

ornamented with flowers and tendrils in gold on a gold-sprinkled black ground. Described in the *Gentleman's Magazine* for 1815 as having been sold about the year 1803 at Lord Spencer Chichester's sale at Fishwick, Staffordshire. It was purchased by a former owner, about the year 1842, from a person who stated that it came from Fishwick. In 1885 this virginal was exhibited at South Kensington by the Rev. Nigel Gresley, and in the following year it was sold at Messrs. Christie's, realizing the sum of 105 guineas. Illustrated in Hipkins's 'Musical Instruments.'

CLAVICYTHERIUM, Italian.

17th cent.

Rev. F. W. Galpin.

VIRGINAL, Italian, interior of lid of case painted with Amorini dancing.

17th cent.

Mr. C. van Raalte.

CLAVICHORD, Italian, signed Onesto Tosi di Genova fece, 1605.

GENOA. 1605.

Rev. F. W. Galpin.

VIRGINAL, Italian, with painted case. By Joseph Mondini.

FLORENCE. 1631.

Mr. J. A. Fuller Maitland.

CLAVECIN, Flemish. By Hans Ruckers, the younger.

ANTWERP. 1642.

The Countess of Dudley.

Gilded and decorated case; the inside of the top painted with a mythological subject attributed to Rubens. Compass $4\frac{1}{4}$ octaves, B to D. Sounding-board painted with flowers, and rose with initials 'H. R.'

This fine instrument shows the rich decoration often bestowed upon the famous Ruckers harpsichords, not infrequently introduced a hundred years after the instrument had been constructed. New keyboards were introduced and, if there were room, additional strings, with wider range of compass. In this example such an alteration does not appear to have taken place, and the original stops have been retained. Exhibited at South Kensington in 1885.

See illustration, p. 169.

CLAVICHORD (fretted), early English. By Hicks.

[1660.]

Mr. T. L. Southgate.