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

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 Turbervile.

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 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 Dieu) est de nous tenir et entretenir joyeux, en usant d'honnestes et vertueux exèrcices; 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 title of "The Noble Arte of Venerie" in 1575-6 him by a friend of his, Guillaume Bouchet.2

Turbervile 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 huntinghorns 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 worded dedication Du Fouilloux says he has come all cases shown as being worn on the right side, and to the same view of worldly things as did Solomon, on the left the huntsman is wearing his sword, i.e., that all is vanity and frivolity under the sun, 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 que nous pouuons apprendre (apres la crainte de 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 staghunting, ten to boar-hunting, five deal with harehunting, 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'Adolescense de Jacques du Fouilloux," and then some verses, "Complainte du cerf." the English translation that appeared under the The latter is not by Du Fouilloux, but addressed to

and 1611, which translation is usually ascribed to But this is not all that is to be found in Du George Turbervile. (See Turbervile.) Indeed, they Fouilloux's volume, for his book was rarely published have been mistaken by many for old English wood- without additions from other authors. Extracts

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 Turbervile's 'Noble Art of Hunting,' plate 28, also a mastiff dog, from the 1611 edition of Turbervile. 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 Turbervile'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."

² 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.

DU FOUILLOUX, JACQUES—continued

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, fallowdeer, 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 harnois de gueules, and a pretty lass all had particular attractions 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

gives the legendary history of their first introduction into France, taken, he says, from an old chronicle 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

¹ M. Pichon says in his introduction to the Sénéschal de Normandye et les Ditz du bon chien Souillard: "Ce nom de baux n'a-t-il pas été suggéré à Fouilloux par ce vers des Dits :

this country without much resistance, and "lived there peacably four years. During which time one of his captains named Corineus built the town of Cornollaille." This refers, of course, to Brittany in France, the Cornoliaille mentioned being that part of the country now known as Ile et Finistere. But Turbervile in his translation has inserted the words given here in italics: "was therein peacably four years, and afterwards took ship again and landed at Torneys, in the west of this Noble Realme, whereupon after his conquests made here over certain giants, one of his captains called Corineus did build the chief towne of Cornewall." It is most likely that Turbervile never had heard of a place of this name in Brittany, and inserted the above to account for the sudden appearance of one of Brutus' captains in that county in England. The result here is that this tale recounted by Du Fouilloux has always been spoken of as the account of the introduction of hounds into England, endless confusion arising between Amorica, the French Bretaigne, and la grande Bretaigne. According to Du Fouilloux, Brutus and his generals confined their cruisings to the coast of Brittany and Poitou. Du Fouilloux says that he considers that all "running" hounds in France came originally of the hounds of Brittany, except the white hounds, which he thinks came from Barbary. But here he makes a curious for him, but first and foremost he was a keen mistake, for he says that Gaston de Foix is also of his opinion, and that when Phœbus was in Mauritanie, another name for Barbary, he had seen reindeer taken by chiens baux; whereas G. de F. says nothing of the sort, and there is no mention of hounds called baux hunting reindeer in the whole of the Livre de Chasse. In the next chapter of Du Fouilloux is a description of those white hounds, "dicts baux et surnomméz Greffiers." The Greffiers were the hounds of the royal kennels of France from the time of Francis I., and were generally known under that name. The name of baux is only given them by Du Fouilloux, and no other writer in France has ever designated a breed of hounds under this name. The word bauld meant bold, courageous, good, and as an adjective was constantly applied to hounds. G. de F. says that In the first chapter, relating to hounds, Du Fouilloux there are hounds called "cerfs baus restifz," and 'cerfs bauz mus." "Baus s'apellent pour se qu'ils, sont bauds et bons et sages pour le cerf." He which he had read in Britanny, written by one further describes the qualities a good hound should whose name was "Ioannes Monumetensis"; which, have, a "chien sage baud ne doit jamés crier sil shortly told, is as follows: Brutus, having killed n'est à ses routes" (G. de F. p. 109-110); a chien his father, Sylvius, by accident, flies from his band should not leave his hunting on account of wind or rain, or heat, or for any bad weather (p. 110); also they should hunt their beast without the help of man, as if a man were hunting with them all the time. Here it is clear that G. de F. only greyhounds. He lands in Amorica (Les Isles uses the word bands as an adjective, but not as Amoriques), which country afterwards takes the designating a particular breed of hounds. (Lav.

name of Bretaigne from Brutus! He conquered

'Droit chien bault ay esté; de ceulx 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."