

Hünrvogt's Pre-1601 Horsemanship Lab Notebook

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Ongoing

1. “Fresno’s Chocolate Mousse” (Owned May 2011 to present. Foaled April 2007)
 - 1.1. Mousse is my 20 year project. He was purchased as a started 4 year old from Fresno State. His breed is really designed to be a Victorian multi-use breed. In build, he is designed to pull carriages. (Pictured below age 4 and age 11)
 - 1.1.1. *“Notwithstanding there be some young horses so slow of growth as although they can do their things orderly, yet they have no strength, nor force in their doings until they be five or six years old, because their joints before that time are not full knit nor their mouths thoroughly stayed. And note that from five years to fifteen a horse being not maimed nor hurt may very well continue in his goodness: yea some horses will continue to 20 years and above...”* (Blundeville, 1561)



- 1.2. He is tremendously athletic. That was actually my prime criterion when I went shopping because I wasn’t certain what course I wanted to take at the time, but I knew athleticism would help me get there. I have been [tracking photos](#) of his progress and training since I first acquired him.
 - 1.2.1. *“Knowledge greatly assists ability, in allowing you to get a better bargain in purchasing foals and other animals that can be had cheaply. If we are knowledgeable about them, we can purchase and raise them and benefit them which others can not do if they do not know how.”* (Duarte 1438)
- 1.3. Mousse is a part time arts project and full time pet horse. This duality of purpose forces many compromises in his use as an arts project. Equipment fit and safety trumps documentation. Techniques must be humane by modern standards. He learns modern things as well as period ones. Fortunately, none of these constraints prevent exploration.
- 1.4. In terms of period type, his most common use is similar to a Hunter/Courser in that I use him predominantly for transportation and sport.
 - 1.4.1. As a baby, he needed guidance with two hands and additional aids such as the dressage whip. As an older horse, he has learned balance and the ability to respond to subtle requests. (Pictured below. Age 6 and age 11).



- 1.4.2. *“If you would choose a Horse for hunting, let his shape in general be strong, and well knit together, making equal proportions, for as unequal shapes show weakness, so equal members assure strength and endurance. Your unequal shapes are a great head to a little neck, a big body to thin buttock, a large limb to a little foot, or any of these contraries, or where any member suits not the whole proportion of the body, or with any limb next adjoining. Above all, let your hunting Horse have a large, lean head, wide nostrils, open jaw, a big throat, and the windpipe straight, loose, well covered, and not bent in the pride of his Reining. The English horse bastardized with any of the former Races first spoke of, is of all the best.”* (Markham, 1593/1614)
- 1.5. I am under no illusion that he is a period breed. As a starting position, breeds as we think of them as modern people are largely a Victorian concept.
- 1.5.1. Hackneys began as a [formally tracked breed](#) in Britain in 1884. Breed lore holds that they are the descendants of the Norfolk Trotters who are probably a regional type developed during the baroque period. I have never found a good source to back up that lore; although I’ve always appreciated Markham’s description of a coach horse, especially the strong English gelding, as a potential ancestor it is a pretty good summation of Mousse. I attribute the “Flemish” horses to Fresian precursors.
- 1.5.2. *“If you choose a Horse for the Coach, which is called the swift draught, let his shape be tall, broad, and well furnished, not gross with much flesh but with the bigness of his bones. Especially look if he have a strong neck, a broad breast, a large back, sound clean limbs, and rough hooves; and for this purpose, your large English Geldings are best, your Flemish Mares next, and your strong Flemish Gelded Horses tolerable.”* Markham (1593/1614)
- 1.5.3. The word haqueene comes from France and refers to a riding horse that trots. The OED attributes the word hackney to middle english.
- 1.5.4. Machaut was given a gift of a “trusty hackney” in 1461 according to Earp (1996).
- 1.5.5. Duarte refers gives reference to a hackney as a steady riding horse during his discription of how to build confidence and skill in young men.
- 1.5.6. *Have him do this on such a mount until he loses all fear. When you see that he runs and jumps on this horse without fear, find him another that shakes itself and hops, as frisky little horses do, and have him ride that horse most of the time. And you should not let him ride on mules or hackneys, or other mounts that people ride for ease or safety, for it will impair his will and he will not want to*

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return to others once he is accustomed to these

1.6. The inspiration for almost everything I do with horses is achieving that feeling of floating that comes when the horse is balanced and ready for the next task, whatever that next task may be.

1.6.1. Creating that feeling, sometimes modernly referred to as self carriage, is a function of getting the horse to lift the sternum, engage the abs, and use the butt for power. The rib cage is connected to the shoulder bones solely with muscle. There are no collar bones.

1.6.2. In addition to making the horse more beautiful and balanced, this form of collection gives the horse the ability to generate power for weapon use in combat or hunting.

1.6.3. Pictured to the right, Mousse doing the same exercise in the walk at ages 5, 6, 9 and 11 descending. With training and growth, he changed from a long “alligator” to an inverted U shape to a round shape with balanced carriage to an uphill posture where the top of his butt is lower than his shoulders and he can travel with power in any direction.

1.6.4. *“And do not think that the horse, although he is well put together by nature, can work well on his own, without human aid and true teaching. It is necessary to awaken the parts of his body and the hidden virtues that are within him through means of the art of riding, and through good discipline his goodness will become manifest to a greater or lesser degree. On the contrary, when the art of riding is false, it ruins him, and hides every good quality, therefore when it is good it compensates that many areas in his nature where he is lacking.”* Grisone (1551)

1.6.5. In period, same as now, this training is accomplished with a mixture of circles (lateral work), gait, and pace changes. The collection of maneuvers is sometimes attributed to the beginnings of dressage, but more completely consists of training used in a variety of horse activities starting at least as early as Xenophon (circa 400 BC).

1.6.6. My ultimate goal is to create that self carriage seemingly without visible communication. Subtle application of aids, hours of basic work explaining the goal to the horse in a language he understands, and attention to equipment that facilitates posture and communication is key.

1.6.7. Through training, Mousse compresses his frame and carries himself with the muscles of his “topline”. Those muscles begin to bulge. He steps up further underneath himself as he learns to tip his pelvis under and adjust his center of gravity.



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- 1.6.8. As his training progresses, my aids/cues become more quiet. My hands can drop and come closer together. I can create more of the desired body changes in him, by lifting my ribcage and making subtle changes with my pelvis.
 - 1.6.9. He begins to understand input from advanced tools such as rowel spurs and leverage bits. The advanced tools allow for increasingly subtle input from the rider.
 - 1.6.10. He becomes more comfortable, beautiful, and balanced to ride. His posture resembles the finished, expensive mounts depicted in continental artwork from the 15th and 16th centuries.
- 1.7. Although Mousse is not a classic destrier, as he has become more confirmed in his balanced posture, it makes him a more useful tool for mounted weapons work. (Pictured below age 11,



schooling the collected trot and using the collected trot in simulated combat.)

- 1.7.1. *“Therefore, be aware the enemy, you should direct your gaze towards the right side of you enemy’s horse and his movements and nowhere else...When the horse leaps or stops or for any other movement, you will accompany him in a timely manner, conforming to his motion, just as he responds to your every thought and command, so that it is necessary that your body fit his back evenly, and you are always attuned with him and that you govern him with the same harmony as in music.”* Grisone (1550)
- 1.8. Other times, we lose the artistry that we strive to attain. In an ideal world, I would always stay exactly in the place Mousse needs me. In reality, each of us takes our turn getting out of place. But as we refine our art, it happens less often and we are better able to recover when it does.
- 1.8.1. Here is an example of me getting out of position because I was focused on the next target rather than asking the horse for the correct footwork. (Pictured right, age 11) We were working on an activity he was still learning.
 - 1.8.2. *“When we do any of these things, our will must be sure, and our principal intention to remain upright on the mount, so that in doing them we never concentrate on them to the*



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point of forgetting to stay on the horse. If we are wielding a spear, we should devote more effort to tightening our legs and holding ourselves firm in the saddle than to the strength of the hand or arm to support the spear. If we cannot do this with the spear, we should drop it, and keep our body steady and secure, and not try to do more than we can achieve..." Duarte, 1438

- 1.8.3. Kindly, no one has photos of me ditching weapons to fix a problem, but it happens all the time. (Pictured right, concentrating on lateral work while armed.)
- 1.9. Mousse came to me with the basics from Fresno State...and a few holes in his training.
 - 1.9.1. I spent the first two years getting him exposure to many, many things. (Pictured below left, 4 year old Mousse at his first SCA practice. Pictured below right at WK Championships, 6 year old before professional training.)
 - 1.9.2. *"At the same time pains should be taken on the owner's part to see that the colt is gentle, tractable, and affectionate. when delivered to the professional trainer."* Xenophon (400 BC)



- 1.9.3. *"The groom should have standing orders to take his charge through crowds, and to make him familiar with all sorts of sights and noises; and if the colt shows signs of apprehension at them, he must teach him - not by cruel, but by gentle handling - that they are not really formidable."* Xenophon (400 BC)
- 1.9.4. After he had some additional time to grow and develop (almost 7 years old), I sent him out to Sandy Smyth for training. He had reached a stage of his training where he needed consistent daily work, beyond what my professional schedule would allow. Sandy helped him find his balance and plugged some of the holes from his basic training at Fresno State.
- 1.9.5. *"...it seems far better for a young man to give heed to his own health of body and to horsemanship or if he already knows how to ride with skill in practicing maneuvers then that he should set up as a trainer of horses...It is plain to see that any one holding my views on the subject will put a young horse out to be broken. But in so doing he ought to draw up articles, just as a father does when he apprentices his son to some art or handcraft."* Xenophon (400 BC)
- 1.9.6. When Mousse was almost 8, I had to take several months off of riding to recover from knee surgery. Kathryn Onara took him for the first couple of months and kept him in light work. I sent him to Angela Ridgeway to get back into shape and then get me back into shape once I was cleared to ride again.

1.9.7. *“Concerning the body, some people think they cannot be good riders because of weakness, old age, or obesity, and therefore lose the will and give up learning what they need in order to attain knowledge. They are manifestly quite wrong in this... Those who feel this way ought to dismiss this belief.”* Duarte (1438)

1.9.8. Since Mousse was 4, I have worked periodically with Jose Manuel Correia Lopes. Jose’s background is in French/Portuguese Classical Dressage. Classical Dressage means something a bit different to each rider but often encompasses a canon of riders who published in the 17th, 18th, and 19th centuries. Jose also breeds, trains and rides bull fighting horses which gives him insight into weapons work from horseback and what is needed from the horse to support the same.

1.9.9. *“Some of the things cannot really be expressed in writing as they are practiced and demonstrated to the sight, so if you cannot understand what I write, I advise you to ask people who you see are knowledgeable about it, for such people can instruct you in what you cannot teach yourself.”* Duarte (1438)



1.9.10. Riding is interesting in that many ways it is a living art handed down from person to person. One key to exploring pre-1601 expressions of the art of riding is to remain cognizant of historical biases that our living experts bring to the study due to their additional focus on other eras. (Pictured above in a clinic lesson with Jose in 2018)

1.9.11. [Clinics Log](#)

1.10. Schooling the chambetta (Age 9 years, 10 months)

1.10.1. Most of the things in the manuals that I've been reading fall into two categories: things I have done at some point in the last 37 years of messing with horses or things I would never attempt due to safety/humane concerns.

1.10.2. One exception was teaching the Spanish Walk or Chambetta. One day, I read the section in Grisone dedicated to the Chambetta, watched a YouTube video of a modern technique, and cruised out to play with Mousse.

1.10.3. The description of teaching the Chambetta from Grisone is one of the few descriptions of work in hand I've come across in texts from before 1600. There are plenty of 17th century references and I've played with some with Mousse. We did a little lateral work in hand to warm up his back. Then I started by asking for a step by tapping high on the leg. He quickly backed up as he's been taught. I realized I was probably going to need a different cue lest I frustrate him by changing a meaning. For what it is worth, the section on backing in Grisone is very similar to how I teach a horse to back modernly.



- 1.10.4. I settled for tapping low on the fetlock to ask for one step at a time. I actually got some nice counted walk and that lovely little feet-together posture from the manuscripts. He is a very long horse. Activities that create compression are desirable. (pictured above in said posture 2016)
- 1.10.5. *“you may teach him the Chambetta standing still in the stable in this sort. Take a stick in your hand, and go and stand on the right side of the horse, hard by the Manger to the which he is tied, and knock him with your stick on the right foreleg, sometime under the knee; sometime in the middle of the shank, sometime on the nether joint, and sometime behind the bowing of the ham on the same leg, helping him continually with your tongue, or with your voice, in saying, hup, hup, and never leave him until you have made him to hold up that tag, which when he does, beat him no more, but only threaten him by wagging the rod, to the intent he would not let down his foot, but hold it up still, so long as you shall think it good. And so often as he lets it down unbidden: help him and correct him as before, never leaving until he hold it up again, which whilst he does, you shall do well to make much of him, by scratching him with your hand on the withers for that encourage him to do the like another time. And if you would have him do the like with the left side, and use the self same order. And when you see that he will do it with both legs only for fear of the stick: Then you may also teach him to do it for fear of the spur, in this sort: stands you on this right side with the rod in you hand, and cause an other to stand on his left side with a spur nail (?), sharp stick, or goad in his hand, in the same instant that you beat him with the rod on the leg: let the other price him in the common spurring place, with his spur, helping him with the sound of his voice as before, you holding your peace, and so soon as the horse shall hear that sound or voice, and feel the stroke both of rod and spur, he will lift up his right leg, which when he has done, you shall change sides, and in the same sort, make him to do as much with his left leg. And thus using him a while, you shall make him lift up which you will; so soon as he shall hear but the sound of you tongue or voice or feel the spur on the contrary side, without the help of any man to stand by him with a rod in his hand, yea and to hold it up still a quarter of an hour together. And perhaps many times he will do the same without the help of the spur, being afraid to let it down as long as you are there present”* Blundville (1561)
- 1.11. Video
 - 1.11.1. [Canale Eq Practice - Summer 2017\(?\)](#)
 - 1.11.1.1. *“It behooves the man-at-arms firstly to be a horseman and to know how to ride a horse well, to race it and bring it to a halt before have ever takes the lance in his hand, either armed or unarmed.”* de Reayo (1548)
 - 1.11.1.2. Schooling riding straight down the list. Working on having an adjustable stride in rhythm which allows for improved targeting and looks good.
 - 1.11.2. [Canale Eq Practice - August 2017](#)
 - 1.11.2.1. *“The horse needs very much measure in everything: even at the walk, even at the trot, even at the canter, even at the gallop, even at the halt, even in the manege, even in the leaping, and finally even in the carriage of his head, and even when standing still.”* Grisone (1550)
 - 1.11.2.2. Working on a balanced and rhythmic (measure) trot and transition. Trying to move the shoulder around the haunches to maintain the rhythm even in tighter turns. Trying to maintain the rhythm while extending the stride on straightaways.
 - 1.11.3. [Canale Eq Practice - Winter 2018](#)

- 1.11.3.1. *"All those riders who will show in public must take care to keep the time with the waist and the limbs, both head and arms as legs and feet, always making every effort to appear on horseback as graceful as they can, because, besides being beautiful to watch, they will also help the horse, that will appear more graceful and better in any sort of air he will perform."* Cesare Fiaschi (1556)
- 1.11.3.2. I really like this video for showing how much motion it takes, through your hips to look like you are not moving (shoulders, hands, legs), especially in about the last 10 strides when I convinced him to carry his own damn self. I also like that for every change I make in my position while we are schooling, I can see a corresponding change in him.
- 1.11.4. Canale Eq Practice - Winter 2020
 - [Schooling Leads Complete Video](#)
 - [Playlist with SloMo of the Steps](#)
 - 1.11.4.1. *"In his galloping...His inward feet should play before his outward, and each of a side follow the other so directly that gallop may appear as the best grace of all his motions."* Gervase Markham (1593)
 - 1.11.4.2. *"As he falls into a natural trot, he will gradually relax his limbs without the slightest more agreeably to the gallop." "the preference is given to starting on the left foot, it will best conduce to that lead if any, while the horse is still trotting, the signal to gallop should be given at the instant of making a step with his right foot. As he is on the point of lifting his left foot he will start upon it, while turing left will simultaneously make the first bound of the gallop, since as a matter of instinct, the horse, being turned to the right with his left"* Xenophon 400 BC
 - 1.11.4.3. In this clip, Mousse had picked up the wrong lead. I balanced him back up and corrected the mistake while explaining to the assembled students what I had done. The SlowMo version was something I put together so that the students can see how he organizes his legs during a canter transition.
- 1.11.5. Canale Eq Practice - Winter 2020
 - [Collected Canter Work](#)
 - [Collected Canter SloMo](#)
 - 1.11.5.1. *"Much is to be commended Sir Cesare Fiaschi truly honored knight, who has put the above canter to music, to communicate clearly and well (as I understand it, the big time) and the big measure that is required. I would not only place it to music, but also all the other exercise (as he did). but knowing that the most of the riders, and professor of this art are ignorant of music, as are the majority of men, not to confuse them. I didn't: judging that a good practice, and time after time, and exercise will produce the effect."* Claudio Corte 1562
 - 1.11.5.2. *"When we do any of these things, our will must be sure, and our principal intention to remain upright on the mount, so that in doing them we never concentrate on them to the point of forgetting to stay on the horse. If we are wielding a spear, we should devote more effort to tightening our legs and holding ourselves firm in the saddle than to the strength of the hand or arm to support the spear. If we cannot do this with the spear, we should drop it, and keep our body steady and secure, and not try to do more than we can achieve..."* Dom Duarte 1438
 - 1.11.5.3. Period Mounted wrestling and weapons work often calls for an extremely lofty version of the canter. The most extreme versions switch from a three beat gait to

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a two beat one. This gait sometimes called the terre-a-terre or carrere is clearly depicted in many of the manuscripts. The videos above are examples of Mousse working in a very lofty canter. What's important in these examples is the amount of rock he generates in my hips. This will translate directly to weapon power. Which is great when

translated to your enemy and tougher if you manage to unhorse yourself with it.

1.11.6. SIP Ground to Mounted Combat Schooling - June 2020

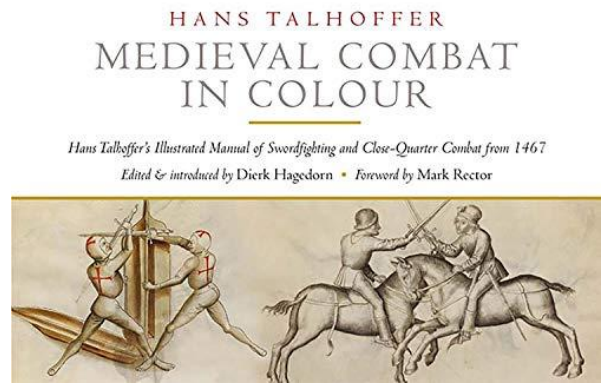
[Video 1](#)

[Video 2](#)

[Video 3](#)

- 1.11.6.1. *"Therefore, be aware the enemy, you should direct your gaze towards the right side of you enemy's horse and his movements and nowhere else...When the horse leaps or stops or for any other movement, you will accompany him in a timely manner, conforming to his motion, just as he responds to your every thought and command, so that it is necessary that your body fit his back evenly, and you are always attuned with him and that you govern him with the same harmony as in music."* Frederico Grisone 1550

- 1.11.6.2. These videos were me playing with a little ground to mounted combat movement with Lars. My focus was on getting Mousse to move from his haunches so that he can keep up with the foot combatant. Mousse is doing most of the tracking himself. I provide occasional input on him maintaining his balance. And yes, if your eyes aren't tracking to the right location, it is easy to be left behind the motion as the horse spins.



2. [Equestrian Written Documentation Project](#)

- 2.1. This project started out of the inspiration of proving people wrong on the internet...because someone is always wrong on the internet :)
- 2.2. More kindly, due to work travel, I am often far from home when people ask me questions online. I needed a cloud repository for information I found to be important, so that I could give a precise answer on those occasions when I knew of a precise answer...and attribute that evidence back to a period source.
- 2.3. The visual record is challenging because artistic interpretation and allegorical style come into play. Written sources, especially those written by horse experts, but even non-expert accounts, paint a picture of horse use that is both familiar and sometimes separate from modern experiences as a horse woman. (Pictured right on Mousse at Golden Beltane)
- 2.4. The database is set up as a repository for information with quotes I found significant, divided by subject. The subject matter divisions are useful when I am looking for specific evidence and they also help me compare what different authors have to say on similar subjects. Agreement, especially from individuals that are not from the same school is particularly useful.
- 2.5. All sources are recorded in English. Some translations are period. Others are modern. Translator (or source book's author) is noted for each translation. In some cases, multiple translations of the same text are available. The side by side comparison can be nice for teasing out connotative meaning. (Pictured right on Nick at GWW 2019)
- 2.6. Most data entry is by hand, and recording the notable quotes is probably the slowest part of the process. I've found over the years that the computer works better than the phone or the tablet but sitting at my desk transcribing is low down the list of preferred activities. I also use the database to capture titles I would like to explore in the future.
- 2.7. Cut off date has been a bit of a struggle. Publication dates of the text used and the original date published are recorded. In general, I prefer to keep work from 1601 or earlier. I have included



very early 17th work where they seem to agree with 16th century sources. I am wary of including 17th century sources that break new ground, even if the author lived partially during the 16th century. In riding research, the line between renaissance and baroque can be mighty fine and very tempting to cross. The barrier is sometimes more intellectual than anything else.

- 2.8. I find the project to be super useful. I find that extremely experienced horse folks, find the project useful. I find that interpretation of the quotes for the less knowledgeable is a struggle. I've tried simplifying the work and presenting it in a few different formats. The magic bullet for presenting the disinterested with graduate level material in 4th grade sound bites alludes me. Consequently, I mostly focus on using this tool and the information in it for my own purposes although I keep it open for all to view. (Pictured right on Mousse. Stills taken from the WK Dance Off Video, Spring 2020)
- 2.9. Generating interest in this tool in the form of classes has been largely futile. It really is mostly a one on one, highly specialized resource.
- 2.10. I did have enough folks ask me if riding could be art, that I wrote [a research paper](#) on the topic for an Arts Issue of the Page (Jan 2017). That work was largely drawn from this database.
- 2.11. In the fall of 2017, Tournaments Illuminated was preparing an issue on horses. Riders were encouraged to submit small blurbs of helpful advice. I submitted a proposal to the guest editor that I collate helpful advice from period masters. She agreed that would be a great idea. I selected 18 masters and reduced the offerings down to quotes designed to really speak to horse people. The finished list of quotes is [available here](#). Unfortunately TI has a limitation on quoted material that I was unaware of. There was really no way to do the proposed piece in a way that complied with their standards, so I pulled the submission.
- 2.12. I also tried to teach a class on this database at Collegium in Fall of 2017 after I received several requests for a horse focused class. Unfortunately I had no attendees. The instance reaffirmed my experience that populace at large does not like to attend horse classes without horses present.
- 2.13. Data entry is on-going. I do find that the process of data entry really helps me to remember the information and increases my familiarity with the works.



3. Packing

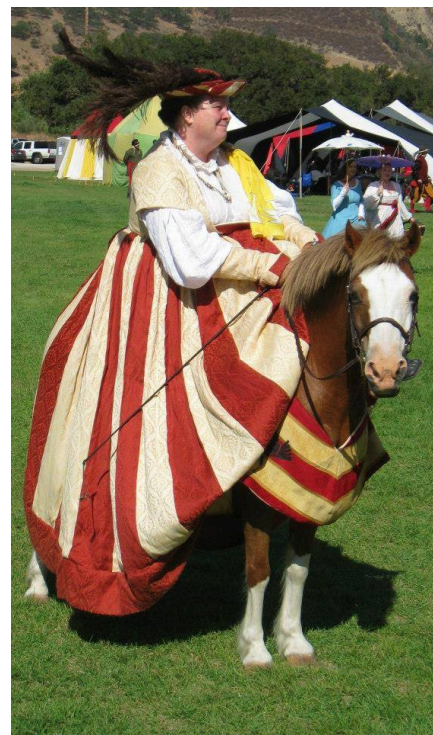
- 3.1. *"Next packhorses, with robust and powerful legs."* Fitz-Stephens, 1170
- 3.2. This focus is new for me and one where I lack mundane experience. Fortunately Nick is broke to pack and prepared to serve as my guinea pig.
- 3.3. The graphic record is replete with examples of packs in use, but I have no written documentation for them. There is a two part Spanish treatise on Veterinary care of mules that I am hoping will have some information, but first I need to translate it.
- 3.4. As a starting place, I am learning more about modern packing to give myself some nomenclature so I can begin to understand the written research if I ever find it. (Pictured below, ponying Nick from Mousse, 2017)
 - 3.4.1. [BCHC Mid Valley Unit packing class](#)
 - 3.4.1.1. [Slide presentation](#) based on lessons learned in this class.
 - 3.4.1.2. Need to follow up with more research on the arapho saddle or it's precursor. "Padded" saddles seem to be a portion of the graphic record and a padded tree over a period saddle tree might suit the silhouette I am seeing.



- 3.5. I hope to employ much of this work at Road to Rene.
 - 3.5.1. [Road to Rene FB albums](#)
 - 3.5.2. [Packing special interest group albums](#)
- 3.6. Directing the Pack Animal (Road to Rene focused)
 - 3.6.1. I have not found written information on directing a pack horse yet.
 - 3.6.2. I have done a review of several images from the 14th and 15th Centuries.
 - 3.6.2.1. Review presentation available [here](#) as a work in progress
 - 3.6.2.2. Also covers experimentation conducted at Spring Equestrian 2019 at Pebble Beach

4. Side Saddle use in period

- 4.1. [Facebook album of equipment](#) of 16th German Barding and sidesaddle.
- 4.2. Frequently asked about area and ties in some to my prior experience with side saddle, but really only a little when you look at the how and why behind SS use prior to 1601.
- 4.3. Short Answer: Women rode aside and astride in period. This trend is well documented across a range of cultures. Aside position varied with saddle construction. Anecdotal reports indicate the more forward position started in the late 15th Century. Possibly in Italy or Eastern Europe but this area likely needs greater research. Best research available at this time concludes leaping heads are post 1601. (pictured right using an early 20th Century saddle on Crystal in 2008)
- 4.4. Crystal was the 3rd pony I broke to side saddle over the years. I started her in preparation of the pictured Purgatorio event.
- 4.5. Additional [images \(Rachel Bakhail's work\)](#) available in the Packing SI group supporting the development of side saddles on pack trees. That may be an area to explore after my packing research solidifies as riding on victorian/modern trees is not giving me the ability to explore technique aside in the way I am looking for. (Pictured below "aside" on my stick horse, Cynagua Fall Coronet 2019 - my skirts **never** behave themselves!)
- 4.6. [A Bit on the Side Apotheca Display](#) - Answering the Question of how women rode
- 4.7. [Follow up](#) to Christel's Question about riding and skirts



5. Driving

- 5.1. Based on the evidence I have to date, driving in period is actually fairly different from modern/victorian expectations. It's actually one of the reasons (besides not having Crystal anymore) that I don't drive much in the SCA. The sources out of Northern and Eastern Europe paint a slightly different picture than the ones out of England/France, but I haven't come across an interpretation that balances period knowledge and modern safety constraints in a way I find satisfying.
- 5.2. Driver position - It depends a little on when and where you are looking, but drivers are often not on the vehicle. I believe a portion of that relates to the lack of elliptical leaf springs. If the vehicle is not comfortable to ride in, leading or riding the draft animal begins to make more sense.
- 5.2.1. There is some poorly documented information regarding the Kocs wagon floating around on the internet. This vehicle begins to take into account several driver comfort factors. Unfortunately the alleged period image, based on a stamp, is poorly cited and the clothing doesn't fit the supposed time frame. I believe the image to be a redrawing of a period image. More recent research finds examples of the alleged suspension springing in period (1480-90) works and in 19th/20th century farm wagons in Hungary. [Images of the Kocs Wagon](#) and [suspension references](#) are available here. Investigation of Mathias I Imperial postal system is the next course to follow to find more information about the vehicle and looking into the history of the coat of arms of the town of Kocs.
- 5.2.2. Because the driver is not on the box seat, the reinsmanship of the whip takes a different course. I have [a 1618](#) work, that is the earliest example of something that looks like the aachenbach style of rein handling to me. (Pictured right, ground driving Mousse with aachenback rein handling, 2017)
- 5.2.3. **(RESOLVED)** Blinkers/Blinders/Winkers - One purpose of these is to protect the horses eye/vision from whip use in multiples. I had found a [single example](#) of blinkers in period art. The image was a fresco in Italy.
- 5.2.3.1. I asked Castello della Manta about the date and restoration status of these frescos and received the following:
- 5.2.3.1.1. "Hello, these frescoes were dated around 1420/1430. They have been restored and left with the original colors and designs. If you need more information, write us again and we will try to answer you"
- 5.2.3.2. The only other reference I have found to winkers is in a bull fighting context (Iberian Penninsula): *"on his horse, on which he put some velvet winkers so the horse could not see anything in front except where to place himself at the spot where the bull had to enter and his horse would wait very still without seeing the bull"* Chacon 1551 (Fallows trans.)



- 5.2.3.3. Subsequent crowdsourcing identified an 1 additional image helping to establish [blinker use](#).
- 5.2.4. If I ever resolve these issues to my satisfaction, I might finish breaking Mousse to drive and use him more in the SCA in that capacity.
- 5.2.5. In the meantime, I enjoy driving other folks critters and teaching driving when I travel to other kingdoms. (Pictured below driving Primus Equus Caidus “Angel of the Tiny Hooves” and talking/teaching hitching and harness fit with some interested by-standers, GWW 2017)



- 5.2.6. [Driving marshal handout](#) to help cover some basics for riders who might be called upon to marshal driving.
- 5.2.7. Pictured below, talking/teaching about hitching and harness adjustments GWW, 2017
- 5.2.8. RUM - Carriage Symposium - During the plague times, I had a chance to share some of my background work in using the visual record to inform folks knowledge about period driving practices and sometimes how they differ from what we do or at least what we expect.
- 5.2.8.1. Racheal was presenting on vehicles, so I really tried to confine myself to driving with a little look at how equipment may have influenced that.
- 5.2.8.2. [Using Art to Discover Medieval Driving Practices Slides](#)
- 5.2.8.3. [Using Art to Discover Medieval Driving Practice Recording](#)

6. Vehicles in Period

6.1. Realizing that while I don't tend to drive in the SCA, I am a driving/vehicle resource. (Pictured right, driving a very modern vehicle and harness 2008.) I started a teaching project with my friend Rachel Bakhail who drives dogs. Rachel and I have shared vehicle resources for years with each other online. We started a (lightly moderated) FB group - [SCA-related Pre-1601 Vehicles and Packing Interest Group](#)

6.2. The goal of the group is [to pool research resources](#) and feed a collaborative spirit in regards to vehicles. The folks interested in this area tend to be few and spread out. Social media is a great tool for making researchers feel not so alone and not so much like the only awkward geek interested in a given area.

6.3. To provide some good base resources for the makers of the world that would like to build/modify a vehicle. If you educate people's eye, sometimes they beautify the world for you.

6.4. Additionally, it gives a positive outlet for those who want to delve deeper into what was done in period while removing the risk of seeming judgey by having extremely precise and directed conversations. Everyone gets to pick their own level, but sometimes being "overheard" typing about your level with a friend can seem unwelcoming. One can discuss Hungarian suspension norms in detail without seeming like an elliptical leaf spring checker. We do promote the group on the general interest lists when it seems appropriate.

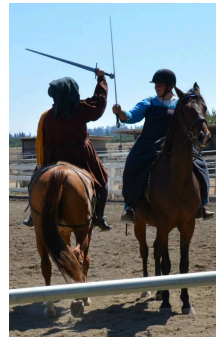


7. Using horse biomechanics to conduct combat (interpreting fechtbuchs)

- 7.1. In the Fall of 2012, we took a class on mounted wrestling with Theresa Wendland and Douglas Wagner. (pictured below during the class)



- 7.2. My take away from the class was the importance of the footwork of the horse in documentable period maneuvers both for power generation and accessibility. The weekend really served as a jumping off point and inspiration for my later research and application.
- 7.3. The resulting [class notes](#) formed a set of safety rules that allowed for further exploration of Mounted Wrestling under the SCA's [historic combat guidelines](#).
- 7.4. *"you should know how to guard against the hazards that arise from falls and collisions with trees, men and animals, which put many people in danger owing to lack of knowledge."* Duarte 1438
- 7.5. While it is theoretically possible to get to the right place in any old fashion, the fechtbuchs are fairly specific and repeatable in the plays on how you get there.



- 7.6. (Pictured above working through a Talhoffer play). 6 year old Mousse lacks the balance needed at this point to properly perform the hoof work to complete the play, but he does give me a small shift in his hips needed to generate leverage against my opponent. There is a slight posture change between the second and third images, But he lacks the strength at this stage of training to continue away in balance.
- 7.7. I've used the work as inspiration for things Mousse needs to know as well as a touch point for interesting fighters in horse things and beginning to explain the biomechanics of movement.

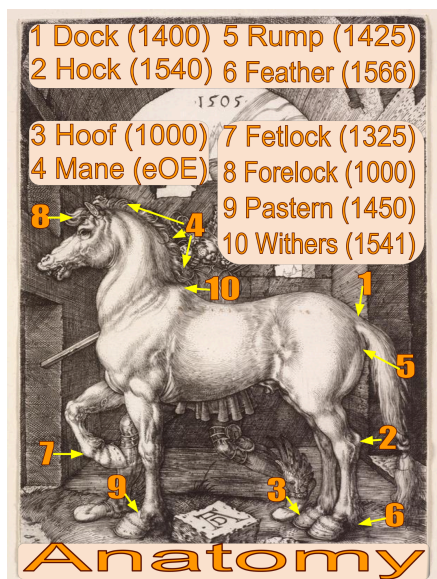
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Security, and power generation. The resulting work is a mixture of period treatises and modern anatomy/biomechanics. The information is useful for capturing the interest of fighters and convincing them of the value in learning to ride correctly. It is also important for understanding the role and importance of a trained war horse as a material good for the wealthy, professional soldier. As one participant noted in the original class noted, who knew that getting the correct bend is a combat technique?

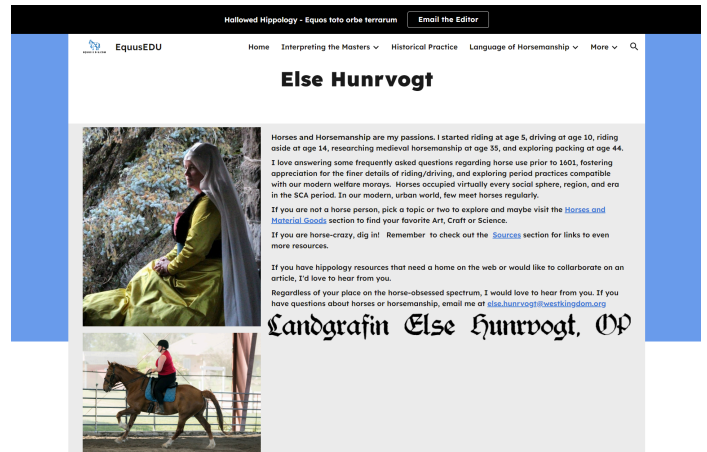
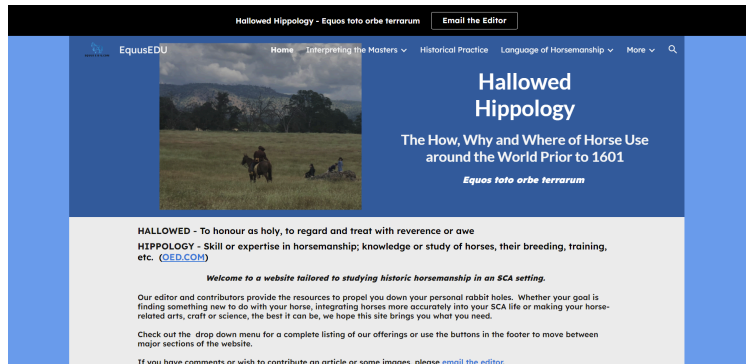
- 7.8. As Mousse has developed, I am starting to get some of the motion needed. The Rossfecten program ties into a lot of this as does [ground to mounted combat](#) and [collection work](#). More information is included in the section on Mousse.
- 7.9. Martial Arts Show and Tell (10/11/2020)
 - 7.9.1. This was a multi-era and region group of presenters addressing various aspects of sword use. I really liked the format. Presenters gave a short (up to 10 minute) presentation followed by 10 minutes of questions and feedback from 3 martial arts laurels and one laurel with experience in Kingdom wide arts competitions. At the end of the session questions opened up to the audience and for the presenters to chat amongst themselves. In format (if not intensity) it was a bit like oral exams for a masters degree. I had some technical difficulties with Zoom and bandwidth, but the organizer was amazing at making it work.
 - 7.9.2. I presented on “Hoofwork” from Grissone, highlighting using the turns and rings to gymnasticise the horse to create an agile, balanced platform for combat. The presentation is available [here](#).
 - 7.9.3. I’ve reshaped this work targeting it at an arts audience for the [Cyanguan Art Investiture Display](#) in January 2021.

8. English Words for Period Horse Stuff

- 8.1. It occurred to me that art and the words of the masters were not the only places one could distinguish between period practice that survived to the modern day and old equestrian traditions that are not quite period.
- 8.2. Since I speak predominantly English, I began an exploration of equestrian terms verified to have been used prior to 1601.
- 8.3. I am collecting the terms into a database. I have also included some common terms that are not period. For example, a red horse with a red mane and tail is a sorrel in pre-1601 English. The word Chestnut did not develop that meaning until after 1601.
- 8.4. The database is can be found here: [Equestrian Terms in English \(online OED\)](#)
- 8.5. For the 12th Night Artisan's Display in 2023, I have pulled off some terms and designed teaching pieces to help expand people knowledge and to spark discussions of Period Horsemanship



9. Hallowed Hippology Website - EquusEDU.com
 - 9.1. HALLOWED - To honour as holy, to regard and treat with reverence or awe
 - 9.2. HIPPOLOGY - Skill or expertise in horsemanship; knowledge or study of horses, their breeding, training, etc. (OED.COM)
 - 9.3. Our editor and contributors provide the resources to propel you down your personal rabbit holes. Whether your goal is finding something new to do with your horse, integrating horses more accurately into your SCA life or making your horse-related arts, craft or science, the best it can be, we hope this site brings you what you need.
 - 9.4. Basically I decided there needs to be a place for SCA-oriented folks to find horsie resources. We'll see if anyone uses it.
 - 9.5. The Webpage is built in Googlesites and housed in my mundane account.
 - 9.6. My hope is there will be a number of contributors looking to share their resources, but I'm starting by populating it with my work, most of which is mirrored here, just not optimally formatted for the web.



Event/Activity

10. May Coronet Encomensaille (2009)

10.1. First attempt at doing/designing some different horse activities in the SCA. The goal was something pretty and whimsical for the populace to watch on a Saturday afternoon at a May Coronet.

10.2. [Adapted](#) rideable activities from [Brugel "Games Children Play"](#) as an example of period pastimes.

10.2.1. Tag

10.2.1.1. Trot Tag – One person is it. The person who is “it” chases and tries to touch the other riders. Anyone who canter three or more strides is automatically it.

10.2.2. Simon Says

10.2.2.1. “Herald Says” Walk-Trot Division – Do what the Herald tells you to do.

10.2.2.2. “Herald Says” Walk-Trot-Canter Division – Do what the Herald tells you to do.

10.2.3. Crack the Whip

10.2.3.1. Progressive Elimination - Rider that breaks the paper machete is eliminated. Lead rider goes to end of line. Initial order based on placing in Class 2a. No Cantering.

10.2.3.2. Progressive Elimination - Rider that breaks the paper machete is eliminated. Lead rider goes to end of line each time. Initial order based on placing in Class 2b. All gaits maybe used.

10.2.4. Beat the Kettle

10.2.4.1. Come stab the “kettle” with a rattan spear. The kettle consists of a canvas bag that is drug by another rider. Drag speed and patterns will get more challenging and kettle size will get smaller as the rounds progress. (Pictured right, dragging the “kettle” at a different event years later)

10.2.5. Tilting Wind Wheels

10.2.5.1. Riders hold Wind Wheels on sticks. Riders try to stop opponent’s wheel from spinning while keeping their own turning using only the wind wheel. Walk only.



11. Inaugural Kingdom Eq Championship design - Markham's "Ride Before the Prince" (2009)

- 11.1. Presenting horses in a readily viewed fashion is always a challenge. There is not quite a pre-1601 equivalent to modern horse shows and yet in the SCA, the sites we have to use often lend themselves best to a modern horse show esthetic for activities.
- 11.2. In summer of 2009, King Titus tasked the Gold Scarves with designing a Kingdom Championship competition that would produce a clear winner. We were reluctant to design something solely based on speed as that would only encourage bad riding. I wound up doing much of the course and competition design as I was not competing.
- 11.3. Much of the design was based on event efficiency and spectator friendliness and drew from modern inspiration and practices. Nothing is more boring than watching riders fail at activities. Consequently activities were designed to be possible for an array of rider skill and experience. Activities promoted rider choice. I conducted rider trainings at several of the Eq practices be held in the Kingdom at the time to help riders develop their showmanship.
 - 11.3.1. [West Kingdom Equestrian Championship 2009 Format](#)
 - 11.3.2. [West Kingdom Equestrian Championship 2009 Gambler's Choice Challenge Course](#)
 - 11.3.3. [West Kingdom Equestrian Championship 2009 Patterns](#)
 - 11.3.4. [West Kingdom Equestrian Championship 2009 Sign in and Judging Sheets](#)
- 11.4. The one kernel of documentation in the design was based on a chapter called "Ride Before the Prince" from the book The Compleat Horseman by Gervase Markham (1614). Much of Markham's work was originally published under the title Discourse on Horsemanship (1593). Several of the maneuvers described were beyond the skill levels of the riders, so the elements that were used were having the Royalty view/judge the ridden patterns and having the riders acknowledge the Royalty with a bow/salute. (Pictured above, riding the pattern portion of the



2nd Championships on Malorie in fall 2010)

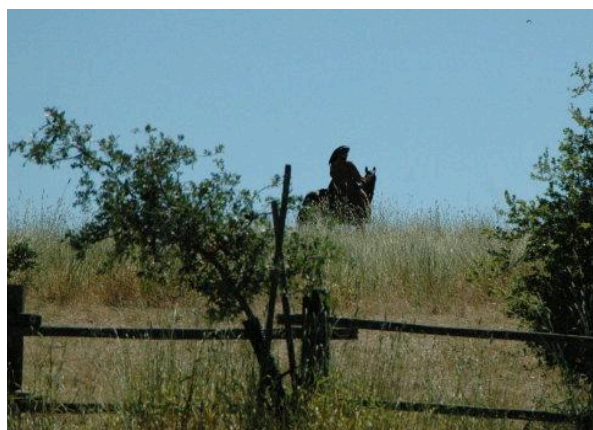
- 11.5. This first Championship event sparked an interest in me regarding how to present horses to an audience in a period fashion. That interest sparked later events. In more recent years, I have found numerous references to "Riding Before the Prince". Most tie back to Grisone's Rules of Riding/Gli Ordini di Cavalcare (1550) or one of it's many period translations. Much of Markham's work is obviously either taken from Grisone (1550) or Blundeville (1561). Beyond that specific language and lineage, descriptions of inspecting the troops, militaristic displays, and riders conveying and inspiring bearing (Durate, 1438) abound in the horsemanship

literature. The challenge comes in having the right blend of horses and riders to pull off the grander displays.

- 11.6. Independent of my work, a competition style called "Ride Before the Prince" developed out of Kingdom and has spread across the SCA.

12. A&S Tourney (2010)

- 12.1. This was a chance to do some outreach to the populace about horse related activities. It was also the start of exploring how to translate live hunts and period hunting practices into a mounted SCA setting as a preparation for running Gaston Phebus. The event schedule with limited references can be found [here](#).
- 12.2. I did get the chance to marshal the stag hunt astride a very green at the time Malorie. (Pictured below)



13. Gaston Phebus (2012)

- 13.1. Collaborative period playspace event based on the Gaston Phebus hunting book. Concept by Genvieve to bring equestrians and cooks together at an event with riding and a picnic.
- 13.2. I autocratted, did background research into hunting techniques, animal natural history, human and animal hunting attire. I published several sets of class notes online. A wide variety of folks worked on construction hands on classes and hunting equipment construction.
- 13.3. In addition to using the plates from the Morgan and BNF copies of GP, "Master of Game" proved invaluable from providing background on hunting techniques in English. The treatise was written by Edward, the Duke of York. He hunted with his uncle the Count of Foix and later adapted the text to the natural history of England. As such it serves as a contemporaneous adaption/translation of GP's treatise.
- 13.4. Additional hunting information was garnered from "The Boke of Saint Albans". This treatise was written by the Abbess Juliana Berner. It is also focused on the natural history in England goes into greater detail on hawking than the other texts but provides additional information. This book has the potential to inspire another hunting playspace event at some time.
- 13.5. Once I condensed the information available about period hunting, I matched the animals to one or more plates from the manuscript and shoved the information through an internal filter of what was possible under SCA constraints, modern morays, and site rules. I summarized the plan and passed the information to various artists to create the animal obstacles. I created the otter (trident by Henrik), Badger, and Goats,
- 13.6. Online Class notes - extending information beyond horse folks is always a challenge. For this event, I designed powerpoint presentations and published the slides as photos in FB albums. This worked well for generating interest and extending knowledge. It was less valuable for preserving the knowledge post event. To that end, the original notes were published in several locations including the Kingdom Eq website and the Kingdom Who's Who.
 - 13.6.1. [Field Guide](#)
 - 13.6.2. [Overview of Dog Attire](#)
 - 13.6.3. [Overview of Horse Attire](#)
 - 13.6.4. [Overview of Human Attire](#)
 - 13.6.5. [Basic Leather Working and Commercial Shortcuts](#) - One of the keys to getting a collection of folks into period looking equipment is providing a host of acceptable cheat methods so that all can attire to suit their personal wants and abilities.
 - 13.6.6. [Adaptations of Medieval Hunt Manuscripts](#) - This FB Album was published after the event as an attempt to extend the knowledge beyond the West on what is possible. It contains the creations of a host of artists who were involved in the project.
- 13.7. There is little follow up work to do on GP as a research project. The obstacles have been used many times, though rarely in the same setting. The setting and the cooperation were both key to the medieval goose bumps that the events created. The feelings were definitely the payoff for the research and planning.
- 13.8. The setting of being outside an arena was crucial to the success of the event from an exploring horsemanship research perspective. While there are several activities that can be done in a documentable fashion within the confines of an arena, much of the beauty and value of horses in a pre-car society is best appreciated when using horses to cover vast amounts of ground.

The trade off is it is difficult to share that experience and those medieval moments with the non-riders.



- 13.9. On a selfish note, one of the advantages of GP for me was that I actually felt like I had the chance to ride as well. Until this event, I did a lot of conducting research and teaching riders about it at various levels of complexity, but this was somewhere that I was able to attempt some of the activities as well. Mousse was very young and there was not a great deal of subtlety and art to his performance, but the activities highlighted the gaps in his foundation as a medieval mount and pointed towards areas I needed to address. (Pictured above, Mousse age 4)

14. Smithfield (2014)

- 14.1. As discovered with Championships design, presenting horses in an easily visible fashion that engages the audience is a challenge. Addressing that challenge was in the back of my mind for a while.
- 14.2. While researching medieval markets I tripped across “A Description of the City of London” by William Fitz-Stephens (1170). Within the poem is an extensive section detailing the horse markets at Smithfield, the social atmosphere and the types of horse available. In general, the atmosphere reminded me of the best aspects of a modern show environment. It had the advantage over the “Ride Before the Prince” activities in that it promoted multiple types of horses and engaged a wide swath of the populace, not just the Royalty.
- 14.3. The result was an event called “A Day at Smithfield”. This event was not designed to be a period play space. Rather it was an experiment designed to test period ideals in a competitive fashion. Riders were provided with a description of horse types from England in 1170 (Fitz-Stephens) and 1614 (Markham). The time range was to give a wider window for interpretation. Images were taken from throughout Europe, also to encourage a range of interpretation.
 - 14.3.1. [Descriptions of horses from England in 1170 and 1614 matched to images of horses in Europe from 1070 to 1600.](#)
- 14.4. Rules were based on modern challenge races and horse show activities, but course design and class design were based upon research into horse types and applicable activities. Beyond Markham and Fitz-Stephens, Durate (1438), Master of Game (Edward of York, 1406-1413), and Blundville (1561) provided background information for course design. The Populace Choice award was probably the closest to a period market activity where spectators were asked to choose which horse they would like to buy.
 - 14.4.1. Course design and layout was crucial to helping riders find plausible answers to simplified tasks that the period horse types would have been expected to perform. (Pictured right going over course layout with the ground crew 2014)
 - 14.4.2. [A Day at Smithfield 2014 Program](#)
 - 14.4.3. [A Day at Smithfield 2014 Course Maps](#)
- 14.5. Equipment design was constrained by the need for portable equipment and not based on documentable techniques. Attempts were made to limit obviously modern materials, but the artificial setting forced several compromises such as building a water box instead of having access to a pond. Some equipment was reused from Gaston Phebus. Much was purpose built in conjunction with Heinrich. I put together a powerpoint based training guide to help others develop their own equipment later. Techniques and work product were from a variety of craftsman.
 - 14.5.1. [How to make portable wooden rings, reeds, heads and cutting equipment](#)
- 14.6. Overall, I was pleased with how the event turned out. In particular I was pleased with how my course design and judging parameters encouraged riders to use documentable techniques, even when they didn't have the background to provide the “period correct” answer with their conscience brain. There was definitely some artificiality to the style. In part, a modern



audience, unlike a period audience is not steeped in horse culture. I found that some subtleties of performance that are meaningful to riders are lost on non-riders.

15. [Road to Rene](#) (2020, 2024, 2022)

- 15.1. 14th - 15th century transitional collaborative Period Play Space event focused on travel aka a researched D&D campaign without monsters. Setting is a cross roads and surrounding environment. (Pictured below, trail riding around the Golden Beltane site 2016)



- 15.2. Scheduled for April 2020.

15.3. Identified reasons to travel include:

- 15.3.1. Pilgrims - religious but may have also been a reason for folks to site see. It would be great to have a small shrine away from camp for folks to travel to via foot or horseback.
- 15.3.2. Fighting - traveling between Tournays. Also deeds of arms defending a passage. Fallows has a great translation of a defend a passage type deed from 1434. Very detailed. Looks like they did one set of passes a day. Could be run over multiple days (maybe start Thursday pm?). There are some suitable roads for setting up a short lyst a walkable distance from camp/the village. I'm happy to ground crew/marshal and pass along resources if someone would like to take the lead in coordinating but would like to get to ride. Could be done with foot combat in addition or instead?
- 15.3.3. Hunting - there is lots of space to set up a variety of hunts courses or hunt activities. This could happen on multiple days in different forms even.
- 15.3.4. Defensive travel - it seems like thieves and brigands may have been a thing. Maybe a challenge course on this theme? We could cover some pretty good ground all over site.
- 15.3.5. Commerce - traveling to sell wares seemed to happen. Could be another excuse to use pack saddles and carts. Could involve boats.
- 15.3.6. Picnic - I'm thinking Saturday PM. It can be a nice cap to the days.
- 15.3.7. Royal Court/Gov't Church officials - look one time we do a period play space event and we have a role for the Royalty is they show up!

15.4. Things to do in the village:

- 15.4.1. Cooks area
- 15.4.2. Night life - tavern? Gamble? Other?

- 15.4.3. Commerce - markets?
 - 15.4.4. Lodging - monasteries? Inns?
 - 15.5. Packing Research
 - 15.6. [Matching Art with Quotes](#)
 - 15.7. Rescheduled for 2021 due to Covid-19
 - 15.8. Canceled in 2022 due to EMV1 Outbreak. But at least all the research was pulled into a [website](#).
- (Pictured below atop Mousse, WK Equestrian Championship Fall 2019)



Discrete Projects

16. Welsh Pony Research Paper

- 16.1. Entry in a Research Paper competition at Cynaguan Investiture (2007).
- 16.2. [“The Impact of War and Legislation on the Development of the Native Welsh Pony”](#)
- 16.3. While I was happy with the research, I found through this project that research papers were not a satisfying means to impart information, largely because the narrow audience reached. Accessibility of work product to the Kingdom as a whole has been an ongoing challenge. (Pictured below driving Oak Run Crystal, Registered Welsh Mountain Pony March 2008)



17. 50th Year Barding

- 17.1. The FB group we did all the planning in is locked because we were trying to keep the details secret at the time. A presentation with [summary details](#) is available here.
- 17.2. This barding was based largely on Psychomachia with a little influence from Harley 403 and a whole lot of SCA fantasy sprinkled on top.



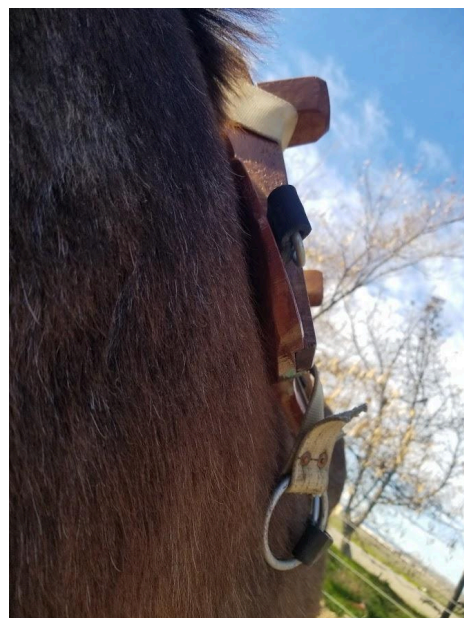
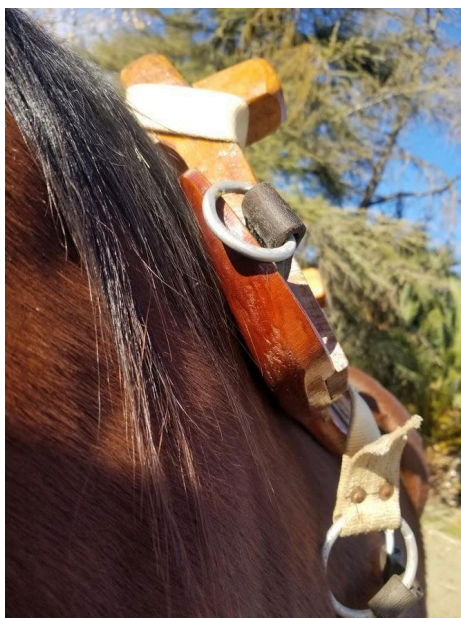
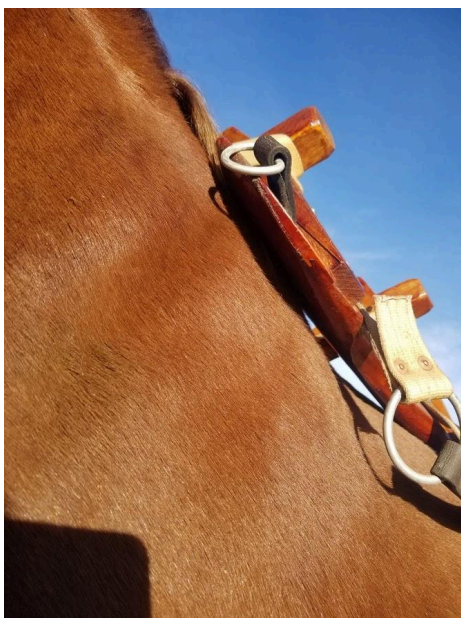
- 17.3. I've found that the biggest challenge with this barding is getting folks to fit it properly when it travels without me. I did some on-line training with several of the folks that were going to use the equipment at 50year, but not everyone. The first photo I saw from that event left me frustrated at my training fail. More recently I've turned up photos from 50 year, where it was fit properly. (Pictured above sample fitting the King's barding to Mousse 2016)

18. Saddle Fitting Demo

18.1. Equipment fit is crucial to equipment function.

18.2. Not all horses are built the same. This was true in period and is true now.

18.3. Demo: Bend a wire over three horse backs. Translate the shapes to paper. Make people match the shape to the correct saddle.



18.4. Talk about saddle fit. Show the example of the same saddle tree being designed for different horse in Austria. (Pictured above sawbuck pack tree on Mousse, Malorie, and Nick right to left)

18.5. Discuss the perils of making conclusions from a single sample.

18.6. [Album of related photos](#)

19. Bits and Spurs tools of subtlety


19.1. Split into two portions

19.2. March Crown Wreath of Athena - Poster Presentation of Mousse as a work in progress


19.2.1. Pictures and words describing horse biomechanics and self carriage printed on fabric through Spoonflower. (Pictured below)

19.2.2. [Current Draft 2/26/2019](#) (large size)


WALK




5 years old



6 years old



9 years old



11 years old

Developing Mousse's Balance for Beauty and Usability – A 20 Year Work in Progress

"And do not think that the horse, although he is well put together by nature, can work well on his own, without human aid and true teaching. It is necessary to awaken the parts of his body and the hidden virtues that are within him through means of the art of riding, and through good discipline his goodness will become manifest to a greater or lesser degree. On the contrary, when the art of riding is false, it ruins him, and hides every good quality, therefore when it is good it compensates that many areas in his nature where he is lacking." Grisone, 1550

Riding becomes floating with a balanced horse ready for the next task. Teaching that balance requires getting the horse to lift the sternum, engage the abs, and push from the haunches. Horses lack collar bones and can lift their spines and ribs relative to their shoulders.

Riding circles, turns and straight paths; isolating limbs; changing direction, pace and gait – all teach the horse balanced movement. The earliest documentation begins with Xenophon (circa 400 BC). Known references continue throughout our period reaching a peak in the mid to late 16th century.

Pictured left column - Walking at different stages of training, he changes from traveling as:

- an elongated "alligator" (age 5)
- to an inverted U shape (age 6)
- to a round shape with balanced carriage (age 9)
- to an uphill posture where the top of his butt is lower than his shoulders (age 11).


Pictured right and far right columns – Trot/Canter:

- Mousse starts to lift his sternum which makes him look compressed in length. (age 6)
- He carries me and himself using muscles of his upper back. He engages abdominal muscles and tips his pelvis. (age 11)
- He steps farther underneath his body and flexes his hocks (ankle joint) more deeply. (age 11)
- The sum shifts his center of gravity from shoulders to haunches. He appears round in the body and round in the legs. He seems to canter up a hill. (age 11)


As his training increases, my aids become quieter. My hand position drops and narrows. I lift my ribcage and make subtle changes with my pelvis to balance him.

Ideally, I create his balance without visible communication. Subtle application of aids results from hours of repetition using a language he understands. Training and proper equipment allow quiet direction.

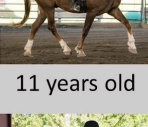
TROT



6 years old



11 years old



11 years old


Advanced tools such as curb bits and spurs, allow refined input and result in exacting change. Properly applied spurs improve lateral work and lifting of the sternum. The leverage bits translate small cues from the hand to the mouth, chin, pole, and neck.

As his balance resembles valuable mounts depicted in continental artwork from the 15th and 16th centuries, he becomes more comfortable, beautiful and powerful to ride.


A balanced horse becomes a shock and awe tool - translating 1300 pounds of power into combat/hunt/bull fight effectiveness or embodying the wealth and status which amplifies the power of the mounted, ruling class.

"You should be elegant in every kind of saddle and style of riding and in the things that the mount does, as required by the saddle and style and what the horse is doing and you should know how to configure yourself and your mount to look good and show well, and to conceal shortcomings in yourself and the mount." Duarte, 1438


CANTER



6 years old



11 years old



11 years old

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5. Corde, C Il cavalierico, Tomassini trans, 1562
6. De Anjou, R Traicté de la forme et des d'ung journey, Blonvill trans 1400
7. De Chaves, L Z Del Jostador, Follens trans, circa 1590
8. De Francesco, G La ragione, l'arte dell'arte, di cavalierare, Tomassini trans, 1606
9. De La Noue, S Le Cavalier, Francois, 1500/1610
10. De Montaigne, M Essais de Montaigne, 1595
11. De Pavesi, M Escorre de M. de Pavesi, Tomassini trans, 1581
12. Duarte, T of Portugal The Book of Horsemanship, Fering trans, 1438
13. Ferraro, G Della razza, disciplina del cavalierato, ed altre cose pertinenti ad esercitio della Tomassini trans 1592
14. Ferraro, P La Cavalieria, Tomassini trans, circa 1580
15. Fiaschi, C Trattato dell'imbriatore, alligatore, a ferraro cavali, Tomassini trans, 1596
16. Grisone, F Gli Ordini di Cavalierato, Tobey/Osigan trans, 1550
17. Madalena, AM Compendio dell'arte di cavalierato, 1598/1600
18. Maitland, G The Compend, Horsemanship, on Horsemanship 1614/1593
19. Raim, C Anatomia del Cavallo, 1598
20. Xenophon Thras Eranga, On the Duties of a Cavalry General, on Horsemanship, and on Hunting, Dinkins trans circa 400BC

19.2.3. Impressions from March Crown:

19.2.3.1. Wreath of Athena is in general a poor education venue as there is no cross interaction.

19.2.3.2. Folks with a grounding in horse activities immediately grasp what's going. General arts interested folks have a harder time. Fighters have an understanding of biomechanics that enables understanding. Being present to talk through the details or physically have the horse present helps for presenting the lesson.

19.2.3.3. One request for photos in garb as a tie in. May create a second poster for the June Demo with some work in Collection while in garb or just have the tablet handy with photos. There are some test examples [here](#).

19.3. June Crown Artisans Display (6/19/2019 - planned demo scrapped for a later time due organizational to variation in Artisan's Display format from anticipated format)

19.3.1. Balance 4 legged chair

19.3.2. Balance 4 legged chair while sitting on a yoga ball

19.3.3. Use poster from March Crown to show what they are trying to achieve

19.3.4. Display of Modern Bits and spurs plus a discussion of the biomechanics of how they work and how that lets us interpret the potential uses of period bits and spurs

19.3.5. [Bit, Bridles, and Halters Album](#)

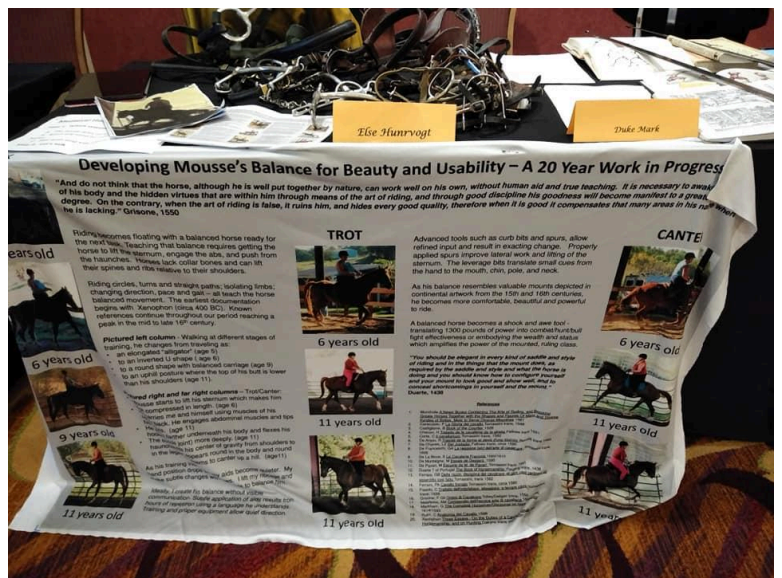
19.3.6. [Spurs Album](#)

19.3.7. Rescheduled for 12th Night 2020 depending on Princess duties



19.3.8. Managed to display for an hour and a bit at 12th Night. Simplified the plan somewhat to make displaying more manageable between courts.

19.3.8.1. The display included the poster, the chair demo (no yoga ball), a collection of modern spurs and bits, a collection of photos of spur use and a [video showing spur use](#).



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19.3.8.2. The chair demo was interesting. What I didn't anticipate about it was how folks went to immediately supporting all the chairs weight with the reins. I mean it makes sense. It's what they do when they ride often, but I wasn't expecting it. It did change the dialogue somewhat and lead nicely into a discussion of bits and subtly. (Pictured right in front of my Artisan's Display, 12th Night 2020)

19.3.8.3. The Yoga ball would have been nice to have for the discussion on bio-mechanics I had with Marc, but it wouldn't have worked with my dress.



19.4. High port curb

19.4.1. High port long shanked and almost fits Mousse.

19.4.1.1. Should be good enough for some experimentation anyway.

19.4.1.2. 5.5 inch would fit better but is not commercially available

19.4.1.3. It's not actually up in his mouth in this photo. The wrinkles are coming from the pushing his lips inward.

19.4.1.4. He has a fat tongue and fleshy lips. Mostly he goes in mullens and french links. The port is extra thin to provide a bit of tongue relief. The bit is a little narrow, A 5.5 would be better but somehow nice balanced curbs don't seem to come in Warmblood size :). This manufacturer runs a little wide on their bits, so we are faking it.

19.4.2. The high port works on the palate and tongue

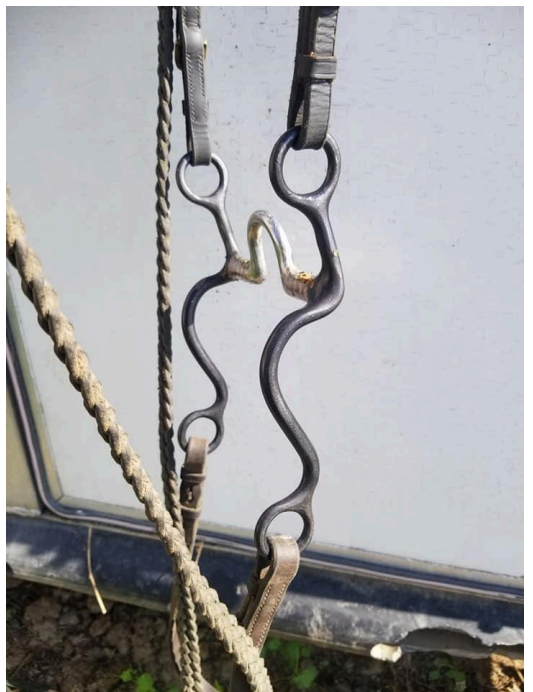
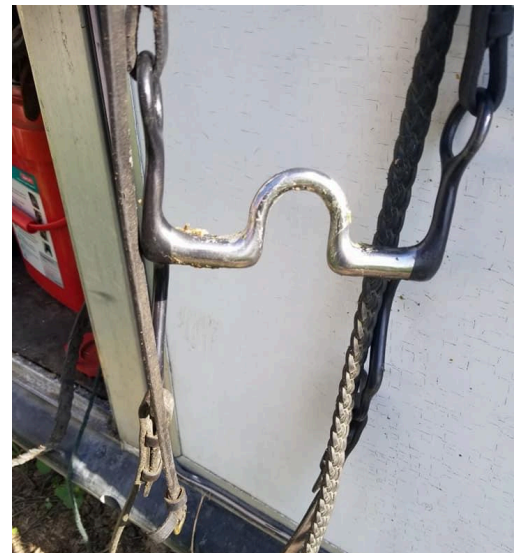
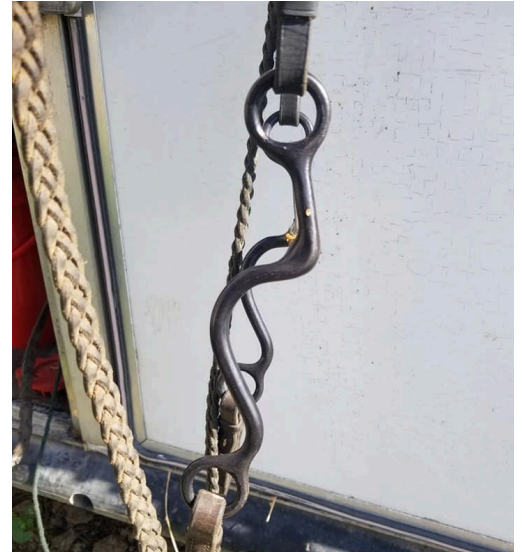
19.4.3. The bit is in neutral balance when almost straight up and down thus encouraging a proper Ramner.

19.4.4. Definitely changes his way of going and encourages self carriage.

19.4.5. Very much a refinement tool. Training First.

19.4.6. *Since there is no doubt that the horse should have a firmly set head and neck and a good mouth for him to be of value in anything else, I deem it opportune to remark that you should avoid the disorderly practice that many employ of using several harsh kinds of bits on the horse, thinking that in so doing they will set his head correctly and make him halt properly. What they do not realize is that these bits cause the horse to lose heart and become exasperated, and from this great error, it will no longer be possible for him to reach his true perfection. Instead, you can train your horse with true art and discipline, employing a bit pleasing to him upon which he can temperately rest and secure his mouth. - Gli Ordini di Cavalcare Federico Grisone, 1550 (Tobey/Deigan translation)*

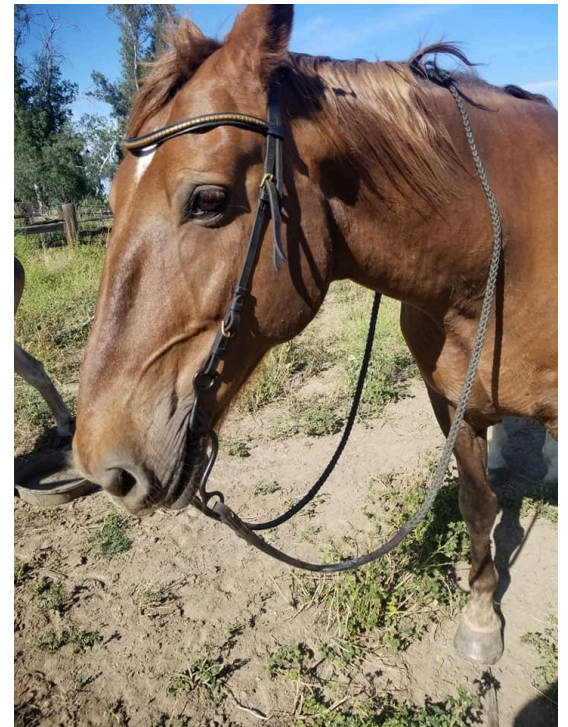
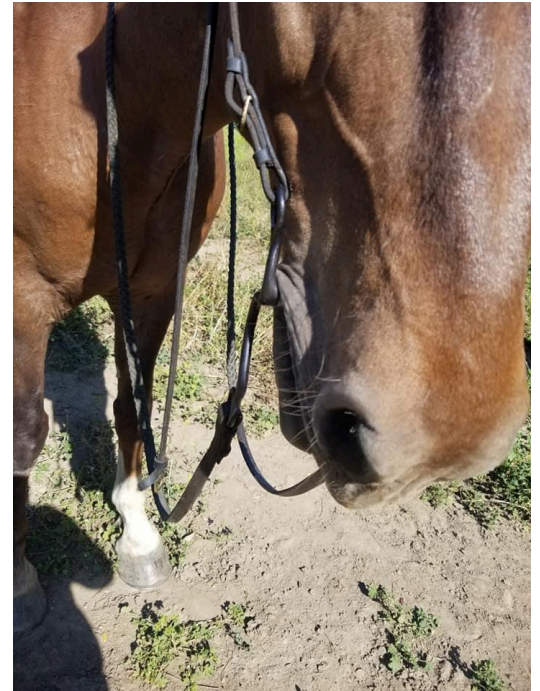
19.4.7. Several envious or not very skillful often blamed that great and important character, Sir Giovan Battista Pignatelli, since he wasn't very dedicated to the diversity of the bridles and cavessons and they nearly pretend that



one could think that he ignored their effects. On the contrary, what once made me admire his knowledge and that moved me the most to seek and to serve him, is the thought that, as he made the horses so obedient and so easy to manage and showing so beautiful airs in his school without however commonly using any other bit than an ordinary cannon and a common cavesson, his rules and his experience should have much more effect than the ways of those that apply so much to the artifice of an infinity of bridles - **Le Cavalerie Francois Salomon de La Broue 1593/1610**

19.4.8. And I say this only because I dislike changing the bridle every day as is customary for many people in present times, who put some bridles in the horses' mouths, without knowing the reason. And this happens because they are ignorant of the effect produced by each bridle and of the needs of the horse, and if by chance they allege one of two good reasons, to them it sounds like much, but I say that this is like a walk in darkness. - **Trattato dell'imbrigliare, atteggiare, e ferrare cavalli**

19.4.9. that to curb well a horse there is a need for hundreds of bridles, but I declare, that this variety and quantity will at some point be useful, when one will do a perfect choice of each and do not apply them guessing, but with art, judgement, experience, and time, considering that the different qualities of mouths are more than the types of curbs - **Cavallo frenato Pirro Antonio Ferraro circa 1577-1586 published posthumously by his sons in 1602 (Tomassini translation)**



20. Mouseio 2024 Saddle and Biomechanics Demo



- 20.1.1. Goal: Myth Busting - "The horse does all the work"
- 20.1.2. Inspiration: Years ago, I had Heinrich on Mousse because I was teaching him something about how to use his spurs. Frankly his mare is a crank about spurs (she's one of the few horses I don't ride in spurs) and Mousse likes the subtlety properly applied spurs add to a conversation. Heinrich commented that it's hard to understand what I do when I ride if you never get to ride Mousse and feel the constant conversation he has with his rider. I think that statement was really one of the prompts for this demo. I try very very hard to not let folks see what I'm doing when I ride, which means they can only get a glimmer of the visual when I make a point of riding poorly.
- 20.1.3. Inspiration Dos: Yseult asked me a question about side-saddle at Mists-Cyn, so I specifically wanted to bring the side saddle out for folks to see and try.
- 20.1.4. I was finally able to make the bio-mechanics demo worked mostly the way I want it to.
- 20.1.5. I've learned that displays need a cookie to draw folks over. And what's interesting is different cookies work with different sub-audiences within the Arts Community. The saddle rack with bridles (tools of my trade) brought in some folks while the barrel brought in others.



20.1.6. This event had a good concentration of spectators to displays and I had a great central location with the needed space.

20.1.7. I was THRILLED that all but one student seemed to have a light bulb moment and really understand the lesson I was trying to teach. I swear the wide-eye opening is every bit as satisfying as getting a lick and a chew. I suspect the one student needs to churn it over in their brain a bit as a portion of their learning style.

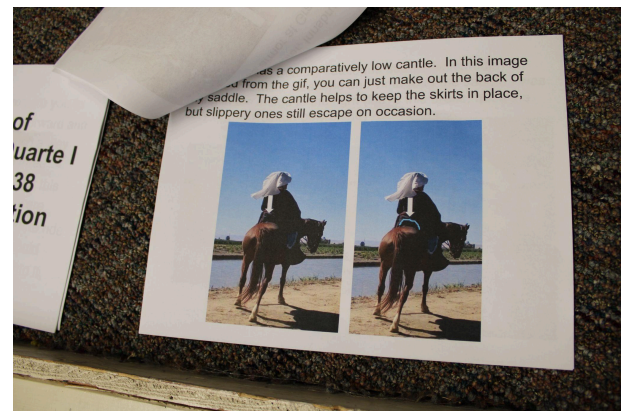
20.1.8. I was glad I switched from the planned yoga ball to the barrel. If I repeat this often, I will need something slightly sturdier. When the rider is up by the steel ring, it works fairly well. When they cheat back a little, the barrel flattens and I suspect that muddies the message. Also I suspect using that same barrel more than about 2-3 times may wear it out.

20.1.9. I was happy with my resource balance. I printed the [skirts presentation](#) and pulled together a simple collection of [Duarte Quotes on the different styles of saddles](#). I also had my tablet, in case I needed to show one of my other resources.

20.1.10. For next time: I need to work out a better rein/mouth

biomechanics lesson. All the things that work with typical riders/drivers are not going to work with the uninitiated. That audience is too far removed from the reference points.

20.1.11. For Next Time: Need to remember to do a good deep clean on the tack about a month out. I realized the Thursday before, when I sat down to clean it that the oil wasn't going to have time to sink in and was going to stain garb which was going to be problematic. So I opted to knock the big chunks off and call it good instead.





21. Horse Lover 2-minutes Video Series

- 21.1.1. Short videos illustrating aspects of horsemanship (especially bio-mechanics) targeted at the SCA audience. My goal is not to create riders with this series. My goal is to spread appreciation for the horsemanship we see in the SCA and a little context for period references to horses and horse equipment.
- 21.1.2. Collated on my [SCA Horsemanship Appreciation YouTube Channel](#)
 - 21.1.2.1. [Basics of steering horses for the SCA](#)
 - 21.1.2.2. [Basics of steering a horse through an SCA pattern](#)
 - 21.1.2.3. [Rider position basics for the SCA audience](#)
 - 21.1.2.4. [Basic position in the walk for an SCA audience](#)
 - 21.1.2.5. [Basic rider position in the trot for the SCA audience](#)
 - 21.1.2.6. [Basic position in the trot and canter for the SCA audience](#)
 - 21.1.2.7. [Basic rider position on slopes for the SCA audience](#)
 - 21.1.2.8. [Saddle fit basics for the SCA audience](#)
 - 21.1.2.9. [Horse leg reach and lateral movement for the SCA audience](#)
 - 21.1.2.10. [Look Ma, no collar bones! For the SCA audience](#)
 - 21.1.2.11. [Look Ma, no collar bones. part deux for the SCA audience](#)
 - 21.1.2.12. [The importance of steering from a place of centered riding for turns in the SCA](#)
 - 21.1.2.13. [Weebles wobble but the horse doesn't fall down for the SCA audience](#)
 - 21.1.2.14. [Introduction to bits for the SCA audience - Head anatomy](#)
 - 21.1.2.15. [Introduction to bits for the SCA audience - Snaffles focus](#)
 - 21.1.2.16. [Introduction to bits for the SCA audience - Curbs](#)
 - 21.1.2.17. [Introduction to bits for the SCA audience - Double bridle](#)
 - 21.1.2.18. [Introduction to bits for the SCA audience - Ported curb function](#)



- 21.1.2.19. [Double Bridle in motion for the SCA audience](#)
- 21.1.2.20. [Double Bridle in parts for the SCA audience](#)
- 21.1.2.21. [The impact of bridles on movement for the SCA audience](#)
- 21.1.2.22. [What NOT to do with the reins for an SCA audience](#)
- 21.1.2.23. [Intro to Equine PPE for the SCA audience](#)
- 21.1.2.24. [Introduction to Equine vision for the SCA audience](#)
- 21.1.2.25. [Intro to driving bridles for the SCA audience - Part 1](#)
- 21.1.2.26. [Intro to driving bridles for the SCA audience - Part 2](#)
- 21.1.2.27. [Introduction to harnessing for the SCA audience](#)
- 21.1.2.28. [Introduction to harnessing for the SCA audience - Odds and ends](#)
- 21.1.2.29. [Introduction to ground driving the green horse for the SCA audience](#)
- 21.1.2.30. [Introduction to spurs for the SCA audience](#)
- 21.1.2.31. [Introduction to spur usage for the SCA audience](#)
- 21.1.2.32. [Introduction to Bend from above for the SCA audience](#)
- 21.1.2.33. [Introduction to leg yields from above for the SCA audience](#)
- 21.1.2.34. [Introduction to mounting for the SCA audience](#)
- 21.1.2.35. [Introduction to mounting for the SCA audience - Garb](#)
- 21.1.2.36. [The role of stirrups in rider position for the SCA audience](#)
- 21.1.2.37. [Gripping with the knees for the SCA audience](#)
- 21.1.2.38. [Saddleless riding for the SCA audience](#)
- 21.1.2.39. [Stirrups and mounted archery for the SCA audience](#)
- 21.1.2.40. [A modern Thoroughbred and a modern Hackney for the SCA audience - Introduction](#)



- 21.1.2.41. [A modern Thoroughbred and a modern Hackney for the SCA audience - Front limb](#)
- 21.1.2.42. [A modern Thoroughbred and a modern Hackney for the SCA audience - Neck, hind limb, and croup](#)
- 21.1.2.43. [A modern Thoroughbred and a modern Hackney for the SCA audience - the rest of the horse](#)
- 21.1.2.44. [A modern Thoroughbred and a modern Hackney for the SCA audience - Summary of type](#)
- 21.1.2.45. [Overview of saddle structure and function for the SCA audience - Pack saddles and trees](#)
- 21.1.2.46. [Overview of saddle structure and function for the SCA audience - modern McClellan](#)
- 21.1.2.47. [Overview of saddle structure and function for the SCA audience - generic modern Western saddle](#)
- 21.1.2.48. [Overview of saddle structure and function for the SCA audience - Dressage saddle](#)
- 21.1.2.49. [Overview of saddle structure and function for the SCA audience - Jumping and All Purpose \(AP\)](#)
- 21.1.2.50. [Diagonals aka rider timing in the posting trot for the SCA Audience](#)
- 21.1.2.51. [Leads or horse leg position in the Canter for the SCA audience](#)
- 21.1.2.52. [Schooling or what do you do when it just isn't working for the SCA audience - Why](#)
- 21.1.2.53. [Schooling or what do you do when it just isn't working for the SCA audience - Start where it worked](#)
- 21.1.2.54. [Schooling or what do you do when it just isn't working for the SCA audience - Remove distractions](#)
- 21.1.2.55. [Schooling or what to do when it just isn't working for the SCA audience - Finding balance](#)
- 21.1.2.56. [Schooling or what to do when it just isn't working for the SCA audience - Using transitions](#)
- 21.1.2.57. [Stretching from the ground for the SCA Audience - Why and options](#)
- 21.1.2.58. [Stretching from the ground for the SCA Audience - Stretching through the loin](#)
- 21.1.2.59. [Stretching from the ground for the SCA Audience - Visualizing stiffness](#)
- 21.1.2.60. [Stretching from the ground for the SCA Audience - Getting looser](#)
- 21.1.2.61. [Stretching from the ground for the SCA audience - Bending through the hocks](#)
- 21.1.2.62. [Stretching from the ground for the SCA audience - Reverse Pirouette into canter.](#)
- 21.1.2.63. [Stretching from the ground for the SCA audience - Applying the exercises](#)
- 21.1.2.64. [Stretching from the ground for the SCA audience - Putting in all together under saddle](#)
- 21.1.2.65. [Hand feeding for the SCA Audience](#)
- 21.1.2.66. [Safety Third - Catching](#)
- 21.1.2.67. [Safety Third - Feeding the Herd](#)
- 21.1.2.68. [Safety Third - Leading](#)
- 21.1.2.69. [Safety Third - Tying](#)
- 21.1.2.70. [Safety Third - Foot/Hoofware](#)
- 21.1.2.71. [Safety Third - Around the Horse](#)

- 21.1.2.72. [Using gait to generate sword motion for the SCA Audience](#)
- 21.1.2.73. [Lance accuracy versus lance movement and gait for the SCA Audience](#)
- 21.1.2.74. [Using gait to generate sword motion for the SCA Audience](#)
- 21.1.2.75. [Approaching horses as a plus size rider for the SCA Audience](#)
- 21.1.2.76. [Keeping a soft butt while using your legs for the SCA Audience - Relaxation with a purpose](#)
- 21.1.2.77. [Keeping a soft butt while using your legs for the SCA Audience - Support the ribs and drape the leg.](#)
- 21.1.2.78. [Keeping a soft butt while using your legs for the SCA Audience - Finding and using your seat bones.](#)
- 21.1.2.79. [Keeping a soft butt while using your legs for the SCA Audience - Sitting on your pockets](#)
- 21.1.2.80. [Keeping a soft butt while using your legs for the SCA Audience - Using the lower leg.](#)
- 21.1.2.81. [Keeping a soft butt while using your legs for the SCA Audience - Heavy Fighters and the Chair Seat](#)
- 21.1.2.82. [Keeping a soft butt while using your legs for the SCA Audience - Fighters leaving the Chair seat.](#)
- 21.1.2.83. [Keeping a soft butt while using your legs for the SCA Audience - Looking at the muscles unmounted](#)
- 21.1.2.84. [View from the saddle for the SCA Audience](#)
- 21.1.2.85. [Creating power with activity, collection, and impulsion for the SCA Audience - Rhythm](#)



- 21.1.2.86. [Creating power with activity, collection, and impulsion for the SCA Audience - Loading](#)
- 21.1.2.87. [Rollback Demo for the SCA Audience](#)
- 21.1.2.88. [Riders eye view of working over logs for the SCA Audience](#)
- 21.1.2.89. [Using turn on the Haunches or roll backs to facilitate canter transitions for the SCA Audience](#)
- 21.1.2.90. [Side pass pole basics for the SCA audience](#)
- 21.1.2.91. [Side pass pole basics just a little more refined for the SCA Audience](#)
- 21.1.2.92. [Riding an L basics for the SCA Audience](#)

- 21.1.2.93. [Riding an L basics a little more refined for the SCA Audience](#)
- 21.1.2.94. [Spooky gates part 1 for the SCA Audience](#)
- 21.1.2.95. [Spooky gates part 2 for the SCA Audience](#)
- 21.1.2.96. [Spooky Gates part 3 for the SCA Audience](#)

21.1.3. The offerings became diverse enough while still overlapping that I opted to split them up into additional playlists designed to address various subject areas.

- 21.1.3.1. [Saddles for the SCA Audience](#)
- 21.1.3.2. [Driving Basics for the SCA Audience](#)
- 21.1.3.3. [Bits and Bridles for the SCA Audience](#)
- 21.1.3.4. [Stirrups for the SCA Audience](#)
- 21.1.3.5. [Rider Position for the SCA audience](#)
- 21.1.3.6. [Horse Position for the SCA Audience](#)
- 21.1.3.7. [Mounting for the SCA Audience](#)
- 21.1.3.8. [Using Weapons While Mounted for the SCA Audience](#)
- 21.1.3.9. [Spurs for the SCA Audience](#)
- 21.1.3.10. [Horse Senses for the SCA Audience](#)
- 21.1.3.11. [Coursers and Hacqunees for the SCA Audience](#)
- 21.1.3.12. [Ground work for the SCA Audience](#)
- 21.1.3.13. [Schooling/Training for the SCA Audience](#)
- 21.1.3.14. [Safety Third for the SCA Audience](#)



22. Known World Colegio de Iberia

22.1. This was a fun cross discipline virtual event in June of 2020

22.2. Juana asked me if I would like to present something from Duarte. Given that I was expecting a mostly non-horse oriented audience, I opted to present on Duarte as a philosophy text, as I find that while it has horse and riding specific knowledge, it also mirrors the feel of many of the 15th century lifestyle guides.

22.3. [Slide Presentation](#)

22.4. [Video of the Class](#) - I had some sound challenges with the videos that I have since resolved in my Zoom presentation technique, but I was happy with how the bandwidth worked. I have not viewed the final recording. The organizers mentioned there were some sound issues. I don't know if those are the same issues or new ones.

22.5. Genevieve started her Important People in History Series and I recorded the background portions of this information as part of a feature on Duarte.

22.5.1. [Slides](#)

22.5.2. [Presentation](#)



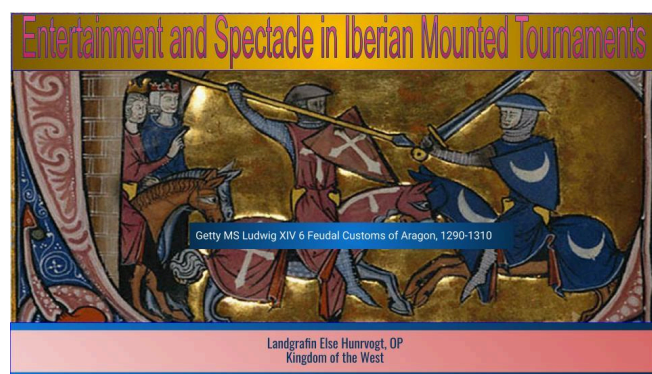
23. Known World Colegio de Iberia II

23.1. June 2021

23.2. Presented on Entertainment and Spectacle in Iberian Mounted Tournaments. I'm very happy with the additional material I was able to find. I've also really upped my marketing slide game.

23.3. [Slide Presentation](#)

23.4. [Video of Class](#)



24. KWIS - Salones of the Italies

24.1. April 2021

24.2. Presented on 16th Century Italian Horsemanship for the Non-Equestrian Courtier - In keeping with the idea for the Colegio II class detailed above, my focus was giving horses some context for those with Italian Personas

24.3. [Slides](#)

24.4. [Video](#)



25. Equine Movement and Art

25.1. This started as a discussion with scribes detailing how the horses move.

25.2. Step one was developing a slide set that can be used as an ongoing reference.

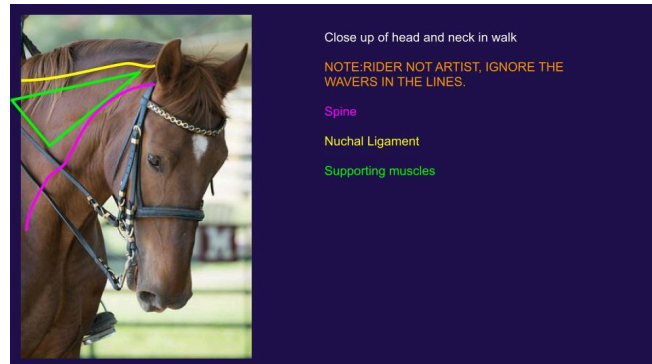
25.2.1. [Slide set](#)

25.3. Step two is working from art and describing what I am seeing based on the written record, extent works, and personal knowledge

25.3.1. I used this method to frame my [Artisan's Display for 2021 Virtual 12th Night](#)

25.4. Essentially it's the same sorta stuff I do on any lesson day, just for a different audience.

25.5. I will be teaching 2 classes at KWHSS in July 2021. The first will be on horses. For the second I'm going to cover similar anatomic principles but with household pets, because those are more accessible for most folks to learn on. (Videos needed, waiting on uploads)



Future Events

- 26. Palli alla Lunga - [Slide Deck](#)
- 26.1. 14th Century?
- 26.2. Needs better period resources to separate from modern medieval-oid practice.
 - 26.2.1. [Archived Sienna Website:](#)
- 26.3. Jousts, Bullfights (have Iberian Documentation), Horse race? (needs more doc)
 - 26.3.1. Horse race seems to be cross country. Horse race in the square is post period.

27. Feast of the Sacred Blood Parade

- 27.1. Event or activity idea based on the parade that has been happening in Bruges since 1291. Good mixture of mounted and foot roles
- 27.2. [Basilica website](#)
- 27.3. Need to separate period practices from later adaptations
- 27.4. [Photos](#) - beware of Gothic Revival

SCA specific Horsemanship teaching

“This is why I have said many times and will always tell you that a rider needs to use punishment or aid and support in a timely manner and restraint. And because one could tell me that it seems impossible that a horse understands such discourse, to this I respond that the horse, having been created by God to serve man and to conform to his will, not surprisingly, possesses a capacity to learn that partially conforms to our intellect.” Grisone 1551



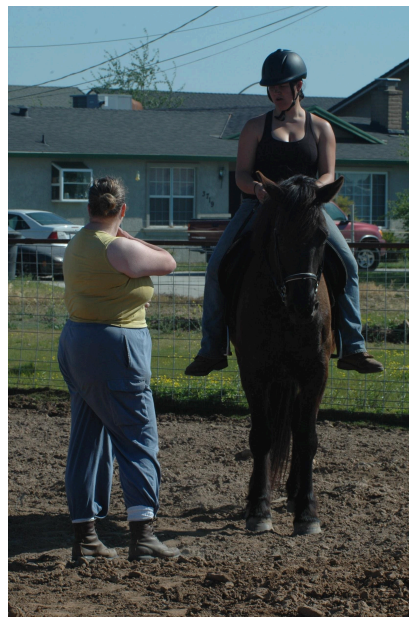
“As a final remark on the correct position of the rider's body - of the back, of the front legs, of the haunches, of the legs, and of the heels - I will say that it requires timing and restraint and these can be acquired solely through good discourse and good teaching and longtime experience with horses.” Grisone, 1551

Teaching riding in the SCA is a challenge because besides the financial/lifestyle access to horses, we are a group that fosters dabbling. It is easy enough to give folks a taste of sitting on a horse and becoming a safe passenger. It is harder to find folks that want to develop the skill of being riders where they learn to direct the horse (almost any horse really) in a manner that the horse understands and that puts the rider in command. Learning to do that takes work. (Pictured above, teaching a class on transitions in spring 2009)

As an addict, it's harder still to find folks that want to become a horseman, but that is the ultimate goal in developing riding students.

I adore teaching riding, especially to interested students. One of the things I have self-regulated, especially after the 1st five years of the Riverbank practice is cutting back on some of my teaching in order to encourage (allow?) others to come out and teach. I've also tried to do some train the trainer type mentoring to varying degrees of success.

2008 - 2013 Canale - Fettburg Practice at Riverbank



Monthly structured riding lessons in an SCA format. (Pictured above teaching lessons 2009) I taught approximately 30 individual Riders over 5 years. Some for the entire time. Some for a lesson or two. Most somewhere in between. Focus on basic horsemanship/equitation and developing a centered seat. Also covered some basic horse care and equipment use. Taught riders to develop an eye for biomechanics and to begin teaching and critiquing others. For a few years, Helga ran a companion practice that was weekly and allowed for more free practice and games playing.

2012 - 2014 Cynagua Mounted Skills workshops at Browns Valley

As we started to get a core of riders with basic riding skills, it became clear the community needed to work on weapons handling and more importantly the foundation of good weapons handling. Something beyond the safety that was being covered in most practices. Juliana and I and some others taught and brought in instructors to cover various topics related to use weapons well. The format encouraged some others to teach and helped reaffirm for all of us that riding well was the key to using weapons well. Riding well as defined by riding straight and with precision. (Pictured left letting 5 yo Mousse hang out at Practice 2012)



2016 Canale - Fettburg Practice Manteca

This practice was more open format co-run by Kathy and me. Without the readily available loaner horses of Riverbank or Brown's Valley, we were somewhat limited in the amount of pure teaching we could do. I did teach some basic riding, but never as much as I would have liked. We struggled a bit with the Eq tourists but I

was very pleased with the fact that Kathy expanded her comfort and experience with teaching riding as she picked up a regular student for a while.

2017 - 2020 Canale Mounted Workshops.

This practice is just starting it's third season. We have a mixture of invited instructors and traditional horse folk doing the teaching. Much of my own teaching at this practice is in the form of setting up exercises to get the riders to think through the challenge or introducing beginners to horsemanship topics. I have been happy with this format for expanding the teaching comfort of others. It has also been an excellent forum for sharing horsemanship and trained horses as a period combat tool with fighters. (Pictured right schooling balanced, straight lines 2017)



For 2020, the plan had been to hold practices almost monthly with regular lessons. COVID-19 interrupted those efforts.

“The art of being a good horseman in one of the most important skills that lords, knights, and squires ought to possess” Duarte 1438

Mundane Riding Background

“You should know first of all that you will attain this art more by native talent, by acquiring and maintaining good mounts and having the opportunity to ride them regularly and by living in a household and country that breeds and values good horsemen” Duarte, 1438



(Pictured above riding the Castle Charge aboard Kazar at GWW 2010)

1981-1982 (?) - riding lessons at MacDonald's Farm, basic skills mostly lead line

1984-1986 - Hunt Seat Riding Lessons - California Lutheran University. Jumping. Began showing at small schooling shows.

1986 - Was given first horse. Greatly expanded horse care and trail riding knowledge.

1988 - 1992 - 4-H Horse Care - Basic care, Drill, Hunt Seat, Stock Seat

1987 - 2004 - Junior Driver and Groom for Oak Run Farms and selected other Driving Teams. Singles, pairs, tandem, random, unicorn and four in hand. Pleasure driving, Combined driving, Coaching and Victorian appointments and manners. Participated across the country. Learner Judging. Regional titles earned. Started riding horses. Trained drivers. Developed driving horses. Odd Fellows and Rebekahs "Treasures for Always" float in Y2K. Also road Hunt Seat, Saddle Seat, Dressage and Aside. (Pictured right in my last Junior to Drive class with Crystal's uncle, Obispo Owen 1992)



1988 - 1992 - Test and Demo Rider Hagels Horsefinders. Rode approximately 100 different highly trained horses from diverse disciplines such as Endurance, Gaited (4 different breeds), FEI Level Dressage, Jumpers, Reining, Stock Seat, Hunt Seat, and Trail.

1988 - 1989 - Pony Club (Graduate D2), Lessons in Dressage, Eventing, Victorian Horse Care.

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1988 - 1992 - La Reina High School Equestrian Team. IEL. Hunt Seat Equitation on the flat and over fences. Include a team level regional championship. Hunt Seat and Dressage Lessons.

1993 - UC Davis Mustang Drill Team - trained for and exhibited at the school's annual Picnic Day in Parade and Drill.

1993 - 1994 UC Davis ISHA Equestrian Team. Hunt Seat equitation over fences and on the flat. Western Equitation

2006(?) - Present - Maintained a succession of horses, ponies, and mules at my home.

Mundane Teaching Background

“It behooves you to learn things from scratch, like the child who learns to read by the ABC's”

“New things are mastered through practice and perseverance - as they say 'practice makes perfect'...It is necessary to practice two or three times a week...”

“And it behooves you to learn from one very good man-at-arms as opposed to many, for since we have different opinions, each will explain in his own way and you could end up learning nothing from anyone.” de Reayo, 1548

1987 (?) - 1992 Teen Leader 4-H Horse Care Project. Choreographed Drills. Taught basic riding/showing

1988 - 1992 Professional instructor basic riding

1992 - 1994 - Instructor UCD Davis Equestrian Center. Weekly lessons for riders who had never been on a horse through those jumping 3 foot courses.

Applicable Mundane Course Work Taken

“There are things that a perfect rider ought to know, which are discussed in books of veterinary medicine:...but if you consult books on the matters, the more you learn, the more you will be a greater master in this science.” Duarte, 1438

2001 - 2003 Master's of Specialized Veterinary Medicine, NCSU

- Research trial information management
- Database construction
- Literature review
- Critical evaluation of studies/sources
- Personal bibliography collection and maintenance

1996-2001 Doctor of Veterinary Medicine, UC Davis

- Equine Anatomy
- Locomotion
- Biomechanics