

QUINTERNA, or CHITERNA, German. By Joachim Tielke.

HAMBURG. 1539.

The Victoria & Albert Museum.

Tortoise-shell, incrustated with mythologic subjects in ivory and set with precious stones. See illustration, p. 136.

CETERA, Italian. By Gasparo Da Salò (Gasparo Bertolotti).

BRESCIA. Second half of 16th cent.

Sir George Donaldson.

CETERA, Italian (probably Brescian).

Second half of 16th cent.

Sir George Donaldson.

Formerly the property of the Biblioteca Estense at Modena. This instrument is exquisitely carved, a woman's head surmounting the peg-box. A mermaid is carved below the fingerboard, and there are two in the carving of the back. Exhibited at South Kensington in 1885, and illustrated in colours in Hipkins's 'Musical Instruments.'

LUTE, Italian, ivory and ebony inlaid finger-board.

16th cent.

Mr. J. A. Fuller Maitland.

PANDURINA, French.

[1570.]

Made of beechwood, and carved with strap and foliage work, having in the centre a group of Juno, Diana, and Venus; on the back of the tuning-board is the head of Medusa in relief. See illustration, p. 138.

The Victoria & Albert Museum.

GUITAR, German. By Joachim Tielke.

HAMBURG. 1592.

Sir George Donaldson.

The body measures 21 inches, the neck and head $18\frac{3}{4}$ inches. The belly is of pine-wood. The rose, or circular sound-hole, is of a flexible substance, richly gilt, shaped in stars and circles, with perforated interlacings of minute formation. The outer circle of the rose is ornamented, on a tortoise-shell ground, with flowers, foliage, lutes, viols, and a violin (the last-named representation is historically interesting, on account of the infancy of the leading instrument in 1592). The ornamentation is in silver and ivory, finely etched. The inlaying of the finger-board is in tortoise-shell, silver, and ivory. There are five medallions, four of pearl, with Cupids engraved on each. The fifth medallion is of ivory, on which