



The Lamont Harp

The Healing Harp

(From Druid Tradition)

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Quote

“Music is the principle that unites body, soul, and spirit.” – Boethius, 6th century philosopher.

- *The Healing Musician*, Stella Benson

Irish Legends

The *Daghdha* (Dagda) was the Chief Druid and King of the mythical *Tuatha Dé Danann* – the faerie race of Ireland and Scotland. He played an enchanted harp, called *Una*, which produced three magical strains of music – *Geantraí*, *Goltraí*, and *Suantraí*. At the battle of Moytura between the Tuatha de Danaan and the *Fomorians* (their ancient enemies), the Druid King’s magic harp was stolen. The Dagda traced the harp to the hall of the Fomorians, and found it hanging on their great wall. Such was the Dagda’s power that he sang to *Una*, and the harp came to him of its own accord, floating through the hall to its master’s hands.

Before the Fomorians could react, the Dagda played the first strain – *Geantraí* (merriment), which caused everyone to laugh and dance, unable to stop themselves. He next played his second strain, *Goltraí* (sadness), which caused all to weep uncontrollably. Then he played his third strain, *Suantraí* (sleep), which caused all present to fall into a deep slumber. Stepping carefully among the stentorian snoring of his enemies, the Dagda and his magic harp swiftly made their escape. (Walton, 1992)

In another legend, the Dagda had his own harper, *Uaithne*, who was husband to the River Goddess, *Boand* (the holy Irish river, Boyne). When Boand delivered her first child, it was a difficult delivery and she cried out in pain. To ease her pains, Uaithne played the Dagda’s healing harp, and when his first son was born, he named him *Goltraí* after his mother’s cry, and the music Uaithne played at his birth was thereafter called *Goltraí* – the Crying Strain. At the birth of Boand’s second son, it was

much easier and she laughed out loud for joy, and he was named *Goltraí*. The music Uaithne played at his birth was forever known as *Goltraí*, the Laughing Strain. The third birth was the easiest of all, and the River Goddess fell asleep to her husband's harping and gave birth to her last son, whom Uaithne named *Suantraí*, and the music was known as the *Suantraí*, the Sleeping Strain. All three sons became in their time, great harpers like their father, and it is from them that the harping traditions of Ireland and Scotland had their beginning. (Walton, 1992)

In the county of Limerick, Saint Brigit visited the household of a chieftain, and asked that his foster father and his sons play the harps that were hanging on the wall. She was told that the chief's bard was away, and the children did not know how to play. Thereupon, she blessed their hands, and they played the harp with such skill, that they became famous harpers, and the bards of kings for generations.¹

Seed Thought

“The harp is an instrument of glamour and glamourie, an instrument of the other world, Pagan or Christian, as well as our own. It can cast a spell of love or of evil intent, or soothe troubled minds in sleep.”

- Alison Kinnaird and Keith Sanger, *Crann nan Teud, Tree of Strings*

Historical Perspective

“When the Greek Pythagoras of Samos plucked one chord on his lyre, it was known to change a would-be attacker into a gentle lamb. Pythagoras was so well versed in the power of music, that he taught students in the mystery schools of Delphi and Crotona.” (Benson, 1999)

Pythagoras noted that sound created form and thus, the “Music of the Spheres”, was the energy from which creation itself emanated, and all forms have a musical vibration. The harp is said to be the closest instrument to that celestial music, which is why angels are often depicted playing the sacred harp. (Benson, 1999)

Religious music plays a huge role in attracting people to religion, and guiding them into emotional and spiritual experiences. Musical scales have been created and maintained by priests in different parts of the world and strictly adhered to, being perceived as divinely inspired. The three classifications of Irish and Scots music, *Trì fuinn*² or *Trì Struthan*³, may date from Druid times. A bonding force in modern religion to this day is celestial church music and hymn singing. The Welsh are particularly proud of their traditional hymns.

Harps have been known in almost every culture in the world. The Chinese have a stringed instrument called the *Konghou*. African American harper, Ann Hobson Pilot, has explored the African roots of the harp. European harps evolved from the classical lyres of Egypt, Greece and Rome. The distinctive Celtic Harp originated with early Celtic peoples over two thousand years ago. It was probably designed by Druids using their sacred triadic motif: the soundbox being the female principle, the curved fore column being the male principle, and the harmonic curve above being the spiritual

¹ Brigid of the Gael, Conrad Bladey

² Scots Gaelic: Three Strains of Music

³ Scots Gaelic: Three Streams of Music

principle. Thus, it was a perfect musical instrument embodying the energies of male, female and spirit. (Ann Heymann, class comments, 2000)

Impressions of harps are depicted on ancient stone carvings, such as the Pictish carvings on the eastern coast of Scotland (Nigg in Easter Ross from the 8th Century), the Monifeith Stone in Angus (9th Century), the Stone of Dupplin in Perthshire (10th Century), *Breac Mhaodhóg* bronze book shrine, Ireland (11th Century) and many others stones through out the British Isles. The early Celtic harps were sometimes carved out of one piece of wood and strung with bronze or gut. (Sanger/Kinnaird, 1992)

Ancient legends tell of Druids who used the harp to teach and tell stories, motivate warriors going into battle, heal people and animals of illness and soldiers of battle wounds, and occasionally curse or paralyze their enemies. The Druid traditions managed to survive, as they transformed into harp playing Bards, long after the armies of Romans and later Christian missionaries attempted to eradicate them. Bards continued the Druidic duties of storytellers, genealogists and historians.

The harp survives in myths, folktales and fairy lore. No faerie court is without a harper. Scottish carvings of enchanted mermaids are often depicted holding a harp, luring sailors to their doom. The great King of Ireland, Brian Boru, was a harper. There are ghostly harpers, such as the one that haunts Inverary Castle in Argyll, whose music presages the death of the Dukes of Argyll. In an old Scottish legend, “The Twa Sisters”, a harper makes his new harp from the bones of a murdered girl. Through the strings of the harp, the girl is able to impart the story of her murder by her older sister, bringing the cruel sibling to justice. (Sanger/Kinnaird, 1992)

According to Irish Brehon law, the harpers had the highest status among artists and craftsmen, which continued until the age of Cromwell, whose English forces in Ireland outlawed the harp as an instrument of insurrection (much like the English later outlawed bagpipes). At the 1792 gathering of harpers for the Belfast Festival, Edward Bunting preserved the last of the ancient harp music, including that of the brilliant itinerant Irish composer, Turlock O’Carolan, who commemorated many of his patrons with original compositions. The harp has been the symbol of Ireland since Medieval times and is depicted on Irish coins and flags to this day. (Ó Brógáin, 1998)

“The Irish harp is the only national emblem in the world that consists of a musical instrument.” (Ó Brógáin, 1998)

Diodorus Siculus⁴ wrote that there was an island west of Gaul called *Hyperborea*, (which is which is probably Great Britain). The inhabitants worship Apollo, whose mother Latona was born on the isle. There was a “stately grove” and a “reknowned temple of a round form”⁵ (probably Stonehenge). There is a city dedicated to Apollo, “whose citizens are most of them harpers”, chanting sacred hymns to Apollo in the temple. Apollo himself is said to come to the island every nineteen years⁶, and he sings and plays his harp from the Vernal Equinox to the rising of the Pleiades.

The Welsh are world renown harpers as well. Their early harps, the *telyn*, were strung with horsehair and the wooden soundbox was covered with leather, making a slight buzzing sound. They have maintained their harp traditions by adapting a Renaissance style harp – without pedals or levers, but three rows of strings instead, as the Welsh national instrument. Welsh Triple Harpers like Robin Huw

⁴ “History, Book 2”, 1st Century, BC, where he quotes from Hecataeus of Abdera, 300-200 BC, “Hyper di Hyperborean”

⁵ Booth’s translation of 1814. Article from OBOD Touchstone, March 2002, page 8

⁶ note: the number 19 is also sacred to Brighid, who is associated with the harp

Bowan (Wales) and Cheryl Ann Fulton (U.S.A.) currently tour the world showcasing this amazing instrument.



In recent times, there has been a tremendous revival of Celtic harp music, possibly spurred by the interest in re-enactment and historical fairs. Craftsmen like American Jay Witcher studied old drawings and re-created Celtic style harps in the 1970's and sold them to a burgeoning body of enthusiasts. Now there are dozens of excellent harp makers and hundreds of traditional harp teachers and performers. There are over 100 Celtic harp tapes, videos, and CDs available, as well as workshops, classes, festivals, competitions, clubs, organizations, web sites, etc., celebrating, and promoting traditional and modern adaptations of Celtic harp music.

The Three Strains

The harp healer recognizes the power that music has over the emotional and physical body. He/She uses the traditional Druidic strains of music to facilitate the client's ability to heal his or herself.

Druid Term	English Translation	Type of Celtic Music (easily played on harp)	Musical Therapy
<i>Geantraí</i>	Laughing Strain	Jigs, slip jigs, reels, marches, hornpipes <i>Samples:</i> Mairi's Wedding (Irish, Scots) Chanter's Tune (Scots) Brian Boru's March (Irish) Drowsy Maggie (Irish) Star of the County Down (Irish) March of the Men of Harlech (Welsh) The Ash Grove (Welsh)	Energizing, invigorating, exhilarating, stimulating, uplifting, joyous, empowering, strengthening. Releasing stress.
<i>Goltraí</i>	Crying Strain	Laments, ballads, love songs <i>Samples:</i> Amazing Grace (Scots) Dark Island (Scots) Highland Widow's Lament (Scots) Loch Lomand (Scots) Danny Boy (Irish) She Moved Through the Fair (Irish) The Queen's March (Welsh)	Releasing negative thoughts and emotions: mourning, sadness, guilt, anger, depression. Purification, detoxification. Releasing anguish.
<i>Suantraí</i>	Sleeping Strain	Lullaby's, slow airs <i>Samples:</i> Christ Child's Lullaby (Scots) All Through the Night (Welsh) The Gentle Bird (Welsh) The Sally Gardens (Irish)	Healing sleep. Dreaming. Deep relaxation, restful, floating, comforting, calming, peaceful, soothing. Physical healing. Releasing pain.

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Practicum

As a healer, you do not need to play the harp to use harp music to heal, although nothing is so effective as live music. There is an incredible selection of harp music available on CDs or tapes that can be played during a healing session to accompany massage, energy work, or to provide background music while you are doing a healing meditation or making herbal medicines. There are some CDs designed for healing which can be played in therapeutic settings such as hospitals or hospices.

I am a novice harper, and notice that while I play, my body heals. The soundbox it right up against my body, covering the chakras from the base to the throat, floating up over the crown chakra. The way the harp is designed (by Druids!), it cannot help but positively effect your physical body with its pure open-string tones. My body soaks up the musical tones and it affects me at every level.

Playing for other people is extremely effective – the tones send out pure musical vibrations, especially in acoustically designed rooms made of wood. It’s like being inside a soundbox.

If you are a healing practitioner, start to build a library of soothing harp music to play during your sessions.

If you have a harp that you are going to use for healing, dedicate it to the Healing Arts in a simple ceremony (mine is dedicated to Saint/Goddess Brigid and painted with the O.B.O.D. *Awen* symbol).

Healing starts with yourself.

Create a healing space in your home or outdoors. Make sure the area is quiet and private. Construct a healing altar in any way that seems pleasing to you. It can be a simple wooden altar, a stone slab, or even an ornamental water fountain! If you desire, find a small statuette of a healing deity – Brigid is the Celtic patron saint and ancient deity of healing. Designate a special healing stone to store the energies that you will create this session. This stone can be used as an amulet to take with you, or kept on your healing altar. Create a comfortable nest for yourself with a thick quilt, flowers or incense, natural or candle light, a glass of fruit juice or pure water. Have a pen and notebook handy.

Greet the four directions, “May there be Peace and Healing in the North; may there be Peace and Healing in the South; may there be Peace and Healing in the West; may there be Peace and Healing in the East.”

Recite Brigid’s Healing Prayer:

	<p><i>By the hand of our Lady, Brigid of the Bards, Who taught the Harpers The healing of the chords. Brigid, be with me now.</i></p>
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*By the Breath of our Lady,
Brigid of the Hearth,
Who taught the Ovates
The magic of their Art.
Brigid, be with me now.*

*By the heart of our Lady,
Brigid of the Wells,
Who taught the Druid's
Their Healing Spells.
Brigid, be with me now.*

- SMB, 2000

If you are using a CD, turn it on and lie down. Let the music wash over you and enter into you. Let the melody heal you, and the harmony balance you. Let the downbeat or percussion connect you to the earth and stabilize you. Let the high notes lift you up into the air, and the low notes gently bring you down again to earth. Let the music transport you and give you healing visions. Drift off to sleep and visit the ancient healing temples, and listen to the Guides that will accompany you. You may find your own healing guide to work with you as a healer. When the music ends, gently return to consciousness and write down what you have experienced. Perform this work often.

If you are a harper, make sure you are seated comfortably. I like to do this exercise with a small lap harp, because I can sit on the floor, and lean back when I'm tired. This is a time to play simple healing chords with your base hand (fourths, fifths, octaves, etc.) while experimenting with your melody hand. You can actually put yourself into a semi-trance state. You might want to have a recorder available to capture your creativity! You will start to develop a repertoire of healing tunes, some of your own composition! Let the vibration of the harp fill your body with healing tones, and feel yourself heal, relax, strengthen. The harp gives you whatever you need in the gentlest, and most universal form – the music of the spheres.

Healing Others

Whether you are “out call” or have your own healing sanctum, you can take harp music with you. The music coming from your harp, or CD, will create a healing space; the vibrations of the harp tones will facilitate the healing process in your client. If you work as a harper with a partner doing body work, your music provides a healing energy of its own to facilitate your partner's work. Harp is especially powerful at healing prayer circles to raise the healing energy for a designated client. The harp is a tool of transformation and magic. I use a small 23-string, walnut, Celtic lap harp (made by Wm. Rees), because it sounds wonderful and is easy to transport.

Exercise

In Reiki tradition, sacred words and gestures work together to create healing changes in the client's body, mind and spirit. These transformations come from Buddhist tradition, both Tibetan and Japanese. I believe the Druid's once had these traditions as well, and we can reclaim them. In the OBOD studies we have learned the power of the word *AWEN* and the gesture that accompanies it.

The triangular shape of the harp itself embodies Druid magic, and can be used in symbol, gesture and word. The three sacred angles correspond to the three traditional strains of music the Druids played.



The soundbox, which represents the female, is associated with the releasing Crying Strain. We can trace that line at a diagonal angle from the top of the harp to the bottom, saying the sacred Gaelic word, *Goltraí*. The pillar is an outward curved arch, representing the male (energizing) Laughing Strain. We continue to trace the arch of the harp upwards, saying *Geantraí*. The “harmonic curve” is the perfect union of male and female energy in the realm of spirit. It is a gentle waving motion that connects our triangle at the top. Trace that curve to the word *Suantraí* – the healing Sleeping Strain. If we trace the triangle and chant the ancient Gaelic words, we bring a healing focus to our work. We can use this mantra to center ourselves before we commence our healing session.

Many of the mysterious symbols found on the ancient British standing stones, burial chambers, and dolmens were probably used by Druids, and the ancient peoples that pre-dated the Druids, for magical purposes, including healing. With careful experimentation, these symbols can be reclaimed by modern Druids and Healers.

Meditation

You are traveling through a great and ancient forest. The sacred trees of the Druids surround you. The wind blows gently and whispers through their leaves, imparting their arcane knowledge to your ears, but you cannot understand their language. You travel onward, crossing rocky streams, climbing and descending steep and narrow pathways, on and on you go until you are nearly exhausted. You are seeking something in this forest, but do not know what it is that you seek. You are compelled to go on and on, peering ahead to see through the darkening forest, straining to hear the enigmatic whispers of the trees.

You hear something – a strain of music. It draws you closer. It’s harp music. The woods goes dark with the final setting of the sun, and you pause, unsure of yourself. The moon rises above and the woods is lit eerily by moonlight. The music continues, and you follow the sound. You cross a bubbling stream and enter between two tall yews to an open glade in the forest. You stare about you in wonder. In the center is a stone walled well and sitting on its steps is a magical being. A Lady, clad in white and gold, playing a small lap harp. She looks up at you.

In a golden honey voice she bids you, “Come closer.” And you obey.

As you draw closer, the air fills with the scent of flowers. Your step grows lighter and your fatigue falls away. Her white hands never leave the strings of her harp. You sit at her feet and listen.

“I am Brigid.” She tells you. You know who She is. Brigid, Goddess of Wells, Hearths, Healers, Poets and Blacksmiths. So powerful, She, that the Christians named Her Saint.

“Look around you. It is from these woods that harps are made.” She tells you. You look around. Drawing close, whispering, are the sacred harp trees – Oak (*Duir*), Willow (*Seileach*), Ironwood (*Craobh-iarunn*), Walnut (*Geinmchno*), Rosewood (*Craobh-ròs*), Birch (*Beithe*), Maple, Cherry (*Craobh-shirist*), Beech (*Crann-fàibhile*), Lime (*Craobh-aol*), Sycamore, and many more. “Be aware of the sacrifice that trees have made to bring music to the world.”

You look at the trees in wonder and appreciation.

“Any musician that plays a wooden instrument, holds that wood in sacred trust.” Brigid tells you, “As a life is taken for music, so must a life be planted for renewal. Now choose.” Her hand stills, and a mystic chord sustains itself in tension as you look among the trees. An old, gnarled oak draws your attention.

“I am old and near to toppling” the tree whispers to you, “You can give me a new life in a new form. Take me and transform me. I will be your harp. But you must replant me every year so that I will also live on in the forest.” The tree bows before you. You reach out and touch its branch and close your eyes in gratitude. When you open them, your hand is holding the pillar of a great oaken Celtic harp. Carved on the pillar is an acorn, decorated with Celtic knotwork, to remind you of your promise. Around the base are a multitude of scattered acorns.

“Play for me” Brigid commands. And you do.

You find yourself playing as you have never played before, ancient mythical melodies. Brigid, Herself, plays the accompanying harmony. The trees move and whisper in response. The wind blows and carries their voices through the strings of your harp and you find you can understand their words as you play. They talk of the great mysteries, healing and ailing, sorrow and joy, magic and wisdom, death and rebirth.

“Go. Gather the acorns and replant the oak. Then take your harp, for with it, you can heal.”

You do as Brigid bids, gathering the acorns and placing them in your knapsack. When you turn around you find that Brigid has enclosed your harp in a beautiful sea blue-green bag.

“As long as you play your harp, or any harp, you will be connected to this sacred healing woods.” She tells you. “And when you plant, you extend these woods, throughout the whole world.”

You thank Her with all your heart and take your harp with Her blessings. You travel through the sacred wood, listening to the trees, as Brigid’s harp music fades into the background and you emerge from the woods to familiar lands, bringing your harp and the acorns with you.



Ovate Healing Ceremony

Stand facing the East and say out loud, or silently:

Ovate I greet the Healing Spirits of the East and the Element of Air. I send my love, respect and gratitude and ask for the mental clarity, memory, and insight I need to heal myself and others.

Pause and revel in the feeling of pure Air. Imagine the sun rising before you in the East. Notice the fresh dawn breeze that precedes the sunrise and gently brushes past your face. Feel your mind growing crystal clear. Use this clarity to remember all you have learned, and realize all you need to know to heal.

Then turn to face the South.

Ovate I greet the Healing Spirits of the South and the Element of Fire. I send my love, respect and gratitude and ask for the energy and passion that I need to heal myself and others.

Pause and revel in the element of Fire. Imagine the noon day sun above you, pouring its healing warmth upon you, entering your body and erasing the pain, the aches, the sluggishness. Feel the vital healing energy flowing into you and through your hands. Use this energy to stimulate and promote healing.

Then turn to face the West.

Ovate I greet the Healing Spirits of the West and the Element of Water. I send my love, respect and gratitude and ask for the psychic energy, emotional strength, and intuition I need to heal myself and others.

Pause and revel in the element of Water. Imagine the sunset over the vast ocean before you, soothing, relaxing and calming. Feel the gentle waves wash over you and through you, leaving you with a strong sense of inner strength, second sight, and intuition. Use this wisdom to discover where the root problems lie within, and use the power of water to soothe and heal.

Then turn to the North.

Ovate I greet the Healing Spirits of the North and the Element of Earth. I send my love, respect and gratitude and ask for the strength, stamina and power I need to heal myself and others.

Pause and revel in the element of Earth. Imagine the power of the mountains, the mystery of the caves, the life force of the forests. The Earth is the source of healing energy. Use this power, draw it into you and let it run through your bones, and use this strength to heal.

Then turn to the Center.

Ovate I greet the Healing Spirits and Guides within the realm of the *Sidhe*, of *Tir n'an Og*, the Faerie Folk. I send my love, respect and gratitude and ask for the guidance I need to heal myself and others.

Pause and revel in the contact with the Faerie realms. Notice the veil between the worlds grow thin, and watch for a Guide, sent to you from the Otherworld, the World of Spirit, to help you on your path of healing. Stay in contact with this being, for it will help you to heal.

Ovate I greet the God and Goddess. I send my love, respect and gratitude for Your help on my Path of Healing, and will perform my duties under Your ultimate guidance. I ask Your blessing in this endeavor.

Pause and receive the blessing of Deity, in whatever form you worship.

When you are ready, bring the ceremony to a close.

Ovate I thank the Gods, the Elements and the Sidhe for their help and guidance in my Path of Healing.

May there be Peace and Healing in the North; may there be Peace and Healing in the South; may there be Peace and Healing in the West; may there be Peace and Healing in the East.”

The ceremony is concluded.



Eisteddfod

To the dwelling that is not niggardly
Wherein is the roar of pipes and
Anon the sound of harps
With the gleam of silver cups
Making wine flow free and pouring it
Into the goldsmith's handiwork.

- Gaelic Songs of Mary MacLeod, gathered by J. Carmichael Watson

The Sea is a Harp

There is no music that man has heard
Like the voice of the minstrel Sea,
Whose major and minor chords are fraught,
With infinite mystery.

There is no passion that man has sung
Like the love of the deep souled Sea,
Whose tide responds to the Moon's soft light
With marvelous melody.

There is no sorrow that man has known
Like the grief of the wordless Main,
Whose Titan bosom forever throbs,
With an untranslated pain.

For the Sea is a Harp, and the winds of God
Play over his rhythmic breast,
And bear on the sweep of their mighty wings,
The song of a vast unrest.

- By William Hamilton Hayne, from *Songs of the Sea and Sailors' Chanteys*, selected by Robert Frothingham

Celtic Languages

Druids spoke the ancient Celtic languages, which are still spoken in the British Isles, and can be learned through videos, audio tapes, books, websites, and local classes. Scots, Irish and Manx Gaelic are *Goidelic* Celtic languages, while Welsh, Cornish and Breton are *Brythonic* Celtic languages.

English	Scots Gaelic	Irish Gaelic	Welsh
Harp	<i>Clàrsach</i> or <i>Cruit</i>	<i>Cláirseach</i> or <i>Cruit</i>	<i>Telyn</i> or <i>Crwth</i>
Harper	<i>Clàrsair</i> or <i>Cruitear</i>	<i>Cláirseoir</i> or <i>Cruitire</i>	<i>Telynor</i>
Heal	<i>Slànaich</i>	<i>Slànaigim</i> or <i>Cneassaim</i>	<i>Iacháu, gwella</i>
Healer	<i>Slànaighear</i>	<i>Cneassai</i> or <i>Leighis</i>	<i>Meddyg</i>
Health	<i>Slàinte</i>	<i>Slàntu</i>	<i>Iechyd</i>
Music	<i>Ceòl</i>	<i>Ceol</i>	<i>Cerddoriaeth</i>

Music

My first harp composition *Tir na Darach*, the Land of Oaks, (attached) honors the City of Oakland, California. I would consider this a plaintive, releasing song, - in the *Goltra*, or Crying Strain.

Tir na Darach
(Land of Oaks)

Susa Morgan Black
Copyright 2000

The musical score is written in 4/4 time and consists of four staves. The first three staves are in treble clef and feature a melody of quarter notes. The fourth staff is also in treble clef but features a bass line of quarter notes. Chords are indicated by letters above the notes: 'C' for C major, 'Am' for A minor, and 'G' for G major. The piece concludes with a double bar line and a repeat sign.

Chord progression: C, C, C, Am, Am, Am, G.

Resources

CD's (Just a few of my favorites):

- *Queen of Harps* by Ann Heymann, Temple Records, Midlothian, Scotland. Particularly her outstanding piece, *Chumbh Craoibh na Teidbh* (Lament of the Harp). One of the most healing pieces of music I have ever heard. It runs for almost half an hour.
- *The Healer's Way* (Volume I and II) by Stella Benson, New Grail Media, Seattle, Washington. An excellent CD with accompanying book on using the harp to heal.
- *Hen Aelwyd, Old Hearth, Welsh Music on the Triple Harp to Fire the Soul*, by Robin Huw Bowen, Sain Recordings, Wales
- *Play on Light*, by Sileas (Patsy Seddon and Mary MacMaster), Greentrax Recordings, Scotland, 1996
- *Pur*, by Siân James, Green Linnet, 2000
- *The Mystic Harp* (two volumes) by Chieftain's Harper Derek Bell, Clarity Sound and Light, 1996
- *The Quiet Tradition*, by Alison Kinnaird and Christine Primrose, Temple Records, Scotland
- *The Ancient Harp of Scotland*, by William Jackson, Mill Records, Scotland, 1998
- Anything by these harpers/groups: William Jackson, William Taylor, Robin Huw Bowen, Ann Heymann, Sileas, Derek Bell (of the Chieftains), Alison Kinnaird, Robin Williamson, Patrick Ball, Chris Caswell, Margie Butler, Siân James, or Sue Richards. This list doesn't end there. I am discovering more amazing harpers every year! Watch for local performers.

Training Programs:

- Music for Healing and Transition Program. Website: <http://www.mhtp.org/>
- International Harp Therapy Program. Website: <http://www.harprealm.com/>
- Chalice Project: <http://www.saintpatrick.org/chalice>

Organizations/Publications:

- International Society of Folk Harpers and Craftsmen, Inc. Website: <http://www.folkharpsociety.org/>
ISFHC, 9410 FM 1960W, Houston, Texas, U.S.A., 77070
- The Scottish Harp Society of America, Inc. Website: <http://www.shsa.org/>
P.O. Box 3164, Silver Spring, Maryland, U.S.A. 20918
- Comunn na Clàrsaich (Scottish Harp Society)
Website: <http://www.users.globalnet.co.uk/~arco/index.htm>

Ancient Harps on View:

- The Lamont Harp, Royal Museum of Scotland, Edinburgh, Scotland
- Queen Mary Harp, Royal Museum of Scotland, Edinburgh, Scotland
- The Trinity Harp, Trinity College, Dublin, Ireland

Music Books:

- *The Small Harp, a Step by Step Tutor*, by Alison Kinnaird, Kinmore Music, Midlothian, Scotland
- *The Ancient Music of Ireland*, General Collection by Edward Bunting, Hodges and Smith, Dublin, 1840
- *O'niell's Music of Ireland, New and Revised*, by Miles Krassen, Oak Publications, New York, London and Sydney, 1976
- *Traditional Folksongs and Ballads of Scotland*, (four volumes) Collected by John Loesberg, Ossian Publications, Cork, Ireland, 1994
- *Old Welsh Airs*, collected by Darhon Rees-Rohrbacher, Dragonflower Music Publication, New York, 1995

Bibliography:

- *A Harp of Fishbones, Folktales of the Harp* Compiled by Russell Walton, White Row Press, Belfast, 1992
- *Tree of Strings, Crann nan Teud, A History of the Harp in Scotland* by Keith Sanger and Alison Kinnaird, Kinmore Music, Midlothian, Scotland, 1992
- *The Irish Harp Emblem*, by Séamus Ó Brógáin, Wolfhound Press, Dublin, Ireland, 1998
- *The Harp of Ireland*, by Gráinne Yeats, Published by the Belfast Harpers' Bicentenary, Ltd., 1992
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Susa Morgan Black is currently a Druid with the Order of Bards, Ovates and Druids, and also a practicing Witch from the NROOGD tradition since 1980. She is a published poet and writer, and is currently studying Celtic Harp with Diana Stork in Berkeley, California. In March, 2001, she went on a Harper's Pilgrimage to visit the three great harps of Great Britain: the Brian Boru harp at Trinity College in Dublin, Ireland; and the Lamont Harp and Queen Mary Harp at the Royal Scottish Museum in Edinburgh, Scotland.