HORNS—continued

complaint, written when much disorder had been created in horn signals by the introduction of metal horns, capable of various notes and which had not as yet any music composed for them, shows the despair of the M.S.H. whose sport had probably been often spoilt by a pandemonium of horns blown by ardent youngsters! "I think further: "A good huntsman should never tell his meet likewise to instruct (according to my simple hounds anything but the pure truth so that they skil) the huntsmen on horseback, how to chase place the greater faith in what he says. For I and hunt an Hart at force: and that as well by could make my hounds put their noses to the ground authority of good and ancient hunters, as also a thousand times where there is nothing, and also by experience of mine own hunting. And because to challenge where there is nothing. And this I at these dayes there are many men which bear cannot explain so well in writing as if one were to orns and bewgles, and yet cannot tell how to see me do it. And verily it is a very bad thing in use them, neyther how to encourage and help venery to holloa and speak too much to one's hounds, theyr hounds therewith, but rather doe hinder for the hounds do not place as much reliance in one than further them, having neither skill nor delight to use true measur in blowing" (p. 109).

HUNTING CRIES. "I know also it is impossible for those who see a course to avoid hollowing, without any advice being given for it, since it would almost make a dumb person speak, as is related of the son of Crœsus.

"It is proper sometimes to speak to the dogs, for they rejoice to hear the voice of their master, and it is a kind of encouragement to them to know that he can make them do as I do, nor peradventure will is present and a witness of the excellence of their running" ("Blane," p. 57).

Thus writes Arrian, the old Greek hare-courser, how all these details respecting hounds and the who tells us how he has seen the ancient Gauls pursuing their hare-hunting. The descendants of these same Gauls were always more addicted to the chasse à cor et à cri, as hunting was called, than to any other form of the chase, and it is from them that the French probably inherited their love of the pleasant music of the chase, the winding of the hunting, and low, rough and loud notes in hunting horn, the holloas, and the melody of the hounds. In the fourteenth and fifteenth centuries one of the chief pleasures in hunting was to sonner et huer and and oyr les chiens biens chacier, and, as said the lady when pleading for the preference of venery over falconry,

"L'oyr fait plus quant au deduis Que ne fait l'ueil ce n'est advis."

Of blowing the horn we have spoken elsewhere, but not of the holloaing. In the early French works we read a great deal of huer and forthuer, a whoop and a loud whoop, but besides a par cy, par cy and an occasional thahaut to bring the hounds to the line, there are not many words given, for probably every one spoke as he chose. G. de F. tells us the hunts- hunting cries and the language used in speaking man should always speak to his hounds in "the most beautiful and gracious language that he can, which would be too long to write; but especially when the weather is bad, or the hounds are hunting over a difficult country, for they will be much comforted and encouraged" (de confort et de rebaudissement). He mentions two hunters who had a great reputation in his days for speaking to their hounds: "Huets de Vantes et le Sire de Montmorenci orent de trop biaus lengaiges et trop bonnes consonnances et bonnes vois et bonnes manières, et belles de parler a leurs chiens" (G. de F. p. 182).

And he says that care should be taken if there are several huntsmen that they should all speak to the hounds in the same manner and not each one differently (p. 193). But a man who talks too much or a babbling hound must have many failures: "Et qui trop parle, ou chien qui trop crie, ne peust estre qu'il ne faille trop de fois"; and if one speaks much as if one spoke seldom, and then always the truth. I do not say that if they are weary and questing one should not speak to them graciously and encourage them, but it ought to be done in reason and not too much. And, by my faith, I speak to my hounds as I would to a man, saying," 'Va arrière, ou viens la où je suis,' or anything I wish them to do, and they understand me, and do as I wish better than any man of my household, but I do not think that any other man any one do it more, when I am dead."

I have quoted so much from G. de F. to show chase were studied and loved by these fourteenthcentury sportsmen.

A difference was made not only in the actual words used in speaking to the hounds in the different chases, but also in the tones of the voice and horn high notes and lively, joyful cries were usual in stagthe boar and other "biting beasts." "Keep well with your hounds and make a great noise in hunting the boar, but with staghounds keep at least fifty paces behind them," is the advice given by Du

The Master of Game does not interpolate such instructions as the above in his chapters on staghunting, which makes us somewhat regret that he did not follow the Seigneur de Foix's lead throughout his book, although in taking a line of his own when writing on this subject he is more likely to be showing us how they hunted in England than if he had simply Englished the charming chapters of the Frenchman. We can see that the to the hounds when hunting in the days of the Master of Game were still those brought into Britain by the Normans, and in most instances the words can actually still be recognised as French. There are only a few examples given by him as to the manner a huntsman should speak to his hounds in the staghunting chapters, such as:

Ho moy, ho moy, hole, hole, hole: To encourage the limer when drawing for a stag (p. 94).

Cy va, cy va, cy va: To call the hounds when any signs of the stag were seen (p. 95).

Le douce mon amy, le douce: "Softly, my friend,

HUNTING CRIES—continued

softly." To the hounds when they were uncoupled near to where the stag was supposed to be lying. Sto arere, so howe, so howe: "Hark back," if

the hounds were on a wrong scent.

Hoo sto, ho sto, mon amy, ho sto: To harriers

drawing for a stag. Oyez, à Beaumont, oyez, assemble à Beaumont: "Hark to Beaumont, hark, get to him." To the hound of that name who picks up the right line,

and to bring the other hounds to him. It is in the hare-hunting chapter that we have more of the "fayre wordis of venery," and here, if the Master of Game does not slavishly copy Twici, yet he employs the same cries, with a slight difference only in orthography. The Book of St. Albans has also most of the following:

Hoo arere: "Back there." When the hounds come too hastily out of the kennel.

So moun amy atreyt: Until they come into the field; these two are not given by Twici, but the following are identical in both books:

Hors de couple, avaunt sy avaunt, and thrice so howe: When the hounds are uncoupled.

Sa sa cy avaunt, cy sa avaunt, sa cy avaunt, (avaunt, sire, avaunt, in Twici): Forward, sir, forward.

Here how, amy, how amy, and Swef, mon amy, swef: "Gently, my friend, gently" (swef, from Latin swavis), when the hounds draw too fast

Oyez, à Beaumont (in Twici: Oyez, a Beaumont le vaillaunt que il quide trover le coward od la courte cowe): "Hark to Beaumont the valiant, who thinks to find the coward with the short tail."

La douce, la il ad este sohowe: "Softly, therehere he has been," if the place where the hare has pastured is seen.

Illoeques, illoeques: "Here, here," if the hounds hunt well on the line. (See Appendix: Illoeques.) Ha sy toutz, cy est il venuz arere, so howe. Sa cy a este so howe. Sa cy avaunt: "Here, he has

gone back. Here he has been. Forward there." When the hare has doubled.

La douce amy, il est venuz illoeques, sohowe: "Softly, friend, he is here." When the hounds hunt well in fields or arable land.

La douce, amy, la est il venuz (pur lue segere sohow): "Softly, friend, here he has come to seat himself" (Mid. Eng., sege—a seat. Latin, sedere). La douce, amy, la il est venuz (pur meyndir): "Here he has been to feed" (meyndir, from Latin manducare, mandere).

given in the MS. of Twety and Giffard, and the following are only in the Master of Game:

Le valliant oyez, oyez who bo bowe, and then, Avaunt, asemble, assemble, war war, a ha war, for running riot. How assamy assamy so arere so howe bloues acoupler.

On seeing the pricking or footing of the hare: Le voye, le voye ("The view, the view").

Though these cries are not identical with those to be found in old French authors of venery, still we recognise the Arriere, arriere of G. de F. when his hounds were hunting the foil, the Voys le fuir

la voie voys le fuir la voie when he came on the line of the stag. The Savau, savau of the old French. veneurs is not far removed from our "Sohow, sowhow," nor are such holloas as, Hou, hou, hou après l'ami; Hou l'ami hou l'au l'au. But in neither of our early English works do we come across our modern cry of "Tally ho," though we find its equivalent very early in the language of French venery. The earliest date at which up to the present time we have come across anything resembling this cry is in the Chace dou cerf, a poem of the thirteenth century (see Bibliography), but we have not found it in any of the fabliaux or older French romances.

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In France, Tallyho, or a very similar sounding word, was employed in the early days when the huntsman was sure that the right stag had gone away, whether he only knew it by his slot, &c., or whether he had viewed him.

It was also a call to bring up the hounds when the stag had gone away, and at the end of the curée, when the huntsman held part of the entrails of the deer on a large wooden fork, and the hounds bayed it (which was called the forhu), the huntsman called out Tallyho.

Ra Ra Ra Ra Taho Taho. In Chace dou Cerf is the first form of the word. Lau, lau (Roy Modus, xxiv. recto): "Et doit lever la brouaille hault entre ses mains, et crier à longue alaine; lau, lau, et doit on chacer les chiens de la cuirée."

Thialau, thialau, says Hardouin de Fontaines Guerin (1394), should be the holloa when any one has seen the stag go away, and when the forhu is given to the hounds, and when you call for the hounds, then cry: Tha, tha, Thahaut, Thahaut, Thahaut.

Sa sa Tahou, Tahou, is what G. de F. says the huntsman should shout when he wants to call the hounds off the change which they are hunting, and Tiel au, Tiel au, when the hounds are having the forhu after the curée (p. 157).

Ty hautlau ("See, the stag is roused again"), says the Sénéschal of Normandy, and Taillaut at the forhu. Ty a hillaut, Du Fouilloux says, when the huntsman sees the stag take flight and knows for certain it is his stag, and when the huntsman sees that "La curée sera presque mangée, celuy qui a le forhu doit sonner: Ty a hillaud." It is curious that in Turbervile's translation of Du Fouilloux he does not translate the above by "Tally ho," but as, "How, how," and it would seem as if this was not a familiar hunting-cry in England till later. In more modern French literature we find The bracketed part of the last two cries are it spelt Tayau, Tayoo, Tayaux, Tahaut, and it always indicated in later days that the stag had been actually viewed. Another call that must have been similar in sound, La haut, la haut, la haut, to encourage the hounds when the stag had gone uphill, and also cries of Haut à haut, to call a companion in the chase, and Hault à hault, à moitie à hault, to call the hounds (Gaffet de la Briffadiere, Salnove, d'Yauville, Baudrillard, le Verrier de la Conterie).

There is nothing in the etymology and use of "Tally ho," as given above, to confirm the suggestion made by the writer of a letter which appeared recently in the Field (Nov. 1, 1902), i.e., that "Tally