

Howard Head. Particularly do we desire to thank the Chairman of our Committee, Sir Homewood Crawford, without whose counsel and aid it is not too much to say that it would have been impossible to bring the Exhibition to a successful issue. With no special resources at our disposal for the purpose, we feel that a task has been attempted and accomplished which, while bringing, as we sincerely hope, profit to many interested in music, cannot fail to reflect credit upon our ancient Guild.

Among the suggestions put forward in the first report of the Sub-Committee appointed to draw up a scheme defining the scope and purpose of the Exhibition was a proposal that, in order to give it more practical and living value, concerts, in which some of the old instruments might be used, should be given to illustrate the music of various periods. How well this idea has been carried out by Mr. T. L. Southgate, a Liveryman of the Company, a glance at the syllabus of lectures to be given with musical illustrations will show. Indeed no similar scheme has ever been attempted on such a scale at any former musical exhibition. It is true, nevertheless, that others have previously realised the educational value of the proposal, for as far back as 1845 a concert of sixteenth-century music, for the performance of which instruments of the same period were used, was given in London by the desire of the late Prince Consort. Many will also remember the delightful concerts of old music played on ancient instruments given at the South Kensington Exhibition in 1885 by musicians who came to England for that purpose from Brussels and Amsterdam. Fortunately we have no longer to seek such