

be varied by as much as a tone : both were modifications of an idea which had been conceived but never practically realised by a French maker named Cousineau. This harp, with sound-board, pillar, and double-action pedal, fitted for the performance of all modern music with its chromatic effects, is the harp of to-day. An interesting variant from the early Diatonic Harp is the 'Welsh Triple Harp,' which employs an additional row of strings instead of the pedals for the formation of the chromatic notes, the difficulty of performance being thereby greatly increased. In appearance the harp is esteemed the most graceful and beautiful of all musical instruments.

Beautiful, too, as works of art, with their inlaid ivory, are the lutes of our forefathers : like their modern descendants, the guitar and the bowed viols, and unlike the harp, many notes could be played on one string, although plucking rather than bowing was the method of producing the sound ; but in these instruments the resonating body was present from the first. From the wall paintings of ancient Egypt we may form ideas as to the shape of the earliest lutes, the frets (marking the position to be taken on the finger-board to produce other notes than those of the open strings) being even then in evidence ; the Greeks possessed a similar instrument in the modified form of the cithara (allied to the lyre), but the lute proper, and the guitar, may be traced to Spain, and thence back to the Moors, and so to the times of the oldest Egyptian dynasties. Elaborately strung and difficult to play, the lute yet became an instrument of universal popularity in Europe, and was made in infinite variety, with varying numbers of strings, and in many sizes, from the small