

Exhibition by artificial light only.

Though the exhibition is primarily designed to illustrate the progress of music during the last three centuries of the company's existence, it should not be too rigidly restricted in point of date or nationality, unless the consideration of the space available should make such restriction necessary.

The exhibition should include Musical Instruments, Autograph Manuscripts, Printed Music, Portraits and Personal Memorabilia of distinguished musicians, exhibits relating to any one musician should, as far as possible, be grouped together.

An endeavour should be made to obtain the permission of His Majesty the King for the loan of some of the valuable manuscripts preserved at Buckingham Palace, and we think that exhibits illustrating coronation music, and in general the connection of Royalty with music would prove of much public interest.

English instruments of the seventeenth and eighteenth centuries should be made a special feature, as stringed instruments of these centuries and particularly of the former, are the equal of much of the finest contemporary work of the continent.

Original additions of early music, such, for example, as the Madrigals that were written in England during the golden period of English music, should be sought out and exhibited. It is desirable that the exhibition should have special and distinctive features and as examples of what may be done in this direction we suggest:—

- (a) That eminent organ builders should be asked to exhibit a series of organ pipes showing their historical development.
- (b) That Music Printers and Publishers be asked to contribute an exhibit illustrating present and past processes of music printing and engraving.
- (c) That the formation of a series of portraits should be aimed at, as for example of the Organists of Westminster Abbey and St Paul's Cathedral, of Professors of Music