

principes erudire” [123, cf. 125 and 253]); “short prayers” once correctly for *oratiunculis* (169), the second time erroneously for *oratiunculae* (179), where it designates a variety of short but profane compositions, from birthday poems to funeral orations (see *L’Élève de rhétorique*, 387–93). The reviewer has seen only two typos (*goads* for *goals*, 179; *These can be* for *Theses can be*, 187) and one irrelevant footnote (48: the *Progymnasmata* here referred to are not those by Aphthonius, but by Franciscus Sylvius, published by Alexander Scot at the end of his edition of Nizzoli’s *Apparatus latinae locutionis*, Lyon: Pillehotte, 1588). Such a short erratum speaks highly of the quality of the whole. We have here a very helpful edition that will be most welcome by all scholars in the history of education or simply interested by Jesuit education in the early modern period. Jouvancy’s own *Ratio* is, in 1703, a sort of authorized companion of the 1599 *Ratio Studiorum* (translated into English by Claude Pavur, 2005), and it gives precious insights into the actual practices of the Jesuit colleges by the end of the seventeenth century in Europe.

According to the old Jouvancy (60 in 1703), the *juniores* are not writing Latin enough “de suo” (they do not write “original materials,” 163), and so they have no “style,” meaning here “the best way to write Latin” (45). Jouvancy would like them to recite in the dining hall their own compositions, once a year: the first year, “a sermon in the vernacular” (157); and afterward, “a Latin oration,” etc. These mandatory exercises stress how much times have changed. The original purpose of the colleges was the acquisition of a fluent Latin, through reading and writing. In 1703, reading Latin has obviously become in itself a challenge. No wonder if the classes spent most of their time in the *explicatio* or *interpretatio* (a paraphrase in Latin or a translation in vernacular); or if “they have an historian expounded for entire classes” (251)—much easier, indeed, than Cicero’s speeches. In other words, the *juniores*’ main problem is not their supposed “decline in Letters”: they are doing their best, trapped in an educational system unable to switch to the vernacular. But Jouvancy has at least clearly perceived the importance of keeping together reading and writing. This pedagogic program will be pursued in nineteenth-century Europe, but in the national vernaculars and with great national authors. This is a lesson to be meditated on.

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The Horse in Premodern European Culture. Anastasija Ropa and Timothy Dawson, eds.

Studies in Medieval and Early Modern Culture 70. Berlin: De Gruyter, 2019. vi + 260 pp. \$109.99.

Anastasija Ropa and Timothy Dawson’s *The Horse in Premodern European Culture* features fifteen essays that use specialist equine knowledge to improve medieval and

early modern scholars' engagement with horses and horsemanship. While several essays trickle into the sixteenth century, contributors primarily focus on the medieval period in Continental Europe (chiefly France and Germany) with England as the oft-cited exception.

The volume starts with working horses, war horses, and performing horses, challenging a tendency to highlight exclusively elite horses. Fabienne Meiers argues that the diversity of available horses was reflected in their price: inexpensive animals were the equivalent of a swineherd's salary over twenty-three days, while expensive animals were the equivalent of ninety days in Luxembourg. Medieval horse varieties included the palfrey (a gaited riding horse), destrier (war horse for armored combat), courser (war horse for mobile combat), and rouncy (riding horse) common across France, Germany, England, and even Wales (Edgar Rops); others—the Galloway and Norse horse (Miriam Bibby) or Iberian horses—complicate this general typology.

The contributors' focus on materiality involves a creative array of sources. Some re-created tack. For example, Dawson's chapter on baggage animals centers on his development of a pack saddle suitable for a donkey, and Marina Viallon's analysis of a sixteenth-century war saddle rests on observations from her own reconstruction of the object. Others trace transformations in the construction of bits (John Clark) and harnesses (Gail Brownrigg), often through the mimetic interpretation of visual evidence drawn from medieval manuscripts and art objects, along with a smattering of material remains. In addition to this materialist methodology, the volume features two more literary approaches. Karen Campbell argues for the importance of reading horse behavior along with written equestrian sources and returns to questions of posthumanism; Bibby's analysis focuses on *Le Roman Des Aventures De Fregus*. Overall, the collection is particularly suited for scholars who want to understand which part of a saddle is a tree, the placement of a lance during jousting (Jürg Gassmann), the cavalry's use of crossbows (Jack Gassmann), and other details of horsemanship. More broadly, the volume's framing encourages historians to adopt an expansive approach to sources from the premodern world, including especially archaeological and genomic evidence in addition to canonical textual and visual sources.

In our mechanized and urbanized world, many scholars have defaulted to thinking through metaphors of horsepower and drawing analogies between steeds and more familiar machines, unintentionally occluding the health concerns, life cycles, and ephemeral value of living animals. Having a horse meant investing in its well-being, as Elina Cotterill suggests in her analysis of the English vernacular literature of hippiatric medicine. While contributors take seriously the work of horses in consuming energy and expending labor—take Floriana Bardoneschi's fruitful analysis of caloric intake and work output of horses and oxen and Katrin Boniface's attention to the nutritional content of breads as supplementary feed for horses—they resist the metaphoricalization of horses and avoid technological analogies drawn out of the Industrial Revolution. In Ropa's words, "a horse is not a product that can be manufactured with an eye toward

certain parameters: many criteria influence the way the adult horse will come out, and not all of these criteria can be foreseen” (221). These animals’ value was contingent on their health, the status of their owners, color, care, and potential use.

Several contributors refute prominent narratives and provide surprising connections. Jürg Gassmann counters the widely held assertion that medieval cavalry primarily served a shock function by driving into static infantry formations; rather, he argues, they “rode up to, but not into” cohesive infantry formations (72). Brownrigg contends that the horse collar was not “a medieval intervention that revolutionized transport by replacing inefficient ancient harnesses, which had choked the horses” (55). Jennifer Jobst deconstructs riding before a prince, from the manège movements to turnout, noting that the rider ought to trot toward the prince, halt, and bow in a practice still preserved in the modern dressage test. While one of the volume’s strengths is its range of approaches, this is also a weakness; much of the most innovative research centers on material analysis alongside administrative documents, and this might have been highlighted as a central theme across all essays. In sum, contributors’ use of their archival, linguistic, material, and equestrian expertise provides a number of clear windows into premodern Europe’s practical horsemanship across social strata.

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Animals and Courts: Europe, c. 1200–1800. Mark Hengerer and Nadir Weber, eds. Oldenbourg: De Gruyter, 2020. viii + 434 pp. \$103.99.

A volume bringing together court studies and historical animal studies is very welcome. Mark Hengerer and Nadir Weber put forward seventeen essays, plus introduction and epilogue. These approach court animals from a variety of disciplinary perspectives and case studies, thoughtfully themed into four sections. Throughout these sections, attention is paid to court performance, ritual, and ceremony, during a period in which the medieval knight gave way to the early modern courtier and the elite continued to display, define, and redefine themselves through the animal body.

The volume considers gendered practices of breeding, training, using, gifting, loving, and killing animals. Court staff are brought to life—in the stables, the kennels, as handlers of exotics—and the world beyond court intersects with its animal concerns, for instance, in the witch called to heal sick Este horses in Elena Taddei’s essay. Animals appear in groups, as teams of German carriage horses (Magdalena Bayreuther’s chapter) or French hunting dogs (Maïke Schmidt) and as named individuals (e.g., Triton the Spitz in Andreas Erb’s essay). We meet animals on the move, such as horses between Ferrara and Germany (Taddei); or exotics to and from the Portuguese court (Catarina Simões); and animals at home, as with companion animals in Maria