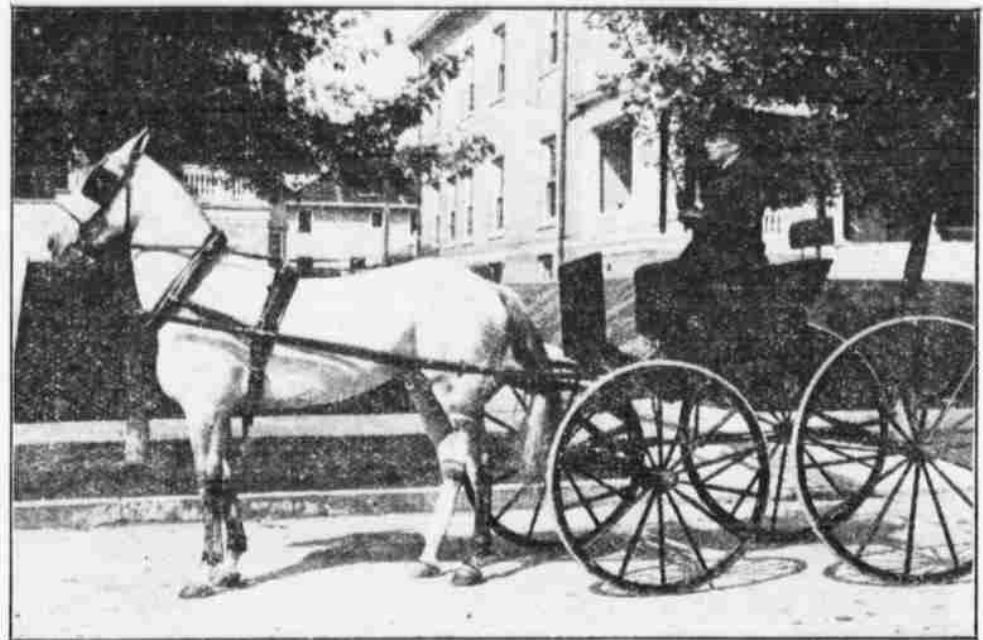


What a Horse Show Really Is

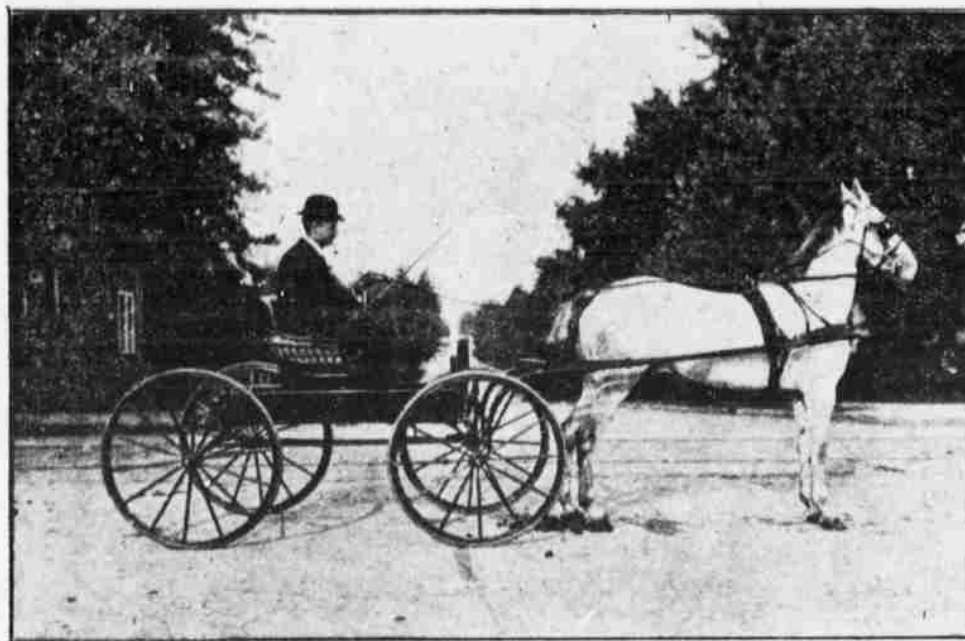
tures of Omaha Horses Made by a Staff Artist



MR. W. H. McCORD'S FINE TANDEM TEAM.



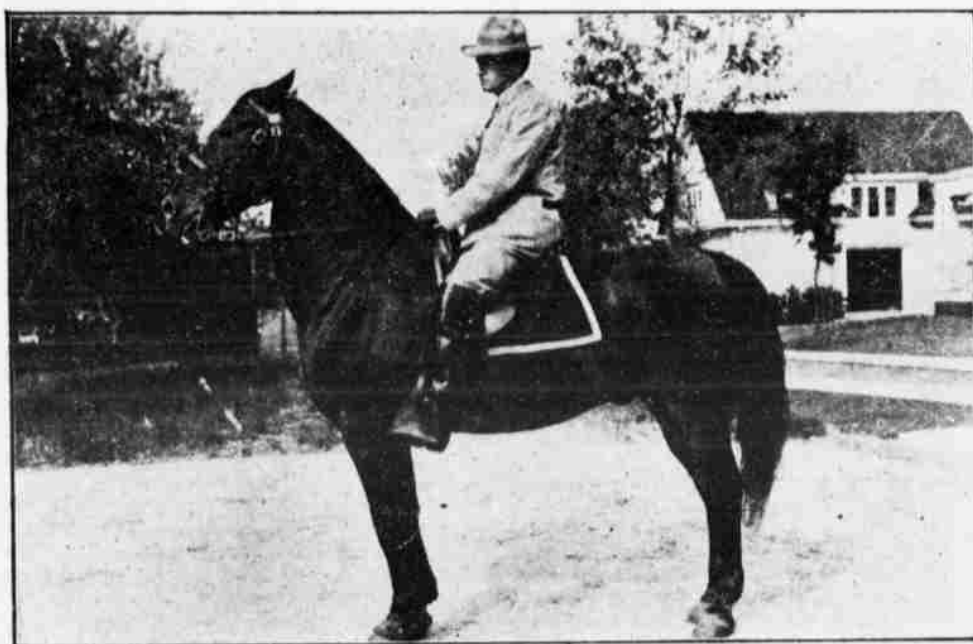
MR. F. A. NASH'S SINGLE ROADSTER.



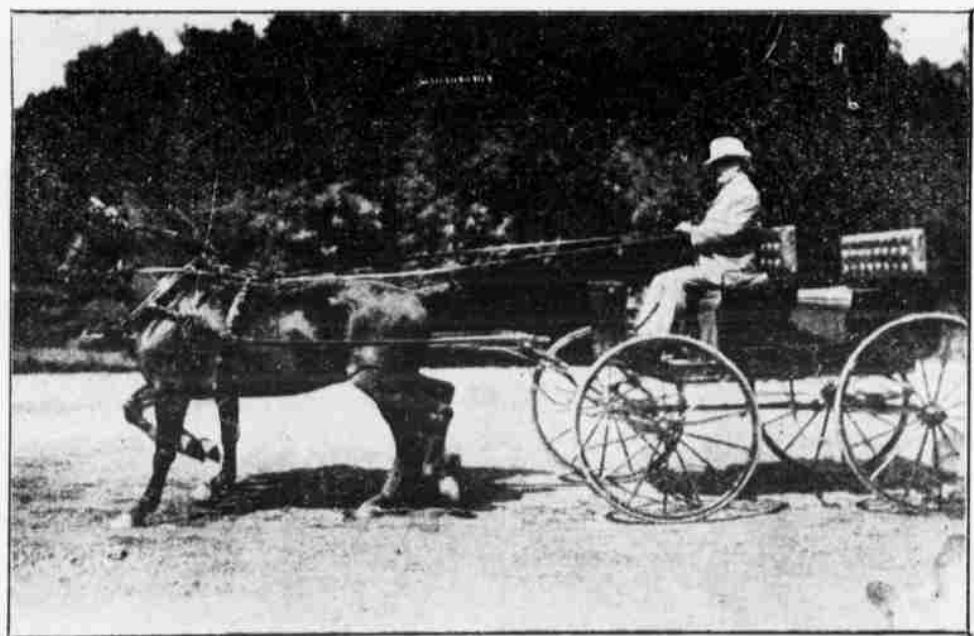
ARTHUR C. SMITH'S SINGLE ROADSTER.



MRS. F. A. NASH AND HER TURNOUT.



MR. GOULD DIETZ AND HIS SADDLE HORSE GAITED.



MR. F. S. COWGILL AND HIS PAIR.

HORSE—"A hoofed quadruped of genus equus, used for drawing, hauling, riding, etc." This may do for Noah Webster in his official capacity as etymologist, but to the private individual who happens to own a 3-year-old, the horse is a "hoss," a thing of continuous joy, a creature that will rub his nose against your coat when you enter his stall and will stand by you when men, women and etymologists are willing to kick you into the gutter.

Long ages ago the horse may have been of the genus equus and no more. But since then Man has gathered him in and by constant handling developed him from the dwarfed, ungainly creature of the Asiatic steppes to his present condition. This week at the Auditorium Omaha people will have a chance of seeing the best types of the species. The horse was one of the main factors in the bettering of the man of the west, and now the man of the west is bettering the horse and past experience has shown that a horse show is one of the best means for the development of the animal. The primary principle of a horse show is to increase a taste for horsemanship and to teach the public that kind treatment and attention will improve his condition. Incidentally, the dollars and the social aspect of the affair are very acceptable.

Horse shows, as far as they can be

traced, have ever been associated with the rich and exclusive cliques forming what is known as Society. The first event of this character was held at Versailles, France, during the reign and under the auspices of Louis XIV. The grand seigneur attended personally, and as a natural consequence it was patronized by the gentlemen of France and conducted with all the magnificence and glitter which characterized the court of La Pompadour. So successful was it that the king and the women repeated the shows annually, each successive show surpassing its predecessor in the way of brilliancy. The successors to the throne followed the example of their ancestors until the unfortunate disagreement between Louis XVI and the people resulting in the weak minded monarch and the brilliant Marie Antoinette mounting the horse of the day—La Guillotine. The revolution, which placed in power a band of bigoted cut-throats, swept court, society and its attending amusements from the borders of France. The nobles liked horse shows, therefore horse shows were an infringement on the rights of the people and must be done away with. That was the principle Robespierre and his associates worked on. During the Napoleonic era the feature was revived, the "Little Corporal" himself holding annual fairs at St. Cloud. The spirit of the times made it almost neces-

sary that the function should be of a quasi-military character. The seats of honor were occupied by the heroes of Austerlitz and Jena, cavalry chargers were more appreciated than ladies' driving mares and the contestants were marshaled to their places by the stirring calls of a Cuirassier regiment.

In England the gay and misguided Charles I repeatedly held horse shows at his court at Croydon, near London, and it is said that the immorally frolicsome Nell of Old Drury herself gave away the ribbons to the winners. The first horse show to be held in this country was at Long Branch, twenty-one years ago, and since then has spread rapidly from town to town, till at the present day one of the signs of progress of a city is a first-class horse show.

The horse show being, then, a society affair, those that enter or attend are required to conform with a certain amount of etiquette in the way of language and manners.

Two horses may be called a team in the workaday world, but in a horse show, never. They are a "pair," unless a tandem. A pair is never "hitched up" in the arena, it is "put to," and a horn is never "blown," it is "sounded." It is a common error to call any kind of a coach, be it drag or break, a tally-ho. The word tally-ho is simply the cry of the huntsman to the

hounds and is used in a perverted sense when applied to coaching. It originated with the introduction of coaching by the fact of the first owner of a coach christening the vehicle "Tally-ho." A drag is the name applied to a coach when used solely for private purposes; no sooner is a four-in-hand put into service and fare charged than it ceases to be a drag and becomes a coach.

As to manners, a horse show has its own rigid line of etiquette which for a contestant to depart from renders him hopelessly not blessed in the eyes of the ones that know. A slight movement of the whip is sufficient in saluting the judge, it is not necessary to tip one's hat. The box must be mounted from the off or whip-hand side and it is considered bad form to use a whip unless wishing to convey to the horse a distinct command. To hit a horse in the same place twice is also tabooed. To object publicly or criticize the judge's decision is the worst thing a competitor could do if he has any idea of gaining favor with the audience. To hiss or give vent to that long drawn "O-O-Oh" or "Rot-ten" is considered the height of vulgarity.

Those who are attending a horse show for the first time will come across a number of terms not ordinarily used in everyday horse talk. For example, "cock horse,"

(Continued on Page Five.)