

remainder of the carving on the forearm is in bold relief, the ornamentation on the neck, side, and front of the chest being formed by incised lines. The holes made in the ridge of the chest for the strings are protected by small metal guards of various patterns, a detail of the oldest of which is shown; the outline drawing at the bottom shows the harp as laid on its side, so that the bias of the neck may be seen. The pins for strings are thirty in number, the pins for the bass strings being placed one over the other (*u*); the longest string is secured by a loop, and is not placed in a hole and secured with a pin like the others; the weight is about 12 lbs. (*v*).

The remains of a harp, almost identical in size and shape to the "Queen Mary," are preserved in Trinity College, Dublin (plate 22). The case in which it is placed was fixed, so that it was impossible to open it at the time of our visit; the harp, however, being close to the glass, the dimensions were taken by means of sight-lines, and we think may be relied on to within an eighth of an inch.

The probable age of this harp has given rise to a great deal of heated discussion. The Chevalier O'Gorman stated that it belonged to Brian Boru, and he gives a long description of its fortunes and wanderings; Dr. Petrie says, "This statement exhibits the *Antiquarian ignorance and daring mendacity of the writer*," and says that it belonged to the early part of the 15th century, because of the armorial bearings on the forearm.

O'Curry disputes this statement; but they both (in the heat of the discussion) appear either to have forgotten to examine the subject in dispute, or else did not understand what they were talking about.

We think that the original harp was made about the same time as the Lamont harp; the neck is undoubtedly ancient; the silver mounting, which we think of the same age, closely resembles in style the workmanship of the Lorne Brooch (plate 38, Vol. II.), which is said to have been worn by Bruce at Daleree; it also resembles in character the mounting of the Lamont harp.

The tree, the enrichment of which gave rise to the dispute, is, however, undoubtedly a comparatively modern one. The carver had not the skill, and could not imitate the vigour of the first artist, and it appears to be either a rough copy of the original (with the heraldic detail added), or else to have been an imitation of one which closely resembled the Queen Mary harp. The back is rougher in shape, the incised ornament of the sides and chest is greatly inferior (*w*), and we think that, if the statement of the chevalier is ever to be disputed, it must be on other grounds than those brought forward by his assailants. The tree of the harp is shown in the plate as being restored to the same shape as that of the Queen Mary. It, at present, has a sort of curly end in deal and plaster, but from the drawing in Bunting it was evidently the same shape as shown in the plate, the lower part being merely broken off or rotted away.

The next class of harp we have to consider is that which is undoubtedly Irish or Welsh, and would seem to have been the same shape as the English (plate 19). The one shown (plate 22) is in the Royal Irish Academy, and has a *very Danish air about it*. It has pins for strings, but the plates and the small fixed pins to take the bearing of the strings are of a later date; the tree is slight, the chest is simply rounded, the sound-holes are large, and at the back, and the workmanship is of a very ordinary kind. When played, it was placed between the knees, and rested on the ground. It is called the O'Neil harp. Another harp, called Carolan's harp (the head of which is shown), has the original plates for the pins, but some ordinary screws have been screwed into the wood to take the bearings of the strings. The sound-holes of this are large, and at the back; the pins are thirty-seven in number; the longest string being 38 inches, the shortest  $2\frac{3}{4}$  inches.

The remains—*i.e.*, the tree and neck—of another harp (the Fitzgerald) are also in the Museum of the Royal Irish Academy, and are very richly carved. The neck has a number of animals carved in relief, with names on labels, One, with a *man's head*, is called "lamia." It has two rows of pins for the strings. The lowest row has forty-five pins, and above this are seven more—the first is placed over the twenty-second pin from the chest—making, with the bottom row, fifty-two pins in all.

The remaining harps (plate 19) have already been referred to. Fig. 6 shows the manner of holding the harp when the performer is standing; and Fig. 5 represents the *original* Mark Tapley enjoying harmony under difficulties. He is in the *worm pit* (*x*), with his arms bound, and he is obliged to play his harp with his toes.

(*u*) This is the same in the Lamont harp.

(*v*) Gunn's description of the material of which it is made is, no doubt, correct, but the harp is so thickly coated that at present it is difficult to give a decided opinion; his general description is, however, of the loosest character.

(*w*) O'Curry mentions that an O'Brien sent a number of sheep to Scotland to pay for his harp, but they would not send it back. Was this the O'Brien harp? Was it broken, and sent over to be repaired? or did an inferior workman take a rough idea for his restoration from a harp like Queen Mary's?

(*x*) Ifrinn, the Keltic hell.