



A Checklist of Woodwind Instruments Marked!!

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A Checklist of Woodwind Instruments marked !!

INTRODUCTION

SCATTERED across Europe in most of the major collections of musical instruments are hundreds of woodwind instruments with no maker's mark except the symbol !! and a modern label which usually says 'anonymous', 'made in Germany c.1600', 'probably Italian c.1600' or sometimes 'Venetian'. There has been much speculation since Victorian times as to the meaning of these marks, however recent research has suggested that these instruments were all made by the Bassanos, a Venetian family, many of whom came to work in the Court of Henry VIII [Lasocki, 1983; Lyndon-Jones, 1987]. We know from contemporary records that the Bassano family made wind and possibly also string instruments, and that they were made in large numbers, but unfortunately there is no known record of their mark. The Bassano Coat of Arms shows three silkmoths above a mulberry tree so it is possible that the !! mark originally represented a silkmoth and the tree-like decorations found on cornetts stylised mulberry trees [Lasocki, 1993]. However, it may be that many of their instruments were made before the Coat of Arms was granted, the date of which is unknown.

Many of the most important European collections of instruments are still using catalogues made in the 1920s or do not have a catalogue at all, and no-one has made a comparative study of the !! renaissance wind instruments found in the different collections. In 1997 I was awarded a Winston Churchill Travelling Fellowship the aim of which was to identify all the different !! marks found on surviving renaissance wind instruments and compare the stylistic features associated with each particular mark. It would then be possible to tell which instruments had been made by the same maker, date some of them, and possibly find which had been made in London and which in Venice by comparing their known provenances. It was also my intention to identify all the instruments marked HIE.S, HIER.S or HIERO.S. because these are also thought to be of Venetian origin.

THE INSTRUMENTS

The instruments have been grouped together strictly by the appearance of the !! mark. The sizes of the marks have been taken into consideration, but almost all are 4 x 4 mm and the size depends on the material being marked, whether or not it is endgrain, the heat of the tool and how firmly it was applied – on some leather-covered cornetts the stamp has burnt right through into the wood. The ‘tree design’ is the decoration found on the bell of many curved and tenor cornetts (see p.277). L = cornett bell curves to the left of the player; R = cornett bell curves to the right of the player; curved cornetts were sometimes made as a matched L & R pair. ‘Verona’ profile = the commonest shape of tenor cornetts in the Acc. Fil. Verona which are marked !! – all were made using the same template. The date given in each heading is the earliest known reference to extant instruments of that type. In some cases the instruments could be considerably older than the date given, e.g. by comparing the craftsmanship with the other types it is likely that type A were made during the period 1530–60. I have tried to err on the side of caution when grouping instruments together, and it may be for instance that type F could be the same as type D (see photographs on p.273). The month in which each instrument was examined is given at the end of each entry. The remnants of four sets of recorders survive in the Accademia Filarmonica Verona, one set of which is marked with a trefoil and so does not concern us here. The remaining three sets are marked with different !! marks, but it is relatively easy to tell which is which by comparing the surviving recorders with the original inventories which give their numbers and sizes.

!! Type A (= Weber type 3) *ante* 1628 Known examples: 22

One of the two commonest marks found on surviving instruments, much in common with type B, C, D & possibly F instruments. Top parts of marks are thin & kidney-shaped. If more than one !! mark is used they are far apart. Curved cornetts have round cross-section & one !! mark, no mark on bell end. Tenor cornetts have three !! marks, no mark on bell end. Type A tree design has vertical lines inside outline. Cornetts which are round in cross-section are thought to be older than those which are octagonal, so this mark predates those on other cornetts. Recorders have one, two or three !! marks, sometimes marked with a different number on the body & on the foot. Recorders usually have arch-shaped keyflaps. Recorder plug usually made of coppiced wood, labium sometimes has a brass edge. Wood sometimes orange-brown & knotty, probably *Cornus mas* (cornelian cherry or dogwood). Excellent craftsmanship. The type A recorders in the Acc. Fil. Verona are remnants of those described in the following inventories:

- 1628 '1 cassa nera con nuove flauti grandi con languella d'otton dett dolzaina per il basso' [di Pasquale]. (1 black case with 9 large recorders with a brass crook for the *dolzaina* used as the bass.)
- 1716 'Una cassa lunga con cinque flauti, due piccoli, e tre grandi' [ibid]. (1 long case with 5 recorders, 2 small and 3 large.)

CURVED CORNETTS

Rome 0696 parchment-covered, L. Marked !! below bottom fingerhole, no mark on bell end. Round cross-section. Type A tree design. Ex Marcello. (March 1996).

Rome 0697 parchment-covered, L. Marked !! below bottom fingerhole, no mark on bell end. Round cross-section. Type A tree design. Ex Marcello. (March 1996).

Rome 0698 parchment-covered, R. Marked !! below bottom fingerhole, no mark on bell end. Round cross-section. Type A tree design. Ex Marcello. (March 1996).

TENOR CORNETTS

Basel. Plum, parchment-covered, 1-keyed. Marked !!,!! below bottom fingerhole. Type A tree design, also sections of arabesque. Keycover missing. Purchased from Tony Bingham, London 1980, previous provenance unknown [Tarr p.43].

Rome 0700 parchment-covered, keyless. Marked !!,!! below bottom fingerhole, no mark on bell end. Round cross-section. Type A tree design. A pair with 0701. Ex Marcello. (March 1996).

Rome 0701 parchment-covered, keyless. Marked !!,!! below bottom fingerhole, no mark on bell end. Round cross-section. Type A tree design. Damaged by woodworm around top binding. A pair with 0700. Ex Marcello. (March 1996).

RECORDERS

Bologna Mus. Civ. 1839 tenor, figured maple and pine. Marked !!,!! below windway, mark on foot missing because of extensive baroque alterations. Original plug made of coppiced wood. (June 1997).

Bologna Mus. Civ. 1768 bassett, knotty boxwood. Marked !! !! below windway, mark on foot missing because of restoration. Replacement top part & keywork. Ex Liceo Musicale Bologna (June 1997).

Bologna Mus. Civ. 1815 bassett, original section is boxwood. Marked !! !! below windway, mark on foot missing because of restoration. Replacement keywork. Ex Liceo Musicale Bologna. (June 1997).

Brussels 4357 bassett, dogwood. Marked !! !! below windway, !! !! on foot end. Ex Mahillon private collection. Restored by Rainer Weber 1974. (May 1997).

Brussels 4358 bassett, dogwood. Marked !! !! below windway, mark on foot chipped off. Ex Mahillon private collection. Restored by Rainer Weber 1974. (May 1997).

Nuremberg MI145 bass, maple. Marked !! below windway, !! on foot end. Cap, foot & fontanelle split. Treated woodworm. Crook missing. (March 1998).

Rome 0717 tenor, dogwood. Marked !! below windway, !! on foot end. Slight split in foot. Plug made of coppiced wood. Part of consort with 0720, 0719 & 0718. Ex Marcello. (March 1996).

Rome 0720 bassett, dogwood. Marked !! below windway, !! on foot end. Foot chipped, labium has brass edge. Plug made of coppiced wood. Part of consort with 0717, 0719 & 0718. Ex Marcello. (March 1996).

Rome 0719 extended bassett, dogwood. Marked !! below windway, !! on foot end. One key at front (touch is missing), 2 at back. Original keywork. Keys very narrow & overlap ingeniously. Foot badly chipped & also cracked, fontanelle badly split all over & very fragile. Plug made of coppiced wood. Part of consort with 0717, 0720 & 0718. Ex Marcello. (March 1996).

Rome 0718 bass, dogwood. Marked !! below windway, !! on foot end. Crook & brass band from windcap missing. Fontanelle slightly cracked. Foot not damaged. Plug made of coppiced wood. Part of consort with 0717, 0720 & 0719. Ex Marcello. (March 1996).

Verona Acc. Fil. 13.249 extended bass, maple. Marked !! below windway, !! on foot end. Brass-edged labium. Arch-shaped key flaps. Plug made of coppiced wood. Restored by Rainer Weber 1971: 2 replacement back keytouches & replacement fontanelle. (June 1997).

Verona Acc. Fil. 13.243 greatbass, maple. Marked !! on body, !! on foot end. Brass-edged labium. Original crook. Restored by Rainer Weber 1971: replacement keytouch. (June 1997).

Vienna SAM 135 alto, fruitwood. Marked !! on foot end only. Chipped foot has been restored. 'Ganassi' flare in bore. Still with its original leather-covered case, SAM 171, stamped with identical !! mark. Originally part of consort comprising descant, 2 altos, tenor. Case damaged during second world war, Schlosser gives original measurements & photograph. Ex Catajo. (November 1997).

Vienna SAM 146 tenor, boxwood. Marked !! on foot end only. Decorated brass plate covering labium. Ex Catajo. (November 1997).

Vienna SAM 149 tenor, boxwood. Marked !! below windway, !! on foot end. Ex Catajo. (November 1997).

Vienna SAM 150 tenor, boxwood. Marked !! below windway, !! on foot end. Ex Catajo. (November 1997).

!! Types B & B1 circa 1559 – 1608 Known examples: 27

One of the two commonest marks found on surviving instruments, much in common with types A, C & D instruments which were clearly made in the same or an associated workshop. Two or three !! marks. Sharp horizontal line at the bottom of the top section parallel to top of bottom section of each !!. Tenor cornetts have conifer tree design identical to those found on type C instruments. It is possible that the Verona Acc. Fil. tenor cornetts are those listed in March 1559: *'corni tri*

grosi et vno picoll compre m. andrea a Venecia pezi . . . n° 4' (3 tenor & 1 treble cornett purchased by Mr. Andrea from Venice). This was Andrea Gritti, one of the founders of the Accademia 'alla Vittoria' whose instruments passed to the Accademia Filarmonica when they merged in 1564 (I am indebted to Dr Paganuzzi for this information). In 1580 the tenor cornetts in Verona were described thus: *'Nel primo degli cassoni a man destra sono corni cinque grossi, l'uno de quali ha le vere d'argento'* (In the first chest on the right hand side are 5 tenor cornetts, one of which has a silver tuning ring).

Type B1 instruments are cornetts made in England. The !! mark seems to be identical to type B, but because the tree designs are unlike those on any other cornetts and the instruments are known to be of a later date they have been given a subset of their own. This was probably because they were made many years after the death of the leather worker responsible for the conifer decorations on the other type B cornetts. The two cornetts in Oxford were purchased in 1605 for a total of £2 13 shillings for the visit of King James I to Christ Church college: *'So the King and Queen proceeded to the upper end of the Quire, where places were provided for them behind the traverse. The service was very solemn, the Quire full, and excellent voices, mixt with instruments.'* [Nichols].

CURVED CORNETTS

Type B1 Oxford, Christ Church A parchment-covered, R. Marked !!,!! below bottom fingerhole, !! !! on bell end. Tree design made from a single large bookbinder's stamp. Silver tuning ring made by Thomas Crompton in 1613. Purchased 1605. (May 1997).

Type B1 Oxford, Christchurch B parchment-covered, R. Marked !!,!! below bottom fingerhole, !! !! on bell end. Tree design made from a single large bookbinder's stamp. Silver tuning ring made by Thomas Crompton in 1613. Purchased 1605. (May 1997).

[probably B1 The Hague Ea 151-X 1952 parchment-covered, L. Marked !!,!! below bottom fingerhole. [Tarr p.105]].

TENOR CORNETTS

Bologna Mus. Civ. 1783 maple, leather-covered, 1-keyed. Marked !! !! below bottom fingerhole, no mark on bell end. Non-Verona profile. Keycover missing. Conifer tree design. (June 1997).

Type B1 Norwich 37.893 leather-covered, keyless. Marked !!,!! below bottom fingerhole, !! !! on bell end. Non-Verona profile. Faint tree design made from a single large bookbinder's stamp identical to that used on both Oxford cornetts. Ex Lord Hastings 1893, previous provenance unproven but thought to have been purchased by City Waits in 1608 for £2. (September 1998).

Verona Acc. Fil. 13.293 maple, leather-covered, 1-keyed. Marked !!,!! below bottom fingerhole, no mark on bell end. Non-Verona profile, low pitch. Conifer tree design. Restored by Rainer Weber 1973. (June 1997).

Verona Acc. Fil. 13.295 maple, leather-covered, 1-keyed. Marked !! !! below bottom fingerhole, no mark on bell end. Verona profile. Conifer tree design. Restored by Rainer Weber 1973. (June 1997).

Verona Acc. Fil. 13.296 maple, leather-covered, 1-keyed. Marked !! !! below bottom fingerhole, no mark on bell end. Verona profile. Conifer tree design. Restored by Rainer Weber 1973. (June 1997).

MUTE CORNETTS

Bologna Mus. Civ. 1770 boxwood. Marked !! !! below bottom fingerhole, no mark on bell end. Ex Liceo Musicale Bologna (June 1997).

Brunswick 106 (60) boxwood. Marked !! !! below bottom fingerhole, no mark on bell end. Ex Steinweg 1889. (March 1998).

Brussels M1192 pear. Marked !! !! below bottom fingerhole, no mark on bell end. Split. Ex Correr. (May 1997).

Brussels M2451 dark knotty boxwood. Marked !! !! below bottom fingerhole, no mark on end. MVA inked in large letters down its side. Split at bottom end mended with brass ring. Ex Barbieri. (May 1997).

Nuremberg MI 121 boxwood. Marked !! !! below bottom fingerhole, no mark on bell end. (March 1998).

Verona Bib. Cap. 13 boxwood/pearwood. Marked !! !! below bottom fingerhole, no mark on bell end. Split from bell to fingerhole 5, ring missing from bell. Ex Aliprandi (June 1997)

Verona Bib. Cap. 14 boxwood/pearwood. Marked !! !! below bottom fingerhole, no mark on bell end. Good condition. Ex Aliprandi. (June 1997).

Vienna SAM 227. Marked !! !! below bottom fingerhole, no mark on bell end. Horn ring around bell. Splits from bottom fingerhole to bell. (November 1997).

CURTAL

Vienna IN 117 bass, yew. Marked !! !! on body. Very highly decorated gold-plated brasswork with 2 additional back keys, probably made by a later metal worker with the initials CK, the initials on the gold bell rim. Probably adapted so that it could be played by a small-handed nobleman or woman with the initials SFS & a coat of arms incorporating the sun & moon. Stamped with a later owner's mark AA which is also found on other instruments in the Vienna collection. Several splits in bell & top of downbore. (November 1997).

FLUTES

Brussels M1064 tenor, boxwood. Marked !! !! below mouthhole, no mark on foot end. Badly split. Ex Correr. (May 1997).

Brussels M1065 tenor, orange boxwood? Marked !! !! below mouthhole, no mark on foot end. Split both ends. Ex Correr. (May 1997).

Brussels M1088 bass. Head joint only, marked !! !! below mouthhole. Ex Correr. (May 1997).

Verona Bib. Cap. 9 tenor, boxwood. Marked !! !! below mouthhole, no mark on foot end. Ex Aliprandi. (June 1997).

Verona Bib. Cap. 10 tenor, boxwood. Marked !! !! below mouthhole, no mark on foot end. Warped. Ex Aliprandi. (June 1997).

Verona Bib. Cap. 3 bass, boxwood. 2-piece. Marked !! !! below mouthhole, no mark on body section. Slight split in turning over socket. Ex Aliprandi. (June 1997).

RECORDERS

Bologna Acc. Fil. (unnumbered) tenor, very knotty dogwood. Marked !! !! below windway, !! !! on foot end. 'Ganassi' flare in bore. Warped, split from top to windway, foot chipped. Bequeathed to the Accademia in 1675 by its founder, Conte Vincenzo Maria Carrati [Morini]. (June 1997).

Vienna SAM 164 bassett, maple. Marked !!_u!! on body, !! !! on foot end. Foot chipped. Ex Catajo. (November 1997).

Washington DM1240 tenor, maple. Marked !! !! below windway. Voicing towards player. Purchased from Harold Reeves, London 1935 ex Ellinger collection, London [Museum cat. p.37].

SHAWM

Brussels M2326 altpommer, figured maple. Marked !! !! on top surface, !! !! on bell end. Ex Barbieri. (May 1997).

!! Type C *ante* 1596 Known examples: 10

These instruments are all cornetts. The conifer tree designs found on all these instruments are identical to those found on the type B cornetts. Vienna SAM 230 & 231, which are identically decorated mirror images of each other, were listed in the the 1596 Ambras inventory as: '*2 gleiche schwarze krumppe zingen*' [Schlosser] (2 matched black curved cornetts). Two or three !! marks. Each section of the mark is almost triangular, but slightly rounded. Bottom of top sections & top of bottom sections of mark are pointed. Some of these instruments were made to the same plans as instruments with different marks e.g. Brussels M1189 & Verona 13.263.

CURVED CORNETTS

[**Brussels 1208** parchment-covered, L. Conifer tree design but no !! marks: marked only with a shield. Ex Correr. (March 1998).]

[probably **Brunswick 108 (62)** boxwood, leather-covered L?R. Decorative tooling. Marked !! !! below bottom fingerhole. Ex Steinweg 1889. This instrument was missing when I visited the museum in March 1998. NB this instrument is recorded as being Brunswick 63 in Tarr.]

Hamburg 1924.203 leather-covered, L. Marked !! !! below bottom fingerhole [Tarr p.128].

Vienna SAM 230 leather-covered, L. Marked !! !! below bottom fingerhole, no mark on bell end. Conifer tree design & arabesques. Ex Ambras. (November 1997).

Vienna SAM 231 leather-covered, R. Marked !! !! below bottom fingerhole, no mark on bell end. Conifer tree design & arabesques. Ex Ambras. (November 1997).

Vienna SAM 236 leather-covered, R. Unmarked but decorations are identical to SAM 230 & 231. Conifer tree design & arabesques. Ex Catajo. (November 1997).

MUTE CORNETTS

Brussels M1189 boxwood. Marked !! !! below bottom fingerhole, no mark on bell end. Split at bottom end. Ex Correr. A pair with M1188 which is only marked with an eagle. (May 1997).

Verona Acc. Fil. 13.261 boxwood, very knotty. Marked !! !! below bottom fingerhole, no mark on bell end. No splits/worm. Restored by Rainer Weber 1973. (June 1997).

Verona Acc. Fil. 13.263 maple. Marked !! !! on bell end only. 2-piece. Restored by Rainer Weber 1973. A pair with 13.262 which has a different !! mark. (June 1997).

TENOR CORNETT

Brunswick 112 (66) leather-covered, keyless. Marked !!,!! below bottom fingerhole, no mark on bell end. Non-Verona profile. Conifer tree design. Ex Steinweg 1889. (March 1998).

!! Type D Known examples: 3

These identically marked instruments also have identical profiles, however Rome 0699 has a round cross-section, possibly because it was commissioned at a later date to make up a set with Rome 0700 & 0701 which are both !! type A tenor cornetts. Verona 13.292 has unique decorations, but the conifer tree designs found on the other two instruments are identical to those on the !! types B & C cornetts.

TENOR CORNETTS

Rome 0699 maple, leather-covered, keyless. Marked !!,!! below bottom fingerhole, no mark on bell end. Round cross-section. Verona profile. Conifer tree design. Slight woodworm (not recent). Ex Marcello. (March 1996).

Verona Acc. Fil. 13.294 maple, leather-covered, 1-keyed. Marked !!,!! below bottom fingerhole, no mark on bell end. Verona profile. Conifer tree design. Restored by Rainer Weber 1973. (June 1997).

Verona Acc. Fil. 13.292 maple, leather-covered, 1-keyed. Marked !!,!! below bottom fingerhole, no mark on end. Verona profile. Deciduous tree design. Restored by Rainer Weber 1973. (June 1997).

!! Type E Known examples: 3

Tree patterns & arabesques similar to those on !! type D cornetts but much simpler. This could be because they are older than type D & the leather worker who decorated the D instruments had not yet been employed, or conversely they may have been decorated at a later date by a less skilled worker.

CURVED CORNETTS

Brussels M1202 leather-covered, R. Stamped !! !! below bottom fingerhole, !! !! on bell end. Simplified conifer tree design. Ex Correr. (May 1997).

Verona Acc. Fil. 13.266 leather-covered, L. Stamped !! !! below bottom fingerhole, no mark on bell end. Simplified conifer tree design. Restored by Rainer Weber 1973. (June 1997).

Verona Acc. Fil. 13.269 leather-covered, L. Stamped !! !! below bottom fingerhole, no mark on bell end. Simplified conifer tree design & simplified arabesque. Restored by Rainer Weber 1973. (June 1997).

!! Type F Known examples: 7

Two or three !! marks, close together, possibly same as type D. Top sections of mark almost joined to bottom sections. Top sections of mark almost straight-sided. Excellent craftsmanship. The crumhorns are a complete set with their original box, ex Valdrighi, probably originally from the Este collection in Modena, however no crumhorns are listed in the 1600 inventory of their instruments [van der Straeten].

CRUMHORN

All coppiced field maple?

Brussels M610 treble. Marked !!,!! below cotton reel, !! !! on side of bell. Cap split. (May 1997).

Brussels M611 tenor. Marked !!,!! below cotton reel, !! !! on side of bell. Cap split. (May 1997).

Brussels M612 tenor. Marked !!,!! below cotton reel, !! !! on side of bell. (May 1997).

Brussels M613 tenor. Marked !!,!! below cotton reel, !! !! on side of bell. Cap split. (May 1997).

Brussels M614 bass. Marked !!,!! below cotton reel, !! !! on side of bell. Cap split. (May 1997).

Brussels M615 greatbass. Marked !!,!! below cotton reel, !! !! on side of bell. Cap split. (May 1997).

RECORDER

Vienna SAM 363 bassett. Marked !!,!! below windway. Foot reshaped in baroque style. Now has standing-closed key with square flap & extra hole has been drilled. Ex Hof Mobilien Depot 1921. (November 1997).

!! **Type G** (= Weber type 1) *ante* 1548 Known examples: 11

Two !! marks. This mark is found on the largest surviving set of Verona Acc. Fil. recorders, purchased from Paolo Naldi in 1548. Recorders were lost from the set as can be seen from the following inventories:

- 1562 *'Una cassa de flauti pezzi n° ventidui, et il basso in duo pezzi, coperta de corame negro con le chiavature di laton, et tre canelle per sonar i bassi vz L.204'* [di Pasquale]. (A case of 22 recorders, & a 2-piece bass, covered in black leather (i.e. the case) with brass keys, & three crooks for playing the basses vz £204).
- 1569 *'Flauti in una cassa di n° 22 compita'* [ibid]. (A complete set of 22 recorders in a case).
- 1580 *'Una coppia di flauti grandi nella sua cassa di numero 22 con tre canelle di latone . . .'* [ibid]. (A set of 22 large recorders in their case with 3 brass crooks).
- 1585 *'Flauti copia maiore in sua cassa con bochini d'othono 3 n° 22'* [ibid]. (A large set of 22 recorders in their case with 3 brass crooks).
- 1628 *'1 cassa con tredici flauti soli nera, gli altri mancano'* [ibid]. (1 black case with only 13 recorders, the others are missing).
- 1716 *'Una cassa grande con flauti, e fagotti dieci'* [ibid]. (A large case of 10 recorders & fagotti (i.e. recorders with crooks)).

RECORDERS

Verona Acc. Fil. 13.253 bassett, maple, very knotty. Marked !! !! below windway, !! !! on foot end. Restored by Rainer Weber 1971: replacement keytouch, fontanelle & cap ring; wormholes filled. (June 1997).

Verona Acc. Fil. 13.252 bassett, maple. Marked !! !! below windway, !! !! on foot end. Split fontanelle & foot. Restored by Rainer Weber 1971: wormholes filled. (June 1997).

Verona Acc. Fil. 13.251 bassett, maple, very figured near top. Marked !! !! below windway, !! !! on foot end. Restored by Rainer Weber 1971: wormholes filled. (June 1997).

Verona Acc. Fil. 13.250 bassett, maple. Marked !! !! below windway, no mark on foot end because of damage. Restored by Rainer Weber 1971: replacement keytouch, split fontanelle repaired; wormholes filled. (June 1997).

Verona Acc. Fil. 13.246 bass, maple. Marked !! !! below windway, !! !! on foot end. Split fontanelle. Restored by Rainer Weber 1971: replacement key & crook; wormholes filled. (June 1997).

Verona Acc. Fil. 13.245 bass, maple. Marked !! !! below windway, !! !! on foot end. Split fontanelle. Restored by Rainer Weber 1971: replacement keycover & crook; wormholes filled. (June 1997).

Verona Acc. Fil. 13.242 greatbass, maple. Marked !! !! below windway, unable to see foot. Restored by Rainer Weber 1971: replacement crook, keytouch & spring. (June 1997).

SHAWMS

Salamanca I-06 soprano. Marked !! !! on top surface, !! !! on bell end. Bell section leather-covered. Very poor condition, broken in two, irreversible woodworm damage [Perez Arroyo].

Salamanca I-07 alto, maple. Marked !! !! on bell end, marks on top surface missing because top is broken off above first fingerhole. Bell section leather-covered. 'Lamentable' condition: keys & fontanelle missing, but no woodworm [Perez Arroyo].

Salamanca I-08 tenor, maple. Marked !! !! on top surface, !! !! on bell end. Better condition, no woodworm, however both front keys, both back keys & fontanelle rings missing [Perez Arroyo].

Salamanca I-09 bass, maple. Top joint & fontanelle only, marked !! !! on top surface. Both fontanelle rings missing [Perez Arroyo].

I am grateful to John Hanchet for information about the Salamanca shawms.

!! Type H (= Weber type 2) *ante* 1569 Known examples: 5

Two !! marks. Marks are thin, straight, parallel & far apart. The type H recorders in the Accademia Filarmonica di Verona are described in inventories as follows:

1569 '*Flauti in una cassa di n° 10 compita*' [di Pasquale] (a complete set of 10 recorders in a case).

1572 '*Flauti in una cassa di n° 10 compita mancano tri*' [ibid] (a complete set of 10 recorders in a case missing three).

1580 '*Una coppia di flauti n° 9 tra quali ne amanca uno nella coppia che sarebbero dieci nella sua cassa*' [ibid] (A set of 9 recorders . . .).

1585 '*Flauti in cassa mezzana n° 8 mancavi flauti 2*' [ibid] (8 recorders in a medium case missing 2 recorders).

1628 '*1 cassa con cinque flauti soli nera*' [ibid] (1 black case with only 5 recorders).

1716 '*Un'altra cassa minore con flautti fagotti cinque*' [ibid] (Another small case with 5 recorder *fagotti* (i.e. with crooks)).

MUTE CORNETT

Nuremberg MI 120 boxwood. Marked !! !! below bottom fingerhole, no mark on bell end. (March 1998).

RECORDERS

Brussels M1033 bassett, maple. Marked !! !! below windway, !! !! on foot end. Voicing towards player. Plug missing. Ex Correr. (May 1997).

Oxford, Bate 0117 bassett, maple. Marked !! !! below windway, !! !! on foot end. (May 1997).

Verona Acc. Fil. 13.254 bassett, maple. Marked !! !! below windway, !! !! on foot end. Restored by Rainer Weber 1971: replacement keytouch & fontanelle. (June 1997).

Verona Acc. Fil. 13.244 bass, maple. Marked !! !! below windway, !! !! on foot end. Restored by Rainer Weber 1971: replacement windcap, key, fontanelle & crook. (June 1997).

!! Type I ante 1596 Known examples: 3

Two !! marks. So far only found on instruments in the Vienna Kunsthistorisches Museum: a 1596 inventory of instruments owned by Archduke Ferdinand of Schloß Ambras lists them all [Schlosser].

MUTE CORNETT

Vienna SAM 225 knotty fruitwood. Marked !! !! below bottom fingerhole, no mark on end. Ex Ambras – 1596: '*ain gelb grader züngen*' [Schlosser] (a yellow mute cornett). (November 1997).

FLUTE

Vienna SAM 174 tenor, boxwood. Marked !! !! below mouthhole, no mark on end. Splits in foot. Ex Ambras – 1596: one of '*zwei gelbe zwerchpfeifen*' [ibid] (two yellow flutes). (November 1997).

SHAWM

Vienna SAM 180 altpommer, maple. Marked !! !! on top surface & bell end. Slight chip on bell. Ex Ambras – 1596: '*ain gelbe Schalmei mit zwaien messingen reifen*' [ibid] (a yellow shawm with two brass rings). (November 1997).

!! Type J 1580 Known examples: 3

These marks are very similar to type B but top parts of mark are wider. Verona 13.259 could be a remnant of the '*Quattro cornette di oppio*' [di Pasquale] (four maple cornetts) recorded in 1580.

MUTE CORNETTS

Verona Acc. Fil. 13.258 plum. Marked !! !! below bottom fingerhole, no mark on bell end. Restored by Rainer Weber 1973: mouthpiece & split bell restored, wormholes filled. (June 1997).

Verona Acc. Fil. 13.259 maple. Marked !! !! below bottom fingerhole, no mark on bell end. Restored by Rainer Weber 1972: was previously broken in two above 1st fingerhole. Mouthpiece & split bell restored, wormholes filled. (June 1997).

Verona Acc. Fil. 13.260 plum. Marked !! !! below bottom fingerhole, no mark on bell end. Restored by Rainer Weber 1973. (June 1997).

!! Type K Known examples: 4

Tree designs on cornetts resemble Venetian windows or playing card spades.

CURVED CORNETTS

[**Brunswick 107 (61)** leather-covered, L. Unmarked, but identical decorations to those on Verona 13.267 & 13.268. Ex Steinweg 1889. (March 1998).]

[**Brussels 1213** parchment-covered, L. Unmarked, but identical decorations to those on Verona 13.267 & 13.268. Top chipped, parchment damaged around fingerhole 2. No diamonds i.e. straight-sided. (March 1998).]

Verona Acc. Fil. 13.267 leather-covered, L. Marked !! !! below bottom fingerhole, no mark on bell end. Restored by Rainer Weber 1973. A pair with 13.268. (June 1997).

Verona Acc. Fil. 13.268 leather-covered, L. Marked !! !! below bottom fingerhole, no mark on bell end. Restored by Rainer Weber 1973. A pair with 13.267. (June 1997).

!! Type L 1604 known examples: 4

The cornetts were used in the Hofkapelle of Landgrave Moritz of Hessen in Kassel. Michael Praetorius based his *Theatrum Instrumentorum* on the Kassel instruments. They are remnants of:

1604 'Ein Stillen Zincken Futter darinnen 6. Weiße Zincken' [Heyde] (a case of mute cornetts containing 6 white cornetts).

1613 'Mehr Ein Futter weißer Stillen Zincken. Ein thon höher dan die worher geschriebene, Seindt auch Sechße.' [ibid] (Further 1 case of white mute cornetts a tone higher than the above [case]. Also 6 therein).

MUTE CORNETTS

Leipzig 1559. Marked !! !! below bottom fingerhole. Ex Kassel [Heyde].

Leipzig 1560. Marked !! !! below bottom fingerhole. Ex Kassel. Also marked with the monogram GG, which is that of Georg Graumann who was an instrumentalist in the Hofkapelle from 1587 onwards. He died of the plague in 1618 [Heyde].

RECORDERS

Bologna Mus. Civ. 1830 bassett, maple and pine. Marked !! !! , voicing towards player. Mark on foot missing because of extensive baroque alterations. (June 1997).

Vienna SAM 151 tenor, fruitwood. Marked !! !! below windway, !! on foot end. Plug made of coppiced wood. Chipped foot restored. Ex Catajo. (November 1997).

!! Type M Known examples: 2

Top part of !! marks slightly flattened.

MUTE CORNETTS

Vienna SAM 226 figured maple. Marked !!^{!!}!! below bottom fingerhole, no mark on bell end. Horn ring around bell. Ex Catajo. (November 1997).

Vienna SAM 228 figured maple. Marked !! below bottom fingerhole, no mark on bell end. Horn ring around bell, either a repair to or the cause of cracks now present. Ex Catajo. (November 1997).

!! **Type N** Known examples: 2

Upper part of mark very straight-sided.

CURVED CORNETT

Nuremberg MIR 41 leather-covered, R. Marked !! below bottom fingerhole, !! on bell end. (March 1998).

RECORDER

Verona Bib. Cap. 1 bassett, maple. Marked !! below windway, !! on foot end. Key flap missing, foot chipped. Active woodworm. (June 1997).

!! **Type O** Known examples: 2

MUTE CORNETTS

Augsburg 3006 boxwood. Marked !! below bottom fingerhole, no mark on bell end. A pair with 3007. Restored by Rainer Weber 1968. (March 1998).

Augsburg 3007 boxwood. Restored by Rainer Weber 1968: replacement section below bottom fingerhole, therefore the mark is missing. A pair with 3006. (March 1998).

!! **Type P** Known examples: 2

These are poorly made instruments. Two halves of mark are parallel. Mark applied off-centre.

MUTE CORNETT

Brussels M1191 boxwood. Marked !! below bottom fingerhole, no mark on bell end. Split both ends, top repaired with brass ring. Ex Correr. (May 1997).

RECORDER

Brussels M2345 bassett, figured sycamore. Marked !! below windway, !! on foot end. Voicing towards player. Foot badly chipped, keywork & fontanelle missing. Ex Barbieri. (May 1997).

!! **Type Q** Known examples: 2

Beautifully made recorders of an unusually large size for boxwood.

RECORDERS

London V & A 303.1882 bassett, very knotty boxwood. Marked !! below

windway, part of !! !! mark remains on foot end – chipped foot repaired. Fontanelle split, several long splits in main part of body, replacement cap. Ex Engel 1882. A pair with 306.1882. (March 1998).

London V & A 306.1882 bassett, boxwood. Marked !! !! below windway, !! !! on foot end. Foot badly chipped. Fontanelle split. No splits in body, replacement cap. Ex Engel 1882. A pair with 303.1882. (March 1998).

!! Type R Known examples: 2

!! mark heavily applied & resembles an X. Instruments are crudely made & not in tune.

CURTALS

Augsburg 3017 alto, maple. Marked !!,!! above first fingerhole. Restored by Rainer Weber 1968. (March 1998).

Augsburg 3016 tenor, maple. Marked !!,!! above first fingerhole. Restored by Rainer Weber 1968: replacement front keywork & butt cap. (March 1998).

Unclassified !! instruments (35)

These instruments have not been classified because (a) the mark is too faint; (b) the mark is unique or (c) I have not seen the instrument, in which case no date is given.

CURVED CORNETTS

(a) **Bologna Mus. Civ. 1784** parchment-covered boxwood, R. Marked !! !! below bottom fingerhole, no mark on bell end. (June 1997).

(a) **Brussels M1204** parchment-covered, R. Marked !! !! below bottom fingerhole, no mark on bell end. (May 1997).

(a) **Brussels M1207** leather-covered, but cut away around thumbhole, R. Marked !! !! below bottom fingerhole, very faint !! !! mark on bell end. (May 1997).

(a) **Brussels M1209** parchment-covered, L. Marked !! below bottom fingerhole, no mark on bell end. Diamonds same as Vienna SAM 234. Ex Correr (May 1997).

(a) **Brussels M1211** leather-covered boxwood, L. Marked !! below bottom fingerhole, no mark on bell end. Ex Correr (May 1997).

(a) **Brussels M1218** leather-covered, L. Marked !! below bottom fingerhole, no mark on bell end. Round cross-section. Brass toothed ring above fingerhole 1. V-shaped section missing at top. Ex Correr. (May 1997).

(a) **Hamburg 1924.200** leather-covered, L. Marked !! !! below bottom fingerhole [Tarr p.124].

(a) **Hamburg 1924.201** leather-covered boxwood, R. Marked !! !! below bottom fingerhole [Tarr p.124].

(a) **Hamburg 1924.202** leather-covered boxwood, R. Marked !! below bottom fingerhole, no mark on bell end [Tarr p. 126].

(c) **Paris E580 C626** leather-covered, R. Marked !! !! below bottom fingerhole. Ex Correr [Tarr p.197].

(b) **Verona Acc. Fil. 13.265** leather-covered, L. Marked !! !! below bottom fingerhole, no mark on bell end. Conifer tree design & arabesques. Identical decorations to type C cornetts, however !! mark is different. Restored by Rainer Weber 1973. (June 1997).

(a) **Vienna SAM 232** leather-covered, R. Marked !! !! below bottom fingerhole, no mark on bell end. Very faint tree designs. Leather missing around fingerhole 5. Ex Catajo. (November 1997).

(a) **Vienna SAM 233** leather-covered, R. Marked !! !! below bottom fingerhole, no mark on bell end. Very faint tree designs. Leather cut away around thumbhole. Ex Catajo (November 1997).

(a) **Vienna SAM 234** leather-covered, L. Marked !! below bottom fingerhole, no mark on bell end. Diamonds same as Brussels M1209. Ex Catajo. (November 1997).

ALTO CORNETT

(a) **Brussels M2450** leather-covered. Marked !! below bottom fingerhole, no mark on bell end. S-shaped, round cross-section. Ivory mouthpiece, probably not original. Mahillon says mark is TB. Ex Barbieri. (May 1997).

MUTE CORNETTS

(b) **Brunswick 106 (60)** dark boxwood. Marked !! !! below bottom fingerhole, no mark on bell end. Warped above first fingerhole, bell badly split. Ex Steinweg 1889. (March 1998).

(b) **Nuremberg MI 121** boxwood. Marked !! !! below bottom fingerhole, no mark on bell end. (March 1998).

(b) **Verona Acc. Fil. 13.262** maple. Marked !! !! on bell end only. 2-piece; a pair with 13.262 but different !! !! mark. Restored by Rainer Weber 1973: filled wormholes (June 1997).

CURTALS

(c) **LinZ W125** bass, leather-covered. Marked !!!! above first fingerhole.

(c) **LinZ W127** bass. Marked !!!! above first fingerhole.

(c) **Vienna IN 118** bass. Marked !!!! . Property of the Gesellschaft der Musikfreunde, in storage in November 1997.

(b) **Vienna SAM 183** bass, very figured maple. Marked !!!! above first fingerhole. Top of downbore has been repaired. Ex Ambras. (November 1997).

RECORDERS

(c) **Berlin 2818** bassett, maple. Marked !! below windway, !! !! on foot end [Marvin p.33].

(b) **Brunswick 131 (85)** bass, maple. Marked !! below windway, !! !! on foot end. Cap ring missing, fontanelle split, foot badly chipped. Woodworm. Ex Steinweg 1889. (March 1998).

(b) **Brussels M1025** keyless tenor, orange/brown fruitwood. Marked !! !! below windway, !! !! on foot end. Split from top to windway. Ex Correr. (May 1997).

(b) **Hamburg 1924.206** bassett. Marked !! below windway, !! !! on foot end [Young p.36].

(c) **Innsbruck I** Marked !! !! below windway [Marvin p.32].

(b) **London Bingham** tenor, ivory. Marked !! below windway, no mark on foot end. Ex Schloß Baden-Baden (October 1996).

(c) **Paris E1935** alto, ivory. Marked !! below windway [Marvin p.34].

(c) **St Petersburg** bass. Marked !! !! [von Huene p.34].

(b) **Vienna SAM 138** alto, dark streaked fruitwood. Marked !! on foot end only. Ex Catajo. (November 1997).

(b) **Vienna SAM 147** treble, fruitwood. Marked !! !! on foot end only. Entire head is modern restoration. Foot chipped. Ex Catajo. (November 1997).

(b) **Vienna SAM 158** bassett, very figured boxwood. Marked !! below windway, !! !! on foot end. Plug made of coppiced wood. Foot chipped. Fontanelle split. Ex Catajo. (November 1997).

(c) **Vienna SAM 165** bassett, maple. Marked !! !! below windway, !! !! on foot end. Ex Ambras. On loan to Schloss Ambras in November 1997.

SHAWM

(a) **Vienna SAM 179** schalmei, very figured maple. Marked !! !! on bell end only. Fingerholes very worn. Bell chipped & restored. Ex Catajo. (November 1997).

Instruments marked HIERO.S.

CURTALS

Augsburg 3014 bass, fruitwood. Ex Augsburg town band? Restored by Rainer Weber 1968; entirely replacement brasswork, based on Vienna SAM 187 which is marked HIER S. (March 1998).

Augsburg 3013 quartbass, fruitwood. Ex Augsburg town band? Restored by Rainer Weber 1968; entirely replacement brasswork. (March 1998).

Augsburg 3012 octavebass, fruitwood. Ex Augsburg town band? Restored by Rainer Weber 1968; replacement brasswork except lower back keytouch; woodworm treated.(March 1998).

Instruments marked HIER S.

CURVED CORNETT

Paris 977.10.2 E.2203 leather-covered, R. . Ex Cesbron.

MUTE CORNETTS

Remnants of instruments from the Kassel Hofkapelle listed in 1613: '*Zwey Futter weißer Stillen zincken, in jedem Sechß, gleicher größe undt thons.*' [Heyde] (2 cases of white [i.e. not black] mute cornetts, 6 in each, of like size & pitch). They may have been among the instruments brought there by Schütz following his visit to Venice in 1609.

Leipzig 1561 (de Wit 567) also marked with a crowned double-headed eagle [Heyde].

Leipzig 1562 (de Wit 568) also marked with a crowned double-headed eagle [Heyde].

TENOR CORNETT

Nuremberg MI 111. (March 1998).

CURTALS

Brussels M990 tenor. Ex Correr. (May 1997).

Vienna SAM 185 bass, fruitwood. Ex Catajo. (November 1997).

Vienna SAM 187 quartbass, fruitwood. Ex Catajo. (November 1997).

Vienna SAM 188 quartbass, fruitwood. Ex Catajo. (November 1997).

RECORDERS

Verona Bib. Cap. 2 bassett, maple. Ex Aliprandi. (June 1997).

Vienna SAM 132 alto, boxwood. Ex Catajo. (November 1997).

Vienna SAM 142 keyless tenor, boxwood. Ex Catajo. (November 1997).

Vienna SAM 143 keyless tenor, boxwood. Ex Catajo. (November 1997).

Vienna SAM 144 keyless tenor, boxwood. Ex Catajo. (November 1997).

Vienna SAM 159 bassett, maple. Ex Catajo. (November 1997).

Vienna SAM 160 bassett, maple. Ex Catajo. (November 1997).

Vienna SAM 170 original case for the above set, showing that original set also included 1 soprano & another alto, making a total of eight instruments. These are similar, if not identical to Giacomo & Santo Bassano's 1559 '*cassa de flauti cum doi bassi cum le chiave de numero otto cum sua cassa discoperta L37 s4*' (case of recorders with two keyed basses, eight in all, with their lidless case, 37 lire & 4 soldi) – see Appendix 1.

Instruments marked HIE.S

MUTE CORNETTS

Rome 0691 Boxwood. Ex Marcello. (March 1996).

Rome 0692 Boxwood. Ex Marcello. (March 1996).

Rome 0693 Boxwood. Ex Marcello. (March 1996).

Rome 0694 Boxwood. Ex Marcello. (March 1996).

Rome 0695 Figured maple. Ex Marcello. (March 1996).

RECORDERS

Vienna SAM 161 bassett, maple. Ex Catajo. (November 1997).

Vienna SAM 162 bassett, maple. Ex Catajo. (November 1997).

Vienna SAM 166 bass, maple. Ex Catajo. (November 1997).

Vienna SAM 167 bass, maple. Ex Catajo. (November 1997).

Vienna SAM 168 bass, maple. Ex Catajo. (November 1997).

Vienna SAM 169 greatbass, maple. Ex Catajo. (November 1997).

CONCLUSIONS AND OBSERVATIONS

1. The !! marks vary in shape, size, number and arrangement, and the instruments themselves vary in quality reflecting the fact that they were made by many different craftsmen.
2. The stamp would have been heated before use and therefore the same stamp produced different marks on leather and wood because leather is more heat sensitive. Leather can also deteriorate more than wood, so some of the marks on the curved cornetts have been difficult to classify.
3. Sometimes otherwise identically proportioned instruments have different !! marks, e.g. mute cornetts Verona 13.262 & 13.263. This could be because (a) they were made in the same workshop but finished by different makers, (b) they were made by the same maker who no longer had access to the original stamp, (c) they were made in different workshops but to the same plans, or (d) one is a later copy made by a different maker.
4. Some leather-covered cornetts have identical decorations but different !! marks, e.g. Verona 13.292 & 13.293. In addition to points 3(a) and (b) above, one explanation for this is that the leather covering and decorating were contracted out and the !! mark applied by the maker after final tuning: the same leather worker could have worked for different makers over a number of years. The Basel tenor cornett has decorations which carry on under the keywork which suggests that the decorating and key fitting were carried out by two different people because it is unnecessary to decorate a part of the instrument which is hidden. The Bassanos, for example, worked in the same Venetian district as the German leather workers.
5. Some identically decorated cornetts have no !! mark at all e.g. Vienna SAM 236, possibly because (a) the maker may have forgotten to mark it since it was a separate process, (b) he might not have been satisfied with the instrument, or (c) the decorator might have kept the instrument and sold it privately.
6. Each !! mark has been made with a single stamp used once, twice or three times. This can be seen on Brunswick 106 which has a double impression of one of its two !! marks because the tool slipped.
7. There is no evidence connecting the number of marks used with the pitch of the instrument.
8. There is no evidence to suggest that the number of marks used represented different generations of the Bassano family. It seems more likely that it may simply have depended on the whim of the instrument maker, and sometimes a different number of marks are used on different parts of the same instrument. Very often this is simply because there is no room for three marks on the bottom flat surface of a cornett or flute. Other makers also varied the number of marks, e.g. the set of crumhorns

made by IEORG WEIER in Rome has one or two marks on the smaller sizes and two or three on the larger sizes.

9. Different generations or workshops of the Bassanos may have used different !! marks, but:

10. There is no evidence that !! was the exclusive mark of the Bassano family.

11. The commonest marks found are types A, B, C and D which between them account for 62 out of the 149 extant instruments marked !! i.e. 42%. Instruments with these marks are all interrelated, e.g. identical 'conifer' tree designs are found on types B, C and D cornetts. The Basel tenor cornett has type A tree designs but sections of arabesque similar to those found on type C cornetts; Rome 0699 (type D) is very similar to the other Rome cornetts which are type A. Types A – D were all made if not in the same workshop then by very closely allied workshops. If any of the !! instruments were made by the Bassanos then I feel it is most likely to have been these. Of the few surviving recorders capable of being played as described by Ganassi, one is type A (Vienna SAM 135) and one is type B (Bologna Acc. Fil.). Ganassi was a Venetian colleague of the Bassanos.

12. One of these Ganassi recorders, Vienna SAM 135, was originally part of a consort comprising descant, 2 altos and a tenor, and therefore not used exclusively for solo music.

13. Ganassi gives examples of three different makes of recorder made by makers using the stamps A, B and ♣. The commonest marks found on surviving recorders of the period are A, !! and ♣. We know that A is the mark of the Schnitzer family and ♣ is usually the mark of the Rauch family. The top parts of the type A !! mark look like a small B and its mirror image, so it is possible that Ganassi's B recorders were !! recorders. If the recorder players depicted in his treatise are the Bassano brothers, as discussed in Appendix 1, then it would be surprising if he did not describe their instruments in his text. Perhaps it was obvious to him that B and !! were interchangeable.

14. The !! mark became so well known that in contemporary inventories instruments with this mark were listed as being 'made in Venice' unlike other instruments which were listed as 'made by so-and-so'. However the evidence suggests that many of these instruments were made in London, particularly type B1.

15. In July 1554 Prince Philip of Spain married Mary I of England in Winchester, bringing a large number of musicians who spent 3 years in England and met many of the musicians and composers associated with the English court, including the Bassanos. This would explain the contemporary references to English-made instruments in Rodrigo, Burgos and Huesca cathedrals, and suggests that the shawms which

survive in Salamanca cathedral (see type G) could have been acquired from England at about the same date. The type G recorders can be dated to *ante*1548.

16. Venice and London were very important trade centres, and not all instruments purchased in these places were marked !! .

17. The marks HIE.S, HIER. S. and HIERO.S. may have been used by Hieronymous, Jacomo and Santo Bassano in the Venetian workshop at some stage. A *Hieronimo de li Flauti* was referred to in Venetian State Archives in the second half of the sixteenth century [Zaniol].

18. A brief checklist of these instruments made by myself in 1987 contained many errors, especially the HIE.S and HIER. S. instruments which had been wrongly catalogued.

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APPENDICES

Appendix 1.

ABOUT THE BASSANO FAMILY

FAMILY HISTORY

Hieronimo da Bas[s]an had six sons called Jacomo, Alvise, Jasper, John, Anthony and Baptista. They were all musicians, and many of them and their descendants were composers and instrument makers. They were also merchants, for example those based in London imported Italian wine and exported calfskins, possibly to the Venetian leather workers by whom English calfskins were highly prized. They were probably a Jewish family taking their name from the town Bassano, near Venice, which expelled all its Jewish residents in the early sixteenth century [Lasocki, 1995]. Jews had the right to seek shelter in Venice and in March 1516 the *Ghetto Nuovo* was established there, taking its name from the *geto*, the old bronze foundry abandoned in the fifteenth century. The only trades they were allowed to pursue were money lending and the buying and selling of second-hand clothes, apart from a few who were doctors or printers [Fortis]. The Bassanos may have chosen to become Christians, at least nominally, and so gave the name Baptista to their youngest son, the only one born in Venice. They lived in the parish of San Maurizio, in the San Marco district, the same parish in which

Andrea Gabrieli lived from 1555 to 1573 [Ongaro, 1985]. This was the district in which the German shoemakers had their workshops in *Calle delle Botteghe* (Lane of the Workshop) near *Corte della Pelle* (Hide Court) [Micconi]. The German lute makers also had their workshops here, including Magno I, Magno II and Moisé Tieffenbrucker who worked '*all'insegna dell'Aquila negra*' (at the sign of the black eagle) in the *merceria* San Salvator and the *merceria* San Zulian [Bova].

In 1531 Alvisè, John, Jasper and Anthony Bassano made a preliminary visit to England as *The King's Sackbuts*, i.e. members of the consort of shawms and sackbuts, and £13 6s 8d was '*paid to four new minstrels for their costs going to Southampton to fetch their stuff*'. They returned to Venice after a few years to rejoin their elder brother Jacomo who had stayed behind to run the instrument workshop with their father Hieronymous, and their brother Baptista who was then too young to travel to England. The titlepage of Ganassi's treatise on recorder playing *Opera intitulata Fontegara* (Venice, 1535) shows five musicians, four of whom are playing the recorder. '*Ganassi's treatise . . . was written by a recorder player employed by the Doge of Venice at the time the Bassano brothers were in that city and perhaps similarly employed . . . The Bassanos would surely, therefore, have been acquainted with the author of the treatise. Furthermore, if, as Henry VIII's agent, Edmond Harvel, claimed, the Bassanos were 'all excellent[,] and esteemed above all other [musicians] in [Venice] in their virtue', they would presumably have been among those leading recorder players of the time that Ganassi says he had studied and played with*' [Lasocki, 1995]. The five musicians could be John, Jasper, Anthony, Baptista and Alvisè Bassano: the boy looks about 12 years old which is how old Baptista would have been in 1535 – four years earlier he had been too young to travel to England with his brothers, but four years later was old enough to be appointed musician to the English Court [Lyndon-Jones, 1996].

At about this time the Jewish scholars of the Venetian ghetto were consulted by Henry VIII about the legality of his marriage to Catherine of Aragon. They decided in Henry's favour, so he had no qualms about employing Jewish musicians. His offer of permanent employment to Anthony in 1538 as '*maker of divers instruments of music*' was too good an opportunity to refuse, and on 1 October 1539 Alvisè, Jasper, John and Baptista Bassano departed from Venice with '*160 crowns of gold [£40] for their own costs . . . for conveyance of their instruments and other necessaries*' to join Anthony and form the first Court recorder consort [Lasocki, 1983]. Hieronymous died shortly after his sons' departure from Venice and so Jacomo, who had travelled to London with Anthony, returned to take over the Venetian workshop. He worked with his son-in-law Santo Gritti who later adopted the name Bassano. Santo's son was the famous cornettist and composer Giovanni Bassano [Selfridge-Field, 1994].

THE BASSANOS' LONDON WORKSHOPS

The Bassanos were leased part of the recently dissolved Charterhouse monastery from 1542 to 1552, and Alvisè, Anthony, John and possibly Jasper made instruments there [Lasocki]. They combined instrument-making with their duties at Court, for instance Alvisè, John, Anthony, Jasper, Baptista and Anthony's eldest son Mark Anthony were among the musicians at the Coronation of Edward VI in 1547. In 1552 they were evicted from the Charterhouse, and Anthony, Jasper and John bought a property '*formerly called The Bell*' in Mark Lane, very close to the Tower of London [Lasocki, 1983]. No doubt they would

have witnessed some of the executions on Tower Hill, and arrivals of foreign dignitaries at Tower Wharf since the Tower was a royal residence at the time. Baptista's daughter Emilia was the mistress of the Lord Chamberlain Henry Carey, the illegitimate son of Henry VIII by Anne Boleyn's sister Mary [Daily Telegraph, 27/5/97, p.5]. When Emilia became pregnant she was married off to Alfonso Lanier, another member of the Court recorder consort, and named her son Henry after his father and grandfather. It has also been demonstrated that she was most probably William Shakespeare's 'dark lady' and his works contain many references to the Bassanos [Rowse; Lasocki *et al.*].

From 1603 to 1608 Anthony's fourth son Andrea Bassano and Robert Henlake were '*makers, repairers and tuners of his Majesty's* [i.e. James I] *wynde Instruments*' [Ashbee]. Anthony's second son Arthur continued to live and work in Mark Lane until his death in 1624, when he in turn bequeathed all his instrument-making tools to his son Anthony II [Lasocki, 1985]. It is not known when the Mark Lane workshop stopped production, but it was certainly destroyed in 1666 since Mark Lane is only a few hundred yards from Pudding Lane, where the Great Fire of London started, and the whole area was razed to the ground. Members of the second and third generation owned property in Hoxton, Walthamstow and Waltham Abbey [Selfridge-Field, 1979].

Apart from the English Court and wealthy English households, most of the Bassanos' customers were European, particularly German, Courts. A trade agreement drawn up between Jacomo and Santo Bassano and three of the Doge's *piffari* in 1559 stipulated that '*mastro Jacomo and Santo may work and make any type of the said instruments for anybody else, whether he be from this city or from abroad . . .*' [Ongaro, 1985]. Jacomo was *in fraterna existentis* with his brothers in England, and it would have been relatively easy to send English-made instruments via Venice to their final destination. The brothers based in London may have sometimes overseen this in person since English records include the following entries:

21 Sept 1542 '*A pasport for Gasper Bassione, musician, his horse and £15 in redye money . . .*'; 13 March 1546 '*Passport with £20 in money and two horses or geldings for Baptista Bassano . . .*'; 3 February 1552 '*Passport for John Basson*'; 9 November 1552 '*A passport for Basian Bassaine, to travel beyond the seas with one servant, one horse and other necessaries*' [Ashbee].

John was also in Venice in 1566-7, Baptista in June 1571 with his nephew Edward, and Anthony's other sons Arthur and Andrea visited in 1577 [Ongaro, 1992]. Composers and musicians frequently travelled between Venice and Germany so it would have been easy for the German Courts to order and collect instruments from Venice.

WHAT INSTRUMENTS DID THE BASSANOS MAKE?

Most of the types of instruments known to have been made by the Bassanos are listed in Jacomo and Santo's 1559 trade agreement, including:

'corneti alti si de mezo ponto come etiam de tuto ponto . . . corneti muti de tuti i toni . . . corneti bassi si cum la chiave como senza . . . pifari sopranj . . . pifari tenori . . . pifari bassoni da quatro chiave . . . bassoni curti . . . phifari tenori de tutti i tonj . . . phifari bassi de tutti i toni . . . cassa de flauti cum doi bassi cum le chiave de numero otto cum sau cassa discoerta . . . pifari bassetti da una chiave . . . cassa de flauti de numero 16 cum li soi sottobassi se pagarano alla portion deli flautri sopraditi zoe Ducati vintiquattro cum sua cassa descoberta, ma cum suj torti.' (loud cornetts, both the half point and whole

point kind . . . mute cornetts at all pitches . . . bass cornetts, both with and without key . . . Soprano shawms . . . tenor shawms . . . large 4-keyed bass shawms . . . curtals . . . tenor flutes at all pitches . . . bass flutes at all pitches . . . A chest of recorders with 2-keyed basses, eight in all, with their lidless case . . . 1-keyed bassett shawms . . . A chest of 16 recorders with their greatbasses will be paid in proportion to the aforementioned flutes . . . i.e. 24 ducats with a lidless case, but with their crooks . . .) [Ongaro, 1985].

Other Bassano instruments are listed in a letter written by Wilhepmo Oliuo in Antorff to Johan de Porta in Brussels in 1571. The letter was originally written in Italian but was copied out by Johann (Hans) Jakob Fugger, the superintendent of music at the Bavarian Court in Munich:

'Verzeichnus der Instrument Truhen, so der Bassani brueder gemacht haben, mit gar schönen vnd guetten Instrumenten, so für einen yeden großen Herrn vnd Potentaten tauglich wern vnd ist gemelte Truhen Inwedig durchaus mit rottem Tuch gefuetert, vnd die Instrument volgender gestalt darein geordnet: . . . 13 Pfeiffen . . . 10 Zinggen . . . 12 krump Hörner . . . 9 Fletten' [Wallner] (Inventory of the instrument chest which the Bassani brothers have made, together with the very beautiful and excellent instruments as would befit any eminent lord or potentate; the inside of the said chest is lined throughout with red cloth, and the following instruments are arranged in it: . . . 13 Pfeiffen . . . 10 cornetts . . . 12 crumhorns . . . 9 recorders). It was accompanied by a chest of lutes and another of viols 'made by the Bassano brothers in London' – the only reference to any non-wind instruments made by the Bassanos.

Santo Bassano was granted a patent by the Venetian government in 1582 for an unspecified wind instrument, probably the bassanello, of which none survive. Bassanelli are described and illustrated in Praetorius's *Syntagma Musicum* and were no doubt named after their inventor. They are referred to in only three contemporary inventories: the Graz Hofkapelle (1590): newly bought and found since 1577: '*. . . sechs pasaneli, ain basz, drei tenor, ain contraalt, ain discant.*' [Schlosser] (. . . six bassanelli: 1 bass, 3 tenor, 1 contraalto and 1 descant.), instruments owned by Count Mario Bevilacqua of Verona (1593): '*Una coppia de Bassanelli no. 6 . . . Una coppia de curtalte no. 6*' [Castellani] (A set of 6 bassanelli . . . A set of 6 curtalte) and instruments belonging to Landgrave Moritz of Hessen-Kassel (1613) newly acquired since 1573: '*Ein Steinwerk [Stimmwerk] Bafsanelli, darunder ein baß, drey Tenor, Ein Alt undt vier Soprani aber ungleich an der Forma.*' [Zulauf] (1 consort of *bassanelli*, namely 1 bass, 3 tenor, 1 alto and 4 soprano, but different in shape).

Appendix 2.

CONTEMPORARY REFERENCES TO VENETIAN AND ENGLISH WIND INSTRUMENTS

In August 1545 the Accademia Filarmonica di Verona acquired '*corne mute cinque portate da Venetia L. 15, s. 6*' and in 1546 ordered from Venice a *fagoto* and 2 *basonj* [di Pasquale].

After Henry VIII's death in 1547 an inventory was made which listed the instruments acquired by him since 1542 and it is probable that many were made by his new Court instrument makers. Apart from a few *Vialles* and 5 pairs of *Virginalles* all are wind instruments:

'A Case covered with crimeson vellat hauinge locke and all other garnishements to the same of Siluer gilte with 8 recorders of Iuerie in the same Case the twoo bases garnished with Siluer and guilte.

One case of blacke leather with 8 recorders of boxe.

A case of white woode with 9 recorders of boxe in the same.

A case covered with blacke lether with 7 recorders of woode in it.

A little case covered with blacke leather with 4 recorders of Iuerie in it.

One flute and 6 phiphes of blacke Ibonie tipped with Siluer thone of the phiphes lackinge a tippinge at one ende in a bagge of redde leather.

3 Flutes of glasse and one of woode painted like glasse in a Case of blacke leather.

3 Flutes of woode in a case of blacke leather.

3 Flutes in a redde leather bagge.

A case with 4 Crumhorns in it.

Another case with 7 Crumhorns in it.

5 shorte Instruments caulled Dulceuses in 5 seuerall cases to them covered with blacke leather.

8 Dulceuses covered with blacke leather, some of them havinge tippinges of Siluer.

4 bagge pipes with pipes of Iuerie.

A litle Venice lute with a case to the same.

A chest collered redde with 6 Vialles havinge the Kinges Armes [Ashbee].

In 1548 the Verona Acc. Fil. acquired: '*una copia di faifer*' from Venice [di Pasquale].

The Verona Acc. Fil. inventory of 25 March 1559 includes: '*jtem corni tri grosi et vno picoll compre m. andrea a Venecia pezi no 4*' (item 3 large and 1 small cornetts bought by m. Andrea from Venice) [Turrini] (see type B).

In 1566 an inventory of the instruments owned by Raymond Fugger the Younger at the time of his death included: '*Erstlich ain groß Fueter darin 27 Fletten, groß vnd klain/ Im Engelandt gemacht worden . . . 1 klain Doltzana zue Venedig gemacht worden*' [Schaal]. (First a large case, in it 27 recorders, large and small. Made in England . . . 1 small *Doltzana* which was made in Venice.)

In June 1567 the Chapter of Rodrigo Cathedral agreed to write to Señor Diego de Guzman in England asking him to send *flautas* and *orlos* (recorders and crumhorns). He was Philip II's ambassador in England from 1564 to 1568, and may also have intervened for Burgos Cathedral who in July 1567 agreed to buy instruments from England for the *ministriles* [Kenyon de Pascual].

In 1570 '*Laut Rechnung des Orators Vito de Dorimbergo in Venedig wurden Dulzeime um 42 fl. angekauft und an Erzherzog Karl in Graz gesandt*' [Bischoff]. (according to an invoice made by the Orator Vito de Dorimbergo in Venice, *dulzeime* [?dulcians (curtals)] were bought for 42 florins and sent to Archduke Karl in Graz.).

In the same year a Paris inventory of instruments owned by Guillaume Masnet includes '*Item une haute contre de cornet, façon de Venize, prisée IIII esc*' [Lesure].

In 1574 Sir Thomas Kytson of Hengrave Hall, Suffolk, purchased 7 cornetts and '*an instrument called a curtall*' [Gage]. He was a wealthy man who also owned a large house in London to which he took his household and musicians. The family had visited London the year before this purchase and had their portraits painted by George Gower.

In 1581 Vincenco Galilei (father of Galileo) wrote concerning cornetts: '*In Venetia si fanno hoggi i meglio che vaddino attorno*' [Karstädt] (the best ones today are made in Venice).

In 1587 Vileno Cornozanusen purchased a *Baß Cornetta* from Venice for the Bavarian Hofkapelle in Munich, and in 1588: '*Vileno Cornozanusen Instrumentisten per ain Vågott von Venedig herauszubringen. Laut der Zettl 19fl. 30kr.*' [Walter] (The instrumentalist Vileno Cornozanusen, for a *Vågott* brought from Venice. According to the bill, 19 florins and 30 crowns). Fileno Cornazzano had been engaged as a trombone player by Lassus during his 1567 stay in Venice.

In 1590 the Württemberg Hofkapelle at Ludwigsburg owned '*5 Cornuten, so Simon Loehet von Venedig gebraucht, darunter 2 Bäß mit Schlossen und 3 gleicher Tenor . . . 16 krummer Cornuten, so venedisch genannt*' [Bossert] (5 cornetts, which Simon Loehet brought from Venice, namely 2 basses with clasps and 3 matching tenors . . . 16 curved cornetts, called Venetian).

In 1595 '*vier kleinen englischen Dulcian*' (four little English dulcians) were in use in Danzig [Rauschning].

In 1596 Archduke Ferdinand of Schloss Ambras owned '*. . . 4 schwarze züngen, zu Venedig erkhaufft worden . . . ain neue doltana, von Venedig erkhaufft . . . Ain grosse flaut per concert von Venedig erkhaufft.*' [Waldner] (. . . 4 black cornetts bought in Venice . . . one new *doltana*, bought from Venice . . . One large consort recorder bought from Venice).

The two cornetts in the library of Christ Church, Oxford marked "!!" are kept in a box with the inscription: '*This pair of treble cornetts was bought for the choir of Christ Church Cathedral in preparation for the visit of James I and his Queen to the House on 27 August 1605. The King and Queen heard "excellent voices mixed with instruments" at a service in the Cathedral. The cornetts cost £2. 13s.*'

On 29 January 1608 Matthew de Queste wrote a letter to Sir William Trumbull, the English agent at Brussels: '*Mr. Barsano, one of his Majesty's musicians, who maketh rare wind instruments, hath some weeks past delivered me a letter of his directed unto Mr. Anthony Chambers, a musician in Brussels . . . It concerneth some instruments which he would from hence sent him from Mr. Barsano*' [Selfridge-Field, 1979]. This Mr Barsano would have been Anthony's son Arthur, and the rare wind instruments almost certainly cornetts since Anthony Chambers is listed as a cornettist at the court of Archduke Albert in Brussels [Lasocki, 1985].

On 12 November 1608 the Norwich Waits purchased: '*three hooboyes, where ij contertenors and a treble/vj li [£6] Item A tenor cornett xl s [40 shillings = £2] Item iijior treble buckelles iij s [4 shillings] Item for the chest & packing & other charges ij s vj d [2 shillings & sixpence] in all viij li vj s vj d [£8, 6 shillings and sixpence]*' [REED – Norwich]. Unfortunately it is not recorded from where these instruments were purchased, but in Strangers' Hall, Norwich, there is a tenor cornett said to have been used by the Waits which could be this very instrument, and it has identical !! marks and tree designs to those found on the Christ Church cornetts. The '*other charges*' in the above invoice are very low bearing in mind that it includes the cost of the case and, presumably, delivery. It therefore seems likely that the instruments were made in England. One of the Norwich waits, Arthur Jackson, had applied unsuccessfully for a place in the London waits in 1601 and was examined by Andrea, Arthur and Jerome Bassano [Lasocki, 1983]. It is possible that English waits were introduced to new instruments by the Bassanos since the typical English combination of shawm, tenor cornett and curtall originated at about this time. For example, in 1575 the Exeter waits owned *a doble curtall, a lyserden, 2 tenor and 1 alto hoyboyes, a cornet, and 4 recorders*; in 1593 the Kings Lynn waits owned *a doble curtall, a single [tenor] curtall, 2 lizerdines and a tenor hoboye*; in 1603 the Hengrave Hall musicians owned *3 hoyboys, a curtall and a lysarden*; in

1614 the Chester waits owned a *double Curtayle* and a *tenor Cornett*; and in 1627 the Coventry waits owned a *double Curtall* and a *tenor Cornet*.

In 1614 Michael Praetorius wrote *Theatrum Instrumentorum* based on the instruments in Kassel (see type L). He stated that a Great Consort of recorders could be bought in Venice for about 80 *Thaler*: '*vnnnd ein solch ganz Stimmwerck kan auß Venedig umb 80. Thaler ohngesehr herauß gebracht werden.*'

In 1626 Huesca Cathedral owned: '*una caixa de flautas que tiene la sacristía muy buenas, en la qual caixa hay ocho flautas y fuera de la caixa otra grande muy buena que sirve de baxón, que en todas son nueve que la iglesia las hizo proveer de Ingalaterra*' [Durán Gudiol] (a very good box of recorders belonging to the sacristy in which box there are 8 recorders, and outside of the box another very good large one which is used as a *baxón*, in all there are 9 that the church has had brought from England).

In January 1631 Anthony II Bassano was paid £9 for providing the English Court with 3 mute cornetts [Ashbee]. This is not proof that he actually made the instruments however as Court musicians were often paid to 'provide' instruments.

In 1636 Mersenne wrote in his *Harmonie Universelle* that '*Les grandes Flustes qui suivent ont este envoyees d'Angleterre a l'un de nos Rois*' (the large recorders that follow have been sent from England to one of our kings) and that '*Tournebouts se font en Angleterre*' (crumhorns are made in England). He also observed that the recorder was sometimes called the *flûte d'Angleterre*.

Pierre Trichet (c.1640) noted that the crumhorn '*. . . n'a point tant de vogue en France qu'en Allemagne et en Angleterre, où l'on est plus duit qu'ailleurs tant à le construire qu'à le manier*' (. . . is not so popular in France as it is in Germany and England, where they know more than in other countries concerning the making and use of them) [Lasocki, 1993].

Appendix 3.

PROVENANCE OF INSTRUMENTS

Aliprandi: Collection of Giovanni Paolo Aliprandi (d.1631) who left all his instruments and music to the Biblioteca Capitolare di Verona for use in the cathedral. The woodwind instruments originally comprised 7 cornetts, 17 flutes and 10 recorders.

Ambras: Collection of Archduke Ferdinand of Tyrol (1521-95) of Schloß Ambras, near Innsbruck.

Barbieri: Collection of Barbieri (d.1894), Madrid.

Catajo: Early seventeenth-century collection of Pio Enea degli Obizzi at Catajo, Padua.

Correr: Collection of Pietro Correr, Venice.

Engel: Collection of Carl Engel (1818-82). Most of his books and instruments were purchased by the Victoria & Albert museum in 1882.

Marcello: Collection of Benedetto Marcello (1686-1739) who lived in Venice and Brescia.

- Kassel: Kassel Hofkapelle collection, originally owned by Landgrave Moritz.
- Steinweg: Collection of Carl Friedrich Theodor Steinweg of Brunswick, son of the piano manufacturer Heinrich Steinweg (Steinway).
- Valdrighi: Collection of Luigi Francesco Valdrighi (1837-99), curator of the Este library, Modena.
- Verona Acc. Fil.: 16th-/early 17th-century collection still owned by the same establishment.

Appendix 4.

COLLECTIONS OF INSTRUMENTS

- Augsburg = Maximilianmuseum, Philippine Welser Straße 24.
- Basel = Roger Brüderlin private collection.
- Berlin = Musikinstrumenten-Museum.
- Bologna Acc. Fil. = Bologna Accademia Filarmonica, Via Guerrazzi 13.
- Bologna Mus. Civ. = Bologna Museo Civico, Via Manzoni 14.
- Brunswick = Städtisches Museum, Am Löwenwall.
- Brussels = Musée Instrumental du Conservatoire Royal de Musique, 17 Petit Sablon.
- The Hague = Gemeentemuseum.
- Hamburg = Museum für Hamburgische Geschichte, Sammlung Alter Musikinstrumente.
- Innsbruck = Ferdinandeum.
- Leipzig = Musikinstrumentenmuseum der Karl-Marx-Universität.
- Linz = Oberösterreichisches Landesmuseum, Musikinstrumentensammlung.
- London V & A = Victoria & Albert Museum, Cromwell Road.
- Norwich = Strangers' Hall Museum, Charing Cross.
- Nuremberg = Germanisches Nationalmuseum, Kartäusergasse 1.
- Oxford Bate = The Bate Collection, St Aldate's.
- Oxford ChCh = Christ Church College, St Aldate's.
- Paris = Musée de la Musique (since 1997).
- Rome = Museo degli Strumenti Musicale, Piazza S. Croce in Gerusalemme 9/A.
- St Petersburg = Muzei Muzikalnich Instrumentov Teatra, Muziki i Kinetmatografii.
- Salamanca = Catedral de Salamanca.
- Verona Acc. Fil. = Accademia Filarmonica di Verona, Via dei Mutilati 4/L.
- Verona Bib. Cap. = Biblioteca Capitolare di Verona, Piazza Duomo 13.
- Vienna = Kunsthistorisches Museum, Neue Burg.
- Washington = Dayton C Miller Collection, Library of Congress.

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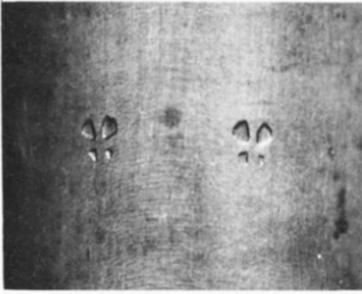
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Type A (Bologna 1839).



Type B (Verona Bib. Cap. 13).



Type C (Verona 13.261).



Type D (Verona 13.292).

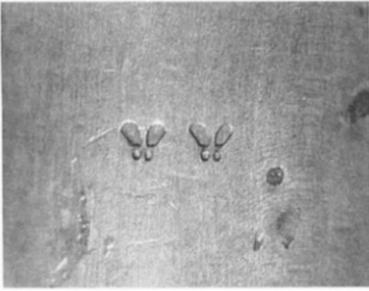


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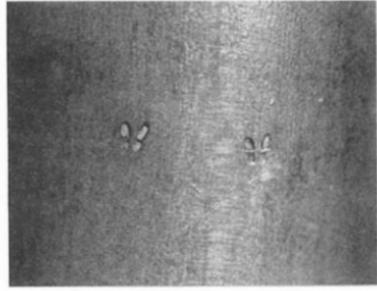


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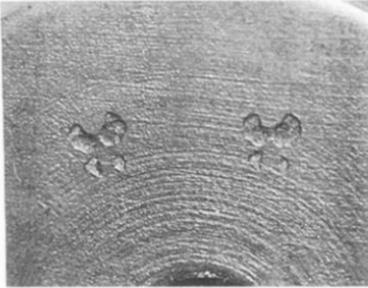
Fig. 1.



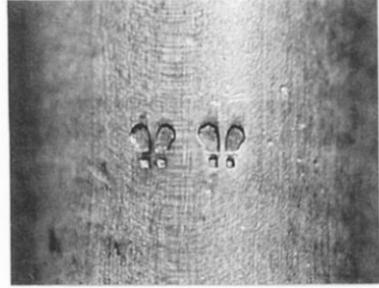
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Type H (Verona 13.254).



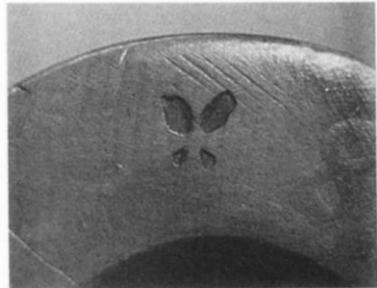
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Type J (Verona 13.258).

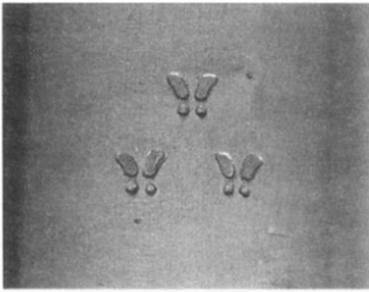


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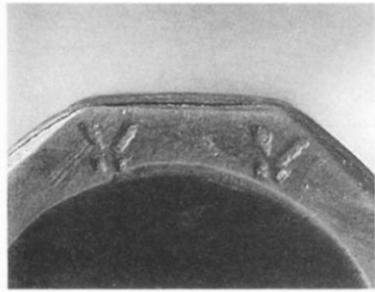


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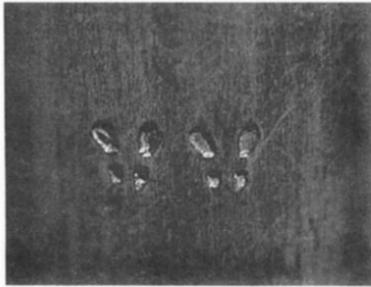
Fig. 2.



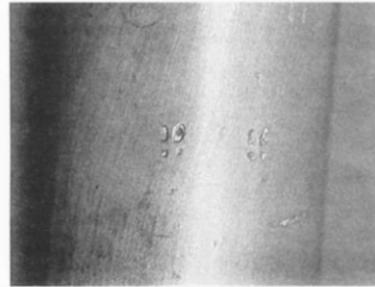
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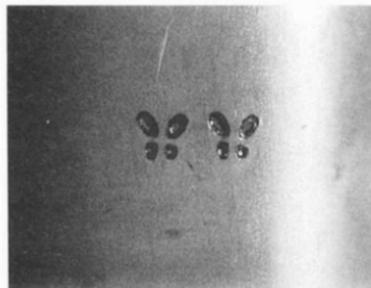
Type N (Nuremberg MIR 41)



Type O (Augsburg 3006)



Type P (Brussels M 1191)

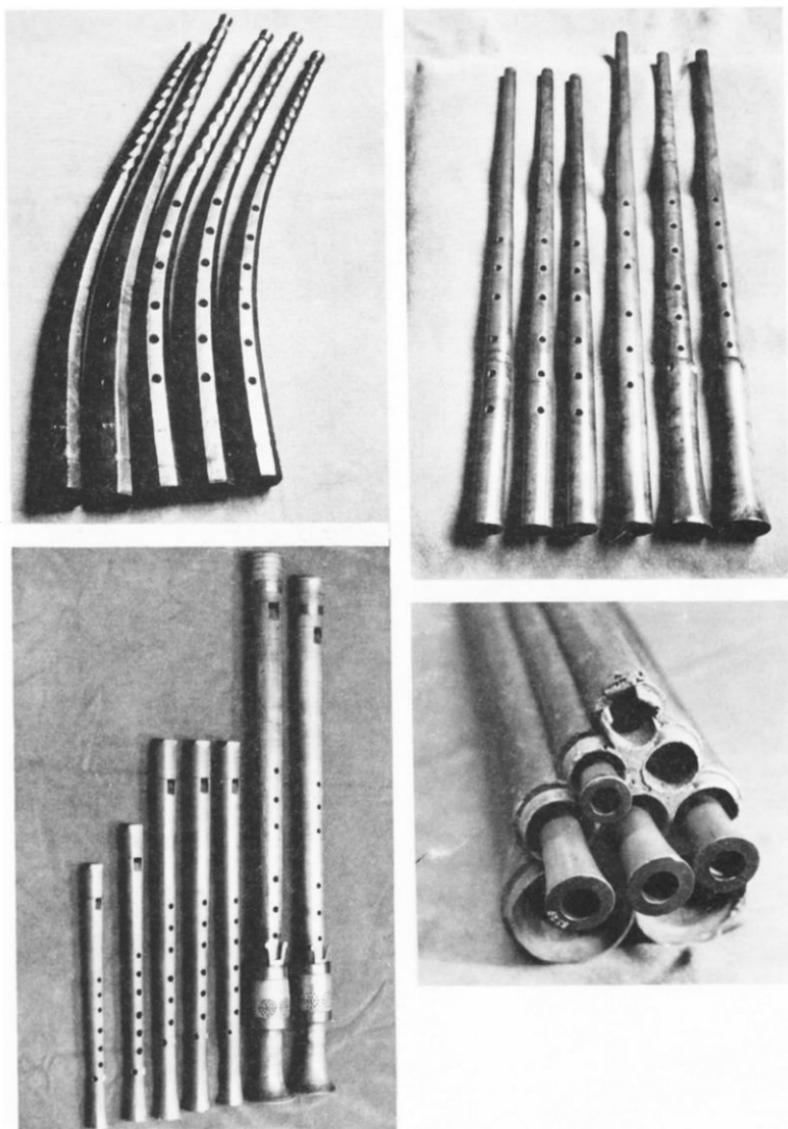


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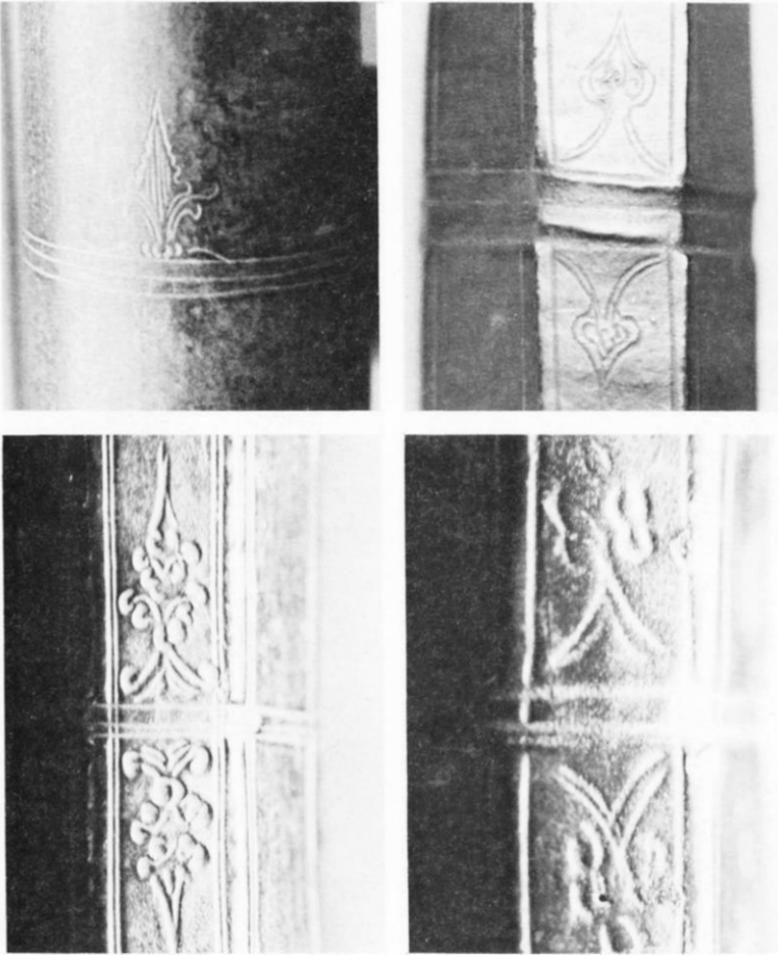
Type R (Augsburg 3017)

Fig. 3.



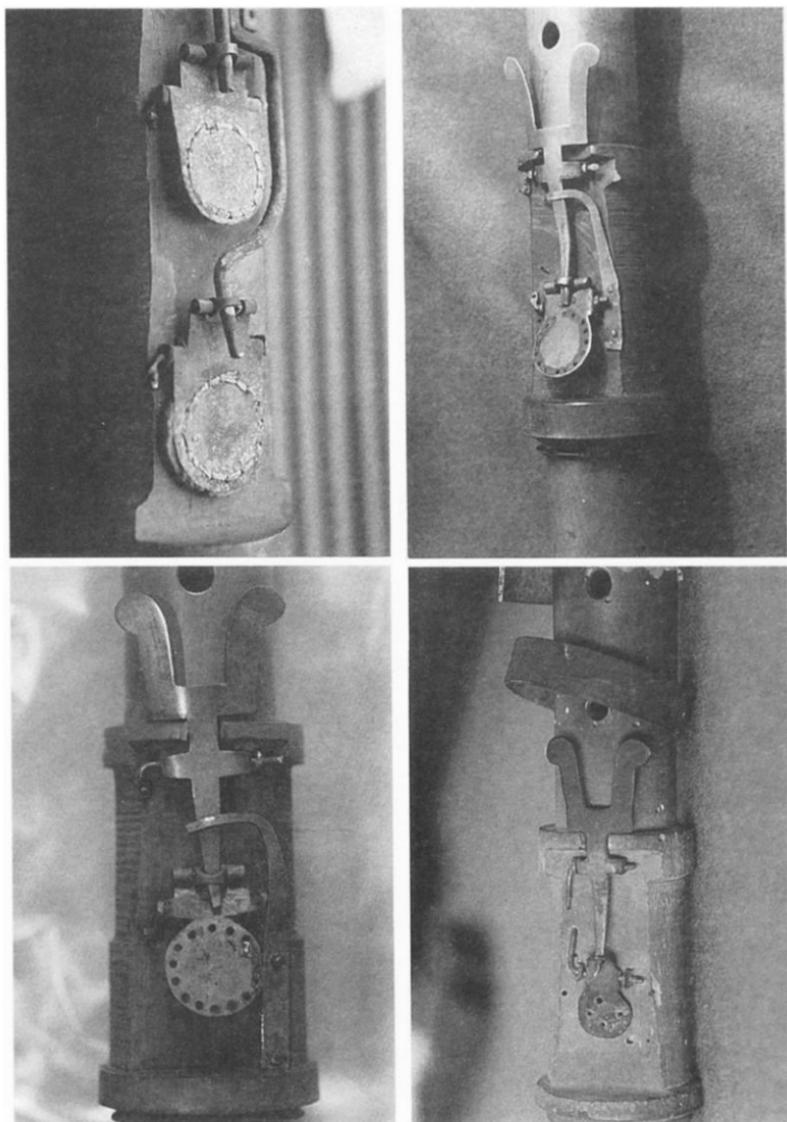
*Top left: curved cornetts in the Acc. Fil. Verona.
Top right: mute cornetts in the Acc. Fil. Verona.
Below left: recorders in the Vienna Kunsthistorisches museum.
Below right: HIER S. recorder case.
(Vienna SAM 170).*

Fig. 4.



Cornett 'tree' designs.
Top left: Type A (Rome 0699);
top right: Venetian windows (Brussels 1213);
below left: conifer (Verona Acc. Fil. 13.293);
below right: deciduous (Verona 13.292).

Fig. 5.



Recorder keywork.

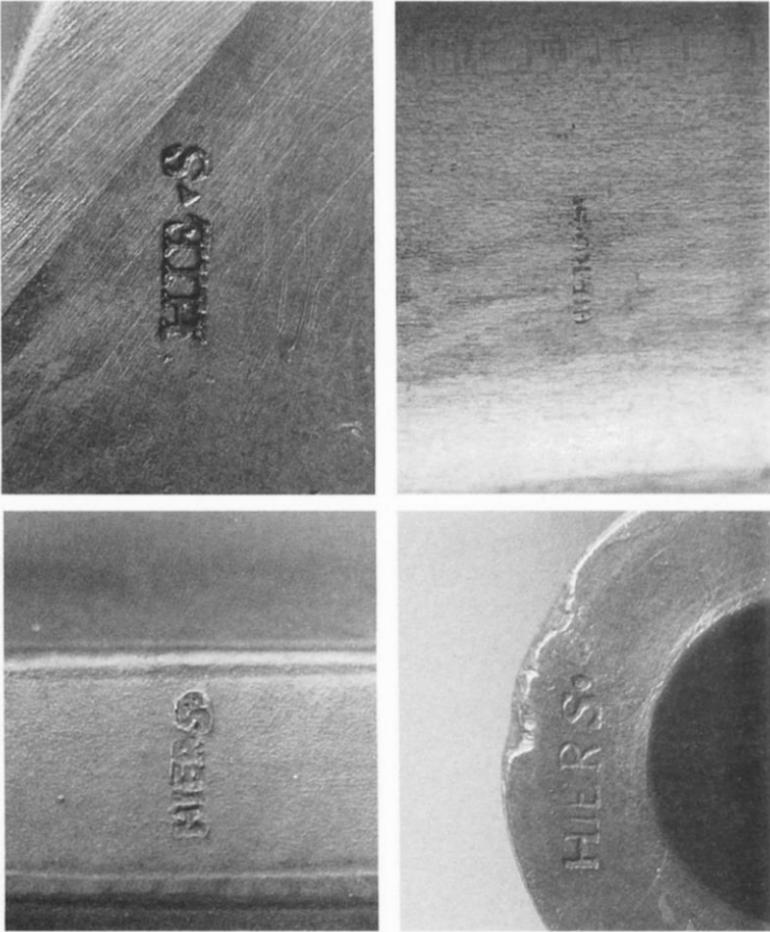
Top left: Type A (Rome 0719);

top right: Type B (Vienna SAM 164);

below left: Type Q (London V&A 303.1882);

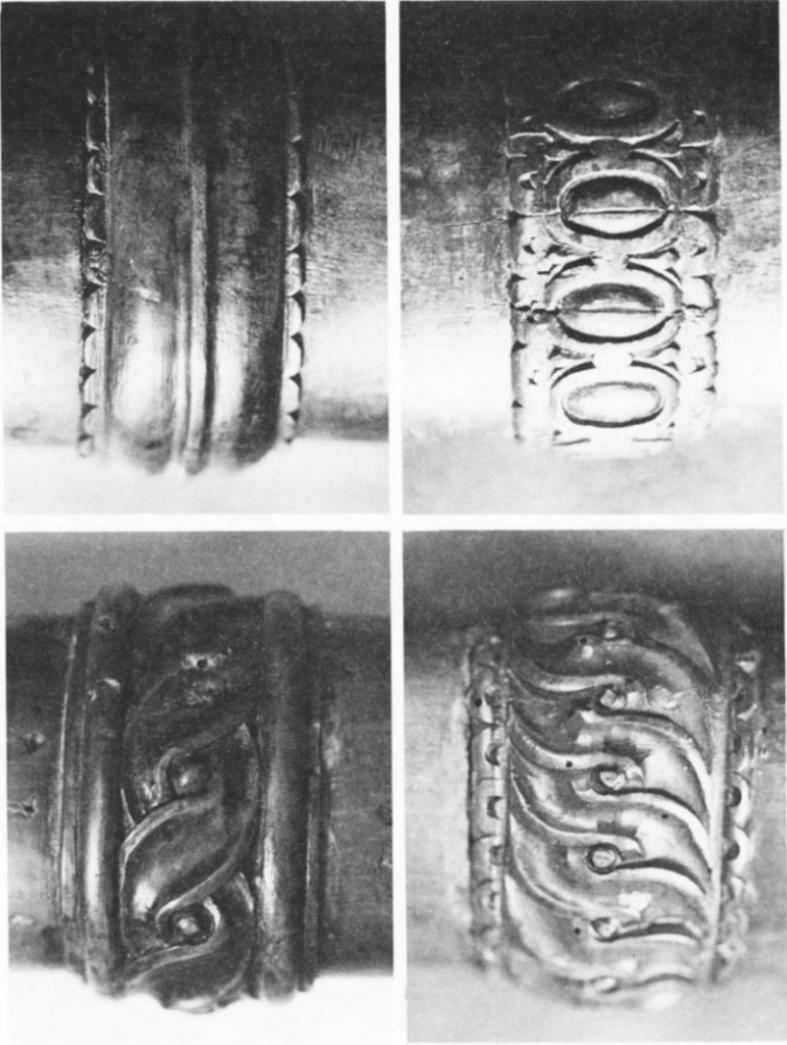
below right: HIER S. (Verona Bib. Cap. 2).

Fig. 6.



*Top left: HIE.S mark (Vienna SAM 161);
top right HIERO.S. mark (Augsburg 3013);
below left: HIER S. mark on leather (Nuremberg MI 111);
below right: HIER S. mark on wood (Vienna SAM 144).*

Fig. 7.



Curtal 'knees'.

*Top left: HIERO.S. (Augsburg 3012);
top right: HIERO.S. (Augsburg 3013);
below left: HIER S. (Vienna SAM 188);
below right: unmarked (Brunswick 95).*

Fig. 8.