

and a source of inspiration to the player. Already plethora has given place to famine ; there are not enough fine Violins to go round, and exhibitions such as that of the Musicians' Company are of increasing value each year we live. Not the least interesting of the exhibits in this section were those which gave to visitors an opportunity of passing in review the ancestors of the Violin. Among these links in the evolutionary chain were the one-stringed Tromba Marina—an old French specimen, about six feet in length, from the Galpin collection—which may be described as a lineal descendant of the Greek Monochord, the Rebec, the Fithela, the Welsh Crwth, and, of course, the Viols. Amongst the latter were to be found an example of the Lyra da Braccio, considered by connoisseurs to be the immediate predecessor of the Violin, and a certain Knee Viol, or Viola da Gamba, the distinguishing feature of which is the absence of a sound post. It is, our French friends would say, a “body without a soul.” The fact that with them this adjunct, or connecting rod between the upper and lower tables, is known as *l'âme du Violon* (the soul of the Violin) is evidence that it has in modern times been considered indispensable, and when one realizes that the ancients did without it in the first instance, it comes as a shock to preconceived notions. The maker of this instrument was the famous Gasparo da Salò (born 1542), from whose workshop another curious type of Viol was exhibited, with single corners at each side. It is well to point out that his real name was Gasparo Bertolotti, a fact brought to light in the course of researches undertaken by Messrs. W. E. Hill & Sons. Salò is merely the name of a town in the province of Brescia in which Gasparo was born. It is proved by the Corporation