

cithern to the great arch-lute. Thus music in parts was possible, and in Elizabethan times there were consorts of lutes, the ingenuity of the minstrels of the day having much influence upon the development of music. Used both as a solo and as an accompanying instrument, the lute had a *répertoire* of its own written in tablature (not the ordinary musical notation, but a staff containing indications for the requisite position of the fingers on the frets to produce the notes); the modern descendant of the lute, the mandoline, is greatly inferior to it in beauty of tone, and is moreover played by a plectrum.

The guitar, allied to the lute, but with the difference of having a flat and not a curved back, has six strings, and is a more modern instrument; it has two forms, the Spanish and the English, the latter having a different shaped body, and having gradually given way to the older model. Both have frets, and have a twentieth century descendant in the banjo, in which instrument, however, beauty of tone has given place to loud twanging sounds.

Well known to all who visit the Tyrol is the zither, which is allied to the Psaltery so often seen in early Italian religious pictures. Like other instruments of this class, the zither has a melodic finger-board with frets and free accompanying strings for use in playing chords. By reason of its large and varying number of strings, the zither is capable of producing effects of great charm, especially in the Bavarian Ländler peasant songs and dances.

The ancient dulcimer is interesting as being the earliest predecessor of our household instrument, the pianoforte, it being allied to this in that the strings are set in vibration by