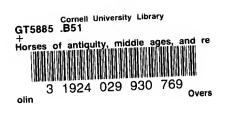
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THE HORSES

OF

ANTIQUITY, MIDDLE AGES, AND RENAISSANCE,

From the Earliest Monuments down to the XVIth Century.



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

LONDON: DULAU & CO. 37 SOHO SQUARE. 1864.

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CHARLES GEORGE PHILLIPS, ESQ.

This Book is Dedicated,

BY

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THE AUTHOR.

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HORSES.

THE Horfe, like man, is indigenous to the high table-lands of Afia. From his original name, with, Paras, are derived the names of nations known only as horfemen, fuch as Perfians, Parthians, Parfis, and, perhaps, Pruffians; and the onomatopœia "Prs/h" is ufed in every part of Europe ftill occupied by the Slavonic race to ftop the horfe in his movements. The flaming infcription feen at Belfhazzar's feaft announced to the doomed monarch the approach of his enemies, the Perfians, whofe name Hebrew copyifts miftook for Phares, when it was rafim. The Germanic name of the horfe, Pferd, Perd, Paerd, may eafily be traced to the original Paras, and the Slavonic onomatopœia Prs/h. The Ethiopian Fars, the Arabian Feres, the Saxon Hors, have, as near as poffible, the fame etymology.

Through variations of habits, of climates, of temperature, the primary form of the horfe has been greatly modified, and a fimilar change, imperceptible but fure, is still proceeding from the fame caufes. The Egyptian horfe of the Delta in ancient times is more like a Dutch horfe of our days than his Affyrian contemporary. The reafon of this refemblance is, that the Egyptian horfe of the Delta treading, like the Netherlandish horfe, on elastic ground, in rich pastures, acquired a greater muscular development, at the expense of the nervous fystem, and became more fit to draw a heavy chariot with measured step than to carry a horfeman, with the rapidity of an arrow, upon stony or uneven ground. Such is probably the reafon why, in ancient pictures and monuments, an Egyptian warrior is never represented on horseback, but always appears in a light war-chariot, drawn by feveral horfes. Of the Egyptian horfes of modern times, Bruce fays "that the figure they would make in point of fwiftness is very doubtful, their form being entirely different from that of the Arabian; but beautiful and fymmetrical parts, great fize and strength, the most agile, nervous, and elastic movements, great endurance of fatigue, docility of temper, and, beyond any other animal, feeming attachment to man," render, perhaps, the Dongola, or Nubian horfe, in no way inferior to the Arabian. They have, according to Youatt, "a flender, yet finely fet on neck, a noble creft, the withers elevated, a beautiful action, and an admirable bearing." The kingdom of Dongola, or Modern Nubia, produces a

breed different from any other of either Africa or Afia. They are ufually of a black colour, but there are fome bright bays and forrels.

"The Egyptian horfe," fays Burckhardt, "is ugly, coarfe in fhape, and looking more like a cart-horfe than a racer. Thin legs and knees, and fhort and thick necks, are common defects among them. The head is fometimes fine, but I never faw good legs in an Egyptian horfe. They are not able to bear any great fatigue; but when well fed their action is occafionally more brilliant than that of the Arabian. Their impetuofity, however, renders them peculiarly defirable for heavy cavalry, and it is upon this quality alone that their celebrity has ever been founded."

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

The Affyrian horfes, from a bas-relief of the north-weft palace Nimroud (Plate 3), belong evidently to another variety. The fhortnefs of their fore-legs, if not a fancy of the artift, would incline them to rear up; but we must fuppofe the Affyrian fculptor was not here over particular about proportions in the animals which he reprefented.

This fpecimen of the Affyrian way of harnefling horfes flows, like the two preceding Egyptian ones, that these ancient people brought the furcingle close to the fore-legs of the horfe, thus inconveniently interfering with the free movements of the fore-part of the animal. The plunging of the flaft was also confiderably increased by this arrangement, and it must have rendered the aim of the warriors in the chariot very unsteady, and fcarcely therefore very dangerous to the enemy.

The horfes on the monuments of Sardanapalus III. (Plates 4, 5) are remarkable for their trappings no lefs than for the elegance of bearing of the noble creatures which they reprefent. Others, taken from an ancient bas-relief in the Palace of Forty Pillars (Chekel Minar), Perfepolis (Plate 6), are of a much heavier fhape, but well proportioned. "The two remaining perfons of the group," fays Sir Robert Ker Porter in his Travels, " are in charge of a chariot, which is drawn by a pair of magnificent horfes. . . The horfes are without trappings, but the details of the bit, and the manner of reining them, are executed with the niceft care. . . The pole of the car is feen paffing between the horfes, projecting from the centre of the carriage, which is in a cylindrical fhape, elevated rather above the line of the animals' heads." In the bas-reliefs of Nakfhi-Rouftan (Plate 7), "the part of the bridle of the left horfe which covers the animal's head," fays the fame traveller, " is thickly ftudded with round, plain knobs, and large circular plates adorn the ftraps round the cheft and buttock. A muzzle paffes from between the noftrils to the place where we attach a curb chain. . . . Two large, acorn-topped taffels, fufpended by chains, hang from the back of the horfe. The tail is carefully arranged in a regular pointing form, and tied at the top with ribands."

In Plates 8 and 9 we come more to the Weft, and to the 17th century B.C., according to the hiftorical march of civilization. On the frieze of a tomb in the Necropolis of Lycia, one of the north-weft provinces of Afia Minor, inhabited by Greeks and an aboriginal race, called Solyni, or Thermifæ, we find the fpecimen, or rather a precurfor, of Greek art, in the form of a very tall and beautiful, but rather maffive horfe, led by a groom, which is fhown in Plate 8. In the following Plate two men are fitting in a chariot, drawn by two horfes. The reins, which were formerly in the hands of the younger man, are wanting, for they were moft probably in gold, or gilded bronze, which attracted the cupidity of barbarian devaftators.

The fplendid horfes of Phidias, from the frieze of the Parthenon (Plate 10), fhow to what fupreme excellence art had been brought five centuries before our era under the unclouded sky of Greece. The horses of Phidias are of the pure Arabian race, although, compared with the prefent type, their head is more fquare and larger. When the horfeman is on foot his breaft is at a level with the head of the horfe; when on horfeback, his feet are lower than its knee. Here the neck of the Greek horfe is ftrong and mufcular; his fhoulders are well fet; the breaft deep; the joints ftrong, dry, and admirably perpendicular; the back is fhort, and the tail carried with a peculiar elegance. The mane is generally cut brush-wife, while the tail is long, and floats freely in the breeze. The horfeman wants neither faddle nor ftirrups; and under his directions the horfe is either racing or cantering in a gentle gallop. But no matter what motion the artift may have chofen to depict, his marble horfes are almost really living. Their admirable proportions and fine bearing, no doubt, caufed them to find favour in the eyes, and mercy at the hands, of the Musfulman devastators, whose fanaticism so fadly mutilated the heads of the horfemen, more particularly perhaps becaufe the reprefentation of men is prohibited by the Alcoran. The bas-relief of Caftor and Pollux (Plate 11) reprefents animals and horfemen in no way inferior to those of the Parthenon. The two Greek muzzles for armed horfes (Plate 12) will particularly intereft the antiquarian.

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

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

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

• "The Defcription of Greece by Paufanias" (translated by T. Taylor). London, 1824. 8vo. Vol. i. pp. 54, 55.

Thus the extraordinary horfes and horfemen reprefented on Trajan's Column with what feems to be a coat of mail, are covered with fcales made from horfe's hoofs. The mane and the truffed tail of the horfe are even covered with this fingular protection against the arrows of the enemy. It is not easy to understand how such could keep on the legs of the horfe while galloping as they are reprefented; but very likely the artist did not fee by himself the barbarian horfemen, and not a little exaggerated the dimensions and the form of the horn cuiraffes of men and horfes.

Another barbarian horfeman (Plate 18) appears on Trajan's Column riding at full gallop on a horfe provided with a fringed cloth (the horfeman's cloak, perhaps), inftead of a faddle, and without flirrups. The bridle is wanting, as in the Greek monuments, but becaufe the bronze which formed it has been removed. The coftume of the horfeman is very curious, and most likely that of a Gaul fighting against the Romans. A loose garment, with the fleeves tucked up above the elbow, covers the upper part of the body of the rider, and falls a little below the waist; a pair of narrow breeches reaches to conceal only the upper part of the calf, the lower part of which is bare; the fandals are fastened to the ankle with leather straps. Some rudiment of faddle must be concealed under the loose schema the tail, are intended to fasten the schema tree intended. The few Gallic coins which have come down to us often represent horfes, but so badly designed that it is difficult to get from them any idea of the true conformation of the Gallic horfe. Some of them, nevertheles, show fine fpecimens of the majestic Armorican horfes, of which the Roman artist has given here but a poor idea.

The Roman horfe in all his majefty is exhibited (Plate 19) in the flatue of Marcus Aurelius, the work of an artift of the fecond century. The model which he prefents has been more than once copied by Italian and French fculptors of modern times.

The Byzantine horfe appears on the column of Theodofius (Plate 20), built in the fifth century. The horfe and rider prefent a fine fpecimen of art before its degradation during the middle ages. But the head is fo peculiarly fmall that it feems out of proportion with the reft of the body. Such a horfe, if true to nature, muft have been very docile, and more fit to be a lady's palfrey than a warrior's charger. It is not very eafy to underftand how the bit remained in the mouth of the horfe, as there are no fastenings of the bridle round the head.

From the reprefentation of this noble creature we come fuddenly down to the awful caricatures of Norman art, as conveyed to us by the rough defigns of the Bayeux tapeftry, executed in the ninth century, fuch drawings can neither be commended as models of elegance, nor as truthful reprefentations of the horfes and horfemen of William the Conqueror. But we are unwilling to let flip the opportunity of drawing the attention of the

antiquarian on fo curious a monument, illuftrative as it is at leaft of fome peculiarities of coftume worthy to be remembered. The fcales with which the horfemen feem to be covered are not made of horn taken from the horfes' hoofs, as ufed by the Sarmatians, but fimply intended as reprefentations of the mefhes of an ordinary coat of mail. The fpurs (Plate 21) with a fingle arrow-headed point are remarkable, and their ufe muft have been very painful to the horfe. In Plate 22 we have the fame horfes, but with fhort legs, long bodies, and of immenfe fize, if we compare them with the diminutive, bearded groom who leads them by the leaft. The Spanifh horfe and warriors (Plate 23), from a MS. of the eleventh century, are not better drawn, but, curioufly enough, their coftume is very much the fame as that of the Norman warriors of the Bayeux tapeftry. The helmet and the arrow-headed fpurs are very like, but the faddle is more Oriental, and the hanging taffels fhow the particular requifites of a more meridional country. The horfe, the dapple grey of whofe fkin is indicated by fuch quaint hieroglyphics, belongs evidently to the Arabian breed.

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

In Plate 25 we have, from a ftained glafs window in the Cathedral of Chartres, executed during the twelfth century, the reprefentation of a Knight Templar in full armour, holding in his hand a ftandard bearing a crofs. The fpur of the horfeman is tapering in a fingle point; his helmet, of a fingle piece, conceals entirely the face, but a crofs cut in the fteel allows him at once to breathe and to fee his way. The composition is fpirited, and evidently the work of a clever artift.

The hunters in Plate 25 are taken from a MS. of the "Livre du Roi Modus," preferved in the National Library in Paris. The two horfemen (No. 2) are boar-hunters, and the lady and gentleman (No. 3) are hawking. Imitations of both drawings, but by an inferior artift, are to be found in another MS., from which Mr. Elzear Blaze reproduced "Le Livre du Roy Modus, et de la Royne Racio," Paris, 1839, gr. in-8vo, as the earlieft French book on hunting. Grace de la Vingne, who wrote his "Roumant des deduiz," at Heldeford, in England, in 1359, is pofterior to the "Roy Modus." Gafton Phœbus wrote his book only in 1387; and, again, Hardoin de Fontaine Guerin his in 1394. Therefore thefe illuftrations of hunting are among the earlieft known from the Middle Ages. The horfeman (No. 1 of the fame plate) with the ftandard of the Crufaders, and the loofe garment fprinkled with croffes over his coat of mail, is Thibaut VI., Earl of Blois.

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

heaven. The breaft thong of the horfe is ornamented with precious ftones; the bridle is partly formed by a metallic chain. The horfeman has a bow and arrow in his left hand, and to his faddle is faftened a richly-ornamented quiver.

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

The horfemen in Plate 28 are taken from the Italian frefco-paintings of the Campo Santo di Pifa. They form part of the "Triumph of Death," painted by Andrea Orgagna, and are to be feen in the more picturefque than artific attitude of ftopping their nofes, which appear rather difagreeably affected by the fmell from three corples in various ftages of decomposition.

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

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

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

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

In Plate 31 are various illustrations of the celebrated romance of Arthur of Little Britain, a MS. written in the 14th century. In the tournament the Duke of Brittany is to be recognifed by the ermine of his schield and horse-cloth. The battle in the middle drawing shows horsemen with schields, upon which are painted monstrous figures, according to the practice of the Chinese of our own time. The faddles of the horses in the four drawings of this plate are quite of the modern English form.

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

In Plate 33 we have a reprefentation of the Duke of Brittany and the Duke of Bourbon fighting in the tournament of King René of Anjou. The Duke of Bourbon is diffinguished by the *fleur-de-lis*, forming the creft of his helmet, and which are spread all over his drefs, and the bridle and cover of his horse. The horse of the Duke of Brittany wears two horns on his head, in imitation of the creft of the Duke's helmet. The drefs of the latter horseman, the bridle and cover of his horse, are sprinkled with ermine, the diffinctive mark of the coat-of-arms of the fovereigns of Brittany.

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

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

Around the feal of Charles the Bold are to be read the following words, which could not find their place in Plate 34, No. 2:---" Caroli . Dei . gracia . Burgundie . Lotharingie . Brabancie . Linburgie . et Lucemburgie . ducis . Flandrie . Artefie . Burgundie . Palatini . Hollandie . Zelandie . et Namurcie . Comitis . Sacri . imperi . marchionis . dni . Frifie . de Salinis . et de . Machlinie."

The two horfes copied from early Italian mafters (Plate 35) in the Print-room of the British Museum are not very creditable to the country which, at a later period, produced in fuch astounding number the most eminent artists of the world. The fore-legs of the galloping horfe are evidently too short; but the other horfe and dismounted horfeman show nevertheles a good deal of feeling for the pictures for the picture of the state.

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

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

The horfe (Plate 38) by the fame artift, and with the early date 1508, is much more elegant, and fuggefts at once the idea of a very ftrong, but fwift and fpirited animal.

Three years before the latter date Albert Dürer engraved the white horfe reproduced in Plate 39. This engraving is what iconographifts call the fmall horfe looking towards the left; the knight behind is thought to be Perfeus preparing to go and releafe Andromeda. The early date of the engraving flows that Dürer took his model from the brewers' horfes of Nuremberg, his native place, for we very much doubt that he floudd have given fuch a heavy nag to a mythological character after his return from Italy in 1507.

* "Dreffes and Decorations of the Middle Ages." London : W. Pickering, 1848.

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The horfe (Plate 40), from the fame eminent artift, is not much better drawn than that of Lucas Cranach (Plate 37), although Dürer's horfe is at leaft galloping, while that of the former artift is virtually flumbling on his fore-legs.

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

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

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

In Plate 43 the horfes are lighter and of a more homely character. The rider in the upper part of the plate has been thrown from his horfe; and, as one of his feet is ftill entangled in the ftirrup, the poor horfeman is in a very critical polition, for he is most likely to be dragged along by the frightened horfe. The horfe and cart below feem almost to belong to our own time; the fpokes of the wheels alone, if not a fancy of the artift, prefent an object not to be eafily met now-a-days in Germany.

The clarionet-player (Plate 44), crowned like his horfe with a garland, is mounted on a common palfrey, as behaves a pacific warrior. The cafe of his inftrument is fastened to the bow of the faddle.

The St. George (Plate 45), engraved in chiaro-obfcuro, is one of the moft beautiful engravings of Burgkmair. The horfe, befides a fteel vifor, has his neck protected by a coat-of-mail. The leather covering is fringed around, and highly ornamented with arabefques. On the left fide of the croup is painted, or embroidered, the image of a pelican. From the helmet of the horfeman, the head, and even the tail of the horfe, a cloud of feathers is waving in the breeze. In Plate 46 we fee how the leather apron of the horfe is faftened to the bow of the faddle by a ftrap and buckle. The two horfemen (Plate 47) are borrowed from the Tewrdannck, fol. 25, of the edition of 1519. Hans Schaueflein, pupil of Albert Dürer, who engraved moft of, the plates in this book, reprefents here Tewrdannck, the perfonification of the Emperor Maximilian, and his faithful efquire,

Ernhold, fallying forth on horfeback in fearch of adventures, rather uniform in character, but no lefs wonderful and flattering to the phyfical ftrength of the wandering knight. The three horfemen at full gallop (Plate 48) are the work of the fame artift. The horfe in advance has his tail cut fhort—a feature rarely met in fuch early pictures. All of thefe horfes are truly typical of the German breed. In Plate 49, taken alfo from Schaueflein, we have reprefentations of ladies on horfeback—one fitting by herfelf; the other behind her hufband, whofe waift fhe embraces to maintain her position. The two ladies are not fitting aftride, but in the ladylike fashion universal in Europe among well-bred people.

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

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

In Plate 52, from the fame work (Plate clxv.), H. Weigel reprefented a Hungarian nobleman riding a horfe of the fame breed as the preceding one. The bow-cafe is hanging by a ftrap on the right fide of the horfeman, while the quiver is faftened between his fhoulders by another ftrap. The curb and fpurs are of an almost modern form.

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

Lucas Van Leyden has fome beautiful fpecimens of horfes, and among them the noble fteed (Plate 54) engraved in 1516. The fpurs of the horfeman are not only tapering in a fingle point, but their fhaft is in form of a faw, and their use must have been most cruel for the animal.

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

and trappings very much refemble those of Burgkmair horses.

Jan Van der Straat, or J. Stradanus, in his "Equile Joannis Auftriaci," in fol. f. l. et a., but printed at Antwerp by Ph. Galle, and engraved by H. Wiercx, has drawn fome fplendid fpecimens of horfes, from which the two Roman horfes (Plate 56) were taken. Their ears are cut fhort, after the antique fafhion; the mane is flowing in all its luxuriance; the tail of the left horfe is truffed up, but the other prefents an abundance of curling hair. The joints alone are heavy, and not well fhaped. The right-hand horfe is ftyled "equus matronalis," and, of courfe, is intended for a lady's horfe.

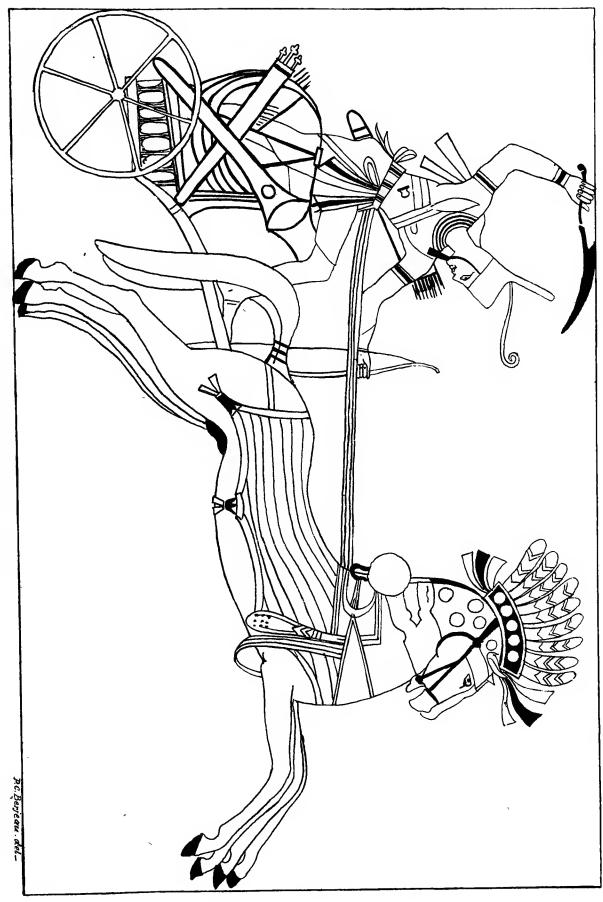
The equefirian portrait of Francis I., painted by Janet in the fixteenth century, was fome years ago in the pofferfion of Mr. Henry Farrer, the eminent collector of works of art in Bond Street. We have reproduced it (Plate 57) after the capital engraving which is to be found in Shaw's "Dreffes and Decorations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

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

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

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

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



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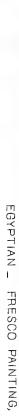
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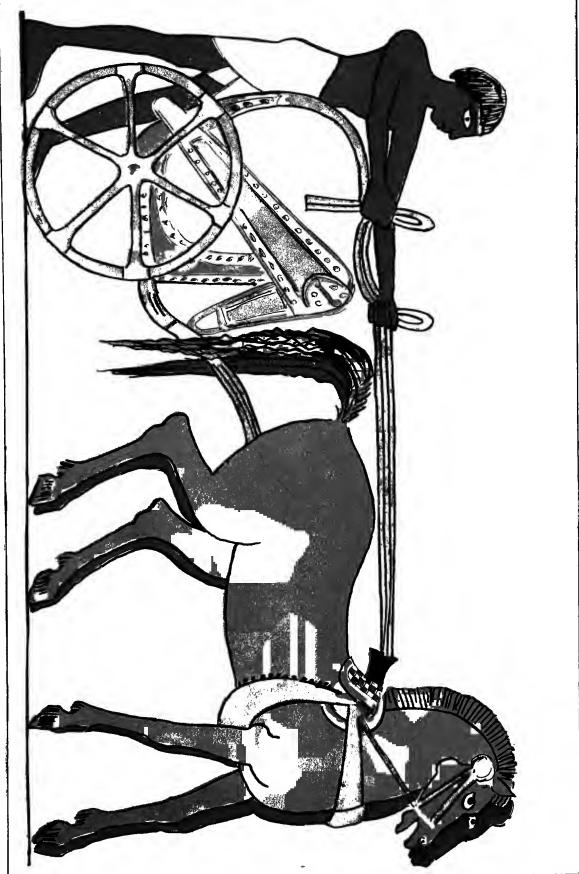
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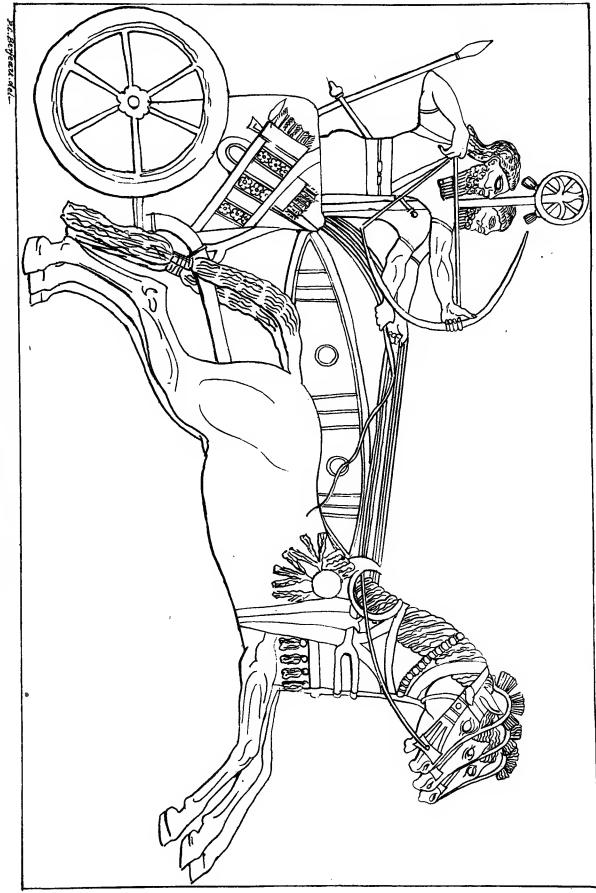
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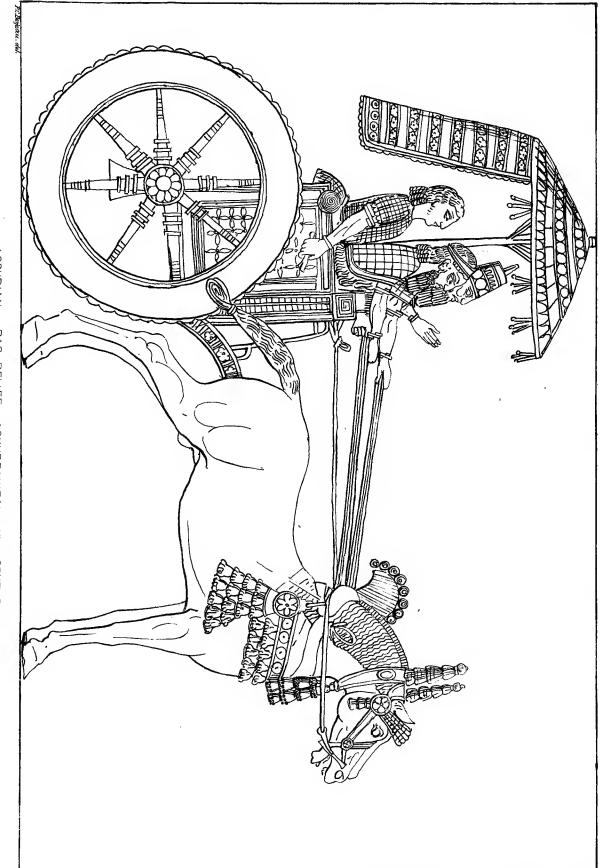


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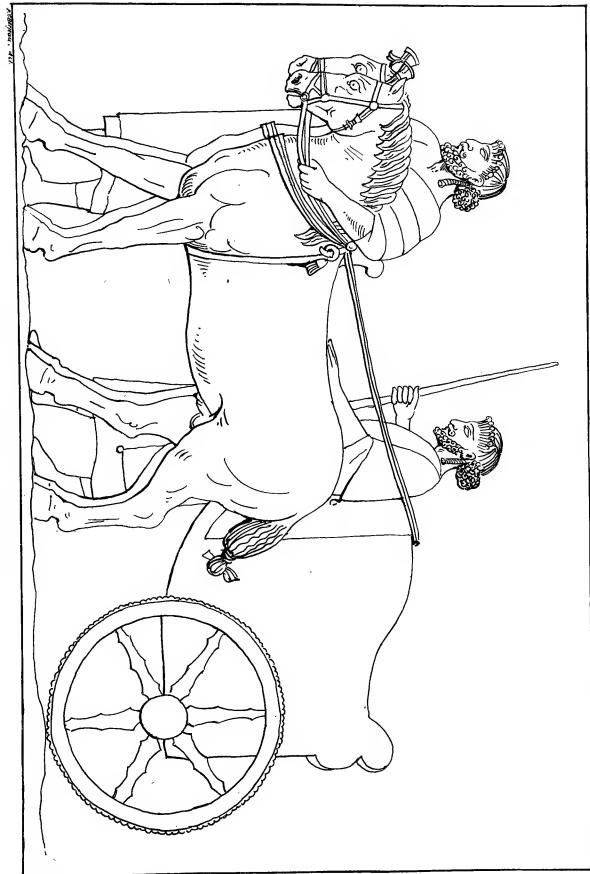
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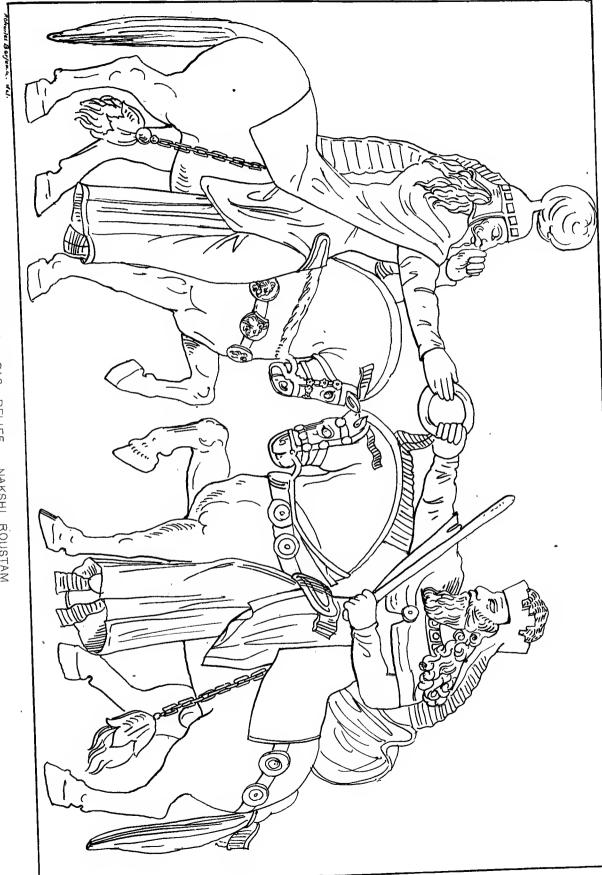
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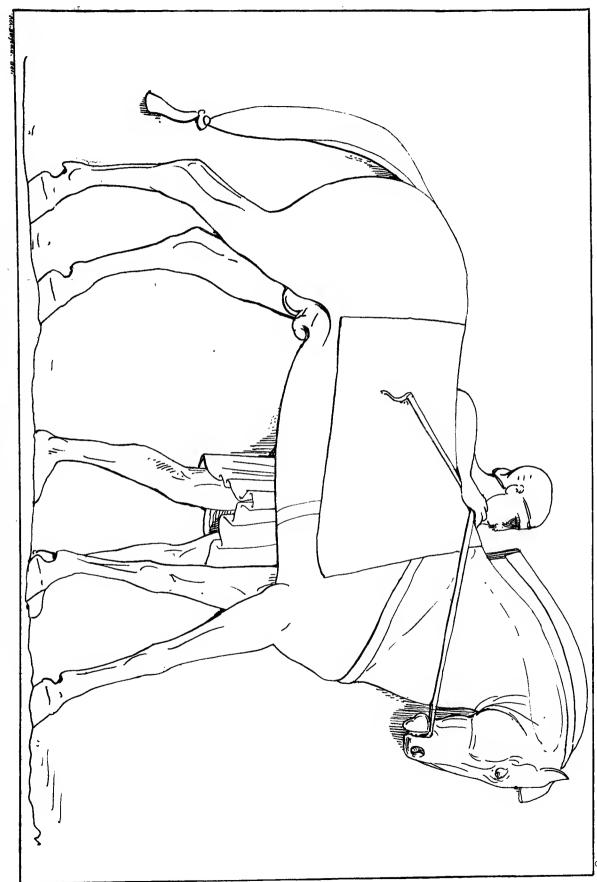
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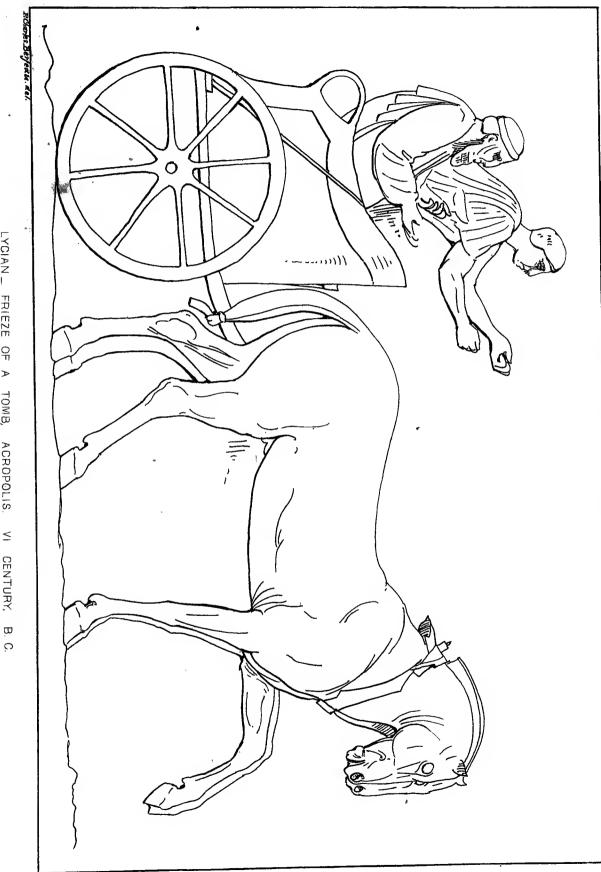
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LYCIAN _ FRIEZE OF A TOMB, ACROPOLIS. VI CENTURY, B. C.

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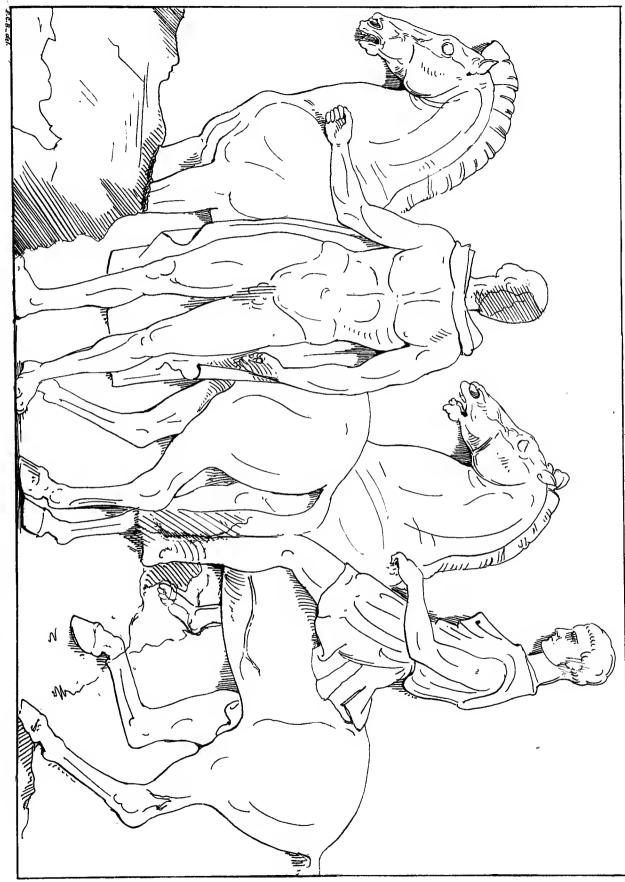


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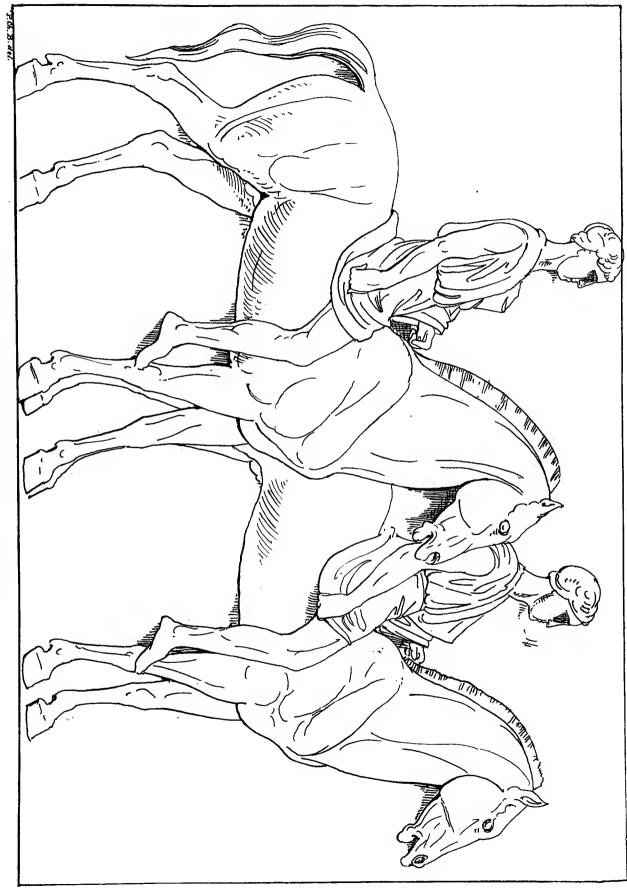
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GREEK _ FRIEZE OF THE PARTHENON, V CENTURY, B. C.



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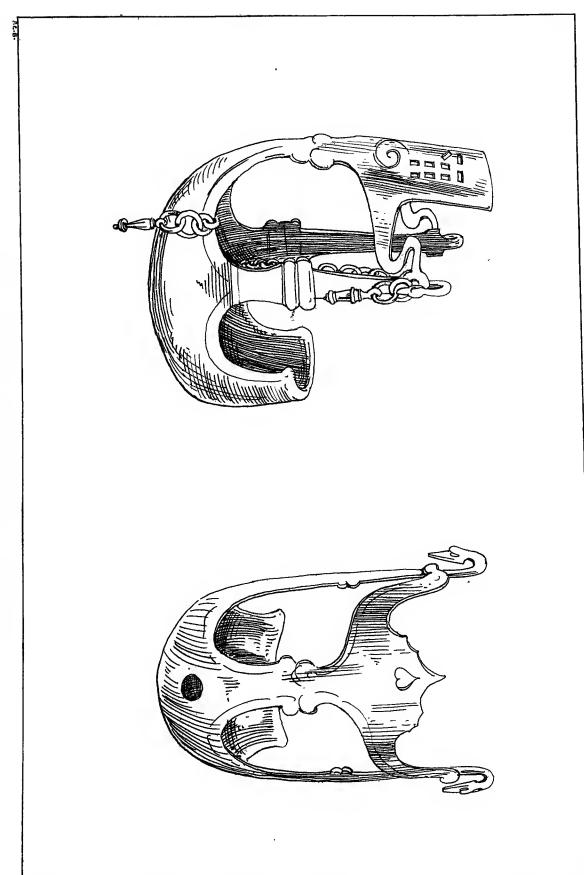
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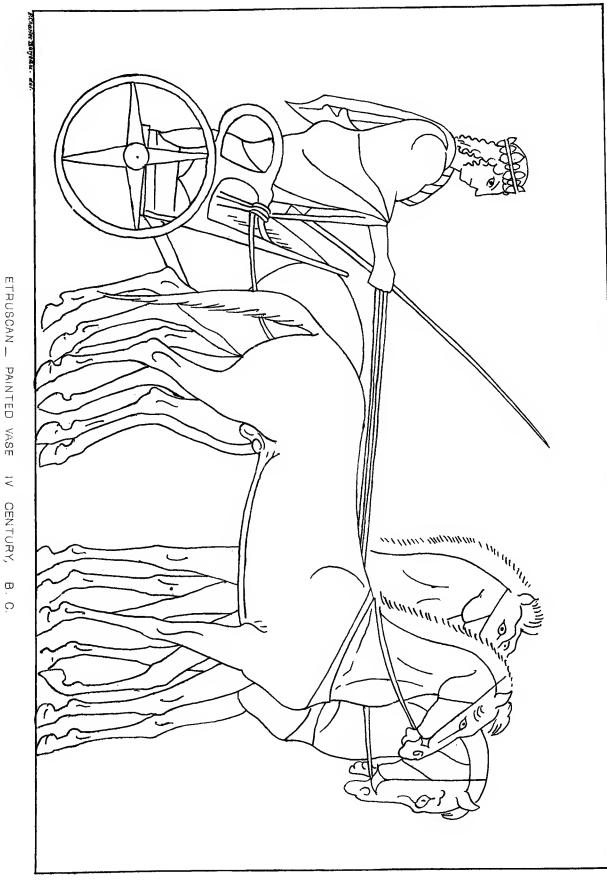
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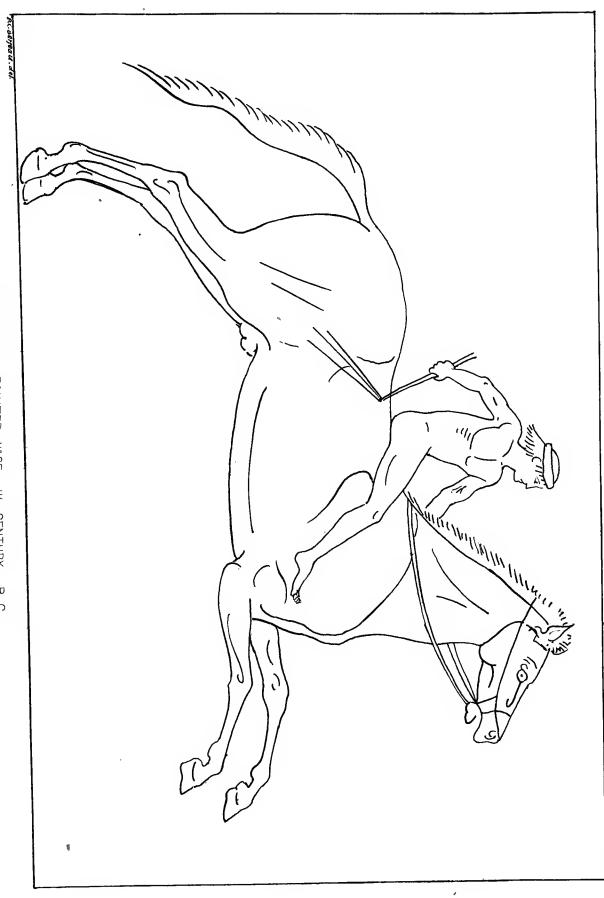


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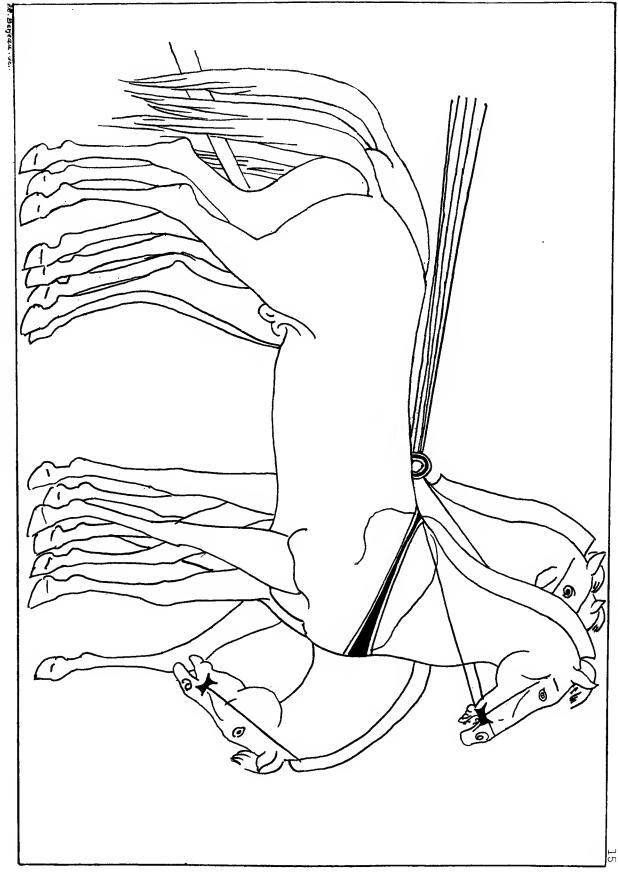
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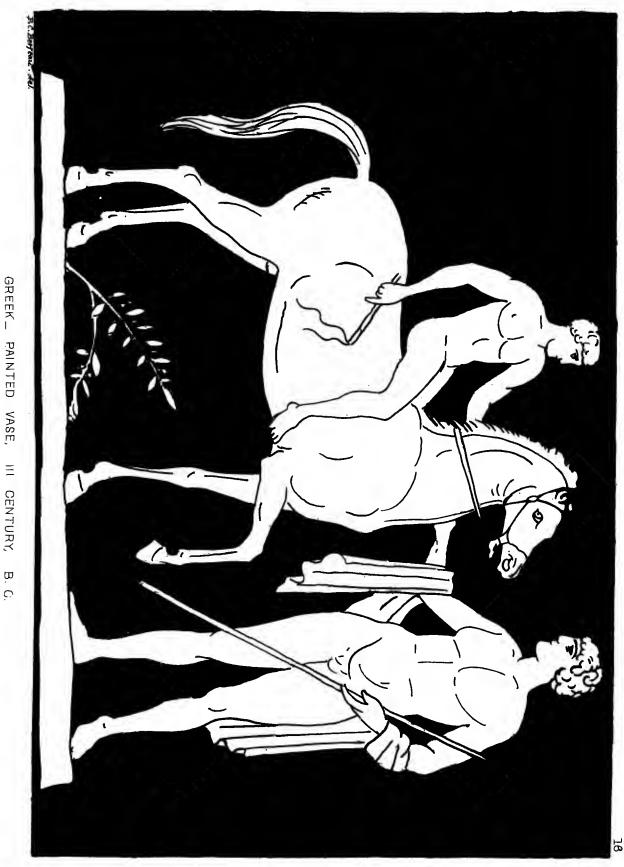


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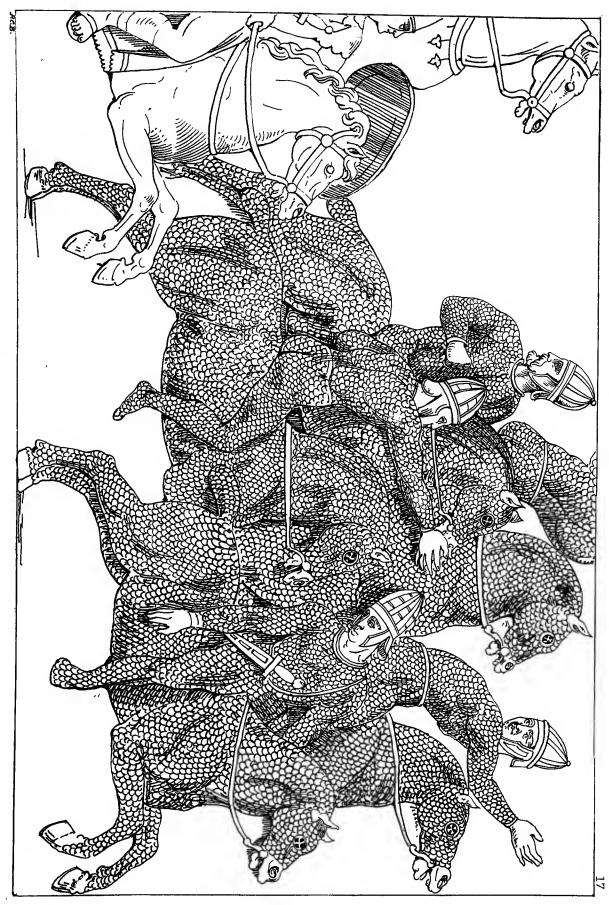
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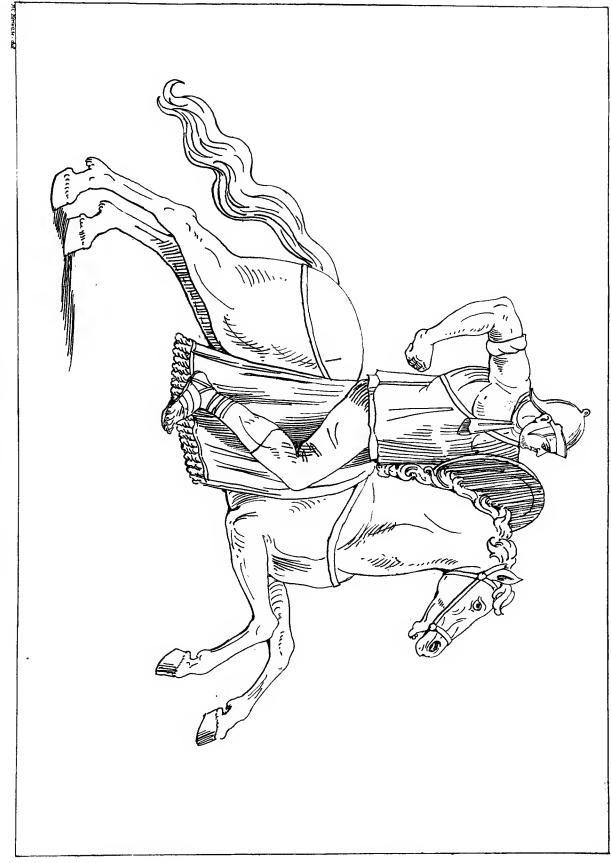


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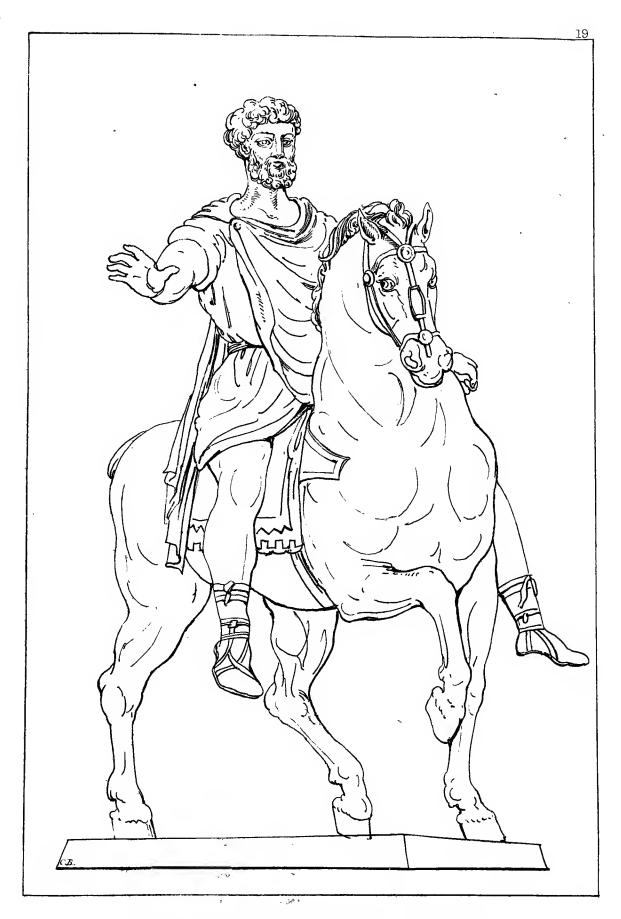




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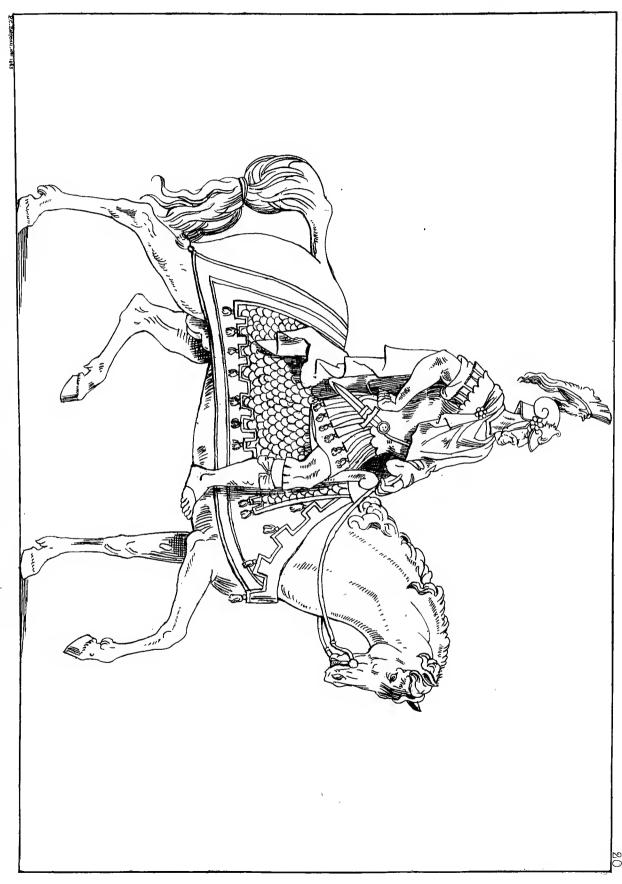


ROMAN _ TRAJANS' COLUMN, I CENTURY.



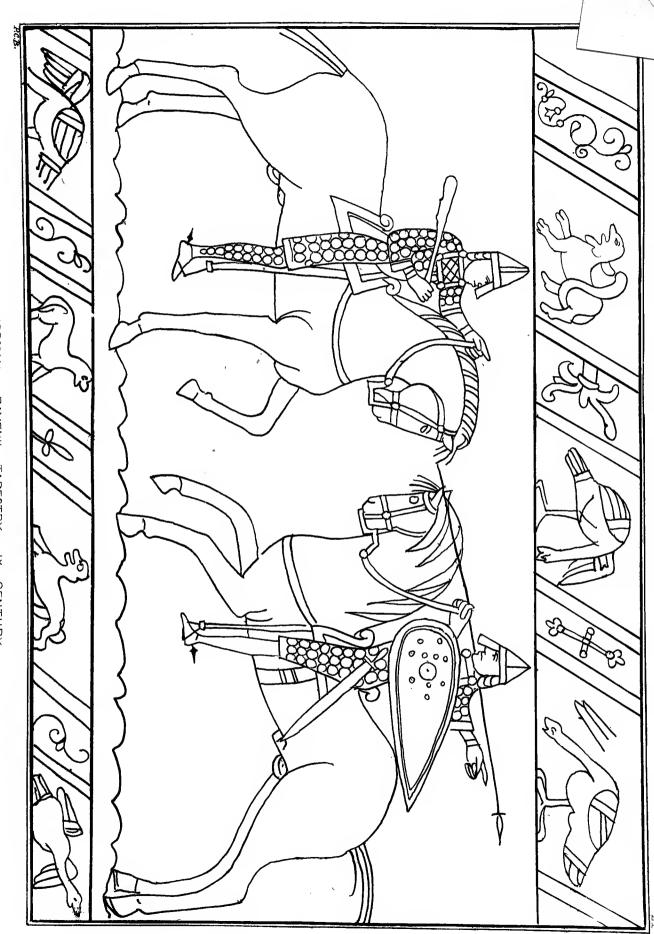
ROMAN _ STATUE OF M. AURELIUS, II CENTURY.





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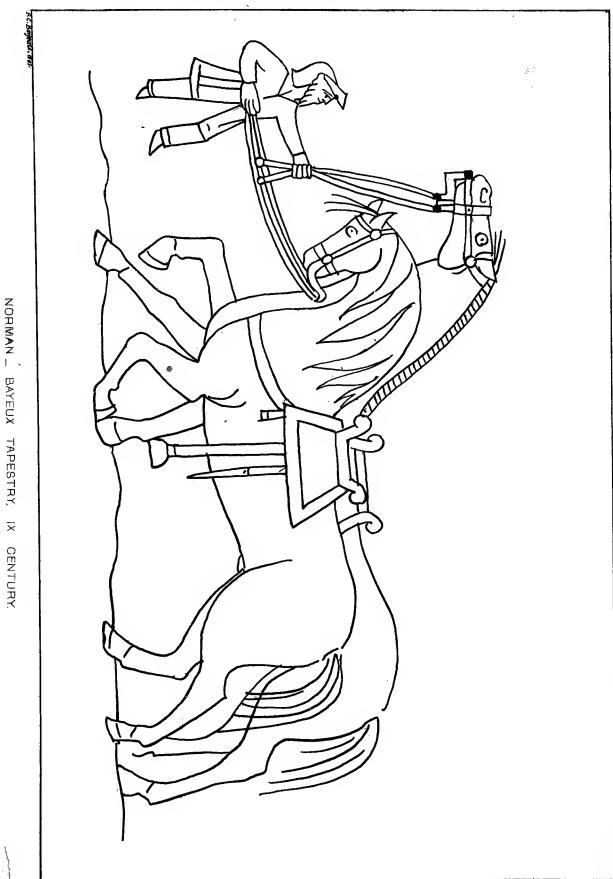
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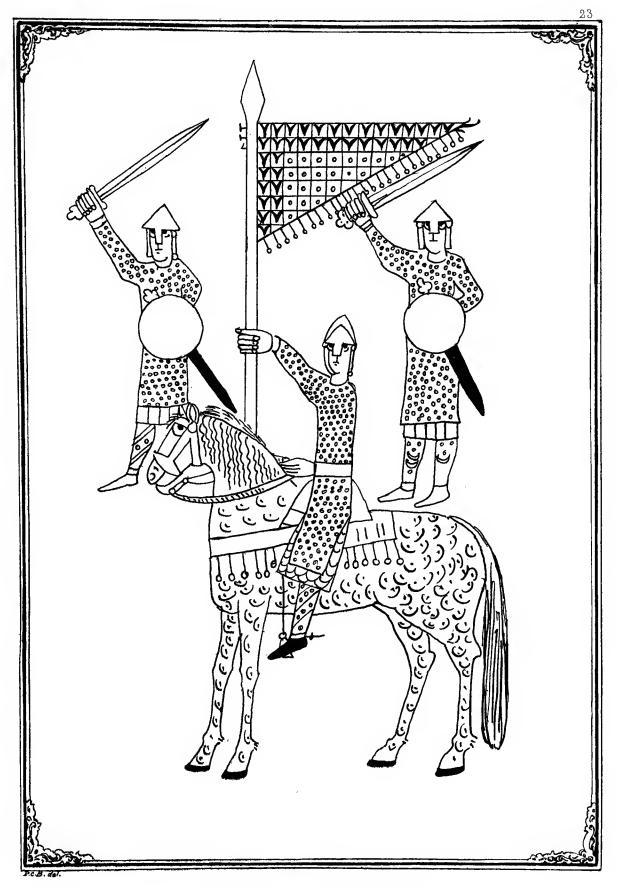
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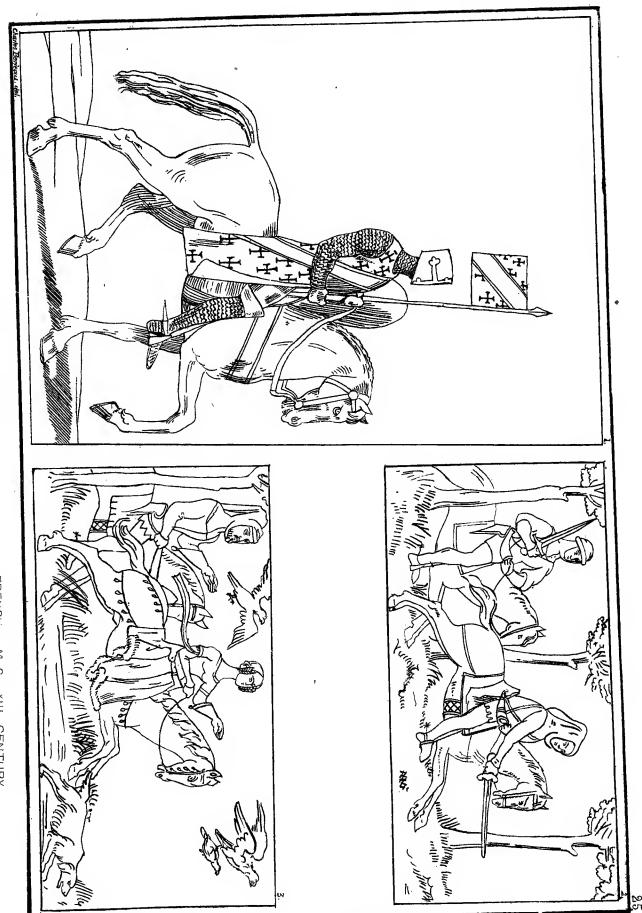


FRENCH_ ABBEY OF ST DENIS, XIL CENTURY.

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FRENCH __ STAINED GLASS, CATHEDRAL OF CHARTRES.

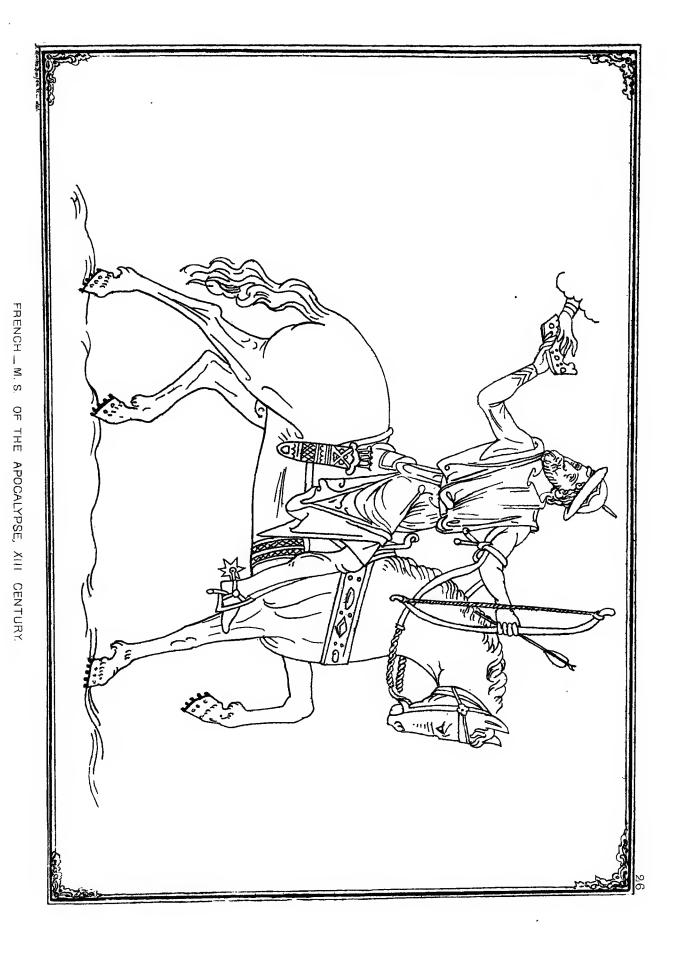
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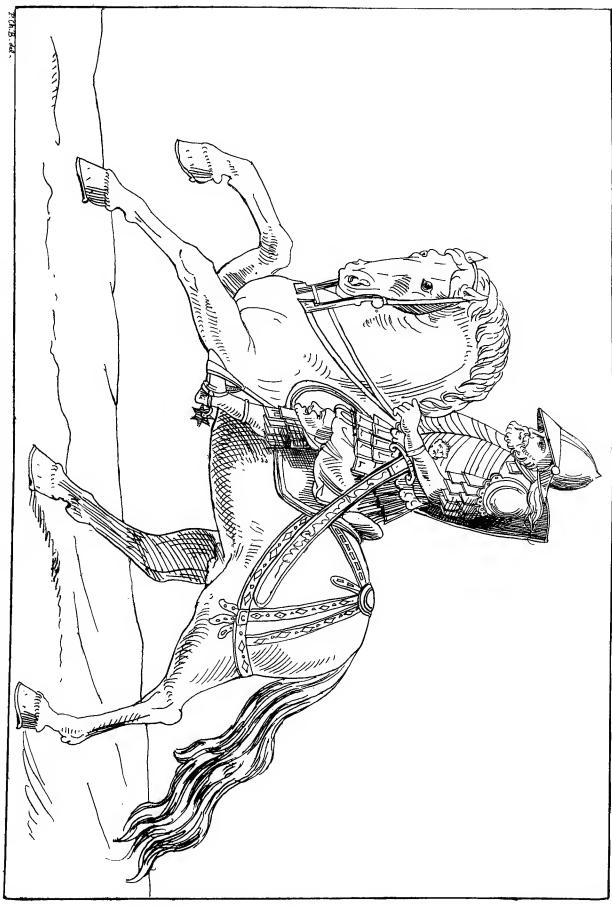
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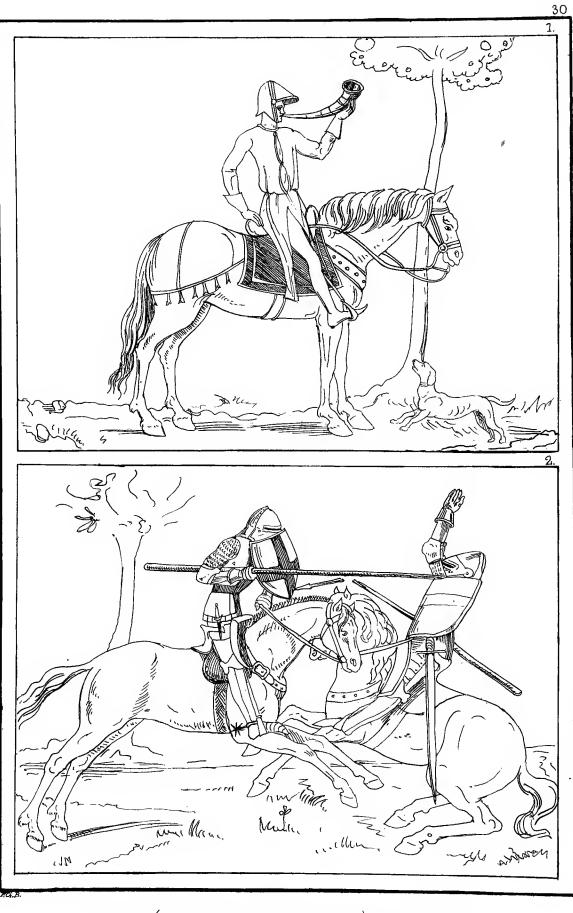
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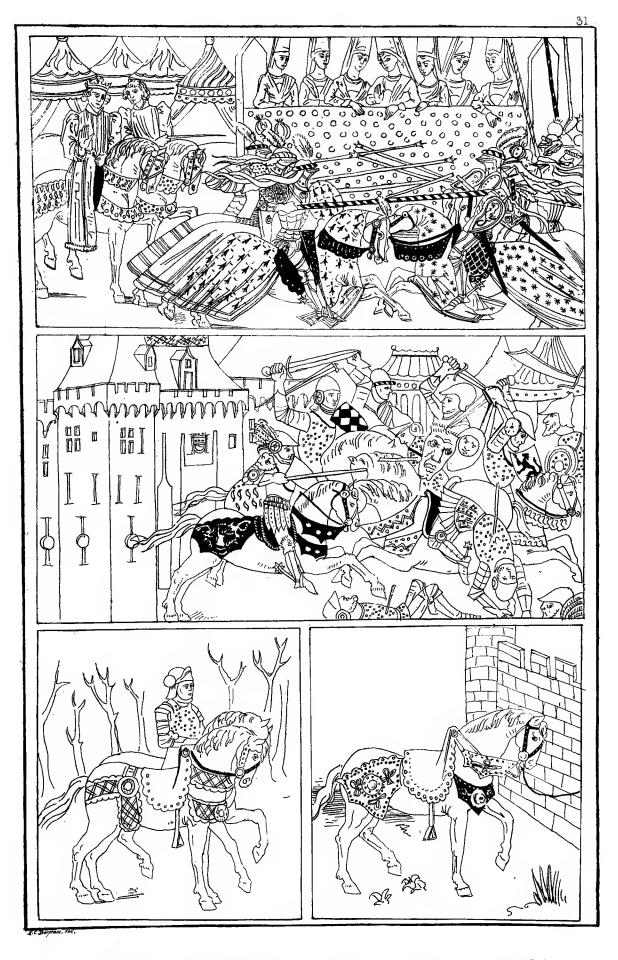
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ENGLISH _ ARTHUR OF LITTLE BRITAIN, M.S. XIV CENTURY.

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FRENCH _ HEURES D'ANNE DE BRETAGNE, M. S. XV CENTURY.

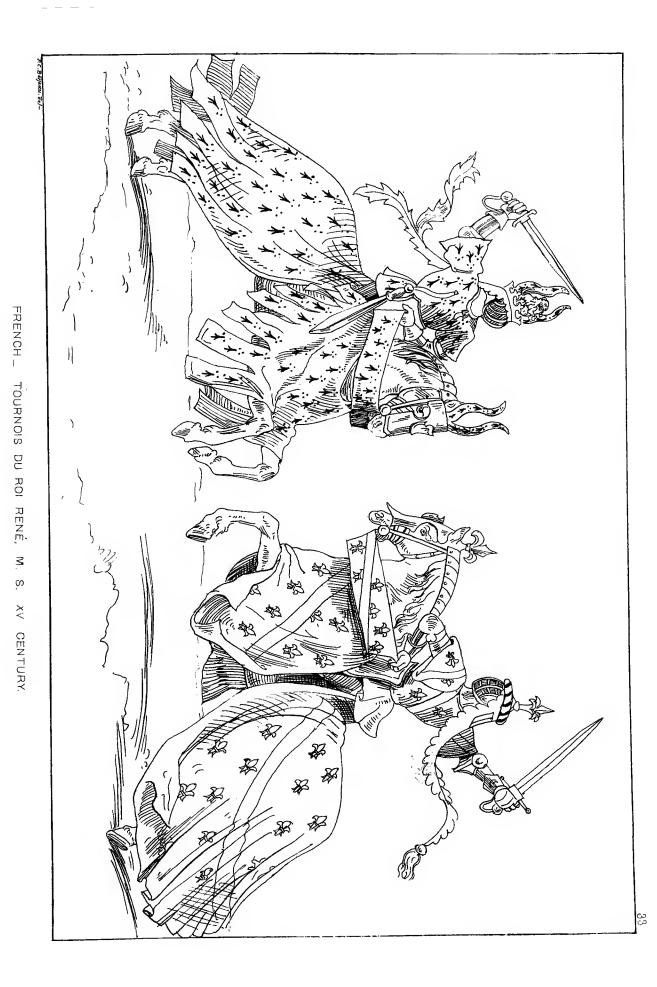
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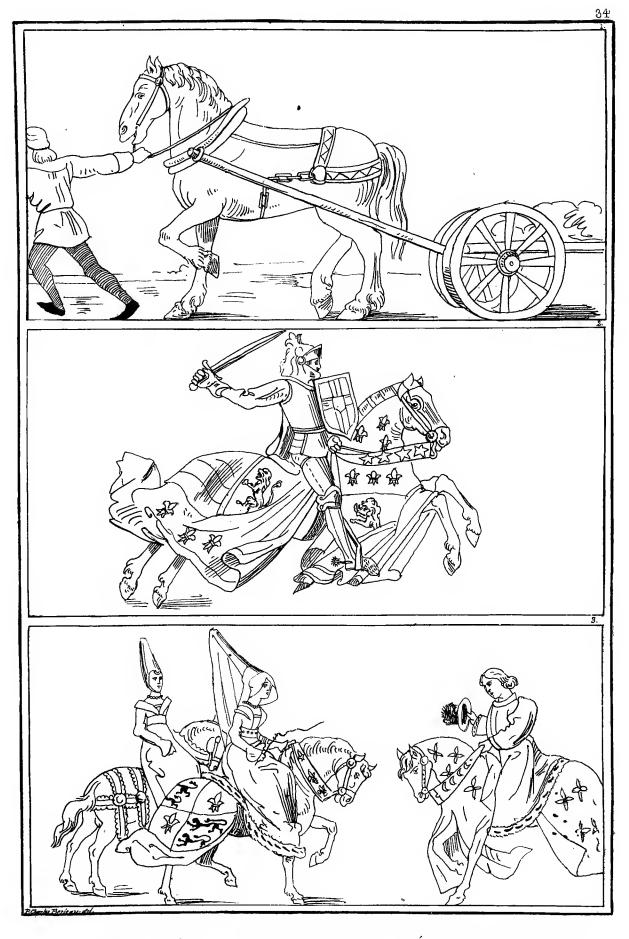
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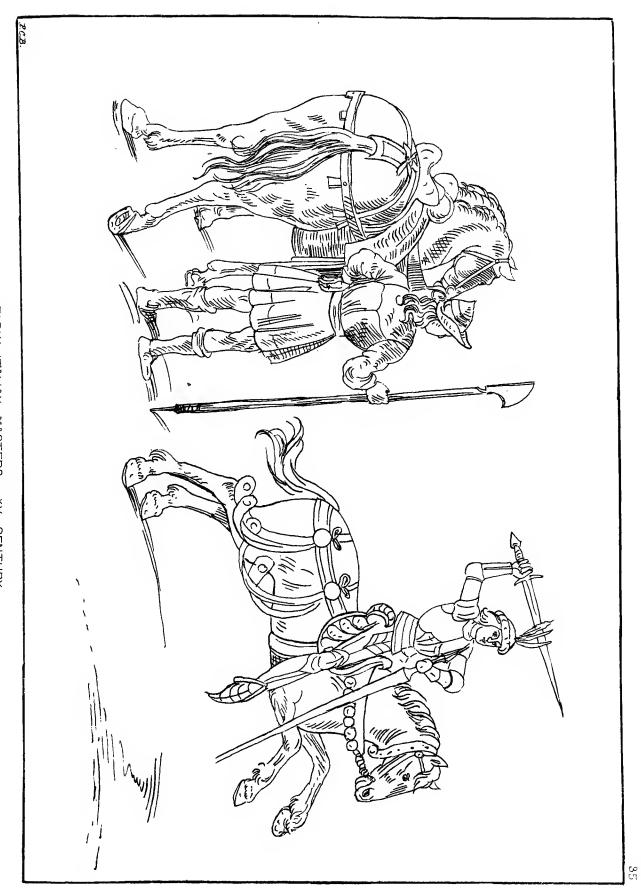
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ENGLISH _ TOURNAMENT ROLL. XVI CENTURY.

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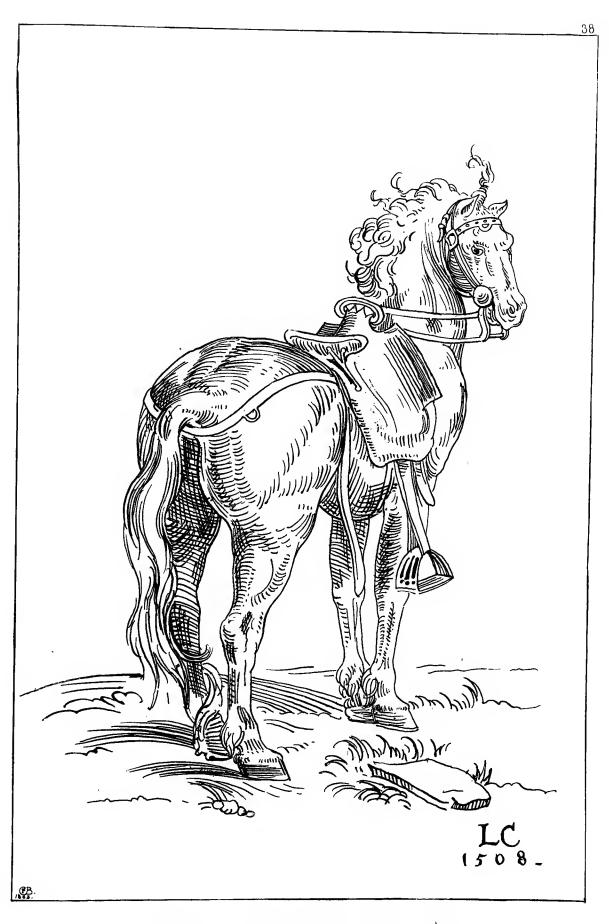




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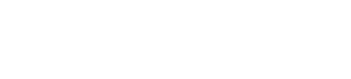
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GERMAN _ ALBERT DURER. - 1471-1528.

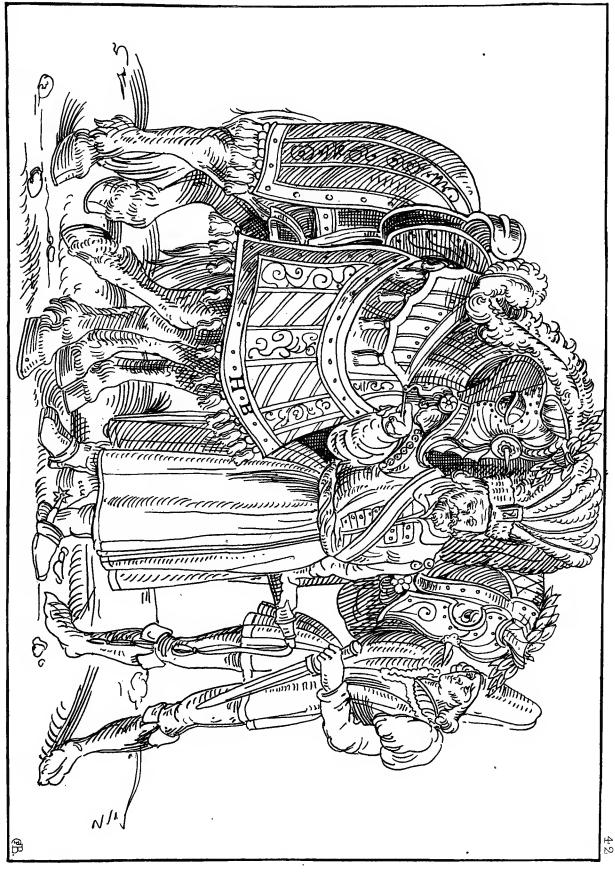




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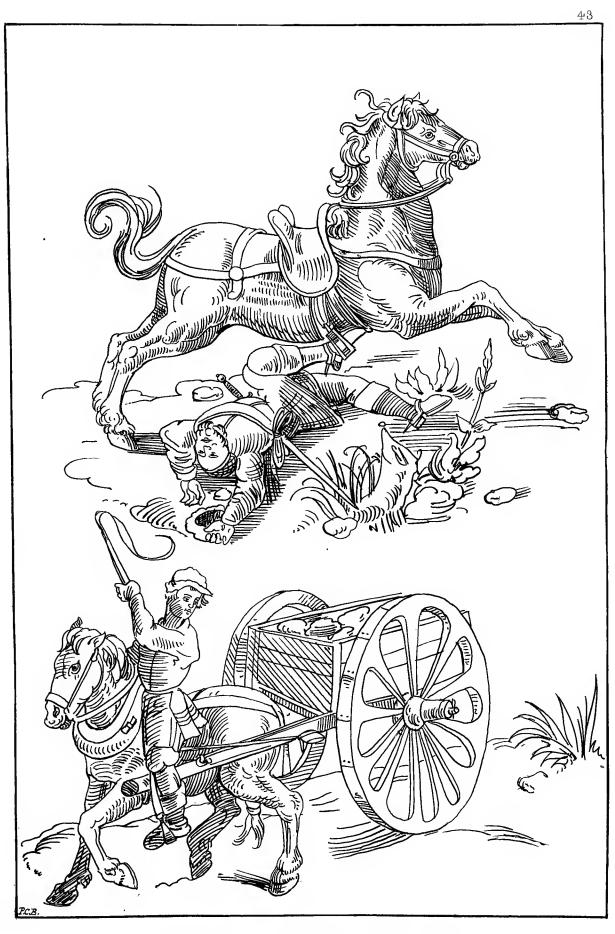
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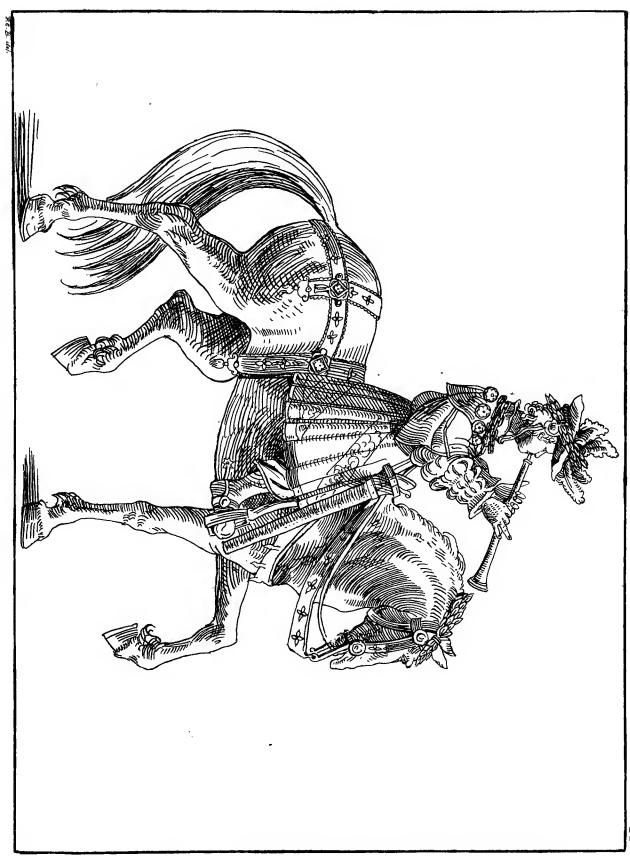
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GERMAN_ HANS SCHAUEFLEIN, 1490 - 1540.

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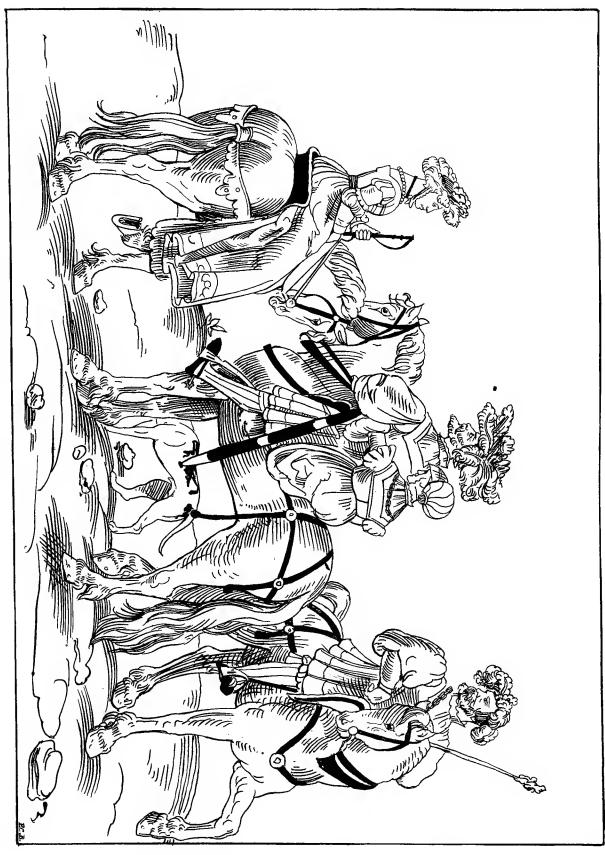
GERMAN _ HANS SOHAUEFLEIN, 1490- 1540.

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GERMAN_ HANS SCHAUEFLEIN, 1490-1540

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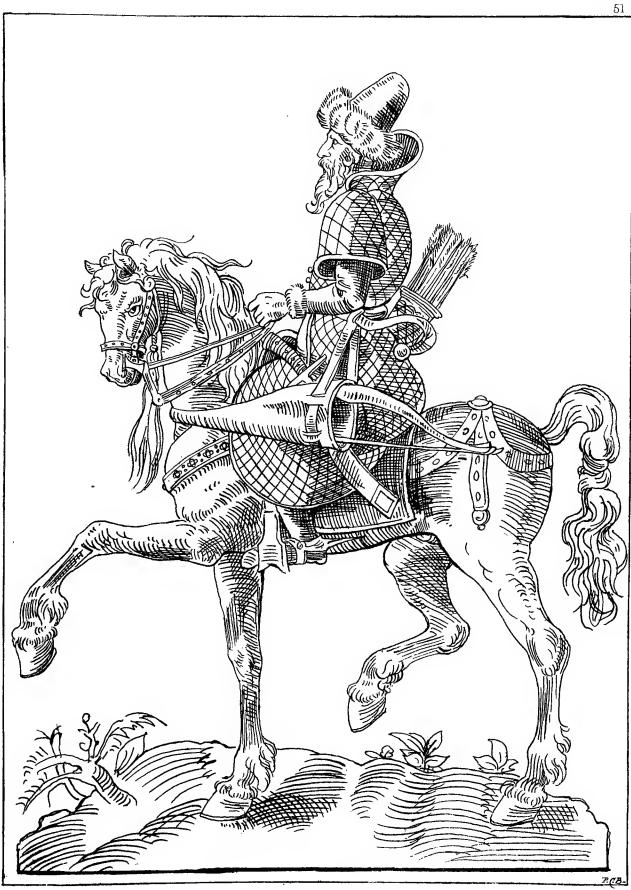


ENGLISH _ GUY, EARL OF WARWICKE, XVI CENTURY.

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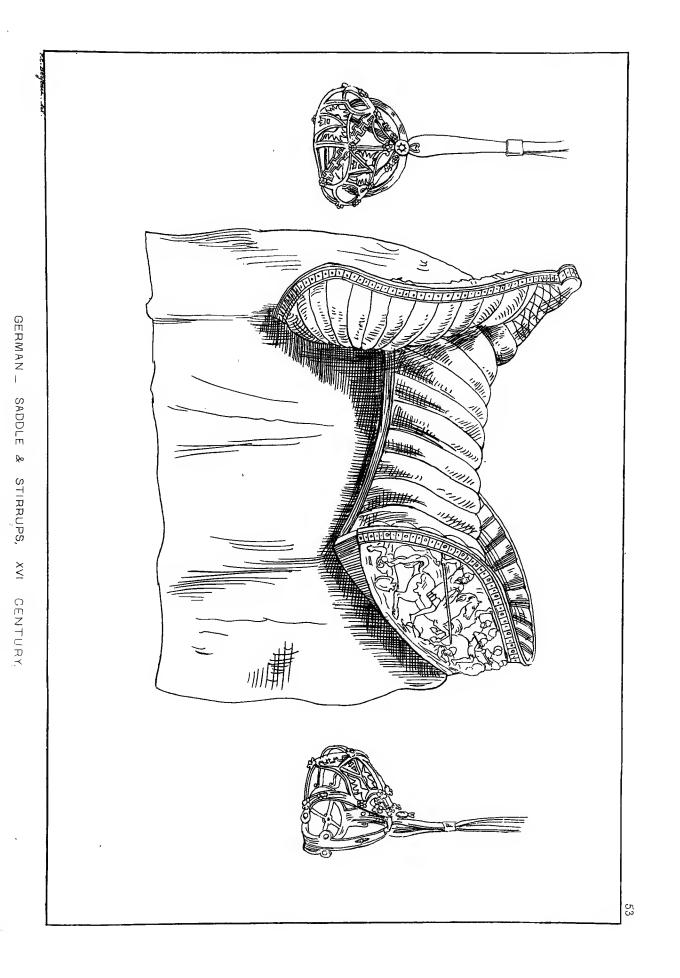


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GERMAN ... HAN,S WEIGEL, XVI CENTURY.





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DUTCH_ LUCAS VAN LEYDEN, 1516.

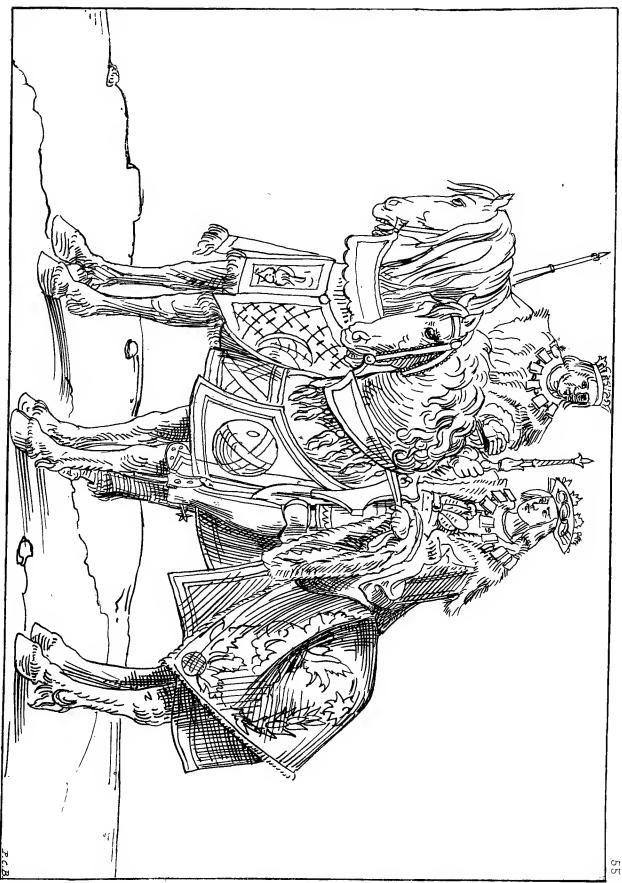
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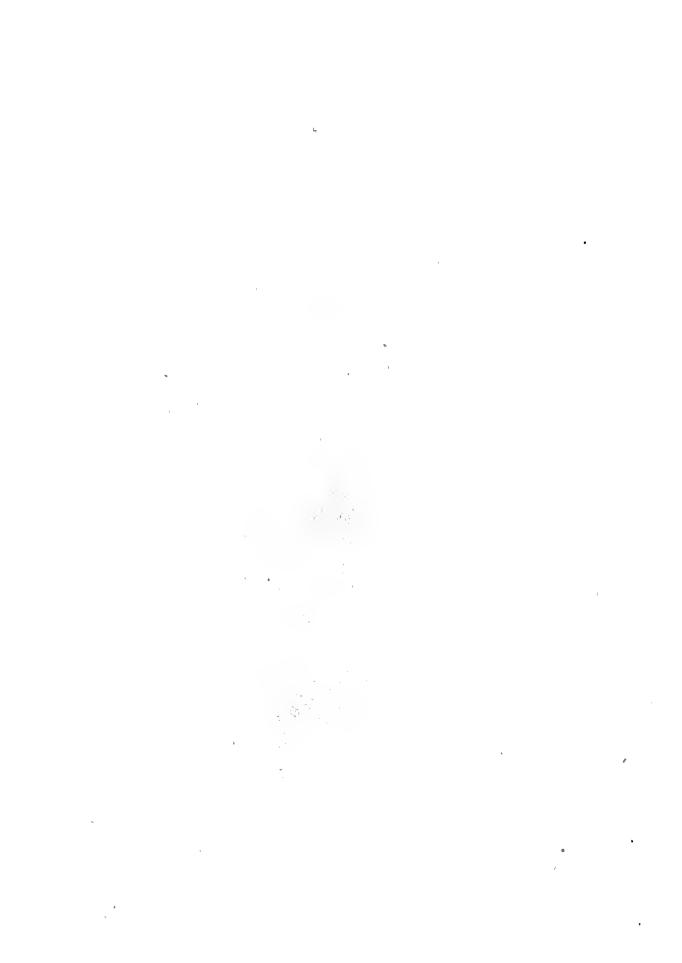
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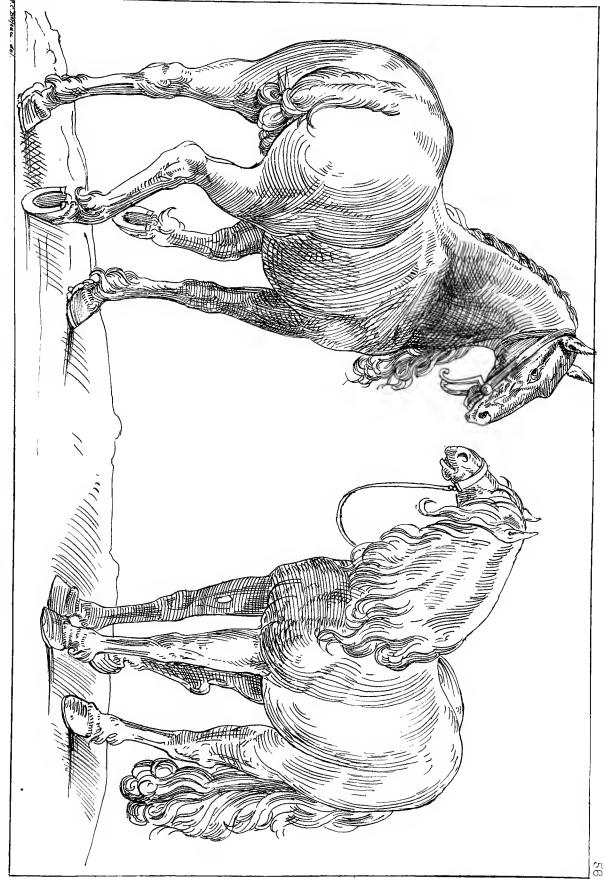
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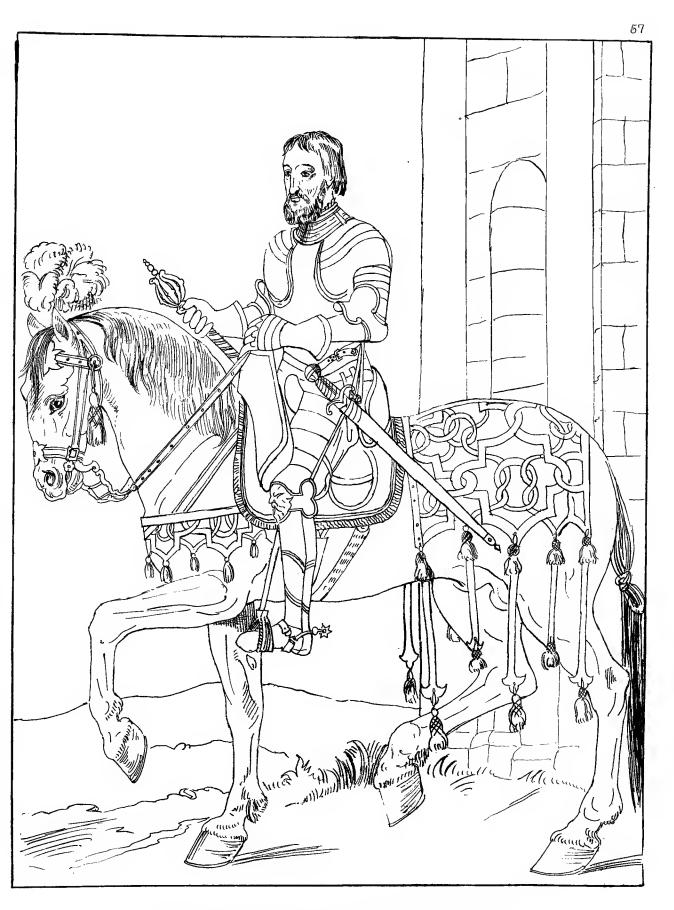




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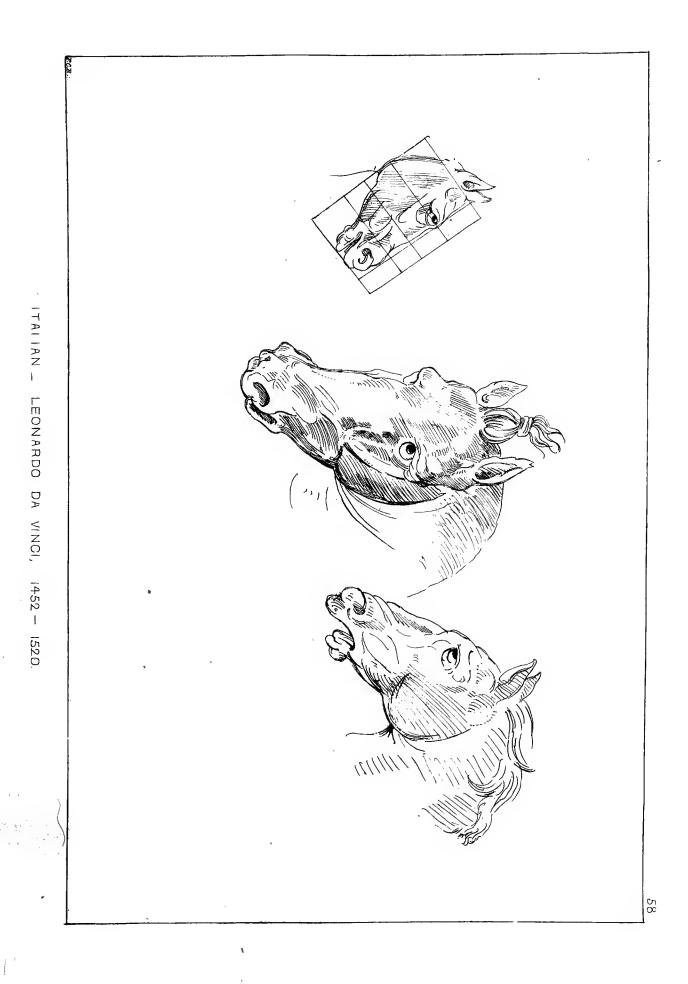


FRENCH_FRANCIS IST BY JANET, 1516-1560.

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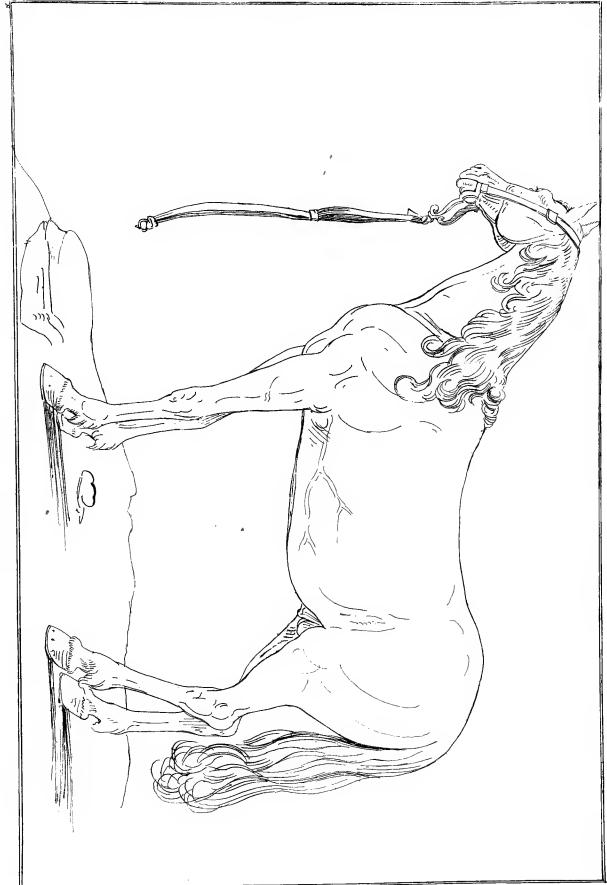
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J. VAN DER STRAAT, XVI CENTURY.

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