

DU FOUILLOUX, JACQUES—*continued*

24. Niort, Robin et L. Favre, 1864.

German translations were issued :

1. NEUW JAG UND WEYDWERCK BUCH, das ist ein gründtliche beschreibung vom anfang der Jagten. Franckfurt am Mayn, I. Feyerabend, 1582.

2. NEW JAGERBUCH JACOBEN VON FOUILLOUX. Strassburg durch Bernhart Jobin, 1590.

3. NEU JÄ RBUCH. Dessau (1726).

In Italian there appeared one edition: LA CACCIA DI GIACOMO DI FOGLIOSO, by Cesare Parona, published at Milan in 1615. Souchard states that he has editions with the date 1517 and 1518, but these must be ascribed to a printer's error.

For English editions see Turberville.

When Jacques du Fouilloux dedicated his book to Charles IX. in 1560, the king was only ten years of age, but in the woodcut in which the author is represented as kneeling and handing his book to the king, the latter is represented as taller than any one else. The woodcut was probably made earlier, and depicted Francis II., who died December 5, 1560. On his death the dedication which was intended for him was changed to Charles IX., but the picture remained unaltered. In the quaintly worded dedication Du Fouilloux says he has come to the same view of worldly things as did Solomon, *i.e.*, that all is vanity and frivolity under the sun, and that as no science or art can prolong life, he has come to the conclusion that after the fear of God, the best science one can learn is to live joyously. "Pour ce m'a-il semblé, Sire, que meilleure science que nous pouons apprendre (apres la crainte de Dieu) est de nous tenir et entretenir joyeux, en usant d'honnestes et vertueux exercices; entre lesquels ie n'ay trouué aucun plus noble et plus recommandable que l'art de la venerie. Et d'autant qu'en iceluy dés ma jeunesse je me suis incessamment exercé en cela selon ma petite puissance, suiuant le trac de mes predecesseurs: je n'ay voulu estre accusé à bon droit de negligence et paresse, à faute de rediger par escrit ce que l'expérience a peu jusques à present m'en avoir appris."

The book is adorned with primitive woodcuts, varying in number in different editions between fifty-seven and sixty, most of which have been made more or less familiar to the English reader through the English translation that appeared under the title of "The Noble Arte of Venerie" in 1575-6 and 1611, which translation is usually ascribed to George Turberville. (See Turberville.) Indeed, they have been mistaken by many for old English wood-

cuts, so that pictures of French hounds have been published by modern writers as old pictures of British dogs!<sup>1</sup>

Turberville only reproduced these woodcuts of hounds that had already appeared in the earlier editions of Du Fouilloux, and not one of which was intended even to represent a French mastiff, but only different kinds of French hounds; they are probably extremely bad likenesses of these, but should scarcely be condemned because they do not give the good points of an English mastiff! The ears may be exaggerated but this perhaps to please the old French *veneurs*, who liked to have their hounds *bien coiffés*, or with good hanging ears, which should hang four fingers' breadth below the line of the nose (Salnove, p. 241). See Appendix: Errors.

Besides these woodcuts of hounds there are rude delineations of all the animals of the chase, of huntsmen on foot and on horseback with limers and running hounds, &c. Five pictures show the different growth of deer's antlers to explain the nomenclature. In the chapter of how to blow the horn there are given thirty-six signals for the horn, written on the common treble staves of five lines (see Appendix: Hunting Music), besides the three signals given in the chapter of "How to enter young hounds to the hare." We find two kinds of hunting-horns depicted, some of the huntsmen are carrying the primitive curved horn, and others a horn with a small circular twist in the middle. The horn is in all cases shown as being worn on the right side, and on the left the huntsman is wearing his sword, while a gourd-shaped wine-bottle is in some cases fastened to the waistbelt. The most amusing picture is that of the *gentilhomme* being taken in a rudely made cart to the place where he intends to hunt badgers and foxes "below ground." He is reclining in the cart with his head in the lap of a *fillette de seize ans*, the cart is hung round with bottles and provisions, a man holding a spade leads the horse, and two short-legged bassets run beside them. There are also several plates showing the kind of pickaxes, spades, and other implements used for digging out foxes and badgers.

Fifteen chapters of *La Venerie* are devoted to hounds and their management, forty-two to stag-hunting, ten to boar-hunting, five deal with hare-hunting, and four with fox and badger drawing, and there are twenty-seven receipts for curing the maladies of hounds. At the end of the book comes a poem entitled "L'Adolescence de Jacques du Fouilloux," and then some verses, "Complainte du cerf." The latter is not by Du Fouilloux, but addressed to him by a friend of his, Guillaume Bouchet.<sup>2</sup>

But this is not all that is to be found in Du Fouilloux's volume, for his book was rarely published without additions from other authors. Extracts

<sup>1</sup> Wynn says in his "History of the British Mastiff," p. 124: "Berjeau also gives figures of a mastiff dog and bitch with puppies. The latter from George Turberville's 'Noble Art of Hunting,' plate 28, also a mastiff dog, from the 1611 edition of Turberville. In the former the bitch is extremely short in the muzzle, skull large, body long and deep, on short limbs and long and low generally, the ears are far too large, long and round (a characteristic fault in Turberville's dogs amounting to conventionality). The mastiff dog No. 2, plate No. 29, is of the same type as the bitch, his skull being large, forehead wrinkled, muzzle very short, but the ears are again much too large."

<sup>2</sup> Bouchet was also the author of the "Receuil de tous les oyseaux de proye qui servent à la vollerie et fauconnerie," frequently printed at the end of *La Fauconnerie*, of Franchières.

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from the *Livre de chasse* of Gaston de Foix were usually printed with *La Venerie*, and therefore, unless we possess one of the first four editions, we shall find, following the "Complainte du cerf," some chapters on the reindeer, ibex, chamois, fallow-deer, roe-deer, rabbit, wolf, bear, and otter, none of which had been treated by Du Fouilloux. These were first included in the edition of 1573, and then in all subsequent editions. In 1585 the *Fauconnerie* of Franchières was added as well as the chapters from Gaston de Foix, and in some editions Clamorgan's wolf-hunt is also included, with no mention of the author, so that it has led to the erroneous notion that Du Fouilloux also wrote on wolf-hunting.

Du Fouilloux's direct and simple style in which he relates his practical experience in wood-craft and hunting made his book one of the most popular of the French classics on venery. There is also an individuality about it that lends it a special charm, the pleasure-loving, jovial country squire peeping out again and again between the lines. We can see that he enjoys following in the steps of his ancestors, of whom he says:

"Car volontiers nostre Genealogie  
Les filles aime, Armes, et Venerie."

A well-filled wine-bottle, a plentifully stocked larder, a table loaded with *bons harmois de gueules*, and a pretty lass all had particular attractions for him, but first and foremost he was a keen sportsman, and what he writes of stag, hare, and boar-hunting, as pursued in his day, is beyond all adverse criticism. The vulnerable parts of his book are those in which he has given a confused account of facts, which he could only know by hearsay, or, as he tells us, that he had read of at "other times" in some book "written by hand," or in an old chronicle that he had once seen.

Du Fouilloux only gives a description of four breeds of *chiens courans*, or hounds, and these he classes according to colour, white, fallow, grey, and black. Greyhounds he only mentions incidentally, when he speaks of hare-hunting, and for badger-drawing he recommends bassets with crooked legs and some with straight legs that have a rough coat like a poodle.

In the first chapter, relating to hounds, Du Fouilloux gives the legendary history of their first introduction into France, taken, he says, from an old chronicle which he had read in Brittany, written by one whose name was "Ioannes Monumetensis"; which, shortly told, is as follows: Brutus, having killed his father, Sylvius, by accident, flies from his country to Greece, where he delivers some Trojans kept prisoners since the destruction of Troy. With these he sets sail with many ships and men, taking with him a great number of running hounds and greyhounds. He lands in America (*Les Isles Amériques*), which country afterwards takes the

<sup>1</sup> M. Pichon says in his introduction to the *Sénéchal de Normandie et les Dits du bon chien Souillard*: "Ce nom de baux n'a-t-il pas été suggéré à Fouilloux par ce vers des Dits: 'Droit chien bault ay esté; de ceux que loue Phoebus?'"

Mais l'auteur des Dits renvoyant à Phoebus a employé le mot bault, ou plutôt baud dans sa véritable acception, c'est à dire comme épithète et non pas comme nom ou surnom d'une race; tandis que Fouilloux semble bien par ces mots dits baux avoir voulu dire que cette race étoit dite ou nommée celle des chiens baux."