La Fauconnerie à la Renaissance. Ingrid A. R. De Smet.
Geneva: Droz, 2013. x + 692 pp. 16 b&w illus. $102.00.

Reviewed by: James H. Dahlinger, SJ
Le Moyne College

By the time that the eminent Parisian parliamentarian and historian Jacques-Auguste de Thou composed Le Hieracosphion (1582–84), there existed already a substantial bibliography of birding and falconry in the French and English vernaculars as well as, of course, in Latin, as attested to by the author of this volume, noted De Thou and neo-Latinist scholar Ingrid A. R. De Smet, in her introduction and in her superb bibliographies. This attractive volume is welcome in that it offers a critical edition of Jacques-Auguste de Thou's long poem on falconry, with the Latin and French translation on facing pages. The poem is also an extensive commentary on the contemporary scene. De Smet's volume fills in lacunae in the scholarship particularly on De Thou, and on the Parisian parliamentarians more generally. De Smet offers a very erudite and thorough introduction to De Thou, his work, and the historical context. The text is illustrated by a number of very helpful plates. In a discussion of De Thou's family lineage, readers learn that he was the third son of the illustrious Christophe de Thou, who we may recall from the correspondence of Etienne Pasquier. A very thorough introduction gives the historical background of falconry and other huntings in France, describing the avid interests of the Queen Mother, Catherine de Medici and Charles IX, and the clergy (notably Pope Leo X) among others. Falconry indeed became a rite of passage to the cursus honorum (63) for the sons of the nobles and of la robe. De Smet also offers colorful vignettes about life among the great lords. One such episode was a practical prank, in which a hanged man's body was secreted in the bed of the countess of Crussol (77); there is also discussion of cases of severe corporal chastisement meted out to those who engaged in cynegetical excursions without benefit of proper social rank (77). De Smet also offers an analysis of the evolution of the text and of the title of De Thou's work, in the context of her analysis of other cynegetical works of the sixteenth century.

The three books of De Thou's Hieracosphion are preceeded by dedicatory epigrams from Scévole de Saine-Marthe and Pierre Pithou. These are in Latin, again with French translations on the facing pages. The poem is characterized by the mandatory allegorical and epic dedications and references to the muses, Jupiter, Diana, Phebus, and other denizens of the Roman pantheon. This allegorical style reminds of the close rapport De Thou enjoyed with contemporary poets, the Pliade, and others. It also belongs to the corpus of "scientific" poetry of the period, and De Smet provides a good analysis of that genre. Book 1 catalogues types of rapacious birds, characteristics of plumage, mode of attack, degree of ferocity, and rapport with their trainers and masters. De Thou is thorough in his descriptions of species and subspecies and their relative dependability in the
hunt. The author of the *Historia sui Temporis* laments the state of current affairs. France is in a dismaying state of ruin because of the Italian Wars, as well as the civil wars. The "Spaniard" and the "German" leave no room for peace in their insistent aggression. These remarks would seem almost to be asides in De Thou's text in book 1, but the cynecetical theme of the poem indicates falconry as metaphor. Book 1 closes with a superior attempt at elegy. De Thou laments the tragic loss for the nation of François (of France), and with him the sense of purpose and superiority that characterized his reign. He joins contemporaries in decrying the average Frenchman's loss of respect for the majesty of kings.

Books 2 and 3 further describe the care and feeding of rapacious birds, with a serious discussion of their treatment when injured. The dietary needs of the animals and the best means of taming also receive attention and De Thou also pauses over the breeding of hunting dogs, though with less detail.

De Smet does admirable service in her listing of the names of the birds catalogued by De Thou as they appear in the poem, as well as in her careful comments on the poem that followed the text. We owe De Smet a distinct debt of gratitude for this very needed and exhaustive work, which fills many lacunae about cynecetical literature, De Thou studies, and neo-Latin poetry and poetics.

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**Reviewed by:** Elizaveta Lyulekina
Graduate Center, CUNY

This is the third volume of Jean Paul Barbier-Mueller's ambitious project *Dictionnaire des poètes français de la seconde moitié du XVIe siècle (1549–1615)* published in the Librairie Droz series Travaux d'Humanisme et Renaissance. As the volumes A-B and C-D, issued in 2015, the volume E-J includes both well-known and long-forgotten poets active in France in the second half of the sixteenth century. Each of the sixty-six entries is preceded by a very brief yet informative summary of a poet's life and his/her major works. In addition, all entries are conveniently broken into headlined sections concerning a poet's family, career, and important life events, followed by an analysis of his/her poems. Each article is well grounded in historical and critical material ranging from contemporary documentary evidence to most recent publications on a given author. The footnotes in the present volume are succinct and not excessive. Well-structured indexes of personal names and topics covered facilitate navigation within the text. The *Dictionnaire* is both scholarly and accessible. Its language is lively, poetic, and personal although the author's remarks can be too subjective at times.

The most noteworthy poets of the volume are certainly Charles Fontaine, "intime et défenseur de Marot" (139), and Etienne Jodelle, "Soleil noir de la Pléiade" (646). Each of these poets received an extended entry of almost thirty pages,