

VIOL, Tenor, Danish, with five strings. By Goffredson.

COPENHAGEN. 1752.

Rev. F. W. Galpin.

Played on the knees.

VIOL, Tenor, German, seven strings, carved head and tail piece.

By Johannes Hasert.

EISENACH. 1753.

Mr. C. van Raalte.

VIOL, Treble, English, six strings. By Peter Wamsley, 'at the Harp and Hautboy in Pickadilly.'

LONDON. 1753.

Mr. A. Chancellor.

VIOL, English (fitted up to be played as a tenor). By Edward Dickinson 'at the Harp and Crown in the Strand.'

LONDON. 1759.

Mr. A. J. Slocombe.

VIOL, Treble, French, five strings. By Benoist Fleury.

PARIS. 1764.

Rev. F. W. Galpin.

VIOL, with five double wire strings. By Thomas Perry.

DUBLIN. 1794.

Rev. F. W. Galpin.

Not a true viol, but it embodies the ideas of an Italian musician living in Dublin, with whom Perry was acquainted, and it was styled by them a Psaltery.

VIOLE D'AMORE.

The Viola d' Amore, or Love Viol, so called from the soft, tender quality of the tone. The seven wire strings beneath the catgut strings vibrate sympathetically when the latter are bowed. Meyerbeer and others have endeavoured to revive the use of this instrument in the orchestra.

VIOLA D' AMORE, Italian, six melody and seven sympathetic strings. By Giovanni Grancino.

MILAN. 1696.

Rev. F. W. Galpin.