



The Parthenon sculptures, Head of a horse of Selene from the east pediment of the Parthenon, Acropolis, Athens, 438-432 BC, British Museum

HORSES IN ART



Cavalry from the Parthenon Frieze, West II, 2–3, British Museum

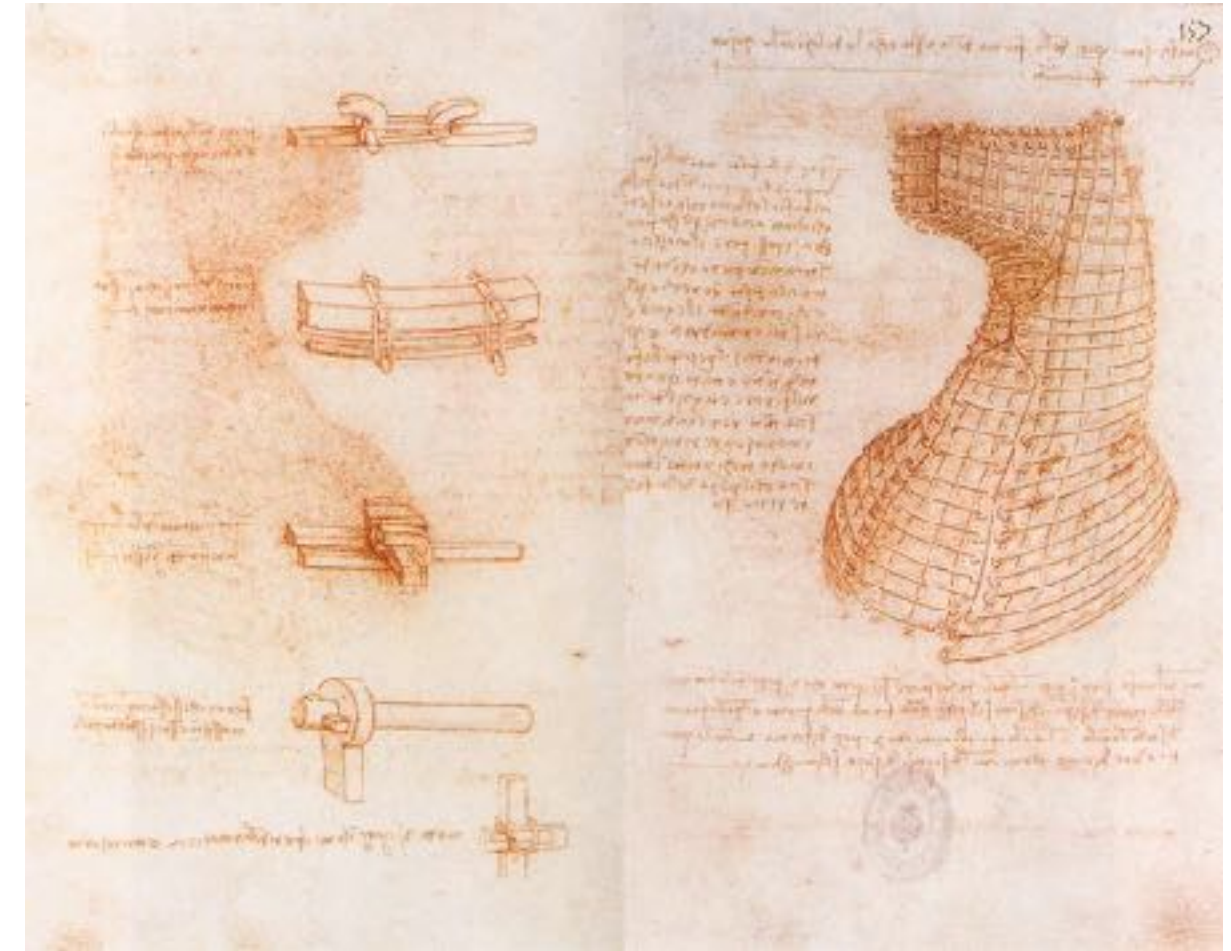
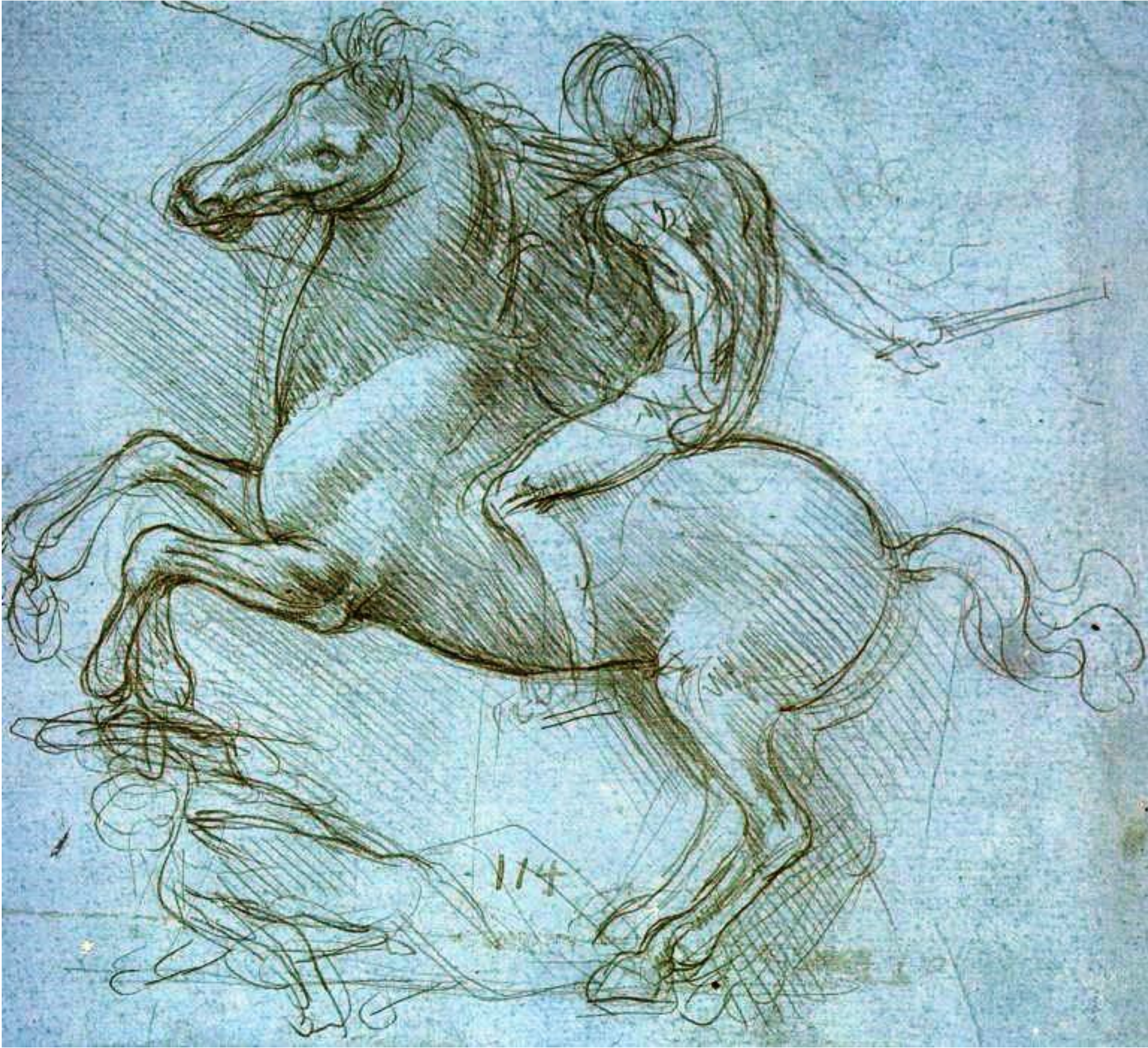


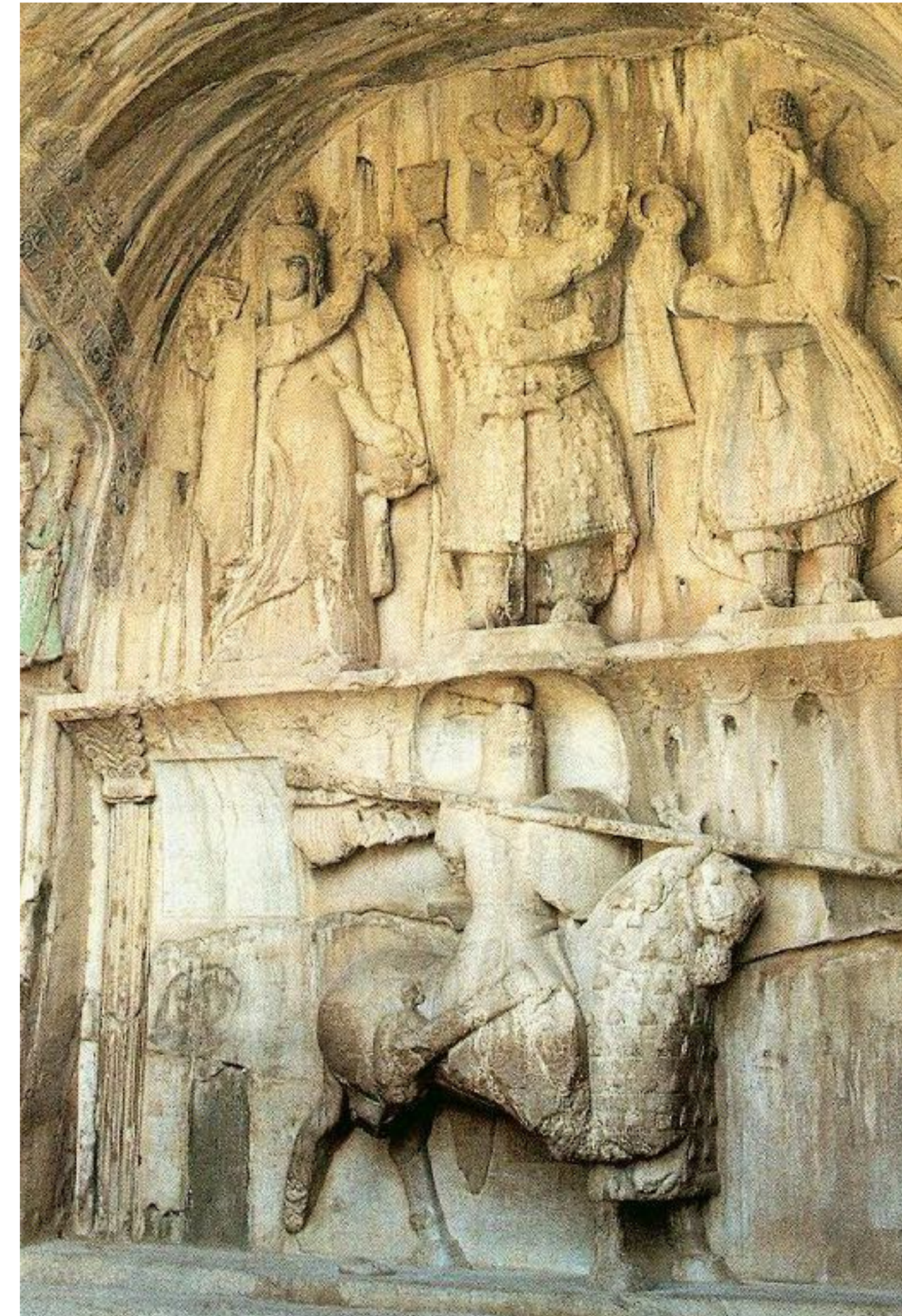
Lion Attacking a Horse, Greek, 325–300 B.C.; restored in Rome in 1594. Marble, 150 x 250 cm. Sovraintendenza ai Beni Culturali di Roma Capitale—Musei Capitolini

Leonardo's Horse (also known as **Gran Cavallo**) is a sculpture that was commissioned of **Leonardo da Vinci** in 1482 by **Duke of Milan Ludovico il Moro**, but not completed. It was intended to be the largest equestrian statue in the world, a monument to the duke's father **Francesco Sforza**. Leonardo did extensive preparatory work for it but produced only a clay model, which was later destroyed.

About five centuries later, Leonardo's surviving design materials were used as the basis for sculptures intended to bring the project to fruition.....

In preparation for the work, Leonardo studied horses, and wrote a treatise on horse anatomy. Another treatise, titled *Of Weight*, included detailed plans for casting the statue(Wiki)





[Khosrow Parviz](#) is standing here. On his left is [Ahura Mazda](#), on his right is [Anahita](#), and below is, [Khosrau](#) dressed as a mounted Persian knight riding on his favourite horse, [Shabdiz](#), in the city of, [Kermanshah, Iran](#)

Equestrian statues

The *Equestrian Statue of Marcus Aurelius* on the [Capitoline Hill](#) was the prototype for [Renaissance](#) equestrian sculptures.



Title: The "Piebald" Horse

Creator: [Paulus Potter](#)

Date created: about 1650–1654

Physical Dimensions: 50.2 × 45.1 cm (19 3/4 × 17 3/4 in.)



The Charging Chasseur, or *An Officer of the Imperial Horse Guards Charging* is an oil painting on canvas of about 1812 by the French painter [Théodore Géricault](#), portraying a mounted Napoleonic cavalry officer who is ready to attack.

circa 1812

Medium

Oil on canvas

Dimensions

349 cm × 266 cm (137 in × 105 in)



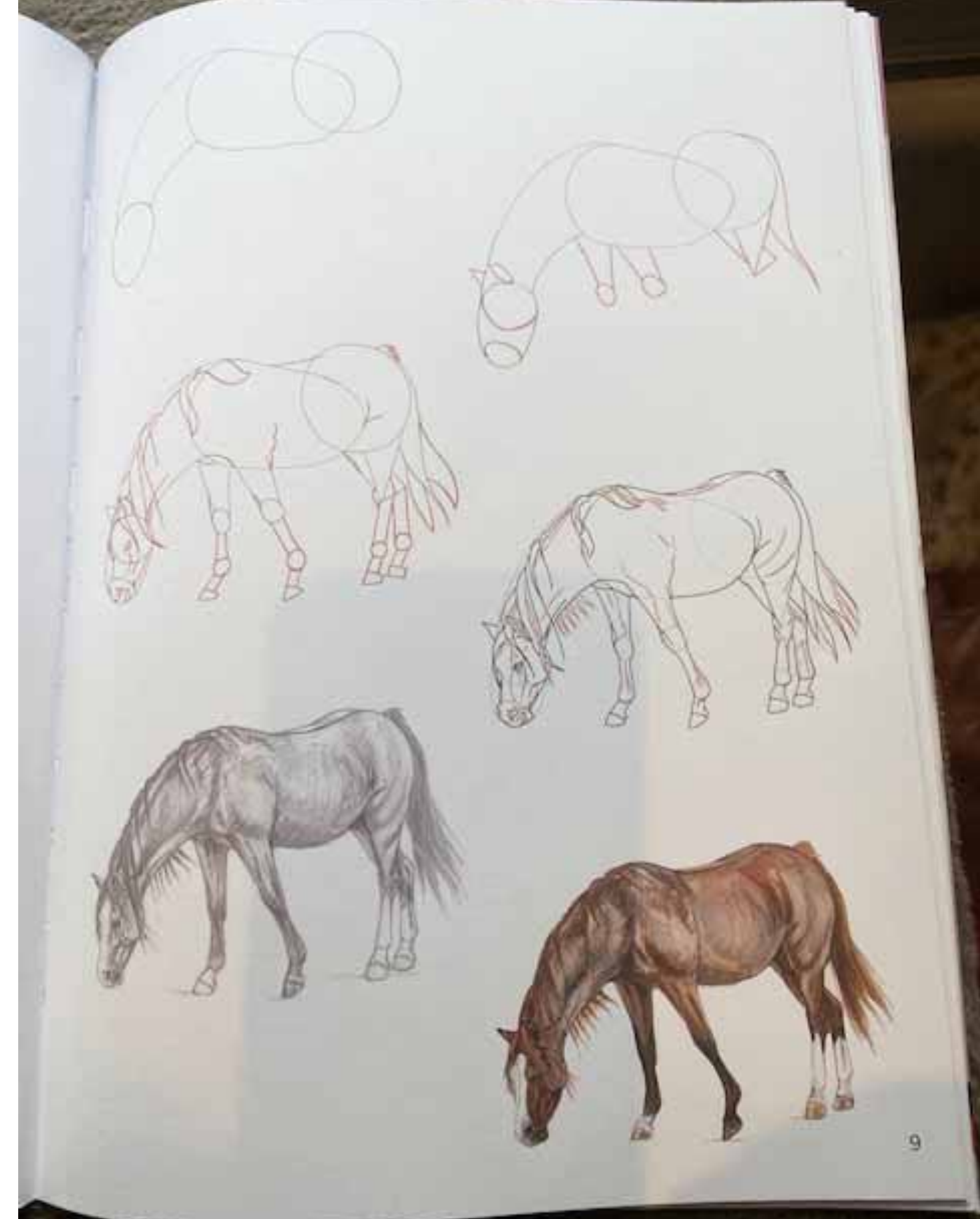
Eugene Delacroix. Horse Frightened by Lightning. (1825 - 1829) Watercolour and Lead White on Paper



The Horse Fair. Rosa Bonheur 1822 - 1899. Date made 1855. Oil on canvas. Dimensions 120 x 254.6 cm

<https://www.nationalgallery.org.uk/paintings/rosa-bonheur-the-horse-fair>

<https://www.youtube.com/watch?v=ZXSIKVG0vq4>





George Stubbs. Horse Attacked by a Lion. 1769. Enamel on Copper



George Stubbs (1724–1806)

Year

c.1762

Medium

Oil-on-canvas

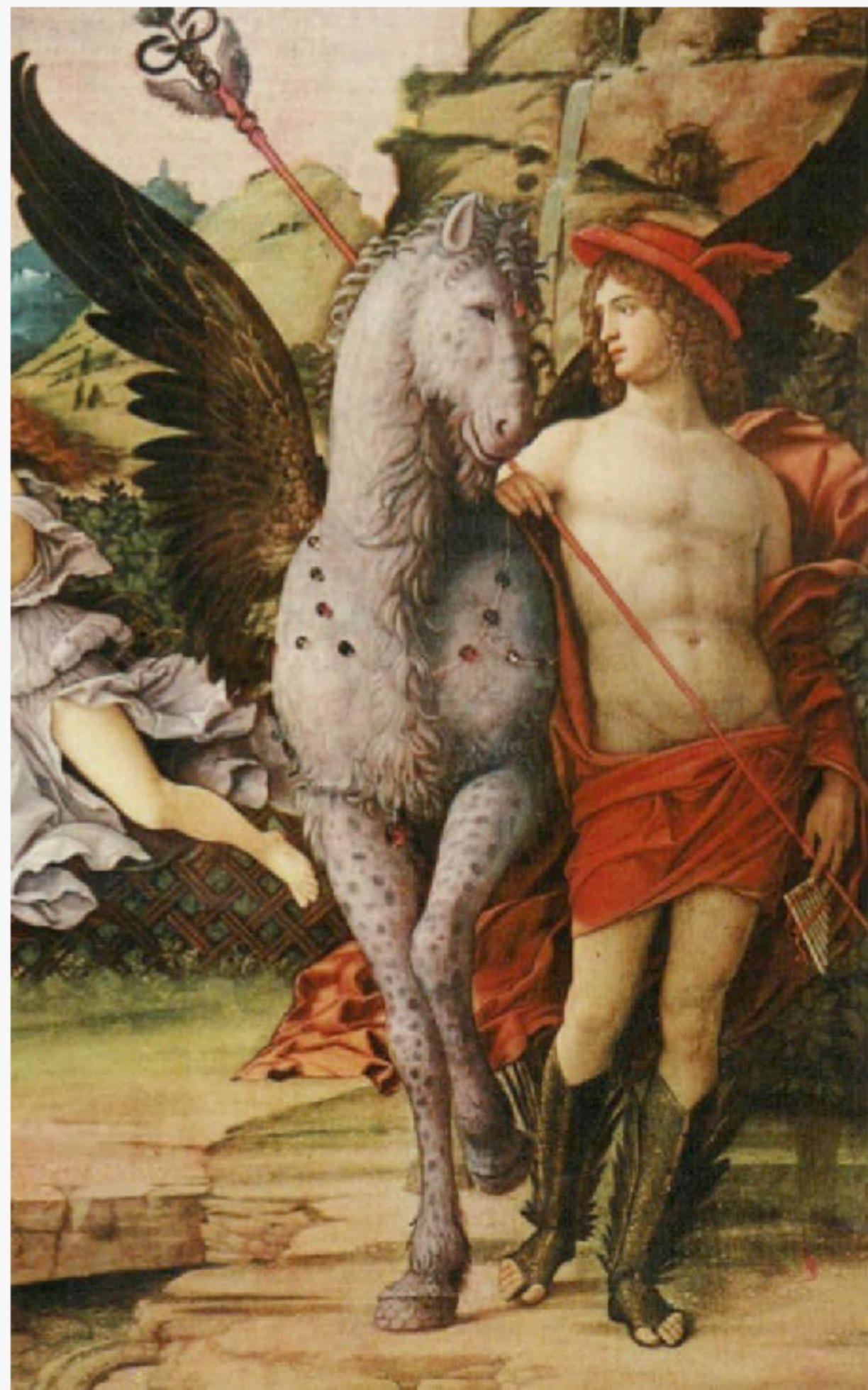
Dimensions

292 cm × 246.4 cm (115 in × 97 in)

Location

National Gallery, London

George Stubbs [ARA](#) (25 August 1724 – 10 July 1806) was an [English](#) painter, best known for his paintings of horses. Self-trained, Stubbs learnt his skills independently from other great artists of the eighteenth century such as [Reynolds](#) or [Gainsborough](#). Stubbs' output includes history paintings, but his greatest skill was in painting animals, perhaps influenced by his love and study of anatomy. His most famous painting, *Whistlejacket*, hangs in the [National Gallery, London](#).

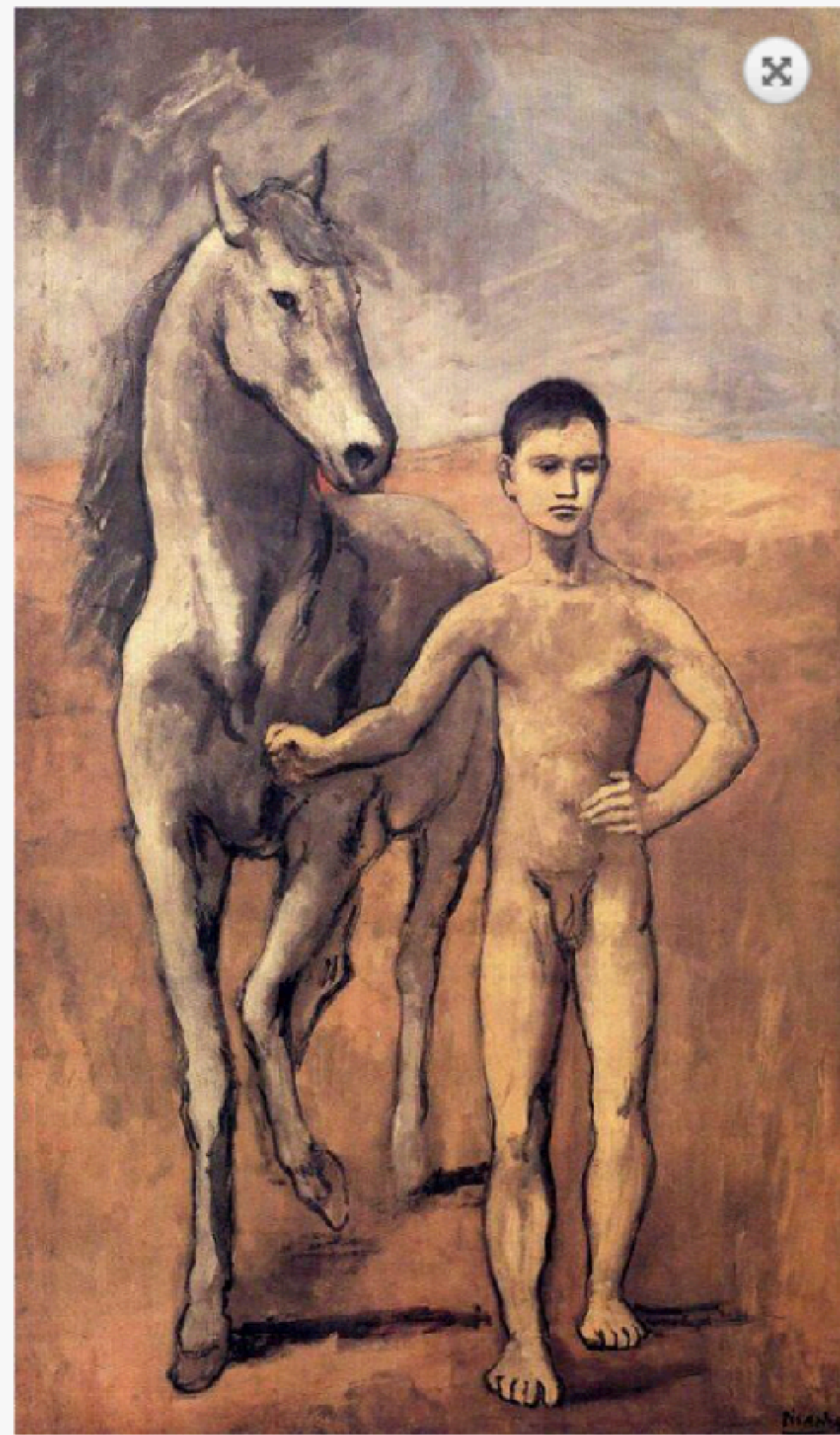


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Parnassus by Mantegna

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Boy Leading a Horse, 1906 by Pablo Picasso

Der Blaue Reiter translates in English as The Blue Rider. A number of avant-garde artists living in Munich had founded the Neue Künstler Vereinigung, or New Artist Association (N.K.V.). The most important of these were the Russian born Wassily Kandinsky and the German, Franz Marc. In 1911 Kandinsky and Marc broke with the rest of the N.K.V. and in December that year held in Munich the first exhibition of Der Blaue Reiter. This was an informal association rather than a coherent group like Brücke. Other artists closely involved were Paul Klee, August Macke, Gabriele Münter and Marianne von Werefkin.

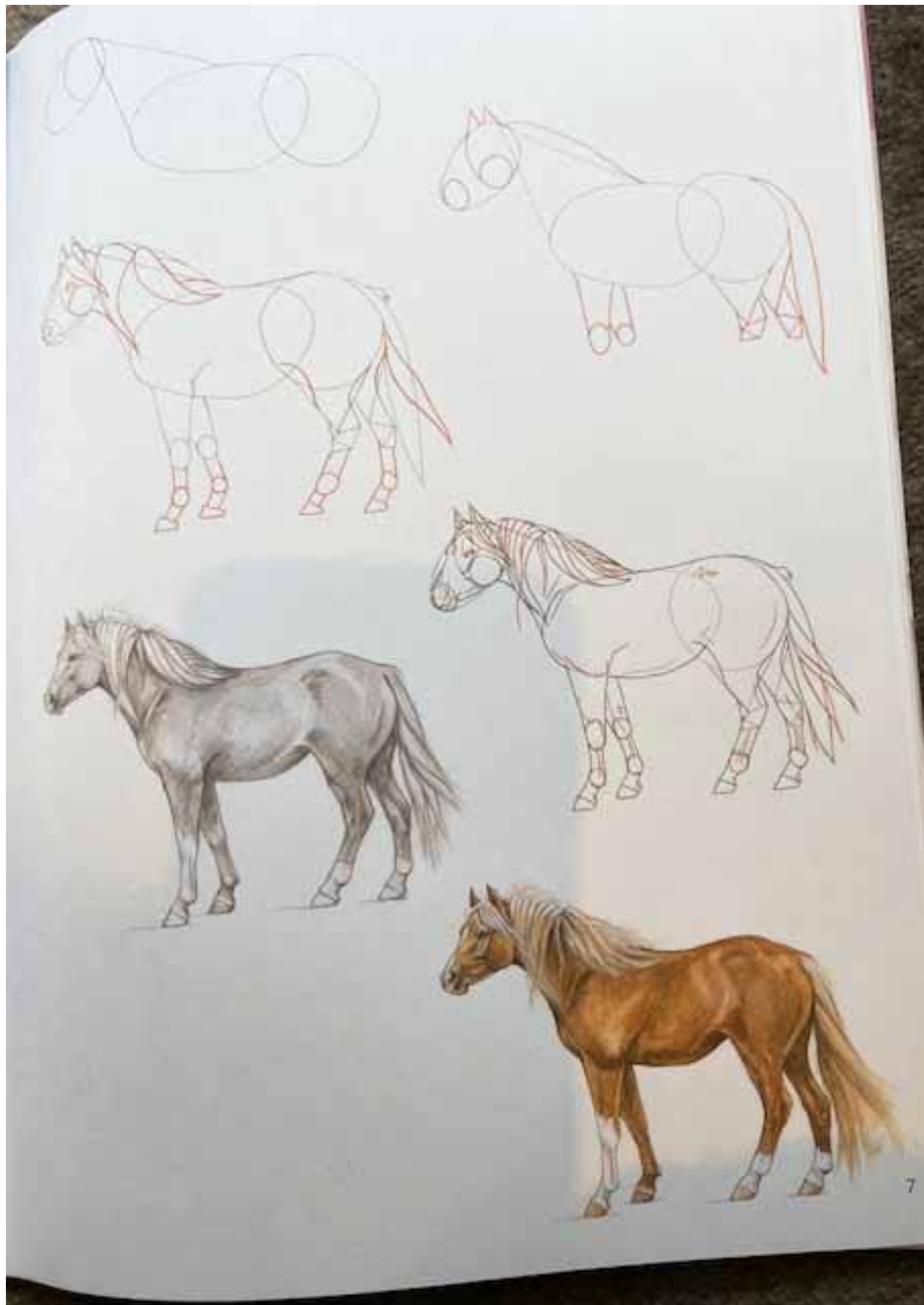
In 1912 Marc and Kandinsky published a collection of essays on art with a woodcut cover by Kandinsky. This was the Almanach Der Blaue Reiter. Why the name was chosen is not entirely clear. Franz Marc adored horses and his many paintings of them and other animals is symptomatic of the turning back to nature (an aspect of primitivism) of many early modern artists. Kandinsky apparently had always been fascinated by riders on horseback (horses are symbols of power, freedom and pleasure). A Kandinsky painting in 1903 is actually called The Blue Rider. Blue is a colour which has often seemed of special importance to artists and for Kandinsky and Marc, whose favourite colour it was, it seems to have had a mystical significance.

Der Blaue Reiter was brought to an end by the First World War in which both Macke and Marc were killed.



Franz Marc. The Great Blue Horses 105.7 cm (41.6 in); Width: 181.1 cm (71.3 in)

Der Blaue Reiter was an [art movement](#) lasting from 1911 to 1914



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“The title of the exhibition *a sky . a sea . distant mountains . horses . spring* . reads simultaneously as a stage direction and a checklist of archetypes that take into account the watery, fluctuating state of life as it is lived, complete with the fullest range of emotions, desires and dreams. As in dreams, they are visible signs for something invisible. Taken together, they define the intersection of symbolism and spirituality.”

– Ugo Rondinone, 2021