

VIOLA, Italian. By Antonius and Hieronymus Amati. In its original large and uncut state.

CREMONA. 1592.

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

Brought to England by Sir William Hamilton (1730-1803), the diplomatist and archæologist.

VIOLA, Italian. By Antonius and Hieronymus Amati.

CREMONA. [1630.]

*His Majesty The King.*

With paintings on the back: to the left a figure of St. John the Baptist and the Lamb; in the centre a coat of arms; to the right another figure, nearly obliterated by use. Inscriptions round sides: 'Ecce Agnus Dei,' 'Giulia Maria Bernardi.' Exhibited at South Kensington in 1872 and in 1885.

See illustration, p. 158.

VIOLA, English. By William Baker.

OXFORD. 1683.

*Mr. T. W. Taphouse.*

This instrument, and the Violin by the same maker which belonged to Mr. Taphouse, are part of a 'Chest of viols' by Baker, formerly in the possession of the Music Schools, Oxford.

#### VIOLONCELLOS.

VIOLONCELLO, Italian. By Andreas Amati.

CREMONA. 1572.

*Mr. J. H. Bridges.*

Presented by Pope Pius V. to Charles IX. of France, and in consequence of this called 'The King.' Referred to by Forster and Sandys in their 'History of the Violin' (page 203). Exhibited at South Kensington in 1885.

VIOLONCELLO, Dutch. By Pieter Rombouts.

AMSTERDAM. 1720.

*Mr. E. A. Sandeman.*

A unique example. Exhibited at South Kensington in 1885.

VIOLONCELLO, Flemish, with five strings. By Marcus Broché (Snoeck.)

BRUSSELS. 1720.

*Rev. F. W. Galpin.*

A more notable and earlier example of a violoncello with five strings is that of the Stradivari, dated 1684, known as the 'General Kyd.'