DU FOUILLOUX, JACQUES—*continued*

stag, over hill and dale, till he at last finds himself in the forests of his dear Gatine. He rests amidst the blossoming broom :

> " Quand je senti de genest les douceurs,
> Soudain m'endors dedans ces douces fleurs."

It is not the stag that claims his attention when he wakes, but the singing of shepherdesses tending their flocks in the meadows by the river Viette. He sees them from his hiding-place in the broom, and straightway falls in love with one of them. He describes her charms, which he says were not enhanced by any such artificial aids to which the ladies of towns have resort. This shepherdess had a fresh complexion :

> " Car point n'avoit de fart ne de Civette
> Mais tout ainsi que nature l'a faite."

She wore no *gants de chamois* or *mitaines*, no shoes or stockings,

> " Point ne trompoit le monde en ses cheveux
> Mais les siens vrais lui tomboient sur les yeux.
> Pour se coëffer ne luy faut point d'empois,
> De miroüer ny de teste de bois."

He watches the maidens dancing on the sward, and praises Gatine as a

> " Noble pays qui sur toute la France
> Avez produit des filles d'excellence."

Du Fouilloux is wearing a coat of wolfskin which nearly leads to his undoing, as a wolf runs off with a sheep and all the mastiffs of the neighbourhood are on his track, when they come upon our *gentilhomme* and tear his coat to pieces and biting him sorely ; the shepherdess whom he had singled out as the prettiest comes to his rescue and with her distaff beats off the dogs. The friendship thus begun was

> " D'une tant douce et loyale amour,
> Qui a duré maint annee et maint jour."

Jacques amuses himself so much that he remained with the shepherds for some time,

> " Vivant au bois comme un tres-bon hermite—"

and, he says, " giving himself a good time : "

> " Voila comment sans aymer à moitié
> Les deux amans ont pris leur amitié
> Priant le Dieu de tous vrais amoureux.
> Qu'ainsi que moy soient en Gastine heureux."

Thus does Du Fouilloux write of his youthful love adventure, which was perhaps the first, but by no means the last, for the shepherdess's place in his heart seems to have been claimed by many fair damsels in succession, for the jovial sportsman's morals were of the loosest, even when judged by the lax standard of his day. Still, he had many redeeming qualities, according to his contemporaries, who were likely to know the best as well as the worst of their countryman. In a journal kept by Guillaume and Michel Riche, *avocats du Roy* (1534–1586), who are considered as reliable chroniclers of the doings of Poitou, it is written of him that :

" C'étoit un homme droit en ses promesses et de bon naturel, qui oncques ne voulut faire tort à autrui, sauf qu'il a toujours aimé ses plaisirs d'avec les filles dont il en a débauché, par ses blandices, plusieurs qu'il a toutefois dotées, et leur a fait du bien, et à ses bastards; et ne laissoit de s'accoster d'elles, encore qu'il fut mariée avec une demoiselle de Poitiers, fille de M. Berthelot, conseiller au parlement et depuis lieutenant criminel dudit Poitiers, láquelle estoit fort honnête et discrète. Il eut d'elle un fils seul qui fut page de M. du Lude, et décéda après le décès de sa mère, et aupara vant le père qui survécut la mère. Il avait composé un livre de la chasse."

In a note preserved in the Bibliothèque Nationale in the genealogical series, it is related that on the occasion of the king's entry into Poitiers Jacques Du Fouilloux went to meet him with fifty of his sons. If this note is reliable forty-nine of the sons must have been illegitimate, for he only had one son by his wife.

M. Pressac tells us that he had visited the ancient castle of Du Fouilloux, which was in his day already a total ruin, and inhabited only by squalid peasants. At the end of the vast courtyard was still the fountain which at one time ran through the kennel and slacked the thirst of many a " noble fils de Souillard." The castle had been deserted by its owners and demolished at the time of the Revolution. In the surrounding villages M. Pressac found traditions of the famous *veneur* still preserved by the peasants, who spoke with great respect of " Monsieur Du Fouilloux," and many were the amusing tales related of him, such as his giving dangerous love-potions in the guise of rosy apples to fair maidens ! M. Pressac was told, among other tales, that once when Du Fouilloux was at the court of the king of France, he wrote to his farmer at Grand du Fouilloux to take a black ox and a white ox and to go at a certain hour on a certain day and plough on the *terrier* (the brow of a hill). The same day he is walking with the king ; he turns to the monarch and said suddenly : ' Sire, do you not see what I see far away over there ? No ? My farmer who is ploughing on the hill at Du Fouilloux with a white and black ox." Inquiries were made, and, of course, what he had pretended to see was proved to be true, for, as it was market-day at Parthenay, numerous witnesses who had to pass by this hill on the way to market attested to the truth of the " vision " ! The country round his estate, says M. Pressac, can have altered but little since the time when he hunted there, except that there is less forest and more cultivated ground, so that another prediction of Du Fouilloux's is almost realised, *i.e.*, that the hunters that came after him would not have much trouble in looking for stags in " les hautes fustaies."

The old castle of Liniers where Du Fouilloux spent his youth was still standing when M. Pressac visited it, and boars and stags could yet be hunted in the forests near by. The property of De Bouillé, a castle which stood in the marshes surrounded by a moat, had been rebuilt after his time. There was a room in the castle which still bore Du Fouilloux's name, and of the furniture an inventory had been taken in 1604. " When we had entered the Du Fouilloux chamber at the top of the stairs," writes

DU FOUILLOUX, JACQUES—*continued*

the clerk who took the inventory, " we found a complete suit of armour for a man-at-arms, a bedstead of nutwood, a table of nutwood, a hutch (*baheuf*) in wood like ebony, another hutch covered with gilt leather from Holland, an arm-chair in the fashion of Lemozin, eight chairs of nutwood, over the chimney a Venetian glass, two silver chandeliers, a box of gilt leather, an arquebus and two pistols, a coffer of leather adorned with gilt nails, and round the room tapestries with hunting scenes after the fashion of Lemozin, and a picture in a gilt frame that the said Master told us was the portrait of ' Messire Jacques Du Fouilloux autrefois seigneur De Bouillé.' " Unluckily these things disappeared with the room when the castle was rebuilt, and the only memorial left of the celebrated *veneur* is that which he himself handed down to posterity—his book on the chase, which we have attempted to describe.

THE NOBLE ARTE OF VENERIE OR HVNTING. Usually ascribed to GEORGE TURBERVILE.

1. London (1575?), Henry Bynneman for Christopher Barker.
2. London, 1611, Thomas Purfoot.

This is almost entirely a literal translation of Jacques du Fouilloux's " La Venerie," and of those portions of Gaston de Foix's " La Chasse " that were incorporated in Du Fouilloux's book in all editions after the one of 1568 (*see* Du Fouilloux). The occasional original passages are usually furnished by the compiler with distinctive headings, thus : " An aduertisement by the Translatour of the English manner in breaking up of the Deare " ; or, when printing his original hunting music he calls it : " The measures of blowing set downe in the notes for the more ease and ready helpe of such as are desirous to learne the same . . . these dayes in this Realme of England as follows," or again, when only interpolating short remarks as, for instance, when describing the Rayndeare he makes it plain that it is an original passage : " I do not remember that I euer heard of any in this our Realme of England ; it may be that there be some in Ireland : And therefore I thought not amisse thus to place him amongst the beasts of Venery, although he be not here in use." In other places, again, he merely prints the word " Addition " outside in the margin to distinguish original remarks from the translated matter. Nineteen-twentieths of the book is plagiarised and much the same wholesale borrowing has occurred in the case of the woodcuts that illustrate Turbervile's volume. Of the fifty-three pictures in the first edition only five are original ; they were evidently cut expressly for his book, the others are either identical with those used by Du Fouilloux —probably some of the French blocks were imported —or are closely copied from the Frenchman's illustrations. In many cases one and the same block does duty to illustrate quite different subjects in Turbervile's compilation, thus the same picture illustrates the chapter on the Baux or Greffier hound and the chapter describing " the tokens whereby a man may know a good and fayre Hound." Some of the hunting pictures have to do duty three or four times.

As we have no positive evidence that George Turbervile was the author or rather compiler of this book, it is necessary to briefly investigate this question ; the fact that it is usually found bound together with Turbervile's " THE BOOKE OF FALCONRY " being one of the indications in Turbervile's favour, though those who ascribe it to Christopher Barker have also, as we shall learn, some evidence in their favour. For this purpose we propose to deal with the two editions separately.

First Edition.

There is no printer's name or author's name or date of publication on the title-page. Underneath the title : THE NOBLE ARTE OF VENERIE OR HVNTING, is printed :

> " Wherein is handled and set out the Vertues, Nature and Properties of fiuetene sundrie chaces togither with the order and maner how to Hunte and kill euery one of them.
>
> " Translated and collected for the pleasure of all Noblemen and Gentlemen, out of the best approued Authors, which haue written any thing concerning the same : And reduced into such order and proper termes as are vsed here, in this noble Realme of England."

Then comes a woodcut taking up more than half the title-page, representing two hunters, one blowing a horn, five hounds, and in the background a kennel.

Underneath this picture, which is one of the five original ones not taken from the French parent work, are printed the concluding words :

> " The Contentes vvhereof shall more playnely appeare in the Page next followyng."

On the back of the title-page the " Contentes " is set forth, taking up the whole page.

On the third and fourth pages is printed the Dedication : " To the righte noble Sir Henry Clinton Knight Lord Clinton and Saye, Maister of the Hart Houndes to the Queenes most excellent Maiestie, long life, with encrease of honor to the pleasure of the Almightie." It ends with

> " *Your honors most humble*
> *C. B.*"

These are probably the initials of Christopher Barker, of whom more anon.

On the fifth, sixth and seventh pages is the following introduction headed by the words :

> " *The Translator to the Reader.*"
>
> " I might well have taken occasion (gentle Reader) to commend unto thee, both mine own paines in translating and gathering this worke, the Printers charge and diligence in procuring and publishing the same, and the perfection of the thing it self, according to the subiect and theame whereupon it treateth. But as touching mine own trauaile, I wil nothing speake : sithence I did undertake the same at request of my friend (the Printer) who hath