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ROBERT LUNDBERG
The German Baroque Lute, 1650 to 1750

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Weiss's Lutes: The Origin of the 13-Course German Baroque Lutes

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Lutes in the Lobkowitz Collection, Nelahozeves Castle, Bohemia

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INTRODUCTION

It is both a privilege and a painful exercise for me to introduce this volume of articles. Robert Lundberg, the author of the first two studies and a close friend of mine for many years, died before we finished editing them. Thus it was left to me to realize his vision as well as I could, and to dedicate the publication to his memory.

Robert Lundberg has been known for thirty years as one of the leading authorities on ancient European lutes and lute making. He originally apprenticed as a violin maker in Portland with Paul Schuback, but soon turned to lute making instead. In the early 1970s he began to visit European museums to examine closely their lute collections. He published his first study of some of his results in this Journal in 1974. I had a hand in editing it, and thus began our friendship. When I was in Bavaria in 1978, Dieter Kirsch, the lute and guitar professor at the Würzburg Musikhochschule, and I invited Bob to teach a summer course in lute making, since at that time almost nobody on the Continent understood thoroughly the art and craft of historical lute construction. Bob returned to refine and teach the course again a dozen times, and to do much more museum research. His insights are preserved in a long series of articles on lute construction published in American Lutherie between 1987 and 1988, and finally—unfortunately posthumously in 2002—in his magnum opus, Historical Lute Construction, published by the Guild of American Luthiers, which had so conscientiously edited and produced the serialized version.

The articles in this issue are probably Bob's final word on the subject of lutes. He first sent me one large article on German Baroque lutes in about 1998. While I immediately recognized it as a landmark study that would significantly advance our understanding of the lute's development in the Baroque era, it seemed to me to constitute two related subjects that exploded the boundaries of the brief summary he had sent, and so Bob consented to divide and rewrite it. Over a period of about two years he did a great deal of expanding and commenting, responding both to my questions and to new discoveries such as the lexicon articles on Weiss and the theorbo written by Luise Gottsched. He was ill for much of this period. Gradually his health failed and he succumbed in March of 2001 to cancer.

After I realized that Bob was not going to finish them, I began to circulate the articles among a few connoisseurs of lute making for
comment, and in order to assist them in preparing their own articles that would also be published in the Weiss series in JLSA.

All of these secondary editors were extremely helpful, both in commenting on Bob’s text and in providing new materials in response to my questions. I am most grateful to luthier and JLSA editorial board member Grant Tomlinson for excising some mistakes, clarifying many passages, and providing the Appendices which constitute his own new research. Jiří Čepelák, new editorial board member Klaus Martius, Ray Nurse, Hofrat Dr. Rudolf Hopfner and Gerhard Söhne responded constructively to my inquiries especially about the second article on Weiss’s instruments, and helped to expand Bob’s list of extant lutes built or modified by the Edlingers. Dr. Andre Larson and his fellow staff member John Koster of the National Music Museum in Vermillion, South Dakota kindly provided excellent new photos of two Edlinger instruments now in their collection.

It is fitting that Bob’s two articles should appear accompanied by a complementary study by Jiří Čepelák of Prague. Mr. Čepelák is the best-known lute maker now active in Eastern Europe, and he is also one of Bob’s first grand-students, to coin a term. Trained as an instrument maker in Bohemia, he worked for several years as conservator in the museum in Karlovy Vary (Carlsbad). In 1992 he worked in the shop of lute maker Günter Mark, who was one of the first to take Bob’s annual summer lute-making course in Erlangen and who subsequently worked for a time in Bob’s own shop in Oregon. Thus Bob’s legacy both of lute making and lute research is represented in Jiří Čepelák’s work.

Douglas Alton Smith
The German Baroque Lute, 1650 to 1750

BY ROBERT LUNDBERG

Edited and completed by Douglas Alton Smith after the author's death, with an Appendix by Grant Tomlinson

Introduction

The century between 1650 and 1750 completely encompasses the significant developments of the German Baroque lute, beginning with the general introduction of overspun bass strings and ending with the death of Silvius Leopold Weiss in 1750. Overspun bass strings made possible the first truly successful and convenient use of an extended bass range on the lute, an imperative at this stage of the instrument's development.

The lute's development during this important century was not a simple evolution. Rather, it was the process of at least three distinct responses to the changing needs of the lutenist-composers, and the progression was not necessarily linear but overlapping. In two of these responses there was a clear, underlying bias toward a tonal ideal which we can best characterize as the Italian tone.

First, the luthiers rebuilt Italian Renaissance lutes, particularly those in the narrow-shoulder Bologna form, into 11-course lutes. In the next stage some makers such as Joachim Tielke and Johann Christian Hoffmann, who were by then primarily violin makers, built completely new lutes that differ in subtle but significant ways from old Italian lutes. Thirdly, by the late seventeenth century some German

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1 This essay is an enlarged version of a lecture of the same title given at the 'Weiss Kongress,' Silvius Leopold Weiss und seine Zeit—Europäische Lautenkunst des Barock on September 12th, 1992 in the Kaisersaal des Historischen Kaufhauses, Freiburg/Breisgau. Some of this material also appears in Robert Lundberg, "Historical Lute Construction: The Erlangen Lectures, Day One," American Lutherie 12 (Winter 1987), 32-49; Robert Lundberg, Historical Lute Construction (Tacoma, Wa.: Guild of American Luthiers, 2002).

2 Throughout this article, Robert Lundberg refers only to 11- and 13-course Baroque lutes with a single pegbox. Theorboes and archlutes are not under consideration. The two-headed lute (with stepped bass extension) was another solution to the bass sonority problem — other than using overspun strings. However, it seems to have been a tangential development, principally used in the Lowlands and England, which eventually died out and does not seem to have played a significant role in Germany despite the existence of a few German examples. The author deals with the theorboed 13-course lute in the following article, "Weiss's Lutes," in this Journal. [DAS/GT]

3 Robert Lundberg here refers to the earlier Bologna-style Renaissance lutes, which are characterized (in addition to their narrow-shoulder form) by a shell construction of 9 or 11 ribs, usually of a hardwood such as ash or maple. [GT]
makers came to prefer rebuilding the flatter, broader Italian lutes from the Magno Tieffenbrucker workshop, among others. The final stages of development occurred about 1718 when Silvius Leopold Weiss probably collaborated with the Edlinger workshop of Prague to produce the 13-course lute with bass rider, and again about 1732 when Weiss worked, perhaps with Johann Christian Hoffmann of Leipzig, to develop the theorboed lute with a swan-neck extension. My discussion of Weiss’s lutes follows in another article in this Journal. The earlier developments are the subject of this article.

The earliest response in lute making to the changing needs of the lutenists was simply the continuation of an old tradition: modifying Renaissance lutes to accommodate the increasing number of bass strings required for the new music of the seventeenth century. The French experiments with tunings, string lengths, and added bass courses beginning about 1610 had led to a renewed appreciation of the old lutes made during the first half of the sixteenth century. French lutenists scoured the villages and towns of southern Germany and northern Italy seeking lutes by the old makers such as Laux Maler, Hans Frei, and Laux Boss, some of which commanded fantastic prices. These instruments with a long narrow body made up of nine or eleven ribs possess a very colorful and responsive tone which has exceptional clarity. This clarity of tone was essential to the developing highly stylized and ornamented French compositions of the early seventeenth century. The addition of new longer and wider necks, larger pegboxes, and wider bridges easily adapted these old lutes for contemporary use. This initial response is understandable, because then, as now, the best instruments were highly valued most especially for their tone, but also for their artistic and antique worth (Figure 1).

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4 Here the author refers to the later-style Renaissance lutes and theorboes built in Venice and Padua, which (in addition to their distinctive broad, flatter shape) are usually characterized by use of 13 or more ribs, commonly called “multi-rib construction.” Material used for the body tends to be yew, less often ivory or another hard, exotic material, but almost never maple. [GT]
The second response chronologically was perhaps the most adventuresome, if least successful. This response began with the building of newly designed lutes based on the work of the early sixteenth century Italian Renaissance masters still favored by the French lutenists. These new lutes, such as those by Joachim Tielke (Figure 2), remained outwardly similar to the Renaissance models, reiterating to a certain degree the outlines themselves but without the underlying geometry. However, at this same time we also begin to find certain structural details which show distinct similarities to violin construction. This is not surprising if we remember that these German Baroque makers identified themselves as Lauten- und Geigenmacher.
("lute and violin maker") and that they were primarily violin makers. Much of the makers' energy was undoubtedly directed towards constructing the new Italian import.

Figure 2 — Lute, Joachim Tielke, Hamburg, 1696. Original 11-course configuration. Germanisches Nationalmuseum, Nuremberg, MI 394.

Neither of these first two lute making responses, however, produced instruments fully capable of realizing the new German compositions of the late seventeenth century which blend the highly ornamented and articulated French style brisé with the German preference for a more full-voiced texture and robust tone. To satisfy
these tonal ideals, it was necessary for lute makers to turn to the late Renaissance designs of Füssen and, more importantly, Venice and Padua. In the timeless designs of the Magno Tieffenbrucker workshop can be found lutes whose inherent tone is an eloquent match for the German Baroque ideals of tone color and an expanded dynamic range (Plates 4 - 9).

**German Luthiers of the Seventeenth Century**

During the first half of the seventeenth century the German lands suffered greatly from the effects of the Thirty Years War (1618-1648) and associated famine and plague. In fact, during the years 1630 to 1650 there is little mention of the lute being played at all. Most of the instrument makers were unable to continue their building because all of their efforts were needed to just keep themselves and their families provided with the bare essentials to maintain life. The lute making tradition was interrupted and the continuity of a highly developed and refined artisanship was destroyed. As a prime example we can note the devastating impact upon the town of Füssen and vicinity. A center of lute making for several centuries and home to such famous families as the Tieffenbruckers, Sellas, Hartons, etc, its destruction was nearly complete. Whereas before the war Füssen had 135 master lute makers working together with many additional assistants, apprentices and journeymen, when peace finally came in the fall of 1648 only 12 makers remained. This scenario is typical, especially for the south German instrument making communities, and it is no wonder then that the rich traditions were disrupted and indeed for the most part lost.

Following this break in the German lute making tradition from the late Renaissance to the Baroque, new construction concepts borrowed from bowed stringed instrument construction were being applied to lute making. The differences in construction philosophy encountered in the extant instruments are not simply the result of a regular chronological development, where changes would come gradually and be the result of careful thought and experimentation, but instead resulted from the loss of one tradition and the establishment of

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another.

In the 1660's we begin to find German lute makers working once again at their craft, but a major change had taken place. In the sixteenth century they called themselves lute makers, and now they labeled themselves "Lute and Violin maker." Many lute makers survived the war years by crossing the Alps, where the Italian centers of instrument making received them as they had many earlier generations of German craftsmen. The makers who returned to their German homeland brought violin making knowledge with them. In the mid-seventeenth century, demand for the violin was very strong, whereas the demand for lutes remained quite low in Germany until the late 1670's, and though it recovered somewhat it never returned to the late sixteenth century peak. Whatever time that the luthiers actually devoted to lutes was likely primarily spent rebuilding old instruments. Very few examples of German lutes from before the 1670's are extant and, if these few are a true indicator of original quantity, little of the makers' time was actually devoted to building new lutes.

For their own lute designs, the violin makers took as models the famous examples of Maler, Frei, etc., following the general theme of the French makers. Recent developments in overspun strings made obsolete the myriad alternatives in neck and pegbox design which had flourished during the previous 50 years. It was no longer necessary to have the bass strings either significantly or progressively longer than the fretted strings in order to ensure an acceptable bass response. All eleven courses could once again end at a single nut and therefore be placed in a single simple pegbox.

The lute signed "Hans Frei" (Figure 4) now in the Kunsthistorisches Museum, was probably made late in the first half of the sixteenth century in Bologna. Originally this lute would have had six courses and a Mensur (vibrating string length) of about 63 cm. The back is made from 11 ribs of figured maple. In its current state, only the belly and body are left of the original sixteenth-century lute. At some time early in the seventeenth century the original neck and pegbox were removed and those which we see today were fitted, converting the lute to ten courses with a Mensur of 67.7cm. The present 11-course bridge, chanterelle rider, and probably the barring are mid-seventeenth century additions.®

® Robert Lundberg has drawn this conclusion based upon the alignment of the neck and the position of the 11-course bridge, which is offset quite far into the bass side of the soundboard. [GT]
An interesting correspondence can be made between this Frei lute and the one which is being played by Mouton in the engraving shown above. Even at first glance the two instruments appear quite similar in outline. Taking a somewhat closer look, I calculated the dimensions of the lute in the engraving using an inter-pupillary measure (65 mm) as the basis for scale and found it astonishingly similar to the
Frei lute. The Mensur of the Mouton lute is 665.5 mm and of the Frei 677 mm. The body length and width of the Mouton are 449 mm x 301.2 mm and those of the Frei are 449 mm x 301 mm. The rosette diameter of Mouton's lute is 73 mm, that of the Frei 77.5 mm. The neck measurements differ only minimally: neck width at the body for the Mouton is 100.8 mm and at the nut 73.2 mm, while the Frei measures 99.6 mm and 75 mm, respectively. It would seem then, that the Hans Frei lute would be representative of the type of instrument played in France during most of the seventeenth century and in Germany at least up until the 1670's.  

The dominant reason for the earlier French and now German interest in these sixteenth century Italian lutes was their wonderful tone. The tone of the lute is primarily related to the construction of the belly, and then to the body size, shape, and materials. Therefore in order to give a complete overview of the development of the German Baroque lute, we must first make a digression into the structure of the Italian late Renaissance lute, especially the belly.  

Belly Construction and Tone Quality of the Italian Renaissance and Early German Baroque Lutes  

A major difference in concept between German Baroque lute bellies (beginning about 1670) and Italian late Renaissance lute bellies is...
in the graduations. The Renaissance belly is thinner in the center and thickest around the perimeter, while the Baroque lute belly, like the violin's, has a backbone, as it were, being thicker up the middle. This backbone in violins consists of the arching and augmented belly thickness in the center area. In Baroque lute bellies it is accomplished through increased thickness toward the center and transverse bars which characteristically increase in height, and therefore in stiffness, toward the centerline.  

The belly of a Northern Italian Renaissance lute is usually made up of two book-matched pieces of fir or spruce joined in the middle. These joined pieces are then thicknessed by the luthier in such a way as to leave various areas thicker or thinner depending on the strength, weight and flexibility of the wood. It is essential for the tone of the instrument that the belly be as flexible as possible while not becoming too weak. And, since each piece of belly wood, even from the same tree, has a unique response, the scheme of thicknesses shown here represents only a relationship in thicknesses and a possible range in graduations.  

Our hypothetical late Renaissance lute belly is graduated in thickness so that the area from roughly between the last two bars up to the neck is the thickest part of the belly at 1.7 to 2.0 mm. This is 0.3 to 0.6 mm thicker than the main part of the belly, which is 1.4 to 1.5 mm thick. The area from just below the bridge bar to the end of the belly is also thicker than the main part, but at 1.7 to 1.8 mm, only by 0.3 to 0.4 mm. The side areas are both 0.1 to 0.3 mm thicker than the main area at 1.6 to 1.7 mm. The relationship of the differences in thickness is more significant than the actual measurements given in this example.  

Once the belly is thicknessed, the outline is traced on and the total length is divided, in this instance, into nine equal parts. The center of the rosette is located on the fifth division.  

After the rosette is cut the main bars are glued onto the belly using divisions 2, 3, 4, 5, and 6. The area between the uppermost bar and the place where the belly will glue to the front block is then subdivided into three parts, with a bar glued to each. Likewise, the area below the lowest bar extending to the bottom of the belly, is also subdivided into three parts with the bass bar glued to the first division and the bridge on the outside of the belly, glued to the second part. In a few instances we find a circle scribed on the inside to delineate the

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placement of the treble bars and bass bar.\textsuperscript{13}

The completed belly drawing (Figure 5) shows the relationship of the graduations to the barring on our hypothetical Italian late Renaissance lute. This construction is typical of bellies made until about 1630 in Italy and perhaps a bit longer in Southern Germany. Using this drawing as a guide we can now look at the belly of an 8-course bass lute by Michelle Harton (Figure 6), dated 1602 in Padua.\textsuperscript{14} The Harton belly is divided into nine equal divisions, but only up to where the neck begins, instead of to the extreme end. The transverse bars are laid out as per our hypothetical belly. In the area below the bridge we see the smaller treble and bass bars. Comparing the actual thickness measurements of the Harton belly we see that although the variation in graduations overall is not as great as in the hypothetical example, the basic pattern is the same.

\textsuperscript{13} See the important article by Friedemann Hellwig, "On the Construction of the Lute Belly," \textit{Galpin Society Journal} 21 (1968), 129-45 and Plates XIV-XVI.

\textsuperscript{14} Germanisches Nationalmuseum, Nuremberg, MI 44.
Figure 5 – Hypothetical late Renaissance lute belly (Courtesy of the Guild of American Luthiers).
Figure 6 — Belly thicknesses (graduations) of the bass lute by Michelle Harton (1602).
If one finds an Italian Renaissance lute with a belly graduated in another way, it should be suspected of not being original to the instrument. An example of this can be seen in the drawing (Figure 7) which was made from the belly of a lute by Magno Tieffenbrucker, Venice, 1610. About 1750 this lute was rebuilt by Joannes Udalricus Eberle (Prague) into a 13-course theorboed Baroque lute by the addition of a carved pegbox extension. The neck, extension and bridge are typical Baroque replacements, and through analysis of the belly graduations and barring it was determined that the belly was also a Baroque replacement. Although the overall thicknesses are a little less than would be expected in a typical Baroque belly, the characteristic Baroque graduations towards a center backbone can be seen. The barring also shows its Baroque origin in placement and dimension. We find only one bar above the upper rosette bar and an overall upward compression of all the spaces between the transverse bars. The lower transverse bars rise in height towards their centers and are slightly thinner in the middle than on the ends. This adds to the backbone effect of strengthening without adding mass. The rosette size and location are probably close to what they would have been in the original belly.

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13 In his analysis of Italian Renaissance lute soundboards, Robert Lundberg has focused on instruments built between approximately 1580 and 1620. There is strong evidence that earlier Italian Renaissance lutes had thicker soundboards and fewer bars than later Renaissance lutes. [GT]

16 This instrument was restored and made playable in 1977 by Nico van der Waals who supplied the author with the construction details of the belly. Prior to restoration the instrument contained a second label, now apparently lost, which read “Joannes Udalricus Eberle...” who presumably made the Baroque alterations. Eberle (1699 to 1768) moved to Prague in 1727 and worked in the workshop of Thomas Edlinger (II). His known works are dated between 1743 and 1767.
Figure 7 — Graduation and barring layout by Eberle of a lute by Magno Tieffenbrucker, 1610. The Hague, Haags Gemeentemuseum, No. Ec 555-1933.

Another characteristic difference in construction between Italian Renaissance and German Baroque lutes can be seen in the size, style and cutting of the rosettes.\(^\text{17}\) The Renaissance rosettes are based on

\(^{17}\) Robert Lundberg, "Historical Lute Construction: The Erlangen Lectures, Day Three," *American Lutherie* 14 (Summer 1988), 22-39
complex patterns derived from Arabic designs based on geometrical construction (Figure 8). The basic structure of several of the most common patterns can be drawn directly following the Arabic geometry. The Renaissance rosettes were cut from the inside of the lute belly following printed paper patterns. These printed patterns were made with wood blocks carved to imprint the negative spaces, or the areas which would be removed. The evidence for this survives in the perimeter portions of patterns which were not entirely cut out. Knife marks showing slightly overlapping cuts in the corners are clearly visible from the inside of the belly.

Figure 8 — Rosette, Wendelin Venere, Padua, 1582. Vienna, Kunsthistorisches Museum, SAM 32 (formerly C36, 8435).

After the rosette was cut out from the inside, the belly was turned over and the rosette cleaned up if needed. Then the chip carving was done, which would imitate intertwining, leaves, flowers, etc. Lastly, the border was carved into the perimeter. The rosettes were varnished to consolidate the pieces of wood and help stabilize the delicate wood by reducing moisture absorption. The overall diameter of single rosettes in these Italian lutes is usually slightly less than one-third of the belly width at their location along the centerline.

During the Baroque period the rosettes tend to be proportionally much smaller in diameter and of very simplified patterns (Figure 9). There is substantial evidence that they were cut from the outside of the belly. This can be seen from the marks of laying out the pattern which remain on the belly and the actual knife cuts themselves. The reinforcing paper on the inner surface of the rosette does not show traces of a printed pattern.

Figure 9 — Rosette, Joachim Tielke, Hamburg, 1678. Bayerisches Nationalmuseum, Munich #Mu10. Photograph by Douglas Alton Smith.
The Air Cavity in Renaissance and Baroque Lutes

In addition to the different approaches in belly construction, we find that some of these same German Baroque makers also began to experiment with the volume of the air cavity or body. As the makers kept to a rather narrow outline the most obvious and dramatic difference can be seen in the depth of the body. In creating a cross section significantly deeper than half round, they were able to enlarge the total volume of the air cavity. Through a comparison of body cross sections of Italian Renaissance lutes with German Baroque lutes we can follow the main direction of this development.

This enlargement of the lute's air cavity is not an isolated theme of the Baroque German makers. We find a similar enlargement of the air cavities in the violin family instruments of this period. Some German luthiers made violins with bodies deeper than their Italian counterparts. When the Cremonese luthiers increased the violin's air cavity, they made the instrument broader. It is worth noting that the deep-bodied German violins are known but not prized today.

Because the lute has such a geometric-looking body shape, people often assume that a certain symmetry, or 'perfection,' underlies its shape. In fact, some modern lute makers construct their lutes as if they were half round in cross section with a longitudinal section of the back identical to one-half of the outline. Some of these same makers even use forms which are at first turned on a lathe and are therefore completely symmetrical. Such a symmetrical shape was not intended and never occurs in the old European lutes. It is, in fact, contrary to the basic principals of proportion and balance in air-mass distribution.

A clear image of the Italian lute makers' initial conception for this interior air mass, and therefore body shape, is possible if we think of an analogy with the work of a viol or violin maker rather than a mathematically defined, perfectly symmetrical shape. The violin maker visualizes an air mass and then carves the arching of the back and belly plates to enclose this mass. The air is proportioned according to plan and realized through the archings and graduations of the plates, together with the outline of the instrument and the heights of the sides.

The lute makers did a similar thing. Taking an outline and proportional cross sections and longitudinal sections, they visualized the complete interior air cavity, mentally adding or subtracting pieces of air, as it were, until they had the desired shape. This idealized shape was

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19 See Franz Jahnel, *Die Gitarre und ihr Bau* (Frankfurt am Main, 1963).
the solid wooden form they then carved, which exactly represented the desired interior air-mass and distribution. Then, they simply 'captured' that air-mass by covering the form with the pieces of wood that made up the lute bowl. Understandably then, the lute bowl's shape is as subtle and complex as that of a violin's carved belly and back arching, with many variables in the air-mass volume and distribution. Each of these variables produces substantial changes in tone color, of bias in power, projection, and/or balance.

In the cross section of the lute by Hans Frei (Figure 10) the dotted line represents a semicircle with a radius of half the body width. This semicircle is given for comparison with the actual cross section and to serve as a reference for the changes in the cross sections through the different periods. In the Frei lute the bowl has somewhat less air-mass than it would if it were semicircular.

21 On pp. 18-19 of Lundberg’s book *Historical Lute Construction*, the cross-section illustration (Fig. 1) and written comments actually refer to the Hans Frei lute in the Warwick County Museum, England (Accession No. 67/1965). The bowl of the Warwick Frei lute is somewhat deeper than half-round, while the bowl of the Viennese Frei lute under consideration in this paper is shallower than half-round. See the cross section illustration made according to drawings by Gerhard Söhne and Stephen Gottlieb. [GT]
Comparing the Frei cross section with that of a lute made by Joachim Tielke in 1676, we can see that he has increased the air volume by constructing the two outside ribs in a new manner. To obtain the additional depth in the bowl, the ribs were fitted with the central seven (or nine) going more or less to a point (Figure 11) and then the two outer ribs were butted together at the centerline. This is a very important and new feature and is only found in Baroque-period instruments. Lute bodies built in this manner should not be dated prior to 1650, and they were most likely built after 1670.

![Figure 11 - Cross section, 1696 Joachim Tielke.](image)

In a fine example of Baroque lute making by Martin Hoffmann (Figure 12) we can see what would originally have been an 11-course lute. The German Baroque theorbo extension was most probably added towards the middle of the eighteenth century.\(^\text{22}\) The nine-rib curly maple body is typical for the German Baroque makers, whereas in the late Renaissance, yew was the typical wood for the best lutes and maple was used rarely.

Maple became the standard body material in the Baroque. This shift is easy to understand. Maple was a familiar material to violin makers. It is easy to work, inexpensive compared to yew wood, and they undoubtedly had ready access to plentiful, well-seasoned supplies.

\(^{22}\) Friedemann Hellwig in his article, “Lute Construction in the Renaissance and the Baroque,” Galpin Society Journal XXVII (April 1974), 21-30, anticipated the actual introduction of this type of lute pegbox extension by some 30-odd years.
The Baroque makers left their maple ribs somewhat thicker than did the Renaissance makers so that the Baroque lutes tend to be heavier than their Italian Renaissance counterparts. For example, the ribs of the lutes by Martin Hoffmann and his son Johann Christian are usually 1.8 mm to 2.0 mm thick versus 1.0 mm to 1.5 mm for the Renaissance lutes. The ribs in Baroque bowls are often left quite rough on the inside with saw and toothine plane blade marks easily visible. Perhaps by way of compensation the neck of German Baroque lutes is often made of spruce or fir as opposed to the slightly heavier poplar of the Italian lutes. Whatever the materials, the Baroque lute neck always consists of a lightweight core veneered with a hard wood. Ebony is a typical veneer material in this period.

Figure 12 – Lute, Martin Hoffmann, Leipzig, 1692. Modified into a 13-course German theorboed Baroque lute. Nuremberg, Germanisches Nationalmuseum, MI 245. (Photos courtesy of the Guild of American Luthiers)
The outline of the 1692 Martin Hoffmann lute (Figure 13) is based on the designs of the famous Bologna maker Laux Maler. If a narrow shaded wedge is removed from the center of the Hoffmann lute outline the remaining body outline is exactly that of Maler. Or, in other words, if one took the outline from Maler and broadened it slightly at the bottom, one would have exactly the Martin Hoffmann outline. And this widening of the body is just what we would expect to accommodate the wider 11-course bridge!

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**Figure 13** — Outline of 1692 Martin Hoffmann.

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23 I am indebted to Vancouver, B.C. lute maker Ray Nurse for first suggesting to me the apparent correspondence in the outlines of Maler and the Baroque makers.

24 Fragments of a belly and body from Laux Maler, Germanisches Nationalmuseum, Nuremberg, MI 54.
Johann Christian Hoffmann, the son and pupil of Martin, was one of the best known and most respected instrument builders of his era. A builder to royalty and a personal friend of J.S. Bach, he built instruments for Bach's players and even invented new instruments to Bach's specification. In addition to violins, he also built lutes and theorboes, and many of his instruments survive in collections today (Figure 14). Historically he is known as a fine repairer, which reflects his efforts in rebuilding or converting old lutes.

J.C. Hoffmann also based the outline of his early 11-course lutes on that of Laux Maler. The comparison of his outline to that of Maler is startling (Figure 15). If the shaded area is removed, the remaining outline section is exactly that of the Maler. So, just as his father had, J.C. also trusted the old masters for at least some aspects of his design technique. However, in terms of total air cavity and air-resonance, J.C. was in variance with all previous makers. In the cross section of the 1716 Hoffmann lute (Figure 16) we can see that the back is very much deeper than a semicircle, with over twenty percent more air-volume than the Frei. This is a radical change in the volume and distribution of the air-mass.

The barring locations, lengths and thicknesses in the belly of the 11-course lute by J.C. Hoffmann can be approximately determined from a radiograph. However, we can still see clearly the typical arrangement of the Baroque makers: five main bars appear instead of the six as used by the late Renaissance makers. There are only two bars over the rosette area, and all of the lower bars have been compressed upward somewhat. The area above the upper rosette bar carries but one bar. The heights of the bars are more uniform, those near the bridge being higher than in Italian late Renaissance lutes and those two main bars on either side of the rosette somewhat lower. The lowest three bars are also thinner in the middle than at their ends and seem to be somewhat higher in the center, perhaps as much as 23 mm. In the small radial bars below the bridge we find a mixed influence of Renaissance pattern bass and treble bars with the addition of four extra radial bars.

25 The Erich Lachmann Collection of Historical Musical Instruments has a "viola pomposa" built by Johann Christian Hoffmann in 1731 for his close friend Johann Sebastian Bach. The pomposa has very high ribs greatly increasing the air cavity but resulting in a significant loss of tone and is considered a very bad experiment by most violinists.
Figure 14 – Lute, Johann Christian Hoffmann, Leipzig, 1716. Original 11-course configuration. Musée Instrumental du Conservatoire Royal de Musique, Brussels, No. 1559. (Photo courtesy of the Guild of American Luthiers)
Figure 15 – Outline of 1716 J.C. Hoffmann lute. Brussels, Musée Instrumental

Figure 16 – Cross section of 1716 J.C. Hoffmann lute. Brussels, Musée Instrumental
(Courtesy of the Guild of American Luthiers)
The third German approach to building Baroque lutes was to modify the broader, late-Renaissance Italian instruments that often stemmed from Venetian and Paduan workshops. These broad-bodied lutes seem to have begun to be modified in larger numbers in the late seventeenth and eighteenth centuries, which—probably not coincidentally—was the same time as German Baroque lute composers began to adopt more Italian elements in their compositional style. German lute composers of the early and mid-seventeenth century had been far more indebted to the French style.

The broader-bodied lute produces greater dynamic range and improved character of bass response. This Italian late Renaissance lute tone is both robust and elegant and was almost in complete opposition to the sweet and colorful tone of the earlier narrow-bodied lutes. Several old (seventeenth century) sources including Alessandro Piccinini and Mary Burwell suggest that the French preferred the narrower Bolognese lute.

The lute made by Vendelinus Venere, Padua, 1626 (Figure 17) is a good example of a broad-body lute converted into an 11-course Baroque lute. It has 39 ribs of ivory, an ivory-veneered neck with ebony stripes, and a pegbox veneered with ivory and ebony. The lute as seen today was built as a 10-course lute with a mensur of 76.1 cm. It was later modified into an 11-course Baroque lute with the addition of a chanterelle rider and a new bridge in the Edlinger style. The 10-course neck on this lute is, in length and width, the basic neck size which was to remain throughout the Baroque. The width at the nut is 76 mm and at the body 102 mm. The thickness is 20 mm and 27 mm, respectively. It holds 10 frets. That the 11-course bridge and chanterelle rider were added can be seen through the misalignment of the bridge to the acoustic center of the belly. The bridge is not placed symmetrically about the belly centerline.
Figure 17 – Lute, Vendelinus Venere, Padua, 1626. Modified 11-course configuration. Vienna, Kunsthistorisches Museum, SAM 616.
Bridge Placement as Indicator of Original String Configuration

It can be very confusing to look at old lutes which survive today in Baroque configuration. The body of an 11-, 12-, or 13-course Baroque lute or a 13-, or 14-course theorboed German Baroque lute may have been originally meant for a 6-, 7-, 8-, 9-, or 10-course Renaissance lute, or for a chitarrone or archlute. All of the latter were acceptable foundations upon which to create a Baroque instrument. In order for our analysis to make sense, we must have some idea of how the instruments have been modified. If we can also tell when the modifications were made, who made them and where they were made, we have learned something useful about the life of the instrument. This also helps to establish specific points in the history of music around which we can form theories regarding musical style, development, and form. This in turn will allow us to form conjectures about which instruments were preferred for which music in a particular geo-musical area at a specific time.

A further complication in the accurate determination of changes to any particular lute is that the makers doing the modifications were also building new lutes which looked very similar to the modified old ones. In either case the location of the bridge can be a reliable guide to whether or not the existing neck was made to hold 10, 11, or 13 courses. Makers of all the various lute family members from 7-course Renaissance lutes to chitarroni, theorbos, archlutes, Baroque lutes and even the German theorboed Baroque lutes intended by design preference to have the bridge placed symmetrically on either side of the centerline of the belly. So placed, in the acoustic center, as it were, the bridge and belly acting in symmetrical unison can be supported and regulated by the barring in a state of perfect balance.

The neck on the Venere lute (Figure 17) is so aligned as to place a 10-course bridge (string band) symmetrically about the centerline of

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26 Editorial note: There are a number of historical Renaissance and Baroque lutes, as well as theorboes and archlutes, that survive in original condition (i.e., with their original soundboards, bridges, and necks intact) that clearly do not have their bridge string bands centered on the body centerline. Robert Lundberg has a valid point, however, in stating that the placement of the bridge (and the orientation of the neck) indicates how many courses the instrument likely had before its last conversion. For example, both of the Hans Frei lutes in Vienna (C33/SAM 29 and C34/SAM 30) were probably converted to 10-course lutes before being converted again to 11-course configuration, since both instruments have their bridges “pushed” quite far into the bass side of the soundboard. The 11-course Maler in Vienna (C32/SAM 28) was likely converted directly to its present 11-course configuration, as the bridge is actually located a little further into the treble side of the soundboard. In Table 2, we have tabulated the centerline orientation of both the bridges and the necks of a number of instruments that are very likely close to their original condition (i.e. they have not been converted again). In Table 3, we have given the same data for a group of instruments that have (or have likely) been converted one or more times into their present state. [GT]
the belly. When the wider bridge was added to hold an eleventh course, the new bridge had to be shifted slightly towards the bass side because the location of the chanterelle approximate to the edge of the fingerboard could not be changed very much or it would have been unfrettable. This shifting to the bass is easily measured. If ten courses fall symmetrically about the centerline, then the neck was originally made and angled to accommodate ten courses. If, however, eleven courses are centered, then the neck was built for eleven courses. In my other article in this Journal, I will discuss the German theorboed Baroque lute. These theorboed lutes are almost all conversions from 11-course lutes, as can be seen from the bridge position. The Martin Hoffmann instrument mentioned above is one such case.

**Silvius Leopold Weiss and the Broad-Bodied Baroque Lute**

The history of the German Baroque lute culminates in not one but two instruments. Both were conceived by Silvius Leopold Weiss and executed at his request by prominent luthiers. The first 13-course lute with bass rider was probably built in 1718 at the Edlinger workshop in Prague, most likely using a lute of the broad-body type as a basis. Then in the early 1730s Weiss instigated the construction of the first theorboed lutes with swan neck, perhaps at the workshop of Johann Christian Hoffmann in Leipzig. The evidence for these inventions appears in an accompanying article in this Journal.
TABLE 1

A comparison of the 11-course lute by Hans Frei (Vienna KHM, SAM 30, formerly C34), with various interpupillary distances applied to the engraving of Charles Mouton by Edelinck. The measurements of the Mouton lute were taken directly from an original engraving.

<table>
<thead>
<tr>
<th>Range of interpupillary distances</th>
<th>Measurements taken from engraving</th>
<th>62m</th>
<th>63mm</th>
<th>64mm</th>
<th>65mm</th>
<th>Hans Frei, Vienna KHM, SAM 30</th>
</tr>
</thead>
<tbody>
<tr>
<td>String length (1st course)</td>
<td>209.9 mm</td>
<td>634.8</td>
<td>645.1</td>
<td>655.3</td>
<td>665.5</td>
<td>677 mm (1st course) 672.5 mm (11th course)</td>
</tr>
<tr>
<td>Body length</td>
<td>141.6*</td>
<td>428.3</td>
<td>435.2</td>
<td>442.1</td>
<td>449</td>
<td>449</td>
</tr>
<tr>
<td>Body width</td>
<td>95.0</td>
<td>287.3</td>
<td>292</td>
<td>296.6</td>
<td>301.2</td>
<td>301</td>
</tr>
<tr>
<td>Bottom to front of bridge</td>
<td>24.8*</td>
<td>75</td>
<td>76.2</td>
<td>77.4</td>
<td>78.6</td>
<td>87</td>
</tr>
<tr>
<td>Bottom to rose center</td>
<td>90*</td>
<td>272.2</td>
<td>276.6</td>
<td>281</td>
<td>285.4</td>
<td>261</td>
</tr>
<tr>
<td>Rose diameter</td>
<td>23</td>
<td>69.6</td>
<td>70.7</td>
<td>71.8</td>
<td>72.9</td>
<td>77.5</td>
</tr>
<tr>
<td>Neck length**</td>
<td>93.8</td>
<td>283.7</td>
<td>288.3</td>
<td>292.8</td>
<td>297.4</td>
<td>approx. 312</td>
</tr>
<tr>
<td>Neck width at body</td>
<td>31.8</td>
<td>96.2</td>
<td>97.7</td>
<td>99.3</td>
<td>100.8</td>
<td>99.6</td>
</tr>
<tr>
<td>Neck width at nut</td>
<td>23.1</td>
<td>69.9</td>
<td>71</td>
<td>72.1</td>
<td>73.2</td>
<td>75</td>
</tr>
<tr>
<td>Interpupillary distance</td>
<td>20.5 mm</td>
<td>62.0</td>
<td>63.0</td>
<td>64.0</td>
<td>65.0</td>
<td>Not applicable</td>
</tr>
<tr>
<td>Factors used</td>
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<td>63/20.5=</td>
<td>64/20.5=</td>
<td>64/20.5=</td>
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<td></td>
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<tr>
<td></td>
<td>3.0243902</td>
<td>3.0731707</td>
<td>3.1219512</td>
<td>3.1707317</td>
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<td></td>
</tr>
</tbody>
</table>

* These three measurements are approximations, as the bottom of the lute is covered by Mouton’s right arm and most of the bridge front is covered by his hand.
** Neck length is measured along the treble edge, from the body joint to the leading edge of the nut.
Table 2

Bridge and neck orientation to the body center line in instruments that are probably in original condition.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Location and number</th>
<th>Instrument type and stringing</th>
<th>Bridge SB - Belly CL</th>
<th>Neck CL - Belly CL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Giouane Hieber, Venice</td>
<td>Brussels Cons., No. 1561</td>
<td>7 course lute, 1x1, 6x2 (bridge)</td>
<td>+2.8 mm</td>
<td>-2.5 mm</td>
</tr>
<tr>
<td>Vvendelio Venere, Padua 1582</td>
<td>Vienna KHM, SAM 32 (formerly C36)</td>
<td>7 course lute, 7x2</td>
<td>+4.2 mm</td>
<td>-2.5 mm</td>
</tr>
<tr>
<td>Vvendelio Venere, Padua 1592</td>
<td>Bologna AF</td>
<td>7 course lute, 7x2</td>
<td>+1.0 mm</td>
<td>-1.5 mm</td>
</tr>
<tr>
<td>Magno dieffopruchar, Venice 1609</td>
<td>Florence MB, no. 144</td>
<td>8 course lute, 8x2</td>
<td>-3.5 mm</td>
<td>-1.8 mm</td>
</tr>
<tr>
<td>Magno Stegher, Venice</td>
<td>Bologna MC, no. 1754</td>
<td>10 course lute, 10x2</td>
<td>+10.0 mm</td>
<td>-9.5 mm</td>
</tr>
<tr>
<td>Matteo Sellas, Venice 1639</td>
<td>Bologna MC, no. 1748</td>
<td>archlute, 1x1, 5x2/8x1</td>
<td>+9.5 mm</td>
<td>-18.0</td>
</tr>
<tr>
<td>Magno dieffopruchar, Venice</td>
<td>Vienna KHM, C45</td>
<td>archlute, 6x2/8x1</td>
<td>-4.0 mm</td>
<td>-7.8 mm</td>
</tr>
<tr>
<td>Magno dieffopruchar, Venice 1608</td>
<td>London RCM, no. RCM 26</td>
<td>theorbo, 6x2/8x1</td>
<td>-9.2 mm</td>
<td>-4.5 mm</td>
</tr>
<tr>
<td>J.C. Hoffmann, Leipzig 1716</td>
<td>Brussels Cons., no. 1559</td>
<td>11 course lute, 2x1, 9x2</td>
<td>-6.5 mm</td>
<td>0 mm</td>
</tr>
</tbody>
</table>
Bridge and neck orientation to the body center line on Baroque lutes. Most of these instruments are conversions.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Location and number</th>
<th>Instrument type and present stringing</th>
<th>Bridge SB - Belly CL</th>
<th>Neck CL - Belly CL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hans Frei</td>
<td>Vienna KHM, SAM 30 (formerly C34)</td>
<td>11 course lute, 2x1, 9x2</td>
<td>-19.5 mm</td>
<td>+2.5 mm</td>
</tr>
<tr>
<td>Hans Frei</td>
<td>Vienna KHM, SAM 29 (formerly C33)</td>
<td>11 course lute, 2x1, 9x2</td>
<td>-13.0 mm</td>
<td>-0.75 mm</td>
</tr>
<tr>
<td>Laux Maller</td>
<td>Vienna KHM, SAM 28 (formerly C32)</td>
<td>11 course lute, 2x1, 9x2</td>
<td>+3.2 mm</td>
<td>-2.5 mm</td>
</tr>
<tr>
<td>Burkholzer/T. Edlinger, 1705</td>
<td>Vienna KHM, N.E. 48</td>
<td>13 course lute, 2x1, 9x2/2x2</td>
<td>-12.5 mm</td>
<td>-5.0 mm</td>
</tr>
<tr>
<td>Venere/J.J. Edlinger, 1729</td>
<td>New York MMA</td>
<td>13 course lute, 2x1, 9x2/2x2</td>
<td>+2.0 mm</td>
<td>-19.3 mm</td>
</tr>
<tr>
<td>Venere/J.J. Edlinger, 1732</td>
<td>Leipzig MIM, No. 492</td>
<td>13 course lute, 2x1, 9x2/2x2</td>
<td>0 mm</td>
<td>-15.6</td>
</tr>
<tr>
<td>M. Hoffmann 169_</td>
<td>Nurn. GNM, MI 245</td>
<td>13 course theorbod lute, 2x1, 6x2/5x2</td>
<td>+1.2mm</td>
<td>-8.9 mm</td>
</tr>
<tr>
<td>J.C. Hoffmann, 1720</td>
<td>Paris CNSM, E. 529</td>
<td>13 course theorbod lute, 2x1, 6x2/5x2</td>
<td>bridge not original</td>
<td>-16.0 mm</td>
</tr>
<tr>
<td>S. Schelle, 1727</td>
<td>Paris CNSM, E. 633, C.218</td>
<td>13 course lute, 2x1, 9x2/2x2</td>
<td>-1.2mm</td>
<td>-7.0 mm</td>
</tr>
<tr>
<td>J.C. Hoffmann, 1730</td>
<td>Brussels Cons. No. 3188</td>
<td>13 course lute, 2x1, 9x2/2x2</td>
<td>-11.0mm</td>
<td>-8.5mm</td>
</tr>
<tr>
<td>Unverdorben/G. Buchstetter, 1747</td>
<td>Fenton House, England</td>
<td>13 course theorbod lute, 2x1, 6x2/5x2</td>
<td>-7.2mm</td>
<td>-4.8mm</td>
</tr>
<tr>
<td>L. Widhalm, 1755</td>
<td>Nurn. GNM, MIR 903</td>
<td>13 course theorbod lute, 2x1, 6x2/5x2</td>
<td>+1.2mm</td>
<td>-15.0mm</td>
</tr>
<tr>
<td>dieffoprucher/J.J. Edlinger, 1732</td>
<td>formerly Vienna KHM, AR969</td>
<td>13 course lute, 2x1, 9x2/2x2</td>
<td>-2.8mm</td>
<td>-14.8mm</td>
</tr>
</tbody>
</table>
**Key to Museums**

<table>
<thead>
<tr>
<th>Museum Code</th>
<th>Description</th>
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<tbody>
<tr>
<td>Bologna AF</td>
<td>Bologna, Accademia Filarmonica</td>
</tr>
<tr>
<td>Bologna MC</td>
<td>Bologna, Museo Civico</td>
</tr>
<tr>
<td>Brussels Cons.</td>
<td>Brussels, Conservatoire Royal de Musique</td>
</tr>
<tr>
<td>Fenton House, Eng.</td>
<td>Fenton House, England</td>
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<tr>
<td>Florence MB</td>
<td>Florence, Museo Bardini</td>
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<tr>
<td>Leipzig MIM</td>
<td>Leipzig, Musikinstrumenten Museum</td>
</tr>
<tr>
<td>London RCM</td>
<td>London, Royal College of Music</td>
</tr>
<tr>
<td>New York MMA</td>
<td>New York, Metropolitan Museum of Art</td>
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<tr>
<td>Num. GNM</td>
<td>Nürnberg, Germanisches Museum</td>
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<tr>
<td>Paris CNSM</td>
<td>Paris, Musée Instrumental du Conservatoire de Musique</td>
</tr>
<tr>
<td>Vienna KHM</td>
<td>Vienna, Kunsthistorisches Museum</td>
</tr>
</tbody>
</table>
Appendix Figure 1 – Bridge string band (SB) shift towards the treble side (+) or bass side (-) of the instrument, using the chanterelle, the lowest string and the belly center line (CL) as points of reference. 

"+2.5mm" means the bridge string band is shifted so the first course is located 2.5 mm further into the treble side of the belly than the lowest string, using the belly center line as the reference point. 

"0mm" means the bridge string band is placed symmetrically on either side of the belly center line (drawing by Grant Tomlinson).
Appendix Figure 2 – Neck center line shift towards the treble side (+) or the bass side (-) of the instrument, using the belly center line as the reference line, measured at the leading edge of the nut. "-1.5mm" means the neck center line is shifted 1.5mm into the bass side of the lute in relation to the belly center line, measured at the nut. "0mm" means the neck center line and the belly center line are the same (drawing by Grant Tomlinson).
While listening to various presentations on the life, travels and work of Silvius Leopold Weiss read during the first days of the Weiss congress in 1992 I came to the conclusion that there was enough evidence, albeit circumstantial, to support a theory I had been formulating for some years. In essence: the first 13-course Baroque lute was conceived by Weiss himself and was built at his request in Prague. I mentioned this theory in the paper I read at the congress.¹

Today the evidence is no longer only circumstantial. Recent research has uncovered two eighteenth century documents that refer to Weiss as the originator of the theorboed lute, and one of them appears also to credit him with the 13-course lute with bass rider. No mention of the lute makers involved in Weiss’s inventions seems to have survived, but I believe we can guess their identity. Thomas Edlinger is the probable maker of the first 13-course lutes with bass rider boxes, almost certainly during the year 1718. Johann Christian Hoffmann is one of the earliest makers — perhaps the very first — of the swan-neck theorbo extension, by 1732 at the latest.

Silvius Weiss and the First 13-Course Baroque Lutes

In his article on Weiss’s early biography, Frank Legl includes a document where in 1760 Luise Gottsched, a former lute student of Weiss, calls him:

... to some extent the father of the lute, for with him it has taken a completely different form [Gestalt]. He not only increased it from eleven to thirteen courses, but since he also made its neck straight or theorboed [gerade oder theorboret], he henceforth enabled it to play along in the largest Concerten.³

² Weiss' Lute: The Development of the German Baroque Lute 1650-1750.

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In another document, cited below, Johann Christian Hoffmann implies that the swan neck was Weiss’s type of theorboed lute. Thus some of Weiss’s contemporaries who knew him well regarded him as the developer of the 13-course German lutes, both the one with the rider and with the swan neck.

There is no known music and no other evidence for the 13-course German Baroque lute before 1719, or more likely late 1718, when the twelfth and thirteenth courses begin to appear in the tablatures of Silvius Leopold Weiss.¹ Eleven courses were previously standard, though some pieces by Esaias Reusner (1636-1679) require twelve.² To the Prague luthier Thomas Edlinger II or his son Joseph Joachim we can ascribe a number of extant instruments with bass rider attachment for the twelfth and thirteenth courses, dating from the 1720’s and 1730’s. Several of these instruments belonged to the amateur lutenist Prince Philipp Hyacinth von Lobkowitz, a known patron of Weiss who owned palaces in Prague, nearby Roudnice and Nelahozeves, and elsewhere.

We know that Weiss made trips to Prague in 1717 and again in 1718-1719.³ In 1717 he did not have a 13-course lute, since all his pieces dateable then and earlier were written originally for eleven courses, though some were later altered for the 13-course configuration. In January of 1719 he began to write for an instrument with thirteen courses. The London Manuscript of Weiss contains numerous 13-course pieces dated 1719, following his second

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¹ I owe this assurance to Douglas Alton Smith and his conversations with Tim Crawford (London), Terrell Stone (Padua), and Paul Beier (Milan). [RL] The first dated piece for thirteen courses is the “Plaine” composed January 11, 1719 in Vienna – so indicated in the manuscript (London, folio 69r, beginning of Sonata 15). Weiss clearly had his new lute with him in the Imperial capital. He may have picked it up from Edlinger in Prague on his way there from Dresden in September, 1718. The London manuscript appears to be arranged in approximate chronological order (see a forthcoming article on the London and Dresden manuscripts by Tim Crawford in this Journal), and the first piece for true thirteen courses in the manuscript is the “Concert” for lute and flute in B-flat (Sonata 6 in the Smith-Crawford system), beginning on folio 25v. This ‘concert’ may have been intended by Weiss for performance together with the flutist Pierre-Gabriel Buffardin, who was also with the Saxon party in Vienna, and who apparently made a sufficiently grand impression on the Imperial hosts that he and Weiss were later invited to perform at the marriage ceremonies of one of the Austrian archduchesses to the Bavarian crown prince in 1722. Although twelve and thirteen courses are indicated also in the very first sonata in the manuscript, an autograph composed in Prague in 1717, it is clear that the numbers “5” and “6” for the two lowest courses were added later. See Tim Crawford, “S. L. Weiss’s use of the lower bass courses,” this Journal, forthcoming [DAS]

² Editor’s note: Robert Lundberg was of course aware of some 12-course seventeenth century lutes with an extended pegbox upon which the contrabasses were stepped over multiple nuts at intervals of a whole tone. These instruments seem to stem from the English-Netherlandish lutherie tradition and are hence not considered in this article.

documented trip to Prague.’ These are the earliest tablatures of Weiss which require thirteen courses.

I propose that in 1717 or even earlier, Weiss became acquainted with Thomas Edlinger and his wonderful conversions of Italian, late-Renaissance lutes into 11-course d-minor Baroque lutes. The tone of these converted instruments is fantastic and must have made an impression on Weiss. When Edlinger combined the broad-bodied Italian lutes, with their elegant and colorful tone, with the longer string length and added bass courses of the 11-course conversions, a new character of bass response asserted itself.

Impressed by this magnificent bass on the 11-course instrument, Weiss must have conceived the idea of the 13-course instrument and ordered this lute from Thomas Edlinger. He could have taken possession of it in the fall of 1718, on his way to Vienna to perform for the Imperial court. The impetus for the 13-course lute was not technical but musical. Many earlier developments in lute making had been based on technical innovations in string design and making (such as overspun strings), but I believe this was a musical move towards a more integrated bass line.

Since several extant instruments of this type belonged to Prince Lobkowitz and his second wife, Princess Wilhelmine, and the princely couple were admirers and collectors of Weiss’s music, we can assume that these lutes had the express approval of Weiss. Probably the master himself played one or more of them. By 1724 at the latest, Weiss was on very friendly terms with the Lobkowitz family and was a guest at their castle in Roudnice.8

The Edlinger Family of Luthiers

I have long been investigating the restorations and instruments which issued from the workshops of the Edlingers. A close examination of their work, and more especially the restored (or, in their terms, “prepared”) lutes, has helped substantially in revealing the development of the modifications undertaken in rebuilding Renaissance lutes into Baroque lutes.

The Edlinger family of lute and violin makers was active

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8 From the end of the year 1724 there survives a letter by Count von Sporck in Prague, who refers to Prince Lobkowitz and a lutenist whom he had paid to visit him from not far away. We can assume that the lutenist was Weiss. See Legl and Smith, “Documents of Weiss’s Life,” this Journal, forthcoming.
perhaps originally in Füssen, then in Augsburg, and after about 1690 in Prague." Thomas Edlinger (I) was born in Grosskirchheim, Carinthia (Austria) about 1630. He was active in Augsburg from 1656 as a maker of lutes, viols and violins. In 1661 he married Elisabeth, the daughter of the luthier Matthäus Hummel. Edlinger died in Augsburg on October 8, 1690. Hans Georg Edlinger (1666-1696) took over his father's workshop in Augsburg but died a young man.

Thomas Edlinger (II), the eldest son of Thomas (I) was born in Augsburg on November 23, 1662. He apprenticed with his father and is believed to have worked with violin maker Jacob Stainer. In 1692 the city of Prague conferred upon him the distinction "Freedom of the City". He married the widow of the Prague lute maker Leonhard Pradter in 1692. Because of his excellent instruments and teaching skills, he is usually known as the founder of the Prague school of lute and violin making. In the Spornergasse house and workshop called "At the Three Fiddles" Thomas (II) also restored and rebuilt many lutes (see Figure 1). He died January 20, 1729 in Prague. Figure 2 depicts Nerudova Street No. 12 (formerly Spornergasse).

Figure 1 -- Cameo of the Edlinger workshop "At the Three Fiddles." Photo by Douglas Alton Smith, 2004

10 The street (Spornergasse, Sparrergasse in German, or Ostruhova or Krokemni in Czech), which forms one approach to St. Vitus Cathedral and Hradcany castle, was renamed Nerudova ulice in 1895. See Marek Lastovka et al., Pražský Ulicniček (Prague's Street Names), (Prague, Nakladatelství Libri, 1998), vol. 1: 590. In 1978 the building contained a coffeehouse. Today it is home to Dům u tri housleček ("At the Three Fiddles"), a restaurant featuring Bohemian cuisine, and to a hotel-pension of the same name. We are grateful to Dr. Ivana Bozdechova of Charles University, Prague, for the references to the street's history. In his encyclopedia article on Joachim Edlinger, Jalovec writes that the street was originally called Lautenmachergasse (lute maker street), later Sparrergasse. This is not corroborated by Lastovka: Jalovec must have seen a map or documentary source not consulted by Lastovska. [DAS]
Joseph Joachim Edlinger, the son of Thomas (II), was born March 7, 1693 in Prague. After apprenticing with his father he traveled to Italy and spent many journeyman years working in Bologna, Cremona, Naples, Rome and Venice. Returning to Prague in the 1728, he worked for his father making violins and new lutes, and converting old lutes to Baroque specifications. After his father’s death in 1729 he took over the workshop. On March 2, 1778, he became a citizen of the Little Quarter (Kleinseite) of Prague, where the shop was located, and died there May 30, 1748.11

Dozens of extant lutes in Baroque configuration bear repair labels from the Edlinger family of lute makers. J. J. Edlinger even had a special printed repair label, so extensive was his work in this field. Their work had a great influence on others in Prague and beyond. I append to this article a list of some of the instruments which were created or modified in the Edlinger shops.12

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12 Editor’s note: Robert Lundberg informed me that his original, provisional working list of instruments bearing Edlinger labels numbered more than 40, twice as long as the list appended to this article. Unfortunately he was unable to locate that list in his files before his final illness. I am grateful to luthiers Jiří Čepelák of Prague and Gerhard Söhne of Krailling bei München, and to instrument restorer Klaus Martius of the Germanisches Nationalmuseum, Nuremberg, for additions and corrections to this list. In cases where the commentary stems entirely or mostly from one of them or me and not Robert Lundberg, the commenator’s initials (JC, GS, KM, DAS, GT, RN) appear in square brackets at the end. [DAS]
Figure 2 – Edlinger workshop in Prague, now Nerudova No. 12. Photo by Douglas Alton Smith, 2004
Conversions of Italian Lutes by the Edlingers

As material for their Baroque conversions, and as their model for their own newly-made lutes, the Edlingers took the instruments and the wide body shapes and general construction style of Magno and Wendelin Tieffenbrucker, the latter better known as Vendelio Venere. The lute made by Venere in 1626 mentioned in my previous article in this Journal is representative.

The Hans Burkholtzer\(^1\) instrument (Plate 1) was originally built to hold 7 or 8 courses. It was converted, according to an additional label preserved within, in 1705 by Thomas Edlinger, Prague, into an 11-course lute. We can derive the original configurations because the widths, length and angle of the neck are so aligned as to place the 11-course bridge symmetrically about the centerline of the belly. Later, an unknown luthier of the Edlinger school converted it into a 13-course lute, in which final configuration we see it here.

![Figure 3 — Cross section, Hans Burkholtzer, 1596. Vienna, Kunsthistorisches Museum, SAM 44.](image)

The bowl of the Burkholtzer lute is made up of 21 ivory ribs with triple (black-white-black) spacers. The original cross section was nearly half-round but now is somewhat less (Figure 3). The outer two ribs have been cut down in width, thereby reducing the cross section of the body itself. In order to avoid cutting the belly down to match the slightly narrower body, an external ebony lining strip has been added to

\(^1\)Lute, Hanns Burkholtzer, Füssen 1596. Modified 13-course baroque configuration. Vienna, Kunsthistorisches Museum, SAM 44.
the treble side of the body. The neck has a spruce core and is veneered with ebony. The ebony fingerboard is slightly curved and proportioned lengthwise to carry ten tied frets.

The pegbox is typical of those built by makers of the Edlinger school (Figure 4). The back of the pegbox is veneered in ivory and cut out in a Baroque fretwork pattern. The unique chanterelle rider is carved from ivory in the shape of a grotesque (Figures 5 and 6). The Edlinger-style pegs were usually reduced in head size as they went towards the narrow end of the pegbox. The aesthetic effect created by the tapering of the pegbox, the tapering of the pegbox cheeks in thickness, and the reduction of the peghead size is an altogether wonderful one of absolute proportion and lightness.

Figure 4 – Front of pegbox, 1596 Burkholtzer. Vienna, Kunsthistorisches Museum, SAM 44.
Figure 5 – Ivory chanterelle rider, 1596 Burkoltzer. Vienna, Kunsthistorisches Museum, SAM 44. (Photo courtesy of Grant Tomlinson)
Figure 6 – Ivory chanterelle rider, 1596 Burkholder. Vienna, Kunsthistorisches Museum, SAM 44. (Photo courtesy of Grant Tomlinson)
Figure 7 – Lute by Josephus Joachimus Edlinger, Prague, 1732. Original 13-course configuration. Whereabouts unknown (formerly on loan to Vienna, Kunsthistorisches Museum, SAM AR 969).11

The magnificent ebony and ivory inlaid 13-course Baroque lute15 formerly in the Kunsthistorisches Museum was catalogued by Julius Schlosser (in the old catalog of the Vienna collection) as being made by Magno Tieffenbrucker, Venice, beginning of the seventeenth century (Figure 7). When I first saw photographs of this lute I marveled

11 Editor's note: This instrument, formerly owned by the Rothschild family though on display in the Viennese museum, was auctioned at Christie's, London, in July of 1999.
that the condition was so good and the proportions so excellent for a lute which supposedly had undergone at least two reconstructions. In 1971 I had the opportunity to examine the instrument first-hand for an extended period and concluded that it was a fake. I have since examined this lute on several subsequent occasions and now feel that it is best to call it neither a fake nor a Tieffenbrucker. Rather, this lute is a composite. On the basis of the wood quality and the style and character of the rosette carving, I believe the belly to be Italian from the early seventeenth century, and could very well be from the workshop of Magno Tieffenbrucker. The ebony 11-rib body, 13-course neck, pegbox and bridge were built by J. J. Edlinger in 1732. There are two extant original J. J. Edlinger lutes which are practically identical, both in materials, construction, outline, cross-section and air-mass distribution with this body. I theorize that in all probability Edlinger received the remains of an old ebony lute to convert, but that only the belly was usable. Since he was actively engaged in building copies of Magno Tieffenbrucker lutes, he simply provided the rest of the lute to fit the old belly.

Figure 8 — Body cross section of a lute labeled "magno dieffopruchar a venetia," National Music Museum, The University of South Dakota, NMM 10,213.16

From the drawing of the cross section of this other Edlinger lutes (Figure 8) we can see how radically different it is from the

16I am somewhat doubtful that this lute was really built by Magno Tieffenbrucker in sixteenth century Venice. The 11-rib birds-eye maple back has no spacers and the rosettes, although old, are inset into a new belly. The body cross-sections are more like Edlinger's than Tieffenbrucker's.
instruments being built by the Hoffmanns and their contemporaries. The air mass in the 1716 lute by J. C. Hoffmann is nearly forty percent greater than in this one.

**Weiss, Hoffmann and the German Theorboed Lute**

It is clear that Weiss also had a major part in the last major development of the German Baroque lute, namely the theorboed Baroque lute. Its most distinguishing characteristic is the curved neck extension, often called the swan neck. Since two of the earliest examples are large theorboes (converted in 1732) which are unlikely to have been used for solo music, an impetus may have been Weiss's desire for a new instrument to play in ensembles, which was probably his primary musical activity. It appears that Weiss may have collaborated with luthier Johann Christian Hoffmann of Leipzig to create the new instrument. Many examples of lutes with swan necks by Hoffmann survive today, and his conversions using this neck extension are the earliest documented. Swan-necked lutes with labels before the 1730s are later conversions.

**J. C. Hoffmann letter of 1740**

In a newly-discovered letter written by the luthier, Johann Christian Hoffmann credits Weiss with the idea for the theorboed lute and confirms that in 1740 he was very busy building theorboed instruments, both as reconstructions from old lute bodies as well as completely new instruments.

The letter's recipient, Imperial Councillor, architect and art collector Johann Friedrich Armand von Uffenbach of Frankfurt am

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17 See the article by Richard Stone on Weiss's ensemble music in this *Journal*, forthcoming.
18 Letter from Johann Christian Hoffmann to Johann Friedrich Armand von Uffenbach. From the Uffenbach-Archiv, University of Göttingen (de re musicae, fol. 638f). English translation by Douglas Alton Smith and Dieter Kirsch. Original German text transcription by Dieter Kirsch with some corrections by Hans-Joachim Schulze.


In 1989 André Burguete of Dresden and Peter Dechant of Upper Bavaria discovered in the Göttingen archive some unpublished letters to Uffenbach that mention the lute. One of these is the letter here by Hoffmann, who was proud to be the official instrument maker to the Saxon court in Dresden, and incidentally was a close friend of J. S. Bach. The document has inexplicably remained unpublished, though it has circulated privately among numerous lute connoisseurs.
Main (1687-1769, is known as an avid lute enthusiast. His estate, which includes original art works as well as papers and an extensive travel diary, is housed at the University of Göttingen. According to Uffenbach's diary, in 1715 he was one of the last students of the aged Gallot in Paris.

The letter is unique and important for a number of reasons. Probably most significantly, it offers some clues to the state of development of the Baroque lute in 1740, and to Hoffmann's acquaintance with Silvius Weiss and his instrument preferences. The Goethe mentioned in the letter is probably the famous poet's father, who is known to have been a lawyer and a lutenist.

Monsieur,

my very honored Patron,

I am happy that Your Grace heard Monsieur Weiss when he passed through. Upon his arrival here he himself assured me that he had played well in Frankfurt and was well satisfied with everything. He regretted only that he gotten such a poor exchange for the Carl d'or [currency] against the Pistol [another currency unit], since he can use them even better here, because when he was here the Pistol brought a low price. In Dresden he couldn't make any use of them, so he had to exchange them again here for Louis d'or.

Concerning Your lute, I do not doubt at all that it can be theorboed [Theorbire], no matter what condition the body and belly are in as long as it [= the belly and body] is still usable. Regarding the stability [of the extended neck], securing and so that it does not harm the instrument, Your Grace should let me worry about that. This is not my first critical patient, since great praise [for such repairs], has been sent me from other distant lands.

Concerning the amount to be paid for it, I cannot say very precisely until I have seen the instrument. The Meister sometimes finds more to be done to it than the owners of the instrument imagine. You say that the lute is hard to play. This can be helped little or not much with the nut. Most likely this defect must be repaired when the belly is taken off.

It may cost 16 or even 20 Reichsthaler for the repair and the conversion to theorboed lute [Theorbiren], stringing, fretting, and fixing the lining [of the case]. But as mentioned above I can say nothing for certain until I see the instrument.

Now our merchants are in your city at the trade fair, and there will be few of them who do not know me. Perhaps if you resolve to do it, the lute could be sent with them if they can pack it along with their merchandise. I have had dealings several times with Messers Schehage and Clanti, also Mr. Bousayet — both French
merchants — and also Herr Krumbhaar and Herr Kuntze who deal in Galanterie wares and who are from here. These and others know me well.

For Mr. Lic[entiate] Goethe I made his lute quite new, and one can make a new lute as strong [Stark] as an old one can be. But since Your Grace is a lover of old lute bodies, I am enclosing [outline] drawings of two of this kind of bodies that I have.

The smaller one is by [Sixtus] Rauchwolff with narrow ribs in the manner that the old lute bodies are ordinarily built. The neck is according to today's fashion [jetziger fason], laminated with black ebony of my work and also theorboed according to the manner of Mr. Weiss [nach Mr. Weis seiner ardt Theorbirt], cleanly and purely strung and fretted [and] the case lined with cotton cloth and in general very good in sound and well preserved. Mr. Weiss does not think that I would sell it for 40 Reichsthaler, but if Your Grace likes it I will let it go for 60 florins. No matter who tries and sees it, I know that my work on it will be esteemed.

The larger one is Venetian work, very proper, the body of snakewood with ivory spacers in between, well preserved. It has not been made into a lute yet but is still as it was made by the Meister. An archlute [Artsolut], the basses single, the other courses double. This one as it is now for 50 florins. But if I should make it into a lute, very properly as you demand for yours, then the expenses will be as with yours after the [repair and theorbo] work.

Whereby I recommend myself to your kind thoughts and ever remain,  
Monsieur,

My very honored Patron,

Your very humble and very obedient servant,

Johann Christian Hoffmann  
Royal Polish and Electoral Saxon Court Lute and Instrument Maker  

Leipzig, 10 April, 1740
The German Theorboed Lute

The German theorboed lute has thirteen courses (occasionally fourteen) and is tuned exactly like the 13-course Baroque lute which it supplanted to a large degree in general playing and even more in continuo. This theorbo extension was a late development in the history of the German Baroque lute. The earliest that one should expect to find these instruments would be in the 1730's, and most of them date from the 1740's, 50's and 60's.

Almost all of the extant instruments in this theorboed configuration are conversions. This includes bodies from both Renaissance and early Baroque period lutes. There are only relatively few original examples, and most of date from the mid-eighteenth century. Therefore, for example, the lute by Joachim Tielke\textsuperscript{19}, dated 1696, (Plate 2) has certainly been converted into a theorboed configuration, most probably by Antonius Bachman, Berlin, in 1760, as indicated by the label preserved within the body. The neck has been lengthened with inlay cut to match near the pegbox end extending the string length to 84 cm! A theorboed extension and a new bridge have been fitted to convert the lute to 13 courses. This lute was originally an 11-course instrument with a Mensur of 65 to 67 cm.

It has been mentioned in the literature that the 14-course Baroque lute does not exist but is a fantasy wish-fulfillment on the part of modern lutenists.\textsuperscript{20} However, I have catalogued two instruments which, I believe, would qualify as 14-course Baroque lutes (that is, obviously intended to be tuned in the standard late Baroque tuning to play solo pieces). The lute\textsuperscript{21} built in 1720 (Figure 9) is certainly an excellent example. Originally an 11-course lute, it was converted by J. C. Hoffmann himself in 1732 into its present theorboed configuration, as can be seen from the annotation in his own hand on the original label. With a string length of 77.7 cm (115.9 cm for the contrabasses) this theorboed Baroque lute is certainly at the upper limits of what could be used for solo playing.


\textsuperscript{21} Lute, Johann Christian Hoffmann, Leipzig 1720. Modified 14-course German baroque theorbo (d-minor tuning). Leipzig, Musikinstrumenten Museum, #506.
This Hoffmann lute has an enormously deep bowl, as can be seen from the cross section (Figure 9). The thirteen ribs of bird's-eye maple are approximately 1.8 mm thick. This instrument is extremely difficult to hold and, as this seems to be a unique example, one wonders if perhaps this was an experiment? Nonetheless it shows clearly a direction in building by some German makers of the
eighteenth century towards an ever-increasing air mass without providing an equivalent increase in soundboard area to drive it sufficiently.

The lute signed "Magno dieffopruchar in Venetia 1584" in the Claudius collection in Copenhagen was converted into a theorboed lute by J. C. Hoffmann in 1741 (Plate 3). This instrument is a perfect example of the kind of conversion referred to by Hoffmann in his letter above. The body is made of 31 ribs of shaded yew wood and the belly has a single large rosette. Its current configuration is as a 13-course (2x1, 6x2 + 5x2) German theorboed lute with the same disposition of strings as the 13-course Baroque lute. With a Mensur of 71.5 cm and 96.5 cm the tuning would have also been the same and this instrument could be used for both solo and continuo purposes.

**Tone Quality in Late German Baroque Lutes**

Largely overlooked today is the fact that the wide-bodied lutes were better prepared to meet the developing character of German Baroque music, where greater dynamic range and improved character of bass response were wanted. The Italian late Renaissance lute tone is both robust and elegant and was almost in complete opposition to the sweet and colorful but dry tone of the earlier narrow-bodied lutes.

I can think of no better way to conclude than to discuss briefly the implications of a quote from Ernest Gottlieb Baron which bear directly on the issue of the old style, flat-backed lutes versus the narrow and deep contemporary designs. This German Baroque lutenist, composer and writer provides us with a comprehensive overview of the lute in his treatise *Historisch-Theoretisch und Praktische Untersuchung des Instruments der Lauten.*² Published in 1727 it is unique in the Baroque literature of the lute. Baron was a widely traveled lutenist who held positions at several minor courts, ending as the royal lutenist and theorboist to the Prussian Court in Berlin, a position he held until his death. He was personally acquainted with Weiss and was certainly in a position to be well informed on the musical requirements and tastes of his day.

Chapter seven of the *Untersuchung* is devoted to the famous makers of the lute and the true quality and virtue of the lute itself. After

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explaining that it was a mistaken belief that the tone of a good lute was
due solely to the material from which the body was made, but rather
was due to the total knowledge of the lutemaker especially in terms of
correct proportions of body (air-cavity) length, width, and depth, etc.,
Baron goes on to say:

For this reason those lutes which are much too deep in the under
part of the body, like a sack, as it were, and have a small rosette or
soundhole are fit for little or nothing; but when the lutes have a flat
bottomed shape and a large soundhole, these cause the sound to be

It is perfectly clear from this statement that not only did Baron
think the tone of the Italian-style flattened-backed instruments of
Tieffenbrucker, Burkholtzer, Edlinger, etc., superior to that
characteristic of those narrow and deep lutes built by Tielke, the
Hoffmanns, Schelle, and others, but that he felt the latter were
practically useless. In the past there has some dispute over exactly what
Baron meant,\footnote{The translation is the author's, from p. 90. The relevant text is: "Derowegen diejenigen Lauten
wenig oder gar nichts taugen, welche gleichsam im untern Theil des Corporis wie ein Sack gar zu
tieff senn, und kleine Sterne oder Resonanz-Löcher haben; wo aber die Lauten flach gearbeitet,
und grosse Resonanz-Löcher haben, ist die Ursache, daß der Thon wacker starrck und in die Ferne
oder Weite gehe."} but I rather think this should really be quite obvious.
This is not to say that the Italian tone is the only appropriate one with
which to realize the lute music of the German Baroque era, but that
even during the Baroque there was a strongly divided opinion on the
real virtue of instruments with greatly enlarged air cavities. The lutes of
Hoffmann and Schelle are known to have been popular in France so
perhaps they exported a portion of their newly built instruments.

Modern lute makers building with sensitive consideration for
the historical models have long realized that the effects of body shape
and materials are of great importance in the overall tone of any
particular lute. A true copy of a Martin or J. C. Hoffmann will produce
an instrument with a tone best described as 'sweet' and 'covered' and
'woody', which is also a relatively muted lute. It will have neither great
color nor dynamic range. A similar description can also be applied to
the violins made by these same makers. It is also true that some
modern makers have made Hoffmann style lutes sound 'colorful' and
'big' and 'strong,' etc. To do so they must seriously deviate from the
original construction characteristics and philosophy of these Baroque
makers. I think it is unwise to mix the various styles of construction. Rather, we should appreciate each of the periods for what they have to offer.

An 11- or 13-course Baroque lute or German theorboed lute which is truly based on the Italian Renaissance models of Magno Tieffenbrucker, et al. as modified in the 1720’s or 30’s by Thomas or J. J. Edlinger for example, will, on the other hand, have an enormous dynamic range. When the Baroque requirements for a longer string length and additional courses are combined with instruments possessing the characteristic Italian tone, with their obvious elegance, colorful and expanded dynamic range and magnificent character of bass response, we can indeed meet that long-sought interpretive ideal of playing an entire suite by Weiss or Bach as if it were practically one long and engaging crescendo.
Appendix

Chronological list of labeled instruments (conversions) by Thomas and J. J. Edlinger

[Editorial note: We have added several instruments to this list after the author’s death. Label information (including orthography) that is enclosed in a border has been verified by a second source. I am grateful for corrections and comments to luthiers Jiří Čepelák (indicated JC below) Prague; Grant Tomlinson and Ray Nurse (GT, RN) of Vancouver, B.C.; and Gerhard Söhne (Krailling bei München); and to Hofrat Dr. Rudolf Hopfner (Director of the Sammlung alter Musikinstrumente, Vienna), Klaus Martius (KM, Restaurator der Musikinstrumente, Germanisches Nationalmuseum, Nuremberg), and John Koster (Conservator & Professor of Music, National Music Museum, The University of South Dakota]

1691
Museum? 25

Thomas Edlinger
Lauten und Geigenmacher in Augspurg, 1691.

1700

THOMAS EDLINGER, Lauten und
Geigenmacher in Prag 1700

Rebuilt as an 11-course lute. [RL]

The shell is made of 9 ribs, body size 293 x 497 mm. Now only 8 courses (1x1, 7 x 2 = 707 mm), but originally probably 11 or 13 (width of neck at body joint is 107 mm). Traces on the top indicate a longer bridge. [JC]

25 Unfortunately Robert Lundberg died before the editor was able to find out where he had found this instrument. Perhaps it stems from a book documenting a collection of violin labels. [DAS]
1705
Vienna, Kunsthistorisches Museum, Sammlung alter Musikinstrumente, SAM 44 (formerly N.E. 48; 4056).

Hans Burkholzter Lauten
maher in fiessen 1596

Figure 10 – Label, Burkholzter lute, 1596, modified 1705 by Thomas Edlinger. Vienna, Kunsthistorisches Museum, Sammlung alter Musikinstrumente, SAM 44 (formerly N.E. 48; 4056).

THOMAS EDLINGER
zugericht 1705

This lute was built by Burkholzter in 1596, most likely with eight courses and a Mensur of 64-65 cm. It was converted into an 11-course instrument by Thomas Edlinger in 1705. It retains the 11-course neck. It was later converted to 13 courses by the addition of a bass rider and a new bridge. The bridge is offset toward the bass to accommodate the extra two courses. The 13-course conversion occurred very likely in the Edlinger workshop by either Thomas or J. J. since the bridge (and possibly the rider) seems to be their work.26

1705
Lobkowicz collection, zamek Nelahozeves (Nelahozeves Palace), Nr. 1931E

Lauten Maier

THOMAS EDLINGER, Lauten-.......
1705 macher in Prag zu Gericht

26 For a recent consideration of Edlinger's work on the Burkholzter lute, see Eszter Fontana, “Lutes for the Prince?” in this Journal, forthcoming.
“1705” and “zu Gericht” (cursive letters) are written by hand in black ink, but the date is written on a small oblong piece of paper glued over the label. It appears to cover the words "und Geigen" on the standard label of this maker. [JC]

Rebuilt as an 11-course lute. [RL]

This lute has 19 pegs in the box (without the treble rider), implying 11 courses. Dr. Lawrence Libin, who examined the instrument in 1994, indicated in his notes that the bridges, heads and necks are modern, made by A[nton]. Sitt (a Bohemian violinmaker) in 1872, but did not indicate from where he has taken this information. The most recent restoration was made in about 1950 and 1975 by two Czech violinmakers without any documentation, either written or photographic. This lute was a 13-course instrument. The bridge has holes for 13 courses. Traces of a bass rider and a chanterelle rider—both missing—are easily visible. A very simple rose was inserted later into the belly. [JC]

Strings:
2x1/9x2 - 720-714 mm
Body size 295 x 470 mm
11 ribs [JC]

1705
Lobkowicz collection, zamek Nelahozeves, 1408 E

Laux Macher

THOMAS EDLINGER, Lauten-....... 1705 macher in Prag zu Gericht

9 ribs, 13 courses
2x1, 9x2 - 674 mm
2x2 - 730 mm

This label was altered by Edlinger in the same manner as in the case of # 1931E above (from 1705). [JC]
1715
Dresden, Staatliche Kunstsammlungen, Kunstgewerbemuseum (Museum of Arts and Crafts), Schloß Pillnitz

GIOVANNI TESLER
IN ANCONA 16 15

Thomas EDLinger
zu gericht 1715

Figure 11 – Label, Tessier lute, 1615, modified 1715 by Thomas Edlinger. Dresden, Staatliche Kunstsammlungen, Kunstgewerbemuseum (Museum of Arts and Crafts), Schloß Pillnitz.

This is a large theorbo recently restored by Wolfgang Wenke, Eisenach. André Burguete has proposed\(^7\) that Weiss himself brought the instrument from Rome, and that he used it as his personal theorbo. Lynda Sayce of Oxfordshire pointed out in private correspondence that its neck and pegbox design is identical to that of an instrument by Martinus Harz in the Edinburgh museum. Both the Tesler and the Harz theorboes feature spectacular bodies – 65 shaded yew ribs on the former, 55 on the latter – the most ribs on any lute in existence. Edlinger is therefore likely responsible for both conversions. [DAS]

\(^7\) Unpublished paper read at the Dresden Lautentage conference, April, 2000.
ca. 1715
Edinburgh
Martinus Harz

1715
Private collection.

Thomas Edlinger, zu Gericht 1715.

This label was removed from the instrument where it was originally placed and exists today in a private collection of instrument maker labels.

1716
Stockholm, Musikhistoriska Museet, No. 106

Hans Freiy

Thomas Edlinger (repair label) 1716

“Gitarrisiert”

[Added by DAS]

1721
Lobkowicz collection, zamek Nelahozeves, No. 1178E

Marx Unverdorben

Thomas Edlinger
zu Gericht 1721

Opravil 1951, cislo 580
J.B.HERCLIK
HOUSLAR
MLADA BOLESLAV

Rebuilt as a 13-course lute. 13-course neck.
Strings:
2x1, 9x2 - 778 mm
2x2 - 839 mm

[JC]

After 1721
Leipzig, Musikinstrumenten-Museum der Universität Leipzig, Nr. 3319

THOMASEDLINGER,

Daniel Achatius Staßlman
Lauten u. Geigen
macher in Wienn
17.. repariert

This was built by Thomas Edlinger as a 13-course lute. The 11-rib ebony body is copied from Magno Dieffopruchar. The back of its pegbox bears an ornate letter P, which Tim Crawford has identified as the emblem of Prince Phillip Hyacinth Lobkowitz, for whom the instrument was clearly made.

The instrument was examined in April, 2002 by Eszter Fontana, Jiří Čepelák, and the restorer at the Leipzig museum. They all agreed that both this lute and no. 497 (below) stem from Thomas Edlinger II.[DAS]

After 1721
Leipzig, Musikinstrumenten-Museum der Universität Leipzig, Nr. 497

THOMASEDLINGER,

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28 Editor's note: Robert Lundberg dated the two ebony instruments now in Leipzig as 1728. I do not know his rationale for this date. In consultation with Dr. Eszter Fontana, director of the museum, I have indicated a more cautious dating for the 13-course conversions as "after 1721." This was the year in which Prince Philipp married Countess Anna Maria Wilhelmine von Althann (1703-1754), for whom one of the instruments may have been a gift. [DAS]
Plate 4 – Bass lute, labeled by Thomas Edlinger, 1728, with the rose from an earlier Italian lute. The National Music Museum, The University of South Dakota, NMM 10,213. Photography by Bill Willroth, Sr.
Plate 5 – Bass lute, labeled by Thomas Edlinger, 1728, with the rose from an earlier Italian lute. The National Music Museum, The University of South Dakota, NMM 10,213. Photography by Bill Willroth, Sr.
Plate 8 – Bass lute, labeled by Thomas Edlinger, 1728, with the rose from an earlier Italian lute. The National Music Museum, The University of South Dakota, NMM 10,213. Photography by Bill Willroth, Sr.

This lute was built by Thomas Edlinger as a 13-course lute. It is nearly identical to the above instrument (Nr. 3319). Probably it was the lute of Princess Wilhelmine von Lobkowitz.

After 1721
Frankfurt am Main, Goethe-Haus, Inv. No. 234

Neck, pegbox, and belly of a lute very similar in style to the two immediately above in the Leipzig collection. The remainder is lost. 29

1723
Cambridge, Massachusetts, Collection of Musical Instruments, Music Department, Harvard University, No.47

IN PADOVA Vvendelio...

THOMASEDLINGER
Lauten-und Geigenmacher in Prag.
1723

Converted first to an 11-course and then to a 13-course lute. 11-course neck. This is an unusual lute for Venere, 9 ribs of maple, long and narrow 'pearl shape.' 30

1724
Vermillion, South Dakota, National Music Museum, NMM 10,214
Formerly on loan to the Kunsthistorisches Museum, Vienna, 1954-1979

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30 Label orthography was kindly verified and corrected by Douglas Freundlich in February of 2002. A tag on the instrument identifies it as No. 47, but it appears as no. 41 in a printed checklist of the collection made in 1989 by Susan Thompson, visiting curator. Condition of the instrument is very poor, both generally and in terms of past unhistorical alterations. [DAS]
31 This and the following instrument were acquired in 2002 by the National Music Museum from Dr. Johanna Kammerlander, the widow of Dr. Carl Des Fours Walderode, whose family had owned the instruments since the eighteenth century. They had been preserved at the family palace Schloß Großrohosetz (Hnuby Rohozec in Czech) near Turnau (Turnov). See André P. Larson,
This lute was made in Padua about 1600 as a bass lute. The body is 21 ribs of shaded yew wood. It was converted into a 13-course lute by Thomas in 1724. It has a 13-course neck.

1728
Vermillion, South Dakota, National Music Museum, NMM 10,213
Formerly on loan to the Kunsthistorisches Museum, Vienna, 1954-1979

This lute was built by Thomas Edlinger. The rosettes are old and let into the belly so they may have come from a Renaissance lute. The body is by Edlinger and the instrument was built as a 13-course lute.

1728

Date could be 1718 (see above). The body is of 9 ribs, narrower and longer (body size 315x520 mm). Rebuilt probably in the nineteenth century to a strange guitar with long neck and S-shaped pegbox, Strings: 6x1, 894 mm. This instrument could not be an 11c. because the neck width at the body joint is only 75 mm (probably a mandore). The top also appears to be original. [JC]

1729

<table>
<thead>
<tr>
<th>Venere</th>
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<tbody>
<tr>
<td>(spurious)</td>
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</table>

<table>
<thead>
<tr>
<th>Iosephus Edlinger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reparavit Prage, Anno 1729</td>
</tr>
</tbody>
</table>

[KM]

1729?
Lobkowicz Collection, zamek Nelahozeves, 1409 E

<table>
<thead>
<tr>
<th>Magno dieffopruchar a venetia 1607</th>
</tr>
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<table>
<thead>
<tr>
<th>Opravil 1950 cislo 579</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. B. HERCLIK</td>
</tr>
<tr>
<td>MISTR HOUSLAR</td>
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<table>
<thead>
<tr>
<th>Opravil</th>
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<tbody>
<tr>
<td>RAFAEL TICHY</td>
</tr>
<tr>
<td>PRAHA 1980</td>
</tr>
</tbody>
</table>

Though not labeled by an Edlinger, this lute is almost identical in body outlines and cross sections to the lute numbered AR 969, formerly in the Kunsthistorisches Museum, Vienna (see under 1732 below). The rear panel of the pegbox is identical to a lute by Unverdorben (Lobkowicz collection 1178 E), converted to 13 courses by Thomas Edlinger in 1721. [Source: Jiří Čepelák]
1732

Josephus Joachimus Edlinger
me fecit Pragæ Anno 17 32

The last number could possibly be a 1 (=1731). Body of 11 ribs, similar to those from Vienna, but smaller. Rebuilt in the nineteenth century. The present state is 6x1, 650 mm. Originally probably 11 or 13 courses. The width of the neck at the body joint was 100 mm. Only the shell appears to be original. [JC]

1732
Whereabouts unknown (auctioned at Christie’s, London, July 1999) Formerly Vienna, Kunsthistorisches Museum AR 969, Rothschild family loan

Magno dieffopruchar a venetia

Josephus Joachimus Edlinger
me reparavit Pragæ An: 17 32

This entire lute was built as a 13-course lute by J. J. Edlinger. Nothing is from a Renaissance lute, although the body shape and construction is copied from Magno Tieffenbrucker.

1732
Leipzig, Musikinstrumenten Museum der Universität Leipzig, No. 492

1551
In Padoua Vvendelio Venere
de Leonardo Tieffenbrucker.

Josephus Joachimus Edlinger
me reparavit Pragæ An: 17 32.

This lute was examined, measured and photographed by Grant Tomlinson and Ray Nurse in 1981 when it was in Vancouver as part of the "Look of Music" exhibit. The back and possibly the belly date from
the late Renaissance. The Venere label clearly does not belong with the back, as a Venere label with "de Leonardo Tieffenbrucker" would be too early for a striped yew, multi-ribbed back. The date "1551" was probably added to the label, as it is not in the usual location for this style of Venere label. The back of this instrument has an unusual and quite beautiful feature: thin black/ivory/black spacers between the multi-rib striped yew ribs. The rose (which is clearly older than the soundboard) has been set in. [GT, RN]

Back of 33 striped yew ribs with thin triple, black/ivory/black spacers
Rose is inset into the belly
Stringing/string length: 2 x 1, 9 x 2 -- 75.0 cm
2 x 2 -- 79.8 cm
Body length -- 51.8 cm
Width -- 35.15 cm
Depth -- ~13.4 cm
[GT, RN]

[Robert Lundberg's original note: This lute is very strange and may not be an original Renaissance lute. It was built as a 13-course. The rosette may be old.]

1734

Josephus Joachimus Edlinger
me reparavit Pragae An: 17 34

Shell made of 33 shaded yew ribs. The present configuration is six strings. The neck-body joint is covered with a strip of wood, indicating a formerly wider neck. The body looks original (I suspect not by Edlinger). The top could have been made by Edlinger (though without the rose). Body size 332 x 520 mm. It would be interesting to compare it with other similar bodies of well-known late Renaissance makers. [JC]

Robert Lundberg suspected this instrument to have been a 13-course conversion. [D.AS]

1736
Freiburg im Breisgau, Luthier Schicker
IN PADOVA, Michielle Harton 1594?

Josephus Joachimus Edlinger me reparavit Pragæ An: 17 36

Zu der Gitarre gemacht J: Gottlieb Knößing [...] Ano: 1809.

Reparirt [...] Fritsche sen. [...] 1815

[KM]

1737
Musikhistorisk Museum, Copenhagen (Carl Claudius Samling), Nr. 302 or C 90

Magno dieffopruchar a Venetia 1616

Josephus Joachimus Edlinger me reparavit Pragæ An: 17 37

C.A. Bauer, Dresden 1898

This instrument is now fitted out as a guitar with six single strings.

(Label information from Angul Hammerich: Das Musikhistorische Museum zu Kopenhagen. Copenhagen 1911, p. 67.) [KM]

1739
Füssen, Museum der Stadt Füssen

In Padoua Wendelio Venere de Leonardo Tiefembrucker

Josephus Joachimus Edlinger me reparavit Pragæ An: 1739

Repariret von Georg August Gottfried Otto 1809

[KM]
Lutes in the Lobkowicz collection
Nelahozeves castle, Bohemia

BY JIŘÍ ČEPELÁK

Five lutes in the Lobkowicz collections constitute a small but music-historically important part of the brilliant decorative- and applied-arts collections of the Lobkowicz family.

The Noble House of Lobkowicz

The house of Lobkowicz ranked among the most important and prosperous noble families in Bohemia since its rise in the sixteenth century, and specifically after 1620. The family possessed vast estates with many chateaus situated in the most fertile parts of Bohemia and Silesia. They erected their palaces in the most prestigious parts of Prague and Vienna.

The family devoted extensive effort and financial support to gathering masterpieces for the family collections. The collection began with the sixteenth-century Spanish paintings possessed by Polyxena, the Princess of Lobkowicz (1566-1642) who was connected—through her mother’s lineage—with the Spanish royal court. Other members of the family extended the collections with new acquisitions. Acquired over a period of 300 years, the paintings, books, applied arts and also musical instruments comprise a magnificent collection.

The politically dramatic twentieth century affected not only human fortunes but also the Lobkowicz collections. First they were confiscated by the Nazi regime. Later, after the Communist coup d’état in 1948, they were nationalized and dispersed to various state institutions. Only after 1989 when a democratic system was renewed in the former Czechoslovakia could the collections be returned to the possession of the Lobkowicz family. By 1996 the family managed to get back the greater part of their collections. Most of these are now open to the public in the chateau of Nelahozeves, situated some 25 kilometers north of Prague on the Vltava (Moldau) river (Figure 1). The castle has been a Lobkowicz possession since 1623. The village of Nelahozeves is also the birthplace of the Czech (and partly American) composer Antonin Dvorak, whose birth house is situated close to the chateau.
The traditional residential chateau of the family was Roudnice (Figure 2), situated about 30 kilometers north of Nelahozeves on the river Labe (Elbe), which also flows through Dresden. This is the place where the lutenist Weiss visited Prince Phillip Hyacinth of Lobkowicz on at least one occasion. Because it is now used as a military musical school, this building is not open to the public.

The Nelahozeves collections are open not only to visitors but also to scholars. For them the focus is especially the library with its many unique scores, which have been a special collecting interest of the family. To lute players this collection is well known because of a large set of lute and guitar tablature manuscripts. The collection of musical instruments contains—apart from five lutes and a baroque guitar—also precious bowed and wind instruments.

The lute collection consists of the following instruments:

1. 1408 E Laux Maler (9 ribs)
2. 1931 E Laux Maler (11 ribs)
3. 1409 E Magno Tieffenbrucker 1607
4. 1178 E Marx Unverdorben
5. 1173 E Johann Michael Güttler, Breslau 1709

The history of the Lobkowicz lute collection

We do not know the original number of lutes that were once owned by Prince Phillip Hyacinth Lobkowicz. Four of the five lutes in the current collection (the Malers, Tieffenbrucker, and Unverdorben) were found in 1872 in the old chapel of the Eisenberg chateau (Zamek Jezefi), near the town of Most in northwestern Bohemia which had belonged to the Lobkowicz family since 1623. They were probably

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2 The instruments are named according to labels, whose authenticity is not to be discussed in this article. Apart from the Güttler, all the names are legendary, and certainly false labels had existed as early as the seventeenth century. None of the instruments appears to be a fake.

immediately restored by Prague violin-maker Antonin Sitt (1819-1878). In the list of the musical instrument collection they are registered as mandolines, Nos. 33-36. A fifth lute, by J. M. Güttler, was added to the collection later as No. 63.

After the Communist coup d'état in 1948, the musical instrument collection was nationalized along with most of the family's possessions. The instruments were taken by the National Museum in Prague in 1950. That time they were restored and for a long time placed in the exhibition of the Musical Department of the National Museum.

In 1990 the Lobkowicz family applied for return of their collections from the state. Musical instruments, including the lutes, were returned in 1996. Since then, these instruments are kept in the permanent exhibition of the Nelahozeves chateau. The Museum of Czech Music, a branch of the National Museum (Narodni muzeum - Muzeum ceske hudby), in which the instruments used to be deposited, cooperates with the administration of the Lobkowicz collections regarding the special care and documentation of the instruments.

The restoration of the lutes

The lutes were restored about 1875, 1950 and 1970. The last restoration of the Magno Tieffenbrucker lute was done in 1980. These interventions seem to me inappropriate, especially due to their lack of documentation, either written or photographic. Consequently we can only guess the state and appearance of the lutes when they were found in 1872. Both of the Maler lutes look particularly strange today: as if they had never been used. Their necks are very much sanded and varnished over, and also soundboards bear a thick coat of varnish as on violins. The instrument 1408 E has longitudinal bars traversing the whole soundboard on both sides of the rose. Probably they were added during the 1950 restoration.

The missing documentation is especially inconvenient because the instruments were opened, and that could have been a rare occasion to document the inside of the instruments. It is strange that during the restoration of stringed instruments this negligent practice is quite common even today, while in the restoration process of different types of artistic products (e.g. books), documentation constitutes as much as eighty percent of the work.

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4 This information stems from notes made by Lawrence Libin, who examined the instruments.
5 Stand-Repertorium des Hochfürstlich-Lobkowitzchen Musik-Archives zu Raudnitz 1893, a handwritten inventory of the instruments and other musical materials from the Lobkowicz collections. Now in the Lobkowicz Library in Nelahozeves.
The Edlingers and the 13-course lute

Thomas Edlinger of Prague was among the first lute makers—perhaps the very first one—who rebuilt old lutes to 13-course configuration. There is, however, a potential controversy. The first compositions for 13-course lute appeared around 1720, but both lutes of Maler in the Lobkowicz collection date from 1705. The bridge of the lutes is placed approximately in the central axis of the soundboard. Thus, the bass rider could not be added later, as in that case the bridge should have to be located much closer to the bass side of the body. Two explanations for this problem can be suggested:

1. For the first time the lutes were rebuilt in 1705 for 11 courses and later (after about 1720) rebuilt again for 13 courses. This would mean not only the exchange of the old bridge for a new one (today these lutes have no traces of any older bridge) but also the change of the neck angle. Such extensive changes would certainly have been noted in the label of the instrument including new dating, especially with respect to the fact that the instrument would have had to be opened in that case. No labels of this kind have been identified.

2. Experiments with 13 course lutes were built earlier, but due to poor response of the bass register these instruments were not used in compositions. This theory is supported by the fact that the Bologna lutes—considered the top of the lute craftsmanship—are not big enough for good response of the lowest register. Inevitably, large Venetian bass lutes served as a starting point (around 1720?) so that the 13-course instruments could spread in musical practice and also in new compositions.

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7 Both lutes have printed labels of Thomas Edlinger. The date is inscribed on a small paper rectangle glued over the letters Geigen in the word Geigenmacher on the label. The state of the label is very poor and so the reconstruction as illustrated here is approximate (see Figure 6). The reason that the date was added in this manner remains a question. Edlinger may have intended to indicate that he is a proper lute maker in those times when the term Lautenmacher was only a compulsory labeling of the violin craftsmanship. (A false dating seems to me meaningless and unlikely in the given context.)

8 Today it is well known that Maler’s lutes were appreciated highly in the seventeenth century because of their beautiful tone (see e.g. Thomas Mace, Musick’s Monument, 1676). Certainly also Bologna lutes of bigger size could have existed. However, extant instruments of the Bologna type and also measurements by Talbot of Maler’s lutes give evidence about smaller types of instruments.
The Magno Tieffenbrucker lute and its counterparts in other collections

The Magno Tieffenbrucker lute (1409 E) has many similarities with other instruments: two lutes formerly on loan to the Kunsthistorisches Museum, Vienna, and two in the University Museum in Leipzig. One of the erstwhile Vienna lutes, now in the National Music Museum, Vermillion, South Dakota (NMM 10,213), bears the labels of Magno Tieffenbrucker and Thomas Edlinger. The other (Vienna AR 969, from the Rothschild collection and auctioned in 1999 at Christie's, London), has the repair label of J.J. Edlinger. In the two Leipzig lutes (numbers 497 and 3319), only Thomas Edlinger is named. As far as I know, this is the only case of such correspondence of original instruments regarding shape.

In 1994 I had the opportunity to examine and measure some lutes in the Museum of Czech Music. The Magno Tieffenbrucker lute of the Lobkowicz collection was still in the Museum at that time. Comparing the results of the measurement, I determined an almost exact correspondence in the shape of the soundboard and in cross sections of the instruments. The differences range between 2-3 millimeters.

Just recently I had the opportunity to visit the University Museum in Leipzig and examine both outstanding Edlinger instruments. The lutes are made of ebony and ivory. The lute No. 497 bears the emblem of Phillip Hyacinth of Lobkowicz: a prince's crown with the letter P in the cutout panel of the pegbox. The second lute (3319) is almost identical to the former one, only the pegbox panel decoration is different and also the emblem is missing. Both instruments had been examined and measured by a few scholars, but no drawings with body cross sections of the masterpieces are available at the museum. Belly outlines of both instruments are slightly different from the Lobkowicz Tieffenbrucker but, on the whole, they are alike in

9 Thomas Edlinger senior of Augsburg has been credited - especially in older literature - as the builder of the lute No. 479. Certainly this is a traditionally repeated error. The label placed inside the instrument is definitely part of the label of the younger Thomas Edlinger of Prague. Also the type of instrument and some details in it indicate that the lute was produced by Edlinger of Prague.

10 Drawings of the following lutes are available from the Museum of Czech Music, Novotneho lavka 1, Prague 1, CZ: Laux Maler (1480 E), Marx Unverdorben (1178 E), Magno Tiefenbrucker (1409 E), Martin Bruner (450 E).

11 I would like to express my kindest thanks to Ms. Eszter Fontana, Director of the University Museum in Leipzig for allowing me to examine these two lutes.

12 Tim Crawford identified the prince's emblem on this lute by comparison with an emblem in a Lobkowicz manuscript.
the model. One should not forget that both lutes had been repaired and restored in the past, the lute No. 3319 has at least its third belly and its body is apparently lowered at the edge, which was a common way of fitting the action on shrunken instruments.

These observations brought me to a hypothetical conclusion that the Leipzig and Vienna lutes were produced by Edlinger from an identical model, and this was the body of the Lobkowicz Tieffenbrucker. Why this one? The body is made of curly maple of an average standard that corresponds to a mass production of lutes around 1600. The other instruments have bodies of ebony or birds-eye maple (the Rothschild loan) and suggest a special contract which was more common in the eighteenth century.
Details of the Instruments

1. 1408 E  Laux Maler (Figures 3, 4, 5)

A pearl-mold-shaped lute, rebuilt (several times?). Its current status is as a 13-course baroque lute.

Labels inside:

a)  Laux Maler

b)  THOMAS EDLINGER, Lautenmacher in Prag zu gericht

c)  Opravil 1951 číslo 581
        J.B. HERCLÍK
        MISTR HOUSSLAŘ
        MLADÁ BOLESLAV

Technical description:

Soundboard of spruce, several cracks around the bridge. Small parts of the soundboard were added later. One of them—between the points of the fingerboard—is clearly visible (typical way to make a wider neck). Finely carved rose in good condition, seems to be original. Bridge of maple stained black with ebony strip on the tying panel.

The shell is made of nine ribs of rippled ash cut on the slab (so-called “flowered ash”). A dark brown varnish on the back only. The neck is made of spruce (quarter sawn), veneered in ebony. Fingerboard of ebony. Six grooves on the underside of the nut (visible from the pegbox end) show a guitar configuration at one time.

Pegbox of maple veneered in ebony. Riders of maple (?) stained black, varnished. Pegs are mostly new (maple stained brown), except for pegs 13-19 and the chanterelle peg, which seem to be older (original?).

Finish: In addition to the varnished bowl mentioned above, the rest of instrument is also varnished with a transparent varnish which probably is a result of the last repair (Herclick).
Basic measurements:

String length: $2x1/9x2 = 673 - 671\ mm$  $2x2 = 730\ mm$

Body width: 290 mm; top length: 494 mm, body depth: 136 mm, neck length: 320 mm, pegbox length: 148 mm
Figure 3 – Laux Maler, 9 ribbed, 13-course lute, front view. Lobkowicz Collection, Nelahozeves castle, 1408 E.
Figure 4 – Laux Maler, 9 ribbed, 13-course lute, back view. Lobkowicz Collection, Nelahozeves castle, 1408 E.
Figure 5 – Laux Maler, 9 ribbed, 13-course lute, side view. Lobkowicz Collection, Nelahozeves castle, 1408 E.
2. 1931 E Laux Maler (Figures 7, 8, 9)

A pearl-mould-shaped lute, rebuilt to 13-course baroque configuration.

Labels inside:

a) Laux Maler

b) THOMAS EDLINGER, Lautenmacher in Prag zu gericht

![Label Image]

Figure 6 – Reconstruction of label, Laux Maler, 11 ribbed, 13-course lute. Lobkowicz Collection, Nelahozeves castle, 1931 E.

c) Opravil
Vladimir Pilař
houštař
Hradec Králove 1976

Technical description:

Soundboard of spruce. A simple rose carved separately and inserted to the soundboard. Bridge of maple stained black, with the ebony strip on.

The shell is made of eleven maple (?) ribs, varnished dark brown. Neck veneered in ebony, an ebony fingerboard. The pegbox is made of maple veneered in ebony. The back of the pegbox is perforated with a scrollwork pattern.

Bass and treble riders are missing, but traces indicating them are easily visible. Also the bridge has holes for 13c. stringing. The whole instrument is newly varnished.

Basic measurements:

String length: $2 \times 1/9 \times 2 = 720-714$ mm, body width: 295 mm, body length: 470 mm, length of soundboard 507 mm, pegbox length 255 mm
Figure 7 – Laux Maler, 11 ribbed, 13-course lute, front view. Lobkowicz Collection, Nelahozeves castle, 1931 E.
Figure 8 – Laux Maler, 11 ribbed, 13-course lute, back view. Lobkowicz Collection, Nelahozeves castle, 1931 E.
Figure 9 – Laux Maler, 11 ribbed, 13-course lute, side view. Lobkowicz Collection, Nelahozeves castle, 1931 E.
3. 1409 E Magno Tieffenbrucker 1607 (Figures 12, 13, 14)

A wide-bodied lute, appears to be an original late renaissance instrument. The present stage is a 13-course baroque lute with a bass rider. The soundboard was transferred from another instrument made by Michael Hartung

Labels inside:

a) Magno dieffopruchar a venetia 1607

b) Opravil 1950 číslo 579

J. B. HERCLIK

MISTR HOUSLAŘ

c) Opravil

RAFAEL TICHÝ

PRAHA 1980

Technical description:

The soundboard is of spruce with an ebony heart marquetry near the lower edge. A brandstamp M (anchor) H on the soundboard between the fingerboard points (Figure 10). Two extended ebony frets glued on. An external lining strip on both sides going from the capping strip to the neck-body joint, made of hardwood stained black. The rose is without a border (Figure 11). The bridge is veneered in ebony (the top and diagonal surfaces).

The back is made of eleven ribs of lightly curled maple without spacers. The capping strip is made of two parts joined together in a diagonal line.

The neck is veneered in ebony, the spruce core quarter sawn. Pegbox of hardwood, partly veneered in ebony, partly stained black except for the back, which is a light color (maple) and cut out in a baroque ornamental pattern. Riders are of hardwood stained black. A thin engraved line around the edges of the pegbox and riders. Ebony pegs might be original, dating from the Baroque adaptation. The whole instrument is varnished with a light-colored varnish. The cutout design of the pegbox panel is the same as on the Unverdorben lute 1178 E
Basic measurements:

Body width: 353 mm, body length: 525 mm, body depth: 143 mm, neck length: 346 mm, pegbox length: 261 mm.

Figure 10 – Brand stamp of Michele Hartung (MH with anchor between), Magno Tieffenbrucher 13-course lute, 1607. Lobkowicz Collection, Nelahozeves castle, 1409 E.
Figure 11 – Rosette, Magno Tieffenbrucher 13-course lute, 1607. Lobkowicz Collection, Nelahozeves castle, 1409 E.
Figure 12 – Magno Tieffenbrucher 13-course lute, 1607, front view. Lobkowicz Collection, Nelahozeves castle, 1409 E.
Figure 13 – Magno Tieffenbrucher 13-course lute, 1607, back view. 
Lobkowicz Collection, Nelahozeves castle, 1409 E.
Figure 14 – Magno Tieffenbrucher 13-course lute, 1607, side view. Lobkowicz Collection, Nelahozeves castle, 1409 E.
4. 1178 E Marx Unverdorben (Figures 15 - 18)

A late Renaissance lute type altered to a 13c. lute with the bass rider.

Labels inside:

a) Marx Unverdorben a venetia
b) Thomas Edlinger zu gericht 1721
c) Opravil 1951, čislo 580
   J. B. HERCLÍK
   HOUSLAŘ
   MLADÁ BOLESLAV

Technical description:

The soundboard is of spruce with added points (by Herclik?). A heart marquetry in ebony and ivory is at the bottom edge. One extended fret of ebony glued on. The rose has a carved border and still bears clear traces of its original gilding (Figure 15). The maple (?) bridge is veneered in ebony on the top and the diagonal surface. There is an external lining on the descant side of the belly only.

The back is made of nine maple ribs without spacers. The ribs are highly deformed at the present time. A thick coat of the dark reddish varnish on is abraded on the edges of the ribs. The capping strip, very thick and roughly glued on, has a different color and is probably not the original. There is a very visible trace on the central rib indicating a carrying string.

The neck veneered in ebony is not cleanly jointed with the body (there is a 3 mm gap). The pegbox of hardwood is partly veneered in ebony and stained black, except for the rear panel which is of light color (maple) and cut out (see previous lute). Riders of hardwood are stained black. The pegs are new (maple stained brown) but those in the bass rider look to be original. The entire instrument is newly varnished. Dark reddish varnish on the back only.
Basic measurements:

String lengths: $2 \times 1/9 \times 2 = 767-764.5$ mm, $2 \times 2 = 821-819$ mm, 
body width: 338 mm, body length: 531 mm, body depth: 145 mm, 
neck length: 343 mm, pegbox length: 263 mm

Figure 15 – Rosette, Marx Unverdorben 13-course lute. Lobkowicz Collection, Nelahozeves castle, 1178 E.
**Figure 16** – Mary Unverdorben 13-course lute, front view. Lobkowicz Collection, Nelahozeves castle, 1178 E.
Figure 17 – Marx Unverdorben 13-course lute, back view. Lobkowicz Collection, Nelahozeves castle, 1178 E.
Figure 18 — Marx Unverdorben 13-course lute, side view. Lobkowicz Collection, Nelahozeves castle, 1178 E.
5. 1173 E   Johann Michael Gütter, Breßlau 1709 (Figures 19, 20)

This lute was probably made as a child’s instrument. An 11-course lute, it appears to be in its original state.

Label inside:

Johann Michael Gütter
„Lauten und Geigenmacher“
Breßlau Anno 1709

(printed in gothic (Fraktur) script, the letters Anno 17 printed in Latin, 09 written by hand)

Technical description:

I had no possibility to make any detailed description or measurements of this instrument. A small, simple rose is inserted into the soundboard. Body made of eleven maple ribs.

Basic measurements:

String length: 2x1/9x2 = 601 – 592 mm
Figure 19 – Johann Michael Gütter, Breslau, 1709, 11-course lute, front view. Lobkowicz Collection, Nelahozeves castle, 1173 E.
Figure 20 – Johann Michael Gütter, Breslau, 1709, 11-course lute, side view. Lobkowicz Collection, Nelahozeves castle, 1173 E.
Conclusion

Lutes in the Lobkowicz collections constitute remarkable evidence of lute playing and lute production in central Europe at the beginning of the eighteenth century. They are high-quality instruments that were rebuilt according the demands of lute players of the time. The original content of the collection must have been larger. This is suggested by similarities of some lutes in the Vienna and Leipzig collections. At the same time, it is probable that due to close relations between S.L. Weiss and Phillip Hyacinth of Lobkowicz, these lutes were examined and played by Weiss himself, and one or possibly more of them could originally have been in his possession. Future study in the Lobkowicz archive and examinations of extant lutes could elucidate these questions.
Historical Lute Construction
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The Author Douglas Alton Smith received his Ph.D. in music from Stanford University in 1977 with a dissertation on music of the Baroque lutenist Silvius Leopold Weiss. From 1974 to 1982 he served as associate editor of the Journal of the Lute Society of America, and is currently guest editor of three issues of JLSA that will be devoted to the life and music of Weiss. Since 1973 he has published many academic studies on the lute and its music, including the article "Lute" in The New Harvard Dictionary of Music.