

## JINS 343: The Horse in Art, Science and History

Spring 2007 | 10:30-11:50 TTh | MG 1094

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### Instructor

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### Course Description

By using an interdisciplinary perspective, students will consider the art, science, and history of the horse. Works of art depicting the horse will be considered, to focus on 1) changes in human perception of horses over time, 2) changes in horse use throughout the millennia since domestication, and 3) the versatility of the horse in the endeavors of humans. Science will be used to consider unique equine anatomical, physiological and behavioral adaptations that predestined this species to play a central role in human history. Historically, students will consider horses in the context of time and place to identify uses by various cultures for the advancement of political and geographic aspirations.

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### Course Introduction

The horse is much more than a livestock or companion animal. Rather, it has been a pivotal determinant in the ebb and flow of human civilization. Many have argued that history for the last 6,000 years would have been dramatically different<sup>1,2,3,4</sup> without the horse. Budiansky<sup>5</sup> eloquently echoes many of these authors by saying:

*the domestication of the horse as a mount and a chariot horse was an event so overwhelming in the history of mankind that it was virtually impossible that man could have looked upon it with cool and sober detachment. . . Humans would inevitably see horses through their own eyes, their dreams and ambitions, myths and fears, vanities and fashions.*

Said another way, the horse virtually got us to the moon.<sup>6</sup>

The mobility domesticated horses lent to humans is a key to understanding its impact on our culture. Levine<sup>7</sup> expands on this idea by observing that increased mobility would have led to economic, social, and ecological changes resulting from an improved ability to utilize raw materials from a larger land mass. Increased mobility would have also enhanced 1) the ability to obtain goods by trading and 2) the ability of cultures to wage war. In the end analysis, the net effect of this increased mobility was to stimulate population growth and redistribute power at nearly every level of social interaction.

The horse, however, has been much more than just a human transporter – more broadly, it changed the human outlook on life. According to Barclay<sup>8</sup>

*. . . people who have employed the horse have invariably held it in high regard, primarily because out of the relationship between man and horse has come an admiration by men of certain qualities of the horse, . . . what may be termed a “centaur effect”. That is, the control of the horse, particularly in riding, enhances the feeling of power, freedom, and mobility.*

Thus human association with horses says something about our very nature, a perspective that can be gauged through works of art. Prehistorically and at least over the last 6 millennia the horse has been a focus for artistic and cultural activities. Works of art which portray the horse can be useful for illuminating our conception and perception of

ourselves and of the horse and its role in our culture. Preble et al.<sup>9</sup> convey this idea by stating that

one way to understand how art communicates experience is to examine works that have the same subject but vary greatly in form and content. . . communicat[ing] meanings that go far beyond ordinary verbal exchange.

Lastly, there must be some reason or explanation for the domestication of the horse and the resultant long-lived association of horse and human. Part of the answer lies in the science of the horse, and an understanding of the unique anatomic, physiologic, and behavioral characteristics of the species we call *Equus*. It is these characteristics that allowed the horse to be adapted to the uses to which humans put it.<sup>10</sup>

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<sup>1</sup> Clutton-Brock, Juliet. 1992. *Horse Power: A history of the horse and the donkey in human societies*. London: Natural History Museum Publications.

<sup>2</sup> Evans, Edna H. 1975. *Famous horses and their people*. Brattleboro, VT: Stephen Greene Press.

<sup>3</sup> Schmalenbach, Werner. 1962. *The Noble Horse: A journey through the history of art*. London: J.A. Allen.

<sup>4</sup> Simpson, George Gaylord. 1951. *Horses: The story of the horse family in the modern world and through sixty million years of history*. New York: Oxford.

<sup>5</sup> Budiansky, Stephen. 1997. *The nature of horses: Exploring equine evolution, intelligence, and behavior*. New York: Free Press

<sup>6</sup> Edwards, Elwyn Hartley. 1985. *Horses: Their role in the history of man*. London: Willow Books.

<sup>7</sup> Levine, Marsha A. 1990. *Dereivka and the problem of horse domestication*. *Antiquity* 64: 727.

<sup>8</sup> Barclay, Harold B. 1980. *The role of the horse in man's culture*. London: J.A. Allen.

<sup>9</sup> Preble, Duane, Sarah Preble and Patrick Frank. 1999. *Artforms*. 6<sup>th</sup> edition. New York: Longman.

<sup>10</sup> Budiansky, 1997.

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## Course Objectives

1. For the student to gain, through the perspectives of art, science, and history, a clear understanding of horses as crucial and integral players in human history;
2. For the student to gain an integrated understanding of how domestication of the horse and its subsequent use as a war tool affected the outcome of specific rivalries and conflicts between nations, societies and civilizations;
3. For the student to gain an appreciation for unique characteristics of the horse's anatomy, behavior (sociology and psychology), and/or temperament that allowed it to play a central role in human history;
4. For the student to gain an understanding of interdisciplinarity and the benefits of viewing problems or topics from multiple vantage points;
5. For the student to produce by way of peer review a substantial interdisciplinary work of scholarship reflecting 1) the importance of a specific horse in history (e.g., Bucephalus), or 2) the importance of the horse for a specific civilization or important historical figure (e.g., Alexander the Great) or 3) a synthesis of scientific and aesthetic perspectives of beauty as applied to the horse, or 4) other topics by approval.
6. For the student to practice cogent, well-reasoned, peer-reviewed writing that goes beyond mere communication and which is aimed at a target audience.

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## Prerequisites

ENGL 190; Junior standing.

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## Course Text

While a course pack has been used in the past I will provide handouts this semester.

## Tentative Course Outline

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### **Week 1: Introduction to Interdisciplinarity and the course (week of January 8)**

- A. why study the horse?
- B. what is “art”? “science”? “history”? what is “interdisciplinarity”?
  - 1. assigned reading: Seipel, *Introduction to Interdisciplinarity*
  - 2. assigned reading: Stokstad (1999), *Art History*, Starter kit, pp. 29-33.
- C. writing as a process: outcome statements for writing-enhanced courses
- D. introduce Semester Project 1 and 2

### **Week 2-3: The Improbable Horse (weeks of January 15 and 22)**

- A. domestication: Human desire vs. success
  - 1. why domesticate the horse?
    - a. prehistoric cave paintings as clues (Lascaux, Vallon-Pont-D’Arc, France)
  - 2. behavioral similarities to humans
    - a. common language of dominance and submission
    - b. common social fabric built on subordination to authority and on trust
  - 3. likely consequences of domestication
    - a. Reflective Paper 1: Domestication
  - 4. assigned reading: Anthony et al. (1991), *The origin of horseback riding*; Weed (2002), *First to Ride*
- B. scale: bigness vs. smallness
  - 1. costs of being a horse (the bigger they are, the harder they fall)
  - 2. benefits of being a horse: the longer their legs, the faster their speed
- C. athleticism: unique anatomical considerations
  - 1. digestive system
  - 2. anatomy of limbs
    - a. pendular movement
    - b. assigned reading: Hildebrand (1987), *The mechanics of horse legs*
    - c. art of Eadweard Muybridge (photographic essays on movement)
  - 3. physiological considerations
    - a. assigned reading: Budiansky (1997), *Assume a spherical horse*

### **Week 4-5: Chariots and chariotry (weeks of January 29 and February 5)**

- A. assigned reading: Piggott (1992), Chapter 2, *Chariots and Chariotry*
- B. basic requirements
  - 1. the chariot
  - 2. a tractive force: the horse (physiological considerations from Week 2 and 3)
  - 3. an operator
- C. chariotry as an “institution”: the first “arms race”?
- D. literate societies and their use of the chariot
  - 1. Near East: Babylonians and Assyrians, Hittites and Egyptians
  - 2. Greeks and Romans
- E. chariots as portrayed in art: Tutankhamun, Assurbanipal

### **Week 6: Beginnings of Horse-riding as “Propaganda” (week of February 12)**

- A. assigned reading: Piggott (1992), Chapter 3, *Princes on Horseback*
- B. tentative beginnings in the Near East
  - 1. early riders seated on the horse’s croup
  - 2. evolution of riding position to present location
  - 3. documentation of these changes in works of art
  - 4. initial resistance to the “barbaric” act of riding on a horse’s back

### **Week 7-8: Horses in Classical Times (weeks of February 19 and 26)**

- A. chariots first, then evolution to mounted soldiers (cavalry)

1. change appeared first in Near East
2. eventually, Romans abandon chariot in favor of riding
3. Circus Maximus and chariot races
- B. Xenophon (equitation), Aristotle (naturalist) and other writers on horses
  1. training of horses and riders (Xenophon, *Peri hippikes, The Art of Equitation*)
  2. early written guidelines for horse husbandry (Columella, Varro)
    - a. noted for compassionate care of animals, horses
- C. Greeks: Alexander the Great and Bucephalus
- D. Romans: Marcus Aurelius
- E. study of Greek equine art (partly in reference to anatomy and proportion from Week 2 and 3 to contrast with Leonardo da Vinci and Muybridge)

**Week 9-11: Crusades and the Medieval war horse (Weeks of March 12, 19 and 26)**

- A. brief review of the feudal system in the context of war and horses
- B. trend toward the “great horse” (The Destrier)
  1. development of armor increases weight-carrying demands on horses
- C. development of “elite” class of armed horsemen – knights
  1. horse considerations – size and weight
  2. armor considerations – impact on horse size
- D. Battle of Hastings: cavalry of feudalism beats out infantry
  1. Bayeux tapestry
  2. assigned reading: Bachrach (1985), *On the origins of William the Conqueror’s horse transports*
- E. the tournament and jousting
  1. assigned reading: Hyland (1999), Chapter 8, *Tournaments*
- F. Reflective Paper 3: The Age of Chivalry

**Week 12-14: The Renaissance (Weeks of April 2, 9 and 16)**

- A. development of gunpowder and long bow render the knight powerless
- B. Renaissance characterized by resurgence of classical learning
  1. Xenophon rediscovered
  2. renewed interest in proportion, anatomy of the horse
  3. melding of science and art (of horse)
- C. Dürer’s woodcuts
- D. Spanish School of Riding
- E. dressage: toward a synthesis of artistic and functional views of “beauty”
  1. assigned reading: Friend. *Classical dressage riding as a form of art*
  2. anatomy and dressage

**Week 15: A study of anatomy: Leonardo da Vinci (Week of April 23)**

- A. Leonardo’s horse
- B. Anatomical drawings of the horse as works of art and science
- C. Assigned reading: Brizio et al. (1980), *The Sculptor, in Leonardo the Artist*

**Week 15: Some conclusions (Week of April 23)**

**Student Assignments**

**General comments**

Each assignment should be typewritten using a 12-point font, double line spacing, and 1-inch margins. Inherent in the grading criteria for all student assignments is an expectation that students be able to successfully communicate in written form, that they be able to spell, and that they be able to produce writing that is grammatically correct.

Special formatting rules apply to the Scholarly paper. Assignments will be accepted until 5 pm of the day on which they are due.

### ***Reflective Papers***

My goal with the reflective papers is to 1) encourage the student to use their imagination to mentally place themselves in a historic setting and 2) encourage the student to consider the horse within the context of the three disciplines encompassed by this course, i.e., to consider the tension or intersection of two or more disciplines via the framework of each Reflective Paper assignment. By reflecting on the assignment within the historical framework of that particular period, the student's understanding of the horse within that setting will be greatly increased. Reflective papers should not be more than 3 pages long.

#### *Reflective Paper 1: Domestication (50 points)*

Students will consider effects of horse domestication on primitive societies, as written from two perspectives: the student's "home" discipline and the discipline of art, science or history (if the home discipline is one of these three that's acceptable, but two disciplinary perspectives must be presented). Thus, if the student is majoring in economics, the effect of horse domestication should be considered from the perspective of the disciplines of economics and either art, science or history. The overriding goals of this assignment are for the student to 1) reflect beyond the printed text of the assigned readings, 2) reflect on exactly what a *discipline* is, and 3) make an initial attempt to synthesize the perspectives of two disciplines by using the appropriate tools of those disciplines to form a more powerful whole. To properly execute this assignment, the student must reflect on the nearly pedestrian culture in place 6000 years ago and the potential impacts the development of a novel form of transport might have had on such a culture.

#### *Reflective Paper 2: Chariotry (50 points)*

For this reflective paper, the goal is simple: to consider (or imagine) the sensation of having a chariot bear down on you, the horse's nostrils flaring and his mane flying in the wind, the horse snorting as he grows nearer and nearer to you. Imagine you live in Biblical times and are King David writing one of his psalms. Create prose patterned in the same way to describe a heated battle in which chariots were used. To supplement your prose, create an image depicting such a war scene that includes a chariot with horses attached. This image ("work of art") may be done in any medium except video. The finished product should in some way illustrate the prose that you wrote and should incorporate something of your knowledge of the horse's anatomy or physiology. Any source material may be used for ideas on how chariots were designed, decorated, driven, etc., but the image must be of your own making.

#### *Reflective Paper 3: The Age of Chivalry (50 points)*

You will individually or in groups watch a film in which knights are portrayed. After watching the film, reflect on what it would have been like to live in Medieval times: try to place yourself in this historical context. Write a short narrative that focuses your reflection on horses used in this culture, again using the tools of historical, aesthetic or scientific inquiry. Locate a work of art from this period in which a knight and his horse are

portrayed. Critique this work, considering the following: 1) the portrayed relationship between the knight and his horse, 2) the armor found on both rider and horse, and 3) the message of the artist who created the work (the “content” of the work).

### **Semester Project 1: Scholarly paper (200 points total)**

The purpose of this assignment is three-fold: 1) to practice interdisciplinary thinking focused on the three disciplines of art, science and history as applied to the horse, 2) to practice writing, editing, peer-reviewing, and critical thinking skills that should be part of a liberally-educated person’s experiences, and 3) to increase your understanding of the importance of the horse in human endeavors over the past 6 millennia.

Students will produce a substantial scholarly work (15-20 pages) reflecting:

- the importance of a specific historical horse to include images of works of art that depict this horse; OR
- the importance of horses for a specific civilization, people group or historical figure (e.g., Alexander the Great, Attila the Hun, etc.); must incorporate images of works of art that depict the historical figure or chosen civilization/people group; OR
- a synthesis of scientific and aesthetic perspectives of equine beauty; OR
- other topics with instructor approval.

Since this class is writing-enhanced, your goal is for three areas (cognition, the writing process, and the written product) to interact to form a synthesized whole. Outcome statements for writing-enhanced courses make it clear that writing is more than simply a method of communicating what was learned, but should go further to become a mode of learning by way of cogently presenting information that incorporates analysis, synthesis, evaluation, and reflection. Good writing is and has always been a *process* including the initial writing followed by deep revision, editing, rewriting, and review by both yourself and others. Ultimately, the final product should be written clearly, concisely, and cogently, should be grammatically correct, and should be organized appropriately for a target audience. All of these are objectives to be met in this assignment. My expectation is that you would use the “article critique” format for this project to assemble and review literature using different disciplinary approaches to examine your topic, and then attempt to integrate or synthesize your findings to develop a deeper understanding of the horse. Other approaches to the paper are acceptable with my permission.

Your focus throughout the paper should be to use multiple disciplines to view the subject at hand, the horse. While the course focuses on the disciplines of history, art and science, students are strongly encouraged to incorporate perspectives from their own field of study, whether that be the fine arts, business, exercise science or chemistry. If you choose to confine yourself to art, science and history, aesthetic analysis should be one component of your interdisciplinary view of the subject, as should interpretation of the events of the past as depicted within or through the works of art you choose to include. There should also be a demonstration of an understanding of the social and aesthetic richness of different cultures. Scientific perspectives should demonstrate an appreciation of science (maybe in this case “horse science”) as a human endeavor, including some aspect of its application to the needs of human civilization. Above all, there should be a synthesis of these three perspectives to increase your understanding of the horse beyond simply the additive effect of each perspective separately. The perspectives used should not simply add to each other, but should integrate

with each other to form a greater, synergistic understanding of the horse as a species, or human relationships with the horse, or the art of the horse.

Initially, the topic for your project will be submitted as a formal proposal including an anticipated outline for the work. After I providing you with feedback regarding your proposal, and after you produce an initial draft of this paper, I and your peers will provide you with feedback regarding the content, style, mechanics, flow and punctuation of your initial draft. These comments must be incorporated into the final draft submitted to me at the end of the semester. Do realize, however, that simply addressing these comments regarding mechanics of the paper does not guarantee you a particular grade.

### **Semester Project 2: *Magnus Equus* (200 points)**

Goals for this project include 1) for students to practice aesthetic analysis and evaluation, 2) for students to gain increased understanding of horses as icons in various cultures, 3) for the student to acquire a greater understanding of cultures and societies who used the horse, and 4) for the student to have an opportunity to create a work of art that incorporates the intersection of three disciplines: art, science, and history.

Part 1: (75 points) During the course of the semester, students will assemble a set of 20 “images” (images of works of art portraying the horse) from any source that fall within the following broad categories:

- Division A: the performance horse (4 images)
- Division B: mares and foals (4 images)
- Division C: equestrian statues (4 images)
- Division D: equine portraits (4 images)
- Division E: works of art depicting horses and humans (4 images)

Color copies must be provided of the source material (book, website, etc.) For each of the 20 images chosen, critique the image in the following way:

- describe what the image conveys to you personally.
- does the image portray the horse in such a way as to convey a certain message, either about that particular horse, horses in general, human associations with the horse, or in other ways? What was the artist’s intent in creating this piece?
- can anything be gleaned about the image by viewing it from a scientific and/or historical perspective?
- based on our discussions throughout the semester, is it possible to *synthesize* a perspective of the item which incorporates science and aestheticism (i.e., function and beauty)?

Part 2: (125 points) The last aspect of this exercise is to create your own work of art depicting the horse. YIKES! This work must contain aspects of art, history and science. History may be incorporated by creating a “period” piece to represent some particular time frame between domestication of the horse until the present, or it may be depicted in some alternative fashion. Otherwise, all options are open to you: representational or nonrepresentational styles can be used; the medium used can be two-dimensional, three-dimensional, or mixed media (please do not use ephemeral arts such as cinema, video art or computer art). Your work of art must be titled. Your work of art must also include an explanation of what you are attempting to depict (your intended message). All works of art and their explanation will be presented at the end of the semester during

the finals period so that your classmates and I can view them. The execution of the artwork is 30% of your grade and the explanation of the content or meaning of the work is 70% of your grade.

### Basis of Student Evaluation

Assignment	Value	Successfully complete for a grade of. . .		
		A†	B‡	C◇
Attendance and participation	50 points	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Semester Project 1 ( <i>Scholarly Paper</i> )		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Formal project proposal	25 points			
First draft	25 points			
Final draft	125 points			
Peer review of another student's paper	25 points			
Total	200 points			
Reflective Papers		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
Domestication	50 points			
Chariotry	50 points			
Literature of Chivalry	50 points			
Total	150 points			
Semester Project 2 ( <i>Magnus Equus</i> )		<input checked="" type="checkbox"/>		
Part 1, Divisions A, B, C, D, and E	75 points			
Part 2				
Concept proposal for artwork	25 points			
Final artwork and its presentation	100 points			
Total	200 points			

† must obtain 90% overall on all indicated assignments

‡ must obtain 80% overall on all indicated assignments

◇ must obtain 70% overall on all indicated assignments

## Course Resources

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A compilation of sources available in my office or in Pickler Memorial Library for 1] assigned readings and 2] research sources for course enrollees.

### **Unpublished works**

Friend, Michele. *Classical dressage riding as a form of art.*

Lindevald, Ian. *Book of "Fours": Best interdisciplinary papers of the 1999-2000 Liberal Arts and Sciences Portfolios.*

Seipel, Michael. *Interdisciplinarity: An Introduction.* 2002

### **Journal articles**

Anthony, David W. 1986. The "Kurgan culture", Indo-European origins and the domestication of the horse: A reconsideration. *Current Anthropology* 27: 291-304.

Anthony, David W. and Dorcas R. Brown. 1991. The origins of horseback riding. *Antiquity* 65: 22-38.

Anthony, David, Dimitri Y. Telegin, and Dorcas Brown. 1991. The origin of horseback riding. *Scientific American*, December 1991, pp. 94-99.

Bachrach, Bernard S. 1985. On the origins of William the Conqueror's horse transports. *Technology and Culture* 26: 505-531.

Biewener, Andrew A. 1989. Mammalian terrestrial locomotion and size. *BioScience* 39: 776-783.

Hildebrand, Milton. 1987. The mechanics of horse legs. *American Scientist* 75: 594-601.

Lawrence, Elizabeth Atwood. 1994. The centaur: its history and meaning in human culture. *Journal of Popular Culture* 27: 57-68.

Levine, Marsha L. 1990. Dereivka and the problem of horse domestication. *Antiquity* 64: 727-740.

Littauer, Mary Aiken. 1968. The function of the yoke saddle in ancient harnessing. *Antiquity* 42: 27-31

Moorey, P.R.S. 1986. The emergence of the light, horse-drawn chariot in the Near-East c. 2000-1500 B.C. *World Archaeology* 18: 196-215.

Piggott, Stuart. 1974. Chariots in the Caucasus and in China. *Antiquity* 48: 16-24.

Shaughnessy, Edward L. 1988. Historical perspectives on the introduction of the chariot into China. *Harvard Journal of Asiatic Studies* 48: 189-237.

Sherratt, Andrew. 1983. The secondary exploitation of animals in the Old World. *World Archaeology* 15: 90-104.

Wailes, Bernard. 1986. On Indo-European origins and the horse. *Current Anthropology* 27: 516-517.

Yetts, W. Perceval. 1934. The horse: A factor in early Chinese history. *Eurasia Septentrionalis Antiqua* 9: 231-255.

### **Books**

Barlcay, Harold B. 1980. *The role of the horse in man's culture.* J.A. Allen, London. (PML: SF283.B37)

Baskett, John. 1980. *The horse in art.* New York Graphic Society, Boston. (my office)

- Bennett, Deb. 1998. *Conquerors: The roots of new world horsemanship*. Amigo, Solvang, CA. (PML: SF284 .A45 B45)
- Berger, John. 1995. *Ways of seeing*. Penguin, New York (my office)
- Biswas, T.K. 1987. *Horse in early Indian art*. Munshiram Manoharlal, New Delhi. (my office)
- Brizio, Anna Maria, Maria Vittoria Brugnoli and Dandre Chastel. 1980. *Leonardo the artist*. McGraw-Hill, New York. (PML: N6923 L33 L46)
- Budiansky, Stephen. 1997. *The nature of horses: Exploring equine evolution, intelligence, and behavior*. The Free Press, New York. (my office)
- Clutton-Brock, Juliet. 1992. *Horse power: A history of the horse and the donkey in human societies*. Natural History Museum Publications, London (my office)
- Dent, Anthony Austen. 1974. *The horse through 50 centuries of civilization*. Holt, Rinehart and Winston, New York. (SF283 .D43)
- Dossenbach, Monique and Hans D. 1985. *The noble horse*. Crescent, New York. (my office)
- Edwards, Elwyn Hartley. 1987. *Horses: Their role in the history of man*. London: Willow. (my office)
- Ellis, John. 1978. *Cavalry: the history of mounted warfare*. Putnam, New York. (my office)
- Evans, Edna H. 1975. *Famous horses and their people*. Brattleboro, VT: Stephen Greene Press. (PML: SF285 .E93)
- Fairley, John. 1995. *The art of the horse*. Abbeville Press, New York. (my office)
- Gianoli, Luigi. 1967. *Horses and horsemanship through the ages*. Crown, New York. (PML: SF285 .G463)
- Grbašić, Z. and V. Vukšić. 1989. *The history of cavalry*. Facts on File, New York. (my office)
- Harrist, Robert E., Jr. 1997. *Power and virtue: The horse in Chinese art*. China Institute Gallery, New York. (my office)
- Hyland, Ann. *The horse in the Middle Ages*. 1999. Sutton, Phoenix Mill, Great Britain. (my office)
- Liedtke, Walter. 1989. *The royal horse and rider. Painting, sculpture, and horsemanship 1500-1800*. Abaris. (my office)
- Longstreet, Stephen. 1966. *The horse in art*. Borden, Alhambra, CA. (my office)
- Mallory, Margaret. 1974. *The horse in art: Paintings – sculpture 17<sup>th</sup>-20<sup>th</sup> century, graphics 15<sup>th</sup>-20<sup>th</sup> century*. Santa Barbara Museum of Art. (my office)
- Markman, Sidney David. 1969. *The horse in Greek art*. Biblo and Tannen, New York. (my office)
- Museum of Fine Arts (Springfield, MA). 1981. *Glorious horsemen: Equestrian art in Europe, 1500 to 1800*. (my office)
- Piggott, Stuart. 1992. *Wagon, chariot and carriage: Symbol and status in the history of transport*. London: Thames and Hudson. (my office)
- Roalf, Peggy. 1992. *Looking at paintings: Horses*. Hyperion, New York. (my office)
- Schmalenbach, Werner. 1962. *The noble horse: A journey through art and history*. J.A. Allen, London. (my office)
- Seth-Smith, Michael. 1978. *The horse in art and history*. Mayflower, New York. (my office)

Simpson, George Gaylord. 1951. *Horses: The story of the horse family in the modern world and through 60 million years of history*. Oxford, New York. (PML: QL737.U6 S5 and my office)

Stokstad, Marilyn. 1999. *Art history*. Abrams, New York.

Zuelke, Ruth. 1967. *The horse in art*. Lerner, Minneapolis. (my office)

### **Videos**

*Adventures of Francis the Talking Mule*

*Ben-Hur*

*Black Stallion*

*Broadway Bill*

*Lone Ranger*

*Lone Ranger Volume 2*

*Man from Snowy River*

*Mister Ed*

*My Friend Flicka*

*National Velvet*

*Rio Bravo*

*Roy Rogers Collection*

*Seabiscuit*

*Silver Stallion*

*Wild Hearts Can't be Broken*