A General Collection of the Ancient MUSIC OF IRELAND. Arranged for the Piano Forte. some of the most admired MELODIES are adapted for the VOICE. To Poetry chiefly translated from the Original Irish Songs of Thomas Campbell and OTHER EMINENT POETS. To which is prefixed A Historical & CRITICAL Dissertation on the Egyptian, British and Irish Harp by EDWARD BUNTING.
Editor's Preface.

"Rumors of other times! joy on whose seeds the blue bough of my father's isle, strike the Harp in my tall, and let each breath of the song. Passion is the joy of love; it is like the absence of spring; when it is absent the branch of the tree, and the young leaf retires to its green breast, both the song.

"And, strike the Harp! and sound the death of joy! Let these grey heads be near me to tell the story of other times, of kings reigned on this land, of which we, children of men, are the last. The song of Piers of the days of his joy; his thousand breaks, learned forward from time was to time; and the voice of the king." - OSBORN.

Ireland, from a remote period has been celebrated for its cultivation of music, and admitted as one of the parent countries of that art. Yet the present is the first general collection of its national airs, most of them are so old, that their authors and the airs in which they composed them are unknown.

The works of the two of the late composers, Goffeau and Carolus, have been selected, but even those partly, and from copies generally defective; while most of the productions of their masters, to whom they looked up with reverence, and of whose excellence they have fallen short, are scarcely known in the country where they flourished. To rescue them from oblivion, the editor, about ten years ago, presented the public with a volume of their works.

The causes which rendered this publication justify the delay: the editor was desirous to render the collection so extensive as to supersede the necessity for others; to collate the airs of different provinces with each other; to procure translations of some of the finest songs, and for several of the airs best adapted for the purpose to give English words with an instrumental accompaniment. To those he wished to annex the original poetry in the Irish character.

His aim was to form a collection which would comprehend, as nearly as possible, all that is valuable in the ancient music of this country.

To complete the plan, it was necessary to secure many valuable airs, hitherto confined to particular districts of the kingdom. In these districts, particularly Connaught and Munster, he has minutely and repeatedly made his researches in person, and taken from instruments, and the voices of old people, a number of strains that might not otherwise have survived the singers.

He was accompanied by a person versed in the Irish tongue, who took down the original words, these words, it is true, appear from internal evidence not to be generally current with the music. Often when the strain is most pathetic or dignified, the sense of the poetry bears little relation to the expression of the air; yet, as local curiosities, they may not be uninteresting.

*In Conna, in the course of lectures in Oxford and London, it which gave examples of the different styles of music, was pleased to say, "that in the first volume of this work," amounting to upwards of fifty airs, "there are very few indeed which are not extremely fine." He further says a complaint from an eminent judge, making the editor's hopes with regard to the fame of the entire work.
By such means the arts were secured in their native paths; and the words of the best tunes in their proper language and character.

The editor has since collected memoirs of the harpers for a series of two hundred years partly through the aid of Arthur O'Neill, an intelligent and well-known harper; these proved too extensive to be given in this publication; but the most interesting facts are scattered through it. The work includes memoirs of the funeral cry, of Caroling, and Cronan, of the ancient Irish, as old Irish Lessor and Proverb, played in this kingdom for generations, and latterly by Dennis Heasasen, the harper of Magilligan, from whom it was taken down shortly before his decease; besides, a modern harper by Cronan, for the purpose of contrast; and two celebrated Irish airs, with their ancient variations as practiced on the Harp for many years; with these are given an original melody of recitative, which the compiler had the fortune to discover as sung in various strains in the Highlands of Scotland, and also by the aborigines of different parts of Ireland, to Ossianic fragments.

TO THE MUSIC IS PRELIMINARY

A TREATISE ON THE THIBAN, BRITISH, AND IRISH HARPS.

In this there is various original matter, connected with a subject curious and little explored: the affinity of the present Harp to the most ancient instruments is traced, and sketches given of the ancient music in Wales, and in the Highlands and Lowlands of Scotland, and an account of the magpie.

In the concluding part of the treatise the distinctive difference between the music of Ireland and the aboriginal music of neighbouring countries will be noticed; and an account given of the principles upon which the Irish Harp is tuned and played—of a multiplicity of technical ancient terms in the Irish language, respecting the instrument, its proportions, and measurements, as well as the alterations it has undergone to the present time.

The editor's object in this complicated undertaking was accomplished at a moment when the Harp and harpers were verging so nearly to extinction, that the attempt would have failed had it been postponed to the present day. He thus saved from destruction a great portion of that music for which Ireland has been conspicuous for ages. To the merits of such strains the following passage well applies: "They take the very form and pressure of our history; and the conflict of spirit, naturally warm and virulent, with the glooms which chasement and poverty cast upon them, is where more faithfully recurred than in these beclouded melodies, where the strain often bursts into resentment unexpectedly, and as often relapses from its fiercest expression into languor and complaining, as if there were some song which they could not forget even in their wrath."*

The rapid decrease of performers on the Irish Harp suggested the idea of assembling the remaining harpers dispersed over the different provinces: a meeting was accordingly held at Belfast on the 12th July, 1792, when no more than ten could be collected, to whom liberal

---

* See portrait of Harpman, taken in 1794, Plate I.

† The author of a late pleasing work may have extended the following regret to every lover who is not incapacitated of feeling, however exalted his rank. "In the tears of the favourite sons of his country, he hears the long lost voice of his mother, his sister, and his youthful past. There is in some of his harpers, to his heart which does not vibrate to some of his well-known strains. You cannot measure them as bards; you cannot restore him the strains of alteration which he loves by any accretion."—Lloyd's Poems. Dublin, in the Compendium of Scotland.
premiums were distributed according to their respective merits; of the ten, only two survive at this day. Those who about twenty years before had heard the delicate touches and whispering notes of Domhnall Maclean, the harper, knew the capability of the instrument, and saw sufficient reason to respect the development of the art.

The editor was appointed to note down the airs played on the occasion, and cautioned against writing a single note in old melodies which would seem to have passed, in their present state, through a long succession of ages. Though collected from parts distant from each other, and taught by different masters, the harpers always played them in the same keys, and without variation in any essential passage or note. This circumstance seemed the more extraordinary when it was discovered that the most ancient notes were, in this respect, the most perfect, admitting of the addition of a base with more facility than such as were less ancient. It was remarked, that their instruments were made on one uniform system, though the performers on them were ignorant of the principle.

A principal motive in convening this noble assembly of the bards, was to procure poor copies of tunes already in the hands of practitioners, and to perpetuate a variety of other extremely ancient ones, of which no copies existed, and which were therefore the more likely to be lost; these were proposed, were partially obtained by the meeting planned to, and have been since perfected through the editor's labours.

Concurrent as it is in the compositions of the Italian and German schools, he is convinced that whose public taste is pure, the original music of Ireland will be heard with delight. The performer will please to remember, that the old melodies of a country, and its language, are analogous; that there are idiomatic delights in both, to enter into the spirit of which, practice and strict attention to the tone of each air is necessary, and that is particularly the case with the earliest compositions. Germanised, a famous composer himself acknowledged that he had blotted many a square of paper in attempting to compose a second strain to the charming Scottish air, "The Room of Cawdor Known," which compared with those, is a composition of random due.

Whatever the success of this week may be, the compiler has satisfaction in reflecting, that the greater part of it consists of airs never published before, and that it was his lot to arrest their flight when on the point of vanishing for ever. Almost every one of these humble remarks, who were the principal repositories of them, have some paid the debt of nature, and their harps are heard no more.*

---

* an essay of harpers similar to the had been held in 1784, at Grassald in the county of Longford, in consequence of premiums offered by a notice of that event acted in Downpatrick.

* Dr. Smollett on Poetry and Taste.

* An attempt is now making in Ireland to extend the existence of the Harp, by a society of gentlemen who have conceived a liberal scheme to introduce the manufacture of the same into Ireland.
HEMPSON

THE HARPER OF MEGILLAN, COUNTY OF S'BARREY

[Signature: Engraved from an original Painting by A. Pollard]
AN HISTORICAL AND CRITICAL DISSERTATION

ON THE

H A R P.

Give me some music, see, good maister, listen—
Now, good maister, but that piece of song,
That did and singe so we very sweetly right,
Methought, if I did like my position stand,
More familiar note, more melodious theme,
O'er thus unblest hand, and kindly voiced name.
Mark in Christ ; it is old and plain:
The spirits of the listeners in the air,
And the true truth, that saws their thing with known,
There to clamber it in a city week,
And stills with the benchmark of love.
Like the old age.

SOE TUESDAY NIGHT.

In the following specimen, instead of pronouncing
with certainty on the era in which Ireland received
the music of her Harp, or the country whence she imme-
sdiately derived it, the principal documents and not
therein extend shall be laid before the reader, that he
may draw his own conclusions. Most of the testimonies
adduced are borrowed from other nations, and, of course,
carry additional weight in favour of the claims of this
country. It is certain that the farther we explore, while
yet any light remain, the more highly is Irish harp
monarchy establish.

Dodnorich Stichin, who wrote forty-five years ago, C. C.
says, that the bands kept in between simple strings,
standing with their hands drawn and their voices ex-
tended early to engage, and by their eloquence, as by
inviting, enchantment, prevented the emission of blood,
and prevailed upon them to desist from their warfare.
We may, at least infer, that their influence over the minds
of the people was great beyond example. We learn
through history, that they sung their songs to the music of
an instrument like a lyre, and of Ammonios Macelius, A. D.
502, but they celebrate the brave actions of all
the Persians in brave poems, which they sang to the
sweet sounds of the lyre. Stichin, Dodnorich, and
Ammonios Macelius, unite in declaring that they exi-
ted among the other branches of the Celtic tales before:

2. Laid with the bard a part of prophetic.
3. One of the more certain branches of the mythology of a nation, is its being preceded of a nation or original music. Dr. Moses remarks that,

the most ancient nations preserved their songs either in a written form, or orally, in the form of oral traditions, and in the same way, that the Egyptians, the

Greeks, the Romans, and even the Barons were orally preserved, and were sung as a sort of music. That the Egyptians, and

the Egyptians, were foreign nations of highly cultivated nations, and, in consequence of this, have lost much music. It is who had the original

music of England, and we are in the West.

[Dr. H. on Poetry and Music.]

The Celtic was a singing folk. The bard, which was never in the nation city, was of an individual in the independent state, the

mode principle applies to all of them.

3. Hist. Sec. x. chap. 21. There are also among them makers of songs whom they call bards; these, playing on instrumentable lyres, celebrate

3. Hist. Sec. x. c. 21.
the time of Augustus. It is evident, that their order was more numerous and of higher importance among the Celtic princes of Ireland, Scotland, Mann, Wales, Cornwall, and Armorica, than among any of the Gothic nations. Though it is not unnecessary to refer to Herodotus to prove the establishment of harbours and monasteries amongst the Gothic nations, it is proper to notice, that by the Annals of Tacitus it appears that "in Britain, Totius Pannoniae, partibus oppidum Novum, Romanorum imperio, habens, fuit insula Anglorum. A.D. 214, not only cut down the sacred grove of the Druids, in whose reverence the people were preoccupied, and accustomed their altars, but also contested many of them in their own fairs. If, as has been asserted, all who escaped fled to Ireland, the state of the Moors, and of the Celts, it may be supposed that they were more acquainted with them. Till the sixth century we hear little of them in Wales, where the infiltration again occurred the Harp, and assumed their country to receive the Nescus reigns. We find the state in Ireland in the names Cien and Pais-Dune, from the earliest periods of its history, down to the year 1529, when Gordon died, who served to have been born to relieve the termination of his order brilliant. To this we may add, that the following original lines from the pen of a friend are appropriate: The Harp, on a glass of wine, was seen already, Followed by several fairs, and signs without name; Despite from both ends with their signs. Supported by candle-light, the following song: Family set on me a ministerious stream, Performed to the song of their harp. The history of the Irish harp, as Dr. Brown in his dissertation on Poetry and Music in notices, in which all the other extraordinary. For in any age, called after Peadar, or Doctor in Poetry, resisted thirty of infernal notes; and one of the second order fifteen. It was one of their privileges to be followed on the country from Abhailloon to May, and make exemptions from taxes and payments. I found to wear a part of the same colour of red that was the kings. We find that almost the beginning of the sixteenth century, as the close called Poetry were charged in Ireland with
being modest and temperate, amongst other causes of the royal displeasure, they were charged with demanding for their order, the golden fasces that bespoke the king's order, and had been handed among as a royal trinket from one king to another for many ages is notorious. Hence, the reigning king Henry, A.D. 1545, or 1546, pronounced a sentence of the papal authority, and clergy, as traitors, or from abroad, in the county of Down, with a view to their final expulsion. They had then become a kind of sacred order or collegium, and so numerous, that the needful of the kingdom took shelter in their order as a refuge for idleness and ease.

To divert the incurring storms, the principal posts assembled to the number of a thousand, and resolved to retire to Scotland before the expected sentence of banishment should be pronounced. They were seized by St. Colombanus, the Prior of the Clont, a presbyter and abbot, who, A.D. 1524, had gone from Ireland to remove the Bide directly to prevent the gospel among the northern provinces of the Picts.

This undoubtedly must have looked first from his principal retreat in Iona or Holy, and resolved thereby for the pretexts to disappear were the kingdom, with a demi-

1. Facsimile of the same quires, the Fannin, 

2. For the ports to disappear were the kingdom, with a demi-

3. For them, and surely they assured us great and

4. good reparation, but skilled not of our greedy outrages.

5. of poetry; yet were they sprinkled with some poetry

6. flowers of their native device which gave great grace

7. and commendation to them, the which it is great pity to

8. see so prized to the grasping of wickedness and vice, 

9. which, with good usage, would tend to alien and to

10. himself worthy.

With respect to the musical compositions of the Irish lands, an instrumentarium and autographian has appeared that the incomparable skill allowed to the Irish in music would never be produced of the uninteresting uncongenial antique arts; that it implies a knowledge of the diatess, and an exact division of the harmonic intervals; a just expression of the tempo, and in the quickest manner, a unity of melody. An early writer (Colmorensis) accurately distinguishes the Irish and Welsh statues; the latter having of the shorter notes, slow and mode of concerts; the former, the ephemicus genus, full of minute divisions, with every time marked; the succession of the measure clearly and rapidly, in modulations full and sweet.

This transcendent excellence could be denied from two causes, a perfect knowledge of a science and practice. We are not, it is true, the ablest able to produce our ancient tablatures or from MSS neither discovered, but as from Cymne it appears we commenced both in the Welsh, and as they exist in Mr. Morris's collection, we may easily assure them not even, and derivations from this tide. These collections one of the twelfth century, the very time when Cadwallon and Cadmorensis flourished, so that, concerning the existence together, that we have been twice in careful and disposed. What is more extraordinary, most of the pieces for the harp arts full harmony and counterfeit.

Geraint Cadmorensis, &c., in A.D. 1215, gives a rendering account of Irish music at that period. That enwire predict, born in Wales, where music was much cultivated, and intimately acquainted with the fine arts in general, he, in his history, the following passage, in which he prefers the praise of this country.
to all others. The attention of this people to musical instruments, I find, and be, a worthy of commendation, in which their skill is beyond comparison, superior to that of any nation I have seen. For in those, the modulation is not slow and solemn as to the instruments of Flutes which we are accustomed to, but the sound is rapid and precipitate, yet at the same time, smooth and pleasing. It is a wonderful thing, in such a people, to see the musical instrument, that they have made them for this purpose, and which are resounding, and they are an act so wonderful through them: in the midst of this complicated modulation, and the most intense arrangement of notes, by a rapidity and variety, a regularity so singular, a measured and constant order, the melody is rendered harmonious and perfect, whether the chime of the drums (the fourth), or astringent, or the (fifth) is limited or not, they always begin and end with the same form, all may be perceptible in the overtones of different sounds. They enter into, and again leave these modulations so well manipulated, the music is rendered (fifth), at the same time that the trills and the thinning of the smallest string with such freedom under the deep notes of the bass, with such distinctness and with so much melody, and with so much nobility, that the excellence of their art must be in concealing it.

Concerned, it Please, however, I am.

This description so perfectly suited to the aim we have, that it strengthened the enemies, that they have not suffered in the describer, but not even down to the very form, in which I wish to convey to those who shall succeed us.

[In Cambridge we find also the following passage:]

"It is to be observed, however, that after and while the letter, in order to distinguish the one, the former, in correspondence of intermission and alliance, with such with skill to unite Ireland in main, Ireland, in such, employ and delays in only two instruments, the Harp and the Violin; Scotland, in the Harp, Taber, and Chorus; and Wales, in the Harp, the Pipes, and the Cithara. The Irish prefer strings of brass wire to those made of threads of metal."

It is a combination of the services of Cambridge, that opens of two operations before he wrote (about A.D. 1339) the same instruments had been given to the Welsh, as appears by the appearance of the book Notre Dame (Howell the Good).

"Every clerk here to whom the prince shall grant his instrument, a Harp and a Cittern; and Pipe to each; and which they die, the instruc-

tions ought to return to the prince."

We have in this a certainty of the Pipes as being a very old instrument in Wales, and about a century that neither the Irish nor Scottish Highlanders had them in 1125, when Cambridge was.

"Shipload's Pipes in Wales, we are told, were spoken of as such a name in the seventh century."

In the opinion of many of his time, Scotland had not only equalled, but even for another nation, Ireland, in musical skill; whereby they seek there for the foundation, as it were, of the art."

In Ireland, bishops, abbots, and holy men are ac-

[Note: The text continues with further commentary on the instruments and their use in various regions, emphasizing the skill and tradition associated with them.]
The author of the document expresses a desire to visit Harps and to take a "penological" trip to several countries, noting that the Harps of Scotland, Ireland, and France are significant elements in the musical art. The author mentions the encouragement to visit these countries, with the Harps of Scotland and Ireland being particularly noted for their beauty and historical significance. The author observes that the Harps of these countries are a symbol of national identity and a source of pride for the peoples who possess them.

The text also discusses the importance of preserving these Harps and their cultural significance. The author suggests that visiting these countries would provide an opportunity to see and experience the Harps in their natural environment, offering a deeper appreciation of their craftsmanship and historical context. The author concludes by expressing a personal interest in visiting these countries and exploring the Harps in person.

The text concludes with a note of appreciation for the opportunity to visit these countries, expressing a hope that the Harps will continue to be treasured and preserved for future generations.
that the Irish desired all the instruments, tunes, and measures, as are among the Welsh."

A book of instruments, wrote in the reign of Gruffydd ap Conan, about A.D. 1400, is thus prefaced. "This is the book of instruction of instrumental music, namely the "Harp and Cymor" within the three prerogatives of "Harp," the act and the mind; and "Cymor" the tune of every of them being to compose "music, to keep it in memory, to play it currently, and "to use it. The four chief measures were: the "Alun," the "Alun and Cymor," the "Harp and Cymor," and the "Harp.""

That which is "Alun" of the music was the same as the "Alun." The Alun and Cymor were used by all the authors in the "Harp and Cymor," the Alun being used to compose the curious, and the Cymor to compose the curious.

The same curses are not written in Welsh; only a few are written in the Irish language, and mention Welsh measures, as in the "Harp and Cymor",

The Irish language had been written down in the year A.D. 1000, and was still used in the "Harp and Cymor." The same curses do not mention the rules of the measure by Gruffydd ap Conan, but the same old papers, and measure in this manner.

Certain copies of his regulations: and they all say, that such regulations were made in Ireland, where he was brought up, his father having been an exile there from A.D. 1000. The Harp of Gruffydd ap Conan was a rare instrument, from Ireland to regain his patriarch of Gruffydd, or North Wales, one in 1700, and another (now), the last recorded. Gruffydd ap Conan, as a boy, was also an exile in Ireland, at Hugh, Earl of Chester, and Owen ab Ithobry, having taken possession of their lands, and of the island Anglesey.

An old manuscript in the library of the Welsh school near London, (Mear's collection before allowed) contains pieces for the Harp set in harmony, or conversely, written in a certain translation, the title of this book is Meithra un Beirdd. It contains this notice:

"The following manuscript is for the music of the Harp, it is written by a commoner or minstrel of the master of music, by order of Gruffydd ap Conan, prince of Wales.

The master A.D. 1000, with some of the most ancient pieces of the Harps, supposed to have been handed to us from the British schools, in two parts (i.e., but in this should, and must be, for the Harp."

The MS. was written by Robert ab Ithobry, of Bangor, in Anglesey, in Charles II's time, some part of it copied times out of William Penn's book."

Having had the period of this manuscript, a long letter transmits, that was found the most expressed by letters of the alphabet with other marks, not at this day to be explained. Double or appeared to be the lowest note, after which the chief was written to be b1, c1, d1, e1, f1, g1. The next, f1, g1, a1, b1, c1, and the next, f1, g1, a1, b1, c1, are written in characters, where notes do sound, as in the three cases for the Irish music. It is impossible, says he, to say that those letters used for the same sounds as the like letters in modern music, but that they do sound as in the horses, some of the chronicles are three adapted into our harmony, but that others occur that are mere jargon."
John of Salisbury, in the twelfth century, an other writer from Cambrensis, saw that the form or style
word was peculiar to this nation. But Rees, so much in the eight century, mentions
more in its nature.

In perfect conformity with this, and with the Welsh
manuscripts mentioned, we are informed by Cambrensis,
that "The British did not sing as usual as the
Romans of other countries, but in different ways, it
was customary (he says) in Wales, when a company
of singers among the common people met, to hear to
many different parts in the same performances, and of
these, these were mingled with some stretches; but since the
English, adopted this kind of vocal melody (he continues),
we can generally, that in the northern parts they
were in the habit of having many parts of the lines more frequently, and retaining the
property of them almost as in any other language.

He adds, that in the northern parts of Britain,
"beyond the Humber," singing on the Yorkshire, the
English introduced the same kind of symphonies and
that he saw the Welsh did, excepting that they only
sang in two parts, the one accompanying in the bass,
the other singing in the treble.

We are further told, that the knowledge of counter
points to Wales by the thirteenth century came
from the Welsh, more of even, that "Great sound parts
were strung" (i.e., a singing in four parts with ex-
aggeratedly in many numbers, and also by the compass and periods, from the Welsh, shows that it was to be placed upon with light hands, and have little
reason to consider that it was intended for harmony as well
as melody. Of all former, the Greeks and Romans were

previously inspired by the shape and limited power of these lines.

For, even, Wales in the tenth and eleventh centuries
was in possession of counterpoint and musical notation,
it is seen to be represented that the Irish, whose ancient
knowledge they admitted, was remarking to be taught by
them, and to have a body of musical instruments pre-
pared by their direction, could not have been ignorant of such.

Whether Ireland and Wales, or other of them, were
in possession of the knowledge of counterpoint prior to
the time of Grutus (eighth century), the reason of that the
musician of the same nation (about A.D. 1025), the
musician in the north country, we cannot imagine that it is equal, that it is unequal, and
have been strangely some from the continent, from
which this is better known, and has been so

independent of one another.

The Irish and the Welsh, who were not
independent of one another.

It has been said that the Irish and the Welsh,
the same place, and literary names such as the
Celti, Caledoni, or the, Welsh, which are

in the thirteenth century, speak words of fresh
name, not so highly on Pagan Welsh, and Major, in the

Celti, Caledoni, the middle of the fourteenth, of

1 John of Salisbury, Bishop of Chartres, was born at Salisbury about 1115. A.B. he was the first and only in Britain a

2 Justinian, History of Muses. 168

3 John Wycliffe, Long Life and True Descent, 1685.


5 John Wycliffe, Long Life and True Descent, 1685.

6 John Wycliffe, Long Life and True Descent, 1685.

7 John Wycliffe, Long Life and True Descent, 1685.

8 John Wycliffe, Long Life and True Descent, 1685.

9 John Wycliffe, Long Life and True Descent, 1685.

10 John Wycliffe, Long Life and True Descent, 1685.

11 John Wycliffe, Long Life and True Descent, 1685.

12 John Wycliffe, Long Life and True Descent, 1685.

13 John Wycliffe, Long Life and True Descent, 1685.

14 John Wycliffe, Long Life and True Descent, 1685.

15 John Wycliffe, Long Life and True Descent, 1685.

16 John Wycliffe, Long Life and True Descent, 1685.

17 John Wycliffe, Long Life and True Descent, 1685.

18 John Wycliffe, Long Life and True Descent, 1685.

19 John Wycliffe, Long Life and True Descent, 1685.

20 John Wycliffe, Long Life and True Descent, 1685.
Ferdin. as the thirteenth. As we recede yet farther, we find Conchonius, Birmingham, and John of Salisbury, in the twelfth century. Here and there we meet with ffrenk, ffrenk, columns that the Welsh historians give the name of the seven amulets or isen in the eleventh and twelfth centuries. In connection with this, ffrenk, ffrenk, the term that the cradle is connected by Geoffrey of Monmouth, says: "Yet we doubt not this, but all the soldiers of Christendom to this war, would have seen no music of the Irish Harp had been waiting.*

John Harper, a Scotch doctor and historian, was about 1400, and devisor of the Instruments, says, in his De Arte Musicae, "It is by many arguments certain that we, the Scotch, owe our origin to the Irish. This we may learn from the language, for even at this day, one-half of the Scotch speak Irish, and a few years ago, a greater proportion spoke the same language. The Scotch brought their speech from Ireland into Britain, as we did from Rome, and this, that from whatever point the Irish drove their origin, the Scotch drove the same, not immediately indeed, but as a grand remnant afterwards, as a grand remnant."

Of the same opinion are some of the chroniclers, as Novellius, Henry, Jr. When James V. came to the English throne, he desired in the council chamber at Whitehall, that the Scotch harp came from the Irish; that the ancient kings of Scotland came from Italy. The conclusion came from all this, that it is certain that the harp came to them from the Irish, which they used as a symbol of their empire and their language, and that they have been equalized in the same quarter for their ancient music and musical instruments.

Safely to this chain of reasoning we find historians, who are in favour of the claim of the Irish to a remote origin, it might still appear difficult if unsupported by correlative evidences, durable from the base of pietas and other branches of literature in Britain at a period yet earlier.

THE EGYPTIAN HARP.

Last may, perhaps, be reflected on the derivation of the Irish and Welsh Harps (as their original state is now known) by examining the relations that may have subsisted among the themes constructed, though the inven-

* From the ancient, a song of Antony, the earliest Scotch authority, author of very errors and unlikely stories. He says that the Irish Harp was brought to the court of King Arthur, as a result of his marriage with the lovely princess, with whom he lived many years. The term that the cradle of the Irish Harp was brought to the court of King Arthur, as a result of his marriage with the lovely princess, with whom he lived many years. The term that the cradle of the Irish Harp was brought to the court of King Arthur, as a result of his marriage with the lovely princess, with whom he lived many years.

1-Ferdon. Ffranc. 3, 1, 2, 16, 4, 6, 6, 7, etc.

2-The term that the cradle of the Irish Harp was brought to the court of King Arthur, as a result of his marriage with the lovely princess, with whom he lived many years. The term that the cradle of the Irish Harp was brought to the court of King Arthur, as a result of his marriage with the lovely princess, with whom he lived many years.

3-The term that the cradle of the Irish Harp was brought to the court of King Arthur, as a result of his marriage with the lovely princess, with whom he lived many years. The term that the cradle of the Irish Harp was brought to the court of King Arthur, as a result of his marriage with the lovely princess, with whom he lived many years.

4-For Plate IV. a map collection

§ From the ancient, a song of Antony, the earliest Scotch authority, author of very errors and unlikely stories. He says that the Irish Harp was brought to the court of King Arthur, as a result of his marriage with the lovely princess, with whom he lived many years. The term that the cradle of the Irish Harp was brought to the court of King Arthur, as a result of his marriage with the lovely princess, with whom he lived many years. The term that the cradle of the Irish Harp was brought to the court of King Arthur, as a result of his marriage with the lovely princess, with whom he lived many years.

§ For Plate IV. a map collection

[Image 4x458 to 572x1214]
only wants two strings of the complete octaves; that these were purposely omitted, not from defect of taste or ignorance, but apparently beyond contamination, to save money. [See Plate III. fig. 3 of the collection.]

In a third panel appears a third Harp of only ten strings, but of its provenance from Mr. Bruce had not taken a note.

He looked on these as the Thibun Harps in use in the age of Solomon, about the ninth century before the Christian era, he considered from us astonishingly troublesome proof, that every one necessary to the construction, composition, and use of this instrument was in the hands of them.

Old Thibun had been destined, but was soon after relapsed. It was allowed by Solomon, some time, he thinks, between the reign of Moses and the first war of the shepherds, about 400 years before the Trojan War. This gives the drawings in question a prodigious antiquity.

The only very ancient Harp that resembles these Thibun ones is represented in bas-reliefs at Palermo, a city built by the Phoenicians. It has fifteen strings or so动作; but the addition of the two strings mentioned (in its composition) the addition of a forepillar. Certainly from whom this fact is taken, conceives this Harp also as of Thibun origin, as no Harp with as many strings has, he says, ever been seen in Greek sculpture; and the extremity of its base moulded into a sort head.

Some writers, whose otherwise evidence and conformation have presented some figures of Harps between those of Bruce's family—they have alleged the desultories of painting being so easily known, and have supposed it impossible that such drawings could remain at Thibun to the present day—others have wanted the want of a pillar to sup- pose the roads of the Harp, which could not readily be con- sued to sustain the tension of the strings, even if made of metal, as light as it is described; and that they have alleged the improbability that the Greeks, with such an admirable model before their eyes, should not have remained the lyre and adapted it. In answer to this, it is to be con- sidered, that drawings are visible in the Thibun repub- licans. We have the authority, not only of Bruce but of three other travellers at different periods, Pluck and Alberianus, in 1707 and 1708. In the face of these are of different nations from our own. We are not pow- erful in denying the verity of all these travellers, unless internal evidence appear of their having prey to each other's falsehood. It is very conceivable that a copy, especially of metal, might have transmitted the tension of thirteen or fourteen strings without the aid of an outside pillar; but even if it were not, the painter might have omitted that part of its structure, in order to give the figure a ground of lightness and beauty, whether that were the case or not, the general principles of the instrument are uncompromizable. That the Greeks did not renounce their rational lyres, and adopt the Harp of Egypt, presents no difficulty. The Enthusiasts, in particular, who encountered their rational policy, and still more their manners, depended on unbroken preserving their music in its original simplicity, so as to break a musician for increasing their work four times, would not abandon the instrument of their country for any other.

Mr. Gordon, the Danish traveler, speaks of some of the paintings found near Thibun, in this words: "The sort of painting has neither shade nor perspective: the figures are incised like the carved on the flat plates of mosaic, with this difference, that they cannot be detached. I must own, that this incurved matter vexed me in strength every thing I have seen of this kind; it is superior to the art of fresco, or mosaic work, and has the advantage of lasting longer. It is surprising to see how this gold, the true gold, and other colors have preserved their lustre to the present age." How light must the state of the art have been at that time, when this description is applicable now?

Modern architects should, we think, value from the moment the French took possession of Egypt in the year 1798. On that occasion, Deluc copied the figures of Harps in the same selected grotto, and then, in a great degree, corroboration the narrative of his predecessors. From his travels in Egypt in company with the French army, during the campaigns of Bonaparte, we find that the galleries containing the drawings are "covered with grotte sculptured and painted; and that the ceilings make a taste and harmony convenient of columns," except those of the first tombs. But this visible, which have been injured by water trickling down them, the not are still in full protection, and the paintings as fresh as when they were first executed. The colouring of the ceiling exhibiting yellow figures on a blue ground, are executed with a taste that might decorate our most splendid salons. Of four figures of Harps, one of them, we are told, was of four strings, one of eleven, two containing a multiplicity, answer to one of Bruce's figures; and all of them corresponded with his ninth assumption of an outside pillar. [See four instruments delineated in Plate III. Nos. 4, 5, 6, particularly the true last.]

That which most resembles the Weilbach and Irish Harps in the double curvature of the arm in Bruce's does not appear in Deluc. This, however, may have proceeded from one of the travellers having visited a gallery that looked in the history of the moment, escaped the other.

When we see that Bruce's delineation correct in one case, we might not readily impeach his truth in the other; that he took drawings of the instruments on the spot, is sufficiently established by the diagrams of Deluc. Few
THE PERSIAN HARP.

In Plate II. No. 9, is given an engraving of a bust filled with Persian students, part of numerous sculptures on a Persian arch near Marmardjouk, that late journey and visit to Bagdad. The drawing is evidently communicated by Major Robert Hinde, formerly or now resident's Spy-sala expedition, who, in 1807, took a sketch of it as the spot, as his return from India. It is remarkable that the Harp is not now the instrument of the stage, and that these delineated copies so limited a number of strings. The major's explanatory letter to the friends of the Persian is as follows:

"Sir,"
Coventry, February 2, 1809.

The subject of which I have the honour to send you is a drawing from sketches taken in the spot, sent to Mr. Hinde, in which he has thought to be of the arch of the Louvre, particularly in their having raised emblems, are in a brown or chestnut colour. When we consider the whole, it will appear plain that the Harp was taken from the front exposed to view by the artist. The performance on the Harp's being in a correct attitude, on Mr. Hinde's one of them is a male, female head; the instrument contains a number of strings, perhaps fifteen or twenty, but the true number uncertain. The design are quite different; all those of two or three strings, which is accounted by Mr. Brown, further says that there is such a multiplicity of drawings as would require many days to copy. It will be remembered that Mr. Hinde's was very limited, and dependent on the hasty movement of the artist, which eight or ten days had been in his pencil.

"I send you a copy of the figure on his No. 23, and another in a larger size, and on his left arm a shield. These figures are all very large; but the size of such an over-crowded design as a small scale is of no relief. The length of the house boat, which consists of the female Harpers, is only three feet six inches long. The picture on the 5th of the drawing representing a group, as follows: a sitting figure, ever so much of the subjects which I thought necessary to introduce, as you Instinctively know only of that part belonging to the female Harpers.

"The opposite or right hand side is crowned with a prominent crown of flowers, flowers in these dances, which gives it an additional beauty. From my knowledge of the present state of the country, I have reason to believe that there is no more than | ten of their various making theVOID figure better, and that this is no more than a representation of what is commonly practiced. The present state of the Harp comparatively simple; the instrument figure is little mutilated, but the drawing is an exact representation of what they appear as persons. The Harp is supplied by the manner. The Harp is a splendid, and what I have seen in the course of the study, called Siracuse and various of the signs of the present day."

"Sir,"

The Persian Arches are accurate, and which is drawn in a larger size. The Persian Harp is the subject of which I have the honour to send you a drawing from sketches taken in the spot, sent to Mr. Hinde, in which he has thought to be of the arch of the Louvre, particularly in their having raised emblems, are in a brown or chestnut colour.
MUSIC OF THE HEBREWS.

With respect to the musical instruments of the ancient Hebrews, little is certain. According to some, they had none; while others, who are more likely to be correct, state that they had none; while others, who are more likely to be correct, state that they had only the lute and the harp, and that the flute was unknown to them. But this is not the case. The flute was known to the ancient Hebrews, and was considered a musical instrument of great importance. It was used in the temple service, and was held in high esteem by the ancient Hebrews.

MUSICAL INSTRUMENTS OF THE GREEKS.

The Greeks, as is well known, were great musicians, and their musical instruments were highly developed. The lyre, the harp, and the flute were the principal instruments used by the Greeks. The lyre was a stringed instrument, and was held in high esteem by the ancient Greeks. The harp was a plucked instrument, and was used in the temple service. The flute was a wind instrument, and was held in high esteem by the ancient Greeks.

THE GREEK LUTE.

The Greek lute was a stringed instrument, and was held in high esteem by the ancient Greeks. It was a development of the Lydian lute, and was used in the temple service. The Greek lute was a more refined instrument than the Lydian lute, and was held in higher esteem by the ancient Greeks.

THE GREEK HARPSICHORD.

The Greek harpsichord was a plucked instrument, and was used in the temple service. It was a development of the Lydian harpsichord, and was held in higher esteem by the ancient Greeks. The Greek harpsichord was a more refined instrument than the Lydian harpsichord, and was held in higher esteem by the ancient Greeks.

THE GREEK FLUTE.

The Greek flute was a wind instrument, and was used in the temple service. It was a development of the Lydian flute, and was held in higher esteem by the ancient Greeks. The Greek flute was a more refined instrument than the Lydian flute, and was held in higher esteem by the ancient Greeks.

THE GREEK LUTE.

The Greek lute was a stringed instrument, and was held in high esteem by the ancient Greeks. It was a development of the Lydian lute, and was used in the temple service. The Greek lute was a more refined instrument than the Lydian lute, and was held in higher esteem by the ancient Greeks.
It is remarkable that eleven choruses are the number which Dionysus says that the claps consisted of, delineated in the fourth chamber of the sepulchral grotto at Tholos. In course of time, as luxury prevailed in Lacedaemon, the instrument was increased to forty strings.

These figures of lyres that have been preserved to modern times contain either five chords (as Homer's Odyssey contains one), six (as in the Eleusinian), ten, eleven, or an indefinite number.

In Plate III. of this collection are representations, from the great work of Mengelberg, of six of those lyres, the figures of which have reached our times, to which, in Plate IV., we have added the ancient bippille, these will be sufficient for illustration.

Plate IV. [Fig. 10.] The bagpipe, called in Latin, tuba virescans, and in Greek arizes (apuladlion), was used by the ancients; we have the image of one here taken from a bass relief, in the court of the palace of prince Sante Costi at Naples, near the church of Saint Charles in Catinari. There is another like it under the arms of a shepherd in the caduceus of cardinal Albani.

Plate IV. [Fig. 11.] This instrument is a very extraordinary one; it has on one side two stops, or pipes, each of which has four or five holes or stops; and on the other side nine pipes, which seem to be fixed on a piece of wood; the pipes are disposed like those of Pau's flute, or a cithara; they are very continuously low; there is one hole to blow into this musical instrument it is copied from a model called cithara of Nestor. It has been seen here conjectured that this instrument gave the idea of the modern organ. A book which appears on the upper side of the following heads might lead to the supposition, that it was a signet for explaining the explication of the wood, like that used in the bellows of our organs.

Plate III. [Fig. 2.] The corn playing on the lyre times, or lyre on lyre for we cannot distinguish the one from the other, to play in honor of the goddess placed on the pedestal, she looks like a Fates, but the Corn Fates, who was deemed, and not the Cumaean, who was called.

Plate III. [Fig. 6.] A lyre with seven strings, taken from an antique grotto of the Farnese, which has the constellation marked on it: this monument was made in the times of the Tarentines. The lyre of Orpheus also, according to Virgil, has seven strings.

Plate III. [Fig. 12.] A lyre with ten strings, seen frequently in ancient monuments; it is remarkable for its large square base; the master's eye will observe the rest.

Plate III. [Fig. 13.] The lyre of Pythagoras, the Cretan—described by Aristides (L. 14, 62, p. 657). Aristides says he, writes them; concerning the musical instrument called a zephyr, we are not sure whether several instruments of music, mentioned by writers, were ever being, especially the tripod of Pythagoras, the navigation was presently forget, neither because it seemed very difficult to manage, nor for some other reason; it was like the tripod of Delphi, and therefore was called the tripod. Pythagoras used it as a three-lyre. The feet of it were placed on one equal base; it was like a stone that could be turned any ways about; the strings were stretched over the ovolo between the feet, fixed to pieces of wood with pins underneath to stretch them. The case which terminated this instrument above had very various ornament; some being bronze from it, which served both for ornament and to spread the sound. Pythagoras played a different measure on every interval; in the whole three, the hopus, the aulos, and the trigonizas, he sat on a stool made on purpose; prepar'd for his levitation for beating it, and made the performers with the other. In whichever of these measures he played, he turned round the instrument with his feet, which was only executed; and he could, by constant practice, move his hand so quickily from one end to the other, that they did not see him; he would imagine they heard three men playing different measures. After his death there were no signs of this kind made.

This description is given us of the famous
tripod of Pythiagon at Alexandria by Alexander, which description seems to agree entirely with the description of that which the Bishop sent to Monimartus; he says it is taken from a base relief of Reni, belonging to the Myrrha, a noble Roman family. The monument represents the whole choir of muses, which Monimartus gave to Axion, in the first volume of his Antiquities. But the figures are too small to be observed all the parts.

Plan III. (fig. No. 10.) The lyres taken from the table of Alexander; the sentences of it deserve to be considered, the number of strings here is not the same as in the Print edition of 1617. Another was taken from the cabinet of cardinal Alofis, the base is carved.

Plan III. (fig. No. 16.) "The Harp is very like that which is preserved in King Herod's hands; it has the same shape as ancient monuments." This is the only figure given by Monimartus as an antique, that bears much resemblance to the triangular Harp of later times. It will occur at first inspection that the chief similarity is in external figure; since the difference between its longest and shortest string would produce ever less variety of tone than other Greek instruments similarly unlike the Harp; the limited number of its notes (seven) rendered it incapable of a base musician, and in no respect does it seem superior to the ancient lyre, before its compass, in the course of time, had been extended by a considerable increase of strings.

In what intervals the tones ascended in the richest or most improved lyres is uncertain, whether by quarter, half, or whole, but from their external appearance, we know that the ancients were acquainted with the enharmonic genus, even with the diatonic or quarter tone. The Harp was in partial use among the Greeks and Romans, but seems to have been confined to their oldest antiquities, and gradually to have been lost alike. Of that minute division modern Egyptians use, after all our research, seem incapable," though it was known so fully in the time of Alexander the Great, 303 years before Christ, as appears in the works of Aristarchus, the first writer on music whose productions have reached us, and in whose time the lyres was extended to twelve notes.

The result of discovering musical notation is, by Poulter and others, Alexandrian, given to Torquemada, by others writers in Pythagorean, two contrary ways.

In consequence, or have accomplishment, it is agreed that the Hebrews, Greeks, and Romans were able to.

Thus le musique antique si 'n estoy pas facile; en moy regard j'ai divers tone, et les sortes de plaisans..."
progress through that kingdom, during which he was em-
ployed in the management of justice, the support of the
field, and the care and guidance of many events, as
soon as he arrived after his departure. He had
arrived at the city of the Syracusan, which he
entered with the decorum and majesty of a king, and
waved the sceptre of his empire. In the meantime,
he had been received with the greatest honor and
adulation. The populace had been preparing for
the reception of the king, and every one was
expecting him with the greatest eagerness. When
he arrived, the populace received him with
great enthusiasm and acclamation. The king was
welcomed with great magnificence, and his
entrance was accompanied by the sound of trumpets
drums, and other musical instruments. The
people were assembled in the city square, and
the king was received by the citizens of the city.
The king was seated on a throne of gold and
silver, and was surrounded by a guard of honor.
The city was decorated with garlands and flowers,
and the streets were illuminated with torches.

Vestiges of antiquity, in the 18th century, make
the city a memorable object, distinguishing it from
the Greek and Roman cities, and from the British
cities, from which it was formerly called.

The king was then received by the citizens of the
city, who were assembled in the city square.
The king was seated on a throne of gold and
silver, and was surrounded by a guard of honor.
The city was decorated with garlands and flowers,
and the streets were illuminated with torches.
We are told that the greater rebellions of the 14th century were quelled, and that Edward III was elected king. The next event of importance was the beginning of the Hundred Years' War, which continued for more than a century. The French, under Philip VI, invaded England in 1340, but were defeated at Poitiers. The English then occupied Paris, and the war continued for many years. The Black Death, which swept over Europe in the early 14th century, had a great effect on the social and economic life of the time. The plague caused a great reduction in the population, and the survivors were able to demand higher wages and better conditions. The Hundred Years' War also had a great effect on the development of the English language, as the English soldiers who fought in France brought back many new words and expressions.

The French, under Philip VI, invaded England in 1340, but were defeated at Poitiers. The English then occupied Paris, and the war continued for many years. The Black Death, which swept over Europe in the early 14th century, had a great effect on the social and economic life of the time. The plague caused a great reduction in the population, and the survivors were able to demand higher wages and better conditions. The Hundred Years' War also had a great effect on the development of the English language, as the English soldiers who fought in France brought back many new words and expressions.
thought that all honours and compliments from the guest should be confined to themselves and their immediate family.

They preferred themselves highly placed with the emperor, Henry III, when, at his marriage with Agnes of Poitou, they presented the emperors who had assembled in great numbers on the occasion. "We went thus," says a southern author, "with empty purses and hearts full of sorrow."

They had a set of songs of a religious cast, which they sung to their Harps in the courses of holidays, and in the halls of castles, on Sundays, instead of their usual devotion, and which they sang on other days.

British harpers were imported in England long before the compact. In the thirteenth century, the history of William the Conqueror is said to have been recorded.

In Geoffrey's reign (twelfth century) they were divided into three main orders, poets, harpers, and minstrels: of these musical bands, the first class were performers on the Harp, the second, performers on the two zithers, and the third, singers in the Harps of others. A formal meeting, or tournament, was also appointed by that prince, when harpists were entertained, and various regulations were made in time to time established. Besides the regular rules, there were under-regulations, some of a measure kind, poets, players on the three zithers, harpers, and bards; but they were not connected with the established

These Welsh regulations, with many others, are connected with justice and its disposal, enunciated on Irish models and practices, as particularly mentioned in different parts of this narrative.

A.D. 1110. * During the reign of King Henry I, the sons of Bricchidae and Cynyr, were known as "poets," and as "friends of the arts," to which they devoted all their energy and strength. Their name was synonymous with fame, and they were accounted the best in the land. In the reign of King Arthur, they were the chief bards of the court, and their poetry was held in the highest esteem.

A.D. 1115. ** After the death of King Henry I, and the accession of King Henry II, the bards of Wales became more influential than ever. They were the harbingers of the new era, and their songs were listened to with reverence and admiration.

---

* From the chronicles of the poets of Wales (Bryn Teygada) by W. Arber, vol. i, p. 297.

** From the chronicles of the poets of Wales (Bryn Teygada) by W. Arber, vol. i, p. 297.

---

1 From the chronicles of the poets of Wales (Bryn Teygada) by W. Arber, vol. i, p. 297.
2 From the chronicles of the poets of Wales (Bryn Teygada) by W. Arber, vol. i, p. 297.
3 From the chronicles of the poets of Wales (Bryn Teygada) by W. Arber, vol. i, p. 297.
According to Breugem*⁸, who wrote in the reign of Henry II. in the twelfth century, the Irish had used two species of Harps.

Breugem, in the book of Richard I. of England, is believed to have been the person who discovered that minstrels in the service of Upper Austria, at the time when the German princes were largely employed in their service from the Holy Land. Breugem is said to have pleased himself to no lesser degree than Richard to hear and to have begun a favorite song which Richard knew and answered; this conversation shows the intimacy of the harp with Richard, and the interest the harper in which the profession was held in England materially affected the history of his country.

It would appear that in manuscripts it was customary to keep minstrels in pay. In 1182, Richard the harper was reported to have had a sum of silver from the benefactors of Halle on Evesham.

The Irish or Canturville in early periods of Scotch history, were held in high estimation, and admired to exhibit in the gilded cymbals of princes.

Henry III. in the year 1242, gave forty shillings and a pipe of wine to Richard his harper, and also a pipe of wine to his master the harper's wife.

Edward I. (about A. D. 1271) shortly before he ascended the English throne, took his harper with him to the Holy Land, where, when his royal master was wounded with a poisoned dart at Pelusium, rushed into the apartment, during the struggle, and killed the assasin.²⁵

In Alfred's Domesday of the people of England, we have a figure of a large piling in the thirteenth century on a possible order Henry II. of fourteen strings, which rested on his knees; it is of the form of the present Irish Harp, but highly ornamented on its frame and bowl.²⁶ In 1279 and 1295, the Irish had more than thirty musical instruments in use.²⁷

In 1509, seventy shillings were expended on minстrels on the installation of Richard Duke of Clarence (second son of Edward III.) about 1271, it was made public to every man of the Irish minstrels, monks and non-clerks. The land of our country in the royal household then consisted of five trumpets, one cymbal, five paper, one tablet, one harper, two clarions, one fife, the vessels of the **.²⁸

It appears in Swase, foot in the beginning of the

fourteenth century, the minstrel had ready admission into the presence of Kings, as appears at that prince's election record of the feast of Pentecost in Westminster.²⁹

In the great hall, when sitting royally at the table with heroes about him, there entered a woman adorned like a minstrel, sitting on a great throne, tapped on minstrels' \* \* then they \* \* who took about the table clashing pavane, \* \* hold at length came up to the king's table and laid \* \* before him a letter, and hastily turning his hands, \* \* hand every one and departeth; when the letter was \* \* end, it was found to contain allocutions on \* \* the king. The merrymakers being threatened for \* \* advancing her, replied, that she was not the custom of \* \* the king's palace to deny admission to minstrels, especial \* \* on such high submission and false display.³²

In the reign of Edward II. a public order, dated from Longbwy's, August 4, 1312, stated that no idle persons, under the colour of minstrels, disguised themselves into the residence of the wealthy, where they had both meat and drink, and were not contented with the addition of large gifts from the household. To restrain which abuse, the monarch ordered that no person should return to the house of princes, either, or harm or eat or drink who can not a professed minstrel, more than three or four minstrels of honour at one in the day, except they came by invitation from the lord of the house. It was prohibited a professed minstrel from going to the house of any person before the digging of a barrel, which he was invited by the master; and, in that case, it was commanded him to be contented with meat and drink, and such reward as the housekeeper willingly offered, without provoking to ask for anything. For the first offence the minstrel lost his minstrel; and for the second he was obliged to withdraw his profession, and never appear again as a minstrel.³³

Edw. III., 1334, a license was granted to Burgh the bagpiper, to visit the scolars of minstrels in parts beyond the sea, with thirty shillings, for his expenses; license granted also to Manor the bagpiper, to visit the master's school; forty shillings for his expenses. Eleventh year of same reign, John de Belew, licensed to John de Plunkett, minstrel, forty shillings for exhibiting before the king at Hatfield; and Regis the trumpeter, and his associate the minstrel received ten pounds for performing at the feast for the queen's deliverance.³⁴

Giovanni di Fieso, in the fourteenth century, gave a good entertainment at the ducal court of Fieso, thereby, that there were many minstrels, as well of his own as of

---

* Breugem. Bloomsborough, and several manuscript specimens of manuscript specimens in the British Museum, and in the British Museum, and in the British Museum, and in the British Museum.

1 Mather's Hist. Esquimo.

2 Bell's Hist. of England, vol. 1, p. 341. [See also, cited in Plate IV. No. 2, of this document.]

3 The Daily News, etc.


---

of small figure showing a state of prudence. It is supposed to have been used between the eighth and thirteenth centuries, and in early parts of the British history, as in these cases, engraven on the most important it is seen. (See ed. 4th. Cat. IV. No. 7.)

[Note: The illustration shows a small figure holding a staff, indicating prudence.]
wreathes, and such of them did their duty according to their rank.

An account of the state and customs of English society is also given, including the habits and manners of the upper and middle classes, and the mode of life in the countryside.

In the year 1810, the minstrels of Paris had another season opened to them, and at length they went into countergait.

In the year 1810, the minstrels of Paris had another season opened to them, and at length they went into countergait.

The English minstrels maintained their minstrel, at least of a diseste. They were so dear as to be a source of national pride, and were considered an integral part of English culture.

In the reign of King Arthur, minstrels were a popular form of entertainment, and the Monkey Minstrel was particularly admired.

Mr. Bickerstaffe, a noted poet of the time, wrote a poem about the minstrels, which was published in 1741.

The minstrels of Paris had another season opened to them, and at length they went into countergait.

The English minstrels maintained their minstrel, at least of a diseste. They were so dear as to be a source of national pride, and were considered an integral part of English culture.

In the reign of King Arthur, minstrels were a popular form of entertainment, and the Monkey Minstrel was particularly admired.

Mr. Bickerstaffe, a noted poet of the time, wrote a poem about the minstrels, which was published in 1741.
We have seen that it was the Spaniard of Castile, that dispute roistered in Britain. Wherever he originated, he found room for all kinds of deviltry in the hundred where he resided. 

WELSH HARP.

[See Plate W. No. 1.]

A R. P. 1105, in the reign of king Henry II, the ship of a Welshman was wrecked, and was washed up on the coast. The king ordered that the ship should be repaired and that the Welshman should be rewarded for his services.

This was the first time that the Welsh harp was mentioned in written records. The harp was considered a symbol of the Welsh culture and was used in religious and secular ceremonies. The Welsh harp was made of yew wood and had a distinctive shape, with the strings running through the body of the instrument.

In the 17th century, the Welsh harp became more popular and was used in various musical compositions. The harp became a symbol of Welsh identity and was often used in civic ceremonies and celebrations.

The Welsh harp continued to be an important part of Welsh culture and was used in the commemoration of important events. It was also used in religious services and was regarded as a symbol of peace and unity.

The Welsh harp was also exported to other parts of the world, where it was used in various musical traditions. The harp was regarded as a symbol of Welsh culture and was often used in civic ceremonies and celebrations. The Welsh harp continued to be an important part of Welsh culture and was used in the commemoration of important events. It was also used in religious services and was regarded as a symbol of peace and unity.

The Welsh harp was also exported to other parts of the world, where it was used in various musical traditions. The harp was regarded as a symbol of Welsh culture and was often used in civic ceremonies and celebrations. The Welsh harp continued to be an important part of Welsh culture and was used in the commemoration of important events. It was also used in religious services and was regarded as a symbol of peace and unity.

The Welsh harp was also exported to other parts of the world, where it was used in various musical traditions. The harp was regarded as a symbol of Welsh culture and was often used in civic ceremonies and celebrations. The Welsh harp continued to be an important part of Welsh culture and was used in the commemoration of important events. It was also used in religious services and was regarded as a symbol of peace and unity.

The Welsh harp was also exported to other parts of the world, where it was used in various musical traditions. The harp was regarded as a symbol of Welsh culture and was often used in civic ceremonies and celebrations. The Welsh harp continued to be an important part of Welsh culture and was used in the commemoration of important events. It was also used in religious services and was regarded as a symbol of peace and unity.
gather ninety-eight strings, to two outer ones are distants, and both tuned successively, to give a body of tone; the middle row consists of three sharps and flats.

By musical compositions, which Mr. Jones says that we know not what authors we esteem, we played about the year A.D. 320, it would appear that the Welsh Harp extended from G, the first line in the bass, to H in the sixth, that is saying, one distinct tone, and that there are others, pieces of about the year 1100, which stood from double C, in the bass, to G in the sixth, according to Merewyn, then on the second, or ancient Harp key, or the Irish, but the row of strings, which consisted of twenty-four chords, from C, the first line in the bass, to G in the fifth space in the treble is.

By the instance of priest Gregory of Cymwr in the twelfth century, the twenty-four measures of music before spoken of were established, and also the principal keys. As they have never been explored, they have been inserted in their own language, in order that the curious may take a similitude between them and any of the technical phrases applied to the Irish Harp.

Mr. John Morgan of New-York and David Earl raised the very singular and original, or rather novel, woven silk, of three, four, and five lines, which is called the silk key, the invention of which was accompanied by a translation, the others not, and that the language might be Irish; a remark made by Mr. Jones, with his accustorned impartiality, strengthened the supposition, as they have never been explained.

The Irish Harp is in a great measure of the composition of two men, who has employed thirty years to that conclusion. It contains thirty places, the named ones in the music column, in the treble, in the bass, in the accompaniment of Irish or others, or in the manner, the number of strings on each key, or the number of strings, which is applied to the Irish Harp in a great measure, and is not known to the Irish Harp in the same manner as the Welsh Harp.

The Irish Harp, or the Harp of the Irish Harp, is the Harp of the Irish Harp, and the Harp of the Irish Harp, and the Irish Harp, is the Harp of the Irish Harp, and the Harp of the Irish Harp.
IRISH HARP.

Mr. Staunton observes that the Irish harp, discovered from practice the true musical figure of the Harp, by allowing the right angle to an oblique one, and giving a contrary to the arm, in a form, which he says, on examination, he found to have been constructed on true harmonic principles, and to bear the strongest mathematical and philosophical structure: the passage at large deserves attention. The old hands, by making the plane of their Harps an oblique angled triangle, fall into the true proportion of their strings, that is, as the diameter of a circle to its circumference. The late learned and lamented Dr. Young, in his Enquiry into the principal Prosop termination of Sound and Musical Strings, has proved that the intonations of the scale of musical stringing, the refracting and tendering forces being great, will be in a direct proportion to the length of the string; and the proper size of the middle part of such a string, and the forte, will be in a direct ratio to the radius of a circle, whose C (2) the sine of the radii of the circle, whereas we may reasonably infer, that if a system of strings he so regulated that their respective lengths go on so much as the axis of the circle to its circumference, they will be disposed in the best manner possible; and which the old hands, though perhaps unknown to themselves, his upon.

According to Breugel, in the reign of Henry II. the Irish had two kinds of Harps, the one broad and rapid, the other soft and soothing; the small Harp, like that described by Bruce Rouse, was strong with eight strings, and principally used by ladies and wenches as an accompaniment to their songs and hymns: Generally, or Gynneire Canti, was the large one used in public assemblies of the people. This, during the latter periods, was strong with double chords; the first mentioned thirty-two notes in height, the present one is about five feet. It has been alleged that the Irish had three species of Harps and the Harp.

1. The church, or chanter (the common Harp).
2. Kinnson, or small Harp.
3. Cixir, or full.

Coxon-croce, cromach-croce, the art, used as a sign to accommodate to the pitch, and parent to the cithara. [See Plato IV. No. 4.]

Some have thought that the Celtic harp was primarily used by the Irish as a means of way to the stephanos or the establishment of the Irish poets over them, but this we know not evidence.

The Symphonia, mentioned by Cambriaeus as an instrument of Ireland, was a species of drone. [See Plato IV. No. 5.]

We find the Irish to be the author of the old structure of their instrument at all times, that, with the example of...
West before them, where it was in the fourteenth century increased to a triple row of strings, and the number raised to forty-one, as it was stated in their for want of whose picture elsewhere. Robert Norgate, a son, who remained some time in this country, they reported by being pursued by the French. He set up in his shop and upper store, entering with a lute and work of wood the sound hole on the right side, and playing a double row of strings as of the strings, but the lower part of the music does not appear to have gained ground, and has since been entirely abandoned. It is asserted that the lute had the double row of strings from Wales. Dugdale, however, states, about 1455, that his Harp contained twenty-two strings, of money, but it has just been shown that Norgate introduced it in Ireland a century earlier. From the simple words Irish Harp, so long in common use, contains a number of strings equal to those of Bos- wyche, and contains the ancient spelling as well. The most ancient Irish Harp probably now existing is that which is said to have belonged to Duleek, king of Ireland, who was also in hands of the Dean of Christ Church, A.D. 1514. His son, Thomas, having succeeded his father Teige in the year 1656, and being devoted to his harp, undertook to Teigue, and inspired with him the crown, Harp, and other royalties of his father, which he preserved in the poem, in order to obtain absolution. About the fourth, according to Bevan, this instrument is one of the principal things to the king in his hand, reverencing it in Henry II. The regular structure of the Irish Harp, all the parts of the harp to Henry VIII. with the title of Defender of the faith, but kept the crown, which was of massive gold. Henne gave the Harp to the first Earl of Con- raddon, in whose family it remained till the beginning of the century, when it came by a lucky of the Boyne family, and was restored to the possession of commandant McNamee, at Lisburn, in 1812, it was presented to the Right Hon. William Orangworth, who deposited it in Queen's College, Belfast, where it remains. This Harp had only the row of strings, in twenty-two lines, high, and of extraordinary pitch, and so arranged. The sound board is of oak, the pillar and comb of red box, the extremity of the uppermost bar, so called, in part is covered with silver, externally well wrought and chased. It contains a large silver leaf set in silver, and when it was used, the name was lost. The names of the engraved leaves is the name of the Irish Harp. On the back of the crown are the arms chased of Henry II of France, the lion being supported by lions on the side of the pillar, where several foxes are the wolf, and dogs are carved in the wood. The string notes of the sound board are entirely ornamented with representations of human figures and gods. The remaining parts have been ornamented, probably of silver, as they have been the object of theft. This Harp has twenty-eight string covers, and the same number of strings below as above them, consequently they were twenty-eight stringed. The handle which it rests upon was made by brothers, and the wood very pretty, for which the harp received the name of ornate.  

In ancient Gaelic literature, it is said that the Harp was the instrument now in use in Italy, the pope in the Harp, which is only an ancient psaltery, we far advanced in time by the compiler of the Harp, as it was not until about the year 1241, that a manuscript was brought to us from Ireland (as Irish Harp) where it is exactly made, and in great numbers, the inhabits of that island having previously set it up for many and many ages. The Harp then places it in the hands of the king, and grants it to these public buildings, and grants it to those, giving as the reason that it is reckoned by the royal prophet David. The Harp which these people use are

* According to Irish scholar, Prof. O'Flaherty, the Harp was the second psaltery in use in Ireland.

"The Harp's Song," by Robert Burns, was published in 1793.
considerable larger than ours, and have generally the strings of less, and a few of steel for the highest notes as in the Harpers. The strings of the German mandolin form a key to the neck of their fingers long, forming them with care in the shape of the quilt which rules the strings of the violins. The number of the strings in the fifty-four, fifty-six, and even sixty, though we do not find that among the Jews, those of the prophets, rehemen or peabody, are called ten. I had a few months once (by the courtesy of an Irish gentleman) an opportunity of hearing one of their Harps, and after having minutely examined the arrangement of its strings, I found it was the same which, with double the number, was introduced two hundred years ago; though some people here (against every shade of reason) pretend they have invented it, and endeavor to make the ignorant believe that some bear thence to know how to tune and play on it. And they value it so highly, that they unjustly refuse to teach any one.

16 The correct term is the tuning of the Harp, I will, to meet these wise wish for information on the subject, give the following instrument: I begin by saying, that the compass of the fifty-six stringed which are stretched on ac, comprehends four octaves and an octave, not major and minor as some have imagined, but, as I have said before, in the manner of keyed instruments. To prove the lowest tuning both for B natural and B flat, in double C on the bass, and the highest in D in the. Wishing now to tone for B flat, the number lowest strings on the left hand are to be distributed according to the figure above. The ten strings on the right hand side (having inside, however, two more of D and A) are to lie on the strings equal, and equal to each other. The strings that follow those three to be tuned as the diatonic scale, according to the manner of the manner known to the left side, for the instrument that follows above the first instrument performs the effect of the lowest from on the right side, may be seen by the annexed

[Diagram, Page 19, No. 152.] When it is desired to play on B natural, the flat of an octave or two, to be taken away, and put in both the chromatics in the place of the B natural, are to be put in the place of the diatonic, both on the right and left side.

17 This method was recommended by its inventor for the convenience and facility which it gives to the fingers of both hands, particularly in performing its divisions and extensions. We find among the above-stated strings, for times C 5, 6, 2, F 4, G 3, A 8, B flat 2, D natural, four strings of E, and those of A, four strings of C, four pairs of F, four pairs of G, and four pairs of B, which make in all fifty-six strings. There are besides wanting for the productions of the various harmonies, the four pairs of B, the four pairs of A, for which, in these arts that require them, we make use of their unions among the chromatic strings, which union greatly increases the facility of the instrument, as clearly appear in practice, a facility that is chiefly produced by the divisions already explained.

The Harpsichord is the progenitor and parent, that we may reasonably assert it to be one of them. Nor do I think that those who affirm the strings were arranged in the same manner and proportion as even as in it were for string. Now those instruments were not introduced till after people had begun to play on it, and this method of placing the strings is more recent. If any device should arise in your mind whether the Harp may be named like the other, or like keyed instruments, the conclusion of what I have said on that subject will, without any reason, they that a keyed instrument is more perfect to the harp than and other kind, and consequently than the latter. How far this is from the truth may be clearly understood from what has been said in relation to the number of the strings to the instrument and origin of modern instruments; I say, that from the Harp, consisting of its proportion in time, in form, in the number, disposition, and materials of its strings through the proficiency of the makers of the instrument in Italy say the, they have invented it, the superfluous probably had its rise, an instrument from which were formed some of the other keyed instruments.

18 But before any of those are the organs. This instrument was first used in Germany, and then brought to us by the instrument of the organ of harmonic. The organ of the instrument for pipes is made, as high and wide as the instrument of our metal ones. This is the most ancient of its kind and of this genus of instrument, and, as the principal organs of all organ, are in use, high and wide as the generality of our metal ones. The organ of the instrument of the organ is made by the organ of the instrument of the organ of the instrument, and, as the principal organs of all organ, are in use, high and wide as the generality of our metal ones. The organ of the instrument of the organ is made by the organ of the instrument of the organ of the instrument, and, as the principal organs of all organ, are in use, high and wide as the generality of our metal ones. The organ of the instrument of the organ is made by the organ of the instrument of the instrument of the organ, and, as the principal organs of all organ, are in use, high and wide as the generality of our metal ones. The organ of the instrument of the organ is made by the organ of the instrument of the instrument of the organ, and, as the principal organs of all organ, are in use, high and wide as the generality of our metal ones.

19 But before any of those are the organs. This instrument was first used in Germany, and then brought to us by the instrument of the organ of harmonic. The organ of the instrument for pipes is made, as high and wide as the instrument of our metal ones. This is the most ancient of its kind and of this genus of instrument, and, as the principal organs of all organ, are in use, high and wide as the generality of our metal ones. The organ of the instrument of the organ is made by the organ of the instrument of the organ of the instrument, and, as the principal organs of all organ, are in use, high and wide as the generality of our metal ones. The organ of the instrument of the organ is made by the organ of the instrument of the instrument of the organ, and, as the principal organs of all organ, are in use, high and wide as the generality of our metal ones. The organ of the instrument of the organ is made by the instrument of the organ of harmonic. The organ of the instrument for pipes is made, as high and wide as the instrument of our metal ones. This is the most ancient of its kind and of this genus of instrument, and, as the principal organs of all organ, are in use, high and wide as the generality of our metal ones. The organ of the instrument of the organ is made by the organ of the instrument of the instrument of the organ, and, as the principal organs of all organ, are in use, high and wide as the generality of our metal ones.
of instruments, it arises from their having, by this mode, understood any one of these instruments individually, and the organ which is its nature of every voice and wind. This

same remark, as last attested to that instrument, when produced, the greatest degree, the power of producing the other that its name signifies.


I have said that among the six instruments for organs in the first division of the string of the ten, which are flute or steel, being of modern invention, of which there is not any sound among the ancient Greeks or Latins. And when I say that the Irish take them in their Harps, I did not intend that they met them before they were discovered by their inventors, before that they made use of a great part of their own.

1

1

I now, however, am in speak of these wind instruments, the sound of which, not only were halftones, roomale, and minor tones, as I have before said, but the sounds produced every species of dancing, of which there were many kinds.

We are now to advert to the beautiful instruments that form the frontispiece of the volume.

The remaining fragments of this Harp consist of the most important parts, the bowing string, or chordboard, and the frame that the instrument consists above being lost. It has long been in the family of Noah Dayley, Esq. of Whitchurch, near Cowbridge, and appears, by ostrich engraved on it, to have been made for the use of

By virtue of the passage of the book, Sir John Wilmott, F.R.S., of Clifton, whose arms are handsomely engraved on the front of the fac-simile, inscribed by the name of England. Every part of the remaining fragments is covered with inscriptions in Latin and in the Irish character, the former containing words, and the name of the maker, for instance, "I am the author of the book, the latter the year it was made in A.D. 1625, and the accents names of the household. According to this an old custom, the instrument is supposed to be extremely old, among other matters, r.errorMessage of the names of two harpers who had preserved the finest music on it, these were, Wolde, Patrick X. Pollock and Thomas W. D. By the gips which remain almost entire, it is found to have contained the new five-string, strings, seven in the center, probably for psalm and canons, making it an old fifteen, and examining the common Irish Harp by twenty-two strings, in consequence of the soundboard being lost, different attempts to ascertain its scale have been made. It contained fourteen strings more than the noted Harp, called Brian Boru's Harp, and we

pot of workmanship, is beyond comparison superior to it, both for the elegance of its carved ornamentation, and for the general execution of those parts on which correctness of a musical instrument depends. The opposite side is equally beautiful with that of which the disposition is given, for face-fac-simile appears to be the hollow, the harmonic curve of vocal.

The instrument, in short, deserves the epithet claimed by the inscription, on its face, "Ego sum Regina Cohab.

neasurement.

(Accordingly accompanied by the confirmation of the remaining parts.)

Pott. Ff. 3

Length of sound-board in the case 2 30

Length from sound-board to face-fac-simile at greatest width 2 4

Length of string 2 3

4

0

5

Inscriptions in the Irish language, many none having probably been contained on the sound-board. 2

void the face of the Harp, in other connections signs, signs which should exist.

If not distinguished sufficiently, proper name remains.

the year, is a de oboe.

The name of the town, signs, signs which should exist.

The sound, signs, signs which should exist.

This is a certain tribe, signs, signs which should exist.

To be distinguished, signs, signs which should exist.

The name of the town, signs, signs which should exist.

This is a certain tribe, signs, signs which should exist.

The name of the town, signs, signs which should exist.

If not distinguished sufficiently, proper name remains.
A flow of musings having led beyond the intended topic of this treatise, the musings were not recorded for the preceding volume*. We shall now conclude with the following general observations. In the course of our various musings, indications have repeatedly occurred in the works of distinguished authors that the Highland Scots and earlier Britons, in both art and literature, contributed much to the musical art. Such testimonies we may rely on, since those authors were natives of the countries whose cultures they examined more closely.

In higher matters, however, one might claim the respect of enlightened eyes, by having read the following words of religious instruction in the finest Gregorian Chant: 'when Pompey had come to new territories; when the pristine; and the profound were able incapable of understanding their source of their own souls and bodies; where the northern winds hinted to the natives of knowledge throughout the world; the 13th king of kings was one of the few few kings before saying the nation; it afforded an example to the kings of every quarter. 'The English and English,' says another work, "made known, not seen, both the university and monastery for studying of learning and divine contemplations."

To summarize between the central theme and the immense blessings which followed in their train, the Roman Catholic Church, on the island of Iona, applied with great love to her country — to zero, and not with fear, by such friendship and intelligence, as may enable us to walk together on any ground that has been consecrated by wisdom, learning, or virtue. Little is that seen to be desired when our union would not gain fur further upon the plains of Ireland; we would not grow warmer among the rains of love.'**

* The summary and elegant designs from which the authorship of the testimonies and the other pages in this volume have been written, were read by John Hunter, Esq. of the family, with no prospect of the text.

** Book IV, No. 1 was a poem by Mr. Arthur O'Connell, the more celebrated under the name of many, not more celebrated for his musical skill than for his general knowledge in that branch.

The 13th king of kings was one of the few kings before saying the nation; it afforded an example to the kings of every quarter. 'The English and English,' says another work, "made known, not seen, both the university and monastery for studying of learning and divine contemplations."

Regarding the interesting occurrences and the time remaining to present dramatic works in general, William Campbell and John Stoddard of London, died in the performance of St. Paul's, in whose yearly day was read by day, and the French in recital of a gentleman in the neighborhood of Amhurst. No record were found with them.

Because the tone of a bell which immediately from the priest—mentioned by many as a reminder of the vivid, religiously in the English rule in that period, apparently bordered by an artistic effort at a certain spot of the century, former from that circumstance, it may be surmised that the impressions of the English nation, perhaps in the sixth century, in the face of the war waged by the Scandinavian and Celtic, towards of Ireland, and Northern, place of Athens, or by 300. There is a line of the company, that a liqueur was fought over the place, and that king of St. Peter's had a palace in the neighborhood, which were supposed to have been that of Zeus.

Large poetic triumphs have been given to various poets of the kingdom. Among the famous of St. Paul's, the acolytes, founded in 595, there is a sharing of a happy success, traced in relation to the history of various, which had gathered new when in Ireland, since 1818, it was one of the three found laurels, which was one of the first kings of a country.*

Brutus, in the eighteenth century, pulled off his own name, and did not stay to the kingdom till he was sixty years of age.

A celebration may be traced between the time of the poet and the Prophet Hosea.

- Now in the last, the sacred influence
- Gilt above, and the without barriers.
- Tobias the son of Tobias.
- A glowing beam.
the progress of the human mind, and restoring a page in the history of ram. The lines with which this treatise closes are extracted from a poem on the Giant's Causeway. The passage contains reflections excited in the mind of a poet by the contemplation of scenes that were once the favourite haunts of the bards.

"Merry meet and welcome, Merry meet and welcome,
Whence comest thou, my friend, that art so fair and bright?
In truth I come from distant lands and far,
And all these sea and sky have I traversed.
Fain would I enter into the hallowed hall
Of the fair land, to speak with the wise and free.
Oh, in whose bosom was I nurtured in my youth, With whom I went in the days of my greenest years?
The holy covenant of the round-towers led;
Or when the hills with sacred shrines were bright;
High in the air, and saw the Great One's light,
In fair tone did my heart's desires answer back,
And paused to recover the applause-making note.
"Leve, leve, my lord, all the wealth of soul
Droot in this mouth, and saved thy flax and wool.
Then felt I give to worth they meant,
By actions humbled, and by meekness found,
Even kings themselves to taste the lordly jamb,
Swept the bold steps, and claimed renown in song."

The End of the first Part.
INDEX TO THE AIRS.

ENGLISH NAMES OF THE AIRS.

<table>
<thead>
<tr>
<th>Page</th>
<th>Irish Names of the Airs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>The Distant Irishman</td>
</tr>
<tr>
<td>12</td>
<td>Paterson</td>
</tr>
<tr>
<td>44</td>
<td>Greens Wind of Tarlton</td>
</tr>
<tr>
<td>47</td>
<td>Heath of the Bog</td>
</tr>
<tr>
<td>50</td>
<td>Hymn of the Rye</td>
</tr>
<tr>
<td>55</td>
<td>Motion's Wake</td>
</tr>
<tr>
<td>57</td>
<td>Marc at Break</td>
</tr>
<tr>
<td>58</td>
<td>Michael the Brave</td>
</tr>
<tr>
<td>59</td>
<td>Old Woman</td>
</tr>
<tr>
<td>62</td>
<td>Old Woman</td>
</tr>
<tr>
<td>63</td>
<td>Petty God Nothing Can</td>
</tr>
<tr>
<td>93</td>
<td>Roper's Last</td>
</tr>
<tr>
<td>15</td>
<td>Sound of a Bell</td>
</tr>
<tr>
<td>17</td>
<td>Stair's Cael</td>
</tr>
<tr>
<td>35</td>
<td>Song of Nest</td>
</tr>
<tr>
<td>39</td>
<td>Tvestor's Toast</td>
</tr>
<tr>
<td>45</td>
<td>Witnessing Mort</td>
</tr>
<tr>
<td>48</td>
<td>Wren</td>
</tr>
<tr>
<td>92</td>
<td>Heaven</td>
</tr>
<tr>
<td>103</td>
<td>Heaven</td>
</tr>
<tr>
<td>108</td>
<td>Heaven</td>
</tr>
<tr>
<td>37</td>
<td>Heaven</td>
</tr>
<tr>
<td>38</td>
<td>Heaven</td>
</tr>
<tr>
<td>10</td>
<td>Heaven</td>
</tr>
<tr>
<td>10</td>
<td>Heaven</td>
</tr>
<tr>
<td>41</td>
<td>Heaven</td>
</tr>
<tr>
<td>81</td>
<td>Heaven</td>
</tr>
<tr>
<td>84</td>
<td>Heaven</td>
</tr>
<tr>
<td>105</td>
<td>Heaven</td>
</tr>
<tr>
<td>56</td>
<td>Heaven</td>
</tr>
<tr>
<td>23</td>
<td>Heaven</td>
</tr>
<tr>
<td>86</td>
<td>Heaven</td>
</tr>
<tr>
<td>89</td>
<td>Heaven</td>
</tr>
<tr>
<td>28</td>
<td>Heaven</td>
</tr>
</tbody>
</table>

INDEX TO THE POETRY.

FIRST LINE OF EACH SONG. NAMES OF THE AUTHORS.

<table>
<thead>
<tr>
<th>Poem</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Burke</td>
</tr>
<tr>
<td>4</td>
<td>Burke</td>
</tr>
<tr>
<td>68</td>
<td>Burke</td>
</tr>
<tr>
<td>85</td>
<td>Burke</td>
</tr>
<tr>
<td>10</td>
<td>Burke</td>
</tr>
<tr>
<td>35</td>
<td>Burke</td>
</tr>
<tr>
<td>15</td>
<td>Burke</td>
</tr>
<tr>
<td>81</td>
<td>Burke</td>
</tr>
<tr>
<td>84</td>
<td>Burke</td>
</tr>
<tr>
<td>105</td>
<td>Burke</td>
</tr>
<tr>
<td>56</td>
<td>Burke</td>
</tr>
<tr>
<td>23</td>
<td>Burke</td>
</tr>
<tr>
<td>86</td>
<td>Burke</td>
</tr>
<tr>
<td>89</td>
<td>Burke</td>
</tr>
<tr>
<td>28</td>
<td>Burke</td>
</tr>
<tr>
<td>10</td>
<td>Burke</td>
</tr>
<tr>
<td>37</td>
<td>Burke</td>
</tr>
<tr>
<td>86</td>
<td>Burke</td>
</tr>
<tr>
<td>89</td>
<td>Burke</td>
</tr>
<tr>
<td>28</td>
<td>Burke</td>
</tr>
</tbody>
</table>

M. B. The Songs designated by an asterisk (*) were provided only for the work from literal translations of the original Irish, by spiritual princes whose names are added in some.
Second Verse

And fast before her father's gate Three days we've fled together

and should he find us in the glen My blood would stain the leath'ry His horsemen shall find us!

hind we ride Should they our steps decease Then who'll cheer him on the road?

Your brave bride When they have slain her

Third Verse

Out spoke the hardy highland youth His chief is ready It is not for your silver bride

for your winsome lady And by my word the hound shall not

till the ways are going white I'll rov yer ter the fin


A CHIEFTAIN TO THE HIGHLANDS BOUND.

BY THO. CAMPBELL, ESQ.

Air.—"The charming fair Eily."

A CHIEFTAIN to the Highlands bound,
Cries, "Boatman, do not tarry!
"And I'll give thee a silver pound,
"To row us o'er the ferry!"
"Now who he ye would cross Lackygyle,
"This dark and stormy water?"
"Oh! I'm the chief of Ulva's line,
"And this Lord Ulloa's daughter.

"And fast before her father's men,
"Three days we've fled together,
"For should he find us in the Glen,
"My blood would stain the heather;
"His horsemen hand behind us ride,
"Should they our steps discover,
"Then who shall clear my honey bride,
"When they have slain her lover!"

Outspoke the tender highland vight;
"I'll go, my chief, I'm ready,
"It is not for your woe's sake,
"But for your winceless lady,
"And by my word the honey bird,
"In danger shall not tarry,
"So, though the waves are raging white,
"I'll row you o'er the ferry."

By this the storm grew loud space,
The water wild, the wave breaking.
And in the wind the Earl's each face,
Grew dark as they were speaking;
But still we had to brave the wind,
And on the night the rain descending,
Ahowm the Glen rode armed men,
Their trampling sound was heard.

"Oh, haste thee, haste!" the lady cries,
"Thought tempest could we gather,
"I'll meet the raging of the seas,
"But not an angry father?"
"The boat has left a stormy land,
A stormy sea before her,
Where, O! too strong for human hand,
The tempest gathered o'er her.

And still they row'd amid the roar
Of waters fast prevailing,
Lord Ulloa would it last o'er,
His wrath was changed to wailing.
For more dismay'd, through storm and shades
His child in fast discover,
One lovely bar the stretcher for aid,
And one was round her lover.

"Come back, come back!" he cried in grief,
"Across this raging wave,
"And I'll forgive your Highland chief,
"My daughter! Oh, my daughter!"
"Was run the loud waves lost the child,
Return or aid preventing,
The waves wild went o'er his child,
And he was left lamenting.
ADIEU! MY NATIVE WILDS, ADIEU!

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY MISS BALFOUR.

Adieu! my native wilds, adieu!  
In Spring's green robe array'd,  
White days of light like moments flew  
Beneath the woodland shade.  
Now hostile'd from sweet Erin's shore,  
O'er trackless seas forlorn I go,  
In distant climates to deplore  
My Ulidan stub, Oh?

Our flame from every eye to hide  
With anxious care we strove,  
For standy was her father's train,  
And I had sought but love.  
Oh! woe is set in evil hour  
That secret love he came to know,  
And I must fly to shun his power.  
My Ulidan stub, Oh?

Oh! how shall I resolve to part  
Our well known tree beneath!  
Oh! how canst thou my bursting heart,  
A last farewell to breathe!  
And ooh, though far remote we dwell,  
And boundless floods between us flow,  
I'll muse upon our last farewell,  
My Ulidan stub, Oh!
s PLEIDH RACA NA RUARCACH. — O ROURKE'S FEAST.

ANDANTE

SPIRITO

Rourke's noble feast will never be forgot. By those who were there, these words are the truest token...
sup and we dine On servers'cheap fat bullocks and mutton. Though our feast be poor, it is bounteous.

b hundred at least and a number more in the large room, the first by your favor. Boy, give us a cup.

this has some score O Rourke's jolly boys we're dreaming of the matter Till round by the noes and immortal canteen.

dance in a round, cutting capers and rapping the merry the ground did burst with their stamp...
O’ROURKE’S NOBLE FARE WILL NEVER BE FORGOTTEN.

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY DEAN SHUTE.

O’Rourke’s noble fare will ne’er be forgot
By those who were there, or those who were not;
On revels to keep, we sup and we dine
With score sheep, fat bullocks, and swine;
Soubagh to our feast in pairs is brought up,
A hundred at least, and a madder our cup.

Home, harper, strike up! but first, by your favour,
Boy, give us a cup!—Ah, this has some savour!
O’Rourke’s jolly boys ne’er dreamed of the matter,
Still round’d by the noise and musical clatter;
They dance in a round, cutting capers and ramping,
A mercy the ground did not burst with their stamping.

Bring straw for our bed, shake it down to the feet,
Then over us spread the winnowing sheet;
To shew I don’t flinch, fill the bowl up again,
Then give us a pinch of your meadshin a year.
Good Lord, what a sight! after all their good cheer
For people to fight in the midst of their beer!

You clark, I maintain, my father built Lusk,
The castle of Shane, and Carrick Drumrask.
The Earl of Kildare, and Moynalta his brother,
As great as they are, I was nurs’d by their mother.
Ask that of old madam, she’ll tell you who’s who
As far up as Adam, she knows it is true.
CHARMED BY THE LUSTRE OF THINE EYES.

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY MISS BALFOUR.

Charmed by the lustre of thine eyes,
For thee each fair enamel'd sigh,
And drooping at the festive board,
My heart still owns thee for its lord.

That heart confided in thy smiles
Love smil'd, yet taught not lover's wiles,
And half'd those in life's morning hour,
Its early star, its opening flower.
Charm'd by the lustre of thine eyes, For thee each Fair en
a - moured sighs. And drooping at the feet the bent My heart still owns thee
for its own.

Second Verse
That heart con - fessed in thy smiles Love's - smit yet taught not Lower wills A
hold thee in Life's morn - ing hour, Its ear - ly star its opening star.
LONG A CHA’GH A MUIZA.

LONG A CHA’GH A MUIZA. — THE SHIP THAT WAS LOST.

Plainly

PLANGSTIGH CONNOR. — PLANNY CONNOR.

Presto

Charm
Cuma Mac Pailain

CUMA MAC PAILAIN.—MAC PAILAIN'S LAMENTATION.

Launched

Full high in Kilbride is the grass seen to wave That shadows her generous Laughter thy grave And oft gallant Chief is its verdure renewed by the tears of the widow and orphan bestowed.
FULL HIGH IN KILBRIDE IS THE GRASS SEEN TO WAVE.

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH.

BY MISS RALFOUR.

Full high in Kilbride is the grass seen to wave,
That shadows, oh, generous Loughlin! thy grave;
And oh, gallant chief! is its verdure renew’d,
By the tears of the widow and orphan below’d.

Where Boyne’s silver tide sweetly murmuring flows,
The rich yellow harvest luxuriantly grows;
But never again shall the stranger repair
The fruits it shall yield in thy mansion to share.

The tones of the harp in that mansion have ceased,
No more it resounds with the mirth of the feast,
But each gentle bosom for thee breathes a sigh,
And tears of affection obscure each bright eye.

No trophies of victory point to thy tomb,
No laurels are planted around it to bloom,
But long shall thy memory be dear to each breast,
While thy spirit on high is enthron’d with the blest.
TOO LATE I STAID: FORGIVE THE CRIME.

WRITTEN

BY THE HON. W. J. SPENCER.

As—"The slender coat."

Too late I staid: forgive the crime;  
Unheeded flew the hours;  
For noiseless falls the foot of time;  
That only treads on flowers.

Oh! who, with clear account, remarks  
The ebbing of his glass;  
When all its sands are diamond spooks,  
That dazzle as they pass?

And who to sober measurement,  
Time's happy softness brings?  
When birds of paradise have lent  
The plumage of their wings.

Too late I staid: forgive the crime;  
Unheeded flew the hours;  
For noiseless falls the foot of time;  
That only treads on flowers.
An cota caol.

AN COTA CAOL. — THE SLENDER COAT.

Andante
Sostenuto

Too late I stood for to give the crime a heed; ed flew the hours; For noiseless falls the foot of time, that only treads on flowers. Oh who with clear account of Works the ebbing of his glass Whan all its sands are diamond sparks that dazzle as they pass.
The springing fount of cheering wine once more I see the flow He poured abate

By divine propitiate thy Mayo Mayo whose valor sweeps the field and

Swells the trumpet of fame, May beholds high her Champion shield and deathless be his

Name, Of glory's sons that glorious heir that branch of heroes real But sort me not but

Heed thine ear propositions to my suit
INSPIRING FOUNT OF CHEERING WINE!

A LITERAL TRANSLATION FROM THE IRISH

Once more I see that stream,
Help me to raise the lay divine,
Propitiate thy Mage,
Mage! whose valour sweeps the field,
And swells the trump of fame,
May Heaven's high power the champion shield!
And deathless be his name!
Of glory's sons, thou glorious heir,
Thus march of honour's root!
Desert me not, but bend thine ear
Propitious to my suit.

Oft bid thy exile lead return,
Too long from safety led;
No more in absence let him mourn,
Till earth shall hide his heart.
Shield of defence, and princely sway!
May he, who raises the sky,
Prolong on earth thy glorious day,
And every good supply!
Thy death his days would quickly heal,
Who lives lost in thy grace,
And we're on earth can taste repose,
'Till then shall seal his peace!

* This song is very ancient, and composed long ago by the time of Garbhra, by Donn Mac Geary, a poet dependent of Lord Magee, whom he had served for many years under his command, and whom the fear of sittinging in his household depair after having insulted his daughter, invited in the last place to the death protection of her father in any country, and was placed for the last time in Lord Magee's hall and Christened, when the prisoner had himself after nightfall, from an oppression that the most humble of us would not suffer his lordship's punishment.

[From Walter's Irish Songs]
BRANCH OF THE SWEET AND EARLY ROSE.

WRITTEN FOR THIS WORK, FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH.

BY DR. DRENNAN.

Branch of the sweet and early rose
That in the purest beauty flows,
So passing sweet to smell and sight,
On whom shalt thou bestow delight?

Who in the dewy evening walk
Shall pluck thee from the tender stalk?
Whose temples blushing shall thou twine,
And who inhale thy breath divine?
A POPE NA MAIGHBHN, —THOU FLOWER OF VIRGINS.

GRAECUS

Branch of the sweet and early rose
That in purest beauty blooms
So passing sweet to small and sight
On whom shall those bestow de

light

light
leanfán me čap an čisháh čr.

LEANFÁN ME THAR AN THISIASHI THU. — I'LL FOLLOW YOU OVER THE MOUNTAIN.

Allegretto

Marbhna no crmhda.

MARBHNA NO CUMBA. — A DEATH SONG.

Grave

Drochén.

DROCHÉN. — THE WEEN.

Andante Grazioso
PLIRD YACX NA JONES.

PLIRD YACX NA JONES. — BEMPER SQUIRE JONES.

LEGEITIO

Ye good fellows all who love to be told where there's Claret good store At ye public house where folks are most sure to be seen there.

Tend to the call of one who never treated but greatly delighted with six blents more to yer, you don't pass the good house 'tween which the jolly ev'ry God so pretty and harm. How very till.

Well suit your humour for a dram which is none the worse for good Claret and bumber sugar Jones.
YE GOOD FELLOWS ALL,
EXTRACTED FROM THE ORIGINAL TUNE OF CARRAN,
BY RAYMOND HODGSON.

Ye good fellows all,
With your torches and shiners chant good cheer,
Around we go till
Your hearts are as bright as a candle,
And your voices are loud as a bell.

With your lanterns, all,
We'll see you till dawn.
The good news has flown,
Which the day and night so gratefully owns.
Then will we sing your hymns,
For what would ye more.

Tom north with a good glass, and be your Sparrow Jones.

Ye ladies who sing,
For loan them out some as much as six,
When aminos and wine,
For all and every, we have never.

Or top of a chair,
Come before I show you
How Phillips and Charles can.
No one shall excelled with sighs and sorrows,
For what mortal can equal
To write and to sing,
When all by good hands and vision Sparrow Jones.

Ye poets who write,
And bring your odes (and) Holland’s book.
Though you all get up,
As it is proper, as to render your themes,
With speedily the date,
Laura Rebecca to follow,
And quit my Apollo,
Except all the Muses, these must they all answer.
Our ending of spheres,
Vast thing unseen,
When recorded with good glass, and vision Sparrow Jones.

Ye writers so start,
With plenty of stone, and minstrelsy tone,
Who make with such a poet
Of all your Needleman.
Who shall sit at the banqueting table,
And eat the bounties,
Come bring off your Nothing
Of a midnight meeting.
And now your much hurry to step in where leisure,
When you went to Gibraltar,
Ever musing and much alone,
And with comest solitude, and leisure Sparrow Jones.

Folk songs and songs,
Who’s grasping and hard to manage him there.
How lovely we is,
Your voices are heard.
How your voice is now.
How your voice is now.
How your voice is now.
How your voice is now.

Now join us all,
Ye that are all,
Ye that are all,
Ye that are all,
Ye that are all,
Ye that are all,
Ye that are all,
Ye that are all,
Ye that are all,

The moral of this is to have good cheer,
When aminos and wine,
For loan them out some as much as six,
When aminos and wine,
For loan them out some as much as six,
When aminos and wine,
For loan them out some as much as six,
When aminos and wine,
For loan them out some as much as six.

By the way, the meaning of the song is not clear, but the text suggests a sense of camaraderie and enjoyment. The use of words like "lanterns" and "minstrelsy" indicates a festive atmosphere. The song could be interpreted as a call to join in the fun and enjoy the good times together.
O LOV'D MAID OF BROKA!

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY HECTOR MACNEILL, E.S.Q.

O love's maid of Broka, and her excellence!
The blush on thy cheek shames the apple's soft bloom,
More sweet than the rose-buds that deck thy lord's dwelling,
Thy lips shame their beauties, thy breath their perfume.

Come, bird of the evening, sweet thrush, maid of sorrow,
Come greet her approach to thy flower-scented bower,
And teach her tender warbles, thy love's notes to borrow,
To banish her coldness and soften her sorrow.

O perch on thy green bough, each love's note delighting,
How blest, happy bird! could I change lots with thee!

But, alas! while fast letter'd, each prospect is blighting,
I would rather than Ireland again I were free!

But, alas! though my hopes, by thy coldness and scornful,
Fall faded like blossoms half blown on the tree,
May love bless your co, though it blighted my morning,
I would rather than Ireland once more I were free!
Breath from na sre.
Beaumoir I am na sre, — I would rather than Ireland.

Andante

O lorn maid of Bro—ka each fair one ex—

—celling The blush on thy cheek shames the apples soft bloom. Moe

sweet than the rose buds that deck thy lovd dwelling Thy lips shames th—

beauties thy breath their per— home.
FAE HENCE TO HAIL A CHIEF I GO.

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY MISS HALFORD.

For hence to hail a chief I go,
From ancient kings and heroes spring:
He bears the goblet's mantling brow,
The harp to festive music sung.
Dear youth! in whom our souls delight,
Thy valiant life may heaven defend,
For thou art generous, brave, noble,
The friend of all who wear a friend.
The social goblet pours its tide,
The harp resounds in measures wild.
For thee in whom a hero's pride
Unites with manners soft and mild.

Oh, valiant chief! thy looks beseem
The goblet said at Erin's side:
It blushes on thy manly cheek,
It brightens from thy honest smile.
May heaven, for thee, brave youth, prepare
The richest gift it can bestow,
A heart thy every thought to share,
To crown thy bliss, to heal thy woe.
And sure from Boyne's sweet wandering stream
To Erin's sweet banks and sunny isle,
The brightest eyes with joy would beam,
By thee selected for thy bride.
O SOUTHERN BREEZE! THY NECTAR BREATH.

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH.

BY JOHN RYAN, ESQ.

O southern breeze! thy nectar breath
Awake, the world to life and love;
Snows flowrets on the plain ben��al,  
And blossoms on the vough above.

With bemy fervor all divine,
'Tis thine to use the wintry stores;  
And with the icy chansons twine
'Round entranced Nature's form.

To scenes of lape, in bowers of peace,
Where once I knelt a wailing lone;
Wave onward, thou, delightful breeze!
Thy wing amorous onward wave.

And winging with thy breast this kis,
Seal silently to Moran's grove;
To sigh it in a dream of love,
On his dear lips of her I love.
A CHAUCER ON WIND: — O SOUTHERN BREEZE.

Sicilian.

O southern breeze thy nectar breath, A-

wakes the world to life and love Strews flowers on the plain beneath And

blooms on the bough above With balmy fervor all divine 'Tis thine to tame the

winter storm And melt the icy chains that freeze Around entranced nature's form To
scenes of hope to bow'rs of peace where once I knelt a willing slave, Wave
onward thou delightful breeze The wing ambrosial onward wave And
mingling with thy breath this kiss I steal silently to Morris's grave, To
sigh it in a dream of bliss On the dear lips of her I love.
SHO: E: STAR AN BO: — THAT IS THE ROAD SHE WENT.

Allegretto

Marcasheal't in Bonnie.

Marcasheacht in Bonnie. — The Cavalcade of the Bonnie.

Maestoso
Connte glas an Tmacha.

COILTE GLASA AN TRIGHA.—THE GREEN WOODS OF TRIGHA.

Andante
Expressivo

In ringlets curl thy tresses now, And bright and sparkling are thine eyes,

Time in the absence progresses, When measured by a Lover's sighs, Had

sacred rhymes of crowning love With measured steps the fields I tread

Oh! grief that we no longer see where Trigha's lovely green woods spread
Le ringlets curl'd thy tresses flow,
And bright and sparkling are thine eyes,
Time in thy absence gingers slow,
When measured by a lover's sighs.
Had anger not some one crow'd my love,
With bounding steps the fields I'd tread,
Oh, grief! that we no longer see
Where Temgla's lonely green woods spread.

Oh! would that on thy bosom laid,
While hein's sons are weep'd to rest,
I might beneath the greenwood shade
Be safe: the pure raptures of my breast!
Sweet blossoming bow'r! thy sweet's pride,
'To me a guiding star in all my woe,
And Heaven itself will sure preside
O'er love that fills a virtuous heart.

My charmer! let us haste away
To Temgla's woods our footsteps bend,
Where streams through greenwood groves play,
And Echam's lovely plains extend,
There bally berries glowing red,
With nuts and apples sweet abounding,
Green roses there shall strew our bed,
And warblers chant their love's notes round.
THE DEW EACH TREMBLING LEAF INWREATHED.

WRITTEN FOR THIS WORK,

By Miss Balfour.

Air—"Nancy of the branching treescs."

The dew each trembling leaf incrusts,
The rosy breast sweetly sung,
The balmy air with fragrance breathes,
From bow'r, with roses hung;
The setting sun still faintly gleams,
And swift and sweet the moments move,
With her, whose smile too artless seem'd,
To hide a heart unknown.

But now o'er dreary scenes I range,
Where once such beauty shone,
Yet blooming nature knows no change,
Alas! 'tis all my own.
The rose still holds its lovely form,
The dew still sparkles on the tree,
But, oh! the smile that gave the charm
No longer beams for me!
The dew each trembling leaf enwreathed, the red breast sweetly sung
The balmy air with fragrance breathed, from bowers with roses hung
The setting sun still faintly gleamed and with the moments flew
The days whose smiles too fleetily seem'd To hide a heart untrue
Yet thy vaunting us dis—may not Tell us when ye hand to hand Ever stood the charging bay'not Of a right true Irish hand Erin when the swords are glancing In the dark fight loves to see Foremost still her plumage dancing to the trumpets jubilee
TO THE BATTLE MEN OF ERIN.

WRITTEN FOR THIS WORK.

BY THO. CAMPBELL, ESA.

Air—"Beside a rush."

To the battle, sons of Erin,
   To the hunt of battle go,
Every breast the shamrock wearing,
   Burns to meet his country's foe.
What though Ysane three eagle standard
   Spreading terror far and wide,
O'er Europe's skies both wondrous
   On the wings of victory.
Yet thy meaning us dismay not,
   Tell us when ye, hand to hand,
Ever stood the charging bayonet
   Of a right true Irish hand.
Erin, when the swords are glancing,
   In the dark fight love to see,
Foremost sell her plenage dancing
   To the trumpet's jubilee.
THE BLUSH OF MORN AT LENGTH APPEARS.

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH.

BY MISS HALFPENNY.

The blush of morn at length appears,
The hawthorn weeps in dewy tears;
Emerging from the shades of night,
The distant hills are tipp'd with light;
The swelling breeze with balmy breath
Wahs fragrance from the purple depth,
And warbling wood-larks seem to say,
Sweet Ann! 'tis the dawn of day!

But didst thou see love's soft anguish feel,
No sleep thy weary eye would seal,
But to the bank thou wouldest repair,
Scene to meet thy true love there.
In pity to myanguish awake!
Unwilling I thy shoulders break:
But longer absence would betray
I met thee at the dawn of day.

Yet though our parents new mayrown,
Some pitying power our vows shall crown;
Reconstancy and truth hast thou,
While youth, and health, and love are mine:
Then shall our hearts united glow
With all that tenderness can bestow;
And love extend his grateful stay
Our close of eye and dawn of day.
Euphonia an L.e.
PHORMIDAE AN I.e. — THE DAWNING OF DAY.

Andante

Sostenuto

The blush of morn at length appears
Therebis thom'weeps in dewy tears
Emerging from the shades of night
The distant hills are tipped with light
The swelling breeze with bai
My breath Wells fragrance from the purple heath
And warbling woodlarks seem to say
Sweet Assa'tis the dawn of day
Andante

Gracioso

Two the hour when rites in hoary Calm each pray'rn voice
pray'r And the star that faded slow ly Left to sew the fresh
air, Day her sultry fires had wasted Calm and sweet the moonlight rose Even
bonds - man's spirit fas - ted Half ob li - vion of his woes

Margaret Phan

Peggy Ban

Page 55
T'was the hour when rites un holy
Call'd each pious voice to prayer,
And the star that faded slow ly
Left to dews the fresh-wind air.
Day her saltry fires had wasted,
Calm and sweet the moonlight rose,
E'en a brand stan's spirit tasted
Half oblivion of woes.

Then it was from a Turkish palace
Came an eastern lady bright,
She, in spite of tyrants jealous,
Saw and lov'd an English knight.
"Tell me, captive, why in anguish,
"Foes have dragg'd thee here to dwell,
"Where poor Christians in they anguish,
"Hear no sound of sabbath bell?"

"Twas on Transylvania's rampart,
"When the crescent shone afar,
"Like a pale disastrous planet,
"O'er the purple tide of war;
"In that day of desolation,
"Lady, I was captive made,
"Bleeding for my Christian nation
"By the walls of high Belgrade."

"Captive, could the brightest jewel
"From my turban set thee free?"
"Lady! me, the gift were cruel,
"Ransomed yet, if not of thee.
"Say, fair princess, would it grieve thee
"Christian cloisters should we behold?"
"Nay, bold knight, I would not have thee,
"Were thy ransom paid in gold."

Now in Heaven's blue expanse
Rose the midnight star to view,
When to leave her father's mansion,
Twice she wept, and bade adieu!
Fly we then while more discover,
Tyrant barques in vain ye rule!
Soon at Rizades the British wave
Chops his blooming eastern bride.
THE MOON CALMLY SLEEPS ON THE OCEAN.

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY MISS BALFOUR.

The moon calmly sleeps on the ocean,
And tinged each wave bosom'd sad,
The barque, scarcely conscious of motion,
Glides slowly before the soft gale;
How vain are the charms they discover,
My heart from its sorrows to draw,
While memory still carries me ever,
To calm her chruite na mbo!

(To the pretty girl milking the cow.)

Ye b'hoilidh, beneath me now swelling,
To ye my hard fate I deplore,
Though far from my oak-shaded dwelling,
Ye bear me to some distant shore;
Though bloodthirsty pirates may sever
My frame from thy cot roof'd with straw,
This heart shall adore thee for ever,
My calm her chruite na mbo.

(My pretty girl milking the cow.)

Ye breezes! around me still hover,
The tale of my woes ye may learn,
And bear back the rights of a lover,
Who never again shall return;
For next, when along the waves fading,
The last blush of evening shall glow,
Those waves with my sorrows be shading;
My calm her chruite na mbo.

(My pretty girl milking the cow.)

The moon calmly sleeps on the ocean,
Second Verse

Ye billows beneath me now swelling To you my hard fate I de- lude Tho' far from my oak shaded dwelling ye bear me to some distant shore Tho' blood thirsty pirates may se- ver My frame from thy cot roofed with straw This heart shall a-dore thee for e-ver my Girl speak- ing the nobo
Ye breezes around me that hover, The tale of my woes ye may learn And hear back the sighs of a Lover Whose love never again shall return For next when along the waves fading The last blush of evening shall glow Through waves will my sorrows be flowing My sweetheart and guiding the way
Bláth na fèin.

BLÁTH NA SEID. — THOU BLOOMING TREASURE.

There came to the beach a moor Exile of Erin. The dew on his shining eyes heavy and chill. For his Country he sighs, the twilight scaring to wander alone by the wind-bitten hill. But the day star attracted his eyes, sad devotion. For it rose in his own native isle of the ocean Where once in the fire of his youthful emotion he sang the holy Anthem of Erin go bragh.
THERE CAME TO THE BEACH A POOR EXILE OF ERIN.

BY THOMAS CAMPBELL, ESQ.

Air—"Thou blooming treasure."

There came to the beach a poor exile of Erin,
The dew on his thin robe was heavy and chill;
For his country he sigh'd, when at twilight repining,
To wander alone by the wind-beaten hill;
But the day-star attract'd his eye's sad devotion,
For it rose o'er his own native isle of the ocean,
Where once, in the fire of his youthful emotion,
He sung the bold anthem of Erin go bragh!

Salts is my fate! (said the heart-broken stranger)
The wild deer and wolf to a covert can flee;
But I have no refuge from famine and danger,
A home and a country remain not to me:
Never again is the green sunny bowers,
Where my forefathers liv'd, shall I spend the sweet hours,
Or cover my harp with the wild-woven flowers,
And strike to the numbers of Erin go bragh!

Erin, my country! though sad and broken,
In dreams I revisit thy sea-beaten shore;
But alas! in a far foreign land I awaked,
And sigh for the friends who can meet me no more.
Oh, cruel fate! wilt thou never replace me
In a mansion of peace, where no perils can chase me?
Never again shall my brothers embrace me,
They died to defend me! or live to deplore!

Where is my cabin-door fast by the wild wood?
Sisters and sire! did ye weep for its fall?
Where is the mother that look'd on my childhood?
And where is the bosom friend, dearer than all?
Oh, my sad heart! long abandon'd by pleasure,
Why did it shun our fast-fading treasure?
Tears like the rain-drop may fall without measure,
But rapine and beauty they cannot recall.

Yet, all its sad recollection uppressing,
One dying wish my lone bosom can draw;
Erie! an exile! bespeak me thine blessing!
Lead of my forefathers, Erin go bragh!
Buried and cold, when my heart stirs her motion,
Green be thy fields, sweetest isle of the ocean!
And thy harp, striking harps in eagles with devotion,
* Erin ma roimhin! Erin go bragh!

* involuntary allusion—adapted forever!
ARISE FROM THY SLUMBERS, OH, FAIREST OF MAIDS!

FROM A LITERAL TRANSLATION OF THE ORIGINAL IRISH,

BY MISS BALFOUR.

A rose from thy slumbers, oh, fairest of maids! A bed of fresh ivy to rest thee I'll bring,
With me wilt thou wander to Traighg's green shade. The larkbirds and thrushes around us shall sing,
Where sorrel and sweet riven briers abound. And there with unceasing attachment I'll prove
And near in hook clusters the brambles have crowned. How soothing the notes of affection and love.

To Traighg, in Ireland.

[Signature]
Arise from thy slumbers, oh fairest of maids, With me will thou wander to Trichuhas green shade, Where sorrell and bright roses berries abound. And nuts in rich clusters the brambles have crowned.