

PIAFFE IN ENGLISH

magazine translation for the international reader

2007/1

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About Horsemanship & the Revival of Equestrianism

Dear Piaffe readers,

The evolutionary history of horses began about 60 million years ago. The first encounter between horse and man, documented in cave paintings, goes back to the Ice Age. It was not until much later, about 6000 years ago, that horses and men began a cooperation that exists to this day. Not that long ago, it seemed horses would soon become extinct after a century-long alliance with humans as riding and draft horses. No other living beings have influenced the history of mankind as enormously as horses. Our "fascination with horses" has been exalted in countless books and pictures, and with lofty words. We are fascinated by the way horses move, regardless of whether they are moving freely in a large pasture, or under the saddle of a rider so that the expert viewer can also observe and assess the harmonious interaction between the two partners. Everything we take to mean horsemanship in this day and age has developed over centuries, unfortunately not always for the good of the horses. The first classical hippological work that raised riding to an art was written by the Greek cavalry officer Xenophon (4 centuries BCE) and called "On Horsemanship". This two thousand year-old work, which is still valid today, was completely revised by Dr. Klaus Widdra and released a few weeks ago. It contains not only Xenophon's basic training instructions, which are characterized

by the need for more responsibility towards our partner the horse, but also practical knowledge about buying a horse, keeping a horse (with guidelines for the groom), riding in the arena and in the open country, correcting horses with bad dispositions, and the high school of training. Xenophon places special importance on horses' mental attitudes and feelings, and the emotional unity between rider and horse. The release of this work marked the founding of the "classical teaching method." By the way - Xenophon loved his horses and devoted himself to them for his entire life. His timeless, basic guidelines for training (see also the cover flap) are therefore also a focal point in this first issue of Piaffe. The historical development of horse and rider training defined as "classical", time and again challenged over the centuries, has often led in theory and practice to quite varied teaching approaches. It seems that "classical horsemanship" in modern dressage, provided it is meant to mean an eternally valid and matured training of horses, does not fulfill the ideal of harmony between man and horse aspired for.

No other living beings have influenced the history of mankind as enormously as horses.

Equitation in the year 2007, or more specifically modern-day dressage, and classical

horsemanship must by no means be contradictory to each other. A horse and rider in perfect harmony is a sight every true horse-lover delights to see. Disharmony can very obviously not really be our objective. But rather the aspiration to ride lightly, meaning respectfully communicating with the horse that has been trusted to our care. "Light riding" is irrespective of breed and is based on physical and mental balance in a perfect partnership between horse and rider. Riding according to the basic principles of classical horsemanship is a central theme of this new trade journal. To make it perfectly clear: Piaffe is not an "old-timer rally". Rather, recognized paragons from around the world and well-known riding masters will have their say in Piaffe, and will coherently convey their expertise in the "TRAINING / PRACTICE / KNOWLEDGE" section. In addition, articles by competent professional experts covering the entire spectrum of horsemanship can be found in the section "HORSEMANSHIP AND THE OLD MASTERS". In the section "EQUESTRIAN CULTURE" we will introduce "Outstanding Riding Schools Worldwide", and we will portray teams that have made equestrian history in a special series about "Legendary Horses and Riders". In the section "HORSEMANSHIP LIVE" we will visit training centers for classical dressage and report about riders, trainers and dressage experts who have dedicated themselves to the principles of classical horsemanship. Any trainer, instructor or assistant instructor who follows these principles can apply to be introduced in an article in Piaffe. Our goal is to develop a worldwide "classical" network. Those who fulfill the criteria will be publicly honored by our trade journal. If you, dear reader, should be shortlisted, we will visit you on a prearranged day and film and interview you, but above all thoroughly put you through the paces. It doesn't matter where you are located; the crucial factor is your understanding of humane training according to classical

principles. We are on the lookout for role models we can recommend with a clear conscience. Last but not least, in the 'SERVICE' section we have a list of important dates you might want to make note of and news from the horse scene, as well as reviews of books and new DVDs that might interest devotees of classical horsemanship.

Classical is Always In This idea, dear readers, has been, for decades, a kind of creed about my occupation with the theme horsemanship.

Suppleness is and remains the central criteria in riding

(You can read about what this means to me in Peter Breitner's article on page 16.) We don't have to reinvent the "wheel" of horsemanship. It's actually nothing new – but we should be reminded of it again and again: the present can be best understood by dealing with the past. One example: modern dressage balances precariously between classical and circus-like. Spectacular movements are ever more frequently given higher ratings by judges than suppleness in the exercises. Suppleness, however, is and remains the central criteria in riding! There's no question about it: if modern horsemanship continues to move towards 'show riding', the horses will be the ones to suffer. Achievement-orientated training should in no way be sacrificed to the spirit of the times or personal ambition, and must always be carried out with the nature of the horse in mind.

Which means: the trend is not my friend! The term "classical" does not need to be redefined. There is no such thing as classically modern.

The first issue of Piaffe celebrates the culture of horsemanship. My personal notion of a well-ridden horse corresponds entirely to the general view that Hans von Heydebreck, one

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 Isabella Sonntag
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Telefon +49/8192/934192
 Telefax +49/8192/934257
 isabella.sonntag@wu-wei-verlag.com

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Chief Editor
 Jürgen Kemmler
 jkemmler@web.de
 Tel. +49/8807/206839

Advertisement Manager
 Karin Wiesner
 Karin.Wiesner@wu-wei-verlag.com
 Tel. +49/8192/934192

Subscriptions Manager
 Christina Wunderlich
 info@wu-wei-verlag.com
 Tel. +49/8192/934192

of the trailblazers of classical horsemanship and a master of harmony, so accurately described 80 years ago. That is the concept we should all orient ourselves to, and against which we, you and I both, should measure ourselves. In closing I would like to say: tolerance for those who think differently is one thing, protecting cultural assets is another thing altogether – and when it comes to protecting classical horsemanship I am not to be trifled with. Just to indulge the ‘spirit of the times’ – that’s not my cup of tea. So let us together give horses a chance – they have more than earned it. And do everything in

your power to help revive classical horsemanship. But now, have fun reading the first issue of Piaffe

Yours,

JÜRGEN KEMMLER

A rider’s training is never done: dressage at its highest level distinguishes itself by its apparent lightness. The perception of a well-ridden horse, as it is described on the following pages, is a picture that should be imbedded into every rider’s mind.

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Editorial

A year has passed since the magazine called “Aus Respekt” (Out of Respect) was released as a test version of Piaffe. I have used the time to intensively search for people and places where classical horsemanship is still studied, taught and safeguarded. In “Aus Respekt” we included a very detailed definition to clarify the question: “what do classical horsemanship, the Iberian riding style, circus riding and baroque riding style actually mean?” The readers’ reactions make it evident that it is by no means clear where classical starts and where it ends. For the typical, Germanic, FN-orientated reader it usually starts with the cavalry academy in Hanover. For very well-read readers it starts with Xenophon, in 430 BCE, which prompts the Germanic-influenced rider to accuse the good old Xenophon of using rough, crude training methods, and of not having enough love of the creatures. Be that as it may, we fans of respectful horsemanship should agree on ONE definition, and we found it. Although I was seriously asked by an Austrian rider about the lengthy definition in issue No. 1: “Where are you piaffing to, madam?” My very personal mission for Piaffe is to serve horses’ well-being by passing on knowledge, and therefore furthering horse riders’ intellectual education. I like to bestow recognition upon riders who have quietly dedicated themselves to the art, riders hardly anybody knows about, riders who are reserved, as the art demands, and place the main focus on the horses. This magazine is, in a manner of speaking,

my THANK YOU to them for committing themselves to this endless, intellectual task, and placing their lives in the service of horses and not the other way around!

Thank you to those few trainers who make the horses, and not themselves, shine; who place less importance on titles, medals and ‘show effects’ as on happy horses. Thank you to them for being able deal with repeatedly being misunderstood, and yet still go on, sure in their conviction that it is the delightful harmony between horse and rider that makes it all worthwhile. A task that, in my opinion, is priceless, because a big piece of human culture is being carried on only a few shoulders, an important counter-balance on the scale with the name “worth (or not) living for in the 21st century“. Long live light dressage, which should, by the way, be part of all interaction with horses, in show jumping as well as recreational riding – because a horse is always a horse, it always has four hoofs and a back, and only light dressage can make it easier for a horse to bear the weight of the rider easier.

With this in mind and with best regards, I remain

Yours,

Isabella Sonntag

Classic is always modern

By Peter Breitner

Classical riding means a special form of dressage riding. The speciality is that classical horsemanship aspires to the highest aim of a horse moving in a "biomechanic ideal way". Every movement develops from the cooperation between skeleton and muscles. The biomechanic ideal way is achieved when the skeleton's position corresponds to the movement in way so that the muscles' work can be done in suppleness. Suppleness is the central criterion of classical horsemanship. A horse moving with loose muscles, moves mechanically as well as classically correctly. A horse moving with retained, tense or cramped muscles moves mechanically as well as classically incorrectly. In classical horsemanship, the level of suppleness, no matter which stage of working has been reached, determines the quality of pace and lections. So, a horse can be able to execute Grand-Prix-Lectons and this ability can be classically wrong if suppleness is missing. But suppleness alone is not enough. In order to be able to execute expressive and superior movements and lections like piaffe or passage the muscles have to be in tension. Classical horsemanship invented a wonderful tool for creating the necessary muscle tension, the collection. The phenomenal about classically correct collection is that the loose muscles are in tension mechanically. This working state of the muscles is created by changing the skeleton's position so that the body's weight makes the loose muscles tense over the angle construction of the hindquarters. The mechanical tension of the loose muscles in collection is also called positive tension. In contrast, negative tension is created by the muscles reducing themselves because of hardening and restraint. The positive tension's advantage is that suppleness and the connected ideal working conditions for the muscles are preserved. The muscles' efficiency ratio is potentiated with increasing collection and the

connected strong tension, so that power, momentum and elasticity are increased. Collection therefore gives us the possibility to execute the most difficult movements and lections with loose muscles and at a normal adrenaline level.

Riding according to classical horsemanship's principles - There is only one way of classical horsemanship

But it is only natural that every way of riding contains elements of classical horsemanship. When other riding disciplines train their horses according to classical horsemanship's knowledge, you call this "riding according to classical horsemanship's principles". Basically every horse can be trained for every way of riding according to classical horsemanship's principles. The more classical elements are involved, the better for the horse and the more effective is working with the horse. Especially in jumping and eventing horses are trained according to classical horsemanship's principles. Because of this, jumping and eventing is often counted as classical horsemanship, but this is not right and evokes confusion. It is wrong to believe that every horse can be worked according to the same classical scheme and that they then deliver their best in every discipline. Every athlete needs basic training, too. Beyond this, every form of specialising for a certain discipline means specialising your training, in order to adapt your training to the discipline's special demands. A jumping horse is not a dressage horse and one must not turn a jumping horse into a dressage horse. Already attitude towards performance is totally different: A dressage horse is introverted, all its attention with his rider and gets the necessary energy from its rider. In contrast, a jumping horse is extroverted, gets its necessary energy from the outside - the jump - and one must not take this from it. But like a

dressage horse a jumping horse has reached the mechanic ideal form as soon as it is able to complete the whole movement, from approaching and taking off over flight phase to landing and loping with loose muscles. The jumping horse's dressage work has to create the mechanic preconditions for this. Jumping riding has created a special dressage training respecting classical horsemanship's principles.

Zeitgeist is not all things" measure

Our attitude towards animals has changed fundamentally in the last centuries. Rightly today, people are no longer willing to accept the harshness which partly is still used in horse training and work. Largely the basic attitude towards horses is still determined by military riding which is the foundation of our way of equitation. The "Directives for Riding and Driving" published by the FN were developed from the army service rule of 1912 (HDV 12) and most of our riding instructors learned their profession with the military. In the army and in war there were other priorities than the good of the horse. The military idea of obedience and inevitably punishment were assigned consequently to horse handling. The effects of this attitude on form and tone of

riding lessons have, thank God, been overcome mostly. Furthermore, most good books about riding come from a time when horses were seen as intelligent creatures which are responsible for their actions. The horse's inability to complete movements demanded by the rider was considered proof for its recalcitrancy which was to be punished. Although these theories have been proved wrong for centuries, their consequences in horse handling are still fixed in many riders' heads. The classical training system gives us every means to develop the horse's whole spectrum of movements in a natural way without cruelty. Who has to torture his horse in order to achieve his goal has not understood the classical training system yet. Independent from what results from torture, it will be mechanically and classically wrong, because the main demand of classical horsemanship, suppleness, cannot be achieved. You cannot force suppleness as it has a psychological component, which makes a horse only able to loosen his muscles when it does not feel any fear and feels safe and comfortable. Your basic attitude towards the horse should always be affected by a benevolent sociability, like Gustav Steinbrecht said. This is what we should think of time and time again.

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Horsemanship and the old masters

The Riding Style of the Celtiberians

Role-model for Xenophon's Teachings?

The Celtic tribe of horseman, whose original roots lie in the south-eastern Danube region and have been lost in the darkness of history, integrated with middle and western European peoples during their migration westwards, and had great influence on these cultures. Although they were annihilated by the Romans as a unified people and disappeared from the map, descendants of the Celts who survived in Ireland, Britain, France and Iberia carried on

Celtic equestrianism as exemplary horse breeders and riders.

Between 800 and 400 BCE, Celtic tribes crossed the Pyrenees with their so-called Celtic ponies, a small breed of horses somewhat similar to Arabians, and integrated with the local Iberian people. Both peoples were seasoned horsemen, and their mutual values and admiration of horses led to a merging into the

Celtiberian folk. Epona, the Celtic horse goddess, watched over and protected the horses.

The Celts encountered an indigenous horse on the Iberian peninsula that surpassed the Celtic pony in size and rideability, and was effectively the “raw version” of the present-day riding horse. The combination of the Celts’ understanding of horsemanship and the large-framed Iberian “riding horse model” gave birth to a manner of riding which we today call dressage-like collection. Which means that the line of energy that runs through the horse’s entire body, from the longitudinally flexed head and neck to the hind quarters, which makes the horse’s arc a compact, elastic steel spring, makes it possible for the stooped hindquarters to accomplish tight turnarounds in place as well as sudden transitions and dashes away into a gallop. Thus the Celtiberians laid the foundation for Western horsemanship even before the time of Christ.

Through systematic breeding for rideability over many centuries, Iberian horses evolved into Andalusian horses, which fulfill the highest dressage requirements. The Gauls, the Celts’ descendents in France, cultivated the Iberian style of horsemanship and led it to its peak with high school exercises during the Baroque period. The names Pluvinel and Guérinière are familiar to every serious dressage rider.

To riding peoples in the east, like Mongolians and others, the collected riding style is unknown to this day, as the physique of most Asian horses does not allow for collection, and the criteria of Asian horsemanship set other standards.

Their superior riding ability gained Celtiberian warriors far-reaching superiority, admired and respected by friendly neighboring tribes, dreaded by their enemies. Historians relate that even the Romans sometimes had to admit to humiliating defeat.

Small picture: Celtiberian rider on a large-framed Iberian horse doing the “Passage” (Roman sandstone relief ca. 2 centuries BCE).

Large picture: Andalusian stallion in the highest collection doing the Passage, impeccable harmony in joint balance, loose reins allow for free space for the head and neck, tender thigh aids activate the neural reflexes and no spurs are used, the horse carries itself. An exemplary representation of classical horsemanship. The Celtiberian relief portrays objectionably tightened reins, which force the horses head behind the vertical, constricting the horse’s neck.

According to the Greeks’ own history, they landed on Spain’s Mediterranean coast centuries before the Romans and encountered Celtiberians. Initial conflicts soon developed into active trade relations. The Greeks’ appreciation of Celtiberian horsemanship resulted in Celtiberian riders hiring on as mercenaries in the Greek cavalry. The Greeks were not seasoned horsemen, they did not possess the fervent reverence for horses that true equestrian peoples do. To the Greeks, horses were either necessary instruments of war or, for the upper class, podiums for self-portrayal during public appearances. According to the Greek author and cavalry commander Xenophon (430-355 BCE.) equestrian skills and understanding of horses’ behavior were hard to come by at that time. The horses were broken in by professional riders, who had a preference for brute force and coerced submission. Xenophon’s teachings make sense against this historical background, and from his findings we may draw the conclusion that he orientated himself to the Iberian horses and riders as role models when he described the ideal type of riding horse, and complained of the Greek’s incomprehension of horses as living beings as well as their use of coercion, which worked against a horse’s natural temperament and abilities.

On the Parthenon frieze, one of the most important works of art from ancient Greece (crafted between 447-432, over a period of fifteen years) the common Greek horse is accurately portrayed, a small, compact horse with pony-like characteristics, approximately comparable to a modern-day Camargue horse, whose physique made it unsuitable, or only partially suitable, for collected horse riding. The horsemanship portrayed reveals submis-

sion obtained by brutal force with tight reins (originally mounted in bronze, stolen by robbers), and no sign of empathy for the horses. Xenophon's description of a rideable horse, however, does not refer to the type of horse portrayed on the Parthenon frieze, but fits the description of an Iberian horse.

Comparing the Iberian and Greek riding methods may have been Xenophon's incentive for writing critical riding guidelines, calling for empathetic riding and advising the use of collected riding as a role model. He does not specifically mention the Celtiberians, as their presence was in the meantime taken for granted. There is evidence that suggests that without the Celtiberians' knowledge, and surrounded as he was by the Greeks' inadequate understanding of riding, he would never have been able to write his riding guidelines. Xenophon has a picture of the Iberian horse in mind when he describes the ideal battle steed:

"...the broader the chest, the lesser the danger that the horses' legs will graze or hit each other..."

"...the neck should not be set on the chest, like a boar's, but, like that of a game-cock, it should shoot upwards to the crest, and be slack along the curvature..."

"...that is the horse who will tend to plant his hindquarters well under his torso, so that it is lower behind and higher in front ..."

These words describe not only the Iberian horses' physique, but also its ability to obtain collection. Xenophon complains of the widespread viciousness of Greek horses, which he ascribes to use of brutal force by Greek riders, and admonishes:

"...when a horse is taken anywhere without the bit it should always be muzzled, which allows it to breathe but not to bite, and prevents it from acting wily..."

He puts his trust in praise and rewarding more than in punishment, but when punishment is necessary, then it must be carried out at the time the horse is disobedient so that it under-

stands the connection. As training progresses, punishment should become ever more rare. He deems the human voice to be a significant training aid and advises sympathetic treatment when he says:

"...never handle a horse while angry, or try to coerce it using blows when it reacts fearfully and shies, but instead soothe it..."

"...as soon as it has done something well you must reward it, grant it a break after strenuous endeavors, reward it by demounting and so provide for relief at the same place the endeavors took place..."

In light of Greek riders' crudeness and their use of harsh bits, which lead to mouth injuries, he pays special attention to the horse's sensitive mouth:

"...never pull at the reins while leading a horse, so it does not become hard mouthed, and when mounting grip the reins along with a tuft of hair at its withers so as not to wrench the horse's mouth..."

"...Smooth bits are more practical than hard, rough ones, as a harsh bit must always be softened by light rein contact, don't take the reins too harshly, causing the horse to resist, but also not too indecisively, leaving it without guidance, when it is collected and raises its neck one must immediately let up on the reins..."

This is meant to mean gentle rein contact, and is misunderstood to this day. Xenophon also rebukes Greek riders' craving for recognition. His words could be a commentary on the Parthenon frieze, which portrays a festive procession in which young, upper class men with a craving for recognition and attention arrogantly pull on their horses' bits, forcing them to rear up.:

"...you must completely abstain from pulling at its mouth with the bit or using the whip in order to present an impressive spectacle..."

He calls instead for horses' unforced self carriage:

“...using light reins teaches the horse to move forward, raising and curving its neck, allowing for the natural posture it takes on itself...”

Xenophon’s objectives culminate with a horses’ optimal agility during battle, to train suppleness and agility as well as responsiveness he recommends:

“...you should ride many transitions, to make the horse flexible it must collect before transitions so that it can more easily leap around while moving quickly with bent hindquarters ...”

This exercise conformed to the Celtiberian’s style of horsemanship, and is still practiced today by the Spanish *Rejoneador* (bull fighters on horseback) and by *Gardian der Camargue* (bull herder) to train suppleness and agility.

Xenophon’s written work, both a criticism of local horsemanship as well as a constructive riding guide, was written nearly 2400 years ago. The Parthenon frieze had just been completed when Xenophon was born. The sculptor Phidias carved his fellow countrymen’s riding conventions in marble exactly as he, as an artist, perceived them. Xenophon, the riding expert, analyzed them and put them into words. The carvings and writings complement each another, and together form a detailed documentation about the riding style of the Greeks, which can not be considered exemplary. Unlike Xenophon’s groundbreaking guidelines which, inspired by the Celtiberians, are even today considered to be the prototype of classical horsemanship.

Gerhard Kapitzke

Violent scenes from the Parthenon frieze, the riders forcefully pull back the horses’ forehands with harsh bits (original bronze bridle stolen by robbers) and pull on their heads to force them to rear up.

Left: Bronze sculpture of the Iberian “horse riding model” (presumably late Greek, ca. 4.-3. centuries BCE). The back, maybe with a prominent rider, has been broken out. Right: Present day Andalusian horse. The two horses look nearly identical, although 2400 years of breeding separate them.

Everything begins with Xenophon

The Greek cavalry commander, historian and philosopher Xenophon (ca. 430 to 355 BCE) can be deemed the founder of hippology, the study of horses and riding. In his work “On Horsemanship” (“*Peri Hippikes*”), on which the native of Athens worked until his death, he integrates all his experience and hippological knowledge about riding training and high dressage. Xenophon’s life was full of adventure – and always closely connected to horses. In his youth, he served in the Athenian cavalry, and later became intensely acquainted with the Persian cavalry, set up his own Greek cavalry troops and trained them to become a vital instrument of war. His writings, which remain relevant even today, bear witness to his outstanding knowledge of horses, and his approach is a shining example of the spirit of classical horsemanship. But it is not only from Xenophon that we know that horses were ridden according to the high school 2500 years

ago in ancient Greece. Portrayals of the Piaffe, Passage and levade can be found on the Parthenon frieze, which was created by Phidias. When ancient Greece fell, the high art of horsemanship went down as well.

In the Middle Ages, knights’ tournaments and cavalry riding dominated humans’ interaction with horses, whereby a horses’ training never exceeded basic training that was adapted to the required tasks. It wasn’t until the Renaissance, and the rediscovery of antiquity, that riding was once again elevated to an art form, and was comparable to the studies of art and science. It was a very important skill for 16th century gentry. As far as horsemanship goes, the return to classical training meant the rediscovery of Xenophon’s works. The rebirth of classical horsemanship, which began in Naples in Italy and was practiced and taught by an array of masters, further developed through training in riding schools, a tradition since the

12th century. Frederico Grisone, a Neapolitan nobleman, founded the first riding academy in 1532. The reputation of this institution spread quickly, and Naples soon became known everywhere as the center of horsemanship.

European gentry flocked to Grisone's academy. The lessons taught at the riding academy were considered to be a fundamental part of noble education. Thereafter, a series of riding academies were founded in France, England, Denmark, Spain and at royal German courts.

The historical development of horsemanship with milestones of classical horsemanship up to the 20th century has been compiled in a table on the following double-page spread.

In the ensuing issues, Piaffe will delve deeper into the theme "old masters" and the pioneers of present-day horsemanship, and report about their influence on classical horse training. <

Jürgen Kemmler

"In my opinion, the fundamental principles of classical horsemanship, especially due to their simplicity and clarity, can be applied to all types of riding."

Alois Podhajsky,

Director of the Spanish Riding School in Vienna from 1939 – 1965

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Legendary Horses and Riders

Series by Arnim Basche

On the 9th of September 1972, the Olympic stands at the Schlosspark Nymphenburg were packed to the limit with 8000 visitors. For Piaff and his rider Liselott Linsenhoff, performing on the dressage arena, located between the central block of the baroque castle and the fountain in the castle park, was a great moment in life, earning them a gold medal in Individual Dressage. For the first time in Olympic history, a dressage horse carried a woman to victory.

There was a time during which Swedish horse breeding spawned a steady succession of outstanding dressage horses. This was principally thanks to a stallion named GASPARI, from the national stud farm Flyinge near Malmö.

Among his offspring were around thirty highly-talented parterre acrobats! The most famous of them matured into a dressage horse who, at the end of his career, was able to boast more successes than any other horse before him. The crown jewel in his opulent collection of merits was the gold medal for Individual Dressage won at the 1972 Olympic Games in Munich. The victory also marked another historic premier: on that day in Schlosspark Nymphenburg, GASPARI's son carried the first female dressage equestrian in Olympic history to an individual victory. The equestrian's name was Liselott Linsenhoff, and her partner was named PIAFF.

PIAFF was the product of a rendezvous eleven months earlier between GASPARI and a mare named CLODETTE, who bore a strapping male

colt on March 15, 1958. With a height of about 1,67 m when full-grown, as well a compact build, fox-colored hide and striking blaze, he was the mirror image of his father. He inherited not only his looks from his father, however, but also his aptitude for high levels of dressage – which had earned GASPARI entrance to the Olympic Games in 1960 und 1964. Though GASPARI's performances in Rome and Tokyo didn't earn him any medals, his ninth and eleventh places were not to be snubbed. Born in 1943, his pedigree was a successful mix of East Prussian, Hanoverian and old Swedish ingredients, with a few dashes of thoroughbred to round it off. On his father's side, the Trakehner HUMANIST, the first in a significant line of stallions in Sweden, particularly sticks out. Among HUMANIST's descendants is DRABANT, who sired a number of excellent dressage horses, but never reached GASPARI's magnitude. GASPARI favored the branch with so many first-class progeny, among them PIAFF, LENARD, GASSENDI, EMIR, ELECTRON, GASPANO, FIGARO and NICKLAS, that he became the world's best sire of dressage horses.

PIAFF was introduced to the elegant technique of dressage in Sweden by Yngve Viebke, the head instructor at Flyinge. He not only had an eye for horses, he was also a gifted trainer – who can without a doubt be compared to legendary head instructors such as Lindenaubauer, Lauscha and Wahl from the Spanish Riding Academy. Yngve Viebke began working with his pupils when they were still quite young. Playfully and naturally, and without coercion. They learned, for example, to Piaffe at the hand and on long reins before they were ever ridden! When PIAFF was sold to the stud farm Asta, whose owner was Liselott Linsenhoff, in October 1965, he could already perform the Piaffe and Passage as well as pirouettes and changes of tempo. Exercises he had, by the way, already performed at stallion shows and tournaments before his move to Germany - performances at which his exceptional talent for the high collection exercises attracted attention time and again. Though admittedly his weak walk, which he never got rid of, didn't pass unnoticed.

Extract from the judge's protocol at the Olympic dressage tests in Munich in 1972:

“Energetic, strong trot with beautiful self-carriage.”

PIAFF only ended up in one of Germany's biggest dressage stables thanks to a tip that was initiated by Jasper Nissen in Holstein, and went out from Sweden to finally reach Walter “Bubi” Günther, Liselott Linsenhoff's trainer and coach of the German Olympic equestrian team. He was interested, flew to Malmö and had Yngve Viebke ride PIAFF for him. He then got in the saddle himself – and is said to have subsequently deemed the stallion a bad buy! Further details are unknown. However, three weeks later PIAFF was purchased! How the change of mind came about, or if “Bubi” Günther had a certain strategy from the start, is unknown - as are many things that lie in the shadows of the past. The price paid for PIAFF is also a well-kept secret. What is definite, however, is that he wasn't sold “for a song”. Liselott Linsenhoff and her assistant instructor Herbert Kuckluck immediately noticed that they had gotten a superhorse – because PIAFF quickly understood what was expected of him, and was also light-footed and had a decent character. His climb up the ladder of dressage success didn't happen overnight, however. After winning class S five times in 1966, he came in first in the same class in 1967 and won the first of a total of 32 Grand Prix and Grand Prix Specials. He became ever more annoying to his opponents, had risen to top rank by the beginning of 1968 and fought hard at every meet. By the time the dressage-hall season had ended, he was short listed for the Olympic team, to which he was then elected. In Mexico's high mountain air his performance wasn't at its best, but he still won a gold medal in the team performance. As eighth in the playoffs – there were seven female and male riders - Liselott Linsenhoff and PIAFF only narrowly missed being able to compete in the Grand Prix. A year later at the European Championship in Wolfsburg, PIAFF had improved his performance and was in best form. His victory with his female rider was the first crack in the decade-long stronghold of male dominance. Though it had already begun to crumble earlier with the Danish Lis Hartel's

silver medals in dressage in 1952 and 1956 riding JUBILEE, and with Liselott Linsenhoff's bronze in Stockholm as well as the British Marion Coake's second-place victory in 1968 with STROLLER in show jumping. But never before had a female rider taken gold home from a championship or Olympic Games. From then on, however, the victories came in steady succession. In 1970, the Russian Elena Petuschkowa won the world championship in Aachen on her Trakehner PEPEL and Liselott Linsenhoff and PIAFF came in second – after the rider lost her nerves and made a foolish riding mistake, forfeiting the title that should have been theirs. Though the mishap was firmly rooted in some minds, they were again victorious as part of the winning team at the European Championship in Wolfsburg in 1971. PIAFF now carried out his tasks with the poise of a professional, and was without question Germany's no. 1 dressage horse. And so had saddled himself with a pleasant burden for the 1972 Olympic Games: he was one of the favorites. The other was his old rival PEPEL. The fox-colored stallion began the Games in Munich with a clear-cut Grand Prix victory as well as a silver medal in the team competition, second only to the Russian team, who were at the time a dressage world power. PIAFF was the second starter in the Grand Prix Special, and again had a fantastic day. His energetic forward riding in the first levels earned him important points. The high point of his performance was as always his Piaffes and Passages as well as extended gallops and trots. His extended walk was admittedly again lacking in length, his pirouettes were anything but perfect, and he also made mistakes during his galloping transitions. Liselott Linsenhoff however was satisfied as she bowed her head in greeting at the end of their performance on the 9th of September at 2:17 p.m. at the Nymphenburg Schlosspark. Because their overall performance was first rate, PIAFF had presented an outstanding combination of suppleness and collection, impulsion, character and obedience. 1,229 points earned her and PIAFF the gold medal. It should also be mentioned that the Swedish stallion's victory was additionally a renewed triumph for classical training.

The pedigree of Gaspari, Piaff's father, was a successful mix of East Prussian, Hanoverian and old Swedish ingredients.

The outcome of the individual dressage competition at the Nymphenburg Schlosspark was decided in the afternoon on the 9th of September 1972.

For the sake of good order it should be mentioned that the silver medal was earned with 1,185 points by the biologist Elena Petuschkowa riding PEPEL, who had had a limp only three days before the Olympic dressage competition began! That day PIAFF probably got a double portion of his favorite treat. No, not apples, carrots or sugar cubes – but Vick's cough drops, which he was always crazy about. He was able to enjoy them for quite a while longer, though there were no more first-place individual victories at championships after Munich. He came in fourth place at the European Championship in Aachen in 1973, and won with the team. At the World Championship in Copenhagen in 1974 he again came in first place with the team, and was second in the individual competition. And that was it.

When PIAFF retired from his active dressage career in 1976, he had won a total of twelve medals, more than any of his predecessors. The plan was that he would from then on enjoy the pleasant side of life – by producing top-notch dressage offspring. PIAFF, however, was a bit lazy in this regard. In addition, his earlier period of procreating in Sweden had had no real results. There was, however, a reason for this. Olle Kjellander, the head groom at Flyinge, is rumored to have believed that performance traits could not be passed on. This allegation has been consciously phrased subjunctively; because it would have been very odd for such a high-ranking horse breeder in civil service to have had such views. Be that as it may, it is a fact that PIAFF wasn't coupled with mares best suited to him, and was apparently not recognized to be the stallion that he was. Which is why he failed to produce either a gekörten?? son or any offspring that were talented in dressage.

When PIAFF retired from his active dressage career in 1976, he had won a total of twelve medals, more than any of his predecessors.

His daughters, however, were very sought-after; 21 were recorded in the stud farm's records. In any case, he was left in peace regarding matters of love after the end of his career. Period. He spent a peaceful retirement on Liselott Linsenhoff's beautiful sheep farm near the Taunus mountain range in Germany

until the summer of 1986. Then lung problems brought about a severe case of pulmonary emphysema, and so he was put to sleep and out of pain at the age of 28. But PIAFF will always be known in the history of classical horsemanship as a shining example of a dressage horse, whose name is a synonym for splendid performances with high collection – and as the horse that carried the first female to Olympic victory.

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Outstanding Riding Schools worldwide

The Royal Andalusian Riding School in Jerez de la Frontera, Spain

By Álvaro Domecq Diaz

With photos by Thomas Kilper

Jerez de la Frontera, in the early morning hours. It is quiet in the park, a few birds are fluttering in the tall palm trees, and dew rises from the grass. A silvery stallion piaffes, snorting gently, rhythmically, on light-colored sand, his rider sits without effort in the saddle, without any visible aids, apparently absorbed with himself and his horse. A second stallion gallops by, his mane waving in the wind, calmly, fully concentrated, a travers to the right, a travers to the left, a pirouette, then an extended walk. The rider says a few words to his colleague, who lets his horse, up to now untiringly piaffing, walk, and the two horse, with stretched heads and necks, exit the well groomed arena, which is surrounded by eucalyptus trees. When you walk through the gate on noisy, traffic-filled Avenida Duque, you enter another world.

The world of Real Escuela Andaluza del Arte Equestre, the "Royal Andalusian Riding School" in Jerez. A well-groomed, elegantly laid out park with big trees, tall palm trees, blooming bushes, with a palace from the 19th century. To the left of the palace is a big white and yellow building containing the generous-sized riding hall and stalls for the stallions. Twice a week, Tuesdays and Thursday, the

public can admire the performances these Spanish horses are predestined for: the high school of classical dressage, the Doma Vaquera, the movements used by Spanish shepherds, and pulling carriages. With Spanish music playing in the background, the horses and their riders dressed in traditional 18th century costumes present "Cómo bailan los Caballos Andaluces" – "How the Andalusian Horses Dance" – in the large, bright indoor riding arena under the portrait of Juan Carlos I. The shows offer historical as well as "country" horsemanship of the highest quality carried out with rhythmic lightness. The beauty of the various exercises in classical dressage, in which the stallions appear to fly, take the viewer's breath away. Galloping-pirouettes, Piaffes, Passages, and traverses are part of the basic training here, and even the highly complicated jumps are carried out with apparent ease - with equal casualness both under saddle as well as the more difficult art of using long reins. The movements of the Doma Vaquera are in no way inferior to the classical ones in regards to ease and elegance. The beauty, lightness and elegance of these powerful, fabulously trained and wonderfully collected stallions is simply entrancing. As the morning progresses, it gets noisy and very lively on the grounds. On the fenced-in galloping track drivers are practicing for their performance with their stately two-horse and

four-horse carriages. And instructors and students are working on their lessons, their horses bathed in sweat, in the gleaming sunshine on the large, open dressage arena in front of the palace. A bit to the side, horses are recuperating on sandy paddocks in the School's horse clinic – one of the best in Spain. It is by no means any quieter in the cool halls and stalls: stallions are saddled or brought to the showers, students dutifully clean used leather equipment, teachers converse in the bright, wide hallway in front of the saddle chambers. In the indoor riding area, which holds up to 1,600 spectators, various trainers work with their students – students of the Real Escuela or guest students from abroad, who want to learn the so-called 'spanish riding style,' and find out that internationally there is in reality only good riding or bad riding: the internationally accepted dressage rules are practiced here as well. The impression one has of a completely normal riding operation is of course interrupted time and again by horses in the corner doing caprioles or courbettes on long reins, or stately levades at the pillars. In the sandy vestibule, two, three or more stallions held by a stall boy patiently wait to get picked up and trained.

The beauty, lightness and elegance of these powerful, fabulously trained and wonderfully collected stallions is simply entrancing.

These "private" glimpses of the inner workings of the Real Escuela are offered to the public Mondays, Wednesdays and Fridays. Visitors can also watch the horses' morning training, as well as inspect the saddlery, the stalls, the clinic and the bright, impressive saddle chambers: a tall palm tree stands in the middle of the room to ensure that the air has optimal humidity, so that the leather neither dries out nor gets too damp. Small hooks with name plates are located next to the door for the riders to hang up their spurs after completing their work at around 1:00 p.m. each day. The saddle chambers form the middle of the building, from which the five stallion stables branch out in a star-like form. The stalls are named after the stallions with which Real Escuela was founded: Ruiseñor, Valeroso, Jerezano, Ven-

daval and Garboso. Their successors stand in big boxes packed with straw. All of the stallions are chained up with their halters in their spacious boxes, which some onlookers might find strange. However, this is only to prevent the stallions being fed by strangers or visitors' delicate fingers from ending up caught between the stallions' strong jaws. After all the visitors leave shortly before the horses are fed, they are unchained for the rest of the day and night – until work is begun again the next day between 8:00 a.m. and around 2:00 p.m.

Real Escuela was founded in 1973 by the famous Andalusian sherry winemaker and bull-fighter Álvaro Domecq Diaz at a point in time when horsemanship had hit rock bottom in Spain. Abroad no one cared about the Spanish horse breed, whose only role was bringing fame to the Andalusian Ferias. When the legendary Rejoneador – as the horseback bull-fighters are called - was to be honored with the "Golden Horse" prize, he decided to have a kind of horse ballet show instead of the usual flamenco party. The event was such a smashing success that Juan Carlos, who was crown prince at the time, encouraged Domecq to make it into a public show. The director of the royal Portuguese Riding School, Dr. Borba, took over the training of the horses as well as putting the show together with the head instructors Felipe Graciosa and Luis Valenca: "We had about 60 horses – some of which we'd borrowed from breeders, though most were mine – and only about eight or nine riders. They all had to work everywhere, but they were all good at all of it. We put on one show per month, and time and again invited various ministers to attend so they could see how worthwhile it was. It went on like that for ten years." At that time the whole thing – including all the shows abroad – was fully financed by Álvaro Domecq: "Whenever the finances ran out I sold a horse." After tough negotiations, they finally succeed in convincing the government that the Spanish horses were important for the country, and that the show "Cómo bailan los Caballos Anda luces" would be good for tourism. The "Ministry of Information and Tourism" finally bought the baroque palace Recreo de las Cadenas in Jerez for 60 million pesos, a worthy setting for the Royal Andalusian Riding School. The outside arena

was built for a further 100,000 pesos, and the architect José Luis Picardo built the classic-Andalusian-style riding hall for another 200 million in 1980.

Real Escuela was founded in 1973 by the famous Andalusian sherry winemaker and bull-fighter Álvaro Domecq Diaz at a point in time when horsemanship had hit rock bottom in Spain.

The horses at the Real Escuela come from various stud farms. The renommée of the various farms is of subordinate importance here: "There are some horses who would fail with flying colors at a dressage tournament," explains Ignacio Rambla, the school's technical director, "but they are fantastically suitable for jumping or working on long reins. We try to give each horse tasks that best fit its talents." The Andalusian government, the Junta Andalucía and the county council of Cádiz, the Diputación de Cádiz, are the governing body and manage the school. In 1996 Álvaro Domecq retired from Real Escuela. At his wish, Ignacio Rambla became his successor as the school's technical director. After a period of placing great effort on participating in international tournaments, for which the Spanish

team was trained by the Belgian master horseman Jean Bemelmans, the main focus has now turned once again to the classical training method Rura Raza Española. Around 80 horses and 100 people train at the school: 14 salaried riders, 6 of those teachers and head instructors, and about 20 students and 25 assistants. Domecq is now long gone, but Junta Andalucía invests a fortune in the Real Escuela to preserve traditional horsemanship. After all, the school does draw a lot of tourists – so it's financially attractive. Something the stallions themselves don't care a bit about. For centuries they have been pedestal and throne for princes and kings, they're used to getting attention. And those who observe them carrying out their exercises with infinite lightness against the backdrop of the baroque palace realize: this is where they belong.

Das Spanische Pferd (The Spanish Horse)

Katharina von der Leyen / Thomas Kilper
24,3 x 30,2 cm; 320 pages, hardcover with dust jacket in a slipcase.
382 color pictures, 1 color sketch
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Appropriate Aids and their timer

The "Art of Classical Riding" Demands full harmony between horse and man.

This asks for the rider's understanding of his four-legged partner's physical and psychological state. The basics and the training system that results from them have been developed across the centuries with much to-and-fro. Today they are "valid for all times" worldwide in practical riding as well as dressage riding. In this fully motorized day and age however (in which equestrian sports nevertheless maintain their status as an "important economical factor") they will only remain accepted and man-

datory by every rider at every level of equestrian activity if we clarify the goals of the old masters time and again and try to unite them with the (thanks to technical progress) growing standard of knowledge of our times. This is the goal of the following article: It addresses Universities and sponsors that are committed to the horse. At the same time however it offers practical advice for giving aids in an extensively 'self-acting' manner to riders of all disciplines. There is little new that can be added to something "valid for all times". However, the topic of 'timers' has never been completely closed with the old masters as well as the newer technical literature; in fact only the surface has been scratched. In this respect the

presentation at hand – a synopsis of the author’s earlier works – may well be new and possibly helpful.

Only Horse-Appropriate Aids

Ensure the Happy Co-Operation of the Four-Legged Partner Constant intensive attention make it possible for the horse to perceive the herd leader’s (or other members of the herd’s) signals which are barely visible to man and react with lightning speed to these signals . This special ability ensured the survival of this species through the ages. (→ Ref. 4) If riders want to take over the herd leader’s role for their horse, they should communicate with him in the same fashion through their “aids” because a. this is the only way of giving aids that is suitable for the horse and b. because it works virtually ‘self-acting’. The majority of riders believe that they should communicate with the horse via sheer muscle power and that they should force their will onto the animal. This is a consequence of deficiencies in the rider’s basic education. These riders successively use more and more strength and harder and harder bits and spurs. They will never be able to show the horse in full shine, happily cooperating with

- The poll as the highest point
- The nose before the vertical
- Industrious and rhythmically clear paces (also in piaffe and passage!) Only a horse that understands his rider can happily cooperate. In order for the horse to understand the rider, the rider has to help the horse in a stress free environment with never contradicting and always easily understandable aids.

The Base of Horse-Appropriate Aids is the Adequate Seat The precondition for horse-appropriate communication with the four-legged partner in practical and dressage riding is the adequate rider’s seat. This has been a subject of development for centuries (Ill. 1). The following conclusion was reached:

- The horse must not be unbalanced by the rider as the horse has painstakingly regained his balance under the saddle and is trying to keep it
- Horse and rider have to feel comfortable during their mutual activities
- The rider should stay in the saddle should the horse jump to the side with either joy or fear
- The rider has to sense those movements of the horse’s back and trunk that induce ‘self-acting’ impacts of the rider’s leg and at the same time are timers for the entire giving of aids At the Spanish Riding School in Vienna future ecuyers are being trained up to one year on the lungeing rein astride a well-ridden (!) school master. Advanced riders are going back to the lungeing rein when mistakes have crept in. This shows unmistakably which significance this world famous institution attributes to the correct, adequate seat. Schooling the rider’s seat on the lungeing rein is not cheap. This is why it is hardly possible to use this instrument at the base of the people’s sport ‘riding’. This is all the more reason to publicize and anchor the acquired knowledge on the correct seat and its’ purpose among those who teach riding. The Misinterpretations of a Term – Unfortunately Still Worth the Incidental Remark In the German (Army) Reitvorschriften von 1912 – 1937 (Riding Regulations from 1912 - 1937) there was the unfortunate mention of the mistakable “Kreuzanspannen” (bracing of the rider’s back). (→ Ref. 1 + 2) The graphical misinterpretation of this term in his Reitlehre (Riding Logic) by Wilhelm Müsseler (1933) had disastrous consequences at the base of our ‘sport’. A sequence of sketches in this publication shows how the rider, according to Müsseler, should move his pelvis forward with muscle strength while leaning behind the vertical with his upper body in order to support this movement. (→ Ref. 11) This technique however blocks the rider’s pelvis and makes it near impossible for him to follow the movements of the horse’s back laterally to the moving direction. Following this technique, the rider is bereft of his timer for horse-appropriate aids and on top of this damages the horse’s spine as well as his

own. Thinking riders have repeatedly objected to this misinterpretation. However no official organ has ever declared this wrong decisively. The wrong interpretation of the term “Kreuzanspannen” (bracing of the rider’s back) is hence still a staple in German riding.

Ill. 3: A common sight picture in German riding arenas are keen, largely unsalaried trainers, instructing groups as best they can. ‘sit deeply into the horse!’ they can be heard and one can see them demonstrating leaning back their upper bodies, “bracing the back” and pushing forward their pelvis as in this sketch. ►

There are also life-photographs of the command sketched in ill. 3:

- The title of the pm-Forum July 2003 and
- The title of the insert called reiten und fahren (riding and driving) in the “Pferdemagazin für Reiter” (Horse Magazine for Riders) St. Georg Sept. 2004

There is further proof how firmly Müseler’s nonsensical “Kreuzanspannen” (bracing of the rider’s back) is rooted in the German rider’s mind

- Countless pictures of “Dressage Riders” in German Horse Magazines and
- The fact that this misinterpretation can still be found in the recently published 47th edition of Müseler’s “Reitlehre” and that it has even received a new photographic addition titled “Vollsitz” (full seat). (→ Ref. 12) Müseler’s misinterpretation has become a cul-de-sac for many riders towards “gagging the front, slamming the back”. Once learned, it is hard to get rid of Müseler’s nonsensical “Kreuzanspannen” (bracing of the back), it can only be achieved through diligence and hard work. A new misinterpretation – however less fatal – of the term “Kreuzanspannen” (bracing of the back) can be found in the FN publication “Richtlinien für Reiten und Fahren” (Guidelines for Riding and Driving) vol. 1. (→ Ref. 10) On the topic of sitting out the horse’s movement, especially the trot (!) (p. 62) and canter, Miesner et al. write that the rider has to swing along elastically in the middle posture. There is a sketch, showing the forward/backward swinging of the rider’s pelvis around the hip joints, underlined “While sitting out [the trot

and canter] the rider’s pelvis performs hardly noticeable gyrations. The musculature of the trunk (i.e. the rider’s “Kreuz” (small of the rider’s back)) is moderately braced and relaxed.” The author of the article at hand cannot detect any movement of the horse’s back in trot that would make a.m. advise useful in order for the rider’s seat to be “glued to the saddle”. (→ Ref. 5 + 7) This advice however may explain the problems many young riders have when asked to feel the forward swinging movement of the equilateral hind leg in trot. As children, before being exposed to a more intensive form of “riding instructions”, they would unconsciously and effortlessly let their legs fall alternately to the horse’s sides in trot. It is however the main purpose of every good form of instruction to maintain this last mentioned ability and cultivate it in all three paces.

How Does he Rider Sit Adequately?

And Why “Just So”?

The adequate seat for practical and dressage riding is the balanced seat which is independent of the reins, in a word a seat which is only (!) maintained by the rider’s sense of balance. The rider has to learn to seat in a way that he doesn’t interfere with the movements of the horse’s back and that he himself is not impeded by these movements. The base for every sensible schooling of the rider’s seat is the instructor’s solid knowledge of the horse’s back and trunk movements. So how does the rider sit adequately?

- He doesn’t hold on or cling to anything (!), least of all the reins
- The rider’s pelvis rests on both tubers of the ischium (Tuber Ischiadicum), the forward ascending branches of the ischial bone (Ramus Ossis Ischii or Ischial Ramus) which converge in the pubic bone, and the more or less fleshy gluteus maximus which protects the tailbone, in short: everything the rider can sit on. The saddle has to allow this, it shouldn’t only fit the horse but the rider, too

- The rider's pelvis follows all movements of the horse's back and trunk (Ill. 4-6), especially to avoid the alternately "pus-hing" upward motion of the horse's back above the supporting leg. This happens without any activity of the muscles close to the pelvis, which would inevitably block the flexibility of the pelvic ring!

- The rider unconsciously counter balances the deflections of his upper body and legs which are caused by the a.m. trunk-/back movements of the horse (Ill. 7+8)

- In order to constantly rebalance, the rider grows both up and down with every half halt by lifting his shoulders, moving his shoulder blades together and dropping his shoulders again easily. This is how the rider maintains the natural bend of his spine which absorbs those peaks of the impacts caused by the horse's movement which even a flexible pelvic ring cannot avoid

- In canter – and only in canter! – the rider counter steers the deflections of his upper body forwards and backwards in a conscious "riding movement": when the saddle rises to the withers he slightly leans before the vertical, when the saddle rises to the croupe, he straightens up again. When the rider sits in the saddle as described, incidentally turning his toes out as if walking (thus slightly opening his knees), his 'self-acting' legs constantly fall towards the horse's swinging trunk (Ill. 8), i.e. right in footfall phase 3, left in footfall phase 9 of Ill. 4-6. This is how the young rider 'seated down' initially to teach him to feel the forward swin-ging of the horse's hind legs and the 'self-acting' falling of the rider's leg towards the horse's trunk in all three paces. Schooling of the rider's seat which does not communicate this feel may do a lot of good but misses its' noblest ambition. The Smart Rider Uses The 'self-Acting' Leg Only As A Signal Again: When the rider sits in the saddle as described, incidentally turning his toes out as if walking (thus slightly opening his knees), his 'self-acting' legs constantly fall towards the horse's swinging trunk (Ill. 8). Soon this from step to step, footfall to footfall, once inside once out in canter, falling of the rider's leg towards the horse's swinging trunk loses

its' meaning to the horse as a signal. It experiences this constant knocking as a more or less pleasant, perhaps also annoying and disturbing permanent massage. Even if the meaning of the rider's leg is reinforced with the help of whip and spur, it becomes dead to this constant "pushing". Eventually the rider has to push harder and harder with bigger and bigger spurs, using his strength and tiring out. This mutual activity is no fun! Not for the rider. And certainly not for the horse. The smart rider allows the 'self-acting' leg – once he has developed a feel for it – only if he wants to signal "forward!" or "more diligently!" And how does the rider achieve the coordination of the 'self-acting' leg? He has to work more diligently, works a little harder on his seat:

- He keeps his feet – as long as he doesn't want to push, i.e. in the basic position – almost parallel to the horse's trunk. (This has the welcome side effect that his derriere opens and he gets to sit deeper in the saddle, that his knees now have a flat contact with the saddle and can be "closed" if the horse jumps to the side unexpectedly.)

- He supports his pelvic ring in following the movements of the horse by allowing his heel on the sinking side of the horse's back (i.e. the side of the horse's hind leg that swings forward) an elastic downward motion of some millimeters and lifting his toes by the same fraction

- This tiny alternating elastic downward motion of the heel stops the rider's leg from falling against the horse. Furthermore, it continues in sagging the knee, hip joint and the lateral pelvic ring and thus supports the rider in following the dropping side of the horse's back and avoiding the upwards pushing side of the horse's back. Lifting the toes avoids a brief surplus load in the stirrup which in itself would already be considered an aid. If the rider needs to make an impact with his leg he accompanies the above mentioned downward movement of the heel and lifting of the toes by turning the latter slightly outward. Thus the heel falls on the swinging horse's trunk and moves forward on the horse's coat. During this conscious movement of the 'self-acting' leg the rider's hand moves slightly forward. A

horse that has been attuned over some time and exclusively to the sparse use of the leg understands the aid and will react willingly immediately. Some riders may find it difficult to apply these recommendations because of a less fortunate stature or because their muscles haven't been properly trained yet for the art of riding. These problems can be diminished with some gymnastic exercises specifically for riders. Exercises for strengthening the resilience of the spine, stretching and loosening thigh muscles, increasing the flexibility of the ankles and improving the overall condition of the rider are the most important. All this should be taken into consideration with the clear goal to use the above described movements of the horse's back and trunk

- As a mechanical support to sit deeper into the saddle
- For a sparing and effective use of the rider's leg and
- As timer for practically every of the rider's aids. It is the above mentioned timer which is the subject of the following chapter. The Movements of the Horse's Trunk and Back Are A Timer for Practically Every Form of the Rider's Aid The aids for e.g. a transition from one gait to another are – according to the classical school – a series of different impacts which have to be given during certain moments of the motions sequence in order for the horse to understand them and to react immediately.
- The rider's leg has to make an impact while the equilateral hind leg is swinging forward (even if it is the supporting hind leg which at the same time delivers the desired effect by stemming forward).
- The tightening movement of the rein which should delay or restrict the forward swinging of a hind leg (and – as the case may be – the respective diagonal front leg) has to be applied while this leg is swinging forward, it is useless during the supporting phase. But how does the rider determine these moments? 'He has to feel them' is what the old masters say. But how? Riders who know how to utilize the 'self-acting' leg sensibly thus have the timer for the interaction of all elements of an aid.

This can be shown in sequences of miniature plates of sketches which show the motion sequences of such a transition phase by phase. Such a sequence is shown in Ill. 9. Let's have a look at the structure of the miniature plates by looking at the plate: The base of the statement is always the stick horse sketch of the motion sequence of the horse down right. Here the subject is phase 3 of the horse's trot. The sketch down left shows a topview of the rider, still sitting straight (in later motion phases he will pull one hip forward and move his leg on the opposite side back). Top left shows the rear view of horse and rider with the movement of the horse's back/trunk (which is deduced from the horse's motion phase), with the already outbalanced lateral deflection of the rider's upper body and with the movement tendency of the rider's leg. The sketch of the lateral view of the rider up right (it is a female rider) shows that there is in trot no alternating rise of the horse's back towards croup and withers (but only an up and down of the entire horse's back). The transition from one gait to another is shown in a miniature plate sequence with nine plates each. For example the transition from working trot into right hand canter: When her left leg – in plate 3 – wants to fall towards the horse, the rider assumes the seat to bend her horse to the right followed by a slight tightening of the outer (left) rein. This timely tightening of the rein lets the outer hind leg land earlier than in the normal trot motion sequence in the last movement sequence of the trot (before the first beat of the canter). In plate 4 this has already happened. Now she just enforces the self-acting right leg (→ plate 5) and allows the transition to canter by moving her right hand forward – as can be seen in plate 6. (The transition can also be achieved by riders operating with cruder aids. The horse understands the tightening of the rein which has been given in the wrong moment in connection with other impacts after longer "training" – or should we better call it "fumbling"? – as a demand to canter but he has to find the suitable moment to shorten his step himself. He will hardly be able to find this transition accurately to the point unless this transition is exercised at the same point in the arena over and over again so that the horse can perform it thanks to his excellent memory, an-

ticipating the 'aid'.) For practical use in the saddle, the riding pupil, intending to change from the shortened trot into the right- (or left-)hand canter and having prepared this by half-halts, will of course memorize only the shortened formula: • rise, centre yourself and take the seat for pointing the horse to the right, if the outer leg wants to become 'self-active', • at the same time, lightly pull on the outer rein (see plate 3);

- now demandingly support the 'self-activity' of the inner leg (see plate 5)

- and go forward with the inner hand, in order to bring out the first leap of the canter (see plate 6). As has already been pointed out: this is demonstrated phase by phase in the miniature plates in Fig. 9. This sequence of miniature pictures, which should be self-evident after this brief introduction, should prove clearly that the 'self-active' leg is the only reliable, continually available timer for the aids given by the rider depending upon the instant. And the fact that it is possible to show a highly significant aspect of aid-giving according to classical teaching in such a manner, should prove that the former works of the author on the connection between

- the movements of the horse's trunk and back on the one hand

- and the 'self-active' leg and timer for the appropriate, supplementary aids on the other hand are logical, accurate, and beyond doubt. Wanted: Sponsors for an educational video! A video film to provide a practical demonstration of what we have described, would certainly be of inestimable value for all riders, especially the vast majority of amateurs that form the foundation of the equestrian world. The script has already been written. In former years, the author professionally produced around a dozen industrial films to explain technologies, and also provided the scripts and the commentary, so he knows a little of the necessary requirements. In writing the script, the preliminary work for the publications summarized in the present article proved useful: in order to properly understand and examine the processes that were to be described, the author watched and re-watched

in slow motion hundreds of selected sequences of horses in movement, recorded over many years from TV programmes and documentaries on horses and riding. In order to address all riders, from those who ride just for fun to sportsmen with great ambitions, the aim is a cheerful, entertaining visualization that should be fun to watch and stimulating to attempt oneself. The script postulates three parts: A. The movements of the horse's back and trunk at right angles to the direction of travel. B. The movement of the horse's back in the direction of travel. C. The practical uses derived from A and B. What is required for this? First of all, kids and youngsters – including a vaulting group – that are firm in the saddle, as well as mature riders capable and willing to learn; but also one top dressage rider, all with appropriate ponies or horses. For a scene to demonstrate convincingly the up and down motion of a horse's back at the trot, a two-wheeled dog-cart with a horse and driver would be useful. Scenes with a swarm of lapwings or pigeons, and with a group of cheerfully cantering noble horses in a spacious pasture, to show the miracle of communication between animals in freedom; these might be purchased from professional animal filmers. Other things that are required:

- beautiful scenery with tracks for riding

- a river or lake with a ford • an open riding arena

- a riding track, meadow, or stubble-field for shots of horses and riders from the back, taken from a vehicle; preferably with a fairly level surface to avoid a jerky picture.

- A stretch for galloping next to a level, paved road, in order to shoot horse and rider from a car running parallel at a distance of some 5 metres from the side. In other words, the aim is a high quality project most easily realized within a stud farm or a riding institute on a national level, keeping the costs as economic as possible. If the locations and the riders were very far apart, this would make planning more difficult and raise the costs considerably. Here a few tips for riders who do not want to wait for the miraculous appearance of producers and sponsors: A TV set and a video or

DVD recorder with options for slow motion and freeze frame, will enable any interested rider to test the basics of what has been said in this article for himself. He merely has to patiently record the right programmes, and then set aside enough time to look for the appropriate scenes and evaluate them. The horse's trunk swinging sideways at the basic gaits, is most easily observed from the rear – a perspective which is rarely used outside of instruction films. From the same perspective, one may observe beautifully how the legs of not particularly 'schooled' young riders who sit loosely on the horse, continually fall alternately against the trunk as it is swinging away. To remain a moment longer with the perspective directly from the front or from the rear: it also provides a good view of the deplorable habit of thumping both legs simultaneously against the horse during trot extensions (which constitutes cruelty to animals when the feet are turned outwards with spurs on the heels!). However, other than to prove the movement of the trunk, the uses of TV reports and documentaries are limited; unless you follow them with scientific passion and great patience. TV viewers will have to search especially long to find riders who actually only use their legs when it is necessary, and at the right moment. It is, however, instructive to pay close critical attention to dressage performances at Grand Prix and Grand Prix Special level. How many of those horses show forced piaffes and passages with the nose behind the vertical, dragging hindquarters, broken rhythm, jerking feet, or even kicking at the spurs? And how few horses actually perform the piaffe and passage happily, in other words with energy, rhythm, well set, the poll the highest point, nose before the vertical! "We are approaching a circus performance," Klaus Balkenhol recently said in a interview, referring to dressage. Will it be possible to stop this? Riding requires interdisciplinary university research. And here again – sponsors! Why that? Isn't everything perfectly clear, logical, and self-evident? The author is "only a rider", no professional equestrian. His statements (→ Lit. 7) are based on...

- what he learned as a young man from his teacher, the Baltic-German Nicolai Witte, a retired captain of the imperial Russian cavalry

- what he has himself has felt and practised during decades in the saddle

- diligent studying of the writings of the masters

- publications of scientific studies

- close examination of TV reports and documentaries on video and DVD in slow motion The illustrations of the movement phases of the horse in Fig. 4-6 are based on drawings by Ludwig Koch (→ Lit. 9) The curves of the movements of the horse's trunk and back were derived by the author from these phases. This was according to the idea that

- whenever one leg supports the horse vertically while the other legs swing forward, come down or lift off, the back rises upwards on the side of the withers or the croup in the direction of travel,

- and that the trunk – as Udo Bürger and Otto Zietzschmann first observed – in order to support the weight vertically, always swings from the side of the hind leg that just lifts off to that which just comes down or has come down, from the side of the hind leg swinging forward to the supporting hind leg, which causes the up and down motion of the back at right angles to the direction of travel. This should be sufficient for the thinking rider who is really concerned about being in harmony with his horse. Powerful "equestrian" associations, on the other hand, appear to act only when scientific studies confirm the claims of the "hobby rider". And what could be left to study? The curves for the movement of the horse's trunk and back show no measured values. An exact definition of those values (if they should not be available somewhere already?), presented in a way that is understandable to the equestrian world, would be a significant scientific contribution in the cause of riding and the equestrian heritage of mankind. Perhaps scientists, once they begin to concern themselves with these subjects, may find additional subjects worthy and in urgent need of study. The fact that the way of sitting we have described protects the spines of both horse and rider from considerable unnatural strain and resulting damage, should provide

incentive enough for further studies. Nevertheless: without massive support from sponsors who care about horses, no scientific institute is likely to concern itself with the subject of riding. And the sponsors themselves are probably waiting for the equestrian associations to demonstrate considerable interest. Hopefully, this interest can be stimulated through the media! By the way: The producer of the video film and the university require sponsors for the outlined project. The producer and the university would thus have to assume the leadership in this matter. The author would rather not. Acknowledgements For

suggesting this summary of everything I have published during the past ten years on the subject of the movement of the horse's back and trunk and their significance for horse-appropriate aids, my thanks go to Dr. Monika Thiele from the faculty of cultural sciences, sport studies, of Bremen University. I would also like to thank Babette Teschen of Teschen horse farm; the speech instructor Dorothee Thommes, M.A., Aschaffenburg, and Fabrice Buchheim, Wuppertal, for their critical evaluation of the manuscript and valuable suggestions.

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"The way to being an established Grand-Prix-rider"

They are great white hope of German dressage sport: The participants of the Piaff-Förderpreis-Seminar for prospective Grand-Prix-riders. About 30 young talents and their instructors met in Warendorf to submit to the judges' verdict and to get advice for their further training. Good advice has also been given by a woman who knows it all: World Champion and Olympic winner Isabell Werth (Reinberg) allowed the young people and their accompaniment in her one-hour speech about "The Way to Being An Established Grand-Prix-Rider" to partake in her thoughts about horses, lads, trainers, horse owners and riders.

From the first to the last minute the listeners follow the German Dressage Queen's statements spellboundly and concentratedly, who gives them advice from her own experience. Starting with the selection of the horse. "There is no perfect horse", as Werth's main principle. It is always necessary to make compromises. "What we need in Grand-Prix is the "complete" horse with exceptional gaits, good construction, good constitution and above all high will to please." You do not have to look for a "material winner". "Weaknesses in gaits are often balanced by temperament", says the referee. It is the rider's task to improve the

horse's given quality. Therefore, she recommended to "use the time which is normally wasted searching for the ideal horse to allow a less perfect horse to ripen." Also a 1-TÜV is not necessary says Werth, but she warned not to "invest time and energy in a horse with which you obviously risk your health." When buying a horse, it is important that it suits you and that you have a "vision" of what could become of the horse in future years. The olympic winner recommended visiting auctions (also without wanting to buy a horse) for "learning, looking and comparing". In order to be successful a good horse is not enough. "Also the team around the horse has to be optimally structured", Isabell Werth explained. Primarily, the lads count as they have a special relationship to the horses, know their peculiarities and moods and should have a special sensitivity. "There are certain things you just do not understand if only sitting in the saddle", said Werth. For example, the popular rider often prepares her horse herself for riding despite all work, "to find a connection". Next to the lad the vet also plays an important role in the everyday life of a Grand-Prix stable. "I do not support excessive attendance. But a regular check, a regular looking for lameness helps to prevent problems and blindness", said Werth.

Regarding the relationship rider-trainer the dressage star's motto is that "the chemistry has to be good, they have to get along well". The instructor should be a person of trust, aiming at the same thing and open for problem talks. "But discussions should never be led in the saddle, always only before or after riding", said Werth. She expects a trainer to be able to feel what horse and rider feel ("A trainer should always ride along in his thoughts") and make his student able to work alone. The rider has to learn to react to problems on his own. "Those who always wait for their trainer's correction will have a bad experience in competition", said Werth. "I was lucky to learn riding from scratch at Dr. Schulten-Baumer's, not only replaying lessons but also the real riding." Isabell Werth recommended a "respectful and true contact" to the riders with their horse owners. "This is the only way to prevent bad surprises", says the champion rider and claimed to "have the best horse owner in the world with Madeleine Winter-Schulze." However, she had also experienced well meaning patrons "loosing fun and being annoyed forever" because of disingenuousness and wrong treatment. Werth's tipp: "Treat strange horses always like your own."

With this, Isabell Werth came to the end of her speech, namely to the rider himself and the question what you have to do to prevent being an ephemera. "The red line is the love for the horse, it won't work without it", the 37-year-old, who has been successful in championships since 1991, explained. "Everyone can have a bad day, be unfair or on the wrong way, this is just human. But a rider has to be able to discipline himself and find the right track." In order to be a champion rider you

need sensitivity to feel the horses' reaction in advance and to be able to react properly, furthermore sportivity, condition and elasticity to be able to "play" with the movements. "Who sits on the horse like a wet sack or prevents every jump of the horse, handicaps his horse in its development. Especially those who want to ride Grand-Prix must never ride his horse's joy for living and running "away". Many things can be compensated, but not a horse which does not move forward", said Werth. Naturally, a rider also has to know what he is doing, meaning being able to ride different lessons. "But not everyone is able to train a horse. This is no shame! But you should be honest to yourself and your horse and admit it. Finally, a whole guild of professional riders lives on helping and supporting you here."

The champion rider recommended her young listeners to look beyond their own noses for their way to being an established Grand-Prix-rider. Involving watching other riders in competition and warming up ("You can steal a third with your eyes") but also riding as many horses as possible. A good rider is characterised by the fact that he is able to adjust to each horse individually. "Despite the scale of training, there is no template according to which every horse can be ridden." At the end, the referee advised everyone who wants to follow in her footsteps: "There are not only sunny days and only joy. To get to the top and stay there, you always have to follow your aim clearly and ambitiously but also look to the right and to the left and question your actions. I wish you success and would be delighted to meet some of you in a German championship-team."

(FN-Press)

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The Perfect Piaffe

By Jürgen Kemmler

If you look up the word Piaffe you will find the explanation "trot on the spot". The word originates from French "to stomp". Dressage experts naturally do not consider this haute école lection stomping, but rather a resilient, cadenced and majestic trot on the spot. In order to be able to piaffe perfectly, the horse has to form his carrying muscles through training. Complete balance, urge to move forward and highest suppleness are the foundation for an even tact in the Piaffe, where the lowered hind quarters have to bear more weight with elastically resilient back muscles. "I think that it is the foundation of haute école", said famous écuyer Nuno Oliveira. What counts when judging a Piaffe describes Richard L. Wätjen: "The Piaffe is a trot-like superior movement on the spot with diagonal pacing in high collection. The hind quarters are lowered with strong bending of the hips and bent hocks and

carries the horse's main weight in resilient steps. Swing is directed upwards rather than forwards. The horse should have its highest point in its supple scruff with erect neck, light rein contact and complete the steps with supple back without evading to the side. The lowered croup should lower and lift itself imperceptibly.

The front legs should be lifted vertically and bent in the knee, so that the hoof's tip approximately comes up to the middle of the standing front leg's cannon bone. The hind quarters should be lifted to the fetlock's clearly from the ground and when accepting weight be put vertically under the hip. If the hoof comes deeper under the body, the back would arch itself even more upward which would handicap the back's action so that it would be a creaching not a stepping under the weight. Completing a Piaffe like described would be ideal."

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Riding Transitions

Dressage is every equitation's foundation. Dressage's character is improving the horse's natural talents, making it smooth and obedient so that it allows the rider to guide it in every gait and at every speed unresistantly. On the way to training a dressage horse for lections which require a higher collection, primarily the back muscles and the hind quarters have to be strengthened. Established methods to collect a horse are riding transitions and lateral work.

Piaffe talked to Richard Hinrichs as representative of baroque equitation and the écuyer George Theodorescu about his experiences from dressage sport's view.

Richard Hinrichs is the figurehead of German baroque equitation: In order to revive the classical horsemanship's ideas and distribute it also in our engineered time as a part of nature and culture related life's quality, Richard Hinrichs and some friends founded the Institute For Classical Equitation in Hanover in 2000. When he is not acting as rider, trainer or author the 53 year-old jurist works in Lower Saxony's Department of the Environment.

Interview

For what do you need transitions?

Richard Hinrichs: "To connect tasks reasonably to one another."

Are they only a means as a main exercise for checking suppleness or are the meaningful lections on their own?

Richard Hinrichs: "As well a means as a lection on their own."

How can you use the training scale reasonably through transitions?

Richard Hinrichs: "The training scale is not part of the baroque doctrine. Tradition and progress can complement one another reasonably. So, the training scale is also helpful with training baroque horses. Some of the scale's points can be secured by aimed riding of transitions. This already meets your eye at the first step: tact. Even movements can be supported by reasonable transitions already with a young horse. A young horse which holds back in trot and therefore moves unevenly can develop more drive and begin to move constantly evenly through trot-lope-trot-transitions."

Please say something about transitions" purpose related to basic smoothness, as a releasing and collecting element.

Richard Hinrichs: "The horse's smoothness is closely connected to its will and power to realise the rider's fine aids. In this connection it is important to determine the horse's posture exactly so that the transitions comes all by itself. With the right posture you influence the horse's physical and psychological constitution so that the transition follows automatically. You always have to vary in your adequate requests. If the horse expects this change in requests and the rider makes it comfortable and fascinating, it will become more attentive and open-minded for fine impacts. Tiring trotting over long distances at even speed and without a change in requests dulls the horse in its normal constitution and when requiring new things the rider has to force respect out

of the horse through stronger aids. In contrast, an insecure horse can become calm and relaxed by doing the same thing for a longer time. This is why it is important to analyse which state the horse is in before you can use transitions reasonably. There are transitions which have a more releasing effect under certain circumstances and others which are more collecting. For example, after the right preparation, lead changes can have a releasing effect. Transitions from lope to walk have a more collecting effect."

When did a transition work?

Richard Hinrichs: "When a horse completes it in balance and with minimal aids."

What are typical mistakes when riding transitions?

Richard Hinrichs: "For example, phasing-out or stagnating transitions are wrong. If the horse's weight is on the front legs, the horse turns its back away or it generally resists the rider's aids. Typical rider's mistakes are unreasonably used pushing or restraining aids and of course: too much hand."

Please give our readers a little advice for riding transitions.

Richard Hinrichs: "My advice is to develop a clear inner image of the transition one wants to make. If the horse does not conform to this inner image when giving aids, the rider can improve his riding technique. If this is not enough it can be helpful to concretise the inner picture. If for example the transition from galopp to walk is not exact the rider can imagine approaching a precipice and find it necessary to stop on the spot (namely in front of the precipice). In this way, he can be convincing to the horse without having to fortify his pressure."

Please explain the hind quarters" function for correct transitions.

Richard Hinrichs: "The initial firing has to come from the hind quarters when speeding up as

well as when you are slowing down. Namely through aimed influence by the rider on its pushing and the carrying function. If you push the propulsive force you will be able to go from a collected trot to a calm, expressive extended trot, through putting the croup on spot as a reaction to the pushing aid you will also get an expressive Piaffe. Those who start to internalise this thought will automatically let go on their restraining aids.

Which role do a)transitions into the higher collection and b)into the energetic forward play in baroque riding?

Richard Hinrichs: "In royal baroque riding (17.-18. century) the high collection has a special meaning. Closely connected to this is the pursuit of a fine dependence of the one-handedly ridden school horse on pure Weymouth curb.

The ideal is a horse only with a bridle of silk thread. With this goal it becomes clear that the horse stepping up to the rider's hand which normally is a precondition for a good extended trot only has an inferior meaning in baroque equitation. The curb is not meant to be pulled at all the time. In baroque equitation you expect horses to be agile, reacting promptly, extended gaits are only used for improving obedience but not because they are important for their own. This stress is also shown in the measurements of a baroque arena. Guérinière describes the best arena's measurements as 12x36 metres. The Louvre's arena had these measurements and also 12 pillars. You can imagine when riding in such a arena you need a good and strong collection."

Which are the typical and mostly ridden transitions with a)young horses and b)senior horses?

Richard Hinrichs: "Also with baroque horses developing and securing a certain propulsive force according to the HDV 12 in the first year and starting collection in the second year has been established. Careful speed differences can improve the young horse's attention. Transitions from work to elongation position, from straight lines to curves are important elements. Carefully developing of position and lateral trespassing in walk - in order to train fine motor skills - are also appropriate for

young horses. But this should rather be done from the ground than from the saddle. In baroque equitation, lateral work is prepared from the ground so that the horse can be formed easily under the saddle when practising the first exercises."

With which transitions do you support a trained horse?

Richard Hinrichs: "With a trained horse you have to keep the attention by changing tasks quickly. This is done - like in competition riding - for example through speed changes. The aim, showing the horse's personal beauty, also characterises good baroque riders. But the wanted effect only comes if appropriate breaks, for example walking with loose reins, are made in which you do not affect the horse.

In which typical lections do you ask for transitions?

Richard Hinrichs: "This depends on the individual training session's aim: For example, if I want to support the shoulders' freedom in trot, transitions from shoulder-in to Renvers on the middle circle with little extensions of the trot could be helpful. If I want to improve the horse's expression in half-pass I can end it in strong collection and with obvious lateral bending and with less lateral trespassing. This way, the freeing forward at the end of the half-pass can motivate the horse to enforce swing on its own."

When do you start with the high collecting transitions, like Piaffe?

Richard Hinrichs: "Usually slowly from the second training year on. The horse has to be prepared through purposeful transitions so that the lection comes on its own. If you can make the transition from shoulder-in to trot to halt to trot again, a talented horse will offer the first Piaffe-steps in the halt.

Similar to Piaffe, you can improve the fine motor skills in the Piourette. Also in Piourette we have a small foundation area for the rider's and the horse's weight, created by the four close hooves. Smallest changes in weight

by the rider create a strong influence on the horse legs" burden and can be used in this way selectively."

How far do transitions play a role in relation to Airs Above The Ground?

Richard Hinrichs: "Airs Above The Ground also can be used as a tool in training. A controlled capriole can have a loosening effect similar to free jumping. A good start into a deep levade can make the horse consider the Piaffe easier and completing it especially relaxedly."

How far does the horse have to step up to its bit in transitions?

Richard Hinrichs: "The calmly loose rein is the master's characterisation. The dangling, jumping rein is the bungler's characterisation. Who does not want to be a bungler has to learn primarily - also in baroque riding - to determine an exact dependence."

For which transitions are baroque horses predestinated because of their physical preconditions?

Richard Hinrichs: "A baroque horse is a compact horse and predestinated for transitions in relation to high collection."

What can competition riders learn from baroque equitation (above all in relation to transitions) and the other way around?

Richard Hinrichs: "Talented riders from different forms of equitation can learn from each other in general. What is essential for one form is negligible for the other. So, it is always helpful to broaden your mind."

Interview by Jessica Kaup

George Theodorescu

has been carrying the title *écuyer* for 2 years. He was born in Romanian Bucharest in 1925 and has been successful in Germany as a rider and as a trainer for almost 50 years now. Theodorescu took part in the Olympic Games in 1956 for his home country Romania. Three years later he used the CHIO Aachen and did not return to his home after the tournament. His daughter Monica who has won the Olympic Games 3 times with the dressage equipe has been one of Germany's most successful dressage riders for 20 years.

Arguments and theses by *écuyer* George Theodorescu

At first, you ride a young horse vigorously forwards. In this first phase of training, transitions are program as a bridge between the gaits. But varying in the gait is not that important. As soon as the horse has understood the basic aids and requested transitions are easy for it, you can start with transitions inside a gait.

With a young horse, you have to be especially careful with transitions and must not, under any circumstances, use force. Finally, there are not yet enough back muscles for this exercise. It is the rider's task to feel how much he can ask for without exhausting the horse. Using force does not get you anywhere. Transitions have to follow each other as smoothly as dancing. In order to achieve that, demands have to be phased and raised only very slowly. You are only allowed to demand as much as the horse can give you considering his physical maturity. Overstraining leads to overexertion and physical damage. If you hurt, you do not cooperate joyfully. It is important for me that horses keep fun at work in training. It is only then that they have a positive aura. Then you see their delight with dressage.

"Transitions which do not work may not be punished. They have to be repeated. Probably it was the rider's mistake..."

Every transition is easy if it is ridden correctly

Transitions are essential in training - if they are ridden correctly. Especially for transitions with a young horse the motto "more seat and less hand" is important. Of course, it is possible to make transitions from galopp to trot without using the hand. Namely, you use your inner leg so that the inner hind leg is forced to cross the outer hind leg, because of this crossed stepping the horse cannot do anything else but to slow down and come into trot.

Also with a longer trained horse which knows and accepts the reins" aids, the transition mostly has to be ridden by the leg. "Don't pull, push", I often correct when riders use too much restraining hand. And restraining is forbidden.

Horses for correction which become strong in the mouth in a collected transition are slowed down only by "leg-crossing". It is important to change leads often so that there is no overstraining. This way, you prevent the inner hind leg from getting tired. Tiring a horse is never good in training. We want to make the horse strong, not tired. The horse has to know that it is able to accomplish the rider's demands. Transitions from one lead to the other guarantee that the horse's back is trained evenly from both sides. Never forget: Every horse has a good side. The other side's stiffness is not to be punished. It is the rider's task to present the bad side in a way that the weakness is not obvious.

Complete the lections

A complete movement, where transitions from one lead to the other, from a curve to a straight line, from collected trot to forwards are asked for in close succession, is the following: Ride a volte in the corner after the short end of the arena. Then change hand diagonally through half the arena in the extended gait. Back on track you make a volte at slower speed and then a second change of hand on the half diagonal in an extension of the gait. In the volte, we find collection, the horse is set

upon the inner hind leg. Then there is the vigorous extension forwards, from which the horse takes himself back after some practise, as it learned that after the extension the volte follows. So, bending and collection one hand and straightness and developing propulsive force on the other hand are combined.

The swing as gymnastics for the back

A very important exercise is backing up. The horse has to back up straight and in diagonal foot succession animated by the leg not by the reins. Especially transitions from backwards to forwards and back is good for gymnastics and for checking suppleness. Unfortunately exactly this exercise has been taken out of Grand-Prix shows. Incomprehensible!

Transitions in galopp

Galopp work is taking place in curved lines with us. On the circle in hand or counter canter or in sinuous lines old school, without lead changes. It is important to galopp freshly forwards in order to keep a clear three-beat gait.

One handed riding

In order to check whether the seat and not the hand is responsible for the transition I recommend one handed riding. In former times this was a fixed part of every dressage tournament. There was an S-Dressage where, after greeting, you had to start one handed, ride a complete round in extended trot, turn to the centre line and stop at X. Only then you were allowed to continue bi-manual.

Joyfully in Piaffe

It is my goal that horses also have fun in exhausting exercises like the Piaffe. The horse must dance and joyfully complete the lection. Preparing for this exercise, it is good to ride transitions from trot to halt, asked for in short succession. Trot is more and more shortened with this. From the halt, the half steps evolve. At the beginning, 2 or 3 steps are enough. Moving off is the most important. It is a dialogue with the horse and a test whether the

communication between horse and rider, the transition from forwards into collection works. You can already get young horses into some, little half steps. But the horse has to be physically able to bear more weight on its hind quarters.

With increasing collection the horse's static changes. Collecting rightly means to motivate the horse to step more actively under its body with more erecting in the front at the same time. Because of better bent haunches, the horse is able to show more superior and obviously more cadenced steps in every gait.

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Circus-Lectons – About training a circus horse

"If you give love to a horse, this love is returned fully and thoroughly. With humans, this is not always the case." (Fredy Knie)

By Jürgen Kemmler

According to the classical idea, dressage does not mean drilling. Dressage's character is better described by "gymnastics". Over time, a lot of methods have been developed about training a horse in a natural and respecting way which have put their stamp on our riding culture until today. However, the FEI's rules distinguish clearly between dressage sport and other dressage lections like in the circus. Every visitor to the circus has seen horses which have not only been trained artificial movements but also demonstrate artistic riding and free dressage.

Horse shows have also been part of Circus Krone's program for decades. Flying lead changes, Piaffes, Passages, Levades and Caprioles, process you can watch in stallion fights, belong to its standard program. Already around the turn of century (1900) when there were no tournaments like today, the famous dressage trainers showed their abilities in the circus. And many successful dressage riders have profited of their knowledge like Fredy Knie's time and time again.

Piaffe visited Circus Krone in Munich and looked behind the scenes. Please also read the interview with Christel Sembach-Krone.

Dressage studies

Impressions by circus rider Jana Mandana show lections of classical haute école on 18 year-old Lipizzaner stallion Siglavi Dagmar which comes from Piber. He was trained by Anja Beran and Marc de Broissia and had his first big show in Circus Krone in March 2007 which he did sovereignly. Jana Mandana is 27 years old, has been riding since her childhood and steps into Christel Sembach-Krone's "hoofsteps" as if she was her daughter.

Interview with Christel Sembach-Krone

What is the different between the art of riding and artistic riding?

The art of riding is the same as haute école, as dressage riding, respectively true riding abilities. Artistic riding is standing on a horse - the so called Voltige.

Which horse breed has proved itself best considering haute école in the circus?

Above all 3 horse breeds: Lipizzaner, Andalusians and Frisians; because of their high knee action they are the most attractive breed for the audience.

*Is there a special method for circus riding?
What do the "old masters" mean to you?*

No, there is no special method. In contrast, role models are very important: For example Richard Wätjen or James Fillis.

Where does dressage stop in training and drilling begins?

The good dressage in circus has nothing to do with drilling. Dressage riding was even developed in the circus; it is said that modern circus was born on the horses' back at the end of the French Revolution. Everything in circus is dressage, all movements are shown when asked for. And dressage is used ethology in the big top.

Did you ever try lections like Passages in the backwards, backwards gallop (Baucher)?

No, I have never tried this. This is, I think, too much. I rather work like James Fillis, who wrote in his book "Principles of dressage": "My art of riding is exactly different in this point from Baucher's, that I only work moving forward."

What does the horse see in the human? A conspecific, an enemy? Superior, even or inferior?

Harmony and trusting and respecting one another is important. Otherwise the exercise cannot be done correctly. Principally each dressage consists of 4 components: Respect, love, trust and authority. The human is the alpha dog who the horse obeys, who it looks at, who it trusts.

Which role does trust play?

The most important of all. Partnership between human and animal, carried by unshakable trust is every dressage's foundation.

Which are the most important animal trainer's tools? What is indispensable? (Voice, longe line, touching with the whip, extended arm)

All of these are indispensable tools, every one at its time. The right moment is crucial.

What is the difference between freedom dressage and working under the saddle?

At freedom dressage, figures and movements of the horse are presented, led only by the trainer's voice and gestures. Working under the saddle means riding.

What do you understand by "collection"?

Highest collection is important, but never behind the vertical. In order not to take the horse's drive away, not to use too much reins.

What do you understand by "artistic lections"?

For example the Marsch and the Polka.

Who influenced you the most in your riding style?

Through my parents I had contact to the chief écuyers at the Spanish riding school in Vienna, to acknowledged dressage riders like Willy Schultheis, Rosemarie Springer or Hans-Heinrich Isenbart. Also important for me were my parents' instructors: Fred Poletti and Richard Wätjen. An important principle: You will never stop learning!

Riding lightly with Jean Claude Racinet

Légèreté I

By Jürgen Kemmler

What characterizes light riding? How can the much-praised légèreté be attained, how can a horse be trained to be light to the aids? Have you read Xenophon's basic principles of training on the front cover flap? Can you reconcile those theories to your hippological conscience?

Piaffe promised you at the beginning to report about horse people that have dedicated themselves to riding according to the basic principle classical horsemanship in the section "Horsemanship Live". We met Jean-Claude Racinet (born in 1929) at a seminar in Solten dieck near Hannover, where Ms. Ute Mauerhoff runs a 'school of light riding', accompanied him for two days, paid very close attention to what he had to say and spoke with him. The French master equestrian attended the cavalry academy in Saumur, was a professional horseman and has been living in the USA since 1983. He teaches "light riding" at courses in the USA, Sweden, France and Germany. The hippologist Racinet is a real treasure chest when it comes to the philosophy of horsemanship, but he also puts his theories into practice. Nearly 80 years old, he doesn't shy away from getting into the saddle himself to demonstrate his teachings, which can best be described with the French expression "L'Équitation de Légèreté." The fundamental, and most important, aspect of his principles about light riding is "cessation of constant use of the aids". Meaning: As a matter of principle, aids should only be used to bring about a change, meaning the following transitions

- from one speed to another (slowing down, speeding up),
- from one gait to another,

- from one type of weight distribution to another, i.e. from one degree of balance to another,
- from one movement or lesson to another.

As soon as the particular transition is completed, the horse must be released on its own honor. All aids must be ceased, no aids may be active, silence must rule. If you follow the principle of letting up on constant use of aids, it will lead in a short period of time to riding in which lightness and self-impulsion reign, "a state in which the horse carries itself on its own initiative, and independently contributes and maintains the animation and energy needed for the movement." Racinet explains this as well as how to put this method into practice in his work "Feines Reiten" (Light Riding). The book is 542 pages long, contains sound research and successfully combines the modern understanding of biomechanics and horses' physiology with practical riding. In short, the result of a lifetime full of observations, critical analyses with practical instructions directed at riders of all kinds of riding methods who seek balance in movement and lightness to the horse. In his book, Jean-Claude Racinet offers detailed solutions for the riders' problems and "redemption" for the far-too frequently "heavily-ridden" horse. For Piaffe, he is the first "horseman" to be titled "Piaffe-Classicist" and honored with the special stable badge. It is our wish that the term "Piaffe-Classicist" should become a status symbol in the future. In the following excerpt from his book, Jean-Claude Racinet describes the critical analysis of modern dressage. Take time to give it some thought – it's worth it.

For questions regarding courses, please contact: www.arbeitskreis-legerete.de The following article "Das zehenenge Pferd der FEI" is an excerpt from the book "Feines Reiten in der französischen Tradition der Légèreté", published by Olms Presse, 2007, and was reprinted by permission. Jean Claude Racinet also granted his permission.

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The FEI's pigeon-toed horse

Fine riding with Jean-Claude Racinet

The FEI's pigeon toed horse

Picture top left: Already today a shining star at the dressage sport's sky: Jessica Werndl is multiple German Champion (Juniors and Young Riders) as well as 3 times European champion in individual results and 2 times in group results (Juniors and Young Riders). With her recent victory in the PIAFF-Förderpreis-Prüfung she belongs to the 'stars of tomorrow'. Jessica Werndl embodies the literal harmony in the saddle thanks to her riding skills and her personal charisma in the dressage saddle.

The FEI's official text (Rules for dressage competitions, 17th edition, valid since May 1st, 1987) says the following about shoulder-in: "The horse is bent lightly around the rider's inner calf. The horse's front leg which is at the inner side crosses over the outer front leg; the inner hind leg is positioned in front of the outer hind leg. The horse is looking in the other direction than the direction in which it is moving. If the shoulder-in is done in the classical way, with a horse lightly bent around the rider's inner calf and positioned in the correct angle, then it is an exercise which supports collection. This is because the horse has to step under its weight and in front of the other hind leg with its inner hind leg with each step, and in order to be able to do this it has to lower the respective hip. Shoulder-in is done along the wall, the horse is positioned in an angle of about 30° to the direction in which it is moving (see pict. 1)."

Some comments come into my mind when reading this:

1. The text fixes the angle of the diagonal position to 30°, but says nothing about how many tracks should be used. The drawing which the text points out to (see pict. A page 81) shows an exercise which is ridden on three tracks. But the diagonal position in this drawing is only 13,5° if you take the connecting line "middle of the shoulders-middle of the croup" as the defining line for the horse's angle. Even if you want to be generous and you take the line between the centre between the ears and the tail the angle is only 19° (see pict. B, page 81). What is right, the text or the picture?

A shoulder-in with an angle of 30° can never be done on three tracks. You can only fulfil one of the two requests - so you have to choose. In pict. C (page 81) we show the same horse drawn in the FEI's rulebook (pict. A) positioned in an angle of 30°: The horse is doing the exercise on four tracks. Picture D (page 81) shows the body form a horse would have to have to fulfill both requests for the exercise - three tracks and a diagonal position of 30°.

2. I think it did not escape the reader that in the sentence: "...the inner hind leg is positioned in front of the outer hind leg...", the meaning of the words "in front of" is not clear. If "in front of" means that the inner hind leg should be positioned "vis-à-vis of", in the axis or at the height of the outer hind leg (what is like the "au dessus de" at La Guérinière as we saw), then this means that the hind legs are meant to complete a, also if only slightly, crossing movement. From this follows that the hind hooves come to the ground in a way that their axis forms a diagonal angle with the direction in which the horse moves. A shoulder-in like that would almost be like the one of La

Guérinière, as in the rules and the description of this French master the crossing of the front legs is no different from the crossing of the hind legs. But for sure such a way of completing the exercise would be classical in the sense of the interpretation which is used by Oliveira's school.

But if "in front of" means "more in front than" and not "vis-à-vis of", "in the axis of" or "at the height of" then this means that the inner hind leg only steps more forward than the outer hind leg with every step and that the inner hind hoof, like the outer one, comes to the ground in the axis of the direction in which the horse is moving and not diagonally to it. It seems like we have to thank the FEI for explaining the little known fact that it is necessary for the forwards movement of man and animal to set one foot in front of the other.

When we were kids there was a song: "You are to marche orderly / at the army / and this is how we want to do it / and so: / One foot in front first / then the other too / but never forget: go on! / this is soldier's custom." You ask yourself whether the author of the text was conscious of the fact that with the next step (in walk and trot) the outer hind foot will be "in front of" the inner one.

3. How the inner, respectively the outer hind foot, is meant to come to the ground, about this the official drawing leaves us in the fog, as the hooves' tracks are only shown as little circles. Is this drawing from a horse which has an orthopedic shoeing? Depicting this as little round circles is a novelty: In the former edition (16th edition, May 1983) the hooves'

tracks were depicted as a turned-around U. This is clearer and more direct as a U has an axis, and this is why the depiction is more honest, because you can decide at first sight whether a diagonal position in relation to the direction in which the horse is moving is required or not.

But here we are in the dark and we can do nothing but to speculate. As no one thought it important or desirable to depict the horse's hooves exactly we have no proof that "in front of" does not mean "vis-à-vis", "in the axis or at the height of". Basically there is no reason to turn away from this thesis. So let's suppose that this is the meaning of the expression "in front of", that the horse of this official drawing steps "under and in front" (until the height of...) and let's think it through to the end:

The angle of the outer hind leg's axis can easily be thought of: It corresponds to the line which connects the centres of the circles depicting the hooves. This line forms an angle of 45° with the axis of the direction in which the horse moves. The hips' axis is in an angle of 92,5° to the wall, which means that it is positioned diagonally in relation to the direction in which the horse is moving in an angle of 2,5°.

In one word: The outer hind hoof comes in an angle of 45° to the direction in which the horse is moving to the ground, the angle of the whole horse's position is only 13,5° and the diagonal position of the hips only 2,5°.

How does all this fit together? There is only one explanation:

The FEI's horse has to be pigeon-toed.

magazine page 83

Why Dressage is an essential theme in Piaffe

Hope Never Dies...

By Jürgen Kemmler

“The best world equestrian games of all time“ – with this superlative, the World Equestrian Games in Aachen in 2006 went down in equestrian history. There were a total of 773 participants from 61 countries with 852 horses, and German horses won 40 medals. The television coverage was broadcast in 157 countries and seen by 1,6 million people worldwide. Great scenes and some not-so-great scenes, sometimes also “caricatures“, which can be witnessed at every tournament nowadays – especially on the warming-up area. Scenes from modern day dressage don’t always mirror the approach taken in the principles of classical horsemanship, which provokes purist devotees of the classical teachings to go on the warpath. You know what I mean – tightly curved horses’ necks, struggling forelimbs, totally tense, and quite often constricted with running reins, true to the motto “forwards – backwards instead of forwards – downwards“. Should one, or rather is one allowed to throw the baby out with the bathwater? Meaning radically get rid of the good along with the bad? I think not! But before one or the other of you lose your composure, I’ll try to explain what sometimes seems to have been forgotten. Horses were originally steppe animals, and have become what they are today through evolution and systematic breeding. From the archetypical horse to Olympic horse, measured in centuries, it was a long journey. A journey with many “wrong tracks“, also in equestrian history. Which is why horses need to be brought to public attention, because “horsemanship without critique“ is not enough to ensure the survival of

the horse population. Discussions in riding clubs won’t get us anywhere – and those who condemn and denounce dressage shouldn’t forget that if horses weren’t used in competitive sports, they would sooner or later be doomed to extinction. However, it shouldn’t be forgotten that the partnership between horses and humans has changed dramatically over time. The saying used to be: horses in service of humans. That’s a thing of the past. Today the saying should be: humans in service of horses! There’s no question about it – forcing horses to perform perfectly and the professionalization of equestrianism per se are often the cause of physical and psychological damage to young horses, and light riding is dropped by the wayside. Trainers and judges must therefore be made responsible for preventing “riders crossing the line in dealing with their horses .“ The problem, however, has at least been recognized. Those who take riding seriously cannot disregard the tried and true, century-old spectrum of training. Those who violate these principles work against horses’ natural dispositions. Olympic gold-medal winner Klaus Balkenhol, an old-school horse trainer, once said:

“My philosophy is to further horses’ natural talents for classical dressage without using pressure or force, whereby the horse’s needs must always have first priority. This is the only way to guarantee physical and spiritual harmony between rider and horse.“

An equestrian classicist, the legendary Nuno Oliveira, who never competed in a tournament himself, passed judgement on competitive equestrianism in the book “Reitkunst im

Wandel“: “The art of riding is not a competition. So competitive dressage cannot be an art, it is a sport. The German system is the best in the world. Those who want to win must join this system. It must be mentioned, however, that the world’s best have very similar riding styles. “

The representatives of the sport and of the art have the same roots, so must not reject one another. The danger therein is that the horses

are the losers in top-level competition. There is also a chance, however, that classical horsemanship and its well-tryed principles will be propagated worldwide through the competitive sport. As stated above – hope never dies – and so with the magazine Piaffe we will vehemently attempt to make our contribution to ensure that dressage, on small as well as large arenas, conforms to the classical principles.

magazine extra

Portrait of a well-ridden horse

Hans von Heydebreck is one of the trailblazers of classical horsemanship. His book „Die deutsche Dressurprüfung“, published in 1928, vividly depicts in words the precise image of how a horse should be ridden. While training horses according to the principles of classical horsemanship, we should always keep the timeless validity of this concept in mind.

„Treading confidently and lightly up and down, it willingly moves of its own accord purely, eagerly forward on the desired track, yet without unease or haste. Its neck is uniformly arched up, its head is stretched so that the line of its forehead is slightly in front of the vertical. Its ears are the highest point, are neither pricked forwards nor laid back, but instead indicate through their natural position the willingness of the horse and his attention to the rider. Its eyes are trustingly focused on the path ahead, its mouth is closed, and yet light froth indicates that it is chewing, though no grinding of the teeth can be heard. There is steady, uniform rein contact, and no folds in the reins. The elastic movement of the curb bit indicates that it is only slightly touching the horse, and a certain amount of tension is maintained by the horse trustingly seeking contact to the bit. When the rider temporarily gives the reins, the horse maintains its posture and rhythmic gait, demonstrating that it is not leaning on the bit, but is carrying itself. If the rider increasingly gives more reins, it stretches its head and neck trustingly forward without

pulling down or jerking up. When the rider’s hands indiscernibly, lightly close, the horse shortens its gait or stops, retaining its posture and carrying the weight on all four legs, and stands perfectly still. As soon as pressure is lightly applied by the thighs, it immediately without hesitation begins the desired gait. All movements are carried out willingly, without coercion, and are very apparently effected by the elastically swinging back. The calm, accommodating seat of the rider attests to how well he feels on the horse’s back, and how comfortable he feels. And yet everything is in a state of momentum! Every step and every jump is effected by the powerfully treading hindquarters and willingly flexing hocks which, depending on the degree of collection and strength of gait, either powerfully move the horse’s body forward or increasingly support it. They are not, however, freed of the task of disburdening the forehand during freer gaits, and on the other hand in the collected gaits, in which they sacrifice a portion of their load-bearing capacity to their thrust, retain their powerful impulsion forward. They thus allow the fore limbs to tread lighter and allow for them to either move freely forward or, by limiting the movement forward by the shoulder, with the forearm held nearly horizontally, tread more nobly, elastically picking up their legs, while apparently only lightly touching the ground. Seen from the side, it seems as if the rider is sitting in the middle of the horse’s body; he has the same amount of horse in

front of him as behind him. The upper line of the horse's body is a lightly swinging, wavelike curve from its ears to its light, loose tail; there are no sharp edges. The withers are slightly higher than the highest point of the rump. Seen from the front, the hind legs always tread in alignment with the front legs, except in sideward gaits. Its head is held upright in a vertical position, so that both ears are at the same height; the neck is an extension of the horse's body and faces straight forward; while riding, the inner brow, inner shoulder and in-

ner hip run along approximately the same line. The riders' shoulders jut evenly out to both sides of the horse's neck, his head is centred above the horse's ears. Horse and rider seem to have merged and become a single, balanced whole, a living work of art, which due to its appealing shape and graceful, yet powerful, perfectly precise movements, is beautiful. "

(Excerpt from: H. Frhr. v. Seherr-Thoss „Dressurprüfungen bei Reitturnieren“)

magazine extra

Xenophon's Basic Training Principles

1. Your horse should be a loyal friend, not a slave!
 2. Give its training as much attention as if it were your own son. Make sure that both body and soul of your horse are carefully trained. It should excel both in its capacity to perform and its reliability. Imprinting and influencing its character should be particularly important to you!
- Begin to imprint it when it is only a few days old to deeply trust you, respect you and obey you.
- Make your horse be philanthropic towards humans! It should downright love you.
3. Teach it to love work and to voluntarily obey!
 4. Be cautious and considerate of its needs!
 5. Do everything in your power to understandably communicate with your horse.

It should understand your "language"! Rewarding and punishment are the only instruments needed for its upbringing. But rewarding is absolutely the first priority. Reward every special performance and every progress in learning – the best way to reward it is to give it a break or stop work.

6. Don't bore your horse! Vary the work, offer the horse a variety of stimuli. Don't ride it only on the track, but also train it in the open country, jump it and take it hunting.
7. Work on training your own body and character! Make an effort to obtain a correct seat, indepen-

dent of the movement of the horse, which allows you controlled guidance of the horse in every exercise, tempo and terrain. Your hand should on no account disturb the horse's mouth. Train yourself to remain calm in all situations and to control your emotions. Leave no space for fits of rage.

8. Realize that the exercises in high school dressage are not tricks you can teach your horse to do with the help of unnatural means of coercion. Rather, they are a horse's form of impressive self-expression, shown to other members of its species when it is especially excited.

9. Your horse should experience joy in its work and movements, and its posture should reveal its enthusiasm.

10. Don't try to collect and elevate your horse bridling it strongly backwards or using other means of coercion. Ride decisively forward with lightly applied reins, giving them in at the right moment.

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By Dr. Klaus Widdra

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