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HART—continued

an enterprising Celestial had turned Nimrodin itself a very unusual proceeding—and by making a salt-lick with salt he had filched in the cookhouse and patiently waiting near it at dusk and dawn, had managed to obtain the treasured substance in which he was driving a roaring trade among his countrymen.

The stag was credited with knowing the value attached to one of his antlers and for this reason he is declared to have retired to the woods and carefully hidden one, as soon as shed, so that his enemy, man, should not find it and benefit from it. Aristotle and Pliny seem responsible for propagating this legend in the first place, but even they cannot agree as to which antler it was, Aristotle declaring it was the left and Pliny that it was the right antler which was never found. The origin of this tale is probably that as they are not shed simultaneously they are seldom found near each other.

The "claws" of a deer's foot prevented one having cramp; the tusks of deer mounted in gold or silver were worn as amulets by hunters, and although the belief in their efficacy is a thing of the past, it is still customary in Germany for the sportsman to keep the tusks or "Grandeln" of the stags they have shot, and wear them on the watch-chain or as scarf pins. Where all these superstitions originally came from is still a mystery, but probably, like many another myth, they wandered over from Asia. The Chinese still make a medicine, which they greatly prize, of stags' antlers when in velvet, and it is possible that they first sent this medicinal lore travelling westwards (Brehm, vol. iii. p. 473).

HORNS.—When the "Master of Game" was written hunting horns were the curved primitive shape of those made from the horns of animals, and most of them probably were still made of the horns of cattle, while those used by the richer gentry and nobles were fashioned from some rarer animals' trophy, such as the ibex, or carved of ivory, and some were made of precious metal. But whether of simple horn, ivory, or of wood, they were decorated with gold or silver ferrules, rings, and mouthpieces, and some being provided with a stopper, could be converted into drinking horns.¹ Unfortunately the Master of Game does not tell us the material of which horns should be made. He simply says how they should "be dryve." They were to be two spans long (I ft. 6 ins.), slightly curved so that both ends were raised from three to four fingers' breadth above the centre, the larger end or the bell was to be as

wide as possible, and the mouthpiece not too small. It was waxed thickly or thinly, whichever the huntsman thought produced the best sound.2 What effect the wax had can scarcely be judged, but it was evidently considered an improvement, as it is stated that for foresters "mene hornes and unwexid" are good enough for them. Besides the hunter's horn five different kinds of horns are mentioned in our MS. The bugle, great abbots, ruets, small foresters, and mean horns. The bugle was not the trumpet we now understand by that name, but a simple curved horn, most probably deriving its name from the bugle, as the wild ox was called; although Dryden says from the German word bugel, a curve or bend.3 Ruets may have been the name for a much curved or almost circular horn from French rouette, small wheel. The mean horns were probably the medium sized, shrill sounding horns made out of wood or bark, known as ménuels, menuiaux, moienel, menuier, &c. (Perc. 27166 and 27140).

We find a horn of wood "cor de pin" mentioned as used for a war-signal, and a brass horn "cor de laiton" as a musical instrument in the early French romances (G. de P. 1838; God. de Bouill. 18900); but usually in these the hunting horn is spoken of as being of ivory (Perceval, 31745; P. de B. 5082; Cla. 5481, &c.). In one description of a hunter's dress we find he had an ivory horn mounted with gold slung round him with a baldrick of green silk obtained from

"Pend à son col un cor d'ivoire chier De neuf viroles de fin or bien loiés La guiche en fut de vert paille prisiés." (Garin de Loh. ii. p. 232.)

A good length for a horn is mentioned as being "une paume et demie" (Perceval, 31750). It is uncertain whether this length and that given by the Master of Game were measured round the inside of the bend or in a straight line between the two extremities. The famous Borstall horn, also known as Nigel's horn, is two feet four inches long on the convex and twenty-three inches on the concave bend; the inside measure of the bell end being three inches in diameter. The size of another noted horn, i.e., the Pusey horn, is two feet and a one half inch long, the circumference at the widest end being 12 inches. The general length of these horns seems to have been somewhere between 18 inches and two feet. The above mentioned specimens were horns of tenure, the first beingra hunting-, the second a drinkinghorn. The Borstall horn is said to have been

¹ According to the old Welsh laws "three horn ful's" of liquor were due to the chief huntsman from the King, the Queen and the Chief of the Household. In the Roy Modus MS. at the Arsenal Lib. at Paris there is an interesting miniature of falconers at supper where the men are drinking out of their hunting horns.

² "Me thought I herde a hunte blowe Tassay his greate horne, and for to knowe Whether it was clere, or horse of sowne." (Chaucer's Dream.)

HORNS—continued

given by Edward the Confessor to one Nigel, in reward for his killing an immense wild boar, and by this horn he and his successors for generations held lands of the crown. Another celebrated drinking horn is the one belonging to Corpus Christi college, Cambridge, presented to the college about 1347. Like the Pusey horn it has a rim of silver to which are attached two feet so that it can stand, and a stopper at the embouchure enables it to hold liquor. A picture of the above as well as other famous horns that have been preserved in England will be found in vols. i., iii. and xii. Archæologia (see also Kennet's Parochial Antiquities; Drake's Eboracum; Gent.'s Mag. 1752, pp. 344, 488; Twici, p. 67; de Noir. ii. p. 410; Borman, p. 36).

The horn of summons which hung at the city or castle gate was probably of a different calibre to that carried by the forester on his baldrick or by a traveller in his pocket (Force de sa kauce

i cors a trait, Perc., 31744).

The use of the horn as a signal was so universal in the Middle Ages, and so used by all sorts and conditions of men, that we can fancy that all kinds of slight differences were procured in shape and sound, so as to distinguish the hunter from the forester, or from the travelling knight or soldier. The English hunting-horns were celefind French lords sending to England to procure them. The Duke of Burgundy in 1394 bought of one Thomas Vapol, an English merchant, un cor d'Angleterre garni d'argent doré, for which he gave twelve francs (Picard, p. 45). The inventories of these Dukes of Burgundy show rich collections of horns; huge oliphants, smaller ones of ivory engraved and inlaid with figures of beasts and other designs mounted in silver and gold or enamelled, besides a rich golden horn set with nine diamonds, nine rubies and 18 pearls (Laborde, ii., pp. 133, 260).

Later we find Louis of Orleans (brother of Charles vi. of France) ordering some to be made for him, and one mounted in gold and silver, avec un laz de soye to suspend it by, and in the accounts of this prince preserved at Blois is entered a sum of cxvij francs for twenty-three huntinghorns sent from England (Noir. vol. ii. p. 420).

And Charles v. himself had a white horn of ivory slung on a silken cord garnished with fleur de lys and golden dolphins.

It was to the second son of Louis of Orleans, Philip, Count of Vertus, that Henry Bolingbroke sent a present of three large silver-gilt horns,

in 1394 (Duc. Lanc. Rec. Class xxviii., Bundle I, No. 3).

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In the 14th and 15th centuries both gold and silver horns were in use there, whether of home manufacture or not. Among the possessions of Edmund de Mortimer, Earl of March, who died in 1384, were two bequests of horns, one a great horn of gold, and the other a lesser horn of gold with the strings (Dugdale's Bar. i. 149, 597).

Perhaps the most beautiful of these ancient horns were of elephants' tusks richly carved, and known as oliphants, of which one can see splendid specimens in many public collections.2 The shape of all these horns was more or less like those we see represented on the miniatures here given, and were suspended by a baldrick or bawderick, generally carried on the right side, but according to our illustrations occasionally on the left side; in one of the pictures we see one huntsman with his on the right and another on the left.

The curved horn remained in fashion in England till about the latter half of the 17th century, then a straight one came into use about I ft. 6 ins. to 2 ft. long, such as we see depicted in Blome. Of this shape, but a few inches shorter, is the hunting-horn still in use in England. The French hunting-horn was used in England in the 18th century, but did not remain long in fashion. In the 16th century in France a small metal horn brated in the 14th and 15th centuries, and we with a curve in its stem superseded the simple curved horn, and we see these depicted in the woodcuts with which Du Fouilloux's work is adorned. These were again replaced by enormous circular horns, and these by horns with a turn and a half, known by the name of Dampierre, the Marquis who composed the music to be played on them. On account of their inconvenient size, the use of these was discontinued, and was followed by a smaller horn with two and a half turns, such as are still in use in France.

> Nowadays the use of the horn is confined to the Master and to the hunt servants, and we can imagine the astonishment and ridicule with which a mere member of the hunt would be received if he dared to appear with a horn attached to his saddle! But in the early days every man seems to have carried a horn—it was part of the dress of a hunter. It was every one's duty to know the right signals, and we can see from our text that any one who viewed the deer could "blow a moot and recheat"; and furthermore "blow two moots for the hounds." What confusion arose when the field was large and some of the sportsmen ignorant can well be imagined, and Turbervile's quaint rendering of Du Fouilloux's

¹ In the olden days a traveller was obliged to sound a horn to show that he was not afraid of observation and was not bound on any evil errand. The early Anglo-Saxon laws of King Wintred directed that, "If a man come from afar, or a stranger go out of the highway, and he then neither shout or blow a horn, he is to be accounted a thief, either to be slain or to be redeemed."—Wright, p. 78.

² In the British Museum mediæval room (case 46) there is an ivory drinking-horn carved with figures of beasts, done by the West African natives under Portuguese influence. The silver mount and carved inscription were added to it in Europe and bear the date 1599. Another hunting-horn in the same case is European work of ivory engraved with figures. In the West African exhibits are some other interesting ivory hunting-horns done in the 16th century by the West African natives, the designs show stag- and boar-hunting scenes, hounds, and men with spears and hunting-horns being depicted. The favourite design for the mouthpieces seems to have been a dog's

³ The Welsh laws enacted that the chief huntsman's horn should be of the buffalo and worth a pound, and the Gwentian code ruled that he was to swear by his dogs, his horn and his leashes.