



Figure 4: Ancient Egyptian frieze showing musicians with round instrument (drum, gong) on the left chasing a large bird from a tree on the right. Brooklyn Museum (No. 60.197.3).

them with terror and fills them with dread, and then an unalloyed and irresistible delight in the music takes hold of them, and they are so beguiled as to forget about their offspring and their homes. [And yet wild beasts do not care to wander away from their native haunts.] But little by little these creatures in Etruria are attracted as though by some persuasive spell, and beneath the wizardry of the music they come and fall into the snares, overpowered by the melody (Aelian 1959/3: 73).

Reed and mammals:

There is a story that Pythochares the piper repelled an attack of wolves by playing a loud and noble strain on his *aulos* (Aelian 1959/2: 395).

Reed and fish:

Once, he said, there was an *aulos* player who saw fishes in the sea and played upon his *aulos*, thinking that so they would come out on to the land. Being disappointed of his hope, he took a net and gathered in and drew out a great multitude of the fishes; and seeing them leaping, "You had best," said he, "cease from your dancing now; you would not come out and dance then, when I played to you" (Herodotus 1920: 181).

Reed and shell fish:

Those who hunt crabs have hit upon the device of luring them with music. At any rate they catch them by means of the *photinx* [transverse *aulos*, see Michaelides 1978] . . . at the sound, as though by spell, the crabs . . . emerge from the sea . . . and are caught (Aelian 1959/2: 49).

String instrument and large mammal:

In India . . . they introduce native music and charm the Elephants with a musical instrument . . . called *scindapsus* (Aelian 1959/3: 69).

Other examples of the hunt/music combination may be found in Greek mythology: (1) Orpheus charming the beasts;²⁸ (2) The brother/sister pair of Apollo (the musician) and Artemis (the hunter). In ancient Egypt, too, musical instruments were played to animals: a relief (Cooney 1965: 78–79) from about 1400 BC shows percussion used to chase birds (Fig. 4). The following tale (van Gulik 1969: 143–144) is said to occur in China 500 BC:

When he had played [the pipa] once, there appeared sixteen dark cranes that alighted on the gate of the hall. When he played the second time, they stretched their necks and cried, they spread out their wings and started to dance.

At later times there is, of course, vast amounts of evidence for the use of musical instruments in the pursuit of hunt but I shall not delve further into these customs other than note that, even at the late date of Tudor England, hunters were keenly aware of the acoustical environment at the hunt. Hunters would sometimes follow the progress of the venery entirely by listening. When the quarry was finally brought to bay the huntsman would be sent to despatch it (Brander 1971: 58–59).

²⁸ This myth seems to be widespread. Moortgat (1969: 106) gives a Mesopotamian example from 7th century BC.