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Grisone, Federico. The Rules of Riding: An Edited Translation of the First Renaissance Treatise on Classical Horsemanship

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raison aussi, l'absence d'une bibliographie formelle, outre les citations qui apparaissent dans les notes, constitue une lacune regrettable.

Le texte du manuscrit BnF fr. 5212 est ici accompagné d'une annotation qui tient compte utilement des variantes des éditions imprimées. Ragghianti intervient ainsi à plusieurs reprises pour signaler des différences d'expression et de syntaxe, mais aussi des omissions ou des ajouts dans les textes imprimés, voire des différences de structure et de présentation. Il livre ainsi un travail précieux qui bénéficiera aux chercheurs intéressés à contrôler les divers états textuels du traité de Seyssel. Plusieurs indications d'ordre historique servent également à éclairer les références du texte aux auteurs anciens à titre d'exemples démonstratifs. Ici encore, les lecteurs friands de renseignements détaillés au sujet des sources se reporteront à l'édition de J. Poujol ainsi qu'aux travaux secondaires cités en note dans l'introduction. Le volume comporte aussi, à sa clôture, un « lexique » bien détaillé (180–186), un *index nominum* (187–188) et une table de matières (189–190). Enfin, il convient de saluer la qualité de la production du texte dans lequel nous ne relevons qu'une seule coquille (90 : n. 130, l. 2 « édition critique ») et un glissement d'orthographe (8 : « Bartole de Saxoferrato », 10 : « Bartole de Sassoferrato »).

En somme, Renzo Ragghianti contribue à la collection prestigieuse de la Société des Textes Français Modernes ; un beau travail qui permettra désormais aux chercheurs spécialistes en histoire du seizième siècle de consulter la version primitive d'un texte qui anticipe brillamment le règne de François Ier.

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Grisone, Federico.
The Rules of Riding: An Edited Translation of the First Renaissance Treatise on Classical Horsemanship. Ed. Elizabeth MacKenzie Tobey, trans. Elizabeth MacKenzie Tobey and Federica Brunori Deigan.
Medieval and Renaissance Texts and Studies 454. Tempe, AZ: ACMRS, 2014. Pp. xxii, 627. ISBN 978-0-86698-505-5 (hardcover) $75.

The Rules of Riding is the first scholarly translation of Federico Grisone's *Gli ordini di cavalcare.* First published in 1550, Grisone's work was a highly influential

manual covering the equestrian arts of dressage. It was republished many times in the sixteenth and seventeenth centuries and translated into German, French, Spanish, and Portuguese. In 1560, Grisone's ideas reached England: Thomas Blundeville's *A newe booke containing the arte of ryding…* was an adaptation of *Gli ordini*—rather than a direct translation—heavily modified for consumption by an Elizabethan audience. In her introduction to this 2014 edition, Elizabeth Tobey presents both the influence of the book—after all, many of its techniques are still used in the practice of modern dressage—and its substantial publication history.

The first book of *Gli ordini* begins with detailed advice on how to determine the temperament and character of a horse. This discussion focuses on outward appearance—hair (colour and character) and spots (in particular the size, colour, and placement)—to determine the humoral nature of the horse. The goal is to assist the reader in selecting a horse to train.

In the second book, Grisone lays out the routines and techniques of training from the very first day until the horse is considered ready for riding—including the preparation of the horse for everyday transport, presentational dressage, and service in battle—in a clear progression of steps. Then the organization of the book changes: the third and fourth books become jumbled and Grisone moves from topic to topic with only the slightest concern for the overall unity of the work—from the proper way of riding the horse (in order to show both horse and rider off to a Prince), to the techniques to be used in the early stage of training, to discussions of peculiar training techniques, to a discussion of bridles. In spite of the wandering style of the last two books, however, a complete training syllabus can easily be drawn out.

Grisone's training involves substantial repetition of techniques and the use of positive—and a considerable amount of negative—reinforcement. Grisone acknowledges this imbalance himself; he lays out the two techniques of positive reinforcement available (voice and patting the horse) and seven techniques of negative (crop, spurs, voice, the bit, the thighs, the stirrups, and exercising the horse) (393–95). All of these techniques are still commonplace in riding today, but Grisone does not limit himself in the disciplining of particularly troublesome horses. A harsher form involves tying a noose around the horse's scrotum, which was to be pulled by the rider at appropriate moments (351). More curious forms of discipline include suspending a porcupine between the horse's rear legs (345), while another punishment takes on near Darnton-esque

proportions by tying a "cat—the fiercest you can find" (343) to a stick so that the cat could be applied to the horse's underside as needed.

The intended audience of the book was unquestionably aristocratic. Grisone assumes the horse trainer will have several servants to assist and a field dedicated for riding. As a result, the book gives some sense of the character of the sixteenth-century aristocrat. The training is meant to bend the horse to the will of its rider, and the rider must be decisive and clear in both riding and punishing the horse. Nor was this aristocratic behaviour restricted to horses. Grisone also makes the occasional analogy between the treatment of horses and the treatment of one's inferiors in society.

Tobey observes Grisone's future influence on the techniques and training of dressage, even to the modern day. At the same time, the bizarre forms of punishing the horse suggest techniques of the past. In many ways, *Gli ordini* permits a glimpse of the changes occurring in the sixteenth century: for example, Grisone discusses the old function of the horse in war, and the new function as the expression of a courtier's skill. Even Grisone's composition embodies changing tastes: the first two books look toward instructional works of the seventeenth century with organized curricula and syllabi; the last two, backward to the chaotic organization of a medieval *exemplum*.

The modern volume of Grisone's work gives credence to the adage that books should not be judged by their covers. The weighty six-hundred-page tome is not as daunting a read as it first appears. Both the Italian original and the translated English texts are placed side by side. The text is also complemented by ample footnotes giving context, meaning, and justification for translation choices. The presence of the Italian text and the footnotes permits the translation to be written in clear modern English with only a minimum of Italian technical jargon. The only fault of *The Rules of Riding* is the layout, which places the translation glossary just before the bibliography; this is understandable given the glossary's sixty-nine-page length, but the choice does fail to make the glossary's presence obvious for the reader. This is a trivial concern, however, regarding an overall scholarly contribution.

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