turned to look into the volte, touching him gently with the right leg, to make him advance his shoulder within the volte. It is necessary

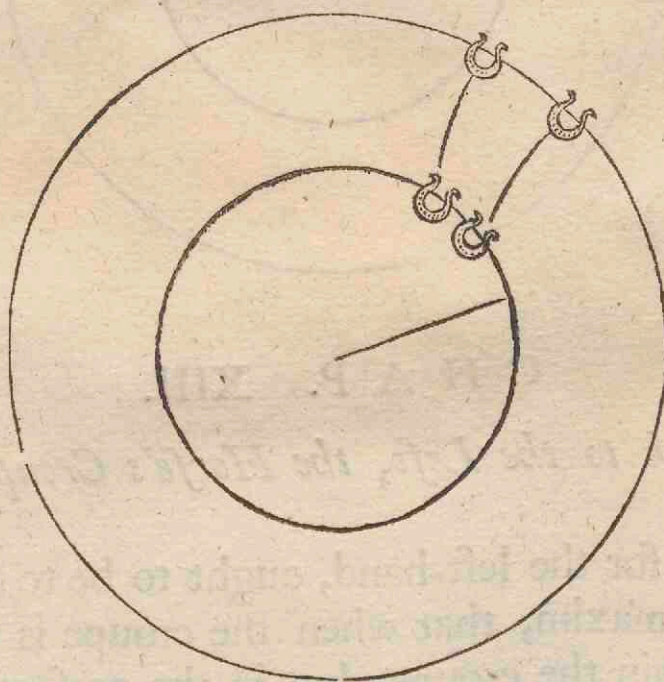
BOOK
II.

necessary to observe in this place, that the inward rein and the outward leg of the rider, moving at the same time, always work the croupe, as they are opposite one to the other. I am perfectly sensible, that the rein within the volte works the hind-leg on the same side, and that my own leg without the volte works the other hind-leg. It is moreover necessary to observe, that when a horse's head is towards the pillar or center upon a trot, that his fore-part is more confined than his croupe, and therefore his fore-legs will consequently be within the lines of the hind-ones. Nevertheless, I perceive that I work his croupe, since the rein of the cavesson and my own leg, that are opposite, always work the croupe. The horse being upon the action of the trot, describes but two circles, one where his fore-legs go narrow, the other where his hind-legs go larger. The horse goes upon his passage, which is, when he laps one leg over the other; but as he is upon the action of the trot, in which his legs move crossways, he only does it at every other motion, which I have sufficiently shewn already. When you imagine that your horse has been walked enough, press him strongly with the right leg to place his croupe towards the pillar, and let him take breath in that posture. Here I give you the figure of working a horse's head to the left-hand, with his head to the pillar and his croupe from it.

For the Left Hand.

The strait line drawn within the lesser circle shews, that the horse's head ought to be on the inside the pillar or center.

The horse's head to



the pillar, upon the action of the trot, he can only describe two circles, by reason that he crosses his legs one over the other only every other movement.

CHAP. XIV.

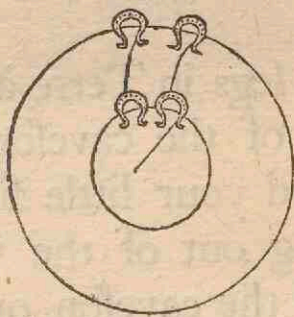
To work a Horse to the Right in his own Length upon a Walk or Passage, which is the Action of the Trot.

WHEN a horse is rode to the right upon a walk, in so small a compass as his own length, it ought not to be performed round a pillar, since he should move in less compass than the pillar will admit of; so that the best method will be to perform it in a corner of a covered Manege, where two walls meet. Here are the aids for the right hand: First draw the reins of the cavesson within the volte with your right hand, the nails being turned upward, and your little finger pointing towards the left shoulder; then touch him gently with the contrary leg, which will keep his shoulders free, and command his croupe. If his shoulders should go too much in, take care to keep them a little out; and when they are not sufficiently within, you may touch him gently

gently with your outward leg, and sometimes with the other, to keep him even, putting it back afterwards in its proper place to be ready upon occasion. This is the best lesson in the world, for if a horse is perfectly obedient to me upon a walk in his own length, and answers both hand and heel, I can make him perform all that his strength will permit. This method far exceeds that of the quarters, halves and three quarters of voltes; since you have an entire volte by this, wherein those divisions and subdivisions are all included, and one quarter more added: But this can be performed only by a master, as it requires the greatest exactness and nicety. You must always change as you see occasion, not forgetting, that though the shoulders go more ground than the croupe, the latter is the most constrained notwithstanding, since it is the least at liberty. Here follows the figure.

For the Right Hand.

The line ought to be as



near the center as possible.

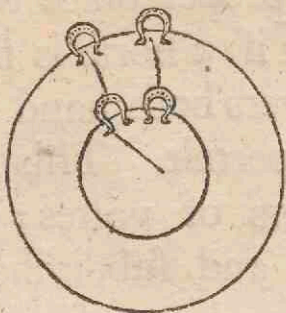
CHAP. XV.

To work a Horse to the Left in his own Length upon a Walk or Passage, which is the Action of the Trot.

WHEN a horse is rode to the left upon a walk, in so small a compass as his own length, it ought not to be performed round a pillar, since he should move in less compass than the pillar will admit; so that the best method will be to perform it in the corner of a covered *Manege*, where two walls meet. Here are the aids for the left hand. The bridle must be changed from the left hand to the right; then draw the reins of the cavesson within the volte with your left-hand, the nails of it being turned upward, and your little finger pointing towards the right shoulder; then touch him gently with the contrary leg, which will keep his shoulders free, and command his croupe. If his shoulders should go too much in, take care to keep them a little out; and when they are not sufficiently within, you must touch him gently with the outward leg, and sometimes with the other, to keep him even, putting it back afterwards in its proper place, to be ready upon occasion. This is the best lesson in the world; for if a horse is perfectly obedient to me upon a walk in his own length, and he answers both hand and heel, I can make him perform all that his strength will permit. This method far exceeds that of quarters, halves and three quarters of voltes, since you have an entire volte by it, and one quarter more added, wherein those divisions and subdivisions are all included. But this can be perform'd only by a master, as it requires the greatest exactness and nicety. You must always change as you see occasion, not forgetting, that though the shoulders go more ground than the croupe, the latter is the most constrained notwithstanding, since it is the least at liberty.

BOOK
II.*For the Left Hand.*

The line ought to be as



near the center as possible.

C H A P. XVI.

A new and exact Method of making a Horse go Terre-à-terre, with Observations never made before. This Practice was a kind of Terra à Terra Incognita, till I had attained it by studying the Art of Horsemanship; and I have found a Treasure of Knowledge, which I offer to all Honourable and worthy Horsemen.

THE motion of a horse's legs in Terre-à-terre, is a gallop in time. To the right, draw the rein of the cavesson within the volte, the nails of your hand turned upwards, and your little finger towards the left shoulder, aiding him gently with your leg out of the volte. Work the horse in this manner across, with the rein of the cavesson on one side, and your leg on the other, and they will always work his croupe, since his hind-legs are by this means kept close together. The rein of the cavesson puts out the horse's hind-leg within the volte, and the horseman's leg without the volte puts in the other hind-leg so, that it goes under his belly, and puts him upon his haunches. Consequently, by this correct method, both the horse's hind-legs are worked, and only the half of his shoulders; and it constrains his hind-legs, leaving the others at liberty, that he may the better embrace the volte. If both the shoulders of the horse come in, the outward hind-leg must go out, which is false. By this method a horse describes four circles with his four feet, as he ought to do when he goes Terre-à-terre; that is to say, his fore-leg next the volte describes the largest, his other fore-leg the second, his hind-leg next the volte describes the third, and his other hind-leg the fourth or smallest circle. The legs of a horse, being of an equal length, he must consequently be upon his haunches, when his hind-legs are within the lines of nature; I mean, within the lines of his fore-legs. For the same reason, when you pull the inward rein of the cavesson, and make the body of the horse describe a semicircle, the fore-leg within the volte must of necessity be longer than that without; which is as it ought to be, that the hind-leg on the same side may go foremost. By drawing the inward rein, the hind-leg within the volte is forced outward, and affords him the greater liberty of tracing the step of the foremost on the same side, which is right; aiding the horse with the outward leg constrains and subjects his hind-leg on that side, and of necessity puts it behind his other hind-leg, which is as it should be. You may observe from what I have said, that a horse ought always to fly the pillar or center with his hind-leg within the volte, which makes the half of his shoulders go foremost, as they should. But here the danger is, that the horse should not bring his hind-legs close enough together: If he answers the outward leg of the rider, it will do; if he does not, it won't: I shall explain how to make him do it hereafter.

The

The rider ought to be seated upon his twist according to the instructions I have given before, in the chapter relating to the proper seat of a horseman. CHAP. XVI. When a horse goes *Terre-à-terre* on the right hand, he should pull the inward rein of the cavesson, having the nails of his hand turned upward, the little finger directed towards the left shoulder, looking into the volte, aiding him with the outward leg, to make him convex like a bow in the middle, and concave at each end, bending towards the circle; for every horse ought to form a part of the circle in which he moves; from whence it naturally follows, that every horseman must describe a part of the circle of his horse. He ought therefore to incline his body on the same side, which, on the right hand, is to place his left shoulder within, then, his right shoulder being behind, he makes room for the horse's legs to advance within the volte, which are the longest, on account of the bent of his body. The right shoulder of the rider being thus without, and his left within, the horse's legs out of the volte are by this means so confin'd, that they are the shortest, and don't alter his *Terre-à-terre*, which is only a gallop in time, termed *Relevé*; not because it is high, but because he beats time with his feet, whilst he is upon his haunches. Since a horse therefore is bent like a bow, convex in the middle, and concave at both extremities within, it may be plainly perceiv'd, that the inside of this arch is more at liberty at each end, than it is in the middle, one part being more stretched than the other. Whence that part of the horse within the volte may be compared to the concave part of the bow, and that without to the convex part of the same. A horse going in this manner, can never move irregularly with his feet, for reasons I have given before. Being without convex, it is impossible he should go back or lean; since the inward rein of the cavesson forces his hind-leg within the volte out, and the rider's manner of sitting upon him gives him liberty within, and stops him there; because his left shoulder can only advance to a certain degree, which gives him a just ply and no more, which is as it ought to be.

As to the horseman's helps, he ought to be seated upon his twist, leaning more upon the stirrup without the volte, than upon that within it, having his leg within the volte more advanced than the other. If he bears hard upon the stirrup within the volte, his weight will be on the same side, which would be absolutely wrong. Nobody will pretend to deny, that the weight does not bear in this manner; for example, only look at the stirrup, and you will plainly perceive that within the volte to be four inches longer than that without. This is to be weighed as with a pair of scales. But one question may be accidentally asked, What is there to support the horse? You have nothing to do, but to help him with the rein of the cavesson, as I said before; that is, by drawing it to a certain degree, which not only forces the horse's hind-leg next the volte out to support him, but keeps it there, which is a farther support; from whence he has room to move the half of his shoulders before the half of his croupe within the volte, which affords him a natural and easy support. Hence you may perceive, that it is the inward rein of the cavesson that supports him, and not the rider's leg within the volte, extended like that of St. GEORGE's when he slew the dragon, and I am surpris'd this thought should have escaped mankind. My way is to have the rider bear upon the stirrup within the volte, with his toes turned a little outwards, and somewhat more advanced than the outward

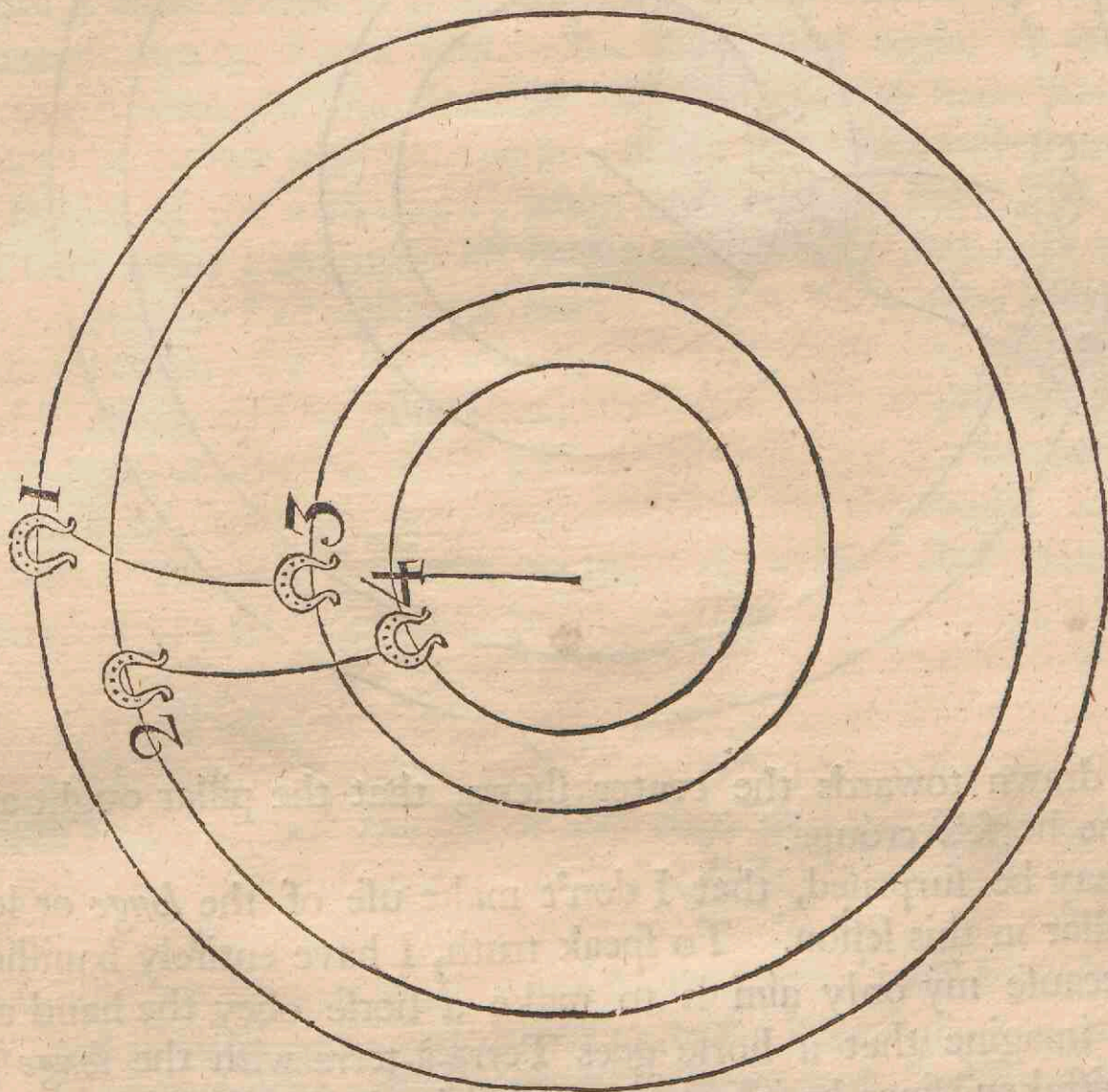
BOOK II. outward leg. The old method of a horseman's leaning back for a *Terre-à-terre*, in order to put his horse upon the haunches, is false, since it rather puts him upon his shoulders; for the rider, who is only one piece, cannot lean back, without placing himself upon his buttocks, which is very false, as he then is no longer upon his twist. Moreover, when he is seated firm upon his stirrups, and leans backward, his legs must necessarily come forward, which is not their proper situation; so that the rider, in order to keep a just seat, and have his heels at command, should bend his body gently forward, by which means his legs will go back, and be in their right position; for by the motion of the body backward, the legs will come forward, and so *vice versa*, if he leans firm upon his stirrups. By saying, that I would have the rider advance his body, I don't mean that he should bend his back; but, on the contrary, that he should keep it strait, and advance his chest, and have a general inclination of his whole body from head to foot, and that however so little, as in many riders, it can hardly be perceived: by this means, he will always be fixed upon his twist, and his legs properly placed, to be ready for any aid that may be wanted. I am now going to tell you how to help the horse with the leg. If the rider extends his sinews till he is stiff in the ham, this presses the horse with the calf of the leg; but the thigh, by the particular mechanism of the body, goes from him; so that by the extension of the sinews, that is to say, by keeping a stiff ham, the thigh becomes concave on the inside next the saddle, whilst the calf of the leg presses against the horse: if you bear much harder upon the out stirrup, than the other, and bend the outward knee, that cavity will be filled, and become convex in that part where it was concave before; at this time the horse is pressed by the thigh, and the calf of the leg goes from him. From hence you may perceive, that bending in the ham is the least help, being the help with the thigh; and being stiff in the ham is a stronger help, as it is the help of the calf of the leg; and pinching the horse with the spurs is the strongest help, which is done in the following manner: The rider's legs being very near the horse, and placed a little backward, he should touch him gently with his heels, bending his hams a little upon each motion he makes. Thus you see there are three degrees of helps; one with the thigh, which is the most gentle; a second with the calf of the leg, that is stronger; and a third with the spurs, which is the strongest of all: any one of these are to be used as you see occasion.

It is a constant maxim, that the pillar ought always to be within the horse's croupe, when it is towards the center, by which means a horse can never become *entier*, because the half of his shoulders go before his hind-leg within the volte, so that he is obliged to go sideways, as he ought. I must advise you likewise, not to lean too hard upon the out-stirrup; for, should you do so, your horse will be apt to lean on the same side, which is not only ungraceful, but is absolutely false; a horse in such a posture may be compared to a wooden bench with four legs; when the inward legs are held up, they become shorter than the others that are not held up. The horse is in the same posture, if you lean your body too much on the outside, for he will lean on that side too; from whence it will necessarily follow, that his legs within the volte will be shorter than those without, which is entirely false, since his legs within the volte ought to be longest when he advances *Terre-à-terre*. Take particular

particular care therefore not to incline too much on that side, but sit as strait as you can, for the reasons I have given you. I have already said, that when a horse goes *Terre-à-terre*, he describes four distinct circles with his four feet; his fore-foot within the volte describes the largest, the other fore-foot, the second, his hind-leg next the volte describes the third, and the other without the volte describes the fourth and smallest circle, as will appear by the following figure.

CHAP.
XVI.

Terre-à-terre towards the Right Hand.



Here you have a true description of a horse's movement *Terre-à-terre*, as I have expressed it. The line drawn towards the center ought always to be within the horse's croupe.

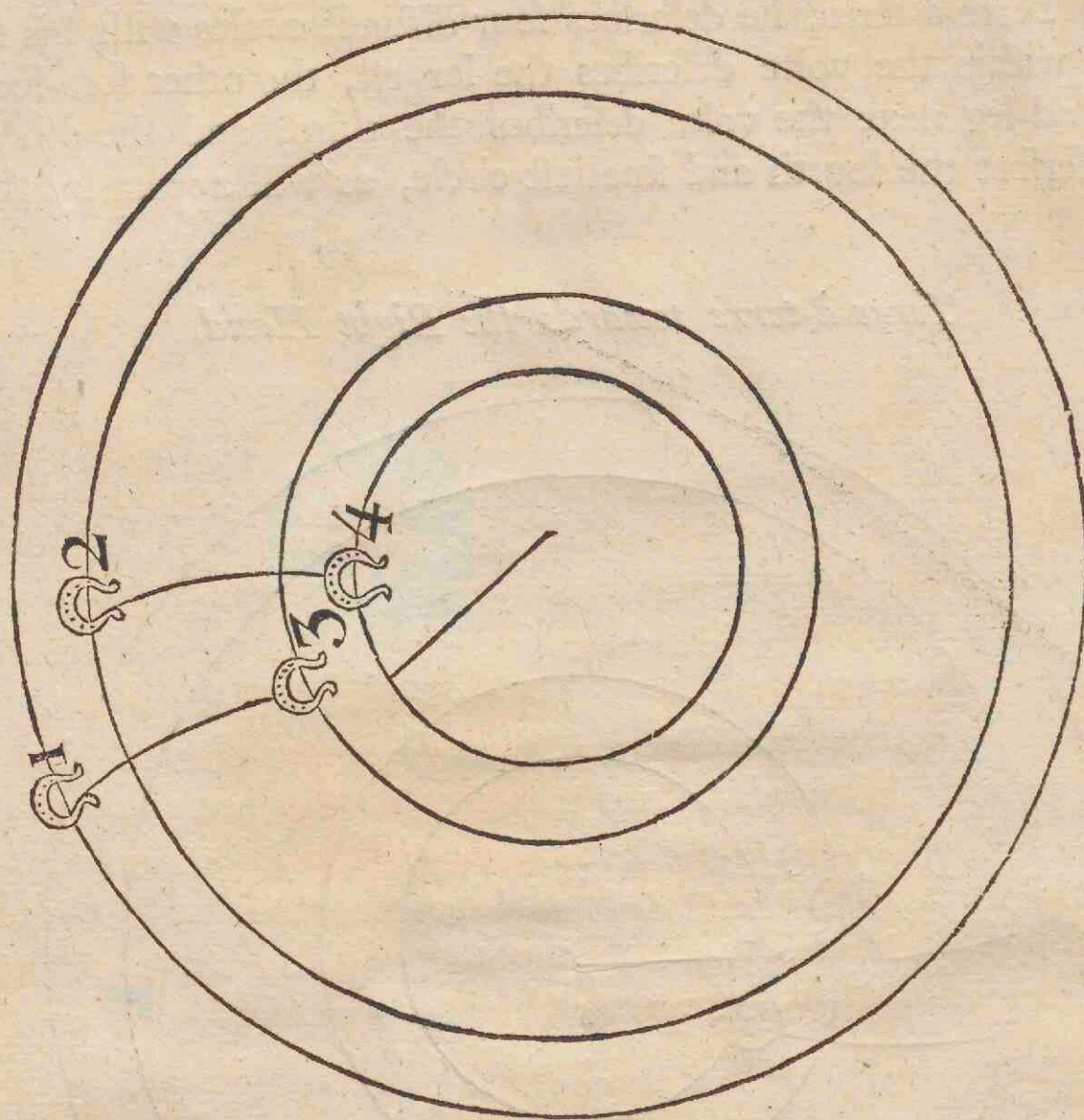
CHAP. XVII.

Terre-à-terre to the Left Hand.

NOW the rider ought to change his bridle, and take it in his right hand, drawing the reins of the cavesson with the left, having the nails of his hand upwards, and the little finger pointing toward the right shoulder, turning his face within the volte, and bringing his right shoulder within it likewise, helping the horse with the contrary leg, which is the right. I gave you the reasons for this in the former chapter, and therefore shall avoid troubling you with a repetition of them.

N

Terre-



The line drawn towards the center shews, that the pillar ought always to be within the horse's croupe.

People may be surpris'd, that I don't make use of the *longe* or long rope about the pillar in this lesson. To speak truth, I have entirely banish'd it my Manege, because my only aim is to make a horse obey the hand and heel. Those who imagine that a horse goes *Terre-à-terre* with the *longe* about a pillar, are mistaken, since he is not then at all in the hand and heel, but obeys only the rope and *chambriere*, going quite by rote: without the rope he don't mind the hand, nor without the *chambriere* does he mind the heel: he can do but so, for the rope keeps him in, and the *chambriere* makes him go forwards. For which reason I never make use of the single pillar, neither in the walk, trot, or gallop, nor in *Terre-à-terre*. The pillar, according to my method, only serves me for a mark, that I may distinguish the center, and mark the circle round it the better, whether it be large or small. But as to the cavesson, I constantly use it both to horses and colts, to those half dress'd or quite dress'd, young or old; in short, to all horses; it gives them a right ply, and preserves their mouths, so that, when I take it off, they go surprisingly well with the bridle only. For by preserving the mouth, they are so sensible upon the bars and to the curb, that you have them under command by the least motion; whereas when you always make use of the bridle, it makes them hard-mouth'd; and nothing is more requisite in the dress'ing of a horse, than to keep his mouth and sides as tender as possible, because he goes only by the hand and heel. Besides other advantages arising from the use of the cavesson, it preserves the mouth, as I mentioned before; but the preservation of his sides depends wholly upon the discretion

discretion of the rider. With regard to Curvettes and Demi-airs, altho' I don't CHAP. make use of a rope about the pillar, I use the caveçon after a new and odd XIX. method, as you shall see hereafter, which produces an admirable effect. This is the true method of dressing a horse Terre-à-terre.

C H A P. XVIII.

The Method of putting a Horse between two Pillars after the old Fashion.

WHEN a horse knows to trot, stop, and gallop, and is in the least obedient to the hand and heel in his walk, and begins to move a little Terre-à-terre, I then put him between two pillars, and make him move his croupe from side to side with the switch; then I make him raise himself gently with the button of the reins down; afterwards I mount him, and oblige him to do the same when I am upon his back; and when I have once taught him to make two or three Curvettes, or rather Pesades, so that he bears the hand, I never use this after, for I have a new method, which you will find produces a wonderful effect. The pillars make a horse very impatient; you ought therefore to have yourself as much patience as possible; the moment he shews the least mark of obedience, you must put him into the stable, to endeavour to please him. Thus far as to the old method, which I shall soon leave for a much better, as you shall see hereafter.

C H A P. XIX.

An excellent Lesson for all Horses, as well those that are heavy upon the Hand as those that are light.

IF you follow my lessons, most of the horses you ride will be light upon your hand, and have a good *appui*. The lesson I am going to recommend is this. You must put the head of your horse to the wall in the cover'd Manege, and walk him thus the length of the four walls, or, at least, of three: and to the right hand, draw the inward rein of the caveçon, and help him with the outward leg, which is the left. Just the contrary helps must be for the left; for rein on one side and leg on the other always works a horse's croupe. I have mentioned before, that when a horse is upon a walk with his head to the wall, that the wall is a kind of center; so that his fore-part will be pressed, and his croupe at liberty; I say, when he is upon the walk, which is the movement of a trot: but when he goes Terre-à-terre with his head to the wall, his action is very different to that of a trot, which is cross-ways, in which the fore-part is pressed, and the croupe at liberty, when his head is to the wall or center; but in Terre-à-terre, which is the action of the gallop, the two legs on the same side advance together, and continue so; the near-leg leads, and the hind-leg on the same side immediately follows, let the horse go to either hand. So that in this action, the horse's head being to the wall, his croupe is pressed and his shoulders at liberty, although his head is to the wall, which is as a center: it is the action of a horse's legs Terre-à-terre that occasions this difference. The head of the horse being thus placed towards three or four of the walls,

BOOK walls, any horse may this way be brought to obey both the hand and the heel.

II. Let him be to either hand, he must always be worked with leg and rein contrary. This lesson has the same effect both for the Curvette and Pesade; but you ought at first, both for the Curvette and Pesade, to make him do three or four in one place; then make him advance, and make three or four more; by which means he will move at length freely in Curvettes side-ways, as well as Terre-à-terre, his head to the wall. I would have you know, that the doctrine is false, which concludes, that the hand commands a horse from the muzzle to the shoulders, and the heel from the shoulders backwards; for the inward rein of the cavesson not only commands half the shoulders, but puts out likewise the hind-leg within the volte, so that that is govern'd by it too. Thus the cavesson-rein helps half the croupe, and the rider's outward leg helps the horse's hind-leg of the same side, putting it in. You may perceive from hence, that the rein of the cavesson helps half the croupe, and the leg of the rider the other half. And thus I conclude this useful lesson.

End of the Second Division of LESSONS.

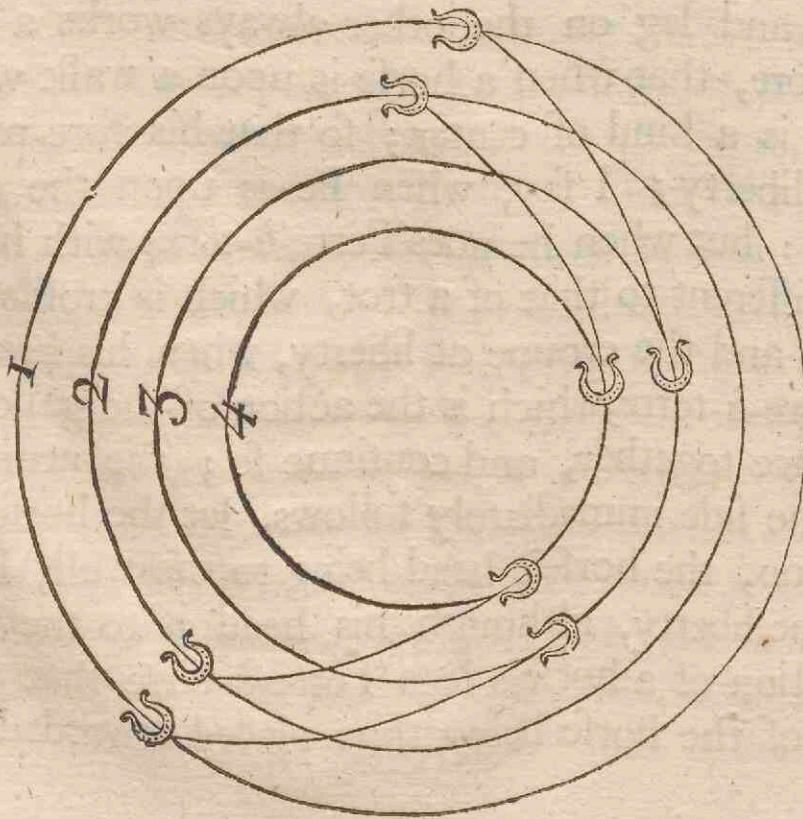
CHAP. XX.

*The Third Division of LESSONS,
Which is to shew how to make a Horse obey the Bridle.*

How to make him obey the Bridle.

WHEN you have made a horse's shoulders supple by the first division of lessons, and taught him by the second to obey the heel, this third division is intended to make him know the bridle, which is to be done in the following manner.

Let the rider put the rein of the cavesson, fixed my way, which he holds in his right hand under the burr of the saddle, that is, under his thigh, and fasten it well to the pommel; and so short, as to bend the horse's shoulders to such a degree, as to force his hind-leg within the volte out, but not so much as to force out the outward leg too; for that is a solecism in horsemanship, as you will see hereafter. When the horse's head is thus fastened to the pommel of the saddle, the cavesson gives him the proper ply, and the rider should work him with the bridle upon a large circle. When he goes to the right, you must place your hand without the volte a little towards the left shoulder, helping him at the same time with the leg within, which is leg and rein of a side,

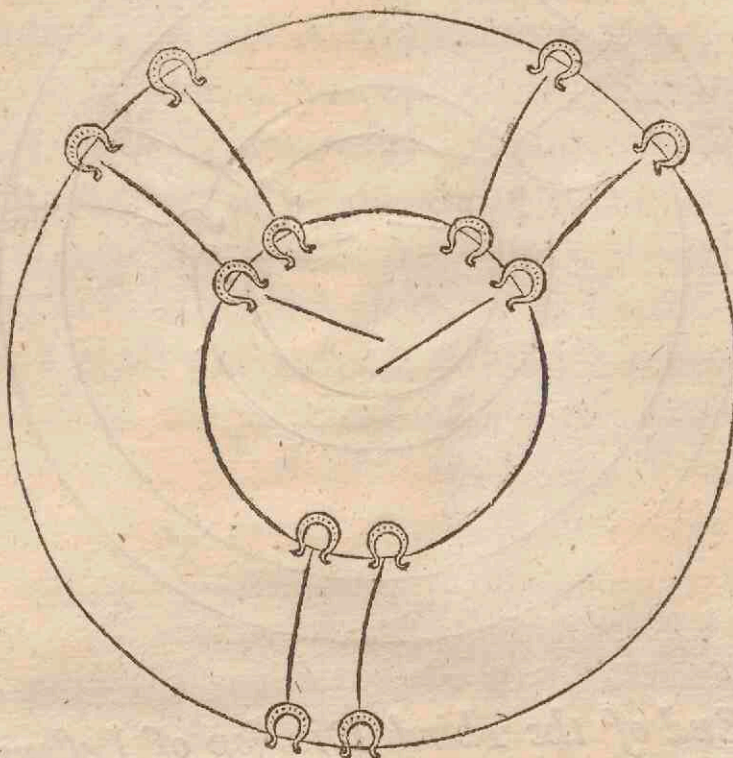


and that always works both the shoulders, and not his croupe. This lesson is the same as the first, excepting only, that in this you work more with the bridle. This is the figure both for the right and left hand.

For

For the left, you must fasten the left rein of the cavefon to the pommel of CHAP.
the faddle. The rein and leg on the fame fide, work always the fhoulders, XXI.
and not in the leaft the croupe.

A horfe describes
only two circles in
a walk to the right
hand, when his croup
is to the center.



A horfe describes
only two circles in
a walk to the left
hand, when his croup
is to the center.

A horfe describes two circles, when his head is
to the center, and his croupe out.

When one paffages a horfe after this manner upon a walk, the rein of the cavefon ought to be fastened according to the fide on which he is to go. If he is to go to the right, you must turn your bridle-hand toward the left, on the outside of the neck of the horfe, the nails of your hand turned upwards towards your left fhoulder, which pulls the inward rein of the bridle, for reasons I have given you before, helping him at the fame time with the contrary leg, which will work his croupe and the half of his fhoulders. For the left hand, the rein of the cavefon being fixed to the pommel of the faddle, you must turn your bridle-hand towards the outside of the horfe's neck, which is the right fide, having the nails of your hand turned upwards to the right fhoulder, by which means you work the inward rein of the bridle, helping him at the fame time with your out-leg, that is, leg and rein contrary, which always work the croupe. Thus a horfe ought to be work'd in his walk, the rein fixed to the pommel of the faddle, with the croupe either in or out.

C H A P. XXI.

For Terre-à-terre to the Right Hand, the Cavefon being fasten'd to the Pommel of the Saddle, and the Bridle in the Left Hand.

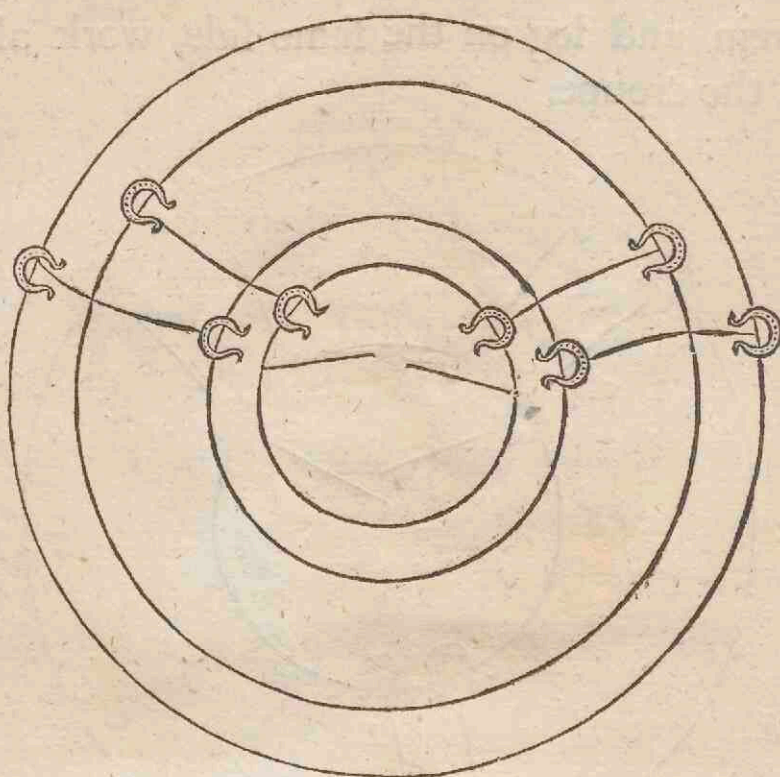
TH E right rein of the cavefon being fixed to the pommel of the faddle, you must put the horfe's croupe within the volte, having the pillar on the inside of it, with the left hand turned towards the outside of the horfe's neck, which draws the inward rein, and makes it work in the manner I have described before. At the fame time you work the horfe thus with the hand, you must help him with the contrary leg, which is that without the volte, or the left. Here I give you the figure for Terre-à-terre both for the right and left hand.

BOOK

II.

The inward rein of the caveson fix'd to the pommel of the saddle is wrong for *Terre-à-terre*.

For the left hand, the left rein being fasten'd to the pommel of the saddle, in order to give the horse a good ply, place your bridle-hand on the right side of the horse's neck without the volte, having the



nails of your hand turn'd upwards towards the right shoulder, helping him at the same time with the contrary leg. As to any farther observations, I refer you to what I have said before, which you ought to study well, lest I should offend you by many repetitions.

End of the Third Division of Lessons.

CHAP. XXII.

The fourth Division of Lessons.

To work a Horse with false Reins.

THE same reins of the caveson you used before, will serve you for false ones, and must be fastened in the same manner; excepting only, that you must put them through the banquet of the bridle, and bring them back to your hand.

In my first division of lessons I shewed you how to supple a horse's shoulders with the caveson my way, which is very efficacious, tho' the task is difficult.

In the second, I have shewed you how to work a horse's croupe with the half of his shoulders when he goes *Terre-à-terre*, and to obey both the hand and heel.

In the third, you have fastened the reins of the caveson to the pommel of the saddle, and have begun to work a little more upon the barrs and resting-place of the curb, since you had nothing in your hand but the bridle, and the reins of the caveson were fastened to help the horse's ply.

Now in this fourth division of lessons you have the false reins to help the *appuy* upon the barrs, but they make the curb loose, and thereby ease the place where it should rest, so that it don't work at all; for the more the false reins are drawn, the looser is the curb, tho' the barrs are pressed.

The advantage arising from these false reins, is, that they are serviceable to all kinds of horses; they help the *appuy* of those that want it; they *appuy* their barrs more freely upon the bit, having no apprehension of the curb; they are useful besides to those that have too much: Provided you work them with their heads to a wall, you may put them then so much upon the haunches, as to make them light upon the hand; and when they are upon the haunches, they are much lighter and more at their ease, by not being pinched by the curb.

After

After the last division of my lessons, I dare venture to say, there is none CHAP. XXIII
better, or more efficacious in the working of a horse than this ; for it gives him the ply, and that by the barrs, makes him obey the inward rein of the bridle, and answers our intention ; therefore this lesson is excellent, was it only upon that account. The horse should be worked in the same manner with false reins as he is with the cavesson, and with the same helps, both as to shoulders and croupe, aiding him with your leg in the same manner ; give him the same lessons upon walk, trot, gallop, and Terre-à-terre, fastening them to the pommel of the saddle, as those of the cavesson. You should get by heart your first lessons, and therefore I shall not trouble you with repetitions.

End of the fourth Division of Lessons.

CHAP. XXIII.

The fifth Division of Lessons.

To work a Horse with the Bit only, the Reins separated in both Hands.

IF you work the shoulders of the horse with the two reins of the bridle held separate in each hand, you ought to use the inward rein, and the leg on the same side, which work upon both shoulders, and not upon the croupe. You may ride him thus to both hands upon walk, trot, or gallop, either in large circles, or in his own length ; but this works only the shoulders. If you design to work the croupe, either head or croupe to the pillar or wall, it must be leg and rein contrary. If the horse is to the right, draw the inward rein, with the nails of your hand upwards, and your little finger to the left shoulder, helping the horse at the same time with the contrary leg, as I said before. This ought to be done upon a walk, which is the action of the trot. If you go to the left, you must draw the left rein, the nails upward towards the right shoulder, and help the horse with the contrary leg. When you would go Terre-à-terre, you must always pull the inward rein towards your opposite shoulder, put that shoulder in, and look into the volte. He should be put sometimes upon a gentle gallop, with his croupe in, working constantly with the inward rein and the opposite leg, as I said before. When he goes upon a gentle gallop, make him take two or three times of Terre-à-terre, and put him again upon his gentle gallop. This should be done either with the reins of the cavesson fixed to the pommel of the saddle, or when you hold them in your hand. When you are upon a gentle gallop, the helps you give him both with hand and heel ought to be moderate, but stronger when you make him go two or three cadences Terre-à-terre, and gentle again when you put him to the gallop. This is an excellent lesson ; for the gentle gallop pleases the horse, and the times of Terre-à-terre make him obey the hand and heel ; and thus he is made perfectly obedient to both. It is an excellent lesson to make a horse go Terre-à-terre with his head to three walls, the two reins parted, one in each hand, working him at the same time with the inward rein and the opposite leg ; by it any horse may be brought to go perfectly well, and nothing reclaims like it a vicious one. You may work him in the same manner upon his Demi-voltes, with the reins parted, and by it you will be able to judge absolutely whether he has been worked right upon his first lessons, or not.

End of the fifth Division of Lessons.

CHAP.

The sixth Division of Lessons.

To work a Horse with the Reins of the Bridle only in the Left Hand, which is the Perfection of Horsemanship; for any Horse that obeys that and the Heel, may be reckoned compleatly dressed.

THE rider is to be seated according to my former directions in a preceding chapter upon that. Whether a horse walks, trots or gallops in large circles, the rider's hand ought to be a little without the volte, that he may work the inward rein; and his leg on the same side ought constantly to work the horse's shoulders. If upon a walk you work the horse's head to the pillar, and the croupe out, leg and rein contrary, you narrow him before and enlarge him behind; yet his croupe will be work'd notwithstanding, for leg and rein contrary work always the croupe, which is at liberty, as it is farther from the center. Remember that I am speaking of the walk, which is the action of the trot. In like manner if you put the head to the wall, the croupe is at liberty, and the fore-part pressed, because the wall is as the center; and what is nearest the center must always be most pressed, and what is the farthest from it the most at liberty; I say upon a walk, which is as the trot, for you will see that it is very different in other actions. Suppose now that we put a horse's croupe upon a walk to the center, his hind-part will then be pressed, and his fore-part at liberty, let him go to which hand you please. And because his croupe is to the center, I suppose him still upon a walk, the helps must be leg and rein contrary, by which means both his haunches will be worked, and only the half of his shoulders. When he goes to the right, the nails of the rider's bridle-hand ought to be turned upwards, his little finger to the left shoulder; and to the left, turn'd upwards to the right shoulder, helping always with the contrary leg. You must use the same helps when he goes in his own length. To work a horse well upon his walk, is the foundation of all; for when he is upon a gentle walk, he is more patient, and ready to comprehend what one would teach him; besides, his memory is so help'd by it, that he is not so apt to forget. If a horse is perfectly obedient in the walk, that is to say, if he obeys the hand and heel, I can make him do all that his strength will allow. Take care to remember, that you make your horse in every thing he does, unless it be when you correct him for a fault, I say in every thing he does, both upon walk and trot, gallop, terre-à-terre, demi-voltes, or whatever else it is, to be obedient to the hand and heel, and upon his haunches, and to go forwards a little in every thing he does, though but a little, not only because it makes him appear more graceful, but also because it gives him strength, and makes him go with truth and safety; otherwise he would be in danger of falling. Moreover, going backwards makes him seem resty; for which reason he ought always to advance, unless when you rein him back. It is ungraceful to see a horse go backwards in capriols, and looks like restiness. These are the helps for a horse upon the walk, both reins of the bridle in the left hand.

C H A P. XXV.

CHAP.
XXV.*To work a Horse Terre-à-terre, with the Bridle only in the Left Hand.*

AS the walk is the action of the trot, which is with the horse's legs across, so is Terre-à-terre the action of the gallop, in which both legs on the same side move; so that in a trot, that part nearest the center is always most pressed, and the other most at liberty, whether it be the shoulders or the croupe. But the action of Terre-à-terre is very different, being that of a gallop, in which both legs on the same side continue to advance, and you work with the inward rein and the contrary leg. Therefore he must be helped here as in the gallop, the horse always having his croupe pressed, and his shoulders at liberty, whether the one or the other be to the pillar. So that you may perceive, that being either nearer or farther from the center, his shoulders are neither more pressed, nor more at liberty, nor does it make any alteration in his croupe; for in the trot, one works one way, and in the gallop, or Terre-à-terre quite another, as I mentioned before. But you must remember, that this must be always done by the inward rein and the opposite leg; for leg and rein of a side is quite another thing, since they work both shoulders, and not at all the croupe. So much for this in general.

I must now acquaint you of an old absurd way, which is even practised at this time, relating to the bridle-hand; but what is most surprising, the very philosophers in that art teach it in their writings. I'll explain to you, wherein their error consists. When a horse goes to the right, they turn the hand on the same side within his neck, by which they put both his shoulders in, and consequently his croupe out, spurring him at the same time to keep it in, and thus they give him two contrary aids at one and the same time, which is impossible. For this reason I invented the method of working the inward rein, as you may perceive in all my lessons, which is the most excellent invention that can be to make a horse go true, and can't be done by any other method, and is certainly the quintessence of horsemanship for almost every thing, Terre-à-terre, and most Aires.

To work a Horse Terre-à-terre when the Bridle is held only in the Left Hand.

The action of a horse's legs Terre-à-terre is a gallop in time, which is term'd *Terre-à-terre relevé*. The rider ought to be seated upon his twist, his legs perpendicular down. To the right, he should put the bridle on the outside of the horse's neck, which is to the left, turning the inside of his hand upwards as much as possible, with his little finger as much above his thumb as he can, pointing to the left shoulder, and help the horse with the leg out of the volte. By aiding him in this manner across, with the rein within, and the leg without, his croupe is always worked, since by this means his hind-legs are put together; the drawing the inward rein puts out the inward hind-leg, and the rider's outward leg puts in the other hind-leg, so that they go under his belly, which puts him upon his haunches. By this true method, both the hind-legs are work'd, and only the half of his shoulders presses his hind-legs, leaving his fore-part at liberty to embrace the

CHAP. XXVI.

CHAP.
XXVI*For Passades along the Wall with the Bridle only, and many other Instructions.*

YOU must begin first upon a walk, then do it upon a trot, then upon a gallop, and afterwards full speed, and make the demivolte with the same exactness as you did it in *Terre-à-terre*, only the volte here should not be more than the horse's length.

When the wall is on his left, he ought when he gallops, in order to prepare him for the demivolte, on the right hand, to be help'd in the following manner: You must draw the rein opposite to the wall, as I have taught you before, or streighten it a little, in order to force his hind-leg out on the same side, and put the half of his shoulders in, that he may upon his gentle gallop advance his inward fore-leg, which is the leg farthest from the wall, and that the hind-leg of the same side may follow. Thus he will be in a proper posture to make the demivolte *Terre-à-terre*; and if you draw the inward rein a little stronger at the same time, helping him with the opposite leg, he will make his volte as true as if he was fix'd in a frame; that is to say, that neither his shoulders nor croupe will be either too much in or too much out. But as soon as he has closed his demivolte to the right hand, the right rein must be left loose, and the left drawn, as the right rein was before, that he may be ready to make the demivolte to the left hand, since at that time he should change his legs, and alter his posture, by advancing his near leg, and making the other on the same side follow it; by this means he will take the demivolte as he ought. The rein and leg ought to be changed in this manner upon each *Passade*. Just before your horse makes the demivolte, I would advise you to stop him upon your hand, leaning back a little, so that he may make two or three *falcades* before he turns, or makes the demivolte, which will fix him more upon his haunches, and enable him to perform his demivoltes the better; besides, it will give him an additional grace. If the *Passades* are done at full speed, which is what the French call *Passades furieuses*, the same method ought to be observed, only the rider ought to have his legs closer to the horse. Nothing more strongly proves a horse to be thoroughly dressed, than *Passades*, since nothing can make a horse perfect but the hands and the heels, and he obeys both in *Passades*. He flies the heel upon strait lines, and obeys the hand in going slower and turning; the heels too in his demivoltes, and again the hand in stopping, which is all that can be required. I must hint to you, that when you go in *Passades* in the country, or in any open place, you are confined to nothing (as horsemen say) but may make your demivolte on which hand you please. They are in the right, since you are at liberty to begin on which hand you please, as there is no wall to confine you; but when you have once begun, you ought to make the demivolte upon that leg which advances in a direct line, and on the same side, otherwise your horse will cross his legs, be confused, and go false. So that you may begin on which side you please, but then you are afterwards confin'd to keep to that side, tho' in an open plain, as if there was a wall. Thus much for *Passades*: as to those called *relevé*, they are easily done if the horse goes in curvettes.

Fig. 224

When

BOOK

II.

When the croupe of a horse is towards the center, you cannot work too much with the rein and opposite leg, as I shew'd before, since they throw out the hind-leg on the side of the volte, and give the shoulders liberty to come and go first, as they ought; insomuch that the inward hind-leg is only in the line of nature, or in the line of the outward fore-leg; if it be so only one inch, or half inch, it is sufficient. Thus he will go with spirit and ease, as if he despised the ground.

You cannot work the shoulders of a horse too much, provided his outward hind-leg is in the line of the fore-leg on the same side; for example, you may perceive this by working a horse in the quarter or demi-voltes; for though you draw the inward rein to work the shoulders, his hind-leg remains pretty near in the same place. You should always take care to make a horse advance, be it never so little, though not more than a straw's breath. If he offers to rise, or retain himself, loose the reins of the bridle a little, and spur him to make him advance. Remember, that an easy hand is one of the principal aids we have; for it puts a horse upon his haunches, when he finds nothing else to lean upon; besides, it pleases him, and prevents his being resty.

Observe always to alter your lessons, although they have a tendency to the same end, otherwise a horse will take such a habit of it that he will go quite by rote, and not mind at all the hand and heel; so that when you imagine you have perform'd wonders, you are nothing advanced.

I make frequent use of this lesson, to make a horse obedient to the hand and heel, and find it a very good one. I make him go sideways to one hand, and then forward a little; then sideways to the other hand, and forward a little; and thus sideways from hand to hand; which is an excellent method, since by this, a horse expects the hand and heel, submits himself to them, and don't go by rote. But this lesson requires room, otherwise the horse will be impatient, and knowing too well what he is to do, go by rote, especially if you continue it long. It is the same in all other lessons, and therefore they ought to be changed often; observing always, not to stop a horse twice in the same place; for he may remember it, and stop there before company, to the disgrace of the rider. Avoid therefore every thing that looks like going by rote, and make your horse think of nothing but obeying the hand and heel.

I have invented another lesson, which is this: When my horse is strait, I make him advance; if he is to the right, I press his shoulders as much out as I can with the inward rein of the bridle, and give him the contrary leg, in order to put his croupe as far as I can to the right, and oblige him to answer the hand and heel. Being thus sideways, I make him advance a little upon his walk; I work him to the other hand in the same manner, and thus continue to change from one hand to the other as long as the ground permits. This lesson is good to make a horse answer both the hand and heel.

I invented this lesson to work the croupe upon the quarter voltes, which is, when to the right he makes a strait line; I draw the contrary rein, which is the outward one of the bridle, giving him the contrary leg, which forces his croupe out upon that quarter to the left hand, and puts him strait upon the second line, as if he went to the right. And I go on so to take the other quarter for the left, which works his croupe. The same to the other hand; though I am going to the left, I work his croupe for the right; for

for by this means, the croupe is worked upon the quarters, and the shoulders assured near the center, according to the other old way, which is a very good one, in which one works within the lines, making the shoulders come round, and keeping the haunches or croupe at the same time. CHAP. XXVI.

A horse that does not go well upon his haunches, can never do well in the Manege, so that our whole study is to put him upon them; but I would have you understand, when a horse may properly be said to be upon his haunches, and when not. Suppose a horse to be almost sitting upon his croupe, he is not upon his haunches notwithstanding, if his hind-legs are distant from the lines of nature (which is to have them much asunder,) altho' he was almost upon his croupe. But to be upon his haunches, his hind-legs ought to be in their natural position, with the haunch-bone pointing directly forward, and his hind-legs under his belly, bending his hocks as much as possible; and this is the just situation of a horse upon his haunches. But we ought to consider the natural form and shape of a horse, that we may work him according to nature. You may observe in all my lessons, that I tell you how the legs go, and those who are unacquainted with that, are entirely ignorant and work in the dark. Here is then the form, in which nature has made a horse's legs: his fore-legs are made like those of a man, having his knee bending forward; and his hind-legs like a man's arm, having the sinews of his ham bending backwards, which is diametrically opposite to the former. If the hind-legs of a horse bent in the same manner as those before, he would walk upright like a man; but his hind-legs bending contrary, they resemble the arm of a man, and his fore-legs bend as ours, which makes him go upon all four; and there is no other reason for beasts going upon all four, with their bellies to the ground. Horses then ought to be worked according to their make, and that form which nature has given them.

You may perhaps say, that there is nothing in changing a horse from one hand to the other; since, by this method, he arrives to the utmost perfection in obeying both the hand and the heel, because he can change when you please. This is true, but you ought notwithstanding to know what to do, otherwise you may chance to fall. Do then thus: changing one *piste* (as it is call'd) upon a large circle to the right, put your bridle a little to the contrary side, assisting your horse gently at the same time with the leg within the volte, that he may have the greater liberty for shifting his shoulders; his croupe must not come too much in, lest it should make him *entier*. Every time you change, whether it be within or without the circle, make him go forwards, helping him with rein and leg contrary, feeling him a little more than usual both in hand and heel. The time a horse takes in changing is *Terre-à-terre*, and sometimes that of the *Demi-volte*, according as his manner of changing is. After this quarter or demi-volte, he should be put to his gallop as before, and do it as I told you. He should be worked thus to both hands.

To change upon the Voltes Terre-à-terre.

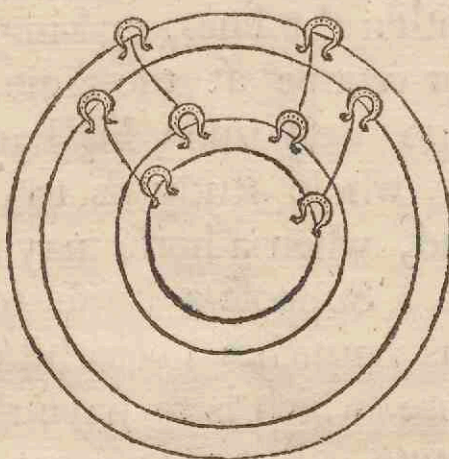
You must work the horse *Terre-à-terre*, as I taught you before, both with hand and heels; and before you change make him go in a lesser circle, helping his shoulders somewhat more, which will put him more aslaunt, and will fix his croupe the better to make his change. When he is in this posture, make him go forwards, and at the same time change your hand and heel, and you will do well in changing to draw the inward rein of the bridle at the same time.

BOOK
II.

In Terre-à-terre Relevé a Horse ought to go according to this Figure.

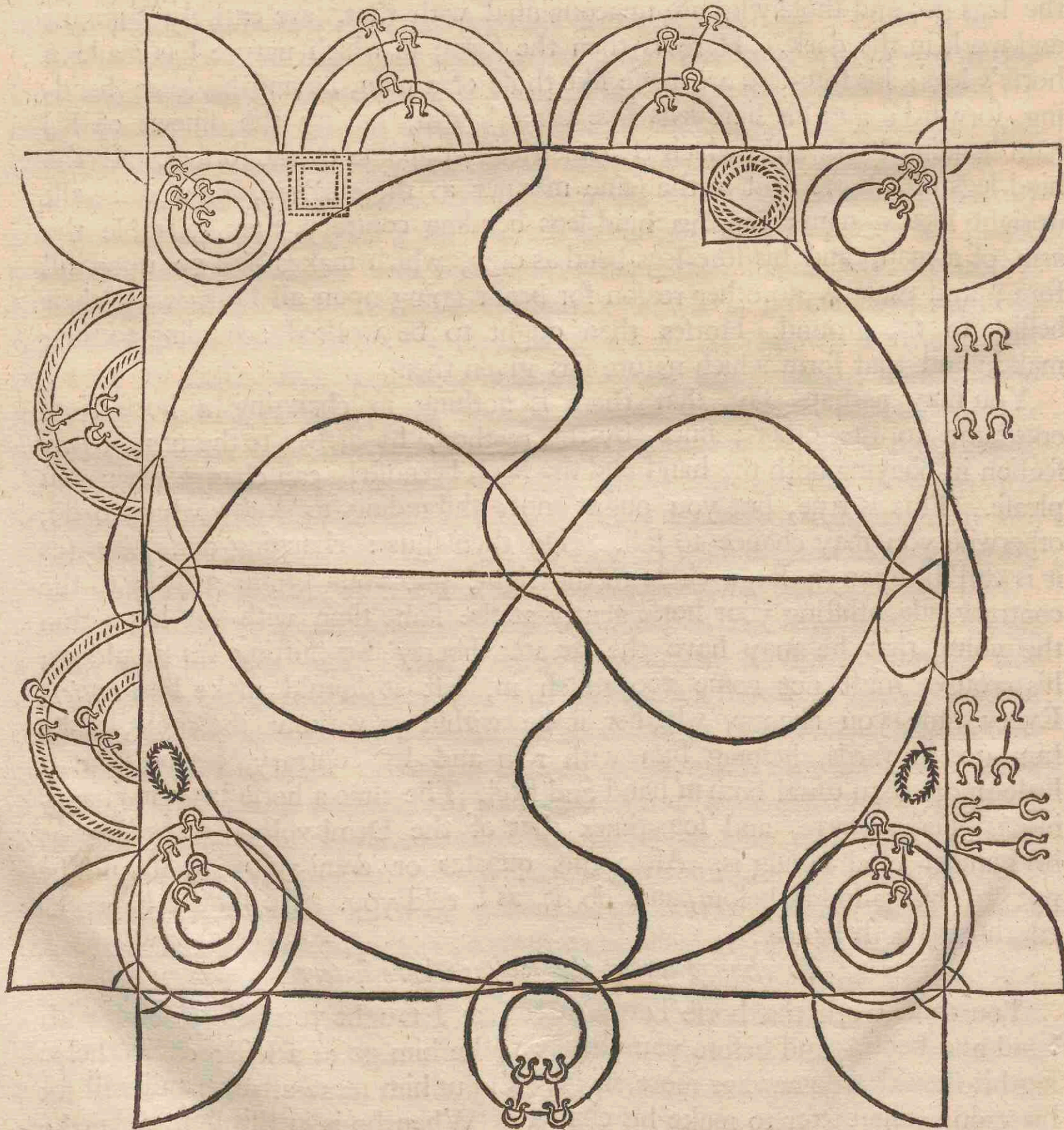
The measure of the ground in Terre-à-terre is to allow somewhat more than a horse's length; but you may take more or less compass, if you please.

The same aids must be used



in Terre-à-terre déterminé, and the horse's posture the same, excepting that Terre-à-terre déterminé is lower, being much like the Carrière, only that the Carrière is not upon the volte.

I give you here a universal map of horsemanship, containing the whole variety of the Manege, viz. the Gallop, Changes of all kinds within or without the circle, going upon Quarters to both hands, working the Shoulders or the Croupe either within or without, Demivoltes, Curvettes upon the voltes, or strait forwards; to Serpentine, or to go in Caprioles, the horse's head to the wall, going sideways in an Oval, or in Quarters; in short, I have omitted nothing.



C H A P. XXVII.

CHAP.
XXVII.

Three Lessons to work, and I may say to perfectly finish a Horse for the Manege.

TH E caveson my way held in the rider's hand gives the true ply to the horse; and there is nothing like it, for it bends him from nose to tail. When he has been compleatly worked in this manner, and is very supple, there is still something in the bridle or bit, with which he is not well acquainted. For which reason I would advise you to fix the caveson my way to the pommel of the saddle, as I taught you before, and take the bridle-reins separate in both hands, and help him (as I have told you before) with the inward rein and outward leg, which will make him know the bridle, whilst the caveson gives his body the ply it should have.

After this, I would advise you to make use of false reins, and fasten them to the banquet of the bridle, as you did the caveson before. This works the bars, but leaves the curb loose, so that he is under less apprehension of the bridle, and his *appui* is helped; and when you come to work with the bridle, and consequently with the curb, the bridle will make him light upon the hand. Thus the false reins give an *appui*, and at the same time makes a horse light in hand; so that it is good for those that have too much, as well as those that have too little, and they give the ply just as the caveson does, excepting that the caveson works upon the nose, and the false reins upon the bars, which makes his mouth sensible, as it ought to be, and on the same side of the bars as the bridle would do; so that when he is rode with the bridle only, and that he has the help of the curb, he goes vastly well.

But take notice here, that when the false reins are fastened to the banquet of the bit, they are two hands breadth nearer the rider than the caveson, which is upon his nose, and for that reason have less effect and less power, though the bars are more sensible than the nose, but the horse's ply won't be so great, as you have not so much command.

But if you have suppled your horse, and given him ply sufficient with the caveson, and afterwards with the false reins; the false reins will continue to keep his body supple, and will work vastly well upon his bars to use him to the bridle only; separate your reins in your hands, and work always with the inward rein, and you will find him very supple. This way of working is to make him sensible to the curb, which is finishing your work as to the hand. Observe here, that as the caveson has more power when you pull, than any thing else, being upon the horse's nose, and the farthest from you; and the false reins have less, being nearer by two hands breadth, as they are fastened to the banquet of the bridle: so now working with the bit only, you bend him less, for this is still two hands breadth nearer than the false reins; for the caveson is upon the nose, the false reins fastened to the banquet of the bit, and the bridle-reins to the end of the branches, which makes them less efficacious, as they are nearer the rider.

This way of working a horse is the quintessence of horsemanship, since by these three different degrees, first the caveson, then the false reins, and afterwards the bridle, you make a horse so perfect, that it is wonderful, provided they

BOOK they are regularly used, and by a masterly hand, otherwise neither this, or
 II. aught else can do any thing in this noble art.

The helps of the hand, of the thighs, of the calfs of the legs, pinching with the spurs, in short, all sorts of aids ought to be more gentle upon a walk when one passages a horse, than when one makes him go in his air; or else, if there is no difference, there is nothing left to make him go in his air. The gentle Passage requires gentle aids, and stronger Airs require stronger aids, which is agreeable to reason.

C H A P. XXVIII.

For Terre-a-terre.

THE figure of Terre-à-terre shews, that the horse's croupe is pressed, and his shoulders at liberty triangularly and circularly. He is most pressed there, where his legs are confined to the narrowest compass, and consequently that part is more subjected and more worked. He describes four circles with his legs, as is evident from the figure, the action of them being the same as when he is upon the gallop. Therefore, whether a horse's head or his croupe is to the pillar in Terre-à-terre, his fore-part will be always at liberty, and his croupe confined; so that the center makes no alteration, but only the action of his legs.

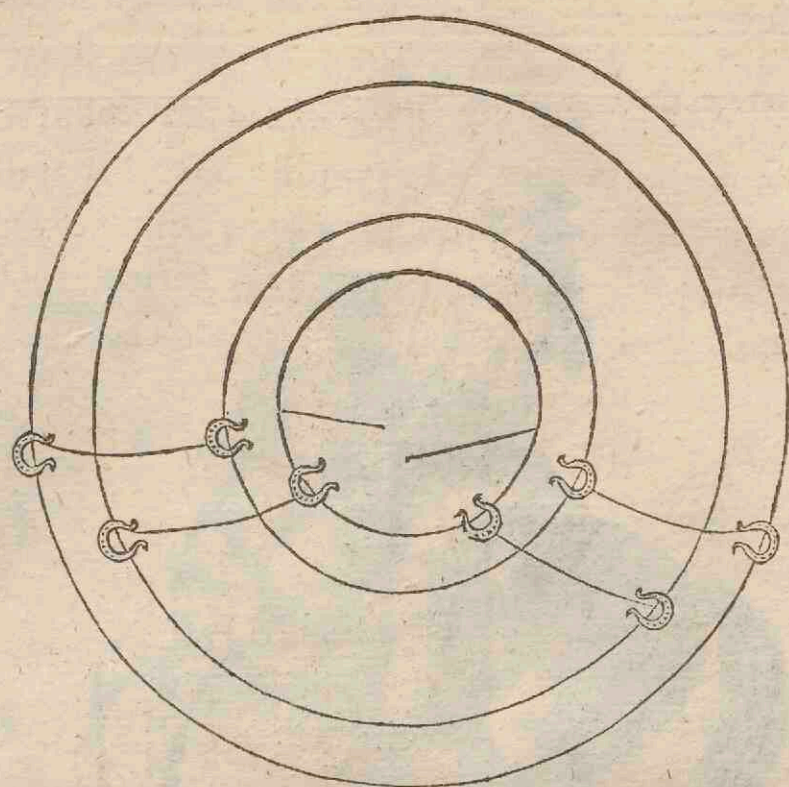
When he goes to the right, the bridle should be held upon the contrary side of the horse's neck, the nails of your hand upwards pointing to the left shoulder, the left shoulder in, turning your body to the same side (the horse's croupe being within) this makes him go with freedom the shoulders first: rein and leg contrary work the croupe, and let the shoulders go large, so that the horse is bent as in a vice. The bridle-hand ought to help him to go forwards, by slackening the reins, and you must keep as regular as if he was in a frame.

For Terre-a-terre again.

Since drawing the inward rein brings the half of a horse's shoulders within the volte, therefore it must consequently throw his haunch on the same side out, and keeps it off from the pillar or center. This turn of the horse's body makes his legs towards the volte, the more extended, to go first. Thus he has his croupe subjected, and his shoulders at large, is at liberty within the volte, and pressed without; so that his outward legs may be said to be kept back by the inward that are at liberty, rather than that they begin any action of themselves.

So Terre-à-terre is being half at liberty on one side, and half pressed on the other; that part of him within the volte is at liberty, the other is confined, and so his legs keep their four circles; those that are at liberty advance, and those that are confined follow. Here I give you the figure both for the right and left hand.

Some



Some horsemen have had the vanity to imagine, that a horse may be managed upon the first mounting him, or in the space of a quarter of an hour. These gentlemen will certainly think most of these lessons of mine very tedious, and of little consequence.

But they ought to understand and consider, that it requires more paper to write these lessons, and more time to read them, than to put them in practice: since they are so very methodical, and so wonderfully efficacious, being the truth of horsemanship, that I may venture to say, that a raw horse of five years old, of a proper disposition to undergo the fatigue of the Manege, will be perfectly dressed in less than three months, provided he is under the care of an expert horseman. This is not only my opinion, but my certain knowledge, which is the acquisition of a long experience. For since I have invented this new method, I have dressed under me myself, and under my *ecuyer* Captain MAZIN, very many horses in very little time; and I have never perceived nor seen that Captain MAZIN, by using this method, ever failed with any horses of any sort, both the docile and those that had a good disposition for it, and the vicious of all kinds; the weak, the strong, those of moderate strength, of all humours, all natures, and of all different dispositions; Hungarian horses, mares, great large horses, middle-sized ones, little ones, ponies, horses of all countries, Spaniards, Polanders, Barbs, Turks, Neapolitans, Danes, all sorts of Flanders horses, and horses of mix'd breeds that he has dressed are almost without number; he never failed with any, unless they fell sick, lame, or died in his hands.

This I dare affirm from experience, and therefore recommend these lessons to your serious perusal. Understand them properly, make use of them, and you will reap a pleasure in the practice, and all the advantage a good horseman can require.

End of the sixth Division of Lessons, and of the Second Book.



R. Parr Sculp.

THE
NEW METHOD
OF
DRESSING HORSES.

BOOK III.

Teaching how to Dress a Horse in all sorts of AIRS,
by a New Method.

CHAP. I. *Of the several Sorts of Airs.*



YOU must in all Airs follow the strength, spirit, and disposition of the horse, and do nothing against nature; for art is but to set nature in order, and nothing else: but to make a horse Gallop and Change, and to go Terre-à-terre, is for the most part forced; and in Passadoes the like; for, if a horse be impatient, he will hardly go well in Passadoes.

No other airs are to be forced, but every horse is to choose his own air, unto which nature hath most fitted him, which you may easily see, when he is tied short to the single pillar my way.

For

For Curvets, a horse ought to have a great deal of patience; and the air of Curvets gives a horse patience with discreet riding, as they say. But I have seldom seen that discreet riding; I doubt there is a mistake in it, which is this: First the horse hath patience, and then that horse goes in Curvets; but seldom impatient horses are made patient by Curvets: so seeing most horses that go well in Curvets to have patience, they think Curvets give them patience, when it is patience that gives them Curvets. But there is no rule without an exception, yet I doubt I am in the right; for though some young horses may by chance go in Curvets, yet I assure you, for the most part, horses must have a great deal of time, with the custom of often repetitions; to be in years, and to have gray hairs in their beard, before they will be settled, and firm'd, to go certainly in Curvets both forwards and upon their voltes; Therefore it is an error in those that think they can force Curvets, if the horse's inclination be not to go in that air; for I have known many horses, that all the force in the world would never make go in Curvets, their disposition being against it. Curvets is an air built only of art; for if the horse be not perfectly in the hand and the heels, and upon the haunches, he will never go in Curvets: yet I must tell you, this new way of mine will make horses go in Curvets, which by no other way would have been brought to it, and it seldom or never fails me.

For Leaping-horses, there are four several airs, which are Croupades, Balotades, Capriols, and a Step and a Leap. The height of these may be all alike, but not the manner; though the horse that goes the longest time must needs go the highest.

Croupades is a leap where the horse pulls up his hinder legs, as if he drew or pull'd them up into his body.

Balotades is a leap where the horse offers to strike out with his hinder legs, but doth not, and makes only an offer or half strokes; shewing only the shoes of his hinder legs, but doth not strike, only makes an offer, and no more.

Capriols is a leap, that when the horse is at the full height of his leap he yerks, or strikes out his hinder legs, as near and as even together, and as far out as ever he can stretch them, which the French call *nouer l'aiguillette*, which is, to tie the point.

A Step and a Leap is as it were three airs; the Step *Terre-à-terre*, the raising of him a Curvet, and then a Leap. These airs can never be forced to go well in them, in spite of their poinçons, but what nature ordains them; for they are called well-disposed horses.

What belongs to Leaping-horses (according to the old opinion) are these things: A horse of huge and vast strength, an excellent mouth, perfect good feet; in which last they have not said amiss, for good feet are very requisite, else the horse dares never light on them for fear of hurting them (no more than a man that hath the gout dares leap) and so will never rise.

I could wish a good mouth (which is a good *appui*) neither too hard, nor too soft, but to suffer a good *appui* upon the bars, and so to suffer the curb, which is to be understood a good mouth: yet I must tell you, the rarest leaping-horse that ever I saw, or rid, went not at all upon the curb, but only upon the bars of his mouth, which I do not commend; but it is better to have him leap so, being so rare a horse, than to be so over-curious as not to have him leap at all, because he went not upon the curb. That

BOOK
III.

That they must be very strong horses to be leaping-horses, is a very great error; for it is not the strongest horses that are fittest for the delight of the Manege, and especially not for leaping-horses; for I have seen many strong horses, that must be galloped very long before you could abate the strength of their chines; and all that while they would do nothing but jerk, and fetch disorder'd counter-times of false leaps, and the best horsemen in the world could never make them leaping-horses: so it is not strong, but well-disposed horses; for the best leaping-horses that ever I knew, were the weakest horses I have seen.

Take one of the guard, the strongest fellow that is, and I will bring a little fellow that shall out-leap him many a foot; yet that strong fellow would crush that little fellow to death in his arms: so 'tis not strength, but disposition fits horses for leaping. But some will say, that a little man's strength is above his weight, and the great man's weight is above his strength; but that is not so; for the great man's strength shall be more above his weight, than the little man's strength above his, and yet the little man shall out-leap him. Nay, two little men of equal strength, the one shall leap excellently, and the other not; and more, a weaker little man shall out-leap the stronger; and sometimes a weak slender slim fellow will out-leap a knit strong fellow; so that it is nothing but disposition, which nature gives, and not art. Sometimes a strong great fellow will out-leap a little man, but that is seldom, because their spirits are more dilated, asunder, and diffused, than in little men. The like I will assure you in horses, as I have told you of men; there may be a strong horse disposed for leaping, and that no doubt is an excellent horse; but for the most part they are but weak horses that are disposed for leaping. Sometimes a horse finds himself so pincht with curvets upon the haunches, being weak, that he finds ease in leaping.

Thus you see that leaping-horses are disposed by nature, and not art, being full of spirit, and light; so that a horseman hath nothing to do in making leaping-horses, but only to give them the time, which is all the art ought to be used to a leaping-horse; and he that thinks to shew more art in a leaping-horse, will but shew his ignorance and folly.

A Step and a Leap is an air, in which horses commonly go when they have not a good *appuy*; for the Step puts him upon the hand, and gives him a rise to leap, like one that runs before he leaps, and so may leap higher than he that goes every time a leap. Thus I have shewed you these Airs, Curvets, Croupades, Balotades, Capriols, and a Step and a Leap, which nature must do more than art: Two Steps, and three Steps and a Leap are not comely, and are indeed rather a Gallop Galliard, than can be called an Air.

The first Division of Lessons.

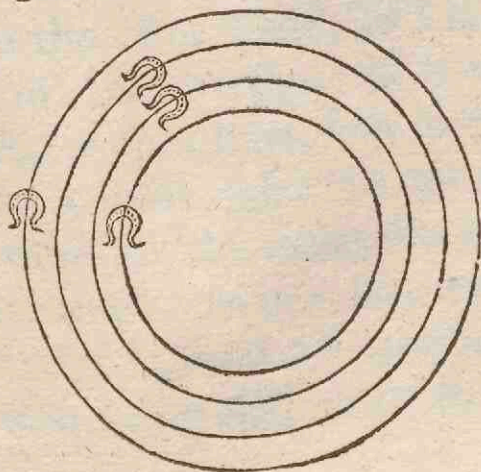
A new Method of Horsemanship to teach Horses all kinds of Airs round a Pillar, wherein they are taught to go perfectly in Curvets without any body upon their Backs, de ferme à ferme, which is, in one Place; upon the Voltes, and sideways upon the Voltes, which is the most excellent and useful Invention to make a Horse go regularly in all sorts of Airs, that ever was found out, to fix him upon his Haunches, and make him obedient to the Hand and Heel. I advise you therefore carefully to follow these Directions, for more can't be taught a Horse.

CHAP. II.

CHAP.
II.

The new Method of the Pillar for all Airs; and first, for the Right Hand.

THE pillar ought to have two rings on each side, fixed according to the usual height; the horse should be bridled and saddled without any body upon his back, and the button of the bridle slip'd down; then the right rein of the cavesson is to be fastened very short (but it would be better was it held by a groom, for so a horse may make as many voltes as you please) and take the other rein in your hand. Then the rider should take a little *poinson* in his hand, which is a short stick with an iron point at the end of it, and stand on the side opposite to the short rein; another rider ought to be placed on either side, which you please, with a switch in his hand, to make the horse rise. When one has made him rise, the other ought at the same time to prick him gently in the spurring-place with the *poinson*, at the very instant he begins to rise. Thus he should make the croupe of the horse move from him towards the pillar on the side where the rein is fastened, for so the short rein has the greater effect, and puts the horse in the true posture to bend the half of his shoulders, which makes him obey the hand, and the rider with his *poinson* makes him obey the spurs. So that if the horse yields to it, which he will, and ought to do in a short time, he will not only go perfectly in Curvets forwards, but also upon the voltes, the first time you try him; which is something extraordinary, and was never practised before. For as to the pillar the old way, it only makes a horse advance, whereas this makes him go upon the voltes, tho' in the same place; for the short rein on the right side, and the *poinson* on the other, forces him to go in Curvets to the right hand upon the voltes, as you will learn hereafter. I shall shew you in its proper place the left rein fasten'd short, when a horse is to go to the left hand; but have something more to shew you yet to the right. Some may perhaps say, To what purpose is all this, unless a horse goes in Curvets? This is an absurd question. Only make him rise, and help him as I have directed before, and altho' he never takes the proper cadence of a Curvet, or any other air, this method will put him upon his haunches notwithstanding, and make him obey the hand and heel, which is every thing, and make him go *Terre-à-terre* perfectly. This method seldom fails of making any horse go in Curvets, when he is tied thus, making him rise with the switch, one helping him gently at the same time on the contrary side with the *poinson* instead of spurs, and another behind the horse with a *chambriere* to animate him, this way you will make him go to perfection. If the *poinson* is too sharp, turn the end of the stick, and touch him with it in the spurring place, or with the handle of another switch; for sharp spurs sometimes do more harm than good. Thus you give a right bent to the body of the horse, and make his legs go true. This is the most easy and effectual method for airs. But let us go on with our right cavesson rein fasten'd



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to the pillar, which is for Curvets in one place *de ferme à ferme* to the right, as is shewn by this figure. The rein being thus fix'd short, the horse cannot easily rise; therefore, to find ease, he puts himself upon the haunches.

CHAP.

BOOK
III.

CHAP. III.

For the Voltes to the Right Hand, the Horse as he was before with the Right Rein of the Cavesson fastened short to the Pillar.

FIRST make the horse go backward as far as the short rein will permit, placing a horseman with a *poinçon* in his hand on the outside of the volte, who is to help him in case of necessity; or rather, let him go before, and be placed as if he held him by the long rein of the cavesson; another should follow him with a *chambrière* on the outside the volte, whilst a third touches him with a switch upon the breast, to make him rise upon his voltes; but this person ought to be within the volte. He who is to help him with the *chambrière* walks circularly forward, but rather before the horse, as I have mentioned already; and the person who touches him before with the switch ought to go circularly backward, if he is within the volte. You may perceive that a horse thus performs almost a volte in Curvets upon his air, as far as the short rein will permit him to turn, which is almost an entire volte. All this time that you are working with the right rein, the pillar is to be within the volte for the right hand. This short rein works mightily the horse's shoulders, and leaves his croupe at liberty, that he may make his volte perfect; and it also pulls his shoulders to that degree, as to make him go in a round, or, as it is commonly express'd, of one *piste*. But the horse describes four circles with his four feet; his fore-foot within the volte describes the second circle, the other fore-foot the third; the hind-foot within the volte describes the least, since it is nearest the center; and the other hind-leg without the volte describes the largest, being the farthest from it. The action of a horse's legs in Curvets presses his fore-legs, and leaves the others at liberty, for which reason the fore-legs will be within the line of the hind ones: the fore-leg within the volte is a little before that on the outside of it, and the hind-leg without the volte is a little before the other that is within it, otherwise he could not go in Curvets, so that all his four feet are off the ground at the same time, as in a little leap. A horse being thus fastened with the short rein of the cavesson, his fore-part is so much confined, that he must necessarily throw out his croupe, otherwise he could not turn, and consequently the action is as I have described it. This is an exceeding good invention, since it so far constrains his fore-part as to force him into this air whether he will or not, provided he is fastened at a proper length, so that he can neither spring forwards, nor get from off his haunches.

CHAP. IV.

To work a Horse in Curvets backwards upon the Voltes to the Right Hand, with the Rein of the Cavesson fasten'd short as it was before.

SUPPOSE at present, that a horse has been upon the voltes to the right hand as much as the fixed rein will permit, you must then allow him a little time to take breath; then the rider must raise him with his switch, following him round, and looking him a little in the face. Whilst one makes him rise with the switch, another ought to help him a little firmer with the *poinson*, moving circularly by his side. There is no occasion for the third with the *chambriere*, since a horse can not move backwards and forwards at the same time; but should he go back too fast, he must be kept up with the *chambriere*, and by this means he will go backwards perfectly in Curvets upon the voltes, which is something uncommon, especially when he has no body upon his back. You may make him go forwards and backwards in this manner, as much as you please; for when he has made the rein too strait to which he is fastened, by going back as far as he can, you may make him advance upon his voltes to untwist the rein, and when he is as far advanced as he can, you must make him go backwards to slacken it again; and thus you may work him as much as you please.

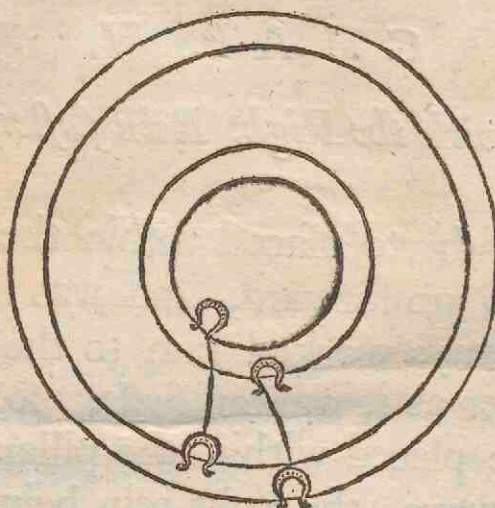
CHAP. V.

To work a Horse sideways with the Right Rein fastened short as it was before.

AS the pillar has been hitherto placed within the volte for the right hand, when a horse was to go forward, and was likewise the same when he went backwards, which always worked him to the right hand, the rein being fastened in the same manner as it was at first; so, at present, to work him sideways, his head must be placed within the pillar, which will work him to the left. Going thus sideways, the right rein being fastened short, helps the horse on the outside, which fixes his croupe the better, as his head is to the pillar. The rider must raise him with his switch before, and help him upon his side with the hand-end of another. If the horse goes too fast, the person who holds the *poinson* must be with the long rein in his hand on the contrary side, to help him only in case of necessity, his presence alone being sufficient to prevent his going too fast, by which means the horse will keep a just and exact time. The right rein fastened in this manner to the pillar, works to the right *de ferme à ferme* (in one place) in Curvets, as you have seen before in chap. 2. The right rein still in the same manner fastened, works a horse in Curvets upon the voltes to the right hand, as I have shewed before in chap. 3. Moreover, the same rein of the cavesson, as it was at first, works the horse upon the voltes backwards, as you have seen in the same chapter. The rein of the cavesson thus, works a horse sideways upon the voltes, but to the left hand, and all the former were to the right, because the pillar was on the inside of the horse, and his croupe was in: but now that he goes sideways, the pillar or center is on his outside, and his croupe is out, and distant from it. The right rein of the cavesson being tied short to the pillar, the fore-part of the

BOOK the horse is nearest the center or pillar. Tho' the action of the Curvet confines the fore-part of a horse, and leaves his croupe at liberty; nevertheless his hind-legs are within the lines of nature. He describes four circles with his feet. The fore-foot within the volte describes the least, the other fore-foot the second; the hind-leg within the volte the third, and the other hind-leg without it the largest. When a horse's head is to the pillar in Curvets to the left, and the pillar without the horse's head, his legs are off from the ground at the same time and across. The hind-legs ought to follow the fore-ones exactly, neither more within nor more without; but the fore-legs are within the lines of the hind ones, because they are nearer together. The pillar or center is without the horse's head, when you work his croupe out, which makes his two fore-legs describe the smallest circles, and the hind-legs the largest; the fore-leg within the volte describes the least of the two smaller circles, and the other fore-leg the second, the hind-leg within the volte the third, and the other hind-leg the largest of the two greater. Therefore a horse describes four circles when he has his croupe without and to the left, and remains at the pillar with the right rein of the cavesson fastened as at first. What can be more required for Curvets upon the same spot of ground, than to make him go forward, backward, and sideways upon the voltes? I am of opinion, that nothing can be added to it; moreover, all this is performed about a pillar without any body upon the horse's back: here is the figure.

Sideways to the left, with the horse's head towards



the pillar, altho' the right rein is fastened.

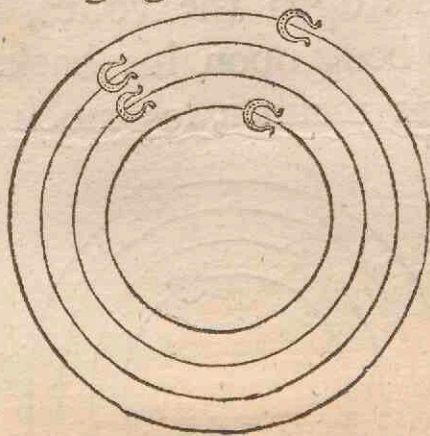
CHAP. VI.

The new Method of the Pillar for Airs to the Left Hand.

THE pillar ought to have two rings on each side fixed at the usual height, and the horse bridled and saddled without any body upon his back, and the button of the reins down: then fasten the left rein of the cavesson very short, holding the other in your hand. The rider ought to have a little *poinson* in his hand, which is a short stick with an iron point at one end of it, and place himself on the opposite side to the short rein, and another should be placed on which side you please, with a switch in his hand to make the horse rise: when one has made him rise, the other ought at the same time to prick him gently with the *poinson* in the spurring-place, at the very instant he begins to rise, to make the croupe of the horse go from him towards the pillar on that side where the rein is fastened, because so the short rein works the more, and puts the horse in a proper posture to bend the half of his shoulders, which makes him obedient to the hand, and he with the *poinson* makes him obey the

the spurs. So that if the horse obeys, which he ought and must in a short time, he will not only go perfectly in Curvets forwards, but also upon voltes, the first time you try him, which was never done before. For the pillar the old way only makes him advance, but this makes him go upon the voltes, tho' in the same place; for the short rein on the left side, and the *poinson* on the other, make him curvet to the left hand upon the voltes. He is certainly worked upon the voltes by this method, as you shall see hereafter; but we have not yet done with the left hand. Some may perhaps say, To what purpose is all this, unless a horse goes in Curvets? One that asks this question shews his ignorance. Only make him rise, and help him as I have directed before, and altho' he never takes the proper cadence of a Curvet, or any other air, it will put him upon his haunches notwithstanding, and make him obey the hand and heel, which is all we want, and will make him go *Terre-à-terre* perfectly. This method seldom fails of making any horse go in Curvets, when he is fastened thus with a short rein on the left side, making him rise with the switch, another person helping him gently at the same time on the contrary side with the *poinson* instead of spurs, and a third behind the horse with the *chambriere* to make him advance, this cannot fail making him go to perfection.

If the *poinson* is too sharp, turn the other end of it, and touch him with it in the spurring-place, or with the hand-end of another switch; for sharp spurs do much harm in a Manege. Thus you give a true ply to the body of the horse, which makes his legs go true. But we must go on still with the left rein of the cavesson fastened to the pillar, which is for the left hand, as the figure here demonstrates. One may work him on both sides with one switch, only one after the other, or



with two, one on each side, or help him with one under the belly, to put him upon his haunches, and the other to help him before on which side you please.

C H A P. VII.

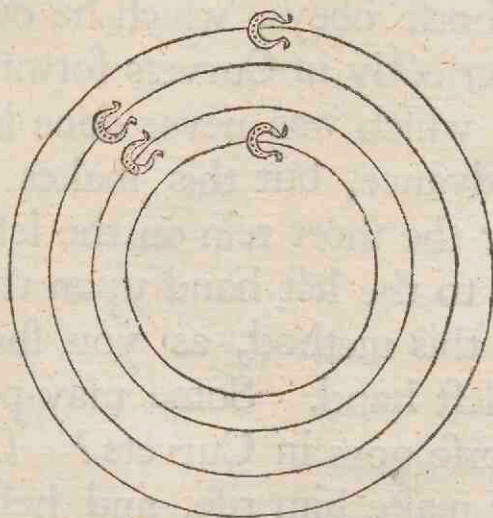
For the Voltes to the Left Hand, the Horse being fastened to the Pillar with the left Rein, as he was before.

FIRST make the horse go backward as far as the short rein will permit, placing a horseman with a *poinson* in his hand on the outside of the volte, who helps only in case of necessity; or, being rather before him, he is as if he held him by the rein that is not fastened; another should follow him behind with the *chambriere* on the outside the volte, whilst a third aids him with a switch upon the breast, to make him rise upon the volte; but this person ought to be placed within it. He who has the *chambriere* walks circularly forward, and he who holds the *poinson* and the long rein of the cavesson should be over-against the spur-place, and move forward with the horse, but rather before him, as if he led him, as I have said before; and he that helps him with the switch should walk circularly backward, if he is placed within the volte. Thus you see the horse makes a perfect volte in Curvets upon his air, and as far as the short rein will permit him to turn, which is almost an entire

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volte,

BOOK III. { volte. All this time that you are working with the left rein, the pillar ought to be within the horse, to work him to the left.

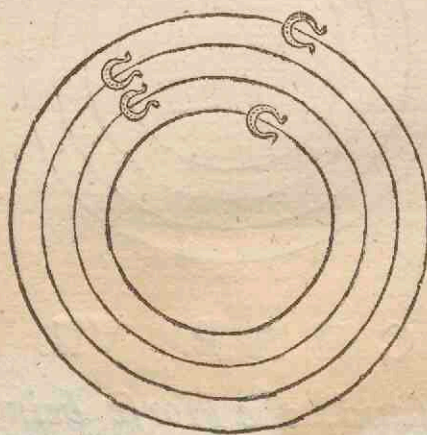


This short rein bends mightily a horse's shoulders, and leaves his croupe at liberty, that he may make the volte true.

C H A P. VIII.

To work a Horse in Curvets upon the voltes backwards to the Left Hand, the Rein of the Cavesson being tied short as it was before without any Alteration.

LET us now suppose a horse to have gone upon the voltes to the left hand, as far as the short rein would permit; let him repose for some time, then let the rider make him rise with his switch, and follow him round, looking him a little in the face; and whilst one makes him rise, let another help him a little stronger with the *poinçon*, walking sideways in a circle. He who has the *chambrière*, since a horse can not go backward and forward at the same time, ought not to help him unless he goes too fast back. Thus he will go backwards perfectly in Curvets upon the voltes, which is something uncommon, especially as he has no body upon his back. You may make him go backwards and forwards in this manner, as much as you please; for when he has drawn the rein strait to which he is fastened, and can go no farther, you may make him advance upon the voltes to slacken the rein; and



when he is as far advanced as he can, you may make him go backward again to slacken it; and thus you may work him as much as you please.

C H A P. IX.

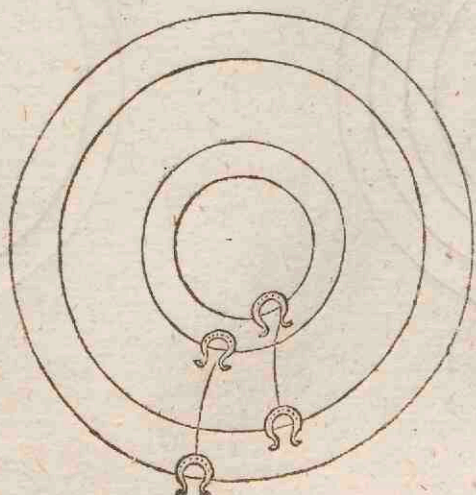
To work a Horse sideways, the Rein being fastened short as it was before.

THE pillar has been placed within the horse or the volte on the left hand in one place; when the horse goes either forwards or backwards upon the voltes, the pillar is still always within it to the left hand, and the rein fastened as it was before. Now going sideways, the horse's head ought to be within the pillar, and consequently the pillar will be on the outside of the horse, which will work him to the right hand. When he goes thus sideways, the short rein being fastened on the left side, aids the horse without the volte, which confines his croupe the more, since his head is to the pillar. The rider here must make his horse rise before with his switch, and touch him with the hand-end of another upon his side or in the spurring-place. Should the horse go

go too fast, he who has the *poinçon* ought to be on the contrary side, holding the loose rein of the cavesson in his hand, not to aid him but in case of necessity; for his presence alone is sufficient to prevent his going too fast, so that he will take a true and equal time. By this method a horse will go perfectly sideways upon the voltes to the right hand, because the pillar is on his outside, and his head in or to the center. Thus by fixing the left rein of the cavesson to the pillar, it works him to the right hand in *Curvets de ferme à ferme*, in one place, as you may see before in the sixth chapter of airs. The left rein works in *Curvets* upon the voltes to the left hand, as appears in the seventh chapter. The left rein of the cavesson remaining thus fastened as it was at first, works the horse backwards upon the voltes, as you may see in chapter the eighth. The same rein of the cavesson works him sideways upon the voltes, but for the right hand, whilst all the former were for the left, as the pillar was then placed within the horse's croupe, and his croupe in: now that the horse goes sideways, the pillar or center is without, and his croupe likewise out, and at a distance from it, therefore his feet are from the ground at the same time. The horse's hind-legs that are out ought to follow the fore-legs that are in, neither more in nor more out; the fore-legs however are within the lines of the hind ones, since they go narrower. The pillar or center is without the head of the horse when you work the croupe out, for which reason his fore-legs describe the smallest circles, and those behind the largest. The fore-leg within the volte describes the least of the two smaller, and the other fore-leg the largest of them. The hind-leg within the volte describes the least of the larger circles, and the other without the volte the greatest. Therefore a horse describes four circles when his croupe is out for the right hand, and he remains fastened to the pillar with the left rein of the cavesson. When you have used the *poinçon* a little time only, you will have no farther occasion for it; two switches, one in each hand, will be sufficient, helping him with one upon the chest and the other under his belly, to put him upon his haunches. I recommend this method of mine, of the single pillar, as the very quintessence of horsemanship, to dress horses in all kinds of airs, and to make them obey both the hand and heel; I would therefore advise you to study it well, for I am sure you will be pleased with the effect you will find from it.

This is my method of working a horse at the single pillar without any body upon his back. What more can be desired in *Curvets*, than to make a horse go forwards, backwards, and sideways upon the voltes? unless you would have a horse fly, or dance upon a rope. All this is about the pillar without any one upon the horse's back. A horse going sideways with the left rein of the cavesson fastened to the pillar is described in the following figure.

Sideways to the right hand, because the rein of



the cavesson is tied short on the left. Fig. 24.

BOOK
III.

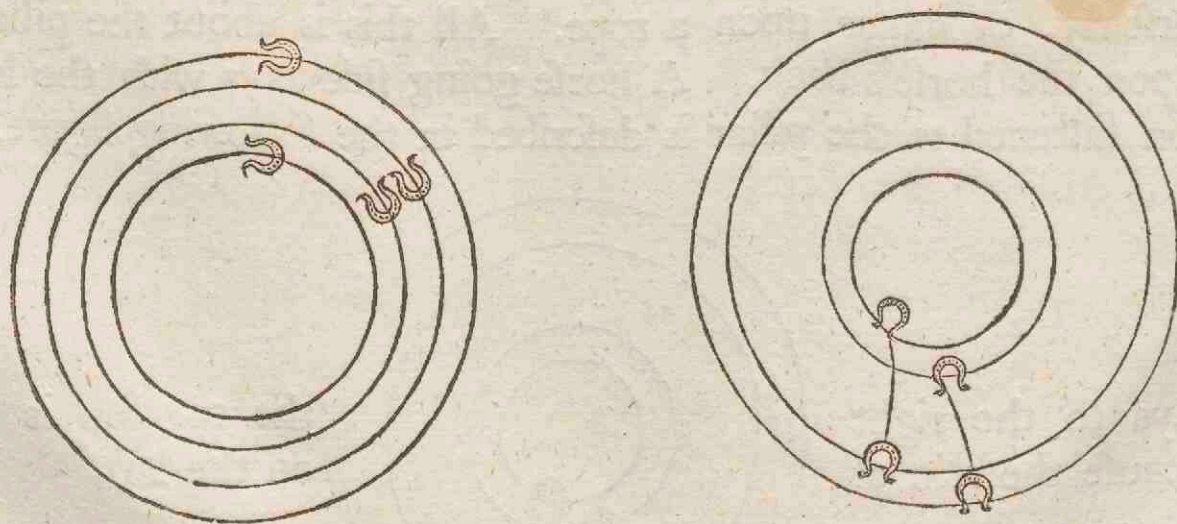
CHAP. X.

To fasten the Horse to the Pillar with the right Rein short, holding the long one in Hand. He should now be mounted.

YOU must first make the horse go in his air *de ferme à ferme*, helping him gently with your hand, drawing the inward rein a little, as I have shewed you before, which is by placing your bridle-hand on the outside of the horse's neck, being seated as I have told you, and aiding him with the leg within the volte, which ought to be a little bent at the knee, that the help may be with the thigh, and oblige him to be upon his haunches. You should put your breast out, leaning your body a little forwards, that the horse's croupe may have the greater liberty. You may put him upon the voltes in the same manner, and with the same helps; excepting, that upon the voltes forwards you must aid him gently with the leg within it, otherwise he cannot advance, and the short rein would be too much strained; this puts the horse's croupe a little out, eases the rein, and gives him liberty to go in a circle, which works the shoulders. When he goes backwards upon the voltes, you must pull him back with your hand, turning it upwards, but always towards your body, leaning a little back at each time, your legs somewhat backward than upon any other action, helping him with your leg without the volte, which will press him back, and slacken the short rein. This method of making a horse go backward works his croupe more than his shoulders, provided you help him with your hand and body at each time. You must thus gain upon him gradually, till he has made a compleat volte backward, looking a little out of the volte, and your left shoulder a little out.

When a horse goes sideways, the rein of the cavesson ought to be on the outside, to confine the croupe more; but then the right rein is for the left hand. The bridle-hand here should be on the outside, that it may draw the inward rein, helping him gently with the hand to support him, and with the outward leg, should there be occasion. Thus the horse will go under you *de ferme à ferme* (which is, in one place) upon his voltes, forward and backward to the right hand, and sideways to the left, the right rein of the cavesson being fastened short as it was at first.

Fig. 25.



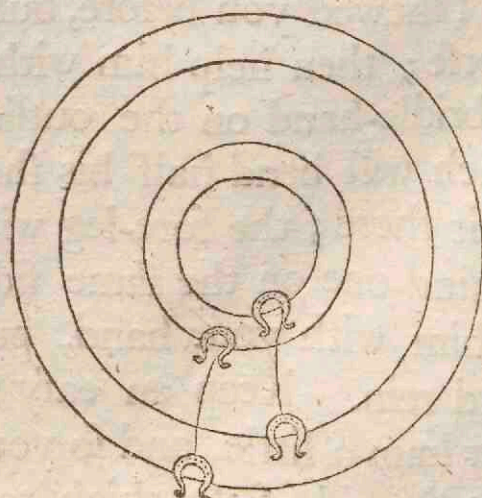
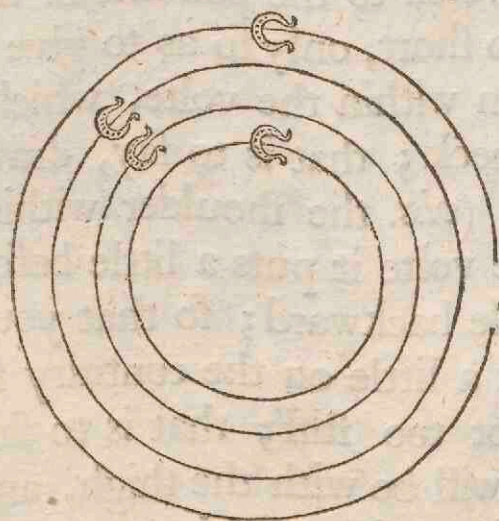
C H A P. XI.

The Method of fastening a Horse short to the Pillar with the left Rein, holding the long Rein in your Hand; and in this Case he ought to be mounted.

YOU must first make your horse go in his air *de ferme à ferme*, helping him gently with your hand, drawing the inward rein a little, as I have shewed you before, which is, by placing your bridle-hand on the outside of the horse's neck, being seated as I have told you, and aiding him with the leg within the volte; but your legs ought to be a little bent at the knee, that the aid may be with the thighs, and force him to be upon his haunches. You should put your breast out, leaning your body a little forwards, that the horse's croupe may have the greater liberty. You may put him upon the voltes both forward and backward in the same manner, and with the same aids; excepting, that when he goes forwards upon the voltes, you must help him gently with the leg within the volte, otherwise he cannot advance, and the rein would be too much strained; but thus you slacken the rein, and make it easier for the horse to go in a circle. By putting thus the croupe of the horse a little out, you work his shoulders.

When he goes backwards upon the voltes, you must pull him back with your hand, turning it upwards, but always towards your body, leaning a little back at each time, your legs a little backward than upon any other action, assisting him with your leg without the volte, which will press him back and slacken the short rein. This method of making a horse go backward works his croupe more than his shoulders, provided you help him with your hand and with your body a little at each time. You thus gain upon him gradually, till he has made a compleat volte backward, looking a little out of the volte, and your left shoulder a little out.

When a horse goes sideways, the rein of the cavesson ought to be on the outside, to confine the croupe the more, and the pillar without his head, but then it is for the right hand. The bridle-hand should be on the outside here, that it may draw the inward rein, helping him gently with the hand to support him, and with the outward leg, should there be occasion. Thus the horse will go under you *de ferme à ferme*, that is, in one place, upon his voltes forward and backward to the left hand, and sideways to the right, the left rein of the cavesson being fastened short as it was at first.



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BOOK III. This new invention of mine, of fastening a horse short, is a true method for all airs, since it puts him upon his haunches, and presses him before, which is as all airs should be. So that, you see, this new way constrains and obliges a horse to go according to nature, which is, to go with his fore-legs nearer together, and his hind ones farther apart, and his hind-legs are in the lines of nature notwithstanding.

This method forces the shoulders to turn, (as it constrains them, and the hind-legs are the more at liberty) otherwise they could not advance in the airs. The hind-legs should follow the fore-legs with the greatest exactness. A horse going circularly in this manner, fastened short with the rein of the caveson, describes four circles with his feet; the fore-leg within the volte describes the second, his fore-leg without the volte describes the third, his hind-leg within the volte describes the least, as it is nearest the center, and the hind-leg without the volte describes the largest, being most distant from the center. He must of necessity describe these four circles in going round, because he is narrower before than behind, and must consequently have his two fore-feet upon the middle circles; and his two hind-legs, that are farther distant from each other, must necessarily be placed in this manner: the hind-leg within the volte ought to describe the smallest circle, and the hind-leg without the volte the largest; because his fore-legs are within the lines of his hind ones, and because the horse goes in a round.

So it is with my new method of fastening a horse with a short rein to the pillar, when he goes either forward or backward, but not when he goes sideways, as I have demonstrated before. Whether the shoulders are to the center in going sideways with the croupe out, or with the croupe next the center, going sideways upon curvets, the fore-legs are always narrower than the others; because the action of this air is naturally so, which we ought to continue so by art.

End of the first Division of Lessons, which is for the new Way of working a Horse in his Airs about a Pillar.

CHAP. XII.

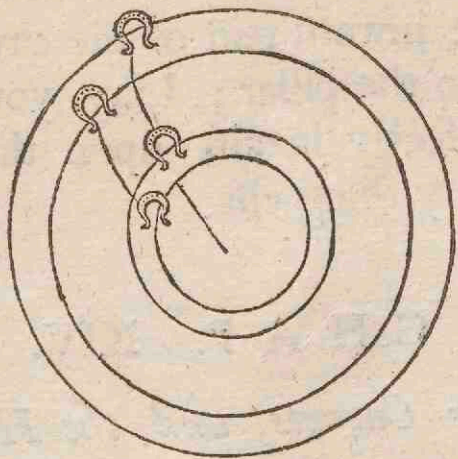
The Second Division of Lessons, for CURVETS.

For Curvets upon the Voltes to the Right Hand, the Croupe to the Pillar.

FIRST fasten the right rein of the caveson to the pommel of the saddle the way I shewed you before, but not too short, only so as to give the true ply to the horse; then help him with the rein within the volte, which is, by putting the bridle-hand on the outside the neck; that is to say, draw the inward rein, which will bend half his shoulders, (*viz.* the shoulder within the volte) and stop it there; the fore-leg within the volte it puts a little before the other, and the hind-one on the same side a little backward; so that you ought only to help him with your hand, putting it a little on the contrary side, to draw the inward rein. Keep an easy seat, not too stiff; that is to say, you must bend your ham a little, and so your help will be with the thigh, and the horse's air makes the aid of the thigh to be truer and better than any other aid you can

can give him. By helping him in this manner in Curvets, the horse will go true with all his four legs in the air at the same time. CHAP. XIII.

For Curvets to the right hand, with the croupe to the center, but the center



within the croupe notwithstanding.

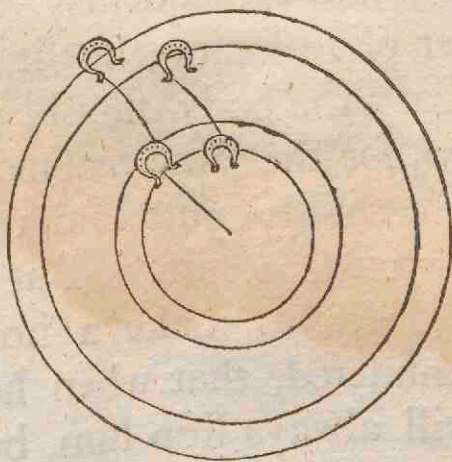
CHAP. XIII.

For Curvets upon the Voltes to the Left Hand, the Croupe to the Pillar.

FASTEN the left rein of the cavesson to the pommel of the saddle, the way I shewed you before, but not too short, only so as to give the true ply to the horse; then help him with the rein within the volte, which is, by putting the bridle-hand on the outside the neck; that is to say, draw the inward rein, which will bend half the shoulders, (*viz.* the shoulder within the volte) and stop it there; the fore-leg within the volte it puts before the other, and puts the hind-leg on the same side a little backward; so that you ought only to help him a little with your hand, putting it a little on the contrary side to draw the inward rein. Keep an easy seat, not too stiff; that is to say, you must bend your ham a little, and so your help will be with the thigh, and the horse's air makes the aid of the thigh to be truer and better than any other aid you can give.

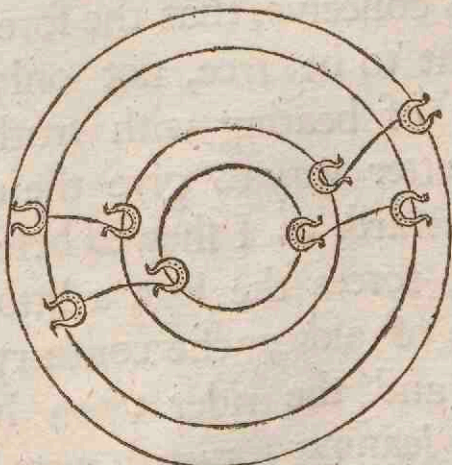
By aiding him in this manner in Curvets, the horse will go true with all his four legs in the air at the same time.

For Curvets to the left hand, with the croupe to the center, but the center



within the croupe notwithstanding.

This figure is both for Curvets to the right and left with the horse's head to the pillar, and his croupe out. You ought always to draw the inward rein of the bridle to



which side soever the horse goes, by putting the bridle-hand on the outside the volte, or the outside of his neck, helping him gently with the leg without the volte.

The old way of making a horse go in Curvets, two or three in the same place, then making him advance upon a walk, then curvetting, increasing the

BOOK the curvets, and diminishing the walk, till he has made an entire volte, is a
 III. mere trifle: for if you have worked him well at the pillar my new way, and
 have afterwards fastened the inward rein of the cavesson to the pommel of the
 saddle, the horse's croupe to the pillar; I say, you need do no more, for this
 alone will make him go perfectly in airs upon the voltes, with the greatest
 ease and facility, without any thing else.

C H A P. XIV.

Of the Aids for Curvets, and the Horseman's Seat.

TO the right, the bridle ought to be held on the contrary side, the hand
 turned a little upwards, that you may hold him up each movement in
 right time; every horse should be let take his own. Your body should be
 a little forward, that his croupe may have liberty to work, your legs even,
 a little bent in the ham, that you may help him with your thigh, which is
 the most gentle aid you can use: being thus seated, the horse's own air will
 help him more than any help you can give him. It is very certain, that the
 slower the time is a horse takes, the higher he will go; and if he does not go as
 quick as he can, he will preserve his strength and breath the better, and go truer
 and with more ease to himself. But some may perhaps object, that by
 leaning the body a little forward, it is impossible to put a horse upon his haun-
 ches; since he is put upon his haunches by putting the body backwards, ac-
 cording to the writings of the most excellent masters in the art; and in order
 to convince you of the truth of that doctrine by example, they say, that
 when you stop a horse upon a walk, you put him upon his haunches by leaning
 backward, and the same in the trot, gallop, &c. say they, is undeniable; from
 whence they conclude, that nothing puts a horse more upon his haunches than
 leaning the body backwards, and consequently that leaning forwards must be
 false. This is their manner of reasoning, but it is easily answer'd. I confess,
 that in stopping it is necessary the body should go back, both in the walk,
 trot, gallop, or in the carriere, for the same reasons they give, that the horse may
 be upon his haunches; this certainly puts him upon them, and nothing does
 it more, nor so well, when you stop him. But herein lies their absurdity;
 they would use the same helps to make a horse advance, as to stop him;
 whereas it ought to be considered, that when he is stopped there is an end
 of his motion, and that will always stop him, but never make him advance.
 They have not capacity to conceive, that the fore part is confined in all sorts of
 airs, and the croupe ought to be free, not only that he may advance, but
 may likewise have liberty of beating with truth the right time of his air;
 and for this there is no better way to give the croupe room to play, than to
 bend the body gently forward, as I shewed before. Moreover, the inclina-
 tion of the body forward forces the legs a little backward, which is their
 proper place for all kinds of aids; the contrary brings them forwards, puts
 them out of their place, and the rider upon his buttocks, when he ought
 to be upon his twist; now leaning forward puts him there. I would not be
 thought to mean that he should bend his back, but on the contrary, his
 breast ought to be thrust out, and his belly drawn in; and it should be a gene-
 ral

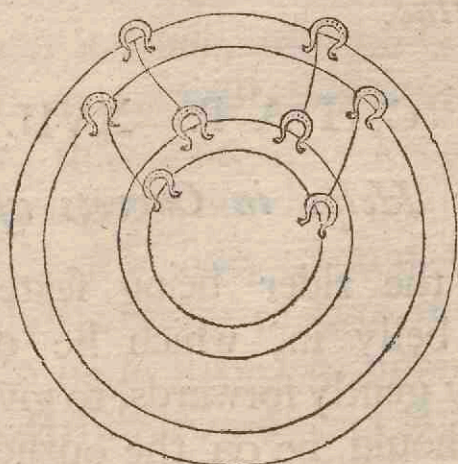
ral ply of the body from head to foot, but so little, that the lookers on CHAP. XV. should hardly perceive it. This has not been a little study'd and consider'd, and there is more in it than to gallop from St. Alban's to London, or to make a horse trample with a snaffle and martingal the old English way. Those too are mistaken vastly, who think themselves great masters, because they have learned to ride a month or two, and have not been thrown. To ride a horse with the bridle only, the seat should be as I directed before; to the right hand, the bridle ought to be on the contrary side, which is to the left, the nails turn'd upwards to the left shoulder, holding the hand high, turning the face a little into the volte, putting the left shoulder in, bending the legs a little in the ham, that the helps may be with the thighs, which is the gentlest aid of all. To the left, the bridle must be on the contrary side, which is the right, the nails of the hand turned upwards to the right shoulder, the hand high, and firm or easy, as occasion requires; the hand must be held so to command the inward rein, the rider must look into the volte, putting his right shoulder a little in, and be seated as I directed before, with his hams a little bent, that he may help the horse with his thigh, which is the most gentle aid he can give.

C H A P. XV.

To change in Curvets upon the Voltes.

TO the right, the croupe to the pillar, and the pillar within the croupe, the bridle being on the side without the volte, which is the left, you must help the horse with your hand each time, the nails of it turned upwards toward the left shoulder, and more or less according as there is occasion, holding your legs even, your hams a little bent, that the aid may be with your thigh, which is the gentlest can be given, looking a little into the volte, and bringing your left shoulder likewise in.

When a horse is thus going in curvets to the right, you must help with the right leg, and change your hand at the same time to the right side beyond the neck of the horse, making him advance a little; and so he will change perfectly without breaking his time. We are now curvetting to the left, the hand on the right side without the horse's neck, that the right rein may be drawn. If you would change him again, you must help him with the leg within the volte, which is now the left, and change your hand at the same time to the left side without the neck of the horse, making him advance



a little; so he makes his changes regularly, without breaking time. One may change in this manner as often as one pleases. The figure here shews it.

The changes near a wall are thus: when one goes in Curvets, the left side to the wall, the hand ought always to be towards the wall, that you may draw the rein, which is to be within the demi-volte. And when you would change, you must help the horse with your leg from the wall, and at the same time put your hand a little towards it, which puts his croupe a little out, and brings his fore-part in, and so he changes regularly without breaking his time. The

BOOK. wall is at present on the right side, the bridle-hand towards it, and the horse
 III. still in curvets; when you change you must aid him with your leg from
 the wall, and with your hand, putting it at the same time a little to the wall,
 which puts his croupe something out, and gives more liberty to his fore-
 part to turn, and so he won't break one time of his air. This way one may
 change him as often as one pleases.

CHAP. XVI.

Some more excellent Observations for Curvets.

THE action of the curvet is a little leap, in which, when a horse
 raises his fore-legs, his hind ones fall, and all his four legs then are
 in the air at the same time; and when as his fore-legs fall, those behind rise,
 all his four legs will be likewise then in the air, and he touches the ground with
 his fore-feet first, and afterwards with the others.

The horse is only upon two legs at a time, first upon those before, and after-
 wards upon those behind; and altho' two move upwards and two downwards,
 nevertheless they are all four in the air at the same time, those behind im-
 mediately following those before. He has his fore-legs nearer each other, be-
 cause they are more confined; and his croupe is larger, because his hind legs
 are more at liberty; so that his fore-legs are within the lines of the others, and
 his hind-legs are in the lines of nature notwithstanding, and therefore he de-
 scribes four circles with his four legs, as I said before.

If you make him advance a little, you will perceive that his fore-part gets
 ground, and his croupe follows in the manner I have described; as he lowers
 his fore-part, he gains a little ground, and when he rises, his hind-legs fol-
 low, to keep what his fore-legs have got; but then the action from the ground
 is done briskly, and he stays a little in the air. The horse that is the longest
 time up, that is, that goes the slowest, ought to go the highest.

He resembles a ship moved by the waves, or two buckets let down into
 a well, the one is coming up whilst the other is going down; in the mo-
 tion of the two buckets, they are both distant from the water at the same
 time, when one is coming up and the other is going down; it is exactly
 the same with a horse's curvets, and no otherwise, altho' he goes low, which
 is properly a *Curvete rabattue*.

CHAP. XVII.

Of the proper Helps in Curvets upon the Voltes.

TO the right hand, the rider being seated upon his twist with his
 breast out and his belly in, which he ought to draw a little back
 each time, and lean his body gently forwards, to give room to the horse's croupe
 to play, his bridle-hand should be on the outside of the volte, turning the
 nails of it up to the left shoulder, putting that shoulder in, by which the
 horse's croupe is thrown out a little when he raises him; and ease it after-
 wards, that his fore-part may have liberty to advance, and his croupe to follow
 when he raises him again. The inward rein of the bridle must be pulled,
 that the horse may look into the volte, and that his shoulders may be worked.

The

The horse going thus, his croupe to the pillar, and the pillar within, the croupe will be a little out, which few people can perceive. This is the very quintessence of curvets upon the voltes, in which the shoulders are worked, and the croupe very little; wherein many are mistaken, who imagine that the croupe only is, and not the shoulders. CHAP. XVIII.

In curvets upon the voltes to the left, the bridle ought to be held on the outside the horse's neck, with the nails turned upwards towards the right shoulder, and the same shoulder ought to be in, putting the opposite leg a little nearer the horse, and backward, though but very little, than that within. Working thus at the same time with leg and rein contrary, the shoulders and croupe will be both worked, which is right, since the croupe is to the pillar, and a little out, but so little that many don't see it, for the reasons I gave you before for the right hand, where the pillar is within the croupe.

C H A P. XVIII.

To work a horse in Curvets backwards upon the Voltes.

THE pillar being on the right side, to the right you must advance your breast and pull in your belly, your bridle-hand on the contrary side, putting it very much out and back at each time, and helping him at the same time with the opposite leg. This is to make him go in a circle; but all the aids must be given in the right time. The rein and contrary leg here works the horse's croupe, and his shoulders are at liberty.

For Curvets upon the Voltes to the Left Hand.

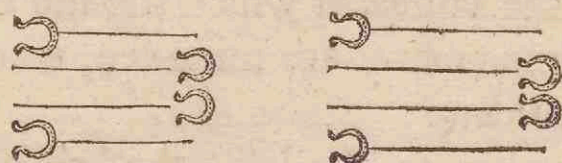
The pillar ought to be on the left side for the left hand, the nails of the bridle-hand upwards, to the right shoulder, putting your left a little in, and helping with the contrary leg. All these aids ought to be given in time; for there is difficulty in subjecting the croupe so as to go backwards in a circle. By leg and rein contrary, the horse's croupe is worked, and his shoulders are at liberty.

C H A P. XIX.

To work in Curvets along a Wall, the Wall on the Left Side.

THE wall being on the left side, and the bridle hand on the contrary side of the horse's neck from the wall, you must turn the nails of your hand towards the left shoulder, that you may keep the inward rein tight, which is farthest from the wall, putting your left shoulder a little in, and your right leg something nearer the horse's side, should there be occasion for it, and not otherwise; for so the horse ought to take the demi-volte to the right hand. But the aids ought not to be so strong as upon the voltes, an inclination is enough, since he goes directly forwards and to the right; you ought to put your breast out and draw your belly in, which makes your body advance, to give liberty to the horse's croupe to do so. He begins upon his fore-part, and his croupe follows. His fore-legs gain ground, and his hind-legs keep it; his fore-legs make room for those behind, as they follow immediately. He makes four strait lines forwards in curvets. His fore-legs are confined, and

BOOK and his hind-legs at liberty ; his fore-legs are within the lines of those behind,
 III. as this figure shews.



CHAP. XX.

To make a Horse go backwards in Curvets by a Wall in a strait Line, the wall on the Left Side.

THE left side of the horse being to the wall, I have already told you, that in going strait it was only an inclination towards it, tho' he goes forward, to prepare him for the demi-volte to the right hand ; so that the same helps ought to be given, as for the right hand upon the voltes, but gently and easy, because he goes in a strait line. But here the left side being still to the wall, you are to make him go in curvets backwards, not forgetting that the left side of the horse to the wall, when he advances, is for your right hand ; and continuing the same posture, the left side towards the wall, in going backwards in curvets, is for the left hand. When he advances to the right, you help him with the rein from the wall, and the leg on the same side, confining his shoulders, and giving liberty to his croupe, keeping his croupe likewise towards the wall, putting your breast out, and keeping your belly in, which gives the croupe room to play.

But now when you make him to go backwards in curvets, it is to the left hand, and therefore the helps are to be these ; you must draw the rein next the wall, which you do by putting the bridle on the right side of his neck, the nails of your hand turned upwards to your right shoulder, your left shoulder a little in, and your opposite leg a little backward, that you may constrain the croupe and give liberty to the shoulders, aiding him in time with your hand at each motion, your right leg close to his body, and a little back. He should be pulled back when he rises, and the hand eased as he comes down, that his croupe may have room to go backward ; for the horse gains ground with his croupe, and his fore-part follows to keep it ; if he did not make room for his fore-legs to follow, he could move but in the same place. You must put your body forward, and your breast out, with your belly a little in. As to the old method of leaning the body back, it is very wrong, since it is giving a horse the same helps to go backwards, which are to make him advance. Certainly, if I draw something towards me, I lean back, and if I push any thing from me I lean forward. These aids are to make him keep the line of the wall, with his croupe towards it, and it is the true method of making a horse go backward in curvets along a wall, pressing his croupe and giving liberty to his shoulders. So you see, that what is for the right hand forwards is for the left hand backwards, and that all the aids are changed ; for example, when you go forward, the rein and leg on the same side are to confine the shoulders, and give liberty to the croupe ; and when you go backward, the rein and contrary leg are to confine the croupe and give liberty to the shoulders. Besides, in going forwards your left shoulder, which is opposite to the rein you work, is brought in to press the shoulders ; but in going backward

backwards, the rein and shoulder on the same side are brought in to work the croupe. Thus you have the truth of Curvets backwards, your left side to the wall; and a horse cannot keep the line of the wall any other way; for he cannot go through the wall, and therefore goes backward as if he went to the left. The case is different round the pillar, for there he advances to the right, and goes backwards to the right, as there is no wall to confine him: the aids backwards are the same, excepting that he goes in a circle. CHAP. XXIII.

C H A P. XXI.

To make a Horse go strait forwards in Curvets by a Wall, the Right Side to the Wall.

THE horse here is to be helped with the inward rein, the rider having his bridle-hand towards the wall, on the right side the neck, with the nails of his hand turned upwards towards the right shoulder, aiding him with the leg on the same side, his breast out, and his leg in. So his shoulders are worked, and his croupe is at liberty, which is only an inclination to the left hand, in preparing him for his Demivolte.

C H A P. XXII.

To make a Horse go backwards in a strait Line by a Wall in Curvets, the Right Side still to the Wall.

WHEN your left shoulder was to the wall, it was for the right hand in going forwards, and for the left in going backwards: therefore your right shoulder to the wall is for the left hand forward, and for the right backward. The aids are these: The horse should be helped with the rein next the wall, putting your bridle-hand on the left side his neck, the nails turned upwards towards the left shoulder, putting that shoulder a little back each time, and helping him with the contrary leg (for leg and rein contrary work the croupe) the breast and body ought to advance a little, helping him back with the hand every time he rises. When you raise him, the curb will be a little loose, and when he comes down it will be a little tighter; so that all horses are light upon the hand when they are upon their haunches. If your left side is to the wall, for the Demivolte you ought to help him more strongly on the right, both with the rein and your leg on the same side, which is the leg from the wall in Curvets: but if your right side is to the wall, for the Demivolte help him stronger on the left side, both with the rein and leg on the same side, which is that from the wall in Curvets.

End of the Second Division of Lessons for CURVETS.

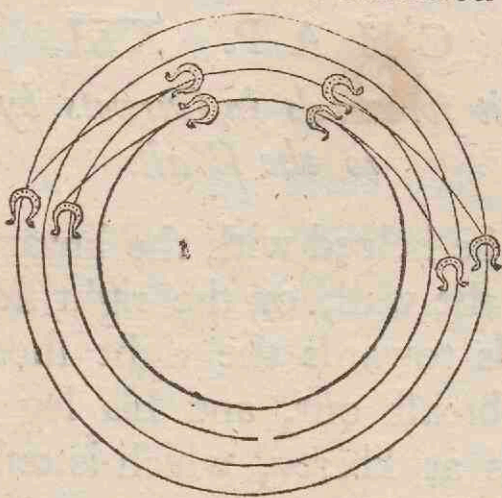
The Third Division of Lessons, which is to dress a Horse for CAPRIOLES, BALOTADES, GROUPEDES, and DEMI-AIRS.

C H A P. XXIII.

For Caprioles.

A HORSE must be worked at the pillar my new way for Caprioles. First, the rein of the cavesson ought to be fastened short, and then he must be helped with two switches, one upon his fore-part, the other upon his croupe, in

BOOK III. in right time, standing on which side one pleases. This will make him go surprisingly true, as well in the same place *ferme à ferme*, as upon the voltes, and with an astonishing ease and facility. One may make him go either sideways or backwards; but a horse is not graceful in leaping backwards. For the left, you need only fasten the left rein of the cavesson short to the pillar, and work him as you did for the right before. When he is perfect, the button of the reins down, without any body upon his back, you may ride him to both hands with the rein fastened to the pillar, but then it must be a little longer. When you first mount him, you must use him gently, and not work him too much at a time, for all new things surprise a horse very much. In a short time you will find the wonderful effects of



the pillar, my new way, for Caprioles *ferme à ferme*, forwards, sideways, and backwards upon the voltes, if you please; therefore I advise you to practise this new method of the pillar in all kinds of airs.

The above Figure is for Caprioles to the Right and Left Hand.

CHAP. XXIV.

To dress a Horse for the Balotade.

A Balotade is a leap that is taught in the same manner as the Capriole, and differs only in this; a horse in the Capriole strikes out equally with both hind-legs at the same time, when he is at the height of his leap; in a Balotade he only strikes half out, and makes only an offer; for in effect he does not strike at all, the shoes of his hind-feet are only seen, and this is called a Balotade. The single pillar will make him perfect in it, as I have shewn you in the Caprioles.

CHAP. XXV.

To dress a Horse for the Groupade.

THE Groupade is a leap which is taught in the same manner as the Capriole, and differs from the Capriole and Balotade only in this, that he does not strike out as in the Caprioles, nor does he offer to strike, shewing the shoes of his hind-feet, as in the Balotade, but draws up his hind-legs as if he drew them to his belly.

With regard to the height of these three airs, it is the same, and differ only in the posture of the hind-legs, as I shewed before: the method of teaching them is the same. Nature shews you this diversity in the hind-legs of a horse better than art, being more disposed by her to one than another. My new way of the pillar will do for this, as I said of the Caprioles.

CHAP. XXVI.

To dress a Horse for a Step and a Leap.

THIS air is taught in the same manner as the other airs in leaping horses. I must only say, that a horse naturally takes this air of his own accord, for he is never taught it. First, if he has not found feet, he won't always leap; secondly,

secondly, if he has not a good *appuy*, and a very good mouth, but is too light upon the hand, he is more proper for a Step and a Leap, than to leap continually, since the Step strengthens his mouth, and gives him *appuy*. Besides, if his reins are weak, he is fitter for it; the Step helps him to leap higher, as a man that runs before he leaps, leaps higher than one who takes a standing leap; it is the same with a horse in a Step and a Leap. A horse in this air does three different actions, viz. *Terre-à-terre*, a *Curvet*, and a *Leap*: the Step resembles *Terre-à-terre*, his rising before, a *Curvet*, and then a Leap follows.

CHAP.
XXVII.

With respect to two *Steps* and a Leap, and three *Steps* and a Leap, it is the same thing, as it is only adding one or two *Steps* more; but this air is old and out of fashion, and in reality very ridiculous.

The gallop *galliard* is worse, for a horse leaps when he ought to gallop. A gallop *galliard* is only proper for those who have not the art to make a horse leap true. A horse with strong reins and fed with good oats, when you prick him after a little rest, if he gallops, will leap if you hold him up with your hand, and help him a little with your legs; but this is by accident, and because he has rest, though ignorant riders attribute it to their own dexterity, by idle impertinent talk, and to what dexterity God knows; it consists more in words than in horsemanship, and deceives only the ignorant. This gallop *galliard* is fitter for a groom to brag on, than a horseman; I leave it therefore to these tatlers and their ignorance. This is all as to the Step and the Leap: I shall only add, that my new method of the pillar will bring it to perfection, as I have shown in the *Caprioles* and other airs.

C H A P. XXVII.

The proper Helps for a leaping Horse, either forwards or upon the Voltes, in Caprioles, Groupades, Balotades, &c. and how the Rider is to be seated.

THE rider being placed in the middle of the saddle, his breast out and his legs strait, as if they were upon the ground, and well fixed upon his stirrups, he ought to raise his horse, and as soon as he has done that, help him with the switch in the following manner, holding the point of it behind; give him one stroke only upon the croupe in right time, helping with the outward rein of the bridle, which, when a horse goes along a wall, is always the rein next to it, and is easily done by keeping the hand a little from the wall, placing it on the other side the horse's neck, the nails turned upwards, to whichever hand he goes. If you are in an open field, and no wall near, you may make use of whichever outward rein you please. I call that *which outward rein you please*, that gives liberty to his croupe on either hand, conceiving the wall to be placed on either side: from hence it is no false way of reasoning to say, that you may help him with which outward rein you please: according to this truth in horsemanship, I call it which rein you please, because it puts out both haunches, either on one side or the other, when one works with one of the reins in this manner. Thus the croupe is a little out, that it may have liberty to play, as it ought to do in *Caprioles*; for how otherways can the croupe be at liberty? and if it is not, it is impossible to raise it.

At

BOOK

III.

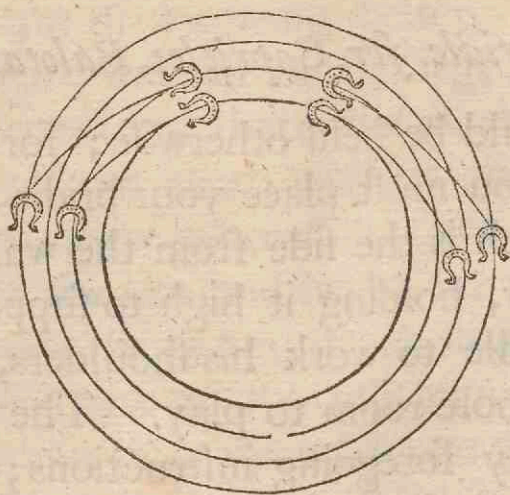
At the same time you raise the horse, and help with your switch as I mentioned before, you must sit firm upon your saddle with your thighs and knees, but must be easy from the knees to the stirrups: for if your legs were stiff from the knee downwards, and in the hams, you would rather make the horse fling himself forward than make a regular leap; therefore you must keep a firm seat with your thighs and knees, and be free and easy from the hams to the stirrups, your toes pointing a little downwards, which relaxes the muscles of the leg and the hams, and the bent of the ham makes the legs easy, as they ought to be in all kinds of airs, and whenever a horse leaps; and that you may support him in the air with your hand, you must help him gently with the calf of your leg, but so as not to be perceived by the spectators. And in reality, if you sit in the posture I have described, the bare motion of the horse will make your legs help him; the bending the ham gives the aid with the thigh. Should it be necessary to pinch him with the spurs, the bent of the ham puts them so much the nearer to him; and that motion ought to be very little, and performed with secrecy, as if you did not help him at all.

Just when the horse takes his leap, you must thrust your breast very much forwards, which flings your shoulders back with strength, and yet no body can perceive but that you sit upright, and move but very little. You must not do as some that I have seen, who put their heads back almost to his croupe every time the horse leaps, as if their reins were broke, or as if they had difficulty to keep in the saddle. You should be careful to take the exact time, as you do the bound of a ball at tennis, giving just then the aids I have told you. When the horse is at the height of his leap, you must stop him there a little, as if he was held in the air, which is called *soutenir*.

You may help him with the switch each leap, if you please, not over the shoulder, but over the bending of the arm that holds it, a little under the shoulder, your arm at a small distance from your body, and a little bent at the elbow, and so the end of your switch will fall directly upon the middle of the croupe; this aid is graceful for a leaping horse. If he goes freely, and you find his croupe light, you may extend your right arm upwards at a small distance from your body, waving your switch up and down, which is graceful enough. But the best way is, to have the switch under your hand, the point downwards, and help with it upon the croupe in exact time when he leaps, that is, when he raises himself. This aid ought not to be only a single stroke, but a continual touching upon the horse's croupe, till he rises again from the ground; and do thus every time he rises. This is the most certain and truest help, but is the least graceful of any. As you help with the rein without the volte in Caprioles to the right hand, and bring the shoulder on the same side in, so the croupe and both the haunches will consequently go a little out, which makes room for his croupe to play. He likewise describes four compleat circles with his four legs, but different to those in *Terre-à-terre* or *Curvets*; for here the fore-leg next the volte describes the least circle, the other fore-leg the second; but the fore-leg without the volte is a little before that within it, because the aid is with the outward rein; his hind-leg within the volte describes the third circle, and his other hind-leg the largest; but the hind-leg without the volte is a little before that within it,

and

and because the help is with the rein without the volte. His legs ought to be in this manner, if they go right, and if you have suppled him to each hand, as you may see by the figure here, which is both for the right and left.



for the left hand ; it is only placing your bridle-hand within the volte on the inside his neck, to work the outward rein ; you must help somewhat more with the left leg, which is that within the volte, leaning a little more upon that stirrup and do

CHAP.
XXVIII.

You must do the same in every thing else as you did for the right hand, thrusting out your breast and putting your shoulders back ; but the right shoulder should come in when you are going to the left.

I have now given you the very quintessence of the art of making horses go in leaps either forward or upon the voltes, in Caprioles, Balotades and Groupades, which makes both the horse and horseman compleat. You should remember to work him at the pillar. A Capriole is a gallop in the Air.

End of the Third Division of Lessons upon AIRS, which is to Dress a Horse in Caprioles, Balotades, Groupades, and Demi-Airs.

The Fourth Division of Lessons, upon AIDS or HELPS.

CHAP. XXVIII.

Of the Helps with the Bridle-Hand.

THE bridle-hand, contrary to the old maxims, ought never to be just over the neck of the horse, in any of his actions ; as for example, if you gallop along a wall, with the wall on the left hand, your hand ought to be on the outside the horse's neck towards the wall, the nails upwards, to draw the right rein, that is, the rein farthest from the wall, to prepare him for the demi-volte. The wall on the right side, you must put your hand a little without the horse's neck on the same side, the nails upwards, that you may draw the rein which is the farthest from the wall, to prepare him for the demi-volte, still helping him with the same rein, till he has finished it, and then change.

If you go upon one *piste*, as it is termed, upon large circles to the right hand, you must place your bridle-hand on the contrary side, which is the left, that you may work the rein within the volte. If you gallop upon one *piste* to the left, you must place the bridle-hand on the contrary side, which is the right and without the volte, to work the rein within it.

If you go *Terre-à-terre* to the right hand, you must place the bridle-hand on the contrary side, which is the out and left side, the nails upwards, keeping it high towards the left shoulder. If you go *Terre-à-terre* to the left hand, your bridle-hand must be without the horse's neck or volte, the nails upwards to the right shoulder, holding it higher or lower, as there is occasion.

BOOK
III.*The Helps with the Bridle for Caprioles, Balotades, and Groupades.*

For leaps, the hand should be held otherwise; for going along a wall, with your left side towards it, you must place your bridle-hand a little on the contrary side of his neck, which is the side from the wall, the nails of your hand turned to the right shoulder, holding it high to support him: by this you pull the outward rein of the bridle to work his shoulders, which forces his croupe out, that it may have the more room to play. The aids for the hand will be here directly contrary to my foregoing instructions; for in those, you work with the inward rein to subject the croupe, and here you work with the outward rein of the bridle, to give liberty to the croupe.

When a horse goes to the right upon the voltes, or along a wall his left side to it, you must place your bridle-hand within the volte, the nails of your hand upwards to the right shoulder, to make sure of the shoulders, and give room to his croupe to play. For it is most certain that the outward rein of the bridle forces his shoulders in, and consequently his croupe out.

When you go to the left hand upon the voltes, you must place your bridle-hand within the volte, the nails of your hand upwards, to the left shoulder. Thus I have given you the true way of working with the bridle, and the reasons why you do so, and how you are to use the inward rein, which till now was never known.

C H A P. XXIX.

Of the Helps of the Body.

YOU must sit upon your twist, having your breast out and your belly in, your knees and thighs close to the saddle, and your legs strait down. Being seated in this manner, it follows from a man's natural make, that when the ham is bent the thigh grows bigger, which is the help of the thigh, and is the most gentle can be given, and the most proper in all airs, (not but it is sometimes necessary to help him with the legs, tho' very rarely.) Bending the ham puts the thigh close to the saddle, and throws the calf of the leg from it. The second help is with the calf of the leg, and then the ham must be stiff, and close to the horse, by which the thigh is put from him; this aid being stronger than that with the thigh, it is properer for *Terre-à-terre*. The third help is pinching with the spurs, and is the strongest; it is done thus: the legs being close to the horse, must be a little bent in the ham (this aid is proper in all airs) and being bent, the toes will be down, which will bring the spurs up, and the calves of the legs being a little farther from the horse's sides by bending the ham, the spurs will be nearer, and then pinch him gently with them, and in time. This is an excellent aid, and very proper in all airs; it is very good too in *Terre-à-terre*, and ought to be kept for the last, as it is the strongest. It is not spurring; for spurring is not an aid, but a correction. Here I have given the three principal aids of the body; that of the thigh, calf of the leg, and the gentle pinching with the spurs.

I don't mention them, as others have done before, without teaching you in what manner they are to be used; if they intended to teach you, they did it wrong, not for want of good will, or that they meant to deceive you, (for I am convinced that many worthy gentlemen have wrote upon this subject) but

but it was certainly for want of knowing better. I have given you now the helps of the hand, the thigh, the calf of the leg, and the heel, and hope you will be able to put your letters together, that is, these aids, which must be by never giving any help with the hand, without adding one of the others in a greater or lesser degree, as there is occasion; but the gentler the better, both as to hand, thigh, calf of the leg, and heel; for a horse generally goes better with gentle than with strong helps: a strong aid confounds and surprises a weak horse, makes a strong one go too much upon the reins, giving him a *contre-temps*, and makes him lean upon his fore-part, and be heavy upon the hand. Besides, strong aids make a horse full of fire almost mad, and a dull one resty and lifeless; therefore the most gentle aids are best for all horses.

The hand, thigh, leg, and heel ought always to go together; for example, suppose a man playing upon the lute, and he touches the strings with his left hand, without touching the others with his right, he must make but a very indifferent harmony; but when both hands go together, and in right time, the musick will be good. It is the same with respect to this excellent art; what you mark with your hand should be touched at the same time either with your thigh, leg, or heel, or the musick of your work will be bad. We are at present speaking of musick, and he that has not a musical head can never be a good horseman. A horse well dressed moves as true, and keeps as regular time as any musician can. Thus you have the aids of the hand, thigh, leg, and heel, separately and together.

C H A P. XXX.

Of the Helps with the Switch.

THE switch is both useful and graceful, nevertheless I would not have it much used to any horse whatsoever, unless it be to those designed for pleasure or for airs; for a soldier's horse ought to go with the hand and heel only, since the rider is to have a sword in his hand.

But if you would use it in working a soldier's horse in the open field, you must to the right hand help with it in the following manner: Put your switch across to the left towards the eye of the bridle, or hold it up with the end of the bridle in the right hand, to whichever hand the horse goes. It is graceful too to hold the switch up without the end of the bridle. If you find that your horse does not rise sufficiently, you must give him a stroke or two upon the neck or shoulders on either side, as there is occasion. These aids are likewise good in *Terre-à-terre*. If he does not put his croupe in enough, you must give him two or three strokes over the bridle-arm upon the left side of the croupe, or upon the flank, to keep it in. But this I don't much like, nor do I think it graceful, and seems as if the horse did not obey the heel. However, when a horse goes *Terre-à-terre* to the left, nothing looks better than to hold the switch down by the right thigh, your arm a little bent, so that it seems hollow from the body. This is an excellent aid. These are the helps with the switch in *Terre-à-terre*, or in riding a soldier's horse.

The Helps with the Switch in Curvets and Demi-Airs.

The switch ought rather to be short than long, and your arm not so close to the body as to appear stiff and confined; for it looks like affectation, which

BOOK III. is wrong in every thing : besides, it has an aukward air ; and a good horse-man ought to sit in as easy a posture as possible, doing nothing however inconsistent with the rules of riding. The switch ought to be short, and when the horse goes in Curvets to the right, you must hold it across the horse's neck, the elbow high, but a little lower than the hand, sometimes upon a level with it, keeping an exact time with grace, sometimes touching his neck, and sometimes only making as if you would, as occasion requires. If he should not rise high enough, give him a strong stroke or two upon the shoulders. This aid will serve for both hands, but best for the right.

When he goes to the left, you may help him upon the right shoulder, as before, keeping your horse's time with grace, having your elbow bent, as when one takes a ball upon the bound at tennis.

If the horse does not raise himself sufficiently, you must give him a hard stroke or two upon the right shoulder, and then gently again as before. There is another help with the switch, which is called *de tous temps*, and that is, helping him with it continually ; all these aids are both for the voltes and the strait line forwards. There is another that is very graceful, but it must be with a switch something longer than ordinary, that bends a good deal : hold your right hand up, the arm bent at the elbow, and move it backwards and forwards without keeping time as long as the horse works. This aid serves upon the voltes forward, backward, and sideways in Curvets like the former.

When a horse goes along a wall, with his right side to it, if you strike the wall gently with your switch constantly and without time, with your elbow a little bent, it enlivens and animates the horse, and nothing can be more graceful. These are the aids with the switch for Curvets.

The helps with the Switch in Groupades, Balotades, and Caprioles.

You must help the horse with the switch over the right arm, having it a little bent in the elbow, and the arm from the body, so that the point of the switch may touch the middle of the croupe, taking care to do it in the right time of the leap, and as the horse rises. But the surest aid is to turn it in your hand, holding the point behind, and help him with it in right time, and as he rises.

If the horse leaps freely, it is sufficient to wave the switch backwards and forwards, which is graceful enough.

The Rider that is on Foot may help the Horse in this manner :

He may help him before to rise with the switch either upon his chest or shoulders, or upon the knees to make him bend his legs ; though perhaps the bending of your knees will make him do it sufficiently. This is for the fore-part.

He may help with the Switch upon the Croupe thus :

If the horse is touched upon the middle of his croupe, it will make him put himself together, and draw his legs in without lashing out : if you touch him upon the end of his croupe, he will lash out with both legs ; and if you strike him on the outside his hind-legs, a little above the hock, he will draw his legs under his belly. These three different aids with the switch have these different effects.

The help at the single pillar with two switches the new way, one to raise him before, and the other to help him at the same time under the belly, works wonderfully to put a horse upon the haunches. CHAP. XXXI.

The helps upon the hind-legs, whether within or without, are very ridiculous, and occasion more confusion than they do good; and so do all the others, excepting those I have laid down for you to use.

The switch is excellent to raise a horse, to animate him, and make him keep his time. The voice is sometimes good, but ought to be seldom used; not to be like the riders of some countries, that are always calling to their horses like carters.

I have here made a kind of abridgment or repetition of what you ought absolutely to remember; therefore take it in good part, without criticising upon it, since I have done it more for your sakes than my own, for I myself knew all this before; don't therefore find fault with what I write for your service. As to the new method I have here given you, I dare venture to say, that he that does not approve of it is like never to understand it. For my part, I address it to the reasonable part of mankind; and so have done.

C H A P. XXXI.

A new Invention for putting a Horse upon his Haunches, which is the best in the World, for without it they will hardly be made to go well.

NATURE, that we ought to follow, has made a horse's legs thus: His fore-legs are made like ours, the knees are before and the hams behind: his hind-legs are as our arms, the elbow behind, and the bending part before, and from the pastern to the hoof it is the same; that is to say, the heels of the fore-feet are behind like ours, and the toes before as our toes; and the heels of the hind-feet are behind, and the toes before as our hands. Tho' the heels of a horse's fore-feet are towards his hams, and the toes towards his knees; and the heels of his hind-feet towards his elbow, and the toes towards the hams, which is directly contrary; nevertheless his pasterns and feet make the bending of all four feet to be alike, which is by the contraction of the nerves.

So that to put a horse upon his haunches, one should raise the heels of the hind-feet, by having the shoes turned up at both heels a good deal more than usual, which will oblige him to bend his hocks, as the heel will be higher than the toe of the foot. A gentle descent of ground will put him upon his haunches, as you may see in the stable, when a horse is turned upon the snaffle, that part next the manger is higher than the other; and if you make him go there in curvets, so turned upon the snaffle, the croupe being higher than the fore-part, it puts him upon his haunches. Therefore by raising the hind-part of his foot, by turning up his shoes, higher than the toe, it answers the same end as the descent of ground, to place him upon his haunches. As in going up-hill you make the horse's hind-legs stiff, by keeping them stretch'd backwards, which throws him off of his haunches; so in going down-hill you make him bend his legs at the hocks, placing them under his belly, which puts him upon his haunches. These turn'd-up shoes produce the same effect as when a horse goes down-hill. When a horse goes down a hill his croupe is

A a higher

BOOK higher than his shoulders, which puts him mightily upon his haunches; and
 III. therefore these shoes, which raise him higher behind than before, ought to
 put him upon his haunches for the same reason.

It may be thought, that a horse may hurt himself by treads with these shoes, but I have always made use of them without the least accident; though with common shoes sometimes horses get treads, and it even happens to the fore-legs, where they are never used. My new method of fastening one of the reins of the cavesson short to the pillar puts a horse very much upon his haunches, especially when he goes *de ferme-à-ferme*, or upon the voltes backwards.

Helping a horse with a switch upon the chest, or upon the bridle, striking him upwards with it, or sometimes upon the nose, tho' seldom, will put him upon his haunches. I approve most of aiding him upon the chest or upon the nose, since these aids make him advance his chest, which he can never do without being upon his haunches; for when the chest advances, the croupe must of necessity be drawn in. Aiding a horse upon the chest, nose, or bridle, forces his chest out, and puts him upon his haunches; helping him upon the knees makes him so timorous that he withdraws his breast, and therefore it puts him off of his haunches; but aiding him upon the chest with one switch, and with another under the belly, places him strongly upon them; for one switch makes him advance his chest, and places him upon his haunches, whilst the other tickling him under the belly makes him draw in his haunches and hind-legs, so that both working together have the better effect. When you raise him too high, he supports himself upon the toes of his feet, to prevent his falling backward; and his heels not touching the ground, it makes his hocks stiff, and consequently throws him off of his haunches: therefore those who raise a horse very high to place him upon his haunches are much in the wrong. And though a horse puts his hind-legs under his belly, if he supports himself upon his heels with the fore-part of his foot from the ground, his hocks are always stiff, and he is not upon his haunches: therefore these shoes, for the reasons I have given, make the whole weight of the croupe to fall equally upon the heel and fore-part of the foot, and consequently upon the whole foot, which gives him strength, and makes him bend his hocks as much as possible with ease and facility.

As to the fore-part of a horse, you must take care in fitting him with a bitt, that he does not arm himself against it: for this not only makes him hard upon the hand, because it touches his chest, and you have no room to pull him; but if he carries his head low and round, he must of necessity raise his croupe, which will put him off his haunches. You must therefore give him a gentle bitt, that he may not carry low, but in a good place. The branches of the bridle ought to be neither too strong nor too weak, that is to say, they must slope towards you, but not fall quite back, that you may have room to pull the reins with advantage, and this posture puts him upon his haunches; or otherwise you must work with your hand going to the right, as I shewed you before, keeping it up pointing to the left shoulder. And to the left, you must keep your hand up and to the right shoulder. If you go strait forward, hold it forward and high near your stomach. By drawing your hand low to your body, you pull the horse's head down, and put him off his haunches; therefore you ought rather to advance it towards his head, and so the branches
 will

will have less force, and won't be so tight, which will put him upon his haunches, which is the best aid.

I don't mean that you place your hand so much forwards, as to be almost upon the horse's head; if it be only a little forward it is sufficient; you must have his head up, as I said before, that he may not harm himself against his bitt. If you hold the bridle up towards one of your shoulders (viz. towards the left when you go to the right, and towards the right when you go to the left) without leaning forwards, the branches of the bridle will have the more power, not only as a lever to keep him up, but likewise to put him upon his haunches. It is true, that he may be apt to go backwards.

It is a good way to put his head to the pillar, not only to walk him so, but likewise to raise him, provided you don't let him rise too high. I have already shewed you how to make him rise. Nothing makes a horse go better *Terre-à-terre*, than to make him do it his head to the wall all round the covered Manege, and it will put him upon his haunches.

A slow gallop with the croupe in, puts him likewise upon his haunches, and so does *Terre-à-terre*.

You must gallop him in one *piste*, as it is termed, upon his haunches, your hand out, helping a little with your leg on the same side, to make him bend his shoulders: if you put his croupe too much out, you put him off his haunches. The *walk* or *passage*, which is the action of the trot, is the best of all to put him upon his haunches.

It is good, and in the beginning very necessary to stop a horse, and make him go backwards, to put him upon his haunches; but they are both very disagreeable to horses. You may meet with lessons enough of this sort in old FREDERICK GRISON, and many other such authors, who have wrote upon this subject.

All the lessons I have shewed you, as plainly and clearly as possibly I could, are new inventions; and I can assure you, that you will find them true and excellent, to put a horse upon his haunches, without which, none can go as they ought.

And therefore our only aim in this long, laborious, and painful work, is to put a horse well upon his haunches, in order to have him well dressed, and compleat the art of the Manege. Receive it therefore in as good part as I communicate it heartily.

End of the Fourth Division of Lessons for AIRS, and of the Third Book of the New Method of Dressing Horses.



THE
NEW METHOD
OF
DRESSING HORSES.

BOOK IV.

Which treats of all the Vices belonging to Horses, and the surest Ways to cure them.

The First Division of Lessons.

Whenever a Horse in working does wrong, it must be either in the fore or hind Part, in the Shoulders or the Croupe ; he must be disobedient either to the Hand or Heel. We shall therefore first treat of the Disobedience of the Shoulders, to prevent his being entier, which is to refuse to turn, and is the worst Vice of all: Here follows the Method therefore of making the Shoulders supple.

CHAP. I.

Lesson the First, to work a Horse's Shoulders.



be upon large circles, to make it more easy to him.

HORSE should be walked, trotted, and galloped upon large circles at first, using the inward rein of the cavesson, and the leg on the same side, which to the right hand is the right rein and right leg. I have often told you, that rein and leg on the same side work a horse's shoulders, but not the croupe; that they confine the fore-part, and leave the croupe at liberty, because the shoulders are subjected, and the croupe not. This should

In

In the second lesson to work the shoulders, you must walk the horse in his own length, drawing the inward rein, and helping with the inward leg, which always work both the shoulders, so that the croupe is necessarily at liberty. This is an excellent lesson to supple the shoulders. Horses generally resist what you would have them do, not from a natural simplicity, but with malice and subtilty. Very often when they find their croupe is to be put out, they endeavour to put it in. You ought therefore to draw the inward rein very strong, giving him the inward spur at the same time, and very suddenly, which is rein and leg on the same side; but when he is to the right, it is the right rein and right leg: this makes the shoulders supple, and is a most excellent lesson.

But if he still continues to be stiff in the shoulders, and refuses to turn to the right hand, put his head to the pillar to the left hand, and draw the outward rein, which is the right, helping with the leg on the same side. Tho' here the horse goes to the left hand, nevertheless both his shoulders are worked to the right; for the leg and rein are used of the same side, which always works the shoulders. This is an excellent lesson to supple the shoulders, tho' it is a false one; for the horse goes to one hand, and looks to the other; he goes to the left hand, and his shoulders are worked to the right, and his legs go false; so that this ought to be used only when the other lessons won't do. This is a good remedy to cure a horse that refuses to turn, but ought to be used no longer than till you have got the better of that vice.

There is another lesson to supple the shoulders, which is this: Fasten the right rein of the cavesson my way to the pommel of the saddle on the right hand, and tye it so short, as to bring his head as much in as possible, when there is no danger of his coming over; then work him with the leg on the same side, which is the right, (leg and rein thus always work the shoulders) and the croupe for the same reason is lost. You may work him in this manner, in all the lessons I have taught you.

If you work with false reins, you must work with the rein and leg on the same side, to work his shoulders.

If you work with the bridle reins, you must work with the rein and leg on the same side, to work the shoulders.

There is another way of working the shoulders, with the rein of the bridle: you must separate your reins and hold one in each hand, and draw the inward rein towards your left shoulder going to the right, and advance the outward rein near the horse's head, and bend it as much as possible within his neck, turning the nails of your left hand upwards, and putting your inward leg a little to him. This being done in time, and with force, will bend his shoulders, or make him ready to break his neck. But I rather recommend the other aids to supple the shoulders, as they are more gentle, and work with more ease to the horse without injuring his mouth. The rein and the leg on the same side, whether the croupe is in or out, always work the shoulders and not the croupe, altho' it yields a little to the heel.

For the left hand, you ought always to work with rein and leg on the same side, and put the bridle in your right hand, and the cavesson in the left, and remember that your outward shoulder always works the horse's shoulders. The left hand requires no farther explanation. Thus I have given you all the aids for suppling a horse's shoulders to both hands, which is the principal thing.

End of the First Division of Lessons for suppling the Shoulders.

BOOK
IV.

The Second Division of Lessons, which is to correct a Horse that does not obey the Heel.

C H A P. II.

To make a Horse obey the Heel.

AS rein and leg of a side work the shoulders of a horse, so rein and leg contrary work the croupe. If you would put a horse's croupe in, and he obstinately thrusts it out, give him a good stroke or two with the spur on the outside to keep it in.

If he refuses to keep it in notwithstanding this, and is obstinately disobedient to the spur, put his croupe in, by drawing the contrary rein to the way he is going, helping him with your leg on the same side, which is the outward, and this will make him comply tho' he be very vicious and obstinate. These aids ought not to be continued, but are to be used only in case of necessity, since they are false; therefore when you have done what you wanted, you must return to the true aids.

The rein of the cavesson, and the leg on the same side, whether the croupe be out or in, always work the shoulders, and only half the croupe; the shoulders always to the contrary side to which he goes, and the half of his croupe to the side he does go of. But if the croupe is in, the hind-leg within the volte is entirely lost, and there is no help for it, so that it is to be feared that he will be *entier*, (that is, resty) by putting his croupe too much in, because he has there too much liberty. Therefore you must turn the bridle-hand, and assist him with it, working with the rein of the cavesson, and the leg on the same side, which presses his shoulders and fore-part, puts his croupe out, and will necessarily put him upon his shoulders, whether his croupe be in or out. When he goes in this manner upon the Passage, his legs move as true as when he is worked as he ought to be; but when he goes *Terre-à-terre*, or upon the Gallop, if he goes to the right, the fore-leg without the volte leads, which is false, and the hind-leg within the volte follows it, which is a Trot upon the swiftness of a Gallop, and makes him ready to fall; therefore I would advise you not to work him in this manner, but upon a walk, and not then neither but in case of necessity, that is, when a horse's shoulders are so stiff that he will not turn, or that he obstinately resists the spur, and will not obey it. Then, I say, there is no better way than this, with rein and leg on the same side, not only to make the shoulders supple, but to make him obey the heel without violence. But this ought to be used like a medicine; when you have cured the distemper, it is necessary to return to the true method, for fear of accustoming him to go false and look out of the turn. You must always work him, where he seems to find the greatest difficulty.

When you work with the rein and leg on the same side, the croupe to the pillar, the horse has too much liberty within the volte, and there is no way to hinder it but by turning the hand in: but horses are so cunning and artful in their disobedience to the rider, that, when you work them with the rein and leg on the same side with the croupe to the pillar, they find their hind-leg within the volte at liberty; therefore, that they may resist the rider, they put their croupe so much in, that they don't turn their shoulders, and are *entier*.

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It is the same when you work with rein and leg contrary; for then they find their liberty without the volte, and defend themselves against the rider, taking that advantage, and thrust the croupe vigorously out. The more you spur them, the more obstinately they resist, and will often sooner die than yield. In this case you must work with the leg and rein on the same side, and that will easily cure them. Thus you see the cunning and subtilty of horses, as well as their vicious defence against the rider. But this aid ought not to be long used. CHAP. II.

Another Way of putting a Horse's Croupe in, which is as good as the preceding one.

You must work with the rein within the volte, and the leg without in the following manner: If you go to the right, and find that your horse's croupe does not come in enough, you must put the rein of the cavesson entirely cross his neck towards the left hand, in order to put his croupe in; as much as you put his croupe in, so much almost do you force his fore-part to the left, which is right, since you put his croupe in. But so the inward rein of the cavesson works his outward haunch, which does not belong to it, as much as if you drew the outward rein; for only the inward haunch belongs to the inward rein. It works the outward haunch as much as if you drew the outward rein; so that the inward haunch is lost to you as much as if you had drawn the outward rein, which is likewise false; for half his haunches go before his shoulders, and his legs go as wrong, the fore-leg within the volte leading, and the hind-leg without the volte following it, which is cross-ways, and is the action of a Trot upon the swiftness of a Gallop, or *Terre-à-terre*. Besides, you are placed wrong in the saddle, the right shoulder being forward to the right hand, when the left should be so, and the whole seat false, thighs and legs, and all. But this way leg and rein contrary have as much effect in forcing the horse's croupe in, as by working with the outward rein and the leg on the same side; it has even this advantage, that it makes the horse look into the volte, which the other does not, for that makes him look very much out of it. In every thing else this is as false as the other, and therefore ought to be used only in cases of necessity, as you do good medicines to cure a distemper, which are discontinued when the cure is compleated.

If one works a horse upon a Walk in his own length, with his croupe very much in, he is mightily pressed in that part, for tho' the shoulders go more ground than the croupe, the croupe is the most confined, and the shoulders most worked. There is no better lesson than this, to subject a horse's croupe. The rein and contrary leg, the horse's head to the wall, either to the right or left; to the right hand you must draw the rein of the cavesson towards the left shoulder, or the false rein, if you use it, in the same manner; if you have only the bridle, you must place your bridle-hand on the left side the horse's neck, that you may draw the inward rein, helping him with the contrary leg, which to the right hand is the left, putting your right shoulder in, for that helps greatly to work the horse's croupe. This is an excellent lesson.

Another Method of working a Horse's Croupe.

To the right hand, put the horse's head to the pillar, and the false rein, or rein of the cavesson within the volte, draw towards the left shoulder; or if you ride

BOOK ride with the bridle only, you must place your bridle-hand on the left side
 IV. the horse's neck, turning the nails of it up towards your left shoulder, helping him with the contrary leg, that is, the left, and putting your right shoulder in, which will put his croupe in. This ought not to be long used, only for a certain time, to make him obey the heel, since it is false. The pillar ought to be on the inside, when you work a horse's croupe with his head towards the pillar, which works the croupe, but he goes false.

All the same aids serve for the left hand, only changing the rein, the leg, and the shoulder. The horse's head is to be to the pillar for the left hand, the pillar on the inside, which works the croupe, but it is (as I said before) false. Therefore you ought only to use this lesson till you have brought him to obey the heel.

Thus I have given you all the ways of reducing a horse, whether the fault be in the shoulders, or the croupe, before or behind, whether he resists the hand or the heel: nothing more can be upon a circle.

C H A P. III.

How a Horse's Croupe or Shoulders are to be worked occasionally.

IF you go to the right, and draw the inward rein of the cavesson, or the false rein towards your left shoulder, helping with the contrary leg, either more or less as there is occasion, your inward leg being very supple; if the horse's shoulders don't come sufficiently in, by putting your left shoulder in you will make his shoulders very pliant: for the cavesson rein, or false rein within the volte, only keeps back the hind leg within the volte, which gives the shoulders room to turn, and consequently makes them more supple.

If you ride with the bridle only, going to the right, put the bridle-hand on the contrary side, or left, turning the nails of it upwards as much as you can, and bring your left shoulder in, which will work the horse's shoulders and make them supple, for the same reasons I gave you before, since it produces the same effect.

But if the shoulders of your horse turn too much to the right, and his croupe goes out, which it will then necessarily do, you must draw the inward rein of the cavesson, or false rein, or rein of the bridle, as much as you can above the neck, towards the outside of the volte, putting your right shoulder in as much as you possibly can, looking a little out of the volte, which works the croupe of a horse, and thrusts his shoulders out, and therefore his croupe will consequently come in. This will make him obey the heel, tho' it is false with respect to his movement, but at length will make him go as he ought, when he is brought to obey both the hand and the heel.

From hence it is evident, that the rider's shoulder works the croupe, or shoulders, and nothing else: for instance, when I work a horse upon a Walk, if I don't find his shoulders supple, I put my contrary shoulder in, to work those of the horse; and if I find he does not obey the leg, I put my shoulder in, (that is, within the volte) in order to work his croupe, helping him all the time with the contrary leg more or less, as there is occasion.

I work him in this manner in all his lessons, according as I find he does or does not obey. This is the quintessence of working a horse in the hands of an able

able man. He should be worked in the same manner to the left hand, only changing the hand and the leg.

CHAP.
IV.

CHAP. IV.

To work a Horse, the Croupe either in or out.

YOU must work him with rein and leg contrary; but you ought not to lean more upon the outside, than the inside of the volte, because you would make the horse lean so much on that side, that he would avoid the aid or spur on the other side; for when a horse leans much on the outside, his legs within the volte will be up, like the legs of a form or bench, so that they must of necessity be shorter than his legs without, which is wrong, since they ought to be the longest to lead the way.

A horse therefore ought to go strait, and if you find he leans, give him a good stroke or two with the spur within the volte, and that will redress him. The rider has no better way to keep him thus, than to sit strait in his saddle; for the horse continually follows the action of the rider. It is impossible to sit so strait upon a circle, as when the horse goes forwards; nevertheless, if you will sit upon the circles as I have taught you, you will seem to sit strait.

To put a horse's head to the wall is an excellent lesson, not only to put him upon his haunches, and to make him light in the hand, but also to bring a light horse to bear the hand, and to put him too upon his haunches. Nothing is better than to passage thus sideways, or curvet sideways, to raise him in one place in Pesades; or to make him go Terre-à-terre with his head to the wall, three sides or all, or the whole of the covered manege, is an excellent lesson, and makes a horse more obedient and readier, than any thing else can.

You may see now how presumptuous those are, who only want to see a master ride a horse once, to understand the art instantly, and steal from him all his science. Without dispute these people are very fond of themselves, since they imagine that by seeing a horseman once ride they can find out the mysteries and secrets belonging to this dextrous art. It is equally probable, that one who had never been taught to play upon the lute, should only by seeing some great master of that instrument play once, play instantly as well as he: He may put the lute out of order indeed: but I leave such people to their own opinions.

End of the Second Division of Lessons.

The Third Division of Lessons.

CHAP. V.

The absurd Faults of some Horsemen, who by seeing imitate, and imagine they ride as I do.

TO fasten the rein of the cavesson my way, and the rein within the volte very short to the pommel of the saddle, not only puts the horse's inward hind-leg back, and brings the half of his shoulders in, which is right; but also being tyed very short, it acts upon both shoulders, which is wrong. Therefore to put his outward hind-leg or haunch in, they spur him without the volte, which is the most stupid ignorance imaginable; for they would

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perform impossibilities, and things contrary to nature, for so they would have him obey two contrary aids at the same time, which is impossible. That is to say, they throw the outward haunch out with the rein, and at the same time they would force the same haunch in with the spur, which are two contrary actions, and utterly impossible at the same time.

But let us see what happens by it to the poor horse; why, he having more sense than the rider, finds that the rider would make him perform what he cannot, and therefore rebels, and resists the spur, and throws his croupe out in spite of spur or switch, so that he is thereby made both malicious and resty, committing all manner of extravagancies to hurt his rider.

Their next absurdity is, that they draw the rein within the volte (when the croupe does not come in enough) so tight to the pommel of the saddle, that it throws the outward hind-leg out, and they spur him with the outward leg to force it in, which are (as I said above) two contrary actions at the same time; so that if the horse does not put his croupe out, but is of a heavy disposition, as are the Flanders horses, he puts his outward haunch in, by the violence of the spur.

But he commits here a greater fault with his inward hind-leg; for the poor horse has no other way of relieving himself, but by bringing it before his shoulder, which is utterly false, and so forced, that it is ridiculous to see a horse's head drawn against his shoulder, and his hind-leg within the volte before his shoulders, by the violent constraint he is put to. These are absurdities in horsemanship. Can one imagine, that a horse can go thus against nature, having his shoulders thus drawn in and confined? and nevertheless they expect that his croupe should go before his shoulders!

The third error is, for example, when they go to the right, and draw the rein within the volte, fearing lest the outward haunch should not go sufficiently in, they put the shoulders with the left rein as much as they can to the left: it is very certain that it brings the outward leg in, and they imagine, that because they draw the rein towards the inside, that they put the hind-leg within the volte back, seeing me work in that manner, as they think; but they are therein much mistaken. For, altho' the rein be drawn towards the inside, putting his shoulders to the side contrary to that he is going to, it works his hind-leg without the volte as much as the common outward rein; and is so far from working the hind-leg within the volte, that it allows it as much liberty in every respect, as if they worked with the rein to the contrary way to which the horse goes. The inward rein does just the same, when the horse's shoulders are put on the side contrary to that to which he goes; the effects are alike, and his legs move as false, since it is the action of a Trot upon the swiftness of a Gallop, which is absolutely wrong, and ought to be avoided.

These are errors and mistakes, which are daily committed by imitation and presumption.

These remedies may be used, particularly the last, but the other hardly ever. When the croupe is out, you may fasten the inward rein as short as you please, for then he is at liberty, and not at all forced. This last aid is only a sort of correction, when he refuses to obey the heel, and not properly an aid, and ought only to be used as such. Therefore we shall now return to the truth of the Manege.

C H A P. VI.

CHAP.

VI.

The Way I took to reduce a Horse, that was extreemly Resty.

A Horse's restiness, when it is in a high degree, does not consist only in his refusing to advance, but also in his opposition to the rider, in every thing he possibly can, and with the utmost malice: for if one would make him go forward, he will go back; and if one would have him turn to one hand, he will turn to the other. Thus he avoids and opposes whatever he is required to perform, and all is the effect of his ill-will to the rider, which makes him refuse whatever he would have him do.

One must endeavour therefore to gain the horse; for the perfection of a well-managed horse consists in his following the will of his rider, so that the will of both shall seem to be the same. He must be forc'd a little, but not long, because force will make him worse. I have never yet seen that force and passion have prevailed the least upon a horse: for the horse having less understanding than his rider, his passion is so much the stronger, which makes him always get the better of the horseman, and shews that violent methods will not do. For when the horseman thinks himself victorious, he is deceiv'd, for we find that it is the horse. Because, when the horseman has spurred the beast so much, that he has made him all over blood and sweat, and put himself into a great heat and out of breath, still so long as he torments the horse, the horse will resist. He will run against a wall, lie down, bite, kick, and commit a thousand such like disorders. But as soon as the rider ceases to beat and spur him, the horse will leave off his tricks: and then the rider thinks himself conqueror, but is mistaken, since he himself gave up the cause by ceasing to beat and spur. The horse therefore finding he has the better, is altogether master of the field.

If the rider begins again to beat and spur, the horse will resist again: it is not the beast then that is vanquished, but the man, who is the greater brute of the two: the whip and the spur serve only to continue the quarrel even to death, as in a duel. The whole therefore is to make the horseman and his horse friends, and bring them to will the same thing.

If you can't gain your point therefore in one way, you must have recourse to another: I mean, that if in this extremity the horse will not agree with you, you must agree with him in the following manner. You would make your horse advance, and he to defend himself against you runs back: at that instant pull him back with all your strength. And if to oppose you he advances, immediately force him briskly forwards. If you would turn to the right, and he endeavours to turn to the left, pull him round to the left as suddenly as possible: if you would turn him to the left, and he insists on the right, turn him as smartly to the right as you are able. If you would have him go sideways to one hand, and he inclines more to the other, immediately second his inclination. If he would rise, make him rise two or three times. In a word, follow his inclinations in every thing, and change as often as he. When he perceives there can be no opposition, but that you always will the same thing as he, he will be amazed, he will breathe short, snuff up his nose, and won't know what to do next, as it happen'd with the horse that I cured this way.

This, I say, is the method of curing a horse that is desperately restive: in other cases, the common way is to reward your horse when he does well, and punish

BOOK IV. punish him when he does ill. But you ought to be lavish of your rewards, and sparing of your corrections, otherwise you will spoil your horse. You should pardon him a great many faults, as proceeding from ignorance: For how should a horse know what he has never been taught? Instruct him then by frequent repetitions. When you have taught him, if he maliciously rebels, correct him, but let it be seldom, and the correction should not last long. If the horse obeys ever so little, stop him, and make friends with him by some present recompence. If he rises too high, do not fail to slacken your reins extremely, and as he comes down give him firmly both spurs when he is almost at the ground, and make him advance. This is what I had to say concerning a horse excessively restive, and the common corrections.

C H A P. VII.

Of the Correction and Cure of several Vices.

AS to a horse that thro' restiveness will not advance, that flings himself down, or in rising throws himself back with two or three springs of his fore-legs when he is up, or that runs away, these are things that all the world is acquainted with. Spurs are said only to make a horse the more restive; but that the switch will never cure him: For this reason spurs must be made use of till he is broke, and pretty smartly too. One should first try the gentle ways, and if those have no effect, we have no other remedy, none that are more certain than the spurs. But first walk, trot, and gallop him without any other aid than a slack bridle, and a moderate cavesson. If this has no effect, add the calf of the leg, and let your spurs be kept for the last extremity only. When he would lie down make use of the spur, and have somebody behind you with the *chambriere*. When a horse is restive, it is not proper to stop him, or to put him upon his haunches, for fear of making him more so. But you must put him upon the shoulders as much as you can, to make him advance: for it is enough to cure one vice at a time; and when he is cured, you may easily put him afterwards upon the haunches. No horse ever has this vice, if a good rider has had him at first. If he rises too high before, it is good to strike him hard on the legs with the switch: but this ought to be done in right time, or it will do no manner of good.

If a horse is given to throw himself back with his man (a very dangerous vice) it is a proof that he was very ill rode at first, and that they taught him to rise before he could walk, trot, or gallop; which is a thing contrary to nature, and ridiculous. When a horse rises in this manner, he may in some sense be called restive; because, when he ought to advance, he rises in order to avoid it. There are some jades so vicious, that they rise on purpose to throw themselves, and kill their man. The only way to cure them is to hold the bridle slack, and the cavesson so too, and to walk them a long while strait forwards, and afterwards in large circles, that they may be insensible of their turning; for a horse often plays his tricks only to avoid being turned. You must never stop him, but put him entirely upon his shoulders, which is contrary to his vice. By being worked thus upon the walk, trot, and gallop, without giving him any stop, he may be reclaimed. Every time that he would rise, give him entirely the reins of the bridle, and also those of the cavesson, till you find him half way down, and then give him the spurs to make him advance;

advance ; for if you spur him when he is at the highest, he will throw himself over. You may thus easily conquer him by degrees, and afterwards you may put him upon the haunches. At first you ought to stop him gently, and by degrees ; for a sudden stop, without warning, is not good for any horse ; but it ought always to be done with two or three *falcades*, which is a sliding gently upon the haunches at two or three times ; it gives a grace to a horse, and prepares him the better for his demi-volte.

One must not give a rough bit to a passionate run-away horse, for that makes him worse, and his mouth the harder. Such a horse should never be spur'd, in conformity to the old proverb : *A free horse needs no spur*. The spur indeed but augments his vice, neither should the bridle or cavesson be held hard : for the more you pull, the more he will pull in opposition. Even if he feels the hand, or the cavesson tho' but little, he will run to resist it.

For this vice therefore, tho' it is contrary to what we call restiness, you are to use the same aids, since they both proceed from a too hard hand ; which in one hinders the horse from advancing, for fear of hurting his mouth, or his nose with the cavesson ; and makes the other pull the harder, the harder you pull, to avoid and resist the force. You ought therefore to ride them both with a slack and gentle hand, and an easy cavesson in all their paces, walk, trot, and gallop, without making any stop. For if in the beginning you would stop a run-away horse, pressing his mouth or nose, he will endeavour immediately to run, finding you have a mind to hold him. Do not stop him therefore for a long time, and when you do let it be very gently, and by degrees, upon a slow walk, and win him in this manner. By which you may see, that it is an excellent thing to have a gentle hand (it is one of the greatest secrets we have in managing a horse) even so as sometimes to let it be quite slack. But what for the generality I call a light or gentle hand, is at the same time as light as a feather, and yet firm, except in extraordinary cases. The pillar with a long rein is sometimes good for a run-away horse, or for one that is heavy on the hand : For the pillar will hold him when one or more men can't, and with less danger to the rider, because he can run but in a circle. Sometimes a horse may be resty, and refuse to advance, because something hurts him ; and the same thing may make another endeavour to run away. Thus much concerning these vices.

C H A P. VIII.

For a Horse that is too light in the Hand, or which has not a good Appuy.

THIS may sometimes proceed from the beard, on which the curb rests, being too tender, or there not being room enough for it, or its being only cover'd with a very thin skin, or because the bars are too tender, or because the horse's neck is not well placed, or that he has a throat like a cock, or has been ill rid before, or is not well fitted with a bit, or has been hurt by hard and rough ones. But all this may be remedied the following way.

You must first give him a good easy bit, that is, a canon or scatch *à la Pignatelle*, and branches *à la Connétable*, and a cavesson after my fashion, and fasten the curb to the branches of the bit ; for you must ride him some time without the curb, in order by degrees to give him the *appuy* upon the bars. But the bridle at the beginning ought to be very slack, and you should work only with the cavesson till you have settled his head, and put it in a good place : when

BOOK that is done you may use the curb, but it ought to be long and slack; and
 IV. when he is accustomed to it, fix it in its proper place. The lessons you give him ought to be either strait forwards, or upon circles so large, that the horse may not perceive he turns. These lessons ought to be in an open place, without limits, as a park, or an open field; for so he will get a better *appuy*. You ought never at first to force him to any thing, but work him upon a long trot, and trot him as much as you can upon the shoulders; which also will give him *appuy*. Do not stop him for some time, for that puts him upon his haunches; and when you do, let it be rather by gradually retarding by little and little, than a stop. When you gallop, let it be a short gallop, for that gives *appuy*, provided it is gentle and without violence, and on the shoulders. Some use a martingal, but I do not approve of it; because when it is taken away, the horse is no better than before. When you have broke him, you may work him upon the haunches as you please.

But there is nothing to be done till a horse's head is settled. It ought therefore to be the principal care, and the first work to fix that, or to give him a good mouth, or, which is the same thing, to put him in the hand; and this whether it be to a colt, a young horse, a horse of a middle age, or an old one; in short, any one that is rode in a Manege: For without being in the hand he is good for nothing; and being once there, he is good for every thing, and it is the foundation of our art; and thus I finish this discourse.

*Another Discourse concerning a Horse that has not a good Appuy,
 or is too light in the Hand.*

You ought to feel him more than with a full hand; and when you walk him, you should have your hand yet a little firmer; if he pulls, you ought also to pull hard, and not by jerks: for when you pull he will do the same, and so give himself *appuy*. After you have used him thus upon a walk, do it upon the trot, and afterwards upon the gallop, never stopping him but very gently, and this you need not question will give him *appuy*. If he is impatient, and seems disgusted at the hand and at the heel, but especially at the heel, he will be more so by confined and narrow lessons, and quite furious upon his Airs, Curvets, and Terre-à-terre. Defer his airs therefore for sometime, as well as the narrow lessons of subjection, or those which force the croupe either in or out. Work him only upon one *piste* in large circles, making much use of your hand, but not at all of your legs or heels, for fear of offending and angering him.

If you work him only upon one *piste* in large circles, it will make him forget his furious and cholerick humour, and those apprehensions that he had before. When you find he is more patient and fit for the manege, try his obedience to the heel and to the hand; but let it be upon a slow walk, and without confinement, and by little and little, not obliging him for a long time to make an entire volte, nor putting at first more than one haunch into the volte.

As soon as ever he obeys, put him upon one *piste*, and afterwards try him again. But be sure to finish him upon one *piste*, and large; keeping him quiet and easy, without fury or fear; making him always advance, whatever he does.

You need not doubt, but this lesson will produce entirely the effects you desire, whether it be to give him *appuy*, or to make him patient. Be very cautious like-
 wise

wife not to correct him, tho' he should incline to be cholerick, and commit some fault. You ought to pardon him many, because in despair he will commit those faults to oppose you, and by that means become extremely enraged, from a dread of punishment. Pardon then and pass them over in order to deceive him, and show him how good you are; which will break him of them, when he finds you are not ill-natured. To keep a horse in perpetual subjection and slavery, makes him either desperately or stupidly resty. Divert him therefore sometimes, and give him liberty, riding him large upon one *piste* in walk, trot, and gallop, finishing quietly, and you will find the good that will result from it.

I know nothing better to give a horse *appuy*, than the false reins my way; for they work the bars, and ease the curb. A bit also without liberty, and of one piece, will give him *appuy*. This is what I had to say in this discourse, about giving *appuy* to a horse, and taking from him his furious and cholerick apprehension.

C H A P. IX.

For a Horse that is heavy on the Hand.

THIS proceeds sometimes from a thick fleshy neck, fleshy shoulders, a thick fleshy head, with a great deal of hair in the curb place; or from a thick skin in that part, or hard bars, or even sometimes from the horse's arming himself against the bridle, sometimes from his obstinacy in opposing the rider, in order to run away; and sometimes a horse is so heavy as to lean all his weight upon the bridle.

You may break him thus. Give him on an easy bit, as before directed, that fits him, with a cavesson after my manner, not forcing him either with the bridle or the cavesson. Trot him as short as possible, because the short trot puts him upon his haunches; stop him often of a sudden; make him go backwards; raise him before, walk him with his head against a wall; work him in a corner where two walls meet; stop him against a wall; work him with his croupe in, all which puts him upon his haunches. You may also gallop him upon the haunches. Never make him advance, or but very little at most, in his quarter and demi-voltes: And as you work other horses forwards upon a line between the quarters of the volte, making the line so much the longer in proportion as they are light in hand; in like manner, a horse that is heavy in hand, the line must be made more or less short. You should pull him back besides in all the lines before the quarter, just as you make the others advance. These are excellent lessons to break him, and make him light in hand: but nothing puts a horse so much upon his haunches, and consequently makes him so light in hand, as my new method of the pillar.

If he has any imperfection in his legs, especially in his fore-legs, or in his feet, his pasterns, his knees, his shoulders, &c. it is out of the rider's power to make him light in hand, and is properly the work of a farrier. For while he has any pain in those parts, he will bear on the hand as upon a fifth foot, or as a cripple supports himself upon a stick. It is to relieve his pain, that a lame or weak horse leans upon the hand. Nor is this all; for there is another imperfection of nature that admits of no remedy, and in which many horsemen are greatly deceived. They say, that a horse that has a fine head well

BOOK IV. well placed, a slender neck, and lean shoulders, is always light in hand; and, on the contrary, that a horse with a large head, a thick neck, and fleshy shoulders, is always heavy in hand. Now this is so far from being true, that I have seen more large-headed, thick-necked, fat-shoulder'd horses, that have been light in hand, than I have of those that are slender and fine-shaped; and I have seen horses with a little head, a slender neck, and fine shoulders, that were heavy in hand: so that nothing can be known from this. But here lies the whole secret. If an ill-shaped heavy horse has good reins, he will be light in hand; and the most fine-shaped delicate creature on earth, if he is weak in the reins, will be heavy in hand: so that the being light or heavy in hand depends only on the reins, and the goodness of the chine. If his reins are good, you may put a horse upon the haunches, because he is able to bear it; and a horse upon the haunches is light in hand: but one whose reins are weak, cannot bear to be put upon the haunches, but will go upon the shoulders to relieve the pain he feels in his reins, which is what we mean by being heavy in hand. The more you contend with him, the more will he lean upon your hand, and your labour will be like washing a black Moor with ink.

CHAP. X.

For a Horse that is heavy in Hand, who will obey neither the Hand nor the Heel, but is stiff in the Shoulders, and won't obey the Spurs.

THE main secret for a horse that is heavy upon the hand, is for the rider to have a very light one; for when he finds nothing to bear upon with his mouth, he infallibly throws himself upon the haunches for his own security. Either before or behind he must support himself, and finding nothing to lean on before, he bears his weight behind. Now being upon the haunches (as he necessarily must be in this case) it is impossible but he must be light in hand, because no horse can be rightly upon his haunches without being so. And he that said that a horse was not dressed, whose curb was not loose, said right; and it is equally true, that the curb never can play, when in its right place, except the horse be upon the haunches. No horse therefore is well dressed that is not light in hand; so that an easy and gentle bridle, but firm, is the chief secret to make a horse light. Your cavesson ought also to be easy. The stopping him short upon walk, trot, or gallop, will contribute much to the same purpose, because it puts him upon the haunches. To make him rise once or twice, and then go forwards, so that when you raise him his haunches come in, will for the same reason produce the same effect. But my method of the pillar, as it throws the horse yet more upon the haunches, is still more effectual to this purpose, and besides always gives him the ply to the side he goes of. The horse's head to the wall puts him upon the haunches; turning upon very little more ground than his own length, puts him very much upon them, and consequently makes him light upon the hand, quarter, and demi-voltes: the croupe in does so too; so does the croupe quite in, his head to all the four walls, for it puts him extremely upon the haunches. If the shoulders are not supple, the cavesson, the rein, and the leg of the same side will render them so, and make the horse obey the heel, as I have told you often. But this is physick only, and not diet; that is to say, when the croupe is within

within the pillar, or the head to the pillar the croupe out; and should be used only in the last extremity of the vice; it easily produces its effect however, without any constraint. These are the ways of making a horse light in the hand and obedient to the heel, and of suppling his shoulders, when the common ones won't do. CHAP. XI.

CHAP. XI.

Containing certain Observations.

Remember that my method reduces a horse without beating or spurring him, and only by the rules already laid down; because it obliges him to go well, whether he will or no.

Make him always advance, in whatsoever he does; for he will often put his croupe out, and go backwards, as if he was resty to the spur. Use gentle means before you come to extremity, in whatever lesson you work him, and never take above half his strength, nor ride him till he is weary, but a little at a time and often. Be always lavish of your caresses, and sparing in your corrections. When you do correct him, let it be to some purpose, but only one stroke at a time, whether it be with the spur, the switch, the voice, or the *chambriere*, and even that not often repeated.

You may caress him as much and as often as you please; as by patting him gently with your hand; talking kindly to him; stroking him; flattering him; or sometimes by using a certain particular tone of voice, that is common to cajole skittish and unruly horses. You may also reward him now and then in summer-time with grass, green corn, beautiful and odoriferous flowers, pleasant herbs, and such fruits as horses love. In winter give him in a small sieve made on purpose, a few oats, wheat, clean barley, the finest bran or bread. You may also give him bread with your hand, or sugar, or sweetmeats, or a little honey to lick off a stick; apples, carrots, or turnips cut in pieces, are also proper rewards in winter, when he has done well, and may be eaten in a short time. You may have a groom to rub him, while he takes breath between his voltes. But if your horse has a good memory, and is full of spirits, this is better let alone: for after having been worked, he will imagine he is to begin again as soon as the groom has rubbed him. Use none of these things therefore with impatient horses; nor think to cure their eagerness by restraint, which only makes them worse. Horses take great delight in smelling to perfumed gloves, and in hearing of musick, which refreshes them very much.

CHAP. XII.

When a Horse is so stiff-necked that he will not look into the Volte, nor turn his Head, or his Neck; when he holds his Head or his Neck out of the Volte; and when my Cavesson, which I commonly use, is not sufficient, you must then have recourse to this Invention.

THE cavesson has a ring on each side, and another in the middle; for which reason, my way, I have two reins, which have a little ring at each end, and I put the end of the rein thro' the ring, and fasten it to the pommel. I draw down the reins close to the saddle-bow under my thighs, and passing them thro' the rings of the cavesson, bring them back strait to my hands.

It must be observ'd, that the three rings of the cavesson divide it into four parts, and that (working with the left rein, that is in the ring next to me)

BOOK I have only a quarter force in pulling, and the horse has three quarters against me: so that an obstinate stiff-necked horse may easily be too strong for me. I
 IV. fasten the rein of the cavesson therefore as before, except that instead of putting it thro' the left ring, I put it thro' the right, tho' I work my horse to the left: Thus have I three times the force of the horse, which is too much for him. I would have you fasten instead of holding it, the rein that comes back to your hand to the pommel of the saddle, because it has the greater force. This irresistibly draws the outside of his head, and makes him look into the volte with both eyes, whether he will or no, which is the only way in the world to make him supple. For what usually makes a horse so stiff is, that he looks out with the eye without the volte, which the left ring cannot bring in; but the right will, drawing of it to the left side, as I told you, and it entirely does the business, and makes him so supple that it is a pleasure to ride him. What I have said of the left hand, is equally the same for the right.

This, believe me, is the best way in the world to make a horse supple, tho' he were as stiff-necked as a bull: for the whole art lies in making him look in with both eyes. I must not omit to tell you, that you will find it difficult to work both the reins of the cavesson, because by their crossing they hinder and stop one another, and don't easily slip thro' the rings. But to prevent this, you must have your rings very large, so that the reins may not be stopped by the cavesson, nor by one another. Tho' they stop a little in your hand, the groom will easily draw the rein you want, and fasten it to the pommel: or, you may make use only of one rein, and when you have worked your horse enough on one side, put it on the other, and so you will never be hindered.

Use this as the best help I know, for all sorts of horses to make them supple, and look into the volte with both eyes, which is the highest perfection of the manege. It is better for Terre-à-terre than the Passage.

C H A P. XIII.

The three following Lessons are very efficacious, and most excellent in Terre-à-terre and Curvets. I call these the Rule of Three, or the Golden Rule.

First, to work Terre-à-terre with the Cavesson, as I have directed in the preceding Chapter.

I. **T**HERE is no better way to make a horse obedient, both to the hand and heel, and to put him upon the haunches, than to draw the inner rein of the cavesson very high towards the outward shoulder, bringing that shoulder in, and helping strongly with the outer leg; to put him together, teach him to obey both hand and heel, and put him upon the haunches.

To work with the Bridle only, the Reins separated and in both Hands.

II. When the reins are separate and in both hands, draw the inner rein very high towards the contrary shoulder, to which hand so ever you go, and put that shoulder in, helping at the same time with the contrary leg. This puts him together, throws him upon the haunches, and makes him obey both hand and heel. There is no better lesson than this.

To work a Horse with the Bridle in the Left Hand only.

III. The reins of the bridle, which ought to be separated by the little finger only, are in this position: To the right hand the inner rein is above the little finger,

finger, and to the left hand the inner rein is under the little finger. To the right hand therefore you must put the bridle on the left side of the horse, in order to draw the inner rein: but you need not turn up the nails of your bridle-hand, only hold it firm and strait, the knuckles of your fingers without the neck of the horse; and continuing this posture, put out the knuckles of your little finger in such manner, that the thumb may sink a little, in order to draw the inner and slacken the outer rein: for when the little finger joints turn out, they slacken the outer rein, which is under that finger, and tighten the inner rein, which is above it; and this is according to art. Besides, the horseman's shoulder may naturally come in, which is just and easy; and thus the inner rein is in the same line with your left or outer shoulder, which is the whole affair.

You ought in *Terre-à-terre* to put your hand every time a little forwards; for if you keep it in the same place, or draw it towards you, you tighten the curb, and keep the horse down, or upon his shoulders; but by putting your hand a little forwards, you loose the curb, and necessarily put him upon the haunches. The elbow of the bridle-arm ought always to be much lower than the hand, in order to keep the horse upon his haunches. It ought to be so in like manner, when the reins of the cavesson, the false reins, or the reins of the bridle are separated and in both hands, or when they are in the left hand only.

It is quite otherwise to the left hand: for to the left you must pull the inner rein. You must therefore turn up the nails of your bridle-hand as much as possible towards your right shoulder, because that rein lies under the little finger that works it. By turning up your hand in this manner, your inward rein comes into the same line as your right shoulder, which does the whole business. Bring your right shoulder a little in, because that draws the inner rein, which lies under your little finger, and slackens the outer rein which is over that finger; in like manner as to the right hand you draw the inner rein that lies over that finger, and loose the outer rein that lies under it.

In *Terre-à-terre* you must bring in the right shoulder a little for the left hand, and help with the outer leg. Here ends that most excellent lesson, called the *Rule of Three*.

C H A P. XIV.

A very subtle and exact Rule to make a Horse go Terre-à-Terre truly, or in Curvets, by which, when he fails, the true Cause may be known.

FIRST fasten the cavesson as I directed (the last way pleases me best;) then for the right hand, draw with that hand the rein of the cavesson, turning up the nails towards the left shoulder till they almost touch it; and so there will be an oblique line cross the horse's neck, from the right side of it to your left shoulder, which will give him the bent like a bow, or a semicircle; and the right rein of the cavesson, which is in your right hand, being drawn thus high towards your shoulder, is the middle or center of that semicircle made by the horse: for if you measure from your hand to the horse's nose, and again from your hand to his croupe, you will find the distance equal; wherefore your hand is in the center of the semicircle.

If you fasten the rein to the pommel, it will be all one with regard to the line, only that the line perhaps will be a little shorter; for you see that the
pommel

BOOK IV. pommel is in the middle of the horse, as the rein will be if you draw it towards your left shoulder, by which you only make the line longer. This rein being an oblique line from one side to the other, which here is from right to left, it is in the middle of the horse: so that between your legs and those of the horse's, by an exact and mathematical mensuration, there is a plain, which plain you carry with you. Now while you keep this line, your horse can never go amiss; but the moment you change or break it, all goes wrong. Nor does this line put him in the semicircle only, but, like a balance, it also weighs up the hind-leg within the volte, putting it out to a certain degree; and helping with your outer leg, to put out his hind-leg within the volte, it serves to poise the said hind-leg in an equal manner with the other.

Thus the horse will go regularly as in a square, because he cannot err while you keep this line exact and equal. Just as the four legs of a horse make four circles *Terre-à-terre*, of which circles the pillar is the center. Thus the body of the horse, bent in a semicircle by drawing the inner rein towards the outer shoulder, and bringing the outer shoulder in, so that the hand and the shoulder meet in a point, the center of the semicircle, which semicircle of the horse, and center of the hand and of the shoulder, move in the four circles of the horse's feet, as the sun moves in the ecliptic line across the zodiack, or the planets in their proper spheres or circles. This is an excellent lesson.

For the Left Hand.

Put the bridle in your right hand, and with your left draw the left rein of the cavesson, turning up your nails towards your right shoulder, and helping it with your outer, that is, your right leg. In the rest follow the instructions given for the right hand, taking great care to keep the line.

As to the false reins, which are fastened in my manner to the arches of the bit, you must help the horse with them as with the rings of the cavesson, always keeping the line.

The bridle in the left hand only, works as well to the right as to the left, as I have shewn you in the last part of the rule of three, which is the quintessence of working with the bridle in the left hand only. There you will find, if you work well, that the inner rein (which is the oblique line) is thus kept exactly. If you preserve this line with care, your horse cannot go amiss *Terre-à-terre*, for which this is an excellent lesson.

It is for this reason that I wonder, when I see horsemen put their right shoulder in when they go to the right, and their left when they go to the left: I pronounce boldly of such riders, that they have sufficiently broke the line.

Thus when they go to the right, they turn their hand up in the old manner towards the inside of the horse's neck, which draws the outward rein; and when they go to the left, they turn up their hand to the inside of the horse's neck, which draws and works the outer rein; so that they always turn their hand to the side the horse goes of, which is very ridiculous and absurd, because it designedly breaks the line. But I pardon them all these faults, and many others, saying with St. STEPHEN, when he prayed for his persecutors, *Lord forgive them, for they know not what they do.*

C H A P. XV.

CHAP.
XVI.*Another Posture for a Horseman in Curvets and Terre-à-terre.*

THIS differs not from what I before told you in the chapter of a horseman's seat, except that you must put your stomach out, hold your breast very stiff, and close your thighs at every curvet, which helps the horse with your fork, and puts your thighs forward, so that you cannot sit upon them, and consequently puts you upon your fork, and leaves a large space between the end of the saddle and your thighs, as there ought to be. Besides, thus your hand helps him up, which obliges him to be upon the haunches.

The same seat should be kept Terre-à-terre, except that you must not help your horse with your hand every time, as in Curvets. You have only to hold him up, in order to oblige him to be on the haunches.

C H A P. XVI.

To work a Horse with the Head to the Pillar, to make him sensible to the Heel, and put him upon the Haunches.

THE caveson my way makes the horse look into the volte with both eyes, puts him upon the haunches, and works his shoulders.

To work the croupe: To put a horse's head to the wall, but the croupe before the shoulders, to raise and stop him upon the hand, puts him upon the haunches, and works his croupe.

This way which here follows works the croupe more effectually. Fasten the caveson to the pommel in my last manner: For example, for the left hand, fasten the rein of the caveson in such manner, as to make the horse look into the volte with both eyes. Then put his head to the pillar to the left hand, and let the pillar be on the inside of his head; because that works the croupe, since it goes before the shoulders. When you find that the croupe is not supple enough, turn up the little finger of the left hand, with which you hold the bridle, towards the right shoulder, which draws the inward rein: give him at the same time a smart stroke with the right spur, bringing in your left shoulder, which is that within the volte.

This puts the shoulders so to the right, that the croupe must of necessity go to the left: and the croupe goes so to the left, that you cannot make him go far in this manner, because the pillar hinders, till you pull him back, which should be in a circle. Now by making him go backwards, you make him obey the heel, because the croupe goes before the shoulders; and besides, it puts him upon the haunches, and the more so, if you raise him sometimes circularly in Pesades.

I have often told you before, that if you bring into the volte your inward shoulder, and put your hand much out, tho' it puts in the horse's croupe, yet it makes him go as wrong with his legs as if you pulled the outward rein. You ought to understand this well; it means, that if your hand is without the volte, and beyond your body, then the horse goes wrong, because you have lost your line: but while your hand is within your shoulder, tho' you put in the inner shoulder, yet the horse will go right, in as much as you keep the line. This aid ought not to be used except in case of necessity, when the horse disobeys the heel.

BOOK
IV.

C H A P. XVII.

To work a Horse's Croupe to the left, the Croupe being to the Pillar.

THE cavesson ought to be fixed as before, and the reins of the bridle in the left hand. Now you go to the left, the pillar should be on the outside of the croupe, that it may go before the shoulders. Draw the bridle towards your right shoulder, turning up the little finger, and put in your shoulder within the volte, that is, your left.

If the horse is not obedient enough to the heel, help him firm with your hand, in order to put his shoulders out, and at the same time give him a smart stroke with the right spur. This will necessarily put in his croupe, since his shoulders are without the volte, and his croupe put in at the same time. But the croupe will be so distant from the circle in which he ought to move, that you cannot bring it there again but by pulling him a little back.

His croupe being now within the pillar, you ought to put in your shoulder within the volte, as you did when he went backwards, in order to keep the circle when the head was without the pillar: you ought to do the same now, when his croupe is within the pillar, in order to subject it the more. Nothing will be false while you keep the line (that is, the bridle-hand) within your shoulder: but if you put it beyond your body, you will lose the line, and the horse will go wrong.

To raise him sometimes in Pesades, the croupe within the pillar, and before the shoulders, puts him much upon the haunches. The disobedience to the heel is in the outer haunch, which this lesson works: You should therefore continue it till you find the outer haunch very supple, and then return to the true method. Nothing in the world works the croupe and haunches like this; and you will find your advantage in it if you do it well. Use the same helps to the right hand, to subject the croupe and make him obey the heel.

C H A P. XVIII.

A Discourse concerning the single Pillar the old way, which is very false for Terre-à-terre.

I WILL shew you now the great error of him that first invented the pillar for Terre-à-terre, with the long rope or *longe*, and let you see that every oblique line does not work Terre-à-terre, but only mine, which is made in a cross over the horse's neck.

Let us take then, for example, the long rein to the pillar: They fasten one of the ends of this long rein or rope to the cavesson, and the other end to the pillar; or it is held by a groom, which makes an oblique line from the horse to the pillar, and this indeed works the shoulders furiously, but no way affects the croupe, as my oblique line across the neck does. This long cord besides works the outer shoulder, which narrows the fore-part, and leaves the hind at large; and this in Terre-à-terre is a solecism. For I have told you often, that the fore-part Terre-à-terre ought to be large, and the croupe narrow. But the long rein and the pillar produce the contrary, and no way affect the croupe, as you will see by what follows. If the croupe is more at large than the fore-part, the horse cannot go well Terre-à-terre; no more can he

he when the croupe is out. For this reason they spur to put the croupe right, whereas they are as wrong this way with it in, as out; for the croupe is as large now, as it was before; and being now within, the inward hind-leg goes before the shoulder on the same side, which is quite wrong, and as much so as when the croupe was out, and that the hind-leg without the volte went larger than the shoulder of the same side. So that the long rope round a pillar is a silly invention, and very false *Terre-à-terre*; because it does not at all work the croupe, but keeps the shoulders narrow, which is just the reverse of what ought to be. Thus, you see, that this extraordinary invention is good for nothing.

CHAP.
XIX.

C H A P. XIX.

A Discourse concerning the two Pillars.

THE method of the two pillars is worth nothing; for it puts the horse so off his bars and his curb, and so much upon the cavesson, that he will not go without pillars, as I have seen in many horses. Neither is it good for Curvets, and it is yet worse for Leaps: for it puts the horse so upon the haunches, that his croupe has no liberty to play; and how should he leap with the croupe confined? My way with one pillar gives all liberty to the croupe, and puts the horse in the hand. You may also teach him to leap against a wall. As soon as he has made a leap, you must raise him immediately upon the hand, causing him to make a very high pefade, which puts him upon the haunches: for in all leaps a horse ought to be in the hand. A nimble horse will very soon learn this.

End of the Last Division of Lessons, and of the Fourth Book of the New Method of Dressing Horses.



T H E

EPITOME of HORSEMANSHIP,

Which I desire may be not only read and studied, but learned by Heart; and it will give all the Advantage and Satisfaction that can be desired in this noble Art.

C H A P. I.

How to ride a Horse with Art. First, of the many Uses to be made of the inward Rein of the Cavesson fastened to the Pommel of the Saddle.

IT is good for trotting and galloping a horse upon large circles, and *d'une piste*, upon smaller, or with the croupe rather out, working with the inward leg and inward cavesson rein, and also with the inward rein of the bridle, sometimes with the outward rein of the bridle. This puts him upon his shoulders (because it draws his head down, and consequently makes him feel the bitt) brings in his outward shoulder, and narrows him before, and by the same means leaves his croupe large; it also works and supples the shoulders extremely, but the croupe is then lost, because the horse is straitened within the volte, and at large without. A horse thus gallops as he ought, leading with the fore-leg within the volte, and his hind-leg of the same side following it, which is the true gallop. All these advantages come from the inward rein of the cavesson fastened to the pommel my way, with these helps of the leg and rein of the same side, which makes the shoulders supple, and works them. This is the best lesson that can be for a young or ignorant horse.

Another Advantage of the inward Rein of the Cavesson fastened my Way to the Pommel of the Saddle.

If you fasten it to the right, put your horse's head to the pillar, and go to the left, helping him in that posture with leg and rein of the same side, putting the croupe to the left. Tho' you go to the left, yet the horse's shoulders are made supple for the right. And if you fasten to the pommel the left rein of the cavesson (putting the head to the pillar, and working with rein and leg of the same side) tho' you go to the right, and with the croupe out to the right, yet the shoulders of the horse are worked and made supple for the left. This lesson works well the shoulders, and makes him extremely supple: but the croupe is lost, because one works with the rein and leg of the same side. It is done upon a walk.

C H A P. II.

The Rein of the Cavesson being still fixed to the Pommel, to work the Shoulders and the Croupe together upon the Passage and Walk, with the Croupe or the Head to the Pillar; but in another Manner than before, for here the inward Rein and outward Leg are to be used.

WHEN the head of a horse is put to the pillar for the right hand, care must be taken that the pillar be without the head; and then the horse will never be *entier*, for his shoulders will always go before his croupe. This is the action of the trot, which is cross ways, and the horse is narrow and large every second movement for that reason. When he crosses the fore-leg
without

without the volte over the fore-leg within it, his fore-part is narrow, and his croupe large, the hind-leg advancing a little. And when he crosses his hind-leg without the volte over the other hind-leg within it, his croupe is narrow, and his fore-part large; so that every second time he is large and narrow; and as he always bears upon that part that is narrow, one movement he is upon the shoulders, and another upon the haunches. That which is nearest the center makes the least circle, and therefore is most confined: the croupe then being out, it makes the largest circle, and is the most worked, in order to obey the heel.

If you fasten the rein of the cavesson to the pommel to the left hand, the head to the pillar, care must be taken that the pillar be without the head, working with the leg and the contrary reins as before, and for the same reasons. The head being to the pillar, and the fore-part leading, the fore-part is to the center, and the croupe goes from it. This is done upon a walk, and works the outward haunch, making it supple to the heel. The horse with his head to the pillar makes only two circles, the narrowest with his fore-feet, and the larger with his croupe.

CHAP. III.

To put the Croupe to the Pillar, and work upon a Walk with the Leg and the contrary Rein, which should still be fastened to the Pommel of the Saddle.

THE croupe here being to the center, care must be taken that the pillar is within the croupe, that the horse may not be *entier*, because so the shoulders will always go before the croupe. Tho' the croupe is to the pillar, the fore-part leading tends towards the center, and the croupe flies it, working leg and rein contrary.

The Passage is crosswise, which is the reason that the horse is large and narrow every second movement. When he is large before, his croupe is narrow; and when his croupe is large, his fore-part is narrow. This works his shoulders and his hind-leg without the volte, which makes him obedient to the heel. His fore-part makes the largest circle, and is therefore worked the most; but his croupe is the most pressed and subjected, because it makes the narrowest circle, which puts him upon the haunches. This is a most excellent lesson, because it prepares a horse for *Terre-à-terre*. For when he has the fore-part narrow, the hind-leg within the volte advances, which is half *Terre-à-terre*; and when he has the croupe narrow, the fore-leg within the volte advances, which is also half *Terre-à-terre*. His legs therefore in one movement perform the action of *Terre-à-terre* before, and in the other do the same behind; that is to say, that every movement, either before or behind, they perform this action, because it is the action of the trot, and across. There is no better lesson than this.

The inward rein of the cavesson, fixed fast and tight to the pommel, brings in (upon the Passage, which is done upon a walk) the outward shoulder. Now walking being the action of the trot, when the horse is narrow before, his head is within his fore-legs, but at the same time his hind-leg within the volte is before his head; and when he is narrow behind, his fore-leg within the volte is before his head, but at the same time his head is before his hind-leg within the volte. The head therefore is always before one leg, and one

CHAP. VI. leg at the same time before the head ; that is to say, the head and the leg are alternately foremost every second movement ; and that because it is a trot, which is an action in form of a cross.

The outward shoulder ought to be brought very much in, which is the best thing that can be upon a walk, the croupe in ; and the horse will be in the hand and heel ; for being convex without, he must endure the heel, and obey it, because he cannot avoid it, the inward rein keeping him there. No better lesson can be than this. His fore-part is worked, and his croupe subjected. He makes but two circles with his four legs, when he passages the croupe to the pillar ; the fore-part makes the largest, and the croupe the least.

CHAP. IV.

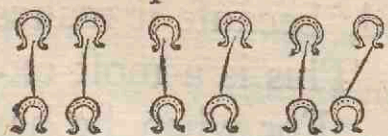
To passage a Horse in his own Length, the Rein still fastened to the Pommel of the Saddle.

TO passage a horse in his own length upon a walk works his shoulders, because his shoulders are in the largest circle ; but presses his croupe, puts him upon the haunches, and fixes them, because they are in the narrowest circle. It works the outward haunch, and makes it obedient to the heel ; and there is no better lesson.

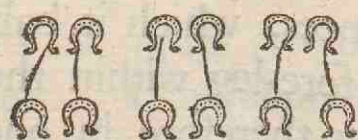
CHAP. V.

The Rein of the Cavesson should be still fixed to the Pommel, and the Head to the Wall, working with the Rein and the contrary Leg.

THE head of a horse to the wall, may be either as if the head, or as if the croupe was to the pillar. It is as if the head were to the pillar when the croupe goes before the head, because then the croupe is worked, and the shoulders are pressed and subjected. When the shoulders go before the croupe, they are the most worked, and the croupe is pressed and subjected, so that the horse is upon his haunches. To which hand soever you go, always work the inward rein and the outward leg. The wall puts the horse upon his haunches, for he is afraid of hurting his nose.



Here the shoulders are before the croupe, which works the shoulders, and subjects the croupe.



Here the croupe is before the shoulders, whereby these are straitened, and that worked.

CHAP. VI.

To fasten the inward Rein of the Cavesson to the Pommel, and work with the Rein and the Leg of the same side.

THIS is most excellent upon a short trot, to put a horse upon his haunches (advancing upon one *piste* :) for the hind-legs of a horse being made like our arms, they make him bend in the ham, by putting out his inward hind-leg, and therefore he is upon the haunches. There is no better lesson for that purpose.

All the preceding lessons, and different manners of working a horse with the inward rein of the cavesson fastened to the pommel, are most excellent. There are six of them, all done upon a walk.

To

To draw the inward rein of the cavesson low towards your thigh in the horse's length, is an excellent lesson to work him upon a walk, in order to prepare him for the *pirouette*, because it works the shoulders, and the croupe is more fixed. But then I have no feeling of the horse, and it seems as if we did not move together.

C H A P. VII.

A true Observation as to the Walk, the Trot, the Gallop upon one Piste in a Circle; the Passage, either the Head or the Croupe to the Pillar; Terre-à-terre, the Croupe to the Pillar, Curvets, Demi-Airs, the Head to the Pillar; Groupades, Balotades, and Caprioles upon Circles; or the Horse's Head fastened short to the Pillar my way by the Rein of the Cavesson, in Curvets de Ferme-à-ferme, forwards or backwards, working with the Rein and Leg of the same Side, or Rein and Leg contrary: whereby it will be seen, that what part soever leads the Way, the same tends to the Center, and the other part of the Horse avoids it. This Rule never fails, whether the Fore-part or the Croupe leads the Way, as will appear from Example.

THE inward rein of the cavesson being fastened to the pommel, working with the leg and rein of the same side, whether upon a trot or gallop, one *piste*, the fore-part leads the way, and comes in, and consequently tends towards the center, and the croupe avoids it.

The head to the pillar, working with leg and rein of the same side, the croupe leads the way, and therefore tends towards the center, and the fore-part flies it.

Working with rein and leg contrary (the head to the pillar and the pillar without the head) the fore-part leads the way, and tends towards the center, and the croupe flies from it to which hand soever you go.

The croupe towards the pillar, and the pillar within the croupe, the fore-part leads the way, and therefore tends towards the center, and the croupe avoids it. This is upon a walk or passage.

Terre-à-terre the fore-part leads the way, and therefore tends towards the center, and the croupe avoids it. So in *pirouettes* or in demivoltes upon Passades, which are only half *pirouettes*, the fore-part leads the way, and therefore tends to the center, and the croupe shuns it.

In like manner in Curvets, Demi-Airs, Groupades, Balotades, and Caprioles upon circles or voltes, the fore-part leads the way, and for that reason tends towards the center, and the croupe avoids it. Thus at the pillar my way, the cavesson fastened short to the pillar, the fore-part leads the way upon the circles, and for that reason tends towards the center, and the croupe avoids it. And it is the same when a horse goes back upon curvets, his croupe then leads the way, and consequently tends towards the center, and the fore-part shuns it.

It is an infallible rule, whether one works well or ill, that the part which leads the way, tends towards the center. For example, it is working ill when Terre-à-terre one makes the croupe lead the way; yet the croupe then tends towards the center, and the fore-part avoids it: so that the rule is always true, let a horse be ever so badly rode.

General

CHAP.
VIII.*General Rules.*

That which leads the way, whether it be the fore-part or the croupe, always tends towards the center, and the other part of the horse avoids it. And it is a rule equally general and true, that whatever makes the largest circle, whether it be the fore-part or the croupe, is the most worked, because it goes the farther and is at liberty, whether it tends towards or avoids the center; and that whatever makes the smallest circle, is the most subjected and pressed. For the head to the pillar, and the pillar without the head, the horse leads the way with the fore-part; and for that reason the fore-part tends to the center, and the croupe avoids it; tho' the croupe is most worked, because it makes the largest circle, which occasions the fore-part to be most subject, and the horse to be upon it, that is, upon his shoulders.

Thus the horse's croupe being towards the pillar, and the pillar within the croupe, the croupe being in, the fore-part leads the way, and therefore tends towards the center, which the croupe avoids: yet the fore-part is the most worked, because it is in the largest circle, and the croupe most subjected and pressed, because it is in the narrowest circle; and consequently the horse is upon the haunches. It is just the same when you work in his own length.

An Observation.

It is better to fasten the cavesson my way, to the girth, because it draws down the horse's head, and consequently brings the outward shoulder more in, which is the best way on all accounts for suppling a horse; but is wrong for Terre-à-terre and Curvets.

All these lessons are perfect and most excellent, and are the right methods of working a horse with truth in the manege. For what can one have more? since a horse can commit no fault, but it must be in the fore or hind-part, by disobeying either the hand or heel. Now you have here excellent lessons to make either the shoulders or the croupe supple, to make the horse obey the hand or the heel, and to make him obey both together; and one can have no more.

C H A P. VIII.

Which contains a true Observation for dressing Horses.

THE horse being, after man, the most noble of all animals (for he is as much superior to all other creatures as man is to him, and therefore holds a sort of middle place between man and the rest of the creation) he is wise and subtile; for which reason man ought carefully to preserve his empire over him, knowing how nearly that wisdom and subtilty approaches his own. This may easily be seen in the following example. When a horse is much pressed, he finds out how to avoid it sooner than any man can shew him; and this the rider should have particular regard to in working him.

If he is upon the shoulders when you stop him, he hurts his nose with the cavesson, and his mouth with the bridle. Now to avoid all this, he puts himself upon the haunches, and draws in his head, which prevents the hurting his nose or mouth, and makes him do what the rider desires.

If

If between the two pillars he presses forwards, the cavesson hurts his nose; if he runs back, it hurts his jaws; if he goes from side to side, he is hurt there too: the horse therefore having experienced all these inconveniences, keeps in the middle, and rises to save himself from being hurt, which is just what the rider wants.

In like manner, when the rein of the cavesson is tied short my way to the pommel of the saddle, it bends and brings in his neck extremely; which hurts him so much, that he finds himself eased in not pressing upon the cavesson; consequently he bends his neck farther in, which is what the rider desires.

So the rein fastened so short to the pillar my way, that the horse cannot easily rise, because it still pulls him down, he is so subtle as to ease himself by going upon the haunches. This is indeed the only way he had to relieve himself, and just what the rider desires.

Thus when you put the head of a horse to a wall, he puts himself upon the haunches for fear of hurting his head against the wall, and to get farther from it. Now what the rider wants is, that he should be upon the haunches.

In whatever action the horse is upon the shoulders, if the rider hurts him with the cavesson or the bridle, he puts himself upon the haunches to get relief, and so complies with the rider's wish: for no horse can be perfectly dressed till he is upon the haunches, and till the curb is loose and plays. But the curb may be slack, and yet the horse not upon the haunches: no horse however is upon the haunches unless his curb be slack; for which reason the horse should do it to find ease, and should not be forced to it by the rider.

C H A P. IX.

To make a Horse obey the Heels.

WHEN a horse is resty, and will not go forward, he must be spurred till he will: he finds himself eased from the spur by obeying, and therefore will continue to obey. If he is obstinate the first morning, he will submit another day: you should then pardon him many faults, and not be too severe, unless he commits those faults maliciously. If so, you must spur him again, and if he won't obey the heel, you must continue spurring till he does, for he will obey at last to find ease.

So that those are greatly deceived, and very ignorant, who think to make a horse obey the heel without following this method: and by the leave of those great philosophers, who have writ of this matter, and are altogether mistaken, this is not the way to make him more resty. It is neither the switch, the *chambriere*, the calf of the leg, nor gentle treatment, that will conquer a vicious jade: you might as well give him rose-water and sugar. But, to end all dispute, I have this way conquered all the horses I ever had. The medicine therefore is excellent, and proved so by experience.

C H A P. X.

To work the Croupe of a Horse before his Head, or his Shoulders, upon a Circle, is extremely wrong; unless upon the most urgent necessity. As for me, I would never have it practised.

WHEN a horse's head is to the pillar, and the pillar on the inside of his head, the croupe goes before the shoulders. It is the same when the croupe is to the pillar, if the pillar is on the outside the croupe. Now this is wrong to all intents and purposes. For when his head is to the pillar, and

CHAP. both his legs are within it, he cannot make a quarter-volte without being
 XI. *entier*. The same may be said when his croupe is to the pillar, and the pillar without his croupe; besides that he turns from the side on which he ought to go, and trots circularly backwards, quite contrary to what he does when he advances; and, what is worse, he is bent in a circle to the right hand, his shoulders go to the left against that circle, his croupe to the right, and in reality he keeps neither center nor circle, but loses them both. It is just the same to the left hand.

Tho' it may be thought that this works the croupe, it is a great mistake; the croupe shuns the rider indeed, not that it obeys the heel, but because the rider puts it from him, by putting the head on the contrary side. To say the whole of the matter, this works neither shoulders nor croupe, but both are lost, and keep neither circle nor center, and the horse goes backwards upon a false trot.

It is contradictory then to all reason, for the croupe of a horse to go before his shoulders, in any case whatsoever, unless in Curvets upon voltes backwards, and in Curvets upon a strait line backwards; because the action of the curvet differs much from the action of a walk, which is that of the trot, and performed cross-wise.

But it may be asked, why a horse is not *entier* when he goes with the croupe before the shoulders in *Terre-à-terre*? which he may do. I answer, it is because he has but one haunch before the shoulders, and so he may go, tho' it be wrong. But if he had both his hind-legs within the pillar, he could not go at all without being *entier*.

However it be, avoid putting the croupe, or half the croupe, before the shoulders, it being one of the wrongest things in the world, and the most dangerous that can be for a horse. He should be brought indeed to bear and obey the heel; but so he obeys neither the hand nor the heel, nor are his shoulders at all worked.

C H A P. XI.

The Perfection of Terre-à-terre.

YOU must first put your horse side-ways, his head in the volte, and his croupe to the center, leaning on your outer stirrup, your leg quite close to the horse, and the toes of your inner foot a little turned out, so that your body may be a little oblique; turning your head up (not in) so that the inward eye looks on the shoulder of the same side, which puts that inward shoulder a little forwards, and keeps the outward shoulder back.

The reins of the bridle ought to be somewhat long, and drawn without the pommel towards the outward shoulder, in order that with the inward rein you may draw up the head of the horse, to make him look into the volte. This presses the horse without, gives liberty to his inward legs, (because they lead the way) and puts him upon the haunches, so that he always advances; for the horse always follows the action of the horseman that rides him.

Thus he will obey both the hand and the heel, be upon the haunches, and go easily and freely, agreeably, and not contrary to nature. This is the perfection of *Terre-à-terre*, which is to stop the shoulders with the hand, and press the croupe.

The

The same aids must be used for the left, changing the body, the legs, and the hand. They will also do in Demi-voltes, Terre-à-terre, and upon a flow Gallop upon the voltes, the croupe in, and in Curvets. CHAP. XII.

OBSERVATION.

To passage a Horse upon a Walk, the Croupe without or within, working with Leg and Rein contrary, namely, the inward Rein and the outward Leg.

YOU must always pull up the horse's head, to press him without the volte, and give him liberty within, which makes him always advance: his inward legs lead the way to prepare him for Terre-à-terre, which puts him upon the haunches, so that he is light in the hand.

When a horse is pressed within the volte, he must of course (when he is rode with the bridle only) look out and carry his head out, for his own ease; and when he is pressed without the volte, he must necessarily look in and carry his head in, for the same reason. This is as it should be, and the contrary to it wrong.

All that I have taught before is very good; but there is only one truth, which is this, and in its full extent so perfect for the Passage, Terre-à-terre, or Curvets, that one need have recourse to nothing else.

I repeat very often what should be done in Terre-à-Terre, that my instructions may be punctually observed.

If a horse brings his shoulders too much in, in Terre-à-terre, he puts his croupe too much out; and the way to remedy this is to stop his shoulders, and press his croupe.

If he does not bring his shoulders enough in, he puts his croupe in too much; the way to help this is to bring in his inner shoulder, and aid him with both legs, but a little more within than without: for the shoulders should always go before the croupe, which is the truth.

To change Terre-à-terre.

You must bring the shoulders of the horse a little into the volte, to stop the croupe, and afterwards change, shifting the hand and the leg, and working always with the inner rein.

The same aids that are used Terre-à-terre, should be used in demi-voltes Terre-à-terre; they are one thing, and differ only in being a half instead of a whole volte.

To change upon the Gallop à la Soldade.

Whether it be within or without the volte, whether it be a demi-volte or a quarter-volte, still it must be a part of Terre-à-terre. You must always therefore aid the horse with the inner rein and the outer leg: but whilst you gallop, you must work with the inward rein and inward leg.

C H A P. XII.

The Conveniences and Inconveniences of the Cavesson-Rein tied short my Way to the Pommel of the Saddle.

THE cavesson-rein tied short, my way, to the pommel of the saddle, is to give the horse *appuy*, fix him in the hand, and settle his head, drawing it down.

It is also excellent for a horse that is too heavy in hand; for the cavesson-rein tied tight to the pommel of the saddle, always within the volte, hinders him from bearing

CHAP. bearing too much on the bridle, which makes him very light, and fixes him in
XII. the hand.

The caveson-rein tied short to the pommel, is also excellent to supple the shoulders, which is the best thing that can be done.

Thus the caveson gives *appui* to a horse that has none, takes it from him that has too much, and makes the shoulders extremely supple, which is a great matter.

It also makes a horse gallop with his legs right, so that he goes more easily afterwards *Terre-à-terre*: for it lengthens the legs within the volte, and shortens those without, which is as they should be.

The caveson-rein therefore is good to work the shoulders of a horse in every respect; and the croupe is lost in working with the rein and the leg on the same side: it is also good in working with the rein and leg contrary, in almost all lessons. This is the advantage you receive from the inner rein of the caveson tied short to the pommel of the saddle.

The Inconvenience in Terre-à-terre from the inner Caveson-Rein tied to the Pommel of the Saddle.

The inner rein of the caveson tied to the pommel of the saddle brings in the outward shoulder of the horse very much, whereas *Terre-à-terre* the inner shoulder ought to be brought in. By drawing in the outward shoulder you narrow the horse's fore-part, which necessarily makes the croupe large; but in *Terre-à-terre* the shoulders should be large, and the croupe narrow.

If after you have brought in the outward shoulder, you put in the croupe, it goes before the shoulders; whereas *Terre-à-terre* the shoulders ought to go before the croupe.

Bringing in the outward shoulder, and putting in the croupe too, you make the horse go backwards; whereas *Terre-à-terre* he ought to advance the shoulders first.

When you thus narrow the fore-part, and the croupe is in, the fore-part is within the lines of the hind-legs; whereas *Terre-à-terre* the hind-legs ought to be within the lines of those before.

When you thus narrow the fore-part, and the croupe is in, the croupe leads the way, and the fore-part follows it; whereas *Terre-à-terre* the fore-part ought to lead the way, and the croupe to follow it.

When you thus narrow the fore-part, and the croupe is in, the horse is pressed within the volte, and at full liberty without it; whereas *Terre-à-terre* he ought to be pressed without, and at liberty within, that he may the better embrace the volte. When the croupe goes before the shoulders, the horse is as if he was resty, and shuns the spur, because he goes backwards. When the shoulders lead the croupe, and the horse advances, he goes with freedom and alacrity, as if he despised the ground; but when the croupe leads the shoulders, every thing is wrong. Besides, he acquires an ill custom; for when one rides him with the bridle only, his croupe foremost, he looks without the volte, because he cannot look within it: but when the shoulders go foremost, he looks within the volte as he ought to do, because he cannot look without.

But, what is the worst of all, when the croupe goes before the shoulders, the legs go cross, which is the action of a trot upon the swiftness of a gallop; whereas *Terre-à-terre* the two legs within the volte ought to lead the way, which

which is a true gallop : for Terre-à-terre is nothing but a gallop in time. When you work a horse with the bridle only, you must help with the inward rein ; for if you use the outward, the horse will go as wrong as with the rein of the cavesson fastened to the pommel of the saddle, because it narrows him as much before ; and if you aid him with the outward leg, his croupe is as much before his shoulders. CHAP. XV.

Observe, that to fasten the cavesson-rein my way to the pommel of the saddle, within the volte, is the most excellent thing in the world for Terre-à-terre, if you press the horse upon the legs without the volte : for the rein is wrong when the horse is pressed within the volte.

Note also, that the lower a horse goes before, if he is pressed without the volte, the more he will go upon his haunches.

C H A P. XIII.

For the Piroüete.

THE action of a horse's legs in the Piroüette is very strange ; for by working violently with the outward rein of the bridle, you straighten the fore-part, and put the croupe more in the way of being help'd with the outward leg. Now this is the action of the legs in the Piroüette to the right : when he lifts his two fore-legs, he lifts at the same time the hind-leg without the volte ; so that he has three legs in the air at once, and supports himself only upon the hind-leg within the volte.

When he sets his three legs down, his outward shoulder coming very quick in, he moves at the same time (almost in one and the same place) the hind-leg within the volte to keep the circle. At the same time, I say, that his three legs come to the ground, his hind-leg within the volte moves, to follow the circle, but moves as it were on the same place ; so that this inward hind-leg touches the center : for tho' it moves, it moves almost always on one spot, and only turns round. When the horse's head grows giddy, and he cannot continue this motion any longer for fear of falling, he puts forward his hind-leg within the volte to stop himself. These are exactly the aids and movements of a horse's legs in the Pirouette ; otherwise he could not go so fast as he ought.

C H A P. XIV.

For Passades.

DEMI-VOLTES upon Passades are only Demi-Piroüettes, and require the same aids ; except that in Passades, upon a slow or full gallop, the horse ought to make two or three falcades, or slides upon the haunches, before he turns.

The way to teach him, is to gallop him gently strait forwards and stop him : after a little stop, you must turn him upon a walk, then gallop him again, stop him, and turn him as before. This will make him go perfectly well upon Passades.

C H A P. XV.

For Curvets.

THIS is the same thing, and consequently has the same aids as Terre-à-terre ; only you must support the horse a little more on the hand, so that he may advance very little, and he will be so much the more upon the haunches. You must help with the inward rein and outward leg, and the in-

CHAP. ward leg ought not to be quite so close to him as the outward; it must not
 XVI. be stiff, and the toes of it should turn a little out, but the toes of both feet
 should be down, that the hams may be more pliant. The aids should be delicate, and not so violent as in *Terre-à-terre*.

It is true, that the horse's fore-legs are near together, and within the lines of his hind-legs, which are more asunder; but at the same time it is also true, that the hind-legs are within the lines of the shoulders, which makes the horse to be upon the haunches.

For Curvets along a Wall.

The left side of a horse being against a wall, in Curvets forwards, you must help with the rein that is farthest from the wall, and put the left shoulder a little in, without giving him any aid with your legs. In Curvets backwards, you must help him with the rein that is next to the wall.

The right side to the wall, in Curvets forwards, you must aid the horse with the rein from the wall; in Curvets backwards, with the rein nearest the wall.

By observing all these rules the cross will be easily made, it being done with these four aids, forwards, backwards, to the near side, and to the off side.

In the Saraband you must work with the outward shoulder and rein, but not at all with the legs.

C H A P. XVI.

Of the different Helps of the inward Rein of the Cavesson (or false Rein) in the Rider's Hand.

T H E R E are three different helps with the inward rein of the cavesson in the hand of the rider: the first draws the outward shoulder; the second draws in the inward shoulder; and the third is to stop the shoulders.

In all these three different aids you must bring in your own outward shoulder.

O B S E R V A T I O N S.

The leg and the rein of the same side work the shoulders, and the croupe is lost. The leg and rein contrary, with the head to the pillar, and the pillar without the head, works the croupe, and presses the shoulders.

The croupe towards the pillar, and the pillar within the croupe works the shoulders, presses the croupe, and puts the horse upon his haunches. It is just the same in his own length, and it puts him likewise upon his haunches; so does the head to the wall, and also the working with the rein and the leg on the same side upon a short trot; the stopping a horse, the making him go backwards, the raising him before, provided it is not too high, the slow gallop upon circles, and *Terre-à-terre*.

But a single pillar my way, in Curvets, puts him extremely upon the haunches. Now to put a horse upon the haunches is the quintessence of our art; for when he is there, he may do whatever your desire of him, if he is obedient and has strength enough.

When a horse goes by rote, you are to take notice that he does so by the eye only. For it is not the hand or the heel that he minds, but the pillar, the wall, or the notice he takes of the particular place where you give him his lessons.

lessons. For this reason he who does not ride always in the same place, and who has neither pillar nor wall, finds his horse the most obedient to the hand and the heel. CHAP. XVII.

CHAP. XVII.

Of the use of the two Reins of the Bridle.

YOU must work with the outward rein of the bridle in the Piroüette, because the fore-part of the horse is confined, and the croupe at liberty. You must also work with the outward rein of the bridle in Demi-Airs, upon Passades along a wall; because the fore-part is confined, and the croupe at liberty, this being but a Demi-Piroüette. In like manner you must work with the outward rein of the bridle in Curvets backwards, in a strait line; because the fore-part is still confined and the croupe at liberty, so that the croupe leads the way in Curvets backwards. And by the same rule you must work with the outward rein of the bridle in all Leaps, Groupades, Balotades, and Caprioles forwards, or upon circles; because the fore-part is confined and the croupe at liberty, otherwise the horse could not leap. So much for the outward rein of the bridle.

As to the inward rein of the bridle, you must work with that in Terre-à-terre; because the croupe is then confined and the shoulders are at liberty. For the very same reason you must work in like manner with the inward rein in Demivoltes, Terre-à-terre, and in Curvets upon voltes, the croupe being then confined, and the shoulders at liberty.

Curvets forwards likewise require the inward rein of the bridle to be worked; because the croupe is streightened, and the fore-part at large, to advance, as it leads the way. Upon the Trot, upon the Gallop, in Passaging, work still with the inward rein; with which we have now done.

The cavesson my way subjects the head of the horse more or less, according to the place to which it is fixed. When the rein is fastened to the pommel, the head is less subjected; when it is fastened to the girths, more, in proportion as the line is so much lower.

Concerning BITTS.

THE lessons I give you concerning bitts shall be very short, though there are many books already extant, and many riders now living, who think themselves compleat masters of this subject, and very wise in their great variety of bitts: These people however, both authors and riders, appear to know little of the matter, in the judgment of men of experience; in as much as they imagine that a piece of iron in the mouth of a horse can make him knowing. As well might they fondly believe, that a book in the hand of a boy would teach him to read the first time before he has been shewn his letters; or that spurs upon the heels of an ignorant fellow would be alone sufficient to make him a good horseman.

There is some art however in fitting a horse with a proper bridle; according as the ply of his neck is long or short, in giving him a large or small mouth-piece, a large or narrow liberty, the eye short or long, strait or bent: the branches are either shorter or longer, stronger or weaker; mouth and liberty wider or narrower: the eye longer or shorter, straiter or more bending;

ing; the hooks according to the just measure of the bitt; the curb equal, and consisting of three good round SS's, with one ring where it is fixed to the eye upon the far side, and two rings or mallions, whereby it is curbed or fixed upon the near side; the cheeks of the bitt handsomely furnish'd with bosses, not too big, and either rich or plain, according to your fancy; not two rows of little chains tied to the bitt within his mouth, but only one at the most.

But above all, this rule is chiefly to be observed, to put as little iron in your horse's mouth as possibly you can. If his tongue be very big, the liberty must be the wider; if little, the liberty the less; but you must take heed that the *appuy*, or resting-place of the bitt, be never made too near the liberty, for it would gall him: but the resting-place must be where it ought, which is about a finger's breadth from the liberty upon each side of it; and the bitt must rest upon the bars a finger's breadth above the tushes. Those branches are weakest, whose extremities, when the reins are slackt, come nearest to the horse's neck; and those strongest, which go most forwards from his neck; and good reason for it, because you have the greater pull.

If a horse hold his head too much up and out, then they make use of shorter branches and stronger, to pull his head down and in, wherein they are pretty right. And so if a horse hold his head too low, and bringeth it in so round that he arms himself against the bitt, which is to rest the branches upon his breast, so that you have no farther pull or command of him at all; and because this vice is contrary to holding up his head and out, for which they used short branches and stronger to bring it in, they therefore think they should make use of long and weak branches to pull it up; for they reason thus, that if a strong branch pulled him down, then a weak branch will pull up his head: wherein they are mightily deceived, for when a horse arms himself against the bitt, as it is certain that long branches will come sooner to his breast than short ones; so it is as certain, that weak branches will come sooner to his breast than those which are strong. But, it seems, this they do not very exactly consider, otherwise they would soon be sensible of their error.

For to a horse that arms himself against the bitt, you must have not only a short branch that will not so soon touch his breast, but also a strong branch to keep it yet farther from his breast. The hooks of the curb ought likewise to be made a little longer, and so justly turned, as not to offend or hurt the sides of his cheeks; and if the curb doth not lie in its right place, two little iron rings fastened close to the top of the hooks, to keep them steady and fixed, is the best remedy. I used it many years before I saw it in Mr. PLUVINEL's book; all other devices in bitts or curbs being insignificant and to little purpose.

Now the bitts following are generally the best for all horses whatsoever, *viz.* 1. A plain or simple *Canon*, with branches *à la Connestable*: 2. A plain *Scatch* with branches *à la Connestable*: 3. A *Canon à la Pignatel*, which is a bitt with a gentle falling and moving up and down, and the *liberty* so low as not to hurt the roof of the horse's mouth, which is the best bitt certainly for all horses which have any thing of a big tongue, which I am sure they do not like to have pressed; and therefore I recommend that *liberty* above all things in bitts, with the branches *à la Connestable*: 4. A *Scatch* with the liberty *à la Pignatel*, which I like better than a *Canon*, because it don't fill a horse's mouth so much.

much. 5. To discharge a horse's lips, I would have *Olives* with the liberty *à la Pignatel*; those *Olives* extending not so far upon every side of the mouth, as to the extremities of them, and having little rings at the ends of them, to give liberty to his lips, and discharge them. 6. I would have also *Melons* to discharge the lips, which are very good, and do it in the same manner as the *Olives* above mentioned. But indeed I would have, in all, but two sorts of bitts, which are, first, the *Canon à la Pignatel*, and, secondly, the *Olives à la Pignatel*, to discharge his lips if need be, but the branches always *à la Con-nestable*.

Thus you have the truth of bitts brought into a narrow compass: There is little virtue in them to bring a horse to understanding, on which a man must work, and that is his reason, by the favour of the Logicians distinction of reasonable and unreasonable creatures; for were they as good horsemen as scholars, they would have made another distinction. Well then, you see it is not a piece of iron can make a horse knowing, for if it were, the bitt-makers would be the best horsemen: no, it is the art of appropriated lessons, fitting every horse according to his nature, disposition, and strength; punishing and with good lessons rectifying his vices; rewarding him, and preserving him in his horse-virtues, which will make him a just and ready horse; and not the trusting to an ignorant piece of iron called a *bitt*: for I will undertake to make a perfect horse with a cavesson without a bitt, better than any man shall with his bitt without a cavesson; so highly is the cavesson, when rightly used, to be esteemed. I dressed a *Barb* at *Antwerp* with a cavesson without a bitt, and he went perfectly well; and that is the true art, and not the ignorance and folly of a strange-figured bitt.

The famous *Pignatel* at *Naples*, never used but simple bitts, which made the ignorant wonder how he could dress horses so perfectly with so few kinds of bitts; but he freely told them, *It was their ignorance made them wonder at his art*: and likewise that great master of his art, Monsieur DE PLUVINEL, said the same.

The cavesson ought to be full, and not too rough. It should be lined with leather, single or double, to make it more easy. It rarely happens by my method that a horse wrys his head, sucks up his bitt, or puts his tongue over it. The liberty *à la Pignatel* hinders the tongue from going over; and while you work with the cavesson in this good method, slacking often the bridle, you avoid the others.

If he puts out his tongue, and will not leave off that custom, cut it with a sharp round iron, made in the form of the end of his tongue. Let the iron be hot, and laying the tongue on a thin piece of board, you may cut it and stop the blood at the same time. But in fact, if you work according to the method of this book, such extremities will not be necessary, because the horse will fall into none of these vices.

For my part, I always advise lenity and patience with good lessons; never to offend your horse, if you can avoid it; never to ride him, or to exact from him above half so much as he can bear. By this means you will not only preserve him, but make him take pleasure in all that he does: he will even love you, and the exercise you give him; whereas otherwise he will hate you, find the manage irksome, and loth to come to it. It is your business to make

both your person and the manage as agreeable to him as possible, by working him a little at a time, being bountiful in your careffes and recompences, and very sparing in your corrections, and without passion when you inflict them. So much concerning bitts and the cavefon.

I take it to be a great vice, when a horse does not go as well to one hand as to the other; and I have feen very few that do so: but if you punctually follow my method, your horses will go to perfection, and as well to one hand as the other, so that you will never see any difference.

One thing more I have to say; it is, that there is no horse in the world that can obey the heel, if he has not a good *appuy*, a good mouth, and his head steady.

Observe also, that nothing is more ungraceful than to see a horse shake his tail in every action. This vice is generally helped by fastening a rein to his tail and then to the girths to keep it steady: but if the rein breaks, he shakes his tail as much as ever. Now the most infallible way to cure this, is to cut the great nerve that is under his tail, about the middle of it, which operation never does the horse the least prejudice.

I DO not here implore your pardon, but your justice, and that justice rather to yourselves than to me. Those things which to you, perhaps, seem not very concise, but too prolix, might if shorter have still left you in darkness: whereas you have now a full sunshine to look on you with the splendor of the knowledge of Horsemanship; so that you have no occasion to grope in obscurity, since you have so clear a light to conduct you in the right way. This art does not consist only in study and mental contemplation, but in bodily practice likewise. You ought to be well informed that the art of Horsemanship cannot be collected together in a proverb, or a short aphorism, or reduced to a syllogism, or brought into as little compass as the poesy of a ring; nor can there be one universal lesson, as many desire in this art, any more than a universal medicine for all distempers, or an ointment for all wounds. It is true indeed, that some dream of a universal medicine, which they call the Philosopher's Stone; but this, I fear, is dreaming only.

For my part, I am very sure there is nothing universal in Horsemanship, nor in any thing else that I know. If this work pleases you, I shall be thoroughly well satisfied; if not, I shall be content in my own mind; because I know certainly that it is very good, and better than any thing that you have had before of the kind.

CONCLUSION,

CONCLUSION,

TO THE

READER.

Noble Horsemen,

I Have loved, practised, and studied this art of Horsemanship from my youth upwards, and employed in it a great deal of time with pleasure: for there is no exercise so good, nor is any attended with more honour and dignity, than that of Riding; provided a person rides with address, which he cannot do unless he is well versed in the art. Without it, nothing seems so ridiculous, so awkward, so irregular, as a man on horseback. His members appear to be dislocated, because they are out of their natural situation; and his posture uneasy, because it is constrained; whereas a good rider sits in his natural place, and his posture is easy, because free and unconstrained. It is in Horsemanship as in other things: regularity is beautiful, while distortion and compulsion must be without grace. There is an elegance moreover in Horsemanship, which looks as if it was natural, tho' it proceeds from art. Thus, tho' a perfect horseman rides with art, it seems rather natural than acquired by practice; and he makes his horse appear as if nature had produced such a creature for no other end, but to be conducted, governed, and rid by man. What is more, a good horseman rides as one may say with harmony; for his horse being of the same mind with himself, moves in such exact manner, steps so equally, and keeps such just time; turns, piroüettes, rises so equally, so easily, so lightly, that it is very agreeable to see, as well as a very profitable science to learn. For whoever is not a perfect horseman, can never ride either with grace or safety; and no man can be perfect in this art, unless he learns it at the Manege; because that gives him a true and sure seat, a firm hand, a heel that moves in just time, a free posture, and a powerful command, that constrains his horse. Without all this one cannot be a good horseman, nor ride a horse boldly, either for pleasure, or in war; neither pleasingly to others, nor with satisfaction to one's self. I desire therefore, my noble reader, that you would well understand my lessons; which, I dare assure you, contain the truth and perfection of the Manege. I do not hereby censure others; but your industry and practice will show you the difference between their method and mine. Endeavour to collect all the advantages from my instructions, and as much pleasure as I wish you.

F I N I S.

A D D I T I O N S.

After this Work of mine was all printed, some very necessary Lessons came to my Mind, which I give you here in Form of Appendix, or Additions, and particularly recommend them to your Study. They treat of the Actions of a Horse's Legs; for without a perfect Knowledge of these, it is impossible for any Man to dress a Horse well, unless by mere Chance.

I have before said that the gallop is a leap forwards, in this manner: When the horse brings down his fore-legs, before they touch the ground, he moves his hind-legs; so that the fore-leg which leads the way, on which side soever it be, is always followed by the hind-leg of the same side; this is the true gallop forwards in a strait line. But it must be remarked, that tho' the horse goes directly strait forwards, the legs that lead the way are more pressed than the two others; and that those which are least pressed are most at liberty, and consequently come first to the ground. For example, a horse leads the way with the right-leg before, which is followed by the hind-leg of the same side; and the left-leg before being at liberty, he sets it first to the ground: He then pushes forwards, and leads the way with his right-leg behind; and the left-leg being at liberty, he sets it first to the ground; so that he advances his right-leg behind, which leads the way. Thus the horse keeps four perfect times (equal to one, two, three, four) with his four legs; that is to say the near leg before makes the first movement, and comes first to the ground; the other fore-leg on the off-side, which is confined, and leads the way, makes the second movement; the left hind-leg, which is not confined, moves in the third place; and the right hind-leg, which is confined, in the fourth place; so that his legs fall exactly in order, one, two, three, four; those which lead the way being most confined, and the others most at liberty. This is the true gallop strait forwards.

The Gallop of a Horse in a Circle.

IF a horse gallops to the right, the inner rein of the cavesson fastened to the pommel and the croupe in, he is pressed within the volte, so that his legs within lead the way, and those without are at liberty, and come first to the ground, as I before said, and the horse leans a little upon the inside. Thus he moves, and keeps the time of one, two, three, four. Observe here well, that the whole consists in the outward haunch; for the horse being pressed within the voltes, is confined on that side, and at liberty without, narrow before and large behind, as the gallop ought to be. But he is more upon his shoulders than upon his haunches, because the outward haunch is put out by the liberty it has, which is occasioned by the pressure within the volte. This is the true gallop, but not the true *Terre-à-terre*; for the horse is always upon the movement of one, two, three, four, with his fore and hind-legs, which very much supples his shoulders:
But

But if any man thinks in this manner to make him go *Terre-à-terre*, he is deceived; for it is only a swift gallop, pressed upon the shoulders, because the horse is narrow before and large behind, the outward haunch being out; this, I say, is the true gallop, but not the true *Terre-à-terre*, as I shall show presently. It is right in *Piroüettes*, because *Piroüettes* are nothing but a gallop in the horse's own length, in which he is pressed within the volte, and his outward haunch consequently must be a little out. This gallop is also good in *Demi-voltes* upon *Passades*, since these *Demi-voltes* are only *Demi-piroüettes*. It is just the same to the left hand.

For Terre-à-terre upon Voltes.

THE inward rein of the cavesson being fastened to the pommel of the saddle, for the right hand, you must as much as possible put in the outward haunch, in order to make the horse bear on the outside of the volte, to press his outward legs and put his inward at liberty; so that the inward legs are before the outward, and come to the ground in that manner. The action of *Terre-à-terre* therefore is directly contrary to that of the gallop: for the gallop is one, two, three, four, the haunch a little without, which will not do for *Terre-à-terre*; whereas when the outward haunch of the horse is put in, and pressed without the volte, he goes *Terre-à-terre*, but he cannot gallop; for the movement of *Terre-à-terre* consists only of two times, as one, two, *pa, ta*, which is the same movement as in *Curvets*, but quicker, the fore-legs meeting at the same time in the first movement, and the hind-legs meeting in the second movement; only the legs within the volte are a little before the others, notwithstanding which the two fore-legs come to the ground at once in the first time, as the two hind-legs do in the second time; just as in *Curvets*, where the croupe falls when the shoulders rise, and the shoulders fall when the croupe rises. The *Curvet* is a leap upwards, and *Terre-à-terre* is a leap forwards, pressed and near the ground. This is the true *Terre-à-terre*; and thus you see that the outward haunch does the whole: when that is pressed *Terre-à-terre*, the horse is pressed on the outside; and when the outward haunch is put out a little, the horse is pressed within the volte, which is for the Gallop. This method of *Terre-à-terre* is excellent upon *Demi-voltes* by the wall; for these *Demi-voltes* are nothing but *Terre-à-terre*, as the *Demi-voltes* upon the *Passades* are nothing but *Demi-piroüettes*, which is only a Gallop in the horse's length.

The following are the aids to make a horse go *Terre-à-terre*. To which hand soever you go, you must help with the inward rein the hand without the volte, in order to draw the inward rein as much as you can towards the horse's neck, helping him with the outward leg, by bearing hard upon the stirrup, turning out a little the toes of the inward leg, and making it shorter, by at least a handful, than the outward; the outward shoulder should be lower than the inward, and the face turned a little into the volte. This will make him go perfectly well *Terre-à-terre*, because his croupe is narrow and his fore part large, so that he must be upon the haunches; besides, being narrow behind and large before, he the better embraces the volte, and the hind-leg within the volte can never go before the shoulders.

It is so necessary to understand these things, that I would wish to have them studied; for without them, nothing can be done but by mere hazard.

I must here inform you of one thing; which is, that even when a horse goes on a Hand-gallop, his hind-legs advance beyond the place that the fore-legs had quitted: but when he runs full speed, his hind-legs advance beyond the said place a great deal more. But, tho' this be true of the gallop, in *Terre-à-terre* the hind-legs never go beyond the place the fore-legs left.

The following Remark with regard to the Bridle-Hand is of Importance.

THE horse's neck is between the two reins of the bridle, which both meet in the rider's hand. When a horse is upon his voltes, if one works or pulls the rein within the volte, this rein presses the outside of the horse, I mean his outward legs, especially the outward hind one, and that puts in the outward haunch, and so throws the horse upon his haunches. It must be noted, that when the outward haunch is thus put in, the hind-leg within the volte goes towards it, and the fore-leg within is in a manner pulled from the other fore-leg, which narrows the croupe, and enlarges the fore-part to embrace the volte so much the better, the hind-legs being within the lines of the fore. This is excellent for *Terre-à-terre*, *Curvets*, and *Demi-airs*: but a horse cannot gallop in this manner.

If one works or pulls the outward rein of the bridle, it presses the horse within the volte, his outward haunch being at liberty; he is more pressed before than behind, and therefore is upon the shoulders, the fore-part being narrow, and the croupe large. Observe, that when a horse is pressed within the volte, the hind-leg within the volte is confined, and the hind-leg without the volte goes from it, and the fore-leg without the volte at the same time is brought near the other fore-leg, which narrows the fore-part and enlarges the croupe. This is wrong *Terre-à-terre* (because he cannot go *Terre-à-terre* in this posture) but very excellent in the Gallop.

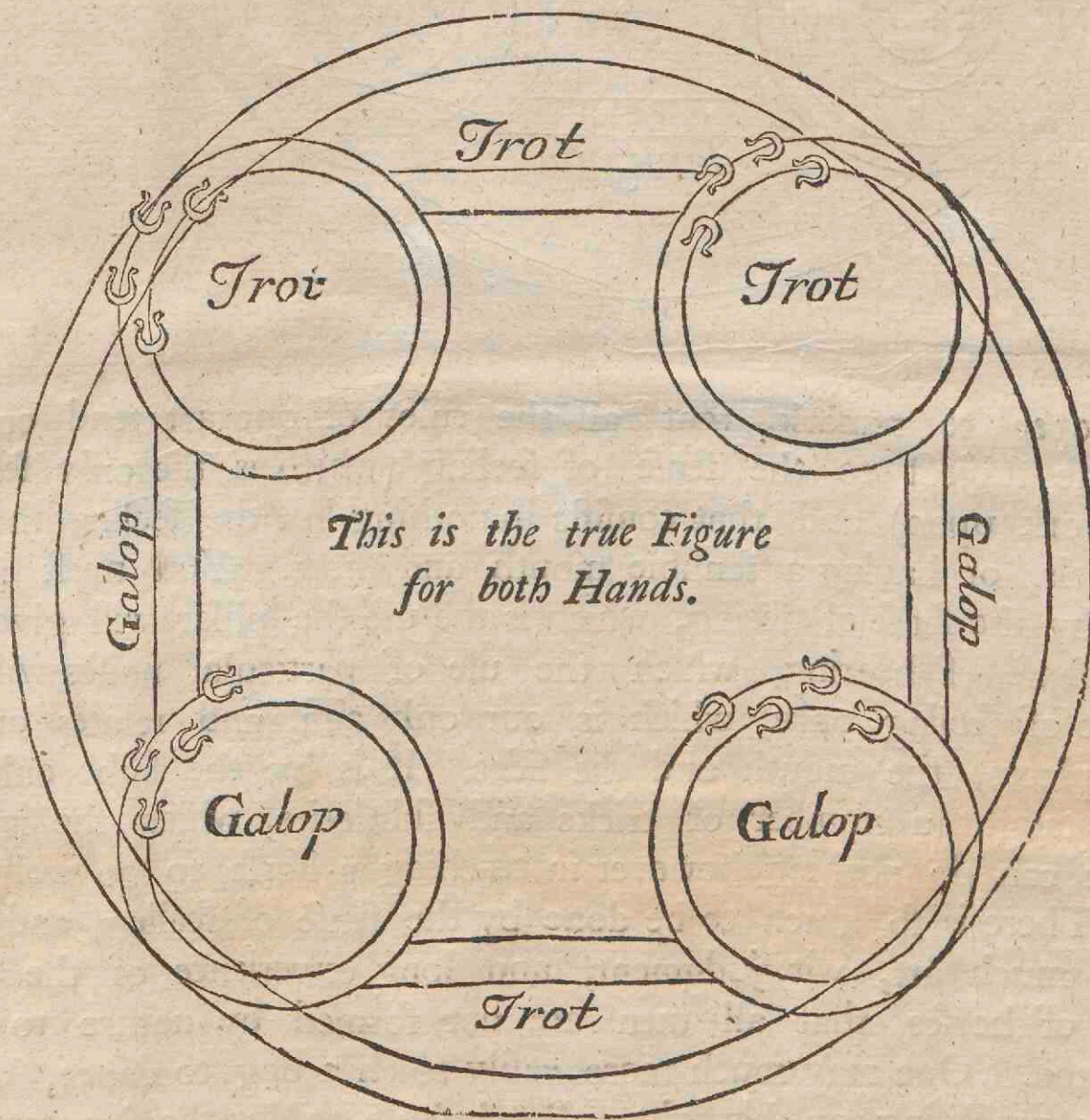
Without knowing this, no man can dress a horse perfectly. When a horse has not a good *appuy*, or is not supple in the shoulders, you must press him within the volte, and that will cure him of both those vices; if a horse has too much *appuy*, and does not put himself upon the haunches, you must press him without the volte, which will cure him of both these. There is yet a third thing that will make him obey the heel, because he cannot avoid it; which is, to fasten the cavesson in my manner to the pommel of the saddle. By this way you may dress all sorts of horses in the utmost perfection, if you know how to practise it; a thing that is very easy in the hands of a master.

The following Lessons should be observed, as the most excellent in the World.

IT is proper to gallop a horse *d'une piste* a turn or two very narrow, and, when he does not expect it, make him advance upon a strait line: then make another narrow volte, and advance him in a right line: then

then make a third volte *d'une piste*, and advance him suddenly; and after that a fourth; continuing this method as long as it shall be found necessary. Afterwards make a large circle, which may include them all. You should ride him in this manner first on the trot, and when you find him so light that he begins to gallop of himself, proceed to gallop him according to the same method. There is nothing that so much helps the shoulders of a horse, or settles him better in the hand, or makes him more freely obey the heel, and which is; in effect, better for all manner of purposes: But you must take care to have the inner rein of the cavesson fastened to the pommel in my manner.

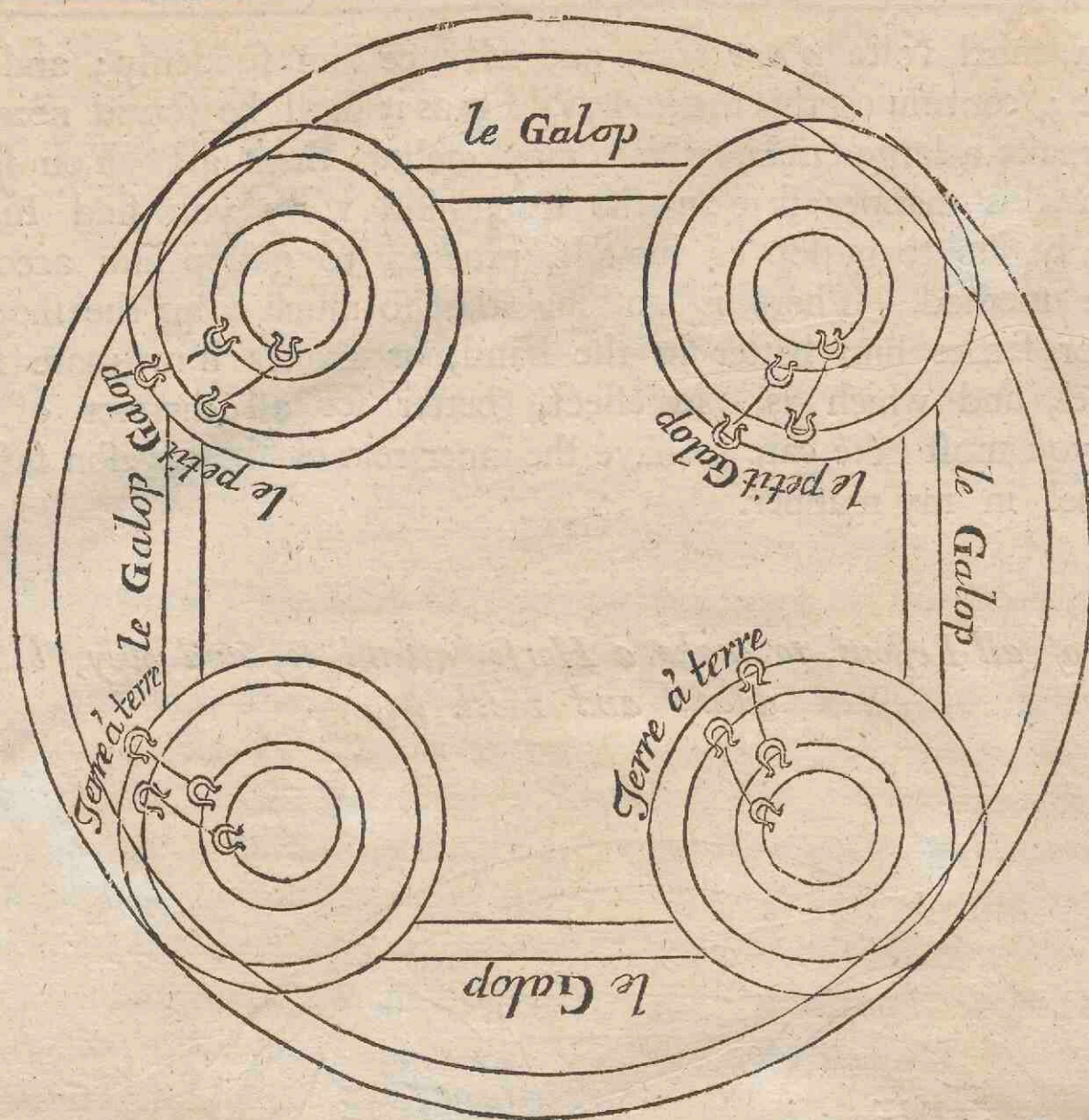
The best of all Lessons to make a Horse attend to, and obey, both Hand and Heel.



This lesson is as good as the other, and differs from it only in that the horse must go upon the Hand-gallop, or *Terre-à-terre*, the croupe in in each circle, and afterwards upon a strait line. The cavesson must be fastened, as before, to the pommel.

This lesson is excellent to put a horse in the hand, and upon his haunches; to make him obey either hand or heel, to make him free and without hesitation, which hesitation is often a kind of restiveness, to remedy which nothing better than this can be found.

It



It is proper to remark, that all the rules of our art tend only to make a horse subject to the sense of feeling (which is the only sense we ought to work upon) and that consists in nothing but the feeling the hand and the heels, or having a sensible mouth and sides. You must not let him work by the sense of seeing, which is the use the pillar will give him; nor by the sense of hearing, which the use of particular noises will do; but by that of feeling only, which is our only aim, and relates only to those two places, the mouth and the sides. It is by the sight only that a horse is taught a number of tricks and subtleties, which the ignorant admire; it can do nothing however in teaching a horse to go well in the Manege. There is so much to be done by the sense of feeling, and which requires so much art, wit, judgment, and long experience of the several dispositions of horses, that all men are not formed by nature to make good horsemen. One may much more easily teach a dog to dance, or even a horse, by practising on his sight. But I chuse to let the ignorant speak and think what they will, since their folly does not affect me, and since this noble art receives no real prejudice from their contemptible ignorance, or their impertinent raileries.

Remarks.

IT is impossible to dress a horse before he obeys his rider, and by that obedience acknowledges him to be his master; that is, he must first fear him, and from this fear love must proceed, and so he must obey. For it is fear creates obedience in all creatures, in man as well as in beast,
great

Great pains then must be taken to make a horse fear his rider, that so he may obey out of self-love, to avoid punishment. A horse's love is not so safe to be trusted to, because it depends on his own will; whereas his fear depends on the will of the rider, and that is being a dressed horse. But when the rider depends on the will of the horse, it is the horse that manages the rider. Love then is of no use; fear does all: For which reason the rider must make himself feared, as the fundamental part of dressing a horse. Fear commands obedience, and the practice of obedience makes a horse well dressed. Believe me, for I tell it you as a friend, it is truth.

Of the Spur.

NOTHING has so much effect as the spur, in making a horse fear his rider. Sharp spurs are better for correction than for aids. You must give the spur therefore for all vices, of what kind soever (all other corrections are ridiculous;) but then you must do it at the very instant the fault is committed, and properly: For if you do it out of season, or for trifles, you will entirely spoil the horse; otherwise, as I said, the spurs are the only remedy for all vices, when you use them so that he knows for what, and is warned thereby to avoid the same fault.

The Aid of the Spur, called Pinching.

PINCHING with the spur is a most excellent aid. Aids are to be understood to go before the fault, in order to prevent it. This pinching is good in all airs, and better than for Terre-à-terre (because it raises a horse more than it makes him advance) tho' it may be made use of in both.

Another Aid with the Spur.

THERE is another aid of the spur, which we call an aid, because it is not so violent as a correction (and that makes it an aid only) nor so severe as pinching, but preserves the medium between both. It is thus done: When the horse is upon the Hand-gallop, the croupe in, or upon Terre-à-terre, if he does not enough obey the leg that touches, or is very near him, you must move the leg as if you would give him the spur, but touch him with it very gently, only just to make him perceive it. This is the most delicate thing that is done with the spur; it makes him obey and advance, which is excellent Terre-à-terre, or on the Hand-gallop, with the croupe in; but the pinching is better in airs, for the reason before alledged.

If a horse understands the correction and the two aids of the spurs, and is very sensible to them, you may be sure that he will go without wanting them after some time; for he will be so sensible, that he will go freely, and obey voluntarily for the calf of the leg only. As for the aid of the thighs, it is but a ridiculous imagination. For, to speak properly, there are no other aids but those of the spurs and the calf of the leg, to which horses can be any ways sensible. This is all I have to say of the spurs.

Of fastening the inner Rein of the Cavesson to the Pommel of the Saddle.

THIS is the most excellent thing in the world for the dressing of all sorts of horses, of whatever age or disposition they may be. When the croupe of a horse is put in, and he is subject to bring in his shoulders,

he is in the condition of a well-dressed horse: For you have nothing to do but stop his fore-part with the inner rein of the bridle, and he will go well in all airs, and *à la Soldade*. To make the shoulders of a horse supple is the whole affair, and this cannot be over-done; for I assure you that horses are a stiff-necked generation. A horse well suppled will besides never be *entier*, a vice about which a great number of authors have blotted so much paper.

For a Resty Horse.

THE best remedy is to pull him back. If this fails, a good spur will certainly persuade him: for that is the only argument.

For a Horse that runs away.

I Have said before, that you ought to treat a horse with all the mildness imaginable; but that was to prevent his running away. If he does run away, and you are in an open field, the best method is to spur him smartly and continually on both sides, till he voluntarily slackens his pace, and then to stop him. Serve him in this manner every time he begins again to run, and it will certainly cure him. If you are in a narrow place, the pillar with a rein will do the business, because he can only run round.

Of the Imperfections of a Horse's Mouth.

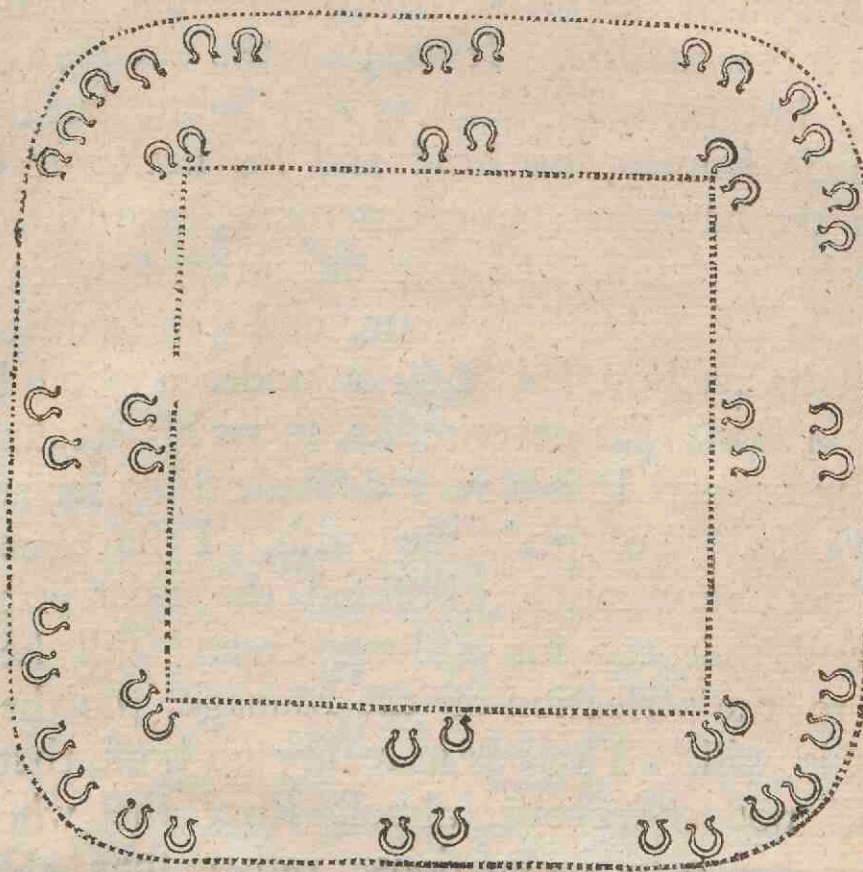
ALL our great writers, both ancient and modern, and the greatest masters who have treated of Horsemanship, think themselves obliged to speak of the vices and imperfections of a horse's mouth. For example, when he draws up his tongue; when he puts his tongue over the bit; when he doubles his tongue round the bit; when he lets his tongue hang out of his mouth, either before or on one side. Our great doctors in Horsemanship, I say, have laboured much against all and every one of these vices, prescribing many curious inventions, bits and engines for the mouth, and points for the curb; so that the remedy is worse than the disease, and spoils a horse. The truth, in few words, is, that I should wish a horse to have none of these faults; but if he has them, they are of no disadvantage to him; for with all these defects his *appui* will be as good as without them; his head as firm and sure; his bars and the place of his curb as sensible as if he had none of them all: For the bridle rests and works upon the bars, and the curb is in its usual place, and where it ought to be, notwithstanding the tongue. Be there a tongue or no tongue, or let that tongue hang where it will, it no ways affects the goodness of the *appui*. We are now convinced then how vain and needless those curiosities are, with which our great masters have amused themselves and their readers, and, what is worse, have tormented the poor horses to no purpose.

For Terre-à-terre.

YOU must aid a horse with the inward rein and the outward leg, in order to press him without the volte, and make him bear upon his outward legs; that is, to put his outward haunch as much in as you can, tho' lookers-on perceive nothing of the matter. The horse does not
make

make a circle, and therefore there can be no center; but he makes a perfect quadrangle and a quarter-volte at each corner to come to the other line of this quadrangle; which is *Terre-à-Terre* in perfection. He must be light in hand, because he is much upon the haunches; and he is much upon the haunches because his outward haunch is put very much in; and thus all the croupe is put in upon a strait line, according to this figure.

A horse cannot go upon a perfect circle, unless he puts his outward haunch a little out; for which reason this quadrangle is the true figure of *Terre-à-terre*.



This may be easily seen when the head of the horse is to the wall, and he changes his line at an angle of it, or where the two walls meet.

Curvets upon Voltes.

THIS is another action; for here the horse must go sideways, the croupe a little out. The aids should be with the inward rein and the outward leg. When you first begin him upon this lesson, you must aid him with the inward leg, in order to keep his croupe out; for horses usually put the croupe too much in. If a horse makes five or six curvets forwards upon a strait line, and performs them well, you may without danger put him to curvets upon his voltes, which is no more than to turn a strait line into a circle; a thing that may be done without conjuration. If the horse presses a little upon the hand, so that you feel him, he will go perfectly well. I have yet one more thing to remind you of, which is, that in case he advances you cannot raise him too high, because he is then truly in the hand and the heels: But if you raise him high, and he does not advance, it is a *Pesade* and not a *Curvet*; for I deny that *Ferme-à-ferme* is the foundation of all *Airs*, or that it is good for any thing. This is the true method of making horses go in *Curvets*, and better than all the pillars in the world.

In Passades.

YOU must work with the outward rein, which is that next the wall, in order to keep his head from the wall, and his croupe to it. Upon the demi-voltes you must aid him with the same rein, and the leg of the same side, to keep his croupe near the wall. If one was to do otherwise, the horse would lose the line of the wall, his croupe being from it; which would not only be false,

false, but very ungraceful besides. For the outward rein in Passades narrows the fore-part, and enlarges the croupe; presses the one, and gives liberty to the other. Terre-à-terre the inner rein enlarges the fore-part and narrows the croupe, gives liberty to the former and subjects the latter. Those are much deceived then who think the same aids that are for Terre-à-terre, will do also for Passades. I have before given you many reasons, to shew why we work a horse so much to put him upon the shoulders; but there is one more to add. It is, that the croupe or haunches of a horse carry nothing but his tail, which is very light; but his haunches have a much greater load, namely, his head and his neck: It is for this reason we put him upon the haunches, to counterpoise, and to ease his shoulders, and make him light in hand. Be not discouraged when a horse opposes you, for it is a sign of strength, vigour, and spirits: Now a horse that has all these must be well dressed, if he is under a good hand, and learned heels; whereas a horse that never resists, shews his weakness, and his want of courage and spirits, and it is a very difficult thing for art to supply what nature is defective in. To speak the truth, I have never known any horse that did not very much withstand the rider before he was completely dressed, and that too for a long time. Till he goes freely, he can't be brought to the perfection of the Manage, tho' he may sometimes do right against his will. There is in reality no horse that does not resist at first, and that will not endeavour, almost thro' the whole course of his dressing, to follow his own inclinations, rather than those of the rider. What is more, subjection is not agreeable to a horse, nor to any other creature that I know; not even to men, who obey only because they cannot help it. It is only the habit of obeying that brings a horse to be dressed: But he will try all possible ways to avoid subjection, and it is not till he has no more stratagems to have recourse to, that he gives up the dispute: so that, in fact, you are not much obliged to him for his complaisance. If the wisest man in the world were put into the shape of a horse, and retained his superior understanding, he could not invent more cunning ways (I question if so many) to oppose his rider, than a horse does: Whence I conclude, that a horse must know his rider to be his master, that is, must be afraid of him, and then he will obey him, which is what we call a dressed horse.

The End of the Additions.

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