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HUNTING CRIES—continued

ho" is Taillez ho, or, in other words, to compare notes (as to the quarry viewed as it crosses the forest glades at different points). In answer to this, another correspondent (Nov. 8, 1902) says that "Tally ho" is a corruption of Taillis haut, meaning the quarry has quitted the covert or thicket (taillis) in which it has been harbouring. Haut employed as an adverb can be used in French to imply departure, as, for example, Haut le pied: "Be off with you." The following number of the Field brought another letter from the first correspondent, in which he says that "the weakness of the Taillis haut derivation lies, in my humble opinion, in the true meaning of Taillis; it does not mean woodland or the covert at large, but only that portion of the forest which is taillis-cut or polled. The more open glades where the large forest trees grow unencumbered by polled underwood are distinct from taillis bois. For this reason it would not follow that because the quarry had emerged from the shelter of a patch of underwood that it had quitted covert, and had reached the open country. Again, in old days the hail of 'Tally ho' was used indiscriminately at the view of the chased wolf, fox, or marten cat. Now the latter animal practically never leaves covert when hunted; if so, then the warning of 'Tally ho' would be out of place when a marten cat was hunted, if the hail only meant to notify to the hunt that the time had come for leaving covert for the open."

We can scarcely agree with either of these meanings given to "Tally ho," if we are to take into consideration its original significance in France, the country which is supposed to have given us the word. In unharbouring the stag the huntsman with his limer is told "quand il verra que le cerf commencera a dresser par les fuytes, lorsqu'il en aura cognoissance certaine, pourra sonner pour chiens, en crian Tya hillaud, faisant suiure son Limier tousjours sur les erres et fuytes, criant et sonnant jusques à ce que les chiens de la meute soient arriuez à luy et qu'il

verra qu'ils commenceront à dresser" (Fouill. 32). Therefore it was simply a warning that the deer was roused from his bed, and when the huntsman had assured himself by view or by slot that the right deer was on foot he called "Tally ho," to bring up the hounds of the pack, till then kept coupled at a distance. There was no comparing of notes; it was to be a certainty; nor any suggestion that the stag had already left the taillis; but simply meant, perhaps, taillis haut, up in the cut-wood,1 where deer usually made their layer in preference to the clearer parts of the forest. However, there are other derivations that might be offered with as le mieux que pourra. G. de F., for instance, says that, much plausibility, such as Tiorlih-hault, or Tiorhault: The game or deer is up (Gothic Tior, deer; Tiotlih, wild); or again, from the French: Il est hault, il est hault—the Tya or being obtained through liäson of the final "t" of haut and the il. Another and unexpected suggestion was made by a correspondent of the Field on Nov. 15, 1902, signing himself Tkan Kechil, namely, that "The

term 'Tally ho' is derived from the Chinese words, 'Tal'—an animal, and 'lei'—is coming, the meaning of 'ho' being, as is well known to those who have studied Chinese, 'look out.'" The general consensus of opinion, however, is that the word, whatever be the derivation, was introduced into England by the Normans. If this is the case, how is it that we only find "Tally ho" in comparatively quite recent English hunting literature and songsnever, so far as I am aware, before the late seventeenth century, and it does not occur at all constantly until the eighteenth century. Neither Turbervile nor Blome nor Cox, in their books on the various chases, mention such a word, though we find instruction to the huntsman to say Hark to him, Hark forward, Hark back, and To him, to him; besides the inevitable So how sohow. Neither in Twici, Master of Game, B. of St. Albans, Chaucer, or Shakespeare can we find an invigorating "Tally ho." It would almost appear as if it were a seventeenth-century importation from across the Channel, which is quite possible, for Henry IV. of France sent in that century three of his best huntsmen, Desprez, de Beaumont, and de Saint-Ravy, to the Court of King James 1. to teach the royal huntsmen how to hunt the stag in the French way, English Courthunting having degenerated into coursing of stags within the park palings. If we derive our Tahaut or Taïaut from these veneurs we may have to look for other roots than taillez or taillis for the first syllable; but this no French dictionary makers have so far succeeded in elucidating.

It remains to be said that taïaut in France was used solely in the chase of red, fallow, or roe deer. The proof that it was ever used for the wolf in England I have not yet come across, nor that it was used for the marten cat; it was certainly not employed in their chase by any of the old French or Norman huntsmen.

Another word, Chevy chase, or Chivey, has also puzzled our sporting etymologists, some suggesting the Franco-Latin Capo, cepi (to take, to seize), or cave (look out), others, chive, a Romany word for tongue, a shout, others, again, giving the Romany word chiv (a knife or any sharp pointed thing), the gipsy word having the meaning of pitching, throwing, or driving. Another suggestion is that it comes from à cheval. We would suggest that it may be derived from chevaucher (to ride), which, pronounced by an English tongue, is not far removed from Chevy chase. Tally ho! Chevauchez, chevauchez-"The deer is up, ride, ride." We constantly read in old French books that as soon as the deer is on foot one must chevaucher près de ses chiens, or chevaucher one must "se mettre après et chevauchier menée, c'est a dire par la ou les chiens vont " (p. 171). Or it may have been a call to the horseman—Chevaucheurs, chevaucheurs! We only give these suggestions for what they are worth, and not as in any way conclusive.

Before leaving the hunting-calls there is another sound familiar to our modern huntsman which may be written eleu, eleu, eleu, or elup, elupe. This

¹ Taillis—wood that is cut—does not mean only newly polled wood. Haut Taillis designated wood of some twenty-five years standing.

HUNTING CRIES—continued

is probably a relic of our Norman wolf-hunters, leu being a form of loup wolf, and e leu le leu are cries we find in the thirteenth century when a wolf was hunted, represented by the Harlou, harlou, harlou and the Vlaoo, vlaoo of the French wolfhunters. (Roman du Renard, Goury de Champgrand, Du Fouilloux, and others.)

HUNTING MUSIC. In the "Master of Game," as in all the earliest hunting literature, much importance is placed on the huntsman's sounding his horn in the proper manner in order, as Twici says, that "Each man who is around you, who understands Hunting, can know in which point you are in your sport by your blowing." The author of "Master of Game" (p. 96) says he will give us "a chapter which is all of blowing," but he omitted to fulfil this promise, so that we have only such information as we can gather in his chapters on stag- and hare-hunting. The early hunting-horns in use in France and England were of too primitive a shape to have allowed of the playing of melodies with notes of varying tones. A low note and a high or shrill note would be about the limit of the variation, what the French called the gros ton and the grêle.1 The differences in the signals were occasioned by the length of the sound or note, and the intervals between each. Twici expresses these notes in syllables, such as trout, trout, trourourout. The first of these would be single notes, with an interval between them, blown probably with a separate breath or wind for each, the latter would be three notes blown without interval and with a single breath or wind. The principal sounds on the hunting horn were named as follows:

A Moot 2 or Mote, a single note, which might be sounded long or short. Twici says that for the unharbouring of the deer two moots should be sounded, and to call the hounds and the company four moots, and according to our text three moots were blown for the uncoupling of the hounds3 (pp. 108-110).

A Recheat. To recheat, Twici says, "blow in this manner, trourourout, trourourout, trourourourout," therefore a four-syllabled sound succeeded by an interval, blown three times, which might be represented thus:

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In the "Master of Game" we find the recheat preceded or followed by a moot the most constantly recurring melody. When the limer has moved the stag, and the huntsman sees him go away, he was to blow a moot and recheat. If the stag is moved, but not viewed and the huntsman knows only by the slot that it is his stag that has gone away, he is to recheat without the moot, for that was only to be blown when the stag was seen. When the hounds are at fault and any one finds the slot of the deer, he should recheat "in the rightes and blow a long moot for the lymerer," or if he thinks he sees the hunted stag, he should blow a moot and recheat, and after that blow two moots for the hounds. This might be represented

____ 000- 000- 000- ____ moot moot

The Forlonge, according to Twici, was to be sounded

It was a signal that the stag had got away far ahead of the hounds or that these had distanced some or

all of the huntsmen 4 (see Appendix: Forlogne). The Perfect or Parfit. Twici says it began by "a moot and then trourourout, trout, trout, trourourout, trourourout, trourourout, trout, trout, trourourourout," "and then to commence by another moot again, and so you ought to blow three times. And to commence by a moot and to finish by a moot." This was only blown when the hounds were hunting the right line (see Appendix: Perfect).

The Prise. Twici says, blow four moots for the taking of the deer. According to "Master of Game," "the prise or coupling up" was to be blown by the chief personage of the hunt only, after the quarry. He was to blow four moots, wait a short interval (half an Ave Maria), and blow another four notes a little longer than the first four.

The Menée. Twici says the Menée should only be blown for the hart, the boar, the wolf, and the male wolf, but he does not give us any analysis of this melody. In "Master of Game" we are told that the Menée was blown at the hall-door on the return of the huntsmen. The Master first blew four moots alone, then at the end of the four moots the others joined him in blowing, and they all continued keeping time together (see Appendix: Menée).

¹ The French made a difference in the sound of the notes and cries used in stag-hunting and boar-hunting—in the former the tones were higher, and the deeper and louder notes were used in the latter. We find no such special distinction noted in old English works, and cannot draw any conclusions from the stray references we do find, such as, when "Sir Eglymoure of Artoys" has killed the deer that he "The pryce he blew full shrill." The shrill note may have been unintentional, or it may have been customary.

² A confusion is made in some of the later works on hunting between a Mote or Moot, signifying a note, and the Mort, or signal for the death of a stag.—Blome, p. 84.

3 "The mayster hunte anone fote hote With his horne blewe three mote At the uncouplynge of his houndes." -" Chaucer's Dream." 4 "The hart roused and staale away, Fro all the houndes a prevy way

The houndes had overshot hym alle And were upon a defaulte yfalle, Therwyth the hunte wonder faste Blewe a forlogne at the laste."

—" Chaucer's Dream."