

sacred horns (*e*) were often made of gold and silver. A very valuable specimen, richly decorated with figures of animals, was formerly in the museum at Copenhagen.

When the power of the Druids was broken, the use of the sacred horn was discontinued, and those only survived which were retained for the amusement of the people, for use in the chase, and for purposes of war (*f*). They were slung by a strap, or two or three plies of chain, and, being decorated according to the rank of the owner, were frequently given in the place of a charter, or as an authority to hold land or office.

Plate 29 shows a natural horn, which was used at Drummond Castle until the middle of the 16th century to signal the service of dinner to the inmates; others were used for sounding, and also as drinking cups. A fine specimen of this class, with a stopper for screwing in, when the horn is used for drinking (plate 17), is in the possession of Captain Colin McKenzie; the silver mounting is modern, but the date carved on the horn is 1587. Another of an unmistakable convivial character is called the whistle-horn; this was tapering with a whistle at the taper end, and each person drinking had to drain it dry (*g*), so that the whistle would sound clearly. A specimen of this class is in the possession of Mr. Davie, but we had no time to make a drawing of it during our visit. The Kavanagh Charter Horn (plate 29) is mounted for use at the table, and is very much like the Pusey Horn. The legs are fitted into sockets, so that when removed the horn could be used for sounding. It is mounted in brass, and has for inscription, "Tigernanus O'Lavan me fecit I.H.S.", and is at present in the library of Trinity College, Dublin. When, in consequence of the invention of firearms, a store of powder had to be carried, the horns in many cases were converted for the use of the "villainous saltpetre," a number of which were especially made in the 17th century. The celebrated McGregor horn is shown on plate 17, and on plate 18 is a small flask made of deer horn, one end being for coarse powder, and the other for fine (*h*). It was slung by a cord, and had also a slide to slip inside the belt. Owing to the introduction of cartridges, the horn has returned to its duty as a drinking flask, and the modern ones being generally imitations of ancient specimens, no further description is required.

Sketches were made of the specimens at Drummond Castle, at the museum of Mr. Isles, Blairgowrie, &c. One sketch of a horn, formerly belonging to the McLeans, of Coll, was kindly forwarded by Mr. Carmichael, and the largest we have seen is with Mr. Davie, of St. Fillans; and those illustrated were selected as representatives of the art of the period, in order to avoid crowding the book with an unmeaning repetition of otherwise admirable specimens of artistic handiwork.

The harp in point of antiquity is the next for consideration, and is the instrument which undoubtedly held the place of honour in "cottage and ha'" in former days; but, probably owing to the so-called progress in musical science, the simple, inexpensive, and portable harp, which was admirably fitted for, and probably gave rise to, the ancient scale of music, had to give place to other instruments, which necessarily were larger, heavier, and more costly. These in their generation had to give place to the harpsichord, pianoforte, &c., until at last all knowledge of the position that the harp undoubtedly held in the estimation of our ancestors was nearly blotted out. The researches of Burney, Gunn, Walker, Bunting, and others, preserved the leading features of the instrument, but the greatest doubt still exists as to its original form and capacity, owing to the words crot, cruit, clar, clarsichoe, clarsheach, Keirmine, cionar,—cruit, creamhtine cruit, Teylin, &c., being generally translated harp. The harp in its present shape is essentially a Keltic instrument—it is undoubtedly of high antiquity (*i*). Another stringed instrument was in use in ancient times, but whether the term "cruit" refers to the same instrument as that described as harp, and whether

(*e*) The Helstone Furry and the chants sung in the church tower of Magdalene College were accompanied by horn blowing; and although the origin of the custom is lost, it is doubtless an echo of Druidical worship.

(*f*) The translator of "Froissart," speaking of the Scots, in the quaint old language of the time, says:—"They made a merueilus great bruit w<sup>t</sup> blowyng of hornes all at ones."

(*g*) When a guest was placed in his seat he was obliged by the fashion of the land to drain off a draught of the water of life out of a large family cup, or shell. He had no sooner finished that potion than he was presented with a crooked horn (holding about an English quart of ale). If he drank that off at a time he had great praise.—*McPherson* (1768).

A. Baron, "The shrill blower of Cadgyrn, the ample mead horns," *Llyw Ben Twrch* (1450).—*Williams*.

The sentry had to deliver all he had to communicate in extempore rhymes. A large horn full of spirituous liquor stood always beside him to strengthen his voice and keep up his spirits. It is little more than half a century since this custom was last observed in an old tower belonging to a chieftain, whose estate lay in one of the remotest Western Islands.—*McPherson* (1768).

(*h*) In an inventory taken in the first year of Edward VI.'s reign—"One horne for goone powder, garnished with silver; three grete flasks, covered with velvet, and three lytle touche boxes; a grete flask, varnished and paynted; and a touche box, graven and gilded" (*i.e.*, a small box for fine powder).

(*i*) The earliest delineation in this country is possibly that on the cross at Monifieth (fig. 8). Gerbert gives a drawing of an English harp from a MS. of the 9th century. Another form shown is from an old MS. (fig. 1). Harp pins, exactly the same as those used in the Q.M. harp, have been found in the crannogs.