

Rev. Charles Bunworth, Baltdaniel, 1734"; above which is a thistle and beneath a lily, both being well represented. On the left side of the fore-pillar and behind the T formation the rose, thistle, and lily occur, while on the right side the rose, thistle, and lily also appear. The back of the fore-pillar is without ornament.

Upon the left side of the harmonic curve the rose, thistle, and lily appear, while on the right side the rose and lily only are represented.

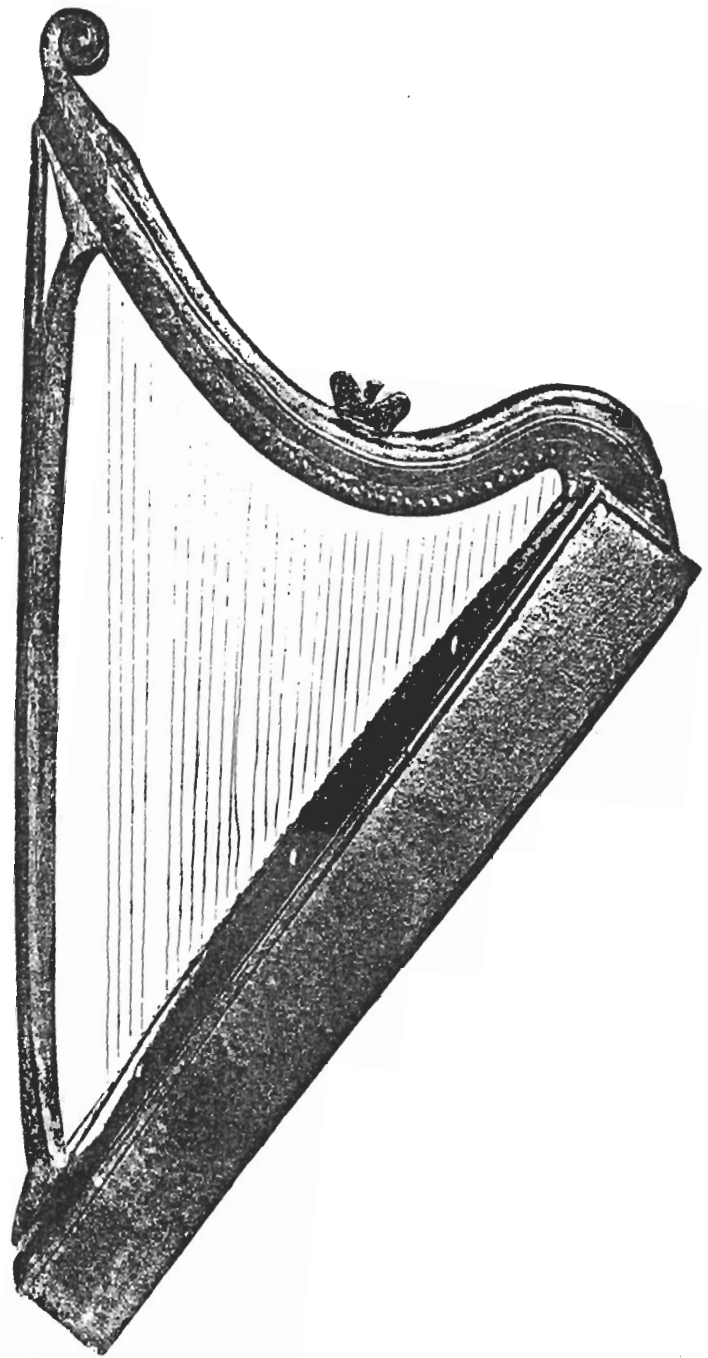
The harmonic curve and the fore-pillar are attached to the box by iron straps, each having at their extremities fleur-de-lis ornaments; these straps, which are nicely fitted and attached by screw-nails, are probably modern.

The Harp has not the appearance of having been much used; that is, the angles formed by the sounding-board and sides are not rounded off or worn away as they would be had they been subjected to constant friction from the wrists or arms. The original keys do not show signs of wear. Upon the left side of the sounding-board a piece has been added, and upon the left side of the box two pieces have been let in. If these are not the work of John Kelly the ornamentation has been well reproduced. The Harp is much worm-eaten, and as it is painted the wood used in its construction has not been ascertained.

THE HOLLYBROOK HARP

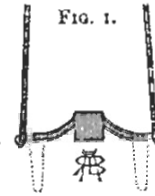
This Harp is unlike any of those already described, and is the only known specimen of considerable antiquity the box of which is not cut out of a solid block. It is probable that logs of bog sallow were not obtainable within easy reach,¹ and the difficulty of transporting a suitable block from a distance was so great, that the artificer was forced, in place of constructing the box of the instrument in the accustomed manner, to build or construct it out of several pieces. It appears that he was aware of the usual form and followed it. The lower portion of the box, for instance, shows what was intended to represent a stunted projecting block, on either side of which the sounding-board terminates in curves. Again the grain of the wood of the sounding-board runs along the strings, and the sides of the box are deeper

¹ There are no bogs along the low-lying of Dublin. Bogs do occur in Wicklow, but upon portions of Wicklow or the neighbouring county the high ground where willow would not grow.



THE HOLLYBROOK HARP.

at the upper extremity than at the lower termination. As the artificer has shown great ingenuity in the construction of the box, the following probable method adopted by him may perhaps interest the reader. A block 2 in. long was first prepared, two curved pieces of wood $\frac{1}{2}$ in. thick were attached to it at $1\frac{1}{8}$ in. from the termination. To the outer portion of these curved pieces of wood the sides of the box were attached (Fig. I.). A block of wood 1 in. thick to which the sides were attached formed the upper termination of the box. A portion of this block, wedge-shaped in form, protruded from the termination of the box; to this the harmonic curve was fitted (Fig. II.).



The framework of the box being thus constructed, it was probably placed upon a plank of suitable wood, perhaps rather more than an inch



thick; lines were then drawn indicating the outer and inner sides and ends of the frame and the projecting block. The outside portions of this board were then cut away so as to allow the inner portion to be inserted. The sound-holes were then made and the metal string-band attached, and the

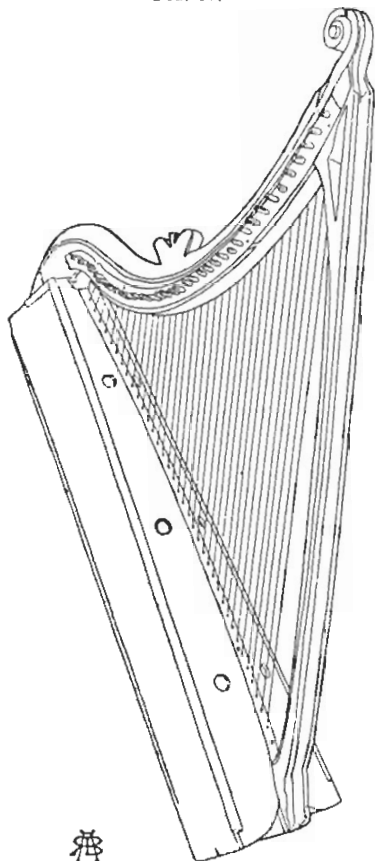
exterior of the sounding-board formed convex across the strings. And finally, the inner portion of the sounding-board was hollowed into the form of a flattened arch. The sounding-board being securely fastened to the sides, ends, and projecting block mouldings, the section representing a segment of a circle was attached so as to cover all the joinings (see section, Fig. III.), and the



back covered in by a board. It is clear that this Harp was not intended to rest upon the lower termination of the box, for there are two holes in the outer portions of the curved pieces of wood into which pegs or supports were screwed; the worms of the screws are distinctly visible (Fig. I.). The sounding-board, the grain of which runs along the strings, has been slightly raised by the tension of the strings. In thickness it is $\frac{1}{4}$ in., and in it are six circular sound-holes, 1 in. in diameter. There is no raised string-band, but in place of the "shoes of the strings" there is a metal band $\frac{3}{4}$ in. wide, extending from the fore-arm to the harmonic curve. This band is pierced for thirty-eight strings, the holes being $\frac{1}{8}$ in. at the surface and $\frac{1}{16}$ in. next the wood. This metal string-band is certainly old, it is fastened by nails and is fairly strong, but not

thick, and would not interfere much with the vibration; it, however, did not answer the purpose intended, as the sounding-board is badly

FIG. IV.



split for some length along the string-holes. The raised string-bands to be found upon the older Harps appear better to have withstood the tension of the strings than this metal band fastened as it is by ordinary nails. The sounding-board is $4\frac{1}{2}$ in. broad at the upper extremity, and $9\frac{1}{2}$ in. broad at the lower termination. The length of the box is 37 in.; the sides are $5\frac{3}{8}$ in. deep at the upper extremity, and $4\frac{1}{2}$ in. deep at the lower termination. In the board now covering the back of the box there is a large cavity. The board is badly fitted and may not be that originally supplied. As there are six sound-holes through which the instrument could be re-strung, a cavity at the back was unnecessary. All the portions of the box are most carefully put together, and, if when constructed and decorated there was no cavity at the back, it must have been difficult to trace the several joinings.

That portion of the block at the upper termination of the box, to which the harmonic curve is attached, does not rise from the centre of the box (Fig. II.), the measurement on the left side being $1\frac{5}{8}$ in., while that on the right side of it is $1\frac{1}{8}$ in. This arrangement allows the strings to be more perpendicular than they otherwise would be. The bands through which the tuning-pegs pass are iron, and form single curves. They are pierced for thirty-nine tuning-pegs, some of which are plain, while others show two forms of ornamentation, both old. The length of the shortest string is $2\frac{3}{8}$ in., that of the longest string is 37 in. The strings at present on the Harp are all brass, of the same gauge, and are modern. The upper portion of the harmonic curve is rounded, and

has a moulding on either side. About the centre there is a rude representation of a crown in relief. The fore-pillar is remarkable: it springs from that portion of the sounding-board which covers the projecting block. It is almost straight, and joins the harmonic curve in the more modern fashion, the upper termination being curved backwards in the form of a scroll. Near to the junction with the harmonic curve there is a perforation in the form of a triangle. This is an unusual feature. There is no T formation, but the section shows the form of a stunted Y, which is one of considerable strength (Fig. v.).¹ The extreme height of the instrument unsupported by pegs is 4 ft. 1½ in.; the greatest width is 2 ft. 2½ in.



This Harp is painted and decorated. The colour foundation, sober red, is varied by splashes of rich brown, or dark brownish green. Upon this foundation the designs are traced. These designs are in gold, outlined in black, black lines being added when necessary to increase the effect. The Harp had originally not been varnished, so the greater portion of the gold had disappeared before varnish was applied; but upon that portion least likely to have been subjected to friction, that in the under side of the harmonic curve, the ornamentation is distinct. The ornamentation may be described as an attempt to represent a Chinese design. Upon the left and right sides of the box there are foliaceous patterns. Upon the front of the fore-pillar there appears to have been a foliaceous pattern, and a foliaceous pattern fairly distinct is also to be seen upon the lower side of the harmonic curve. The sounding-board received more attention from the decorative artist than the other portions of the instrument. At the lower termination and upon the left side there is an arrangement of leaves and fruit, while upon the right side an arrangement of leaves and flowers is fairly distinct. Between the second and third sound-holes, and upon the left side, a bird with long, straight neck and head, apparently an ostrich, is distinctly visible; while upon the right side a bird with a long, waving neck can be traced. Between the first and second sound-holes, and on the left side, a figure of a man with a hat, very Chinese in form, is distinctly seen; while upon the right

¹ When preparing the drawing of this Harp, the writer found it impossible to do more than indicate the outline of the fore-pillar. The section, Fig. v., is reduced from a full-sized drawing. In front the measurement is 2½ in., from front to back 1½ in., the circumference being 6 inches.

side there is the figure of a man, very indistinct, and, above, an eagle. Between the upper termination of the box and the first sound-holes on both sides, there are foliaceous designs. The Harp shows signs of having been considerably used.

It is not known how long this Harp has been at Hollybrook. It is supposed to date from 1720, and is old enough, and is believed to have been the Harp of a former proprietor, Robert Adair, "so famous in a number of songs in Scotland and Ireland," as M. de Latocnaye, who visited Hollybrook in 1796, informs us.¹ The author of the words of the song, Robin Adair, so happily wedded to the ever fresh and beautiful melody, Eileen Aroon,² is not known. They were sung by Braham at his benefit in 1811, and may have been old at that period. Much has been written about them, but no definite statement can be made.

Robert Adair of Hollybrook was the ancestor of the present possessor of the Harp, Sir Robert Adair Hodson, Bart., of Hollybrook, County Wicklow, where it is still preserved, who has kindly allowed it to be photographed for the purpose of illustrating this work.³

Of this Harp a half-tone block illustration from a photograph appeared in *The Leisure Hour* for January 1901. It is to be regretted that this illustration fails to show the triangular perforation of the fore-pillar, the most distinctive feature of the instrument.

A HARP BY JOHN EGAN

This instrument, believed to have been the first made by this noted maker, is deserving of notice, as it is perhaps the most interesting of the more modern specimens. Egan, when constructing this Harp, must have had an ancient Harp before him, the form of which he followed with slight variations.

"John Egan, No. 25 Dawson Street, 1809," is engraved upon one of the metal bands through which the tuning-pegs pass, and upon the sounding-board there is an inscription in German text, some of which is now

¹ There is no similar statement regarding any other Robert Adair, and as De Latocnaye visited Hollybrook, he presumably got his information upon the spot.—*Leisure Hour*, January 1901.

² Petrie, in O'Curry's Lectures, vol. iii. p. 298 ;

Hardiman's *Irish Minstrelsy*.

³ The writer is indebted to Lady Hodson for allowing him to examine this Harp, and to Miss Hodson for drawings, measurements, and descriptions of the instrument.