

**SONGS OF HORSES: AN
ANTHOLOGY SELECTED
AND ARRANGED**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649289134

Songs of horses: an anthology selected and arranged by Robert Frothingham

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

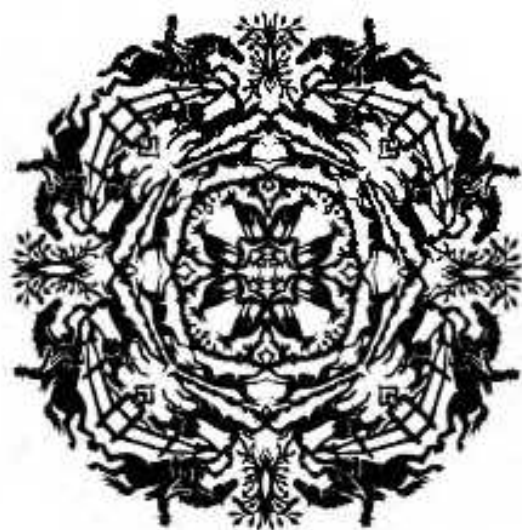
This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

ROBERT FROTHINGHAM

**SONGS OF HORSES: AN
ANTHOLOGY SELECTED
AND ARRANGED**

p. 9



JOHN A. SEAVERNS

SONGS OF HORSES, AN ANTHOL-
OGY SELECTED AND ARRANGED
BY ROBERT FROTHINGHAM



HOUGHTON MIFFLIN COMPANY
THE RIVERSIDE PRESS CAMBRIDGE

1920

TO
HENRY HERBERT KNIBBS

Rider of the high trails,
equally at ease astride
Pegasus or the Roan Cayuse.

"Since we deserve the name of friends,
And thine effect so lives in me,
A part of mine may live in thee
And move thee on to noble ends."

R. F.

FOREWORD

SINCE the dawn of civilization the horse and the Muses have been boon companions in all the heroics of mythology and history. The Ancients regarded the horse as a being of divine origin, possessing supernatural power, and their creation of the Centaur — the only one of the fanciful monsters of antiquity to which any good traits were assigned — as one of their tutelary deities, was the direct result of their efforts to establish an indissoluble bond between themselves and their gods.

Neptune, to whom the creation of the horse was attributed, might be called the original patron of horse-racing. The horses which pulled his chariot over the ocean had brazen hoofs and golden manes, and where he drove, calm succeeded storm. The golden Chariot of the Sun that Phœbus drove in the heavens was drawn by three white horses, the gift of Neptune. Pegasus, the horse of the Muses, has always been exploited by the poets of all modern languages — notably in Shakespeare's *Henry IV*, where Vernon describes Prince Henry as vaulting

“ . . . with such ease into his seat
As if an angel dropp'd down from the clouds
To turn and wind a fiery Pegasus
And witch the world with noble horsemanship.”

No less a personage than that husky brute of a Roman emperor, Caligula, honored his favorite horse Incitatus by appointing him a Roman Consul, much to the confusion of the dissipated dandies of his court, who considered it an unmerited "horse" on them. The versified story of this little incident will be found within.

The intimate identity of the horse with the life and literature of all peoples, since civilization began, has a most interesting scientific explanation as well. From the little five-toed Eohippus of Eocene times, through the four-toed and three-toed intermediate forms, down to his wonderful present-day development, the original species has never changed. Whatever his evolution during millions of years, the horse has always been a horse, and, according to our old friend Job, got a lot of satisfaction out of it; hence the "horse-laugh" — see Job's statement inside. Indeed, the advance of the horse has been coincidental with that of man himself.

“ Said the little Eohippus:
‘ I'm going to be a horse,
And on my middle finger-nails
To run my earthly course.’ ”

“ Giddap,” little book.

New York
September, 1920

R. F.

ACKNOWLEDGMENTS

THE editor acknowledges his indebtedness to the following authors and publishers for the use of copyright poems:

Messrs. Angus & Robertson, Ltd., Sydney, N.S.W., for "Conroy's Gap," from *The Man from Snowy River*, by A. B. Paterson; and "The Riding Camel," from *The Australian, and Other Verses*, by Will H. Ogilvie.

Mr. Richard G. Badger for "Ridin'," "The Song of the Leather," and "The Legend of Boastful Bill," from *Sun and Saddle Leather*, by Badger Clark.

The Bobbs-Merrill Company for "The Kentucky Thoroughbred," from *Biographical Edition of Complete Works* of James Whitcomb Riley.

Messrs. George H. Doran Company for "Partners," from *Songs of the Workaday World*, by Berton Braley.

Messrs. Doubleday, Page & Co. and Rudyard Kipling for "The Ballad of East and West" and "The Undertaker's Horse," from Mr. Kipling's *Collected Verse*.

Messrs. Houghton Mifflin Company for "Largo," "Riders of the Stars," "Sunlight," and "That Roan Cayuse," from *Riders of the Stars*, by Henry Herbert Knibbs; "The Old-Timer," "The Pony Express," "The War-Horse Buyers," and "The Meeting," from *Out Where the West Begins*, by