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THE VIOLIN:

A CONDENSED HISTORY OF THE VIOLIN.

ITS PERFECTION AND ITS FAMOUS MAKERS.

Importance of Bridge and Sound-Post Arrangement.

—BY—

CHAS. GOFFRIE.

"To perfect that wonder of travel—the Locomotive—has perhaps not required the expenditure of more mental strength and application, than to perfect that wonder of music—the Violin."—W. E. GLADSTONE.



Philadelphia:

G. ANDRÉ & CO.

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CONTENTS.

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	PAGE.
Introduction.—Collection of Cremona Violins, etc.	3
Early Bow Instruments.—Ravanastron, Rebek, Crwth, Viol da Gamba, Viola and Violin,	4
Ancient Violin Makers, Kerlino, Gaspar di Sala, Maggini, etc.	4
Amati Family.—Nicholas Amati.	5
Stradiuarius and Joseph Guarnerius.	6
Construction of the Violin—58 different parts.	7
Patent Sound-board.	8
The Bar, Bridge, and Sound-post.	10
Italian and Modern Varnish.	10
Arrangement of Bridge and Sound-post.	11
Acquaintance with Eminent Artists—their Instruments.	13
New Violins—their Quality of Sound.	14
Violin Makers of the Present Day.	14
Present High Value of Cremona Violins.	15
Violin Bows.	17
Catalogue of Violin Makers.	18



THE VIOLIN:

AND ITS CELEBRATED MASTERS.

INTRODUCTION.

TO THE AMATEURS OF THE LEADING INSTRUMENT—THE VIOLIN.

For some years I have been occupied in forming a collection of Italian string instruments, and have succeeded, after great labor and expenditure, in bringing together the largest and most varied assortment of Cremona Violins, Violas, Viols d'amour and Violoncellos, including Stradiuarius, Guarnerius, Carlo Bergonzi, Amati, Guadagnini, Maggini, Rugeri, Montagnani, Grancino, Stainer, etc., etc.; also, Tourte and other bows that are to be found in this country. These I have placed on view at André's Music Store, 1228 Chestnut Street, Philadelphia.

The value of the instruments ranges from \$100 to over \$1000 each, and the aggregate value exceeds \$10,000. Some of the instruments and bows are for sale.

In giving publicity to the following few pages, I wish it to be understood that my object is to present, in a very condensed form, the History and description of the Violin—from the period when the bow was first introduced, to the time when both the Violin and bow were brought to perfection.

I have only added what an experience of over 30 years taught me in that important part—the proper arrangement of Bar, Sound-Post, and Bridge.*

Any one desiring more information about the history of stringed instruments, I refer to the works of the following authors:—Fetis, Cousse-maker, Savart, Otto, Hart, Abele, etc.

CHR. GOFFRIE,
334 E. 13th Street, New York.

* In a future Edition, I hope to be able to give Photographs of Violins, Diagrams of Bridges, etc.; and to treat the subject more extensively.

The earliest period when the Bow is supposed to have been used to string instruments is about 2000 years ago. The instrument of that time is called *Ravanastron*. It was of Indian origin, and is still in existence under that name. It consisted of a wooden cylinder, with serpent or animal skin as sound-board, a bridge, and two strings made of animal intestines (gut).

A similar instrument, with two strings, is the *Omerti*. It was played with a bow made of bamboo, and a small bundle of horsehair tied to it, so as to give a slight bend.

Another instrument, called *Rebab*, or *Rebek*, is of Arabian origin. It is made of a wooden frame, with parchment on top and bottom, and has only one string.

The first instrument of the kind used in Europe, was the *Crwth*, or *Crouth*, with three strings, sometimes more. This originated in Wales, England, about the 11th century. It was made of a wooden back and sound-board, with holes for the hands to pass through, in order to reach the strings.

About the 13th century, the *Mandolina*, with the various *Viol's da Gamba*, *Viol's d'amour* and *Basses* were produced.

We now come to the period when the Violin proper, or *Piccolo Violino francese*, was made; also *Violas* of the present form. The first Viol maker's name was *Kerlino*. He lived in *Brescia* about 1450. The next, *Pietro Dardelli*, 1500; *Gaspar Duiffobrugar* (*Tiefenbrucker*), 1510. Then came the great *Gaspar di Salo*, from *Brescia*, who produced *Violins*, *Violas*, etc., between the years 1555 to 1610. Both *Duiffobrugar* and *Gaspar di Salo* made their instruments of the best description of wood of different qualities for back and belly, and with good forms and sound-holes, which remained models for the great makers following them. *Giovani Paolo Maggini*, 1590 to 1640, supposed to have been a pupil or workman with *Gaspar di Salo*, as there is some similarity in their instruments, also in the manner of double purfling scroll work on the back, etc.; but differ

in many important respects as to form, cut of sound-hole, also in his varnish, which is generally of a yellow or brownish yellow color—the varnish Gaspar di Salo used³ was mostly dark brown.

From these makers, we come now to those of Cremona, foremost of which is Andreas Amati, 1540 to 1580. As there is also some similarity between his and the Gaspar di Salo model—choice of wood and cut of sound-hole—it is probable that he had instructions from him, or worked with him in Brescia. And, Amati was the founder of the Cremona School for Violins. His works are carefully executed—the model high, sound-holes short and not elegant. He made many Violins of rather small size, which have a fine, sweet quality of sound, but are not powerful. The varnish is generally brown, though sometimes of a golden hue, good quality, and splendid effect, if examined by sunlight.

His sons, Antonius and Hieronymus, were skilful makers, and worked for many years together, after models of their father, from 1570 to 1635. In their latter works, they made some marked improvements; and to them we are indebted for the first form of the instrument known as “Amatise.” Hieronymus died a few years later than his brother Antonius, and was the more skilful workman.

Nicholas Amati, the greatest maker of Violins, Violoncellos, etc., of this illustrious family, was born in Cremona, 1596, and died 1684. He was the son of Hieronymus. His works bear the stamp of genius, and are only inferior to his great pupil, Ant. Stradiuarius. He has made Violins of various patterns, many of a small size. About the year 1625, he began to produce his famous Violins, known under the name of Grand Amati's, being in larger proportions, and having an outline of great beauty and elegance. The model is raised, declining from the foot of the bridge to the outer edge, forming a slight groove where the purfling is. The effect of this arrangement ensures sweetness of sound. The material used was of the very best description and quality as to acoustic requirements. The purfling and finish were only surpassed by Stradiuarius; and the varnish is of a most brilliant golden color.

Antonius Stradiuarius, born in Cremona 1644, died 1737. He was undoubtedly the most remarkable and famous Violin maker of all ; and his name is, as it were, familiar all over the civilized world. He was a pupil of Nicholas Amati, and worked with that master till the year 1668. About that time, he made some Violins after the model of his master ; and into these he placed Nicholas Amati labels. About 1668, he left Nicholas Amati's workshop, and worked on his own account, but still after the ordinary sized Amati Violin ; and did not introduce the Grand pattern until about the year 1686. From this time, he gradually leaves the exact Amati pattern, makes his Violins flatter, cuts his sound-holes more perfectly and gracefully, pays more attention to the scroll, improves the color of his varnish, and formed the general appearance of his instruments more to his own individual fancy. His violins made between the years 1686-96 are known under the name of Stradiuarius Amatise, and another form named the long Strad. But from the year 1700, Stradiuarius, when in his 57th year, began to surpass all his former efforts, which seemed to have been only preliminary measures to this, the golden period of his life. The instruments made by him from 1700 to about 1725 are of a beauty and perfection not possible to describe ; and must be seen and compared with other makers' instruments, even his own from later and former periods, to be appreciated. He made over a thousand instruments. These, with those of Joseph Guarnerius and his pupils, Carlo Bergonzi, etc., mark the period, from which to the present time, there has been no progress made in the science of making Violins. None made by modern makers can rival the above-named great masters in high finish, varnish, or beauty of tone.

As there is no doubt that we have had, and have at the present time, intelligent and well-educated makers of violins, etc., in every part of Europe and America, and that there is no great difficulty in finding suitable wood and materials for making them, there must be some other reason for the superiority of the old makers, and which I will try to explain by-and-by ; also the cause of the failure to produce an equally brilliant varnish.

There was another great genius, a maker of violins, and his name was Joseph Guarnerius, also known under the appellation of Giuseppe del Jesu; he was born in Cremona, 1683, and died 1745. There is some doubt as to his apprenticeship. I am inclined to believe that he worked both with Stradiuarius and his cousin Andreas Guarnerius, for the simple reason that he was a genius of inquiring mind, and could hardly help finding out how they proceeded in their works, though he was, perhaps, irregular in attendance, and soon followed his own ideas and inclinations, and worked for himself. In his best time he produced violins made with the best materials, excellent form and proportions, and a wonderfully fine and brilliant varnish, and these violins can be placed by the side of the Stradiuarius violins of the best period, except, perhaps, that they want that master's high finish. The violin used by Paganini belonged to Joseph Guarnerius' best period. This maker was married, but as he was of irregular habits and too fond of wine, his family life was not happy. He died in prison, where he had been incarcerated some years, and the violins he made in prison are inferior, as he had to work up with poor tools the materials brought to him by the jailer's daughter.

THE CONSTRUCTION OF THE VIOLIN.

We will now consider the Violin as to its form, constituent parts, varnish, etc.

The Violin in its present form and outlines has remained, with only minute alterations, the same as in the 16th century. Stradiuarius brought it to the highest perfection, but made no additions to its several parts. On the form or model depends the quality of sound; a high built Violin like those of Amati, Stainer, etc., is soft in tone; flat built Violins, like Joseph Guarnerius', Storioni's, etc., are loud—often very powerful, with great carrying qualities; the medium form of Stradiuarius, his pupils, etc., have both mellowness and power, and, therefore, the most satisfactory quality.

The various parts of the Violin are about 58. The back is either in one or two pieces, the belly, of the finest quality of pine, made from one piece, divided into 2 so that the narrow grains join in the middle; the sides in 6 pieces, the linings 12 pieces, sound-post, bridge, neck, finger-board, nut, 4 pegs, blocks, purfling, tail-piece and strings.

BELLY AND BACK OF VIOLIN.

The most important part as to sound is the belly, the grain in the pine running straight and close together; but as it cannot be found with the grain running at equal distances, it is usually found best to have the finer grain in the middle, and let the larger run towards the sides.* As to the proper thickness, much depends on the quality of the wood and the form; flat built Violins are thicker in wood than high built ones. Nearly all the bellies of sound Violins that I have examined were about as thick again in the middle, from 1 inch behind the bridge to 3 before it, egg shaped, then running off gradually to the purfling.

Those Violins which are of the same thickness all over are either scraped out, which is very often the case, or badly made. The back is made of hard wood, stronger, and nearly corresponds with the belly in form. The belly is the vibrating part, and the back must resist the pressure and great vibration, and throw the tone out, as it were, through the sound holes. The difference of vibrations of back and belly ought to be like C to D:

* I may here inform my readers that I have taken a patent for a new sound-board made of hard and soft wood, so that the grains run in perfectly straight lines, and can be arranged to run at any distance; the consequence is superior sonority. Many American piano-makers have promised to try it, and I am confident if fairly tried it will be used in preference to the present sound-board. It requires at first an outlay for new cutting machines, but the saving in the wood will be very great, as all the wood is used up, nothing has to be thrown away, and half the usual time for drying is sufficient.

The blocks, linings, etc., in the Violin, and the weight and position of neck and head, have a good deal to do with the sound. Savard and others have proved that a Violin without neck and head loses much of its tone. A piece of wood, usually ebony, called Violin holder, has, since the great violinist Spohr recommended it, come much in use; it facilitates the holding of the Violin, protects that part of the Violin where the neck rests, and, if well made, so as to keep the pressure from the vibrating part of the belly, does not prevent the vibration as much as the chin, and perhaps a large beard. I once tried a small block of wood attached to the lower part of the tail-piece; it improved the tone by balancing the Violin in the middle, I suppose.

THE BAR.

The bar, a piece of pine wood, for the purpose of strengthening and regulating the quality of sound, is thin at the ends, and gradually rising in height to the middle, runs under the G string about three-fourths of the length of the Violin; the length, height, thickness and position depend on the build of the Violin; if it is a new one, with plenty of wood, the bar need not be strong nor very long, nor fitted in with much spring; it may, indeed, be put in quite straight; but in an old Violin, particularly in one rather weak, it ought to run in the direction of the G string, right under it, and with more wood and spring in it fully sufficient to counteract the pressure of the strings. The wood must be very old, and the grain run quite straight. To give the necessary spring to a bar, I consider the best way is to cut it to the right size, to see that it fits well in the place, and then before gluing it on to take a little of the wood off gradually from the middle to both ends, so that it does not fit any more. Then when gluing it on it must be pressed on both ends with a little force, and kept down till dry and firm. If the third and fourth strings have not sufficient force after such an operation, the bar has not the proper position or not enough spring, and must be changed. The same must be done if the notes will not come out free, as then there

is too much spring given, and the pressure of the strings is insufficient to counteract it.

BRIDGE AND SOUND-POST.

Finally, I come to 2 small loose pieces of wood called bridge and sound-post, or, as the French call the latter so appropriately, *l'ame*, or the soul of the Violin. These 2 little pieces play a very important part in giving the quality of the sound. The sound-post is made of very old pine, and loosely fitted into the Violin; the grain is generally put crossways to that of the belly. The sound-post has a nearly fixed position about one-quarter of an inch behind the right foot of the bridge, but its exact position is only to be determined in conjunction with the bridge. The bridge carrying the strings is cut in that peculiar form with the view of having strength with the least amount of wood, thus producing the greatest amount of vibrations. The height, width and thickness a bridge ought to have, can only be calculated with reference to the model of the instrument. The higher the build of the Violin the lower should be the bridge. Its position is usually between the two niches marked in the sound-holes.

VARNISHES.

Varnishes are prepared with oil, spirit or other fluid. It is the opinion of eminent men who have made researches as to the cause, why the art of making varnish resembling that of the old masters is lost, as no instrument, not even from Italy, within a century, can compare with a fine Strad, Joseph Guarnerius, Amati or any of the makers of that period. It is believed the cause is that the gum amber, or chief ingredient composing that varnish, came to the Italian markets about that time as a regular branch of commerce, perhaps from the interior of Africa, and has for some reason discontinued so to arrive or to be imported. Also genuine dragon-blood, for coloring matter, which is quite transparent, and easily dissolved in an oily fluid, is no more found in the European markets, and the English imitation of it is very inferior and not so transparent.

I have known and know some modern Violin makers who come very near the old varnish in their imitations. In London, John Oliver Lott, who was frequently employed by Vuillaume, in Paris, for difficult imitations, his brother, George Lott, Carter who worked for Davis, in Coventry street, Fendt, W. Hill and others. In America, George Gemunder, in New York; Maclett, in Chicago; F. Albert, in Philadelphia; White, in Boston. The varnish has much to do with the quality of sound. A new Violin unvarnished sounds loud, and is softened by an oil varnish. Spirit varnish, which dries quickly, is often used on that account, but does not give so good a quality to the tone of a Violin. In my opinion Stradiuarius, Guarnerius, Amati and other celebrated makers—whose varnishes are full of fire and brilliancy—have two coats, first the golden yellow, then the red or darker color.

THE ARRANGEMENT OF THE BRIDGE AND SOUND-POST.

Having said as much about the different parts of the Violin, I return to bridge and sound-post to explain what experience of many years with the best makers in Paris, London, and Brussels has taught me about it.

I am certain that most Violins can be improved, simply by a judicious arrangement of bridge and sound-post, and I can tell by a few minutes' examination whether a Violin is well made and sound has a proper bar, and proper position of bridge and sound-post.

There is hardly a Violin of the old makers to be found in its original condition, as the bar has to be changed to give more resistance to the present high pitch, which is, in my opinion, too high for the production of the best quality of sound.

To arrange a bridge on a Violin according to the position of any fingerboard is decidedly wrong. The bridge must be calculated according to the form of the Violin. A flat Stradiuarius or Jos. Guarnerius, will carry a bridge of 1 inch and $\frac{3}{8}$ high, $1\frac{3}{4}$ inches across the top, and a little less across the feet; it should not stand quite straight, but



slightly backward, so that the strings over the bridge form an even angle. To save a good bridge, cut one or two extra notches for pulling up the E strings.

The bridge ought to be tried with the sound-post, in different positions, to find out where it sounds best; if the Violin is a valuable one, and the player is desirous of having it arranged in the best possible manner, several bridges, cut slightly different in height and width, ought to be tried, the best retained, and then only ought the fingerboard be adjusted according to the bridge, after which it must be tried again to see whether it sounds as well, as the slightest difference of place will affect the sound. Whoever says that the proper places can be determined by the eye alone is wrong, and I can prove it in a few minutes.

I have found that repairers do not give that important consideration to bridge and post which is necessary, and from the remarks of some I learned that they could not know much about it.

I heard an instrument maker say to a gentleman who came to have a new bridge put on a Violin that he had the exact model of Signor Sivori's bridge, and would make him a similar one; such and the like expressions are absurd; every Violin must have a bridge fitted according to its construction, and there are hardly two Violins alike. It is true that many players come to instrument makers asking how much will a bridge cost, and are not inclined to give more than about 50 cents; then nothing else can be expected than one put on quickly if it is a worthless instrument; but if a Violin is well made, of a good maker, and of some value, then the instrument maker ought to advise a careful trial with more than one bridge, as there is a great difference in the vibrating qualities of bridges. Three bridges cut exactly alike, so that no difference can be detected by the eye, will produce different qualities of sound. It is also necessary that a tolerably good player should try the different degrees of tone, as well as the various positions during arrangements of bridge and post. Now if the quality of tone of a Violin is very soft, a hard bridge

will give it brilliancy ; if it is hard and loud, as often in new Violins, a softer bridge and more wood in thickness, and the feet not cut too fine, will mellow the tone, and this can sometimes be gained by a little thicker post being used. The bridge moved nearer the post will give brilliancy ; if moved too near the tone becomes hard. The sound-post moved a little nearer the bar will soften the 1st and 2d strings, and give fullness to the 3d and 4th ; if moved nearer to the sound-hole the first string will have more brilliancy. I would, however, advise professors and amateurs not to make experiments on good Violins themselves, as the instruments are very easily damaged, but to get an experienced repairer or instrument maker to do it for them. From experience I can recommend G. Gemunder and Konig in New York ; White in Boston ; and C. Albert in Philadelphia.

Having had the pleasure and honor of the personal acquaintance and friendship of many eminent artists, as Ernst, my master, Joachim, Vieuxtemps, Wieniawski, Wilhelmj, Sivori, Sainton, Carrodus, and most of the celebrated artists who visited London during 30 years, and having played with them at my own Beethoven Society, and Reunion des Arts Concerts, of which I gave about 20 yearly for over 10 years, as also at Mr. Ella's Musical Union, over 15 years, I know how particular these artists are about their instruments, and when any alteration is required.

About a year ago I called one day on Wieniawski at the Belvedere Hotel, New York ; he was playing, but very much displeased with his Stradiuarius Violin, which had a new bridge on that did not produce the same fullness and brilliancy of tone as did his old worn out bridge. I looked at it and told him that it was not at all suited to his violin, went with him to Konig, a very good violin maker and repairer, in the Bowery, New York, and had a few bridges cut to what I thought the proper height, width, and thickness for his Strad. ; he tried them and was much surprised to find that the second bridge he tried was so far superior to the others that he expressed his warmest thanks to me and Mr. Konig, and said that his Violin never

sounded so well since he had it in his possession. I gave similar hints to Mr. Matzka in regard to bridges for his excellent Violins, and which he also proved on Mr. Havemeyer's Joseph Guarnerius, also to Mr. Bergner about a bridge for his Violoncello, and they expressed to me their entire satisfaction with the result.

STRINGS.

The thickness of strings is to be calculated according to the strength of the violin. A well-made flat violin, with a strong bar, will carry thicker strings than an old high-build violin, with a weak bar.

I will now venture to give my opinion as to the reason why new Violins are not as good in quality of sound as old Violins, and not only those of the old celebrated makers, but also of inferior old made Violins put together by carpenters, or even amateurs.

There is no doubt that age, the influence of the atmosphere, and much playing, are necessary for even the best made Violins, to bring the vibrating qualities to perfection, and I have no doubt that the Violins of the great makers were hard and rough in tone when first made, similar to new Violins of the present day. A proof of this is, that in Italy and other places, the Stradiuarius, Guarnerius, Storioni Violins, etc., have only become favorites within the last 50 or 60 years. Before that time Gaspa di Sala, Maggini, Amati, Stainer and others had the preference.

I have often played on Violins by Stradiuarius, Guarnerius, etc., in the Collections of Messrs. Plowden, Gillott, Vuillaume, Bonjour and others, which had not been played upon for years, and some were in such a perfect state of preservation, that they could hardly have been used at all, and I found that they were decidedly hard in tone, resembling new Violins. That such a Violin having great age in its favor will, if much played on, quickly improve is natural.

There are plenty of good Violin makers at the present day who work after the models of the celebrated masters, use good material,

plenty of wood, and do not bake or chemically spoil it ; I have no doubt that such instruments, with a good oil varnish, and after being played 10 to 20 years, will have a good quality of tone. I played on Violins by Vuillaume, Chanut, Gand, and Miremont, Parisian ; W. Hill, Wither, English ; and George Gemunder and White, etc., American makers, which were made about 10 to 30 years ago, and the quality of their sound is already very fine. " Ether blown against the inside of a new belly top will evaporate a portion of the rosin and thereby assist the vibrating qualities."

Mr. Eckert, in Columbus, Ohio, Mr. Kieckhofer, in Washington, Dr. Damainville, in New York, and Mr. Anton, in St. Louis, have Violins by Gemunder, 10 to 25 years old, with splendid qualities of sound, great power, and fine amber varnish. Konig made a copy of Mad. Deverné's Strad., of good tone and varnish.

VALUE OF INSTRUMENTS.

It may interest, and also surprise some of my readers when I state some of the prices given and offered for Violins, etc., of the celebrated makers. I have known Messrs. Goding and Fountain, collectors of Cremona Violins, etc., have been with John Day and other artists to see Mr. Gillott's collection at Edgbaston, and with Herr Joachim to see Mr. Plowden's, and we tried some of Mr. Plowden's best Violins against Joachim's in Hanover Sq. Herr Joachim and Herr Strauss bought Stradiuarius Violins from the Plowden collection at £300 each. I was also present at the public sales of the above collections when some of the Violins brought £200, and £300, the King Guarnerius £700 under the hammer. These instruments are now worth 500 to 800 guineas. Mr. J. B. Waters, DeKalb Ave., Brooklyn, has also a fine Joseph Guarnerius Violin of the Plowden collection, rich golden color, large pattern, 1737, valued at 3000 dollars gold. Wilhelmj's Stradiuarius Violin, which I knew for sale before he bought it, I recommended for its splendid tone ; it was purchased for I think 3000 thalers, but Wilhelmj has

since refused \$5000. I have read a letter written by Mr. Hart from London, to Mr. Bonjour, an amateur gentleman in Paris, who has a fine collection of Violins, Violas, Violoncellos, etc., offering him one thousand two hundred pounds sterling for a Stradiuarius Violoncello, which Mr. Bonjour would not part with, even for that sum. High as these prices are I have no doubt that they will still advance as the demand becomes larger, not unlike to the high prices given for old pictures.

There are already Violins like Paganini's which no money could purchase, and if they are once collected for museums the prices demanded will be fabulous.

VIOLINS PLAYED BY FORMER AND THE PRESENT
CELEBRATED ARTISTS.

Paganini played on a Joseph Guarnerius.

Ernst on a Stradiuarius from Goding's Collection.

Spohr on a Stradiuarius and J. Guarnerius.

De Beriot on a Maggini.

Moligne on a Stradiuarius.

Joachim plays on a Stradiuarius.

Wieniawski on a Stradiuarius.

Vieuxtemps on a Joseph Guarnerius.

Sivori on a Vuillaume (doubtful).

Wilhelmj on a Stradiuarius.

Sainton on a Guadagnini and J. Guarnerius.

Madame Norman Neruda on a Stradiuarius, formerly belonging to Ernst.

Madame Camilla Urso on a Joseph Guarnerius.

Ludwig Strauss on a Stradiuarius.

Carrodus on a Joseph Guarnerius, filius Andreas.

Bows.

I will not close this subject without saying a few words about Violin Bows and their makers, as a good Bow is indispensable to an artistic performance on the Violin; indeed, it may be termed the magic wand of the violinist. I will only go back to the earliest period when the Violin Bow received something like the present shape, so that the hair could be stretched at the will of the player. Corelli, about the year, 1680, was one of the first using such a bow; then came Tartini, who improved it, as also did Tourte, the father of Francois; the early bows run up straight to a point; but it was Francois Tourte who brought the Violin Bow to perfection, and to such a degree that since his time none have surpassed nor even equaled him, in giving the necessary spring and force combined with lightness to the Bow.

The value of a fine Tourte Bow is now about 100 dollars, and they are only rarely found at that price. Last summer when I was in London and Paris looking out for fine Violin Bows, I could only obtain four, at high prices, in London and none in Paris. Gand and other instrument makers had none, and Mons. Bonjour and Louis d'Egville who had some, would not part with them.

The best Bows after Tourte are Dodd, Lupot, Tubbs, Kittle, Weichold, Bausch, Grimm and Vuillaume.

DICTIONARY

—OF—

VIOLIN MAKERS.

A

- ACEVO, 1640. Cremona, very good, in the Amati style.
- ADDISON, WILLIAM, London, 1670.
- AIRETON, EDWARD, London, 1730-1800.
- ALDRED, — London, Lute and Violin maker.
- ALETZIE, PAULO, Monaco, 1720-30. Famous for his Cellos.
- ALBANESI, MATTHIAS, born at Botzen or Bulsani, in the Tyrol, about 1621; highly esteemed. Said to be a pupil of Nicholas Amati. High model, with reddish brown varnish.
- ALBANI, PAOLO, 1659; was also under Nicholas Amati.
- AMATI, ANDREAS, Cremona, born 1520, died 1580.
- AMATI, NICHOLAS, brother of the above.
- AMATI, NICHOLAS, son of Andreas.
- AMATI, ANTONIUS and HIERONYMUS, sons of Andreas, 1550 to 1634, made Violins together, but some separately.
- AMATI, NICHOLAS, born 1596, died 1684, son of Hieronymus. *This was the greatest maker of the Family.*
- AMATI, ANTONIO JEROME, 1640 to 1670.
- AMATI, HIERONYMUS, son of Nicholas, born 1649, said to be the last of the Family.
- AMBROGI.
- ANSELMO, PIETRO, Venezia, 18th century.
- ARTMANN, GOTHA, Cremona pattern.
- ASSALONE, Gaspard, Rome, 18th century, Cremona models.

B

- BACHMANN, LOUIS CHARLES, Berlin, born 1716, died 1800; considered one of the best German makers. They are of the flat, Stradiuarius model, amber varnish, and resemble the Cremonese closely. Otto considers them next in point of quality.

BAGATELLA, PIETRO, Padua, 1766.

BAGATELLA, ANTONIO, Padua, 1782.

BAINES, — London, about 1780.

BAKER, — Oxford, about 1720,

BALESTRIERI, THOMAS, 18th century. This excellent maker was a pupil of Stradiuarius, and made after his model, with fine reddish yellow varnish.

BALESTRIERI, PIETRO, Cremona, rather earlier than Thomas.

BANKS, BENJAMIN, Salisbury. Born 1727, died 1795. Forster calls him "one of England's best makers." His Cellos in particular are good, chiefly of the Amati pattern; varnish not very brilliant.

BANKS, BENJAMIN, son of the former, London, born 1754, died 1820.

BANKS, JAMES and HENRY, Salisbury, other sons of the same. James was an excellent workman, and dates about 1805.

BARRETT, JOHN, London, about 1725. He made some instruments of very good tone, but rather inferior workmanship.

BARTON, GEORGE, London, died 1810.

BAUCH, Leipzig.

BEKMAN, SWENO, Stockholm, 1706.

BELLOSIO, — Venetian maker, 18th century. Similar to Sanctus Seraphino in pattern.

BENOIST, — Paris, 18th century.

BENTE, MATTEO, Brescia, about 1580; a maker of merit in the style of Gaspar di Salo and Maggini.

BAGANZI, FRANCISCO, Cremona, 1687.

BERGONZI, CARLO, Cremona, 1712 to 1755; considered by authorities to be the best pupil of Stradiuarius. He made instruments of the same beautiful and brilliant tone which rendered his master so famous.

BERGONZI, NICHOLAS, son of Carlo.

BERGONZI, MICHAEL ANGELO, another son of Carlo.

BERNADEL, — Paris, 18th century.

BETTS, JOHN and EDWARD. London, 1790-1823. They were said to be pupils of Duke; and chiefly imitated the Cremona instruments. They gained a good reputation both at home and abroad.

BRINTERNAGLE, — Gotha, 18th century; a German imitator of the Cremona Violins.

BOCQUAY, JAQUES, Paris, 1620; highly esteemed in France.

BODIO, — Venezia, 18th century.

BOLLES, — English, 1675.

BORELLI, ANDREAS, Parma, 1740.

BOULLANGIER, — London.

BREMEISTER, JAN., Amsterdam, 1707.

BROSCI, CARLO, Parma, 1744.

BRETON, (Le), Paris.

BROWN, JAMES, born 1760, died 1834.

BROWN, JAMES, son, born 1786, died 1860.

BUCHSTADTER, — Ratisbon, 18th century; a good German maker.

BUDIANI, JAVIETTA, Brescia, about 1580. Made after the style of Gaspar di Salo and Maggini.

C

CAESTÀ, PIETRO ANTONIO DELLA, Trevisa, 18th century, imitated Stradiuarius.

CAMILAS, CAMILE, (de), Mantua, 1720; esteemed as a pupil of Stradiuarius.

CAPPA, GIOFREDA, at Cremona in 1590, and Piemont in 1640; pupil of Nicholas Amati.

CAPPA, GUISEPPE, Saluzzo, end of 16th century.

CAPPER, — (or Cappa), Mantua.

CARTER, JOHN, London, 1789.

CARLO, GUISEPPE, Milan, 1769.

CASSINO, ANTONIO, Modena, 17th century.

CASTAGNERI, JEAN PAUL, Paris, 1639 to 1662, considered one of the best old French makers.

CASTAGNERI, ANDREA, Paris, 18th century.

CASTRO, CELIONTUS.

CHANOT, — Mirecourt, France, 18th century.

CHANOT, — Paris, now living.

CHANOT, GEORGE, London, now living.

CHAPPUIS, (or Chappuy), AUGUSTINE, about 1710.

CHARLES, THERESS, London, now living.

CHERUTHI, — Mirecourt, 18th century.

CHEVRIER, — Paris, 18th century.

CHRISTA, JOSEPH PAUL, Munich, 1730.

CHRISTOPHORI, BARTOLOMEO, Florence, 18th century.

CIRCAPA, THOMASO, Naples, 1730, resembles Gagliano.

CLARK, — London.

COLE, THOMAS, London, 1690.



COLLINGWOOD, JOSEPH, London, 18th century.
CONTRERAS, JOSEPH, Madrid, 1745.
CORSBY, GEORGE, London, 1830-60.
COSTA, PIETRO, della Treviso, 1660-90.
CONWAY, WILLIAM, 1745.
COLLIER, SAMUEL, 1755.
CRASK, GEORGE, Cremona imitator.
CROWTHER, JOHN, 1755 to 1810.
CROSS, NATHANIEL, London, about 1720.

D

DARDELLI, PIETRO, Mantua, 1500.
DAVIS, WILLIAM, London, 1800-1840.
DECOMBRE, AMBROISE, Tournay, 1700 to 1735.
DESPONS, ANTOINE, Paris, about 1725.
DIEHL, NICHOLAUS, Darmstadt, 17th century.
DIEHL, ——— Hamburg.
DODD, THOMAS, London; his instruments had considerable reputation.
Died in 1810, at the great age of 105 years.
DODD, THOMAS, son of the above.
DOMINICELLI, ——— Ferrara, 18th century.
DUKE, RICHARD, London, 1767 to 1777. This artist was very celebrated in his day; frequently stamped his name on the back.
DURFEL, ——— Altenburg, made good Violin and double Basses.
DUIFFOPRUGCAR, GASPARD, established in Bologna in 1510; *this appears to be the first maker of the Genuine Violin*; his original name was Tiefenbrücker.

E

EBERLE, JEAN ULRIC, Prague, 1749; this is one of the celebrated German makers.
EBERTI, TOMMASO, about 1730.
EDLINGER, THOMAS, Prague, 1715.
EDLINGER, JOSEPH JOACHIM, Prague, son of Thomas, an excellent maker.
ERNST, FRANCOIS ANTOINE, born in Bohemia, in 1745. This artist made some excellent instruments.
EVANS, RICHARD, London, 1742.

F

FALLO, — Cremona, 1752.

FARINATO, PAUL, Venezia, about 1700.

FENDT, or FINTH, Paris, 1763-80; good instruments and very close copies of Stradiuarius.

FENDT, BERNHARD, born 1775, died 1825. Nephew of the above; good imitations of the Cremonas.

FENDT, BERNARD SIMON, London, born 1800, died 1852.

FENDT, MARTIN, brother of above, born 1812, died 1845.

FENDT, JACOB, born 1815, died 1849.

FENDT, FRANCIS.

FENDT, WILLIAM, son of Bernard Simon, born 1833, died 1852. All the Fendts have the reputation of being excellent workmen.

FICHTOLD, HANS, 1612.

FICKER, JOHANN CHRISTIAN, Cremona, 1722. German workmanship.

FICKER, JOHANN GOTTLIEB, 1788.

FIORILLO, GIOVANNI, Ferrara, 1780.

FLEURY, BENOIST, Paris, about 1720.

FLORENTUS, FLORINUS, Bologna, 1690.

FORSTER, WILLIAM. The first violin maker of this celebrated name. born 1713, died 1801.

FORSTER, WILLIAM; born 1739, died 1808. This maker was very celebrated for his violas and violoncellos, and is highly esteemed in England;

FORSTER, WILLIAM, the third of the name; born 1764, died 1824.

FORSTER, WILLIAM, the fourth of the name; born 1788, died 1824.

FORSTER, SIMON ANDREW, born 1801, author, in conjunction with William Sandys, F. S. A., of an excellent work on the violin and other instruments played with the bow.

FOURRIER, NICHOLAS, Mirecourt, died in Paris, 1816; after the Cremona school.

FRITZCHE, SAMUEL, Leipsic, 1787, pupil of Hunger; Italian model, amber varnish.

FRITZ, BERTHOLD, Leipsic, 1757.

FURBER, DAVID, about 1700.

FURBER, MATTHEW, son of David, 1740.

FURBER, JOHN, grandson of David, 1759.

FURBER, MATTHEW, son of above, died 1840.

FURBER, JOHN, son of Matthew, 1840.

G

GABRIELLE, GIOVANNI BAPTISTA, Florence, 18th century. Very good workmanship.

GAETANO, PASTA, Brescia, 1700. Good work.

GAETANO, ANT., Cremona, 1860. Not in good proportions.

GAGLIANO, (or Galliano), ALESSANDRO, Naples, about 1710, pupil of Stradiuarius. He made some good instruments which possess a bright and sparkling tone.

GAGLIANO, JANUARIUS, Naples, 1740, son of Alessandro.

GAGLIANO, NICHOLAUS, Naples, another son of Alessandro.

GAGLIANO, FERDINANDO, Naples, made to 1790.

GAGLIANO, GUISEPPE, Naples, 1790.

GAGLIANO, GIOVANNI, Naples.

GAGLIANO, ANTONIO, Naples.

GAGLIANO, RAPHAEL, Naples, son of Giovanni.

GAGLIANO, ANTONIO, Naples, son of Giovanni. Most of the instruments by this family have a good quality of tone.

GALERZENA, — Piedmont, 1790.

GAND, — Paris, one of the very best French makers, son-in-law to Lupot.

GARANA, MICHAEL ANGELO, Bologna, an excellent maker; about 1700.

GATTANANI, — Piedmont, 1790.

GAVINIES, — Paris, 18th century.

GELDER, JOHANN BENEDICT, Fissen.

GELDER, JOHANN ANTONY, Fissen.

GERANS, PAUL, Cremona, about 1615.

GERLE, JEAN, Nuremberg, about 1540.

GILKES, SAMUEL, London, 1787 to 1827.

GILKES, WILLIAM, born 1811.

GIORDANE, ALBERTO, Cremona, 1735.

GOBETTI, FRANCISCO, Venezia, about 1700; a pupil of Stradiuarius, and an excellent artist.

GOFRILLER, MATTEO, Venezia, about 1725, a good maker, after the Cremona pattern.

GOFRILLER, FRANCISCO, Venezia, about 1725.

GRAGNANI, ANTONIO, 18th century.

GRANCINO, GIOVANNI, Milan, middle of 17th century, pupil of Amati.

GRANCINO, PAOLO, same as above.

GRANCINO, GIOVANNI BAPTISTA, Milan, son of first named.

GRANCINO, GIOVANNI BAPTISTA, Milan, early in 18th century.

- GRANCINO, FRANCISCO; this artist made till about 1760.
 GRIMM, — Berlin, now living.
 GROBITZ, — Warsaw, about 1750.
 GUERSAN, — Paris, an excellent maker, about 1730.
 GUGEMMOS, — Fissen, Bavaria.
 GUIDANTUS, GIOVANNI FLORENUS, Bologna, about 1750, an excellent maker.
 GULETTO, NICHOLAS, Cremona, about 1790.
 GUADAGNINI, LORENZO, Cremona, 1690 to 1720, pupil of Straduaris, and highly esteemed as a maker; followed the style of his celebrated teacher.
 GUADAGNINI, LORENZO, Placentia and Milan, 1742, generally of the smaller model, a careful workman.
 GUADAGNINI, JOHANNES BAPTISTA, Cremona, 1710-50, pupil of Straduaris.
 GUADAGNINI, GUISEPPE, Turin, 1751.
 GUADAGNINI, GIOVANNI BAPTISTA, Placenza, 1754-85.
 GUADAGNINI, GUISEPPE, Parma, 1793.
 GUARNERIUS, ANDREAS, Cremona, born 1630, dates to 1680. Pupil of Hieronymus Amati. First class workmanship.
 GUARNERIUS, GUISEPPE, son of Andreas, Cremona, dates from 1690 to 1730. Very superior workmanship.
 GUARNERIUS, PIETRO, son of Andreas.
 GUARNERIUS, JOSEPH, nephew of Andreas. Known as Guiseppe del Jesu to distinguish him from his cousin of the same name. Joseph was the greatest maker of the Family, born 1683, died 1745 at Cremona.
 GUIDANTUS, GIOVANNI F., Bologna, 1740.

H

- HAMUS, JOHANN GOTTFRIED, Rome, 18th century.
 HARBOUR, — London, 1785.
 HARDIE, MATTHEW, Edinburgh, about 1820.
 HARDIE, THOMAS, son of above, 1856.
 HARE, JOSEPH, London, 1720.
 HARRIS, CHARLES, London, about 1815.
 HARRIS, CHARLES, son of the above.
 HART, JOHN, London, maker and restorer, also a great connoisseur of Italian instruments.
 HART, GEORGE, his son and successor.
 HASSERT, — Rudolstadt, 18th century.

HASSET, — Eisenach, 18th century.
HEESOM, EDWARD, London, 1750.
HELMER, CHARLES, Prague, 1740.
HILDEBRANDT, MICHAEL CHRISTOPHER, Hamburg, 1765.
HILL, WILLIAM, London, 1740.
HILL, WILLIAM, now living.
HILL, JOSEPH, London, 1770.
HIRCUTT, — English maker, about 1600.
HOFFMANN, MARTIN, Leipsic.
HOLLOWAY, J., London, 1794.
HUME, RICHARD, Edinburgh, about 1530.
HUNGER, CHRISTOPHER FREDERICK, Leipsic, 1787, a superior German maker.

J

JACOBI, MISSEN, a famous maker.
JACOBS, — Amsterdam, 18th century.
JAY, HENRY, London, 1615.
JAY, THOMAS, London, about 1700.
JAY, HENRY, London, 1750, a maker of Kits.
JAUCH, — Dresden, about 1765, good German maker.
JOHNSON, JOHN, London, 1753.
JULIANO, FRANCISCO, Rome, 1700.

K

KAMBL, JOHANN CORNELIUS, 1635.
KENNEDY, ALEXANDER, London, died 1785.
KENNEDY, JOHN, died 1816.
KENNEDY, THOMAS, London, said to have made 300 violoncellos.
KERLIN, JOAN, Brescia, 1450, a "viol" maker.
KIAPOSSE, SAWES, Petersburg, 1748.
KLOTZ, MATTHIAS, Tyrolese, about 1675.
KLOTZ, EGITIA, often considered the best of the family.
KLOTZ, GEORGE, brother of Egitia.
KLOTZ, SEBASTIAN, large model, perhaps the best of the family.
KLOTZ, MICHAEL, 1771.
KLOTZ, JOSEPH, son of Egitia, Mittenwald, 1774. Egitia and Sebastian are considered the best makers of the family, and it is said that a "noble lord" offered for one by Sebastian £300 and an annuity of £100.
KOHL, JEAN, Munich, Luthier to the Court, 1570.

- KOLDITZ, MATTHIAS JOHANN, Munich, 1722.
 KOLDITZ, JAQUES, Rumbourg in Bohemia, 1790.
 KOLIKER, — Paris, a noted maker and collector, about 1750.
 KNITTING, PHILIP, Mittenwald, 1760.
 KNITL, JOSEPH, Mittenwald, 1790.
 KRINER, JOSEPH, Mittenwald, 1785.

L

- LACASSO, ANTONIO MARIA, Milan.
 LAGETTO, Paris, about 1650.
 LAMBERT, JOHANN HENRY, Berlin, 1760.
 LAMBERT, — Nancy, 1760.
 LANDOLPHI, CARLO, Florence, 1750, an excellent maker, followed the Cremona pattern.
 LANDOLPHI, FERDINAND, Milan, 1750.
 LANSA, ANTONIO MARIA, 1675.
 LAUTTEN, L. W.
 LECLERC, — Paris, 18th century.
 LENTZ, JOHANN NICHOLAUS, London, 1800.
 LEWIS, EDWARD, London, about 1700.
 LINAROLLI, — Venezia, about 1520, maker of rebecs, &c.
 LOLI, J., Naples, 1627.
 LOTT, JOHN FREDERICK, London, born 1775, died 1853.
 LOTT, G. F., son of the above.
 LOTZ, THEODORE, Prestburg, about 1735.
 LUPOT, FRANCOIS, Stuttgard, about 1770.
 LUPOT, NICHOLAS, born at Stuttgard, 1758, went to Orleans 1786, and Paris 1794, died 1824; this artist is considered the best of the French makers; he followed the models of Stradiuarius, used excellent wood and good varnish, much in the style of that master. They now demand high prices.

M

- MAGGINI, GIOVANNI PAOLO, Brescia, 1590 to 1640; this celebrated artist was a pupil of Gaspar di Salo. They are generally of a large pattern with elevated model reaching almost to the edges; narrow ribs, double purfling, fine yellowish brown or golden colored varnish of good quality. De Beriot introduced one which brought them at once into esteem and for which he has been offered almost fabulous sums.

- MAGGINI, PIETRO SANTO, Brescia, son of Giovanni, 1630 to 1680 ; followed the style of his father ; he was very famous for his Double Basses.
- MAIER, ANDREA FERDINAND, Salzburg, 1746. Little is known of this maker, except that he made the small Violin on which Mozart first learned to play.
- MALDONNER, — Bavaria, about 1760.
- MALLER, LAUX, Venice, was an early and highly esteemed maker of Lutes.
- MARIANI, ANTONIO, Pesaro, 1570 to 1620, an imitator of Gaspard di Salo.
- MARATTI, — Verona, 1690.
- MARQUIS DE LAIR, French maker, about 1800.
- MARSHALL, JOHN, London, 1760.
- MARTIN, — London, 1790.
- MAUCOTEL, CHARLES, London, an excellent workman.
- MAUSIELL, LEONARD, Nuremberg, 1725, a close imitator of Steine.
- MAYRHOF, ANDREA FERDINAND, Salzburg, 1740.
- MEDARD, HENRY, Paris and Nancy. A superior French maker, pupil of Nicholas Amati.
- MERLIN, JOSEPH, London, about 1780.
- MEUSIDLER, JEAN, Nuremberg, about 1540.
- MEZZADIE, ALEXANDER, Ferrara, about 1700.
- MIER, — London, 1786.
- MILANI, FRANCISCO, Milan, about 1760.
- MILLER, — London, about 1750.
- MOHR, PHILIP, Hamburg, 1650.
- MONTADE, GREGORIO, Cremona, 1735.
- MONTAGNANA, DOMINICO, Venezia, 1725 ; this artist's instruments were of large size, the varnish exceedingly brilliant, of a yellowish red color, and the tone everything that can be desired.
- MORRISON, JOHN, London, 1780 to 1819.
- MORELLA, MORGLATO, Mantua, about 1550.

N

- NAMY, — Paris, about 1800.
- NAYLOR, ISAAC, Leeds, 1788.
- NEWTON, ISAAC, 1780.
- NICHOLAS, — Geneva, 1790.
- NIGGEL, SYMPERTUS, Paris, about 1650.
- NORMAN, BARAK, London, 1690 to 1740.

NORRIS AND BARNES, pupils of Thomas Smith, 1785 to 1818.

NOVELLO, VALENTINO, Venezia, about the middle of the 18th century.

NOVELLO, MARCO ANTONIO, Venezia, same date as above, 18th century.

O

OBUE, BARTOLOMEO, Verona.

ODOARDI, GUISEPPE, early 18th century.

OTTO, JACOB AUGUSTUS, born at Gotha, 1762, died 1830; author of the celebrated Book on the Construction of the Violin. He made some good instruments.

P

PANORMO, VINCENZIO, born near Palermo, 1734; went to England about 1772, died in 1813; his instruments are carefully constructed on Cremona models; his Cellos are particularly good.

PANORMO, JOSEPH, son, a good workman.

PANORMO, GEORGE LEWIS, another son.

PANORMO, EDWARD.

PAMPHILON, EDWARD, London, 1685.

PANSANI, ANTONIO, Rome, 1785.

PARKER, DANIEL, London, 1714.

PASTA, GAETANO, Brescia, early in the 18th century.

PASTA, DOMINICO, Brescia, same date.

PEARCE, JAMES and THOMAS, London, 1780.

PEMBERTON, J., London, 1580.

PFRETZSCHNER, GOTTLÖB, Cremona, 1749.

PFRETZSCHNER, CARL FREDERICK, Cremona.

PICHOL, — Paris.

PIRINO, — Padua, 1712.

PIQUE, — Paris; an excellent maker and master of Lupot.

PIERRAY, or PIERRET, CLAUDE, Paris, a charming workman.

PERRY, — Dublin.

PIETE, NOEL, Paris, about 1785.

PLACK, FRANCIS, Schœnback, 1738.

POLLUSHA, ANTONIO, Rome, 1751.

PONS, — Grenoble, France, 1787.

POSSEN, LAUXMIN, Bavaria, about 1540.

POWELL, ROYAL and THOMAS, London, 1785.

PRESTON, JOHN, York, 1789.

R

- RACERIS, — Mantua, 1670. Like the Gaglianos.
RAF, — Bavaria.
RAMBEAUX, — Paris, an excellent workman.
RAPHAEL, NELLA, Brescia, 18th century.
RAUCH, JAQUES, Mannheim, 1730 to 1740.
RAUCH, SEBASTIAN, 1742 to 1763.
RAUCH, — Breslau.
RAUCH, — Wurtzburg.
RAUT, JEAN, Bretagne, about 1790.
RAYMAN, JACOB, London, 1641.
REICHEL, JOHANN GOTTFRIED, Absom.
REICHEL, JOHANN CONRAD, Neukirch, 1779.
REISS, — Bamberg.
REMY, — Paris.
RENISTO, — Cremona, 1740. Pupil of Carlo Bergonzi.
RICOZALIS, LUDOVICUS, 1756.
RIMBOUTS, PETER, Amsterdam.
ROOK, JOSEPH, London, 1777 to 1852.
ROTH, CHRISTIAN, Augsburg, 1675.
ROVELIN, — 18th century.
RUDGER, — Cremona.
RUGGERI, FRANCISCO, Cremona, 1670 to 1720. This maker ranks high ; his instruments are considered nearly equal to the Amatis ; their quality is similar, and the style of work is easily seen to belong to the same class ; some of his grand pattern are said to even surpass the Amatis. His work is extremely clean, and the varnish fine.
RUGGERI, GUIDO, Cremona, 1679.
RUGGERI, GIOVANNI BAPTISTA, son of Francisco, Brescia, 1696.
RUGGERI, PIETRO GIACOMO, Brescia, 1700 to 1720.
RUGGERI, VINCENZIO, 1700 to 1730.
RUPPERT, FRANCIS, Erfurth.

S

- SAINT, PAUL, Paris, about 1650.
SALO, GASPAR DI, Brescia, from 1560 to 1610. This celebrated artist was a contemporary of the ancient Amatis. The varnish on which the great Cremonese makers established that notable reputation which distinguishes them to the present day, bears a strong analogy to that of Gaspar

di Salo. His instruments are large, double purfled, and large sound holes. He is esteemed the greatest maker of his time.

SALLE, — Paris, 1800.

SANONI, GIOVANNI BAPTISTA, Verona.

SANTI, GIOVANNI, Naples, 1730.

SANCTUS, SERAPHINO, Venezia, about 1730; of the Steiner school, and superior workmanship.

SAPINO, — Cremona.

SANZO, SANTINO, Milan.

SAUNIER, — born in Lorraine, 1740.

SCHEINLEIN, MATTHIAS FREDERICK, Langenfeld, born 1710, died 1771.

SCHEINLEIN, JEAN MICHAEL, Langenfeld, born 1751.

SCHMIDT, — Cassel, 1817.

SCHONGER, FRANCIS, Erfurth.

SCHONGER, GEORGE, Erfurth.

SCHORN, JACOB, Salzbouurg.

SCHORN, JOHANN, Inspruck, 1688.

SCHOTT, MARTIN, Prague.

SHAW, — London, 1656.

SIMPSON, JOHN, London, 1790.

SIMPSON, J. and J., sons of the above.

SIMON, — Salzbouurg, 1722.

SIMON, — Paris.

SMITH, HENRY, London, 1629.

SMITH, THOMAS, London, 1756 to 1799.

SMITH, WILLIAM, London, 1771.

SOLOMON, — a good French maker.

SPEILER, — 18th century.

STADELMAN, DANIEL, Vienna, 1744.

STADELMAN, JOHANN JOSEPH, Vienna, 1784.

STEFANO, 1725.

STEINER, JACOB, of Absom in the Tyrol, born about 1620, at the age of seventy retired to a Convent; while yet a youth he obtained employment with Nicholas Amati, and made some instruments which, with the sixteen (called the Electors') are considered the finest specimens of his talent. At the present time they are not considered so valuable as the great Italian masters.

STOSS, FRANCIS, Bavaria.

- STORIONI, LORENZO, Cremona, living in 1782, said to be the last of the great Cremona makers. They resemble those of Joseph Guarnerius.
- STRADIUARIUS, ANTONIUS, Cremona, born 1644, died 1737, at the great age of ninety-three. In the early part of his life he was a pupil of Nicholas Amati. He afterwards enlarged his model and adopted a flatter pattern, and arrived at the greatest perfection about 1700; from that period to 1725 everything bore the impress of the great master. He excelled at that time all who had gone before him in the accuracy with which all the parts were adjusted in harmonious relation, or who have since attempted the difficult task of vying with him. M. Fetis insists that the violins of Stradiuarius were as good and fine in quality of tone when made as they are now, contrary to the fact that time and use are necessary to develop them.
- STRADIUARIUS, HOMOBONO, Cremona, son of Antonius; made under the direction of his father, signed "*Sub disciplina A. Stradiuarius.*"
- STRADIUARIUS, FRANCISCO, Cremona, another son of Antonius, signed the same.
- STRAUBE, — Berlin, 1770.
- SURSANO, SPIRITUS, Coni, 1764.

T

- TAYLOR, — London, 1770 to 1820.
- TECHLER, DAVID, about 1706. He made some beautiful and excellent instruments.
- TENZEL, — No particulars.
- TEODITI, JEROME, Rome, 1750.
- TESTATOR, IL VECCHIO, Milan, about 1520.
- TERRESIO, — An Italian, a most eminent judge of instruments.
- TESTORE, CARLO GUISEPPE, Cremona, about 1700. This artist made some very good instruments after the Guarnerius pattern.
- TESTORE, CARLO ANTONIO, Milan, 1710 to 1730.
- TESTORE, PAOLO ANTONIO, Milan, 1720 to 1740.
- THOROWGOOD, HENRY, London, 18th century.
- TOBIN, — London, 1800 to 1836.
- TONINI, FELICE, Bologna.
- TONINI, ANTONIO, Bologna.
- TONINI, CARLO, Bologna.
- TONINI, GUIDO, Bologna.
- TONONI, CARLO, Venezia, 1699.
- TONONI, GIOVANNI, Venezia, 1699. The instruments of this maker are worthy of praise. They are very scarce.

TORING, — London.

TORTOBELLO, Rome, 1680.

TRUNCO, — Cremona, 1660.

U

URQUART, THOMAS, London, 1650.

V

VALLER, — Marseille, 1683.

VERON, — Paris, about 1725.

VIARD, NICHOLAS, Versailles, about 1730.

VIBRECHT, GYSBERT, Amsterdam, 1707.

VETTRINI, Brescia, old and very handsome.

VIMERCATI, PAULO, Venezia, 1700.

VOGEL, WOLFGANG, Nuremberg.

VUILLAUME, JEAN, 1700 to 1740.

VUILLAUME, JEAN BAPTISTE, Paris. Celebrated as a Violin and bow maker, and for his copies of the Cremonese instrument.

W

WAGNER, JOSEPH, Constance, 1733.

WAMSLEY, PETER, London, 1727.

WEAVER, SAMUEL, London.

WEISS, JACOB, Salzburg, 1761.

WENGER, GREGORIO FERDINAND, Salzburg, 1761.

WEYMANN, CORNELIUS, Amsterdam, 1682.

WIGHTMAN, GEORGE, 1761.

WITHALM, LEOPOLD, Nuremberg, 1765 to 1788. Finely made and very closely resemble Steiner.

WITHERS, EDWARD, now living.

WISE, C., London, 1656.

WORNUM, — London, 1794.

WRIGHT, DANIEL, London, 1745.

Y

YOUNGE, JOHN, London, 1724.

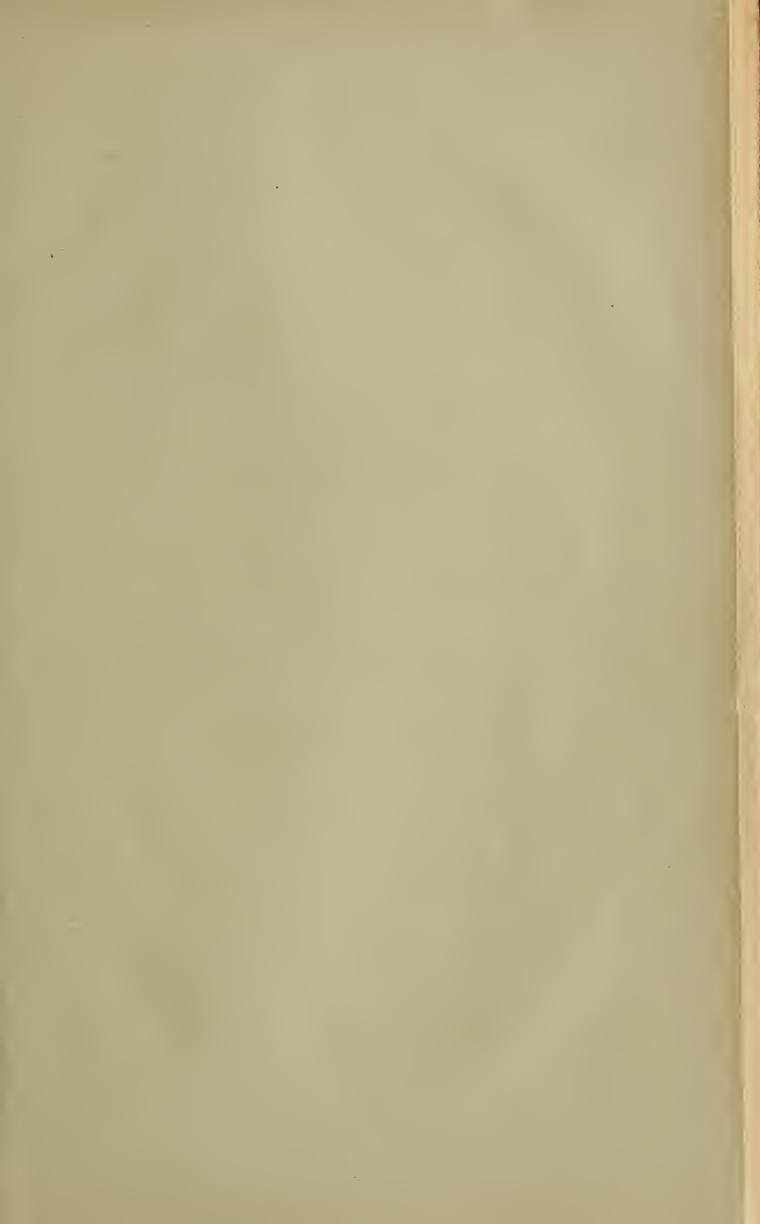
Z

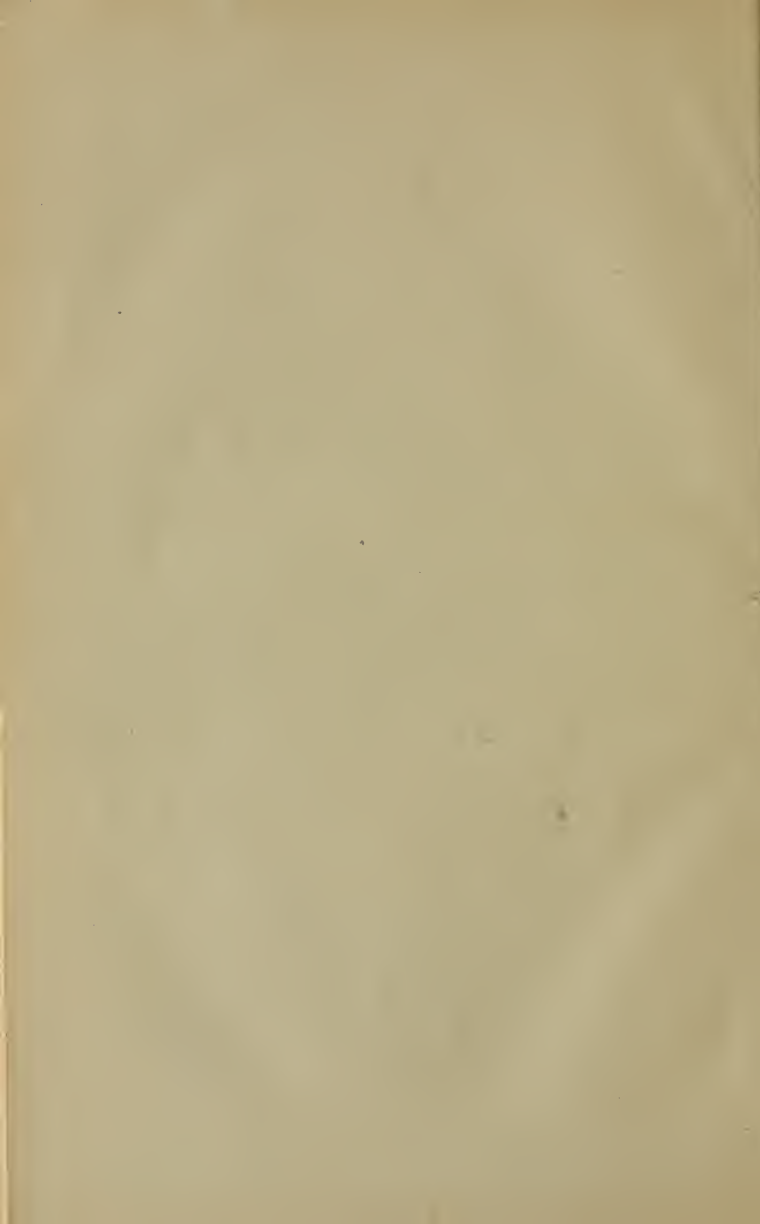
ZANETTO, PEREGRINO, Brescia, 1540.

ZANTI, ALESSANDRO, Mantua, 1770.

ZANOLLI.



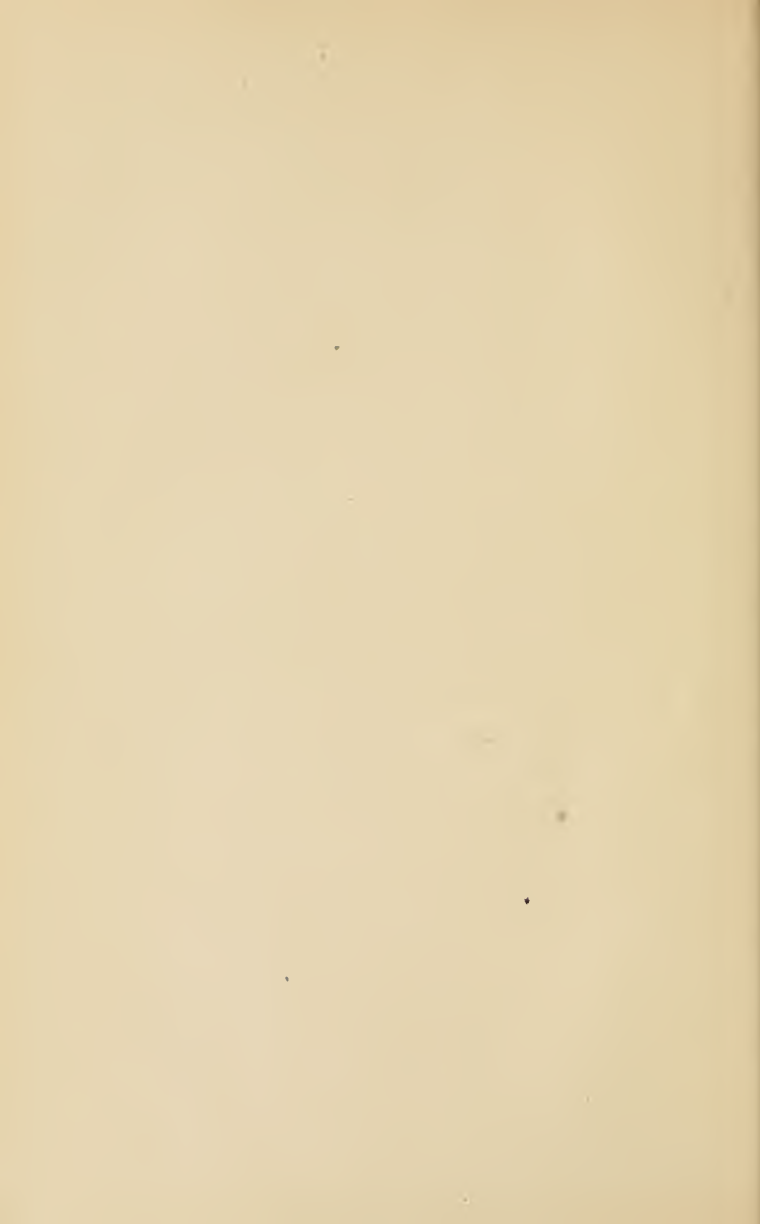


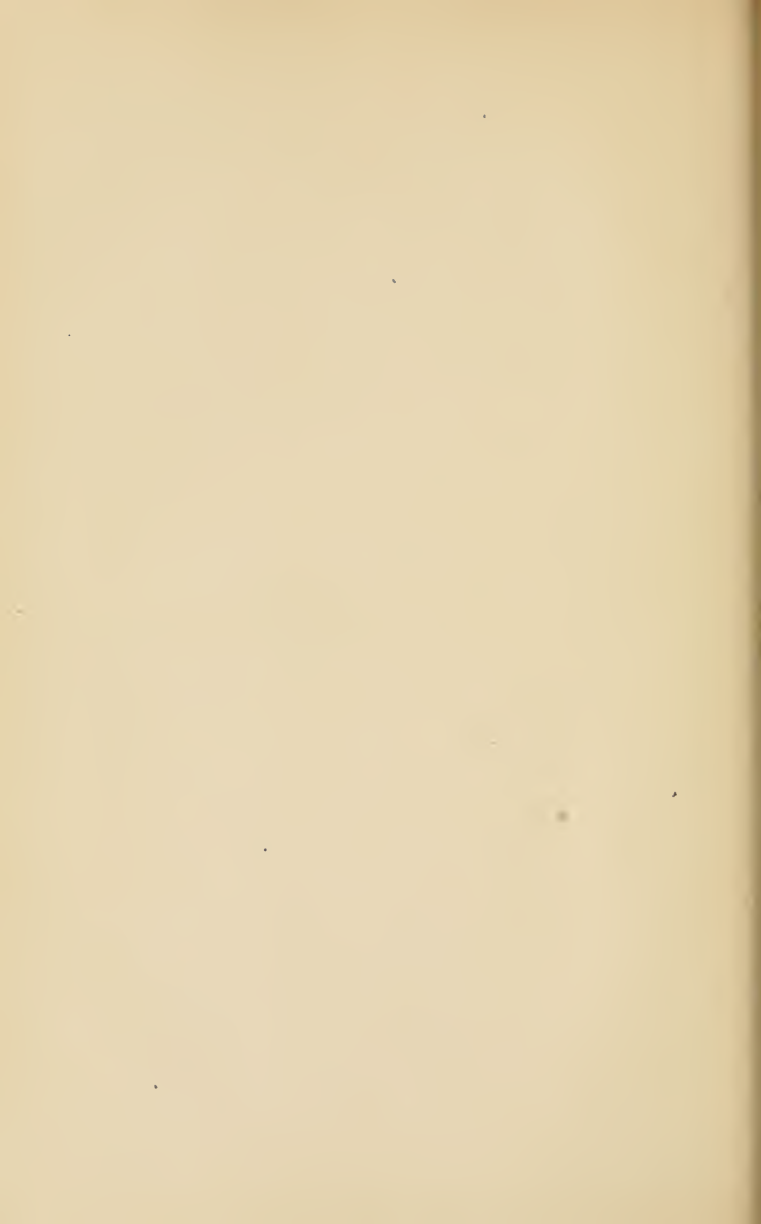














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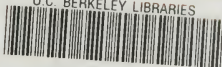
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