

records that music, especially sacred music, was much cultivated there in the sixteenth century. The work of the great luthiers of Italy was the outcome of the interest taken in music by the people and by Holy Church, and the influence of the superb instruments made, opening up as they did new possibilities, reacted in turn upon the music composed. Further exhibits of Gasparo's make were two of the Violas for which he was so famous, and a Violin. He made few Violins, and of those known to exist some are of doubtful authenticity. The instrument exhibited bears no date, and has varnish on the back which recalls the handiwork of Stradivari at the period when he was momentarily influenced by Gasparo's pupil, Gio. Paolo Maggini.

Made at the same period is a small Violin, $13\frac{1}{2}$ inches long, signed by Andreas Amati, 1564, also noteworthy for the lustrous character of its varnish. It is probably one of the *Violini piccoli* for which a part written for a violin strung a third higher, is so often found in the scores of Bach, and it is now of interest as being one of the ancestors of the Amati violins which subsequently founded the reputation of the Cremonese school.

This Exhibition was a revelation to many of the abilities of certain British seventeenth century makers. Viols da Gamba were exhibited by Henrie Jay, Barak Norman, and John Pitts, made at a time when soloists upon this type of bowed instrument abounded, and when English players, English music, and English makers enjoyed considerable reputation on the Continent of Europe. An especially attractive example was that of the first-named maker, Henrie Jay, an ornamented