

## NOBLE ARTE OF VENERIE—continued

so throughly deserved my paynes, as I stand fully contented: his diligence and charge, I thinke not meete to be ouerpassed with silence: who to his great costs hath sought out asmuche as is written and extant in any language, concerning the noble Artes of Venerie and Falconrie: and to gratifie the Nobilitie and Gentlemen of this land, hath disbursed great summes for the Copies, translations, pictures and impressions of the same. I wil not say that he hath spared neither English, Frenche, Latine, Italian, nor Dutche Author to search (as it were in the bowels of the same) an exquisite tradition and methode of those two Artes. But to conclude mine opinion in few wordes, he hath shewed himselfe more desirous (a rare example) to pleasure others than to profit himself by this enterprise. And therewithal in his behalf, I must alledge, that as the studies of Diuinitie and graue discourses are (without all comparison) most commendable, euen so yet could he haue trauayled in no one Arte or Science (them excepted) which might haue bene more commendable or necessary for al Noblemen and Gentlemen: not only for the delightfulness therof, but also bicause it is both profitable and godly. For if (as Solomon sayeth) all earthly things be vanities, then are those moste to be esteemed which may continew the life of men in most comfort and godly quiet of mynd, with honest recreation. And if it be true (as it is doutlesse) that pride (which is roote of al vices,) doth increase by idleness, then is that exercise highly to be commended, which doth maintaine the body in helth, the mynd in honest meditations, and yet the substance not greatly decaied. For these causes I haue always allowed and confirmed their opinions, which do more esteeme Hunting than Hawking. Sithens we do plainly perceiue that Hunting is maintained with much lesser charge.

"And to return to my first begon purpose, I commend to thy curteous consideration (gentle reader) both my trauel, and the Printers charge: assuring thee, that as much as could conueniently be found out either in authoritie, or conference, is here expressed, for thy better knowledge in Venerie. Take it in gree, and be as thankful unto the Printer for his good wil and honest mening, as he hath bin unto me for my study and trauell herein. And so farewell: From my chamber this XVI. of Iune 1575."

The absence of any signature or even initials can hardly have been an unintentional omission. The result of the compiler's diligent search consisted in bodily lifting nearly all of the text and most of the illustrations of one single book—to the author of which not even the scant honour is done of once mentioning his name.

The eighth and ninth pages are taken up with a "commendation" by George Gascoigne of "the noble arte of Venerie," commencing with the sentence:

"As God himselfe declares, the life of man was lent, Bicause it should (with feare of him) in gladsome wise be spent." It ends with the motto: "Tam Marti quam Mercurio," and the initials "T. M."

The following page, the tenth, is occupied with laudatory rhymes by an anonymous author who hides his identity under initials. "T. M. Q. in praise of this booke."

Who list to learne, the properties of hounds,  
To breede them first, and then to make them good,  
To teach them know, both voice and horne by sounds,  
To cure them eke, from all that hurts their blood:  
Let him but buye this booke: So shall he finde,  
As much as may, (for hounds) content his minde.

Who list to viewe, what vertues do remaine,  
In euery beast, which Man doth hunt and chase,  
What cuares they beare, for many an ache and paine,  
What seasons serue, to find them best in case:  
Within this booke he may the same finde out,  
And so be well resolvde of euerie doubt.

And to be short, as much as Latine, Greeke,  
Italians, French, High Dutch or English skill  
Can teach, to hunt to herbor, lodge, or seeke,  
To force, to take, to conquer, or to kill,  
All games of chase: So much this booke descries,  
In proper termes, as wit can (well) deuise.

Wherefore my Muse, must recommend the same,  
As worthy prayse, and better worth the price,  
A pleasant booke, for peers of noble name,  
An honest booke to recreate the wise:  
A Booke well bought, God graunt it so be solde,  
For sure such Bookes, are better worth than golde.  
Latet, quod non patet.

On the following or eleventh page the book really commences by a verbatim translation of Du Fouilloux's first chapter, the only addition on the part of the translator occurring where *Joannes Monumetensis* is mentioned by Du Fouilloux. This name the translator quite correctly renders "John of Monmouth," adding the words "an english man." Less happy is the plagiarist where he translates the Frenchman's *Bretagne* into *Bryttaine* instead of Brittany, a mistake which has tripped up several modern writers.

To show how closely the translation follows the original I give in the following table the French and English headings of the first twelve chapters side by side:

Du Fouilloux.	Turbervile.
1. De la Race et Antiquite des Chiens courants, et qui premierement les amena en France.	1. Of the Race and Antiquite of Hownds, and who first brought them into Fraunce.
2. Du naturel et complexion des Chiens blancs, dicts Baux et surnommez Greffiers.	2. Of the nature and complexions of whytedogges, called Baux, and surnamed Greffiers.
3. Des Chiens fauves et de leur Naturel.	3. Of Fallow houndes and their nature.
4. De la complexion et nature des chiens gris.	4. Of the complexion and nature of dunne houndes.
5. Des Chiens Noirs anciens de l'Abbaye Saint Hubert en Ardene.	5. Of blacke Hounds aunciently come from Saint Huberts abbay in Ardene.
6. Les signes par lesquels on peut cognoistre un bon et beau chien.	6. The tokens whereby a man may knowe a good and fayre Hounde.
7. Comme on doit eslire une belle Lyce.	7. How a man may choise a faire Bitche, etc.

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8. Des Saisons esuelles les petits Chiens doiuent naistre, et comme on doit les gouverner.

9. Les signes qu'on doit regarder si les petits Chiens sont bons, ou non.

10. Que lon doit novrrir les petits Chiens aux villages, et non aux boucheries.

11. En quel temps on doit retirer les Chiens des nourrices; et quel pain et carnages ils doiuent manger.

12. Comme doit estre situe et accommode le Chenin des Chiens.

8. Of the seasons in which it is best to haue yong whelpes, and howe you may best gouerne them.

9. The signes and tokens which a man ought to regarde, in judging whether the whelpes will be good or not.

10. That it is best bringing vp of whelpes in Villages in the country, and not in shambles.

11. In what time men ought to withdraw their Whelpes from their Nurse, and what kynd of bread and flesh is best to giue vnto them.

12. How a Kennell ought to be scituate and trimmed for Houndes.

The first forty chapters of Du Fouilloux's book follow one upon the other in the "Arte of Venerie" in precisely the same order as in the Frenchman's book. Then the English translation shows a different sequence, the chapter "How to Kill a Hart at bay" taking the place of the French hunting music, while "The woful words of the Hart to the Hunter," also translated from the French book, was written for Du Fouilloux by his friend Guillaume Bouchet (see *Du Fouilloux*).

Following the chapter<sup>1</sup> which treats the diseases of hounds and their remedies, we have a long list of "The Termes of Venerie," one of the most useful passages in the book, though it does not follow the sequence observed in Du Fouilloux's book which gives them in alphabetical order. Then comes an original: "Short obseruation set downe by the Translatour, concerning coursing with Greyhounds," occupying five closely printed pages, by far the longest original passage in the whole of this "Noble Arte of Venerie," and one well deserving to be known to all who take an interest in the history of that sport.

At this point the compiler evidently intended to terminate his book, for he puts "Finis" together with the only indication concerning the press from which this edition issued: "Imprinted by Henry Bynneman for Christopher Barker" without any further address. The latter we find furnished to us in the title-page of "*The Booke of Faulconrie*" with which, as I have already mentioned, our treatise was usually bound. As an afterthought he inserts four more pages with the musical notes and words of the various English hunting measures, forming an interesting conclusion to the "Noble Arte of Venerie," a stout little quarto which it now takes a couple of £10 notes at the very least to secure at book-sales.

On the title-page of the Falconry book stands: "Imprinted at London for Christopher Barker

<sup>1</sup> It is difficult to say how many chapters there are in "Turbervile," for the heading is done most carelessly in both editions. Occasionally the same number is repeated, and at other times the number is omitted. Both editions are full of instances of gross carelessness on the part of the proof-reader, and though some of the incorrect pagination in the first ed. are corrected in the second, other new ones, quite as bad and numerous, show that printers had not become more careful in the interval.

<sup>2</sup> The "*Booke of Faulconrie*" is also "collected out of the best aucthors."

at the Signe of the Grashopper in Paules Church-yard, Anno 1575," hence we see that Christopher Barker was concerned in the publication of both treatises, and if the initials "C. B." already spoken of really represent this personage, it is likely that he had more to do with the "Noble Arte of Venerie" than had its putative author George Turbervile.

A comparison of the "*Booke of Faulconrie*" with the "Noble Arte of Venerie" strengthens one in the belief that George Turbervile had nothing to do with the production of the latter work. In the former George Turbervile, in both the first and second edition, figures as the publisher of the work on the title-page; then his name occurs at the head and at the end of the introductory verses: "Commendation of Hawking," and fourthly at the end of the "Epilogue unto the Reader" with which the book concludes. We see therefore<sup>2</sup> that George Turbervile was not unduly oppressed by feelings of modesty, and consequently arrive at the guesswork conclusion that had he helped in any way in the publication of the "Noble Arte" he would assuredly have caused his name to figure at least once in its pages.

To come to speak of the illustrations in the "Noble Arte," there is one interesting woodcut in the first edition which is omitted altogether in the second. It merits a few words of description. It represents Queen Elizabeth occupying a raised platform or "stand" in a forest, surrounded by three courtiers and three ladies-in-waiting. She is in the act of receiving the "report" of her Master of Game or other high official of her hunting establishment, who with bended knee presents to her on a salver of green leaves the *fumets* or droppings of the stag that has been harboured and is about to be hunted.

There is one other woodcut which, appearing as it does in both editions, throws a sombre light upon the critical acumen of British sportsmen of Elizabethan days. Not counting the woodcut on the title-page, it is the eighteenth illustration and represents a single red deer antler, the letters A, B, C, D, E, marking respectively the brow, bay, tray, fourth tine and the cluster of tines on top, the whole cut being intended to elucidate the technical terms of antler lore. The artist who copied this picture from Du Fouilloux's book, and who evidently did not know the most elementary facts connected with Venerie, made a mistake in the placing of the letters of indication, putting the letters in the wrong place. Thus "A" which in the French block is close up to the burr and which in the French text below explains what the meule or burr is, was put by the English engraver at the extreme end of the brow tine; "B" instead of at the brow tine is placed at the tip of the bay tine and so on. The effect of this misplacing in the English book is ludicrous, for the reader is gravely informed in the text below, which is translated verbatim from