

LIRA DA BRACCIO WITH OTHER INSTRUMENTS

Usually when we think about lira da braccio, we think about an instrument which primarily served as accompaniment of one's own singing or declamation. Interestingly enough, there are number of iconographic representations where lira is playing with one or more instruments - up to a real ensemble. My analysis of 200 items has given some interesting surprises. I shall also give a comparison of Jones and my analysis of Lira Iconography.

If we expected that from the end of the 15th century there will be no combinations with other instruments the analysis teaches us differently. Not only that there have been many duos (22) with lute, wind instruments etc., trio (7) but relatively numerous (28) combinations bigger than trio. Some of those examples shows similar combinations because of certain symbolic reason but some of them maybe also the realistic performances, which would signify that lira began to play in a “normal” ensemble already as early.

The most numerous are examples from the first third of the 16th century with seven duos lira and lute, one (2?) with wind instruments and two with harp. Trio or bigger are represented with ten examples.

Second and 3rd third of the 16 century as well as the are represented with seven items and beginning of the 17th century with only two of them. Only three of them are duos (two with lute and one with wind instrument) and all other are ensembles with three or (mostly) more instruments which concord with written sources reporting on frequent use of lira(s) in the intermedia, theatre and more spectacular, sumptuous, weddings.

Even if the majority of representations shows religious nature and situations which probably have some symbolic signification, they could also reflect the real performance.

If we look the various combinations of lira and other instruments, duos are represented with eighteen examples, twelve of them with lute. Trios and all other bigger combinations are double as numerous, with thirty-five items; of which only seven are trios and twenty-eight show the ensembles from four to the nine or more instruments.

Here follow three lists dealing with lira with more instruments in Jones and my iconography, as a first listing only examples where lira is playing, then organised chronologically and after the instrument combination.

S.JONES, LIRA WITH MORE INSTRUMENTS - ONLY PLAYING (26):

A= (3): 16, 19, 30,

A.-16. ca. 1520 Di Pitati, Bonifazio. Painting: *The Concert*. Lira or viola da braccio played by male with singer, transverse flute, and bass gamba or violone.

A-19. ca. 1545 (bsip465) Ferrari, G. Drawing: Three women playing lira da braccio, violone and harp. British Museum, London. Trio

A-30. 1599 Bracelli, Pipe and Tambour de Bearn and Lira, Duo

B=(13): 4, 5, 7, 11, 12, 16, 20, 21, 23, 29, 30, 31, 34

B-4. ca. 1500. School of Giorgione. Painting: *Asolani*. Court of Catarina Cornaro with two lute players and a lira da braccio player. A view of Asolo is in the background.
Attingham Park, Shrewsbury, Shropshire. 2nd lute Not playing = Duo

B-5. 1505. (bsip2624) Montagna, Bartolommeo. Painting: *Madonna and Child with Saints*. Lira da braccio player with two lute players, one tuning his instrument. Pinacoteca di Brera, Milan.
Duo

B-7.1505. Raphael Santi. Painting: *Coronation of the Virgin*, showing one angel playing a lira da braccio, another harp and third a rebec. Pinacoteca Vaticana, Rome. Trio

B-11. 1510. Painting: *Annunciation*. Angel with lira da braccio. Mariotto Albertinelli. Uffizi, Florence. Trio+

B-12. ca. 1510 Carpaccio, Vittore. Painting: *Presentation in the Temple*. Angels with lira da braccio, lute, and crumhorn. Accademia, Venice. Trio

B-16 1512 (bsip1318) Fra Bartolommeo. Painting: *The Mystic Marriage of St. Catherine*, showing two angels, one playing a lira da braccio, the other a lute and singing?.. Accademia, Florence. Duo

B-20. 23. XII.1516. Carmigiano, Antonio. Woodcut: Title page of *Le cose vulgare*, Apollo and the Muses, showing Apollo playing lira da braccio and others playing cymbals, long trumpet, a cornetto-type instrument, a plucked instrument, and a recorder. Venice. Trio+

B-21. dat.1516. Fra Bartolomeo (1472-1517). Painting/drawing: *Ascension of Maria*, with detail showing angel playing a lira da braccio. Museo Nazionale, Naples. Duo

B-23. (ca. 1459-1517/18) Cima da Conegliano, Giambattista, Painting: *The Virgin and Saints*, with detail showing two angels, one playing a lira da braccio, the other playing a lute.
Galleria dell'Accademia, Venice. Duo

B-29. 1532 (bsip907) Ferrari, Gaudenzio. Painting: *Adoration of the Shepherds*. Angel playing a lira da braccio. S. Cristoforo, Vercelli. Duo 2 bow.

B-30. (1460-1535). (bsip359) Costa, Lorenzo. Painting: *Allegoria della corte di Isabella d'Este*, with lira da braccio player shown in background (Orpheus?). Louvre, Paris. Duo?

B-31. ca. 1540 (bsip1457) Anselmi, Michelangelo. Painting: *Contest between Apollo and Marsyas*. Apollo plays a lira da braccio, Marsyas holds a bagpipe. National Gallery, Washington.
Woman plays a bagpipe. Duo

B-34. (1483-1561) (bsip4279) Ghirlandaio, Ridolfo del. Painting: *Coronation of the Virgin*, with detail of angel playing a lira da braccio. Other instruments also shown (drum, long trumpets). Musée du Petit Palais, Avignon. Only the highly ornamented back side of the instrument is visible. End of body not indented. Bow not shown. Ensemble

C=(9): 1, 2, 5, 11, 12, 15, 18, 19, 20

C-1. after 1450 Verrocchio, Andrea del (De Credi workshop?) Painting: *Madonna and Child*. Angel with vielle showing characteristics of an early lira da braccio). Hermitage, Leningrad. Duo

C-2 .1474 Machiavelli, Zanobi. Painting: *Coronation of the Virgin*, showing four angels in the foreground, one playing an early form of the lira (or viola) da braccio, one lute, one recorder, and one presumably slide trumpets bagpipe, and percussion. Museum, Dijon. Ensemble

C-5. ca. 1500 Perugino, Pietro. Painting: *Ascension of Maria*, with detail showing an angel playing a lira da braccio, another playing a harp. Pitti Palace, Florence. Trio+

C-11. 1455-1513 Pinturicchio Fresco: *Allegory of Music*, with woman playing a lira (or viola) da braccio_ on a throne flanked by players of flutes, harp, and a plucked instrument. Pinacoteca Vaticana, Rome. Trio+

C-12. ca.1515-20 De Conti, Bernardino?. Painting *The Madonna and Child with Four Musicians*, showing angels playing lute, cornetto, and recorder. Location unknown since Christie's, London. Trio+

C-15. (1436-1518) Di Benvenuto, Giovanni. Painting: *Ascension of Maria*, with detail showing an angel playing a lira and another playing lute. Located in Montalcino. Trio?

C 18. (1477- after 1533) Del Pacchia, Girolamo. Fresco: *Coronation of the Virgin*. Detail shows an angel playing a lira da braccio with a metal ring on the thumb for stopping a string off the fingerboard. A lute player is shown on the left side of the picture. Chiesa di S. Spirito, Siena. Duo

C-19. (1475-1534) (bsip906) Ferrari, Gaudenzio. Fresco: *Concert of Angels*. Rare example of a lira da braccio being played on the lap in "gamba" position, appearing with over fifty other instruments, Ceiling of the church of Santa Maria dei Miracoli, Saronno, Italy. Ensemble
NB: Above there is a lira (or viola) da braccio.

C-20. fl. 1503-1536. (bsip2616) Suardi, Bartolomeo (Bramantino). Painting: *Adoration of the Child*, showing youth playing a lira da braccio with tromba marina players. Pinacoteca Ambrosiana, Milan. Trio?

D=1: 1

D-1. 1390 (bsip4256) Da Fabriano, Gentile. Painting: *Coronation of the Virgin*. Detail shows angels playing an early form of a lira da braccio and a portative organ. Brera Palace, Milan. Duo

S. JONES, LIRA WITH MORE INSTRUMENTS, CHRONOLOGY:

Only examples where lira and other instrument(s) are playing depicted

**Duo + lute= Duo, With wind, organ and other bowed inst.= Duo*, With harp= Duo h/
Three Inst.= Trio/ More than three inst.= Trio+**

a)End 15th century (3):

C-1 after 1450 Verrocchio Duo/ C-2 1474 Machiavelli Ensemble/

D-1 1390 Duo*

b)1st third 16th century (19):

A-16 1520 Trio/

B-4 ca. 1500. School of Giorgione Duo/ B-5 1505 Duo/ B-7 1505 Trio/ B-11 1510 Trio+/
B-12 ca. 1510 Trio/ B-16 1512 Duo/ B-20 1516 Trio+/ B-21 dated 1516 Duo/
B-23 ca. 1459-1517,18 Duo/ B-30 1505 Trio?/ B-34 1504 Ens./

C-5 ca. 1500 Perugino Trio+/ C-11 1455-1513 Pinturicchio Trio+/ C-12 1515-20 De Conti
Trio+/ C-15 (1436-1518) Di Benvenuto Trio?/ C 18 (1477- after 1533) Del Pacchia Duo/
C-19 c.1535-1536 Ferrari, G. Ens./ C-20 fl.1503-1536 Suardi Trio?

c)2nd third 16th century (3):

A-19 ca1545 Ferrari, G Trio/

B-29 1532 Ferrari, G Duo*/ B-31 1540 Anselmi Duo*/

d)3rd third 16th century (1):

A-30 SJ Bracelli, 1599 Duo*

e)Begin 17th century or later:

IP COMMENTS:

The prevalence of examples from the 1st third of the 16th century is obvious, with only one before the end 15th century - 1390..., three from the 2nd and only one from the beginning of the 17th century.

S.JONES, LIRA WITH MORE INSTRUMENTS after COMBINATIONS:

Duos (11):

1. With lute (7):

C-1 after 1450 Verrocchio/ B-4 ca. 1500 School of Giorgione/ B-5 1505 Montagna/

B-16 1512/ B-21 dated 1516/ B-23 ca. 1459-1518?/

C 18 (1477- after 1533) Del Pacchia

2. With wind, other bowed instrument or bagpipes (4):

D-1 1390/ B-29 1532 Ferrari, G/ B-31 1540 Anselmi/

A-30 SJ Bracelli, 1599/

Trio or more instruments (12):

A-16 1520 Trio/ A-19 ca1545 Ferrari, G/ B-7 1505/ B-11 1510/ B-12 ca. 1510/

B-20 1516/ B-30 1505/ C-5 ca. 1500 Perugino/ C-11 1455-1513 Pinturicchio/

C-12 1515-20 De Conti/ C-15 (1436-1518) Di Benvenuto/ C-20 fl.1503-1536 Suardi/

Ensemble (3):

C-2 1474 Machiavelli/ B-34 1504/ C-19 c.1535-1536 Ferrari, G./

LPOMYKALO, LIRA WITH OTHER INSTRUMENTS, ONLY PLAYING (57)

Duo= + lute, Duo h= + harp, Duo*= + wind instrument, 3= trio, Trio+= more than trio, Ensemble= Ens.

A-Type Lira (20):

A-55. (1530 - 1585) Gaspare Osello (Padua 1530 - 1585? Padua) Nach Giorgio Ghisi (Mantua 1520 - 1582 Mantua) - Apollo und die Musen. Octet. Wien, Graphische Sammlung Albertina - Trio+

A-67. (1518-1594) Jacopo Robusti – Tintoretto: Apollo e muse, Alte Pinakothek, Bayerische Staatsgemäldesammlungen, inv.5192 - Trio+

A-68a (1545) Tintoretto, Contest between Apollo and Marsyas

A-71. 1494-1496 (bsip2154) Marco Palmezzano (1450-1539): L'incoronazione della Vergine con i Santi Francesco e Benedetto, oil paint., Pinacoteca di Brera, Milano - Duo

A-81. 1602 Juraj Ventura: Madonna with the saints. Vabriga by Poreč, Church of the Blessed Virgin Mary. Positive organ, cornetto, 2 sacbuts, lira da braccio and lirone (?) or bass viol - Trio+

A-84. fl.1490-1545 (bsip84) Defendente Ferrari (1460-1560) : Madonna and Child with St Anne, oil painting, Rijksmuseum, Amsterdam - Duo*

A-91. (1516-84) Francesco di Girolamo da Santacroce: Banquet - 5 recorders, 2nd lira da braccio and lute - Ensemble

A-92. ca 1540 Girolamo Romanino (1485-1566): Pegasus and the muses, painting, National Gallery UK (4 PL + 1 NPL) Trio+

A-99. (1560-1632) Hendrik van Balen: The Banquet of the Gods 1 (5 PL) - Trio+

A-100. (1560-1632) Hendrik van Balen: The Banquet of the Gods 2 (4 PL, 1 Si?) - Trio+

A-107. fl.1599 Reymond Martial: Apollo and the muses: Fame, Frick Coll. Septet (7 PL, 1 Si?, 2 NPL?), - det. Lira 1 playing, 2 NP - Trio+

A-108a/b. 1570 Paolo Veronese: Bacchus, Vertumnus and Saturn (detail) Fresco Villa Barbaro, Maser. NB: I have already one item with sam detail but apparently from the Villa Ciminelli, CF Ve... (see A-105 IP Villa Ciminelli o Barbaro?, CF Ve-4) - Trio+

A-114. ca. 1590 Peter Candid (1548-1628): The Mystic marriage of St. Catherine, painting, Museum of Fine Arts, Boston (3 PL, 1 Si?) Sextet - Trio+

A-115. ca.1555-1585 Hendrik de Clerck (1560/1570-1630): Parnassus, painting, Royal Museum of Fine Arts Antwerp - Duo bowed; Lira + cello?

A-116. ca. 1555-1585 Jean de Court II (active 1541-1564, died before 1583): Apollo and muses, plate, enamel on copper, Walters Art Museum (6? PL, 1 NPL - unclear) - Trio+

A-117b. 1520/30 Defendente Ferrari (ca.1480/85-1535): Virgin with the Child 1, San Benigno - Duo

A-118a/b. 1520/30 Ferrari, Defendente (ca. 1480/85-1535) - Virgin with the Child 2, painting, Galleria Sabauda, Torino, - Duo

A-129. mid 16th Hans Speeckaert (died 1577): Allegory on Minerva as the Head of the Muses, drawing, National Gallery of Art (Washington, DC) - Trio+

A-138. c. 1506-1511 (bsip1117) Costa: The Reign of Comus - Duo, + harp

A-140a-c. 1502-1506 Raffaello: Madonna con bambino, fresco, chiesa di San Sebastiano, Panicale - Quartet with shawm?, rebec or 2nd fiddle and lute - Trio+

B-Type Lira (13):

B-43. (d.1521) Caselli (d.1521): 2 putti musicians, Gall.Nazionale, Parma - Duo

B-44. 1470-1549 Marco D'Oggiono: Triptychon, Musicians - Duo

B-45. 1520 Girolamo da Santa Croce: Saint Thomas Beckett on the Throne with Angels playing music, S. Silvestro, Venice - trio with lute and recoder - Trio

B-47a/b. 1st 4th 16th c Raffaellino del Garbo: Incoronazione della vergine, painting, Avignon - quartet with lute, harp and tambourine - Trio+

B-48. 1534-1537 Marcello Fogolino: Concert champetre, Vicenza, Musei Civici, Pinacoteca, trio with lute and recoder - Trio

B-53a/b. 1519-1523 Luca Signorelli (1445-1523): Madonna con Bambino e santi, painting, Museo Nazionale di Castel Sant Angelo, Rome - trio with lute and psaltery - Trio

B-56a/b. 1535 Girolamo de Santa Croce (Bergamo 1480/85-1556): Polyptych, Košljun, Franciscan church. - quintet with 2nd fiddle (lira?), lute and 2 recorders - Trio+

B-58. fl.1525-1526 (bsip329.1) Hans Holbein (1497-1543): Apollo and the Muses on Mount Parnassus, drawing, SMB Kupferstichkabinett Berlin - sextet with harp, lute, crumhorn, pipe and tabor, triangle and singers(?) - Trio+

B-59. c. 1495-1527 (bsip2405.2) Giovanni di Niccolò Mansueti: Assunzione della Vergine, oil paint., - quintet with harp, lute, 2nd fiddle (lira?) and shawm? - Trio+

B-61. (1489-1555) Cola dell'Amatrice: Palazzo Vitelli Prima Rampa - Le Muse - duo* with cornetto diritto or shawm?

B-65a/b. (1450?-1523) Bartolomeo Montagna (1450?-1523): Madonna and Child...2 – Duo with Lute

B-67a/b. 1531 Benvenuto Tisi Garofalo (1481-1559): Marriage at Cana, painting, State Hermitage museum - duo* with harp

B-69 1520-29, Vincenzo Pagani: L'Incoronazione di Maria

C-Type Lira(14):

C-26. 1601-1610 Lorenzo de Credi (workshop) - Madonna and Child, with St. John The Baptist, Hermitage museum – Duo with Lute

C-28a/b. (1436-1518) Benvenuto di Giovanni di Meo del Guasta: Apollo and the Muses, Detroit Institute of Arts - sextet with portative, 2nd fiddle, shawm(?) and tambourin? -Trio+

C-30a-d c. 1515-1516 (bsip2133) Marcantonio Raimondi (1475-1534?) after Raphael: St.Cecilia., Nat. Gallery of Art, Washington DC. - Trio(?) with organ and harp

C-37a/b. 1522-3 Giovanni di Pietro (detto "Lo Spagna"): Incoronazione della Vergine -1, painting, Trevi - Septet with 2nd fiddle, harp, lute , recorder, shawm? and 2 percussions - Trio+

C-38a/b. 1511 Giovanni di Pietro (detto "Lo Spagna"): Incoronazione della Vergine - 2, painting, Pinacoteca Todi - Ensemble with 2nd fiddle, 2 lutes, 2 shawms (recorders), 4 trumpets and percussion – Trio+

C-40a/b. (1431-1516) (bsip556.2) Giovanni Bellini: Enthroned Madonna and Child with Angel Musicians and Saints, Venice, oil painting – Duo

C-41a/b. fl. 1475-1495, (bsip979.2) Geertgen tot Sint Jans The Glorification ... - Trio+

C-46. c. 1495-1499 bsip3456.1 Workshop of Benozzo Gozzoli (fl. c.1436-c.1497): The Mystic Marriage of St Catherine, tempera paintings, Zimmerli Art Museum, New Jersey - Duo

C-47a/b. ca. 1617, Giovanni Francesco Barbieri (Guercino): Concerto, oil paint., Gallerie degli Uffizi, Florence - Quintet with lute, viol and 2 wind instruments (recorders?) -Trio+

C-49a/b. (1420-1496) Benedetto Bonfigli: Madonna con il Bambino e angeli musicanti, Gall. Nazi. dell' Umbria, Perugia - Quartet with lute, Harp and tambourine - Trio+

C-50. c. 1446-1497 Francesco Botticini: Angels playing mus. instr., oil - Duo* with recorder

C-51a/b. ca. 1486 Domenico Ghirlandaio: L'incoronazione della Vergine (Pala di Narni), Museo Civico, Angeli con la lira d.br. e liuto, Narni, Umbria - Sextet with lute, 4 trumpets - Trio+

C-53a/b. 1526 Pietro Grammorseo, (1490-1531): Assumption, painting (tempera), Nat.Gall. of Ireland, Dublin - Duo

C-56a-c. ca.1515 Girolamo di Benvenuto: Assunzione di Maria - Santa Maria in Portico a Fontegiusta - Quartet with lute, psalterium and 2 trumpets(?) - Trio+

D-Type Lira (5):

D-5a-c. ca. 1600 A.Vassilacchi: Sposalizio della Vergine - San Zaccaria, Venezia
- Trio with 2 trumpets?

D-6a-c. 2nd half 15th c. Girolamo di Benvenuto (1470-1525): Assunzione di Maria, scuola senese, olio su tavola di legno, Pitigliano, IT-Det - Ensemble with 2nd fiddle, lute, harp, hand clapping?, psaltery, 2nd plucked instr.(?) and double pipe or recorder. – Trio+

D-7a/b. ca.1545, Francesco di Girolamo da Santacroce (1516-84): Banquet – Trio+

D-9 (1503 - 1572), Agnolo Bronzino, Apollo and Marsyas – Duo with Shawm

D-22 (A) 1557-1622, Leandro da Ponte, (Leandro Bassano) Gleichnis - Duo with Lute

E-Type Lira (5):

E-3a/b. 1413-1423? Domenico di Niccolò (c.1363-c.1453): King David with Musicians, Duomo di Siena - Quintet with psalterium, mandorra, organetto and tambourine - Trio+

E-4a/b (1433/1436-1504) Juraj Čulinović: The Virgin with Child and Angel Musicians, Baltimore, The Walters Art Gallery – Duo with Lute

E-5 (1436-1523) (bsip222.1-2) Luca Signorelli: The Assumption of the Virgin with Saints - Sextet with 2nd fiddle (lira?), 2 lutes, recorder and tambourine - Trio+

E-6 (1415-1465) Appolonia di Giovanni: Virgin and Child – Duo with Lute

E-7. 1454 G. di Paolo: Madonna and Child - Quartet with lute, organetto and recorder
- Duo with harp

I.P., LIRA WITH OTHER INSTRUMENTS, CHRONOLOGY (53)

Duo= + lute, Duo h= + harp, Duo*= + wind instrument, 3= trio, Trio+= more than trio, Ensemble= Ens.

End of the 15th century (13):

A-71 1494-1496 Palmezzano Duo*

C-28 (1436-1518)? Del Guasta Trio+/ C-40 (1431-1516)? Bellini Duo*/

C-46 c.1495-1499 Gozzoli Duo*/ C-49 (1420-1496) Bonfigli Trio+/

C-50 c.1446-1497 Botticini Duo/ C-52 ca.1486 Ghirlandaio Trio+/

D-6 2nd half 15th c. Di Benvenuto Ens.

E-3 14/15th c. Siena Trio+/ E-4 (1433-1504) Ćulinović Duo*/ E-5 (1436-1523)? Signorelli

Trio+/ E-6 (1415-1465) Di Giovanni Duo*/ E-7 1454 Di Paolo Trio+/

1st third of the 16th century (18):

A-84 1528 D. Ferrari Duo/ A-117 1520-30 D. Ferrari Duo*/ A-118 1520-30 D. Ferrari Duo*/

A-138 c.1506-1511 Costa Duo h/ A-140 1502-1506 Rafaello Trio+/

B-43 (d.1521) Caselli Duo*/ B-45 1520 G. Da Santa Croce Trio/ B-47 1500-25 Del Garbo

Trio+/ B-53 1519-1523 Signorelli Trio/ B-58 Holbein Ens./ B-59 (1495-1527) Mansueti Trio+/

B-65 (1450?-1523) Montagna Duo*/ B-67 1531 Tisi Garofalo Duo h/

C-30 c.1515-1516 Raimondi Trio/ C-37 1522-3 Lo Spagna Trio+/ C-38 1515 Lo Spagna Ens./

C-54 1526 Grammorseo Duo*/ C-58 ca.1515 Di Benvenuto Trio+/

2nd third of the 16th century (8):

A-91 (1516-84) F. da Santacroce Ens./ A-92 ca 1540 Romanino Trio+/

A-129 Speeckaert Trio/

B-44 1470-1549 D'Oggiono Duo*/ B-46 1535 G. Ferrari Ens./ B-48 1534-1537 Fogolino Trio/

B-56 1535 G. de S. Croce Trio+/ B-61 (1489-1555) Dell'Amatrice Duo/

3rd third of the 16th century (7):

A-55 (1530 - 1585) Osello Trio+/ A-67 (1518-1594) Tintoretto Trio+/ A-107 fl.1599 Martial

Trio+/ A-108a 1570 Veronese Trio+/ A-114 ca.1590 Candid Trio+/ A-115 ca.1555-1585 De

Clerck Duo/ A-116 ca.1555-1585 De Court Trio+/

Begin of the 17th century (7):

A-81 1602 Ventura Trio+/ A-99 (1560-1632) Van Balen Trio+/

A-100 (1560-1632) Van Balen Trio+/
B-62 (1575-1635) Tintoretto Trio
C-26 1601-1610 De Credi Duo*/ C-47 ca. 1617 Guercino Trio+/
D-5 ca.1600 Vassilacchi Trio/

**IP-LIRA WITH OTHER INSTRUMENTS, ONLY PLAYING
after COMBINATIONS (57):**

From Totals of 200 new representations, lira could be seen with other instruments on 57 pictures. Duos are represented with 21 and Trios or more with 36 examples.

1.DUOS WITH LUTE (13):

A-71 1494-1496 M. Palmezzano

A-117 1520/30 D. Ferrari

A-118 1520/30 D. Ferrari

B-43 (d.1521) Caselli

B-44 1470-1549 M. D'Oggiono

B-65 (1450?-1523) B. Montagna

C-26 1601-1610 L. de Credi

C-40 (1431-1516) G. Bellini

C-46 c.1495-1499 Workshop of B. Gozzoli

C-53 1526 P. Grammorseo (Mandora or similar, not Lute!)

D(A)-22 1557-1622 Leandro da Ponte

E-4 (1433/1436-1504) J. Čulinović

E-6 (1415-1465) A. Di Giovanni

2.DUOS WITH WIND INSTRUMENT (4):

A-68 (1545) Tintoretto, Contest between Apollo and Marsyas

A-84 (1520/30 ?) D. Ferrari

B-61 (1489-1555) C. Dell'Amatrice

D-9 IP Agnolo Bronzino (1503 - 1572), Apollo and Marsyas

3.DUOS WITH HARP (3):

A-138 c.1506-1511 L. Costa

B-67 1531 B. Tisi (Garofalo)

E-7. 1454 G. di Paolo: Madonna

4.DUOS WITH ANOTHER BOWED INSTRUMENT, (1):

A-115 ca.1555-1585 H. de Clerck

5.TRIOS OR MORE INSTRUMENTS (36):

A.Trios (6)

With Lute and Recorder

B-45 1520 G. da Santa Croce

B-48 1534-1537 M. Fogolino

Other:

B-53 1519-1523 L. Signorelli

C-30 c.1515-1516 M. Raimondi

C-50 IP Botticini, c.1446-1497, Angels

D-5 ca1600 A. Vassilacchi

B.LIRA WITH MORE THAN THREE INSTRUMENTS (30):

Quartet (7):

A-108 1570-61 P. Veronese (3 PL?, 1 NPL)

A-129 mid 16th H. Speeckaert

A-140 1502-1506 Raffaello

B-47 1st fourth 16th c. R. del Garbo

B-69 1520-29 V.Pagani-Incoronazione della Vergine con i Santi

C-49 (1420-1496) B. Bonfigli

C-56 ca.1515 G. di Benvenuto

Quintet (8):

A-67 (1518-1594) Tintoretto

A-92 ca.1540 G. Romanino (4 PL, 1 NPL)

A-99 (1560-1632) H. van Balen 1 (5 PL)

A-100 (1560-1632) H. van Balen 2 (4 PL, 1 Si?)

B-56 1535 G. de Santa Croce

B-59 ca.1495-1527 (bsip2405.2) G. Mansueti

C-47 ca.1617 G. F. Barbieri (Guercino)

E-3 1423 D. Di Niccolò (dei Cori?)

Sextet (6):

A-81 1602 J. Ventura

A-114 ca.1590 P. Candid

B-58 1533 (bsip329.1) H. Holbein

C-28 (1436-1518) B. di Giovanni di Meo del Guasta

C-51ca.1486 D. Ghirlandaio

E-5 (1436-1523) L. Signorelli

Septet (2):

A-107 (fl.1599) R. Martial

C-37 1522-3 G. di Pietro

Ensemble of eight or more instruments (7):

A-55 1530 - 1585? G. Osello

A-91 (1516-84) F. da Santacroce

A-116 ca.1555-1585 J. de Court II

C-38 1511 G. di Pietro "Lo Spagna"

C-41 fl. 1475-1495, (bsip979.2) Geertgen tot Sint Jans

D-6 2nd half 15th c. G. di Benvenuto

D-7 IP Francesco di Girolamo da Santacroce (1516-84) - Banquet

Comparison between the Sterling Scott Jones and my Lira Iconography:

More than half of examples that Jones analysed (45 out of 99) shows lira playing or posing with other instrument(s) but I decided to consider and look only those where the instruments are playing¹, and they are 26 in number. Of 200 total 53 depictions in my Lira Iconography shows the lira with other instruments in act of playing:

Jones (26):

Pomykalo (57):

A-Type: 3

A-Type: 20

B-Type: 13

B-Type: 13

C-Type: 9

C-Type: 14

D-Type: 1

D-Type: 5

E-Type: 0

E-Type: 5

Instrument Combinations alone:

a) Duos with Lute:

Jones: 7

Pomykalo: 13

b) With other Instrument:

Jones: 4

Pomykalo: 8

¹ Same in my own analysis.

c) Trios or more Instruments:

Jones: 12

Pomykalo: 36

d) Ensemble (eight or more Instruments):

Jones: 3

Pomykalo: 7 (included under c!)

In Chronological Order with types of Lira and Combination:

End of the 15th century (16):

Jones: 3

Type: C (2), D (1)

Duos (5), Trios or + (1?)

Pomykalo: 13

Type: A (1), C (6), D (1) and E (5)

Duos (6), Trios or + (6)

1st third of the 16th century (37):

Jones: 19

A (1), B (11), C (7)

Duos (6), Trios (10)

Pomykalo: 18

A (5), B (8), C (5)

Duos (8), Trios (8) and Ensemble (1)

2nd third of the 16th century (11):

Jones: 3

A (1), B (2)

Duo (2), Ensemble (1)

Pomykalo: 8

A (3), B (5)

Duo (2), Trio or + (4), Ensemble (2)

3rd third of the 16th century (8):

Jones: 1

A (1)

Duo (1)

Pomykalo: 7

A (7)

Duo (1), Trio or + (6)

Begin of the 17th century (7):

Jones: 0

Pomykalo: 7

A (3), B (1), C (2) and D (1).

Duo (1), Trio or + (6)

Taken together, both analysis shows that in general the representations are most numerous from the 1st third of the 16th century; from the total of 37 items fourteen are duos and seven trios or more instruments, followed by those from the end of the 15th century – from the total of sixteen examples eleven are duos and seven trios or more. The 2nd third of the 16th century is represented with eleven items: four duos and trios or more and three examples for ensemble. The 3rd third of the same century with eight representations shows only two duos and six trios or more instruments and the beginning of the 17th) century (seven examples) show only three trios or more instruments.

2.CREDIBILITY OF LIRA DA BRACCIO¹ ICONOGRAPHIC REPRESENTATIONS

I want to clear one important thing at the very beginning: if you are looking for “normal” iconographic analyse you are going to be deluded because my most important aim was always, is and will remain forever to write as a practitioner for other practitioner or those which this part of the music history i.e., the performance practice, interest the most.

Of course, those of my colleagues who are (or became) theoreticians shall find or learn some (or many) less or more important details about how lira da braccio has been most likely played and used and what was, presumably, its most important role.

We must ask ourselves what are the criteria we shall apply in order to decide that one way of holding the lira is “realistic”, “correct”, “credible” and other not? In judging this we shall necessarily be influenced by our modern violinist training and -in better cases - possible experience of playing medieval fiddle, renaissance viol, baroque violin or viola. In the case we have some experience or at least passive knowledge of folk fiddling (for instance of the Roma, Sinti or Non-European tradition) even better. All this various way of holding and playing could be found in the lira iconography.

On the other hand, if we are players of any “da braccio” instrument of the above-mentioned kind then we shall easily see when the holding is completely “wrong”, not realistic or at least uncomfortable - especially in the case when *cantor ad lyram* is accompanying his/her singing or reciting with chords; this practice asks for firm holding which avoids pressing to the neck which makes singing difficult.

At the end I decided to include also the examples where the holding was realistic, “normal” and comfortable. Thereby, unlike Jones (who analysed much more variants of each of three holdings) I choose only three main ways of holding; on the shoulder, at the neck and on the chest, mentioning the cases where there is a vertical slant position displayed. Those examples should also demonstrate what have been in the period “usual” way(s) of holding the lira and could give an idea which path follow today by reconstruction of its playing technique.

All this “conclusions”, ideas and variants are very subjective depending on if you have bigger or smaller hands or if the modern copy of the lira is (as usual) of a large or smaller, violin-like, size.

All comments are my opinion which emerged from the forty years experience of playing, performing, recording and experimenting with both liras. Concerning the holding the lira; comfortable or not, problematic or unrealistic - I tried them on my three instruments² in order to be able to judge the iconographic representations as credible as possible. Generally, the woodcuts serving merely as illustrations of a text tend to be less precise and more schematic than the paintings and frescos; same as bronze medals which are lacking many details.

2.1.STERLING SCOTT JONES LIRA ICONOGRAPHY:

Usually, I will mention only the examples where lira da braccio has been playing, holding is or is not credible or at least problematic. The only exception is the first number, A-

¹ Only the items where the act of playing is shown are considered.

² A large lira from Vienna collection, a violin size one and a proto – lira which could be called late medieval or early renaissance vielle.

1.1497/1501., of Jones Lira Iconography because it shows that sometimes we have to do with different editions of the same work showing also different pictures-some of them where lira is and other where it is not playing. For better orientation all my comments are in italic.

A-Type Lira³:

A-1. SJ⁴ 1497, 1501, Venice. Woodcuts from an edition of *Ovid's Metamorphoses*. Illustrations of Apollo playing a large lira. Bagpipes and a pan flute are also shown. Published in Venice in 1497, 1501.

I found several examples published in 1497 and in 1501. To that there is an edition from 1505 published in Parma having the same woodcut as the Venice one from 1501... Therefore, I decided to give them following numbers: A-1.1a 1497, A-1.2 1497, respectively A-1.1b 1501, A-1.3a 1501 and A-1.3b 1505.

Cr A-1.1a SJ Ovid, *Metamorphoses*, 1497-1, *is the detail of the picture Jones is speaking about showing a large lira in absolutely playable (although maybe not very comfortable) position; only the bow grip is very schematic.*

A-1.1b Ovid, *Metamorphoses*, 1501, *the complete version of Jones picture, the same one as depicted in the edition of 1497.*

A-1.2 Ovid, *Metamorphoses*, 1497, *shows another player holding the instrument but either not playing or making a dramatic movement for a caesura in a text or between the strophes; I shall call this further simply "dramatic caesura".*

A-1.3a Ovid, *Metamorphoses*, 1501, *here Apollo is not playing the lira, there is another lira on the ground with a bagpipe beside.*

A-1.3b Ovid, *Metamorphoses*, Parma 1505. *Same as no. A-1.3a.*

Cr A-2. ca.1500, Milan. Engraving: by an anonymous "Master of the Sforza Book of Hours," showing lira (or viola) da braccio with another angel playing a lute. Medium bow, frets. *Although the position of both hands is quite realistic the strings are missing, and the peg box is depicted only partially.*

A-4. ca 1505, Florence. Woodcut: Cristoforo Scultore, *Capitoli*, shows a youth holding a lira (or viola) da braccio, another with a shawm. *It could also be that a lira player is making dramatic caesura*

Cr A-5. 1505, San Zaccaria, Venice. Painting: *Coronation of the Virgin*, with detail showing a very large lira da braccio played by a young woman (angel). Giovanni Bellini. *Here the holding of the lira on the shoulder is not completely convincing because of the stability of a large instrument.*

N A-7. 1503. Painting: *Apollo*, with lira da braccio. Spagna Giovanni di Pietro (Lospangna). Pinacoteca Capitolina, Rome. *The holding of the lira is not realistic.*

³ Credible i.e., playable depictions will be denoted with a Cr and not playable with N.

⁴ I decided to use abbreviation SJ only here and then not because the numbers of our two combined iconographies flows in continuation.

Cr A-9. ca. 1515. (bsip2143)⁵ Rome? Engraving: *Orpheus* shown playing a lira (or viola) da braccio. Marcantonio Raimondi. *Very often depicted, this holding at the neck (not ideal if singing at same time) and top down is realistic*

A-10. 1516. Florence. Woodcut: In edition of *Laurentum*, a collection of verses dedicated to Lorenzo de Medici, showing a poet-musician with lira (or viola) da braccio. Florence, 1516. Bibliotheca Nazionale, Florence. *The holding of the lira is not completely realistic.*

A-11. (ca. 1480-ca.1530) (bsip2139) Engraving: *Apollo and the Graces*, Apollo shown playing a large lira da braccio, Graces with recorders. Engraving by Marcantonio Raimondi (ca. 1480-ca.1530) based on painting by Francesco Francia (ca. 1480-1517). State Museum, Berlin, Kupferstich-kabinett. *Not completely convincing because to perform chords player would need more stable, firm holding.*

N A-12. 20.IV.1517. Venice, Woodcut: in an edition of Ovid, *Metamorphoses*, Orpheus (Witten: Apollo), with large lira da braccio charming the beasts. *Not realistic.*

Cr A-13. 1520? Engraving: *Apollo and Pan*, with Apollo playing a lira (or viola) da braccio and Pan holding panpipes. Benedetto Montagna. (Witten). *In this case we could speak almost about the "under the chin" holding...The bow grip is probably "in the fist" one?*

A-15. ca. 1520. Siena. Woodcut: *Istoria et favola di Orfeo*. Orpheus shown playing a lira or viola da braccio (Witten). *As it seems Orfeo is singing and holding a bow in the air maybe for a dramatic caesura.*

Cr A.-16. ca. 1520. Painting: *The Concert*. Lira or viola da braccio played by male with singer, transverse flute, and bass gamba or violone. Bonifazio di Pitati. *Both the holding and the ensemble could be realistic for the period.*

A-18b Charcoal drawing: *Apollo and Marsia*. Apollo with a lira da braccio and Marsia holding what appear to be panpipes. Copy by Anton Maria Zanetti, 1724, of a Parmigianino painting A-18a (1505-1540). *Apollo is probably holding a bow in the air maybe for a dramatic caesura.*

Cr A-19. ca. 1545. (bsip465) Drawing: Three women playing lira da braccio, violone and harp. Gaudenzio Ferrari, British Museum, London. *Both the holding (even if not enough firm or stable for performing chords) and the ensemble could be realistic for the period.*

N A-21. ca. 1570. (bsip335) Painting: *Apollo with lira da braccio, Marsyas with bagpipes*. Titian (1477? - 1576), Museum Kromeriz, Czechoslovakia. *Holding not realistic.*

Cr A-26. (1527-85) Drawing: *male figure with lira da braccio*. Luca da Cambiaso. Uffizi Museum, Florence. *It seems the player is singing and holding a bow in the air maybe for a dramatic caesura.*

Cr A-27. (Before 1540-1589) Johann Melchior (Hans Jr.) Bocksberger: Orpheus with lira (viola) da braccio charming the animals. *Realistic holding at chest in vertical slant position.*

⁵ Whenever known I included the bsip number i.e. Bowed Strings Iconography Project by Barry Pierce, UK.

Cr A-28. (1529-1592) (bsip653) Painting: *King David*, with lira da braccio. Bartolommeo Passerotti Galleria Spada, Rome. *Probably the similar situation as in the no.26?*

Cr A-29. 1593 (or 1603?) Rome. Engraving: *Apollo playing a lira da braccio enchanting a diversified collection of animals*. Illustration on the back side of the title page in Giovanni Luca Conforto, Breue et Facile Maniera D'Essercitarsi a Far Passaggi. *Somehow awkward but not impossible holding of the lira, vertical slant position of the instrument.*

Cr? A-30. 1599. Engraving: *A "lirone da braccio" (large lira da braccio) player* with instrument held across the chest supported by the right upper arm. Giambattista Bracelli. *This is one of the holdings like the guitar where playing is possible but would result in a rather short bowing.*

Cr A-34. (1588-1652). Painting: *Homer*, playing a lira da braccio held transversely across chest. Joseph Ribera. *This holding "on or in the elbow" appears several times in the lira iconography⁶ and is still today used by some folk fiddle (violin) or viola players.*

Cr A-36. (1577-1638). Sketches: "*Orpheus and Euridice*". with three lira da braccio instruments. Odoardo Fialetti. Barry Brook Collection New York. Number of strings and pegs unclear. One sketch shows bridge placement halfway between S-shaped holes and tailpiece. Ends of bodies not indented. Short, high arched bows, one shown on strings at middle very far from bridge. Frog unclear. Hand position on bow at end. *Two of three liras have been not played and this one is drawn very schematic but with realistic holding.*

Cr A-37. (1544-1628). Painting: *Contest between Apollo and Marsyas*, shows Apollo playing a large lira da braccio and Marsyas holding panpipes. Jacopo Palma, called Palma il Giovane. Herzog Anton Ulrich-Museum, Braunschweig. *Very often depicted, this holding on the shoulder helped by head is realistic.*

B-Type Lira

Cr B-2. 1494. Woodcut: *Officia*, an illustrated prayer book showing psalmist *King David* playing a lira da braccio. Venice. *Realistic holding but imprecise grip of the bow.*

Cr B-4. ca. 1500. Painting: *Asolani*. Court of Catarina Cornaro with two lute players and a lira da braccio player. A view of Asolo is in the background. School of Giorgione, Attingham Park, Shrewsbury, Shropshire. *This scene with typical duo combination of lira and lute (the second lutenist is not playing) could be realistic.*

Cr B-5. 1505. (bsip2624) Painting: *Madonna and Child with Saints*. Lira da braccio player with two lute players, one tuning his instrument. Bartolommeo Montagna. Pinacoteca di Brera, Milan. *One of the examples where an image of religious nature and symbolic could at the same time depict a usual music performance of the period. Holding of the lira with a help of a head and palm is realistic.*

⁶ See my no. A-119a, Luca Saltarello (Genova, 1610 – Roma, 1640 circa): *Homer*.

Cr B-6. ca. 1505. Engraving: *Orpheus*, playing a lira da braccio (here printed reversed). Benedetto Montagna. Graphische Sammlung der Albertina, Vienna. *A realistic holding of the lira.*

Cr B-7. 1505. Painting: *Coronation of the Virgin*, showing one angel playing a lira da braccio, another a rebec. Raphael Santi. Pinacoteca Vaticana, Rome. *The holding of the lira and combination of tambourine, harp, rebec and lira could present the normal ensemble of soft instruments.*

Cr B-8. ca.1506. Painting: *Ascension of Maria*. Angel playing a lira da braccio. Mariotto Albertinelli. Berlin (?). *A realistic holding of the lira.*

Cr? B-9. ca. 1510. Painting: *Madonna and Child with Saints* showing angel with lira da braccio. Cima Giovanni Battista da Conegliano, Galleria Nazionale, Parma. *Even if angel is maybe just resting, it could be also that the player is singing and holding a bow in the air maybe for a dramatic caesura.*

B-10. ca. 1510. Painting: *Group of Musicians*. A detail showing player tuning a lira da braccio. Jacopo Palma il vecchio. Private collection. *One of several examples of this practice...*

Cr B-11. 1510. Painting: *Annunciation*. Angel with lira da braccio. Mariotto Albertinelli. Uffizi, Florence. *Not completely realistic holding of the lira, player is probably playing pizzicato with his right hand.*

Cr? B-12. ca. 1510. Painting: *Presentation in the Temple*. Angels with lira da braccio, lute, and crumhorn. Vittore Carpaccio. Accademia, Venice. Drawing of the lira da braccio in Baines, *Musical Instruments*, p. 7. *Probably a bit strange combination of sound, lira player is maybe singing and making a dramatic caesura?*

Cr B-14. ca. 1511. (bsip2950) Fresco: *Parnassus*. Apollo playing a lira da braccio. Raphael Santi. Stanza della Segnatura, Vatican, Rome. *Not very stable holding for performance of chords during one's own singing but possible; even if lira has unusual number of nine strings (as supposed because of nine muses) this too wouldn't be impossible in the performance practice of the period.*

Cr B-16. 1512. (bsip1318) Painting: *The Mystic Marriage of St. Catherine*, showing two angels, one playing a lira da braccio, the other a lute and singing? Fra Bartolommeo. Accademia, Florence. *Another depiction of this combination; holding is credible and it could that both of angels are singing and playing in the same time.*

Cr B-20. 23. XII.1516. Venice. Woodcut: Title page of Antonio Carmigiano, *Le cose vulgare*, Apollo and the Muses, showing Apollo playing lira da braccio and others playing cymbals, long trumpet, a cornetto-type instrument, a plucked instrument, and a recorder. *I doubt that this combination of softer and louder instruments would be possible-there are other images of similar type and the reason to put them together could be more symbolic than realistic.*

Cr B-21. dated 1516. Painting: *Ascension of Maria*, with detail showing angel playing a lira da braccio. Fra Bartolomeo (1472-1517), Museo Nazionale, Naples. *Realistic way of holding the lira.*

Cr? B-22. dated 1518. Painting: *Madonna and child with angels*, showing one angel with lira da braccio. Vittore Carpaccio. S. Francesco, Piran. *Another duo where lira (in not very stable position of holding) is playing and this time the lutenist is tuning his (her?) instrument.*

Cr B-23. (ca. 1459-1517/18). Painting: *The Virgin and Saints*, with detail showing two angels, one playing a lira da braccio, the other playing a lute. Giambattista Cima da Conegliano. Galleria dell'Accademia, Venice. *Beautiful and detailed representation of large lira and lute, correct and credible holding of both hands and the lira player is probably singing.*

Cr? B-25. 10. I. 1520. Venice. Woodcut: In edition of Folengo, *Macaronea*. A youth is shown playing a large lira (or viola) da braccio. *Correct holding and probably "in the fist" grip of the bow?*

Cr B-26. ca. 1525. Venice. Woodcut: In edition of Luigi Pulci, *Strambotti*, Orpheus playing a lira (or viola) ^[1]_{SEP} da braccio charming the animals. *It seems as Orpheus is singing to his own accompaniment on the lira. It is not sure if Pulci himself played or was singing to the lira but for long time he was surrounded by a number of renown poets, singers and lira players.*

Cr B-27. ca. 1525. Woodcut: In edition of Luigi Pulci, *Strambotti*, Orpheus playing a lira (or viola) da braccio charming the animals. Venice. *Similar situation like in the no.26.*

Cr B-28. (ca. 1480-1528). Painting: *Sacra conversazione*. A lira da braccio player (angel) performs before an enthroned Madonna. Palma Vecchio. San Zaccaria, Venice. From behind. *Another example showing realistic holding (maybe even singing?) in a possible act of real performance in spite of its religious thematic and symbolic.*

Cr B-29. 1532. (bsip907) Painting: *Adoration of the Shepherds*. Angel playing a lira da braccio. Gaudenzio Ferrari, S. Cristoforo, Vercelli. *Less common but possible duo of rebec and lira and as usual for Gaudenzio lira has no strings...*

B-30. (1460-1535). (bsip359) Painting: *Allegoria della corte di Isabella d'Este*, with lira da braccio player shown in background (Orpheus?). Lorenzo Costa. Louvre, Paris. *A bit uncomfortable but not impossible holding of lira.*

Cr B-31. ca. 1540. (bsip1457) Painting: *Contest between Apollo and Marsyas*. Apollo plays a lira da braccio, Marsyas holds a bagpipe. Michelangelo Anselmi. National Gallery, Washington. *This example is showing Apollo accompanying his singing (?) with realistic holding, probably less in the case of bow position.*

Cr? B-32. Painting: *Apollo*, with lira da braccio. Dosso Dossi (?-1542). Galleria Borghese, Rome. *Another beautiful example of possible dramatic caesura.*

N B-34. (1483-1561). (bsip4279) Painting: *Coronation of the Virgin*, with detail of angel playing a lira da braccio. Other instruments also shown. (drum, long trumpets). Ridolfo del Ghirlandaio. Musée du Petit Palais, Avignon. Only the highly ornamented back side of the

instrument is visible. End of body not indented. Bow not shown. *The combination of the six long trumpets with lute, tambourine, pipe and tabor and lira doesn't seem to me realistic-the holding of the lira either.*

Cr B-35. (ca.1480-after 1547) Cola dell' Amatrice, The Saviour, Four Prophets and Angels. *Realistic holding aided by head and palm.*

Cr B-36. ca. 1550-55. Giulio (Bernardino?) Licinio, Enthroned Madonna with Angels and Saints. *More vertical slant position of the lira, also this example shows realistic and credible way of holding the lira.*

C-Type Lira

Cr? C-1. 2nd half of the 15th century. Painting: *Madonna and Child*. Angel with vielle showing characteristics of an early lira da braccio). Andrea del Verrocchio, (De Credi workshop?) Hermitage, Leningrad. *Not comfortable holding of the lira and peculiar bow grip.*

Cr C-2. 1474. Painting: *Coronation of the Virgin*, showing four angels in the foreground, one playing an early form of the lira (or viola) da braccio, one lute, one recorder, and one presumably slide trumpets bagpipe, and percussion. Zanobi Machiavelli. Museum, Dijon. *Strange combination of loud and soft instruments probably due to the religious subject of the painting and the symbolic reasons.*

Cr? C-5. ca. 1500. Painting: *Ascension of Maria*, with detail showing an angel playing a lira da braccio, another playing a harp. Pietro Perugino. Pitti Palace, Florence. *A realistic although not very stable holding of lira, very elegant bow grip...*

Cr C-6. ca. 1500. Engraving: *a satyr playing a large lira da braccio* in an exceptionally modern playing position, Jacopo de' Barbari. *Realistic playing in vertical slant position and maybe singing?*

N C-7. 22.I.1500. Woodcut: from *Morgante maggiore*, shows recitation with lira (or viola) da braccio. Luigi Pulci. Florence. *Not realistic holding of the lira, for Pulci and lira see under B-27.*

N C-8. ca. 1500. (bsip2132) Painting: *Pan and Syrinx*, showing Pan playing a large lira da braccio. Pseudo-Boccaccino. Thyssen-Bornemisza collection, cat. no. 32, Castagnola, near Lugano. Appear to be four strings on fingerboard. Bridge placed below C-holes, which face inward. Six (?) pegs placed laterally in a triangular peg-box. Lower end of body indented. Light, rather short, arched bow on strings at middle, set at normal distance from bridge. Frog unclear. Hand position on bow at end. *Not realistic holding of the lira.*

N C-9. ca. 1500. (bsip997) Painting: *Virgin on the Rocks*, with detail showing angel playing a lira da braccio. Ambrogio de Predis (Leonardo da Vinci). National Gallery, London. *Probably due to a restricted place to put the angel-player of lira there but not realistic way of holding the instrument, but almost modern bow grip.*

Cr C-11. (1455-1513) Fresco: *Allegory of Music*, with woman playing a lira (or viola) da braccio_ on a throne flanked by players of flutes, harp, and a plucked instrument.

Pinturicchio. Pinacoteca Vaticana, Rome. *Realistic holding and credible combination of lira with two recorders and a harp.*

Cr C-12. ca. 1515-20. Painting *The Madonna and Child with Four Musicians*, showing angels playing lute, cornetto, and recorder. Attributed to Bernardino de Conti. Location unknown since Christie's, London. *Another for the period usual combination of instruments, realistic holding in vertical slant position.*

Cr C-13. ca. 1515. Woodcut: from *Historia de Apollonio di Tiro*, illustration of a recitation with lira da braccio. Florence. *This is one of the few examples where the singing or reciting to the lira could be supposed with certainty but very schematic drawing.*

Cr C-14. ca. 1518. Woodcut: Frontispiece of Machiavelli, *Comedia di Callima*, depicting a centaur playing a lira (or viola) da braccio. *Very schematic depiction with realistic holding. It is interesting to notice that the author himself was an excellent improvisator of verses to his own accompaniment on the lira.*

Cr C-15. (1436-1518) Painting: *Ascension of Maria*, with detail showing an angel playing a lira and another playing lute. Giovanni di Benvenuto. Located in Montalcino. *On this picture there is another lute, or another plucked instrument and an angel holding the double recorder. Holding of the lira is realistic but the bow grip a bit peculiar.*

Cr-17. (1441 ?-1523) Fresco: detail shows angel tuning a lira da braccio. Luca Signorelli. Cathedral, Orvieto. *Another of those strange examples, what could be symbolic of it?*

Cr C-18. (1477- after 1533) Fresco: *Coronation of the Virgin*. Detail shows an angel playing a lira da braccio with a metal ring on the thumb for stopping a string off the fingerboard. A lute player is shown on the left side of the picture. Girolamo del Pacchia. Chiesa di S. Spirito, Siena. *This small device (discovered by Disertori in 1941) could function perfectly in the practice augmenting the possibility to perform bass (root) with four diatonic or six chromatic tones.*

Cr C-19. (1475-1534) (bsip906) Fresco: *Concert of Angels*. Rare example of a lira da braccio being played on the lap in "gamba" position, appearing with over fifty other instruments, Gaudenzio Ferrari. Ceiling of the church of Santa Maria dei Miracoli, Saronno, Italy. *Above there is a real lira da braccio-both instruments without the strings as usual for Gaudenzio...*

Cr C-20. fl. 1503-1536. (bsip2616) Painting: *Adoration of the Child*, showing youth playing a lira da braccio with tromba marina players. Bartolomeo Suardi (Bramantino). Pinacoteca Ambrosiana, Milan. *Realistic holding of both hands in vertical slant position. There is also a lute playing.*

Cr-21. (1465 or 70-1539) Painting: *Adoration of the Magi*, with an angel tuning a lira da braccio, shown with other instruments. Eusebio da San Giorgio. Pinacoteca Vannucci, Perugia. *Another tuning lira example-this time in a very unstable position.*

D-Type Lire

Cr? D-1. 1390. (bsip4256) Painting: *Coronation of the Virgin*. Detail shows angels playing an early form of a lira da braccio and a portative organ. Gentile da Fabriano. Brera Palace, Milan. *Realistic holding and combination of instruments.*

D-3. (ca.1470- 1524) (bsip984) Painting: Musician tuning lira da braccio. Filipino Lippi (or Raffaellino del Garbo...). National Gallery, Dublin.

D-4. ca.1510. (bsip655) Painting: Portrait of a musician tuning a lira da braccio. Domenico Mancini (?). Kunsthistorisches Museum, Vienna.

For both of those tuning lira images arises always the same question: why and because of which symbolic, if at all?

2.1.MY LIRA ICONOGRAPHY⁷:

A-Type Lira:

A-38 IP⁸ (1510/15-1563), Andrea Schiavone: *Apollo and Marsyas*, pen, brown wash, New York, The Janos Scholz collection. *This example similarly with several others probably depict the dramatic caesura with bow in the air.*

A-39. 1548-50, Andrea Schiavone: *Judgment of Midas*-oil on canvas, Hampton Court Palace, Royal Coll., no.175 *It could be a realistic presentation, only lira has a bit phantastic form and the position of the fingers on the bow are awkward. The second bowed instrument has even more fantastic form.*

A-40. 1517-68, Anonymous, Italy: *Arion with lira*. *Instrument is held in a vertical slant position, but the position of the left hand is either not realistic or showing the use of the thumb on the lower fingerboard strings?*

A-41. 1671, Anonymous: print. A.Bloteling: *Orpheus* *Realistic holding at the chest. See almost identical depictions A-77 by A.Tempesta, printer-P.de Jode, Orpheus, from 1606.*

A-42. early 17th c., J. Brueghel I and Hendrik van Balen, *Allegory of love*, painting. *Instrument is held in a vertical slant position and could be realistic but maybe not very stable holding of the lira.*

A-44. (ca. 1460-1517/18), Cima da Conegliano: *The judgement of Midas*, musical contest between Apollo and Marsyas. *Not very stable holding of the lira.*

A-45. (1549-1592), Francesco Da Ponte, called F. Bassano II: *Orpheus charming the Animals* *Realistic holding of the instrument and the bow grip could "in the fist", seen also on some other examples.*

⁷ Following the same principle, my comments are printed in italic.

⁸ Same as for the Lira Iconography of S.S.Jones I decided to use abbreviation IP only here and then not because the numbers of our two combined iconographies flows in continuation.

A-48. (1591-1666), Giovanni Francesco Barbieri (Guercino, 1591-1666): king David
Possibly a realistic representation (with the belt it would be more stable) although this holding results with rather shorter bowings.

A-49. 1680, J.van Ossenbeeck: Orpheus. *This very late depiction of lira (with exception of a bow grip) could be credible.*

A-50. (1489-1537), Lorenzo Leonbruno: Orfeo e Euridice, Capitolium Art. *Realistic if not very stable holding of a large lira in a vertical slant position on the shoulder.*

A-52a/b. (1516-1546), Francesco Santa Croce, Stari Grad, island of Hvar: Lira da braccio. *This would be a realistic way of holding the lira only the bow is crossing the strings to high on the fingerboard.*

A-53. ? ceramics, Museo Civico Amedeo Lia, La Spezia. *This is a very schematic depiction of instrument (due to the medium) but could be credible.*

A-55 (1530 - 1585) Gaspare Osello, (Padua 1530 - 1585? Padua) Nach Giorgio Ghisi (Mantua 1520 - 1582 Mantua) - Apollo und die Musen. Octet. Wien, Graphische Sammlung Albertina - Trio+

We can see Apollo playing fretted lira da braccio and muses playing tambourin, kind of vihuela, viol or lirone (both with leaf shaped peg box similar to the lira one), triangle, lute, cymbals, portative organ, singing (?) and one holding but not playing the trumpet. On the floor there is another fretted lira da braccio (or tenor viol?) with four C-sound holes faced inward and a rosette. With exception of trumpet (probably without the excessive percussion presence?) the remaining instrument combination could be credible. This arrangement and combination could be seen on several examples-see later the plates no. A-107 by Reymond Martial and A-116. by Jean de Court II, always depicting Apollo and the muses.

A-57a-c. (1481-1536), Baldassare Tommaso Peruzzi: Orpheus, Eurydice and Pluto - Fresco, Villa Farnesina Rom. *First of these three frescos representing Orpheus in various situations is credible with exception of bow grip.*

A-58a/b. 1510, Baldassare Tommaso Peruzzi: Orpheus charming animals (Farnesina, Stanza del Fregio, Rome) *The holding of the lira on second fresco is realistic too and Orpheus is probably singing?*

A-59a/b. 1510, Baldassare Tommaso Peruzzi: Le mort d'Orphée, massacré par les Bacchantes (Farnesina, Stanza del Fregio, Rome) *In the third fresco Orpheus is dying and only holding the lira in his hand.*

A-60a/b. 1510, Baldassare Tommaso Peruzzi: Midas judgment of Pan and Apollo (Farnesina, Stanza del Fregio, Rome) *Another fresco of the same author shows Apollo with a credible holding of the lira.*

A-61 (1456-1536), Lorenzo di Credi: Man with Lira. *One of portraits with lira da braccio where the person is holding or even tuning his lira. It is interesting to notice that the instrument has only two off and lowest on the fingerboard strings and all other are broken, supposedly some symbolic.*

A-62. early 17th c., Nicolas Régnier (1588-1667): Blind Homer playing the lira da braccio. *Another (late) example of this "under the elbow" holding of the lira, resulting with restraint and shorter bowing.*

A-63. (1510/15-1563) Andrea Schiavone: Orpheus, *cassone* in Galerija Umjetnina, Split. *Very similar as a previous example.*

A-65. 1590. B. Sprenger, Apollo und die Musen, KHM. *This holding "on the chest" would be realistic only with the use of a belt which cannot be seen on this painting.*

A-67 IP Tintoretto, Apollo e muse, Alte Pinakothek, Bayerische Staatsgemäldesammlungen *The combination of two lutes (one of medium size, probably in la or sol and a big one, in mi?), lira da braccio, positive organ and transverse flute - with bass viol and singer waiting to enter - could be credible. Several of muses are looking the (visible and not visible) part books but lutenist playing the bass lute seems to be checking which chords plays the lira. The satyr is blowing the air into organ.*

A-68a/b. 1545, Tintoretto: Contest between Apollo and Marsyas, detail. *In this example Apollo is probably resting but it could be also that he is making the dramatic caesura with bow in the air?*

A-69a/b. (1481-1559) Benvenuto Tisi, detto Garofalo, Ferrara: Palazzo Costabili. *Realistic if not very comfortable holding of a large lira with only two strings.*

A-70. 16th c., Marco Palmezzano (1450-1539): Madonna Degli Angeli, Chiesa Dei Minori Osservanti, detail. *Angel singing (?) and accompanying his/her singing has a realistic but not very comfortable and stable holding of the lira (or viola?) da braccio-the position of the fingers on the bow are strange.*

A-71 1494-1496 (bsip2154) Marco Palmezzano, (1450-1539) - L'incoronazione della Vergine con i Santi Francesco e Benedetto, oil paint., Pinacoteca di Brera, Milano - Duo lira and lute.

In spite of the evident religious content, the often-depicted duo of lira da braccio and lute (which could represent the well documented duo of singer - lira player and his/her coadjutor or tenorista on the lute. The opposite possibility also could be supposed; singer - lute player accompanied by tenorista on the lira or vielle.

A-72. (ca. 1460-1526) Hans Wechtlin: Orpheus banishes wild animals with his play. Chiaroscuro-Woodcut. (Henning, Tafel 35) *A bit fanciful lira is held in a realistic position even the peculiar grip on the bow could function.*

A-73. (1460-1526) Bernardo Zenale: Putti musicanti, *not realistic and very unstable holding of the large lira(?)*.

A-74. (1477-1510), Giorgione (attributed to): The Hourglass. *The holding could be realistic but bow grip in the fist is particular even if not uncommon.*

A-77. 1606 A. Tempesta, printer P. de Jode: Orpheus enchants the animals with his music. *This depiction is the earlier but identical version of the no. A-41 from 1671 showing a realistic holding on the chest.*

A-78. (1548-1615) Pierre de Francheville: Orphée, Musée du Louvre. *Probably due to the medium of sculpture this example has rather unusual and not credible way of holding the lira-bow is missing.*

A-79. 1694. Simon Thomassin: Orphée. Gravure, Versailles, musée national des châteaux. *Another very late representation of lira with very uncomfortable way of holding it.*

A-81 1602 Juraj Ventura, Madonna with the saints. Vabriga by Poreč, Church of the Blessed Virgin Mary. *Possible but not comfortable way of holding the lira; the angel is singing. The combination of the positive organ, cornetto, two sacbuts, lira da braccio and lirone (?) or bass viol with two singers could be a credible ensemble for a performance of an early baroque religious concerto ecclesiastico or moteto.*

A-82. 16th c. Anon. German, (Nuremberg): Orpheus with animals. *Rare depiction of the player holding his lira on the lap i.e., on the left thigh like the Lijerica players of Croatia. Orpheus is probably singing.*

A-83. (1570-1630) (bsip55) Hendrick de Clerck: The Contest between Apollo and Pan/ The judgement of Midas – Brussels. *Apollo who is maybe singing holds the lira (with only three strings on and one off the fingerboard) in credible way.*

A-84 fl.1490-1545 (bsip84) Defendente Ferrari, Madonna and Child with St Anne, oil painting Rijksmuseum, Amsterdam. *Duo lira (viella?) and wind instrument (recorder or soprano shawm?) could be credible in case of recorder but certainly not with a loud instrument like shawm. Holding of the lira (or viola?) da braccio is realistic.*

A-85. c.1500 (bsip256.1) Northern Italy, illuminations (paintings), parchment, Codex Bodmer 130 'Petrarch, Trionfi', Genève, Cologne). *This depiction of a man playing a lira (or vielle?) of a almost phantastic form is credible and the bow grip in the fist is peculiar but not uncommon. Some details like string holder are of a lute kind, there is a completely flat bridge, a rosette and C-sound holes faced inward.*

A-88 and A-89 C.Urbino, Orfeo in Sabionetta-4a/b. *Those several frescos show very schematic depictions of a lira with mostly realistic holding.*

A-91 ca.1540 Francesco di Girolamo Da Santacroce, Banquet - Bonnefontenmuseum. Maastricht. *Ensemble consisting of satyrs playing five recorders (having the bell-like ending like a shawm), two lire da braccio and lute could be credible as well as holding of both instruments; at least one satyr seems to be singing. See also D-7 1545.*

A-92 ca 1540 Girolamo Romanino, (1485-1566) - Pegasus and the muses, painting, National Gallery UK.

The picture seems to depict three different performing units: on one end there is a woodwind (cornetto or crumhorn?) player pausing with two women playing recorder and rebec. Next to them are seated four women singing or waiting their turn and on the opposite side woman playing lira da braccio (violin?) with rather uncomfortable holding, a man playing pipe and tabor and lute-player waiting to start. In the background there is a group of five (?) women probably dancing or waiting to start.

A-94. ca. 1565 attr. Benedetto Caliari (brother of Paolo Veronese): frescos a Villa Chiminelli, Castelfranco Veneto-2. *Not realistic holding of the lira.*

A-96. Villa Chiminelli, CF Ve-4 - NB: same as A-108: 1570-61 Paolo Veronese: Bacchus, Vertumnus and Saturn (detail) Fresco Villa Barbaro, Maser. *Realistic holding of the instrument.*

A-99 (1560-1632) Hendrik van Balen , The Banquet of the Gods 1
Ensemble consisting of lira da braccio, two lutes, viol and wind instrument (maybe cornetto diritto?) with two women singing (or waiting for their turn?) could be credible as the holding of the lira.

A-100 (1560-1632) Hendrik van Balen, The Banquet of the Gods 2. *Both, combination of the lira da braccio, lute, cello (?) and positive organ and transverse flute and the holding of the lira could be credible.*

A-104. 1483 – 1561, Follower of Rodolfo Ghirlandaio: An Allegory of Music, painting Austin, University of Texas, Blanton Museum of Art, Collection Suida-Manning. *This could be another depiction of tuning the lira.*

A-105. (1614) Gerrit van Honthorst, Orfeo with lira. *Orfeo is singing and holding the smaller lira in a very realistic way.*

A-107 fl.1599 Reymond Martial, Apollo and the muses, plate, Frick Collection, NY, USA
This representation has some similarities with the item A-55 Osello (or Ghisi?); it shows Apollo playing (fretted?) lira da braccio and muses playing the tambourin, triangle, plucked viol (or lirone 1?), lirone (2 or bass viol?), lute, cymbals, and positive organ. One of the muses is holding the trumpet (like by Osello) and another one is singing (?) from a part-book. On the floor (just like by Osello) there is another (fretted) lira da braccio with eight (?) strings. Both liras have four C-shaped sound holes facing inwards but only the laying one has a rosette. Considering that even the position of heads of all performers are almost identical to Osello/ Ghisi the Martial plate could be a copy of previous work. As already said for Osello's work, this combination of instruments (without trumpet and too numerous percussion - suitable though for the performance of dancing music) could be credible same as the holding of the large lira. See also no. A-116 de Court.

A-108a/b 1570 Paolo Veronese, Bacchus, Vertumnus and Saturn, Fresco Villa Barbaro, Maser. (There is identical fresco in the Villa Chiminelli, (Castelfranco Veneto) - see no. A-96 Villa Chiminelli). *The combination or lira da braccio, small lute or mandora and tambourin could be credible.*

A-110. 1597, *Il Donativo di quattro asinissimi personaggi* di Adriano Banchieri, Incisione, Vicenza. *The lira player, holding it on or in the bend of the elbow, is maybe singing.*

A-114 ca.1590 Peter Candid, (1548-1628) - The Mystic marriage of St. Catherine, painting, Museum of Fine Arts, Boston. *This example seems to show a credible combination of two small groups: on the left side combination of women - angels playing recorder, lute and harp, on the right-side lira da braccio (held realistic), singer and recorder. Lira singer (?) -player is performing (or just reading the text?) from the part book together with a singer.*

A-115 ca.1555-1585 Hendrik de Clerck, (1560/1570-1630) Parnassus, painting, Royal Museum of Fine Arts Antwerp. *The duo of two bowed instruments, lira da braccio (held low on the chest but credible) and cello could function just fine.*

A-116 ca.1555-1585 Jean de Court, II (active 1541-1564, died before 1583) - Apollo and muses, plate, enamel on copper, Walters Art Museum. *This plate seems to be almost identical copy of the Martial (who has been inspired by Osello (Ghisi), the small difference is that from the second, not played, lira only peg box and a small part of fingerboard could be seen.*

A-117a/b IP Defendente Ferrari, Virgin with the Child 1, S. Benigno, detail. *The lira or vielle of fanciful form but realistic holding in a common duo with lute.*

A-118a/b IP Defendente Ferrari, Virgin with the Child 2, Torino. *A realistic depiction of the same duo.*

A-119a/b. (1610-1640), Luca Saltarello: Homer, NB: see A-34 SJ Ribera-Metalli-Bedetti, Homer (Kinsky). *Showing singing (?) Homer with realistic holding on or in the bend of the elbow allowing only shorter bow movement.*

A-120. -ca.1515, Peter Vischer the younger (1487-1528): Orpheus and Eurydice, sculpture (bronze) National Gallery of Art (Washington, DC). *Orpheus is holding lira in a peculiar position but if playing is similar to one way of Greek Lyra player when marching in the streets.*

A-121. late 15th/early 16th c., Moderno (1467-1528): Orpheus charming the beasts of the fields, (bronze) National Gallery of Art (Washington, DC). *Realistic holding of the lira.*

A-123. late 15th/early 16th c., Moderno (attributed to, 1467-1528): Orpheus redeeming Eurydice, (bronze), National Gallery of Art (Washington, DC). *Realistic holding of the lira, without the bow.*

A-125. early 16th century, Unknown (Italian): Table bell, bronze, National Gallery of Art (Washington, DC). *Realistic holding of the lira.*

A-126. late 15th/early 16th c., Moderno (attributed to, 1467-1528): Arion rescued by the dolphin, (bronze), National Gallery of Art (Washington, DC). *Realistic holding of the lira, without the bow.*

A-128. 1628, Roelandt Savery (1576-1639): Orpheus, painting, National Gallery London. *Realistic holding of the lira.*

A-129. mid 16th c., Hans Speeckaert (died 1577): Allegory on Minerva as the Head of the Muses, drawing, National Gallery of Art (Washington, DC). *Rather schematic drawing but credible holding of the lira.*

A-134. (1549-1592), Francesco Da Ponte, called F. Bassano II: Orpheus charming the Animals, National Trust, UK. *Realistic holding of the lira.*

A-135. IP A-66 IP Follower of Pier Francesco Mola (1612-1666): Portrait of Homer playing the lira da braccio in the company of a pupil, oil on canvas. *Realistic holding of the lira, Homer is singing and probably making dramatic caesura.*

A-138. (1460-1535), (bsip1117) Lorenzo Costa: The Reign of Comus. *Not realistic holding of the lira.*

A-139. 1567, (bsip661) Bernardino Lanino (c. 1509 - after 1581): Holy Family with Saint Philip
or Saint Andrew. *Very realistic way of holding the instrument.*

A-140a-c. 1502-1506, Raffaello: Madonna con bambino, fresco, chiesa di San Sebastiano, Panicale. *Due to the damaged fresco it is difficult to judge the credibility of the holding of both hands but seems rather realistic.*

A-141 (D?) Leandro da Ponte, (Leandro Bassano) Gleichnis vom reichen Mann und dem armen Lazarus-GG 1547-KHM. *The way the lira player in the back of this image is holding his instrument is not convincing.*

B -Type Lira:

B-37 (ca 1460-1517/18), Cima da Conegliano⁹: Orfeo, drawing, Gabinetto dei Disegni... degli Uffizi, Florence *Orfeo singing (?) and holding lira credibly in vertical slant position.*

B-38 c.1515, Giovanni Cariani: Concert champetre, painting, Collection Sève, Paris. *Duo lira and recorder but only lira player is playing and maybe singing, holding the instrument with top high but credible.*

B-42 c. 1520-30, Giovanni Cariani: Violista. *Lira player is probably singing (or reciting) and either resting or making the dramatic caesura between stanzas, holding the instrument in a realistic position.*

B-43 IP Caselli (d.1521), 2 putti musicians-2, Gall.Nazio., Parma. *The holding both of the instrument and bow not very realistic.*

B-44 Marco D'Oggiono, 1470-1549, Triptychon, Musicians. *This position due to the aid of head is not most comfortable but possible.*

B-45 Da Santa Croce, 1520, Saint Thomas Beckett on the Throne with Angels playing music, S. Silvestro, Venice. *Holding of the lira credible as well as the combination of instruments.*

B-46 1513, Gaudenzio Ferrari (1484-1549): Fresco in the Cathedral of Saronno, Detail. *As we don't see the peg box (Gaudenzio is not painting the strings anyway) it is impossible to tell if this is a lira or an early violin. The holding of instrument is not convincing.*

B-47a Raffaellino del Garbo, Incoronazione della vergine? *Realistic holding with top down.*

⁹ Giovanni Battista Cima, called Cima da Conegliano.

B-48 1534-37, Marcello Fogolino. Country concert, Vicenza Musei Civici. *The holding of the lira is rather uncomfortable but combination of instrument conforms with practice of the period.*

B-49 ca.1512-14, Lorenzo Leonbruno, (1489-1537): Giudizio di Mida, Berlino, Gemaldegalerie. *Holding of the lira with top high realistic, combination with pan flute which is not playing less common but not impossible-in this case due to the theme of the image.*

B-50 (1450? -1523), Bartolomeo Montagna: Orpheus, Berlin. *Very similar but not the same as the SSJ no. B-6 by same author but in the Albertina, Vienna. Realistic holding of the instrument.*

B-51 ca.1500 - 1506, (bsip2144) Marcantonio Raimondi: Orpheus and Eurydice, engraving, Albertina, Vienna. *Another example of realistic holding with top down and Orpheus maybe singing.*

B-52 1500, Pamphilo Sasso. Versi in laude de la Lyra. *Realistic holding in vertical slant position. We know that the poet played the lira.*

B-53a/b 1519-1523, Luca Signorelli (1445-1523): Madonna con Bambino e santi, painting, Museo Nazionale di Castel Sant Angelo, Rome. *Holding is realistic and trio combination with lute and psaltery credible. Notice another example of bow grip "in the fist".*

B-54a/b Intarsia, Circle of S. Botticelli: Palazzo Ducale, Urbino. *Realistic holding with head aiding it.*

B-55 16th c. Flemish School: Allegory of Music. *Woman singing (?) and resting or making the dramatic caesura.*

B-56a/b 1535, Girolamo de Santa Croce (Bergamo 1480/85-1556): Polyptych, Košljun, Franciscan church. *Realistic holding of instruments, quintet with 2nd fiddle (lira?), lute and two recorders.*

B-57 c.1515, (bsip243.1) Anonymous, Venice: Orpheus, oil painting, NGA National Gallery of Art (North and Central America, United States, District of Columbia, Washington). *Realistic holding with top down, maybe singing?*

B-58 1533 (bsip329.1) Hans Holbein (1497-1543 fl. 1525-1526): Apollo and the Muses on Mount Parnassus, drawing, SMB Kupferstichkabinett Berlin. *Realistic but bowing restricting holding of the lira. Sextet with harp, lute, crumhorn, pipe and tabor, triangle and singers(?) credible.*

B-59 ca.1495-1527, (bsip2405.2) Giovanni di Niccolò Mansueti (1455-1527 fl. 1485-1527): Assunzione della Vergine, oil paint. *Holding of the lira uncomfortable to not realistic; quintet with harp, lute, 2nd fiddle (lira?) except shawm, credible.*

B-60 1491, (bsip4280.2) Johann von Speyer: King David, woodcuts (prints), Venice, I-Mt Archivio Storico Civico e Biblioteca Trivulziana. *King David is singing and playing lira in a realistic position with top down.*

B-61 IP Palazzo Vitelli Prima Rampa-Le Muse 2. *Not realistic holding (in the air) but common combination with a woodwind instrument (recorder or cornetto diritto?).*

B-65a Bartolomeo Montagna, Madonna and Child...2. *Holding of the lira and common duo with lute credible.*

B-67a/b 1531 Benvenuto Tisi Garofalo (1481-1559): Marriage at Cana, painting, State Hermitage museum. *Realistic holding of the lira and duo with harp credible.*

B-69 1520-29, Vincenzo Pagani: L'Incoronazione di Maria Vergine, painting, coll. privata *Holding of the lira (vielle?) realistic, ensemble consisting of lira, two lutes and tambourine credible.*

C-Type Lira:

C-22 late 16th c. Anonymous: Orpheus, ink? *Orpheus is singing and accompanying himself with lira. Realistic holding in the vertical slant position on the shoulder.*

C-24 1477-ca 1530, Bordon, active in Padova e Venezia — at Museo Civico Amedeo Lia, La Spezia. *Not very clear but realistic holding of the lira.*

C-26 IP De Credi (workshop), Madonna and Child, with St. John The Baptist, Hermitage museum. *Common duo with lute but not a stable holding of the lira.*

C-28a IP Di Giovanni di Meo del Guasta-Apollo and the Muses-Detroit_Institute of Arts *Quartet with 2nd fiddle, shawm(?) and tambourin?Realistic holding.*

C-29 early 16th c., Anonimous: Woodcut from *Historia d'Apollonio di Tiro*, Cantastorie. *Very schematic drawing of singing lira player and realistic holding.*

C-30a ca.1515-1516, (bsip2133) Marcantonio Raimondi (1475-1534?) after Raphael: St.Cecilia., Nat. Gallery of Art, Washington DC. - Trio(?) with organ and harp. *The whole serial shows the correct holding of the lira, in vertical slant position on the shoulder and maybe "in the fist" bow grip.*

C-31 1522, Libro d'amore. *Showing the fretted lira with a top down and bow grip "in the fist".*

C-30b-d See C-30a (bsip 2136/2137/2138)

C-32 c.1505, (bsip2140) Marcantonio Raimondi (1475-1534?): Orpheus Charming the Animals, Engraving, CMA The Cleveland Museum of Art. *There are some who believe that the person playing the lira is Leonardo. The holding of the lira is correct in vertical slant position (almost under the chin) but with bow in oblique position.*

C-33 1507, Tritonius: Apollo, *Melopoeae sive Harmoniae tertacentiae super xxii genera carminum*. Öglin, Augsburg. *The real name of Austrian hymn composer was Peter*

Treibenreif or Traybenreiff. Apollo is singing and accompanying himself on a lira or vielle without bridge and scroll peg box, the holding is correct with exception of bow grip.¹⁰

C-34 ca.1480-90, Anonymous, Florence: Fine Manner (Witten, Fig. 1). *The erson playing the lira or vielle is singin and holding the lira and bow in a correct position.*

C-35 1508, (A. Dürer?): Celtis box, Apollo with lira da braccio, detail. *It seems like this epresentations is a copy of C-33 Tritonius "Apollo" from 1507.*

C-36 15th c., King David with Fiddle or C-Type Lira? *Psalterium Romanum*, Ms. 633, fol. 5; North Italy, Split, Treasury of Cathedral. *King David singing and playing six-stringed Vielle or Lira. There is no bridge, C-sound holes are looking inward, peg box couldn't be seen and long bow. Holding on the chest with top low is realistic.*

C-37 1522-3, Giovanni di Pietro (detto "Lo Spagna", 1450-1528), *Incoronazione della Vergine-1*, painting, Trevi. *Septet with fiddle, harp, lute, recorder, shawm? and 2 percussions.*

With the exception of shawm, the remaining instruments could represent a credible ensemble of the period; the holding of the lira (the bow grip probably "in the fist") would be realistic but the palm against fingerboard is not comfortable when playing chords.

C-38 1511, Giovanni di Pietro (detto "Lo Spagna"): *Incoronazione della Vergine-2*, painting, Pinacoteca Todi. *Ensemble with fiddle, 2 lutes, 2 shawms (or recorders), 4 trumpets and percussion would be realistic (probably too big for a period?) if we exclude the trumpets and decide the shams are recorders; holding of the lira on the shoulder with the aid of the head and in a vertical slant position is credible, the position of the palm as in previous example.*

C-39 (1464-1515), Pier Maria Pennacchi: Angel playing a Lira da braccio, Murano. *Angel (woman?) singing to his/her own accompaniment on the beautiful lira, having seven or eight strings (not clear because it could be just the shadow of string on the soundboard) but only five pegs, which is held realistically. The thumb seems to touch the off-board string and extremely long bow with a huge frog is held in almost "baroque" manner but touching the strings too close to the flat bridge.*

C-40 (1431-1516), (bsip556.2) Giovanni Bellini: *Enthroned Madonna and Child with Angel Musicians and Saints*, Venice, oil painting. *A common duo of lira (or vielle, we could see only a fragment of the instrument with none of important details for identification of it) and lute.*

C-41a/b fl. 1475-1495, (bsip979.2) Geertgen tot Sint Jans (1455-1495): *The Glorification of the Virgin*, oil painting, Museum Boijmans Van Beuningen, Rotterdam. *Among various Instruments on this painting there is also a vielle or lira held realistically and with "in the fist" bow grip.*

C-42 (1438-1494), (bsip992.3) Melozzo da Forlì: *Angelo che suona la viola*, oil paint, Rome.

¹⁰ Which probably wasn't accidentally: Tritonius was a pupil and a friend of a German humanist Conrad Celtis and at his suggestion, set a selection of four-part Horatian odes to music homorhythmically in the "note-against-note" principle, whereby he strictly adhered to the classical meters in the musical meters. See C-33 above. The so called "Celtis box", was built after his death to store the insignia and is today kept in the archives of the University of Vienna.

We see too little of this instrument, a vielle with four strings or lira, to be able for identification of it. There is no bridge and the bow is held in a very elegant but not realistic manner.

C-43 (1430-1494), (bsip2076.1) Hans Memling: Madonna and Child with Angels, oil paint., NGA, Washington DC. *Duo of vielle (or small lira, even viol?) and harp could be credible for the period but all of Memling's bowed instruments could be defined as late fiddles or lira, or even early viols- not one of them is played.*

C-44 (1430-1494), (bsip2096.1) Hans Memling: Middle panel of the Johannes altar: Enthroned Mary with the child, angels and unknown donor, oil paint., Bruges. *See C-43.*

C-45 (1430-1494), (bsip2087.3) Hans Memling: Madonna with Child, angels, oil paint., Bruges Duo. *See C-43.*

C-46 c.1495-1499, (bsip3456.1) Workshop of Benozzo Gozzoli (fl. c.1436-c.1497): The Mystic Marriage of St Catherine, tempera paintings, Zimmerli Art Museum, New Jersey *Common duo of lira and lute; lira has six pegs but holding both the instrument and the bow is not realistic.*

C-47 ca. 1617, Giovanni Francesco Barbieri (Guercino): Concerto, oil paint., Gallerie degli Uffizi, Florence. *Quintet with lute, viol and 2 wind instruments (recorders? lira player is singing and holding of the instrument is realistic, maybe in the fist bow grip?*

C-48 15th c., Anonimo/ Bartolomeo di Giovanni: Apollo. *Not very comfortable or stable holding of the lira (or vielle?) with flat bridge and two C sound holes faced inward.*

C-49 1420-1496, Benedetto Bonfigli: Madonna con il Bambino. *Credible quartet combination for the period of the lira (or vielle?), lute, harp and tambourine with too few details but the lira player is singing and holding is almost realistic.*

C-50 c.1446-1497 Francesco Botticini: Angels playing the fiddle and pipe. *Duo of lira (or vielle?) and recorder; lira has flat bridge, five strings and C-sound holes faced inwards, holding with a help of a head is realistic. Sometimes, it could be that such top low position has been chosen because of lack of space...*

C-52 ca. 1486, Domenico Ghirlandaio: L'incoronazione della Vergine, Narni. *On the picture there are four long trumpets above, then some singers and percussion instrument players but on the right side there is a common duo of lira (or vielle?) duo. The lira or vielle player (angel, man or woman?) is playing his/her instrument pizzicato.*

C-54 1526, Pietro Grammorseo (1490-1531): Assumption, painting (tempera), Nat.Gall. of Ireland, Dublin. *Duo of lira (viella?) and mandora (?); the bowed instrument player is singing holding his instrument not very stable and bow grip is not realistic.*

C-56 (1470-1524), Raffaellino del Garbo: St. Stephen, Genesius and Apollonia, painting, Fogg Museum (Harvard). *I have found only black and white version of this painting; lira or vielle is held with top down (again problems with space?) and bow grip doesn't seem realistic.*

C-58 ca. 1515, Girolamo di Benvenuto: Assunzione di Maria, Santa Maria in Portico a Fontegiusta. *Not credible combination of lira (or vielle?), lute, psalterium and 2 trumpets(?); Holding of the lira is realistic.*

D-, E-, and F-Type of Lira:

Whereas Jones under this type analysed and put only instruments where the body shape couldn't be identified I decided to enlarge it with all other instruments where probably only the body shape could be identified but most or all important details are missing i.e. not present or visible.

Of course, it is difficult to decide when the depiction of the instrument shows too few important details to be put into this category – sometimes I have been more and in other cases less strict... Probably already the lack of peg box should be decisive?

D-5a-c ca. 1600, A.Vassilacchi: Sposalizio della Vergine, San Zaccaria, Venezia. *Trio of lira (or viola?) da braccio with with six strings and slightly curved bridge and short bow(?) playing with two trumpets. Even if we lack some important details like fingerboard, peg box with pegs and complete bow I would say that the holding on the chest in vertical slant position is realistic.*

D-6 (1470-1525), Girolamo di Benvenuto: Assunzione di Maria, scuola senese, olio su tavola di legno, 2nd half 15th c., Pitigliano. *Ensemble with 2nd fiddle, lute, harp, hand clapping?, psaltery, 2nd plucked instr.(?) and double pipe or recorder even if a bit large could be credible for the period. Holding of the lira is not very comfortable-probably because of the lack of space...*

There are also several so-called portraits in this category too, always with lira not playing:

D-8 c.1550-1599, (bsip182.1) Anonymous, Bologna: possibly Luca Marenzio? *In this case we know it is lira da braccio because of the peg box with seven pegs.*

D-13 (A-type) c.1537-39, (bsip2164) Agnolo Bronzino (1503 - 1572): Portrait of Cosimo I de' Medici as Orpheus, Philadelphia Museum of Art. *The same could be said about this beautiful painting but at least we know it is the A-type instrument.*

D-14 (A-type) c.1662-1663, (bsip652) Baldassare Franceschini: Portrait of Homer with a violin, oil on canvas. Commissioned by Giancarlo de' Medici (1611-1663), Private Collection.

In this case the complete instrument could be seen from behind; it has too seven strings and as it seems a small bottom indentation.

E-3a/b 1413-1423? Domenico di Niccolò (c.1363-c.1453): King David with Musicians, Duomo di Siena. *Quintet with psalterium, mandora, organetto and tambourine could be credible for a period, about oval vielle or early lira (?) held in a vertical slant position with top low could said very little beside that the player seems to be singing.*

E-4 (1436-1504), Juraj Čulinović (Giorgio Schiavone): The Virgin with Child and Angel Musicians, Baltimore, The Walters Art Gallery. *Common duo of lira (or vielle?) with lute;*

lira has a rare form (I or L?) of sound holes and kind of a rosette. Holding is aided by head but the bow grip and position not particularly realistic.

E-5 (1436-1523), (bsip222.1-2) Luca Signorelli: The Assumption of the Virgin with Saints. *Credible sextet with 2nd lira (or fiddle?), two lutes, recorder and tambourine; holding of both bowed instruments seems realistic but bow grip of the first one is not clear-maybe because of the damage?*

E-6 (1415-1465), Appolonia di Giovanni: Virgin and Child with angel musicians. *Credible combination of organetto, recorder, lute and lira (or vielle?); the lira player is singing and held his (her?) instrument realistic.*

E-7 1454, Giovanni di Paolo: Madonna and Child. *Credible quartet of lira (beautifully ornamented vielle?) lute, organetto and recorder; the holding of the bowed instruments not credible but with nice bow grip.*

F-Type Lira, of Fantastic or Strange shape:

F-1 (c.1471-1546?), Gaudenzio Ferrari: Virgin with St. Anne, Pinacoteca Turin. *As usual for Gaudenzio no strings but realistic holding at the chest in vertical slant position, only the bow grip couldn't be seen.*

F-2 (1459-1517), Cima da Conegliano: King Mida. *This instrument has some similarity with both of Giorgione ones- A-74 and A-75. Apollo is maybe singing and holding with the top low is realistic.*

See also:

A-39 A. Schiavone, Judgment of Midas

A-44 (1459-1517), Cima da Conegliano: The judgement of Midas, musical contest between Apollo and Marsyas

A-74 (1477-1510), Giorgione (attributed to): The Hourglass

A-75a/b 1510, Giorgione Haus, Castelfranco Veneto

A-85 c.1500, (bsip256.1): illuminations

"LIRE" DI MARCO PALMEZZANO?¹

Couple of years ago by chance I stumbled over the painting of Marco Palmezzano showing the female (or an angel?) playing strange shaped lira (or viola?) da braccio with six (seven?) strings, completely flat bridge (similar to those of the lute...) C-shaped inward faced sound holes and the rosette. This work (example 1a/b - no. A-71 in my Lira Iconography), called "Madonna Degli Angeli" (or *Madonna col bambino in trono, fra tre angeli e quattro santi*), could be seen in the church of S. Maria degli Angeli o dell'osservanza, in Brisighella, beautiful town between Firenze and Ravenna.

Who was Marco Palmezzano, born 1460 and died 1539 in Forlì?

Marco was painter and architect, belonging to the Forlì painting school, who painted in a style recalling earlier Northern Renaissance models and active mostly in or near his native town.

After his initial training with the painter Melozzo da Forlì — who had collaborated with Piero della Francesca and was widely esteemed as a master of perspective and foreshortening techniques— Palmezzano went to Rome in the early 1490s.

It is rumoured that Palmezzano may have then travelled to Jerusalem to join the team painting frescoes at the Holy Cross church there, but no documentary evidence exists. He is, however, noted in property records as residing in Venice in 1495. Shortly thereafter, Palmezzano returned to Forlì, where he spent the rest of his long life—apparently with only brief excursions connected with commissions in other places in the region—until his death in 1539.

Among his pupils in Forlì, are listed Baldassarre Carrari il Giovane.

Palmezzano's studio was prolific in producing altarpieces, most commonly featuring the iconic arrangement of an enthroned Virgin with child on her lap, while below, symmetrically sited in the foreground are flanking saints. Venetian painting, in general, and the work of Giovanni Bellini and Cima da Conegliano, in particular, were to remain the most powerful influences on Palmezzano's output. Moreover, he remained faithful to the Venetian style of the later 15th and early 16th century. Mannerism entirely passed him by, and he seemed immune to subsequent developments in Venetian painting. One of the most attractive facets of Palmezzano's oeuvre are the distinctive and suggestive landscapes that form the backdrops of many of his altarpieces. These are a blend of the ideal and lyrical, and of the observed reality of the Apennine foothills and mountains to the south of Forlì for which Palmezzano clearly had a real affection. These landscapes are also employed to subtle and imaginative effect to convey the symbolic religious messages of the works.

* * *

In the meantime I arrived to seven of Palmezzano's work showing some strange type of bowed instrument, sometimes more similar to "bowed" lute or "crossover" of antique or pseudo antique cithara and bowed instrument than to the "normal" lira (or viola) da braccio. All representations

¹ This small article is devoted to another Marco born in Forlì (1964), to my dear colleague, friend and *fratello in musica*, Marco Ambrosini, virtuoso player of nyckelharpa, vielle and violin, arranger, composer and great person.

belong to the religious themes, players are in one case (ex.7) St. Cecilia, in another (ex.6) three *putti*, in several cases (1, 2, 3 and 4) angels (female or male; ex. 4 three putti with wings, playing bowed lute, triangle and wind instrument - recorder or *cornetto diritto*?) and in one case (ex.5) a female (?) player without wings.

In two cases (examples 1 and 2) Marco painted the violin-like shape (Jones A-type lira) of the instrument, in other two (ex. 4 and 7) the B-type shape and in three cases (ex. 3, 5 and 6) above mentioned strange form of "bowed" lute. On one of those pictures this "bowed" lute is playing in trio with normal lute and recorder (one of the more often trio combinations where lira is playing with other two instruments) and in another case (ex. 8) Marco painted the normal lute playing alone.

Most examples (with two exceptions, ex. 4 and 6, depicting a trio) shows one player. Singing could be supposed in ex.1, 2(?), 3, 4, 5 and 7.

All instruments (with exception of ex.3 having only rosette) shows C-shaped sound holes faced inward and rosette (ex. 1, 2, 4, 6, 7), completely flat bridge, six (ex. 1) or five (ex. 4, 5 and 7) strings. In three cases (ex. 2, 6 and 7) there is a string holder like on the usual bowed instruments - in other cases one more similar the lute or other plucked instruments. The bows are of short (ex. 2, 3, 4 and 6) or medium (ex. 1, 5 and 7) length.

Now, could we Marco's instruments call liras or if not to which type of bowed instruments from the first third of the 16th century they belong? First example is played like *vielle* or *lira*, second and fourth almost under the chin (with head slightly leaning on the instrument), third, fifth, sixth and seventh instruments are played on the chest guitar - like (without the belt rather difficult task).

If the bridge is flat, then such an instrument could only be played in chords or with a drone... But it might also be so for some representations of *viol*²... Considering that *lira da braccio* has been played in chords we could probably draw a following supposition out of that; if a bowed instrument has (almost or completely) flat bridge this could be one of the criteria for accepting or naming it as a *lira* or "kind of lira".

List of works analysed:

Ex.1a/b-A-71 IP Marco Palmezzano: "Madonna Degli Angeli" (or Madonna col bambino in trono, fra tre angeli e quattro santi), could be seen in the church of S. Maria degli Angeli o dell'osservanza, in Brisighella

Ex.2a/b-A-72 IP M. Palmezzano, ca.1494-96: Coronation of the Virgin with St Francis of Assisi and St Benedict., Brera gallery, Milan.

Ex.3a/b M. Palmezzano, 1537: Madonna con Bambino e santi, Musei Vaticani, Pinacoteca

² See, for instance the famous Paolo Veronese painting from 1583, "The Marriage at Cana"; the unusual viols played in the lap have almost flat bridges and particular way of holding the bow. The left hand could suggest a kind of *jeux barré*.

Ex.4a/b M. Palmezzano, 1520: Madonna and Child Enthroned with Saints and Musician Angels

Ex.5a/b M. Palmezzano: Virgin and Child between Saints John the Baptist and Jerome...

Ex.6 M. Palmezzano: The Mystic Marriage of St. Catherine with archangels and saints

Ex.7 M. Palmezzano, ca.1530: Saint Cecilia, Oil on panel, Yale University Art Gallery

Ex.8 M. Palmezzano, 1492: Virgin with Child between Saint John the Baptist and Saint Margaret

Ex.9 Paolo Veronese, The Marriage at Cana, detail

THE CONTENT OF THE BINDER BY STERLING SCOTT JONES¹

Before anything, I want to express my deep gratitude to colleague Annalisa Pappano for giving to me the possibility to study this part of the late Sterling Scott Jones inheritance. The possibility to analyse and report about the material which served Jones as a basis when writing and publishing his great and extremely important book on lira da braccio in early nineties of the 20th century is for me certainly a great honour and responsibility.

The binder contains beside other things a Supplement to the published edition of Sterling Scott Jones' book (1997), which I got from the author in 1997 without the pages no. 18 and 19, containing two more iconographic examples.

First of them, represents the painting by famous Italian painter Jacopo da Empoli (Jacopo Chimenti), *Orpheus and Pan* or *The Judgment of Midas*. The second one depicts a real medieval fiddle (from 1362-1422) and author gives his doubts if those instruments (in this case of type E, oval body shape) may or may not be identified as a lira da braccio. Anyway, from this time (i.e. beginning of the 15th century, we have more written sources in Latin referring about the *canterini* and humanist singing and playing the instrument named *lyra* and the later ones using it in the pedagogy.

The third instrument is an intarsia showing an oval fiddle or the earlier form of the lira da braccio with four strings on and one offboard string; author explains that he cautiously originally didn't include this item because the pegbox couldn't be seen.

That's one of the problems of the lira iconography, when we could and when not suppose that an instrument is an early type of a lira da braccio or a late example of medieval fiddle? We shall never be able to be sure and the only supposition closer to the "truth" could be that the process of transition from one to the another "type" of the instrument was not sudden and happened probably to various moments in the different countries or even towns...

On first sight I thought that this couldn't be the only binder because so many of items Jones has analysed by writing his book are not included, see the list at the end of this article. Probably, there was another, main one, which Jones decided to donate i.e., give to some institution (for instance the Schola in Basle or Indiana University etc) or to an individual interested in the subject. Even like that this binder is very important and interesting witnessing a state of a work in progress.

But by the second reading it came another possibility on my mind, that Sterling studied numerous examples (which I did not find in the binder) in the library and in the books, he most often cites like Winternitz and Geiser. Also, today, after my own experience, it is completely clear to me why he did not add a larger number or even complete iconography to his analysis except for a few of them. Finding free photos of high quality is still a problem today, despite the Internet and the like, and there is also copyright protection. For this reason, the only possibility for him to avoid this was to make drawings of chosen and most characteristic (or particularly fancy) shapes or, in my case, to transform the detail with the lyre player into a kind of drawing through Photoshop...

¹ Got from the S.S.Jones inheritance from Annalisa Pappano, September/ October 2022.

Here, I shall give a concise review about the content of the binder with some of my thoughts.

The whole material is divided alphabetically containing many but not all iconographical examples Jones studied and used as a basis for his extensive analysis. The overall quality of the copies are of low quality but in spite of that almost everything including the Jones notes in pencil on the margins (on the side, above or underneath the pictures or text by other authors) could be read.

Many items originate from the renowned iconography collection by Uta and Rudolf Henning.² I met them in 1975 and again contacted later, during my work on the first, German, version of my Lira-Project.

Beside the mentioned iconographic material, there are copies of all relevant articles or passages from books where *lira da braccio* (and *lira da gamba* or *lirone*) have been mentioned or studied in depth, like Baines, Boyden, Brown, Einstein, Hajdecki, Hayes, Haraszti, Kinsky, Mahillon, Rubsamen, Schlosser (Katalog), Winternitz and Witten.

For those who would like to check the material in this binder with all details there is a detailed pdf version of it on my homepage ...

Most pencil notes by Jones are not more than additions on the exact sources or already the numbers he decided to give to the pictorial items later in his book or mentions like “new” which shows how he proceeded in his detailed work.

It seems to me that Jones at least in the earlier version of his work wanted to publish some (or all?) of iconographic material, this could be seen by the no. A-11 Engraving by Marcantonio Raimondi with *Apollo and the Graces*; here he made several experiments with various sizes and resolutions made in Photoshop and Superpaint software.

In some cases Jones wrote more detailed comments which will later enter to his final iconographic analysis.

In the text from the book by Mons. Ennio Francia, Pinacoteca Vaticana, (Aldo Martello Editore, Milano, 1960 no 223 color) concerning Jones no. B-7, Raphael Santi painting *Coronation of the Virgin*, he underlined the text “È utile fare un confronto con l’Incoronazione della Vergine dipinta da Raffaello quindici anni prima [1505] per la cappella Oddi nella chiesa di San Francesco a Perugia (fig. 1, 3).” Unfortunately until now I wasn’t able to find this example.

At the end of this part of binder there are photos of most extant *lira da braccio* and at least one example he didn’t consider in his final iconographic analysis, here with original informations by Hennings:

Werkstatt des Vittore Carpaccio (vor 1457 – vor 1526, ? Benedetto Carpaccio, nachgew. 1530 – 45): Entwurf für ein Altarbild mit einer Krönung Mariä und vier Heiligen. Kopenhagen, Kupferstichkabinett. (Aus: Lauts, Jan: Carpaccio. Köln 1962. Kat.-Nr. Z 57. Taf. X b.). This example too I was not able to find until now in a better quality.

² I have been in the correspondence with Mrs. Uta in the early seventies, visited their house in 1975 playing together some early music and got some interesting examples and hints during my work on the Lira Project, 1996-2001.)

Analysing the Rubsamens article, “The Earliest French Lute Tablature”³, on the p.299, Jones underlined parts of the footnotes 29: The fragmentary manuscript discovered by Hans David in Bologna, Civ. Mus. Bibl. Mus., then viola tablature, headed “La mano ala viola,” ... The notation in the Bologna fragment employs Arabic numbers from i to 4, or, in one case, 1 to 8 on each line of a seven-line staff. Here Jones on the side added: *certainly L d. br Tabl? ... designed for one or two violas*, and underneath: *Fallows/ Jams about this*. I shall certainly try to get the copy of this probably interesting source.

In the copy of the Winternitz article from the old MGG: on the col. 947 there is an asterisk by Jones beside text: /Extrem lange Bogen finden sich in der Himmelfahrt/ *Mariae von Fra Antonio da Bologna in Monteoliveto, Siena etc. and above it: *not seen* which again I was not able to locate until now.

In the last article written by L. Witten, Apollo, Orpheus, and David⁴ Jones made many shorter or longer notes and found many of examples which he later used for his detailed final Iconographic analysis.

Here are listed and marked with an asterisks the numbers from Jones Iconography not present in his binder:

A: 1, 2, 3, 4, 5, 6, 7*, 8*, 9, 10, 11, 12, 13, 14, 15, 16*, 17, 18, 19*, 20, 21, 22, 23, 24, 25, 26* 27, 28*, 29, 30, 31*, 32, 33, 34, 35, 36, 37*

B: 1, 2, 3*, 4*, 5, 6, 7, 8*, 9, 10*, 11*, 12, 13*, 14*, 15, 16, 17, 18, 19, 20, 21*, 22*, 23, 24, 25, 26, 27, 28*, 29*, 30, 31*, 32, 33, 34/ update 35 and 36

C: 1*, 2*, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15*, 16, 17, 18, 19, 20, 21,

D: 1*, 2*, 3*, 4,

E: 1

To conclude, I think this binder is very interesting to follow Jones work-in-progress and to see how certain of his ideas are taking a shape going to the final version of his iconographic analysis. It seems to me also that he considered his work on this topic as finished because he didn't give any numbers to the three (or five) additional examples published in his Supplement from 1997.

In any case, as already stated, his work on lira da braccio, together with his great contribution as a performer who played numerous concerts and recorded a number of records with Studio der frühen Musik and pedagogue at the Schola Cantorum Basiliensis, could be seen as his lifework. Lifework which is the most significant basis for any further studies on lira da braccio, its iconography, organology and reconstruction of playing technique.

³ Published in Journal of the American Musicological Society, Vol XXI Fall 1968, no. 3, pp. 286-299.

⁴ Journal of American Musical Instrument Society, I (1975) p. 5-55.