



HAUTE ÉCOLE

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HAUTE ÉCOLE

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of North America

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on the cover & in the table of contents

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Training the Horse for Dressage

by *Hildegarde Gekiere*

Dressage Rider/Trainer of the Classical French/Portuguese School
Founding Member and Former Secretary General of the Lipizzan International Federation (LIF)

First, I would like to thank LANA and John Nicholas Iannuzzi for giving me the opportunity to discuss with you one of the most passionate relationships a person can build with his or her horse.

For 35 years, I have been training students and their horses in the art of Dressage. I must emphasize, Dressage is an art; it is not a sport. Unfortunately, we lost this descriptive with the beginning of competition in the first part of the 20th century. From that moment, commercialization has seeped into Dressage and horses had to be trained in a shorter and shorter time because *time is money*. But horses today are no different from those of 100 years ago. They still require the same training and muscle building. Of course, the modern dressage horse is, in many ways, superior to the horses back then. This has nothing to do with the trainers, but, rather, with the excellent skills of breeders all over the world. A Dressage horse still needs to be prepared mentally and physically to become an athlete, and that takes time. It is true with the human athlete, and it is no different with horses.

Unfortunately, the horse is no longer a companion. He has become a tool, an instrument for self-satisfaction. The Dressage horse should not be about success or public plaudits, nor about pleasing a competition jury. Rather, according to the classic Dressage Rider and Trainer, Nuno Olivera, the horse should be joined in a dialogue, a tête-à-tête with the rider in a search for a relationship and perfection. To obtain this, the rider needs two things: technical skills and a soul. Technique can lead to a certain level, but above that, the rider needs the psychological participation of the horse. To achieve this balance, the rider has to question him or herself during every training session, day after day. And the horse will tell you exactly what is difficult for him and what is not; he will tell you if he understands what you are asking of him, and if he is capable of executing what you ask of him.

There are three main phases in the training of a Dressage horse:

- Learning,
- Understanding, and, ultimately,
- Balance.

Learning:

I now address the first phase: Learning. How does the Dressage horse learn? By the contact of the bridle in his mouth with your hand. This contact is like having a conversation with our horse. Do you think this thought ridiculous? Well, it is not. Many riders complain about the concept of contact. That is why **many riders utilize all kinds of artificial equipment: German reins, Gogue's, and all kinds of other equipment in order to shut the horse's mouth, cutting off conversation** when he is explaining that he does not understand or that he is not capable of executing their command. These riders attempt to make the horse a slave. If a school teacher did what trainers attempt to do, not allowing the child student to tell them that they have a problem with a subject, that teacher would be considered a poor teacher and would, we hope, lose his or her job because they are not worthy of teaching. But with the horse, this is done all the time! With a child, we say that the contact with the student is bad; with a horse, we say that the contact through the bridle is bad. With a child, then okay, I will try to reach the student; with a horse, then okay, I will use some tool to make the horse obedient despite his complaints.

You must understand that the only way for a horse to communicate with his rider is through the contact; it is his only way to converse with you and explain his difficulties. And, if you listen, the horse will tell you everything – **so long as you don't try to shut him up or in. He will tell you exactly which exercises are easy or difficult, which side and in which exercise he is stiff.** He will even tell you in the transitions between the different gaits what is easy for him and what is not.

A horse that does not know Dressage automatically, naturally, has bad contact. How would it be possible otherwise? You must teach a horse to have a light and stable contact. You do this by training his body in the different gymnastic exercises, precisely as a coach would teach a human athlete, developing his mental and physical condition, his muscles.

You must give a young horse the opportunity to find his own balance. This means that you should not pull on his mouth during his attempts to complete the movements you ask of him; you must allow him to keep his neck balanced, with his nose slightly ahead of the vertical. Your hand must give him just the opening with a completely steady hand which shall give him confidence, allowing him to go forward with neck and nose in a regular and relaxed position **and pace. The horse will search out the contact with the rider's hand himself.** His body and back will relax and he will go in confidence and will enjoy the work. Be aware of the circles and direction changes. Do not pull the inside rein because **pulling will irritate the horse and, as a result, he will pull back. I don't have to tell you where this tug of war will lead.** He is much stronger than you. Rather, give him light indications (half halts on one rein) that you will change direction: when he is going where you want, open your hand again. You have to think that the reins are made of a very delicate fiber that shall snap if you exaggerate your strength or the weight of your hands.

In the very beginning of a young horse's work, you should find out in a couple of weeks where his comfort is, and the conversation thereafter can be relaxed and confident for both horse and rider. Let us start with the first gymnastic work: the leg yield. There may be light resistance in the first contact. This is **natural because your horse is wondering what you're doing, what is happening.** He may not understand immediately. Once again, he will tell (teach) you through the contact with your hand that he understands, that he can do it or not. Listen to him! This does not mean that you have to stop the learning process, but that you have to ask him only to do a few steps and reward him immediately (a hand rubbed next to his mane is enough) when he executes what you have asked. **Don't be preoccupied by the more or less bad contact. He is just telling you that it is a strange thing you ask him, to move sideward, not forward.** This is natural.





As soon, however, that he understands the exercise, the contact will become smooth and confident. It is important just to do a few steps at a time. This is not only because the rider is pushing or pulling on the horse's mouth (have mercy and be gentle) but also because the horse's muscles are not used to the movement. Think about human athlete's training. If your gymnastic trainer gave you an exercise, i.e., for your stomach muscles, and tells you to do it 30 times, what would this be doing, or over-doing, to your muscles? This trainer would be a bad trainer because he is damaging your body and muscles instead of training it and them.

To stay on the subject of contact, first you have the learning process; during this time, the smooth contact can be lost if you attempt to over-do the duration of the exercise. It shall be like that in all the exercises that you undertake, as the degree of difficulty progresses in the movements that you teach him, and you must take the time to gently, patiently teach – not punish – your horse into accomplishing the new movements. You can not immediately teach a new horse the piaffe or flying changes.

You must remember and keep in the back of your mind always as you train horses, we have the time, we are willing to take the time. If you do not, you will not be able to accomplish what you have in mind.

Understanding

The second phase of Dressage training is the understanding phase: the horse's understanding. If the conversation between you and the horse is relaxed, confident, the horse will

learn – unless you over-do the duration of the exercise and hurt his muscles. You want to make the horse supple, not stiff because of a painful body.

The understanding process may be long, but with continuing patience, your patience, and gentle implementation of the continuing conversation with your horse, from exercise to exercise, from movement to movement, from beginning Tests to more advanced Tests, your horse will understand what you wish of him and shall be happy to work with you in achieving your goal.

Balance

The third and final phase, balance, comes into play after the horse has learned, understood, and thereafter is engaged with you in smoothing out his movements, building his mind and body to be capable of keeping his balance and activity in the exercises, reacting almost automatically to your aids.

During your training, you may notice that in the easy exercises the horse will keep his impulsion and activity, but may tend to slow down in the more difficult ones. It is very common that a horse is going to be very active and confident in the shoulder-in and slow down in the half-pass. I see it all the time. This is not due to a lack of impulsion, a lack of willingness. It is due to the fact that the half-pass is much more demanding than the shoulder-in.

The purpose of this lesson is to bring to your attention the great problems that can result from the hands of the rider. The legs, for that matter are another problem. But that is for another time.

We all start riding because we love horses. You must strive to keep that in mind as you train your horse. Indeed, it is something that seems to be missing as you observe some riders trying to muscle their horses into obedience. It seems to me that those riders are very often, irritated because the horse is not doing exactly what they – the rider – has in mind at that precise moment. Should you have such a moment of frustration, I think you can benefit from this thought: the horse is never wrong, nor is the horse purposely defying his rider. It is the rider, more than the horse, who may be expecting more than the horse can give at that moment. Or it is the rider who is deficient in conveying what he expects from the horse. This is the moment you must make the decision: do I wish to have a conversation with the horse, to have him work in harmony with me, or do I want to irritate and torture him. You are the trainer. It's up to you.

Acknowledgments:

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Interview with Jeremy Steinberg

Grand Prix Dressage Competitor and USEF National Dressage Youth Coach

by *Susanne Desai*

In December of 2011, I attended the USEF National Symposium in my home town of Del Mar, California. For the first time in one arena, all four USEF program coaches presented this developing system of dressage training as a way to promote young and upcoming dressage talent in the United States. Debbie McDonald (Developing Coach), Scott Hassler (Young Horse Coach), Anne Gribbons (Technical Advisor) were joined by Jeremy Steinberg (newly appointed Youth Coach). The symposium had demonstration riders and during these rides each coach would explain what they would teach and how they would help develop each horse and rider pair.

My favorite was the dynamic, entertaining and insightful Jeremy Steinberg whom I had the chance to interview. Jeremy had mentioned the SRS when demonstrating how to lunge a young rider.

Question: Can you describe what it means to you to have an “American System” of dressage in the United States and how that will promote and facilitate young rider and horse talent?

Answer: *Basically the “American System” is a long term plan that is being put in place to facilitate the growth of US riders from the very beginning stages of their riding life to later becoming team members and representing the US in international competition. The whole idea is really simple. It is to create a coaching and mentoring structure and pipeline that can see a rider through from those younger stages to the more advanced. We want to make sure that there is not only a “coach” in place for them, but more importantly a strategic planner for their career, development and growth. The coach is not only responsible for the actual coaching, but also for planning how to best serve riders and horses, both short term and long. Central to this system is having a coach available for all aspects of that growth so that the rider gets passed from one coach to the next as the development of the horse and rider progresses through the ranks. That way there is help at each stage of development and continuity throughout the riders’ and horses’ careers.*

Question: I asked a question during the symposium regarding the frame of a young 4-year-old horse that Scott Hassler was describing. Some breeds, such as the Lipizzan, are not traditionally started under saddle until 4-years-old and many years are needed to develop a correct frame and foundation in young horses so that they may proceed not just to Grand Prix but to Haute École movements.

Answer: *That was a very valid question. I think we have to be careful on two fronts. One, if we are too careful, we can sometime never get anything done and, two, if we are too ambitious, the horse becomes the victim. We have to look at young horses as individuals. Some young horses need longer to develop and some come along very quickly. People are very fast to say that if a horse develops quickly then it is incorrect and if it develops slowly then it is “classical.” I am not a believer in either. Training a horse correctly takes the exact amount of time that it takes and some horses take longer than others. I think if we say a frame is age specific then we start to limit ourselves and hold our horses back. I think when it comes to basic training, if the horse understands something, doesn’t stress mentally about it, can calmly do what it is being asked, nothing is too early. When the horses are overly stressed about a certain balance, a movement or a way of using their bodies then we need to be adjusting what we are doing.*



Question: Do you have experience with training or riding Lipizzans to share? Perhaps you have a history with Dietrich von Hopffgarten and his training of Lipizzans? There was a eulogy for him in Haute École after his death in 2006 (www.lipizzan.org/newsletters.html - Volume 14, Issue 3, Winter 2006).

Answer: *When I was growing up at Dietrich’s we had one or two Lipizzans in the barn and a few that came in for lessons. There was a huge influx of the breed into the Northwest in the late eighties to early nineties. I think a few people searched him out to work with due to his upbringing with Egon von Neindorf. Dietrich, and from what he used to tell me, also Neindorf, trained every horse based on the horse, not on the breed and not because they had any set system. They were artists and creative people who didn’t limit their thinking to believing that any of the training was breed specific. Dietrich also believed and pointed out that there are common traits amongst all breeds of horses as well as among bloodlines; once you made some of those connections it did make the job of tailoring a training program to each horse easier since there were so many commonalities. The basic belief that Dietrich always taught, however, was one of the individual horse and the needs of each horse as an individual, not a breed and not a bloodline. I would like to think I’m carrying on that tradition and belief.*

Question: I had learned that only from a very correct piaffe can you achieve a correct levade. How does the USEF support this kind of classical training?

Answer: *I think the Haute École movements are overlooked simply because we are not required to perform them in competition on a national or global level. Specific to the piaffe, I think it is important to always remember why we are training the horses to do it and how that movement is supposed to be a developmental stepping stone, not an end point.*

Question: As many old riding masters suggest, shouldn’t we start all young riders on well balanced and rounded school masters as they do at the Spanish Riding School?

Answer: *I think so in an ideal world, absolutely, 100% yes! I think realistically it is not always possible for many reasons. Our country is very different in the heritage of dressage than many European countries and that plays a huge role in the limited number of riding schools in the US. Riding schools and clubs are part of the culture in Europe and as such, those riding schools have programs where young people go to learn to ride and get those invaluable school horse lessons and lunge line work. I think in an ideal situation we would have more riding schools in the US and more availability for starting young riders on those horses.*

Légèreté & Philippe Karl, IV

by Sherry Leväaho



The third session of the **Instructor's Course of Monsieur Philippe Karl's L'École de Légèreté** once again drew dozens of people from all over North America to the **Adderson Family's equestrian centre, For The Horse**, in Chase, British Columbia, Canada in October 2011.

This session was taught by Bertrand Ravoux, one of four Instructors who are qualified by Philippe Karl to teach **Instructor's Courses of L'École de Légèreté**. Monsieur Ravoux did not disappoint and proved himself to be remarkably skilled for such a young person. Although he occasionally struggled with expressing himself in English he brought much clarity and humour to the session.

The session's format was similar to that of previous sessions. The first day's lessons were a full hour, and M. Ravoux, who had reviewed all of the previous session video as well as M. Karl's teaching notes, evaluated the candidates and their mounts before deciding the exercises necessary. Also, several candidates attended with different horses, which meant further adjustments were needed. The second and third days' lessons were 45 minutes

long and each day finished with a lecture, covering the necessary material. The third day's evening featured a dinner and convivial get-together for all attendees. The fourth day, as usual, consisted of two group lessons: the first, for work in-hand and under saddle; the second, over fences. The lessons were followed by a demonstration by M. Ravoux of riding a young horse, and a wrap-up session to answer questions and discuss homework to be studied before the next session in April.

Caspar (Favory Fantasia III-1) had largely recovered from his respiratory infection, but was only being lightly longed and was not yet in work by October. Therefore, I attended with Nicolina, a young Canadian-Arabian cross mare, whose stage of training was comparable to Caspar's, and who also required help from her rider to keep her focus in an unfamiliar situation. With Nicolina, the work included: pronounced bending to provoke neck extension, and alternating work with a high neck with work with extended neck, in true- and counter-bend. The focus of the gymnastic jumping sessions was to have the riders do as little as possible: it would be a grave error to disturb the horse's physical or mental balance. M. Ravoux also discussed remedial techniques for retraining spoiled horses for jumping.

We accomplished quite a lot and I was pleased to practice some techniques for improving balance at the canter. I was especially glad to have had the opportunity to expand my repertoire for work in hand and to improve my technique; in this third session, M. Ravoux was able to teach in more detail. In all my work with all of my horses, the work in hand has become an indispensable part of my training routine; all of the mounted work becomes just so much easier as a result. I always include it now as part of the warm-up of a session, even if only briefly; sometimes the session only consists of work in hand.

My homework with Nicolina follows the logical progression already established. It includes practicing clear lateral flexion to encourage neck extension; practicing flexions and lateral movements in-hand, paying particular attention to my positioning relative to the horse: to introduce poll flexion when the horse is calm and accepting, but always remembering to include neck extension to prevent any overbending or leaning; when shoulder-in and counter-shoulder-in are easy on both hands, introduce travers and renvers; practice canter exercises and depart from active trot until canter becomes more balanced and more slow (closer in speed to walk: then introduce depart from walk); practice approaching jumps while doing as little as possible, avoiding pressuring or unbalancing the horse.

One major emphasis of this session was the value of transitions: between gaits, within gaits, or between positions. This allows the trainer to exploit the horse's anticipation which, contrary to some opinion, is something to encourage. The horse's anticipation is a sign of the horse's mental engagement and desire to please, and can be exploited by the thinking trainer as a means to shape the horse's response to the aids.

So, one may wonder, what has Caspar been doing? Well, while he was still showing a cough and snotty nose, from mid-July to October, he did no work. But we did play games to keep him busy, working on improving "curtsey" and "kneel," and preparing for "down," as well as other problem-solving exercises such as picking our way through an obstacle course of tires. Nearer to October, I would frequently hop on him bareback during the play sessions, and walk about with just the longeing cavesson. Being unable to ride Caspar had a side-effect of improving our relationship (he is still as cheeky as ever, though). After I returned home from Chase, I started to work Caspar again, and I have been diligently studying and practicing our exercises (in between winter storms) to get him caught up. I am thrilled with the improvement in his mental engagement, and his "throughness" and impulsion in the exercises. Beginning every session with longeing and work in hand has made the ridden work very smooth and I am always excited about our work together.





Slavy Duba

Piber born
Lizzan Stallion
standing at
Mount Helicon
New York



photos by Jason Bannister

The Breeding of Lipizzaner Horses:

a definitive historical treatise on the history, background, bloodlines, and principle of the Lipizzan horse

by *Dr. Jaromir Oulehla*

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Director of the Spanish Riding School in Vienna and of the Lipizzan Stud Farm in Piber, 1983- 2001

Member of LANA's Board of Directors



For more than 400 years, the goal of Lipizzaner breeding has been strictly to produce horses that meet precisely Vienna's imperial and royal needs, to produce horses that meet the requirements of the Spanish Riding School, and to produce horses that perpetuate special attributes and qualifications for classical riding-art, as well as for pulling imperial carriages. Only the proven best ones were allowed to pass on their attributes. This strict selection – based on exterior attributes, interior attributes and talent – made this breed renowned worldwide. Today, Lipizzaners are still very popular, due to their exclusivity, kindness and versatile usability.

Resulting from this double task – being a riding horse as well as a carriage horse – some “defects” might occur, such as that the saddle-position is less than excellent or that the scapular region and pace do not meet exactly the requirements for sport horses nowadays.

It is difficult to make corrections here, because these characteristics are deeply embodied genetically. A fast re-breeding would bring a wide deviation; a radical change in the basis of breeding is not possible, because there are too few single individuals to execute a hard selection. A long-term correction of less advantageous characteristics could be tried using huge intuition. Because this breed is extraordinarily consolidated, a cross-breeding of two Lipizzaner breeding-lines is also possible. Diverse refinement theories, aiming at bringing in Arab, Andalusian, Lusitano or other horses, are to be rejected. Multiple historic experiences show that when efforts were made to do this, typical Lipizzaner characteristics were lost. Breeding outreach has to be found within the breed itself.

In order to keep Lipizzaner horses as a cultural heritage in a pure form, the European Commission settled the breeding rules and goals – that had been evaluated and developed in the Federal Stud Farm Piber - in the European Union on January 11th 1992. All members of the European Union, who want to gain official governmental legitimization as purebred breeding organizations, have to follow these rules which are outlined below.

Definition of the features of the breed

- (a) The Lipizzaner is the oldest breed of horses in Europe concerning selection, tradition and culture.
- (b) The phenotype of the Lipizzaner breed draws attention to its use, and the Lipizzaner proves to be particularly well-suited for classical horsemanship (haute école), for driving sports, for dressage and for leisure sports.
- (c) The Lipizzaner is an extremely expressive horse, its bearing is noble, the overall impression is harmonious, the frame is square to oblong, rarely rectangular.
- (d) The stick measure is ideally between 153 cm and 158 cm.
- (e) The head is expressive with large black eyes, a broad, flat forehead, finely chiselled jaw, adequate lower jaw movement, a straight nose line with a tolerable Roman nose.
- (f) The neck conforms with the requirements of the Baroque with a relatively strongly curved upper line and raised keeping.
- (g) The saddle position conforms with the requirements for a riding horse.
- (h) The shoulders should be long and sloping, the breast deep and broad.
- (i) The back is broad, muscular and well enclosed; the flank is powerful.
- (j) The croup is harmonious and well proportioned.
- (k) The horse has relatively short, powerful, dry extremities, clear sinews, powerful joints, and hard, neatly formed hooves.
- (l) A typical and important feature is the rather high knee action which contributes to the elegance, harmony and beauty of the parade step. The step is energetic, elastic, rhythmic and high-stepping.
- (m) There is a predominance of the traditional white or grey colour.
- (n) The inner characteristics of the Lipizzaner are hardness, endurance, contentment, ability to learn, pleasure in walking, obedience, willingness, patience and good humour.

Record of Origin

The following details must be entered in the Record of Origin:

- (a) Name
The name of a stallion is composed of the sire's name and the dam's name.
(For example: Pluto Presciana)
The naming of mares shall be the responsibility of the officially registered breeding organizations or associations.
The rules for registration of the Lipizzaner breeding organizations and associations are collected and filed in the stud-book of origin.
- (b) Sex, colour, markings and branding.
- (c) In the case of electronic marking, the relevant coding should be entered; the breeding organization or association keeps a register which is open for inspection regarding the use of chips for electronic marking.
- (d) Height at the withers, chest measurement, cannon-bone circumference and date of measuring the animal.
- (e) From the year 2000, blood group or DNA micro-satellite analysis.
- (f) The record of origin must contain at least five generations. If complete genealogical documentation is available, only two generations need to be entered.
- (g) The place of foaling (country) and the date of foaling should be noted.
- (h) In the parent generation, the following should also be noted:
 - **Name of associated mare's family**
 - Section of the stud-book of sire and dam depending on the subdivision of the stud-book.
- (i) The record of origin contains the name of the breeding organization or association.
- (j) Date of elimination/departure



Subdivisions of the stud-book

The stud-book of a Lipizzaner breeding organization must be subdivided at least into the following sections:

(a) Register of foals

All foals born must be entered in the register of foals with the data listed under the points listed above, (a) to (l) as applicable to foals. The entry should be based on a valid breeding certificate.

(b) Main book

The main book should be kept separately for mares and stallions.

A Lipizzaner horse should be entered in the main book at the earliest at three years of age. This entry represents registration as a breeding horse.

Only Lipizzaners whose origin can be traced back without gaps in all sections of their lineage to the founder of the sire's lineage and also the dam's lineage shall be registered.

All recognized stallion lines of descent and mare families are listed below. No other mare families or stallion lines of descent will be acknowledged.

At 36 months, mares should be at least 148 cm in height, stallions at least 150 cm. For use in "haute école," the horses may be between 153 cm and 158 cm in height.

Additional criteria for an entry in the main book are specified by the officially registered breeding organizations or associations. They are based on the definition of the features of the breed, the breeding goal of the organization and possibly on performance criteria.

If performance criteria for the entry of the mares and stallions are specified in accordance with the national animal breeding provisions, they must relate to the breed and contain the following points:

In riding – fulfilment of a Class L dressage exercise or

In driving – fulfilment of a Class L dressage exercise for one- or two-horse vehicles.

The records in the main book contain all data listed above in Record of Origin, letters (a) – (j).

Moreover, an exterior description at the time of making the entry should be noted. For stallions, coverings and offspring should be recorded in a cover register.

Principles for drawing up pedigrees

(a) Traditionally, stallions are allocated to the stallion lines of descent: the records must show an unbroken lineage which can be traced back to the founder of the sire's line of descent and also the dam's family.

(b) In the case of mares, allocation to a thoroughbred Lipizzaner lineage is traditionally implemented. Also, with mares, it must be possible to trace an unbroken, thoroughbred lineage on both the dam's and the sire's side.

(c) If during the classification of Lipizzaner horses in the course of breeding work in the stud farm or breeding organization alternations have to be made with reference to generation numbers or stud-farm numbers, these alterations must be entered in a register which show the allocation in a clear and comprehensible manner.

(d) From the year 2000, blood group or DNA micro-satellite analyses must be carried out at the age of a yearling. A data-bank of these analyses must be kept. The results should be enclosed with the proof of origin.

(e) The recognized stallion lines of descent and mare families of the Lipizzaner breed are listed below.

No other stallion lines of descent or mare families will be acknowledged.

Registered Stallion Lines of Descent and Mare Families of the Lipizzaner Breed

Stallion Lines of descent

The six Classical stallion lines of descent are:

- Pluto
- Maestoso
- Neapolitano
- Conversano
- Favory
- Siglavý

Two more stallion lines of descent

- Tulipan and
- Incitato

are classified as equivalent to the six classical lines of descent, provided that exclusively thoroughbred Lipizzaners are proven on the sire's and the dam's side.

Mare Families

Within the framework of basic research carried out by Ouleha and Jurkovic in 1989, after the frontiers to the East European States had been opened, the stud-books of all Lipizzaner stud farms were inspected and studied. The mare families, recorded on the basis of this information by Ouleha in 1996 for his university lectureship thesis and listed below, can be regarded as complete. The stud-book for mares has been closed on this basis.

CLASSICAL MARE FAMILIES

Serial Number	Name of Family	Founder of Family Place/year of foaling	Origin
1	SARDINIA	Sardinia (Lipizzan, 1776)	Lipizza
2	SPADIGLIA	Spadiglia (Lipizza, 1778)	Lipizza
3	ARGENTINA	Argentina (Lipizza, 1767)	Lipizza
4	AFRICA	Africa (Kladrub, 1747)	Kladrub/Lipizza
5	ALMERINA	Almerina (Kladrub, 1769)	Kladrub/Lipizza
6	PRESCIANA/BRADAMANTE	Presciana/Bradamante (Kladrub, 1782/1777)	Kladrub/Lipizza
7	ENGLANDERIA	Englanderia (Kladrub, 1773)	Kladrub/Lipizza
8	EUROPA	Europa (Kladrub, 1774)	Kladrub/Lipizza
9	FISTULA	Fistula (Koptschan, 1771)	Koptschan
10	IVANKA	Ivanka (Koptschan, 1754)	Koptschan
11	DEFLORATA	Deflorata (Frederiksborg, 1767)	Frederiksborg
12	GIDRANE	184 Gidrane (orig. Arab, 1841)	Lipizza
13	DJEBRIN	100 Generale Junior (Babolna, 1824)	Radautz/Lipizza
14	MERCURIO	60 Freies Gestüt (Radautz, 1806)	Radautz/Lipizza
15	THEODOROSTO	Theodorosta (Bukovina, before 1870)	Lipizza
16	CAPRIOLA	Capriola (Kladrub, 1785)	Kladrub
17	RAVA	Rava (Kladrub, 1755)	Kladrub
18	SAFFA	Saffa (Koptschan, 1768)	Koptschan/Lipizza
19	SOLLA	Solla (Kladrub, 1777)	Kladrub/Lipizza

(The families of numbers 4, 6, 13, 16, 18 and 19 will be provisionally recognized as stud families; the definitive recognition will take place after a common examination of the historical documents.)

MARE FAMILIES OF CROATIAN ORIGIN

Item No.	Family Name	Family founder Birthplace and year	Originating from
1	RENDES	Rendes (Turkish, before 1847)	Vucovar (Count Eltz)
2	HAMAD-FLORA	111 Hamad (Arabian Bab. +1850)	Vucovar (Count Eltz)
3	ELJEN-ODALISKA	Nanczi (E, 1904)	Vucovar (Count Eltz)
4	MISS WOOD	Miss Wood (Irish, 1890)	Vucovar (Count Eltz)
5	FRUSKA	Fruska (1857)	Vucovar (Count Eltz)
6	TRAVIATA	Traviata Cabana, before 1913)	Cabana (from Jankovic)
7	MERGIT	Margit (Cabana, before 1902)	Cabana (from Jankovic)
8	MIMA/NANA	1 Vanda (Danivar, 1898)	Danivar
9	ALKA	Alka (Dakovo)	Dakovo (Lipica?)
10	KAROLINA	Darolina (Dakovo, 1885)	Dakovo (Lipica?)
11	MUNJA	Murja (Dakovo, 1905)	Dakovo (Lipica?)
12	ANAMONE	Maestoso XXXIX Mezőhegyes +1860)	Mezőhegyes
13	ERCEL	Ercel (Terezovac, + 1880)	Terezovac (from Jankovic)
14	CZIRKA	Czirka (Terezovac, mid 19 th Century)	Terezovac (from Jankovic)

MARE FAMILIES OF ROMANIAN ORIGIN

Item No.	Family Name	Originating from
1	936 Origin Transylvania (Mezőhegyes, 1786)	Mezőhegyes
2	461 Moldavian (Mezőhegyes, 1782)	Mezőhegyes
3	410 TURTSY (Count Karolyi, Siebenb. 1801)	Mezőhegyes
4	48 FAVORY X-4 (Fagaras, 1909)	Fagaras/Mezőhegyes
5	5 FAVORY XV-8 (Fagaras, 1912)	Fagaras/Mezőhegyes
6	14 TULIPAN-14 (Fagaras, 1915)	Fagaras/Mezőhegyes
7	84 Tulipan-4 (Fagaras, 1916)	Fagaras/Mezőhegyes
8	36 NEAPOLITANO-1 (Fagaras, 1914)	Fagaras/Mezőhegyes Lipica?
9	PALMYRA (Lipica, 1870)	Lipica
10	49 HIDAS (Count Andrassy, 1909)	Simbata de Jos
11	22 MAESTOTO BASOVICA (PRIVAT, 1912)	Simbata de Jos
12	319 Original Moldavian (1787)	Mezőhegyes
13	318 MAESTOSO VII Mezőhegyes	Mezőhegyes

MARE FAMILIES OF SLOVENIAN ORIGIN

Item No.	Family Name	Family founder Birthplace and year	Originating from
1	REBECCA-THAIS	Rebecca (Arabian Orlovnyak 1942)	Lipica

MARE FAMILIES OF HUNGARIAN ORIGIN

Item No.	Family Name	Family founder Birthplace and year	Originating from
1	542 MAGYAR KANCA	542 Magyar Kanca	Mezőhegyes
2	759 ORIGINAL MOLDAVIAN	759 Original Moldavian (Mezőhegyes, 1804)	Mezőhegyes
3	2064 NEAP. LEPKES	236 Origin Holsteinian (Mezőhegyes, before 1790)	Mezőhegyes
4	2070 MADAR VI	236 Origin Moldavian (Mezőhegyes, 1782)	Mezőhegyes
5	2038 NEAP. JUCI	56 Siglavy Bagdady (Babolna, 1905)	Babolna
6	502 MOSZGO PERLA	Komamasszony (Terezovac, 1897)	Terezovac (from Jankovic)
7	2052 NEAP. SZERENA	Szerena II	Tata (Eszterhazy)
8	81 MAESTOSO SOSTENUTA	101 Siglavy II (Babolna, 1897)	Tat (Eszterhazy)
9	TOPLICA SIGLAVY	Siglavy II before 1900	Mozsgo (Biedermann)
10	222 ALIAS/e. ANNA	280 Galsar Pusztazer	Pusztazer (Pallavicini)
11	2214 ALPAR/e. ANGYAL	Arabella Pusztazer	Pusztazer (Pallavicini)
12	PALLAVICINI LEPKE	Nusi Pusztazer	Pusztazer (Pallavicini)
13	2004 ALNOK/e. ANCZI	Hazzard Pusztazer	Pusztazer (Pallavicini)
14	501 KARST PARTA	Unkown	Lipica?

ARABIAN STALLIONS AND MARE AFTER 1900 USED FOR CROSSBREEDING

Item No.	Crossbreeding	Father/Mother	Originating from
1	Miecznik ox (Jan. Podl. 1931)	Fetisz Koalicija	(Jan. Podl. 1937) (Radautz 1918)
2	Lotnik ox (Dobuzek 1938)	Opal Mokka	(Jan. Podl. 1933) (Jan. Podl. 1933)
3	Trypolis ox (Jan. Podl. 1937)	Eawer Bay Kahira	(Jan. Podl. 1923) (Jan. Podl. 1929)
4	132 Amurath Batosta XIX (Lipik 1950)	781 Amurath Shagya 10 Batosta	(Sar. 1932) (St. 1940)
5	413 Shagya X-5 (Radautz 1912)	Shagya X 117 Amurath-2	(Radautz 1899) (Radautz 1898)
6	Kadina XXIII (Sarajevo 1932)	29 Siglavy III Kadins XV	(1929) (1928)
7	Shagya XXXIII (Babolna 1942)	Shagya XXI 109 Shagya XXIII	(Babolna 1924) (Babolna)

MARE FAMILIES FROM KLADRUB – CROSSBRED AROUND

Item No.	Crossbreeding	Father/Mother	Originating from
1	Noblessa (Kladrub 1907)	Generalissimus Famosa	(Kladrub 1897) (Kladrub 1897)

Lipizzan Association of North America

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LANA

Welcome to the Pedigree Database of the Lipizzan Association of North America. Full access to this database is a free benefit of membership in L.A.N.A. We hope you will find this research tool both fun and informative. Please let us know your comments and suggestions at LANA@lipizzan.org.

This L.A.N.A. Pedigree Database contains about 5,000 Lipizzans. There is a box labelled SEARCH REGISTRY HERE. Type in a name that you wish to research, and all Lipizzans whose name contains that word/words will appear on the screen. Choose the one in which you are interested and that horse's 4-generation pedigree will appear. You may then highlight any name within that pedigree to see the 4-generation pedigree of that horse, on back to the original foundation horses. At the bottom of each pedigree page you will see listed the offspring of the horse.

LANA's online Pedigree Database was launched in November 2011. You can research ~ 5,000 living and historic Lipizzans and trace lineage back through the generations to founding mares and stallions.

All members received an invitation by email. If you did not notice yours, please contact us and we will issue another invitation:

LANA@lipizzan.org

Example of online pedigree of living purebred mare, including her offspring and to whom she was bred



Offspring of Gaetana-75

Birth Year	Name	Sired by
2002	Gabriella-75	Conversano Amerika
2006	Giaconda	Maestoso Csangor

Example of online pedigree tracing back to foundation Favory stallion



Example of online pedigree tracing back to foundation Conversano stallion



Example of online pedigree tracing back to foundation Neapolitano stallion



Getting to Know You

by Meredith Slyman



Up until now I can't say I knew much about the Lipizzan. I am just 13, a young girl with some horses of my own. I was looking for a little experience and training when I found a Lipizzan farm near Cleveland, Ohio. There I could work with five mares and two stallions and learn more about dressage, driving and working in-hand. Oh, but I was to discover that one stallion was so special!

I had always had a desire to have my very own stallion but never thought I would have found this close a bond in such a short time. My first day at the stables, I meet the owner and this stallion. I peered into the stall and my heart pumped with nerves. I took up the halter hanging on the door and as I slowly slid the stall door open, this majestic stallion turned his head into the corner with his hind-end towards me. Very intimidated but confident, I just stood there and watched him. He had curiosity in his eye as he peeked around to see if I was still standing there. I think he trusted me even though he had never seen me until just then. With my carefully chosen soft words and trying-to-be-calm body language, I watched as he slowly began to turn towards me. I reassured him and in no time he allowed me to place my hand near his face to put the halter on him.

I had never seen such dark black eyes set so deep with sturdy eyelids and long white eyelashes. His neck was like a mountain and so flexible. His body movement was smooth and graceful. It brought a smile to my face and a sense of comfort in my heart. With the first touch of my hand to his face, our nerves went away as I placed the halter over his long magnificent head and carefully up over his ears. He is so statuesque that as I walked him out from his stall this mighty horse immediately made me feel like it was all so surreal. Here I am, a 13 year old girl, walking this beautiful Lipizzan stallion. It was like a dream!

I am told his name is Siglavy Kerka and that his father was Siglavy Mantua II who performed in the Spanish Riding School in Vienna and his mother Kerka was in the four-horse carriage driving team at Piber in Austria. I am star struck.. I learn his nickname is Laci, which is short for the Hungarian man's name of Lázsló.

I have such a special relationship already with this amazing stallion. Every day and every evening I spend bonding with my Laci. He has never again turned away from my hand. He waits for me at his door and nickers for me when I am making my way to clean his stall and give him his hay and fresh water or the many treats I can't help but give him. I love my Laci.

We are beginning our training together. He learns so very fast and tries so hard to do the right thing. When he makes a mistake and I correct him, he puts his head down in shame and seems to be scolding himself for making a mistake. But then he doesn't make that mistake again. He is so smart.

Laci is such an athlete. I am amazed when he jumps straight up in the air and kicks out while he is playing in the pasture. And he is so flexible. He likes to turn his neck all the way back and watch me while I groom his thick tail.

Although it has not been very long, my Siglavy stallion relies on me and I want to know all about him and the Lipizzan horse breed. I have been learning about the history of the Lipizzan. It is an incredible story. I want to keep alive the art and history that come with the Lipizzan. I am just a young girl and my Siglavy Kerka is young also, so our future is an open door of endless possibilities. I cannot wait to share more of our journey together.

Each issue of LANA's *Haute École* features articles written by and about members of LANA.

The above article was written by LANA's newest and youngest member about the thrill of having her first Lipizzan stallion.

In this issue there are also articles by a member about her experiences at an advanced clinic and by another member about her interview of a dressage competitor and USEF coach. There is a photo centerfold with striking images of a member's Lipizzan stallion and a historical article by a member about the formalization of rules for the definitive Lipizzaner stud book.

Past issues have included profiles of members and articles contributed by members about the history of notable horses or people or events or places.

Please think about an article that you might share through *Haute École*. Call to discuss your ideas or just send in your story and photos.

Thank you.

Movies with Lipizzans: *Into the West*



Into the West is a deceptively complex film about two imaginative gypsy/tinker/traveler boys in Dublin whose father was King of the Gypsies until he spirals into drinking and despair after his wife dies during the birth of their younger son. The boys' grandfather is an old story-telling traditional gypsy who regales the children with Irish folk-tales and legends. When he is followed home by a beautiful white horse called Tír-na-nog (meaning "Land of Eternal Youth" in Gaelic) that he finds by the Irish Sea, the boys are thrilled and dream of becoming cowboys. For a while, they all live happily together inside, but when annoyed neighbors complain about the presence of a horse in the apartment, police intervene and take the horse away. After an unethical policeman sells the horse to a wealthy breeder who plans to compete the horse, the gypsy boys set off to find Tír-na-nog. Their search for the beautiful white horse leads the boys on a literal and symbolic adventure through the Irish countryside, as their father, helped by fellow gypsies, tries to find them. When the entire family is finally reunited, the lovely mystical white horse brings a surprising end to their journey.

Although this film has a charming and moving storyline, the Lipizzan steals the show, wandering the lovely countryside with the two boys, sharing a movie and popcorn with them, and taking a shower in the upstairs bathroom. A fox hunting scene is delightful.

The script was written by Jim Sheridan, who did not intend to write simply for children. Other themes, targeted to adults, are present, such as the pain of dealing with the loss of a loved one, the clash of cultures with differing values, the abuses of the public assistance system, and the corruption of public officials.

With the recent successes of *War Horse*, *Secretariat*, *Seabiscuit* and *Luck*, Hollywood has re-discovered horse stories. *Into The West* is now in the process of being updated and remade by a writer and a producer of the original film.

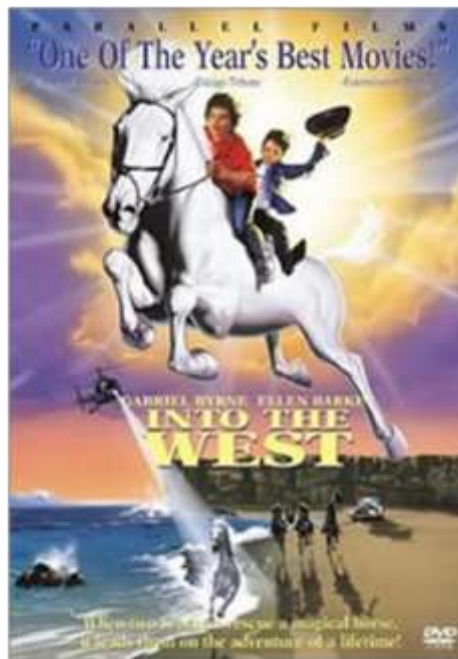
Into the West features:

- Gabriel Byrne (Dean Keaton/Keyser Söze in *The Usual Suspects*, Dr. Weston on *In Treatment*),
- Ellen Barkin (Abigail Sponder in *Ocean's Thirteen*, the main suspect in *Sea of Love*), and
- David Kelly (*Waking Ned Devine*, Grandpa Jo in *Charlie and the Chocolate Factory*, the wonderfully incompetent builder O'Reilly in *Fawlty Towers*).



The film was directed by Mike Newell who is better known for such diverse work as *Prince of Persia: The Sands of Time*, *Harry Potter and the Goblet of Fire*, *Donnie Brasco*, and *Love in the Time of Cholera*.

Into the West opened the 1992 Sundance Film Festival in Utah, was the Best Film Award in the 1993 Cleveland International Film Festival, won the Golden Calf Award for Best European Film in the 1994 Netherlands Film Festival, won the Starboy Award at the Oulu International Childrens Film Festival and won Outstanding Film and Outstanding Youth Actors in the Family Foreign Film Awards.



Available as a DVD through LANA's online store
www.Lipizzan.org/store.html

LANA members receive a 10% discount on all purchases

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Stallion standing: **Pluto Gisella I**

»» Arkansas ««



Pine Mountain Lipizzans
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email: pinemountainlipis@yahoo.com
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Stallion standing: **Conversano II Emma II-IV**

»» California ««



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»» Florida ««



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www.theequineinn.com
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Stallion Standing: **Pluto Gisella**

» Iowa ««



Medicine River Horse Farm
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Solon, IA 52333
Phones: 319-624-2546, 319-329-5065
email: medicineriverfarms@yahoo.com
www.medicineriverfarms.com
Services: horses for sale, public performances, training, clinics & instruction (dressage, hunter/jumper, combined training)
Stallion Standing: **Neapolitano Juwela**

»» New York ««



Mount Helicon
56 Valley Farm Road
Millbrook, N.Y.
Phone: 845-677-9635
email: jnl@iannuzzi.net
Services: dressage training, boarding (rough or full)
Stallion Standing: **Siglavý Duba (Piber bred)**

»» Ohio ««



Dulcey Anderson
8504 Linnville Rd. SE
Heath, OH 43056
Phone: 740-323-4144
email: dovadova@windstream.net
Services: horses for sale
Stallion Standing: Conversano Adina II

»» Ohio ««



Huszár Farm
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Stallion Standing: **Siglavý Kerka (Piber bred)**

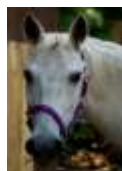
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Stallions standing: **261 Maestoso Samira XXI (Imported from Slovenia), Neapolitano XXIX-18 (Black/Sambata de Jos/Imported frozen semen from The Netherlands)**

»» Canada ««



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