

The following is a list of some of the work in daily progress at Mr. MORLEY'S Harp Factory : Fitting new Harp Sound-boards (which are made in batches of 50 at a time) ; Straightening distorted HARP Pillars ; Splicing broken HARP Necks (a Neck well spliced is stronger than when new) ; Re-hingeing of HARP Doors ; Re-riveting, Regulating, and Oiling of HARP Machines ; HARP Gilding, Decorating and Varnishing ; Re-polishing and Re-lacquering of the Brass Plates and Forks. In a bad case of damage by wood-worms the old woodwork is burnt, and the whole woodwork of the HARP, consisting of Body, Belly, Pillar, Neck, and Pedal-box, is re-constructed and adapted to the original machine.

The regulating of a machine so intricate as that of a Double-action HARP is a matter requiring some experience, patience, intelligence, and a quick keen ear—without the latter qualification especially, no good results can possibly be obtained. It is for the want of this latter quality in the workmen that so many HARPS, perhaps fresh from the maker's hands, sound well enough in the open strings, but produce horrible fifths and excruciating octaves when the strings are shortened from flats into naturals or sharps by the action of the pedals.

In the HARP Show Room can be seen and tried some dozens of Double-action HARPS, which are always kept fully strung and tuned at French Normal pitch, ready for use at any moment, and many little inventions for the convenience of Harpists.

These HARPS can be hired at so much per month.

Mr. MORLEY gives estimates for all work, and provides properly fitted wood cases for the transport by rail of HARPS sent up for examination. He is also always open to purchase old HARPS in any condition, or to supply a sound HARP in good condition in exchange for one out of order, *plus* the difference of value.

Mr. MORLEY was entrusted by Mr. JOHN THOMAS, Harpist to the Queen, with the tuning of his Band of 25 HARPS in unison at his Annual Concerts in June, 1887, 1888, 1889, 1890, 1891, and 1893, and at the Eisteddfod Albert Hall, August, 1887 (the Welsh National Annual Festival).

In Mr. MORLEY'S Library may be perused, by anyone interested in the subject, the "History of the House of Erard," and the Description—elaborately technical and illustrated, written by Pierre Erard (who died in 1855)—of the "Erard Double-movement Harp," as invented by his illustrious uncle Sebastian Erard, who died in 1831.

Every HARP, the whole of the time it is standing in Mr. MORLEY'S Factory, is subjected to the maximum strain of concert pitch, with the object of testing its capacity of resistance to the tension of its strings.

Each HARP sold, before being delivered to the purchaser, is exhaustively tested by being played on for several hours or days by an accomplished Harpist, with a view to the discovery and correction of any latent faults in the working of its machine or pedals.

By repetitions of this process, a degree of perfection is reached which has never been attained by any Harp Maker since the death of the last of the Erards in 1855.

In the case of HARPS intended for the Colonies and extreme climates, the parts usually dependent on glue are screwed, without extra charge, if desired.