



“Horns”

BY JOSEPH C. BRIDGE, M.A., Mus. D. (Oxon.), F.S.A.

PART II.

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OUR Scandinavian ancestors drank hard, but they were not drunkards; nor was it to them a vice or sin. It was part of their creed; and as, hereafter, they hoped to drink unlimited potations in the Hall of the Gods, so, approximately, they got their anticipation of that joy by drinking liberal potations on earth.

But, as one writer says: ¹

“If the custom of drinking healths to Wodin and his sons be pointed at as the dark spot on the white shield of our ancestors—if we can only boast of inheriting *the shield*—surely we ought, after two thousand years, to have washed away the spot! If we have increased it, and made it a foul blemish, it is not the fault of those who regarded it as a part of the whole not to be dispensed with.”

The drinking horn then, as I have stated before, was a cherished possession.² It was often embellished

¹ “Older England,” *Hodgetts*, Second Series, p. 33.

² In the Will of Prince Æthelstan, eldest son of King Ethelred the Second, we find him bequeathing his drinking horn, together with his martial accoutrements. See *Grose's* “Treatise on Ancient Armour.”

with valuable and beautiful ornaments of gold or other metals, and was frequently, perhaps one might say generally, buried with its owner.³

In 1883 a tumulus was excavated at Taplow, and proved to be the grave of an Anglo-Saxon of high degree. In addition to his sword, drinking cups, set of chess men, and many other articles, one complete drinking horn, in fine state of preservation, and the metal ornaments of others, were discovered, and may now be seen in the Anglo-Saxon Room at the Museum.⁴

Small horn drinking-flasks are still used in Iceland.

Hirlas Horns—The Welsh name for a drinking-horn of this description was “hirlas,” from *hir* = long and *glas* = a bright colour.⁵

These horns were much prized and used at the old Welsh Courts,⁶ and the laws of Wales describe three:—

1. The first was *Y corn ydd Yfo y Brenhin*, or Horn for the use of the King only;
2. *Corn Cyweithas*—used for summoning the domestics in the palace;⁷
3. *Corn y Pencynydd*, or horn of the chief huntsman.

Each of these was to be worth one pound.

³ So, in the present day, a Master of Hounds sometimes has his hunting horn buried with him. This was the case with the late Mr. Reginald Corbet, M.F.H.

⁴ I am indebted to Mr. C. H. Read, of the British Museum, for kindly allowing me to have a lantern-slide made of this interesting relic.

⁵ “Glass may mean ‘gray,’ as in *clagh glass* (gray stone); or ‘green,’ as in *magher glass* (green field), and *cronk glass* (green hill); while *awin glass* means ‘pale blue,’ bright or gray river.”—“Manx Names,” by A. W. Moore, p. 164. Professor Rhys says: “Almost any colour which is not downright white or black or red is *glas*.”

⁶ They are still used as part of the insignia of an Eisteddfod.

⁷ This custom still exists at Drummond Castle, Scotland.

The chief steward was authorised to dispense horns of drink, as a privilege, to the officers of the court; and amongst them the royal porter seems to have come off well, for not only did he, at certain seasons, receive a horn from King and Queen, but also one from the master of the horse, called *Gwirawd i'r Ebysdyl*, or the "Wassail Cup of the Apostle." They probably invoked a saint's name when drinking, as Ulf did when he gave the horn to York Minster, and drank to "God and St. Peter."

The poets of Wales abound with references to the horn; but one quotation will suffice. Says *Owen Cyveiliog* (c. 1160):—

"Fetch the horn, that we may drink together, whose gloss is like the waves of the sea; whose handles of green show the skill of the artist, and are tipped with gold."

This is a literal translation; but *Pennant* gives us a rollicking modernized version, by the Rev. Richard Williams:—

"This hour we dedicate to joy;
Then fill the Hirlas Horn, my boy,
That shineth like the sea;
Whose azure handles tipped with gold,
Invites the grasp of Britons bold,
The sons of Liberty."⁸

And *Mrs. Hemans*, who caught the true spirit of Welsh poetry, sings:—

"Fill high the blue Hirlas that shines like the wave
When sunbeams are bright on the spray of the sea;
And bear thou the rich foaming mead to the brave,
The dragons of battle, the sons of the free."

⁸ *Pennant*, "Tour in Wales," III., p. 90.

The proper way to drink was to empty the horn at a draught,⁹ and then blow it to show there was "no deception"; and, as a rule, these drinking-horns had no feet, and could not be rested on a table unless empty.¹⁰

The *Laws of Dyfnwal Moelmud* prescribe three trumpet or horn progressions:—

"The gathering of a country according to the heads of the families and chiefs of clans; the *corn* of harvest; and the *corn* of war and battle against the oppression of adjoining countries and aliens."

The Penrhyn Hirlas—The Hirlas-horn owned by Lord Penrhyn¹¹ was formerly the property of Piers Gryffydd of Penrhyn, a celebrated naval commander of Elizabeth's reign. He fitted out a ship at his own expense, and sailed from Beaumaris on April 20th, 1588, to join Drake at Plymouth. After assisting to defeat the Spanish Armada, he joined Raleigh and Drake in several expeditions to the West Indies; and, finally, drifted into a little filibustering on his own account.

This got him into serious trouble, and he was compelled to mortgage his estate for law costs, and so came to grief. He died in the reign of James I.

⁹ To facilitate this, the smaller end was closed with a stopper. The Welsh, more than any other nation, seem to have used drinking-horns as horns of battle, thus:—"The shrill blower of *cadgyrn*, the ample mead horns."—*Llyw. Ben Turch*, 1450-1480. Here *cad* = battle, and *corn* = horn. Cf. also *Chaucer*, "The Franklin's Tale":

"Janus sit by the fire with double berd,
And drinketh of his bugle-horn the wine."

¹⁰ Similar horns were in use in Scotland and Ireland. *Pennant* notes one at Dunvegan.

¹¹ I am greatly indebted to Lord Penrhyn for sending me a photograph, and allowing me to have a lantern-slide made from it; and to Mr. E. A. Young, for his kind services in the matter.

This Hirlas is the horn of an ox, mounted with silver, and with a chain of the same metal, to which is fastened the small silver cap that covers the mouthpiece. At the small end, below the mouthpiece, is engraved the crest of Piers Gryffydd, and his initials, P.G., and those of his father and mother, R.G.K, or Rhys and Katherine Gryffydd. The measurements of the horn are: $21\frac{1}{2}$ inches long on outer curve; $18\frac{1}{4}$ inches long on inner curve; $7\frac{1}{2}$ inches round largest end; $2\frac{1}{4}$ inches round smallest end. *Pennant* remarks that he had often enjoyed libations from this horn.¹²

Cambridge Drinking Horn—Corpus Christi College, Cambridge, possesses the drinking-horn given to the Gild of Corpus Christi (founders of the college) by their Alderman, John Goldcorne, about 1347. His name evidently suggested the gift.

On the front are the college arms; and the head at the mouthpiece end is supposed to represent Edward III. The large end had formerly a cover, which is lost.

MSS., quoted in "Archæologia," vol. III., p. 19, record:—

"Johannes de Goldcorn, quum suo tempore erat aldermanus gildæ, dedit magnum cornu potatorium ornatum operculo cum suis appendicibus ex argento deaurato, quo usi sunt ejusdem gildæ fratres in festo præcipue Corporis Christi sane liberaliter."

Such standing cups and covers were called "hanaps," from the Saxon "hnæp," a cup or goblet; and the place where they were kept was called a "hanaperium."¹³

¹² *Pennant*, "Tour in Wales," III., p. 87.

¹³ So *hanaper* has become *hamper* or *basket*, a receptacle for packages. "The Clerk of the Hanaper" still exists, connected with the office where the writs were originally kept in baskets.

Another gild-horn belonged to the Gild of the Blessed Virgin Mary, at Boston. An inventory in 1534 gives it as:—

“ a drynkynge horn ornate with silv' & gilte in three p'tes of it w^t ij feit of silv' & gilte w^t a stone sett in silv' & gilte weying in the whole xiiij unc. di.”

Queen's College, Oxford—Queen's College, Oxford, possesses the drinking-horn or hanap of Robert of Eglesfield, who founded the college in 1341.

He was chaplain and confessor to Philippa, wife of Edward III., and he came from Cumberland, where he may, perhaps, have heard of some of those other horns in the district which I have mentioned.

The horn is a buffalo-horn, 19½ inches high, and 25 inches in length. The cover, with its eagle, is of later work than the bands of the horn.¹⁴

The horn is still used on “gaudy-days,” as a loving-cup.

“It must have been mounted in something like its present condition almost from the beginning, as in the Long Roll of 1416-17, sixteen pence is paid ‘pro emendatione aquilæ crateris fundatoris.’ Other repairs are mentioned later, as in 1584-5 ‘pro reparatione particulæ coronæ quæ circumdat operculum cornu xiid.; item, pro reparandis aliis partibus cornu xviiid.’”¹⁵

In addition to this horn, it should be remarked that the founder's rules provide for meals twice a day, and

¹⁴ See *Cripps*' "Old English Plate," Ed. 5, p. 289; but the Provost of Queen's College informs me that *Cripps*' statements that the horn was called “poculum caritatis,” and that it was “used to summon the members together,” are incorrect.

¹⁵ From an article by the Provost of Queen's College (Dr. Magrath), in *Clark's* "The Colleges of Oxford," p. 125.

state that members are to be summoned by a clarion or trumpet blown so as to be heard all over the college.

Among the charges in the accounts for 1452-3, is 2s. 4d. for the repair of the trumpet. In 1595-7, either for repair or a new one, there was paid 8s.—“pro tuba”; and in 1604-5, “pro tuba et vectura a Lond. et emendatione 28s.”¹⁶ In 1666 a magnificent silver trumpet was presented to the college by Sir Joseph Williamson, an old student. The trumpet is still blown at the ceremony of bringing in the boar’s head, at Christmas time.

Kavanagh Charter and Drinking Horn—This belongs to the family of Kavanagh; and the present holder, Walter Kavanagh, Esq., of Borris House, co. Carlow, has kindly supplied the following information:—

“It is made of ivory, mounted and ornamented with gilt-brass (*sic*).¹⁷ It has been in the possession of the family of Kavanagh of Borris Idrone from a very early period, and is supposed to have been originally the charter-horn or tenure by which they held certain estates.

“It is so described by the Ulster King of Arms, in his pedigree of the Kavanagh family.

“The late Thomas Kavanagh, with consent of his son the present Walter Kavanagh, lent it to Trinity College, Dublin, where it remained for some time, and was considered one of the greatest curiosities in the museum of that University.¹⁸

“Near the rim at the larger end it is encircled with the following inscription, written in ancient characters: ‘Tigrecianus olanan me fecit; Deo gracias I.H.C.’

¹⁶ *Clark*, p. 140.

¹⁷ Possibly, as in many other cases, silver-gilt.

¹⁸ It is mentioned in *Walker's* “Irish Bards,” p. 83; and the editor adds: “a description and fine engraving of the horn may be found in the thirteenth number of ‘Collectanea de Rebus Hibernicis,’ p. 26.”

“The antiquity of the horn may be determined by the letters I.H.C. which terminate the inscription, and which are either the three first letters of the Greek word IHCOG, or stand for I.H.S. (Jesus Hominum Salvator). The ancient Greeks used C for S up to the first ages of Christianity. It may, therefore, be concluded that this horn is about as ancient as the 5th century; and, probably, was fabricated at a much earlier period. Diameter at the widest point $4\frac{1}{2}$ inches; height 16 inches; length (convex) 22 inches; length (concave) 19 inches.

“There is a hinge at the back, which attached some cap or covering to the top of the horn; and this was, no doubt, a facsimile of the crown of the Kings of Leinster, since lost, as, on a presentation copy of the charter-horn which was given to my great-grandfather, there is this cap to the horn, being, as I have said, a copy of the crown.

“This, I think, shows that the same was on the original horn, and has been in some way mislaid. It is said to have been stolen from the museum, at the time of its custody there.”¹⁹

*Lord Ribblesdale's Drinking Horn*²⁰—This is very similar to the Queen's College Horn, but the supporters are three human legs, instead of eagle's claws. It is twenty inches long; holds about two quarts; and is encircled with three gold bands, bearing the following Latin mottoes:—

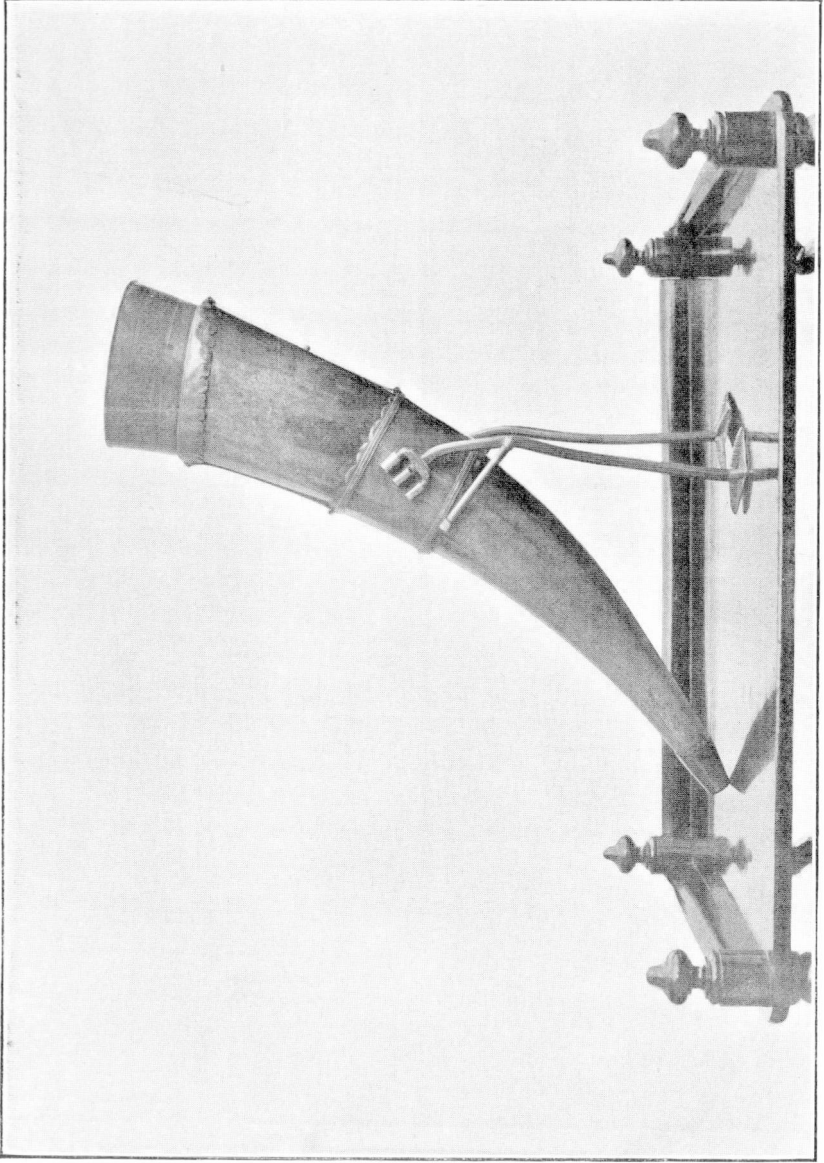
Round the mouth: “Nolite extollere cornu in alti”;²¹

“Set not up the horn on high”—lest the liquor should run over. It is also a punning quotation from the Psalmist: “Set not up your horn on high.”—*Psalm lxxv.*, 6.

¹⁹ I am greatly indebted to Mr. Kavanagh for this information, and for permitting me to give an engraving of this interesting and little-known horn.

²⁰ I am indebted to Mr. Hargreaves of Rock Ferry for calling my attention to the engraving and description of this horn in *Whitaker's* “History of Craven,” ed. I., p. 35.

²¹ Probably *altum*, as in the Vulgate. In two instances *Whitaker's* Latin and the engraving do not agree.



The Kavanagh Horn
(by kind permission of Walter Kavanagh, Esq.)

Round the middle: "Qui bibat me adhuc siti(et)." ²³

This also has a double meaning: "Whosoever drinketh of me will still thirst." This is clearly a close and irreverent parody of S. John iv., 13. It may also be read: "Whosoever drinketh *to this point* (i.e., where the motto encircles the middle of the horn) will still be thirsty." ²³

Two-thirds of the way down: "Qui pugnet ²⁴ contra tres perdet duos"; "He who fights against three will lose two." The horn of wine with three legs will overcome man with two legs.

The writer of these mottoes was certainly a wit of the first water.

The closed end of the horn has a head of Silenus. There is no tradition attached to it.

Christ's Hospital, London, has a similar horn; and the Earl Cawdor possesses one of the Henry VII. period, which replaced one formerly in the family, and said to be the first drinking-vessel used by the Earl of Richmond after landing at Milford.

The Bishop of Durham (c. 1259) had a drinking-horn which he left to his sister Agatha, describing it as "cornu meum magnum ad bibendum cum apparatu argenti." ²⁵

²² Word incomplete. *Whitaker* gives "bibat"; the engraving "bibu." The latter seems absolutely wrong.

²³ I am indebted to the Rev. J. T. Davies, M.A., Head-Master of the King's School, Chester, for this ingenious suggestion.

²⁴ *Whitaker* gives "pugnet"; the engraving "pugnat."

²⁵ From the "Testamenta Eboracensia," published by the Surtees' Society; quoted in *Cripps'* "Old English Plate," p. 290, *et. seq.*

Sir Brian de Stapleton, in 1394, had "j corne esteaunt sur deux pees."

Chief Justice Gascoigne left a cup called "Unicorn" to his son, in 1419; and, in 1494, Sir Brian Rowcliffe mentions in his will "unum cornu ad bibendum garnesiatum cum argenti et deaur'."

BURGHMOTE HORNS.

As in ancient Rome the horn or trumpet summoned the elders to meet and confer,²⁶ so in England Burghmote-horns were used for calling together assemblies, or the governing body of a township. Here, again, the horn conveys the idea of sovereignty. Owing to the peculiar powers and privileges of the Cinque Ports and their members, Kent is rich in these relics of the past. The local assembly at each port was often called a "hornblowen"; and the "hornblower" was an important functionary.²⁷

Faversham Moot Horn—Faversham was not a Cinque Port proper, but a corporate member of Dover; and the Corporation of Faversham possesses very fine insignia, including the ancient horn, which is of early 14th century work, and is, therefore, one of the oldest in existence. It is made of brass, covered with leather; in length 22½ inches; diameter at mouth 12 inches.

²⁶ "Buccina cogeat priscos ad verba Quirites." Propertius.

²⁷ When the Cinque Port bailiffs paid their yearly visit to Yarmouth, they took with them their "learned counsel, their town clerk, two serjeants bearing white rods, a horn-sounder, banner-bearer, and jailer."—*Burrows*, "The Cinque Ports," p. 174. Even as far back as 1352 we find Edward III., in his regulations for Yarmouth Fair, enjoining a proclamation by sergeants on horseback, a demand for silence, and three blasts on a brazen-horn. The Customs of the Cinque Ports, as recited at a Brodhull or Court of Brotherhood, held at New Romney (1503-4), required the horn to be blown to summon all concerned in selection of mayors, bailiffs, and jurats.

Legend round mouth: “+ Ricardus Juvenus me fecit.” The horn was mended in 1531, 1566, 1567.²⁸

Canterbury Horn—The records of the use of this horn, from 1376 to 1838, are still in existence. The chord of measurement of the arc is 35 inches.

Dover Horn—The Dover Horn is still used at certain municipal ceremonies; and the minutes of the old town proceedings are generally headed “at a common horn-blowing”; and a newly-made Freeman placed his fee in the horn.

It is $31\frac{3}{4}$ inches long, and is of brass, with a circumference at the large end of $15\frac{1}{2}$ inches. It is chased with a spiral scroll-work of foliage; and on a spiral band are the letters A G L A, which stand for a Hebrew sentence, and mean “Thou art mighty for ever, O Lord!” Following this is “Johannes de Allemaine me fecit.” The maker was evidently a German; and the date is assigned to the 13th century.

On the obverse of the oldest seal of Dover, made in 1305, two horn-blowers sit in the stern of the ship, blowing their instruments²⁹; one has a wooden support for his horn. This is often seen in pictures of the period.³⁰

At *Romney*, where the Archbishop of Canterbury was lord of the manor, the common horn was sounded twice at the market-place, and at the Cross, to summon the people to his Court.

²⁸ I am indebted for this information to F. F. Guiraud, Esq., formerly Town Clerk of Faversham.

²⁹ I am greatly obliged to Sir Wollaston Knocker, C.B., Town Clerk of Dover, for kindly procuring me a lantern-slide, and for information generally.

³⁰ *Strutt's* “Sports and Pastimes.”

At *Sandwich*, the general assembly was held on the first Monday in December, at One o'clock; the Town Sergeant sounded the horn at fourteen accustomed places, and made his cry: "Every man of twelve years or more to go to S. Clement's Church; there our commonalty hath need. Haste! Haste!"

The Winchester Horn—In the museum over the West-gate of Winchester is a very fine bronze horn, decorated round the mouth with episcopal and other figures, and dating from the time of Henry II. It is said to have been blown every evening, in early times, by the warder of the West-gate. Subsequently, it seems to have become a moot-horn, blown by the beadle from the top of S. Giles' Hill, to summon assemblies. In 1731 there is the following presentment:—

"We present ye Beadle of this City for not blowing the Burroughmote horn as formerley.

W ^m Baynes	}	Constables."
Tho ^s Marsh		
Rich ^d Mitchell		
Rich ^d Webb		

The weight of the horn is 12 lbs. 12 ozs. 4 dwts.³¹

HUNTING HORNS.

My subject is already so wide that I have not time to enter into the hunting and sporting proclivities of our Anglo-Saxon ancestors, or the forest laws of the Normans; suffice it to say that the horns (judging from drawings) were of the ordinary kind, and were carried by ladies as well as men.³²

³¹ From "The Ancient West Gate of Winchester," by *Alderman W. H. Jacob*.

³² See *Strutt's* "Sports and Pastimes."

The early hunting horns, made from ivory tusks, were, as a general rule, elaborately carved; and there are some fine specimens in the South Kensington Museum, with Byzantine and other early decoration.³³

The English called them *Olifaunts* or *Ollivants*, as being made from the tusk of an elephant—an animal which our Anglo-Saxon forefathers knew little about, and which few of them had ever seen.³⁴

You will remember that Charles the Great, after defeating the Saracens, gave his "oliphant" to his nephew Roland, as a talisman. When the latter was overwhelmed by the Saracens, he blew so loud a blast upon "oliphant" that the Emperor heard it, though many miles away, and hastened back only to find Roland and his warriors dead on the field of battle.

Oliphant belonging to Lord Spencer—This horn dates back to the first half of the 16th century. It bears the arms of Portugal; and the carving is supposed to have been executed by the negroes on the West Coast of Africa, who carved ivory for the Portuguese. Philip II.

³³ I have to thank the Museum authorities for their kind permission to have photographs made; and Mr. Beaumont for the excellent photographs he took.

³⁴ *Oliphant* is Old English and Dutch. In Anglo-Saxon *Olfend*=*Camel*; and, according to some etymologists, it means the "animal which bends the knee." This was scarcely appropriate to the elephant, as many believed that it could *not* bend its knees.

Halliwel, "Dictionary of Archaic Words," quotes:—

"The scarlet cloth doth make the bull to feare,
The cullour white the ollivant doth shun."

—*Delony's* "Strange History."

It is interesting to remember that the first live elephant only came to England in 1255, being a present from the King of France to Henry III.

In the Chester Miracle Play of "Noah's Flood," there is no mention of the elephant in the long list of animals going into the Ark, which is recited by Shem, Ham, and Japhet.

of Spain married Mary, daughter of the King of Portugal, in 1543; she died in 1545. The carving was probably completed within that interval, and when Philip came to England to marry Mary Tudor, he probably brought the horn with him. Ultimately, it came into Earl Spencer's family. Length of horn outside the curve, and including mouth-piece, $28\frac{1}{4}$ inches; greatest circumference $11\frac{1}{2}$ inches; least $2\frac{3}{4}$ inches.³⁵

Of the change from the straight to the curved hunting-horn I will speak presently.

Horn from Rowton Moor, Chester—A local horn may now be considered. This horn was found at Rowton Moor, outside the City of Chester, in 1850. The silver mouth-piece was sold to a jeweller, and the horn became the property of the late Judge Wynne-Ffoulkes. Outside curve $15\frac{1}{2}$ inches, inside 13 inches; arc 1 foot across; mouth of horn $2\frac{3}{4}$ inches wide; mouth-piece $\frac{1}{2}$ -inch. It is covered with designs exceedingly well executed, and bears the following inscription: "AMOS DARBY His Horn, NOVEMBER ye 25th, 1349. JONATHAN PIPER his hand, this I maid in Concord."

The date has evidently been tampered with; the 3 being originally 6, and the date 1649. The figure of a person on horseback has become obliterated by wear.

Whether the words "in Concord" mean that the horn was decorated by the combined efforts of the two men, or whether it was made in Concord, Massachusetts, I do not know. There is nothing improbable in the latter surmise; it may have been an early settler's horn.

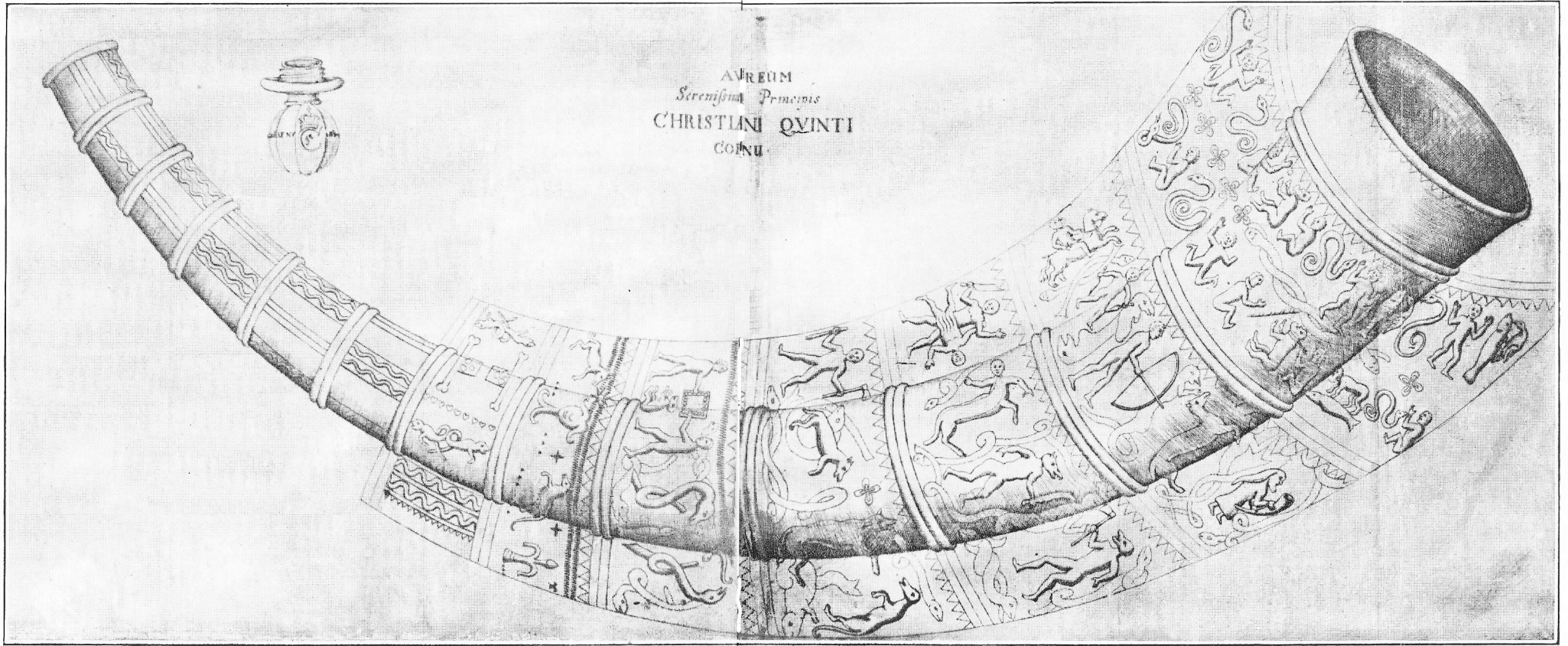
It cannot have been used in the fight on Rowton Moor, as that took place in 1645. As the silver mouth-

³⁵ *Hipkins*, "Musical Instruments."



Horn found at Rowton Moor, Chester

R. Newstead, Photo.



AUREUM
Serenissimi Principis
CHRISTIANI QVINTI
CORNU

R. Newstead, Photo.

Golden Horn found in Denmark, 1639

piece indicates, it was probably a hunting horn.³⁶ There are no signs of it having been used as a powder horn.

PREHISTORIC HORNS; DANISH LURER.

For our knowledge of prehistoric horns we must go to the land of the Vikings. Many magnificent metal horns, dating at least from the bronze age, have been found on the shores of the Baltic. Two also of solid gold were found. The first was exhumed in 1639, at Gallehus, close to Mogeltonden, in the domain of Ribe. It consisted of a piece which was solid internally, round which were thirteen rings, seven of them loose, which were adorned with numerous images and figures. This horn was about 2 feet 5 inches in length; the mouth 4 inches in diameter; and it weighed 6 lbs. $6\frac{1}{2}$ ozs. of the very finest gold. Almost a hundred years afterwards, near the same village, another golden horn was found, with one end broken off. It weighed 7 lbs. $5\frac{1}{2}$ ozs. Like the former, it was covered with ornamental rings; and it also bore round its mouth an inscription in Runic characters.

These horns were left in the Copenhagen Museum until 1810, when they were stolen, and, it is presumed, melted down for the sake of the metal. Fortunately, an enthusiast had taken accurate drawings; and I have reproduced the first one as being very rare and curious.³⁷

³⁶ I noticed a large horn in the British Museum with carving very similar to the Rowton Horn. Nothing is known about it. It was a gift to the Museum in 1830.

³⁷ From a volume kindly lent to me by the Very Rev. The Dean of Chester, entitled "De | Aureo | Serenissimi Domini | Christiani Quinti | Daniæ, Norvegiæ etc | Electi Principis | Cornu | Olai Wormii | Dissertatio | Hafniæ | MDCXXI." The Horn appears in the "Gentleman's Magazine" for 1752; and small engravings may be found in *Green's* "History," and other works.

Of even more surpassing interest are the Danish Horns called *Lurer*, which have been mostly found in the bogs of Jutland.

The word *Lur* comes from an old word *Luor*, which means the "tree hollowed out"; and I shall later on³⁸ describe an old Irish wooden horn, which exactly agrees with this definition. The word is still used in Sweden to signify horns made of birch-bark, like the Alpine horns of Switzerland.³⁹

The *Lurer* are strangely curved, and have at the mouth a peculiar embossed sheet of metal, which I will call a *bell-plate*. So far as can be seen, this did not reinforce the tone; but attached to the back of some of the plates are hanging pieces of metal, which strike against the plate when the horn is shaken, and may have been placed there to add to the musical effect.

The *bell-plate* seems to have been artistically contrived in order to give a better finish to the horns when they were held above the player's head, for there can be no doubt that this was the method adopted.

They have often been found in pairs, and with the twist of the horns running *in opposite directions*. The legitimate deduction from this is that they *were played together*; and the two instruments would, of course, represent a gigantic pair of horns when elevated. This is another instance of "horns of honour," and may be added to the examples given by Mr. Elworthy.

But this raises the question "did these ancient people know harmony"? I answer at once that there can be

³⁸ See *infra*, p. 148.

³⁹ These large horns, on which the well-known "Ranz des Vaches" is played, are sometimes made of two worked pieces of fir, glued or bound; sometimes of bark only.



Danish "Lur"

From "Studier over Bronzelurerne i Nationalmusæet i Kjobenhavn,"
by Dr. Angul Hammerich



Danish "Lurer"

From "Studier over Bronzelurerne i Nationalmusæet i Kjobenhavn,"
by Dr. Angul Hammerich

no doubt that they used the harmonic combinations formed from the natural notes which could then, and can now, be produced from these horns.⁴⁰

No horn is easy to play, and the player frequently does not get the exact note that he tries to produce. No two players, therefore, would be likely to play every note in unison. They would infallibly play two different notes together occasionally, even if they did not mean to do so. But a further important piece of evidence is the fact that some of these horns *could be tuned* by means of a sliding joint, and the pitch altered one-tenth of a tone. It is obvious that this wonderful invention was brought out by the players performing a *duetto*.

The tube is conical, and well-adapted for producing a pleasant and not too strong or pungent a tone; and the notes produced are compared to those of the tenor trombone. They are found in the keys of C, D, E, E flat, and G.

By means of small and carefully applied repairs several are quite playable; and every Midsummer Day a performance is given upon them, comprising a piece specially composed by Dr. Hartmann (a Danish musi-

⁴⁰ I add the following from the "Standard," June 30th, 1904: "Berlin. Amongst the many curious things exhibited in the National Museum at Copenhagen, there is an almost unsurpassed collection of ancient Scandinavian trumpets, dating from the Bronze Age. Some German tourists were visiting the Museum recently, and the authorities arranged a concert in which these trumpets were the only instruments used. A number of trained performers, under the direction of Dr. Hammerich (a Danish authority on the history of music), went to the roof of the Museum, and gave a selection of pieces specially composed for the occasion. Although there is a difference of opinion as to whether the trumpets were originally intended for musical or signalling purposes, the audience were unanimous in describing the effect produced as pleasing and melodious. The Copenhagen Museum possesses twenty-three of these trumpets, fourteen of which are in perfect condition. They are shaped like animals' horns, and are said to be thousands of years old."

cian) and the "Elfenhoj," or "Elfinchorus," from Kuhlau's Opera.

I consider these horns one of the most important musical discoveries ever made; and I have gone somewhat into detail, as little or nothing is known about them in this country.⁴¹

They will soon become better known, judging from the following paragraph from the London "Times," February 6th, 1905:—

"DANISH NATIONAL TRADE MARK FOR BUTTER.

"The Minister of Agriculture has brought before the Legislature a Bill to regulate the trade in agricultural produce, particularly with regard to imports and exports. The Bill provides that all imported produce of this kind must, in future, be marked in a manner authorized by the Government, in order to distinguish it from Danish produce; but the principal part of the Bill is the adoption of a uniform national mark, which must be branded on all casks containing Danish butter intended for export. This mark—the so-called 'Lur-mark' (*Lur* signifies an ancient Danish musical instrument, in the shape of a long twisted horn)—has for some years been used voluntarily by most of our co-operative dairies, in order to prevent our foreign customers from being cheated by having inferior qualities sold to them as Danish butter; and the Bill, therefore, only legalizes and makes obligatory a measure which has been found to work satisfactorily in practice. The Bill is likely to become law, the farming interest being predominant in both Houses of our Rigsdag."

IRISH HORNS.

The Irish Celts had an extremely high standard of art, as may be seen in the decorative objects which have come down to us, and they were equally well-advanced in music.

⁴¹ I am greatly indebted to Miss Carøe of Chester for lending me a monograph on these horns, written by Professor Hammerich of Copenhagen, from which I have freely quoted.

The *Cearn* or *Corn* of the Irish was used as a mark of religion, and it was often dedicated to certain deities, and hung upon the holy trees in the groves. Especially was it sacred to Ana, the deity who presided over the produce of the earth and waters; and thus a horn was chained to a stone almost at every spring.

The Kelts of the 2nd century B.C. are known to have used a large number of trumpets in war;⁴² and many fine old horns of the bronze age have been found in Ireland. Some authorities⁴³ are inclined to think that they may be remnants of Danish invasion (seeing that some of them were dug up in Danish entrenchments), and belong to the same period as the *lurer*, or twisted horns of Denmark. They are of two kinds: one with the mouthpiece at the end; the other with the end closed, and a hole or slot in the side. Some are cast in one piece; and others are made of sheet-metal, turned over and riveted.

These latter were called *stocs*, and were used, it is said, as speaking-trumpets from the round-towers to assemble congregations; to proclaim new moons; and other festivals. I think this may be correct, for I am somewhat sceptical as to their being used as musical instruments.⁴⁴

Several of these horns are in the British Museum; and a fine collection of twenty-three is in the Royal Irish Academy. They belong to the close of the bronze period, and most of them were found in bogs in Killarney.

⁴² British Museum "Guide to Bronze Antiquities," p. 30.

⁴³ *Smith*, "History of Cork," II., p. 435.

⁴⁴ The natives of Ashanti are said to blow horns of elephants' tusks, with a hole at the side and not at the end. "Talk with Bandsmen," *Rose*.

It was, doubtless, one of these old bronze horns which figures in an anecdote related by Gerald de Barri (Giraldus Cambrensis). He met, in Wales, a poor Irishman, who went about begging, carrying round his neck, as a relic, a bronze horn, which he said had belonged to S. Patrick. He gave it to bystanders to kiss, but warned them not to blow it, out of reverence to the Saint. A priest snatched it from his hand and blew it; instantly he was struck with paralysis, and lost speech and memory. A pilgrimage to Ireland, by way of atonement, brought partial recovery.

Another remarkable horn is in the Irish Antiquities Museum, Dublin, which may even be anterior to the bronze-age. It is made from the curved branch of a yew tree. An opening was bored at each end, so far as the curve of the branch would permit. Then a channel or groove was scooped out of the wood in the inside of the curve, connecting these two holes. It is supposed that this channel was covered over with a piece of bark or wood, and wrapped round with hide, as the stains left by some material are distinctly visible. Thus a wooden musical tube was constructed. This must have been a very early and primitive horn, and was found in a bog at Diamond Hill, Killeshandra, Co. Cavan.

The length, convex, is $2\frac{1}{2}$ feet; concave, $2\frac{1}{4}$ feet; chord of the arc, $1\frac{1}{2}$ feet. The scooped out cavity commences $4\frac{1}{4}$ inches from the narrow end, and terminates $5\frac{1}{2}$ inches from the wide end. The narrow end is $\frac{1}{16}$ ths of an inch, and the other end 2 inches wide.⁴⁵

⁴⁵ From information kindly supplied by the Keeper of the Irish Antiquities Museum, through the Rev. T. H. Longfield, of the Science and Art Museum, Dublin; and Mr. B. H. Mullen, Curator of the Royal Museum, Peel Park, Salford.

MAGIC AND FAIRY HORNS.

Those who saw the performance by the Elizabethan Stage Society of the old Morality Play of "Everyman," cannot fail to have been struck with the weird and mysterious horn-call given several times before the character of "Death" appeared on the scene. It made one really shiver. This weird tone-colour seems to have suggested the strange and magic powers with which poets and tradition have endowed the horn at all periods. Thus, in the old times treated of by the stirring hymns of the Scandinavian "Eddas," we are told that :

"At the last day—the day of Surtur or Satur—when he shall come from the south in devouring flames; when the monsters shall break loose and destroy the gods, to be destroyed by them; when heaven and earth shall pass away, to be succeeded by a new heaven and a new earth which shall never pass away; then the gods shall be warned and roused to the grim fight by the sound of 'gjallar-horn,' the signal-horn of Heimdall, the warder of the gods, who guards the bridge Bifröst (the rainbow) from the assaults of the giants. That horn shall announce the end of the world, and the commencement of a new heaven above, a new earth below, over which the olden monsters shall have no more sway, for they shall have perished for ever."⁴⁶

So in *Wordsworth's* poem, "The Horn of Egremont Castle":—

"When the brothers reached the gateway,
Eustace pointed with his lance
To the horn which there was hanging,
Horn of the inheritance.
Horn it was which none could sound,
No one upon living ground,
Save he who came as rightful heir
To Egremont's domains and castle fair."⁴⁷

⁴⁶ *Hodgett's* "Olden England," 2nd Series, p. 113.

⁴⁷ See also *Spenser's* "Faerie Queen," Book I., ch. 8.

This soft and mysterious tone, coupled with the idea of sovereignty, has caused it to be the instrument *par excellence* of dwarfs and fairies. They are always represented as disliking loud music. Oberon, King of the Fairies, had a magic horn, which is beautifully portrayed in the overture to the opera of that name, composed by *Weber*. *Tennyson* speaks of the "Horns of Elfland faintly blowing";⁴⁸ and in Sweden and other countries, rich in folk-lore, drinking horns said to be taken from fairies are sometimes exhibited, though they are supposed to often bring disaster to the owner.⁴⁹

HORNED HEAD-DRESS.

Amongst the rewards given to Roman soldiers for bravery in front of the enemy were the *Cornicula*, or small horns, to fix on the top of the helmet.

The idea seems to have been common amongst the northern nations; and fierce and terrible must those Northmen have looked—with their flowing red hair, their gigantic stature, and their burnished helmets with horns—as they swept up our rivers to pillage and destroy.

While we can understand men wearing head-gear, denoting power and authority, yet it scarcely seems appropriate to women.

Yet, in the 15th century, contemporary, roughly speaking, with the Wars of the Roses, the tyranny of fashion imposed upon ladies a hideous head-dress, made to

⁴⁸ *Tennyson's* "Princess."

⁴⁹ *Engel*, "Musical Myths and Facts," II., p. 135. The legend of the Cup called "The Luck of Edenhall," belonging to the Musgrave family in Cumberland, is founded on the same idea.



From an Original Painting in the British Museum.

M^{RS} MARY DAVIS

*of great Saughall near Chester. A.^o 1668. Etatis 74 when
she was 28 years of Age, an Excrescence grew upon her
head, like to a Wen, which continued 30 years and then
grew into two Horns.*

project, in various ways, like a pair of horns. It became an object of ridicule to the hand of the artist, and the pen of the poet.

Lydgate, the Court poet of the 15th century, wrote a "Ditty of Women's Horns," the burden of every verse being an announcement that "Beauty will show though horns were away." He says:—

“ Clerks record by great authority,
 Horns were given to beasts for defence ;
 A thing contrary to feminity,
 To be made study of resistance.
 But arch wives, eager in their violence,
 Fierce as tigers for to make affray,
 They have despite and act against conscience,
 List not to pride ; then horns cast away.”

He then quotes scriptural characters, finishing with the Virgin Mary, and concludes thus:—

“ There was never clerk by rhetoric nor science,
 Could all her virtues rehearse until this day ;
 Noble princesses of meek benevolence,
 Take example of her—your horns cast away.”

But it was as useless for the Court poet of the 15th century to preach against ladies' fashions, as it would be for the Poet Laureate of the present day ; and the craze had to die a natural death.

THE HORNED-WOMAN OF SAUGHALL.

There seems the less necessity for women to wear artificial horns, seeing that some have been blessed with natural ones. Such an one was *Mary Davies*, known as the *Horned-Woman of Saughall*, near Chester.

A writer in the "Cheshire Sheaf"⁵⁰ says:—

"Her portrait is in the Ashmolean Museum at Oxford,⁵¹ and bears the following inscription: '*Mary Davies* of Great Saughall, near Chester, taken Anno 1668, ætatis 72; at twenty-eight years old an excrescence rose upon her head, which continued thirty years like to a wen; then grew into two hornes; after five years she cast those; then grew two more; and after four years she cast them; these upon her head have grown four years, and are loose.'

A pamphlet concerning her was published in 1676, which states that "she is now to be seen at the sign of the Swan, near Charing Cross," and adds:—

"Ye that love wonders to behold,
Here you may of a wonder read,
The strangest that was ever seen or told,
A woman with horns upon her head."

Further extracts show that:—

"The horns are in show and substance much like ram's horns, solid and wrinkled, but sadly grieving the old woman, especially upon change of weather."

The horns were much prized as curiosities, for—

"The two first, Mr. Henson, minister of Shotwick (to whose wife this rarity was first discovered), obtained of the old woman, his parishioner."

Of the third pair:—

"One, an English lord obtained and presented to the French King. The other, which was the largest, was 9 inches long and 2 inches about. Sir Willoughby Aston hath also another horn, and preserves it as a choice rarity."

⁵⁰ Volume III, p. 95.

⁵¹ I have visited the Ashmolean, and made diligent enquiries, but nothing is known of the picture there; the rest of the description seems accurate. The engraving given is taken from a picture said to be in the British Museum.

According to the date on the picture she must have been eighty years old when she was exhibited in London; so I think it is doubtful if she made much money out of her horns, as some writers assert.

Another horned-woman⁵² was Margaret Griffith, wife of David Owen of Llangedwin, in Montgomeryshire, who was shown in London, because a crooked horn four inches long grew out of her forehead. A pamphlet was printed about her in 1588. I believe other cases may be traced.⁵³

Many old customs were, and still are, connected with the use of horns, and further investigation is sure to add to the number. I do not pretend for one moment that my Paper is exhaustive.

In the year 1340, John Moryn (Escheator to Edward III.), took possession of the manor of Stainton Dale, in Yorkshire (formerly belonging to the Knight Hospitallers), as a forfeit, alleging that it had been given by King Stephen to the Knight Templars, for⁵⁴—

“Keeping a chaplain for receiving and entertaining poor people and travellers; and for ringing a bell and blowing a horn every night in the twilight, that travellers and strangers might be directed thither.”⁵⁵

Exactly the same custom still obtains at the village of *Bainbridge*, in Wensleydale, Yorkshire, where every winter's night, at nine o'clock, a large horn is blown

⁵² “Cheshire Sheaf,” III., p. 104.

⁵³ Mr. James Taylor, F.R.C.S., tells me that Dr. Erasmus Wilson mentions some ninety cases; and two are quoted in *Lyson's* “Cheshire,” p. 775.

⁵⁴ *Young*, “History of Whitby,” I., p. 444.

⁵⁵ The Prior of the Order succeeded in proving that their services were voluntary, and not a condition of their Charter.

on the village green, to help any wayfarer on the surrounding hills to find his way to the village. The present horn is from an African bull, and was presented to the village some years ago. The ancient horn in previous use is now in the private museum of Lord Bolton.

At *Farndon*, in *Cheshire*, a horn was blown to warn people of a sudden flood in the river Dee; and on the coast of Ireland it summons the people to gather the edible seaweed, which comes in with certain tides.

Marlborough, Wilts., still boasts of "Blowhorn Street," which took its name from the Corporation herdsman blowing his horn there, as a signal for the cows of the burgesses to proceed to the common for free pasturage.⁵⁶

In *Hertfordshire* the custom of blowing horns during harvest still exists, and seems to be peculiar to that county.⁵⁷

THE WHITBY HORNGARTH.

Amongst the duties and services required from the tenants of the Abbey of Whitby, in Yorkshire, was that of making up the *Horn garth* yearly.⁵⁸

That this was important is shown by several old documents. Thus: Roger Burrigan of Fyling, when he sold one oxgang of land for four marks of silver, bound himself to perform, out of his remaining tenement or farm, the "duty and service of horn garth." When

⁵⁶ Information kindly supplied by the Town Clerk of Marlborough, E. Llewellyn Gwillim, Esq.

⁵⁷ *Ditchfield*, "Old English Customs," p. 155.

⁵⁸ *Young*, "History of Whitby" (1816), I., p. 306 *et seq.*

William de Percy of Dunsley was released by the Abbot Benedict from feudal service, on paying two marks yearly, the making up of the *horngarth* is expressly excepted; and William of Everley, on receiving from Abbot Richard II.⁵⁹ a grant of UGGLEBARNBY and EVERLEY, agreed (in addition to his rent) "to assist the Abbot once in August with sixteen men from UGGLEBARNBY and eight from EVERLEY, and to make up his share of the *horngarth*."

We learn also from the disputes between the Abbot Thomas de Malton and Alexander de Percy of Sneaton (about 1315), that the *horngarth* was made with wood taken from the Abbot's forest; for one subject of complaint was that Percy's men took too much wood, and after making up the *horngarth* sold in the town the wood that was left. From the same source we learn that the *horngarth* was always made up on Ascension Eve, unless it happened to be the Feast of S. John of Beverley.

The historians of Whitby seem unable to give any good explanation of a *horngarth*. *Young* says:—

"It must have been some garth or inclosure fenced with wood, which the abbot's homagers and tenants were bound to repair every year; and it probably received the name *horngarth* from their being assembled for that purpose at the blowing of a horn. What was the use of this garth is not so easy to ascertain. Perhaps it was the abbot's coal-yard ; or it might be, as *Charlton* conjectures, a kind of store-yard where goods were landed and deposited."

I shall suggest a solution presently.

After the dissolution of the monastery, the old feudal service was kept up, more or less perfunctorily; and

⁵⁹ He succeeded to office in 1176.

then, probably, the following legend (which I have been obliged to abbreviate), as to its origin, arose :—

In the fifth year of the reign of Henry the Second, William de Bruce (Lord of Ugglebarnby), Ralph de Piercie (Lord of Sneaton), and a gentleman called Allatson, were hunting a wild boar, and the hounds ran him to the chapel at Eskdale-side, where there was a monk of Whitby, who was a hermit. The boar, sore wounded, rushed into the chapel, lay down and died; but the hermit shut the hounds out, and continued his devotions. Then the hunters came to the door of the chapel and called the hermit, who opened the door, and behold the boar lay dead. Then the gentlemen, in a fury because their hounds were put from their game, attacked the hermit with their boar-staves, and mortally wounded him. They took Sanctuary at Scarborough, but the Abbot, being in great favour with the King, removed them out of the Sanctuary; and they were then amenable to the law, which was death for death. But the dying hermit sent for them, and said he would freely forgive them his death “if they be content to be enjoined this penance, for the safeguard of their souls.” The gentlemen being there present, bid him enjoyn what he would, so he saved their lives. Then said the hermit :—

“You and yours shall hold your lands of the Abbot of Whitby, and his successors, in this manner: that upon Ascension Eve, you, or some for you, shall come to the wood of the Stray-Head, which is in Eskdale-side, the same day at sun-rising, and there shall the officer of the Abbot blow his horn, to the intent that you may know how to find him; and he shall deliver up unto you William de Bruce, ten stakes, ten strout-stowers, and ten yedders, to be cut by you or those that come for you, with a knife of a penny price; and you, Ralph de Piercie, shall take one-and-twenty of each sort to be cut in the same manner; and you, Allatson, shall take nine

of each sort to be cut as aforesaid; and to be taken on your backs and carried to the town of Whitby, and so to be there before nine of the clock of the same day aforementioned. And at the hour of nine of the clock (if it be full sea, to cease that service), as long as it is low water, at nine of the clock, the same hour each of you shall set your stakes at the brim of the water, each stake a yard from another, and so yedder them, as with your yedders, and so stake on each side with your strout-stowers, that they stand three tides without removing by the force of the water. Each of you shall make them in several places at the hour aforementioned (except it be full sea at that hour, which when it shall happen to pass, that service shall cease); and you shall do this service in remembrance that you did [most cruelly] slay me. And that you may the better call to God for repentance, and find mercy, and do good works, the officer of Eskdale-side shall blow his horn, 'out on you, out on you, out on you,' for the heinous crime of you. And if you and your successors do refuse this service, so long as it shall not be full sea at that hour aforesaid, you and yours shall forfeit all your lands to the Abbot [of Whitby], or his successors."

At or after the dissolution of the monastery the ceremony was performed as follows⁶⁰ :—

"Everie yeer the Horngarth service ys to be doone upon Hollie Thursday eyne. Tho. Cockrill being Bayliff to the Abbot, did meete by sounrise the Rymerers, the Strangwayes, the Eldringtenes, and Allettsons (who were bound to this service) in the Strye Head end by Lyttelbecke. And the said Cockr'l did see everyone cut doune with a knyfe (he appoynting the wood) so muche as shoulde serve So comminge to the water of the toune, and there maid the hedg, which should stand three tydes; and then the officer did blow *oute upon them.*"

Most of the families, in course of time, purchased exemption; but Mr. Robert Herbert, the representative

⁶⁰ This is quoted by *Young* from an old register of the Abbey; but this entry is in a more modern hand than the rest of the book, and is thought by *Charlton* (probably rightly) to have been written after the dissolution.

of the Alletsons, performed the service on Ascension Eve 1816, and the custom is still continued. It is called by the inhabitants the "Penny Hedge."⁶¹

The following extract is from "The Whitby Gazette," May 13th, 1904:—

"*The Penny Hedge*—The very ancient feudal custom of the Horngarth, or the planting of the 'Penny Hedge,' was carried out in the harbour at Boyes' Staith, on Wednesday morning (Ascension Eve). There was an unusually large attendance of the general public, the staith side being lined by a crowd, which followed the quaint proceedings with unwonted interest. Mr. Isaac Hutton of Egton, constructed the hedge in the time-honoured fashion, planting in the sand nine stout stakes, round which he interwove budding twigs to the requisite number; the whole fabric being buttressed by strong stakes planted at each end. This service was performed by Mr. Hutton for the seventeenth year in succession, as representing his sister, the occupier of lands, the tenure of which was held under the Abbots of Whitby by the performance of this service, which Sir Charles Strickland, Bart., as Lord of the Manor, now has the right of enforcing. The hedge having been built, three blasts were blown upon the horn, which is said to have been used for this purpose for the last five hundred years, after which Mr. W. Conyers (bailiff to Sir Charles Strickland) thrice repeated the mysterious formula 'Out on ye!' Thus ended the quaint and reminiscent ceremony, which most probably originated, not in 'the ancient tale of wrong' of the monks, but in the practical services demanded from land-holders under them. A condition of the service is, as is well-known, that the hedge must withstand three tides."⁶²

⁶¹ It is said that penny toys were hung upon it by the inhabitants up to within a recent period! The name, however, evidently refers either to the "penny knife," wherewith the wood had to be cut; or is a corruption of "Penance Hedge." In either case the old legend is alluded to; and, if the latter be the derivation, there may be some truth in the old legend.

⁶² I am indebted to Mrs. Johnston of Leahurst, Chester, for loan of books and much kind enquiry referring to this matter.

I have not the slightest doubt that this *Horngarth* was a *fish-weir*—a garth for the fish made up at the sound of the horn yearly. An exactly similar weir, made of stakes and withies, exists on the sea-shore at Llandrillo-in-Rhos, near to Colwyn Bay, and belonged to the abbey at Conway. It forms part of the neighbouring farm, and the tenth tide is still taken by the Vicar of Llandrillo. The fact that it had to stand three tides is sufficient proof that it was no empty ceremony. The word "*horngarth*" seems unique, and is not found in the new Oxford Dictionary.

MUSICAL HORNS.

To treat fully of the horn as a musical instrument would take a whole evening, and I can only give you the points which immediately touch upon my lecture.

First of all must be realised the fundamental scientific fact that if the column of air in any tube be excited, and caused to vibrate in a particular manner, certain sounds are produced from that tube, with no other means than the breath of the performer. It matters not what material—brass, copper, wood, glass;⁶³ it matters not what size the tube is, the sound or sounds will be there. But the choice of material may slightly affect the quality; and the length of the tube will affect the height and depth of the sounds. These notes are called nature's-harmonics; and are those which are heard on post-horns and bugle-bands at the present day; and are present, more or less, in every note we play or sing.

⁶³ Henry VIII. had Recorders or large Flutes made of glass; and glass horns are still blown in the streets of Florence, during the Feast of the Epiphany.

The early primitive peoples of the world must soon have discovered the fact that they could produce a note from any ordinary cow's horn; and a series of notes (by extra pressure of wind) if the horn was large.

Even later, when a simple pastoral reed was used, it was still combined with the horn to act as a mouthpiece, and to distribute the sound; and the Welsh *Pibcorn* or *Hornpipe* is an excellent example of this rustic instrument.⁶⁴ Here *Pib* = *pipe*, and *Corn* = *Horn*; and it is most probable that from this instrument our dance of "hornpipe" is derived.⁶⁵

I think we may safely say that the horn is the oldest wind-instrument in the world; and one of the oldest forms of it is the Jewish *Shofar*, which is a single ram's horn, flattened by heat, and with a very difficult *embouchure*, so that only three tones can be obtained from it.⁶⁶

It is first named in the Bible as sounding when the Lord descended on Mount Sinai; and it has, doubtless, been used in the Mosaic service from the time it was established until now. It is used at the New Year

⁶⁴ The instrument is no longer used in Wales; Mr. Wynn of Penhescedd, Anglesey, gave an annual prize to the best performer on it, up to the year 1800.

⁶⁵ "Controve he wolde, and foule fayle with hornepipes of Cornewaile."—*Chaucer* (c. 1360).

In *Anstey's "Munimenta Academica,"* we find at Oxford, "Inventory of Symon Beryngton, scholar, 1448. Item, *Unum hornpipe.*"

"After this antimasque came other musicians on horseback, playing upon bagpipes, hornpipes, and such kinds of northern music."—*Whitlocke's Memoirs*, 1633.

⁶⁶ *Hipkins*, "Musical Instruments," Intro., XII. It is used as an orchestral effect by *Sir George Macfarren* in "David"; and *Sir Edward Elgar* in "The Apostles."

and the Feast of the Atonement, when four distinct flourishes are played:—



The latter is the great Tekiah, concluding the flourishes.

The Talmud gives ten reasons why the *Shofar* should be played at the New Year.

The ancients soon found out the fact that a pipe could be curved or bent without impairing thereby the sounds naturally obtained from it; and the Roman soldiers used two instruments of this sort: one, the *lituus*, with a slight curve at the end—like the letter *l*—for cavalry; and the *buccina*, with a strong curve—making it like the letter *c*—for the infantry.⁶⁷ The streets of Chester must often have re-echoed the tones of these instruments when the XXth Legion were quartered here.

⁶⁷ It was also blown at funerals and festive entertainments; and, in early times, to call assemblies of the people.

At a later period, the discovery that by filling a brass-tube with lead it could be very easily curved to any extent, without fear of cracking or breaking the brass, led to the introduction, into France, of the circular hunting-horn. Louis XI. of France (1461) is depicted as wearing a horn with a single ring. In the time of Charles IX. the woodcuts show a second half-circle; and, as finally perfected and worn at the present day, it has three unbroken spiral turns completely encircling the huntsman, resting upon his left shoulder, and passing under his right arm. The huntsmen of the French President, and of the Austrian and German Emperors, always wear these horns.⁶⁸

Special music was composed for what was considered a royal instrument, and consisted of three kinds: First: the "calls," of which there were upwards of thirty—to cheer on the hounds; to give warning; to notify the discovery of fresh footmarks, &c. Second: the "fanfares"—played after the death of the quarry; thus, for a stag of ten points the flourish called the "Royale" was played. Third: Hunting melodies for several horns together. Some of these are as early as 1637.

A few years ago, a portion of the papers belonging to the Marquis of Cholmondeley, at Cholmondeley Castle, Cheshire, were examined and catalogued, and a paper of horn-calls was found.⁶⁹ It consisted of the calls for a deer, fox, hare, and other quarry; for "giving up the chase"; "returning home," &c. I regret to say the paper has been mislaid, and cannot at present be produced.

⁶⁸ "Earl Verney had musicians attendant on him on all his journeys and visits. A brace of tall negroes, with silver French horns, rode behind his coach and six, perpetually making a noise." "Buckinghamshire Miscellany" for 1891, p. 40.

⁶⁹ From information kindly supplied by Mr. St. John Charlton.

Every prince, and most of the great lords, had their own particular calls; ⁷⁰ and they were often printed in books dealing with the pleasures of the chase.⁷¹

HORN BAND.

In 1751, Maresch (a horn-player at the Court of the Empress Elizabeth of Russia) formed a band of thirty-seven horn-players. The instruments varied in length from one foot to seven feet, and covered a distance of four octaves. Most of the players could only produce the one fundamental tone of their horn; but a few of the smaller horns produced two notes.

⁷⁰ It is a common feature in our old poetry to find the character of the blast indicating the blower. Thus, in the Scotch poem of "The Bruce":—

"The King then blew his horn in hy,
And gert the men that wer him by,
Hald tham still and all pri'we,
And syne again his horne blew he.
James of Douglas herd him blaw,
And at the last, assine, gan knaw,
And said ' Sothly, yon is the King,
I knaw lang quhill his blawing.' "

Again, in "Percy Reliques":—

"Hearken! hearken! said the Sheriff,
I hear now tidings good,
For yonder I hear Sir Guye's horne blowe,
And he hath slain Robin Hoode."

"The *Maruns* (Sierra Leone) have intercourse with each other at great distances with the help of a horn, and they can recognise the note when ordinary individuals can scarcely hear the sound. On this horn they have a fixed "call" (a species of Leitmotiv) for each one, so that they are enabled to summon whom they please."—*Wallaschek*, "Primitive Music," p. 10; quoting from *Dallas*, "The History of the Maroons," London 1803.

cf. *Shakespeare*, "Merchant of Venice," Lorenzo to Portia: "Your husband is at hand, I hear his trumpet"; and "King Lear"—

"Cornwall: What trumpet's that?
Regan: I know't, my sister's."

⁷¹ *e.g.*, *Nicholas Cox's* "The Gentleman's Recreation . . . 1697," contains a large folding sheet of "The Noats of the Horn"; and *G. Turberville's* "The Book of Falconrie or Hawking" (1611), contains two leaves of music: "The measures of blowing set downe in the notes."

The difficulties of playing music with precision by such a band as this must have been enormous; but Maresch overcame it, and his first concert at Moscow (in 1755) was a huge success.

Horn-bands became the rage with all the great nobles; and they frequently sold the bands—horns and players—to one another. Marshall Rasoumouky sold his band to Prince Potemkin for 4000 roubles.

A Russian horn-band of this description visited Germany in 1817; and that country soon adopted the instruments for funerals, and playing chorales on church towers. Another band visited France and England in 1833.

Two complete sets of these horns, made of hammered copper, were exhibited in the Vienna Exhibition of 1892.

FORESTERS' TOMBS.

To the brass from Bexley, Kent, I add the following, taken from a list by Mr. Bloxam, in "Archæological Journal," vol. XX., 1863⁷²:—

Pershore Church, Worcestershire—Knight in armour, grasping a horn (c. 1250).⁷³

⁷² I have not verified the list, except in the case of Pershore.

⁷³ "The most important monument, and the oldest, is that of a Knight Templar. The effigy shows a knight of the 13th century date, now placed on a large stone coffin of later date. . . . Speaking of it, *Habington* says: 'In the north side of the quyre, somewhat rayzed from the ground lyeth the portrature of a knight of the holy voyage, armed all in mayle saveing his face, and right hand upon a hunter's horne depending from his belt; on his left arme his shield, the extreme and lowest end whereof a serpent byteth; over his armour a military coat gyrt, a sword by his side; the legges are crossed, and at his feete a hare. It is a received tradition that his name was Hareley, sometime lord of a place in this parish called Hareley.' There are several points of special rarity in this monument, and these the late M. H. Bloxam discussed in a paper he read to the Archæological Institute; and particularly



Crusader, with Horn, from Pershore Abbey

Wadsworth, Yorkshire—Knight with hunting-horn hanging from baldric.

Newland, Gloucestershire—Tomb of *Jenkyn Wyrall*, forester of the forest of Dean (c. 1457). On his right side is a belt and hunting-horn.

Chaddesley Corbet, Worcestershire—Brass, with horn, to Thomas Foryst, "parcarius de Dunclent Park."

Great Salkeld, Cumberland—Tomb of the forester of Inglewood

One more point deserves mention. Hornblowing has given us the word "blaze," in the sense of "to noise abroad"; or "to make things known." Thus, in St. Mark, we find: "But he went out and began to publish it much, and to blaze abroad the matter." The word is derived from the German "blasen," "to blow a horn." Now, this horn-blowing took place at a proclamation of heralds; or (as we have seen) at a folkmoot, or assemblage of the people. The word gradually got to refer to the proclamation itself; and, finally, became synonymous with description generally.⁷⁴

I will conclude with a quotation from an old Anglo-Saxon poet, Cynewulf the Northumbrian, who was born c. 720. Most of his writings consist of conundrums; and here is one that has a special interest to us:—

"I was an armed warrior; now a proud one,
A young hero decks me with gold and silver,
And with crooked wire-bows. Men sometimes kiss me;
Sometimes I call to battle the willing comrades;

on the special detail of the horn held in the right hand of the effigy, from which he concluded that the knight held his land by cornage tenure or *horngeld*. . . . *Dean Spence* thinks it was Sir Wm. de Harley, Lord of Harley, in Shropshire, who fought in the first Crusade, and was knighted (so tradition says) by Godfrey de Bouillon, at Jerusalem."—From "The Benedictine Abbey at Pershore," by F. B. Andrews, A.R.I.B.A., p. 23; to whom I am greatly indebted for the loan of the illustration.

⁷⁴ *Hulme*, "Heraldry"; *Lower*, "Curiosities of Heraldry," p. 17.

Now a steed doth bare me over the boundaries ;
 Now a sea-courser carries me, bright with jewels,
 Over the floods. And now there fills my bosom
 A maiden adorned with rings ; or I may be robbed
 Of my gems, and hard and headless lie ; or hang
 Prettily on the wall, where warriors drink,
 Trimmed with trappings. Sometimes as an ornament brave
 Folk-warriors wear me on horseback. Wind
 From the bosom of a man must I, in gold hues bright,
 Swallow then. Sometimes to the wine
 I invite with my voice the valiant men ;
 Or it rescues the stolen from the robbers' grasp ;
 Drives away enemies. Ask what my name is ?⁷⁵

I think you will have no difficulty in finding the answer.

* * In addition to those already mentioned in my Paper, I owe especial thanks to the Venerable Arch-deacon Barber for much kind help ; to Mr. R. Newstead for many excellent lantern slides ; to Mr. Walmsley Price for his admirable drawing of armorial bearings ; to Mr. Parker of Ripon for the portrait of the "Ripon Hornblower" ; and to the Rev. P. J. B. Ffoulkes, for permission to photograph the "Rowton Moor" Horn.

⁷⁵ *Ten Brink's* "English Literature," I., p. 52 (1895 edition).

