

REBEC, Greek, with three strings, now called Lyra.

*Rev. F. W. Galpin.*

FITHELE, Wendish, three strings.

*Rev. F. W. Galpin.*

Bows.

COLLECTION OF OLD BOWS.

16th, 17th, and 18th cents.

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

Many of the sticks are beautifully fluted, and exhibit considerable taste in design and symmetry in construction.

VIOLIN BOW, Italian. By Antonio Stradivari. CREMONA. [1700.]

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

Originally with the Stradivari Violins belonging to King Charles IV. of Spain. The royal arms are inlaid on the nut.

VIOLIN BOW, of steel, Spanish.

18th cent.

*The Oxford & Cambridge Musical Club.*

Faceted and lightly engraved near the end, towards which stands a lion passant holding a sceptre carved in high relief; it ends in a closed royal crown Signed 'Josef Ximenez.' Exhibited at the Burlington Fine Arts Club, 1900.

DOUBLE-BASS BOW, French. By François Lupot. PARIS. [1800.]

*The Oxford & Cambridge Musical Club.*

Used by Bottesini, the famous contrabassist.

VIOLIN BOW, French. By François Tourte. Octagon stick.

Original mountings of gold and tortoiseshell. PARIS. [1800.]

*Mr. A. E. Hill.*

François Tourte, the most famous of violin-bow-makers, was born in Paris in 1747, and died there in 1835. He has been denominated the Stradivari of the bow; but he had to do more for the bow than the great Cremonese for the fiddle. Tourte found bow-making in a state of chaos, and he reduced it to a science. He may be said to have invented the modern bow.