

can be replaced. If the treadle driving-arrangement could be made available on one side, say bass-end, instrument might be used for duet-playing, and admirable chamber-music effects obtained; with 2 hands only and without pedals such work cannot be played. With reduction of size, and sundry small improvements as above, instrument might profitably come into use. — However this is no real novelty. On 1st Feb. 1817 Isaac Henry Robert Mott of Brighton took out here patent for a "*Sostinente Piano-forte*", which is practically just the same thing, only drawing a skein of silk tight round the roller, instead of pinching a bundle of horse-hairs up against it; this was exhibited.

Morley also has a "*Triple Welsh Harp*" (see Bücherschau, "Roberts"), made by Basset Jones, Cardiff, 1837. The Irish Harp was fully treated at IV, 580, June 1903, and V, 246, February-March 1904. But that of the ancient Britons in Wales (the chief world-home of the harp) is much older, in itself has been more developed, in results has acted more on the national character. Its motto is "Iaith Enaid ar ei Thannau", or "the language of the soul dwells on its strings". No succinct account exists. The earliest, quite portable, was probably at least as old as Christian era; and when it is considered that the harp necessarily implies use of chords, the origin of "monodic" harmony must be put vastly further back than is assumed in general music-histories. Next stage, say with 26 diatonic-scale gut strings, Gamut G to D in alt, about 3 feet high, the typical old British Harp. Then a larger range and size, say 33 strings, Double C to G in altissimo. So far only one row of diatonic-scale strings, and for accidentals player stopped with his thumb close to comb. Next came the Double Harp, with equal number of second-row strings added on right, each a semitone distant from strings of left row. This harp over-ran Southern Europe, especially Italy. Vincentio Galilei (c. 1533—1600, of noble but not rich Florentine family, amateur musician, one of the Bardi circle, father of the philosopher-astronomer Galileo Galilei) gives at p. 144 of his "*Dialogo della musica antica e della moderna*", Florence 1581, a full-page account, with illustration, of the harp used in Italy, imported from "Ireland"; this was double-row exactly as above, 58 strings, Double C to D in alt, 4 octaves and a note. In 1678 Thom. de Pinedo, Spaniard living in Italy, describes himself (in commentary on Stephanus de Urbibus) as playing a two-row harp. But in Wales itself, some time even before XIV century, a third row was already added again to right, giving entire separate row of strings to right hand. The Cymric have a passion for triplication: — bardic groups of 3 facts called triads, odd 3-line verses (two lines poetic natural history, third line disconnected moral reflection), 3-horse war-chariot, complement of 3 men for the same, tripod seats, trivet vessels, the clover or trefoil ("meillion"), triangular harps, 3-armed tuning-keys, the Manx national heraldic 3 legs ("quocunque jeceris stabit"), etc. About 1450 the bard David ap Edmund in his ode on death of Sion Eôs or John the Nightingale, quotes triple harp in so many words ("delyn deirtud") as the national instrument. Mersenne (1588—1648) in his *Harmonicorum Instrumentorum Libri*, Paris, 1635, at page 68 (Propositio 43) figures and describes a Triple Harp of 75 gut strings, 5 feet high, as the cinyra or cithara "quae apud Europaeos est in usu", and mentions no other; his picture by the bye has trefoil-holes in belly like "f" holes on violin. The typical Welsh Harp or Triple Harp of last 2 or 3 centuries is strung as follows. Right row, for right hand, Contra G (8ve below bass stave) to A in altissimo (10th above treble stave), 37 strings; left row, for left hand, Tenor C to same A, 27 strings. These rows are unison sounds, giving rapid execution by 2 hands; left hand plays melody, and right hand has whole sweep of instrument. Owing to pegs, right row strings are longer, and therefore more tense and with stronger tone, than left-row strings. Middle row, to be picked out by finger of either hand, is Contra B to G \sharp in altissimo, 34 strings; a semitone away from outer rows, as before in Double Harp; observe that this arrangement gives E \sharp and B \sharp . Altogether then there are 21 strings to the 8ve (against 12 in p. forte) and 98 strings top to bottom; all gut. And whereas on a modern European harp ("pedal harp"), every F is dyed black, and every C red, there is not a single coloured or differentiated string throughout the Welsh 98. It is an extraordinary physio-

logical fact that the Welsh harpists can find their way; only possible by very keen perception of length of string and distance from body of player. It is almost an equal marvel how they have the patience to keep 98 gut strings in tune, with rude combs, and among the damp mists of Welsh mountains. Of course, like all Celtic harps, the Welsh is held to left shoulder; the "pedal-harp" player on the contrary, keeping an eye on the comb-mechanism on left of neck, uses the right shoulder. The Welsh Harp (outer rows) is tuned to diatonic scale of G \sharp major. The players of the Welsh Harp are bards, prophets, salmon-fishers; and English is a foreign language to them. Morley holds singular business-letters from Welsh harpists, of which following ingenious one is specimen.

"Newtown, Montgomeryshire, April 3rd, 1889. — Mr. Morley, Dear Sir, I am sending the comb and post off today. . . I have no need to tell you, but what you will know the full value of it, and that a comb and post stands one of the principal parts of the Instrument, espesaly if its cut with a nice sweep, so as its made not for the strings to be in danger of breaking As I have had some very ugly ones, and allwise having my strings broken and truble to put new ones in — you will find that to be one of the prityest combs beloning to a Welsh Harp. — (in a welsh harp) the buty lays in the short turn "or bend" and not one of those longcoo lee turns, like a broken backhorse, and that throws an unequal sound in the instrument, (also very ugly looking). Also in the rise in the Belly is very essential, to those who play the Welsh Harp properly, (altho not looking well with a rise) as there is a great deel of diffrence in Welsh Harp playing and Peddal harp playing, essespesaly in fingering, and whare to hold the right hand for the Bass. A pure Welsh Harper (one who has love for his country) aught to be well averst, with the history of his country — and to be acquainted with the mountains vallis Rocks Rivers Dinglees and Dales — so as to be able to give a true sound to his national music — he aught to have a smile on his Face, or a Teer in his Eye, — Therefore the right hand in the Bass, has to express those ideas, with the harp that has the rise in the belly. He dont keep his Bass hand in the same disistance from the belly, in evry tune — some time in the middle of the string, and then half that, and closer still according to what he is playing, for instance, should he be playing (Dafydd y carregwen) or Morfuruddlan (which are in minor keys) he would be requiard to hold his Bass hand horizontally, and to play with great expression and feeling, and a Teer in his eye — but should he play the March of the Men of harlech, or any other marshal tune, he would keep his hand closer to the Belly, to make it sound with a good crash of defince of his country, and a smile on his face — I am writing this to you to say that one time I was very fond of my native country and my dear old harp, but my playing is neerly over now, and I think I will have to give it up altogether. Should you see Mr. John Thomas (Harpist to the Queen) please to give my very kindest respects to him, he is the only Friend as I have in the world, as a Musician I can not speak to high of him — he has been a kind friend to me, beg to remain yours, verry faithfully, John Roberts, Welsh Harper."

The writer, now dead; but like Jacob has left 12 sons, and all are harpists. As to the "cut", the down curve of neck (comb) in a harp is to relieve tension at about C—F, top of treble stave; factors of problem of harp neck-construction being, — angle of body (chest) which carries sound-board (belly) + length of string + tension + convenience of arm and leg of player. As to sloping rise in the sound-board, bearing string-slip, it can be seen in the Mersenne picture. It will be seen that the Welsh harpist's thoughts turn more on chord-work and the strong right-hand, than on tinkle of the left-hand melody. — An account of *Morley's* own large and strong modern *pedal-harp* (3 inches taller than Erard, various strengthening mechanisms) was given at III, 332, May 1902; to which add that his metal plate not only supports the wooden neck (instead of vice-versâ), but also is so wide as to include the wrest-pins.

E. G. R.

The first "novelty" of the autumn Queen's Hall "Promenades" (Henry J. Wood) has been *Max Bruch's* latest orchestral composition, a suite on *Russian folk-tunes*, Op. 79b, originally produced at Barmen in 1904. The best folk-tunes are essentially survivals of the fittest, and they have passed through such searching ordeals and stern criticisms that they possess a strength of character invariably arresting attention and rendering them admirably fitted for modern treatment. There is moreover something peculiarly fascinating about a legitimate old folk-melody. What thousands of voices