

- GUITAR, Italian. By Antonio Stradivari. CREMONA. 1680.  
Messrs. W. E. Hill & Sons.  
Inscribed on the back of the peg box 'Anto. Stradivarius Cremonen<sup>s</sup>  
F 1680.' It was brought from Brescia in 1881, and acquired by  
Messrs. W. E. Hill & Sons, of London. The beautiful arabesque  
rose is a special feature of this instrument, while the coat-of-arms upon the  
fingerboard indicates the noble family to which it formerly belonged.  
Illustrated in colours in Hipkins's 'Musical Instruments.'
- MANDORA, Italian. By Caroli. BRESCIA. 1681.  
Rev. F. W. Galpin.
- CITTERN, German. By Johann Karl Friede. [1700.]  
Mr. A. F. Hill.
- CHITARRONE, Italian. Probably the work of Magnus Steger.  
VENICE. 17th cent.  
Rev. F. W. Galpin.  
The Chitarrone was the largest form of lute (the present specimen being  
6ft. 4in. in height), whereby greater resonance was secured for the long bass  
strings. It was used in the Italian orchestras of the 17th century. This  
instrument is decorated with precious stones and ivory and mother-of-pearl  
inlay. See illustration, p. 136.
- CETERA, Italian, inlaid. 17th cent.  
Miss E. A. Willmott.
- GUITAR, French, old form. By Champion. 17th cent.  
Rev. F. W. Galpin.
- GUITAR, Italian, inlaid, wire strings, with capo d' astra bar.  
17th cent.  
Miss E. A. Willmott.
- PANDORE, Italian. 17th cent.  
Rev. F. W. Galpin.
- PANDURINA, Italian. 17th cent.  
In a tooled leather case. Said to have belonged to Eliots, the bandmaster  
of Charles I.  
Sir George Donaldson.
- LUTE, German, pear-shaped. 17th cent.  
Miss E. A. Willmott.