

an exhibition of ancient examples of the art. But that would be to take a very superficial view of the matter. The violin, it is true, remains practically unchanged since Andreas Amati made at Cremona in 1564 a violin shown in this collection. Apart from size, that instrument in its lines and form constitutes the standard of violin-making for the craftsman of to-day. It is by the study of such instruments that the eye is best trained and that inspiration is caught. The chances of seeing them are rare, and must inevitably become rarer, and therefore such an opportunity as is now afforded should not be neglected. This observation applies more particularly to this Exhibition because, in the collection of stringed instruments exhibited, an effort has been made to illustrate the evolution of the violin, and specimens are to be seen here which have never been shown before. With keyboard instruments too the external form has altered but little from former days; but the modern worker can always learn something from those who have gone before if only an opportunity is afforded him of examining their craftsmanship. As a striking example of this truth we may cite the Ruckers harpsichord lent by the Countess of Dudley, the case of which can be studied as an object lesson of the highest value. Though it was not within the purpose of the present Exhibition to show instruments of modern manufacture, yet in the very complete and varied collections of wind instruments will be found nearly all the most recent types.

A salient feature of the Exhibition is its wealth of portraits. Among those painted in oil are many of especial interest, and some which have never before been publicly exhibited.