BOKE OF SAINT ALBANS—*continued*

4. About 1503, printed by above "in Flete Strete at ye sygne of ye Sonne." According to Harting's *Bib. Accip.*, a unique copy of this edition was purchased at Daniel's sale in 1864 for £110, for the Huth library.

5. 15—, by W. Powell, "in Flete Strete at the sygne of George."

6. 15—, by W. Coplande, "in Flete Strete at the sygne of the Rose Garlande."

7. 15—, by W. Coplande, "in Lothebury."

8. 15—, by W. Coplande, "in Saynt Martyns parish in the Vinetre upon the three Crane Wharfe."

9. 1548 (?), by W. Coplande, "in the Vyentre uppon the thre Craned Wharfe."

10. 1550, by W. Powell, London.

11. 1551 (?), by Abraham Vele.

12. 15—, by Henry Tab, "in Paul's Chyrch yarde."

13. 15—, by I. Waly, "in Foster Laen."

14. 1561, by Wylliam Coplande. Coplande was fined in 1561 "iv pence" for printing these tracts.

15. 1586, by E. Alde.

16. 1590, by John Wolfe, "at the sygne of the gunne."

17. 1595, by Humfrey Lownes, "The Gentlemans Academie or the Booke of S. Albans . . . And now reduced into better method by G. M. (Gervase Markham).

18. 1596, by Wolffe.

19. 1596, by Adam Islip; this is also mentioned under Gryndall.

20. 1596, by Edward Alde.

21. 1600, by Wolffe.

22. 1606, by Wolffe.

23. 1614, by Helme: "A Jewell for Gentrie," by S. T.

24. 1793, "The Book of Cote Armour," reprinted by J. Dallaway, with an introduction.

25. 1810, by Hazelwood, reprint of No. 2, only 150 copies were printed. Brunet states it was made in 1811.

26. 1881, by William Blades, reproduction in facsimile of No. 1. (London: Elliot Stock.)

This is not the place to discuss at length the authorship of the B. of St. Albans. Blades has shown us on how slight a fabric the biographers of Dame Julyana built up their theories, the culminating point of this fiction having been reached by Joseph Hazelwood, in his reprint of 1810, where he makes her a daughter of Sir James Berners and Prioress of Sopwell nunnery in Hertfordshire. There is nothing except the name to connect the compiler of the verses on hunting with the Sir James Berners alluded to, nor is there in the records of Sopwell, a prioress in the 15th century of the name of Barnes or of any name remotely like it. Blades condenses all the available evidence in the pithy sentence: "What is really known of the Dame is almost nothing, and may be summed up in the following few words. She probably lived at the beginning of the fifteenth century, and possibly compiled from existing MSS. some rhymes on Hunting."

That Dame Juliana Bernes' book is certainly not original Blades considers evident, as well from the text as from the grouping of the subjects. The hunting part begins with an enumeration of the beasts of the chase and the beasts of venery, a note on the age of the Hart and how to know a hart by the head, the proper names by which to designate the beasts singly and together, hunting of the Roe, of the boar, and hare; of the reward of the hounds, which beasts shall be flayed and which stripped, which beasts shall be *rerid* with a limer; of the buck, roebuck and hind and of the seasons of hunting and some remarks on hare hunting. Then follows (as Blades considers from another source) an interpolation in which the same subjects are discussed, but instead of being written as if for the instruction of a child it is a discourse between master and man.

Beginning with: "*The boost that the mayster hunter makythe to his man,*" he goes back again to the original MS., and the dismemberment of the different beasts. This latter as well as the first part of the text is addressed to *My deare childe; Do so my childe, Think what I say my son*, &c., and the interpolation is between a master and man, a very common form of writing a book on hunting in the 13th and 14th centuries, as we can see by *Roy Modus, Chace dou cerf*, and Twici.

At Oxford in the Bodleian library is a MS. on the terms of the chase, the beginning of which is similar to that of Dame Juliana's:

> "*Mi dere sones, where ye fare, be frith or by fell,*
> *Take good hede in his tyme how Tristram wol tell.*"

The dame has:

> "*Wheresoever ye fare, by frith or by fell,*
> *My dear child, take heed how Tristram doth you tell.*"

It has been often stated that The Boke of St. Albans is nothing but a rhymed version of the "Master of Game," and any one singling out the chapter on hare-hunting in the latter and comparing it with the same in The Boke of St. Albans might readily come to that conclusion. For in both the terms of venery which the huntsman or the child who is learning hunting lore are instructed to use in speaking to the hounds are the same, or resemble each other so closely in orthography and sequence that one can but think they must both have been derived from the same source.

The hunting cries used by Twici also correspond, but in the French MS. there are fewer of them than are given in the B. of St. Albans. In the later MS. of Twety and Giffard, again, there are a greater number given, and these are also similar to those in M. of G. and B. of St. Albans (*see* Appendix: Hunting Cries).

Any one reading the M. of G. right through, and then doing likewise with the B. of St. Albans will find it impossible to believe that the one is a prose version and the other a rhymed version of the same work. The Dame's book is much more primitive in form and matter, and contains nothing like the detail, nor has it anything like the scope of our text. Possibly both the Dame and the author of M. of G. had before them another similar treatise on hare-hunting when compiling their texts, possibly the original version of Twici which seems to have been lost (*see* Bibliography: Twici), or perhaps they were guided by the familiar traditions of Sir Tristram's hunting lore. Whether this book of Sir Tristram's was ever written or whether the customs of venery attributed to him were dependent on oral tradition we do not know.

With the other parts of the Book of St. Albans we cannot deal; we must leave them to those interested in Hawking and Heraldry, which with Hunting made up the three H's which were as necessary in the 15th century for the education of a gentleman as are the three "R's" in the 20th century.

BRÉZÉ, JACQUES DE, LE LIVRE DE LA CHASSE DU GRAND SÉNÉCHAL DE NORMANDYE ET LES DITZ DU BON CHIEN SAUILLARD QUI FUT AU ROY LOUIS DE FRANCE, XIME DE CE NOM. (Without name of place or date.) Probably at Paris by Pierre le Caron, between the years 1489 and 1494, small fol. ff. 12.

1. The only copy known to Souhard, belonged to the Lavallière library, and passed through several hands to Richard Heber, and finally to Baron J. Pichon, at whose sale it fetched 2005 francs.

2. Baron Pichon published it in the *Trésor des Pièces rares ou inedites*, 13th vol. Paris, Aubry, 1858. 300 copies were printed only.

This is a poem descriptive of staghunting, composed in the latter half of the 15th century by Jacques de Brézé. The Brézés were an old and noble Norman family with large possessions, and Jean de Brézé, one of Jacques' ancestors, was celebrated in the 14th century as a great *veneur*. He is mentioned by Hardouin de Fontaines-Guérin (1394) in his *Tresor de Venerie* as being one of those *seigneurs* who understood the art of sounding the hunting-horn:

> "Ont et droit vray entendement
> De bien corner et bien entendre
> Quant on corne bien, sans mesprendre."

Pierre de Brézé, father of our Grand Seneschal, played a great *rôle* at the court of Charles VII., rendering much assistance in his encounters with the English. This, however, only caused Louis XI. when he ascended the throne to regard him with the dislike and suspicion which he accorded to all those who had been faithful adherents of his father. Pierre was kept in prison by Louis and only released on the condition that he went to serve the Duke of Anjou and Sicily, and handed over half his property to his son Jacques, whom he was to marry to Charlotte of France, natural daughter of Charles VII. and Agnes Sorel. This marriage took place in 1462; fifteen years later Jacques discovered that his wife was unfaithful to him, and he killed her and her lover. For this crime Louis had him arrested and thrown into prison, where the lax justice of the times allowed him to be kept for two and a half years before bringing him to his trial. He was condemned to death in 1481, which penalty, however, was commuted to a fine of 100,000 golden écus, to pay which he was forced to abandon all his property to the king. Louis allowed him, nevertheless, to retain 2000 livres pension, and gave all his possessions to Jacques' children.

On the accession of Charles VIII. Jacques seems to have been made prisoner again, but was released on that king's entry into the town of Clermont, in Beauvoisis, and here he obtained letters of remission by which his property was restored to him. He died in 1494, leaving six legitimate children by Charlotte of France and two natural sons.

His eldest son, Louis of Brézé, served four kings of France on the battlefield and in politics, but it is doubtful whether his name would have been preserved to posterity had he not been the husband of the famous Diane de Poitiers. As was Louis, so was Diane a descendant of a king of France, with a bar sinister on their escutcheon, for Diane was daughter of Jean de Poitiers, an illegitimate son of Louis XI.

To return to Jacques. In spite of all the vicissitudes of his life he was an enthusiastic sportsman, and had a great reputation as a *veneur*. He hunted much in company of Anne de Beaujeu, daughter of Louis XI. Whether he held any office of Master of the Game or *grand veneur* under her is not known. It is to her he addresses his poem, in the course of which he constantly praises her understanding and knowledge of the whole art of venery, for besides being in every way a very perfect woman, God had given her

> "L' excellence sur toutes dames,
> Et le don de perfection."

No mere *veneur*, says he, could understand the extent of her good sense:

> "Nul veneur ne pourroit comprendre
> Son grant sens ne ses bonnes meurs;
> En elle sont tous les honneurs
> Et beaulté que l'on sauroit dire,
> Les jours sont courts pour les escripre
> Et les moys pour les estimer."

In the stag-hunt described, it is Anne de Beaujeu who directs all the proceedings, and the Grand Seneschal goes out with his hound in the morning

> "—La veille d'une saincte croix de May—"

to see if he can find the tracks of a warrantable stag. In a cornfield he soon comes across signs where a big stag has been pasturing, and his hound before long gets such a strong wind of him that he almost breaks his leash straining after the scent. The thicket is found where the stag has retreated, and the Seneschal makes a ring-walk round this covert, and not finding