MUSICAL INSTRUMENTS,

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THE HIGHLAND HARPS.
THE HIGHLAND HARP

HISTORICAL NOTICES

The Harp from a remote period was one of the most prized of the musical instruments in use in Scotland. The frequent intercourse between Ireland and the Western Islands, specially Iona, accounts for its early introduction to those islands, and so rapidly did the Scots adopt and master the instrument that we find Giraldus Cambrensis (b. 1146, d. 1216), remarking that “Scotland, in consequence of intercourse and affinity, strives with rival skill to emulate Ireland in Music. Ireland, indeed, employs and delights in only two instruments, the Harp and the Tabor: Scotland in three, the Harp, Tabor, and Chorus.” Further, “In the opinion of many at this day (1183) Scotland has not only equalled, but even far excels, her mistress, Ireland, in musical skill; wherefore they seek there also the fountain, as it were, of their art.”

From John Major, who published his Greater Britain in 1521, we learn that “for musical instruments and vocal music the wild Scots use the Harp whose strings are of brass, and not of animal gut; and on this they make the most pleasing melody.”

This writer, when describing James I, states that he was “a well skilled musician, and a singer second to none, with the Harp, like another Orpheus. He surpassed the Irish and the wild Scots, who are in that art pre-eminent. It was in the time of his long captivity in France and England that he learned these accomplishments.”

The manner in which the evening was passed by this sovereign shortly before his assassination is thus described: “So both afore soper and long after ynto quarter of the nyght in which the Erle of Athetellas and Robert Steward were aboute the Kyng wher they wer occupied att the playing of the chees at the tables, yn redyng of Romans, yn syngyn

1 Giraldus. T. Forester gives for the last mentioned, Growth or Crowd.—Bond's trans., p. 127.

2 Edn. 1892, p. 50.

3 Ibid., p. 366.
and ppyyng, yn harpyng and in other honest solaces of grete pleasaunce and disport." 1

George Buchanan, whose history was published in 1582, when describing the customs of the Western Islands, states that the inhabitants "are exceedingly fond of music, and employ harps of a peculiar kind, some of which are strung with brass, and some with catgut. In playing they strike the wires either with a quill, 2 or with their nails, suffered to grow long for the purpose; but their grand ambition is to adorn their harps with great quantities of silver and gems, those who are too poor to afford jewels substituting crystals in their stead. Their songs are not inelegant, and, in general, celebrate the praises of brave men; their bards seldom choosing any other subject." 3

An anonymous writer, who treats of "Certain matters concerning the Realme of Scotland as they were A.D. 1597," although he follows Buchanan, throws some additional light upon the instruments. "They delight much in Musicke, but chiefly in Harpes and Clarischoes [i.e. Irish Harps] of their own fashion. The strings of their Claischoes are made of brasse wyre, and the strings of the Harpes of sinews." 4

From the Accounts of the Lord High Treasurer of Scotland much important information may be obtained regarding the musical instruments in use in Scotland during the reigns of James III. and IV., and the manner in which the long evenings were rendered less tedious by morris-dancers, acrobatic performances, chamber music, etc.

BARDS, STORY-TELLERS, VOCALISTS

In Ireland, as already noticed, outside the district known as the Pale, persons called Bards were not recognised as educated poets, but were apparently "common jesters and rimers," reciters of poetry not

1 The Death of the Kyng of Scots, p. 54. —Maitland Club.
2 It is probable that Buchanan meant that the harpers pulled the strings with their finger-nails in the same manner as the plucked was used for other instruments strung with wire. This is the writer's opinion, and apparently that of others. See Musical Memoirs of Scotland (Dalyell), note, p. 231.
3 Translation by James Aikman, vol. i. p. 41, Edin. 1697. Buchanan states that in his notice of the Western Islands he principally follows Donald Monro (Archdeacon of the Isles), a pious and diligent person who travelled all over those islands, and viewed them exactly. In Monro's account of the Isles there is nothing relating to music or musical instruments.
4 This passage apparently explains the difference between the two instruments, of which frequent notices occur during the reign of James IV.
necessarily their own composition. The Scottish Bards were probably
the same. In both countries, however, a Bard during the sixteenth
century may have been a minor poet. Martin, in his Description of the
Islands of Scotland, states that the chieftains of the Isles each retained
a "physician, orator, poet, bard, musicians, etc."; it is plain, then, that
poet and bard were not synonymous terms in Scotland.

Bards appeared before James IV. at Balquidder, Edinburgh, and
Inchmahome. At the last-mentioned place "Duncane Campbell's bard
received v."

Story-tellers amused the King when the Court was at Edinburgh,
also at Durrisdeer; but one of these story-tellers, James Wddirdspune,
was a Court fiddler, so he may have attended the King during his
expeditions. We certainly hear of him at Aberdeen as "tale tellair."

There are a considerable number of notices of Singers, both female
and male, who entertained the King, but there is apparently only one
instance where the voice was accompanied by an instrument. These
vocalists appeared before the King at Edinburgh, Stirling, Setoun,
Balquidder, Darnaway, Dumfries, Canonby, Lochmaben, White-
kirk, Ayr, Linlithgow, Inverness, Elgin, Penpont, Penninghame,
Dumbarton, Biggar, and Perth. One of these, apparently a comic
vocalist, was known as "Wantonnies." Upon the occasion of her first
appearance (10th February 1506-7) the King was so pleased that he
"feshit and gert bir sing in the Quenes chamir." For each appearance
upon that evening she was separately paid. We have no knowledge of

1 "To the Bard Belongs his tongue."—Gaelic
Proverbs, edited by Alex. Nicolson, Edin. 1881,
p. 292. "He is as fluent as a Bard."—Ibid., p. 396.
2 Edin. 1716, p. 109.
5 Ibid., vol. iv. p. 492.
7 Ibid., vol. iii. p. 373.
8 Ibid., vol. ii. p. 120.
9 Ibid., vol. ii. p. 120. We certainly hear on
two occasions of fiddlers and singers (Ibid.,
vol. i. p. 330, vol. iv. p. 127), but in neither
case can we be certain that the instrument
accompanied the voice.
10 Ibid., vol. i. p. 279; vol. iii. pp. 196,
197-198.
11 Ibid., vol. i. p. 389.
12 Ibid., vol. ii. p. 120.
13 Ibid., vol. ii. p. 120; vol. iii. pp. 170, 345.
14 Ibid., vol. ii. p. 421.
15 Ibid., vol. i. p. 454.
17 Ibid., vol. ii. p. 469.
18 Ibid., vol. iii. p. 146.
20 Ibid., vol. iii. p. 176.
21 Ibid., vol. iii. p. 345.
22 Ibid., vol. iii. p. 373.
23 Ibid., vol. iii. p. 374.
25 Ibid., vol. i. p. 409.
27 Ibid., p. 369.
her again singing before the Queen; but a few weeks later "Wantones and hir marowis that sang with hir" were heard by the King, and during the following month they appeared before him at Peebles, and upon April 6th at Edinburgh.

During 1511, November 16th, these old favourites were again heard in the King's chamber at Linlithgow. Upon December 7th and February 24th, 1511-12, they were at Edinburgh; and during 1512, April 28th and July 20th, they were again at Linlithgow.

MUSICAL INSTRUMENTS

The Accounts of the Lord High Treasurer commence during 1473, and as they are the only source of information, we must receive what can be gleaned from them regarding Music and Musical Instruments during the concluding fifteen years of the reign of James III.

It may be accepted that the King retained one or more performers upon the lute, and as the best tuition was to be obtained abroad, we know that one young minstrel, "the Kingis little lutenist," was sent to Bruges apparently for instruction. No other instrument is mentioned, the trumpet excepted, which was required for accompanying heralds, etc.

From the early portion of the reign of James IV, musicians received considerable encouragement. The King was himself a performer upon the Lute and upon the Clavichord, and played upon these instruments either at Newbattle or Dalkeith during his first interview with his future Queen. He was certainly fond of music, and we have frequent

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2. Ibid., vol. iii. p. 377.
11. Ibid., vol. i. pp. 61-68.
12. 1496, November 7th, "to John Jamesoun, for a lute to the King viij d."—Treasurer's Accounts, vol. i. p. 307. 1507, "for Frank lut stringes," etc.—Ibid, vol. iii. p. 398. A lute was purchased in Flanders for the King which cost £2, 5s.—Ibid., vol. ii. p. 445.
13. Tytler, Edn. 1864, vol. ii. p. 271. Mr. Gunn seems to have supposed that the word may have been incorrectly printed, and may be "Clarsachord" (Gunn's Enquiry, note, p. 72), but a Clavichord, although not so portable as a Clarscha, might (if James possessed one) have been easily conveyed to Newbattle or Dalkeith. It was besides a comparatively simple instrument, and any organist could have taught the King to play upon it. On the other hand, it is improbable that the King, who was so frequently upon the move, could have performed even tolerably upon so exceptionally difficult an instrument as the Clarscha. In 1602 "a payer of Clavycordes" cost £4.—Expenses of Elizabeth of York, p. 41; Dalyell's Musical Memoirs, p. 264.
notices of Harps and Clarschas, Drums, Organs, Trumpets, Pipes or Shalms, Fiddles, Lutes, and Monochordia.

In 1494 Pate, a harper, and four other musicians are mentioned. During the following year, 1494-5, "Jacob Lutare" was apparently one of the household, and received the considerable payment of £3, 12s. 4d. The number of musicians was gradually increased; and in 1496, April 23rd, another harper, James Mylsone, is mentioned. In 1497, March 28th, three harpers and twelve other musicians were paid.

Later on the King, who had previously upon several occasions heard the Clarscha, or Irish Harp, was apparently pleased with the performances, for we find during 1501, December 19th, "Pate Harper Clarscha" attached to the household. During April of this year three harpers, two Clarschas, the two common pipers of Edinburgh, and sixteen other musicians, received gratuities.

1501-2, January 1st. Four harpers, one Clarscha, the two pipers of Edinburgh, the common piper of the Canongate, and twenty-three other musicians, received payment.

1502-3, January 1st. Four harpers and twelve other musicians were with the King at Arbroath.

April 18th. Three harpers, one Clarscha, and sixteen other musicians received gratuities; and upon October 31st four loud minstrels were paid xxviii. 5s.

1503. During the closing month of this year we first hear of the four "Italian Menstralis" who frequently accompanied the King upon his expeditions. These minstrels, we afterwards learn, were pipers or "Schawmiris." They were well paid, and had a servant called Nesbit to attend upon them.

1 A pair of "tympanes" were purchased for the King.—Treasurer's Accounts, vol. ii. p. 302.
2 Two of these instruments were purchased in Flanders for the King, each costing £2, 5s.—Ibid., vol. ii. p. 445. For a notice of the monochord, see Songs of Scotland Without Words, Int., p. v.
3 Ibid., vol. i. pp. 232-300.
4 Ibid., vol. i. p. 237. He is afterwards frequently mentioned.
5 Ibid., vol. i. pp. 273-304.
6 Ibid., vol. i. pp. 236-7.
7 Pate is occasionally used as the diminutive of Peter and also Patrick. In vol. ii. p. 197 we find "Pate Sinclair," the next entry being "to the said Patrick."
10 Ibid., vol. ii. p. 131.
16 Ibid., vol. iii. pp. 12. Schawmiris were pipes, wind instruments similar to chariots.
17 Ibid., vol. iii. p. 158.
The English nobles who, early in August 1503, accompanied the young Queen, brought with them a number of musicians. One named Bountas, a performer upon the "Cornet," probably a novelty, was apparently appreciated, as he played in the Queen’s chamber, and remained at Court until the 7th February 1503-4. The Queen, herself a musician, had her own lute-player, John Cammer, a highly paid performer, who is frequently mentioned.

1504-5, January 1st. Four harpers, one Clarscha, the common pipers of Edinburgh, and twenty-one other musicians, were paid. In April a Moor, or coloured drummer, "More (taubronar)" is first noticed. This musician invariably accompanied the King. During August when James made his well-known expedition to Eskdale, he was accompanied by James Myison and Alexander, two of his harpers, the four Italian minstrels, and "More taubronar." He also had Organs, probably Regals, carried with him.

1504-5, January 1st. Three harpers, two Clarschas, the two pipers of Edinburgh, and twenty-four other musicians, received gratuities.

1505. On and after December 16th, "four childir that playin on the schalmes" are first noticed, their liveries costing 27, 88. 3d.

1505-6, January 1st. The minstrels who received payment numbered forty-eight. April 14th, five harpers, four Clarschas; two new arrivals, a "French quhesslar" and an "Ingls piper with the drone," together with thirty-four other minstrels, are mentioned.

1507, August 16th. Five French minstrels, who received the same pay as the Italians, are first noticed.

1 Treasurer’s Accounts, vol. ii. p. 312.
2 Ibid., pp. 398, 399, 403, 412.
3 Ibid., p. 418.
4 During the second interview between the King and the Princess, the former upon bended knee listened to her performance.—Tyler, Edin. 1864, vol. ii. p. 371.
6 £11,13s. 4d. half-yearly.—Ibid., vol. ii. p. 337.
7 There is one reference to "the Queen’s four mensarel that resumit with her."—Ibid., vol. ii. p. 257.
8 Ibid., vol. ii. p. 412.
14 Ibid., vol. iii. pp. 109-10. The instruments were pipes, and are supposed to have been something like the modern clarinets. 1505-6, January 9th: "the boyis that playis on the Schawmes" received xiii l.—Ibid., vol. iii. p. 179. Again on 24th February the same sum.—Ibid., vol. iii. pp. 183, 199, 202, 307.
15 Ibid., vol. iii. p. 178.
16 Ibid., vol. iii. p. 190.
1506-7, January 1st. Sixty-nine musicians were paid; amongst these were "Schawmeris" as well as "Piparis."  
1507-8, January 1st. Three harpers, two pipers of Edinburgh, a great company of minstrels, besides nineteen others, were paid.  
1508, April 25th. Three harpers, one Clarscha, the common minstrel of Edinburgh, and forty-five other musicians, received gratuities.  
1512, March 26th. "Four scholaris menseralz" were given £21 Scots "to by thame instrumentis in Flandris," etc.  
1512-13, January 1st. The Italian and French minstrels, together with the Scottish harpers, trumpeters, lute-players and others, in all twenty-five musicians, received payment.  

During March 1513, O'Donnell, Prince of Connaught, visited the Scottish Court, then at Linlithgow, and the considerable sum of £50, 6s. 7d. was paid for his expenses. The costume of an Irish prince probably differed from that in use at the Scottish Court, so before his departure he was presented with a satin gown, a russet coat, scarlet hose, and a doublet of Crammesy satin. His retinue must have been considerable, as his expenses while in Edinburgh amounted to £40; and when leaving, besides other presents, he received £160, while his harper (Clarscha) the only one of his retinue mentioned, was given the handsome gratuity of £7. He was probably a remarkable performer, as only one harper, an Englishman, who may have accompanied the Queen or one of her retinue, received so large a sum.  

Besides the musical instruments already referred to, there is one called the "Drone," of which we have two notices: 1501-2, January 1st. "to Nicholas Grey, playand on the dron, xiiij s"; and 1503, April 18th, "Jame that playis on the drone, xiiij s."  

3. Ibid., vol. iv. p. 112.  
5. 1507-8, January 1st. The "Italian Schawmeris" were paid.—Ibid., vol. iv. p. 32.  
7. There were eleven French drummers, fiddlers, organists, and trumpeters.—Ibid., vol. iv. pp. 443-4.  
9. As early as 1508 the Prince was in communication with the King, and one of his retainers who brought hawks to James received on 24th July £7.  
15. Ibid., vol. ii. p. 113.  
Throughout the country musicians amused the King during his frequent excursions. Thus we hear of Harpers at Linlithgow,1 Fowlis in Angus,2 Duchal,3 Elgin,4 Eliotstown,5 and Dingwall; 6

Clarschas at Perth,7 Dumbarton,8 Balquidder,9 Glenluce,10 Lochmaben,11 Stirling,12 Wigtown,13 Inchmahome,14 and Ayr; 15

Drummers at Dumfries,16 Wigtown,17 Dingwall,18 Kirk of Kile,19 Dumbarton,20 and Haddington; 21

Pipers at Aberdeen,22 Dumbarton,23 Wigtown,24 Dumfries,25 Glenluce,26 Biggar,27 Ayr,28 Lincluden,29 Lochmaben,30 and Crail; 31

Fiddlers at St. Andrews,32 Falkland,33 Dunbar,34 Duresader,35 Montrose,36 Bothwell,37 Perth,38 Biggar,39 Wigtown,40 Lochmaben,41 Inchmahome,42 Dumbarton,43 Penpont,44 Crail,45 and Glasgow; 46

Luterers at Perth,47 Stobhall,48 Whitthorne,49 Stirling,50 Threave,51 Kirkintulloch,52 and Falkland; 53

A Monochordis at Dunotter,54 and Minstrels at Doun,55 Haddington,56 and St. Andrews.57

1 Treasurer’s Accounts, vol. i. p. 176.
2 Ibid., vol. i. p. 375.
3 Ibid., vol. i. p. 376.
5 Ibid., vol. iii. p. 152.
6 Ibid., vol. iii. p. 167.
7 Ibid., vol. iii. p. 167.
8 Ibid., vol. iv. p. 234.
9 Ibid., vol. i. p. 383.
10 Ibid., vol. ii. pp. 119, 120.
12 Ibid., vol. iii. p. 131.
13 Ibid., vol. iii. pp. 135-137.
14 Ibid., vol. iii. p. 192.
15 Ibid., vol. iii. p. 358.
16 Ibid., vol. iii. p. 404.
21 Ibid., vol. iii. p. 368.
26 Ibid., vol. ii. pp. 491, 492; vol. iii. p. 130.
29 Ibid., vol. iii. p. 182, “ane schawmier.”
Churchmen, nobles, barons, chiefs of clans, and gentlemen retained musicians. So the King had the additional advantage of hearing the Harpers of the Lord of Balnagowan,\(^1\) the Thane of Cawdor,\(^2\) the Countess of Crawford,\(^3\) the Bishop of Ross,\(^4\) the Bishop of Caithness,\(^5\) and Lord Sempil;\(^6\)

The Clarschas of the Earl of Argyle,\(^7\) Maclain,\(^8\) the Prior of Whitehorn,\(^9\) and O'Donnel, Prince of Connal;\(^10\)

The Drummers of Lord Hamilton,\(^11\) the Laird of Craigs,\(^12\) John Murray,\(^13\) Lord Fleming,\(^14\) the Bishop of Moray,\(^15\) and the Lord of Aubigny;\(^16\)

The Fiddlers of Sir Alexander Jardine\(^17\) and Sir George Lawediris;\(^18\)

The Lutereurs of the Prior of Whitehorn,\(^19\) the Laird of Johnston,\(^20\) Lord Ruthven,\(^21\) the Bishop of Moray,\(^22\) the Laird of Kilmaurs,\(^23\) the Countess of Crawford,\(^24\) and the Minstrels of Lord Seton\(^25\) and the Earl of Bothwell.\(^26\)

Of all the instruments referred to, the Harp and Clarscha being of the first importance, it is desirable that they should be more fully noticed.

The Harp, as already stated on the authority of an anonymous writer, was strung with the intestines of an animal. There is unfortunately no specimen of this instrument extant, but it most probably resembled the Clarscha in form; but as the tension of gut is considerably less than that of wire, to allow for the necessary vibration the sounding-board was most likely somewhat thinner than that of the Clarscha. It may, however, be remarked that when, as will be afterwards noticed, a genuine Clarscha was strung with gut and played upon, it was found

\(^{1}\) Treasurer's Accounts, vol. ii. p. 125.
\(^{2}\) Ibid., vol. ii. p. 120.
\(^{3}\) Ibid., vol. iii. p. 163.
\(^{4}\) Ibid., vol. iii. p. 190.
\(^{5}\) Ibid., vol. iii. p. 342.
\(^{6}\) Ibid., vol. ii. p. 413.
\(^{8}\) Ibid., vol. iii. p. 339.
\(^{9}\) Ibid., vol. iii. p. 378.
\(^{10}\) Ibid., vol. iv. p. 418.
\(^{11}\) Ibid., vol. ii. p. 367.
\(^{12}\) Ibid., vol. ii. p. 443.
\(^{13}\) Ibid., vol. iii. pp. 139-154.
\(^{15}\) Ibid., vol. iii. p. 403.
\(^{16}\) Ibid., vol. iv. p. 124.
\(^{17}\) Ibid., vol. iii. p. 189.
\(^{18}\) Ibid., vol. iii. p. 196.
\(^{19}\) Ibid., vol. ii. p. 104.
\(^{20}\) Ibid., vol. ii. p. 111.
\(^{21}\) Ibid., vol. ii. p. 343.
\(^{22}\) Ibid., vol. ii. p. 439.
\(^{23}\) Ibid., vol. iii. p. 144.
\(^{24}\) Ibid., vol. iii. p. 190.
\(^{25}\) Ibid., vol. ii. p. 145.
\(^{26}\) Ibid., vol. iv. p. 33.
to be an agreeable instrument, specially from the centre of the scale to the treble. The Harp, it may be remarked, compared with the Clarscha, was a comparatively easy instrument to learn.

The Clarscha, or Irish Harp, was principally in use in Ireland and the Highlands and Islands of Scotland, where the best performers were to be met with. The princes and chiefs of Ireland retained harpers, and the nobles and chiefs of the Highlands and Islands did the same. This most difficult instrument could only be mastered by those who had commenced the study at or before the early age of ten or twelve. The prolonged vibration of the wire strings required to be immediately stopped or damped: thus, as soon as a finger pulled a string another finger stopped the vibration, and when the performer upon the Clarscha was a proficient no jarring of the strings against the finger-nails was heard.

Of the Clarscha of this period we have fortunately a plain but excellent specimen—the Lamont Harp. The instrument in Scotland, as in Ireland, had probably a number of thin steel strings in the treble, and was most likely tuned and played upon in the Highlands as in Ireland. As already mentioned, the Clarscha was splendidly decorated, and set with gems or crystal; and we hear of "ane cais to Erich Clarscharis harp coverit with leddir," which cost £2, 2s., enough to show how carefully these beautiful instruments were protected from damage at a period when roads were few and rough, and conveyances with springs were perhaps not thought of. It may be remarked that between this instrument and the Harp a distinction is almost invariably made, for although we hear of English harpers we have no notice of an English Clarscha; and although several Irish Clarscha are mentioned, we only hear of one Irish harper, and that is certainly an error. On the other hand, we find Pate harper Clarscha frequently mentioned, also Erse Clarscha, but only one Erse harper, probably an error. It is possible, and even probable, that some of the performers upon the Clarscha, such as Pate (Patrick), whose nationality is not given, were Irish. Half a century later (1563-6), the inhabitants of a portion of Galloway spoke "erishe," and between this isolated Gaelic-speaking community and

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1 Treasure's Account, vol. iii. p. 367.
2 "Karsk Bailbery.
3 "Beside the Mound of Gallowsay And of Lowg-ryung, couseth with the same Karsick, bailzerye, parcell of the shirelobe of Ard. Inhabited by thele of Cassils and his frendes. A barrant cittere but for bestial; the people for the most part spoketh erishe."—Archaeological and Historical Collections relating to the Counties of Ayr and Wigtown, vol. iv. p. 17.
Ireland there must have been frequent communication. A few hours' sail would bring an Irish harper to the noted shrine of St. Ninian, so the Clarsach of the Prior of Whithorn and those who performed before the King at Wigtown, Lochmaben, and Ayr, probably came from the neighbouring island.

As the Accounts of the Lord High Treasurer during the reign of James V. have not been published, and the writer has been unable to examine the voluminous ms. record, this notice will conclude with the few brief references to the Harp which appear in printed volumes.

1533-4. A dispute having arisen as to the ownership of a harp claimed by Walter Buchanan of Spittle, on the one side, and Isabella Logan, John Lennox, her son, and Thomas Napier of Ballekinrain, on the other, "the said Walter" was directed, February 23rd, "to deliver ane harp as gude as it was at the tyme it was taken fra the said Isabell." 1

1590. When Anne of Denmark entered Edinburgh, we learn that

"Thair was Hauhors and the Harp
Playing mist swelt and pleasant springs." 2

1594. When Archibald, Earl of Argyll, led an army against the Earls of Angus, Huntly, and Errol, he was accompanied by his harper. 3

For a considerable period the chiefs of the Islands, such as the Laird of Macleod 4 and Maclean of Coll, 5 continued to retain harpers.

Down to 1700 the musical instruments of the people about Inverlochy were "Bagpipes, or violes, or harps, specially the clarsach." 6

Mr. Gunn mentions a few of the noted harpers. The last of all appears to have been Murdoch Macdonald, who received his first instruction from Rory Dall, Macleod's harper at Dunvegan. Afterwards he crossed to Ireland, where he no doubt completed his musical education. Eventually he settled in Coll as the established harper of the laird of that island, with whose family he remained until 1734, when he retired to Quinish in Mull, where he died. 7 From another source we learn that Miss MacLean, afterwards Mrs. MacKenzie, recollected having heard him play in the house of her father, Dr.

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2 Gunn's Enquiry, p. 91.
3 Ibid., p. 162.
4 Ibid., p. 95.
7 Gunn's Enquiry, p. 101.
MacLean, near Tobermory. This was probably prior to 1773, during which year Dr. Johnson met Miss MacLean and specially noticed her.\footnote{Castle Proverbs, ed. by Alex. Nicolson.}

Although the native performers, as far as we know, were stationary, Scotland was occasionally visited by harpers of note from the neighbouring island, who travelled from castle to castle, and even performed before the Court at Holyrood. Two of these, Henspoo\footnote{He performed before Prince Charles Edward at Holyrood.} and O’Kane, were to be heard during the eighteenth century, but even then the instrument had almost disappeared in Scotland, for we know that the former, during his frequent visits to country houses,\footnote{During his second visit to Scotland.} met with only one harp, and that a very small instrument. In fact, fashion had changed in Scotland, and other instruments had replaced the Clarscha.

EXCERPT FROM THE ACCOUNTS OF THE LORD HIGH TREASURER OF SCOTLAND RELATING TO THE HARP AND CLARSCHA

1491. April 6th [Linlithgow], til a harpar, 
1491. April 19th, to Martyn, clareschaw, and the toder Ersehe clareschaw, 
at the Kingis command, 
1491. May 30th, til ane Ersehe harpar, at the Kingis command, 
1490-1. January 2nd, to Martyn McBreto, clareschaw, 
1490-1. til ane oder Ersehe clareschaw, 
1494. Dress to Pate Harpar, 
1496. April 25th, giffin to James Mylson the harpare at the Kingis com-
mand, 
1496. August 3rd, giffin to the harpare with the a hand, 
1496. October 28th, to James Mylson, the harpare, at the Kingis command, 
1496-7. January 3rd, giffin to Pate, harpare, 
1496-7. February 25th, giffin to Fowlis the harpare at the King’s command, 
1497. March 13th [Perth], to a man that playit on the clarscha to the 
King. 
1497. March 28th, to Mylson the harpare, 
1497. Fowlis the harpar, 
—— to Pate harpare, 
1497. April 10th, to Johny harpar with the ane hand, at the Kingis com-
mand, 
1497. May 5th, at the Kingis command, to Mylsonene, harpar, 

\footnote{Treasurer’s Accounts, vol. i. p. 273.} \footnote{Ibid., p. 268.} \footnote{Ibid., p. 299.} \footnote{Ibid., p. 232.}
June 12th, to Fowlis the harpar, .......................... ix ñ ¹
September 20th, at the Kingis command, to Pate harpar, ............ xviij ñ ²
October 2ned, to Pate harpar, at the Kingis command, ............... ix ñ ³
December 19th, in Fowlis in Angus, to the harpar there, at the Kingis command, .............................................. xiii ñ ⁴
February — be the Kingis command to James Mylson, .................. ix ñ ⁵

1407-8. February 21st, at the Kingis command, to Sande harpar, ...... xij ñ iii ñ ⁶
February 22nd, in Dowquhale, to the harpar, be the Kingis command, .... xij ñ ⁷
March 16th, in Dowchale, to the harpar there, ........................ xij ñ ⁸
March 19th, in Dunbertane, to the man that playit to the King on the clarscha, be the Kingis command, .................. xij ñ ⁹
March 20th, to Andro Wod, that he had laid doun to an Inglish harpar, be the Kingis command, .................. xij ñ iii ñ ¹⁰

1501. December, clothes for Pate Harpar, clarscha, .......................... ¹¹
April 13th, Pate harpar on the harp, Pate harpar on the clarscha, James Mylson harpar, the Ireland clarscha, and an English harpar, each received ................................................................. xij ñ ¹²
May 22nd, be the Kingis command, to Pate harpar, ..................... xij ñ ¹³
May 25th, to James Mylson, harpar, be the Kingis command, ........ xij ñ ¹⁴
June 1st, to Pate harpar, .............................................. xij ñ ¹⁵
September 14th [Balquidder], to ane clarschaar there, .................. ij ñ ¹⁶
September 16th [Balquidder], to tua men that playit on the clarscha and sang to the King, be the Kingis command, ....... xxvii ñ ¹⁷

November 11th, be the Kingis command, to the lard of Balugownis harpar, .......................... xij ñ ¹⁸
November 15th, to Alexander Harpar be [the Kingis command], to help him to by ane horse, .......................... xxvii ñ ¹⁹
November 18th, to the Thayn of Calforis harpar, be the Kingis command, .......................... xij ñ ²⁰

1501-2. January 1st, James Mylson, Pate Harpar, Alexander Harpair, Pate Harpar clarscha, and the blind harpar, each .......................... xij ñ ²¹
1502. September 26th, be the Kingis command to Mylson harpar, ........ xij ñ ²²
1502-3. January 1st [Arbroath], to four harparis, ilk ane .......................... xij ñ ²³
February 22nd, to the blind harpar, be command, ........................ xij ñ ²⁴

1503. April 18th, to Pate Harpar, Alexander Harpar, Pate Harpar clarscha, and the blind harpar, each .......................... xij ñ ²⁵

² Ibid., p. 359.
³ Ibid., p. 361.
⁴ Ibid., p. 372.
⁵ Ibid., p. 376. Besides the James Mylson, harpar, there was a "soubnor" (drummer) of Leth of the same name. — Vol. ii. pp. 141, 155.
⁶ Ibid., p. 377.
⁷ Ibid., p. 378.
⁸ Ibid., p. 383.
¹¹ Ibid., p. 109.
¹² Ibid., p. 110.
¹³ Ibid., p. 119.
¹⁴ Ibid., p. 120.
¹⁵ Ibid., p. 125.
¹⁶ Ibid., p. 126.
¹⁷ Ibid., p. 131.
¹⁸ Ibid., p. 342.
¹⁹ Ibid., p. 353.
²⁰ Ibid., p. 359.
²¹ Ibid., p. 367.
MUSICAL INSTRUMENTS

May 2nd, to Makberty the clarscha to pas in the Ilis, be the Kingis command, v Franch cronis, summa iij li x s  
May 15th, to the clarscha in Glenlus, ix s  
August 19th, to the Erle of Ergiles clarschar, be the Kingis command, xiiiij s  
August 21st [Aberdeen], to the Inglis harparis, ij rois nobles, summa iij li x s  
September 23rd [Stirling], to ane Inglis harpar, be the Kingis command, x Franch cronis, summa vij li s  
October 2nd, to Alexander harpar and James Mylson, be the Kingis command, xxvij s  
October 8th, in Elgin, in Murray, to the blind harpar thare, be the Kingis command, xxvij s  
October 27th, to Pate Harper, clarscha, xiiiij s  
1503.4. January 1st, to Alexander Harpar, Pate Harpar, Pate Harpar clarscha, Hew Brabenar, and the blind harpar, harparis, each xiiiij s  
1504. June 31st, in Paisay, to Lord Simpilis harpar, xiiiij s  
July 31st, to Alexander, harpar, and James Mylson, be the Kingis command, xiiiij s  
August 2nd, be the Kingis command, to James Mylson and Alexander, harpar, to fei thaim hors to pas to the raid to Ekkdale, xxvij s  
October 22nd, to the lard of Ballagownis harpar, be command, xiiiij s  
November 7th, in Sanct Johnestoun to Mylson, harpar, be the Kingis command, xiiiij s  
November 17th, to the Countes of Craufurdis harpar, xiiiij s  
1504.5. January 1st, to James Mylson, Alexander, harpar, Bonaventure, Pate Harpar, clarscha, and his son, ilk ane xiiiij s  
March 12th [Lochmaben], to ane clarschaar thare, be command, iij s  
1505. March 25th, to Mylson, Alexander harpar, Pate harpar, clarscha, the blind harpar, Bragman, harparis, ilk ane xiiiij s  
April 12th, to the Ersch clarschaar, for ane stane tane fra him be the King, xiiiij s  
May 1st [Donibaston], to ane clarschaar, be command, v s  
May 26th, to Mylson, harparis, ix s  
May 22nd [Stirling], to ane clarschaar, be the Kingis command, xiiiij s  
July 26th, in Elizestoun to ane harpar thare, be the Kingis command, xiiiij s  
July 28th, to Pate, harpar, at the Kingis command, ix s  
August 16th, to Alexander harpar, be command of the Lordis of the Chokker, xx s  

2 Ibid., p. 371.  
3 Ibid., p. 388.  
4 Ibid., p. 389.  
5 Ibid., p. 297.  
6 Ibid., p. 400.  
7 Ibid., p. 401.  
8 Ibid., p. 408.  
9 Ibid., p. 412.  
10 Ibid., p. 448.  
11 Ibid., p. 450.  
12 Ibid., p. 454.  
13 Ibid., p. 467.  
14 Ibid., p. 466.  
15 Ibid., vol. iii. p. 131.  
16 Ibid., p. 132.  
17 Ibid., p. 135.  
18 Ibid., p. 137.  
19 Ibid., p. 139.  
20 Ibid., p. 140.  
21 Probably Lord Sempill's.  
22 Ibid., p. 152.  
23 Ibid., p. 156.
THE HIGHLAND HARP

September 9th, to Bragman harpar, be the Kingis command, xiii
September 21st, to the Countys of Cuaufridis harpar, be command, xiii
—to the blind harpar, be the Kingis command, vii
October 19th, in Dignewaill, to ane harpar, be the Kingis command, xiii
December 7th [Edinburgh], to ane Irelan clarshara, v

1506. April 14th, to Alexander harpar, Pate harpar clarscha, his son, the
Erich clarshara, his son, the Bisshop of Ros harpar, the Bragman
harpar, ilk man, ix
Henry Philip, harpar, ix
—to the blind harpar, ix
May 1st, to ane clarshara in Wigtoun, v
September 1st, in Inchcallum [Inchmahon], to ane clarshara, xiii
September 2nd, to Pate, harpar, be command, xiii
September 3rd, to Makklinis clarshara, ix
September 4th, to the Erle of Ergiles clarshara, xiii
September 12th, to the bishop of Caithnes harpar, xiii
October 20th, to Alexander harpar, xiii
November 3rd, to Pate Harpar, clarshara, vii
November 24th, to Pate Harpar, clarshara, ix
December 22, to Pate Harpar, vii

February 2nd, to the Erle of Ergiles clarshara, xiii
February 6th, for ane cais, to Erich clarshara harpar coverit with
leddir, xiii
March 18th, to the abt Prior of Quithirnis clarshara, xiii
March 20th, to Pate Harpar, clarshara, xiii
1507. April 6th, to Alexander, harpar,
—to Rollole, clarshara, and Pate Harpar, clarshara, xcvii
June 14th, to Pate Harpar, clarshara, xiii
—to Alexander harpar, xiii
July 17th, to Pate Harpar, clarshara, xiii
to ane Erich menstrale, vii
July 22 [8yr], to the clarshara thar, vii
September 27th, to Pate Harpar, clarshara, xiii
1507-8. January 1st, to Alexander harpar, Bragman and Pate, harpar,
xiii
1508. April 20th, to Alexander Harpar, Adam Dickson, Irish clarshara and
Bragman, ilk ane, xiii
1511. — to Adam Dikesone harpar for his leveray gone, etc., ... iiij ti
1512-13. January, to the Scottis harparis, ilk ane ... xliii 3
1513. July 11th, to Odonelis harpar qhilik past with him, ... vij ti 3

REPRESENTATIONS UPON STONE

For the form of the Harp in use in Scotland at a remote period we must turn to such representations of the instrument as appear upon the sculptured stones. Of these seven have fortunately been preserved, and they are here noticed in the order in which they are supposed to have been sculptured.

No. I. The representation upon the stone at Althar, Aberlemno, Forfar (c. eighth or ninth century), shows us an instrument triangular in form, with curved fore-pillar. The strings are indicated, but as the stone is much weather-worn the number cannot be ascertained.1

No. II. The sculpture at Nigg, Ross-shire (c. ninth or tenth century), is somewhat similar, the fore-pillar being in this instance straight. The strings (of which there are eight) are in their proper position.2

No. III. is at Dupplin, Perthshire (c. tenth or eleventh century). Here the instrument, which is triangular in form, has eight strings and a straight fore-pillar. The performer is seated upon a chair with an ornamented back and apparently holds the Harp against his left shoulder.3

No. IV. From Monifeth, Forfarshire (c. tenth or eleventh century), at present in the National Museum, Edinburgh, is both better designed and better preserved. The Harp is triangular in form, with a very slightly curved fore-pillar. There are eight strings. The harper is

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2 Ibid., p. 402.
3 Ibid., p. 415.
4 From a rubbing by Romney Allen, Esq.
5 There is an excellent cast of this stone in the Museum of Science and Art, Edinburgh.
6 The writer had but little time to examine this stone. The illustration is from a drawing and from a rubbing, both badly made. The form of the Harp, the man's leg, and the chair are most probably accurate. That portion of the sculpture which perhaps at one time represented the shoulder and left arm of the performer is no longer distinct. The head is from a sketch taken before the rubbing was made. The illustration in the Sculptured Stones of Scotland is in some respects different. A careful rubbing with grass might give some additional details.
7 Perhaps to the same period may be ascribed the sculptured crom slab at Ardchattan, illustrated in the Early Christian Monuments of Scotland, p. 378. Upon which slab a seated figure is represented playing upon a Harp. One side of the instrument is broken away, but the harper appears to be holding the Harp with the fore-pillar towards him.
THE HIGHLAND HARP

AS REPRESENTED UPON STONE.

Each scale represents six inches.

No. 1. Aladdin, c. 8th or 9th century. No. 2. Nigg, c. 9th or 10th century. No. 3. Duffrin, c. 10th or 11th century.

No. 4. Maunifeth, c. 10th or 11th century. No. 5. St. Oran’s Chapel, Iona, c. 13th century.

seated upon a low chair with a back, and is playing with his left hand.\textsuperscript{1}

No. V. Upon a slab at St. Oran's Chapel, Iona (c. thirteenth century). The occupier of a coracle is represented as holding a Harp, the fore-pillar of which is curved.\textsuperscript{2}

No. VI. Upon the capital of one of the columns of the Cathedral, Iona (c. thirteenth century), may be seen a representation in relief of the Virgin seated. Approaching from her left there is an angel robed, with large wings and long hair. Both hands of the angel grasp the box of a Harp, which is held in front of the body. The fore-pillar of the Harp is curved.\textsuperscript{3}

Passing these early representations we come to the medieval period.

No. VII. In the north-east angle of the chapel at Keills, Knapdale (c. fourteenth century). This piece of sculpture is of great interest and importance. We have here a representation of a Highland Harp [Clarsach] of the period. The box is ornamented in a style similar to that used in decorating the Harp known as that of Queen Mary, and also the Harp in Trinity College, Dublin. The fore-pillar is curved, and has the T formation, to be hereafter referred to; but, what is of special interest, the harmonic curve shows a peculiar, and what may be called the distinctive Highland, hump.\textsuperscript{4}

The next and last representation is dated 1679, and occurs upon the lintel of a fireplace in the Castle of Kilcoy, Ross-shire. The sculptor unquestionably had a Highland Harp before him, perhaps one belonging to a retainer of the chief. At either end of the lintel a mermaid is represented as playing upon a Harp. That to the left (No. 8) is perfect, and the Harp is correctly held by the performer against the left shoulder; but here, probably owing to some chipping of the stone or other accident, the hump on the harmonic curve is not clearly indicated. Upon the representation to the right, the sculptor, to make his design more uniform, has placed the Harp against the right shoulder of the performer, in an incorrect position, but this is of little consequence. What is of

\textsuperscript{1} From a rubbing by the writer.
\textsuperscript{2} From a rubbing most obligingly taken by Mr. Alexander Ritchie, caretaker, Iona.
\textsuperscript{3} The illustration is from a photograph by the Rev. J. B. Mackenzie, Kenmore, in the possession of Joseph Anderson, J.L.D. Mr. Alexander Ritchie, caretaker, Iona, has kindly examined the sculpture, which is about one half-inch in relief. The harp is four inches long. The stone is much weather-worn.
\textsuperscript{4} The writer is specially indebted to the Rev. M. Maclean, Cramond, who most obligingly travelled a considerable distance to examine the slab, and who made several rubbings of the Harp, from which the illustration has been produced.
real interest is, that the hump on the harmonic curve, which, as already stated, is a distinctive characteristic of the Highland Harp, is here clearly indicated. Of this piece of sculpture the block projecting from the lower termination of the box has been broken away, and is represented in the illustration by lines. Upon both sculptures the bands through which the tuning-pegs pass are shown, and have each single curves.1

This is, as far as the writer is aware, the latest representation of the last form of the Highland Harp upon stone; but upon the coins struck in Scotland during the reign of James vi. after the union of the Crowns, and also upon one of Charles I., the Clarscha is represented.

The Harp occurs also upon stone, stucco, wood, and painted ceilings in Scotch houses,2 but these, although here noticed, are simply conventional representations, and are of no interest. Artists no doubt carried their designs about, and reproduced them when necessary.

If we accept the Harps that occur upon the Highland stones and upon the Irish shrines as representations of the instruments that were in use at the periods when the stones were sculptured and the shrines constructed, they may throw some light upon the development of the instrument. The occurrence of eight strings,3 as shown by the Nigg, Dupplin, and Manufactory stones, erected in separate localities, and sculptured at different periods, can scarcely be accidental. It may therefore be reasonably concluded that the instrument, between the ninth and the eleventh centuries, had that number of strings. The number appears small, but if, as is supposed, the early scales were gapped—that is, that two of the notes in our octave were wanting—these eight strings represent a range of ten notes, sufficient for ordinary melody.

Harps of a larger size may have been in use at a very early period.

1 The writer is indebted to Thomas Ross, Esq., for a photograph of this stone, from which the illustrations have been taken.

2 Edinburgh Castle, Findlarig, Kirkton of Burntisland, Huntly Castle, Pitlochry, Craigievar, Glamis, Merchiston Castle, Saughton Mills, Baberton House, Midlothian, Burntisland Parish Church, Ceiling from the Dean House, Museum, Edinburgh.

3 As early as 845 a portable eight-stringed instrument was in use in Ireland. On one occasion an abbot carried one of these at his girdle from Clare to Cashel—O'Carry's Lectures, vol. iii. pp. 262, 263, 333. The writer has not seen a representation of a Harp upon any illustration of an Irish cross. Stringed instruments are sculptured upon them, but neither they nor the instrument represented upon the Cross of St. Martin, Iona, have the true Harp form. At a later period we know that "Bishops and Abbots and holy men of Ireland were in the habit of carrying their Harps with them in their peregrinations, and found pious delight in playing upon them."—Giraldus Cambrensis, Bohn's Edition, p. 128.
Certainly we find an instrument with a considerable number of strings, upon which the performer is represented as playing with both hands, which archaeologists now suppose to belong to the ninth century.\footnote{The Shrine of St. Moedoc. When noticing this shrine the writer was under the impression that it was constructed during the eleventh century. It is now supposed to belong to the ninth century.} The strings at the period were probably rudely and strongly made, and as the tension of a number of such strings tended to draw the harmonic curve and the fore-pillar towards the left, the artificers adopted an exceptionally strong formation of fore-pillar to withstand the strain; so we find that the section of a large portion of the centre of the fore-pillar resembles the letter T. This T formation may be seen upon the shrine of St. Moedoc (c. ninth century). It is also, but not so correctly, represented upon the sculpture at Keills, so we may conclude that its importance was recognised and the form in use from the ninth century.

If the reader examines the early Highland stones and the Irish shrines he will observe a total absence of any indication of a block projecting from the lower termination of the box. Certainly, the representations upon stone are in low relief and weather-worn, and any indication of a projecting block may have disappeared in the course of time, but upon the shrines this is not so. An artist who could so clearly indicate the T formation of the fore-pillar upon so small a space could, and probably would, have represented a projecting block, if the box of the Harp he had before him had shown that peculiar feature. Again, upon the sculpture at Keills we find the ornamentation upon the side of the box continued to the lower termination. The sculptor would scarcely have carried the ornamentation to the extremity had he intended to represent a projecting block.

Considering the evidence, it is not unreasonable to suppose that, prior to the fourteenth century, a considerable portion of the lower termination of the box was left solid for the support of the fore-pillar, and that about that period some artificer, for the purpose of diminishing the weight of the instrument, removed a portion of this block upon either side (see shaded portion of diagram),\footnote{The dotted lines represent the termination of the projecting block, as shown by the existing specimens.} leaving the centre to which
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2 The dotted lines represent the termination of the projecting block, as shown by the existing specimens.
he attached the fore-pillar; and others, finding that the instrument when so constructed withstood the tension of the strings, adopted the form which afterwards became general. This is conjectural; but if it can be accepted as probable, it must be allowed that Harps of an earlier period may have been treated in a similar manner.

The earliest known representation of a Harp with a projecting block is at Jerpoint Abbey, Kilkenny. The exact date of the sculpture has not been ascertained, but from the costume of the recumbent effigies archaeologists have been led to suppose that the monument was constructed during the early portion of the fifteenth century; and as the Harp the sculptor had before him probably belonged to O'Banahan, whose effigy is represented, and may have been of considerable age when copied, the projecting block most likely came into use between 1350\(^1\) and 1380.

**EXISTING SPECIMENS**

Scotland is fortunate in possessing two exceptionally fine examples of the Highland Harp (Clarescha), viz. the Lamont Harp and the Harp known as that of Queen Mary. The traditions, which account for the names by which these instruments are known, have been fully retailed by John Gunn in his *Enquiry* in 1807, and by the late Charles D. Bell in 1880; the interesting paper by the latter will be found in the *Proceedings of the Society of Antiquaries of Scotland*, vol. xv. p. 10.

Both these Harps were deposited in the National Museum, Edinburgh, by the late John Stewart, Esq., of Dalguise, at the time Mr. Bell's paper was read before the Society, and have been admirably cared for ever since.\(^2\) By the permission of the Council of the Society of Antiquaries both the Lamont and the Queen Mary Harps have been photographed for the purpose of illustrating this work. In arranging the Queen Mary Harp for that purpose, the writer placed the Harp in such positions that the exact form of the instrument may be seen by those at a distance who have no opportunity of examining the original.

\(^1\) The shrine of St. Patrick's Tooth was constructed about 1250.

\(^2\) By the special permission of Mr. Stewart these Harps were exhibited at South Kensington. Upon no other occasion have they been removed from the Museum.
THE HIGHLAND HARP

THE LAMONT HARP

This Harp, as it is supposed to be of somewhat greater antiquity, claims the first attention. Of this instrument, as is usual among Celtic specimens, the box is formed out of a solid block of wood and hollowed out from behind so as to form the sounding-board, sides and ends. The form is that of a truncated triangle, the extreme length in front, exclusive of the projecting block but including the collar, is 30 in., and at the back 30 1/2 in. At the upper extremity a collar or neck rises upon either side and at the back, sloping inwards; the height of this collar is 1 1/4 in. in front and rather more than 9 in. at the back, the upper termination being 1/2 in. higher at the back than at the front. In the centre of this collar there is a depression measuring across 2 in., and in depth, both at front and back, about 3/4 in. This depression extends towards the back, and into it the end of the harmonic curve was placed. The collar and the depression are both diagonal terminations of the box. A cavity, into which the termination of the harmonic curve was inserted, occurs about 1 in. from the front and extends to about 3/4 in. from the back. The lower extremity of the sounding-board is a straight line and has the unusual width of 17 in.; here the sounding-board is flat, and the remainder was probably flat originally almost to the upper termination. The projecting block is 13 1/2 in. long and 2 1/8 in. broad throughout, the corners at either side of the termination being well rounded. It may be remarked that, from where the projecting block leaves the box the upper portion gradually slopes downwards, the difference at the termination being 3/4 in. 

By giving the projecting block this slope the artificer may have anticipated the curvature along the strings, which he must have known would eventually occur (see Plate iv.). The depression into which the fore-pillar was fitted is 4 1/2 in. long and 1 in. broad, the cavity into which the termination of the fore-pillar was sunk and firmly secured by three wooden pegs is 2 1/8 in. from the upper extremity of the depression and is about 3/8 in. broad. At the back of the projecting block the lower termination is rounded off.

The raised string-band is 1 3/4 in. broad, and 1 1/8 in. deep. At the lower termination it ends in one step upon either side; here the width is 2 5/8 in., the steps are 1 1/2 in. from the extremity of the sounding-board.
At the upper termination the string-band ends upon either side in semi-
circular curves, the commencement of the curves being $26\frac{5}{8}$ in. from
the lower termination of the sounding-board, and the ends $26\frac{1}{2}$ in.
from the lower extremities of the sides of the box, the summit of
each curve being 27 in. from the termination of the sounding-board.
The string-band is pierced for 32 strings; the "shoes of the strings," or
guards, with the exception of one, are all in their places. Twenty-
six of these are deserving of special notice; they are in high relief,
well-wrought, and are of exceptionally fine form; they are
believed to be of brass¹ (Fig. 1). The remaining five, horse-shoe
in form, terminate in quatre-
foils, many of the leaves of which have incised circles; two of these
are attached to the thirty-first and thirty-second string-holes, and
three to the first three string-holes
(Fig. II). The upper string-holes gradu-
ally approach the left side of the string-
band, so as to allow the strings to be
more perpendicular than they otherwise would be (see Plate III., No. 1).
The larger "shoes of the strings" being too broad and unsuitable
for the three first holes, the horse-shoe form had to be adopted.
The sounding-board which, as already stated, was most probably flat
throughout, has been raised $\frac{1}{8}$ in. by the tension of the strings.
The depth of the string-band is not included in this measurement.
Where this convexity occurs, an attempt has been made to strengthen
the sounding-board; the "shoes of the strings," from and including the
eighth to and including the twenty-second, were removed and replaced
over three pieces of thin metal. This portion of the string-band has been
carefully examined, and there does not appear to be any crack or split
along the string-holes. The length of the strings is: first, 2$\frac{1}{8}$ in.; second,
2$\frac{1}{2}$ in.; third, 2$\frac{1}{3}$ in.; thirty-first, 23$\frac{3}{4}$ in.; thirty-second, 24$\frac{1}{8}$ in. It must,
however, be remembered that on account of the fractures, etc., the form
of the instrument has changed considerably; the length of the strings,

¹ The reader may remark that these, as also
most of those upon the Trinity College Harp, from splitting along the string-holes. The blocks
are constructed so as to prevent the string-band
(Figs. 1 and II.) are actual size.
THE LAMONT HARP

therefore, when the Harp was constructed, would be somewhat different. There are four sound-holes, each about 1 in. in diameter. The lower sound-holes are \( 6 \frac{3}{4} \) in. from the lower termination, and \( 2 \frac{3}{8} \) in. from the sides. The upper sound-holes are \( 19 \frac{1}{2} \) in. from the lower termination, and \( 1 \frac{1}{4} \) in. from the sides.\(^1\) The thickness of the sounding-board at both the upper and lower sound-holes is \( \frac{3}{8} \) in.

The portion of the box above the semicircular termination of the string-band is very slightly convex. At the upper extremity it is \( 4 \frac{1}{2} \) in. broad. Below the collar already noticed a rude iron band \( 1 \frac{1}{2} \) in. broad has been, at a subsequent period, placed round the upper portion of the box. It may be remarked that this band, although placed somewhat diagonally, is nearly perpendicular to the back of the box. The sides of the box are 4 in. deep below the semicircular endings of the string-band, and \( 4 \frac{1}{4} \) in. deep above. The length of the sides at the front and at the back, without the collar, is \( 30 \frac{1}{8} \) in. The thickness of the lower termination of the box is about \( 1 \) in.; if there is a strengthening tongue it is probably short. The lower termination of the back of the box, unlike that of the front or sounding-board, is not a straight line, but slopes inward; where the back on either side joins the projecting block it is \( \frac{1}{2} \) in. deeper than the junction of the sounding-board and projecting block. This is not an accident; the block of wood must have been an exceptionally fine one. The centre of the projecting block has at some time been cut out, at least as far as the board at the back, and a piece of new wood, \( 1 \frac{1}{4} \) in. deep by \( 1 \frac{2}{4} \) in. broad, let in to strengthen it. This was secured by two pegs. The Harp must have been a favourite instrument and much used, as the angles formed by the sides of the box and the sounding-board have been considerably worn by the friction of the hands and wrists. The board which is let into the sides and ends and forms the back is modern.

The decoration of the box is very simple. Two parallel lines are carried along either side of the string-band, round the steps along each side of the projecting block, and join each other at the termination. These parallel lines are carried round the semicircular endings

\(^1\) There is a circle drawn by the compass between the upper and lower sound-holes, and upon the right side, which shows that the arti-
to the string-band, then along both edges of the box, and no doubt join each other at the upper extremity of the box, which is now covered by the iron band (see Plate III., Nos. 1 and 2). Along and quite close to the angles formed by the sounding-board sides and lower termination of the box, there are single lines, and there are single lines round each sound-hole. Along the left side and termination of the box, and close to the edges of the sounding-board, there are single lines. If there was a line upon the right side it has been worn away, but a line on the right side of the lower termination of the box may still be seen. All these lines have apparently been burned in by a hot iron.

The harmonic curve of this Harp is heavy but striking; the heaviness is to a large extent due to its no longer joining the box, as the artificer intended. The Highland hump already noticed is most pronounced. At the back after leaving the box the harmonic curve is almost flat, then slightly rounded; this curvature gradually diminishes and ends at the hump, where it becomes sharp, and continues sharp up to the bass termination. The angles of the lower portion have been removed or bevelled. This bevelling at present commences somewhat behind the front of the box and follows a straight line for 3 in.; it then takes the curved form, and terminates at the junction of the harmonic curve and fore-pillar. The width of the lowest side of the harmonic curve is 2 in.; where the angles have been removed it is 1½ in., the bevels being ¾ in. deep. Above the bevelling the sides are flat, the depth of the flat surface for a short distance being 1 in., while along the curves it is 1¾ in. To these flat portions the bands pierced for the tuning-pegs are attached. These bands are of brass, and each measures along the curve 17 in., and is 9/16 in. wide. They are strong and well-ornamented: that upon the left side has a series of ovals; four of these at the treble termination are blank; each of the others is pierced in the centre for a tuning-peg (see Plate III., No. 3). Upon the right side at the treble end what appears to be S III¹ is engraved, after which what is known as the "simple angular fret" is finely engraved along the edges (see Plate III., No. 4). These bands form single curves and are certainly

¹ The S may be 5.
No. 1. Upper portion of the box, showing the termination of the raised string band.

No. 2. Lower termination of the raised string band.

No. 3. Treble end of the brass band through which the tuning-pins pass—left side. No. 4. Do.—right side.

No. 5. Ornamentation beneath the lower termination of the brass cap or enrichment.
original. Most of the tuning-pegs are in their places. Some are comparatively modern and are plain, but the greater number are old and show two forms of ornamentation; four of these are as shown in Fig. III., the others as in Fig. iv. ¹ They are about 4½ in. in length.

The end of the harmonic curve is covered with a brass enrichment. The engraving of the sides and end was executed by some person who had measurements but had not the Harp before him; consequently when the cap came to be fitted the end was found to be too deep, so had to be cut in two places (see Plate III., No. 5). The portion between the two incisions was then bent forward so as to fit over the front of the fore-pillar (see Plate II.). This has been rudely and carelessly done, and the ornamentation has been injured. The metal enrichment is well designed and executed. The sides and end show interlaced patterns engraved; and the front, which may be described as a parallelogram surmounted by a triangle, has in the centre a representation in brass of a crystal cabochon cut with foliaceous patterns both above and below. This face is surmounted by a border or frame, which is secured by three nails which have ornamented heads. Upon the outside the frame has a rope moulding from the upper extremity as far as the interlaced patterns upon the sides extend, then the strands of the ropes are reversed, and along the three sides of the parallelogram the form is altogether different. Here the ornamentation, which is principally upon the inner side, consists of a series of depressions, three on each side and nine at the lower termination. This termination, which was originally a straight line, has been forced to curve inwards and cover some of the floral ornamentation of the face, a portion of which may be seen below and outside the frame (see Plate II.). The cap with frame is 5½ in. long, and with the frame is 2½ in. wide at the lower extremity; the length at the sides is 5½ in. without the frame, and with the frame 6 in.; the depth of the sides without the frame is 1/3 in.; the height of the frame above the sides is ¾ in.

It is probable that not long after the Harp was constructed the tension of the strings began to draw the harmonic curve towards the left, and to resist the strain two brass straps were constructed. These were firmly attached to the harmonic curve and fore-pillar each by four nails with broad and rounded heads. The ends of some of these nails were firmly

¹ The illustrations are actual size. Both forms are to be met with upon Irish specimens.
clamped upon the opposite side. These straps are 7\(\frac{3}{8}\) in. long and \(\frac{9}{4}\) in. broad in the centre, tapering to \(\frac{3}{8}\) in. at the upper end and \(\frac{1}{2}\) in. at the lower termination. The upper extremities of both are leaf-shaped; along the side of the harmonic curve upon both there appears to be angular fret decoration until they meet and cross the band for the tuning-pegs, where they are engraved in diagonal lines; then parallel lines close together cross the straps. Between the band for the tuning-pegs and the lower portion of the harmonic curve the ornamentation upon both is distinct. Upon that nearer to the bass there is an interlaced pattern, and upon that nearer to the treble a foliaceous pattern. Each strap has some slight ornamentation where it bends before joining the fore-pillar, after which foliaceous patterns occur upon both; and in each case the termination is a dragonsque head (see Plate II.).

At an early period a bad crack, caused by the tension of the strings, appeared at the hole\(^1\) for the first tuning-peg; and to prevent it from extending, the harmonic curve and the fore-pillar were removed from the box, a strong strap of iron sunk in the wood at the under side of the harmonic curve, and a small thin brass band placed over it and nailed at either side of the crack. At the same period a thin brass band was attached upon the right side, above the crack, passed under the brass bands for the tuning-pegs, and beneath the harmonic curve, and attached to the opposite or left side, well above the fracture. This band is ornamented throughout (see Plate III., Nos. 3 and 4). A small band was also attached both above and below the crack. There is no line decoration upon the harmonic curve. The following are some of the measurements of this portion of the instrument. The depth at the commencement of the flange near the box is 4 in., at the hump 5\(\frac{3}{4}\) in., at the curve below the hump 4\(\frac{1}{2}\) in., at the end of the flange 4\(\frac{3}{4}\) in., at the extreme bass termination without the mounting 5\(\frac{3}{8}\) in. From the back where it leaves the box to the hump 9\(\frac{1}{4}\) in., from the back to the head of the nail at the apex of the triangular enrichment 18\(\frac{1}{2}\) in., from the back to the lower termination of the enrichment 20\(\frac{1}{4}\) in. An examination of the harmonic curve shows that the tension of the strings has warped or twisted it, as the apex of the triangular setting leans about \(\frac{1}{4}\) in. towards the left.

\(^1\) This hole could not have been afterwards used, and it is possible the hole for the second tuning-peg was also useless.
THE HIGHLAND HARP

The fore-pillar is considerably curved. The artificer understood the form, but was apparently unaware of the object, of the T formation, before referred to; so he treated it as a decoration and placed it at much too great a length from either extremity (see Plate r.), with the result that the fore-pillar was unable to withstand the strain to the left, and a bad fracture occurred below, and a slight crack appeared above, the T formation. The Harp must have been a highly prized instrument, for in place of providing another fore-pillar, an attempt was made to supply a new termination to the broken fore-pillar. Here, again, the artisan was at fault. Had he known that the tension of the strings tended to shorten the fore-pillar, he would probably have placed broad plates upon either side; he did not do so, but placed two straps—one upon either side. What might have been anticipated occurred; the fore-pillar was shortened, and there was another hopelessly bad fracture. Where the fore-pillar joins the harmonic curve the lines are no longer parallel, specially upon the right side; this is usually an indication that the fore-pillar has been shortened. The writer has taken some trouble to ascertain whether the curvature of the upper or original portion of the fore-pillar has been increased; so, allowing that the shortening may have been \( \frac{1}{2} \) in., when preparing the diagram (Plate iv.), he continued the curve of the upper portion and then lengthened the fore-pillar \( \frac{1}{2} \) in. at either end. It was then found that, with the curve which the lengthened fore-pillar then showed, the fore-pillar would not fit, whereas when the present curve of the upper portion was continued the fore-pillar fitted; it may therefore be concluded that the upper portion has not been shortened. It is evident that, after the fore-pillar was spliced, it was no longer able to withstand the direct tension of the strings, and that the straps connecting the fractured portions became hinges, as it were, and consequently the fore-pillar was shortened. It may be remarked that the straps binding the harmonic curve and fore-pillar are securely fastened to the harmonic curve each by two nails and by a tuning-peg, consequently they could not be moved; but where they are attached to the fore-pillar the wood is much thinner and was probably somewhat decayed. So when the last breakage occurred and the fore-pillar was shortened, the holes became

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\( ^{1} \) The writer does not see any reason for supposing that the upper portion of the fore-pillar is not original.
enlarged, and the back of the fore-pillar was forced from the harmonic curve about \( \frac{1}{4} \) in. upon the right side and somewhat less upon the left side.

The following are the measurements of the fore-pillar. The cavity in the harmonic curve, into which the upper extremity is inserted, is \( 3\frac{1}{2} \) in. long and 1 in. wide; the fore-pillar at this extremity is in front \( 1\frac{7}{8} \) in. wide, at the back \( \frac{1}{2} \) in., the depth being \( 3\frac{1}{4} \) in. Six inches from the upper termination, where the \( T \) formation commences, it is \( 1\frac{1}{4} \) in. in front and 1 in. at the back. The extreme length of the \( T \) along the outer curve is 19 in., the width at 6 in. is \( 3\frac{1}{2} \) in., at the centre \( 3\frac{3}{4} \) in., at 12 in. \( 3\frac{1}{2} \) in. The vertical depth of the \( T \) at the centre is \( \frac{7}{8} \) in., the flange 1 in., depth from the flange to the back \( 2\frac{1}{2} \) in. The width of the back of the fore-pillar where the fracture occurred is 1 in., the depth below the fracture \( 3\frac{1}{8} \) in. The outside curve of the remains of the fore-pillar and the addition is \( 32\frac{1}{4} \) in. In front and in the centre of the \( T \) formation there are two concentric circles. These may not be part of the original ornamentation of the Harp, as they are not shown by burned lines. The outer circle is \( 13\frac{1}{4} \) in. from the upper extremity. The inner circle is \( 13\frac{1}{4} \) in. from the upper extremity. The diameter of the outer circle is \( 2\frac{7}{8} \) in.; that of the inner circle is \( \frac{11}{4} \) in.

Either at the time the fractured fore-pillar was spliced, or at a subsequent period, the treble termination of the harmonic curve was removed from the depression in the upper portion of the box, and a wedge-shaped piece of wood placed under the left side; and, when so raised, the harmonic curve was forced out of the cavity and back so as to allow of the rude iron strap which now binds it to the box being attached,\(^1\) thus causing a most unsightly alteration in the form of the instrument. At present the harmonic curve is tilted downwards and towards the left to such an extent that the metal enrichment, in place of being directly overhead, is now \( 2\frac{1}{2} \) in. to the left of, the string-band.

As the Harp is now so distorted, it is impossible by a single photograph to give a representation of what it was originally, but the writer has endeavoured to give a probable representation by tracing portions of two separate photographs, and placing them as they most probably were originally (see Plate IV.). Another indignity this ancient Harp has

\(^1\) At the back the collar has been somewhat cut down.
Probable form of the Harp prior to the fabrication of the fore-pillar.

The Lamont Harp

Plate IV
been subjected to should be noticed. Some former possessor, apparently
disliking the appearance of the bright metal, had all the mountings
painted a deep brownish red. Most of this was afterwards removed
from the cap and straps, but much of the bands for the tuning-peg,
the tuning-peg, and the finely designed "shoes of the strings," are so
coated with paint that the form is somewhat indistinct, and even the
metal used for the construction of the last-mentioned is nowhere
distinguishable.¹

The writer has not been able to ascertain the exact weight of the
Lamont Harp, but if Mr. Gunn is correct in stating that it is nearly
twice the weight of the Queen Mary Harp, it must weigh somewhat less
than 24 lbs. The Harp is a rich mahogany colour, and has perhaps been
stained. The box, were it not worm-eaten, would now be serviceable.
The harmonic curve and fore-pillar are, according to Mr. Gunn, of
plane tree.

As Mr. Gunn's Enquiry may still be met with, it is desirable to notice
some statements that may be found in that work. Firstly, Mr. Gunn
supposed that the harmonic curve (which, as already stated, leans so
much towards the left that the metal enrichment is 2½ in. to the left
of the string-band) was so arranged "in order to leave a greater opening
for the voice of the performer to extend more freely, in all directions, to
his audience, and that it might be obstructed as little as possible by the
front-arm of the instrument"¹. Secondly, Mr. Gunn failed to notice the
serious crack in the harmonic curve which rendered the first and perhaps
the second peg-hole useless, and concluded that the instrument had
originally been intended to be strung with 30 strings only. And lastly,
Mr. Gunn supposed that all the string-holes had been furnished with
"shoes of the strings" of the horse-shoe form, and that these with the
exception of five had been worn out and had been replaced by others of
a different form; whereas those of the horse-shoe form were placed over
the first three holes, as the other "shoes of the strings," on account of
their size, could not be used; and those over the 31st and 32nd string-
holes were placed there probably because a sufficient number of the
larger and finer form had not been obtained from the artificer.

Two illustrations of this Harp may be found in An Enquiry, etc., by

¹ Mr. Bell states that they are of brass.
John Gunn. There are also illustrations in the Proceedings of the Society of Antiquaries; in Musical Instruments, by Hipkins and Gibb; in Drummond's Scottish Weapons; and in the Book of the True Highlander. In the last-mentioned, the Harp is represented with a highly ornamented and improbable fore-pillar.

THE "QUEEN MARY" HARP

The box of this instrument, which is in the form of a truncated triangle, curved at either side, at the upper extremity, and at the back, is hollowed out of a solid piece of wood. At the lower extremity the box terminates upon either side of the projecting block in straight lines. The raised string-band ends upon either side at the upper extremity in semicircular curves; the width of the upper portion of the string-band is $1\frac{3}{5}$ in., while at the lower termination it is $1\frac{1}{6}$ in., the depth throughout being $\frac{1}{4}$ in. At the lower extremity it is without steps, and is the commencement of the projecting block. The string-band is pierced with twenty-nine string-holes. All but two of the "shoes of the strings" are in their places. They are of three varieties, two being simply horse-shoe in form with flattened terminations pierced for nails (Fig. i.). Six are similar, but with flattened terminations turned outwards and pierced for nails (Fig. ii.); while nineteen of a stronger make, which are decorated in incised diagonal lines, have the terminations bent backwards at right angles and sharpened so as to act as nails (Fig. iii.). Above the string-band the termination of the box is curved upon either side and slightly convex across. The sounding-board at the lower extremity, although flat upon either side, slopes from the string-band towards the sides, where it is rather less than $\frac{1}{4}$ in. lower than at the centre. The sounding-board, in fact, has the form of an obtuse angle. There are four sound-holes; the two uppermost are about $\frac{3}{8}$ in. in diameter, the lower two about $\frac{3}{8}$ in. in diameter. The thickness of the sounding-board at

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1 The illustrations are actual size. It may be remarked that these "shoes of the strings," being of the horse-shoe form, so far from strengthening the string-band are a source of weakness when the string-holes are as large as they are upon the Celtic specimens.
The "Queen Mary" Harp

Plate 1
the upper sound-holes is \( \frac{3}{4} \) in., at the lower sound-holes \( \frac{3}{8} \) in. There is at the lower termination of the box, independent of the continuation of the string-band, a short projecting block \( \frac{3}{8} \) in. long and \( \frac{3}{8} \) in. wide, upon the right side, and \( \frac{3}{8} \) in. wide upon the left side, which in front measures \( 2\frac{3}{8} \) in. across, and at the back \( 2\frac{1}{16} \) in. The string-band before it leaves the box is \( 1\frac{1}{4} \) in. across, while at the extremity where it is curved it is \( 1\frac{3}{8} \) in. Here there is a depression into which the fore-pillar was placed; this is about \( 3\frac{3}{8} \) in. long; next the sounding-board it is \( 1\frac{1}{8} \) in. across, and at the lower termination \( \frac{3}{8} \) in. This depression is \( \frac{3}{8} \) in. deep. Within it there is a cavity into which the termination of the fore-pillar fitted. This cavity is \( \frac{1}{8} \) in. from the upper extremity of the depression, and is \( \frac{3}{8} \) in. in width and \( \frac{1}{4} \) in. in length. It may be remarked that the junction of the sounding-board and the end of the box is rather more than a right angle; the back of the box, in fact, protrudes about \( \frac{1}{8} \) in. at the sides of the projecting block and \( \frac{1}{4} \) in. at either extremity. The length of the box without either projection is \( 25\frac{7}{8} \) in. The width at the upper extremity before it curves is \( 4\frac{3}{8} \) in., and at the lower termination \( 11\frac{1}{4} \) in. (see Plate vii).\(^1\)

For the greater portion the sides of the box are 4 in. deep, but above the termination of the semicircular endings to the string-band they are \( 4\frac{1}{4} \) in. The sides at the upper extremity are semicircular, from which to the lower termination the length is \( 25\frac{1}{2} \) in. Above the semicircular termination the surface is curved towards the junction of the harmonic curve.\(^2\) All the curved surface has been removed, leaving a beaded edge along the termination of the front of the box and of the sides. This beaded edge may have extended across the curved termination of the back. It is now not visible, but as the upper portion of the ornamentation is carried round the back, it is probable that the beaded edge and the lower portion of the ornamentation was also continued, as indicated by dotted lines upon Plate viii. No. 1. The upper portion of the back is curved so as to meet the harmonic curve. Surrounding the oval space reserved for the junction of the box and harmonic curve there is a very neatly carved bead.\(^3\) This oval space, when examined from the side, will be found to have

\(^1\) The measurements are from the Harp, but the outlines shown upon Plate vi. are the continuations of the sides and lower termination, and may be different, as portions of the edges are worn away.

\(^2\) This bead does not cross the front of the box, but commences at the shoulders, where it is \( \frac{3}{8} \) in. high, while at the back it is \( \frac{1}{4} \) in. high.
a diagonal inclination.\textsuperscript{1} Within this oval space there is a depression into which the end of the harmonic curve is placed. The depth of this depression near the front is $\frac{5}{6}$ in., and near the back about $\frac{1}{4}$ in. The length of the back of the box measured along the curve formed by the back of the shoulders is $27\frac{1}{2}$ in., but in a straight line it is 27 in. The board closing the cavity at the back received from the artificer as much attention as the other portions of the box. At the upper extremity it is battlemented in form\textsuperscript{2} (see Plate vii., No. 1), the box portion being undercut; the board, which is $\frac{1}{4}$ in. thick, was simply slipped in and retained in position by a few pegs or nails at the lower termination, where as well as at the sides there is a rebate. The back, although flat for the most part, is slightly convex at the lower termination (see Plate vii.). This curvature has evidently not been caused by friction. At the sides of the box the thickness is $\frac{3}{8}$ in., and internally the depth at the centre is $3\frac{5}{8}$ in., and at the lower termination $3\frac{1}{4}$ in.; the thickness at the lower extremity being $1\frac{1}{4}$ in. If there is a strengthening tongue it cannot be of any considerable length. From the termination of the projecting block to the upper extremity of the box the length is $28\frac{1}{2}$ in. The sides of the box of this Harp are much worn by the friction of the hands and wrists of the performers.

The harmonic curve is most gracefully formed.\textsuperscript{3} Where it leaves the box the section is oval, then it is pear-shaped, and, further on, the upper portion becomes nearly sharp. Here there is a most graceful Highland hump, from which to the bass termination the sharpness of the upper portion continues. Along the sides and following the curves there is a delicately carved bead. At some distance from the junction of the harmonic curve and box this bead takes a downward curve and is continued underneath, where the beads on either side meet, the junction being in the form of a $\Lambda$, the apex being $2\frac{3}{4}$ in. from the box, measuring along the curve. The sides of the harmonic curve below the beads are flat. Here brass bands, pierced for twenty-nine tuning-pegs, are placed above and below the box.

\begin{itemize}
  \item The length of this diagonal inclination is $3\frac{1}{2}$ in. The angle formed by it, with measurements, may be seen upon the illustration, Plate v.
  \item The heights portions being $23\frac{3}{4}$ in., and the lowest portion $22\frac{1}{2}$ in. from the lower end of the box; the terminations corresponding with the semicircular terminations of the raised string-band.
  \item The correct form will be seen from the photogravure plates. The diagrams (Plate viii.) are from rubbings and tracings, and are intended to show the ornamentation, and as far as possible the exact place where it occurs.
\end{itemize}
placed. They are thin and are attached by an unusual number of small nails, there being sixteen holes above and seventeen and eighteen below. These bands form single curves, and measure along the curves $13\frac{1}{2}$ in., and are $\frac{3}{4}$ in. wide. They have for ornament two parallel incised lines running above and below the tuning-peg bands and round the treble and bass terminations. Below these metal bands the surface of the wood has been slightly removed, although the flat form is still continued. Underneath, from the $\Lambda$ to near the bass, the harmonic curve is convex; this curvature gradually diminishes, and the surface eventually becomes flat. Towards the termination there is a depression $3\frac{1}{2}$ in. long, $1\frac{3}{8}$ in. wide in front, and $1\frac{1}{16}$ in. wide at the back, and $\frac{3}{16}$ in. deep, for the reception of the fore-pillar.\[1\] The termination of the harmonic curve at the bass is in form a parallelogram surmounted by an acute angle, which is the sectional form between the bass and the Highland hump. The brass tuning-peg bands are unlike those upon other examples. They are about $3$ in. in length; the diameter of the circular portion is at the string end more than $\frac{1}{4}$ in., and at the thickest end $\frac{1}{8}$ in. Some, not all, have two circles incised about $\frac{3}{8}$ in. from the tuning end. The section of the portions made to fit the tuning-key will be found in every case to be oblong. Many of the oblong terminations have double lines crossing each other, thus forming four crosses, while each of the original tuning-peg bands has a single cross incised upon the termination of the string end (Fig. iv.). At a subsequent and much later period, when an additional bass string was required, a thicker and shorter tuning-peg of iron was added beneath the peg-band. It may be remarked that the termination upon the tuning end is in this case square, and as it did not fit the key it is much worn. Here upon the termination there are two incised lines from the angles which form a cross, perhaps added for uniformity. The string end of this peg is split.\[2\] The shortest string measures $3\,\text{in.}$, the twenty-ninth string is $24\frac{1}{8}$ in., the thirtieth or additional string $24\frac{1}{4}$ in.

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\[1\] Within this depression there is a cavity into which the end of the fore-pillar is inserted. As it is not visible the dimensions have not been ascertained.

\[2\] The writer does not know of any Irish or Highland Harps upon which pegs so formed are to be found. The one described is certainly a late addition. Pegs with split terminations may be seen upon Welsh and French Harps. Besides the additional peg referred to, there are others of iron which were most probably supplied by Messrs. Gunn and Eliza. Three of these have holes for strings, and five have split terminations.
The fore-pillar is most remarkable. At either extremity of the T formation there are beautifully executed representations of reptiles' heads. Both of these show what may be called protruding lips somewhat pointed in front, from which the lips gradually diminish in width, the sections for some distance being more or less concave. They become flat when carried along the back of the T formation (see Plate IX.). This flat ribbon will be hereafter noticed when the decoration is described. What may be called the snouts are in both cases above the lips. These, which are also pointed in front, are carried along either side of the heads, and end in points at the back of the eyes. The sections of these parts are also more or less concave. Along the centre of the upper portion of the heads (which are slightly curved along the profile) there are flattened beads, and upon either side are eyes, the balls of which are most prominent and have deep marks in the centre. Above and at the back of the eyes the spaces are concave. For representations of these heads, actual size, see Plate IV.

From the projecting block to the reptile's head there is a flattened bead along the centre; near to the projecting block these portions slope slightly from the bead to the sides, while near to the reptile's head they curve considerably upon either side of the bead, and here the edges will be found to be rounded off, probably by the friction caused by the hand when moving the instrument. From the harmonic curve to the other reptile's head there is also a flattened bead along the centre; near to the harmonic curve this portion of the fore-pillar is very slightly convex; near to the reptile's head it slopes considerably from the bead to the sides, while at the centre it is flat. This portion of the pillar has not been subjected to much friction, and is little worn. The T formation¹ is curved in front and at the sides, so the term flange cannot be used when describing the back. Along the centre of the T formation there is a flattened bead, which will be hereafter noticed. At present, the arc formed by the back of the fore-pillar is at its highest 47\(\frac{5}{8}\) in. from the plane. The back of the fore-pillar is concave across its entire length. The outside curve measures 30 in., the inside curve 24\(\frac{3}{4}\) or 24\(\frac{1}{8}\) in.

It is clear that while the work of the fore-pillar was in progress a

¹ Mr. Bell could not have been aware of the object of the T formation when he referred to it as "a convenient hold for the hand". 
defect was discovered in the wood at the angle formed by the back and the left side. The defective portion was removed, and a fresh piece inserted. At a later period this must have become loose, and glue or some species of cement was applied to keep it in its place, but without effect. It is now missing. The artist who designed this Harp had unquestionably great artistic feeling, and the work of the artificer who constructed the instrument could scarcely be surpassed. The three portions of the Harp were kept together by the tension of the strings alone.

It would appear that the decorator had a certain number of designs ready prepared, which he occasionally but rarely varied. The design for the ornamentation of the sounding-board was first indicated by him with the greatest accuracy. Some of these lines are still visible. This design shows at the centre at either side crosses enclosed within circles, and at the lower extremity upon either side the ornamentation terminates in Latin crosses. The designs upon both sides of the sounding-board are precisely the same, and are shown by fine but deeply burned lines. A burned line runs along the lower termination at either side, and it is evident there has been a burned line upon either side of the sounding-board, as a portion upon the left side may still be seen, and the commencement of the line at the semicircle upon the right side is visible.1

Upon the raised string-band there are burned lines commencing at the first incised lines at the semicircular terminations; these are carried along the sides and are 1/4 in. from the edges, and cross the string-band at the lower termination 1/4 in. from the depression. Above the semicircular curves of the string-band there is a very beautiful foliaceous pattern shown by depressions and incised lines. The two sides of the box have the same design slightly varied at the semicircular endings; the lines and curves are all burned in (see Plate vi.).2

If the reader will again examine the representation of the Harp upon the stone at Keills (p. 155), he will find the ornamentation to be similar in character to that upon the sides of the box of the "Queen Mary" Harp. Above the semi-

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1 It was evidently the intention of the artificer to surround each sound-hole with a burned line, but this he only carried out in the case of the lower sound-hole upon the left side.

2 Upon the right side there are traces of a burned line along the angle formed by the side and the sounding-board. The other angles are so worn that the lines, which probably ran along them also, are not visible.
circular terminations of the sides are what may be called the shoulders; the designs upon both shoulders are the same, double lines connecting semicircles within which are small single circles. The upper portions of these extend round the back, and are shown by burned lines (see Plate vi.). The lower end of the box is also ornamented in burned double lines, curves, etc., besides which there has evidently been a surrounding line near to the angles formed by the sounding-board sides and back, the first mentioned being still visible (see Plate vii.). The back, a portion of the Harp which probably as a rule received but scant attention, was no doubt also largely decorated in a similar manner. Straight lines and two small circles with double semicircles are still visible at either side, the centres of both of the latter being 9 in. from the lower termination of the box (see Plate vii.). The projecting block was carved to represent the head of a hound facing downwards; the falling ears upon either side are in relief; a portion of one eye, shown by incised lines, is still visible upon the right side; and the open mouth and teeth, shown in relief and by incised lines, are distinct upon both sides of the block (see Plate vii.).

Running along the lower edges of the sides of the harmonic curve, from the head to the bass termination, there are incised lines. These were carried along the edge of the termination. There are also incised lines upon either side, along and close to the edge of the upper portion, from the bass termination to the hump. These were also carried along the sides of the termination.

The decorations upon the sides of the harmonic curve are altogether shown by burned lines, curves, and circles;¹ they are the same upon both sides, excepting the portions below the metal bands for the tuning-pegs, where they are dissimilar. Upon the left, springing from the incised line, there are thirteen single semicircles which are intersected by thirteen others, thus forming an arcade of twenty-seven Gothic arches; while upon the right, double lines connecting semicircles, etc., occur between the incised line and the metal band through which the tuning- incomplete circles, 1\(\frac{1}{2}\) in. in diameter, with a small circle in the centre of each. The outermost of the concentric circles are about 2 in. apart. They may be semicircles joined by lines, but this is uncertain (see Plate viii.).

¹ As an unalloyed piece of metal has been nailed to the back of the box and extends \(\frac{1}{2}\) in. along the harmonic curve, covering a portion of the ornamentation, the exact termination of the design is not visible; but about \(\frac{1}{2}\) in. from the box may be seen upon either side two concentric but
THE "QUEEN MARY" HARP.

THE FORE-PILLAR, DETAILS, ACTUAL SIZE.

Nos. I, II, & III. The head facing the harmonic curve. Nos. IV, V & VI. The head facing the projecting block.
pegs pass. The front of the harmonic curve at the bass has upon the outside incised lines, within which are lines, semicircles, and small circles burned (see Plate viii.). Beneath the harmonic curve, and between the \( \Lambda \) formed by the beads already referred to and the junction of the harmonic curve and fore-pillar, there is a delicately carved moulding, still as sharp as when left the hands of the artificer, and it may be remarked that this moulding has a semicircular termination (see Plate viii.).

The fore-pillar is most beautifully decorated; carving in relief, incised lines, and engraved work, touched up here and there by a finely-pointed hot iron and enriched by staining, are used with great skill. Upon the right side there is a foliaceous and trefoil pattern; then within a circle, surmounted by pellets, a two-legged reptile with upturned head is represented with a fish in its jaws, and above a horse-like animal with its right foreleg and hoof raised to its mouth. Along the side, at the back of the \( T \) formation, there is a foliaceous pattern ending in interlaced stems and leaves, above which, within a circle surrounded by pellets, there is a fine representation of a lion standing upon three legs with the left foreleg raised in front. Here the centre has been hollowed out, apparently to receive the setting for a gem. Above the circle there is a foliaceous design (see Plate ix.). Upon the left side, near to the projecting block, there is a foliaceous and trefoil design; then a circle surrounded by pellets, within which is represented a winged drakesque biped with a triple tail. Along this side, at the back of the \( T \) formation, there is a foliaceous design differing from the one upon the right side; and above, within a circle surrounded by pellets,\(^1\) is represented a creature with a head like a bird, four clawed feet, wings, and a large tail, and above a foliaceous design (see Plate ix.).\(^2\)

The creatures represented within the circles surrounded by pellets are admirably drawn. The reader may remark that a cross occurs upon both sides of the fore-pillar, and that these crosses do not quite harmonise with the designs (see Plate ix.); also that the letters "D.O." occur four times, that is, behind the eyes of each of the reptiles' heads. The front of the fore-pillar below the \( T \) formation is divided by a flattened

\(^1\) The pellets are not in relief. In each case they are shown by burned lines.
\(^2\) The terminations of the \( T \) formation are indicated.
THE "QUEEN MARY" HARP.

PRESENT FORM OF THE HARP.

The measurements are given in inches. Abbreviations: L., length; W., width; C., circumference; L. T., round the T formation; W. T., width of the T formation.

PROBABLE FORM OF THE HARP WHEN IT LEFT THE HANDS OF THE ARTIFICER.
No. 1. The front.
No. 2. The right side and shoulder.
No. 3. The left side and shoulder.
THE "QUEEN MARY" HARP.

No. 1. Upper portion of the back. The dotted line indicates the probable original termination.
No. 2. Remains of ornamentation upon the left side of the back. No. 3. Do. upon the right side of the back.
No. 4. Right side of the projecting block. The missing portion restored. No. 5. Left side of the projecting block.
No. 6. Lower front of the projecting block, showing the portion worn away. No. 7. The lower termination of the box.
bead, and upon either side there is incised and line interlaced ornamentation. Between the T formation and the harmonic curve we also find the flattened bead with a foliaceous design shown by incised and line ornamentation. The ornamentation of the T formation is, for the most part, in relief, and is exceptionally fine. The lips of the heads of the reptiles facing the projecting block end upon either side in bands or ribbons, which are continued along the back of the T formation. Four and a half inches from the commencement of the lip there are four deeply engraved lines upon the right and three upon the left; the ribbons take an upward curve, and are the commencement of the interlaced patterns. The lip of the upper head is treated in a similar manner, the bands or ribbons in this case having two incised lines, one upon either side. The designs of the lower and upper portions upon the T formation are different. Along the outside of the snouts are a series of inverted and oblique semicircles. The eyeballs are surrounded by double incised lines, between which there is a series of inverted semicircles from the outer lines. The beads running along the centre of the reptiles' heads have semicircles upon either side. A flattened bead is carried along the front of the T and divides the ornamentation. This band becomes wider as it approaches the centre, and has an incised interlaced quadruple ribbon pattern. Here there were six silver bosses, four of which remain.¹ From the flattened bead stems branch upon either side, terminating in circles in relief; these circles have incised and line ornamentation (Figs. v. and vi.); one has an interlaced pattern and very delicate line work.² The back of the fore-pillar has finely designed interlaced patterns, shown by incised and delicate lines enriched by staining (see Plate ix.).

In the foregoing description the writer has simply indicated the manner in which the various designs have been executed. The illustrations are from rubbings and gelatine tracings; they are to scale, and have been compared with the original ornamentation.

¹ At either end there are holes. These may have been for nails with knobs; they apparently were not for bosses. ² The block illustrations are actual size.
THE HIGHLAND HARP

In the chapter upon the Irish Harp, the writer has stated that the fore-piller was occasionally shortened by the tension of the strings, and the fore-piller of the “Queen Mary” Harp has undoubtedly been so shortened. If the reader examines Plates II. and III. he will see that the fore-piller no longer fits the depression made in the box and projecting block for its reception, and that the back of the fore-piller rises \( \frac{1}{4} \) in. above the depression; this measurement appeared to the writer to represent the shortening of the fore-piller.\(^1\)

On account of a slight curvature of the fore-piller to the left, the right side is somewhat the longer of the two. The writer consequently accepts \( 24\frac{3}{4} \) in., the measurement of the length along the curve of the left side, as most probably correct. The length along the plane is \( 22\frac{1}{2} \) in.; with \( \frac{1}{4} \) in. added to either side it is \( 22\frac{1}{2} \) in. An arc, the centre of which is \( 17\frac{3}{8} \) in. from either extremity, will be found to measure along the curve \( 24\frac{3}{4} \) in., and to rise \( 4\frac{1}{2} \) in. from the plane. It is probable that this was the original curve of the fore-piller, and that the shortening occurred more towards the lower than towards the upper portion of the fore-piller.\(^2\)

It may here be stated that the metal loop for the thirtieth string was attached to the depression after the fore-piller had become shortened, and probably during the life of the last person who is known to have used the Harp.

Along the back of the T formation and upon the left side there is a crack about \( 8\frac{1}{2} \) in. long, more than \( 1\frac{1}{2} \) in. deep, and more than \( 1\frac{1}{2} \) in. wide, the development of which must to a large extent have been the cause of the shortening of the fore-piller. By the shortening of the fore-piller the form of the Harp has been altered (see Plate v.). It is evident that the cavity in the projecting block for the fore-piller was made larger than was necessary, and it is probable that this was required for the proper adjustment of the parts, and that before they were united the space near to the

\(^1\) Before making a positive assertion as to the shortening, the following test was applied. A piece of stiff paper of the exact form of the side of the fore-piller was placed in the position the fore-piller originally occupied in the depression, and the positions of the front and of the back of the upper portion were then noted. The paper showed that were the fore-piller again accurately inserted in the depression, the upper extremity in front would be \( \frac{3}{8} \) in. above the lower portion of the harmonic curve, and \( 1\frac{1}{2} \) in. from the bass end; and the back portion \( \frac{1}{2} \) in. above the lower portion, and \( 4\frac{1}{2} \) in. from the end.

\(^2\) A fore-piller of this form has been found to exactly fit at both extremities, whereas one \( \frac{3}{4} \) in. longer will not do so.
termination of the projecting block was filled by a wedge. It may have been necessary at some time to remove the strings and separate the fore-pillar from the block, when the person who replaced them must have neglected to insert the wedge. The reader will understand that, when the fore-pillar became shortened, the pressure caused by the tension of the strings in place of being distributed over three inches fell upon one point, and that the thrust was towards the termination of the fore-pillar. There being no restraining wedge, the fore-pillar was forced to the end of the cavity \( \frac{3}{8} \) in. in advance, and destroyed the termination of the depression at the end of the projecting block, which had been \( \frac{3}{16} \) in. wide. The fore-pillar is now \( \frac{1}{8} \) in. from the end of the depression nearest to the sounding-board.

Turning to the junction of the fore-pillar and harmonic curve, upon the left side of the latter we find that at the nineteenth peg-hole a strengthening plate has been placed across the peg-hole band. There can be little doubt that the band, which is thin, has there given way. Continuing the line of the lower portion of the harmonic curve past the junction of the fore-pillar, we find that from the back of the fore-pillar onwards the harmonic curve has been thrust upwards, and that there are two cracks. Upon the right side we find that the metal band has been fractured where it is pierced for the twenty-fourth tuning-peg, and that a broad piece of metal has been placed across the band; that the cracks, already noticed upon the left side, are strongly marked (see Plate viii.), and the alteration in the form where the fore-pillar joins is more pronounced. What has been noticed as occurring at the junction of the fore-pillar and the projecting block is here most distinctly seen. The harmonic curve, supported at one point only, has been gradually dragged down by the tension of the strings, until by the yielding of the wood caused by the cracks the two pieces again came in contact. Here we also find the fore-pillar has been thrust forward \( \frac{1}{4} \) in.

The string-band was probably originally almost a straight line, but owing to the tension of the strings the sounding-board has been drawn up one inch exclusive of the string-band.\(^1\) The string-band has been so strained that a crack developed along the string-holes—i.e. from the

\(^1\) This has had the effect of slightly opening the back of the box at the right side, indicated by a dark line (Plate vii., No. 3).
tenth to the fifteenth. This crack is \( \frac{1}{4} \) in. deep, the thickness of the band being \( \frac{3}{4} \) in. The defect in the formation of the "shoes of the strings" was then apparent to the possessor of the Harp, and small pieces of metal, some with semicircles at either end, and measuring from \( \frac{3}{4} \) in. to one inch in length, were nailed across and beneath each of the "shoes of the strings." These unsightly additions may be seen upon Plate I., but upon Plate vi. they have been omitted. The upper portion of the front of the harmonic curve has been broken off, evidently the result of an accident, as the wood is not badly worm-eaten. The right side of the box has in two places been badly burned.

Examining the junction of the harmonic curve and the box, a wedge of wood will be found inserted at the back of the harmonic curve where it joins the box. This wedge upon the left side is about \( \frac{1}{16} \) in., and upon the right side of the back, \( \frac{1}{4} \) in. thick, and may have been inserted to fill the cavity caused by the change in the form when the bass termination became depressed in consequence of the shortening of the fore-pillar. Probably at the time this wedge was inserted another wedge was placed upon the right side. It is possible there may have been a cavity there also caused by the tension of the strings dragging the harmonic curve towards the left.

Supposing the harmonic curve to have originally fitted the depression, it is evident that upon the left side it is \( \frac{3}{8} \) in. higher at the back than it should be, while upon the right side it is \( \frac{3}{8} \) in. higher than it should be.

The back of this Harp is instructive. This portion had originally been as finely decorated as the end of the box, but only two vestiges of the decoration are now to be seen. The greater portion of the ornamentation upon the lower portion of the shoulders has also disappeared. The corners at the lower termination are worn, that upon the left side more so than that upon the right. The nose and brow of the hound have disappeared, and only a portion of the eye upon the right side remains. It is evident that, after performing upon the instrument, the harper placed his right hand under the back of the shoulders and his left hand upon the lower portion of the fore-pillar, and carried it to

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1 The width of the crack is \( \frac{1}{4} \) in. Where it occurs the string-band is somewhat wider. The writer has not considered it advisable to show the additional width upon Plate vi.
its stand or bench; then, placing it so that the projecting block and left corner of the box first touched the bench, moved it forward as he lowered the box, and then pushed it along the bench until it was in its proper position. This appears to be important evidence as to the position of a Celtic Harp when not in use. The Harp has been most carefully treated, and it must have taken many long years of friction to have obliterated the deeply burned lines upon the back, and upon the back of the shoulders.

According to tradition there were attached to this Harp representations of Queen Mary and the royal arms of Scotland, worked in gold, and it is believed that these were removed and stolen about the year 1745. It is evident, from the numerous nails that may still be seen, that some enrichments had been added after the construction of the instrument. Upon the bass termination of the fore-pillar there are four brass pins, and immediately below, upon the front of the fore-pillar, there are twelve brass nails. Upon the upper portion of the right side of the fore-pillar, in the centre of the circle surrounded by pellets, there is a cavity evidently intended to contain the setting of a gem, and here we find, besides one brass nail, holes that certainly may not be worm-holes, as this portion of the instrument is not badly worm-eaten.

Before concluding the description of this Harp attention may be directed to the frequent representations of the Christian symbol. The cross appears four times upon the sounding-board, twice upon the fore-pillar; and supposing, as is most probable, the twenty-nine tuning-pegss had each double lines crossing each other upon the tuning end, and each a single cross upon the string end, the cross would have been represented one hundred and forty-five times upon the tuning-pegss alone. From these numerous representations of the Christian symbol it seems probable that this Harp was constructed either for some churchman or for some eminently religious layman. We know that the Clarsachs was used in Ireland within some hundred and fifty years to accomplish the celebration of the Mass, and it was, no doubt, so used at Iona and throughout the Western Islands.

This Harp is comparatively light, the weight being slightly under twelve pounds. The box is stated to be of willow wood,¹ and is a rich

¹ Drummond's Scottish Weapons.
THE "QUEEN MARY" HARP.

THE HARMONIC CURVE.

No. 1. The front of the bass termination.

No. 2. Section at the ninth tuning peg, showing section of the moulding.

No. 3. The moulding underneath.  No. 4. The left side.  No. 5. The right side.

PLATE VIII
mahogany colour. It is badly worm-eaten. The harmonic curve, which has suffered less from the ravages of the worm, is perhaps of the same wood. It is a brownish red. The fore-pillar is of a harder wood and has a closer grain, and apparently originally was of the colour of boxwood. With the exception of the T formation it has been very carefully stained here and there; the T itself has probably all been stained or coated with coloured varnish.

Comparing the "Queen Mary" Harp with the specimen preserved in Trinity College, Dublin, we find the box of the latter to be less deep, the ornamentation to be more elaborate and more varied, while the drawing is less geometrical, and consequently more pleasing. The ornamentation upon the sides of the harmonic curve of both specimens are very similar, while the moulding underneath in both specimens ends in semicircles. The lower termination of the Trinity College Harp is plain and coarsely fashioned, while that of the "Queen Mary" Harp is well ornamented. The ornamentation upon the sounding-board and the sides of the box of the Trinity College Harp may be extended at the lower extremity, i.e. if the semicircles are completed the patterns will then terminate in circles, whereas the designs upon the "Queen Mary" Harp are complete and do not admit of extension. The comparison cannot be carried further, as the fore-pillar of the Trinity College Harp is out of harmony with the box and harmonic curve. The Trinity College Harp has been shamefully tampered with, while the "Queen Mary" Harp has not suffered from the hands of restorers.

This Harp must always be remarkable for elegance of form, exactness of construction, beauty of ornamentation, and wonderful preservation; and although its right to be entitled "Queen Mary's Harp" may be questioned, it may well be called the Queen of ancient Harps.

The "Queen Mary" Harp, when strung with wire, was last played upon by John Robertson, the eleventh laird of Lude, Perthshire, who was a noted performer. James Macintosh, father of the Rev. Donald Macintosh, the author of a Collection of Gaelic Proverbs, when visiting at Lude asked the laird to play the Harp. After supper Lude and Macintosh retired to another room in which were two Harps, one of which had belonged to Queen Mary. "James," said Lude, "here are
THE "QUEEN MARY" HARP.

THE FORK-PILLAR.

No. 1. The ornamentation upon the T formation. No. 2. The left side. No. 3. The right side.
No. 4. The portion of the back nearest to the Harmonic curve. No. 5. The portion of the back nearest to the Projecting block.
No. 6. The portion of the front nearest to the Harmonic curve. No. 7. The portion of the front nearest to the Projecting block.

INCHES

PLATE IX
two Harps: the largest one is the loudest, but the small one is the sweetest; which do you wish to hear played?" Macintosh said the small one. Lude took up the Harp indicated, and played upon it till daylight.  

The Rev. Donald Macintosh tells us that he heard this from his father, and was so impressed that, being in the neighbourhood of Lude about 1803, he called upon General Robertson, the great-grandson of John, the eleventh laird of Lude, who showed him both the Harps.

Macintosh at the time was Gaelic translator and keeper of Gaelic records to the Highland Society of Scotland, and after his return to Edinburgh he informed the Society that two Harps were preserved at Lude. In 1805 General Robertson was communicated with, and the Harps were sent by him to the Society for examination.  

The Harps, when brought to Edinburgh, were exhibited before the Society. Drawings were made of both by Daniel Somerville, which were afterwards engraved by him for the purpose of illustrating "An Historical Enquiry respecting the Performance on the Harp in the Highlands of Scotland, by John Gunn, 1807." Mr. Gunn states that the smaller of the two, the "Queen Mary" Harp, was then in a good state of preservation, and so complete and sound in all its parts that it looked as if it had been made some eighty years. The Society expressed a wish to have it strung with brass wire, and this was accordingly done. Mr. Gunn says: "It did not, however, occur to us that the harpers had a peculiar manner of producing the tone from brass strings by using their nails, which they allowed to grow to a certain length and form for that purpose. The touch or manner of producing the vibration of the strings by the modern performers is on a different principle altogether, and can only be effected on strings made of the intestines of animals."  

It is fortunate that this was his belief, for supposing the instrument had, when strung with wire, been kept tuned for a lengthened period,

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1 Of all the pieces played upon the instrument by Mr. Robertson, "Suile Chuan na Leod," or Lude's Sugar, a composition of Rory Dall, is the only one remembered.


3 Although Mr. Gunn knew of the meeting of Harpers at Belfast in 1792 (note, p. 23), he was unaware of the fact that of the ten Harpers present only one, Hempson, whose age was ninety-seven, pulled the strings with the fingers-nails.
and supposing it was then as badly worm-eaten as it is now, it would in all probability have been pulled to pieces and destroyed. Mr. Elouis, a well-known performer upon the Pedal Harp, strung the instrument with gut, and played a number of airs upon it in presence of several members of the Society. The instrument was found to be more remarkable for sweetness than for power, the notes produced from the treble being much superior to those produced from the bass. This was certainly to be expected from an instrument which had been intended to be strung with wire. The strings were cut close, but, unfortunately, the huge pegs used by Elouis for securing the gut-strings in the string-holes were not removed, and still disfigure the instrument. There can be little doubt that Elouis supplied a number of the iron tuning-peg already noticed. General Robertson's communications to the Society are, unfortunately, lost; but as he lived up to 1820, and must have been aware of Mr. Gunn's statements, and, as far as is known, did not contradict them, they may be accepted as his own.

This Harp has been illustrated by John Gunn in his Historical Enquiry; the Proceedings of the Society of Antiquaries of Scotland (vol. xvi.), in which many details are also represented; The Book of the True Highlander; Musical Instruments, Hipkins and Gibb; and Drummond's Scottish Weapons. That in the last-mentioned work is perhaps the most successful of the representations.

1 The engraving of the Lament Harp shows that it was then damaged at one of the corners of the sounding-board. If this damage is examined, it will be seen that it occurred not before but after the instrument had been hopelessly riddled by worms. If the Lament Harp was worm-eaten in 1597, the "Queen Mary" is almost certainly to have been in the same worm-eaten state it now is.

2 Elouis was a performer of note, and an arranger of Scottish music for the Harp. He was a successful teacher in Edinburgh up to 1818. The cause of the collapse of his classes and of his leaving the city is amusingly related in the Memoirs of a Highland Lady, p. 313.

3 There is a deplorable error in this illustration. Upon the centre of the right side of the box a cross is represented, enclosed within circles. A cross does not appear upon either side of the box. This plate was afterwards used for James Hogg's Queen's Wake (Edin., 1819).

4 Upon only one illustration, that in Drummond's Scottish Weapons, is the ornamentation upon the shoulders indicated. In this work there is also a page showing details, none of which are by Drummond, but some are apparently from the blocks belonging to the Society of Antiquaries. It is to be regretted that the details which appear in the Proceedings of the Society of Antiquaries, and in Drummond's Scottish Weapons, are not as accurate as detail drawings should be.

Neither the lines running along the edge of the lower termination and side of the sounding-board, nor the shortening of the fore-pillar, are represented upon any of the illustrations.
MUSIC

That a vast amount of music was composed for the Clarscha or Highland Harp we have every reason to believe, but unfortunately it is now a matter of difficulty to say positively what is Highland Harp music. The instrument being superseded by the violin, music for it, although remembered, is certain to have been altered, and impossible harp notes introduced. In "Give Me Your Hand," a melody which may reasonably be supposed to have been composed for the Harp, we find in a copy printed by Burk Thumoth, c. 1750, an impossible note, and this note has been repeated by Bunting, who published the melody as Irish. Confronted with this difficulty, the writer has found it necessary to confine the illustrations to a few melodies, the composition of Rory Dall (Morrison), the harper of Macleod of Macleod, which there is reason to suppose were written for the Harp, and others that could be played upon the Clarscha or Highland Harp with thirty strings.
THE HIGHLAND HARP

LUDDE'S SUPPER.  DANIEL DOW.

COMPOSED BY RORIE DALL.

SLOW.
HIGHLAND LADDIE.

THE VARIATIONS ARE BY JOHN PARRY.

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