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Lute society of great britain

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Benslow LuteFest 2021 An online celebration of three concerts streamed from the Peter Morrison Hall at Benslow Music Trust, Hitchin, Hertfordshire 'Sweet, stay awhile' - Music by John Dowland and John Daniel benslowmusic.org/index.asp?PageID=3100 Monday 19 April 2021, 20.00 BST Sara Stowe: soprano Lewis Spring: counter-tenor Lynda Sayce: lute, viol Matthew Spring: lute, viol This concert explores the music of two of the leading lutenist composers of the English Golden Age. Both men became royal employees and were regarded as leading musicians of the Jacobean Court. Songs from John Daniel's exquisite and highly poetic book of 1606 is contrasted with the more directly emotional airs of John Dowland. [toligurevirozuzamakulaj.pdf](https://benslowmusic.org/index.asp?PageID=3121) Though Daniel's single publication as a song composer is small by comparison to the four books of Dowland, Daniel's songs are of no lesser quality. Likewise, Dowland's large repertoire of instrumental music (much of it for the lute) dwarfs that of Daniel. [gabolkemunumizo.pdf](https://benslowmusic.org/index.asp?PageID=3098) Yet Daniel's few pieces have an inventiveness and beauty that makes them justly famous. Matthew Spring will present a post-concert Zoom talk at 13.00 BST on Tuesday 20 April 2021 (FREE entry) Register here www.eventbrite.co.uk/e/john-dowland-and-john-daniel-tickets-145971465583 Alison Crum (viols) and Roy Marks (lute) Monday 26 April 2021, 20.00 BST A Spagna in the Works: Ethereal, enigmatic and exhilarating Renaissance miniature masterpieces for viol and lute benslowmusic.org/index.asp?PageID=3098 Alison Crum and Roy Marks play dances, divisions and instrumental settings from the 16th century. The modestly gentle sonority of domestic music-making in the Renaissance quietly belies compositions of unsurpassed musical skill. Featuring music that centres upon the Italian Renaissance, both pleasantly light and seriously profound, this programme draws the listener into worlds that are almost unimaginable, and certainly almost forgotten. Lynda Sayce (lutes) Thursday 29 April 2021, 20.00 BST The Beginning of the World : music from the Marsh lute book (c1590) benslowmusic.org/index.asp?PageID=3121 Much of what we consider to be 'Elizabethan' lute music actually comes from Jacobean sources, but the Marsh lute book, named for its current home in Archbishop Marsh's library, Dublin, is a true Elizabethan manuscript, and a curiously neglected one. A huge book of over 400 pages and more than 160 pieces, it contains an unusually cosmopolitan repertory, including fantasias by Francesco da Milano and exquisite intabulations by Albert de Rippe, alongside popular tunes and works by Tudor court musicians. Beautifully written, in an astonishingly modern-looking round hand, its contents span genres, decades and countries, and invite us into an Elizabethan colleague's world. Virtual tickets £10 for each performance Book online at www.benslowmusic.org/concerts ENDS Contact: Dr Christopher Roberts (Head of Music) Email: BoxOffice@benslowmusic.org Facebook: www.facebook.com/benslowmusic Twitter: [@Benslow_Music](https://twitter.com/Benslow_Music) Instagram: [@benslowmusic](https://www.instagram.com/benslowmusic) LinkedIn: www.linkedin.com/company/benslow-music Youtube: www.youtube.com/BenslowMusic Notes to Editors: Benslow Music is a registered charity, No 408404, which promotes lifelong learning through residential, day and online music courses, and a series of chamber concerts at its beautiful purpose-built campus in Hitchin, Hertfordshire. www.benslowmusic.org High-resolution photos are available on request from Sara Stowe grew up in Harlow New Town where studies with Virginia Black led her to win a Piano Foundation Scholarship to the RCM. She won further prizes for her harpsichord performance but decided on leaving to pursue a singing career. [pittsburgh 5 in 1 stud finder instructions](https://www.pittsburgh5in1studfinder.com/instructions) With the aid of a British Council Bursary Sara studied in Italy, then in London and Portugal with Peter Harrison. As a singer, Sara's many and varied performances in Britain and abroad span some 20 years. Her wide repertoire has included performances of Purcell at the Barbican with the Academy of Ancient Music, the medieval songs of Hildegard of Bingen with Sinfonye at the Queen Elizabeth Hall, Luciano Berio's music throughout Italy and Stockhausen's Stimmung as part of Joanna MacGregor's Meltdown Festival. She has toured and given workshops on early music for Wigmore Hall Education and for venues and schools throughout Britain. Prior to its refurbishment she co-ran the Purcell Room's Dance and Drone Festival with dancer Barbara Segal. She has a repertoire of early and contemporary music programmes she can offer with separately lutenist/hurdy-gurdy player Matthew Spring and ensemble Sirinu, artists with whom she regularly collaborates.



Born in London, Lewis Spring trained as a boy chorister under Edward Higginbottom at New College Oxford. He went on to win a Sawbridge Scholarship to Abingdon School and won lay and academic clerical awards as male alto under Daniel Hyde at Magdalen College, Oxford. His first CD of his own compositions 'The Spider Tree', shows influences of folk and early music. Matthew Spring was Reader in Music at Bath Spa University and editor of the Lute Society Journal. He is the author of 'The Lute in Britain' (OUP 2001) and Editor of the Balcarres Manuscript (Glasgow and Edinburgh University Press). His CDs include 'Mr. Beck's Way' (music from the Balcarres Manuscript c1700), 'Echoes of a Cornish Past' and 'The Man Hurdy-gurdy & Me' (Métier 28580). [rage comics templates.pdf](https://www.ragecomics.com/templates.pdf) One of Britain's leading lutenists with over 100 recordings to her name, Lynda Sayce read Music at St Hugh's College, Oxford, then studied lute with Jakob Lindberg at the Royal College of Music. She performs regularly as soloist and continuo player with leading period instrument ensembles worldwide, is principal lutenist with The King's Consort, Ex Cathedra and the Musicians of the Globe, and has broadcast extensively on radio and TV. She is also director of the lute ensemble Chordophony, whose repertory and instrumentarium is based exclusively on her research. Equally at home working with modern instruments, Lynda has performed with many leading orchestras and opera companies including English and Welsh National Operas, Opera North, the CBSO and the Berlin Philharmonic. Her repertory spans many centuries, and her discography ranges from some of the earliest surviving lute works to the jazz theorbo part in Harvey Brough's 'Requiem in Blue'. Alison Crum is well-known throughout the Western World both as a player and teacher of the viol. She is a moving spirit behind several renowned early music groups, and has travelled all over the world giving recitals and lectures, and teaching on summer schools and workshops. Originally a French Horn player, she started playing the viol while at university, and later went on to study it with Wieland Kuijken in Brussels and Jordi Savall in Basle. Since then she has made well over one hundred recordings with some of Britain's finest ensembles—including many with the Rose Consort of Viols—and, as a soloist, on discs of Marais, Bach, and virtuoso Italian divisions. [ideology of pakistan pdf book](https://www.pakistanpdfbook.com) Alison is President of the Viola da Gamba Society of Great Britain, Professor of Viol at Trinity Laban Conservatoire in London, and a visiting teacher at several colleges and universities in both Europe and the USA. She has produced a series of graded music books centred around her highly acclaimed textbooks Play the Viol and The Viol Rules, and has been called the doyenne of British viol teachers. Roy Marks learned to play the piano as a child and, in his teenage years, played lead guitar in a rhythm and blues band. Rather than going on to study music however, he chose art—studies that culminated at the Royal Academy in London where he was awarded the prestigious David Murray scholarship for landscape painting. From there he went on to teach painting and drawing in adult education. In his late thirties however Roy turned his attention almost exclusively to Early Music—to the recorder, the viol, and the lute. Roy performs regularly with his wife, Alison Crum, as a duo, and is a member of the Rose Consort of Viols; he teaches on workshops in England, in the U.S.A., and in Europe, and he also edits, arranges, and composes music for friends to play. Recently, however, he bought himself a Fender Stratocaster... Catalogue of other Lute society publications You can also order back copies of our annual publication The Lute. See payment for payment and ordering details.



If you don't want to buy online, you can just use the shopping cart facility to find out prices including postage, and then just send a cheque in UK pounds, US dollars or Euros, payable to 'The Lute Society' to The Lute Society, 3 Dolcey Way, Sharnbrook, Bedfordshire, MK44 1LE, United Kingdom If you have difficulty in getting the shopping cart to accept your credit card details, remember, you can order Lute Society publications or subscribe by phone; just call +44(0) 1483 202159 (UK daytime please) Herbert of Cherbury's Lute Manuscript. A colour facsimile of the last great English lute manuscript, compiled c.1616-1640, with 242 of the highest quality pieces for lutes from 6 to 10 courses, by French, English and Italian composers including Gaultier, Bachelier, Despont, Perrichon, Saman, Robert Johnson, and Dowland amongst others. Two volumes: 180 pages of tablature, plus introduction volume scholarly introduction with index and concordances by Francois-Pierre Goy, Craig Hartley and John H. [download license construct 2 r265](https://www.downloadlicenseconstruct.com)



Robinson.Postal weight: 1650g The Mathew Holmes Manuscripts I: Cambridge University Library MS Dd.2.11 The crown jewels of the English renaissance lute repertoire, in a beautiful full-colour facsimile.



324 pieces, 200 pages of music, mostly for 6-course lute, some for 7-course lute or bandora, by Dowland, Holborne, Cutting, Pilkington, Bachelier, Allison, Ferrabosco, Francesco da Milano and others. The unique source of 5 pieces by Dowland, and some remarkable anonymous works.

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Postal weight: 900g Jacquemart André vihuela drawings by Raphael (Maïss) Weisman. This very large and very elaborate vihuela is made out of a marquetry of small pieces of different woods, possibly rosewood, and maple cut in various very difficult patterns. It is one of only four surviving vihuelas and has 6 courses on a string length of 798mm. Drawing for makers. This a smaller vihuela than the Jaquemart-André and has a string length of 727mm. While stocks lastPostal weight: 600g Members: €55 Currently sold out Non members: €55 Currently sold out Lute by Matheus Pocht 1519/Johann Georg Edlinger 1692 Thought to be the oldest surviving dated back, made by Matheus Pocht of 'Artzley pey Innsprugg' in 1519 and converted seemingly to an 11 course lute by Johann Georg Edlinger in 1692. The plans, consisting of two sheets and a PDF file of notes, show the whole instrument without its modern additions and all the belly details. Depending on bridge placement and exact neck length, an 11 course lute made on this body with nine frets clear of the body would have a string length of approximately 71/72cm. Plans drawn and published by Paul Thomson. Postal weight: 600g Lute by Gregori Ferdinand Wenger 1722 The work involved in restoring this instrument was less extensive than the Pocht, the soundboard in particular being in much better condition. There are two drawings and a PDF file of notes depicting the whole lute, belly thicknesses and barring details. The back is not depicted in quite as much detail as the Pocht having only one cross section at the widest point. I concentrated my time on the belly thicknesses and barring details, these being rather unusual and interesting with a comparatively thick and

arched belly. The string length of the restored instrument is 76.4cm. Plans drawn and published by Paul Thomson. Postal weight: 600g Anonymous Lute Originally the instrument was probably an early to mid-sixteenth century bass lute, though no conclusive evidence exists. It has since been converted at least twice prior to its three known 20th century conversions. Not knowing what its last historic conversion was, it was decided to restore it as a swan neck 13 course lute for which it had an appropriate body form and size. This lute could be appropriately used as a model for a bass lute (about 78cm string length with a 6 course neck) or perhaps a 'lesser French theorbo' with a similar or slightly longer fretted string length to the one of 76cm described in James Talbot's manuscript. The string length of the restored instrument is 75.5cm. The plans consist of two drawings showing the body and the belly interior in detail and a PDF file of notes. Plans drawn and published by Paul Thomson. Postal weight: 600g Anonymous 5 course Guitar French? mid to late? 18th century guitar similar in form to the work of Michel Lambert (see p.235 of *The Lute in Europe 2* by Andreas Schlegel & Joachim Lüdtke). String length 63.2cm. Plan (one sheet) Plans drawn and published by Paul Thomson.Postal weight: 600g Lute by Hans Frei, Warwick County Museum (67/1965) The original drawing from 1979 has been edited and updated with the addition of belly thicknesses and bar dimensions kindly supplied by Michael Lowe who opened the lute in 1981. Michael is hoping to write an article for the Lute Society Journal on aspects raised by his detailed study of the barring and belly. It is envisaged that Michael's belly drawings, containing details of the earlier barring traces, will be made available separately as a supplement to my drawing at a later date. In the meantime Michael has also kindly agreed to the inclusion of his barring measurements with the PDF file of notes. Plans drawn and published by Paul Thomson. Postal weight: 600g In 1975 Stephen and Miranda Murphy made a tour of European museums measuring lutes. These drawings became an important resource for professional makers worldwide but have not been readily available for several years. Now the Lute Society is delighted that Stephen has agreed to offer them for sale again. The drawings have differing levels of detail and several of the drawings show two lutes on one sheet.

A summary of the contents of each drawing is shown next to its title. In addition many of the drawings come with a PDF of Stephen's related measurement sheet which will be sent as an email attachment as part of your order together with a larger version of the little inset photos of the original instruments. These are very variable in quality and size but might be of interest. Matheus Buechenberg, 1608, Firenze No. 142/470 & Marckus Buedenberg, 1608, Firenze No. 155/490 Matheus Buechenberg very large theorbo: soundboard with bar positions and sizes, some thicknesses, neck. With PDF of measurement notes. Marckus Buedenberg small theorbo: soundboard only with bar positions and sizes, some thicknesses, neck. [both lutes destroyed in 1966 floods] Postal weight: 900g Hans Frei, Wien No. C34 & Hans Frei, Wien No. 1029 176 Hans Frei 11 course C34: plan view, profile, neck and pegbox, 2 X-sections. With PDF of measurement notes. Hans Frei 11 course 1029-176: plan view, bar positions, 2 X-sections. With PDF of measurement notes.Postal weight: 900g Georg Gerle, Wien No. A35 & Vvendelio Venere, Wien No.C36 Georg Gerle 6 course: plan view, neck, neck X-section, rose design, bar positions, bridge and string spacing, pegbox and 2 X-sections. With PDF of measurement notes. Vvendelio Venere (originally 7 course) tenor lute: plan view, neck, rose design, bridge and string spacing, pegbox and 2 X-sections. With PDF of measurement notes. Postal weight: 900g Martin Hoffmann, 1697, Nürnberg No. MI 245 & Blasius Weigert, 1727, Nürnberg No. MIR 898 Blasius Weigert 11 course: plan view, profile, 2 X-sections, neck, pegbox, rose design, bridge and string spacing.

Postal weight: 900g Jacquemart André vihuela drawings by Raphael (Maïss) Weisman. This very large and very elaborate vihuela is made out of a marquetry of small pieces of different woods, possibly rosewood, and maple cut in various very difficult patterns. It is one of only four surviving vihuelas and has 6 courses on a string length of 798mm. Drawing for makers. This a smaller vihuela than the Jaquemart-André and has a string length of 727mm. While stocks lastPostal weight: 600g Members: €55 Currently sold out Non members: €55 Currently sold out Lute by Matheus Pocht 1519/Johann Georg Edlinger 1692 Thought to be the oldest surviving dated back, made by Matheus Pocht of 'Artzley pey Innsprugg' in 1519 and converted seemingly to an 11 course lute by Johann Georg Edlinger in 1692. The plans, consisting of two sheets and a PDF file of notes, show the whole instrument without its modern additions and all the belly details. Depending on bridge placement and exact neck length, an 11 course lute made on this body with nine frets clear of the body would have a string length of approximately 71/72cm. Plans drawn and published by Paul Thomson. Postal weight: 600g Lute by Gregori Ferdinand Wenger 1722 The work involved in restoring this instrument was less extensive than the Pocht, the soundboard in particular being in much better condition. There are two drawings and a PDF file of notes depicting the whole lute, belly thicknesses and barring details. The back is not depicted in quite as much detail as the Pocht having only one cross section at the widest point. I concentrated my time on the belly thicknesses and barring details, these being rather unusual and interesting with a comparatively thick and arched belly. The string length of the restored instrument is 76.4cm. Plans drawn and published by Paul Thomson. Postal weight: 600g Anonymous Lute Originally the instrument was probably an early to mid-sixteenth century bass lute, though no conclusive evidence exists. It has since been converted at least twice prior to its three known 20th century conversions. Not knowing what its last historic conversion was, it was decided to restore it as a swan neck 13 course lute for which it had an appropriate body form and size. This lute could be appropriately used as a model for a bass lute (about 78cm string length with a 6 course neck) or perhaps a 'lesser French theorbo' with a similar or slightly longer fretted string length to the one of 76cm described in James Talbot's manuscript. The string length of the restored instrument is 75.5cm. The plans consist of two drawings showing the body and the belly interior in detail and a PDF file of notes. Plans drawn and published by Paul Thomson. Postal weight: 600g Anonymous 5 course Guitar French? mid to late? 18th century guitar similar in form to the work of Michel Lambert (see p.235 of *The Lute in Europe 2* by Andreas Schlegel & Joachim Lüdtke). String length 63.2cm. Plan (one sheet) Plans drawn and published by Paul Thomson.Postal weight: 600g Lute by Hans Frei, Warwick County Museum (67/1965) The original drawing from 1979 has been edited and updated with the addition of belly thicknesses and bar dimensions kindly supplied by Michael Lowe who opened the lute in 1981. Michael is hoping to write an article for the Lute Society Journal on aspects raised by his detailed study of the barring and belly. It is envisaged that Michael's belly drawings, containing details of the earlier barring traces, will be made available separately as a supplement to my drawing at a later date. In the meantime Michael has also kindly agreed to the inclusion of his barring measurements with the PDF file of notes. Plans drawn and published by Paul Thomson. Postal weight: 600g In 1975 Stephen and Miranda Murphy made a tour of European museums measuring lutes. These drawings became an important resource for professional makers worldwide but have not been readily available for several years. Now the Lute Society is delighted that Stephen has agreed to offer them for sale again. The drawings have differing levels of detail and several of the drawings show two lutes on one sheet.

& Magno Stegher large bass lute: plan view, triple rose design, neck, replacement pegbox, bridge and string spacings, 2 X-sections. With PDF of measurement notes.Postal weight: 900g Magno Diefpofruchar, 1593, Roma No. PV 8184 & J. C. Hoffman, Roma No.1195 Magno Diefpofruchar now converted to 6 course mandola: plan body outline only, no details at all. With PDF of measurement notes, & J. C. Hoffmann converted to13 course bass rider lute: plan view of body, rose position, bar positions, no details

With PDF of measurement notes.Postal weight: 900g "Magno Diefpofruchar", Wien No. AR969 & "Vvendelio Venere", Wien No. C39 Magno Diefpofruchar, very fine 13 course bass rider lute is actually completely by Thomas Edlinger with fake label: plan view, neck, main pegbox, triple rose designs, bridge and string spacings, 2 X-sections. With PDF of measurement notes, & Probably actually Wendelin Eberte, 7 course trouble lute: plan view, neck, pegbox, rose design, bridge and string spacings, 2 X-sections. With PDF of measurement notes. Also with PDF of measurement notes for descendant lute C41.Postal weight: 900g Joachim Tielke, 1696, Nürnberg No. MI 394 & Pietro Railich, 1644, Nürnberg No. MI 45 Joachim Tielke 11 course: plan view, profile, neck, pegbox, rose design, bridge and string spacings, 2 X-sections. With PDF of measurement notes. & Pietro Railich 11 course: plan view, neck, pegbox, rose design, bridge and string spacings, 2 X-sections. With PDF of measurement notes.Postal weight: 900g Marx Unverdorben, Prague No.656/1178E & Laux Maler, Prague No.655/1931D Marx Unverdorben, converted by T. Edlinger 1721 to 13 course: plan view, profile, neck, pegbox, rose design, 1 X-section. With PDF of measurement notes.

& Laux Maler, converted by T. Edlinger 1705 to 13 course with trace of broken off bassrider: plan view, profile, rose design, 2 X-sections. With PDF of measurement notes.Postal weight: 900g Vvendelio Venere, Roma No. 1197 & Bastiano Pardini, Roma No 1196 body outlines only, no details. With PDF of measurement notes for both instruments. Postal weight: 900g Vvendelio Venere 1592, Bologna & Sellas Archlute Bologna No.1748 Vvendelio Venere 7 course G lute: plan view, neck, neck veneer design, pegbox, rose design, bridge and string spacings, 2 X-sections. With PDF of measurement notes, & Sellas small 14 course archlute: plan view, neck, extension and upper pegbox, bridge and string spacings, 2 X-sections. With PDF of measurement notes. Postal weight: 900g Anatas Barr,1699, Hever/Poston No.1906.7 Anatas Barr ivory 13 course bass rider lute: plan view, profile, neck, pegbox, bass rider, rose design, bridge and string spacings, 2 X-sections.Postal weight: 900g Michelle Harton, 1602, Nürnberg No. MI 44 Michelle Harton great octave bass lute: plan view, neck, pegbox, bar positions and sizes, bridge and string spacings. No X-sectionsPostal weight: 900g Giovane Hieber 7 course lute, Bruxelles No.1561 Giovane Hieber 7 course G lute: plan view, neck, pegbox, rose design, a few bar positions, bridge and string spacings, 1 X-section.Postal weight: 900g Jean Voboam guitar, Paris No. E2087 Jean Voboam guitar: plan view, back view, end view, neck, pegbox, rose design and construction, bar positions, bridge and string spacings.Postal weight: 900g Raphael Mest 1627, Linkoping Raphael Mest 12course lute: plan view, profile, neck, neck section, pegboxes, rose design, bar positions and sizes, bridge and string spacings, 1 X-section.Postal weight: 900g Stradivarius Paper Lute Paterns Cremona Three lute outlines, two with bridge outlines and string spacingsPostal weight: 900g Vvendelio Venere, 1609, Bologna No. 1749 & Giorgio Stohas archlute Bologna No. 2808 Vvendelio Venere archlute with shortened neck: body outline and triple rose position only. Without notes. & Giorgio Stohas small archlute: body outline, shortened neck, bar positions and approximate sizes. With PDF of notes.Postal weight: 900g Michelle Harton, 1599 Bologna No.1808 & Hans Frei 1597 Bologna No. 1780 Michielle Harton bass lute with shortened neck: plan view, neck, rose design, some bar positions, 2 X-sections. With PDF of notes. & Hans Frei (?) 10 course lute, originally an archlute: plan view of body and part neck only, bar positions and sizes. Without notes.Postal weight: 900g 7/8 Course Lute by Arthur Robb, based on the work of north Italian makers c. 1600, string length 60cm. The plan consists of two sheets; the first has full drawings for a seven course lute and the second has full size drawings for producing a 13 rib mould but any odd number of ribs from 11 to 33 would also be appropriate. It also includes plan drawings, including neck, bridge and pegbox for the eight course version.

With PDF of measurement notes, & Martin Hoffmann 13 course German baroque: plan view, 2 X-sections, neck, pegbox, rose design, bridge and string spacing. With PDF of measurement notes.Postal weight: 900g Martin Hoffmann, 1716, Bruxelles No. 1559 Martin Hoffmann 11 course: plan view, neck, pegbox, rose design, string spacing at bridge, bar positions and 2 X-sections. With PDF of measurement notes.Postal weight: 900g Martin Hoffmann, 1730, Bruxelles No. 3188 Martin Hoffmann 13 course bass rider: plan view, pegboxes, neck sections, bridge and string spacing. No X-sections, no bar positions With PDF of measurement notes.Postal weight: 900g Laux Maler, Prague No. 654/1408E Laux Maler converted to 13 course bass rider: plan view, profile, 2 X-sections, neck. No pegboxes, bar positions, bridge or string spacings With PDF of measurement notes.Postal weight: 900g Giovanni Tesler, 1621, Firenze No.154 & Magno Graill, 1627, Firenze No. 494/471 Both theorbos: soundboards only with bar positions and sizes and some thicknesses. [lutes destroyed in 1966 floods] With PDF of measurement notes.Postal weight: 900g Magno Diefpofruchar, 1609, Firenze No. 144 8 course tenor lute: plan view, neck, pegbox, rose design, bridge and string spacings, 2 X-sections. With PDF of measurement notes.Postal weight: 900g Magno Diefpofruchar, Bologna No.1753. & Magno Stegher, 1609, Bologna No.1754 Magno Diefpofruchar 7 course tenor lute: plan view, replacement neck, bridge and string spacings, bar positions, 2 X-sections. With PDF of measurement notes.

& Magno Stegher large bass lute: plan view, triple rose design, neck, replacement pegbox, bridge and string spacings, 2 X-sections. With PDF of measurement notes.Postal weight: 900g Magno Diefpofruchar, 1593, Roma No. PV 8184 & J. C. Hoffman, Roma No.1195 Magno Diefpofruchar now converted to 6 course mandola: plan body outline only, no details at all. With PDF of measurement notes, & J. C. Hoffmann converted to13 course bass rider lute: plan view of body, rose position, bar positions, no details

With PDF of measurement notes.Postal weight: 900g "Magno Diefpofruchar", Wien No. AR969 & "Vvendelio Venere", Wien No. C39 Magno Diefpofruchar, very fine 13 course bass rider lute is actually completely by Thomas Edlinger with fake label: plan view, neck, main pegbox, triple rose designs, bridge and string spacings, 2 X-sections. With PDF of measurement notes, & Probably actually Wendelin Eberte, 7 course trouble lute: plan view, neck, pegbox, rose design, bridge and string spacings, 2 X-sections. With PDF of measurement notes. Also with PDF of measurement notes for descendant lute C41.Postal weight: 900g Joachim Tielke, 1696, Nürnberg No. MI 394 & Pietro Railich, 1644, Nürnberg No. MI 45 Joachim Tielke 11 course: plan view, profile, neck, pegbox, rose design, bridge and string spacings, 2 X-sections. With PDF of measurement notes. & Pietro Railich 11 course: plan view, neck, pegbox, rose design, bridge and string spacings, 2 X-sections. With PDF of measurement notes.Postal weight: 900g Marx Unverdorben, Prague No.656/1178E & Laux Maler, Prague No.655/1931D Marx Unverdorben, converted by T. Edlinger 1721 to 13 course: plan view, profile, neck, pegbox, rose design, 1 X-section. With PDF of measurement notes.

& Laux Maler, converted by T. Edlinger 1705 to 13 course with trace of broken off bassrider: plan view, profile, rose design, 2 X-sections. With PDF of measurement notes.Postal weight: 900g Vvendelio Venere, Roma No. 1197 & Bastiano Pardini, Roma No 1196 body outlines only, no details. With PDF of measurement notes for both instruments. Postal weight: 900g Vvendelio Venere 1592, Bologna & Sellas Archlute Bologna No.1748 Vvendelio Venere 7 course G lute: plan view, neck, neck veneer design, pegbox, rose design, bridge and string spacings, 2 X-sections. With PDF of measurement notes, & Sellas small 14 course archlute: plan view, neck, extension and upper pegbox, bridge and string spacings, 2 X-sections. With PDF of measurement notes. Postal weight: 900g Anatas Barr,1699, Hever/Poston No.1906.7 Anatas Barr ivory 13 course bass rider lute: plan view, profile, neck, pegbox, bass rider, rose design, bridge and string spacings, 2 X-sections.Postal weight: 900g Michelle Harton, 1602, Nürnberg No. MI 44 Michelle Harton great octave bass lute: plan view, neck, pegbox, bar positions and sizes, bridge and string spacings. No X-sectionsPostal weight: 900g Giovane Hieber 7 course lute, Bruxelles No.1561 Giovane Hieber 7 course G lute: plan view, neck, pegbox, rose design, a few bar positions, bridge and string spacings, 1 X-section.Postal weight: 900g Jean Voboam guitar, Paris No. E2087 Jean Voboam guitar: plan view, back view, end view, neck, pegbox, rose design and construction, bar positions, bridge and string spacings.Postal weight: 900g Raphael Mest 1627, Linkoping Raphael Mest 12course lute: plan view, profile, neck, neck section, pegboxes, rose design, bar positions and sizes, bridge and string spacings, 1 X-section.Postal weight: 900g Stradivarius Paper Lute Paterns Cremona Three lute outlines, two with bridge outlines and string spacingsPostal weight: 900g Vvendelio Venere, 1609, Bologna No. 1749 & Giorgio Stohas archlute Bologna No. 2808 Vvendelio Venere archlute with shortened neck: body outline and triple rose position only. Without notes. & Giorgio Stohas small archlute: body outline, shortened neck, bar positions and approximate sizes. With PDF of notes.Postal weight: 900g Michelle Harton, 1599 Bologna No.1808 & Hans Frei 1597 Bologna No. 1780 Michielle Harton bass lute with shortened neck: plan view, neck, rose design, some bar positions, 2 X-sections. With PDF of notes. & Hans Frei (?) 10 course lute, originally an archlute: plan view of body and part neck only, bar positions and sizes. Without notes.Postal weight: 900g 7/8 Course Lute by Arthur Robb, based on the work of north Italian makers c.

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With PDF of measurement notes, & Martin Hoffmann 13 course German baroque: plan view, 2 X-sections, neck, pegbox, rose design, bridge and string spacing. With PDF of measurement notes.Postal weight: 900g Martin Hoffmann, 1716, Bruxelles No. 1559 Martin Hoffmann 11 course: plan view, neck, pegbox, rose design, string spacing at bridge, bar positions and 2 X-sections. With PDF of measurement notes.Postal weight: 900g Martin Hoffmann, 1730, Bruxelles No. 3188 Martin Hoffmann 13 course bass rider: plan view, pegboxes, neck sections, bridge and string spacing. No X-sections, no bar positions With PDF of measurement notes.Postal weight: 900g Laux Maler, Prague No. 654/1408E Laux Maler converted to 13 course bass rider: plan view, profile, 2 X-sections, neck. No pegboxes, bar positions, bridge or string spacings With PDF of measurement notes.Postal weight: 900g Giovanni Tesler, 1621, Firenze No.154 & Magno Graill, 1627, Firenze No. 494/471 Both theorbos: soundboards only with bar positions and sizes and some thicknesses. [lutes destroyed in 1966 floods] With PDF of measurement notes.Postal weight: 900g Magno Diefpofruchar, 1609, Firenze No. 144 8 course tenor lute: plan view, neck, pegbox, rose design, bridge and string spacings, 2 X-sections. With PDF of measurement notes.Postal weight: 900g Magno Diefpofruchar, Bologna No.1753. & Magno Stegher, 1609, Bologna No.1754 Magno Diefpofruchar 7 course tenor lute: plan view, replacement neck, bridge and string spacings, bar positions, 2 X-sections. With PDF of measurement notes.

& Magno Stegher large bass lute: plan view, triple rose design, neck, replacement pegbox, bridge and string spacings, 2 X-sections. With PDF of measurement notes.Postal weight: 900g Magno Diefpofruchar, 1593, Roma No. PV 8184 & J. C. Hoffman, Roma No.1195 Magno Diefpofruchar now converted to 6 course mandola: plan body outline only, no details at all. With PDF of measurement notes, & J. C. Hoffmann converted to13 course bass rider lute: plan view of body, rose position, bar positions, no details

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& Laux Maler, converted by T. Edlinger 1705 to 13 course with trace of broken off bassrider: plan view, profile, rose design, 2 X-sections. With PDF of measurement notes.Postal weight: 900g Vvendelio Venere, Roma No. 1197 & Bastiano Pardini, Roma No 1196 body outlines only, no details. With PDF of measurement notes for both instruments. Postal weight: 900g Vvendelio Venere 1592, Bologna & Sellas Archlute Bologna No.1748 Vvendelio Venere 7 course G lute: plan view, neck, neck veneer design, pegbox, rose design, bridge and string spacings, 2 X-sections. With PDF of measurement notes, & Sellas small 14 course archlute: plan view, neck, extension and upper pegbox, bridge and string spacings, 2 X-sections. With PDF of measurement notes. Postal weight: 900g Anatas Barr,1699, Hever/Poston No.1906.7 Anatas Barr ivory 13 course bass rider lute: plan view, profile, neck, pegbox, bass rider, rose design, bridge and string spacings, 2 X-sections.Postal weight: 900g Michelle Harton, 1602, Nürnberg No. MI 44 Michelle Harton great octave bass lute: plan view, neck, pegbox, bar positions and sizes, bridge and string spacings. No X-sectionsPostal weight: 900g Giovane Hieber 7 course lute, Bruxelles No.1561 Giovane Hieber 7 course G lute: plan view, neck, pegbox, rose design, a few bar positions, bridge and string spacings, 1 X-section.Postal weight: 900g Jean Voboam guitar, Paris No. E2087 Jean Voboam guitar: plan view, back view, end view, neck, pegbox, rose design and construction, bar positions, bridge and string spacings.Postal weight: 900g Raphael Mest 1627, Linkoping Raphael Mest 12course lute: plan view, profile, neck, neck section, pegboxes, rose design, bar positions and sizes, bridge and string spacings, 1 X-section.Postal weight: 900g Stradivarius Paper Lute Paterns Cremona Three lute outlines, two with bridge outlines and string spacingsPostal weight: 900g Vvendelio Venere, 1609, Bologna No. 1749 & Giorgio Stohas archlute Bologna No. 2808 Vvendelio Venere archlute with shortened neck: body outline and triple rose position only. Without notes. & Giorgio Stohas small archlute: body outline, shortened neck, bar positions and approximate sizes. With PDF of notes.Postal weight: 900g Michelle Harton, 1599 Bologna No.1808 & Hans Frei 1597 Bologna No. 1780 Michielle Harton bass lute with shortened neck: plan view, neck, rose design, some bar positions, 2 X-sections. With PDF of notes. &

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