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HUNTING MUSIC—continued

The Mort or Death was another sound of the horn, but we have no description of the notes. Perhaps it is synonymous with the Prise.

The Stroke must have been another grouping of short and long notes, but of this we have no record. When the King was hunting with bows and greyhounds in the forest, and stations of huntsmen and hounds were placed round the boundaries, as a signal to these stables that he would hunt no more that day the huntsman was to blow a moot and strake with the moot in the middle; if the King wished to hunt longer and these stables were to be renewed, blow a moot and strake without the moot in the middle. The moot in the middle was never to be blown unless they had taken the animal they had hunted. The Prise and the Straking and the Menée were only to be blown when the hart had been slain by strength and not when killed with a bow or pulled down by greyhounds, but if the King hunted in the park with bows and greyhounds and any deer happened to be killed by strength by the harthounds, then one could blow a moot and strake the assise that belongs to the hart hunting by strength (p. 112).

In the thirteenth century in France there were six different hunting-signals for the horn: the "appel, bien aller, requete, vue, appel forcé," and "prise" (Chace dou Cerf). G. de F. has seven in his chapter on "Comment on doit huer et corner" (p. 122). He divides the calls simply into long and short notes or mots. For the "laisser courre," or the harbouring of the stag, three long mots should be blown.1 The "corner de Chasse" was one long moot followed by as many short notes as one pleased, which gradually diminished in sound, un lonc mot, et puis bien menuement motoyant courts motz, tant comme li pleira. For the forlonge two long moots and the "chasse" above described. According to Gaston the prise or death was sounded by all and sundry, and not by the Master alone. It consisted of one long mot and as many short notes as one chose. But as Gaston says, every country had its own language and manner of blowing the horn,2 and we find a contemporary of his, Hardouin de Fontaines Guerin, giving a much more complicated melody for the prise. Hardouin wrote a poem on the chase chiefly concerning the different manners of blowing such as obtained in his native country the provinces of Anjou and Maine. The poem was illustrated with fourteen miniatures showing the notes to be blown on as many different occasions

during stag-hunting (see Bibliography: Hardouin). The notes are written in little squares: denoting a long note; ■ a short note; □□ a With these were composed the twenty-nine horn note of two long syllables; a note of two signals which he gives and which he calls "Antient

two long syllables; and a note of one short, two long, and two short syllables. Of these six notes combinations were made for all the signals to be blown.



From Hardouin de Fontaines Guerin's work, written in 1394

In the seventeenth century we still find words given to represent the notes of the horn. Salnove writes Don, don, don, don, doon, to be blown on the deep note (gros ton) to call the hounds, and for their hunting Donhon, donhon, on the deep note. And when the stag is viewed the same call should be blown as to call the hounds only on the high note (gresle). For the death three long moots, Dononon on the deep note, and again the retraitte, to be blown on the deep note, Donhon, donhon, donhon, don-on-on.

In France in the end of the seventeenth century the hunting music was suited to the horns which were then used, which being capable of a wide range of tone, one could really play melodies on. There seems to have been an interval after the first introduction of these horns (which were really no longer horns but trumpets), in which the calls were in some confusion owing to the transition. It was the Marquis of Dampierre, in the reign of Louis xiv., who brought some order into the music of the chase and composed many "Tons de Chasses" and "Fanfares" written like ordinary music.

In England the plain short hunting-horn remained in fashion although in the seventeenth century we find a straight metal one had replaced the curved horns. It had no range of tones, and the music was primitive, and not far removed in quality from that which Twici describes. Blome gives six notes which he writes thus:

Tone Ton Tavon Tontavon tavon tavon

short syllables; a note of one short and Hunting-notes of England." In Dryden's notes

<sup>1</sup> Which as the hounds were uncoupled as soon as the stag was unharboured corresponded with the three moots to be sounded in our English hunting at the uncoupling of the hounds.

<sup>2</sup> Although Gaston employed the French language in writing, he would not have considered himself a Frenchman, but a Gascon, and at this time when a Gascon, a Burgundian, a Norman, and a Breton, spoke of travelling to the "realme of France" when they crossed the boundaries of their own principalities or provinces, one could not expect to find more unity in the details of venery in the various provinces than one did in their politics. Gaston, when describing some customs of venery, adds, "this is the manner of Gascogny and Languedoc, but in France I have seen," &c.

HUNTING MUSIC—continued

on the music for the hunting-horn (Twici) he says that probably "the tone was a long note or minim, the ton a quaver, tavon a quaver and a crotchet, tantavon two quavers and a crotchet, &c. quaver-rest is supposed to succeed each group of notes, which groups are represented by the words tantavon, &c. When this method of writing the horn music came into use cannot be exactly ascertained."

Dryden also says that "These 'Antient Huntingnotes of England' were also published on separate sheets about the same time as 'The Gentleman's Recreation' appeared" (1686). A copy of one edition was engraved by Benjamin Cole and is among the Sloane MSS., No. 1044, Art. 112. Another edition is a folio sheet, headed by the Royal Arms, with 'G.R.' under them. The sides of the sheet are unoccupied by rude engravings of the beasts of venery and the top and bottom by representations of hart- and hare-hunting; in which the costume is of George 1., and the horns are straight." The centre contains the notes entitled, "The Antient hunting notes with Bedford's late first and second new additions, formerly servant to Titon and Marsh at Holborn Bridge. These notes are Sold Wholesale by P. Osman at ye Hand and Comb in Middle Row Holborn and no where else." A fourth edition, 74, 75). double-folio, is entitled, "Forest Harmony or the Musick of the English and French horns as it is now performed in Field Park Forest or Chase, with the proper notes Terms and Characters used in Field hunting, London, Printed for John Bowles at the Black horse Cornhill." It contains the same hunting notes, with additions, &c., as the last for the English horn, and a number of calls for the French horn on common treble staves of five lines. The "Antient notes" vary only in a slight degree; "The Gentleman's Recreation" and the Sloane copy have a few commas inserted, which supply the place of rests and mark the division of the winds. Dryden also describes an older work which he found in the library at Middle Hill, a thin 4°, entitled, "Hawking, Hunting, and Fishing with the true measures of blowing newly corrected and amended. London, 1586." It was probably written by Will Gryndall (see Dryden, p. 74). In this work the calls for the horn are given in words. For instance: "When the hounds hunt after a game unknown Blowe the Veline, one long and six shorte, the second wind blow thus, two short and one long. The third wind one long and one short. Note this for it is the cheefest and principallest poynt to be noted. Every long conteineth in blowing seaven quavers one minome and one quaver. The Minome conteineth foure quavers. One short conteineth three quavers." This explanation would have been more intelligible if the words "The minome conteineth four quavers" had been omitted; for evidently this passage signifies that the minome equals four quavers according to common rules , 1461.)

of music and not the minome contained in "the long" which is made up of four distinct quavers. Wherever in blowing a long occurs, the player is to blow seven distinct quavers, and then one minim, equalling in duration four of the quavers, then one quaver, thus:

and the standards at the standards and standards and standards and standards and standards standards.

0000000-09

Wherever a short occurs, the player blows three distinct quavers, thus:

0009

A quaver-rest follows every long and short; and a crotchet or minim rest occurs at the expiration of every wind. Occasionally the writer adds the word note to the epithets long and short, in which cases he probably means single long, or short sounds, and not combinations or groups of several distinct notes, as "To uncouple they hounds in the feeld; three long notes": and in some cases note is used as Twici uses moot, for one long sound. In four instances he uses the term longer—" one short, one long, and one longer "-where, perhaps, the longer means seven crotchets, one semibreve, and one crotchet, each note of the long being lengthened. Shorter is once used, and by the same rule means three semiquavers (Twici, pp. 73,

HUNT OFFICIALS. The following is a brief summary of the officials most often mentioned in connection with hunting establishments prior to the end of the 15th century with the salaries they received.

Master of hounds or keepers of the king's dogs and chief huntsmen, 12d. daily.

Master of Herthounds: 12d. daily. (See p. 112 and Exch. 2 R. 405/18; Harleian MS. No. 433, pp. 49-139).

Master of Buckhounds: 12d. daily. (Close Rolls, Ed. 11., Mem. i., 1311; Mem. 23, 1312; 13 Edward III.; Pipe Rolls, 36 Edward III., Item Sussex; Privy Seal, 23 Henry VI.; Burrows, p. 456.)

Master of Harriers: 12d. daily. (Pat. Rolls, 1388, Richard 11.; 1461, Edw. IV., 1474, Edw. IV.) Keeper of King's dogs: 12d. daily. (Pat. Rolls., 1341, Ed. 111.)

Huntsmen: we have found some receiving 4d.,  $7\frac{1}{2}d$ . to  $9\frac{1}{2}d$ . daily. (Close Rolls, 1338, Mem. 6: 4d.; 1322, Mem. 32:  $7\frac{1}{2}d$ .; 1316, Mem. 29: 9d.) Otter-hunters: . . 2d. daily. (Ward. Acc., 34 Ed. 1.; Close Rolls, 1339, Mem. 21. Pat. Rolls, Ed. IV., 1461.)

Foxhunter: . . 2d. daily. (Ward. Acc., 14, 15, and 34, Ed. 1.)

Yeoman at horse: . . 4d. daily. (Pat. Rolls,

Yeoman berners on foot (attendants on running hounds): from  $1\frac{1}{2}d$ . to 2d. daily. (Close Rolls, 7 Ed. 11., 1313, Mem. 24 and 27; Pat. Rolls, Ed. 1v.

<sup>1</sup> A similar double sheet in my collection bears the same head-lines (withou the arms), but at foot is printed: "Printed and sold by H. Overton & I. Hoole at the White Horse without Newgate, London." This may be an earlier edition, if the warning on the other sheet as to its not being sold "no where else" is any indication.