

Viola da Gamba, with fine red varnish. Amongst other specimens may be mentioned a fine Viola and Violin made in 1683 by William Baker, and, passing to a later century, a Violin by Simon Bernard Fendt (about 1820), all ablaze with a varnish so brilliant that it is only upon close inspection that one perceives it is not of Cremonese origin. A Violin by Daniel Parker (1709) is also of conspicuous merit.

The luthier as decorative artist was well represented at this exhibition. Joan Maria, of Brescia, maker of the Lira da Braccio mentioned above, was a good artist as well as craftsman. The head of the instrument exhibited a volute covered with arabesques, showing considerable artistic merit. Although this instrument, according to the label, was made in Venice, it has been ascertained from the archives of Brescia that he was a native of that city and was living there in 1535. Some fine wood-carving is seen on an old English violin dated 1578, the arms of Queen Elizabeth and the Earl of Leicester being engraved in silver on the finger-board. A full description of this instrument is given in the catalogue, from which it will be seen that there is some speculation as to the date of the wood-carving.

The King lent an Italian Viola made by Antonius and Hieronymus Amati (about 1630), reduced from its original size. It is ornamented with three paintings on the back : to the left is a figure of St. John the Baptist with a lamb ; in the centre a coat of arms ; to the right another figure nearly obliterated by use. It has also two inscriptions round the sides—'Ecce Agnus Dei' and 'Giulia Maria Bernardi.' Another ornamental Violin is one elaborately carved, which was made and played on