

# "Venere che sona d'arpa e due amori": Marco Marazzoli at the Barberini Court

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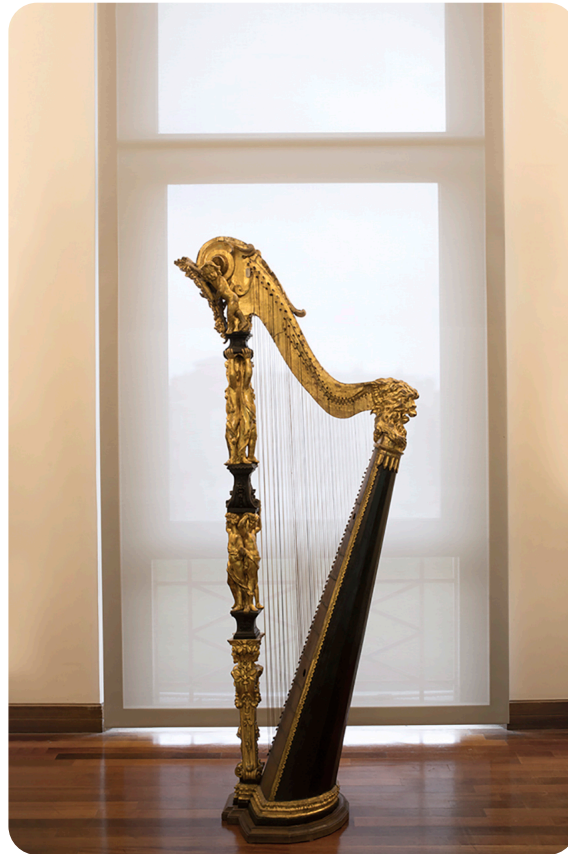
Synopsis: Is the harp depicted in Giovanni Lanfranco's painting *Venus Playing the Harp* the one we refer to as the Barberini Harp? Is it also the same instrument as that made for the famous 17th century harpist Marco Marazzoli, and commissioned by the Barberini family, as documents uncovered by Chiara Granata tell us? Elisabetta Frullini presents arguments supporting affirmative answers to both, through attentive examination of Marazzoli's life, work and position within the Barberini court. Building on Franca Trinchieri Camiz's and Granata's research, Frullini's own archival research constructs a view of Marazzoli's life as a harpist and a court gentleman, an adept musician and music teacher who also painted and entertained. Frullini juxtaposes detailed analysis of the context in which Lanfranco's painting was described as found on Marazzoli's death with art-historical and iconographical analysis of Lanfranco's painting and with the known facts and hypotheses on the relationship between Lanfranco, Marazzoli and the Barberini. This vivid picture of Marazzoli at the Barberini court highlights the aesthetic and social importance of such a precious musical instrument and the representations of it; and invokes a notion of a closeness among the arts in the environment of the Barberini court.

Link to the original version of this article in Italian: "**Venere che sona d'arpa e due amori**": **Marco Marazzoli alla corte dei Barberini**



Giovanni Lanfranco, *Venere che suona l'arpa* (Fig. 1).

This article focuses on a painting by **Giovanni Lanfranco** that is today on display at the Galleria Nazionale d'Arte Antica di Palazzo Barberini,<sup>1</sup> depicting a harp very similar to the one usually referred to as the **Barberini Harp**,<sup>2</sup> today at the Museo Nazionale degli Strumenti Musicali in **Roma**.



The Barberini Harp at the Museo Nazionale degli Strumenti Musicali (Fig. 2).

It had long been thought that the Barberini family commissioned the painter Giovanni Lanfranco to produce the painting, until it was discovered that it had in fact been bequeathed to **Antonio Barberini** by the famous harpist, composer and singer **Marco Marazzoli**.<sup>3</sup> This article intends to provide insights into the painting with particular regard to the representation of the harp, and to offer a more precise consideration as to when this painting was created. Later, we intend to analyse the painting inside Marazzoli's home by relating it to other paintings exhibited there.

## 1) The painting and Marazzoli

The humanist **Sabba Castiglione** writes in his *Ricordi*, published in 1575, about musical instruments adorning the homes of many people, as "quali ornamenti io certo commendo assai perché questi tali istrumenti diletano molto all'orecchio, e ricreano molto gli animi, i quali come diceva Platone, si ricordano dell'armonia la qual nasce da i moti delli circoli celesti: ancora piacciono assai a l'occhio, quando sono diligentemente e per mano d'eccellenti maestri lavorati."<sup>4</sup> The importance of a musical instrument as an object not only to be played but also to be looked at gains strength in the following century, to the extent that the famous theorist **Giovanni Battista Doni** writes in his treatise on scenic music: "Facendosi dunque apparire gli strumenti alla vista del popolo è convenevole aver riguardo che abbiano bella e graziosa apparenza [...] perché un'arpa indorata fa bellissima vista e il suo suono si sente e meglio si unisce alla voce umana; e insomma ha più del grande e del nobile che gli strumenti da tasti [...]"<sup>5</sup> And it is, perhaps, the fact of instruments being represented in paintings (and what paintings if we consider the one owned by Marazzoli!) that makes the importance of the aesthetics of these objects plainer yet. Lanfranco's painting depicts a woman enveloped up to her waist in ample,

voluminous blue cloth. She is playing a double harp, its column carved and gilded, her face turned to the viewer in the act of singing. To her right two winged cupids join her in singing, reading from a sheet of music, while a large red brocade cloth on her left backgrounds the scene. The subject of the painting itself is interesting. What is it about?

Before **Franca Trinchieri Camiz** recognised it as mentioned in Marazzoli's will,<sup>6</sup> the painting was considered as an allegory of music and known as, simply, "la musica."<sup>7</sup> Marazzoli, the first owner of the painting, describes it as "Venere che sona d'arpa e due Amori."<sup>8</sup> The identification with Venus, the goddess of love, is demonstrated only by two cupids in the background, as the woman depicted has no attributes that would characterise her as Venus. The iconography of Venus as a musician is certainly unusual. Even as it is true that depictions of the goddess connect her with music, for example, in **Tiziano's** Venus and a musician paintings, she is rarely represented in the act of playing.



Tiziano, *Venere e il suonatore di liuto* (Fig. 3).

It is worth noting that Marazzoli's *Venus* loses its connotation the moment it enters the Barberini collections, where it was inventoried from 1671 simply as a "donna grande al naturale che suona l'Arpa mezza nuda mano del Cav. Lanfranco."<sup>9</sup> The painting could be in relation to the representations of Venetian women (often courtesans), particularly in vogue in the 1600s, depicted playing an instrument, usually a lute. They often assumed characteristics of Venus, goddess of love, by virtue of the erotic character of the image. Just like in the Venetian paintings, the woman is lifelike; her hairstyle is fashioned in the way we find in other works from the early 1630s.



Andrea Sacchi, *Allegoria della Divina Sapienza*, detail (Fig. 4).

The clogs, often worn by courtesans, and the earrings are both elements contributing to the sensuous character of the figure. This is also true of the depiction of musical activity, as music has been since antiquity considered capable of arousing strong emotions, especially if interpreted by a woman.<sup>10</sup>

It is the subject matter, but also the theatricality of the composition that make this painting stand out: with red cloth evoking a curtain, harp in the foreground, the woman's gaze is turned to the viewer as if performing her music exclusively for him. Most conspicuous is the predominance of the instrument that is very similar to the Barberini Harp.<sup>11</sup> The presence of this instrument on the canvas is justified precisely because the painting belonged to Marazzoli, the famous harpist. Not only was he the owner of the painting, but the harp depicted in it was in his possession, even if it actually belonged to his patron Cardinal Antonio Barberini. The latter's inventory of 1636-1644 mentions, in fact, "un'Arpa grande tutta intagliata dorata con sue corde in mano a Marco Marazzoli,"<sup>12</sup> which later reappears in the last will and inventory of the musician. Some documents in the [Archivio Barberini](#) also attest that Antonio Barberini had commissioned a harp for Marazzoli in 1632-1633, and paid a total of around 125 *scudi* for it.<sup>13</sup> Among these documents there is also a tool description provided by the carver that coincides with the carving work on the harp depicted by Lanfranco. One can imagine that this important and expensive instrument, made especially for the harpist, provided the inspiration for the painting, which would have probably been painted between 1633—when the harp was made—and 1634—when Lanfranco left Roma. This appears even clearer once we consider the leading role the harp assumes in the painting, represented theatrically as if bursting towards the viewer, angled so as to bring the carved column clearly into view.

## 2) The painting inside Marazzoli's home

Marazzoli's relationship with the Barberini family began shortly after his arrival in Roma from **Parma**, his hometown, in **1626**, probably following Cardinal Ippolito Aldobrandini.<sup>14</sup> The earliest documents attesting to his service at the **Barberini court** date back to **1629** and concern harp maintenance costs.<sup>15</sup> Indeed, he must have been known as a harpist, given that he was referred to in documents as "Marco dell'arpa." His rise within the Barberini circle and at the papal court is attested in his role of *bussolante*<sup>16</sup> conferred on him by the pope—Urbano VIII Barberini—in 1634. That same year he took part in the music performance at the **Giostra del Saracino**, a knightly tournament; Marazzoli can perhaps be identified as the harpist depicted on the ship of Bacchus.



François Colignon after Andrea Sacchi, *La nave di Bacco* (Fig. 5).

In addition, Marazzoli had a number of roles in his service to Antonio Barberini, Urbano VIII's nephew. Marazzoli is documented in **1637** as "aiutante di camera," a year later among the virtuosos of the family, and from **1639** as a "musico." The same year he joined the Cappella pontificia as a "cantore soprannumerario,"<sup>17</sup> to become a full member in **1640**. And it was precisely at the end of the 1630s that Marazzoli began composing music for theatrical works for the Barberini. This work was interrupted by the death of Urbano VIII in **1644** and the consequent departure of his nephews for France, only to resume upon their return to Roma in **1653**, the year of the Barberini's reconciliation with papa **Innocenzo X**.<sup>18</sup> Marazzoli's bond with the Barberini persisted until his death in Roma in **1662**.

From reading the inventory drawn up on Marazzoli's death, we learn that he lived in via Felice, today's via Sistina, near the church of Santa Francesca Romana, which was demolished in the mid-twentieth century. In "uno stanziolino dell'appartamento nobile a mano manca nell'entrare verso il cortile" there was "un'arpa grande senza

corde, dorata, in una cassa coperta di corame rosso con l'arme dell'Em. Sig. Card. Antonio."<sup>19</sup> Presumably this is the harp depicted in the painting made for Marazzoli, and returned by him to the cardinal after his death.<sup>20</sup> This little room must have been intended for musical instruments, as in it we also find another ordinary harp (also belonging to Cardinal Antonio Barberini) and a Spanish guitar. The inventory also lists two other boxes containing various musical strings, a desk and a book "with various notes and accounts." Given the room's scarce furnishings it was presumably where the instruments were kept. From there a corridor led to the "room of the first apartment." Reading the inventory seems to suggest this to have been a reception room, richly furnished.<sup>21</sup> It is here that we find "un cimbalo a due registri colorito di noce e filo d'oro [...], varii specchi, teste scultoree, due portiere, di cui una di corame turchino e oro e l'altra di panno verde foderata di tela sangalla,"<sup>22</sup> and several paintings, almost all of profane subjects (with the exception of one depicting Mary Magdalene and a drawing of the Assumption). Among these paintings we find two by Lanfranco that Marazzoli had bequeathed to members of the Barberini family. Those are "l'Erminia tra i pastori,"<sup>23</sup> destined for **Carlo Barberini**, and "Cleopatra," left to **Maffeo Barberini**, the Prince of Palestrina. However, the "Venere che suona d'Arpa" is not on display, which is curious considering that it must have been one of the most prestigious paintings in his collection, and that in this room it would have been in an ideal context among a harpsichord and a multitude of profane subjects. Considering the presence of the harpsichord and this room's proximity to the one housing musical instruments, it is conceivable that this was a room in which Marazzoli met with others to make music. Furthermore, the fact that the harp was Marazzoli's instrument would be another reason for exhibiting the painting in an important room of his home, where he could show off and appropriately represent himself as a musician.

Instead, the painting hangs in a room that is accessed after passing through two corridors and which is described as "contiguous with the main room."<sup>24</sup> This room is adorned with red and yellow silk, its door decorated with brocade in the same colours. Its ambiance draws character from the presence of a walnut wardrobe, an ebony study with ivory trim and six floral tapestry chairs. A mirror and various paintings of different subjects—sacred and profane—cover the walls, with pieces of silverware, a "moro intagliato in legno che porta in capo una conchiglia di legno dorato"<sup>25</sup> and a large bronze crucifix completing the furnishings. Two paintings by Marco Marazzoli are to be found among the paintings hanging on the walls, which suggests that he, like other musicians linked to court environments, dabbled in painting.<sup>26</sup> These two paintings, "Icaro con cornice dorata" and "Didone [...] con cornice brunita e dorata"<sup>27</sup> are the only ones listed in the inventory as being made by Marazzoli. Lanfranco's *Venere* can be found displayed right next to Marazzoli's *Didone*, following precisely the order of the inventory. And this is interesting, because it is as if Marazzoli had assembled in the same room those works that refer to both his pictorial and musical activity, even though he was primarily a musician and not a painter. Apparently, he betrayed no discomfort in showing his paintings next to those by such a successful painter as Lanfranco. This points to the topic of "amateurism" that developed within the court environments among both the nobles and the courtiers. This legacy of the past required of a "gentleman" to be at ease in various artistic (and other) disciplines, as described by **Baldassare Castiglione** in //

*Cortegiano*.<sup>28</sup> Without delving deeper into the topic, this suggests that the arts were close to each other, and consequently how easily intertwined were the lives of artists and persons of various backgrounds.

The relationship between Marazzoli and Lanfranco can be traced back to the first period in which they were both in Roma, between 1626, the year of Marazzoli's arrival, and 1634, the year of Lanfranco's departure for **Napoli**. Both from Parma, they found themselves in Roma, in the orbit gravitating around the Barberini. It is likely that the three paintings listed in Marazzoli's will (precisely *Venere*, *Cleopatra* and *Erminia*) were also painted in that period. We don't know if the relationship between Lanfranco and Marazzoli was also that of a master and his student. We do know, however, from **Giovanni Battista Passeri's** *Vite de' pittori*, that Lanfranco's daughter "suonava assai bene l'arpa doppia e che cantava comodamente,"<sup>29</sup> suggesting a hypothesis that Marazzoli gave music lessons in Lanfranco's home. Perhaps it was that by hanging *Didone*, a painting by his own hand, next to Lanfranco's painting, the subject of which and the presence of the harp suit Marazzoli more than any other, Marazzoli was also referring to the friendship that existed between them.

Let us turn to the inventory one last time and note a detail that may escape us at first but which, in our opinion, is not devoid of meaning. In the room described above there are, in addition to the paintings by Marazzoli and that of Lanfranco, two landscapes and some depicting sacred subjects, including "Una Madonna di palmi quattro e tre larga con un Cristo, Un Angelo e S. Caterina con quattro Api alle Cantonate e cornice rabescata con cordoni dorati."<sup>30</sup> The frame reveals the importance of the painting: arabesque decorated, it is distinguished from other frames by golden cords.<sup>31</sup> Most interesting, however, is the presence of the four bees, suggesting this was a gift from the Barberini family, perhaps as reward for a service rendered.<sup>32</sup> We can deduce from this painting, just as with *Venere che suona l'arpa*, something about the importance of Marazzoli's relationship with his patrons. In fact, returning to Lanfranco's painting, given the importance of the instrument—demonstrated by its carvings, dimensions, Cardinal Antonio's coat of arms above the column—it is conceivable that anyone who knew Marazzoli would easily have seen references in the painting to the Barberini, great patrons of music. It is significant that on Marazzoli's death this painting will be left to Cardinal Antonio Barberini: "Item lascio al S. Card. Antonio un Quadro grande originale del Cav.r Lanfranchi con la sua Cornice nera e oro. È una Venere che sona d'Arpa e due Amori."<sup>33</sup> Two other paintings by Lanfranco, already mentioned, were left to Carlo Barberini and Maffeo Barberini. More paintings were left to **Giulio Rospigliosi**, **Carlo Pio di Savoia**, and **Orazio Magalotti**. Here too it is clear that they belonged to a well-defined circle of people around the Barberini. Rospigliosi, future Papa Clemente IX, wrote librettos for musical dramas presented by the Barberini, while Magalotti was related to the pope's family through the marriage of his cousin, **Costanza Magalotti**, to Carlo Barberini, the pope's brother.

In conclusion, Lanfranco's painting appears as a tribute to Marazzoli and his qualities as a musician through the representation of a very precious instrument, built specifically for him as one of the most distinguished harp virtuosos of his time. The painting obviously also pays homage to the Barberini as Marazzoli's patrons, but also as patrons of important musical events in which, according to the words of

Giovanni Battista Doni, the instruments were made to "appear to the people" and had to have a "beautiful and gracious presence," especially the harp that "has more greatness and nobility."<sup>34</sup> The environment and furnishings in which the painting is exhibited in Marazzoli's home are therefore also significant as they clearly signal his belonging to the court environment. In this room he presents himself and represents his microcosm: the music, of course, to which he owes his success, but, as we have seen, also painting, understood as the activity of a gentleman used to the court environment and the presence of princes and cardinals, in particular that of his patrons, the Barberini.

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Images:

Fig. 1 DIF\_000185\_28\_M, Giovanni Lanfranco, *La Musica*, Galleria Nazionale d'Arte Antica di Palazzo Barberini, Roma, © Armin Linke 2014. All Rights Reserved.

Fig. 2 DIF\_000185\_602, Barberini Harp, Museo Nazionale degli Strumenti Musicali, Roma. Photo: © Armin Linke, 2014. All Rights Reserved.

Fig. 3 Tiziano, *Venere e il suonatore di liuto*, [Venus and the Lute Player], 1565–70, The Metropolitan Museum of Art, New York. Photo: <https://www.metmuseum.org/art/collection/search/110002280>.

Fig. 4 Andrea Sacchi, *Allegory of Divine Wisdom*, 1629–1631, detail, fresco on the ceiling of room 16, Galleria Nazionale d'Arte Antica a Palazzo Barberini, Palazzo Barberini, Roma. Photo: <https://www.barberinicorsini.org/en/opera/allegory-of-divine-wisdom/>. See External Links on the right.

Fig. 5 François Collignon after Andrea Sacchi, *La nave di Bacco*. 1634, etching, 41 x 44 cm, in Guido Bentivoglio, *Festa fatta in Roma, Alli 25 di febraio MDCXXXIV* (Roma: Vitale Mascardi, 1635).

Footnotes:

1. On Lanfranco's painting, see recent contribution by Marina Haiduk, in *Wege des Barock. Die Nationalgalerien Barberini Corsini in Rom*, Ortrud Westheider and Michael Philipp, eds. (München, London, New York: Prestel, 2019), 92. For a more exhaustive bibliography, please refer to Mochi Onori, in Lorenza Mochi Onori and Rossella Vodret Adamo, *Galleria Nazionale d'Arte Antica – Palazzo Barberini – I dipinti. Catalogo sistematico* (Roma: L'Erma di Bretschneider, 2008), 236.

2. On the Barberini Harp see: Chiara Granata, "'Un'arpa grande tutta intagliata e dorata'. New documents on the Barberini harp," *Recercare* 27, 1/2 (2015): 139–164. <https://www.jstor.org/stable/26381197>; Eleonora Simi Bonini, "Uno strumento e la sua storia: l'arpa Barberini," *Nuova rivista musicale italiana* XLVI (2012): 205–226.

3. Franca Trinchieri Camiz, "Una Venere, un'Erminia, una Cleopatra di Giovanni Lanfranco in un documento inedito," *Bollettino d'arte* 67 (1991): 165–168.

4. "what ornaments I certainly commend, because these instruments delight the ear greatly, and greatly recreate the souls, which, as Plato said, remember the harmony arising from the motions of heavenly circles: more so, they please the eye, when they come from the hands of diligent and excellent masters." (All translations by Harfenlabor, unless noted otherwise.) Sabba Castiglione, *Ricordi, ovvero Ammaestramenti* (Venezia, 1575), 112.

5. "Therefore, in order to make the instruments appear to the gaze of the people, it is fitting to ensure that they have a beautiful and graceful appearance [...] because a gilded harp makes for a beautiful sight, and its sound is heard and better joins the human voice; and, in short, it has more greatness and nobility than keyboard instruments [...]" Giovanni Battista Doni, *Lyra Barberina ampicordos. De' trattati di musica*, vol. 2 (Firenze, 1763), 108–109.

6. Trinchieri Camiz, "Una Venere, un'Erminia, una Cleopatra di Giovanni Lanfranco in un documento inedito," 165–168.

7. Lorenza Mochi Onori and Rossella Vodret Adamo, *La Galleria Nazionale d'Arte Antica, Regesto delle didascalie* (Roma: Palombi, 1989), 99.

8. "Venus playing the harp with two cupids," vol. 2082, f. 50r, *Notai segretari e cancellieri della Reverenda Camera Apostolica* (hereafter R.C.A.), Archivio di Stato di Roma (hereafter ASR).

9. "large lifelike woman playing the harp semi-nude, by Cav. Lanfranco," Databases, Getty Provenance Index, The Getty Research Institute.

10. Alexandra Ziane, "Santa o cortigiana? La figura della donna musicista dopo i suonatori di liuto di Caravaggio," in *La musica al tempo di Caravaggio*, eds. Stefania Macioce and Enrico de Pascale (Roma: Gangemi, 2012), 149–164.

11. It differs from it in only a few details: 1) the gilding covers all of the column, 2) the rosettes are arranged differently, 3) the number of buttons, strings and horizontal finishes on the body of the harp does not match. These differences between the painted harp and the harp preserved at the Museo Nazionale degli Strumenti Musicali have generated conflicting opinions as to whether or not the instrument coincides with the one depicted. On this topic see Granata, "'Un'arpa grande tutta intagliata e dorata,'" 152–153. In our opinion, these differences are to be attributed to pictorial simplification by Lanfranco who does not seem interested in a perfect rendering of the object (something that was perhaps not even necessary considering the importance of the instrument depicted). The discovery of documents in the Archivio Barberini related to the commissioning of a harp for Marazzoli and related to the construction of the Barberini Harp, should support this hypothesis. See below.

12. "a large gilded carved harp with its strings in Marco Marazzoli's hands," Getty Provenance Index.

13. Chiara Granata, "'Un'arpa grande tutta intagliata e dorata,'" 147–150 and 163–165 (Appendix).

14. On Marco Marazzoli see Arnaldo Morelli, "Marco Marazzoli," in *Dizionario Biografico degli Italiani*, ed. by Alberto M. Ghisalberti, (Roma: Istituto della Enciclopedia Italiana, 2007), vol. 69, 466–471; and Davide Daolmi, "L'armi e gli amori". Un'opera di cappa e spada nella Roma di mezzo Seicento (PhD diss., Università degli studi di Roma "La Sapienza", 2001), <http://www.examenapium.it/armi>.

15. Jean Lionnet, "Andrè Maugars: risposta data a un curioso sul sentimento della musica in Italia," *Nuova rivista musicale italiana*, 19, 4 (1985): 691, note 12.

16. Bussolanti are prestigious papal representatives; the title of bussolante within the papal family designated employees in the pope's antechamber.

17. Cantore soprannumerario refers to the fact that the number of choristers in the chapel was limited; Marazzoli would have had to wait to become a full cantore until another left.

18. Of Marazzoli's works for the Barberini, the first that we know of is *L'Egisto o Chi soffre spera*, written in collaboration with Virgilio Mazzocchi, and presented to great success, due in part to a set design by Gianlorenzo Bernini, in 1639 at the Quattro Fontane theatre. His other works are *Il Giudizio della Ragione* (1643); *Dal Male il Bene* (1653); *L'armi e gli Amori* (1654, but staged in '55) and *La Vita Umana* (1656), an allegorical drama with sumptuous sets, composed in the honour of the arrival of Kristina of Sweden in Roma.

19. "a large, gilded harp without strings, in a case covered with red leather bearing the coat of arms of the Em. Sig. Card. Antonio." vol. 2082, f. 36r–v, R.C.A., ASR.

20. "Item lascio che Anna [sua erede] gli conegni [ovvero al card Antonio] due Arpe una indorata con la sua cassa e l'Altra di Legno ordinario essendo dell'Emza Sua." (The item[s] I leave to Anna [his heir] to deliver to him [or to Card Antonio] [are] two harps, one gilded with its case and the other made of ordinary wood being from His Eminence.), vol. 2082, f. 50v, R.C.A., ASR.

21. Vol. 2082, ff. 36v–38r, R.C.A., ASR.

22. "a double walnut coloured harpsichord with gold thread [...], various mirrors, sculptural heads, two doors, one in blue and gold leather and the other [covered] in green cloth lined with broderie anglaise fabric."

23. "Erminia among the shepherds."

24. Vol. 2082, ff. 38r–39v, R.C.A., ASR.

25. "Moor carved in wood with a gilded wooden shell on his head."

26. Girolamo Tezi also informs us of Marazzoli's activity as a painter when he writes of a portrait that Marazzoli painted of Silvio Antonini, a steward in Cardinal Antonio Barberini's service: "rogatus Marazzolius, ut nostrum desiderium leniret, ad vivum Antonini expressit effigiem, eamque Principi nostro detulit; et quidem, dum Antoninus abfuit, gratissima fuit, post vero reditum, dum eius praesentia frui et oblectare nos licet, non curiose perquiritur amplius" (at the request of Marazzoli, to appease our desire, he vividly expressed the image of Antoninus, and conveyed it to our Prince; and indeed, while Antoninus was absent, he was most welcome; but after his return, while we are permitted to enjoy and entertain his presence, no further inquiries were made.) Girolamo Tezi, *Aedes Barberinae ad Quirinalem descriptae*, ed. by Lucia Faedo, (Pisa: Ed. della Normale, 2005), 430. Marazzoli was not the only amateur painter among court musicians: we recall in this regard the case of the papal cantors Bonaventura Argenti, a student of Matteo Rosselli, and Domenico Palombi, a student of Pietro da Cortona. For the former, see Silvia Bruno, "Musici e pittori tra Firenze e Roma nel secondo quarto del Seicento" *Studi Seicenteschi* 49 (2008): 204 note 110. For the latter see Luca Calenne and Maria Cristina

Paciello, "Pittor de' gli orecchi è Rodomonte. Ricerche su Domenico Palombi, Musicista e Pittore del '600," *Annali della Pontificia Insigne Accademia di Belle Arti e Lettere dei Virtuosi al Pantheon*, 12 (2012): 241–264, 449–463.

27. "Icarus in a gilded frame" and "Dido [...] in a burnished and gilded frame."

28. On the importance of the knowledge of dabbling in various disciplines at the Roman courts of the 17th century see Arnaldo Morelli, "Carlo Rainaldi musicista gentiluomo. Una riconsiderazione e qualche novità," in *La festa delle arti. Scritti in onore di Marcello Fagiolo per cinquant'anni di studi*, eds. Vincenzo Cazzato, Sebastiano Roberto, Mario Bevilacqua (Roma: Gangemi, 2001), 432–435.

29. "Lives of Painters," "played the double harp very well and sang comfortably," Jakob Hess ed., *Die Künstlerbiographien des Giovanni Battista Passeri. Nach den Handschriften des Autors* (Leipzig: Keller, 1934), 158.

30. "A Madonna four and three palms large with Christ, an angel and St. Catherine with four bees in the corners and arabesque decorated frame with gilded cords." vol. 2082, f. 38v, R.C.A., ASR.

31. This is an important detail, because some of the data in the inventory is incomplete – descriptions do not always clearly identify the subjects; measurements are sometimes missing – all the frames, on the other hand, are always described. For example, even if we did not know the painting *Venus Playing the Harp*, the "carved, black, and gilded frame" would reveal much of its value, especially as it is the only painting in the apartment with a carved frame.

32. Who is to say that this is not a reference to an oratorio based on St. Catherine, composed by Marazzoli in the last years of his life, whose score is now preserved in the Biblioteca Apostolica Vaticana (Barb.lat. 4209). The collection containing the score belonged to the singer Marc'Antonio Pasqualini, whose career was encouraged by Cardinal Antonio Barberini more than any other. It was in the context of the Barberini court then that the musical scores contained in this collection – partly composed, partly transcribed by Pasqualini – were created, with the Marazzoli oratorio the longest composition among them. For Marazzoli's oratorio, we refer you to *Reliquie di Roma II: Caro sposo, Atalante* (ensemble), Erin Headley (director), Destino Classics/Nimbus Alliance NI 6185, 2012. CD. For a musicological analysis, please see Christian Speck, *Das italienische Oratorium, 1625–1665: Musik und Dichtung* (Turnhout: Brepols, 2003), 392–417.

33. "Item I leave to Cardinal Antonio a large original painting by Cav.r Lanfranchi with its frame in black and gold. It is a Venus playing the harp with two cupids." vol. 2082, f. 50r, R.C.A., ASR.

34. Doni, *Lyra Barberina ampicordos. De' trattati di musica*, 108–109.