GACE DE LA BUIGNE—continued

received, as Gace has been too often dismissed contemptuously as a maker of a few doggerel rhymes by those who, on the other hand, extol our English hunting primer of the next century, The Boke of St. Albans, as an important addition to our early hunting literature. The latter contains a very scanty amount of hunting lore, whereas he who can master the contents of Gace's verses will have a far better notion of our English hunting of that century than will the student of the supposititious Dame Berners. For at that period the methods in both countries were similar, and our sporting nomenclature was chiefly derived from the vocabulary of the old French veneurs.

Few of our old authors seem to have been free from plagiarism, and Gace cannot be exempted from the accusation. Werth, who has made a special study of the sources from which these early French authors copied from earlier originals, shows us how many passages Gace owed to Bartholomeus Anglicanus, who wrote his encyclopædic work, De proprietatibus rerum, about 1240. Werth also says that Gace made use of Vincentius Bellovacensis or Vincent de Beauvais, also an author of the thirteenth century, who is said to have gathered together the entire knowledge of the Middle Ages in his three comprehensive works: Speculum Historiale, Speculum Naturale, and Speculum Doctrinale.

There is a great similarity in the discussion given by Gace between the falconers and huntsmen and that to be found in Roy Modus. In all probability Gace had the original verses that appear at the end of the book of Roy Modus before him, but as he does not use the prose part of that work at all, it may be presumed that he had not this part at hand. (See Roy Modus.) Gace's arguments are much more ample, and in spite of his having borrowed ideas and even words from other authors, he cannot be called a mere copyist. In fact he has been more sinned against than sinning in this respect.

HARDOUIN, SEIGNEUR DE FONTAINES-Guèrin, Le Trésor de la Vénerie.

I. MS. Paris Biblioth. Nat., f. fr. 855, 14th century (1394), and printed:

1 By Baron J. Pichon, Paris, 1855. 8°. 2 By H. Michelant, Metz, 1856. 8°.

This important poem was finished in 1394 by Messire Hardouin de Fontaines-Guérin. It may be divided into two parts; the first treats of the which was nothing more than an ordinary cow's way to sound a hunting-horn, and the second of stag-hunting. Hardouin begins by dedicating his book to the princes of the House of Anjou, i.e., Louis, who was crowned King of Sicily in 1389, and his younger brother Charles, both sons of Charles, Duke of Anjou. Louis was only seventeen when Hardouin wrote this dedication, but had been devoted to sport since his infancy. Hardouin in his poem says:

Pensans que eulx y preingnent pleisance, Car le déduit aiment d'enfance,

to make them keep in remembrance their country

of Anjou and Maine, and their loyal vassals there, and the many noble forests of those provinces. Of these he gives a long list, and then proceeds to say that every country has its own way of blowing the hunting-horn:

"Car de tant païs tantes guises."

But he will only write of and instruct in the manner of his country of Anjou. Before plunging into instructions respecting the different ways of blowing we have, L'ystoire du Maistre, beginning:

> "Je qui m'apelle Hardoyn, Seigneur de Fontainnes Guérin, De bien corner tout le mémoyre, Vous mettray yci en ystoire."

He claims to have learnt the art of blowing the horn from one Guillaume du Pont, who was a master in this art, and he writes only of the way this man taught to blow. Du Pont held the post of louvetier (wolf-hunter) in the forests of Anjou before 1387, and in 1388 was huntsman to Mary of Brittany, Duchess of Anjou.

Hardouin says that, in the same way that all melodies are composed of six notes for whatever instruments they are intended, so there are six notes for the hunting-horn; this assertion has a learned comment made on it in Pichon's edition



From Hardouin de Fontaines Guerin's work written 1394.

of his poem, showing the fallacy of the six-note theory in music and the triumph of the octave—a discourse which we must leave those interested in ancient musical theories to dissect for themselves. But M. Pichon says it is not likely that when Hardouin wrote of notes that he meant six different tones, for these could scarcely be sounded on the primitive instrument then in use, horn in shape if not in material, and it required considerable effort to produce any sound at all from it, much less varying tones. The six notes which Hardouin gives are, therefore, only notes of different lengths. He names them thus:

- (I) Sengle, i.e., one short syllable (2) Demi-double de chasse, i.e., two long syllables — III
- (3) Double de chemin, i.e., four long syllables IIIII
- (4) Double de chasse, i.e., one short and two long syllables —

HARDOUIN—continued

(5) Long, i.e., two short syllables -(6) Le mot de chasse ou un d'Apel Tenent, i.e., one short, two long, and two short syllables -

The explanations given here are those hazarded by M. Pichon, after studying the text and the miniatures, although he admits some doubts. There is only one MS. of Hardouin's poem, and this is fully illustrated with charming miniatures. The first shows the author kneeling and presenting his book and a scroll of music to the King of Sicily; in the second, the author is seated in a chair, also holding his book and the scroll, and three huntsmen with their horns all coming to him for instruction. The next thirteen miniatures explain the thirteen various calls on the hunting-horn, and illustrate the occasions on which they are to be sounded. For instance, Cornure de prise shows a man on horseback with his horn, the notes that issue from it are depicted in the sky. The hounds have hold of a stag at bay, and a huntsman on foot is giving him the coup de grace with his sword. The notes are represented thus:

Hardouin refers, in the course of the first part of his poem, to those seigneures who were well versed in the art he is describing, and he gives thirteen names-i.e., Conte de Vendosme, monseigneurs d'Anboyse, de la Suze, et de Buel, du Bois, de Cillé, de Malatret, des Roches, de Lendevy, de Tussé, Jehan de Brésé, de Marnay, du Bellay, and Thibaut le Jau.

> Ont et droit vray entendement De bien corner et bien entendre, Quand on corne bien, sans méprendre.

This part of the book ends with "Explicit le livre de corner," and the second part begins: "S'ensuit le livre de Chacier." The first chapter is chiefly devoted to the praise of some great sportsmen of the day, among whom we find Gaston Comte de Foix and the famous Comte de Tancarville. After this follows, "Comment on doit gouverner les chiens courans." From here to the end of the livre de chacier Hardouin has copied almost literally from the thirteenth century work, La Chace dou Cerf. With slight amplifications the whole of it has been embodied in Hardouin's poem, the sequence and the construction remaining the same. The following will show how closely the earlier work has been plagiarised:

"LA CHACE DOU CERF." Et si tes sires vuet aler Avec toi pour veoir trouver, Si met paine que il en ait Véu ausi com tu as fait; Car li deduis l'en plera miex; Et ne soiez mie eschiez De lui montrer ce que tu vois; Où des fuies du cerf ara, Là où tu vois que marchieu Por descouvrir; miex en parra, querre

Et li os, pour ce le jugons

"LE TRÉSOR DE VANERIE." Et s'un seigneur le vuest rouver De voir o luy le cerf trouver Tout seul avecques luy le praingne Et tousjours près de luy le taingne Car le déduit l'en plera mieux ; Et quant il vendra par les lieux Mes soffle en terre et quier as Sens peresse, aux dois les querra Le venuer, en soufflant à terre Pour mieux monstrer et mieux en-Et li esponde et li talons; Au seignuer qu'avecques lu

Et des fumées autresi. Dois-tu trouver cete di.

Du cerf la passée certainne; Et, par ainsi, li monstrera Par les erres qui trouverra, Les espondes et les talons Du cerf qui est haus, grans et lons, Et les os qui les roingnons portent Où au véoir maint se déportent; Et des fumées trouvera.

The like comparison, with similar result, can be made of any part of this livre de chacier, from the harbouring of the hart with a limer, to the curée, and from the undoing of the stag to the subsequent salting of the venison. Hardouin, to conclude, gives some of the usual fables respecting the possible age a stag may attain, viz., some seven hundred and thirty years! He then says the stag should not be hunted out of season, which was between the middle of May and the middle of September, and prays those that have done so heretofore to do so no longer, but he inveighs against those who do what is much more reprehensible, i.e., killing deer with arrows barbed with iron! Such persons, if they were once in prison, would, if he were consulted, receive no mercy or ransom, but be hanged!

He recommends all nobles to hunt when they are not at the wars:

> A tous nobles qui rien ne font Depuis qu'en la guerre ne sont. Eulz doivent au commencement Oyr messe primièrement Et apres aler à la chasse

> Sur tous déduis, sens nul blasmer, Doivent nobles la chasse amer.

Hardouin says he did not know how to finish this book, but God gave him time and leisure, in his prison, and it was whilst kept in durance in the Castle of Mererques by the Viscountess of Turenne that he was able to perfect his work, with which he occupied himself to pass away the dull evenings of his captivity. He finished it on December 10,

> Ce fu dix jours dedans Décembre L'an quartorze cent, six ans mains.

(Fourteen hundred, less six years.) It ends with

Explicit le livre du Tresor de Vanerie. Amen.

It would seem that M. Pichon had been some years at work on a modern reprint of this MS. with exhaustive notes, and that before he had published it he heard that some one else was about to issue an edition. This hastened his publication, which, he tells us in the introduction, had been already in print six years when he published it (1855) with only part of the notes. He assured his readers that the rest would be published at once as he had for years been studying all the documents of the period in which the Tresor was written, and everything relating to the provinces inhabited by the author and his friends, and that he had already been put to great expense in so doing. It is ever to be regretted that the promised complete edition never appeared. There were to have been sixty-six notes and we have, alas! only ten. These ten are so ample and interesting that one wonders that