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Viol-Making in England c.1580-1660

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# ReadMe

## *Viol-Making in England c1580–1660*

(= VME)

**This is the thesis** submitted by Michael Fleming in July 2001 to the Open University (Milton Keynes, UK), for which he was awarded the degree of Doctor of Philosophy (PhD). It comprises two volumes, given here as separate pdf files, as follows:

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4. Acknowledgements
5. Introduction
6. Chapters (the main text of the thesis)
7. Conclusions

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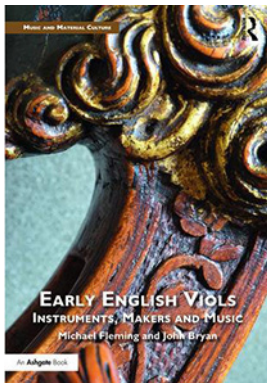
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6. Bibliography
7. Illustrations

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The relationship between this thesis and the book by **Michael Fleming and John Bryan, *Early English Viols: Instruments, Makers and Music* (Routledge: Abingdon, 2017)** is as follows.

**Text:** Much of the overall structure of the book, its general approach to research, and many specific observations and hypotheses, echo this thesis. However, very few passages from the thesis text were re-used, and those that were were re-written or substantially revised.

**Illustrations:** Only a few illustrations from this thesis are also used in the book, and most were re-made.

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### **Illustrations Omitted from PDF (Vol 2) - Accepted Version**

Illustration number and title/description is followed by {source} where known.

For full references of short titles, see bibliography.

- L01 Simpson, *Division-Violist*, (1659), p.1. {Oxford, Bodleian Library, Wood 657(1)}
- L02 Simpson, *Division-Violist*, (1659), p.2. {Oxford, Bodleian Library, Wood 657(1)}
- L60 Label of a viol altered to a violin by Barak Norman. {M.Heale}
- L61 Violins made from the wood of viols. {König, *Viola da gamba*, p.15. Sotheby's (London) 7 April 1983, Lot 63. Sotheby's (London) 3 April 1985, Lot 73.} Pythagoras conceiving musical intervals after hearing smiths' hammers of different sizes. {Probably engraved by Sebastian Furck (c.1600-1655), the background copied from an engraving by Frans Hogenberg, the foreground after a design by Daniel Meisner, published in *Thesaurus philo-politicus*, (Frankfurt am Main, 1626)}
- L62 Alteration of instruments as an image transfers between media: The trio of musicians from the *Lyfe of Man* print. {British Museum, Sloane Collection, E.4-34.37} The same passage in a painting based on the print. {Sotheby's, (London) 13 November 1991, Lot 85.}

- L63 Lyfe of man. Painting based on the *Lyfe of man* (Tabula Cebetis) print. Detail showing a plucked instrument. {Sotheby's, (London) 13 November 1991, lot 85.}
- L64 Viols in the Unton painting. Details of the viols in the Unton memorial picture. (Painter unknown, c.1596): Viol consort. Broken consort. {London, National Portrait Gallery 710}
- L65 *The Papist Powder Treason*, print and painting. Engraving by Richard Haydocke, *The Papist Powder Treason*, (c.1606-1613). {Huntington Library, San Marino, California} Painting by John Percivall (1630), based on this print. {New College, Oxford. (photo: K.Hearn)}
- L66 Details of *The Papist Powder Treason* print and painting. Top right of the print showing viols, one with a striped back. The same passage of the painting. Top left of the print showing a violin or treble viol. {sources as for L65}
- L67 Possibly the earliest English painting of a viol (third quarter of the sixteenth century). Detail of a wall painting from a house in Thame, Oxfordshire. {Oxfordshire County Museum Service, Accession No.5989}
- L68 A ceiling painting, a festooned mute violin, and a chest with a musical carving. Melpomene on a ceiling in Crathes Castle, Scotland (before 1596). {photo: T.Hermanides} Seventeenth century festooned English mute violin. {Edinburgh University Collection of Historical Musical Instruments 329} A seventeenth century chest at Corsham Court, Wilts, and a detail of the lutenist on it. {photos: J.Methuen-Campbell}
- L69 Musical imagery. Detail of a wall painting (c.1632) from Hilton Hall, Huntingdonshire showing a female lutenist. The design is derived from a set of prints by Jan Barra depicting the Five Senses. Hind, *Engraving in England*, vol.iii, p.95. Griffiths, *Stuart Prints*, p.316. {V&A Picture Library} Musical details on a fireplace in Bolsover Little Castle (c.1615). A food mould shows Orpheus charming animals. {Wechsberg, *Cooking of Vienna*, p.180}
- L70 Musical instrument swags, carved on a stair post at Herstmonceaux {photo: P.Forrester} and from *Panoplia*, a series of engravings by Hans Vredeman de Vries, 1572. {HollsteinD 337 and 338}
- L71 Details of three tapestries that include viols. A courtly outdoor scene. {London, Victoria & Albert Museum T.136-1991} Prodigal Son. {Chatsworth House, Derbyshire} Hearing from a series of the Five Senses. {Haddon Hall, Derbyshire}
- L74 Items in the Great High Chamber, Hardwick Hall, Derbyshire. The Eglantine Table. {photo: M.Fleming} Print pasted on the wall and incorporated into the decorative scheme. {photo: ??}
- L76 Changes to depictions of instruments during transfer between media. Alabaster overmantel at Hardwick Hall (formerly at Chatsworth). {Wells-Cole, *Art and Decoration*, p.253} The Apollo and the Muses engraving used as a basis for the overmantel. {Wells-Cole, *Art and Decoration*, p.252 (see also *ibid*, n.14)}
- L77 Instruments altered when an image is used in different media. Giorgio Ghisi, Apollo and the Muses. Engraving (Bartsch 406.58). {Landau&Parshall, *Renaissance Print*, p.291} The print's adaptation for another purpose includes changes to the instruments. Furniture plaque by Martial Reymond (d.1599). {RIdIM/RCMI Inventory No.7, p.10}

- L78 Ornaments in the same style as the inlaid belly decoration on VME33. Detail of a ceiling painting from Thame (3rd quarter of 16th century). {From Oxfordshire County Museums Service, Accession Nos. 5989-5992} Four of the twenty-eight plates from *Morysse and Damashin renewed and encreased very profitable for Goldsmythes and Embroiderars by Thomas Geminus at London Anno 1548*. {Hind, *Engraving in England*, vol.I, plates 26, 27}
- L80 Boni et Mali. *Boni et Mali*, a series engraved and published by Jan Sadeler after Maarten de Vos (Antwerp, 1583). Title page. HollsteinD (de Vos), 24. {M.Fleming} Tubalcain in his forge. {HollsteinD (de Vos), 36.}
- L82 Instrument-makers' workshops. A detail from a print of Bolognese trades by Francesco Curti after Gio. M.Tamburini (Bologna, 1633), with a variety of instruments hanging out of a window advertising the work of the instrument-maker, or possibly drying the varnish. {Dept of Western Art, Ashmolean Museum} A woodcut by Jost Amman, showing an instrument-maker in his workshop. {Jost Amman & Hans Sachs, 'Der Lautenmacher', *Ständebuch*, (Frankfurt, 1568). Dover reprint as *Book of Trades*, (New York, 1973), p.111} A reversed, smaller (145 x 105 mm) copy of Sadeler's engraving of Jubal (illustration L81), engraved possibly by a member of the Merian family over a century later. {M.Fleming}
- L83 Viol labels (see Appendix 9) from Hill, *English Makers*. George Gibs, 1598? John Shaw, 1673. Henry Smith, 1629 and 1631.
- L90 Freedom of London for Jaye and the Barnards. Document admitting Thomas Barnard, Floris Bernard and Henry Jaye to the Freedom of the City of London in the Company of Fletchers, on payment of 6s 8d each. {London, CLRO REP 27, fol.313}
- L91 V&A overmantel. Large carved wooden overmantel including a bowed string instrument resembling those on the Hardwick alabaster overmantel (illustration L76). See also the violin in illustration L94. Sixteenth century English or possibly French. {London, Victoria & Albert Museum A12-1924} Virgil Solis woodcut used in England. A woodcut from Virgil Solis, *Biblishe Figuren* (Frankfurt, 1562) as used (with a new border) in a bible published in London, 1567. {M.Fleming}
- L92 *Parthenia Inviolata*, engraved by William Hole probably between 1620-1629. Title page, and detail of the viol. {Facsimile, (New York, 1961)}
- L93 Tenor viol by William Bowcleffe. (Three views. For Bowcleffe see appendix 9). {photos: M.Fleming} A painting of a similar viol. Guido Reni, *Coronation of the virgin*, c.1607 {London, National Gallery NG214}
- L94 The Bolsover auditus and its origin, showing how not all instrument details are preserved during transfers between media.. Detail of a painted lunette in the Pillar Room at Bolsover Castle showing a Bowcleffe-like viol. {photo: Paine and Stewart} Engraving (by Cornelis Cort after Frans Floris) on which the above painting is based. {Moens, *Muziek*, p.59} The Bowcleffe viol might follow such a print. The lunette proves this print was used in Jacobean England.
- L97 The Heaven ceiling at Bolsover Little Castle, and detail of the viol. {photo: English Heritage A9404/14}