THE SCHOOLED HORSE

A FIGURE OF 8 WITHOUT REINS

THE AUTHOR ON REDWING

(From a photograph)

THE HORSE AND HIS SCHOOLING

BY

LT.-COL. M. F. McTAGGART, D.S.O.

(LATE 5TH R.I. LANCERS)

WITH A FRONTISPIECE IN COLOUR
AND 63 OTHER ILLUSTRATIONS BY
WINIFRED ROBERTS

"Quadrupedante putrem sonitu quatit ungula campum"

METHUEN & CO. LTD.
36 ESSEX STREET W.C.
LONDON

First Published in 1932

PRINTED IN GREAT BRITAIN

PREFACE

THE rules and "aids" for schooling horses are generally well understood; but to obtain the best results this knowledge should be supplemented by a careful study of the horse's nature and habits. "Treatment", in short, is almost as important as practice. And it is upon treatment that the emphasis is laid in this book.

A man may know all there is to know of the methods by which a horse can be trained; he may be able to obtain apparently satisfactory results by rough-and-ready means—such, for instance, as are applied to circus horses; but if he adds to this the science of treatment, he will not only obtain his results more quickly, but those results will be in themselves more pleasing and satisfactory both to himself and his horse.

Almost every book on horses, it is true, advocates gentle handling; but I want my readers to go further. I want mastery to be obtained, not by force, but by quiet determination; not by correcting the disobedience itself, but by thinking out the reasons for it and overcoming them; not by over-riding a horse's objections, but by getting him to enjoy his lessons and to co-operate cheerfully with his rider.

To take an example. It is fairly easy to find a book which tells you how to cure, or how to deal with, a horse that rears, but it is not so easy to find

one from which you can learn how to make a horse *not want* to rear. The difference is like that between aseptic and antiseptic surgery. In the past the antiseptic method has prevailed with horses. I advocate aseptic treatment. Thus, I do not, for example, tell you how to cure a horse of jibbing, because if a horse has been properly treated he will not jib. Indeed, I think that if horses had always been correctly treated, the word 'vice' would never have been applied to them, except, perhaps, to certain rare cases of mental deformity.

Treatment, therefore, is the foundation upon which this book is laid. And it extends not only to the field but to the stable. For how is it possible to arouse a lively intelligence in an animal which spends twenty-two out of every twenty-four hours with its head tied to a blank wall, or else in wearying solitary confinement? It is absurd to hold that "the horse is a noble animal" while treating it as if it were a perfect fool. To develop intelligence in an animal we must use intelligence ourselves.

Most books on schooling assume the possession of riding-schools, manèges, jumping-lanes, and such-like expensive apparatus, ignoring the fact that these things are beyond the purse and opportunity of all save army officers or professional horse-breakers in a large way of business. That a riding-school is a great help I should be the last person to deny; for it enables work to be carried on regardless of weather conditions. But I do not consider it, or any other costly appliance, essential; in fact I think the simpler things are, the better. Accordingly, this book is written to appeal to that large number of horse owners who have nothing more than a paddock at their disposal and whose purse does not

permit of heavy expenditure upon the schools or manèges or heavy timber erections so often deemed necessary for jumping lessons.

Too often, when horses are not actually hunting they are sent out to exercise with grooms. If weather conditions are suitable, the time spent thus could be more profitably employed in doing a little school work in the paddock under the supervision of the owner. In the pages which follow I have tried to show how much can be done, inexpensively in a simple field, to the lasting benefit and pleasure of both horse and rider.

In opposition to some authorities I continue the advocacy of schooling a horse without spurs which I have started in my previous books, because I am convinced that better results are obtained thereby. A writer has told us recently that it is "quite impossible" to school a horse in this way, but I can only assure him and all my readers that the mare I am riding in the picture in the frontispiece has never known a spur at any time of her life, to my certain knowledge. Similarly, the horse I am riding on a thread and in brown-paper reins, on the jacket of *The Art of Riding*, was schooled entirely without their aid.

I am much indebted to Miss Winifred Roberts for the excellent sketches which contribute so much to the attractiveness and utility of this book.

M. F. McT.

September 1932

CONTENTS

LIST OF ILLUSTRATIONS

PART I
THE HORSE

CHAPTER I

THE HORSE'S NATURE

THOSE authors—and there are several of them—who have told their readers that the horse is a stupid animal have done, in my opinion, a great deal of harm. No one who starts schooling in that belief will get very far. And the stupidity, I think, is sometimes on the other side. It often strikes me, when I am watching a horse being schooled, how very little intelligence the trainer is displaying and how very good-natured is the animal he is trying to teach. A successful trainer needs a considerable amount of intelligence, to enable him to make the lessons as easy as possible ; for if a horse does not understand what is wanted of him, the trainer must think out some other plan of explaining it to him. The schoolmaster who finds his pupils stupid is a bad teacher, and the one who is always thinking out new ways of making his lessons attractive is a good teacher. So it is with trainers of horses. The good trainer studies his pupils, working with their mentality and not against it.

Let us consider the main characteristics of the horse. His outstanding feature is *docility*. The ordinarily

treated horse will, as everyone well knows, walk, trot, canter, turn, and stop almost exactly as we wish and as often as we wish ; the fact is common knowledge. But few people stop to consider what this implies : namely, that if a horse will perform all these simple exercises willingly, it can hardly be necessary to employ punishment to make him do more advanced work. It comes to this : the horse is by nature the friend of man and ready to do whatever man wishes, provided he understands what is wanted and is capable of carrying it out.

This applies to all exercises whatsoever. The trainer's aim must therefore always be to make the horse understand ; for so, by removing fear and excitement and by developing the muscles, he will in due course get the required result. And the indications, it is obvious, must be clear and always the same. A child would not get very far with its lessons if its teacher mumbled something in one language one morning, and in another language the next ; yet this is what is often done to the horse, which is not so intelligent as a child. So the first rule is to make the aids as clear as possible.

Now a horse's nature is very perplexing. His actions cannot always be accounted for, because his mentality is not invariably logical. Rules which are applicable to a dog do not apply to a horse. For the horse is a creature of flight and knows that his safety lies in his speed ; he is not a fighting animal ; he is *timid*—ready to run away from anything he suspects. The dog, on the other hand, has fangs and is a good fighter. Consequently a dog is less affected by the stick than a horse. But because a dog will howl under the stick, people think it is more cruel to beat a dog than a horse. Actually, the reverse is true.

Horses fear the stick more than dogs, and horse-trainers who use it will never have outstanding success.

Other characteristics of the horse are *laziness*, *gregariousness*, *love of routine*, and *excitability*.

In schooling a horse we should make use of these qualities, suppressing or developing them according to the need of the moment. For example, we can utilize his lazy trait by doing the turns towards the stable instead of away from it; we can use his gregariousness by jumping towards other horses and not away from them; and we can avail ourselves of his love of routine by doing the lessons systematically and so accelerating the schooling. But, at the same time, we must never forget his excitability, for when excited he is incapable of learning anything. Excitement must be carefully suppressed. If when trying some exercise he begins to get excited (probably through not understanding what is wanted), the exercise must be stopped at once and some less exacting method found of carrying it out.

Next we must remember that our pupil can think of only one thing at a time. If a whip is being brandished about, when and where that whip is going to descend will be his only thought, and the lesson will be wasted. Similarly, if we ride in spurs his mind is concentrated upon the expected discomfort to his flanks, and the lesson advances correspondingly slowly.

So far from being an unintelligent animal, the horse, I am convinced, actually thinks things over in his box; for it is a matter of common experience that when he has failed to do some exercise one day, he will often do it quite well the next. It is important, therefore, that the horse's thoughts and recollections

of a lesson shall be only of perplexity, not of pain. If stick or spur is used, he will acquire a distaste for the lesson, and will show it the following morning in his unwillingness to leave the stable or to enter the schooling ground. A horse that is being well taught and ridden looks forward to his rides, and when saddled up will on his own initiative walk out of the box and stand ready to be mounted. When this occurs we can be sure that our schooling is proceeding upon sound lines.

Another characteristic of the horse is that he has a large amount of *cunning*.

If, for instance, you are trotting upon a diagonal that is disagreeable to him he will be up to all sorts of tricks to get you to change ; he may try a little "shy", or break into a canter, or definitely put in a short stride. Again, when leaving the stable he may shy at some object which he wouldn't look at on his way home. This is the expedient of a real optimist, for it is done in the belief that if he can get his head towards home he will be allowed to proceed in that direction. Curiously enough, the fresher a horse is the more likely he will be to try this little trick on.

Do not suppose, therefore, that the horse is as stupid as he appears. Quite twenty per cent of his shying is "put on". In schooling, his cunning manifests itself in clever evasions. Not wanting to bend his ribs, he will pretend he is doing so by screwing his head, or by giving an unseating buck or kick in order to remove the pressure of the rider's leg. Again, if two horses are being schooled at the same time and one of them stops, the other at once expects to stop too, and will often, as a protest, do his work extremely badly until the first starts again. These manœuvres are quite humorous, and a trainer

can have a lot of quiet fun in overcoming them by others still more wily.

A characteristic of the horse which must not be overlooked is his power of *observation*. This is very acute. Everyone knows, from the way he shies, that anything strange impresses him to a marked degree ; but not everyone realizes that he is equally observant when he is not shying. He perceives, though he may make no sign, whether you are mounting with or without a stick ; he sees whether you are wearing spurs ; he knows that a red coat means a hunting day and a tweed coat signifies a hack. In fact this so-called unintelligent animal has a very active mind, and if trainers would only try to develop it instead of using threats or applying the stick or sentencing the animal to solitary confinement, they would achieve better results.

The last attribute of the horse that I shall deal with is his wonderful *courage*. Horses which have been badly handled can and often do develop into perfect fiends, and are thereon proclaimed 'vicious' (though the 'vice' disappears quickly enough as a rule when the cause is removed). But every well-treated horse will give his master all he has. With a rider in whom he trusts and whose confidence he has gained, he will face anything and go until he drops. It is up to us not to misuse this generosity, but to ask of our horse only those feats which are within his capacity.

CHAPTER II

COMPLIANCE

IN the last chapter we discussed the mind of the animal we are about to train ; in this we shall consider how to make him obedient to our wishes.

I am sorry to say that the idea of " mastery " current throughout the countryside is false. " Give him a good ' one, two ' and that will show him who's master " is a dictum which we have all heard at one time or another. And of course it is perfectly possible, by employing methods so severe that all life and spirit are knocked out of the horse, to gain the upper hand ; but the pleasure of riding a mount so ruled is negligible. And moreover such " mastery " is of a very shallow order ; when difficulties occur the rider who adopts severe methods is apt to find his control less complete than he had thought. One such rider that I know of, who was especially severe on his horse, one day fell, and his horse, seizing the opportunity, let out at him and the result proved fatal. Compliance, it is obvious, must be obtained ; but, equally obviously, better methods than severity will have to be used if a complete and enduring mastery is to be achieved.

A rider never knows what predicament he may find himself in. Suppose he takes a toss in an open and lonely country : if he has treated his horse badly the animal will be off and the rider will have

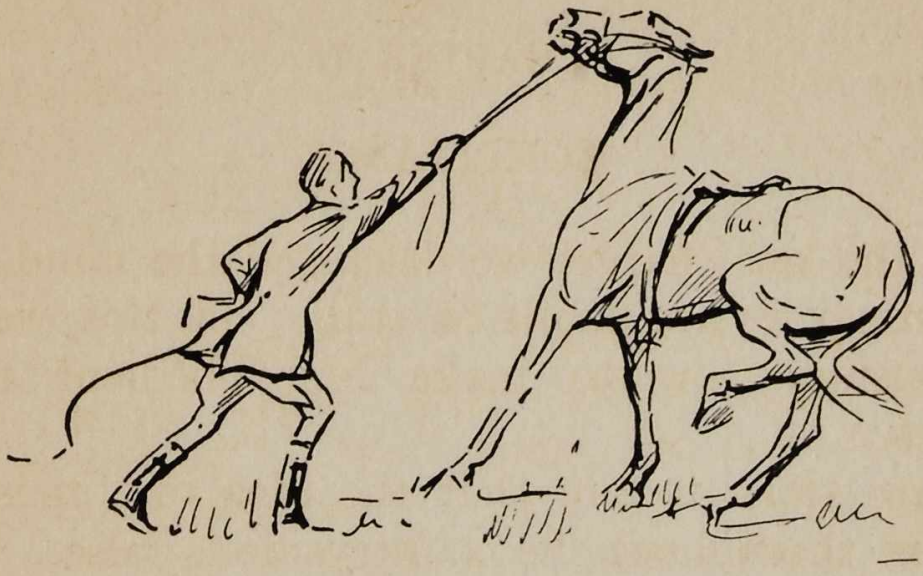


Fig. 1. A Badly-treated Horse.

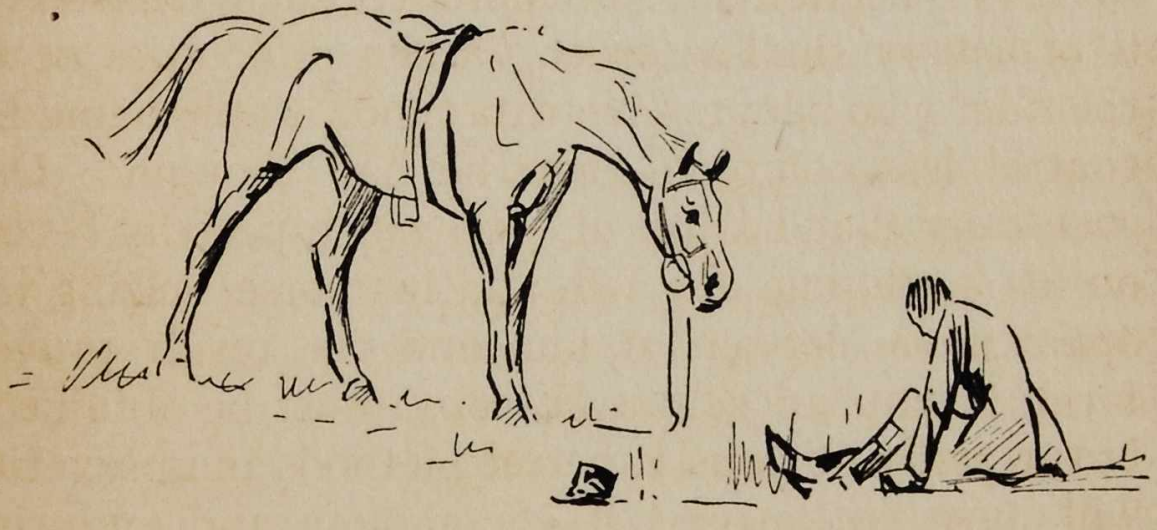


Fig. 2. A Well-treated Horse.

to walk home ; but if he has treated it well, it will quite possibly come back to him and allow him to remount.

A badly-treated horse, once it has left the stable yard, will perhaps never allow itself to be remounted without a great deal of trouble. With well-trained horses such difficulties do not arise. The horse has ways of getting his own back, and sometimes he comes off on top !

Fortunately, however, bad treatment is getting rarer as knowledge of the horse increases. The majority of riders are well meaning and have no desire to be harsh ; their errors arise from their having been thoroughly imbued with the idea that unless they master their horse straight away he will master them—though in what way is never explained.

To take an example. Let us suppose a horse rears up. Many a rider, thinking to himself " If I don't show him I'm master and that I thoroughly disapprove of rearing, he will master me and rear up whenever he likes ", will thereupon punish the horse : little realizing that by hitting him at such a moment he is doing all in his power to aggravate the habit he wishes to cure. For a horse does not rear because he likes rearing, but because something has frightened or distressed him. And when, to add to his fright, he gets a good hiding, the reason for his punishment is as mysterious to him as it is to an infant who gets a good slapping from the nurse for crying because a pin is pricking.

Again, people are inclined to hit their horses for shying, and even for stumbling, though nothing could be more senseless.

These illogical practices, however, do not come under the head of schooling and are mentioned

merely in passing; we will therefore proceed to schooling and discuss some of the occasions there when the whip is often applied.

The most common of these is when a horse refuses. It may be that he is asked to jump a fence which he has often jumped before, a fence which he knows is well within his capacity and of which he can have no fear; yet he refuses again and again. Here surely, it is argued, is where a little forcible persuasion is necessary; and such is accordingly administered. The fact that the whip only produces bewilderment and excitement seems no deterrent to its use. There are many horses who have never jumped a fence without having had the stick. It speaks wonderfully for their native generosity that they jump at all after being so treated.

The theory of this whip business arises from the deep-seated belief that unless a rider wins the battle with his horse *there and then*, the horse will refuse more persistently in the future. The error of it lies in a wrong conception of the cause of his refusal. A horse refuses for the following reasons only, and there are no others:

(1) Lack of practice; all horses are inclined to refuse unless they are jumped frequently.
(2) Bad riding.
(3) Fear, due to
    (*a*) the fence being too large;
    (*b*) the take-off being boggy or slippery;
    (*c*) the novelty of the enterprise, of which he is suspicious.
(4) Pain: a sore back, a corn, sore shins, etc.
(5) Because he is out of his stride.
(6) Because he doesn't want to leave his companions, or his stable.

(7) Lack of general schooling.
(8) Because something has attracted his attention.

Not one of these eight reasons for refusal calls for the use of the whip, except perhaps Number 6, which wants a little explaining. In Cavalry Regiments particularly there is often a difficulty in getting horses to leave others. It is overcome easily enough by riding them about alone, a few days of which is usually sufficient to bring the trouble to an end. The rule should be to cure one thing at a time. First get your horse to go alone : then teach him to jump. Don't try both together. In other words, make your lessons as easy as possible.

Next to the misuse of the whip comes that of the spur. The reasons given for wearing spurs are just as illogical as those advanced for the frequent use of the whip. They are, that they

(1) Set off a boot ;
(2) Make a horse obey the leg ;
(3) Hold a horse to a fence which he might otherwise refuse ;
(4) Keep a sluggish horse " up into his bridle ".

I will refute these theories in turn.

(1) Appearance is merely a matter of habit ; to people *un*accustomed to wearing spurs a boot with them on looks absurd. And they are not a mark of efficiency ; even in advanced stages of *haute école*, the better the rider, the less he uses spurs.

(2) I admit that if a rider does not know how to use his legs, spurs may help him to a slight extent. But they are the mark of inefficiency. For what they proclaim is that the rider has such weak legs and uses them so badly that he must have extra aids.

(3) That spurs have ever held a horse to a fence I

strongly deny. A horse that is going to refuse will do so spur or no spur. And moreover the application of spurs to a refusing horse conveys nothing to him at all. It merely makes him sore afterwards.

(4) To try to keep a sluggish horse "into his bridle" is an ungenerous act. For a horse is sluggish only when something is amiss with him, that is to say, when he is suffering from (*a*) debility, (*b*) overwork, (*c*) underfeeding, (*d*) old age (or extreme youth), or (*e*) weakness after illness or ill health generally. When it is realized that a horse in good condition is seldom or never a slug, it will appear how unfair it is if, having to ride a sluggish horse, we try to drive him along by the spur.

We should, therefore, never attempt to obtain mastery by any form of severity or punishment. We must, and we can, obtain complete control by gentle and firm handling, and by using our intelligence to make the lessons easily understood and easily accomplished. And if we follow this method, conscientiously developing our horse's intelligence and overcoming his natural timidity, we shall be well repaid. He will become a friendly and live creature and a true companion, and will be willing to obey the slightest indication of leg or rein with a readiness that is as delightful to witness as it is to experience. This is the true mastery.

An example of the compliance that can be so easily attained by right schooling will be seen in the frontispiece, which shows a schooled horse, without reins, doing a figure of 8 at a canter.

CHAPTER III

SCHOOLING

BEFORE starting to school a horse we must first know what, and what not, to attempt. How to do it is the corollary, not the problem. I say this because I know how many people there are who, on the basis of a few rules of thumb, begin to train their horses with only a partial understanding of the underlying facts and theory. They may even introduce a few ideas of their own, probably quite unsound. In time, perhaps, they realize their mistakes, and may eventually attain a high standard of efficiency, but not all of them do so. And in any case this path to perfection, besides being rough and tortuous, is a foolish one to travel. For there is another, open to all to follow, one which has been smoothed by the experience of the past and which leads straight to its destination.

It is for this reason that I open my chapters upon schooling, not with the first stage of handling a horse, but with a description of the fundamental principles upon which all training should be based.

The first point is balance. To get the best results we must always be guided by the natural movement of the horse ; we must develop him upon the lines which nature has laid down and not work contrary to them. How, then, can we best study the balance of a horse ? One fact is of great assistance : balance is at all times directly dependent upon

the position of the head. Anyone who has skated will know that to execute any figure, the head must give the direction and the balance. 'Let the head go and the body will follow' is the unvarying maxim. And the same applies to riding—and, indeed, to all movement. If, therefore, we study the carriage of a horse's head and neck, we shall arrive at a sound conception of his balance. Once we have got this right, the rest will follow easily.

Of course, each horse must be studied individually, for no two horses are exactly alike in conformation, and each, therefore, will carry its head in a slightly different way. Some have a naturally high carriage, others a much lower; these peculiarities must be allowed for. Do not think that by means of straps and buckles you can force a horse with a low carriage to hold his head as high as another whose conformation is different. You must be firm in principle, but elastic in practice. Aim at educating, developing, improving, but do not try to alter.

If you take a walk in spring time through a paddock where young stock are turned out, you will often see yearlings having games with one another. Wonderful feats these youngsters will perform, and entirely on their own initiative, without tuition or guide. They will pirouette, capriole, swing round on their hocks, or stop and turn in a truly marvellous manner. Watch them carefully, and you will notice the freedom of the head and neck, the high carriage and the broad outlook.

Here we are at the heart of our subject. What we want is to be able to call up these powers at will. If we can train a horse to stop and turn when we are on his back, only half as well as he does when left to himself, we shall have gone a long way in our schooling.

And obviously we can only hope to do this if we allow him to carry his head as he does when left to himself, not as we think he ought to carry it.

Now let us look at the sketches.

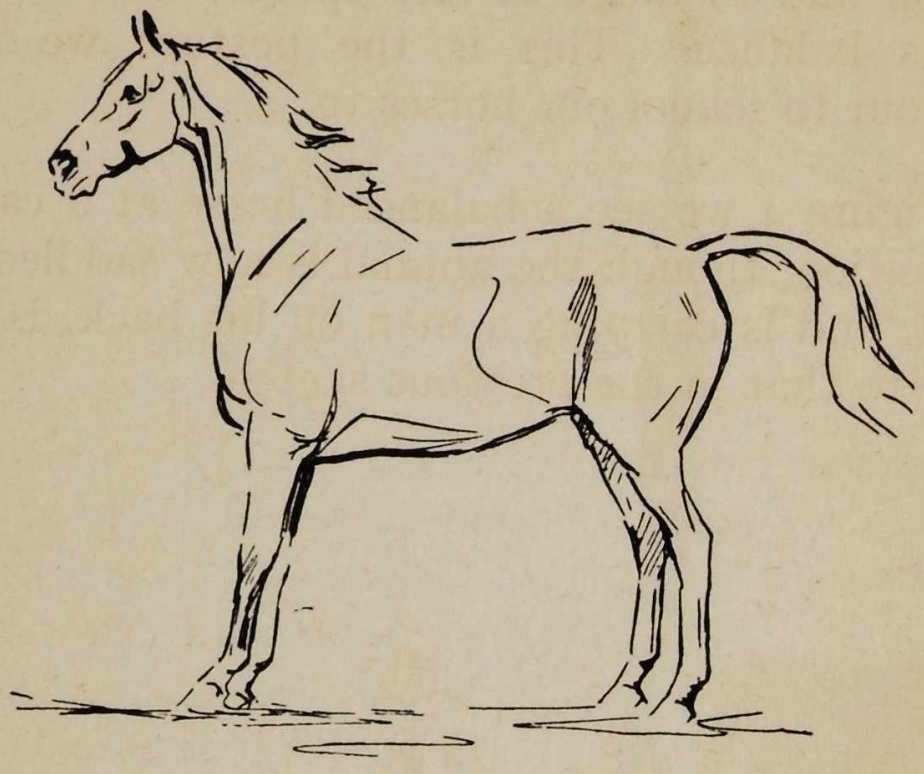


Fig. 3. The Horse at Large.

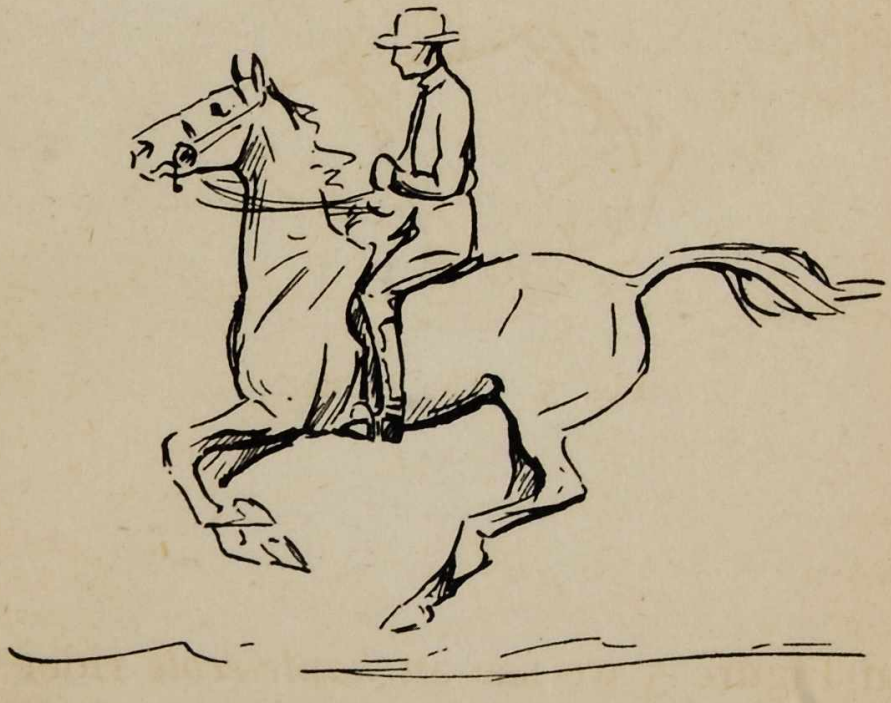


Fig. 4. The Balanced Canter.

Figure 3 depicts a horse at large, looking away at some object in the far distance which has attracted his attention. He is in a position of attention, like a trained soldier, ready to turn immediately in any direction and to move at any speed. Here we see nature's balance. This is the posture we must endeavour to school our horses to.

In Figure 4 we see a balanced horse at a canter. The position, though the animal is now saddled and bridled, and is carrying a man on his back, is very similar to that in the previous sketch.

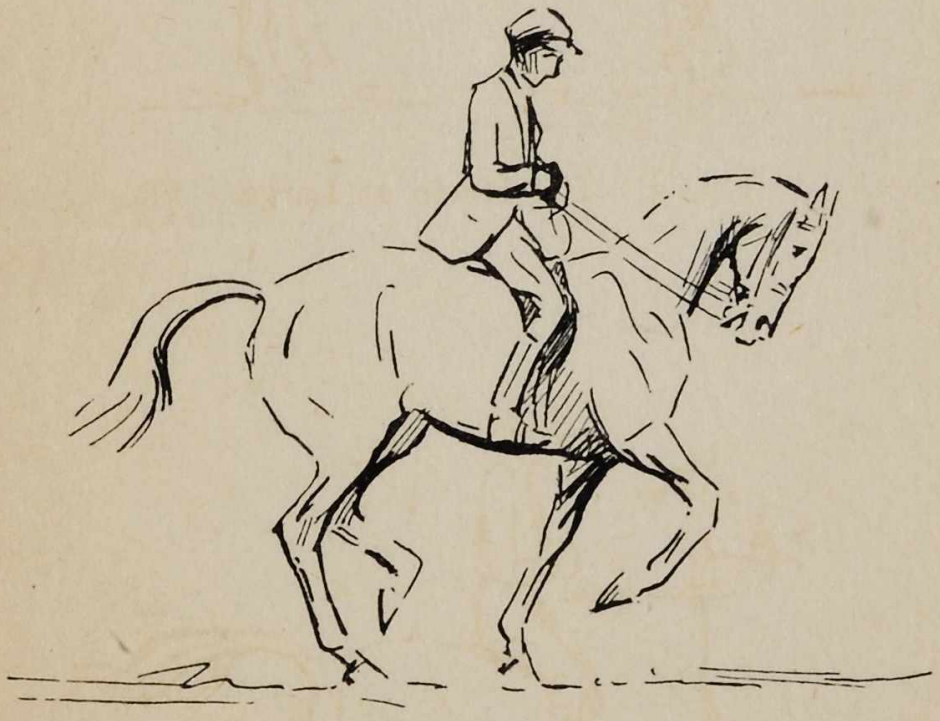


Fig. 5. The Piaffe.

But in Figure 5 we see an *haute-école* rider doing the piaffe, and here all is restraint and over-collection.

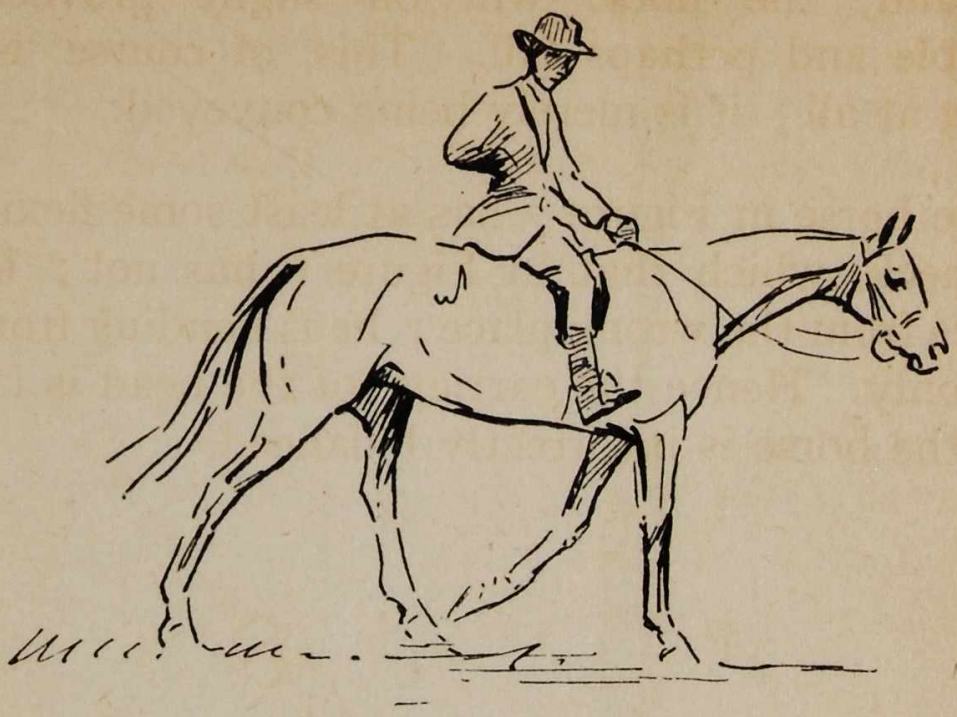


Fig. 6. The Unbalanced Walk.

Figure 6, on the other hand, shows a rider who is simply slopping along. The horse's head is stuck out like a bowsprit, and, the balance being all on the

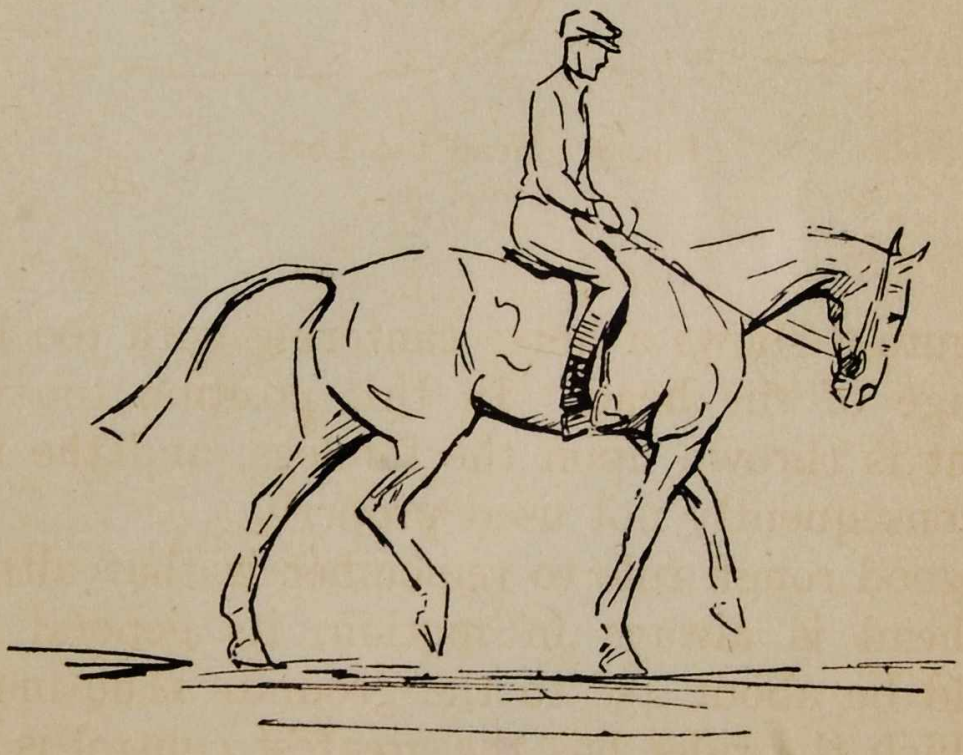


Fig. 7. Incorrect Flexion.

forehand, the horse will on slight provocation stumble and perhaps fall. This, of course, is not riding at all ; it is merely being conveyed.

The horse in Figure 7 has at least some flexion of the neck, which that in Figure 6 has not ; but it comes from the wrong place : he is bending from the poll only. Hence the carriage of the head is faulty, and the horse is incorrectly balanced.

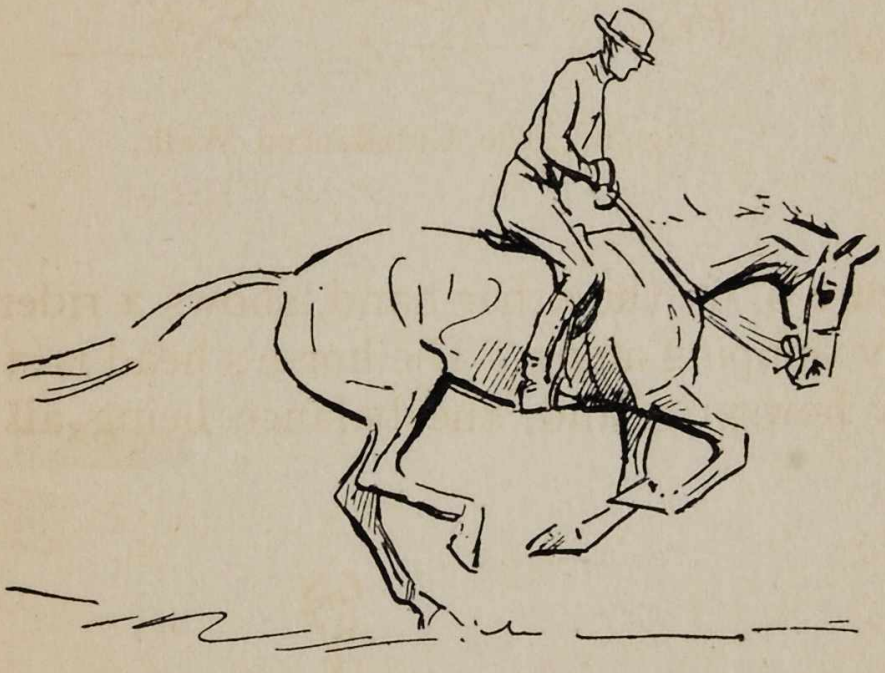


Fig. 8. Head too Low.

Figure 8 shows a horse cantering with too low a carriage of the head. In this position too much weight is thrown upon the forelegs, and the hocks are consequently not used properly.

A good rough rule to remember is that although the head is always in motion, its general angle should be about 45° to the ground. The moment at which the rider has the greatest control is when it is at 90° to the ground.

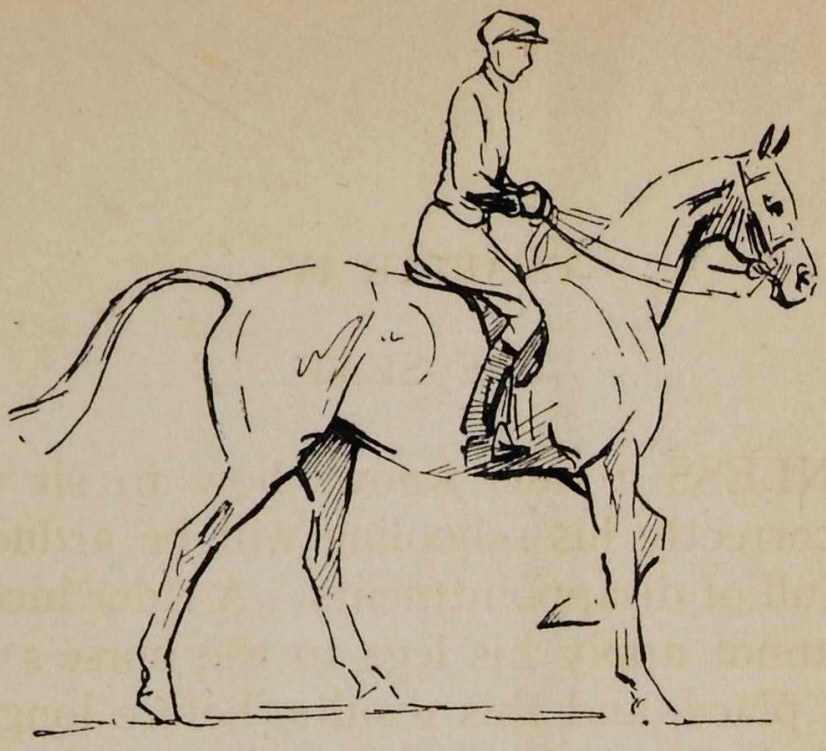


Fig. 9. The Balanced Walk.

Figure 9 shows a nicely balanced horse at the walk. Here is that combination of balance and freedom which we are out to attain.

CHAPTER IV

THE SEAT

UNLESS a rider knows how to sit a horse correctly his schooling will be arduous and full of disappointments. A rider incorrectly seated cannot apply his legs to the horse's sides at the right place, and this results, before long, in the failure of the horse to understand what is required of him, and hence in his becoming fretful and unmanageable.

A correct seat is therefore of the first importance, and must be studied and practised before any good result in schooling can be expected.

To discover what *are* the elements of a good seat, however, is not, in this country, too easy. Inquiries of friends and neighbours are not likely to lead to anything but perplexity, for no two people seem to think alike upon the subject and some have never thought about it at all. Hackneyed and trite sayings such as, " Sit down in your saddle ", " get a good grip ", and so on, are what you will hear, and if you ask what is meant by these phrases, the answer will probably be more evasive than enlightening.

But the rules for the correct seat are actually quite simple ; and since they are not empirical, but have reason for their guide and experience as their companion, can be easily understood. They can be expressed thus.

The chief means we have of communicating our wishes to a horse is by the use of the leg, and 'leg' in this context means the muscles on the inside of the calf. If the feet are pointing downwards or are home in the stirrups, it is not possible to use these muscles fully, so that such positions must be described as definitely wrong. The first rule is, therefore, to sink the heel and raise the toe, and this means that the rider must have the stirrup under the ball of the foot.

The next rule deals with the point at which the pressure should be applied. There is one place and one place only: against the horse's ribs. You may squeeze to the limit of your capacity on his shoulder or in front of the girth, and you will get no result. Many people do so—that is one reason why they manage their horses so badly. It is absolutely necessary that you should keep your heel behind the girth.

Now, in order to get the leg into this position it is obvious that the knee must be pointed. If this is correctly done, and the rider is sitting in the exact centre of his saddle, it will be found that the stirrup leather is vertical.

Here let me define what I mean by the centre of the saddle. If you are sitting in the centre of the saddle there should be a full hand's breadth between yourself and the cantle. The further forward you can sit in the saddle the better you will be balanced. Unfortunately most saddles are so cut that it is difficult to avoid slipping back continually. To overcome this I have brought out a special saddle, called the McTaggart saddle, which can be seen in Messrs. Owen & Co's window at 62 Duke Street, W. The point is very important, because, sitting on the

back part of the saddle, it is impossible to be balanced. The rider must be as near the horse's centre of gravity as possible, and that means that he must sit in the centre of the saddle.

Incidentally, the effort to observe this rule helps to keep the leg and knee in the proper position, for as the body goes forward the foot goes back.

The stirrups should be not so long as to blunt the

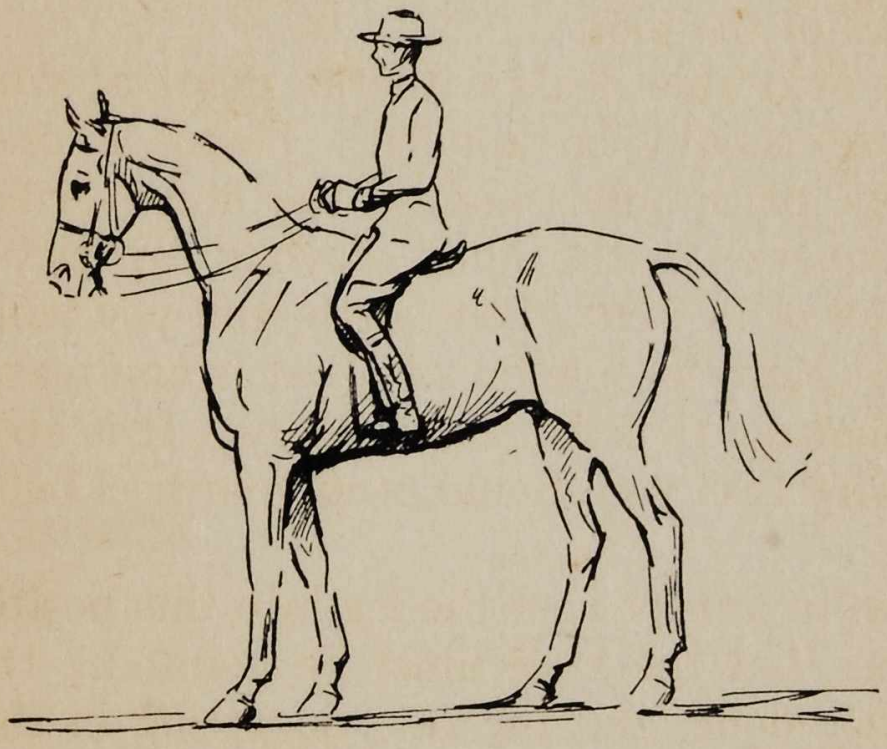


Fig. 10. The Correct Seat.

angle of the knee, which should be roughly 135°. If the work to be done is developing in speed or in the size of the jumps, the stirrups should be shortened and the angle of the knee made more acute. The rule is to adjust the leathers so that the rider's knees remain pointed all the time. Unless the foot is resting firmly on the iron, there cannot be full control. If, therefore, it is noticed that the foot has begun to slip forward, the stirrups must be pulled up.

The rider's hands should be placed so that the

wrists can come fully into play. If the thumbs are pointing to the horse's ears the wrists are not being used at all. The thumbs should point towards each other, and the hands, held about six inches apart and about four inches from the body, should be so rounded that the finger-nails can be seen by the rider. In this way the greatest suppleness and control are obtained.

The angle of the rider's head should not be forgotten. Many riders spoil their position by holding the chin too high. The head should be held so that the eyes look naturally at the ground in front. For the rest, the rider's back must of course be slightly hollowed, and his elbows should fall naturally from the shoulder.

These are the rules for the seat. When we have thoroughly grasped them—and not before—we can start our schooling.

CHAPTER V

STABLE HINTS

SINCE a horse's intelligence can be developed, by proper handling, almost as much in the stable as in the field, stable management can certainly be regarded as a part of schooling, and a few hints upon it will not be out of place. Here, then, is a list of points to which attention should be given :

1. A horse should have a companion whom he can see.
2. A loose box is almost a necessity.
3. The stable should have a half-door so that the horse can see out.
4. The half-door should be open all day whenever possible.
5. Make sure that there is good top ventilation.
6. The stable should smell sweet, even at 4 a.m.
7. The droppings must be systematically removed.
8. The horse should not be tied up, except for grooming, etc.
9. Unnecessary clothing should be avoided. Horses are often over-rugged, especially in summer. A stable thermometer is useful, and it is wise to have the following rules posted above it :

over 65°—no rugs
65°–55°—one rug
55°–40°—two rugs
40° and under—three rugs.

10. Give four feeds a day.
11. Tit-bits at stated times are important. Sugar in small quantities is not, as is sometimes supposed, in any way harmful.
12. Avoid bandages, except when absolutely necessary : namely, for cuts.
13. See that the roots of the mane and tail are kept scrupulously clean.
14. Blistering and firing should be almost unknown.
15. Take especial care of the horse's feet, both as to cleanliness and shoeing. The frog should always rest on the ground.
16. A little oil rubbed into the hoofs at night is good, but not previous to a ride.
17. Feel your horse's forelegs before starting on a ride. They should be clean and firm, and both of the same temperature.
18. Filled legs are best dealt with by massage and reduced work. Avoid wet applications.
19. Inflammation should be treated by rest and fomentation.
20. Keep water constantly in the box.
21. Your groom must be quiet both in voice and manner.
22. When in doubt, treat your horse as you would like to be treated yourself.

CHAPTER VI

BAD MOUTHS

I HAVE often been asked what is to be done with a horse that has a mouth like iron and upon whom nothing seems to have any effect. If the horse is an old one, with muscles and habits set, I am afraid there is not much that can be done; for, if one tried to school it, by the time the suppling was achieved, the animal would be too old for it to be of any use. But if the horse is a young one, then the hard mouth is probably due to bad breaking and handling, and the position is very different.

It must be understood that a bad mouth is entirely a matter of suppleness, and is only indirectly affected by anything that the rider does. Many people think that their horse's hard mouth is due to their own "bad hands", and innocently suppose that if a good rider were to get on his back the animal's mouth would immediately improve. But no matter how good a rider may be, he cannot turn a bad-mouthed horse into a good one in a moment; nor will a bad rider do any serious harm to a horse which has previously been allowed to develop a habit of "pulling". Habits are neither made nor corrected all at once; they are the result of prolonged training.

Every horse can have a good mouth, though there will always be some horses with better mouths than others. The variation depends largely upon conformation. A horse with good shoulders and nicely

placed hocks will probably have a better mouth than one less well shaped.

Many people, I find, have very odd ideas as to what constitutes a good mouth. I have often been asked to ride horses that were alleged to have splendid mouths, which, on mounting them, I found to have absolutely no mouth at all; they were, however, easy to stop, and that, I fear, was what was meant by "good mouths". What, then, *is* a good-mouthed horse? It is a horse that drops his nose to the pressure of the rein, one that has a flexible lower jaw and a wet mouth. A bad-mouthed horse is one which resists the rein, and has usually a closed mouth, until the pressure becomes great, when he opens it wide.

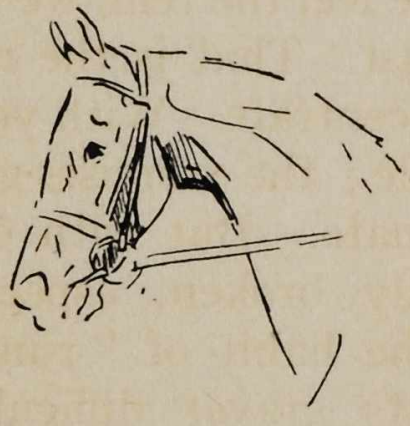


Fig. 11. A Good Mouth.

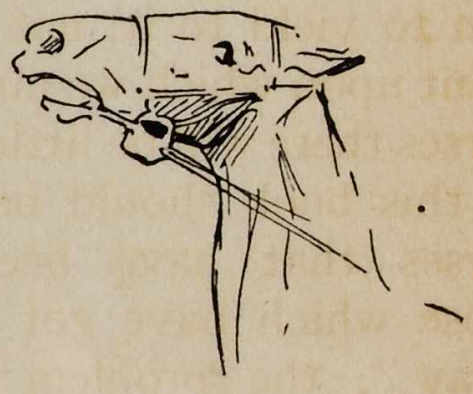


Fig. 12. A Bad Mouth.

Figure 11 shows a horse with a good mouth. The neck has yielded to the rein, and the lower jaw is playing with the bit.

Figure 12 shows the resistance of the untrained horse. Instead of yielding to the rein, he is opposing it—causing discomfort both to himself and to his rider. There is no control, and we are not surprised at the sequel (Figure 13): the horse, entirely mis-

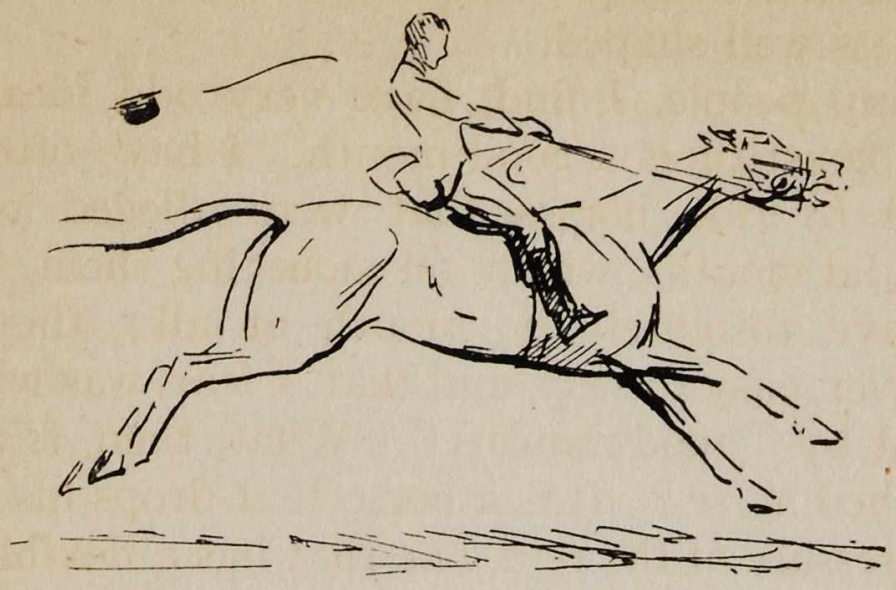


Fig. 13. The " Runaway."

understanding what is required of him, has bolted, and disaster is impending.

What we have to do to avoid this is to make the horse understand that when we feel the rein, we wish him to yield to it, not to resist. That is the main point upon which we must concentrate. With young horses there will be little trouble ; the exercises given in this book should be adequate. But with older horses that have been badly broken, especially those which have got into the habit of " running away ", the problem presents graver difficulties.

Three things must be realized at the outset :

First, that the goodness or badness of a horse's mouth has nothing to do with the type of bit. As long as the mouth is not sore, and the bit fits, we need not worry. In the commencing stages a snaffle is all that is required.

Next, that as the horse has learnt only to pull, the muscles of his neck and jaw, though strong, are rigid and unsuppled.

Third, that the horse has been wrongly taught, and must therefore re-learn the indications of the rein.

The application of a correct line of teaching will now be comparatively easy. The horse must first be suppled. As he misunderstands the aids from the saddle it will be useless to ride him: he must be longed. The weight of the longeing-rein will soon start lateral flexions of the neck. This exercise should be carried out twice daily for about half an hour at a time.

The next thing to teach him is what is meant by

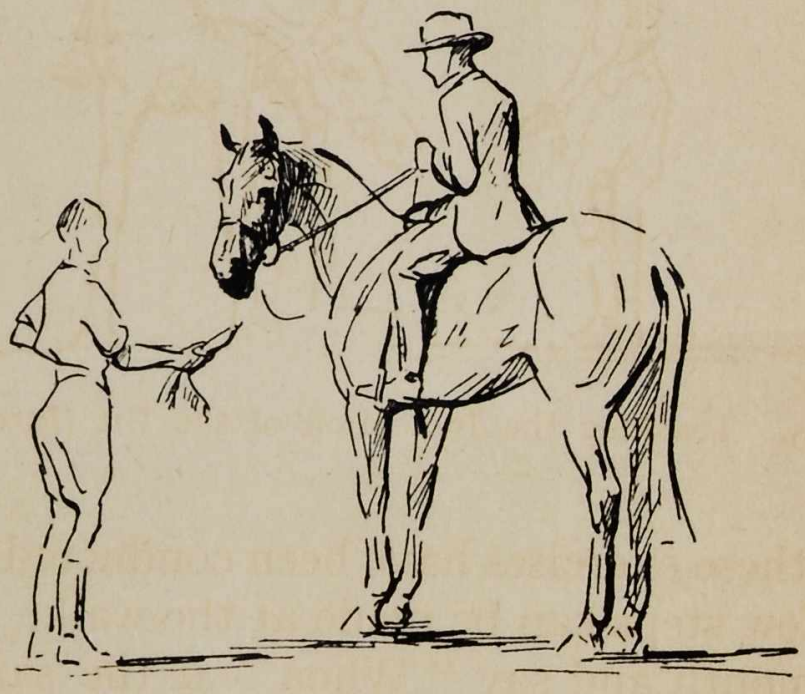


Fig. 14. Teaching the Indication of the Bit (Correct).

pressure of the rein. To do this, sit in the saddle and hold the snaffle reins one in each hand. Have the groom in front with a carrot. Then gently pull one rein while the groom moves the carrot in the same direction, as in Figure 14. Do this from side to side, each time trying to get the head further round, until the horse's nose actually touches the rider's leg. Afterwards you can teach him direct flexion, by feeling both reins and making him drop his nose.

In doing these exercises care must be taken to

make the horse flex his neck from the poll—in other words, keep his head high. Do not allow him to let it fall, as in Figure 15.

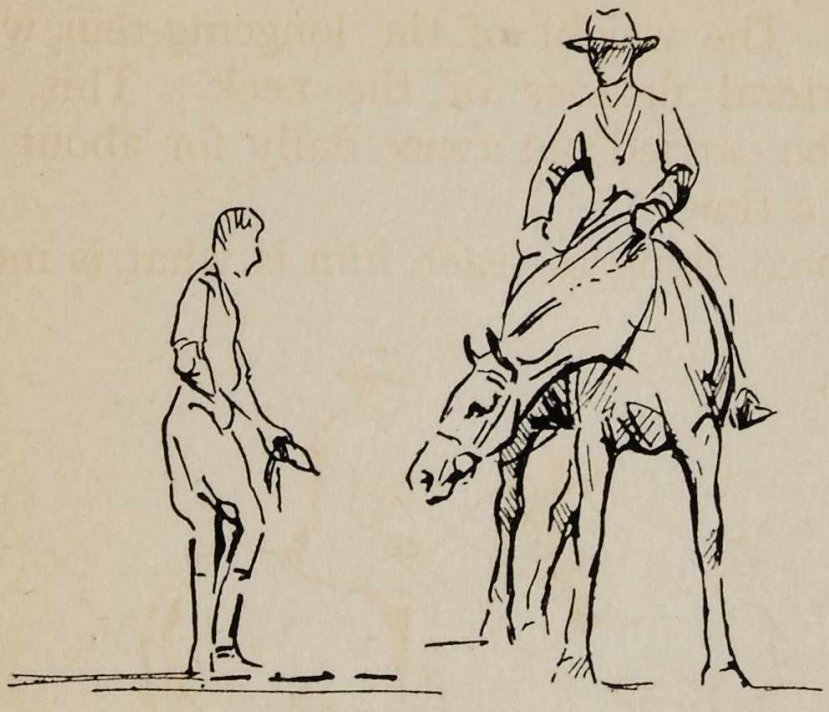


Fig. 15. Teaching the Indication of the Bit (Incorrect).

After these exercises have been conducted for some time, a few steps can be made at the walk. Feel the horse's mouth and say " Whoa " at the same time, and pat him directly he stands still.

Thus, by slow degrees, he will learn exactly what is required of him when he feels the pressure of the rein ; and in due course he can be ridden out of the yard in the usual way.

We now know :

(1) Something of the nature of the horse,
(2) What is our object in training him,
(3) The methods by which we propose to train him,
(4) How to convey our wishes to him,
(5) How to balance both him and ourselves,
(6) How to look after him in the stable ;

and can begin to school.

PART II
SCHOOLING

CHAPTER VII

RULES FOR SCHOOLING

1. Never lose your temper.
2. Never wear spurs, not even blunt ones.
3. Never use the whip for punishment. Use it only as a guide and supplement to the leg.
4. When your horse has done well, express your approval either by hand or by voice or both.
5. When he *is* doing wrong, use the voice gruffly.
6. *After* he has done wrong, do nothing.
7. Whatever exercise you do on one rein, do equally on the other, e.g. if you circle to the left six times, then circle six times also to the right.
8. Don't ride your horse in bandages.
9. Don't tighten the girths unduly.
10. Make your hours for schooling regular.
11. Think out daily how to make your lesson as *easy* as possible.
12. Be content to achieve a little each day—*festina lente*.
13. Don't give your horse much corn, until the work he is doing necessitates it.

14. Choose flat, even, firm ground to work on, ground that is neither hard nor slippery.

15. Never work a horse which is not absolutely sound. Disinclination to use any leg as ordered is suspicious.

16. Choose quiet spots where you will be away from other horses and undistracted.

17. If your horse begins to get excited, stop the lesson at once ; after he has quieted down, begin again in an easier way.

18. Never try to attain your object by using extra straps, or changing the bit, etc. Improvement can be gained only by the development and suppling of the muscles and by an understanding of the " aids ".

19. Do not assume that your horse is stupid. Give him credit for intelligence.

20. Never fight with a horse. Remember that mastery is acquired by subtlety and not by strength. This applies particularly to jumping.

21. Do not think it necessary to succeed at once with every fresh exercise. You can afford to defer your victory.

22. Do not accuse your horse of " vice " if he shows unwillingness. His hesitancy is probably due to fear, or discomfort, or inability to comprehend your wishes.

23. It is useful—in fact it is practically essential—to have shortened reins. Loose ends, which get under the saddle or under your knee, are very troublesome.

24. In the early stages, two long switches, one for either side, will be found a great help. Hazel twigs (which can be procured from any hedge-row), fitted with home-made handles, will do.

25. All aids should be given inconspicuously.

26. Keep your wrists supple and your fingers firm.

27. School your horse in a double bridle.

28. Remember that the rider's leg represents about 70 per cent of the handling of a horse, and the reins only about 30 per cent.

29. Do not be constantly talking to your horse when schooling him. "Good", "Ah-a-a", "Whoa", and "Go on" should be sufficient for most purposes.

THE OBJECT OF SCHOOLING

To make a horse obedient at all paces. To make him handy and well balanced. To give him a good mouth. To teach him to use his limbs to the best advantage. To develop his muscles. To make him quiet and safe to ride in traffic or over a country.

CHAPTER VIII

EXERCISES AT THE STAND

THE MOUNTING BLOCK

IN order to teach your horse to leave the stable yard quietly, mount him from a block ; mounting from the ground, it is very difficult to avoid touching his side with one foot or the other as you search for the stirrup iron, and this causes the horse to move before you are ready ; thus the morning's work starts with a false indication. Moreover, a horse taught to be mounted from the block is easier to mount in the open or in the hunting field, so that the method has many practical advantages to recommend it. The difficulty is that horses have, not unreasonably, a great natural aversion to allowing their rider to stand on higher ground than themselves ; that is why they will always take the crown of the road and make the rider mount from the gutter. A properly-trained horse, however, will allow himself to be led to the block, without sidling or nervousness, and, even after the rider has got on to his back, will not move until he has been given the ' office '.

The actual method of instruction can be left to the ingenuity of the rider or groom and to the circumstances of the moment. A carrot, I may say, works wonders. The essential thing is that the lesson should be conducted with patience ; there must be no shouting, or smacking, or brandishing of sticks.

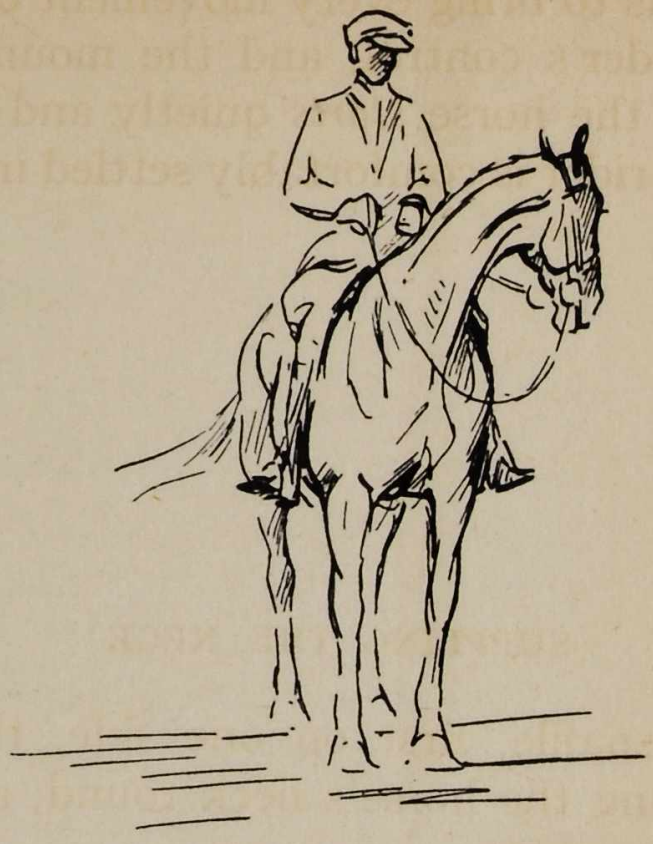


Fig. 16. Suppling the Neck (Correct)

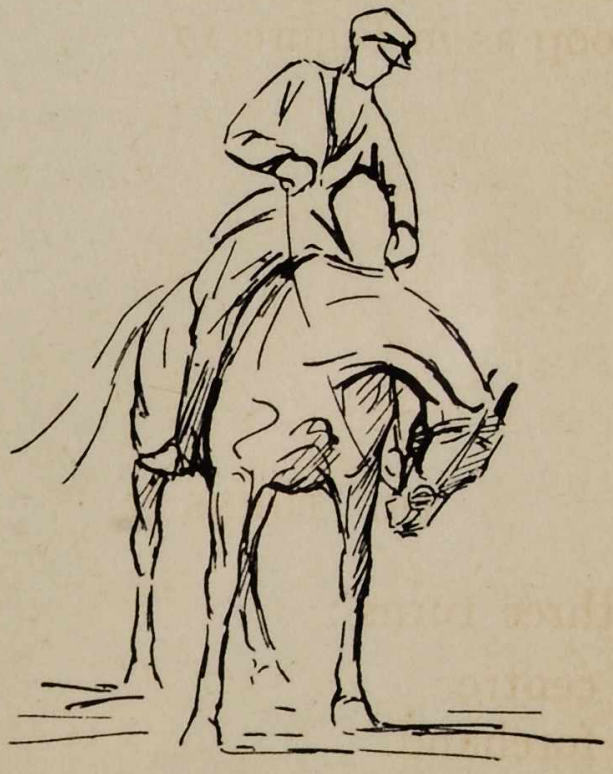


Fig. 17. Suppling the Neck (Incorrect)

This is an important exercise. The first principle of schooling is to bring every movement of the horse under the rider's control, and the mounting block ensures that the horse *starts* quietly and obediently and that the rider is comfortably settled in a position of control.

SUPPLING THE NECK

Feel the snaffle, first on one side, then on the other, to bring the horse's neck round, as shown in Figure 16.

With practice it should be possible to get the head right round so as to touch the rider's leg. Throughout the exercise the head must be kept up and not allowed to droop as in Figure 17.

THE TURNS

There are three turns :

(1) On the centre.
(2) On the forehand.
(3) On the hock.

Each of these must be assiduously practised.

The Turn on the Centre is the simplest of the three, being the one which the horse makes naturally, without instruction. The rider's inward knee is the fulcrum, the horse's forehand turns inward, his quarters outward. The turn should be done slowly, and the horse should be taught to stand, when he has completed it, motionless and equally balanced on all four legs.

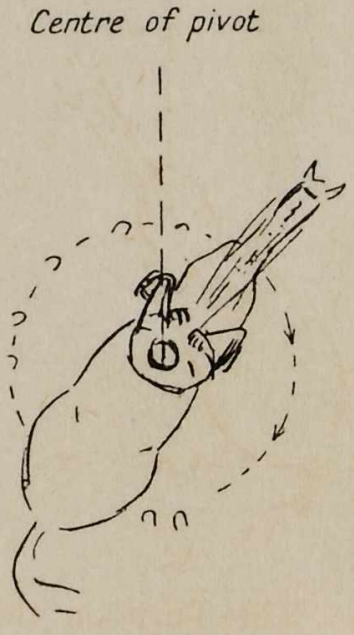


Fig. 18. The Turn on the Centre.

The aid : Gently feel the inward rein and press the inward leg ; on the completion of the turn, relax both.

The rider must be ready to check, with the outward leg and rein, any other movement almost before it occurs.

The Turn on the Forehand. The horse pivots on his inward foreleg, which should remain motionless throughout, the other legs circling round it.

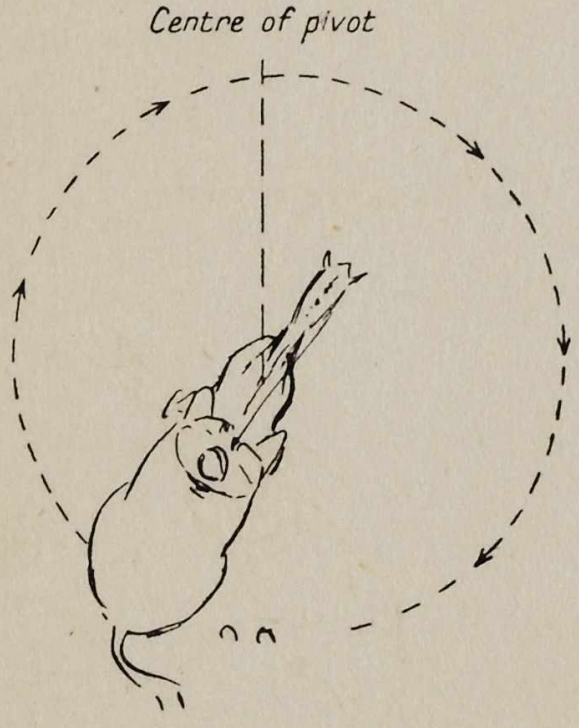


Fig. 19. The Turn on the Forehand.

The aid : A strong pressure of the inward rein and inward leg, which should be drawn back.

In the early stages, the pressure of the leg can be supplemented by the application of the switch on the inward hock.

The Turn on the Hock is more difficult and requires a good deal of delicacy of leg and rein. This time it is the inner hind leg which remains motionless while the others pivot round it.

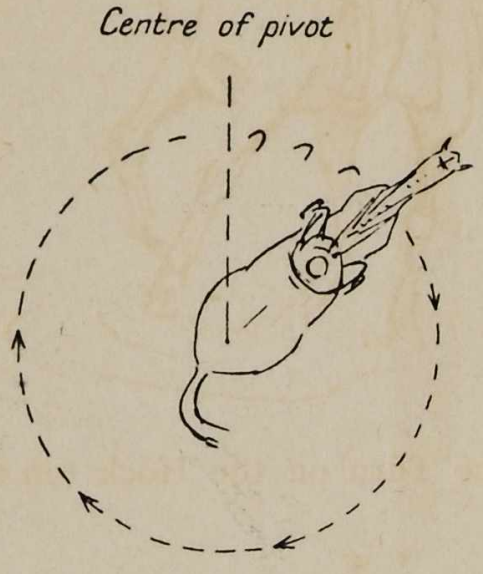


Fig. 20. The Turn on the Hock.

The aid : Press the horse's outward shoulder round with your outward leg, which must be advanced in front of the girth. Your inward leg must be ready to check instantly any movement of the quarters. The outward hand should press against the outward side of the neck, and the inward rein should be used very lightly—for the horse's head should be kept as straight as possible—to bring the head round. If the horse evades the exercise by turning his quarters outwards, and so making the ordinary turn on the centre, the indication can be gently increased by applying the switch to the outward hocks.

Do not start the exercise until the horse is standing correctly on all four legs. Then try only one step to begin with ; express approval ; and continue slowly.

Fig. 21. The Turn on the Hock (on the move).

It is better, at the outset, not to attempt this exercise in the open, but to select a flat piece of ground alongside some railings or a wall (Figure 22). This means that you will have to be content, for the time being, with a turn through an angle of 180° ; but the full turn of 360° (Figure 20) is a difficult and advanced movement which needs a good deal of practice.

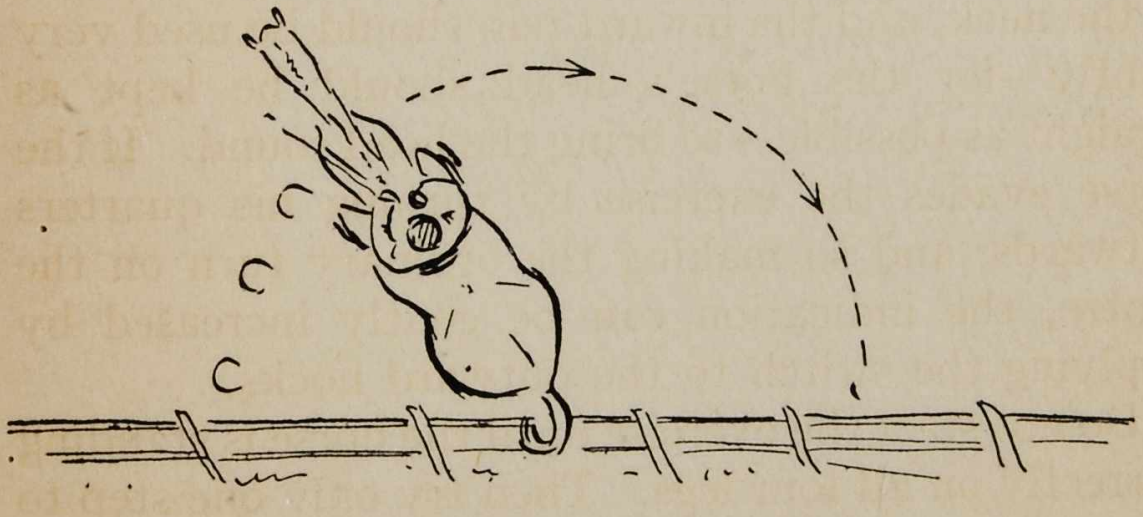


Fig. 22. The Turn on the Hock.

THE REIN BACK

The aid : Raise the horse's head ; follow this with a strong pressure of both legs and both reins, easing and feeling.

Points to be observed. The horse must first of all be standing properly on all four legs. Also, his head must be correctly placed ; if he raises it, the rider must wait until he lowers it.

Apply the pressure of the legs first ; this is like a preliminary signal. When you think you have got control, begin to feel both reins.

In the early stages be satisfied with only one stride backwards, however small.

The exercise must be executed on " one track " : that is to say, in a straight line, the fore legs following the hind. And the movement should be regular, the limbs moving in a steady cadence. Rushing madly back should be checked.

Choose a gentle slope down for this exercise ; to rein back up hill is difficult.

Figure 24 shows how *not* to do it.

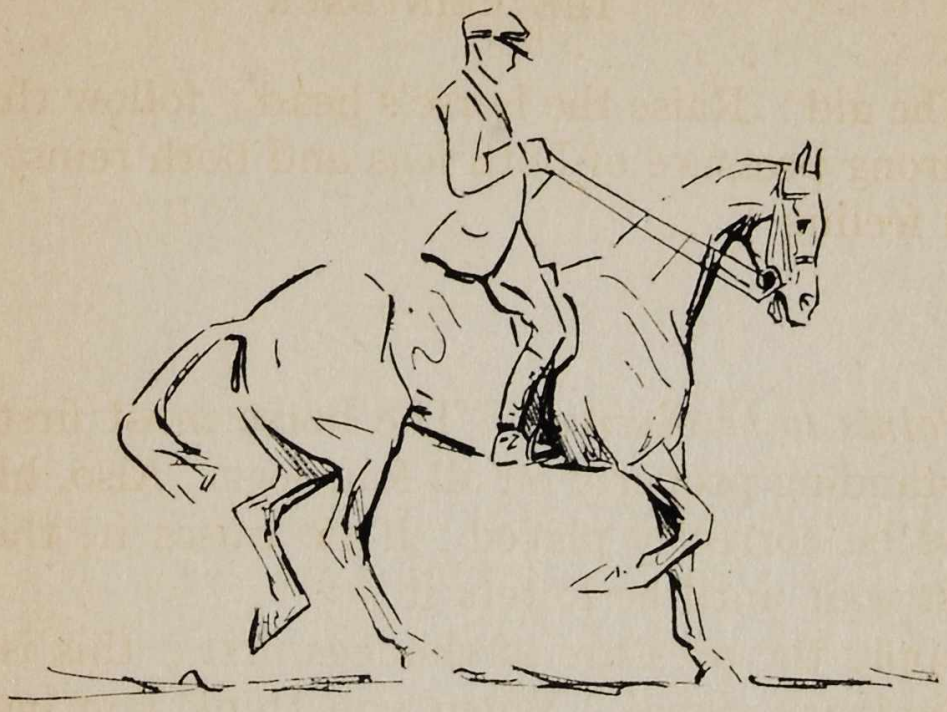


Fig. 23. The Rein Back (correct except that the hands are too high and the reins too long).

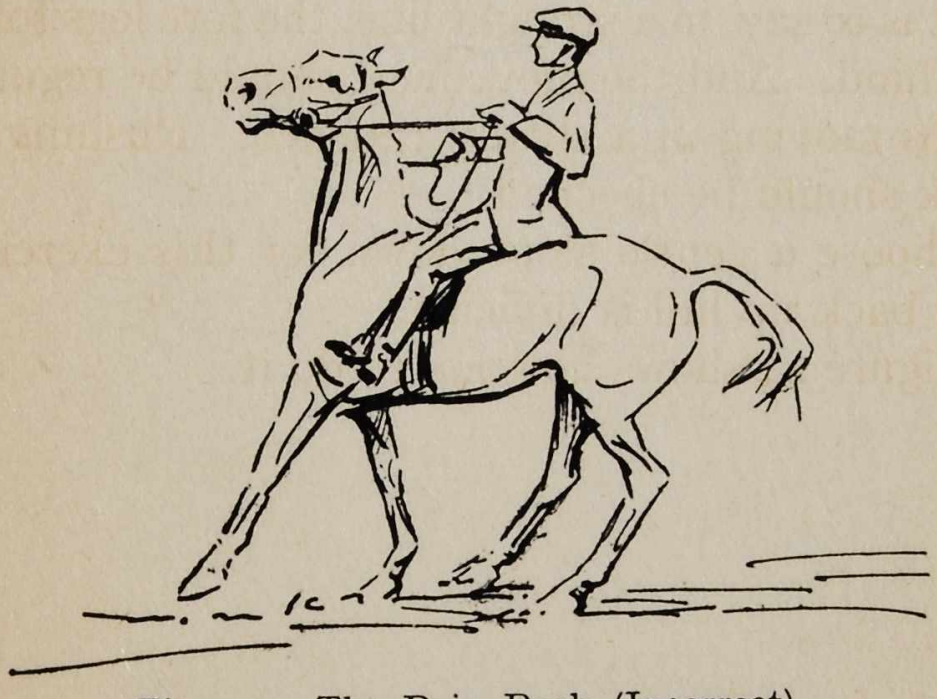


Fig. 24. The Rein Back (Incorrect).

TRANQUILLITY EXERCISES

Make your horse stand still while you : drop the reins ; wave your arms ; brandish your stick ; blow your nose ; wave your handkerchief ; take off your hat ; unfold a newspaper ; dismount ; remount. Make him stand *quite* motionless while all this goes on.

This teaches the horse :

(1) That no harm is going to happen to him whatever the rider does.

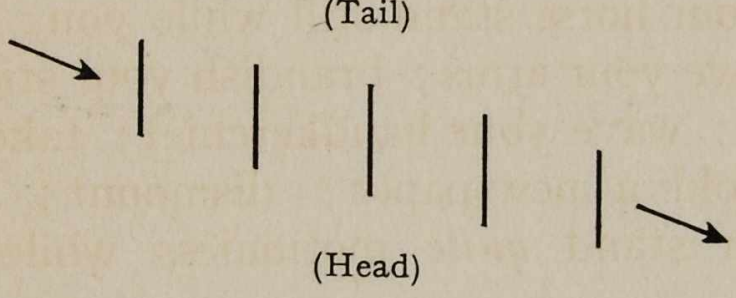
(2) That he must not move until he gets the " office ".

CHAPTER IX

EXERCISES AT THE WALK

THE HALF PASSAGE

THIS means that horse moves partly sideways and partly straight, in this manner :



The aid : (*a*) A feel of both legs and both reins, so as to get the horse to walk collectedly. (*b*) A strong pressure of the outward leg, drawn back, and a gentle feel of the inward rein. (This is an exercise in which the long switch is useful.)

To perform the half passage properly, it is essential that

(1) both fore and hind legs cross in front of each other respectively ;

(2) the horse keeps his body parallel with the line of direction ;

(3) the head is turned slightly inwards (in the direction in which he is going).

This exercise should not, in the early stages, be practised in the open ; a lane or track should be selected. This helps the horse to understand what is wanted. It is an excellent exercise for teaching obedience to the leg, and for suppling the ribs.

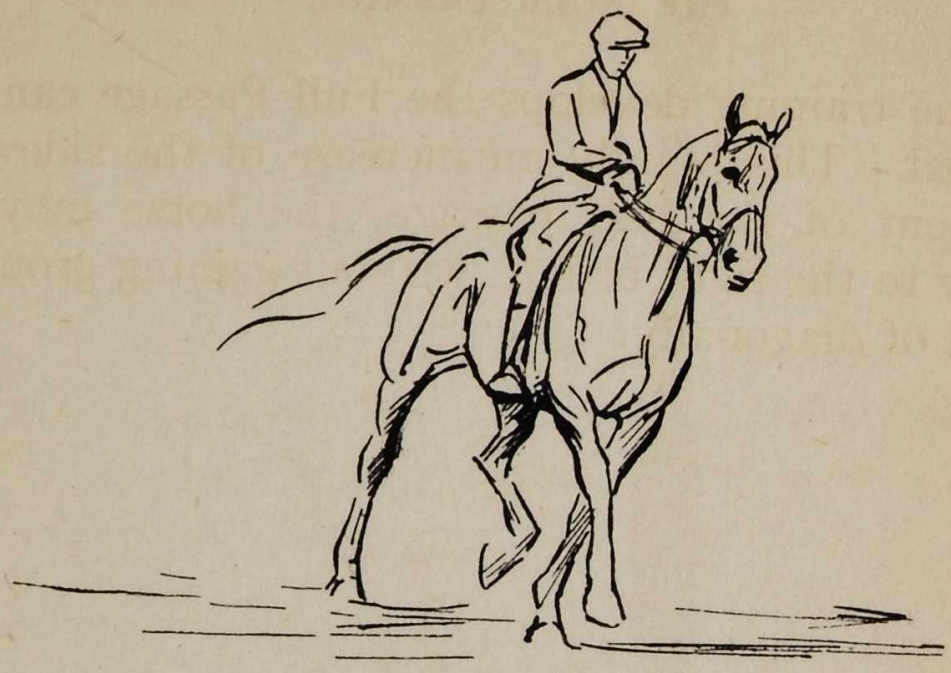


Fig. 25. The Half Passage (Correct).

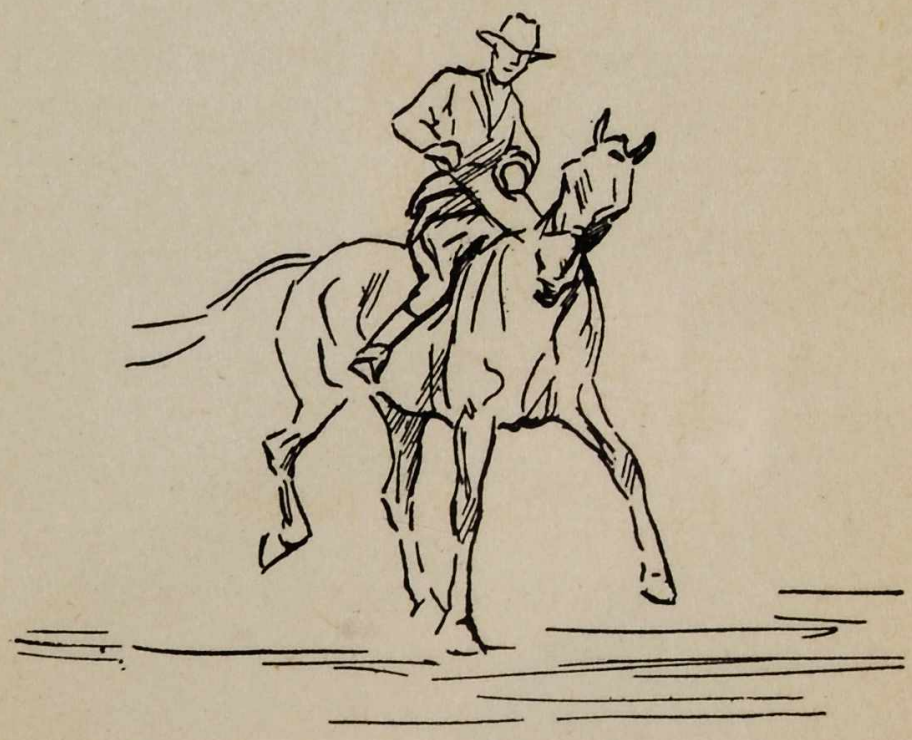


Fig. 26. The Half Passage (Incorrect).

THE FULL PASSAGE

As the training develops the Full Passage can be practised. This is only an increase of the sideway movement of the half passage, the horse moving directly to the right or left, without gaining ground, instead of diagonally.

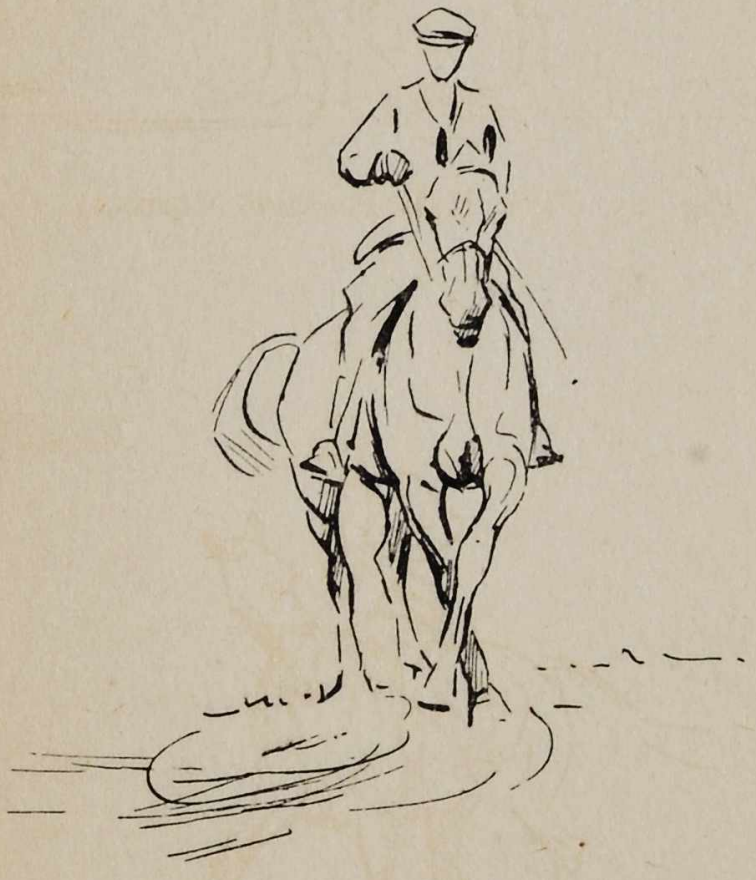


Fig. 27. The Full Passage.

Note.—These exercises must not be confused with the French word "Passage" in *haute école*. This refers to a spectacular kind of trot not unlike the Spanish trot.

THE CIRCLE ON ONE TRACK

Another important exercise. To do it incorrectly is simplicity itself; to do it well is another matter. Its perfect execution demands:

(1) a true circle;
(2) a cadenced pace;
(3) the head bent slightly inwards;
(4) the hind legs following truly on the fore;
(5) the ribs flexed;
(6) the horse's body vertical with the ground.

Figure 28 represents the exercise being accurately carried out.

In Figure 29 the circle is not a true one; the horse's head is looking outwards, and the hind legs have not been following the fore.

The horse in Figure 30 has definitely 'cut' his work. He is not flexed, and is doing, in fact, just what he chooses.

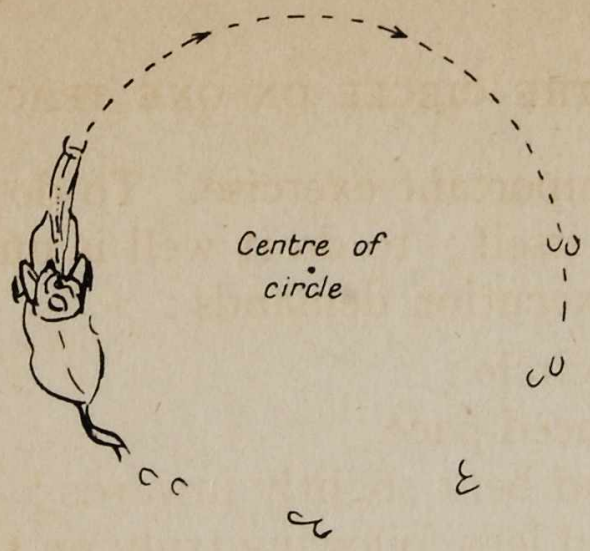


Fig. 28. The One-Track Circle (Correct).

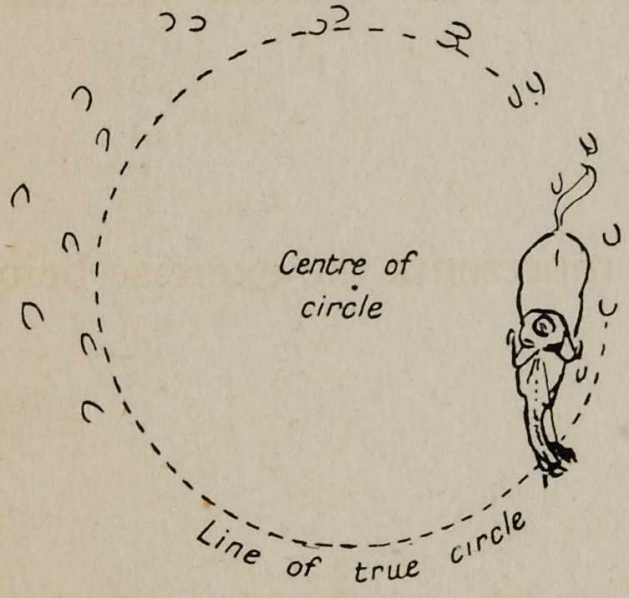


Fig. 29. The One-Track Circle (Incorrect).

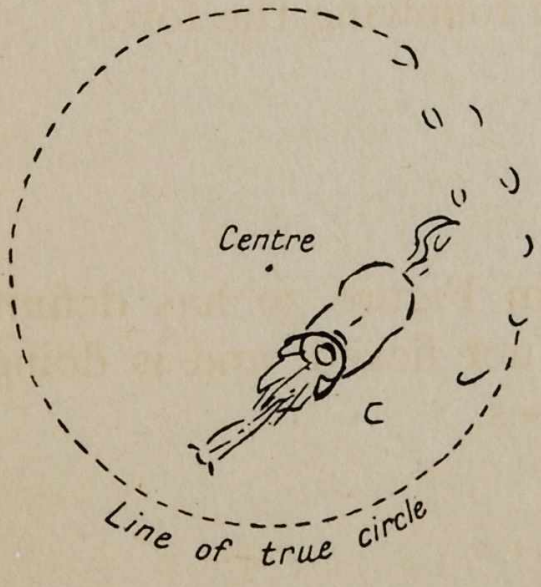


Fig. 30. The One-Track Circle (Incorrect).

In this exercise, the rider *must* obtain a flexion of the horse's ribs. For the horse may evade the flexion by turning his head sideways, as in Figure 29, or by over-turning his head inwards, as in Figure 31.

Fig. 31. The One-Track Circle (Incorrect).

Performed in these ways the exercise is of no value. It is better to keep on the straight than do a circle so.

Start with a fairly large circle and decrease the diameter as the execution improves.

THE CIRCLES ON TWO TRACKS

On the Forehand. In this circle, the hind legs make a larger circle than the fore.

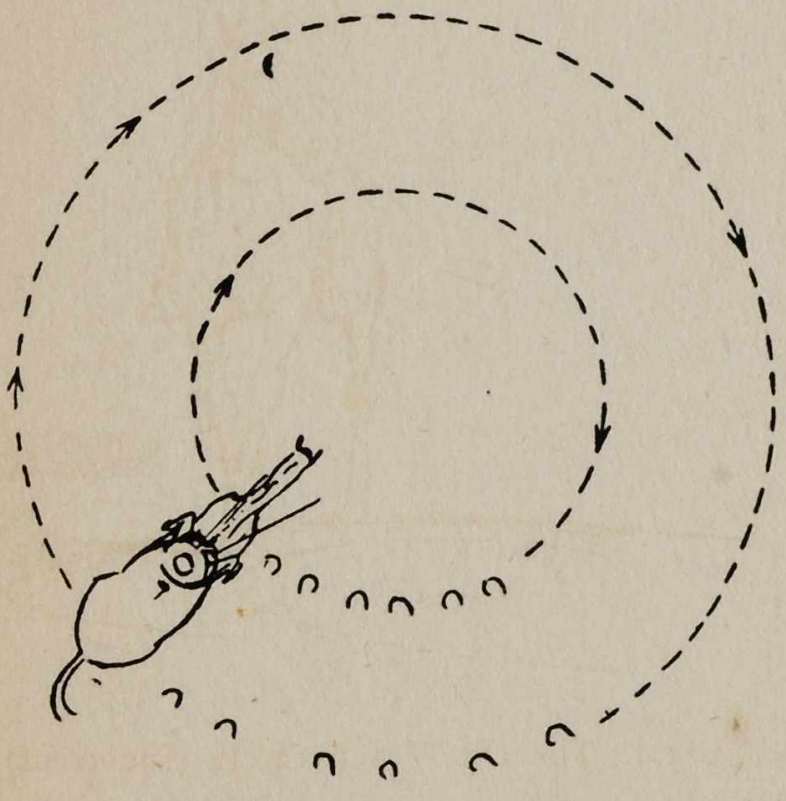


Fig. 32. The Two-Track Circle (Forehand).

The aid: A strong pressure of the inward leg, which should be drawn back slightly, and inward rein—supplemented, if necessary, by the switch.

On the Hock. In this case the forelegs make a larger circle than the hind (see Figure 33). The exercise is a combination of the hock turn and the half passage.

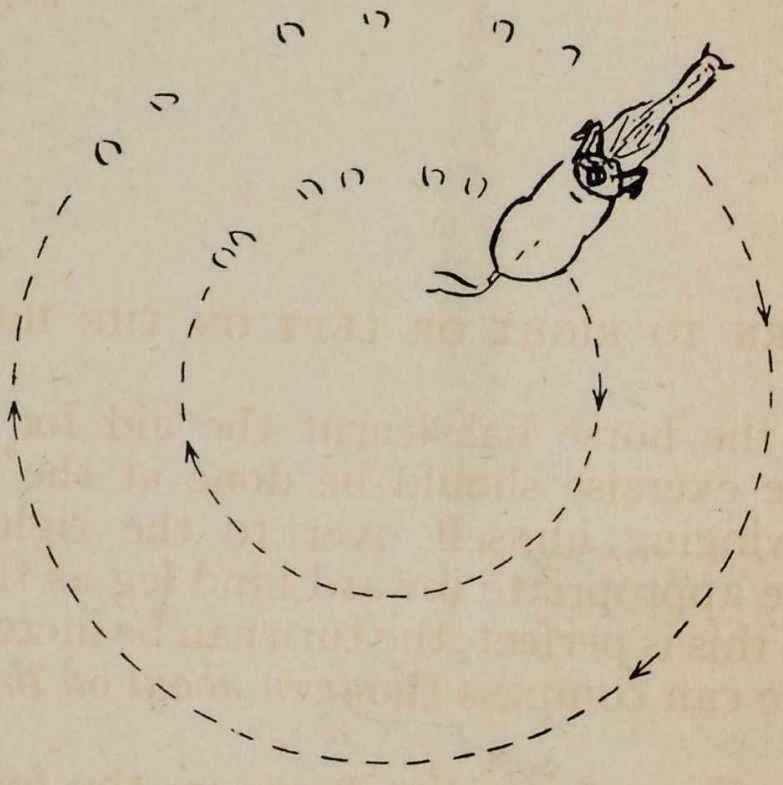


Fig. 33. The Two-Track Circle (Hocks).

The aid : A strong pressure of the outward leg, in front of the girth, and the outward rein, with the hand on the neck; also gently feel the inward rein, and have the inward leg supporting the movement or checking error. The horse's head should be kept straight.

Note.—Do not do this exercise round a tree or other centre. Execute it in the open.

TURN TO RIGHT OR LEFT ON THE HOCKS

After the horse has learnt the aid for the hock turn, the exercise should be done at the walk, the horse swinging himself over to the right or left, using the appropriate inward hind leg as the pivot.

When this is perfect, the turn can be increased until the horse can compass the *turn about on the hock.*

Note.—Do not practise turns on the forehand on the move.

CHAPTER X

EXERCISES AT THE TROT

THE DIAGONAL

AT the trot, as one or other of the horse's forelegs touches the ground, the rider's body rises or sinks in the saddle. When it sinks with the near foreleg, the rider is said to be on the 'near diagonal'; when it sinks with the off fore he is said to be on the 'off diagonal'. This word diagonal is used because in the trot the legs diagonally opposed to each other—that is to say, the off fore and the near hind, and the near fore and off hind—touch the ground simultaneously.

It is important, in schooling, to accustom a horse to carry his rider on either diagonal, so that the muscles on both sides are developed equally. A horse tends to become "one sided", the rider finding himself, when breaking from the walk into a trot, always upon the same diagonal. This habit, once acquired, may take a considerable time to rectify. To obviate it, the rider should practise starting to trot upon a diagonal which he, and not the horse, has chosen. He should watch the action of the shoulder upon the chosen side and, when that shoulder is back, rise in the saddle and urge the horse to the trot. He will then find he is on the required diagonal.

To change from one diagonal to the other, rise in the stirrups for a half cadence, and continue as before.

THE FIGURE OF 8 AT THE TROT

This excellent exercise should be executed in just the same way as at the walk, except that when circling to the right the rider should be on the off diagonal, and when circling to the left, on the near diagonal. See Figure 34.

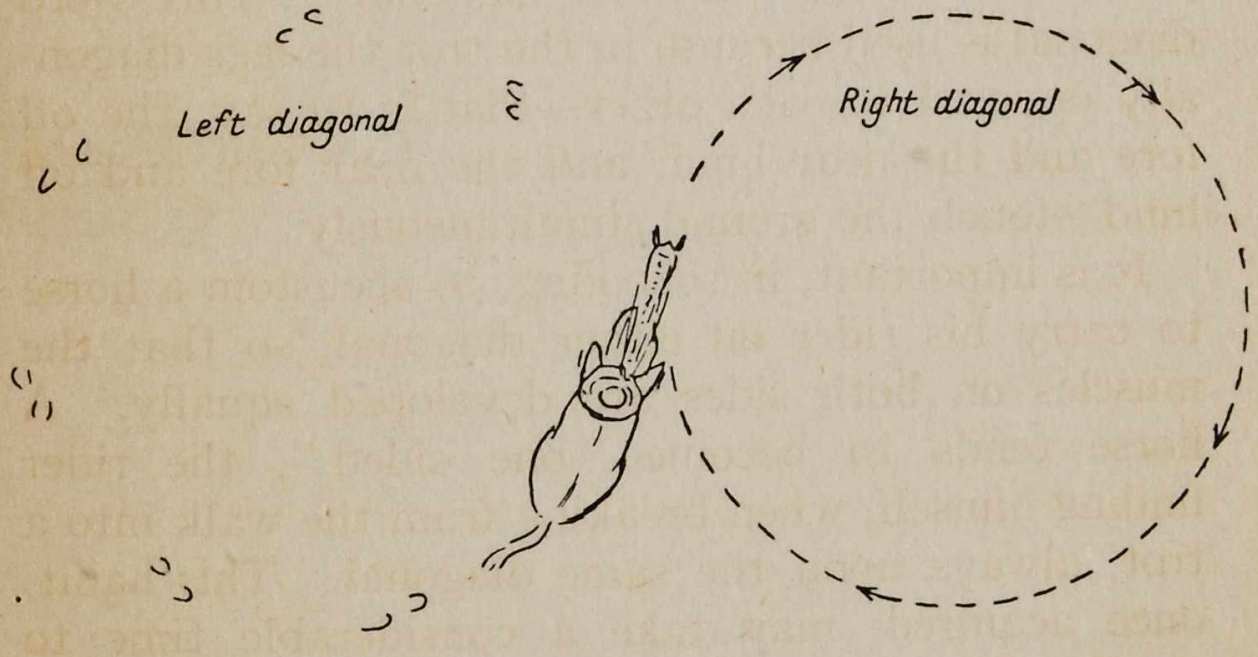


Fig. 34. The Diagonal at the Trot (Figure of 8) (One Track).

THE FIGURE OF 8 ON TWO TRACKS, ETC.

As the lessons develop the two-track exercises can be practised. The aids are the same as at the walk, so that it is unnecessary to do more than enumerate them :

The half passage.
Hock turns.
Circles on two tracks.
Figures of 8.
The turn about.

Figure 35 shows a figure of 8 on two tracks (forehand).

Figure 36 shows the turn about. A very strong pressure of the outward leg is necessary in giving the aid for this movement.

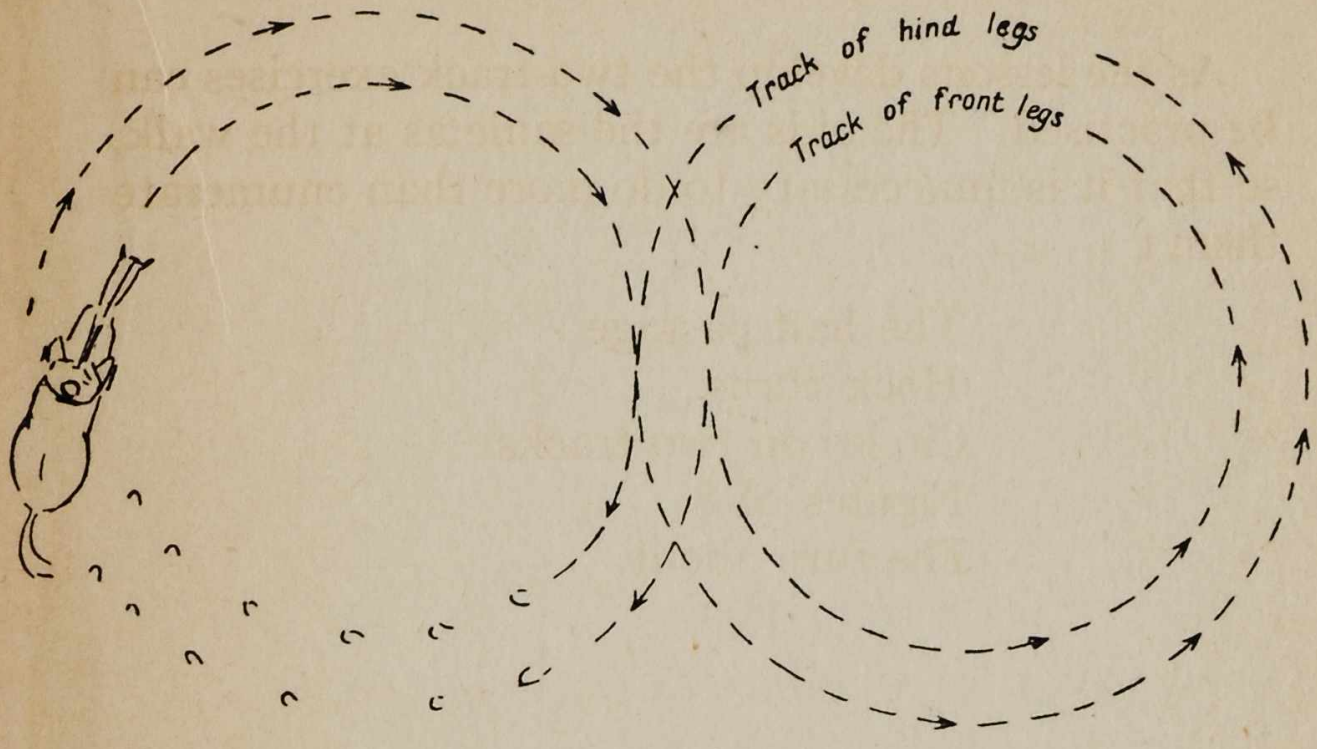


Fig. 35. The Figure of 8.

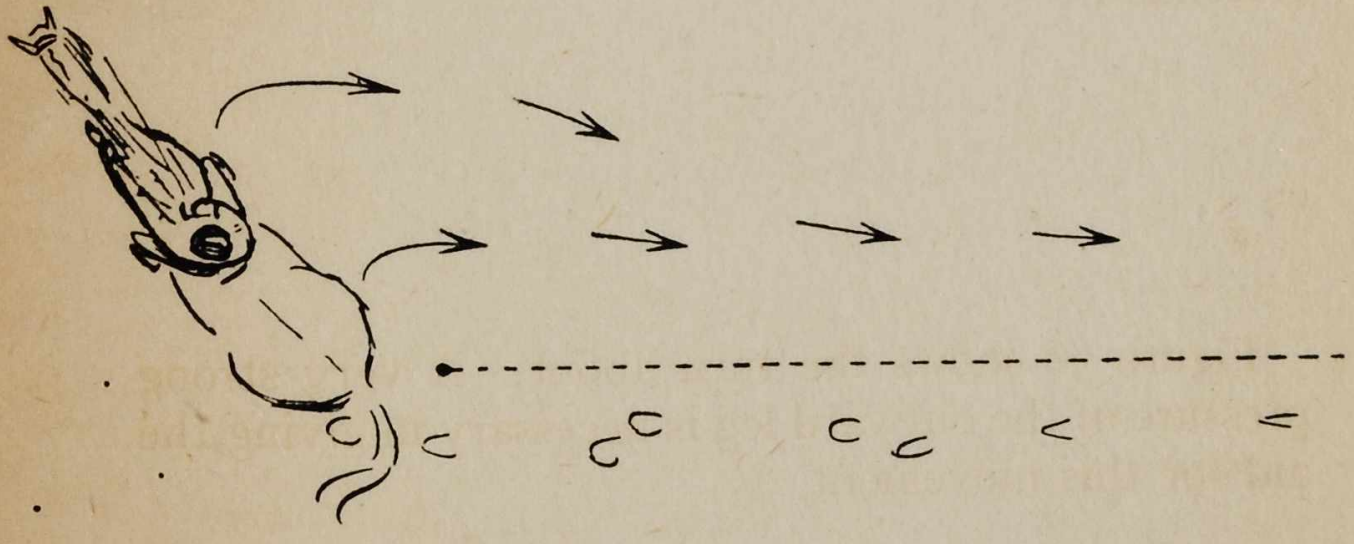


Fig. 36. The Turn About on the Hock.

THE TROT

The aid : Shorten both reins and feel with both legs.

Some people do not understand how to make a horse trot properly. They usually allow him to ' run '. There is a very distinct difference between trotting and running.

In the ' run ' (Figure 37) the horse, with his head too far forward, has more weight on his forelegs than on his hind, and is therefore unbalanced.

In the trot (Figure 38) the horse's head is raised so that the line of the head varies between 45° and 90° to the ground, and the weight of the body is equally distributed on all four legs.

A horse should also be taught to trot, on a slow and steady cadence, at not more than 8 miles an hour.

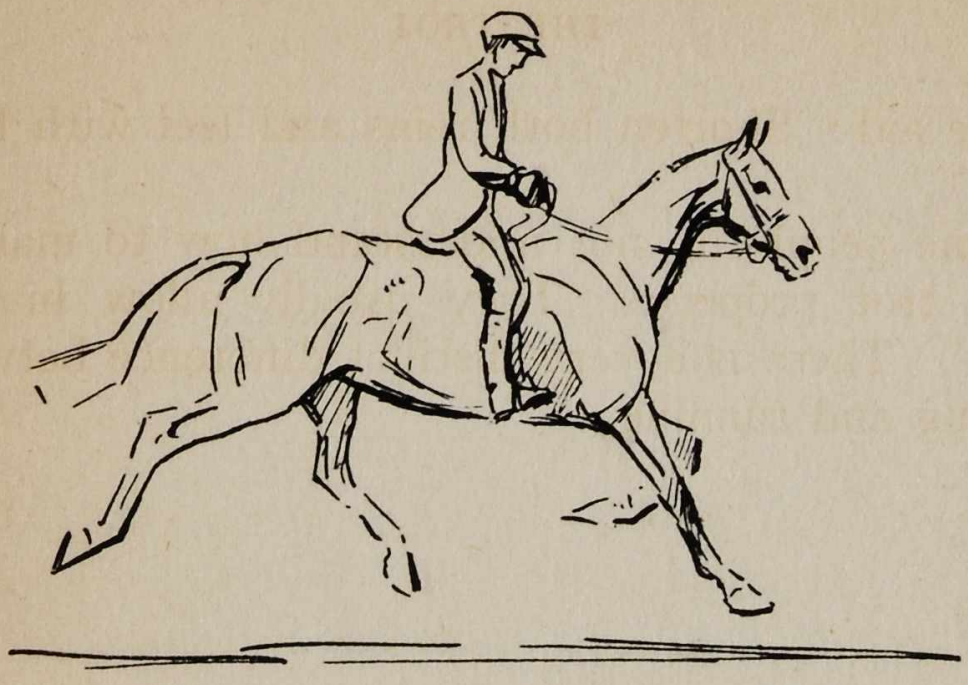


Fig. 37. The ' Run.'

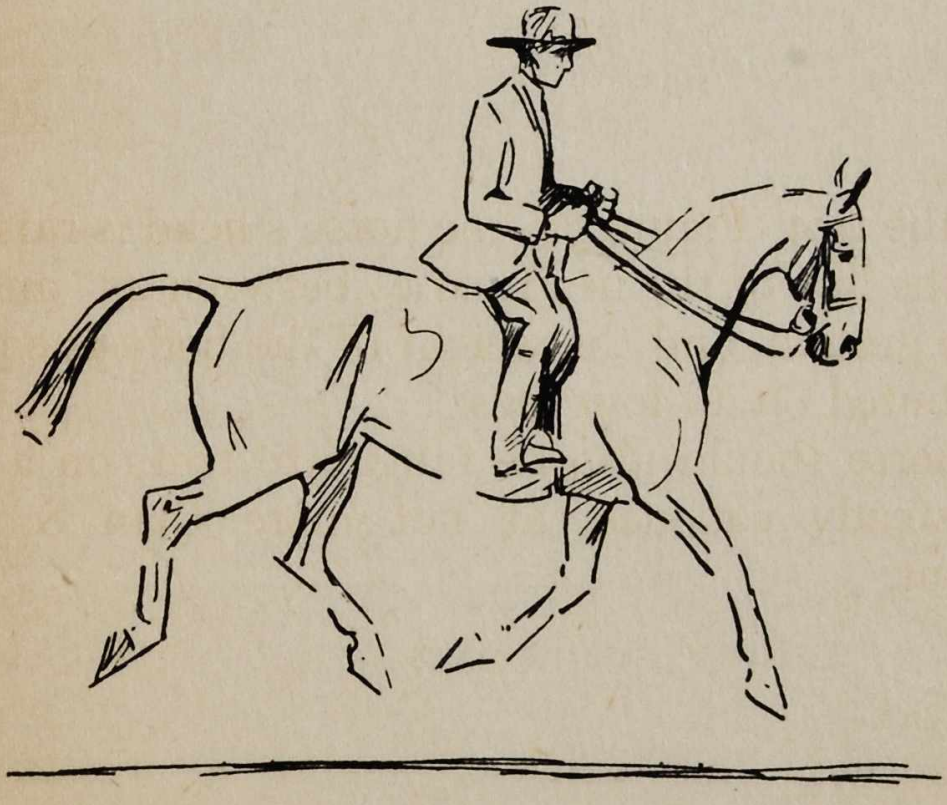


Fig. 38. The Balanced Trot.

CHAPTER XI

EXERCISES AT THE CANTER

THE CANTER

BEFORE breaking into a canter, the rider must decide whether it shall be on the off or the near foreleg, and must give firm and clear indications accordingly.

The aid: (*a*) Shorten both reins and close both legs. (*b*) Exert a strong pressure of the outward leg rather drawn back, as if for a half passage, until the horse strikes off into the canter on the required leg, and apply the inward rein. As the training develops, the leg pressure alone will produce the required result.

In the early stages a few paces at the half passage is a good preliminary to the canter.

Horses should be taught to canter with equal facility on either leg. Some that have been ridden with the side saddle are difficult to get out of the bad one-sided habit they have acquired; but the rider must be determined to overcome any preference on the part of the horse for one leg or the other.

Cantering, like trotting, should be a balanced movement: the head raised, the weight of the body equally distributed over all four legs; and the motion should have a definite cadence. The speed

should be not more than about 10 miles an hour; in fact, the slower the better. In advanced stages it is possible to canter at even less than four miles an hour.

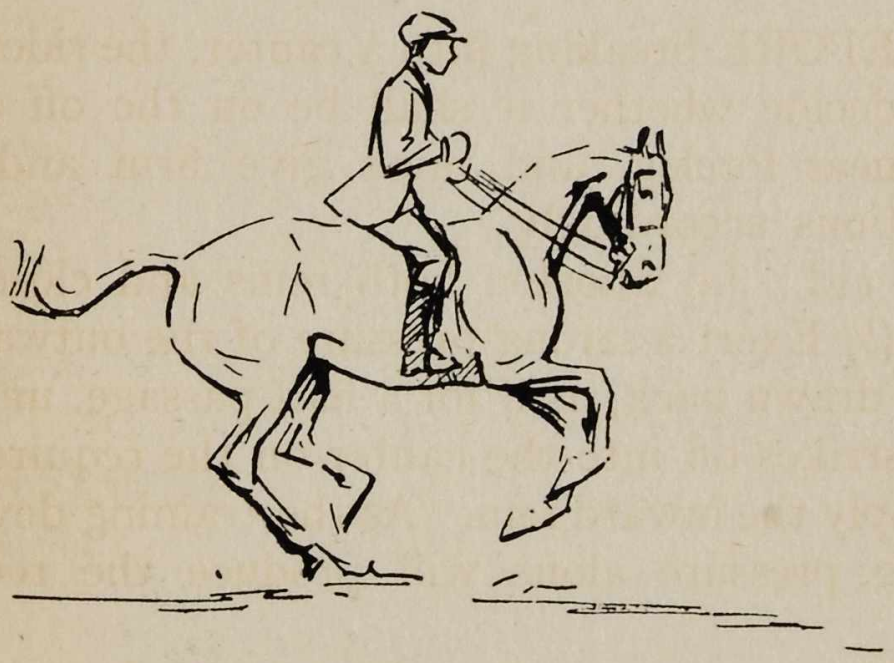


Fig. 39. The Canter (Disunited).

Figure 39 shows a horse cantering 'disunited'. This means that he is cantering as if to the right with his hind legs, and to the left with his fore legs; or vice versa. When this occurs the rider should check, and give firm indications.

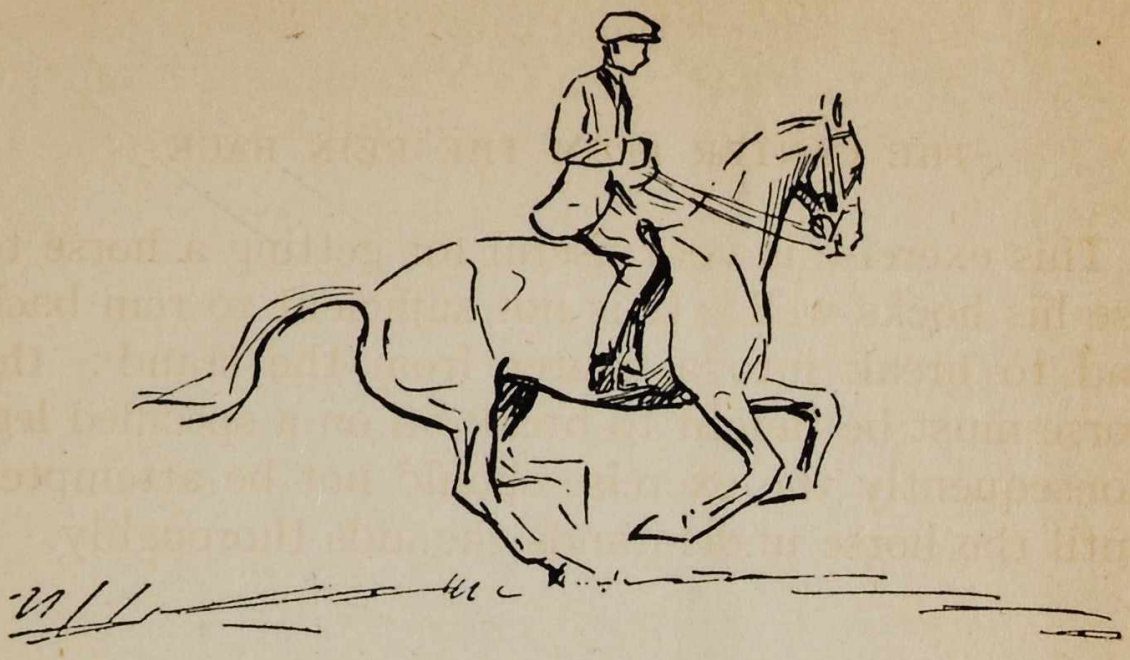


Fig. 40. The Canter (False).

Figure 40 shows a horse cantering " false ". This means that being on the right rein he is cantering on his left leg. Another fault to be seen in this sketch is that although the rider is cantering on a right circle, the horse is looking to the left.

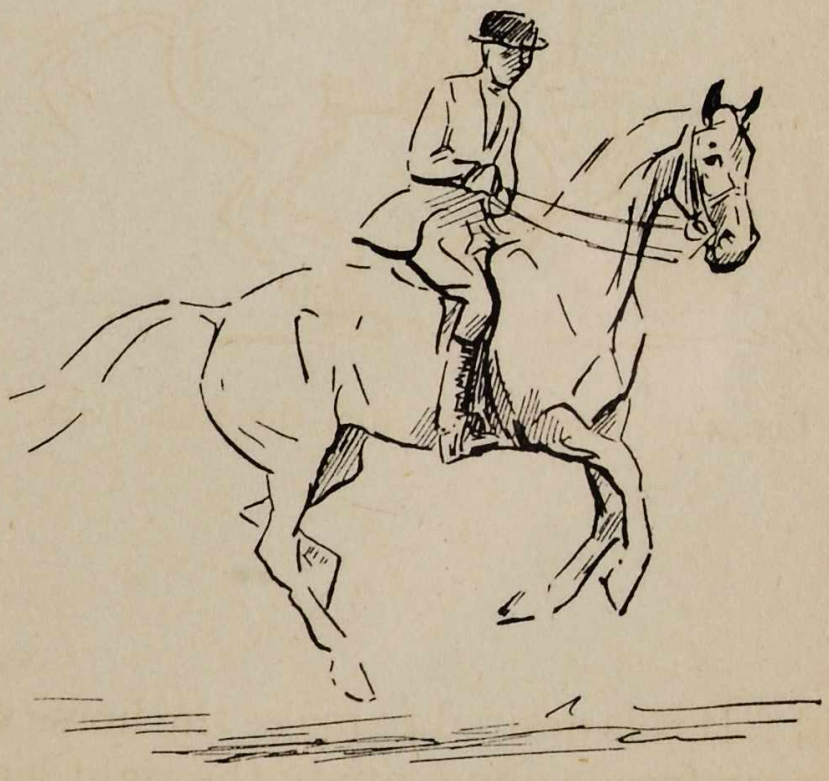


Fig. 41. The Canter (Correct).

Figure 41 shows a horse cantering correctly.

THE CANTER FROM THE REIN BACK

This exercise is very useful for getting a horse to use his hocks well. It is not sufficient to rein back and to break into a canter from the stand: the horse must be taught to break off on a specified leg. Consequently the exercise should not be attempted until the horse understands the aids thoroughly.

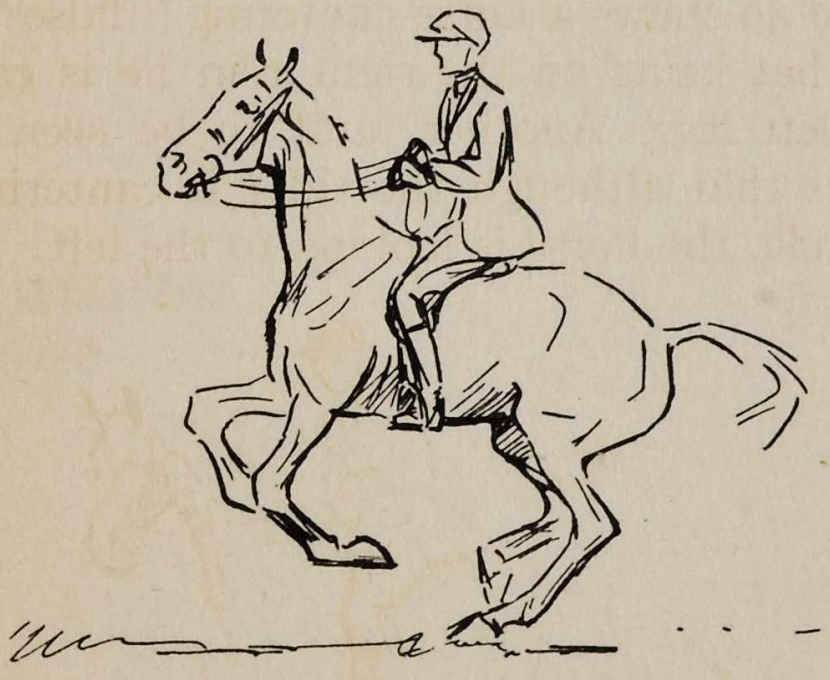


Fig. 42. The Canter from the Rein Back.

The aid: If it is desired to make the horse strike off with his near fore leading, apply the right leg, drawn back, very firmly, supplementing it, if need be, with a touch of the whip on the off shoulder.

CIRCLING

(Right or left.) This exercise is extremely easy to do badly ; its whole value lies in doing it well.

The aid : Having put the horse into a canter upon the required leg, commence the circle by a strong pressure of the inward leg and a light feeling of the inward rein. The points to be observed are :

(1) That the canter is a steady and collected one.
(2) That the head is looking inwards.
(3) That the body is vertical with the ground.
(4) That the ribs are well flexed.
(5) That the previous rules for the circle are observed.

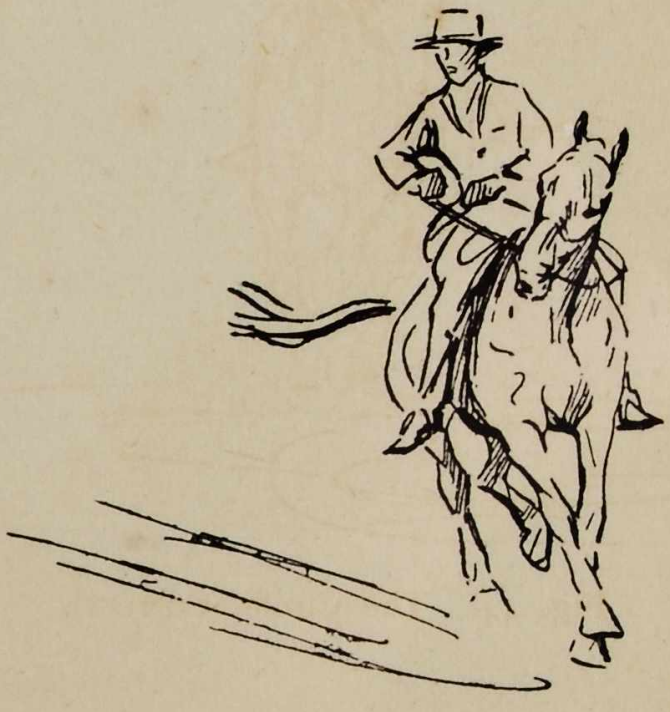


Fig. 43. The Circle (Incorrect).

In Figure 43 we see many faults :

(1) The horse has turned his nose inwards, so that he is evading the flexion of the neck muscles.

(2) He is leaning inwards too much, thus evading the suppling of the ribs ; and, moreover, if the ground is slippery this position is very dangerous.

(3) The rider's hands are wrongly placed. The elbows should be kept close to the sides.

Fig. 44. The Circle (Correct).

In Figure 44 the exercise is being performed correctly.

Figure 45 shows a horse correctly flexed on the circle.

Figure 46 shows a very common fault : the head is turned but the body is straight.

Notes.—(1) Do not attempt the figure of 8 until the horse has thoroughly grasped the aid for the true canter on either leg.

(2) When the horse is cantering as you wish, keep the aid on firmly all the time. In this way he will quickly learn what is required of him.

(3) In doing your circle, unless you get the flexion of the neck and ribs, it is better to canter on a straight line. With the horse unflexed, the exercise is a waste of time.

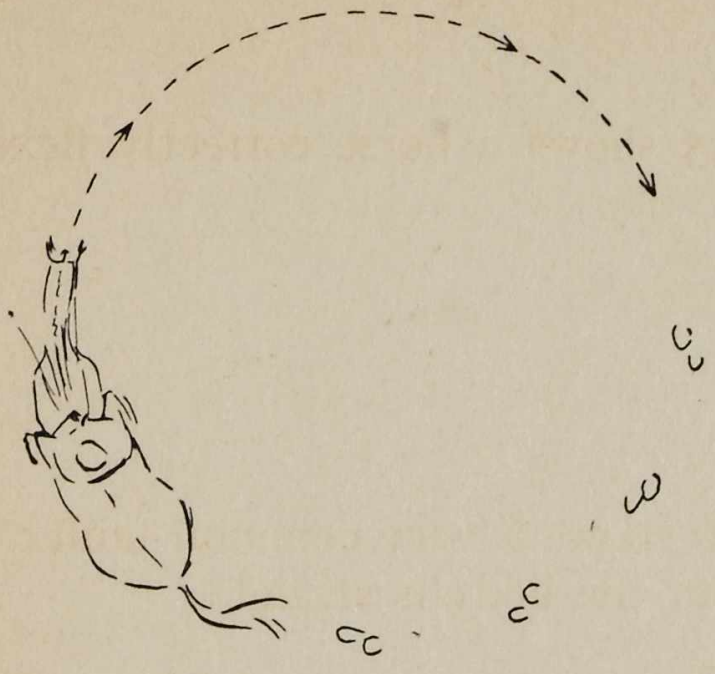


Fig. 45. Correct Flexion.

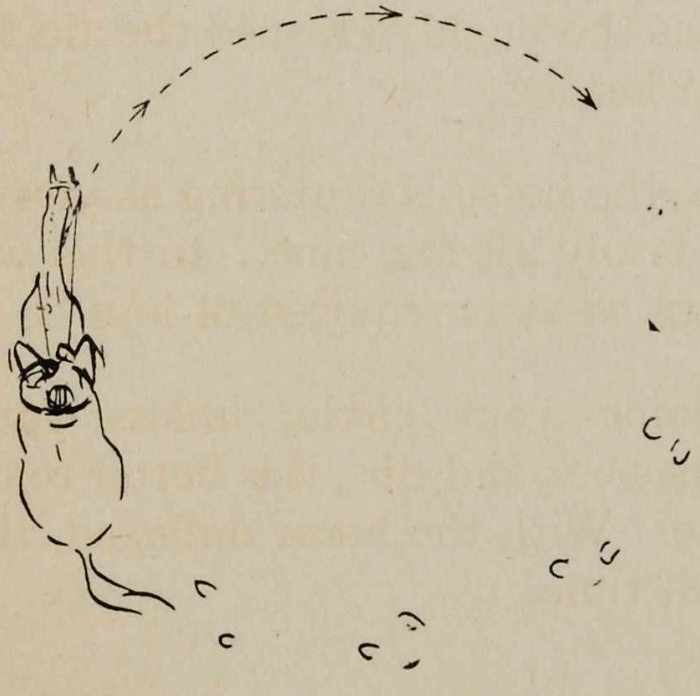


Fig. 46. Incorrect Flexion.

THE IN-AND-OUT

As your training develops it is interesting to test your horse's skill from time to time. Here is an exercise which only a horse advanced in his schooling can perform correctly. It is seen often enough at gymkhanas, but rarely does one see it properly executed.

Place a few posts in a line, about twenty to twenty-five feet apart. On a specified leg break into a canter from the standstill. If you choose the right leg, then leave the first post on your right. Between each post, change. After passing the last post, make a complete turn on the hock and return down the line of posts as you came, ending up motionless.

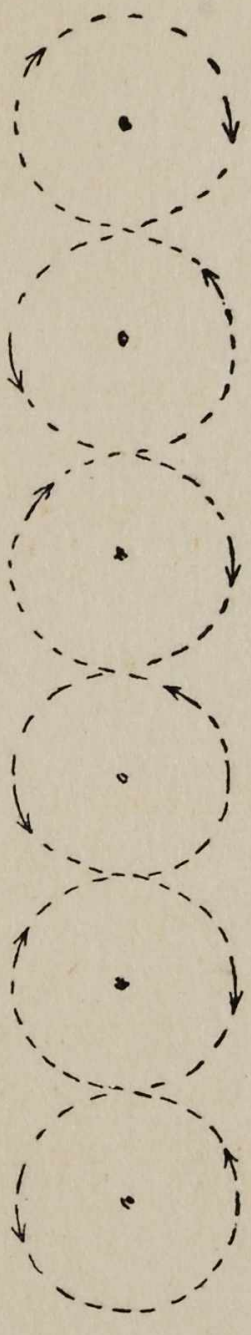


Fig. 47. The In-and-Out.

THE FIGURE OF 8 AND CHANGE

When your horse can do the circles correctly, the figure of 8 should be tried. Do not hurry this exercise ; let the horse come to it gradually. Before making the change, check, in order to give him time to realize what is wanted and to do it. In the early stages it is better to allow a few paces at the trot before the change, rather than that the change should be made incorrectly.

The aid : Supposing the change is being made from left to right—first, check, being careful to maintain the previous aid to the left ; then apply the left leg, slightly drawn back, so as to make the change with both fore and hind legs ; and continue as for the circle to the right.

In doing this exercise the rider need concern himself but little with the change in front. That is easy : the whole point of the lesson is to get the correct change behind. This the horse cannot do unless he is balanced properly and is given the momentary check.

Figures 48, 49, 50, and 51 show how the horse should change first with his hind leg, with the fore leg following. One so often sees horses, particularly polo ponies, being swung from side to side with the idea of making them handy, and because they put the inner foot down to save themselves from falling, their riders fondly imagine that they are learning to change. The figure of 8 and change is a very valuable exercise, when properly carried out ; but no horse can do it well without several weeks of schooling.

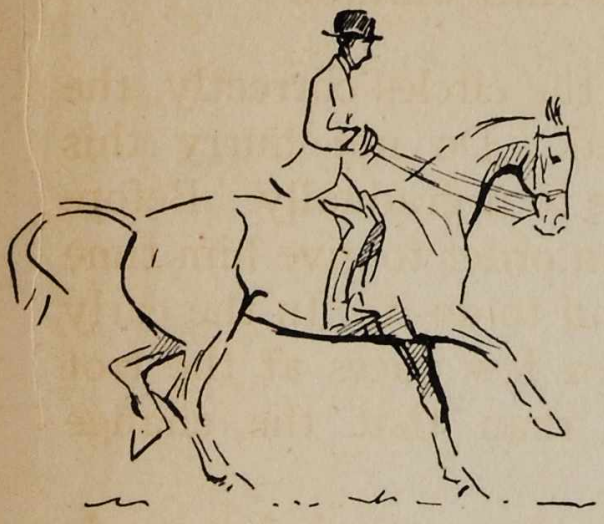


Fig. 48.

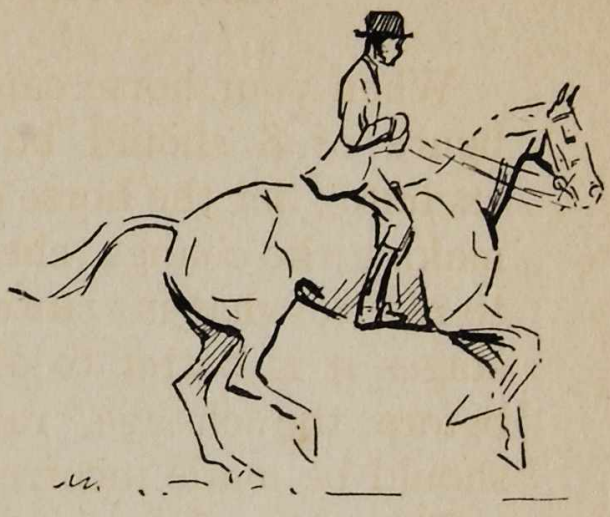


Fig. 49.

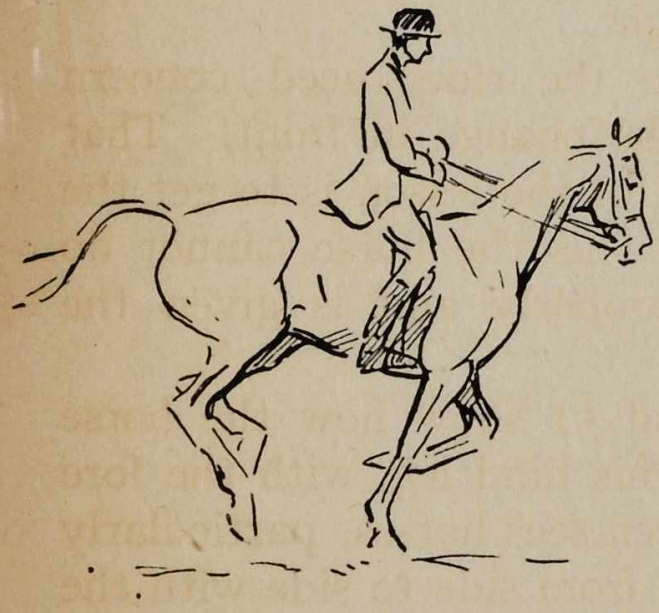


Fig. 50.

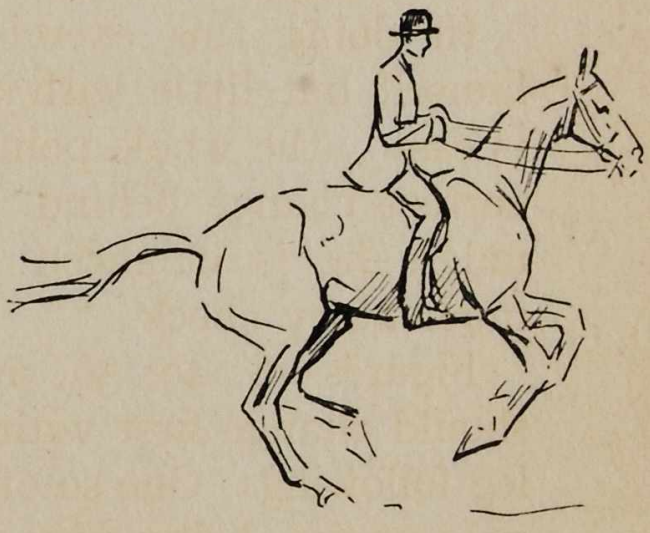


Fig. 51.

The Canter and Change.

THE FIGURE OF 8 (WITHOUT CHANGE)

This is an exercise of obedience. The tendency to anticipate commands must be checked. A horse should be taught to do what is wanted when—and not before—the aid is applied. In this case, as no aid is given, the horse should continue on the same leg, even though on the opposite circle.

THE HOCK TURN AT THE CANTER

If your horse has learnt his previous lessons well, this one will not prove difficult.

The aid: Check; raise the fore hand; throw the weight of the body over with a strong pressure of the outward leg drawn well back, and with neck pressure with the outward hand.

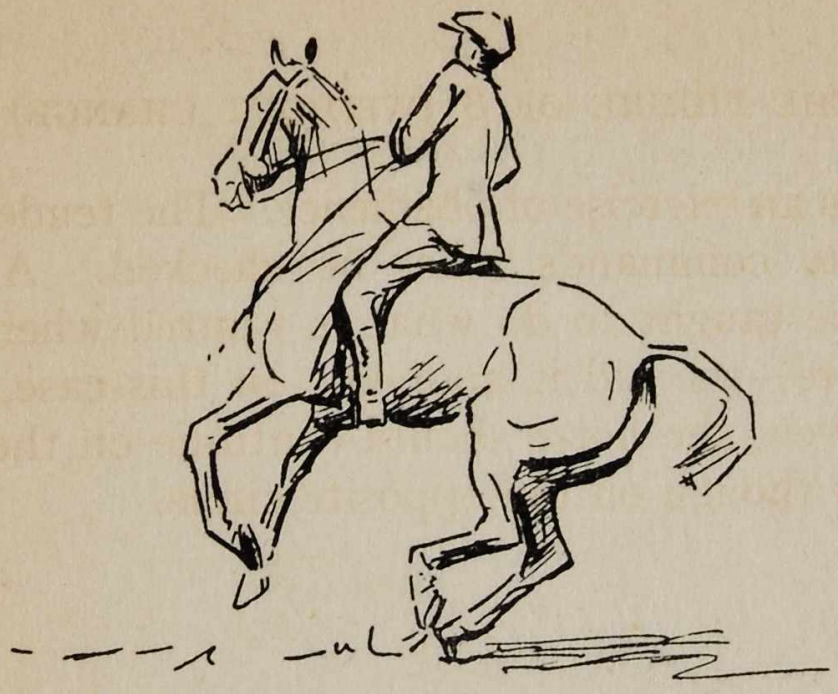


Fig. 52. The Hock Turn at the Canter.

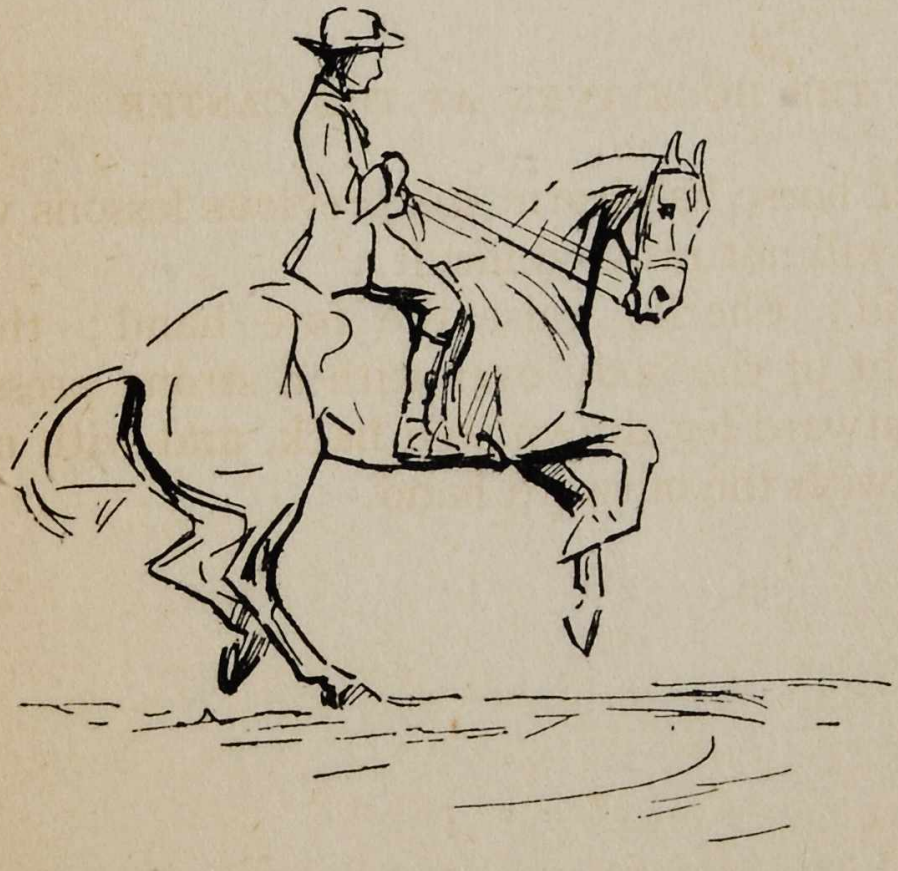


Fig. 53. The Hock Turn at the Canter (but the reins are too long and the hands too high).

THE HALF PASSAGE AT THE CANTER

This is the same as at the walk or trot.

The aid: Keep the outward leg well back and apply it strongly; gently feel the inward rein.

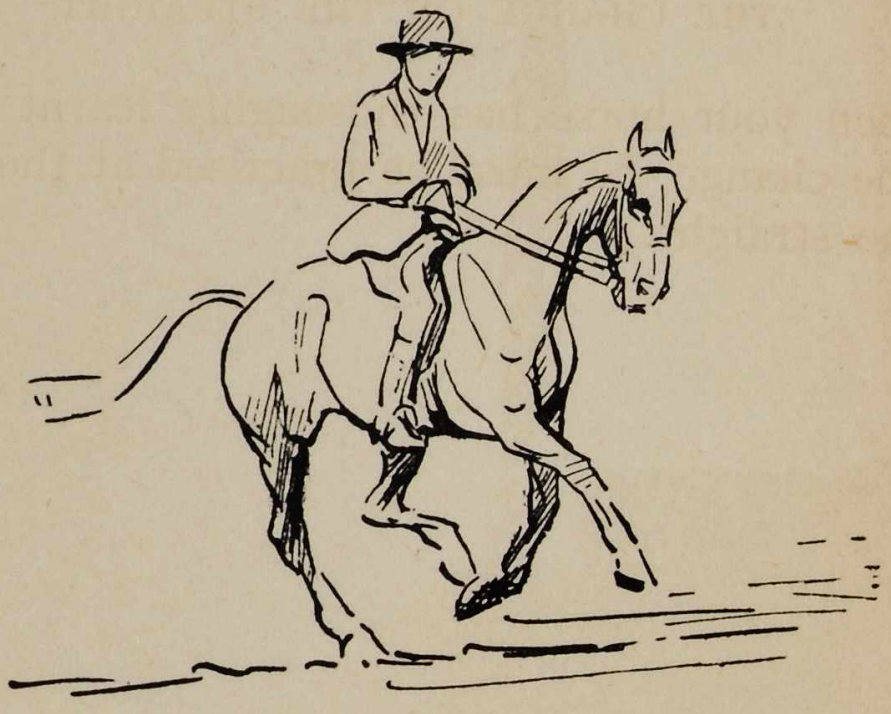


Fig. 54. The Half Passage (to the Right).

Figure 54 shows the half passage to the right.

THE HALF PASSAGE AND CHANGE

This is another valuable exercise. Put your horse into the half passage, count 12, then change and make 12 paces on the other rein.

It is important to maintain the direction throughout, so it is well for the rider to keep his eye upon some distant object. As the lesson advances,

the number of strides should be reduced from twelve to six, and from six to a change upon alternate strides. A good exercise, as a finished exhibition, is to start with six strides, reduce to five, then to four, three, two, and finally one.

THE CHANGE ON THE STRAIGHT

When your horse has thoroughly learnt the aid for the change, he must be practised at the change on the straight.

PART III
JUMPING

CHAPTER XII

THE SCHOOLING GROUND

THIS chapter is for those who have but little money to spend on the schooling of their horses.

Several excellent books already exist which give sound advice on schooling, but it is advice which cannot, as a rule, be put into practice without appliances that cost a good deal of money. A jump made of good strong timber and fitted with wings, for instance, costs several pounds; while jumping lanes are out of the question except for those who have not only plenty of money to spend but also ample space and labour available. A large riding school is, of course, highly desirable, chiefly because it can be used in all weathers throughout the year; but it is a luxury, and outside the range of the majority of riders.

But even the erection of the customary jumping course round a field involves considerable expense, and its utility is in any case much discounted by the fact that in summer the ground is often too hard, and that in winter the 'take off' and 'land' may become so poached or slippery as to make jumping impossible; hence the number of days in a year

when jumping can be carried on may be remarkably small. Unless, therefore, labour is available to keep the ground on each side of the jumps in continuous good order, money spent in erecting such a course is often wasted.

Then, again, these artificial jumps are frequently made up too big. If a horse is to learn to jump, he must jump frequently and regularly, and he cannot do this if the jumps are formidable. Schooling is best done over small obstacles. We must teach our horse to jump properly over small fences before we attempt large ones. That must be the keynote of our system.

Let us suppose that a suitable field or paddock is available, but that we have very little money to spend upon extras and practically no labour to hand: what is the best we can do? We must first of all use a little ingenuity. Is there a fallen tree trunk handy? Is there a suitable ditch between fields? Or, if there isn't a tree trunk, perhaps there is a wood-stack, from which an excellent jump can be made by tying the twigs and branches together with rope.

Of course, these jumps will have no wings; but then wings are, in any case, not required. There are no wings in the hunting field, so why use them when schooling? But it may well be asked: If wings are of no value, why has it been so long the custom to use them? The reason, I think, is this. In training stables (whence, I imagine, wings emanated) you may have to gallop at a fence on a horse that is likely to refuse—i.e. one whose schooling is in the early stages, or one who is nervous, etc.—and then the horse, finding that he cannot run out and that the pace is too great to stop, is obliged to jump. We must leave our steeplechase trainers to decide

for themselves the value of this method of schooling ; personally I am of opinion that wings have not only never taught a horse to jump, but have been the cause of many an accident. Be that as it may, they are not the method for the temperate schooling required in either a hack or a hunter. So do not let us waste any money on wings.

Our aim must be to get our horse to jump a fence at whatever pace we wish and exactly where required. Here let me mention the very excellent tip of ' bull's-eye ' jumping. Place a piece of paper on any particular spot on the fence and try to get the horse to jump over that spot. This is an excellent exercise both for the rider and the horse : for the rider, it teaches a proper application of the leg ; for the horse, obedience, especially if the paper is placed on the highest point.

When starting to jump a horse over fences without wings, it is advisable that the fences should be fairly wide[1] ; then, as the schooling advances, they can be made narrower. Speaking generally, ten feet is quite sufficient. Later, it can be made less, until (if we like to go so far) it need be no wider than it is high ; but this represents a high standard and implies a thorough mastery of the horse.

The next point to keep in mind is that the obstacles should be either movable or portable. For not only is it necessary to move them when the ground gets cut up, but to re-arrange them to meet the exigencies of the schooling—making them, perhaps, into a " double " one day, and an " in-and-out " the next.

A convenient little jump is the " knife-rest ".

[1] In this chapter ' breadth ' signifies distance from front to rear, and ' width,' lateral dimension.

This is a bar fixed at either end to the centre of an X-shaped support (Figure 55). The peculiar merit of this jump is that if the horse strikes it, it does not fall but merely turns over and remains at the

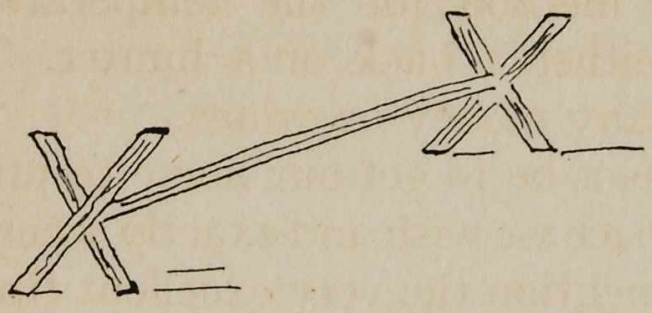


Fig. 55. The "Knife-rest."

same height, so that the rider is saved the trouble of getting off to replace a fallen bar. It is not convenient to have knife-rests much higher than about two feet off the ground, for beyond that the legs of the supports become unduly long. If a

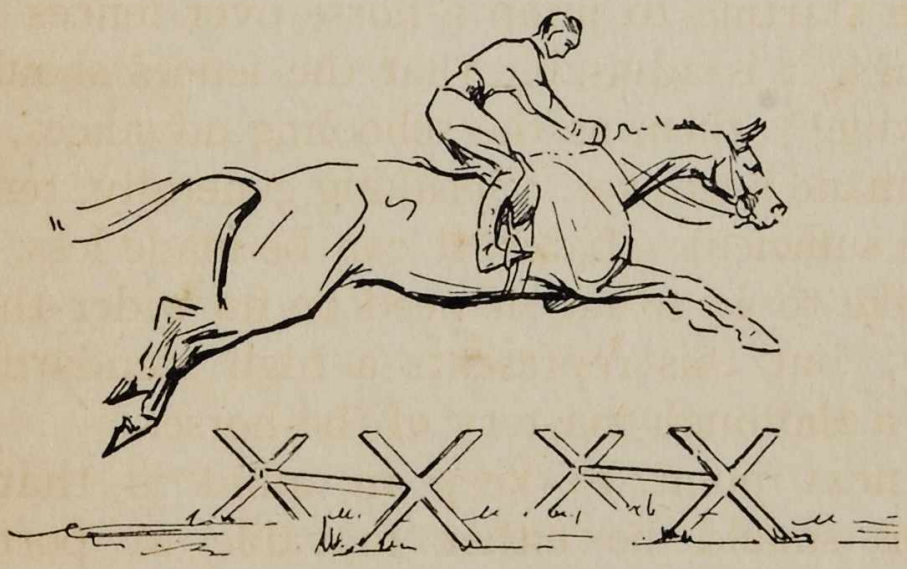


Fig. 56. A Broad Jump.

bigger jump is required, two "knife-rests" can be used (Figure 56).

(This drawing, incidentally, shows the forward or 'balanced' seat, suitable for all occasions, at all paces, whether hunting, steeplechasing or jumping in the show-ring.)

This use of two low obstacles instead of one high one introduces an important point in regard to the choice of obstacles for schooling a horse to jump, namely the value of breadth rather than height. If we school a horse constantly over, let us say, a gate, one of two things is likely to happen : the horse may constantly knock it down, in which case he may either break the gate, or injure himself and become fretful ; or he may grow cunning, and, in order to avoid hurting himself, contract the thoroughly bad habit of getting close under the obstacle and ' bucking ' over. But if, on the other hand, we use broad fences, we not only develop ' scope,' which is so important in the hunting field, and indeed for all jumping, but we also get height—without damage, danger, or difficulty : for it is impossible to jump *far* without also jumping *high*.

Another nice little jump is the trestle. Like the knife-rest, this can be made easily and carried about single-handed. Constructed of light wood, it consists of two triangular trestles supporting a cross-bar (Figure 58).

A third convenient little jump consists of a number of smooth-topped wattles made with sharp ends to stick in the ground. These need only be about two feet high, but they can be placed in a variety of ways, and so make the obstacle progressively difficult as the schooling advances. Two wattles, for instance, can be placed 4, 6, or 8 feet apart and filled with brambles. This makes a capital schooling jump at practically no cost.

Again, a good obstacle can be made of old barrels. For early instruction, small kegs placed end to end can be used. As the training progresses, beer-barrels can be substituted for the kegs. Later,

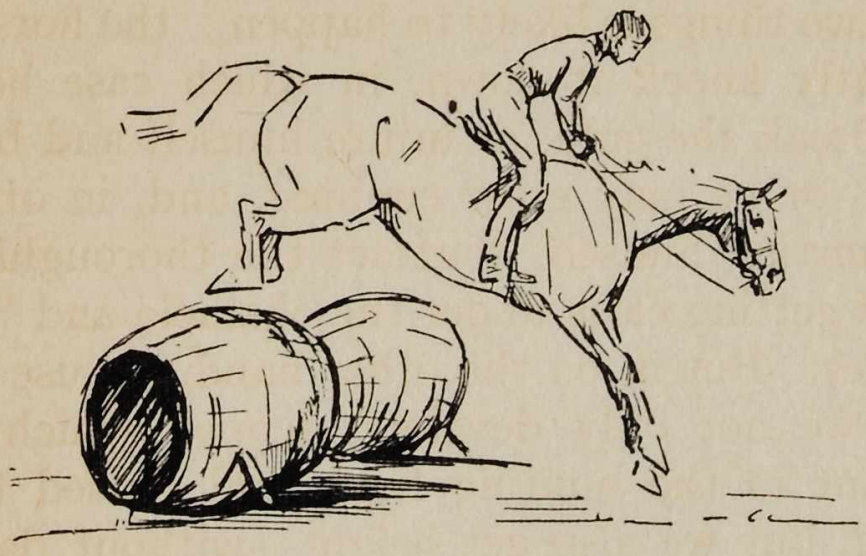


Fig. 57. A Jump made of Beer-barrels.

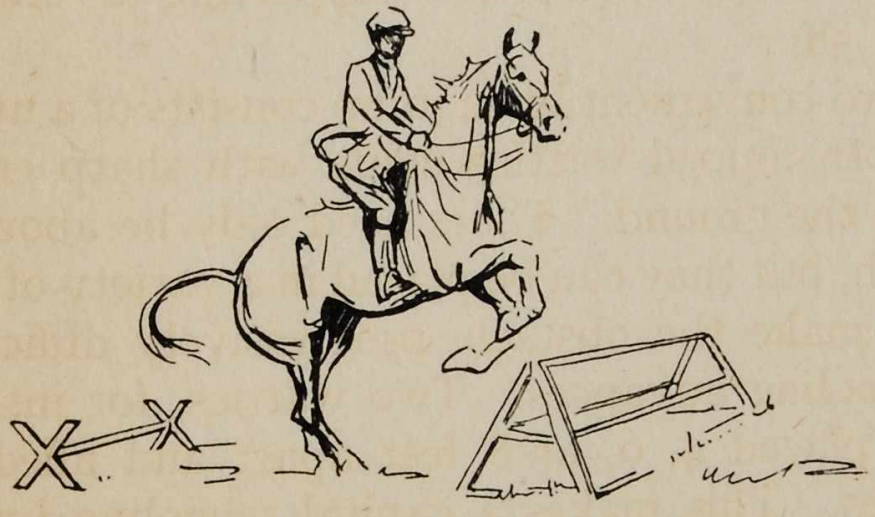


Fig. 58. A Double Jump

when larger jumps are required, two rows can be used. Finally, if a really big jump is wanted, a third row can be placed on top of the other two. These again are jumps that can be made at very little cost, and have the advantage over more elaborate fences of being movable.

Yet another good jump can be made of fascines; that is to say, by binding ordinary hedge cuttings tightly together with string or rope, and dumping them down in any convenient spot.

These little fences can be arranged in different ways to form a great variety of obstacles. In Figure 58, for instance, we see a knife-rest and a trestle put together to form an obstacle that can be jumped both ways. Or, if we wished to teach the horse to take off at the proper place, the knife-rest could be placed so that after (say) two strides, the animal's feet would be about six feet away from the main jump.

By such means as these, with the use of a little ingenuity, a capital schooling course, of great variety and practical value, can be made, at the cost of a few shillings.

CHAPTER XIII

DITCH JUMPING

DITCH jumping is an excellent exercise, and it can usually be carried out without any expense.

To get horses to jump ditches properly is very necessary, but to teach them to do so, particularly at the outset, is often difficult. It is hard to get some horses even to go near a ditch; while to get them over it, sometimes, seems impossible.

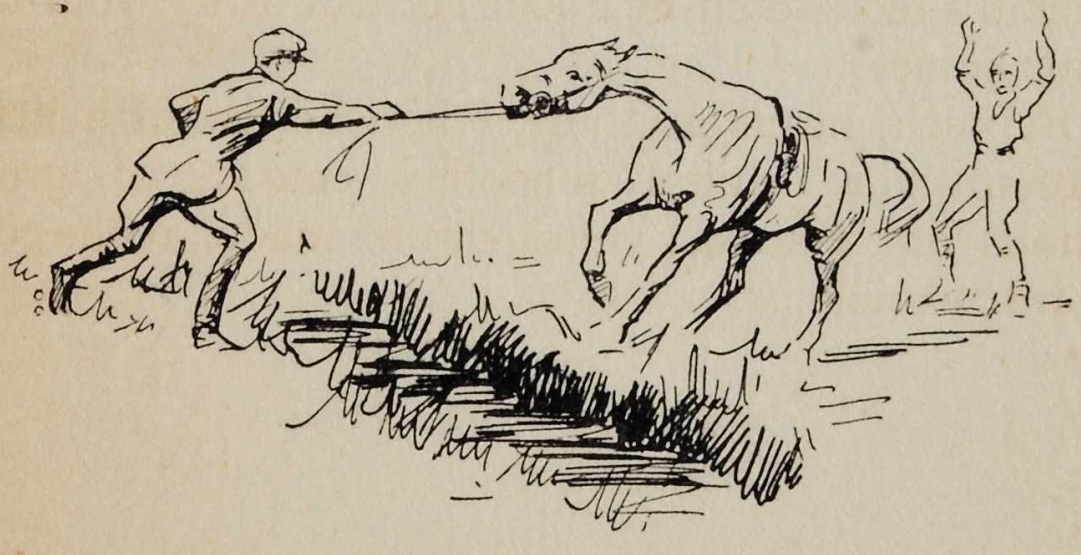


Fig. 59. How *not* to tackle a Ditch.

A common way is to use force (Figure 59). With one man pulling and another hitting with a crop from behind, the horse is (sometimes) got over. But although this method does eventually achieve its object, it is not by any means the best method, nor is it the quickest; for it works against the

horse's inclinations, instead of with them ; and the result is that he maintains towards that ditch in particular, and to all ditches in general, a rooted objection which lasts much longer than it would, had subtler methods been applied.

Personally I prefer an equally determined, but milder, procedure.

A start must be made with, naturally, a small ditch. Make quite sure that it is one with firm banks, for a horse fears, more than anything else, being bogged, and full allowance must be made for this natural mistrust of possibly treacherous ground. Choose a very unalarming ditch, formidable neither in appearance nor in fact. It is a good plan to make (or find) a ditch narrow at one end and broadening out towards the other, so as to have an easy jump to start with and a difficult one to work up to.

If the horse will not go near the ditch, the best way to persuade him to is to get another horse to give him a lead. If another horse is unobtainable, patience alone will have to be resorted to. Do not think that because you fail on one occasion the horse, having proved himself master, will never be made to go over. It is *not* necessary to go on and on, using whip and heel (or spur), until the animal in exasperation at last goes over. Let him, rather, go back to his stable and think it over—for I am convinced that, as I said in my first chapter, and as I feel sure all trainers have noticed, horses do think things over in their boxes—and probably you will find that the next time he has to approach the ditch he will jump it willingly. But, of course, if the lesson has been accompanied by many unpleasant and painful incidents, the horse is hardly likely to think over his lesson with tranquillity, and will probably show

even greater reluctance when the next one takes place. In my opinion, the milder method is therefore not only the best but the quickest.

Ditch jumping is very important, yet one rarely sees a horse that is well trained at them. It is not enough merely to get over: the confidence of the horse must be such that he will jump them in his stride, without hesitation. Once this confidence has been gained, there is no ditch too wide to be jumped. A twelve-foot ditch *looks* positively enormous, but we all know that a horse can hop over twelve feet without effort, if he wants to, and if he springs with momentum. But what usually happens is that he approaches the ditch with decreasing strides and, hovering on the brink, jumps from the standstill. This is not only unpleasant for the rider, but makes any ditch formidable; and if the bank happens to be unsafe it is dangerous.

The right way is both a pleasure to see and to sit. The horse comes at the ditch with an increasing stride, and, taking off at least six feet from the brink, lands six feet or more beyond the farther bank. This style gives safety and pleasure. It is, therefore, well worth working for.

CHAPTER XIV

SCHOOLING

HAVING fixed up some little schooling-ground, suitable to the capacity of yourself and your horse, bear in mind, when jumping, the following maxims.

1. *Head free.* Once the horse is committed to a jump his mouth must never be interfered with. As young horses often jump very unexpectedly, it is as well for the rider to use the neck strap of the martingale, because then, no matter what the horse may do when he jumps, no harm can happen. If there is no martingale, and the rider is "left behind," he must be ready to let the reins slip through his fingers, or even to drop them, rather than touch the horse's mouth.

2. *Loins free.* As a horse jumps, the rider should remove his weight from the back part of the saddle (if he had ever let it slip there) and support his body partly by the pressure of the knees and partly by the feet in the stirrups. The horse's loin is his weakest part. But if the above method was always adopted in the hunting field and the chase, broken backs would be unknown.

3. *Knees pointed.* The rider's knees should be kept pointed throughout the leap: that is to say, during the 'approach' and up to and after the 'land'. The reasons for this are two:

(1) The rider is able to give the proper indications and drive by the use of the calves of the leg.

(2) On landing, the knee-joint acts as a ' cushion '. For just as when jumping on foot we alight on the toes and bend the knees, so in riding we should bend our knees when the horse alights. If this rule were always observed, the broken stirrup-leather, which is a not infrequent occurrence in steeplechasing, would never occur.

4. *Ride straight.* See that the horse faces the jump squarely before going at it ; and make sure, too, that you jump it squarely, that is to say that you hold your horse to his fence firmly with your legs.

5. *Hands down and out.* When a rider raises his hands—no matter how little—as his horse makes the spring, it is a sure sign that he is unbalanced. As the horse takes off, the rider's body must be forward in order to maintain the balance. If this is done, the only movement the hands need make is a forward one.

6. *Shorten the stirrups for jumping.* If a rider finds it difficult to keep balanced, the reason very often is that the stirrups are too long.

7. *Short reins.* The reins must be held short, otherwise it is impossible to maintain both balance and control.

8. *Use the whip for encouragement only :* punishment is always unnecessary, and is harmful.

9. *Refusing.* A horse will sometimes refuse. No rider can prevent that, but it is bad riding to allow him to run out. The rider must hold his horse to his fence, and keep him there.

10. *If your horse refuses to begin with, don't hit him:* go to an easier jump.

11. *Continuous refusing is suspicious.* If your horse, for no apparent reason, continually refuses a fence he has often jumped before, take him away and examine him closely for lameness or other discomfort, especially in the feet.

12. *Jump regularly and often.* Horses can learn only by practice. Provided they are properly ridden and at small fences, they will never 'sicken' of jumping.

13. *Never wear spurs.* Spurs are unnecessary for ordinary schooling; for jumping they are an abomination.

14. *Hard ground.* Avoid jumping when the ground is hard.

15. *Keep the horse temperate.* Do not allow him to get excited. Make him stand still at about twenty yards from the fence, then break into a gentle canter, without fuss. And after the jump, do not let him swing round: make him stride on for about fifteen yards, pull up, and stand quite still before turning round.

16. *Don't jump down hill*—as a habit, at any rate: it is permissible to do so as a special exercise.

17. *Ride on the snaffle only.*

18. *Don't jump when the ground is very slippery.* Horses don't jump well in such circumstances, and, moreover, you may break up your jumps.

19. *Never jump a larger fence until you can jump the smaller one really well.*

20. *Increase your speed as you approach,* so that the last pace is the fastest. (For further details see Chapter xv.)

21. *Never give your horse a fall.* Instil confidence in him by every means in your power. And do not think that because he constantly knocks down a rail he is careless and wants to be given a fall. The reason is more probably that he is unbalanced.

22. *Suppling must precede schooling.* Do not start to school your horse over fences before you have given him plenty of suppling and balancing, so that he knows 'the aids' and can obey them.

23. *Don't use furze or thorns for your fences.* Horses jump quite well without them.

24. *Ride with the stirrups under the ball of the foot,* so as to bring the ankle into play.

25. *Do not maintain a continuous pressure with either leg or rein.*

CHAPTER XV

THE APPROACH

"THE approach" means the regulation of the three strides before the horse takes off.

Some people are of opinion that control of the approach is too difficult, and advise giving the horse complete freedom. For those who do not aspire to advanced riding or who cannot devote much time to practice, this advice is sound; for the essential thing is freedom, and in the approach it is difficult to combine freedom with control.

Those, however, who are not satisfied with merely sitting on over a fence and allowing the horse to take off when and where he pleases, must consider very carefully this question of the approach: that is to say, the disposition of the last three strides before taking off.

The problem is to enable the horse to take off, using his hocks in a balanced manner, at a suitable distance from the fence. This cannot be left to the horse, however well schooled he may be: it must be regulated by the rider. The three strides should be of increasing length, so that the horse takes off with the full momentum of his run up. For all ordinary jumps six feet is the best distance; but if the jump is a very small one, four feet may be sufficient.

The method is this. Keep the horse at a con-

trolled canter up to 30 feet from the fence, then increase the last strides to 7, 8, and 9 feet respectively, and take off 6 feet from the obstacle. This would be perfection, and it is needless to say that such mathematical precision is not to be expected. But if we can express the theory clearly on paper, the pupil will know that the nearer he can get to the measurements given the better will be his approach.

The difficulties many people experience in 'putting' their horses correctly at a fence are largely accounted for by lack of 'scope'. 'Scope' signifies a horse's capacity to take off well away from a fence. This is best cultivated by instilling confidence into the horse —not by giving him falls—and by the rider's always going *with* him as he takes off: thus he will gradually realize that no matter how big he jumps his rider will not give him a jab in the mouth. As his confidence grows a horse soon learns to "stand well away" from a jump, rather than put in a 'short one'.

When scope has been achieved, the approach becomes a much simpler matter, for the "jump-off area" will have been increased by many feet. Thus even if the horse's fore-feet reach the ground 10, 12, or even more feet from the fence, he can still make the spring. But a horse with no scope could not do so; he would put in a short stride and take off close to the fence.

This, then, is the 'approach'. It is of great importance in riding, because when it is not under the rider's control, mere chance dictates whether the horse takes off correctly or not. If he gets too close, he jumps off his forehand, and the 'feel' of this is unpleasant for the rider. Only if he comes up to his fence with correctly spaced strides can he jump off

his hocks, and this makes all the difference between a scramble over and a delightful jump.

With an unschooled horse the approach is next to impossible. If we try, by feeling the reins, to steady his stride, he responds in the opposite manner, and the position is hopeless. The horse must be schooled to both tranquillity and obedience before we can hope to succeed.

CHAPTER XVI

"LEG" JUMPING

A HORSE should be able to jump with equal facility off either leg.

Horses too often get into the way of jumping exclusively off one foot or the other, and the habit soon becomes almost ineradicable. To prevent this, it is a good plan to jump occasionally on a circle, first on the right, then on the left. Make the circle rather small, especially after landing;

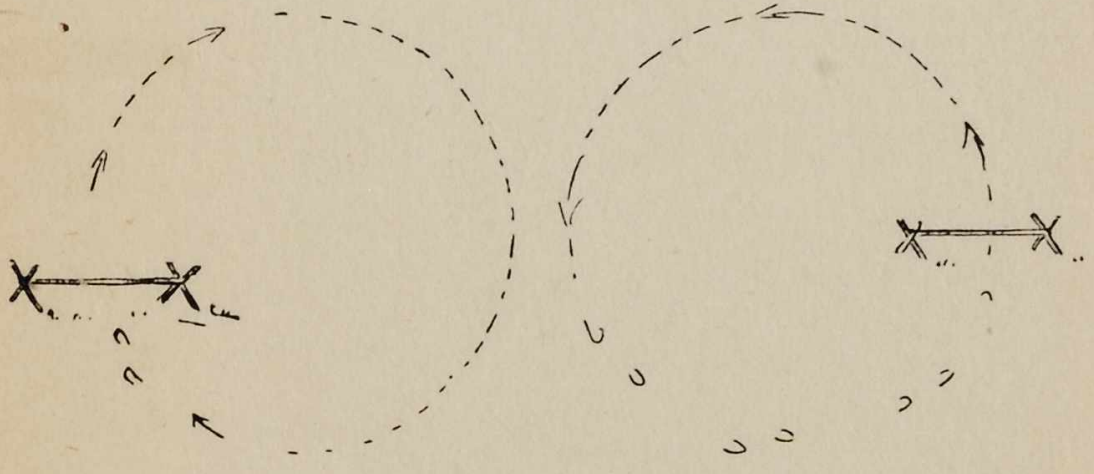


Fig. 60. Leading on Off Fore. Leading on Near Fore.

this will keep the horse on the required leg and prevent him from changing.

Later on in the schooling it is interesting to make him change during the jump, so that if he takes off on, say, the near fore he lands on the off. This is useful for gymkhana work, etc., when

a sharp turn comes immediately after a fence. A horse on the correct leg at the turn will gain lengths over one that is not.

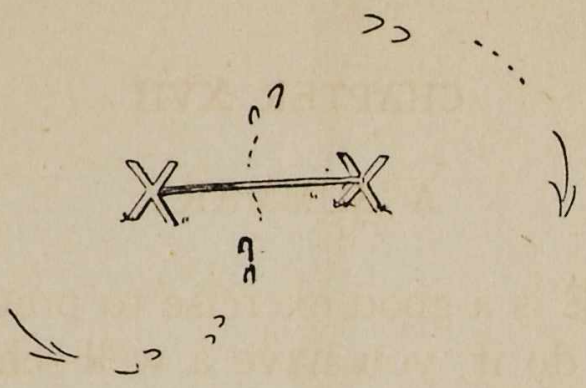


Fig. 61. Changing Legs while Jumping.

The exercise is done in this way. The rider throws the weight of his body on to the required side, and by exercising a strong pressure of the outward leg, bends the horse rather sharply after landing.

CHAPTER XVII

A SUMMARY

HERE is a good exercise to practise. If you can do it, you have a well-schooled horse.

1. Make your horse stand perfectly still, on all four legs, facing squarely at the jump and at a distance of sixty feet from it. Drop the reins : the horse should still be motionless. Pick up the reins, and,

2. From the stand, break into a canter on (say) the left leg.

3. Make a true ' approach ' from thirty feet and on the third stride jump off the left leg over a " bull's-eye ".

4. Land on the left leg and continue at a canter for sixty feet. Halt (keeping straight).

5. Stand motionless.

6. Turn on the hocks left about (say).

7. Be motionless. Drop the reins.

8. Pick up the reins, break into a canter on the other leg and jump the fence as before on that leg.

9. After sixty feet, halt. Be motionless.

10. Turn right about on the hock. Halt. Repeat.

This exercise, simple as it is to see, represents a great deal of careful schooling. But it is worth trying for, because its achievement signifies that you have a properly schooled horse : one, that is to say, which jumps exactly as required, without excitement, and yet with freedom. This is the sort of hunter that is worth riding.

To conclude these brief hints let us examine some common faults.

Figure 62 depicts a multitude of mistakes.

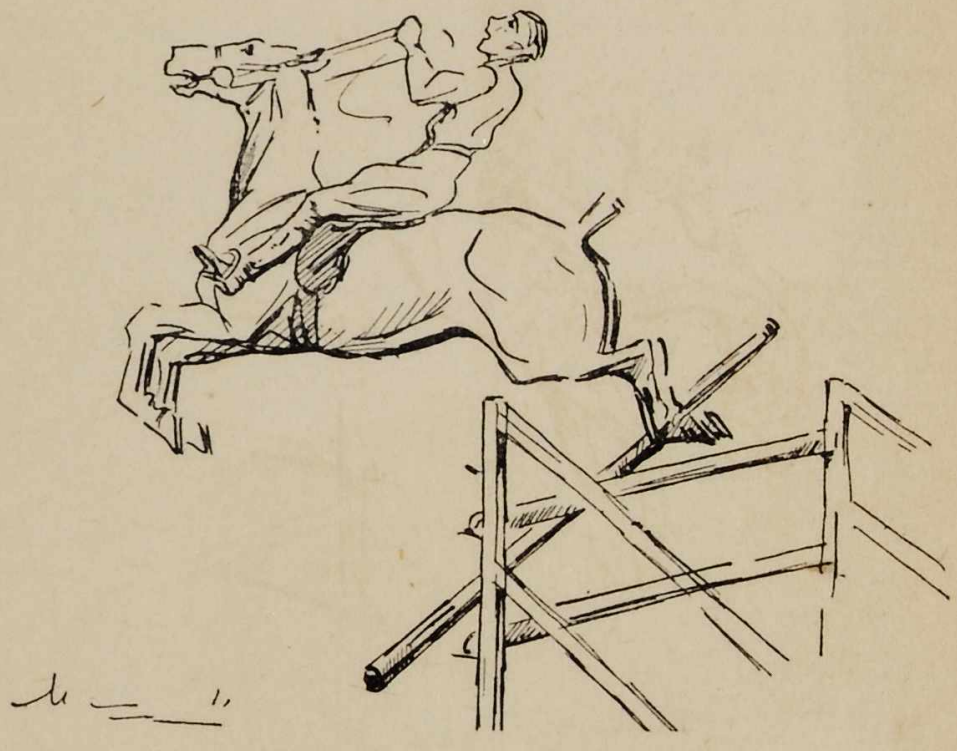


Fig. 62. A Rider making every Fault.

The *rider* is

Sitting back in his saddle,
Has his weight on the horse's loins,
His hands up,
His feet forward,
His head back, and
His mouth open ;
He is pulling at his horse's mouth and
His reins are too long.

The *horse* in consequence, has
His head too high,
His mouth open,
His back hollowed,
and is
Bungling the fence and may land on his hind legs.

Figure 63 shows a forward, but nevertheless unbalanced, seat, suitable for no purpose whatever.

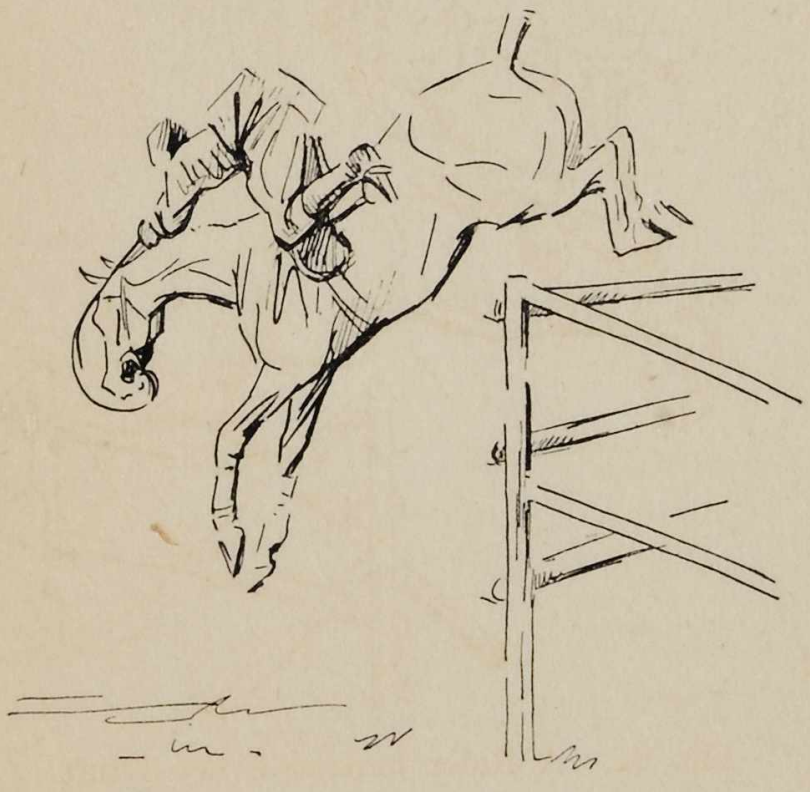


Fig. 63. A seat too far forward.

After all, there cannot be two ways of riding perfectly, because there cannot be two kinds of balance. When we have learnt to balance ourselves over small fences and wish to increase the size of the jumps and the speed of approach, we have nothing to alter except the reins and the stirrup-leathers. It is, in fact, easier to jump a fence fast than slow.

If our balance is right, we are prepared to jump

any obstacle at any pace and are ready for any emergency. Those who dispute this cannot understand the meaning of the word balance.

* * *

As there is still, it seems, much misunderstanding as to the meaning of the expression " forward seat ", let me end by defining it.

The forward seat is one in which the rider's body is in advance of the perpendicular at the culminating point of the parabola of the leap. The position for the " land " varies with the angle of descent, but should be always sufficiently *with* the motion as to maintain the reins at the same length throughout. The knees must be pointed on landing.

This is the " forward " seat. There would be little opposition to it if people only understood what it really is.

Printed in Great Britain at
The Mayflower Press, Plymouth.
William Brendon & Son, Ltd.

METHUEN'S
GENERAL LITERATURE

A SELECTION OF
MESSRS. METHUEN'S PUBLICATIONS

This Catalogue contains only a selection of the more important books published by Messrs. Methuen. A complete catalogue of their publications may be obtained on application.

ANSTEY (F.)

THE YOUNG RECITER AND MODEL MUSIC-HALL 5*s. net.*

ARMSTRONG (Anthony) ('A. A.' of Punch)

WARRIORS AT EASE
WARRIORS STILL AT EASE
SELECTED WARRIORS
PERCIVAL AND I
PERCIVAL AT PLAY
APPLE AND PERCIVAL
ME AND FRANCES
HOW TO DO IT
BRITISHER ON BROADWAY
Each 3*s.* 6*d. net.*

LIVESTOCK IN BARRACKS
Illustrated by E. H. SHEPARD.
6*s. net.*

YESTERDAILIES. Illustrated. 5*s. net.*

EASY WARRIORS
Illustrated by G. L. STAMPA.
5*s. net.*

BAGENAL (Hope) and WOOD (Alex.)

PLANNING FOR GOOD ACOUSTICS
Illustrated. £1 2*s.* 6*d. net.*

BAIKIE (James)

EGYPTIAN ANTIQUITIES IN THE NILE VALLEY. Illustrated. £1 1*s. net.*

BAIN (F. W.)

A DIGIT OF THE MOON
THE DESCENT OF THE SUN
A HEIFER OF THE DAWN
IN THE GREAT GOD'S HAIR
A DRAUGHT OF THE BLUE
AN ESSENCE OF THE DUSK
AN INCARNATION OF THE SNOW
A MINE OF FAULTS
THE ASHES OF A GOD
BUBBLES OF THE FOAM
A SYRUP OF THE BEES
THE LIVERY OF EVE
THE SUBSTANCE OF A DREAM
Each 3*s.* 6*d. net.*

AN ECHO OF THE SPHERES
10*s.* 6*d. net.*

BALFOUR (Sir Graham)

THE LIFE OF ROBERT LOUIS STEVENSON 10*s.* 6*d. net.*
Also, 3*s.* 6*d. net.*

BARKER (Ernest)

NATIONAL CHARACTER
10*s.* 6*d. net.*

GREEK POLITICAL THEORY
14*s. net.*

CHURCH, STATE AND STUDY
10*s.* 6*d. net.*

BELLOC (Hilaire)

PARIS 8*s.* 6*d. net.*
THE PYRENEES 8*s.* 6*d. net.*
MARIE ANTOINETTE 18*s. net.*
A HISTORY OF ENGLAND
In 7 Vols. Vols. I, II, III and IV
Each 15*s. net.*

ON NOTHING
HILLS AND THE SEA
ON SOMETHING
THIS AND THAT AND THE OTHER
ON
FIRST AND LAST
ON EVERYTHING
ON ANYTHING
EMMANUEL BURDEN
A PICKED COMPANY
Each 3*s.* 6*d. net.*

BIRMINGHAM (George A.)
A Wayfarer in Hungary
Illustrated. 8s. 6d. net.
Spillikins: Essays 3s. 6d. net.
Ships and Sealing-Wax: Essays 3s. 6d. net.

BUDGE (Sir E. A. Wallis)
A History of Ethiopia: Nubia and Abyssinia
Illustrated. 2 vols. £3 13s. 6d. net.

CHARLTON (Moyra)
Patch: The Story of a Mongrel
Illustrated by G. D. Armour. 5s. net.
The Midnight Steeplechase
Illustrated by Gilbert Holiday. 5s. net.

CHESTERTON (G. K.)
All is Grist 6s. net.
The Ballad of the White Horse 3s. 6d. net.
Also illustrated by Robert Austin. 12s. 6d. net.
Charles Dickens
Come to Think of It . . .
Generally Speaking
All Things Considered
Tremendous Trifles
Fancies versus Fads
Alarms and Discursions
A Miscellany of Men
The Uses of Diversity
The Outline of Sanity
The Flying Inn *Each* 3s. 6d. net.
Wine, Water and Song 1s. 6d. net.

CLUTTON-BROCK (A.)
What is the Kingdom of Heaven?
Essays on Art
Shakespeare's Hamlet
Each 5s. net.
More Essays on Books
Essays on Religion
More Essays on Religion
Each 6s. net.
Shelley, the Man and the Poet
Illustrated. 7s. 6d. net.
Essays on Books
Essays on Literature and Life
Essays on Life *Each* 3s. 6d. net.

CRAWLEY (Ernest)
The Mystic Rose. Revised and Enlarged by Theodore Besterman. 2 vols. £1 10s. net.
Studies of Savages and Sex
Edited by Theodore Besterman 10s. 6d. net.
Dress, Drinks and Drums
Edited by Theodore Besterman. 12s. 6d. net.

CURLE (J. H.)
The Shadow-Show 6s. net.
Also, 3s. 6d. net.
This World of Ours 7s. 6d. net.
To-day and To-morrow 6s. net.
This World First 6s. net.

DUGDALE (E. T. S.)
German Diplomatic Documents, 1871–1914
In 4 vols. Vol. I, 1871–90. Vol. II, 1891–8. Vol. III, 1898–1910. Vol. IV, 1911–1914.
Each £1 1s. net.

EDWARDES (Tickner)
The Lore of the Honey-Bee
Illustrated. 7s. 6d. and 3s. 6d. net.
Beekeeping for All
Illustrated. 3s. 6d. net.
The Bee-Master of Warrilow
Illustrated. 7s. 6d. net.
Bee-Keeping Do's and Don'ts 2s. 6d. net.
Lift-Luck on Southern Roads 5s. net.

EINSTEIN (Albert)
Relativity: The Special and General Theory 5s. net.
Sidelights on Relativity 3s. 6d. net.
The Meaning of Relativity 5s. net.
The Brownian Movement 5s. net.

EISLER (Robert)
The Messiah Jesus and John the Baptist.
Illustrated. £2 2s. net.

FIELD (G. C.)
Moral Theory 6s. net.
Plato and His Contemporaries 12s. 6d. net.
Prejudice and Impartiality 2s. 6d. net.

FINER (H.)
The Theory and Practice of Modern Government. 2 vols. £2 2s. net.

FYLEMAN (Rose)
Fairies and Chimneys
The Fairy Green
The Fairy Flute *Each* 2s. net.
The Rainbow Cat
Eight Little Plays for Children
Forty Good-night Tales
Forty Good-morning Tales
Seven Little Plays for Children

FYLEMAN (Rose)—*continued*

TWENTY TEA-TIME TALES
Each 3*s.* 6*d. net.*

THE EASTER HARE
Illustrated by DECIE MERWIN.
3*s.* 6*d. net.*

FIFTY-ONE NEW NURSERY RHYMES
Illustrated by DOROTHY BURROUGHES. 6*s. net.*

THE STRANGE ADVENTURES OF CAPTAIN MARWHOPPLE
Illustrated by GERTRUDE LINDSAY. 3*s.* 6*d. net.*

THE ROSE FYLEMAN FAIRY BOOK
Illustrated by HILDA MILLER.
10*s.* 6*d. net.*

GIBBON (Edward)

THE DECLINE AND FALL OF THE ROMAN EMPIRE
With Notes, Appendixes and Maps, by J. B. BURY. Illustrated. 7 vols. 15*s. net* each volume. Also, unillustrated, 7*s.* 6*d. net* each volume.

GLOVER (T. R.)

VIRGIL

THE CONFLICT OF RELIGIONS IN THE EARLY ROMAN EMPIRE

POETS AND PURITANS
Each 10*s.* 6*d. net.*

FROM PERICLES TO PHILIP
12*s.* 6*d. net.*

GRAHAM (Harry)

THE WORLD WE LAUGH IN
Illustrated by 'FISH.' 5*s. net.*

STRAINED RELATIONS
Illustrated by H. STUART MENZIES and HENDY 6*s. net.*

THE WORLD'S WORKERS
Illustrated by 'FOUGASSE'. 5*s. net.*

ADAM'S APPLES
Illustrated by JOHN REYNOLDS.
5*s. net.*

GRAHAME (Kenneth)

THE WIND IN THE WILLOWS
7*s.* 6*d. net.*
Also illustrated by ERNEST H. SHEPARD. *Cloth*, 7*s.* 6*d. net.*
Green Leather, 12*s.* 6*d. net.*
Pocket Edition, unillustrated.
Cloth, 3*s.* 6*d. net.*
Green Morocco, 7*s.* 6*d. net.*

THE KENNETH GRAHAME BOOK ('Dream Days', 'The Golden Age' and 'The Wind in the Willows' in one volume).
7*s.* 6*d. net.*

See also **Milne (A. A.)**

HADFIELD (J. A.)

PSYCHOLOGY AND MORALS. 6*s. net.*

HALL (H. R.)

THE ANCIENT HISTORY OF THE NEAR EAST. £1 1*s. net.*

THE CIVILIZATION OF GREECE IN THE BRONZE AGE £1 10*s. net.*

HEATON (Rose Henniker)

THE PERFECT HOSTESS
Decorated by A. E. TAYLOR.
7*s.* 6*d. net.* Gift Edition, £1 1*s. net.*

THE PERFECT SCHOOLGIRL
3*s.* 6*d. net.*

HERBERT (A. P.)

HELEN 2*s.* 6*d. net.*
DERBY DAY 2*s.* 6*d. net.*
TANTIVY TOWERS 2*s.* 6*d. net.*
HONEYBUBBLE & CO. 3*s.* 6*d. net.*

MISLEADING CASES IN THE COMMON LAW. With an Introduction by LORD HEWART. 5*s. net.*

MORE MISLEADING CASES 5*s. net.*

WISDOM FOR THE WISE
Illustrated by GEORGE MORROW.
5*s. net.*

THE WHEREFORE AND THE WHY
Illustrated by GEORGE MORROW.
3*s.* 6*d. net.*

THE BOMBER GIPSY 3*s.* 6*d. net.*
THE SECRET BATTLE 3*s.* 6*d. net.*

THE HOUSE BY THE RIVER
3*s.* 6*d. net.*

'NO BOATS ON THE RIVER'
Illustrated. 5*s. net.*

HOLDSWORTH (Sir W. S.)

A HISTORY OF ENGLISH LAW
Nine Volumes. £1 5*s. net each.*
Index Volume by EDWARD POTTON.
£1 1*s. net.*

HUDSON (W. H.)

A SHEPHERD'S LIFE
Illustrated. 10*s.* 6*d. net.*
Also unillustrated. 3*s.* 6*d. net.*

HUTTON (Edward)

CITIES OF SICILY
Illustrated. 10*s.* 6*d. net.*

MILAN AND LOMBARDY

THE CITIES OF ROMAGNA AND THE MARCHES

SIENA AND SOUTHERN TUSCANY

NAPLES AND SOUTHERN ITALY
Illustrated. *Each* 8*s.* 6*d. net.*

A WAYFARER IN UNKNOWN TUSCANY

THE CITIES OF SPAIN

THE CITIES OF UMBRIA

COUNTRY WALKS ABOUT FLORENCE

ROME

FLORENCE AND NORTHERN TUSCANY

VENICE AND VENETIA
Illustrated. *Each* 7*s.* 6*d. net.*

HYAMSON (Albert M.)

PALESTINE OLD AND NEW
Illustrated. 7s. 6d. *net.*

A HISTORY OF THE JEWS IN ENGLAND
Illustrated. 10s. 6d. *net.*

INGE (W. R.), D.D., Dean of St. Paul's

CHRISTIAN MYSTICISM. 7s. 6d. *net.*

JOHNS (Rowland)

DOGS YOU'D LIKE TO MEET
LET DOGS DELIGHT
ALL SORTS OF DOGS
Each, Illustrated, 3s. 6d. *net.*
LET'S TALK OF DOGS
LUCKY DOGS
SO YOU LIKE DOGS!
Each, Illustrated, 6s. *net.*

'OUR FRIEND THE DOG' SERIES
Edited by ROWLAND JOHNS. Nine Volumes :—
THE CAIRN
THE COCKER SPANIEL
THE FOX-TERRIER
THE PEKINGESE
THE AIREDALE
THE ALSATIAN
THE SCOTTISH TERRIER
THE CHOW-CHOW
THE IRISH SETTER
Each, 2s. 6d. *net.*

KIPLING (Rudyard)

BARRACK-ROOM BALLADS
THE SEVEN SEAS
THE FIVE NATIONS
DEPARTMENTAL DITTIES
THE YEARS BETWEEN
Four Editions of these famous volumes of poems are now published, viz. :—
Buckram, 7s. 6d. *net.*
Cloth, 6s. *net.* *Leather*, 7s. 6d. *net.*
Service Edition. Two volumes each book. 3s. *net* each vol.
A KIPLING ANTHOLOGY—VERSE
Leather 7s. 6d. *net.*
Cloth 6s. *net* and 3s. 6d. *net.*
TWENTY POEMS FROM RUDYARD KIPLING 1s. *net.*
A CHOICE OF SONGS 2s. *net.*
SELECTED POEMS 1s. *net.*

LAMB (Charles and Mary)

THE COMPLETE WORKS
Edited by E. V. LUCAS. Six volumes. 6s. *net each.*
SELECTED LETTERS
Edited by G. T. CLAPTON. 3s. 6d. *net.*
THE CHARLES LAMB DAY-BOOK
Compiled by E. V. LUCAS. 6s. *net.*

LANKESTER (Sir Ray)

SCIENCE FROM AN EASY CHAIR
First Series
SCIENCE FROM AN EASY CHAIR
Second Series
DIVERSIONS OF A NATURALIST
GREAT AND SMALL THINGS
Each, Illustrated, 7s. 6d. *net.*
SECRETS OF EARTH AND SEA
Illustrated. 8s. 6d. *net.*

LINDRUM (Walter)

BILLIARDS. Illustrated. 2s. 6d. *net.*

LODGE (Sir Oliver)

MAN AND THE UNIVERSE
7s. 6d. *net* and 3s. 6d. *net.*
THE SURVIVAL OF MAN 7s. 6d. *net.*
RAYMOND 10s. 6d. *net.*
RAYMOND REVISED 6s. *net.*
MODERN PROBLEMS 3s. 6d. *net.*
REASON AND BELIEF 3s. 6d. *net.*
THE SUBSTANCE OF FAITH 2s. *net.*
RELATIVITY 1s. *net.*
CONVICTION OF SURVIVAL 2s. *net.*

LUCAS (E. V.)

READING, WRITING AND REMEMBERING 18s. *net.*
THE LIFE OF CHARLES LAMB
2 Vols. £1 1s. *net.*
THE COLVINS AND THEIR FRIENDS £1 1s. *net.*
VERMEER THE MAGICAL 5s. *net.*
A WANDERER IN ROME
A WANDERER IN HOLLAND
A WANDERER IN LONDON
LONDON REVISITED (Revised)
A WANDERER IN PARIS
A WANDERER IN FLORENCE
A WANDERER IN VENICE
Each 10s. 6d. *net.*
A WANDERER AMONG PICTURES 8s. 6d. *net.*
E. V. LUCAS'S LONDON £1 *net.*
THE OPEN ROAD 6s. *net.*
Also, illustrated by CLAUDE A. SHEPPERSON, A.R.W.S. 10s. 6d. *net.*
Also, India Paper. *Leather*, 7s. 6d. *net.*
THE JOY OF LIFE 6s. *net.*
Leather Edition, 7s. 6d. *net.*
Also, India Paper. *Leather*, 7s. 6d. *net.*
THE GENTLEST ART
THE SECOND POST
FIRESIDE AND SUNSHINE
CHARACTER AND COMEDY

LUCAS (E. V.)—*continued*

GOOD COMPANY
ONE DAY AND ANOTHER
OLD LAMPS FOR NEW
LOITERER'S HARVEST
LUCK OF THE YEAR
EVENTS AND EMBROIDERIES
A FRONDED ISLE
A ROVER I WOULD BE
GIVING AND RECEIVING
HER INFINITE VARIETY
ENCOUNTERS AND DIVERSIONS
TURNING THINGS OVER
TRAVELLER'S LUCK
AT THE SIGN OF THE DOVE
Each 3*s.* 6*d. net.*
THE PHANTOM JOURNAL
ZIGZAGS IN FRANCE
VISIBILITY GOOD
LEMON VERBENA *Each* 6*s. net.*
FRENCH LEAVES. Illustrated.
THE BARBER'S CLOCK
ROVING EAST AND ROVING WEST
Each 5*s. net.*
'THE MORE I SEE OF MEN . . .'
OUT OF A CLEAR SKY
IF DOGS COULD WRITE
'. . . AND SUCH SMALL DEER'
Each 3*s.* 6*d. net.*
NO-NOSE AT THE SHOW
Illustrated by PERSIS KIRMSE.
THE DAY OF THE DOG
Illustrated by PERSIS KIRMSE.
Each 2*s.* 6*d. net.*
THE PEKINESE NATIONAL ANTHEM
Illustrated by PERSIS KIRMSE.
1*s. net.*

See also **Lamb (Charles).**

LYND (Robert)

THE COCKLESHELL
RAIN, RAIN, GO TO SPAIN
Each 5*s. net.*
IT'S A FINE WORLD
THE GREEN MAN
THE PLEASURES OF IGNORANCE
THE GOLDFISH
THE LITTLE ANGEL
THE BLUE LION
THE PEAL OF BELLS
THE ORANGE TREE
THE MONEY-BOX *Each* 3*s.* 6*d. net.*

McDOUGALL (William)

AN INTRODUCTION TO SOCIAL PSYCHOLOGY 10*s.* 6*d. net.*
NATIONAL WELFARE AND NATIONAL DECAY 6*s. net.*
AN OUTLINE OF PSYCHOLOGY
10*s.* 6*d. net.*
AN OUTLINE OF ABNORMAL PSYCHOLOGY 15*s. net.*
BODY AND MIND 12*s.* 6*d. net.*
CHARACTER AND THE CONDUCT OF LIFE 10*s.* 6*d. net.*
MODERN MATERIALISM AND EMERGENT EVOLUTION 7*s.* 6*d. net.*
ETHICS AND SOME MODERN WORLD PROBLEMS 7*s.* 6*d. net.*
THE ENERGIES OF MEN
Fundamentals of Dynamic Psychology. 8*s.* 6*d. net.*

MALLET (Sir C. E.)

A HISTORY OF THE UNIVERSITY OF OXFORD. 3 Vols. *Each* £1 1*s. net.*

MAETERLINCK (Maurice)

THE BLUE BIRD 6*s. net.*
Also, illustrated by F. CAYLEY ROBINSON. 10*s.* 6*d. net.*
OUR ETERNITY 6*s. net.*
THE UNKNOWN GUEST 6*s. net.*
POEMS 5*s. net.*
THE WRACK OF THE STORM 6*s. net.*
THE BURGOMASTER OF STILEMONDE 5*s. net.*
THE BETROTHAL 6*s. net.*
MOUNTAIN PATHS 6*s. net.*
THE GREAT SECRET 7*s.* 6*d. net.*
THE CLOUD THAT LIFTED AND THE POWER OF THE DEAD 7*s.* 6*d. net.*
MARY MAGDALENE 2*s. net.*

MARLOWE (Christopher)

THE WORKS. In 6 volumes.
General Editor, R. H. CASE.
THE LIFE OF MARLOWE and DIDO, QUEEN OF CARTHAGE 8*s.* 6*d. net.*
TAMBURLAINE, I AND II 10*s.*6*d. net.*
THE JEW OF MALTA and THE MASSACRE AT PARIS 10*s.* 6*d. net.*
POEMS 10*s.* 6*d. net.*
DOCTOR FAUSTUS 8*s.* 6*d. net.*
EDWARD II 10*s.* 6*d. net.*

MASEFIELD (John)

ON THE SPANISH MAIN 8*s.* 6*d. net.*
A SAILOR'S GARLAND 3*s.* 6*d. net.*
SEA LIFE IN NELSON'S TIME
7*s.* 6*d. net.*

METHUEN (Sir A.)

AN ANTHOLOGY OF MODERN VERSE
SHAKESPEARE TO HARDY: An Anthology of English Lyrics
Each, Cloth, 6*s. net.*
Leather, 7*s.* 6*d. net.*

MILNE (A. A.)

TOAD OF TOAD HALL
A Play founded on Kenneth Grahame's 'The Wind in the Willows.' 5*s. net.*

MILNE (A. A.)—*continued*

THOSE WERE THE DAYS : Collected Stories 7*s.* 6*d. net.*
BY WAY OF INTRODUCTION
NOT THAT IT MATTERS
IF I MAY
THE SUNNY SIDE
THE RED HOUSE MYSTERY
ONCE A WEEK
THE HOLIDAY ROUND
THE DAY'S PLAY
MR. PIM PASSES BY *Each* 3*s.* 6*d. net.*
WHEN WE WERE VERY YOUNG
WINNIE-THE-POOH
NOW WE ARE SIX
THE HOUSE AT POOH CORNER
Each illustrated by E. H. SHEPARD. 7*s.* 6*d. net. Leather*, 10*s.* 6*d. net.*
THE CHRISTOPHER ROBIN VERSES ('When We were Very Young' and 'Now We are Six' in one volume). Illustrated in colour and line by E. H. SHEPARD. 8*s.* 6*d. net.*
THE CHRISTOPHER ROBIN STORY BOOK
Illustrated by E. H. SHEPARD. 5*s. net.*
THE CHRISTOPHER ROBIN BIRTHDAY BOOK
Illustrated by E. H. SHEPARD. 3*s.* 6*d. net.*

MILNE (A. A.) and FRASER-SIMSON (H.)

FOURTEEN SONGS FROM 'WHEN WE WERE VERY YOUNG' 7*s.* 6*d. net.*
TEDDY BEAR AND OTHER SONGS FROM 'WHEN WE WERE VERY YOUNG' 7*s.* 6*d. net.*
THE KING'S BREAKFAST 3*s.* 6*d. net.*
SONGS FROM 'NOW WE ARE SIX' 7*s.* 6*d. net.*
MORE 'VERY YOUNG' SONGS 7*s.* 6*d. net.*
THE HUMS OF POOH 7*s.* 6*d. net.*
In each case the words are by A. A. MILNE, the music by H. FRASER-SIMSON, and the decorations by E. H. SHEPARD.

MORTON (H. V.)

THE HEART OF LONDON 3*s.* 6*d. net.*
Also, with Scissor Cuts by L. HUMMEL. 6*s. net.*
THE SPELL OF LONDON
THE NIGHTS OF LONDON
BLUE DAYS AT SEA *Each* 3*s.* 6*d. net.*
IN SEARCH OF ENGLAND
THE CALL OF ENGLAND
IN SEARCH OF SCOTLAND
IN SEARCH OF IRELAND
IN SEARCH OF WALES *Each*, illustrated, 7*s.* 6*d. net*

OMAN (Sir Charles)

A HISTORY OF THE ART OF WAR IN THE MIDDLE AGES, A.D. 378–1485 2 vols. Illustrated. £1 16*s. net.*
STUDIES IN THE NAPOLEONIC WARS 8*s.* 6*d. net*

PERRY (W. J.)

THE ORIGIN OF MAGIC AND RELIGION
THE GROWTH OF CIVILIZATION *Each* 6*s. net.*
THE CHILDREN OF THE SUN £1 1*s. net.*

PETRIE (Sir Flinders)

A HISTORY OF EGYPT
In 6 Volumes.
Vol. I. FROM THE 1ST TO THE XVITH DYNASTY 12*s. net.*
Vol. II. THE XVIITH AND XVIIITH DYNASTIES 9*s. net.*
Vol. III. XIXTH TO XXXTH DYNASTIES 12*s. net.*
Vol. IV. EGYPT UNDER THE PTOLEMAIC DYNASTY By EDWYN BEVAN. 15*s. net.*
Vol. V. EGYPT UNDER ROMAN RULE By J. G. MILNE. 12*s. net.*
Vol. VI. EGYPT IN THE MIDDLE AGES By STANLEY LANE POOLE. 10*s. net.*

PONSONBY OF SHULBREDE (Lord)

ENGLISH DIARIES £1 1*s. net.*
MORE ENGLISH DIARIES 12*s.* 6*d. net.*
SCOTTISH AND IRISH DIARIES 10*s.* 6*d. net.*

SELLAR (W. C.) and YEATMAN (R. J.)

1066 AND ALL THAT
Illustrated by JOHN REYNOLDS. 5*s. net.*
AND NOW ALL THIS
Illustrated by JOHN REYNOLDS. 5*s. net.*

STEVENSON (R. L.)

THE LETTERS Edited by Sir SIDNEY COLVIN. 4 Vols. *Each* 6*s. net.*

SURTEES (R. S.)
HANDLEY CROSS
MR. SPONGE'S SPORTING TOUR
ASK MAMMA
MR. FACEY ROMFORD'S HOUNDS
PLAIN OR RINGLETS?
HILLINGDON HALL
Each, illustrated, 7*s.* 6*d. net.*
JORROCKS'S JAUNTS AND JOLLITIES
HAWBUCK GRANGE
Each, illustrated, 6*s. net.*

TAYLOR (A. E.)
PLATO: THE MAN AND HIS WORK
£1 1*s. net.*
PLATO: TIMÆUS AND CRITIAS
6*s. net.*
ELEMENTS OF METAPHYSICS
12*s.* 6*d. net.*

TILDEN (William T.)
THE ART OF LAWN TENNIS
Revised Edition.
SINGLES AND DOUBLES
Each, illustrated, 6*s. net.*
THE COMMON SENSE OF LAWN TENNIS
MATCH PLAY AND THE SPIN OF THE BALL
Each, illustrated, 5*s. net.*

TILESTON (Mary W.)
DAILY STRENGTH FOR DAILY NEEDS
3*s.* 6*d. net.*
India Paper. *Leather*, 6*s. net.*

UNDERHILL (Evelyn)
MYSTICISM. *Revised Edition.*
15*s. net.*
THE LIFE OF THE SPIRIT AND THE LIFE OF TO-DAY 7*s.* 6*d. net.*
MAN AND THE SUPERNATURAL
7*s.* 6*d. net.*
THE GOLDEN SEQUENCE
Paper Boards, 3*s.* 6*d. net*; cloth, 5*s. net.*
CONCERNING THE INNER LIFE
2*s. net.*
THE HOUSE OF THE SOUL 2*s. net.*

VARDON (Harry)
HOW TO PLAY GOLF
Illustrated. 5*s. net.*

WILDE (Oscar)
THE WORKS
In 16 Vols. *Each* 6*s.* 6*d. net.*
I. LORD ARTHUR SAVILE'S CRIME AND THE PORTRAIT OF MR. W. H.
II. THE DUCHESS OF PADUA (3*s.* 6*d. net.*)
III. POEMS
IV. LADY WINDERMERE'S FAN
V. A WOMAN OF NO IMPORTANCE
VI. AN IDEAL HUSBAND
VII. THE IMPORTANCE OF BEING EARNEST
VIII. A HOUSE OF POMEGRANATES
IX. INTENTIONS
X. DE PROFUNDIS and PRISON LETTERS
XI. ESSAYS
XII. SALOME, A FLORENTINE TRAGEDY, and LA SAINTE COURTISANE
XIV. SELECTED PROSE OF OSCAR WILDE
XV. ART AND DECORATION
XVI. FOR LOVE OF THE KING (5*s. net.*)
XVII. VERA, OR THE NIHILISTS

WILLIAMSON (G. C.)
THE BOOK OF FAMILLE ROSE
Richly Illustrated. £8 8*s. net.*

METHUEN'S COMPANIONS TO MODERN STUDIES

SPAIN. E. ALLISON PEERS. 12*s.* 6*d. net.*
GERMANY. J. BITHELL. 15*s. net.*
ITALY. E. G. GARDNER. 12*s.* 6*d. net.*

METHUEN'S HISTORY OF MEDIEVAL AND MODERN EUROPE

In 8 Vols. *Each* 16*s. net.*

I. **476 to 911.** By J. H. BAXTER.
II. **911 to 1198.** By Z. N. BROOKE.
III. **1198 to 1378.** By C. W. PREVITÉ-ORTON.
IV. **1378 to 1494.** By W. T. WAUGH.
V. **1494 to 1610.** By A. J. GRANT.
VI. **1610 to 1715.** By E. R. ADAIR.
VII. **1715 to 1815.** By W. F. REDDAWAY.
VIII. **1815 to 1923.** By Sir J. A. R. MARRIOTT.