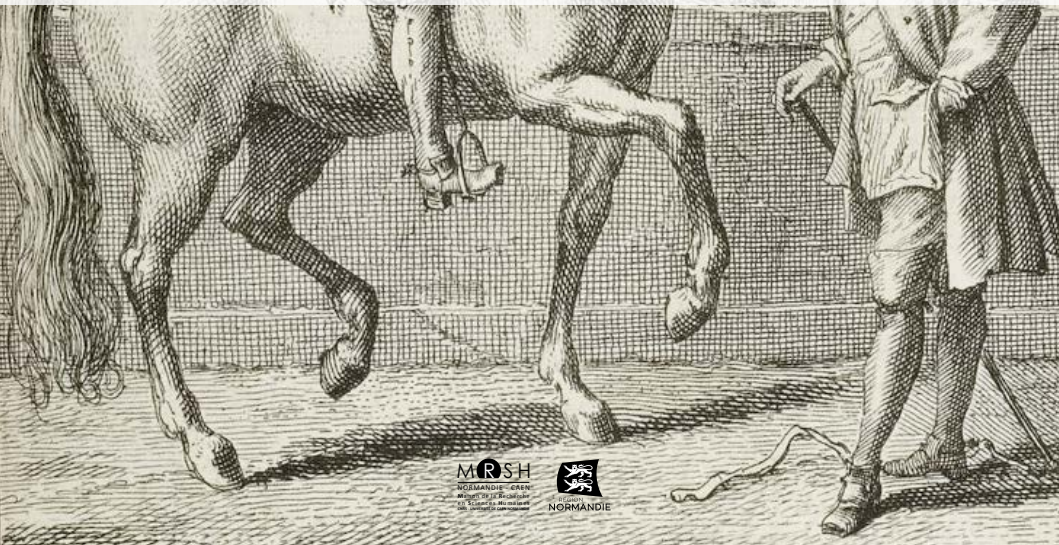




The World Horse Library



Mennessier de La Lance



The horse has been an essential part of human development for several millennia, since a distant Neolithic age. Earlier written records of several civilizations mention the place and role of the horse. In the past centuries in Europe, equestrian know-how and art have produced a number of publications that constitute presently a major book heritage.

The World Horse Library launched by the MRSH CNRS University of Caen, with the strong support of the Normandy Region, the assistance of the Ministry of Culture, and in partnership with IFCE, is a project that combines the most advanced developments in digital technology, the skills of many partners in public and private libraries, of academic specialists or experts to open this heritage to a wide public in an inventive way. A library of libraries on the horse takes root.

Enlightened enthusiasts will find here the annotated description of a book whether rare or not, its digitized version if available, and a section biography of the authors. The library that owns the book, whether in France or elsewhere in the world can also be located.

This small booklet offers an illustrated overview of the latest inventory dated 1921 and few of its benchmark works. It was established by General Mennessier de la Lance. While the then area of interests focused on cavalry and veterinary manuals, today new themes have emerged to complete our knowledge of horses: this animal was at the heart of our economic and cultural development before the automobile replaced it at the beginning of the 20th century. Nevertheless, the horse has succeeded in its revolution, moving from the military and agricultural world to the world of leisure and sport. Mennessier de la Lance's work reveals a living photograph of a world in constant flux and gives the key ingredients to understand the current period.

MENNESSIER DE LA LANCE



The latest inventory of the books carried out is the work of Cavalry General Mennessier de la Lance. His equestrian bibliography took him more than 20 years. His tremendous work represents more than 8,000 titles in French and Latin, accompanied by a biography and detailed description of the content. Since then, as many books have been published, if not more. The structure of his work serves as the basis for this new inventory.



LA BROUE



Le cavalier François (1593) by Salomon de la Broue is the first book in French which lays the foundations of French equitation. Mennessier praises the esquire's patience, his sense of observation and guile in the training of difficult horses, despite the few barbaric methods he used frequently.

PLUVINEL



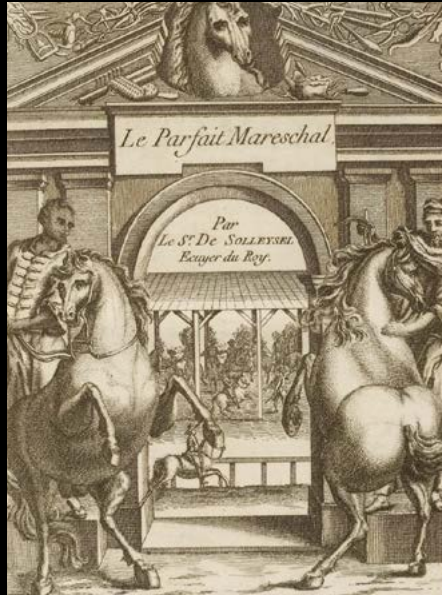
Pluvinel began his career as first esquire of Henry III, then entered the service of Henry IV. Responsible of the education of the heir apparent, the future Louis XIII, he took the opportunity to gather his notes on this experience in *Instruction du Roy en l'Exercice de monter à cheval*, illustrated by the beautiful plates of Crispin de Pas. Its posthumous publication in 1625 is by René Menou de Charnizay. Mennessier notes in his method a wise and safe progression and a gentleness that he recommends at all times. He sees - and he is the first - that when the horse defends itself or resists, it is not because it is «coward» - malicious - obstinate but because it does not understand what it is asked to do”.

NEWCASTLE



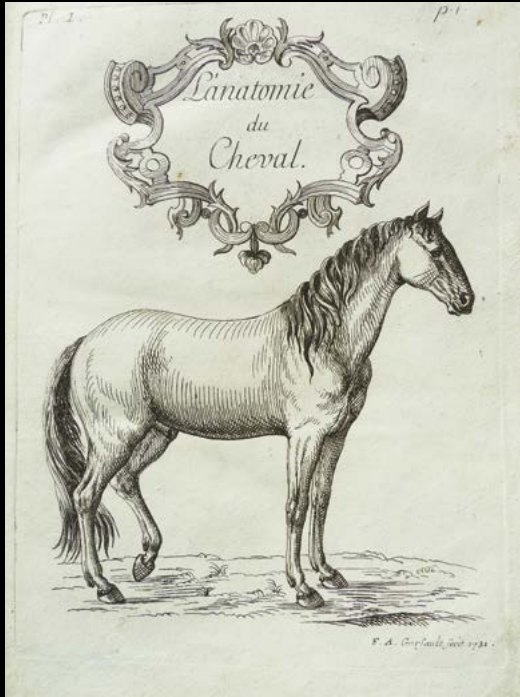
Newcastle, great English Lord, favorite of the kings James I and Charles I, published his *Méthode et Invention Nouvelle de Dresser les Chevaux* in 1657. The richness of the plates drawn by Abraham of Diepenbeke and the fame of the esquire, greatly contributed in the success of the book. Mennessier mentions his six frontispieces as «curious monuments of the author's naïve vanity» and considers his methods deplorable and unclear.

SOLLEYSEL



Jacques de Solleysel published *Le Parfait Maréchal* in 1664. As complete horseman, he then trained as a esquire with René de Menou and Romance de Mesmont. He also went to Germany to learn hippiatrics. Mennessier acknowledges that Solleysel simplified and corrected the methods and huge errors of his predecessors, even if he did not completely free himself from any empirical remedy: « He had a success attested by many editions that followed one another for more than a century and that the publication of Garsault's *Le Nouveau Parfait Maréchal* alone interrupted. Moreover, Solleysel has translated Newcastle.

GARSAULT



François-Alexandre de Garsault is the author of the *Nouveau Parfait Maréchal*, first published in 1732. Hippiater, draughtsman, naturalist, captain of stud farms, and esquire, Garsault contributed to the production of the Encyclopedia of Diderot and d'Alembert.

BOURGELAT



Claude Bourgelat published *Le Nouveau Newcastle* in 1744. He rectified disorder in Newcastle's abundant and confused work with flawless control and knowledge. His other books on hippiatrics finally reform old doctrines. His success has paved the way for the modernization of veterinary sciences. He initiated the veterinary schools of Lyon and Alfort.

LA GUÉRINIÈRE



François Robichon de la Guérinière is the author of the equestrian literature monument *L'école de Cavalerie*, published in 1729. This work contains the best of the past, enhanced with new ideas. The Norman develops a progressive educational method and a new approach of the horse that respects its personality and natural skills. He remains the undisputed father of French equitation.

This book remains relevant and its study allows today rider to improve balance in order to train a horse in low school and airs above the ground. He is provided with complete instructions on shoulder-in.



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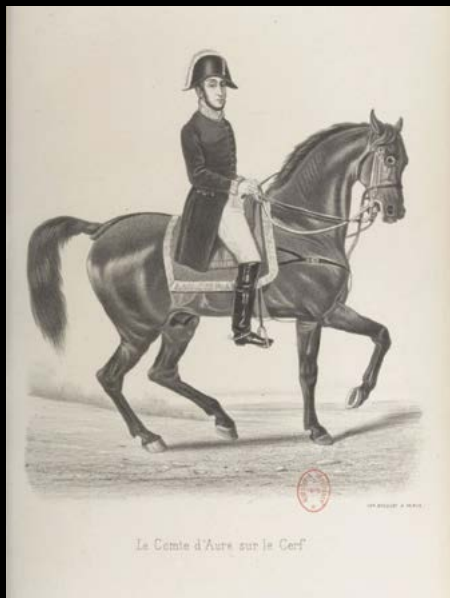
l'Epaule en Dedans.

BAUCHER ET D'AURE



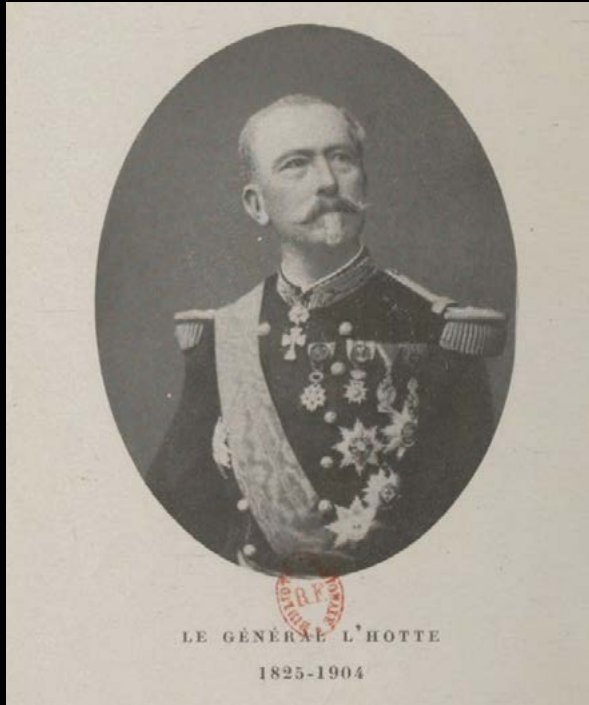
François Baucher liked to perform in public until his very serious accident. He gained a wide recognition through his performances at the Cirque des Champs-Élysées. The squire also gave training courses. His *Méthode d'équitation*, first published in 1842, was successfully presented to Saumur but was finally rejected by the Ministry of War. He will remain famous for the practice of flexions on the horse to gain light gestures. Many booklets witnessed the disputes between the two opponents.

Count Antoine d'Aure has an impressive past: Master of the Grand Stable for Louis XVIII, then Charles X, chief trainer in Saumur, commander of Napoleon II's stables, Emperor's esquire and finally, General Inspector of the Haras Nationaux. He taught horseback riding to the Duke of Aumale. His *Cours d'Equitation* for Military education was published in 1850. There are chapters on outdoor horse riding or vaulting.



Mennessier examines the passionate controversy between d'Aure and Baucher, who first associated courteously: « But Baucher had never seen the Comte d'Aure on horseback and often expressed his regret. The latter, on the other hand, willingly agreed to an interview [...].M. d'Aure set up a mare whose possible acquisition by Baucher had been the pretext for his visit. But things did not go well: the disagreement between the Count of Aure and his mount took a violent turn and the visitor withdrew quite quickly.»

L'HOTTE



Mennessier worked under General Alexis L'Hotte. He summarizes *Un officier de cavalerie* (1905) as “a masterful study of d’Aure and Baucher, who were both masters of L’Hotte”.

He considered the general as one of the glories of French equitation.

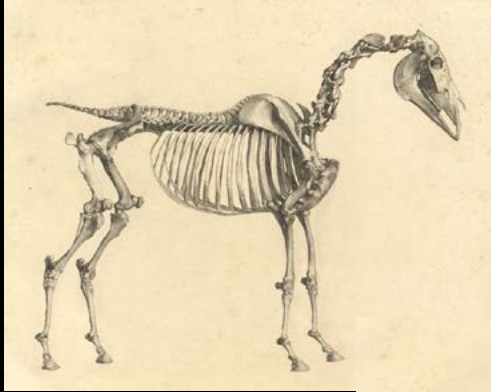
FILLIS



GERMINAL, GALOP EN ARRIÈRE (FILLIS).

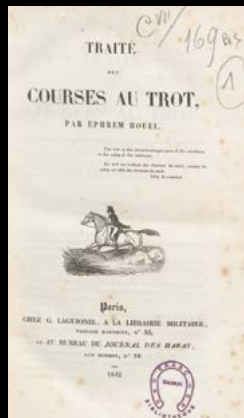
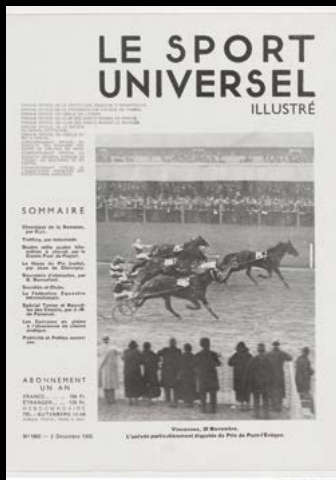
James Fillis came from England at a very young age. He performed at the Circus of the Champs-Élysées under the guidance of Franconi. He was eventually appointed Chief Squire at the School of Application of Cavalry Officers in St. Petersburg. Delton's photographs illustrating his *Journal de dressage* (1903) made Mennessier say: "We will not be much surprised by the difficulties he encountered when we carefully examine the photography of his horses".

STUBBS



The English painter George Stubbs was a great anatomist. His has almost exclusively represented animals, mainly horses, as shown in the plates of his *Anatomie du cheval*, which was translated into French in 1797.

HOUËL



Ephrem Houël, Inspector General of the Haras Nationaux, started trotting races in France. “The first ones were held in Cherbourg in 1836, and were followed by those in Caen in 1837” recalls Mennessier. He was one of the main writers of *Le Journal des Haras*.

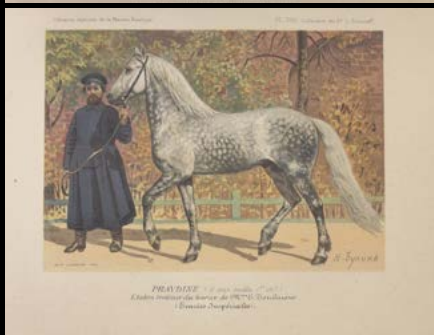
He was also a proponent of improving breeding by crossing with pure Arab blood. He was a good rider and had been a student of the Count d’Aure.

GAYOT ET MOLL



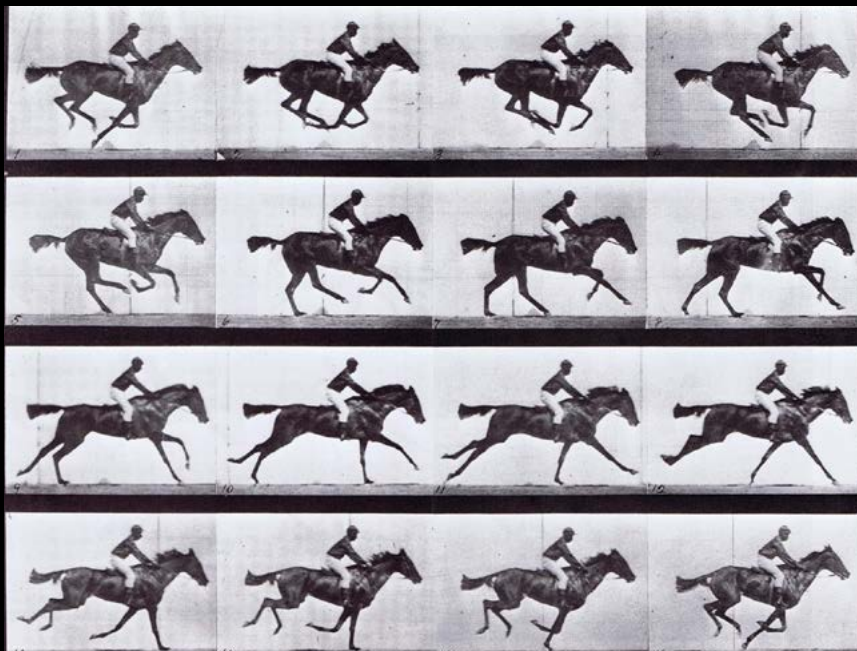
Veterinarian, then inspector general and director general of the Haras Nationaux, Eugène Gayot is « a master of contemporary zootechnics» according to Mennessier whose 4 volumes of *La France chevaline* are, according to him «one of the most important books published on the horse». Gayot is also the author, with Louis Moll, of *Connaissance générale du cheval*, which includes a very beautiful atlas (1883). He also helped to improve the Anglo-Normand horse program and the first Anglo-Arab one.

SIMONOFF



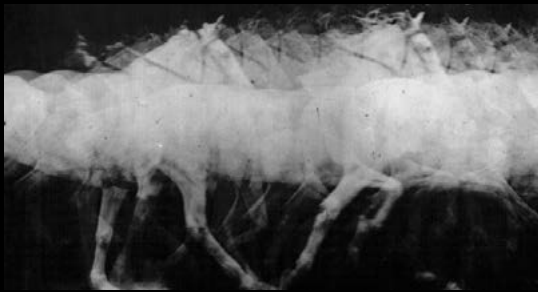
Simonoff was a correspondent of the General direction for the Russian Studs. His important work *Les Races chevalines, avec une étude spéciale sur les chevaux Russes* (1894) is decorated with beautiful illustrations. It contains all the breeds, with more details than those of then Russia.

MUYBRIDGE



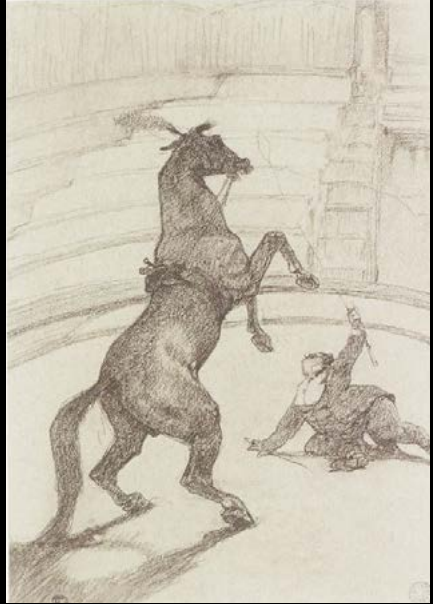
Under the influence of Leland Stanford, a great fanatic of racing horses in Palo Alto, the photographer Edward Muybridge carried out photographic experiments at his stud farm, using a series of twenty-five cameras. These images confirmed Marey's assumption about the position of the galloping horse, undermining the representation of Theodore Géricault's flying horse in his famous painting, *Le Derby d'Epsom* (1821).

MAREY



Étienne-Jules Marey was a doctor and physiologist. He focused his studies on the movement and invented ingenious recording devices that provided graphical plots. This allowed him to describe in detail the heartbeats, the respiratory movements, the muscle contractions, and the locomotion movements of humans, horses, birds and insects.

TOULOUSE-LAUTREC



Henri de Toulouse-Lautrec had specialized in painting «*des plaisirs parisiens*» as described by Mennessier. The painter, a student of Cormon, had easily sketched the esquires men and women of the Parisian circuses found in the collection *Au cirque* (1905).

MOLIER



Ernest Molier was an excellent show esquire. He had founded a private circus where the best of Paris came to perform with experienced trainers and clowns. He formed many horsewomen, including Blanche Allarty, whom he eventually married. She attended the traditional high school, in tandem or in side-saddle. The horsewoman had created a new number of trapeze on horseback. We see her achievements in Delton's photos, illustrating *L'Équitation et le cheval* (1912) written by her husband.



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