

LYRA VIOL, English, tenor, six strings. By William Addison.

LONDON. 1665.

*Rev. F. W. Galpin.*

The Lyra Viol was of a size smaller than the Division Viol, and was used for Lyra or Tablature playing, in which the composer varied the tuning of the Viol and employed tablature instead of staff notation for the convenience of the player.

VIOL, Treble, English, four strings. By Richard Meares.

LONDON. [1680.]

*Mr. T. W. Taphouse.*

VIOL, German. By Matthias Griesser.

INNSBRUCK. 1727.

*Messrs. W. E. Hill & Sons.*

Of similar description to the other specimen of this maker's work shown in the Exhibition, and is of a type evolved in Italy towards the end of the sixteenth century, called 'Archivole da Lira.' It has only seventeen strings, ten being sympathetic.

VIOL, German. By Matthias Griesser.

INNSBRUCK. 1727.

*Messrs. W. E. Hill & Sons.*

Of curious form and outline, with a quaintly carved head. It is strung with nineteen strings, twelve being sympathetic.

VIOL, Treble, French, five strings, known in France as 'Quinton' or 'Pardessus de Viol.' By Jean Ouvrard.

PARIS. 1740.

*Mr. T. W. Taphouse.*

VIOL, Treble, French, five strings, known in France as a 'Quinton.' By Ludovicus Guersan.

PARIS. 1750.

*Messrs. W. E. Hill & Sons.*

VIOL, Alto, German, five strings. By Johann Elsler.

MAINZ. 1750.

*Rev. F. W. Galpin.*