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JAMES M. FLEMING.

THE

FIDDLE FANCIER'S GUIDE

A MANUAL

OF INFORMATION REGARDING

VIOLINS, VIOLAS, BASSES AND BOWS

OF

CLASSICAL AND MODERN TIMES

TOGETHER WITH

BIOGRAPHICAL NOTICES AND PORTRAITS OF THE MOST
FAMOUS PERFORMERS ON THESE INSTRUMENTS

BY

JAMES M. FLEMING

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P R E F A C E.

THE Reader who may be interested in the subject of this Guide will, I hope, find the contents of the book to be of some value to him—how much, if any, more than usual, is not for me to say. I think, however, I may, without egotism, state that there is hardly a maker of any importance, from the earliest to the latest, about whom, or about whose work, something fresh in the matter of descriptive detail may not be gleaned from these pages, while a very large number of the more ordinary class of craftsmen have had certain points of their work briefly elucidated in a manner calculated to be helpful for purposes of identification.

Everything in the book has been, to employ a common phrase, brought up to date, and although, as a matter of duty to my readers and to myself, I have, in writing THE FIDDLE FANCIER'S GUIDE, consulted and collated afresh, with great advantage, every source of information known to me, I think I may yet fairly claim that the results which have been tabulated throughout, are very largely those of my own observation and practical experience, and where these have failed me, the names of the authors on whose assistance I have drawn, will be found duly recorded in the body of the work.

J. M. FLEMING.

London, 1st October, 1892.

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THE
FIDDLE FANCIER'S GUIDE.

CHAPTER I.

The Bow and Cruth.

THE Arabs have a saying that the best discourse is that which is "short and clear." No doubt they mean "clear and short." That is, at least, how I should prefer to understand the apothegm—lucidity first, and brevity afterwards, in as far as it may be possible. In whatever order they appear, I trust both virtues may be found illustrated in the method of this manual, but I shall make, at any rate, a sincere effort to secure the presence of one of them by beginning at once the consideration of my subject.

Eleven years ago, when writing a work on the history of the violin, I began by referring to what was then, in my view, the more important factor in dealing with the antiquity of the instrument, namely, the violin bow, and I pointed out that the hard and fast conclusion which then prevailed with regard to the age of this adjunct was not altogether a very philosophical

one. Writers of eminence, who, at that time, might be said to represent the literary view of the subject, had stated that it was then proved that the Greeks and the Romans were not acquainted with the use of bowed instruments. I suggested that the investigations which led to that conclusion had not been so thorough as to justify its expression in these absolute terms, and I offered some evidence in support of my conception that more proof of the bow's antiquity might be available if due care were observed in seeking it. Since then the question has been in some measure revived, and it is now admitted that the Greeks and Romans probably did know something about the archaic representative of the fiddle bow, and were very likely practically acquainted with its uses. From subsequent investigations, I confess it is to me almost impossible to believe that they could have been ignorant of it, when we take into consideration the antique monuments in existence which display figures of musicians with stringed instruments and rods in their hands, the latter of which could be of little or no use to them in any capacity other than that which the violin bow has to us.

The evidence which I offered on the above point was a drawing from an Etruscan vase, in which an implement like an early bow was placed *across* the strings of a musical instrument, and in calling attention to this drawing, I said that the bow was placed so close to the strings as to appear as if it had no hair, and that it might on that account be claimed as a kind of plectrum, with which the ancients were

understood to strike or twang the strings. I said then that if we remembered how Paganini is reported to have played exquisitely with a rush on the occasion of a contest which he had with a young man in Italy, there would be no difficulty in supposing that the ancients may have excited the vibrations of their strings by a similar contact before hair came to be used. A year or two after the publication of this view, it appears to have been accepted in a tentative manner, and it is now admitted as a highly probable explanation. I may here emphasise the view which I then expressed by pointing out that had the artist who decorated that vase intended to depict a plectrum for *striking* the strings, he would hardly have placed it *across* them, but would probably have shown it hanging parallel to the instrument. The position in which this implement is found—across the strings at the very place where the musician would use his bow, is, in my view, evidence of a conclusive kind that in those times, they were acquainted with, and practised, the method of producing musical sounds by means of continuous friction over strings. Indeed I do not see how evidence of this kind could be more decisive, for the Greeks were under the most stringent laws with regard to the reproduction, in the domain of art, of instruments which were in established use. Artists were not allowed to invent forms which did not actually exist. They were not permitted to make innovations or alterations pictorially in the instruments which they represented—special mention of “musical branches” being actually made in the law of which Plato informs us. In the scene depicted on the vase

referred to there are two musical instruments—one on each side of the principal figure. In this case they indicate the profession of the person whom they flank, and the personage represented on the cup to which I refer was Chironeis, a learned Greek musician and scientist.

Since these views were expressed in 1881, the tendency has been to pursue the subject on similar lines, and even the mounds of Nineveh are now, and I think rightly, supposed to yield their quatum of evidence in the same direction. Whether it will ever be possible to bridge over the gulf which separates the eighth or ninth century of the Christian era from the time of the fulfilment of Jonah's prophecy—and bridge it over in such a manner as will yield a firm footing to the historical inquirer—it may not be at the present moment easy to say, but I am very hopeful of such a solution, and I am sure it will come all the more quickly the less people are anxious to have their personal theories and fads accepted at all cost and at every hazard. As one of the very mildest instances of the results of unconscious bias towards a preconceived idea I may here quote a few lines from an old Welsh poem which has been printed in a volume entitled "Musical and Poetical Relics of the Welsh Bards," by Edward Jones (1794) for the purpose of showing that the early Welsh *Crwth* or *Cruth* was played with a bow. The precise date of the composition of the poem is not known, but the name of the author is, and it is supposed by those who claim to have a knowledge of Welsh literature, that the verses were written in the fifteenth century. The poem contains a detailed account

of the instrument, but four lines will be sufficient for my purpose.

“ A fair coffer with a bow, a girdle,
A finger board and a bridge ; its price a pound.
It has a frontlett formed like a wheel
With a short-nosed bow across.”

Now the comment on these lines by a distinguished writer is that “it is by no means certain to the unbiassed enquirer that it (the bow) is alluded to in the above description of the instrument. The bow which is mentioned may possibly refer to the curved shape of the frame.” If the first line were the only one in which the word “bow” occurred, I could understand how one might maintain that it was a reference to the shape of the instrument, but how the fourth line could be supposed to be a repetition of the same description passes my comprehension. I confess it seems to me as clear an account of a primitive fiddle bow as could well be put in English words. If literary evidence of that kind is to be rejected, or even discredited, one may as well reject everything that has ever been written by any writer in any country of the world. I am almost inclined to believe that the author of the above comment had forgotten all about the details given in the poem, and had turned to the first line only when penning his curious remark. There is no mistake in the translation, as even a reader accustomed to very old English will see on comparing it with the original :—

“ Prensolt tæg bwa a gwregis,
Pont a brân, punt yw ei bris ;
A thalaith ar waith olwyn,
A'r bwa ar draws byr ei drwyn, etc.”

It so happens that the rejection of this evidence would not, in this case, be of great importance, but it might have been, and at any rate, it is not a right way to deal with evidence, however slight it may be. The same author says, "sure enough, in Wales they found a curious sort of fiddle, said by the natives to have been in use with them from time immemorial, as people always say when they possess something peculiar, the origin of which they are unable to trace. The supposed high antiquity enhances to the people the value of their relic, especially if they find it admired by foreigners and learned antiquaries." So much for the claim of poor Wales. Just previously the same distinguished writer had given an illustration of a Burmese "Thro," which happens to be a very near approach to violin form, and which appears to have been unearthed from a book of travels (Embassy to Ava in the year 1795). The only evidence which is adduced in support of the conjecture that this instrument is of Burmese invention, or, at least, not a reproduction from a European model, is the statement of the person who was of the Embassy. "I at first imagined it had been of European introduction, and brought to Pegu by the Portuguese; but I was assured that it is an original instrument of the country." This simple statement of a traveller, together with the circumstance that the Burmese name "Thro" is said to be a derivative from a Sanskrit root *sarva*, which means "entire" or "universal," and from which a number of Indian musical instruments have received their names, is to be accepted as evidence that the Burmese fiddle is ancient and indigenous to the country in which a member of a

diplomatic mission saw it, while a three or four hundred year old Welsh poem minutely describing an instrument then in existence is to be rejected as evidence of that existence for no reason whatever—unless it be that “people always say these things when they possess something peculiar, the origin of which they are unable to trace”—the Burmese people, of course, alone excepted. I merely mention this to show how lightly scientific modes of reasoning weigh sometimes with cultured minds, and how utterly unreliable are the conclusions which are drawn in such fashion. If the circumstance that the name of the Burmese “Thro,” derived from a Sanskrit root *sarva*, meaning “entire” or “universal” be considered an element sufficiently weighty to make evidence pointing to its Oriental origin, why should I hesitate to trace the Welsh *Cruth* in a much more direct manner to the Hebrew participle *Cruth* signifying “cut” or “engraved?” It has never been suggested before, but suppose I do so in this FIDDLE FANCIERS’S GUIDE merely to show how easy it is to work out a plausible conclusion on paper with the aid of etymology. The ancient Eastern lyre had an arched back cut and engraved to imitate the shell of a tortoise. The Greeks, who had their letters—if not their literature and sciences—largely from the cities of the plain, seeing this, called it *chelys* (χέλις) their name for a tortoise, and the Romans called it *testudo*, which is the Latin name for the same creature, and also, secondarily, for any stringed instrument whose body is of an *arched* character. Now, how is it that the Anglo-Saxons and the Welsh, alone among all occidental peoples, retained the original Hebrew

word in almost its primitive phonetic purity—for that the two words are identical I have not a doubt? The Anglo-Saxon word is *Cruth*, and the Welsh *Crwth*, in old French *Caroth*. In old high German *chrota*, whence it degenerated to *chrotta*, from that to *hrotte*, thence to *rotte*, with intermediate modifications, such as *crotta*, and the English *crowd*, until it ultimately became *rote*. There are besides these, some dozens of different forms of the same word and its degenerations, such as the Irish *cruit*, *kruith*, and the Cornish *kroud*. In Halliwell's "Dictionary of Archaic and Provincial Words" *croud* and *crouth* are found as nouns signifying a fiddle, while the verb *crowd* is "to move one thing across another, to make a grating noise." It is more than merely interesting in this last connection to note that the old Hebrew verbal root *ghrad* or *ghroud* is almost identical in phonetic power and meaning. It signifies "to scrape" or "scratch." Suppose we go a little further and point out that long before the Greeks and Romans knew anything about the British Isles, the Canaanites (Phenician) had colonised a considerable portion of the mainland, and were busy working its mining resources. The Cassiterides islands were no doubt known to the later Greeks by name, but Diodorus Siculus confesses that he did not know where they were. He had merely heard of them as places to which the early Phenicians had gone. Although some modern scholars—for reasons which do not appear to be very cogent—have relinquished the notion that the Cassiterides of these Canaanitish settlers are the Scilly Isles off the Cornish coast, Cornwall itself, and all the southern district teem with etymological reminiscences

of these almost prehistoric colonists. They baptised the streams by which they squatted, giving them designations which have come down to our own day. The *Taff*, the *Tawe*, the *Teiffy*, the *Tavy*—these are all names of rivers at the “end” of the land, and are formed from the Phenician Tauv, Tav, Tau, or Te—the final letter of the ancient Hebrew alphabet and signifying a mark, limit, or boundary. There is at the extreme limit of farther India another river so-called by the same colonising race, namely, the Tavoy, and we have another instance of it in the Tay, which, in Scotland, drains the Southern boundry line of the Grampians. In addition, we have in the North the Yare, the Yore, and the Yarrow—all modifications of “*Yeri*,” a river. We have the Plym, the Tamar, the Thames—and how well they named this last great stream may be realised by anyone who visits Herne Bay or Southend, and observes the steady manner in which the great estuary still performs the duty which earned for it the title it has now borne, for, it may be, three or four thousand years. It is still “melting away” the land—carrying the “London clay” in solution out to sea. In the matter of names in almost their original purity the country, as I have said, teems with these ancient Hebrew words—and the Phenician or Canaanitish dialect is nearly identical with ancient Hebrew.

What does all this point to? That the Cruth is the progenitor of our present violin? Most certainly that, and nothing less—if etymology is to have its say in the matter. Of the score of spellings in which this musical instrument’s name is to be found throughout

Europe and Asia the purest is that still current in the British Isles, and all the others are corruptions of it. Charuth, C'ruth or Cruth is the Hebrew form. Cruth and Crwth the British and Welsh. Kruith and Cruit the Irish, Caroth, old French. Chrotta, Crotta and Chrota, Latin and German. The initial sound of the Hebrew word is a strong guttural like the ch in the Scottish word *loch*, or in the German *hoch*. By variety of vocalisation this guttural became a strong aspirate, and then we have on the Continent of Europe hrotta and hrota. Still further softened it becomes rotta, rota, rotel, roet, and has about a dozen other changes, among which are rotteh, rote, riote, rott, rotha, rothes, rotten. But in whatever forms this name appears they are all corruptions of the primitive Hebrew word Cruth, instead of Cruth being a corruption of Chrotta. That is, as it appears to me, the conclusion to which etymology points and in a very decisive manner.

With regard to the actual delineation of these bowed instruments in historical records there are, in existence, manuscripts—dating from about the tenth and eleventh centuries—which contain drawings of them in various forms called the crowd, the crout, and rote, and on architectural edifices dating a century or two later sculptures of them are found, but it is a mistake to suppose that the dates of these manuscripts and sculptures indicate in even the vaguest manner the time or period of the instrument's introduction to use with the people among whom it is found thus commemorated. This is, however, a common error, and many writers do not seem to realize that before such musical instruments

could in those old times become conventionalized decorative adjuncts of architectural structures—especially when connected with edifices erected for purposes of religious worship—they must have been part and parcel of the people's life for ages—one might say, if not from time immemorial—a phrase to which some of us object for no particular reason, but which, in the circumstances, is strictly accurate. Although I look with a kind of respectful terror on that magnificent hyperbole of Michelet's where he describes the sixteenth century as extending "from Columbus to Copernicus, from Copernicus to Galileo; from the discovery of the earth to that of heaven," I would point out in somewhat of the same spirit, but in less beautiful and epigrammatic form, that these drawings and sculptures of the tenth, eleventh, twelfth, and thirteenth centuries, with their fiddle bows and fiddles of all sorts and sizes, indicate that the objects which have lent themselves in this way to schools of decoration or folk-lore treatises, have been in existence and familiar to the people for ages before the time of the chroniclers who wrote about them, or the Cathedral builders who used them. They are of little or no use either in fixing the comparative age, or in tracing the development of any one of them. They are merely valuable monuments of their existence, but are not evidence capable of fixing priority of use. The changes found in their appearance are almost certainly the results of selection on the part of the decorator, and, in the matter of manuscripts, the differences probably indicate the limits of their writer's research.

CHAPTER II.

The Bow and Cruth (*continued*).

THE earliest known literary reference to the cruth is contained in two well canvassed lines of a Latin poem written by Venantius Fortunatus, a bishop of Poitiers—the capital of the old French province of Poitou, and which is now called the department of Vienne. This rather important poet—from a fiddle fancier's point of view—was born in the year 530. near Ceneda, in the vicinity of Treviso, in Italy, and died early in the following century at Poitiers. The two lines, which have for many years afforded opportunities of discussion to musical antiquarians, occur in an ode to be found published in a volume in 1617, called "Venantii Fortunati Poemata." They are as follows:—

"Romanusque lyra plaudat tibi, Barbarus harpa,
Græcus Achilliaca, Chrotta Britanna canat."

The passage has been translated in several ways to be referred to later on, but, in the meantime, we may take one rendering which is, perhaps, the least faulty.

"Let the Roman praise thee on the lyre, the Barbarian on the harp,
The Greek on the Achilliaca, and let the Britan Crouth sing."

What the *Achilliaca* was is not certainly known. It is supposed to have been the Cithara, or Cyther. That is, however, of little importance to us at present,

except as a passing matter. What we are chiefly concerned with is that portion of the extract formed by the words, "Chrotta Britanna canat." That this word, taken along with its context, means that the British Cruth sang, appears to me to be quite beyond dispute. Why the bishop should have described the cruth as a *singing* instrument has been explained by Welsh commentators as a complimentary allusion to the excellence of the *technique* of British performers, and people have made merry in gentle fashion over what appeared to them to be an interpretation having about it a *soupeçon* of egotism. I do not think there is any particularly good reason for banter of this kind, because it appears to me that the conclusion was a very natural one to draw, although I do not think it was the correct one. When His Grace of Poitiers was writing poetry he would doubtless choose his similes much after the manner of his kind when seeking to describe some distinction either of appearance or effect. He did not scruple, for example, to employ, or compound, the term "Achilliaca," to describe the Greek instrument, although for it there were already then at his disposal one or two names which would have been clearly enough "understood of the people"—such as Cithera or Chelys. But it is just possible that he thought the term "chelys" to be derived from "Achilles," and made a new name for the instrument on that account—although such a dreadful supposition should perhaps be advanced only with the greatest diffidence. But a scholarly man like Fortunatus, having such an impression on his mind,

would undoubtedly seek to discredit what he considered to be a corrupt form of the name, and endeavour to restore it to a closer relation with its origin, and hence we might well have, instead of "Chelys," the mediæval substitute, "Achilliaca," which nobody except Venantius Fortunatus appears to know anything about. That is not the first time in the history of musical nomenclature where a new name suddenly appears in a well developed literature, and of which no trace can be found either before or after the solitary instance of its materialisation. At any rate, whatever "Achilliaca" may mean, we know that *canere* means "to sing." Now it does not appear to have struck any one of the numerous commentators on this precious couplet of the bishop's, to enquire why he used this term to describe the cruth, if he does not mean that the sounds emitted by that instrument when played were continuous sounds such as are characteristic of the voice in singing. In other words, I think the bishop is, of set purpose, describing the sounds of an instrument played with the bow. I am supported in this belief by another circumstance which also appears to have entirely escaped the notice of those who have engaged in this discussion. Fortunatus does not say "Let the Romans extol thee on the lyre," etc., in a general fashion, but in quite a particular manner. He is indeed very much concerned to be accurate. He does not employ *laudare*, which would have suited well enough had his purpose merely been to invoke the unanimity of nations and races in their musical praises. He wanted to indicate their methods, and therefore he

used *plaudare*. "Let the Romans praise (applaud) thee (by beating, striking, plucking, twitching, twanging—by any kind of percussive action whatever) on the lyre, the Barbarians on the harp, the Greeks on the Achilliaca," and "let the British Cruth *sing*." He could not well have been more explicit. *Plaudare* signifies to clap, to beat, to strike, to stamp, and, secondarily, to applaud in that fashion, and this mediæval writer seems to be most emphatically specific in his choice of words to describe the marked distinction between the instruments which were struck or twanged, and the British or Breton cruth which was bowed. It is rather a curious thing that several translations have been made which appear to go pretty wide of the original. For example, M. Vidal renders it as follows:—

"Le Romain t'applaudit sur la lyre, le Barbare sur la harpe et le crouth breton, le Grec sur la Cythare."

This, in English, would be:—

"The Roman praises thee on the lyre, the Barbarian on the harp and the Breton Crouth, the Greek on the Cithara."

Why he should have so translated it does not very clearly come out. I hope it is not uncharitable to suppose that it was merely not to seem to literally copy M. Fetis, who had previously translated it thus:—

"Le Romain t'applaudit sur la lyre, le Grec te chante avec la cithare, le Barbare avec la harpe, et le crouth Breton."

This in, English, would be:—

"The Roman praises thee on the lyre, the Greek sings to thee with the Cithara, the Barbarian with the harpe, and the Breton crouth."

M. Fetis' translation is quite as unsatisfactory as M. Vidal's. We have another version from Herr Abele which runs:—

“Der Römer lobt dich auf der Leier, der Barbar singt dir mit der Harpe, der Grieche mit der Cyther, der Britannier mit der crouth.”

This becomes, in English:—

“The Roman praises thee on the lyre, the Barbarian sings to thee with the harp, the Greek with the Cyther, the Briton with the crouth.”

Then we have in English, direct from the Latin of Fortunatus:—

“Let the Romans applaud thee with the lyre, the Barbarians with the harp, the Greeks with the cithera; let the British crouth sing.”

I confess I like none of these. They all appear to have been made without a careful consideration of the original. I take the liberty of offering another translation which, I imagine, is more faithful to the words, construction and intent of the author.

“To thee the Roman strikes the lyre, the Barbarian the harp, the Greek the Chelys, and the British Crouth sings.”

At the risk of being considered a little prosy, I should like to point out that the literal and fully extended meaning of the mediæval bishop—who died just when the Latin tongue had ceased to be a living language—is as follows, with those words added which poetic usage elided from his verse.

“The Roman the lyre strikes to thee, the Barbarian (strikes to thee) the harp, the Greek (strikes to thee) the Chelys, and (to thee) the British Crouth sings.”

And now I have done with this valuable couplet—for it certainly is valuable as evidence of the existence

of the bowed form of the cruth as early as the sixth century in literature, and when we realise that these literary and architectural witnesses testify to the prevalence of forms long prior to the periods when they are themselves found in the witness box, the real importance of their evidence is enormously enhanced.

A representation of the *crouth trithant*, or three stringed crouth, played with a bow, was found in a manuscript of the eleventh century in the abbey of Saint Martial of Limoges. That manuscript would not be a register of new inventions any more than the bishop's reference to harps and lyres indicated new instruments. It is, however, a far cry from the sixth to the eleventh century, but the instrument, nevertheless, existed during all that time and down to a much later period. The Welsh cruth only went out of use with the death of John Morgan, of Newbury, in the island of Anglesea, in the end of the eighteenth century. He was alive in 1776.

I have also, in a previous work, indicated that evidence of the cruth having been played with a bow as early as the tenth century in Wales, might be found in the prizes awarded to musicians by Howell Dda, a king of Cambria who reigned from 904 to 948. The first, second, and third prizes consisted respectively of a harp, a cruth, and a bagpipe. I have thought I recognised in these, representatives of the various methods of producing musical sounds for purposes of melody and harmony, namely, the harp by percussive sounds, the cruth by bowed sounds or continuous friction, and the bagpipes as representing the wood wind.

CHAPTER III.

The Cruth and Viols.

AFTER the early Cruth period of Fortunatus, literature and the arts are, for nearly five hundred years, almost silent about this primitive instrument. But it had not disappeared during that time. On the contrary, it was quite as much an item in the life of Occidental nations in the eleventh century as it had been in the sixth; quite as familiar to them, and found to be quite as suitable as the decorative adjunct of a monk's manuscript as it had been deemed fitting to adorn a poet's line. In the Latin illuminated work of the eleventh century already referred to and which was discovered at the abbey of Saint Martial of Limoges, but which is now in the National Library of Paris, the body of the three-stringed Cruth or Cruth trithant, is not unlike that of a Guitar, having three strings led over a bridge from one end of the instrument to the other, and having no neck nor fingerboard, but a somewhat large oblong opening on each side of the strings, so as to permit the hand to pass through from the back in order to stop them. Coeval with this cruth trithant of the eleventh century we find a large variety of stringed instruments played with a bow, and which—perhaps on account of their irritating multiplicity—appear to many to have claims to separate classification as of distinctly different origin. I have grave doubts of the necessity

for such a classification, but the pages of a brief manual like the present, which is chiefly concerned with the modern violin, are hardly a suitable medium for more detailed expression of those opinions. I will content myself with saying here that I still harbour the conviction that the cruth—through the viols—is the progenitor of the violin, and that I have found no reasons adduced in any quarter sufficiently cogent to change the tendency of this belief, but that most results of subsequent research have, on the contrary, tended to confirm it. I have shown, I think as clearly as words fairly dealt with can, that the Cruth of the sixth century was played with a bow, and there is very little room for doubt—seeing that almost everyone is agreed—that the cruth of the eleventh century is a similar instrument. And now I want my readers particularly to notice the fact that for a period of five hundred years there has not been found a single literary reference to, or artistic reminiscence of, this instrument between the two dates over the whole area of the then civilised world. I am not concerned at present with the reason for this temporary oblivion, I am merely asking an interest in it as a fact, for the purpose of enquiring if such a fact as this should not teach us to be chary in drawing conclusions. Should it not inoculate us securely against the inroads of the fever for immature classification? I certainly think it should. Here we have a popular instrument existing through a period of five centuries without the slightest reference to it being found in any literary or artistic monument of the period intervening these two dates! We may

well pause when we are asked to believe that certain other instruments were not known at all, merely because no trace of them has been found in literary or artistic remains. In face of a circumstance like this, I shall not venture at present to follow too dogmatically any particular line of classification in dealing with the ancestry of the violin. I will merely point out that among all the forms which have been marshalled to show their kinship to the monarch of string instruments, not one of the earlier species has a sound-post except the old viols. That circumstance alone is, in my view, sufficient to prove their direct descent from the cruth, which, although it had no sound post in the sense in which we now understand that term, namely a movable sound post, it certainly had one in principle—the long, left foot of the bridge going through the left sound hole and being supported on the inside of the back.

The only other instrument which has been set up—with any particular claims to notice—as the ancestor of the violin is the rebab. It, however, had no sides, and although it may be called a contemporary of the cruth—seeing that illustrations of it have been found as far back as the ninth century—I am afraid its claims must be lightly passed over. Its form was that of a heart-shaped block of wood, hollowed out and narrowed towards the handle. It had, at different times, one, two, and three strings, and its name rebab—supposed to be an Arabic word—is quoted as meaning “emitting melancholy sounds.” I think this derivation is a mistake. The word rebab is, I fancy, an Arabic variation of the old Hebrew word “lebab”—the Hebrew letters *ר* and

being interchangeable. "Lebab" signifies the heart, and it appears to have had also the meaning of "hollow"—if we may follow Gesenius and Principal Lee. It has, further, the meaning of "hollow-hearted" an epithet which admirably describes the primitive form of the rebab.

The earliest known illustration of a viol—the instrument which seems to me to be clearly the only direct descendant of the cruth—is contained in a work entitled "The First Book of Songs," and printed at Verona in 1491. This illustration will be found reproduced in No. 5 of "The Violin Monthly Magazine." The instrument is a five-stringed viol having, in addition, two deep-toned strings under or outside of the fingerboard and apparently for a purpose similar to that which the two detached strings of the Welsh Cruth serve, but which, on the latter instrument, are placed on the opposite side of the fingerboard. A most interesting feature of this very early viol is found in the circumstance that although it has no middle bouts as we now know them it possesses an approximation to what we are familiar with as the Brescian violin corner. I am quite sure that we cannot in every case depend on the entire accuracy of these early drawings, for we find in them many little details which are visibly absurd, but in their main features, and in their outline I think they are quite trustworthy, and in this, the very earliest known illustration of such an instrument, there is a clear and unmistakable approach to violin form in the rounded end, the corners, the position of the sound holes in relation to the corners, and the position of the bridge in relation to the sound

holes. There is also a tail piece to this viol attached to the end of the instrument in precisely the same fashion as many old specimens of tail pieces are still attached. In addition there is in this drawing a most important feature, which must not be overlooked. The finger-board is quite a long and broad one, and displays no frets. A drawing of this kind having such a striking resemblance to violin form, and found in a work published in Italy in 1491—long before we have any historical trace of lute or viol makers anywhere, should dispel for the present all the hazy speculative notions regarding the post-historic Arabian origin of either the violin or the bow, for, side by side with this viol there is the drawing of a bow as like the modern violin bow in principle and in measurement as could well be expected in so early a specimen. It is a little longer than the instrument and has a mechanism shown on the stick quite evidently for the purpose of increasing or decreasing the tension. The original bow might even have a backward curve when in a relaxed condition as the hair in the drawing is represented to be tight while the stick is drawn straight. In view of all this, in the picture of a viol coeval with the cruth, and almost identical in style and stringing with known forms of the latter instrument, it appears to me difficult to avoid at least one tentative conclusion, namely, that the "First Book of Songs" of Augurellus *temp* 1491, confirms in a singularly cogent fashion my previously expressed opinion that the cruth was the progenitor of the violin.

Subsequent to the publication of the above work, one or two musical treatises came from the early printing

presses, and in these are found illustrations of viols of various shapes, until "we come to the large work of Athanasius Kircher issued from the Roman press in 1650, and entitled "Musurgia Universalis." The illustrations of viols in this book represent violin form as it is at the present day. In every point, these illustrations conform to our present outline and model. He calls them *Chelys major* and *Chelys minor*. They are four-stringed instruments—large and small—having volute and scroll precisely like our present violin. The shaping of the neck and fingerboard is much the same as we have them. The outline of the instruments almost exactly corresponds to that of our violin. The design of the sound holes, and the placing of them are what might well be called identical with our methods. We are only shown the front of the viols, but the shading round the margins, combined with that on the fingerboards, and the evident curve of the bridges, plainly indicate the nature of the arching to be broad and long. Kircher, in describing these instruments, says that the larger one was commonly called *violone*, and that it had at the utmost four strings. That the stopped portion of the strings was a third part of their whole length, he further adds, with regard to the *violone*, but, in describing the lesser "*Chelys*," which he calls a noble instrument, he says that although it has at the most four strings, one can ascend as far as the fourth octave. This implies a much longer fingerboard than is shown in the drawing, which, for the rest, is remarkably accurate in its general features. The only other point in which its absolute faithfulness might be questioned would be the indication of the precise

spot in which the bridge is placed. With us it occupies a position between the notches in the sound holes, but in Kircher's drawings the bridge stands just a little nearer the tail piece. Whether the backs of these viols were flat or arched in the same way as the fronts, is not of the slightest importance. There they are, violin forms from head to tail, and at the present time instruments claiming to be violins are sent out into the world with similar infelicitous outlines, similar heavy-looking sound holes, similar crude scrolls and volutes, and almost as stunted fingerboards. What, if any, particular individual can claim to have been the inventor or designer of this violin form will be considered in another portion of this book, but here it may be said that it can be traced in various ways through many models and fanciful variety of outline back to the viol of 1491, and that the violin, as we have it, also actually existed long before Kircher's book was printed.

CHAPTER IV.

On Old and New Violins.

BRESCIA and Cremona are, no doubt, the chief centres of interest for the intelligent fiddle fancier—that is, the fancier of *old* fiddles. If it is not so, it should be so, for, although there are many other places where fine fiddles have been produced in times past, the great majority of these places are still producing fine instruments of much the same class—if people only knew what to look for, and where to look for it—but there are no places in the world producing violins of the same high character in all respects as those which have come down to us from the great masters of the Cremonese and Brescian schools, and here it may be, I think, just as well to say a word or two about new fiddles. It is, undoubtedly, a general opinion current among professional and amateur players that new violins are usually *new* in the matter of tone. That means that the tone is “woody,” “hard,” or “metallic.” These are really the only terms that may properly describe the supposed defect. Now, that opinion is, in regard to the vast bulk of ordinary trade violins, perfectly sound, and these three terms very accurately portray the kinds of tone which new violins of the trade class possess. Curiously enough, the same three terms will exactly describe the tones of ninety out of every hundred fiddles of the *old* type to be found in the market at the present time. I

am speaking now principally of violins from twenty-five and thirty pounds downward to eight, six, five, four, and even fewer pounds. These sums are freely given for common, old rubbish, such as are really only fit to be broken up when compared with new instruments at similar prices. The reader will observe that I have said ninety out of every hundred—a rough and ready way of indicating the proportion of bad to good instruments. And by “bad” I here mean not intrinsically bad, but bad by comparison with new instruments at equal prices. It is now going on for half a century since I began to take an interest in violins, and few aspects of the subject have caused me more surprise from time to time than the apparently fixed determination of people to have an *old* fiddle at all hazards. It is not so much that they want a beautiful old violin, or an exquisitely toned old violin, for these distinctions cannot generally be promiscuously secured at such prices as they are willing to give, but they want an old violin, because they consider that its age will be a kind of guarantee of its excellence. Few notions could well be more absurd than this. Age guarantees nothing, except the possibility that there will be a few cracks here and there in the wood of the instrument, a few square inches of varnish rubbed off, a fracture or two in the ribs, a scroll defective on one side, or some such indication of abuse or wear, but age guarantees nothing with regard to excellence of manufacture or quality of tone. If the instrument has originally been a good violin, with a good quality of tone, age and use undoubtedly improve that quality in a manner which no person—scientific or unscientific—has

as yet been able satisfactorily to explain. A great many people have, from time to time, advanced more or less plausible reasons for this important betterment of violin tone through kindly treatment and the beneficent influences of the lapse of years, but the best of these explanations are merely careful examinations of, and researches into, the mechanism of phenomena which have nothing to do with the question of improvement of tone, but only concern its production or existing quality. If a scientist were to set about subjecting to practical analysis the constitution of one of the eternal verities, he would probably find himself involved in conditions of work and experiment, which would render his efforts of little use to his fellow man, and although I daresay it will not be found quite so hard a task to investigate the causes of improvement in violin tone, I do not think it will be accomplished in a trustworthy manner under present limitations. To shake together, as it were in a box, a few choice selections from a technical terminology and sprinkle them, with a little ink and more or less taste and skill, over the surface of a sheet of paper is one way of explaining this curious phenomenon—and a good many other much more important phenomena, be it said, without offence—but it is never resorted to by genuinely scientific writers. It is the stock-in-trade of the secondary hand, who, having nothing particular to say, but, convinced in deadly earnest that he must say something for his own preservation, rushes with a sensation of fierce hunger in his literary stomach, and clutches at the little store of some patient worker who has modestly placed the results of his

research before the world in some out-of-the-way corner of the country. Lucubrations of this kind are valueless, because they are generally compiled by those who only in a very superficial manner understand what they are writing about, and who indeed do not always appear to comprehend the precise meaning of the terms they cull from the works upon which their efforts are based. Many felicitous instances of this kind of misplaced confidence in what are frequently considered quite legitimate authorities might be quoted, but this is hardly the place for them. Now, whatever may be the cause or causes—few or innumerable—of this improvement through age and use in a violin's tone, the general reader may rest assured that any instrument possessing it in a marked degree in combination with those excellences which now characterise the better classes of modern work, will be well looked after. There is always, of course, the chance of a fine old violin of the second, third, or fourth rank coming within reach at a moderate price, but a "moderate price" is not now determined by the figures employed, but by the quality of the instrument to be sold. Forty pounds may be a moderate price for one violin, and two thousand pounds may be a moderate price for another. But it is now one of the rarest things to find an instrument of good quality and finish, having that round maturity of tone so much desired, at anything like forty pounds. And under that and down to five pounds, if a buyer only knows how to choose, modern instruments will put old ones entirely out of court. I say this unhesitatingly, and with regard to almost every point in which one violin can excel another. The difficulty is in

the choosing of them. In the matter of tone and capacity there are hardly two violins alike, and one does not meet a great many people who are really good judges of tone. It appears to be a faculty something like tea-tasting, and for which no amount of training seems to be a very good substitute. Many grocers' assistants could tell you a fairly sound tea by closing their hand on a small quantity, and others could indicate a similar quality by scanning the roll of the leaf, but standards of that kind are the result of an experience which might fail any day. No man during this century had better opportunities of training himself in the matter of proper violin tone than the late J. B. Vuillaume of Paris, and few men have spoken with a calmer assumption of supreme knowledge than he, and yet few—I was about to say not any—have been so thoroughly hoaxed on this subject as he was. He made splendid violins with a most excellent quality of tone in a great many instances, but he did not know apparently—although he professed to know—the differences when he heard them. My advice to all readers of this Guide who think of laying out five, ten, fifteen, twenty, or even twenty-five and thirty pounds on a violin, is to purchase a sound, new instrument—unless, of course, they have some exceptionally rare opportunity of getting one of the finer old ones at the same money—a chance which is not likely to occur. And if they have no knowledge themselves of what a violin tone should be, let them seek the services of someone who does know.

CHAPTER V.

Classical and Post-classical Violin Makers.

THE reader will find the following alphabetical arrangement easy of reference. He will be able to turn at once to the name of the maker, and find there explained such points of his work as I have found it possible to differentiate. There is a very large number about whom little or nothing can be said, and these have been excluded from this list, and given in one later on, but the latest particulars are given in all cases where any particulars were available. I have excluded certain names which are found in tickets in old violins sold at the present day, because in the meantime, I am inclined to the belief that they are absurd concoctions of violin dealers and others. Such names are Raccomodes, Revisto, Renisto, etc. I have seen Renisto gravely described as a pupil of Carlo Bergonzi. To me all these names appear to be concoctions suggested in the following fashion. Italian makers, when they repaired a violin, have occasionally put in a ticket intimating that circumstance as follows, generally in handwriting, but now and again printed, "Revisto da me," followed by the repairer's name. This means in our idiom, "overhauled by me," literally, "revised by me." I have seen a ticket of Carlo Bergonzi's—which is, I think, reproduced somewhere—containing this expression, "Revisto da me Carlo Bergonzi."

Sometimes these inscriptions are not very legible, and I daresay an enterprising man coming across one of the half erased tickets, and not, perhaps, acquainted with Italian, might readily think *Revisto* was a maker's name and that *da* meant, in this case, "from" and not "by." I could conceive him, then, in the interests of his art, getting a few tickets printed to put into violins which he was absolutely certain were made by the same hand. Having accomplished this, these tickets might, in their turn, become partially illegible, and some other dealer might very readily misread *v* for *n*, and feel that he also had a duty to perform to society, and hence we have *Renisto*. At any rate this is my present view with regard to these names, but, of course, I am quite open to change it on proper evidence being adduced that persons bearing them, and who were fiddle makers, really existed. There are many queer names in the world. I have the same opinion with regard to "Raccomodes," which appears to be a corruption of the French participle *raccomodé*, and which signifies "repaired."

Acevo and *Sapino* have long been suspected as fabricated names, and I have not included them either. They were at one time supposed to have been pupils of Cappa. The first name appears to be a corruption of *acero* which, in Italian, means maple, and *sapino* means pine, the two woods of which a violin is generally made. Of course we have, in this country, both these names, the owners of which both work in wood, the one in fiddles, the other in furniture, but there is an air of mystery in addition attached to *Acevo* and *Sapino*.

which has never been dispelled, and there seems to be little ground for supposing them to be the names of actual makers.

ACTON, W. J. Contemporary. One of our good native makers. Violins.

AIRETON, E., London, 1727—1807. A very good maker who made for Peter Wamsley and afterwards for himself in Piccadilly. Model Amati.

ALBANI, M., Bötzen, 1621—1673. An old Tyrolese maker. Good quality, but tubby Stainer model.

ALBANI, M., Bötzen, 1650—1712. Son of preceding maker. Totally different style of work from that of his father. In some cases it is really of a very high class, and might very readily be mistaken for Cremonese work. Beautifully figured wood.

ALBANI, M., Gratz. I know nothing of this maker.

ALBANI, P., Cremona, 1650—1670. I know nothing of this maker. He is supposed to have been a pupil of Nicolas Amati, and to have made instruments of that model and of good workmanship.

ALDRIC, Paris, 1792—1840. Some of the work of this maker calls for the highest praise. He made beautiful copies of Stradivari, not only in model and arching, but in some cases succeeded in getting the Cremonese quality of tone to quite a marvellous degree. His varnish is sometimes very spiritless and common-looking, but one might say it is his only defect. The heads of his violins are strong and massive-looking, and finely designed. The grain of the belly is sometimes irregular in width, which in some people's eyes indicates carelessness in selection, but the tone tells a different

tale. His sound holes are prettily cut, but just a little pot-bellied. His arching is very fine, and his ribs of a full height. His finest varnish is of a dark reddish brown, and a perfect specimen of this maker's work might be played along with many a fine Stradivari and not suffer much by the comparison.

ALLETSEE, PAUL, Munich, 1726—1735. A very artistic and in some respects—chiefly in matters of design—an original worker. Sometimes has beautifully grained wood, such as even A. and H. Amati might have been proud of. Made large instruments mostly. Tickets generally in German letters "Paulus Alletsee Geigenmacher in München."

AMATI, ANDREA, Cremona, was the founder of this family of violin makers. The date of his birth is not known. It is conjectured that he was married to his first wife in 1554, and that his sons Antonio and Hieronymus were born in 1555 and 1556, respectively. By this marriage he had also a daughter, Valeria, who was herself married for the first time on 3rd May, 1587. This is the earliest fixed date regarding the Amati family that has been ascertained from documentary evidence. The father, Andrea, was married a second time in 1609, and of this union was born another daughter, Candida, who did not survive a month. Of the work of Andreas it is only possible to speak in very limited fashion. I have only seen two specimens which could claim to be from his hand. One was the famous "King Andreas Amati" 'cello which, it is said, was presented by Pope Pius to Charles IX. It is a magnificently decorated instrument with somewhat narrow but finely finished margins, and

having beautiful golden-brown varnish over wood of which it is not very easy to see the quality, or to say anything that could not be said of its very clever copy by John Betts. The purfling certainly is of exquisite quality, but there does not appear to have been the same care in the selection of wood as makers displayed later on. The second was another of the same suite, but a violin, the outline of which did not strike me as being particularly good. Instruments by this maker are scarcely known, and are chiefly of antiquarian interest.

AMATI, A. and H., Cremona. Antonius and Hieronymus Amati were the sons of Andreas, and are supposed to have been born in 1555 and 1556 respectively. Hieronymus died on the 2nd November, 1630, and there is no trace of his brother Antonius either having lived or died. There is an Antonius mentioned in the documents of another parish in Cremona as having died in 1595, but those who have carried out the researches believe that he was only distantly related to the fiddle family. The instruments of this firm are of the highest merit in their class. They are finished in the most perfect manner, and covered with varnish passing from a warm maple brown to a beautiful golden brown with a tinge of red. The wood selected is of the finest character, and the sizes of the instruments are generally small. The arching is somewhat high, but finely and gracefully carried out, and has, of course, nothing of the grotesque and tubby character displayed in imitations. All the work is of a refined and delicate nature, and harmonises well with the choice of wood, which may be described as fine, and delicate too. I have seen some

of this firm's wood of a nice open grain, but it is usually close. Many of their two-piece backs are beautifully matched, and have a clearly defined figure. The sound holes are graceful, and well placed, and have a slightly peculiar look which has given rise to certain extremely odd effects in the imitations. The inner side of each sound hole being, to a certain extent, on the rise of the long and graceful arch, these have a slightly misleading appearance given to them, as if they were in fact, just a little knockkneed, so to speak. The result of this misapprehension is that in so cutting them in many of even the best imitations, the grossly exaggerated arch of the copies gives to these sound holes quite a ludicrous appearance in the eyes of a connoisseur, although it might not be so easily observed by anyone not acquainted with the originals. Some of their work, like that of Andreas Amati, was painted and gilded, and otherwise decorated—or abused—as many might not think it unseemly to say. The tone of the A. and H. Amati violins is generally exceedingly rich and sweet, although it is not usually very powerful.

AMATI, NICOLAS, Cremona. This maker was the great artist of the family. He was a son of the Hieronymus Amati previously mentioned, by his second wife, Madonna Laura Lazzarini, who died of the plague some six days before her husband, on the 27th October, 1630. Nicolas was the fifth child of the second union, his brothers and sisters by the two marriages numbering in all thirteen. He was born on the 3rd December, 1596, and died on the 12th April, 1684, being buried in the Carmelite Church of Saint Imerio. His work is very

rare, although one would not readily suppose so from the number of instruments claiming to be original specimens from his hands. He somewhat flattened the model of his father's firm, and brought the arching nearer to the margins. Indeed I have seen late specimens of his work in which the contour of the arch might almost be described as quite rounded. In work again dating forty years before his death, the arch is quite high, but all his work is, of course, fine. That goes without saying. One peculiar characteristic of his early period may be seen in the very pronounced corners. They are so fully developed that they are not unlike a dog's nose. Later, that peculiarity almost disappears. At any rate, it ceases to be so strongly in evidence. The figure of his wood, both back and ribs, is generally very full. The sound holes are narrow in early work, and in later a little wider. His varnish is a beautiful golden yellow, through brown, to golden red. The model of a Nicolas Amati of the grand pattern has a distinctly solid look about it. The width of the upper portion of the violin is much nearer that of the lower portion than in the work of his predecessors in the firm, namely, A. and H. Their violins have a more tender, less robust look, chiefly because of this difference between the width of the upper and lower portions. The sound holes—that is, the main stems of their design—in a fine specimen appear as if infinitesimally drawn toward each other at the lower half of the stems. They are, in reality almost parallel, and that delusive appearance is the will o' the wisp which leads copyists astray. Nicolas Amati was married on 23rd May, 1645, to Lucrezia Pagliari, who

was his junior by thirteen years. They had nine children, of whom only one followed the father's calling. Among the pupils who resided in the house of Nicolas Amati, as is evidenced by extracts from the parish records, may be mentioned, in 1641 Andrea Guarnieri, fifteen years old. Five years afterwards, Andrea Guarnieri is not mentioned. Then, in 1653 he reappears, and is described as being then married, and next year disappears for good from the house of his master.

AMATI, HIERONYMUS, Cremona. Born 26th February, 1649, died 21st February, 1740. This was the only member of Nicholas Amati's family who followed the father's calling. He appears to have done so chiefly as a dealer, for the styles of the instruments bearing his name are of such remarkably varied character as to leave one strongly doubting that they were all made by one man.

AMBROSI, P., Brescia, Rome, 1730. Reputedly somewhat common work.

ANSELMO, P., Cremona and Venice, 1701. Very little known about him. Described as good work.

ASSALONE, G., Rome, 17—. Poor work.

AUBRY, Paris, 1840. A nephew of Aldric, already referred to, and who succeeded to his uncle's business, but not to his skill or fame.

AUDINOT, NICOLAS, Paris. An excellent French maker, born in Mirecourt in 1842, and trained by his father, who was established there. He was afterwards employed by Sebastien Vuillaume (who was a nephew of the great J. B. Vuillaume) and was in business in Paris. His instruments are of great merit.

AUGIÉRE. A very good Parisian maker, established about 1830.

BAGATELLA, ANTONIO, Padua, 1786. Chiefly known as the author of a work on violins which is of great interest even yet. He was a fine repairer of old violins, and was employed by Tartini.

BALESTRIERI, T., Cremona and Mantua, 1720—1772. A very good maker indeed. Some of his work is remarkably like that of Stradivari in almost all points, except finish. Powerful and good quality of tone.

BALESTRIERI, P., Cremona. Brother of preceeding. Poor work.

BARNIA, FIDELE, Venice, 1760. A Milanese trained maker, who was established in Venice. Fairly good, neat work, yellow varnish.

BANKS, BENJAMIN, Salisbury, 1727—1795. One of our finest English makers. Quite equal in style, finish, and tone to many of the fine Italian makers. His margins are splendid. His edges beautifully rounded. His corners full, and of true Nicolas Amati early style. His arching is exquisite, and the tone of his violins fine and ringing. The grain of the wood is generally remarkably equal, and of medium width. His varnish is decidedly rich, of a beautiful purplish cherry colour, and fairly transparent. His bigger instruments are also superb, and grand in tone.

BELOSIO, ANSELMO, Venice, 1720—1780. A pupil of Santo Serafino, but a mediocre worker. Dull, thicker varnish than his master's.

BARRETT, J. London, 1714—1725. A copyist of Stainer whose model he has much exaggerated, like

dozens of other makers who have tried it. It may indeed be said that the bulk of Stainer copies are so exaggerated as not to merit the title of Stainer copies at all. They are caricatures. Barrett's work is, however, by no means bad. His tone is of fairly good quality with a certain amount of breadth in it. His sound holes are quaint looking—the lower turn having a long sweep. Varnish a warmish yellow. Edges round ; purfling not particularly good.

BERGONZI, CARLO, Cremona, 1716—1747. This maker is one of the finest of the Cremonese artists. A member in fact, of the quartet *par excellence*, Amati, Stradivari, Guarneri, Bergonzi. It is not known yet when he was born, but he began working on his own account in the year first mentioned, and died in 1747. He was a pupil of Stradivari when the latter was doing his finest work, as seems to be borne out by the grand outline of Carlo's own work, which is akin to the best of Stradivari, and of Nicolas Amati. The sound holes are very pure, and sometimes approach the style of Nicolas Amati, except that they bend slightly outwards at the lower turn. The model is grand, although his violins are sometimes small, being slightly under fourteen inches. There is that approach towards equality between the upper and lower portions of the instrument which gives that magnificent appearance to what is called the "grand" pattern of both Stradivari and Nicolas Amati. His arching is flat, and his varnish of rich quality, and exceedingly fine in colour. In many of his violins it is of a beautiful, rich, transparent brown on reddish orange, and is occasionally rather thickly laid

on. In some instruments it has crackled all over, not unlike the manner of the famous *Vernis Martin* on some old French pieces of furniture. His scroll is very fine. There is a marked peculiarity about the ear, or eye, as it is sometimes called. More properly it would be the *boss* of the volute, or terminal stem, which shows itself on each side sticking out at the last turn. This last turn comes suddenly out, although the immediately previous turn is almost parallel to the vertical axis of the volute viewed from the back. The tone of his instruments is generally splendidly full, broad, smooth, and magnificently equal.

BERGONZI, M. A., Cremona, 1720—1760. This maker was a son of Carlo. His work is not equal, by many degrees, to that of his father, but that is not saying a very great deal against him, for his father, as has been said, was one of the greatest of the Cremonese. Michael Angelo Bergonzi's style is, however, heavy, and perhaps many fastidious judges would not appreciate him on that account, but he employed good wood, both in back and front, and plenty of it. His work is solid and massive, and not so artistically finished, but there is no doubt about the quality of his tone being of a high character. His sound holes are after his father's style, but longer—of very fair design, but slightly unequal. Purfling not particularly good, but his varnish is of good quality. His outline is not so good as his father's, and his middle bouts are set in much deeper, but with all that there is a sense of strength and individuality about his work which, when combined with the quality of his tone, makes a fine specimen of his something to be cherished.

BERGONZI, NICOLAUS, Cremona, 1739—1765. Son of Michael Angelo Bergonzi, made better finished instruments than his father, and much after same model, but worse varnish, and as far as I have been able to judge, I do not like them so well.

BERGONZI, ZOSIMO, Cremona, 1765. Another son of Michael Angelo, made somewhat highly arched instruments for a Bergonzi, but having a pretty enough tone.

BASSOT, JOSEPH, Paris, from about 1788. This is reckoned a good French maker. Anything I have seen of his did not strike me as being of very high class, but it was of sound construction and the tone of good quality. Model somewhat high and boxy. Varnish ordinary.

BERNARDEL, SEBASTIEN PHILLIPE, Paris. Born at Mirecourt in 1802. He learned violin making there and went to Paris, where he got employment from the famous Nicolas Lupot at first, and afterwards from Charles François Gand, another famous Parisian maker. He is called in the trade Bernardel père, and many of his violins are of a class reckoned only inferior to Lupot. Bernardel indeed made instruments very like those of his first employer, as was to be expected. They are highly esteemed in France, but not much appreciated here. He retired from business in 1866, and died on 6th August, 1870. Previous to his retirement, his two sons were taken into the business, and the firm became Bernardel and Sons. After his retirement in 1866, the late Eugene Gand became a partner of the two brothers, and the firm was changed to Gand and Bernardel Bros.

BETTS, JOHN, London. He was born at Stamford Lincolnshire, in 1755, and died in 1823. This maker and dealer has become famous chiefly through two things, the first being his copy of the King Andreas Amati 'Cello before referred to. This copy is certainly a fine production, which, besides showing paint in what was apparently the primitive abundance, also shows the wood, a very great advantage over the original, which is rather ancient now, and dingy-looking. The second circumstance was that singularly fortunate, and most exceptionally lucky windfall—as it might be named—in his direction of the now famous “Betts Strad,” one of the handsomest of Stradivari violins. Nothing definite appears to be known about the date of this transaction, but it occurred probably between seventy and eighty years ago. Some person sold a violin over the counter to one of the Messrs. Betts, in their shop at the Royal Exchange—No. 2—one of the shops, probably, which at present face the front of the Bank of England. The price asked, or agreed upon, for the instrument was twenty shillings, the person selling it, not having, of course, the slightest idea of its value. Mr. Betts, however, knew what it was, and bought it, keeping it beside him for years, and declining very handsome offers of as much as five hundred guineas for it. The story is a striking one, but it is not without its parallel, even in recent times. John and Arthur Betts are said to have made a copy of this Stradivari. These were descendants of the original John, who does not seem to have been a prolific violin maker. This copy has very handsome wood in the back, as it ought to have, in order to match

its original, but the sound holes appear rather weak, and the volute of the scroll just a little topheavy. Anything I have seen of the original John Betts was good, solid, square work, without any great display of taste, and with rather bad sound holes. There was an Edward Betts, who did better work as far as concerns appearance. They were both pupils of Richard Duke, but they chiefly employed other people to make for them, and, as far as I can judge, a considerable quantity of rubbish passed through their shop along with a great deal that was good, and much that was splendid, and which will be referred to under the actual makers.

BOQUAY, J., Paris, 1705—1735. This maker was famous in his day, and many people like him yet. His model is high, and his varnish is not bad, of a reddish brown, tending to yellow. I do not think much of the tone.

BACHMANN, C. L., Berlin. Born 1716. Died 1800. One of the best German copyists in Amati and Stainer models. He was a professional musician at the Prussian court, a distinguished connoisseur of his time and the inventor of the system of screwing the double bass pegs, which led to the adoption of machine heads. His instruments are soundly made, and covered with a kind of oil varnish.

BRETON, F. "Breveté de S. A. R. Me La Duchesse D'Angouleme à Mirecourt," so runs the ticket of this maker who seems to have worked in Mirecourt from about 1800 to 1830, or later. His instruments frequently have a light brownish yellow varnish, not unpleasant to look at, though of rather common type, and such as one might expect to see on a good class of trade instru-

ment. The tone is not without breadth, and is, to a certain degree, sympathetic. The arching is flat, and altogether the work is by no means bad, but is what people think common-looking, no fault at all in a good violin.

BRIGGS, JAMES W., Leeds. Contemporary. A pupil of William Tarr of Manchester. Violins, violas, and basses.

COLLINGWOOD, JOSEPH, London, 1760. A fine old English maker of considerable originality. Fine wood, and pleasing, light yellow varnish. His sound holes are well designed, but very wide Amati-Stainer model, with remarkably good quality of tone.

CAMILLUS, CAMILLI, Mantua, about 1740. A maker who copied Stradivari to a certain extent, and employed good wood and fairly good varnish.

CAPPA, JOFFRIDUS, Saluzzo. This was a Piedmontese maker, about whom a good deal has been written without much foundation. Fétis had authoritatively said that he was born in Cremona, and had been a pupil of A. and H. Amati, giving other apparently well ascertained particulars regarding him which very naturally led people to suppose that he had acquired them in some specifically authentic fashion. An Italian connoisseur of much distinction also took some trouble to find out a little about this maker, but failed. Conjecture appears to have been very busy with him and his work. It now seems that he was at work in Saluzzo and in Turin during the first half of the seventeenth century, and this information is derived solely from tickets found in instruments claiming to be by him. Anything that I

have seen which I could be persuaded to admit might possibly belong to the period in which he is supposed to have lived, although of fairly good style, showed poor care in the wood, a generally tubby look, and rather tasteless sound holes. Other examples equally claimant for the honour of his parentage showed discrepancies in style, varnish, model, and everything else, which were so palpably absurd, that I think him one of those dummies in regard to whom the fiddle-fancier should be particularly cautious. There are some very fine instruments bearing this name, whether they are by Cappa or not. He had sons who followed the business, but whose work is of little importance.

CARCASSI, LORENZO and TOMASSO, Florence, 1738—1758. I have seen a number of instruments professing to be by these makers. A few of them were fairly good. This is a name which is, unfortunately, largely used to put into any kind of absurd rubbish which it is thought may be got rid of in a sale room.

CASTAGNERI, GIAN PAOLO. An Italian maker who settled in Paris, and whose violins appear to be remarkably rare and of mediocre quality to boot.

CASTAGNERI, ANDREA, Paris, 1735—1741. This maker was a son of above, and made somewhat better instruments than his father. The dates given are those found on two of his instruments.

CASTRO, Venice, 1680—1720. Poor work.

CASTELLO, PAOLO, Genoa, 1750. Poor work.

CERUTI, GIOVAMBATISTA, Cremona, 1755—1817. This maker is, in Italy, supposed to have been a pupil of Storioni, on what ground it is difficult to guess. He

succeeded to Storioni's business in 1790, or, at least, removed into the premises previously occupied by Storioni at No. 3, Contrada Coltellai, near the square of Saint Domenic. Perhaps this circumstance may have given rise to the notion, for there is very little in common between Ceruti and Storioni. The instruments of Ceruti are very good, chiefly of the Amati model, but having a tone quite French in style. The varnish is of a soft and elastic character, but not particularly spirited in appearance, and not very transparent. It is frequently of a dull, cherry colour, rather scumbly. Guiseppe and Enrico were son and grandson of Giovambatista, and carried on the traditions of the house with credit. Enrico, the last of the Cerutis, died on 20th October, 1883—his father, Guiseppe, having predeceased him in 1860—and thus the direct line of communication which had subsisted between makers of modern times, and the last of the more important Cremonese artistes was severed, as Giovambatista was the depository, through Storioni, of much of the traditionary lore regarding the greatest of the Cremonese School. As the irresponsible talk to which that kind of information gives rise has something to do with the confusion of knowledge regarding the subject, the drying up of such a stream of gossip is not so much to be regretted as the disappearance of the firm of Ceruti itself from the contemporary annals of fiddle lore.

CHANOT, FRANCIS. Born at Mirecourt, 1788. Died at Rochefort, 1828. He was a naval engineer, and a scientist who distinguished himself greatly in the study of violin acoustics and construction. He invented

a new violin which did not succeed permanently, although it made a considerable sensation at the time. He continued to make and sell specimens of it for about seven years from 1817. They differed almost wholly from the classical shape and in their principles of construction, but are now interesting in many ways. Guitar-shaped, they had no protruding margins, no blocks; back and front were in single pieces, sound holes parallel, bass bar in the centre, and so on. A specimen was tested by a commission of distinguished musicians, and pronounced superior to the best known Stradivaris.

CHANOT, GEORGE. Brother of preceding, was born at Mirecourt in 1801. Learnt violin-making there and went to Paris in 1819. Became one of the finest makers of his time, and worked first for his brother, then on the regular fiddle with Clement, a Paris maker. Then in 1821, with Gand for two years. In 1823 he began on his own account, and continued until 1872, when he retired. He was reputed the finest connoisseur in Europe, and his instruments have a very high reputation. He died in January, 1883. His son, George, learnt his business with his father in Paris, and afterwards came to London, where he has been a maker and dealer for upwards of forty years. One of the finest modern copies of Joseph Guarnerius that I have seen—as far as outward look and wood goes—was made by this latter George, who has also sons (F. and G. A.), worthily carrying on the family name and reputation in London and Manchester.

COMBLE, AMBROISE DE, Tournay, 1720—1755. This

maker has undoubtedly high claims to acknowledgment. He has the reputation of having been actually at Cremona under Stradivari. His work is of a very high character. The outline of his larger instruments is extremely beautiful, and bears quite recognisable evidence of having been guided by a Stradivari *motif*, but his sound holes are cut much lower than in Stradivari instruments, which is a curious circumstance in a maker who came so directly under the influence of the great Cremonese. Oddly enough, they do not detract much from the fine feeling of the ensemble. There is not that sense of entire compactness with which a Stradivari 'cello inspires one, but that is all. De Comble's scrolls are very beautiful specimens of sculpture. Varnish a fine brownish red, pretty closely resembling Italian.

COMINS, JOHN, London, about 1800. A very good worker who, it is said, was a pupil of Forster. Made instruments pretty deep in the ribs. Light yellow-brown varnish. Fine wood.

CONTRERAS, JOSEPH, Madrid, 1745. Very good style and work. Not very many specimens about.

CROSS, NATHANIEL, London, 1700—1750. I cannot say that I greatly admire this maker's work. Somewhat large and deep-sided, his violins have rather tasteless sound holes, very short corners, and common outline. They are covered with a light yellow varnish. He worked in conjunction with Barak Norman. His scrolls are certainly fine.

DERAZEY, H., Mirecourt. From about 1820. A good copier of J. B. Vuillaume in outward appearance, especially in the figures of the backs of some of his

violins. The varnish on the back is a little crackly sometimes, more like that of the elder Gand than of Vuillaume. His scrolls are also not unlike those of Gand père, but not nearly so powerful looking, and not so wide at the bottom. His varnish is a red, slightly inclining to purple. Tone fairly good, but decidedly nasal.

DUKE, RICHARD, London, 1754—1780. This is a magnificent maker. His outline is very pure—Amati or Stainer. The sound holes in the Stainer models are, curiously enough, not particularly fine, but those in Amati copies are better. The latter are cut a little narrower at the top than at the bottom turn, which gives them a slightly quaint look. His scrolls are very fine, and the tone of his instruments is of a most exquisite character. I consider that he is quite entitled to walk in line with the Italians of importance in everything except his varnish, and that chiefly excepted with regard to its colour, but not in regard to its p^âte. It is of a beautiful soft, but dull brown, with little or no life in it. Richard Duke violins are, it hardly need be said to experienced fanciers, very rare indeed.

DODD, THOMAS, London, 1786—1823. This was a clever man who did not make violins himself, like so many others, about his time. He employed first-class men to deliver them to him unvarnished. Among these workers were such as Bernard Fendt and John Lott, both men of the highest skill. Dodd varnished the instruments himself. It is a nice oil varnish, but nothing to set the *temse* on fire. The instruments, such at least as were made by Fendt, are splendid examples of violin making. Dodd professed to be "the only

possessor of the recipe for preparing the original Cremona varnish." This statement appears on his tickets, and may be quite true, but he certainly never seems to have used the recipe.

DUIFFOPRUGCAR, GASPAR, Bologna, Paris, Lyons, 1510—1540. This is an early lute and viol maker, who, having once got into books about violins, seems destined never to get out of them. Every now and again some person starts the discussion as to whether or not he made violins. The latest fight was in May, 1891, in a Leipsic paper, where a writer took the trouble to review the whole question, because a Mr. F. Niderheitmann, of Aix-la-Chapelle, believes that he has discovered three violins by this splendid old viol maker, although everyone to whom he has shown them, and who professes to know anything about the subject, has told him that they are modern French reproductions—that is, modern in the sense that they are probably some of J. B. Vuillaume's clever—fac-similes—as I suppose they should be called. The whole question has been threshed out over again, and the fever of battle has spread to New York, where an esteemed correspondent of my own has taken the trouble to translate the article and reproduce it in the form of a small brochure of seven or eight pages, "Was Gaspar Duiffoprugcar really the First Violin Maker?" I never saw any violins by the great Bolognese.

EBERLE, J. U., Prague. About 1750—1759. A clever maker of the old style; fine finish, but thin, poor quality of tone. High model and good quality of varnish, but somewhat dark in colour. All the Eberles

—there were several of them—appear to have been of a highly artistic turn. Such work of theirs as I have seen was of a refined and decorative style.

ERNST, FRANK ANTHONY. Born in Bohemia, was a musician, writer and violin maker who did good service to the art in Germany by teaching Jacob Augustus Otto how to make instruments. I have not seen any by either master or pupil. Ernst began business in Gotha about 1778 as a musician at Court, and having a little leisure he turned his attention to making violins and succeeded, as is reported, in producing very good ones.

FENT, Paris, 1763—1780. This maker has the reputation of being one of the highest class in France of his day. I have never been able to understand why his violins have not ranked above those of *any* French maker, unless the circumstance that he has been so unfortunate in the matter of worms has told against him, and, perhaps, in addition, the darkening down of his varnish. In all other respects his work is of the finest. His model was Stradivari. He spelt his name “Fent” in his tickets and his calling “lutier.”

FENDT, BERNHARD. This maker was, it is supposed, a nephew of the Paris Fent. He was born at Innsbruck in 1756 and died in London in 1832. His name is spelt differently from that of his Parisian relative, who was not particularly good at spelling either in his own or in his adopted language, as may be seen by reference to last article. Bernhard learnt violin making with this uncle in Paris, and at the time of the French Revolution came to London, where he found employ-

ment with Thomas Dodd already mentioned. His instruments are beautiful specimens of his art, having a tone which is exquisite in quality and may quite truthfully be described as Cremonese in that respect. The varnish which Dodd put on, although not exactly what he professes it to be, is a very fine varnish, and might readily mislead people who have not seen examples of Cremonese. Bernhard Fendt also worked for John Betts.

FENDT, BERNARD SIMON, London. Born in 1800, died 1851. He was a son of the previous maker. He spells "Bernard," as will be observed, without the letter "h." Like his father, he was a splendid maker, and has produced work which will rank with some of the finest Italian. Indeed, in the prime matter of tone, his earlier instruments are now almost quite in line with the best of the Italians for quality. There is a rich roundness on all the strings which is rarely found in any instruments other than Cremonese. His work is of fine Italian style, having a brilliant orange varnish, spacious margins, full and handsome sides, elegant arching, and very good and neat purfling, while his scrolls are exceedingly fine. Altogether his earlier instruments are splendid productions. He also made a number of excellent double basses and 'cellos, and in 1851 he displayed at the great International Exhibition in London a quartet consisting of violin, viola, violoncello and double bass, which, in the opinion of almost every competent judge in the country, surpassed anything exhibited in that show. The most competent judges did not, however, happen to be the jury on that occa-

sion, and although B. S. Fendt got a prize medal, the one which he should have had—the grand council medal—went to J. B. Vuillaume, of Paris. The jury on the violins in the 1851 Exhibition consisted of Sir H. R. Bishop, Sigismund Thalberg, W. Sterndale Bennett, Hector Berlioz, J. R. Black, Chevalier Neukomm, Cipriani Potter, Dr. Schafthauk, Sir George Smart and Professor Henry Wylde. They were assisted by the Rev. W. Cazalet, James Stewart and William Telford. Only one of these gentlemen could even play the violin when he was a young man, namely, Sir George Smart. The others were general musicians, pianists and organists—distinguished, of course, in high degree, but who knew little more about the question of fiddles than the man in the moon. One was a pianoforte maker, another an organ builder, a third a geologist and metallurgist, a fourth a physician, a fifth a clergyman who happened to be superintendent of the Royal Academy, and the rest were professors there, or elsewhere, of the piano and organ. The very same gentlemen, in fact, who awarded prize medals to successful competitors in barrel organs or big drums distributed the honours for the most wonderful instrument in the world, and it is not, therefore, surprising that the object rewarded in this case was, in the words of Sir Henry Bishop, “New modes of making violins in such a manner that they are matured and perfected immediately on the completion of the manufacture, thus avoiding the necessity of keeping them for considerable periods to develop their excellencies.” That is the deliberate statement of the chairman of the jury as to the reason why they gave the

Council medal to J. B. Vuillaume. A decision like that was quite enough to take away any violin maker's breath for all time, and it is not in the least astonishing that B. S. Fendt died that same year! Seriously, however, that decision will remain a curious comment on the astonishing ignorance of fiddle matters which prevailed in distinguished musical circles forty or more years ago. I yield to none in my admiration of J. B. Vuillaume's fine violins, and I also know that B. S. Fendt in his later instruments tried somewhat similar ways, but to accept an honour for processes of that kind, argues as much ignorance on Vuillaume's part at that time as the jury themselves displayed, or else an unusual amount of hardihood in the arts of self advertisement.

The instruments of almost every member of the Fendt family have for years back been steadily advancing in public favour. The beautiful character of the tone which they possess is sufficient to account for this, but apart from tone, there is a style about Bernhard, Bernard Simon and Jacob, which so forcibly recalls the finest efforts of the greater Cremonese, as to make one almost realise, in the latter's absence, what it is to have a fine Cremona violin. The varnish on his later instruments is occasionally a little dull. In his tickets his name is printed "Bernard S. Fendt, Junr."

FENDT, MARTIN, London. Born 1812. This maker was another son of Bernhard Fendt, and was in the employment of the Betts firm. I have not seen any instruments which were made by him, and it is probable that he was chiefly occupied with repairs.

FENDT, JACOB, London. Born 1815. Died 1849. Another son of Bernhard Fendt. The whole conception of his instruments is generally higher than the work of other members of his family. His wood is generally very fine and regular, while some of his backs are really, in regard to figure, most beautiful. In his Guarnerius copies, the sound holes are rather exaggerated reproductions of that great maker's style, but in this respect he is in very good company, as the best copyists that ever lived have failed in exactly hitting off the striking peculiarity of Joseph del Jesu's sound holes. I have heard it urged that these great makers, both English and foreign, did not try to "slavishly copy" the individuality of Joseph Guarnerius, but I cannot say that I have great faith in the validity of this kind of reasoning. I believe that they tried to copy him and Stradivari, as well as Nicolas Amati, in the most minute particular, and that they simply failed to do it perfectly. When Vuillaume turned out, under stress of circumstances, his reproductions of the old masters, and put in imitations of the old tickets—and very clever imitations too—we may be absolutely certain that he left nothing undone that he could have done, and so it is with any maker, who has set himself to copy the old masters in that fashion. With the exception of putting in old tickets, discolouring the wood by artificial means, and otherwise imitating the aged appearance—barring, perhaps, the artistic breaking up of varnish—makers could not do better than "slavishly" copy such productions as the Cremonese masters have left us. Like Vuillaume, Jacob Fendt, in order to live,

was constrained to turn out the modern antique, and the man's genius is visible in the circumstance that he could do the latter thing, and at the same time turn out a splendid violin. In tone, style, and everything, a good specimen of Jacob Fendt is magnificent.

FENDT, FRANCIS, London. This was another son of Bernhard, of whom little is known.

FENDT, WILLIAM, London. This maker was a son of Bernard Simon, and was employed with his father. He did not make many violins, but was at work with his father in the making of double basses.

FORD, JACOB, London, 1790. A very clever maker, who imitated in a remarkable manner the great favourite of most 18th century workers, Jacob Stainer. His scrolls are a little stiff-looking, and in other respects, the model is not really Stainer, but borders very closely on it. For example, Stainer's margins, which few English, or even Continental makers, have copied well, are very faithfully reproduced by Ford. Stainer's margins, though not so large as the Italians, are much less niggardly than the great majority of his imitators would have us believe, and although there is no great credit, perhaps, in the mere reproduction of the design of a fiddle, when we find a man doing this in a faithful manner we have reason to cherish the hope that he may have his head screwed on properly with regard to other things. The sound holes are not Stainer, nor is the arching, and one may well ask, "What is there about the work that is Stainer?" Just the general look and tone feeling, the finish of the work, which is great, and the choice of wood. Varnish a deepish tinted yellow.

FORSTER, JOHN, Brampton. Born 1688. Of interest chiefly because it is supposed that he was the father of William Forster, who follows. It is understood that John Forster made one violin.

FORSTER, WILLIAM, Brampton. Born 1713—4. Died 1801. He is chiefly of interest because he was the father of the next Forster.

FORSTER, WILLIAM, Brampton. Born about 1738. He was a spinningwheel maker, violin maker, and violinist, celebrated throughout the country side in Cumberland for his performance of Scotch reels. He also composed and published reels. He came to London in 1759, and tried spinningwheel making in Commercial Road, East, but not successfully. Then he manufactured gun stocks, and occasionally a violin for the music shops. By-and-by, after some hardship, he entered the service of a maker in Tower Hill named Beck. There is no trace of this Beck anywhere except in the biography of the Forsters. William Forster was successful with Beck, and asked an advance of wages, was refused, and left. In 1762 he began business on his own account in Duke's Court, St. Martin's Lane. Success came there in the form of aristocratic patronage, and between last date and 1782, he added music publishing to his business, and at this time used the title page of one of these works as a label. In 1781, he was in St. Martin's Lane, and three years later in the Strand—No. 348. Royal patronage now came, and the climax of his success was attained. He negotiated with Haydn for the publication of his works, and among his customers were the famous engraver, Bartolozzi, and the

no less famous litterateur, Peter Pindar (Dr. Walcot). This William Forster (called in the trade "old Forster") died in 1807. That he made instruments of high quality goes without saying. His violoncellos are very good, and much coveted. I confess I do not altogether admire the style of his tenors and violins—that is, of course, judging them by the highest standard, and his violoncellos do not always appear to me to be very graceful instruments as far as outline goes, but rather broad at bottom, and narrow at top; but their tone is decidedly good. His varnish is dull, staid, but of a refined character, if one may employ such expressions with regard to varnish. The colour of much of it is like a reddish brown, not too dark, with an almost entire absence of polish on its surface, but having an air of eminent respectability, like the surface of a well-worn piece of dull grain goatskin leather. His wood is always fine. About 1762 he adopted the Stainer model, and worked on it for ten years, when he turned to Amati—(A. and H. and Nicolas). What I have said about his varnish refers to his later work, from about 1780, or a year or two before that. In the early work he appears to have stained the wood before varnishing. On these it is dark red with a blackish tinge. He made only four double basses. His commoner violins, etc., had no purfling. Labels, William Forster, Violin Maker, in St. Martin's Lane, London.

FORSTER, WILLIAM, London. Born 1764. Son of above. He began to make violins early, his first one being entered when he was fifteen. His work is generally highly finished, but is not of equal merit in other respects,

and is inferior to that of his father. He only made two or three violins of any worth, and about a dozen common ones. His varnish is same as his father's best. He died in 1824. Added "Junior" to his name in his labels, and "Music Seller to the Prince of Wales and Duke of Cumberland."

FORSTER, WILLIAM, London. Born 1788. Died 1824. Son of above. Made very few violins. I have not seen any.

FORSTER, SIMON ANDREW, London. Born 1781. Died 1869. Made few instruments personally, and not of great merit, as far as I can learn. He is best known as the joint author, along with Mr. Sandys, of a "History of the Violin" which contains a deal of valuable information regarding the English School of Makers. He states in this work that he made fifteen violins, four violas, thirty-eight violoncellos, and five double basses, all of the best class, and that he also made other forty instruments, of all classes, of an inferior quality. That would be in all over a hundred instruments. I have only seen two or three claiming to be by him, and they were violins of rather poor quality. But I am not in a position to say that I recognised his work in these.

FURBER, London. A family of violin makers regarding the early members of which very little is known. They have been chiefly employed making for others. The first was David, of whom nothing appears to be known. His son, Matthew, died in 1790. A subsequent Matthew and a John Furber worked for the Betts' firm, and Mr. Hart states that this John made fine copies of the "Betts'" Stradivari, while that instrument remained

with the firm. There should therefore be some excellent copies of this famous fiddle about, and for which time will have done some service—all other things being equal. The last-mentioned Matthew died about 1830, and John sometime after 1841. The present representative of the family is Henry John Furber.

GABRIELLI. A Florentine family of violin makers from about the beginning of last century. Christoforo, Bartolomeo, Gian-Battista, and Antonio. Gian-Battista is the best known, and has sometimes attractive looking wood in his instruments. Of second and third rate quality, but carefully made. Yellowish varnish, and somewhat tubby model.

GAGLIANO, ALESSANDRO, Naples. Born about 1640. The biographical details regarding this maker corruscate around a duel, which he is said to have fought, and which drove him to the manufacture of violins. The story has taken various shapes, the most recent being that from his youngest days he studied music, and amused himself by making mandolines and lutes. That in his time the Kingdom of Naples, being under Spanish Dominion, was affected by an unusual disregard of the value of life. That duelling was constantly practised—which is quite correct—and that the inhabitants, in order to be able to defend themselves, or from a love of fighting, learnt and taught their children assiduously the art of fencing, and the general management of lethal weapons. Alexander Gagliano, in this way, acquired consummate skill in the art of duelling while yet he was young, and one evening he had a quarrel with a Neapolitan gentleman, a member of a family called Mayo. They had no

sooner crossed swords, when Gagliano's opponent received his death wound. The duel occurred in the little square of New St. Mary's, near the Church of the Franciscan's, which was sacrilege according to the bull of Pope Gregory XIV. The friends of the murdered man were sufficiently powerful with the viceroy of the Kingdom, and Gagliano, alarmed at the possible consequences of the deed, sought asylum with the brotherhood, and put himself under their protection. The viceroy—one Count Penneranda—was vehemently opposed to the practice of duelling, and missed no opportunity of treating offenders with the greatest rigour. The murdered man was, in this case, one of his most intimate friends, and naturally, his resentment was considerably accentuated. The Spanish Government made determined efforts to upset the privileges of the monastical establishments, the inmates of which had more than once, however, shown themselves to be powerful defenders of their rights, and Penneranda had, at last, to retire repulsed. This, of course, increased his anger, and he at length threatened to assault the convent if, within a given date, the culprit were not delivered up to him. In the meantime, the Neapolitan Cardinal, Ascanio Filomorino, had mixed himself up in the affair, and supported the brotherhood in their efforts to keep Gagliano safe by getting him out of the way. He arranged all the means, and by night and accompanied by a well-armed escort, he dispatched him to Mignamillo, in one of his districts, from whence he sent him off to Rome. Gagliano, from this point, directed his steps northwards, and it is not unlikely that

his thoughts turned to Cremona. At any rate, he travelled from town to town until he arrived there, and came to know Stradivari, and arranged to enter his shop as a pupil. He worked, it is said, with Stradivari for about thirty years, and, having received intimation of a pardon, returned to his native place at the end of 1695. The chief point of interest in this narrative is that it places Gagliano as pupil of Stradivari at a date when that great maker was himself working with Nicolas Amati, or had, at least, just begun business on his own account, namely, in 1664 or 1665. Now the violins of Alessandro Gagliano are of a type totally different from those which Stradivari is supposed to have been working at during the period intervening these two dates. Gagliano's violins are of a flat model, much flatter, and indeed, larger, than anything Stradivari is supposed to have made, until long after his pupil was peacefully settled in his native town. The varnish on his instruments is generally of a sickly-looking yellow tint, but is also of reddish brown. His wood is of a fine quality, and his general proportions are also good. The figure shown in his wood is usually of a large kind—the sides being of ordinary height, and his purfling and corners careful. The tone of his violins is very good, and of a pure and silvery quality in the upper strings, and fairly round and full in the lower. He died in Naples in 1725. He seldom used labels.

GAGLIANO, NICOLAS, Naples. Born about 1665, just about the time his father had to flee from Naples. He was rather a finer workman than his father, and had a decorative turn as well, some of his violins being orna-

mented round the line of purfling. His instruments are of an altogether different type, more graceful, and softer in outline, and somewhat more highly arched. The varnish is also different, being of a darker yellow, and very transparent. The tone is altogether very beautiful in a fine example. He made a large number of violins, violas, and 'cellos, and into some of them, he, or somebody after him, put Stradivari tickets. His own tickets run "Nicolaus Gagliano filius Alexandri fecit Neap," then date. He died in 1740.

GAGLIANO, GENNARO, Naples. He was second son of Alessandro. He was probably born about 1696, and was the finest maker of this name. His works are very rare. He seems to have used Stradivari tickets chiefly, and when he did use his own, he never put a date in them. They simply ran "Gennaro Gagliano fecit Neapoli, 17—" the two figures which would have located the instrument in point of time being omitted. He had a fine varnish, and a recipe for varnish in his own handwriting still remains with the Gagliano family, but it is very likely not for that which he used, as his successors have never been able to reproduce it. He employed beautiful wood, and his style is not unlike that of his father, Alessandro, except that his sound holes are shorter and wider. He died in 1750.

GAGLIANO, FERDINANDO, Naples. Born 1706. Died 1781. This maker was eldest son of Nicolas Gagliano, and grandson of Alessandro. His instruments are in some respects like his father's, but more arched. Indeed the arch is a very long one, and rises somewhat suddenly at the top, continuing at about an equal height

as far as the notch of the sound holes, where it appears to begin to fall away gradually to the lower margin. The arching of the back is not so pronounced, and is more equally distributed. His outline cannot be called graceful, but rather heavy-looking. The sound holes are well cut and very well designed, long and open. Fine wood and well finished work. Varnish a warmish yellow, of a common-looking character. Scroll not very artistic in design, but well cut. Looking at it from front, volute spreads rapidly out at bottom turn. Altogether very good violins. Tone a little thin, but penetrating.

GAGLIANO, GUISEPPE and ANTONIO, Naples. Brothers of Ferdinand, made instruments of no great importance so far as concerns violins, but made fairly good mandolines and guitars. An early ticket of theirs is dated 1707, and Guiseppe died in 1793, while Antonio lived on to the end of that century.

GAGLIANO, GIOVANNI, Naples. Another brother of Ferdinand. He was rather better as a violin maker than the previous firm, but has left nothing of importance as far as I know. He died in 1806.

GAGLIANO, RAFFAELE and ANTONIO, Naples. Sons of Giovanni. They worked in partnership, but appear to have made nothing worth remembering. Raffaele died 9th December, 1857, and Antonio 27th June, 1860.

GAGLIANO, VINCENZO, Naples, is the last of this numerous fiddle family. He is not a violin maker, but a maker of strings. His first strings have a high reputation in Italy. As he has neither wife nor children, I suppose the name will die out with him.

GAND, MICHEL, Versailles. This maker was the first of the famous family of this name. He was born in Mirecourt, and went to Versailles in 1780. His instruments are not much appreciated. He had two sons.

GAND, CHARLES FRANCOIS, Versailles. Born 5th August, 1787. Died 10th May, 1845. He first began business in his native place in 1807 and continued there till 1810. He then removed to Paris, where he died. He was taught partly by his father, but chiefly by Lupot of whom he was an acknowledged pupil. He became Lupot's son-in-law and succeeded him in business. The violins of C. F. Gand, or, as he is called in the trade, Gand père, have a majestic outline. They are distinctly individual. The scroll is a most powerful piece of cutting. Viewed at the back, it has a broad, massive appearance not found in the work of any other—at least not to such a pronounced degree. The varnish is a strong red brown, tending to red, on a yellow ground. He was in the habit of leaving patches of yellow near the margins where the hands are supposed to catch a violin in handling it. It is a kind of family mark, which has been modified by his successor slightly, and, of course, imitated by all who wished their instruments to pass as having been made by him. It is generally left on each shoulder and also at the bottom on each side. The tone of his instruments is very fine.

GAND, GUILLAUME, Paris. Born 22nd July, 1792. Died at Versailles 31st May, 1858. This maker was a brother of C. F. Gand, and was also a pupil of Lupot, after leaving whom he returned to Versailles and

became successor to his father. His instruments are well appreciated in France. I have not seen any of them.

GAND, CHARLES ADOLPHE, Paris. Born 11th December, 1812. Died 24th January, 1866. This maker was a son of C. F. Gand and succeeded to his father's business in 1845, and also to the appointment of maker to the King's musicians and to the conservatoire and later to the Emperor's Chapel. The two first appointments had been continued to the firm since the time of Lupot, to whom they were first granted. C. A. Gand did not make many new instruments. In 1855 he took as partner his brother, Eugene Gand.

GAND, EUGENE, Paris. Born on 5th June, 1825. Died at Boulogne sur Seine on the 5th February, 1892. This maker—the brother above referred to as associated with C. A. Gand—has played a somewhat important part in the history of this famous house. While he studied violin making under his father and brother he also studied violin playing under the celebrated Baillot at the Conservatoire, and left it only at the death of that great violinist in 1842. On the death of his brother in 1866, the two brothers Bernardel already referred to became his partners and the firm then became Gand and Bernardel Frères. For a number of years the instruments of this firm had ceased to be personal works. Their business extended considerably, and could only be done in that fashion, namely, in employing clever workers to do what their fathers were supposed to have carried out with their own

hands. Of course all violins were understood to be subjected to the supervision of the masters during their progress. A supervision quite sufficient, no doubt, to ensure that the instruments would sustain the reputation of the concern for style, finish, and tone. One gigantic order which the firm had was for the orchestras in the Trocadero at the International Exhibition of 1878. My recollection of that is sufficiently vivid. This firm alone furnished 51 violins, 18 altos, 18 'cellos, and 18 double basses. The greater number of these were bought by the Conservatoire. In the violin department of that Exhibition the jury awarded the grand gold medal to the firm. An award of this kind does not always mean much, but instruments of theirs which I have seen are decidedly good violins of exquisite outline, and fine Stradivari model. They are covered with a kind of traditional family red varnish, and have a powerful, ringing tone, which when it settles down will doubtless be highly appreciated. Eugene Gand received a good many decorations. He was an officer of the Legion of Honour, a commander of the order of Isabella the Catholic, a chevalier of the order of Leopold of Belgium, a chevalier of Nircham—whatever that may be—president of the Association of Artiste Musicians, an officer of the French Academy, violin maker to the Conservatoire, to the Opera, and to the Opera Comique. He was also a good judge of old violins, although his opinions occasionally required confirmation. His recent death will certainly leave a great gap in the ranks of the trade. He was a man of culture and

judgment, and had seen almost all the fine violins in the world—at least, almost all the fine Stradivari violins.

GASPARO DA SALÓ, or, to give him what has now been discovered to be his proper name, *Gasparo di Bertolotti*, was a violin maker in Brescia who has hitherto had the honour accorded to him of being the inventor or designer of the violin in its present form. It now appears that not only was his father, *Francesco di Bertolotti*, a violin maker before him, but that others—such as one *Gio. Battista D'Oneda* in 1529—were also makers of similar instruments. The origin of these important discoveries is as follows: On the 12th of January, 1890, Professor D. Angelo Berenzi delivered a very interesting lecture in the Athenæum of Brescia on the subject of the ancient Brescian violin makers, and at the conclusion of his lecture he expressed a hope that Brescia might be induced to follow the example of Cremona, and seek to commemorate in some permanent manner the fame of her most distinguished workers in this art industry, namely Gasparo da Saló and G. P. Maggini, and suggested that it might conveniently be done in the form of a memorial stone with their names inscribed upon it. Some of those present advised that if he would make investigations in the State archives, and in those of the municipality and suburban parishes for the purpose of finding out where these two distinguished violin makers lived, or had their shops, it would be all the easier to obtain from the authorities permission to place the stones in the most suitable localities. He at once set about his task, and after the most laborious researches, in a few months laid before

the public the results of his investigations. These were published in October, 1890, and consist of a great many valuable facts connected with Maggini, his father, wife, family, house, business, &c., &c., and which will be noted under the maker's name. Professor Berenzi was unquestionably the pioneer in these investigations. He, and no other, initiated and carried them out—cleared the jungle in fact, and made a path through the wood, so that whoever might follow him would have little or nothing to do beyond verifying for themselves the discoveries which he had made, and acquainting themselves with the facts which he had already brought to light. Having accomplished this for Maggini, his friend, Cavalier Livi, who is the keeper of the State Archives in Brescia and had greatly assisted him in his investigations, entered the now cleared path on his own account and penetrated farther in search of Gasparo da Saló. His journey was also successful and resulted in the discovery of some very interesting particulars concerning this maker, of whom so little was previously known. Cavalier Livi published these particulars in August, 1891, in the "Nuova Antalogia." They are in substance as follows: Gasparo di Bertolotti—known to us hitherto as *Gasparo da Saló*—was the son of Francesco di Santino Bertolotti of Saló, and was born there in 1542. The exact dates cannot be ascertained because two pages—224 and 225—of the register in which the birth entry should have appeared are missing. But subsequent documents prove that he was born in the year mentioned. These are income tax returns for the years 1568 and 1588, in the first of which Gaspar

declares that he is twenty-six years old, and forty-five in the second. There is no mention of him before 1565, but he then appears to have acquired the title of *maestro*, and may have had a shop. There is some reason for supposing that Gasparo was a pupil of one Girolamo Virchi, a maker in Brescia, who was sponsor at the baptism of one of Gasparo's children—a son named Francesco. In 1568 the rent of his house and shop was about £20 per annum, and he had a stock of musical instruments which he valued at close on £60. Twenty years after that his stock had increased considerably. He says then that he had violins finished and unfinished which he valued at about £200. In 1599 he bought another house in Brescia in a street called St. Peter the Martyr, and from 1581 to 1607, a few small places situated chiefly in Calvagese near Saló. This maker died in Brescia on the 14th April, 1609, and was buried in Santo Joseffo.

The work of Gasparo da Saló (di Bertolotti) is the work of an artist. His violins are arched rather full, but the contour of the arch is as if the instrument were blown out like a silken bag under certain specified restraints. There is a fine large feeling about his sound holes, which are pretty nearly parallel throughout. That is to say, their width is pretty nearly the same until the stem approaches both top and bottom circles. They are not parallel in the sense of being in line with the long axis of the fiddle. The corners are very short, and the margins rather narrow. His varnish has, in some cases, been a golden red, passing through brown, and in others a beautiful rich brown—a toast brown.

His sound holes are remarkably expressive and are seen to great perfection in his violas. In the matter of outline, his instruments are exquisite. The purfling has been double in those violins and violas which I have seen, and the scrolls beautifully cut. In his violins I have observed the grain of the front wood to be as wide almost as in many a 'cello, and the arching to rise from the margins almost equal to the style of Stradivari. In face of these works of this early master, it is quite surprising that the later Amati School should have departed from his type. His instruments are of the greatest possible rarity.

GEDLER, J. A., Füssen, 1750—1757. His instruments are certainly original in outline, and are intended to be of Stainer model. The arching is, as usual, much exaggerated, and the groove around the contour of the instrument is very deep. The outline is flattened at top and bottom, and gives a peculiarly square look to the violin, and is accentuated by the upper portion being considerably nearer the dimension of the lower part than is usual. The sound holes are rather stiff-looking in consequence of being pretty long, and cut almost quite parallel to the long axis of the fiddle. The upper turns are not exactly circular—as the great majority of the imitators of Stainer try to make them—nor are the bottom turns either, and although they are fairly well cut, they have not a very graceful appearance. Varnish reddish brown. Tone thin and clear.

GEDLER, J. B., Füssen, about 1790—96. Probably a son or other relative of above. Work same in type, but commoner.

GOFFRILLER, MATTHEUS, Venice, 1700—1740. This

maker was a fine workman, especially in his violoncellos. These are decidedly original to a certain extent. The upper portion is a little narrower than is usual, and shorter, which gives to the part between the middle bouts an appearance of being wider. His model in his best 'cellos seems to have been A. and H. Amati, only his curves are not so flowing as we find them in instruments by this famous Cremonese firm. The curves of Goffriller's C's are also different, their cutting in being like that of Stradivari in some cases, and the C's themselves look very long—an appearance produced by the shortness of the upper portion of the 'cello. The sound holes are quite beautifully cut, and are evidently based on Stradivari instead of A. and H. Amati. The design of the whole is, in fact, a congeries of one or two styles, the result of which is by no means unpleasing. The sound holes, though beautifully designed, as I have said, are a little wider than usual, and have the appearance of being long, also because of the stunted look of the upper portion of the instrument. His varnish is a very transparent and rather deep orange, with fine golden flashes here and there. It is sometimes crackled all over those parts near the corners and middle sides. They have a very fine tone, and Goffriller rarely put labels in his work. When he did, it ran as follows:—"Mattheus Goffriller, faciebat anno—." It is not yet known when he was born, nor when he died.

GOFFRILLER, FRANCESCO, Venice. Brother of above and worked for him. The instruments which he made for himself have very rarely anything in the shape of a ticket. Like his brother's, they are pure in tone and strong. Indeed, great sonority is a distinguishing characteristic in them.

GILKES, SAMUEL, London. Born 1787. Died 1827. He was born at Morton Pinkney, Northamptonshire, and was taught violin-making by Charles Harris, who was a relative. After leaving Harris, he was employed by Forster. In 1810, he began business on his own account in James Street, Buckingham Gate. The outline of his violins is exceedingly fine, the upper part being beautifully proportioned to the lower, so that there is not that excessive disparity between the two, which is not uncommon, even with very good makers. He copied Amati chiefly, but his Stradivari instruments are really excellent, the sound holes being remarkably well designed, although cut just a little wide. Very handsome scrolls. Yellowish brown varnish.

GILKES, WILLIAM, London. Born 1811. Died 1875. A son of above maker, and a more varied worker than his father, but not so good. He chiefly made double basses. These are excellent.

GOBETTI, FRANCISCUS, Venice, 1690—1720. A so-called pupil of Stradivari, in whose work, so far as I have seen, it is difficult to trace any influence of the great maker. The outline is of the Amati type, but large in style. Short corners, deep middle bouts, and rather highly arched. Tone, however, very good. Scroll cleanly cut, but somewhat monotonous looking, and of same width almost to the first turn. Sound holes much more like Amati or Rugerius than Stradivari, and slightly gaping. Varnish transparent and weak-looking red, but of fine quality. His tickets run "Franciscus Gobetti fecit Venetiis," and date.

GOSSELIN, Paris. 1814 to about 1830. An amateur

maker—so-called—who has considerably surpassed in style and finish, many a professional with a high reputation. His instruments are, undoubtedly, of a high class, and have a superior quality of tone. His choice in wood was original and felicitous, the figure of his backs running in an extremely picturesque manner in the direction of the long axis. The belly wood of exquisite selection, and the varnish a fine red. He may be called a pupil of Kolliker, the famous Parisian maker and restorer towards the end of the eighteenth, and beginning of the nineteenth century. Gosselin's instruments have a splendid outline, and the design of his sound holes is good and original, based on Stradivari, and a little longer. The finish of the work is of a high class, and his scrolls very handsome. His tickets run "Fait par Gosselin, amateur, Paris, année—."

GRAGNANI, ANTONIO, Livorno, 1741—1785. Coarse work, but a sympathetic and sweet tone. Poor quality of varnish, and not particularly fine wood. His initials sometimes branded on the ribs below tail pin. His tickets run "Antonius Gragnani, fecit Liburni anno —."

GRAGNANI, ONORATO, Livorno. A son of above and inferior work.

GRANCINO, PAOLO, Milan, 1665—1690. A fine maker in many respects. Supposed to be a pupil of Nicolas Amati, whose style he has followed in most particulars except the scroll. His violoncellos are his best works, and are of high character in the matter of tone. Varnish lightish yellow.

GRANCINO, GIOVANNI, Milan, 1694—1730. Son of above. A superior maker to his father. Sometimes has very handsome wood in back, unlike the majority of

Milanese makers, and his belly wood is often distinguished for being remarkably fine and straight. It is also sometimes pretty wide. Light varnish—almost colourless. The outline of his instruments is occasionally a little shaky, but the tone is good. Tickets “Giovanni Grancino in contrada largha di Milano al segno della Corona —.”

GRANCINO, GIAMBATTISTA e FRANCESCO, 1710—1750. They are, perhaps, the best of this name. Their violoncellos and double basses are very good. Roughish work and ordinary wood, but good tone. Transparent yellow spirit varnish. Tickets “Giov. Battista and Francesco, fra. Grancino in contrada larga di Milano —.”

GUADAGNINI, LORENZO, Piacenza, 1695—1760. This maker worked for a number of years with Stradivari—so it is said—and returned to Piacenza about 1730. His violins are grand instruments, and, curiously enough, a goodly number of them bear Nicolas Amati labels. They are highly finished. Their quality of tone is exceedingly fine, though not always equal all over. The fourth string is sometimes a little weak. His varnish is a deep yellowish red, and of very fine quality. Tickets “Laurentius Guadagnini Pater et alumnus Antonij Stradivari fecit Placentiæ anno—.” This ticket is probably the foundation for the notion that he worked with Stradivari. At any rate the work is well worthy of such a master.



GUADAGNINI, GIAMBATTISTA. Son of above. Is said to have been born in Cremona during his father's stay there, and to have also been a pupil of Stradivari. His instruments are valued as highly as his father's, although they are not so powerful. He went to Piacenza after his parent, and worked there a long time, then went to Turin, where he died in 1780. His instruments are covered with a slightly yellowish red varnish, and his tickets run "Joannes Baptista Guadagnini Cremonensis fecit Taurini (or Placentiæ) Alumnus Antonij Stradivari."

GUADAGNINI, GIOVANNI BATTISTA, Milan, from about 1695 to 1750. This maker was a brother of Lorenzo Guadagnini, and he is sometimes confounded with his nephew, the preceding maker. Although he was not always so good a maker as his brother or nephew, he certainly made some magnificent instruments, sometimes of Stradivari type, and sometimes of Amati. Middle bouts pretty deep, fine, equally-balanced outline. Excellent wood, and finely-designed sound holes. Varnish frequently of a very deep orange red. Tickets "Joannes Baptista Guadagnini Placentinus fecit mediolani." His arching is of a rather flat character and his sound holes a little longer than usual.



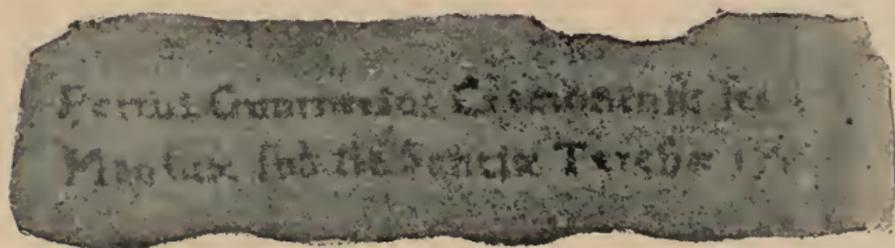
GUADAGNINI, GUISEPPE. Son of the preceeding. Was a violin maker in Milan, Como, and Parma, and employed his father's tickets. His instruments have a fairly good tone.

GUADAGNINI. There were a number of this name, subsequent to above, and settled in Turin. Almost all the Guadagnini violins have good tone.

GUARNERIUS, ANDREAS, Cremona. The first maker of this celebrated name is supposed to have been born there about 1626. He was married on 31st December, 1652, to Anna Maria Orcelli, and had seven children born to him. He died at Cremona on 7th December, 1698. When he was fifteen years old he was working in the shop of Nicolas Amati, and four years afterwards he was one of the witnesses mentioned in the register as being present at the marriage of his master. His instruments are of beautiful workmanship, and of the early Amati model in many cases, and also of the later style of his master. His varnish is of a golden yellow, bright orange, with a brownish tint, and is occasionally of a fine brown. It is sometimes thickly laid on, but is always of the finest quality.

GUARNERIUS, PIETRO GIOVANNI, Cremona. Eldest son of above. Born 18th February, 1655, and remained at home until about 1680, when he went to Mantua. Three years before this he had married Caterina Sussagni. About 1698, he returned to Cremona, and appears to have remained there until after the death of his father in that year. He went back to Mantua after this event, and lived there a long time, going late in life to Venice, where he died at an advanced age. His violins are very

beautiful specimens of work, of exquisite tone and style, and covered with lovely varnish. He varied a good deal, however, and there are examples of his which do not command the same unstinted admiration. His sound holes are often lower than usual, and their cutting parallel for a certain distance on each side of notch. They also have the appearance of being placed straight with the long axis of the fiddle. His outline also looks somewhat full, and just a little heavier than in his greater contemporaries; but there are occasions when he surpasses himself. The tone of his instruments is very fine. The ribs often have very pretty figuration, and his varnish is a beautiful golden amber, occasionally passing to a rich brown. His 'cellos have a superb tone, but are often plainly wooded, and have a slightly reddened brown varnish. He also used spirit varnish of similar colours to his oil varnish. Although his baptismal name was *Pietro Giovanni Guarneri*, he always calls himself simply *Petrus Guarnerius* as under.



GUARNERIUS, GUISEPPE GIAN BATTISTA, Cremona. Second son of Andreas was born 25th November, 1666. Died about 1739. He apparently lived with his father all his life, and when his brother Peter was back at home waiting, seemingly, on the death of the old man, Peter

made some fiddles and put his brother's name in them. This maker is called "Joseph son of Andrew" from the inscription found in his tickets. He was the cleverest of that family. He chose very handsome wood which, for figure, has rarely been surpassed. His margins are generally small, and his purfling sometimes close. His varnish is superb—golden red. The corners of his instruments, when perfect, show with what extreme care he finished his work, as they come out quite pronounced and sharp. His sound holes have not the vigour of his greater brethren. His tickets run "Joseph Guarnerius filius Andreæ fecit Cremonæ sub titulo Sanctæ Teresiæ—."

GUARNERIUS, JOSEPH (called del Jesu), Cremona. Born October 16th, 1687. Date of death unknown. This was the greatest of all the artistes called Guarnerius. He was only a very distant relative of the family, his grandfather having been a cousin of Andreas Guarnerius. It is not known where he learnt his business, nor where he carried it on. His tickets date from Cremona, but there is no trace of him there after 1702. The earliest known tickets date from 1725, and the latest about 1745. The story that he died in prison was founded on the circumstance that a person named Giacomo Guarnieri died there in the year 1715. This tradition was industriously circulated, and a great many inferior Italian fiddles were called "prison Joseph's" and sold as genuine. All that sort of thing is now exploded. The man was an artiste of the highest class, and never made these inferior fiddles. His instruments are very flat, the arch rising gently from the purfling, one might say. His

outline is very perfect and restful. Many of his instruments are small, and do not exceed fourteen inches in length, but the peculiarity which will strike most people will be found in the sound holes. These are of an early type, and designed in a most masterly way. At the top the circle has the appearance of a miniature arch of Gothic type. That is to say, the impression made on the mind of an ordinary observer is of that character. They then slope away a little towards the margins and are fairly wide at the middle, the notch being cut at an angle of about forty-five degrees to the longer axis. His margins are large and massive, his edges round and solid. His ribs are about $1\frac{1}{8}$ at the top, $1\frac{3}{16}$ at the corners, and about $1\frac{1}{8}$ at the tail pin. In a good many of his violins there is a peculiarity which indicates that he possessed at one time a goodly piece of pine. It is a streak of what is called grey wood, and runs down from the top on the left of the fingerboard. I have also seen it on the right of the fingerboard. It can easily be seen through the varnish. This grey strip looks just as if the wood under the varnish at that point were dirty. It is about an inch in the width, sometimes less, and travels in certain instances as far down as the top of the left sound hole. The backs of his fiddles are often of the finest figure, broad, medium, and in a few instances, extremely fine and complex. His tone is grand,¹ round, and sonorous, and if there is a difference between him and Stradivari in that respect it is, perhaps, because there are fewer Josephs than Strads to choose from. His varnish is a golden, and a golden red, in tints of the most entrancing loveliness, and of a quality not surpassed by any other

maker. The middle bouts are generally cut in at the top without any tendency to travel upward, and sweep out towards the lower corner in a beautiful curve which leaves the indention quite shallow by the time the curve is ended. The grain of a Guarnerius belly is usually of a fairly wide guage. He made no violoncellos that I know of, and I have only heard of one tenor, but never saw it.

GUERSAN, LOUIS, Paris, 1735—1766. Many of his instruments are attractive looking. They vary considerably in style, but tone rather deficient. He made a number of 'cellos, and employed a varnish which in some cases might be called "golden." There is no doubt he could make very beautiful instruments when he chose to do so. He was a pupil of Claude Pierray.

HARDIE, MATTHEW, Edinburgh, about 1800—1825. This maker has produced singularly fine copies of Nicolas Amati. I question if he has been surpassed in that respect by any one of our native makers. His wood is of first class quality. His outline is a very accurate reproduction. His sound holes slightly err, where almost every maker who copies N. Amati does err, in being just the least bit knockkneed, but in his case it is so trifling as to be scarcely perceptible. He has caught the general proportions of the N. Amati model with great felicity. His varnish is a yellow—not of the finest degree—of rather light tint, but not unpleasing. The tone of his instruments, when in proper condition, is quite of a high class.

HARDIE, THOMAS, Edinburgh. Born 1804. Died 1856. Son of above. Worked in his father's shop. He has

not the same reputation as his father, but I am not in a position to say anything about him.

HARRIS, CHARLES, London, about 1800 to 1815. This is another splendid native maker, whose work is entitled to rank with that of the best Continental copyists. His outlines and modelling are beautiful, and the design of his sound holes exceedingly graceful. The cutting of his scrolls is also most satisfactory. The sides of his violins are somewhat low, but in almost all other respects, his conceptions are of the best. His varnish is of fine quality and of a good, yellowish brown.

HART, JOHN THOMAS, London. Born 1805. Died 1874. This is a famous name in fiddle lore. He was articled to Samuel Gilkes previously mentioned, and duly learnt the art of violin making. Just at the time he started business the fever for Italians became accentuated and he turned his attention to the study of the classical instruments. His opportunities were great, and by-and-by he became a judge of violins of quite a European reputation. Some of the finest collections of the time were formed by him, including the celebrated Goding Cabinet, and also that of Plowden. He also supplied a large number of the fine instruments for the Gillott collection—the largest ever made by one private individual.

HART AND SON. This became the style of the preceeding firm, when the late Mr. George Hart became a partner of his father. Mr. George Hart also acquired a world-wide reputation as a connoisseur and dealer—forming many beautiful collections, and becoming acquainted—like his father—with almost every

known instrument of importance. He was entrusted with the arrangement of the Gillott collection, and the cataloguing of it when it came under the hammer of Messrs. Christie and Manson, and numberless other important commissions with respect to the finest instruments in the world were placed in his hands. He is known wherever a fiddle-fancier has his habitat, as the author of what is, perhaps, the most reliable work on the violin that has ever been written, and he is, besides, the author of a work on "The Violin and its Music," which, for interest in that branch of musical literature, can hardly be surpassed. He was born in 1839, and died on April 25th, 1891. His son, the present Mr. George Hart, carries on the business under the same style, and the name has become a household word in the vocabulary of fiddle-fanciers.

HEL, PIERRE-JOSEPH, Lille. This maker was born near Mirecourt in 1842. He learnt violin-making there in thorough fashion, and afterwards went to Paris, where he worked with Sebastien Vuillaume. He also was at Aix-la-Chapelle with Darche, and started on his own account in Lille in 1865. He is a good restorer, and claims to have a means of aging wood without using acid or heat. He is also the inventor of a system of tuning which can be applied to existing violin heads, and which is said to permit the player to tune easily.

HENRY. A family of violin makers of this name has existed in Paris for about a hundred and fifty years. The work is good in regard to several members of the family, such as Jean-Baptiste, born in Mirecourt, 1757,

his son, Jean-Baptiste-Felix, born in Paris, 1793, and died in 1858, and one of his grandsons, Charles, born 1803, and died 1859. Eugène Henry, son of the last-mentioned, was born in 1843, and is a good restorer.

HILL. A family of English violin-makers, which has existed in London for about as long a period as the Henry's existed in Paris. The first of the name appears to have been—

HILL, JOSEPH. A pupil of Peter Wamsley. The only instruments of this maker which I have seen were a tenor and a 'cello. The tenor was in the exhibition of 1885, and deserved, in my opinion, high commendation for its finish and the appearance of the varnish. The sound holes might have been more artistically designed, but the style of the instrument, and the brilliancy of its varnish, as it hung in its case, really seemed to be dangerously near the genuine Italian article.

HILL, LOCKEY, London, about 1720. A violin by this maker was exhibited at the same exhibition, and had, I remember, a very beautiful back.

HILL, JOSEPH AND SON. 1770. This firm was represented at the same show by a very clever-looking violin, and I have seen a fine 'cello by them of Ruggerius model, with ornamental purfling, and of excellent tone, especially on the two lower strings.

HILL, LOCKEY. About 1810. There must have been two Lockey Hills, I should think, if the dates in two violins bearing this name are correct, or correctly printed in the catalogue of the exhibition in which they were shown. The 1720 violin was a very clever looking instrument, but the 1810 specimen was quite a little gem, in a plain

varnish, and with wood of the most exquisite regularity. The sound holes were almost perfect, the corners charming, and the margins fine and full. Of the subsequent work of this family I know nothing. The present firm is

HILL AND SONS, W. E. The senior member of this firm is Mr. William Ebsworth Hill, a practical violin maker, and for many years known as a highly competent judge of classical instruments. He is assisted by his sons, William, Arthur, and Alfred Hill, and, in addition to their ordinary business, the firm have brought out several highly interesting monographs on fine violins in which they have embodied the results of the most recent research.

JACOBS, PEETER, Amsterdam, 1690—1740. This maker copied Nicholas Amati with remarkable fidelity in almost every point. In the choice of his wood even, he sought to reproduce the figure generally associated with the name of the Cremonese master. He is very successful with the outline and arching. His work is, however, easily recognised by the purfling. He always used whalebone for this instead of the black stopping, and where the varnish has been worn off the purfling, a little rubbing will bring up on the whalebone a most glassy surface—if one cannot detect the maker in any other way. It glistens in a way unknown in any other case. His instruments are very good. Varnish, a red brown.

JACOBS, Amsterdam. I do not know anything of this maker, who was perhaps related to the above Peeter. His instruments are reported to be coarse, but of good tone, and having a deep red varnish—transparent.

JACQUOT, CHARLES, Paris. Born at Mirecourt, 1808.

He was a pupil of Nicolas Aïnë and Breton, and began to learn his business when quite a child. When he was fifteen years old he went to Nancy, where he worked for the trade in co-operation with a few others. In 1827, he began in Nancy on his own account, and continued there until 1853, when he went to Paris, where he remained until his death in 1880. His workmanship was of a good character. Varnish of a common red on orange type. Tone of the twangy, nasal kind, but instruments soundly made, and of a quality to improve in the course of time.

JACQUOT, PIERRE CHARLES. Son of preceeding, and born 1828, in Nancy, where he succeeded to his parent's business after the latter went to Paris. His instruments are of a type similar to his father's.

JEANDEL, PIERRE NAPOLEON. Born at Courcelles sous Vaudmont in 1812, he was taught at Mirecourt by Charotte. He went to Rouen in 1835, where he worked for the brother of his Mirecourt master. His employer died in 1836, and Jeandel and another took the business. These partners ultimately separated, and Jeandel carried on on his own account from 1848 to 1878. Infirmities then obliged him to relinquish active work on any extended scale. He fell into poor circumstances, and the sudden death of his daughter, in whose place he stayed, withdrew his only shelter, and he was admitted to the hospital at Rouen, where he died in 1879, some five months after admission. He made very good violins, and received prize medals from three different exhibition juries. His work is of a type similar to that of the previous maker.

JAY, HENRY, London, 1744—1777. Made a number of instruments for dealers among which are some good 'cellos.

JOHNSON, JOHN, London. About 1750—1758. This maker seems to have confined himself largely to Stainer models, and he does not appear to have been personally a maker. His instruments are frequently large and heavy looking, although of good outline. Very narrow margins, and pitched up from the groove which goes quite round the outline. The edges are flat, or rather elliptical, and the corners mean-looking. Frequently unpurpled, but having painted lines instead. Altogether, work of rather a common type. Varnish, light brown. Tone fairly good.

KENNEDY. A family of violin makers for a very long time—since about 1700. The best known of the name was Thomas, who made a great many instruments of no great value. Dark coloured varnish.

KERLINO, J., Brescia. A maker of little interest to the modern fiddle-fancier, except from his connection with the early Brescian school. I used to think he was an imaginary character, but in a work published in 1890, entitled "La Musica in Mantova," by A. Bertolotti, and issued by Ricordi of Milan, a reference to him dating in 1493 has been found, and appears to prove conclusively that he was a celebrated maker of viols at that date.

KIAPOSSE, S., St. Petersburg. 1748—50. This maker's instruments are of the "odd" character. Fairly well made and proportioned, they are of the usual size—but perhaps a little thin in the wood. The back

and front are worked off straight to the margins, and rounded with the sides. That is, the usual violin edges are wanting. The ribs or sides are of considerable thickness. Everything is "rounded" off. The sound holes are not badly designed. The general result is not distasteful in appearance, but a mistake technically. The varnish is of a commonplace character. The tone is of a thin nasal quality.

KLOTZ, EDGIDIUS, Absam and Mittenwald, 1675. This maker's instruments are very finished performances, both inside and out. When they are in good condition, they are extremely attractive looking, but they are very rarely in condition.

KLOTZ, GEORGE, Mittenwald. About 1754. Another good maker of this family. His instruments are of larger style, but sound holes not very pretty, and poor varnish.

KLOTZ, SEBASTIEN, Mittenwald, 1700—1760. Also good when in genuine condition. A large number of Klotz' instruments are not worth carrying away.

LANDOLFI, C. F., Milan. 1735—1775. This is a fine Italian maker, who made some very good 'cellos of small size. The outline of his violins is good, but the middle bouts are long and deeply cut in, giving a somewhat gaunt look to the instrument, the lower portion of which seems to spread out a deal in consequence, and cause the upper portion to appear smaller than it really is. His sound holes are not badly designed. His varnishes, as well as the details of his instruments, vary a good deal, some are a brilliant red, and others a dark red, while others again tend to a yellowish orange. Much of his work certainly does not look very pretty, but the

tone is by no means bad. He has often narrow margins.

LENZ, J. N., London. 1803—1807. I have little to say in favour of this maker. Anything I have seen of his was of a very tasteless description. Very "scoopy" and unequal.

LENZ, JACOB, London. I suppose this maker was a son of the preceeding. His work was of a superior kind, and he was a fine maker of double basses. He made, I believe, only two violins, one of which I have seen. It is a copy of Joseph Guarnerius, and is, in many ways, a very clever copy, except that the sound holes are far too wide. In other respects of arching and scroll, he has caught the points of Joseph very well. The wood in this instrument is fine.

LOTT, G. F., London. Born 1800. Died 1868. Was a son of the famous John Lott, mentioned below. He was a clever maker of *old* fiddles.

LOTT, JOHN FREDERICK, London. 1775—1853. This was father of the preceeding, and following maker of same name. He was a German, and originally a cabinet maker, whom Bernard Fendt induced to take to fiddle making under Thomas Dodd, already mentioned. All his work is of a high character, especially his double basses, which are really *chefs d'œuvres*.

LOTT, JOHN FREDERICK, London. Son of above, and hero of Charles Reade's Romance, "Jack of All Trades." He certainly was a clever violin maker, and took a long time to get up those imitations, with which, I daresay, a good many people were at one time hoaxed. There is, for example, an appearance of a kind of brutal hardihood,

in the seeming recklessness with which he copied, and, in some cases, travestied, the salient points of Joseph del Jesu, and yet he may have laboured over the instrument for months, getting up those antique fractures, indentations, scratchings, and rubbings, which give an air of genuine age to some of his productions. He was a man of many adventures, which have been duly recorded in Mr. Reade's novels. He died about 1871.

LUPOT, NICOLAS. The greatest of a French family of violin makers which has flourished for about two centuries. The first was a Jean Lupot in Mirecourt, whose son Laurent was born there in 1696, and became a violin maker also. Travelling about a little, he settled in Orleans, and about 1762, disappears from fiddle history. This son, François Lupot, also violin maker, after moving about in similar fashion, settled temporarily in Orleans, and then in Paris, where he died in 1804. The last mentioned had two sons, the above Nicolas born in Stuttgard in 1758, and François born in Orleans in 1774. Nicolas was the great maker of the family, and was trained by his father in Orleans, where he continued to work until he was about forty years of age, and then went to Paris, where he started business in 1794, and died in 1824. The violins of this maker are undoubtedly of the highest character. There is great variety in his style, and many of those hailing from Orleans, one would hardly recognise, if placed side by side with some of those which he made in Paris later on. This is chiefly, but not wholly, seen in his varnish, however, for there is the same masterly, solid style about all his instruments. A great many of his early violins are covered with a dull,

brown varnish, which looks very well when a considerable portion of it has been worn away. His Paris instruments are covered with much variety of varnish; from brown, through orange to a red that would almost knock one down. Those covered with the red upon orange are splendid instruments—of massive style, and tone clear and pure, and of rocklike firmness. Some of his varnishes have gone very nearly black, and here and there are specimens which have it so thickly laid on, that one might say there is almost as much varnish as wood. Some of his Paris instruments are slightly smaller than those large orange instruments, and these, as indeed all his violins, are finished most exquisitely. Stradivari was his favourite model, but he also copied Guarnerius, and succeeded with the sound holes remarkably well. But the manner in which he has caught the “grand” outline of Stradivari is quite exceptional. His sides and margins are full, and there is a fine feeling of solidity, even in the handling of his best instruments, which does not escape one’s notice when a nice specimen is encountered. Some of his very fine work is really entrancing in the matter of finish and style. His father, François, was also a splendid maker, and the fitting instructor of his son.

LUPOT, FRANÇOIS. The brother of Nicolas, the only other distinguished member of the family, was a bow-maker, and is referred to in the chapter on bows.

MAGGINI, GIOVANNI PAOLO, Brescia. This distinguished early Italian maker was born in Botticino Sera on the 25th August, 1580, and the precise date of his death is not yet known, but in an income tax return of the

year 1632, his son, Carlo Maggini, is spoken of as "filius quondam Johannis Pauli," son of the late Giovanni Paolo. As already stated in the article, *Gasparo da Saló*, Professor D. Angelo Berenzi delivered a lecture in Brescia in the month of January, 1890, on distinguished Brescian violin makers, and at its conclusion, it was mooted that a search should be made by him in the Municipal and State archives for the purpose of discovering what could be known about these great early artistes. Professor Berenzi set about his task at once, and, as I have already said, in a few months he was able to publish the results of his researches, namely, in October, 1890. Nothing whatever had been previously known about Maggini, except what was based upon tradition—if that can be called knowledge—and observation of his work. There was not a scrap of documentary evidence known to exist, either regarding him or the other great maker, *Gasparo da Saló*, of whom he was conjectured to be a pupil. All was guess work, combined, of course, with the traditionary gossip to which I have alluded. But the researches of Professor Berenzi, have now set all these matters at rest in the case of Maggini. In a little pamphlet entitled "Di Giovanni Paolo Maggini," and published in Brescia in 1890, he gave to the world his discoveries in a separate form, although they had appeared previously in his first communication to "Il Bibliofilo" in October of the same year. This communication related that he had found mention made of Maggini during the first half of the sixteenth century in the returns of Gerola and West Botticino—two small places in the vicinity of Brescia—

and during the second half of the same century in those of West Botticino, and of Brescia. And later, in other returns of Brescia, Bagnolo, and Manerbio. All this means a considerable amount of very patient labour, and when he had thoroughly examined these various sources of information regarding people of the name of Maggini, he fixed on those of Botticino Sera—or West Botticino—and Brescia as being what concerned his quest. He unearthed from the archives two returns, one dated 1568, and the other, 1588. The first relates to the father of G. P. Maggini, and begins “Boticino de Sera.—Poliza de mi Zovan q Bertolino di Magini,” etc., and gives particulars of the ages of himself, his wife, son, and daughter, and his brother. The second (dated 1588) beginning “Brescia,—300, p Johannis Polizza de mi Giovanni f. q. Ser Bertolino Magini, cittadino et habitante in Bressa,” etc., and gives his own age, and that of his wife—erroneously apparently—and then continues with that of a son, and son’s wife, followed by the mention of “Gio Paolo, mio figliolo, d’eta d’anni 7.” This is the first official documentary reference found in Brescia having regard to the existence of G. P. Maggini. A later search by the same cultured writer at Botticino Sera revealed an earlier one—the baptismal entry. In the Book of Leaseholds, or Rent Book of St. Agatha in Brescia, and among the entries between the years 1500 and 1636, Professor Berenzi found that Gian Paolo Maggini bought from Ser Ludovico Serina, the house which stands opposite the Old Mayor’s Palace, (or, as we would call it, the Old Mansion House) and that the said “*Gio Pavolo Magini, che fa le cetere,*” as proprietor of the

said house began to pay to the parish of St. Agatha about two pounds, sixteen and sevenpence per annum for the perpetual lease. He then discovered a return dated September 10th, 1614, and another dated 1617, which confirmed the purchase of property, and gave particulars of ages, debts, and assets. This begins, "Polizza del estimo di M. Gio Paolo Maggini, maestro di violini in contrada del Palazzo Vecchio del Podestà," and gives his age as thirty-six, his wife's age as twenty-two, and his son, Gio Piétró's, as one year. The return finishes up after giving particulars referred to with the following estimate of his stock in hand at that date. "Item mi ritrovo in mercantia di violini, lignami et cordi di essi violini—lire cento pl.—£100."—Item. I have stock in violins, furnishings, and strings for these violins, £43 6s. 8d. If we strike a balance at this time, Maggini was in debt to the extent of £24 5s. But the next return which Professor Berenzi discovered, tells a very different tale. It is dated 1626 and 1627, and begins, "Pollizza del estimo di me Gio Paolo Maggini che fa violini in contrada delle Bombasarie a Santa Agatha," and gives his age as forty-six, that of his wife as thirty-two, that of his daughter Cecilia as five, another daughter, Veronicha, two, and a son, Carlo, six months. During the ten years which elapsed between the dates of these two returns, Maggini could show a balance to his credit of about two thousand, three hundred and ninety-six pounds, and a few shillings. For those days, this was undoubtedly good progress. He had become the owner of property in the country, and it will be observed, he had changed his place of business.

The next important discovery which Professor Berenzi made, was the marriage entry of January 20th, 1615, from which we see that Maggini was married to Anna, daughter of Fausto Foresto on that day. Continuing his investigations, Professor Berenzi made out a list of Maggini's children—ten—with the dates of birth and death, and, further, the approximate date of the violin-maker's death, from the return made by the son Carlo, and already referred to. The Professor's next discovery was the entry recording the date of the widow's death, namely, November 24th, 1651, and he concludes his very interesting article by speculating as to the identity of the maker whom we have hitherto called Pietro Santo Maggini. All these particulars were published in detail in the year 1890, in a periodical published in Brescia, and called "Il Bibliofilo." After this very satisfactory search, Professor Berenzi continued his investigations for the purpose of bringing to light, if possible, the place and date of Maggini's birth. After a deal of patient searching in the parishes in the neighbourhood of Brescia, he discovered the entry in the records of the small parish of Botticino Sera (West), and published it in a little pamphlet entitled, "La Patria di Giovanni Paolo Maggini," in 1891. The credit of these discoveries from first to last, and almost *verbatim et literatim*, belongs to Professor Berenzi, and apparently to no other person whatever, with the exception of Cavalier Livi, whose counsels and assistance he gratefully acknowledges as well as the services of Messrs. A. Coen, and D. L. Corbolani.

The instruments by G. P. Maggini which I have seen

were all of the highest type in finish and style. The most striking peculiarities which they show in contrast to great violins of a later make are their sound holes, their corners, and their arching. The highest point of Maggini's arching is, as far as I have been able to ascertain, always as near as possible fifteen thirty-seconds of an inch above the upper plane of the sides—that is, above what is called the symmetrical plane. If my readers will suppose that, instead of the upper table, a flat sheet of glass is placed absolutely level on the rims of a fiddle, the lower surface of the glass will represent the symmetrical plane, and Maggini's arch at its highest point would be the above height from it. This height does not decrease at once, but is maintained for about two inches and three-eighths on the long axis, and on each side of the central point, after which it gradually and steadily decreases to the margins. Doubtless no one who has seen a fine work by Maggini can help wondering why the Amatis or anybody else kept on arching fiddles to such an extent, and for so long a time, after his name and fame were so widely spread as to make people curious to see his work. But so it was, and the reason is not far to seek. It can be found at almost any stage in the history of fiddle-making, and is more closely associated with individuality and opinionativeness than with technical skill. Maggini never seems to have varied in his arching from the time when he was twenty years of age until he laid down his tools, and it would be, beyond question, a serious blunder to disguise from oneself that nowhere can be seen anything grander or more majestic than the lines which are visible in his work. The

strength of his broad arching seems to claim for him a place side by side with Stradivari. Another peculiarity is seen in his sound holes, which are intensely Gothic in feeling. They are wide, and inclined at such an angle, that two straight lines, one drawn through the middle of each opening, parallel to, and equi-distant from their edges, would, if produced, intersect each other at the centre of the top edge of the violin. The corners in the upper and lower circles of the sound holes have not the broad terminals of later and Cremonese makers. They are finished square, but narrow, and in many cases, appear almost pointed, but that is more the result of wear, and, perhaps, interference, than design. His varnish is a yellow, having a slightly red tint, and is chiefly spirit varnish, but he also used oil varnish of similar colour, and sometimes it is a brownish red. A great many of his backs are slab backs. The outline corners of the middle bouts are very short and stunted, but not on that account ungraceful, while the middle bouts themselves are rather shallow, and formed by a simple curve, which almost looks like part of a circle, except towards the lower corners, where the curve is slightly elongated.

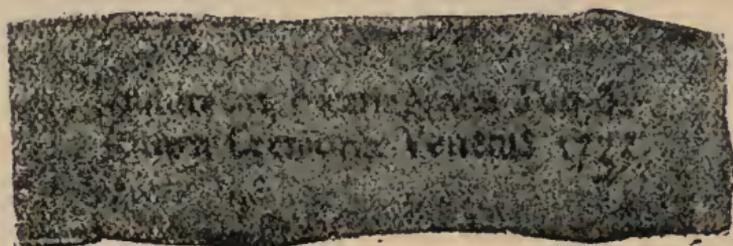
A great number of Maggini's instruments are double purfled, and have also decorations in purfling on the back, some at top and bottom, and some in the centre. These decorations take the form of a conventional trefoil, finishing off the limbs of a St. Andrew's Cross in the centre, and are all done with purfling. The decoration varies. Sometimes a lozenge is projected between the limbs of the cross, and sometimes the trefoil gives place to three small squares. Of course these decorations

have been copied, and reproduced in the imitations more or less accurately. Some of his violins have only a single line of purfling, like ordinary instruments. It is supposed that he never dated his tickets.

MEDARD, NICOLAS, Nancy and Paris, about 1655. One of the finest of French copyists of Amati—so far as appearance goes. Beautiful wood, and fine, rich, golden red varnish. The reproductions by this maker are really as faithful as one could wish. The sound holes are finely imitated, and the choice of wood quite of a high class. There were a number of makers of this name from early in 1600. Toussaint-Medard, Antoine Medard, François, and Nicolas. Their instruments are very rare.

MONTAGNANA, DOMENICO, Cremona and Venice. This maker is supposed to have been a fellow pupil or workman in Nicolas Amati's shop, along with Stradivari. There is no doubt about the quality of his work. It stands in line with the finest. The outlines of his violins are almost identical with those of Nicolas Amati's best model, except that at the upper and lower bouts they are slightly fuller, while the inclination of his sound holes is distinctly outward towards the lower corners. The middle bouts are also deeper and longer, and the corners fine and full. The arching is of the Amati type. There are very few specimens known to exist. His 'cellos are really grand, the outline sometimes—in contrast to that of his violins—appearing to droop somewhat from the shoulders, and in other instances, being fuller and finer. There is a certain feeling of parsimoniousness in the outline of his bigger instruments, with

regard to which the character of the wood may have had something to do. His varnish is magnificent—of a beautiful red orange, or deep golden red. His wood is always of the very finest, and his instruments are so scarce, that they are probably unobtainable except at prices for which one could get very good specimens of the greater Cremonese.



NICOLAS, DIDIER (Ainé). The best of a family of Mirecourt violin makers. He was born in Mirecourt, 1757, and died there in 1833. His genuine instruments are very good violins by this time. He copied Stradivari. Varnish a fine, lively, yellowish brown, sometimes slightly red. He has good margins, but rather irregular purfling. Tone very good. This maker was in fashion at one time, and his own violins are fashionable yet for that matter, but one result of his *vogue* is that a very large number of instruments are branded with his mark, although he had nothing to do with them. His brand, "A la ville de Cremonne D. Nicolas ainé" is formed into a triangle, with a small circle having D. N. and a small cross inside, placed in the middle of the triangle. He was succeeded by his son Joseph, who signed his own violins "J. Nicolas fils," and the widow of the latter sold the business, and the right to use the brands to H. Derazy, a Mirecourt maker already mentioned.

NORMAN, BARAK, London. 1683—1740. A highly artistic maker of viols, violas, violoncellos, and violins. His work is often of a very refined character, with fruity decorations of a tasteful description. The style of his violins deserves the highest commendation except in the cutting of the sound holes, which are very much below par in the matter of design. But in other respects, the lines on which the instruments are built are exceedingly fine. His varnish is really nowhere by this time in point of colour, but it is of good quality. He was a partner of Nathaniel Cross, already mentioned, at "The Bass Viol in St. Paul's Church Yard, London."

OTTO, JACOB AUGUSTUS, Halle and Jena. This maker was a pupil of Ernst, already mentioned, and is chiefly known for his work on the violin. I never saw any of his instruments. He had also four sons, who carried on the business or businesses, which were established by one or two of them in above and other places, but their work is hardly known, apparently, except by their father.

PANORMO. A family of violin makers, about the earlier members of whom there is a great amount of confusion. Vincent, the first bearer of the cognomen, is supposed to have been a native of Palermo, in Sicily, where he is said to have been born in the beginning of the eighteenth century, and to have gone to Paris about 1735, where he attained a splendid reputation. His tickets there date from 1738 to about 1778, namely forty years, according to one authority, while, according to another, he was only a few years in Paris, and only a few violins are dated from it. He visited Ireland also, it is said, and made instruments there from an old

billiard table (maple) which he bought. At any rate, he appears to have been a maker working under stress of canvas, and from hand to mouth. He made magnificent double basses, some of which, are, however, of very poor wood. But his workmanship is always fine. The appearance of his instruments varies much. Sometimes his varnish is a splendid rich amber, almost worthy of Cremona, and at other times, as if he had chosen altogether different materials to make it. The style of his work is splendid; very full margins—one might almost say too full. His favourite model is Stradivari, but he copied Guarnerius and Amati as well. Indeed, he did pretty nearly anything he was asked to do, and, it is quite evident, he changed about a good deal. As I have said, tickets in Paris fiddles are found from 1738 to 1778, and I have seen fiddles having Palermo tickets and London tickets between these dates, and to crown all, it is said that he died in 1813. If all these dates refer to the same Vincent Panormo, he appears to have attained a ripe old age. There were also a number of Panormos after him—three sons, Joseph, George Louis, and Edward, the first and second being good violin makers. George Louis also for bows and guitars. The last of the Panormos died a few months ago, at Brighton, in very poor circumstances.

PARKER, DANIEL, London, 1715—1785. This is one of our fine English makers. His tone is pure and clear, and in his varnish he has caught a great deal of the brightness of the Italians, although he has not caught the *pâte*. It is very rich and pulpy-looking. His violins show very full margins, which is a characteristic of the

better class of Italians, and his sound holes are cut in a very masterly way. His choice of wood also displays great judgment and a fine eye for Italian style. In some instances, his varnish is of a dull red, and a great many of his instruments appear to have been made for the music shops, and to have been sold under other names.

PERRY, THOMAS, Dublin, 1767—1800. This maker has certainly turned out many good violins and some of them merit high praise in every respect. The tone is sweet and clear. Workmanship generally most excellent. Scrolls very fine. Varnish usually almost colourless, but of good quality, and quite transparent. Copied Amati largely, but, like many a good copyist of the same school, the droop in the top part of his outlines shows pretty clearly where his model came from—namely from some of the finest German copyists, but not from an original Amati. About 1820 he became a partner with William Wilkinson, and the firm was Perry and Wilkinson for a period of about ten or fifteen years.

PIERRAY, CLAUDE, Paris, 1714—1730. Well made, but somewhat thin-wooded violins were produced by this maker. Red varnish of fairly good appearance. Tone of rather poor quality.

PIQUE, F. L., Paris, 1788—1822. A fine maker, whose instruments are of remarkably good style. His favourite model was Stradivari, and he certainly made exceedingly correct copies. Tone very fine. The wood is all excellent in such instruments as I have seen. His margins are beautifully full, and his corners and sound holes exceedingly well designed. The varnish, although sometimes somewhat "gummy" in appearance, is often of

good quality and transparency, and of a colour which may be described as of a nice brown.

PLANE, WALTER, Glasgow, 1820—1860 or later. A very fair Scotch maker who turned out neat and tasteful work, and who could, with a model before him, copy an old master with considerable skill, but who never was in a position to be particularly choice about his wood. I have known very good Amati copies by him. Light yellow varnish.

ROMBOUTS, P., Amsterdam, 1720—1740. I cannot say that I admire this maker's work, although it may be called good in its way. It might be described as "fat and fine," but his purfling is very careless. I have not, however, seen much of his work, but in what I have seen the varnish had a dry resinous look which was not pleasant.

RAYMAN, JACOB, London. 1620—1650. This maker's large work merits the highest praise. Some of his 'cellos for the excellence of the wood and dignified character of the design deserve to be placed in line with the best. I cannot say so much for his violins. They are pretty enough in some respects, but the outline of such as I have seen is very poor, as is also the design of his sound holes. These might, indeed, be called disastrous. The workmanship is good, but had his reputation depended on the appearance of his violins it would never have reached the point to which it attained. Fortunately, his big instruments show us, beyond a possibility of error, what he really could do, and raise him to the rank of an artiste in his calling, while some of the wood which he uses in this large work is as fine as anything to be seen.

ROGERI, GIAMBATTISTA, (commonly called G. B. Rugerius) was a native of Bologna but it is not known when he was born. He was a pupil of, or, at least, a workman with, Nicolas Amati about the same time as Stradivari, and made remarkably fine violins on his own account when he started business. It is not known precisely when he began in Cremona after leaving the service of Amati, but after 1660 he was established in Brescia and continued in business there until after 1730. His instruments are very fine, have the finest wood, and the finest varnish, and it is said that many of the instruments which we now call Nicolas Amati's were made by him—a very likely thing no doubt—the same may be said of all the great pupils of Nicolas. G. B.'s instruments are modelled very much after the style of Amati, of exceedingly fine wood, and highly finished in all but the purfling, which often looks as if carelessly done. The figure of his backs is often quite striking. His margins are full and flat. There is a charming look about his sound holes which it is not very easy to describe. They are of the N. Amati style, but the inner edge looks like a beautiful, clean, straight cut for a considerable distance before it merges into the lower curve, or turns round to the top corner. His varnish is fine and not unlike that of his master. His 'cellos are magnificent instruments, and his varnish on them is not always so transparent, besides leaning to brown.

ROGERI, PIETRO, GIACOMO. A son of the preceding whose special excellence lay in tenors, 'cellos, and double basses. His work is said to be very little, if at all, inferior to his father's, but I am not in a position to speak of it.

RUGIERI, FRANCESCO, Cremona. This maker was a pupil of Hieronymus Amati and no relative of the above Bolognese family. He was thus of a somewhat earlier school—namely that in which Nicholas Amati was himself trained. His violins are very beautiful, of the A. and H. Amati type, with the pretty, ridgy arch, the beautiful finish, fine varnish, and pure tone. But he did not always make like his master, and gradually crept away from the model until as we get on to 1690, or a little before, we find him leaving it almost entirely—becoming flatter in his arching, enlarging his model, and changing and lengthening the design of his sound holes. Then later—a year or two—back he goes in his violins to the old, beautiful, sweet toned arch. His scrolls have large-headed volutes. His outline is not quite so graceful and complete as that of his master or of his fellow pupil, and his middle bouts are pretty deep and long, but they are exceedingly handsome instruments for all that, and very rare indeed. Many of his backs are cut on the slab. His varnish is of a somewhat dull golden brown. His tickets run, “Francesco Rugier detto il Per in Cremona.”

RUGIER, VINCENZO, Cremona. Son of preceding. He also used the phrase “detto il Per” in his tickets to distinguish his work, presumably, from that of the Rogerius family. So, at least, it is thought. His work is not reckoned so good as his father’s, and is called coarse by some, but anything that I have seen was of quite a refined style, and displayed a most excellent judgment in the selection of wood. I have seen wood in his instruments not in the least unworthy of even the

finest grained examples of the Amati, who was his father's master, and with a varnish for colour and quality not second to the same distinguished makers.

There were other members of these two families of whose work I do not know anything. One is named Giacinto, and he calls himself in his ticket a son of Francesco, and there is another called Giambattista Ruggeri, who also calls himself "il Per," but whether he was a scion of the Bolognese Rogerius, or of the Cremonese Rugiér, is not known. They are both credited with good work, but there has been considerable confusion with regard to these two families in consequence of the names having been similarly spelt, and their precise relations to the two have not yet been defined.

SAUNIER, Paris. About 1770. This maker is chiefly known because he is credited with being the instructor of F. L. Pique.

SANCTUS, SERAPHIN, Venice, 1710—1748. Santo Serafino was an exquisite maker in many ways. The artistic and picturesque functions of the violin maker were undoubtedly exercised by him to a considerable extent, and anything more lovely so far as regards outward appearance than some of his work both big and little could scarcely be found. His double basses are most magnificent, but adjectives of that kind are not quite fine enough to describe his other classes. His basses are his best for tone, the smaller instruments not being quite equal in that respect to the hopes their splendid appearance raises. For beautiful wood, finished work, splendid varnish—a rich and brilliant golden brown—if Santo Serafino does not rival Stradivari, it is difficult to say who does. His

margins and corners are exquisitely finished—the margins being rather narrow—and, altogether, he makes bright and beautiful instruments such as even Stradivari might have been proud of had they only possessed the proper tone. In the latter respect they are considerably behind, but not in any other. His instruments are somewhat rare, and his tickets run “Sanctus Seraphin Utinensis fecit Venetijs anno.” He was born in Udine, a town of considerable size in the extreme north-east of Italy, and far enough from Cremona where the two famous men lived whose works he made his models. Where he learnt his business is not known. He went from Udine to Venice. “Utinensis” means “Udinese” just as “Cremonensis” means “Cremonese.” He copied Amati and Stradivari.

SILVESTRE, PIERRE, Lyons. Born 1801. Died 1859. This maker was born at Somerwiller. He was taught violin making by Blaise of Mirecourt. He afterwards went to Paris, and worked first for Nicolas Lupot, and afterwards for Gand. He is a splendid maker, using magnificent wood, and very good varnish. His outlines are of surpassing beauty, and the finish of his work beyond reproach. The fluting of his heads is bounded at the bottom by a quaint line which slightly squares off the corners. The corners of the middle bouts are full and perfect, his sound holes most graceful, and the tone of his instruments is of exceedingly fine quality. He had a brother who was taught by the same Mirecourt maker, and who went to Paris also, and entered the service of J. B. Vuillaume. This brother, Hippolyte, and Pierre became partners, and started business in

Lyons in 1829. In 1848 Hippolyte retired, and Pierre continued until his death. When the brothers were together, the tickets ran in Latin, "Petrus et Hippolytus Silvestre fratres, fecerunt Lugdun," and when Pierre was by himself he used his native tongue, "Pierre Silvestre à Lyon." Pierre made a goodly number of violins himself, but they appear to have been picked up rapidly, as they are now somewhat rare. The firm's instruments are not quite so good.

STAINER, JACOBUS, Absam near Inspruck. This great maker was born on July 14th, 1621, at Hall—a short distance from Absam where he settled, and where he died in 1683. He was first put to work with an organ builder in Inspruck named Daniel Herz—who appears to have been also an organ player. It is said that Stainer's constitution was not robust enough for this calling—although the work is not particularly heavy—and that Herz recommended him to try violin making. We are next informed that the parish priest of Absam was instrumental in getting Stainer placed at work in Cremona, and with Nicolas Amati. This incident in Stainer's life is supposed to be an apocryphal interpolation, because no particular resemblance to Cremonese has been found by the doubters in what they considered to be his work when they placed it along side of that of the Cremonese makers. Those who are not inclined wholly to discredit the story, suggest that it is just possible the doubters never really saw Stainer's finest work, and have come to their conclusions from observations of instruments which were not his at all. This is not an unlikely explanation of the matter, for a fine, genuine Stainer

violin is almost the rarest thing in fiddles. People who talk about Stainers as if they were familiar with them to their finger tips are generally talking about instruments which have never had the impress of his tools. I am not now referring to the tubby, or even to the *untubby*, violins, which are usually called Stainers all over the country, but to good, well made, and really old, instruments of considerable merit—sometimes Italian, sometimes German, sometimes English, and sometimes French, which responsible people often accept, and speak of, as Stainer's. The pampered instrument, which has been in one family for over a hundred years, is not the only guilty thing in this connection ; and even if it were, its pretensions would be quite lost on a London dealer, and perhaps as completely on a provincial dealer, if he happen to have had a little real experience. But there is another, and much more dangerous candidate for Bavarian honours, wearing the remains of a nice golden-tinted sizing, and a suspicion of cherry-coloured varnish—you can almost see the bloom of it hiding away in the shadow of the corners—and had the details of Stainer's life only been known to us a little earlier, together with the knowledge that he was a kind of peripatetic wholesale maker, who attended fairs, etc., for the purpose of disposing of his stock, we might have had this instrument handed down to us as the "Market Stainer"—a fitting companion to the "Prison Joseph," and the "Early Maggini." Though a finely-finished violin, however, it is generally too delicate about the edges, too narrow in the margins, and having sound holes too much of all sorts. It has little or no resem-

blance to Cremonese work, and just as little to Stainer's, and is, I fancy, the kind of violin which makes people imagine that Stainers are by no means uncommon, and which clearly proves to them the absence of Italian influence in his work. It appears to me that the Italian influence in his work is very evident, and I should not be greatly surprised if the old tradition that he did business in Cremona at one time, had some foundation in fact. It seems a far cry from Absam, but it is really little more than a journey from Liverpool to London would be to us. In those days there was considerable traffic from market to market, and fair to fair, and had he even started on foot on the old road over the Brenner pass, he could have done the whole distance merely as a tourist in three or four days, but in such intervening towns as Schönberg, Sterzing, Brixen, Klausen, Botzen, Neumarkt, Trent, there would be lots of opportunities for such business as he appears to have cultivated. The Albanis were in Botzen even in his own day, and there are traces of a large fiddle trade between the Tyrol and Cremona, of which a maker, such as he was, would not be slow to take advantage, whether he made all the instruments himself or not. Trent—half way—was one of the busiest and gayest towns in the Tyrol. Roveredo, was another lively, commercial place, and when there, one is within hearing of the heartbeat of the classical fiddle country. Many a bit of fine Tyrol wood has, no doubt, gone down to Brescia and Cremona, and throughout Lombardy, and elsewhere in Italy, over that old post road, across the Brenner. In some such fashion, one might link Absam with Cremona; but it is

not a very satisfactory way of dealing with the subject. There is not, however, the slightest doubt that on his finest work, the varnish is of exactly the same character as is found on Cremonese instruments. The violins which were formerly called "Elector" Stainer's, because it was supposed that he made one for each of the German Electors, are magnificent instruments. The story about them is a bit of romantic rubbish, woven into the old biographical accounts of him, and has been exploded for a few years now. But there is no mistake about the violins. They are really grand, about $14\frac{1}{8}$ inches from margin to margin lengthways. Width across the bottom about 8 inches, across the top, about $6\frac{1}{2}$. The margins are of good width, and gracefully thrown up a little from the purfling. The edges are circular. The corners are not so pronounced as those of Nicolas Amati, and the purfling is rather wider than usual with Stainer. It is not, however, so very neat as in many an inferior maker, but of an entirely satisfactory character for all that. There is a perceptible groove running round the margins of both back and front. The tops of the sound holes are circular, and so are the lower turns, but larger. The arching is greater on the front than on the back. It starts to fall longitudinally at the same points from upper and lower margins, but as the arch below the sound holes is perceptibly higher than it is above them, the fall at the former point seems more sudden than appears above, where it seems to occupy about a third more of the distance in falling. The tone is of a lovely quality; full, round, and resonant. He made magnificent double basses. He was married on 7th October,

1645, to a Margaretha Holzhammer, and had nine children. He was unfortunate in his business, fell into debt, and died, out of his mind, in 1683. His house is pointed out in Absam, and the bench to which he was bound when he died mad. His label is written.

STORIONI, LORENZO, 1751—1798. A Cremonese maker who is generally called the last of the fine school. His instruments cannot be called pretty, but the wood is very fine, and gives a most excellent tone. He employed a spirit varnish which sometimes appears to have actually sunk into the wood. Many of his instruments are of very broad grain in the upper table, and he certainly is not graceful in his outline, as, frequently, his work looks almost shapeless. Many instruments having this broad grain and unattractive appearance are called Storioni work. His model is Joseph Guarnerius. He made some magnificent double basses, and the tickets "Laurentius Storioni fecit Cremonæ—" are not so often genuine as one could wish.

STRADIVARI, ANTONIO, Cremona. This maker is, as every one probably knows, the greatest artiste in the matter of violins that has ever lived. The year of his birth is supposed to be 1644, and the place Cremona. The interest which his work has aroused regarding him has been so keen that people, for lack of information directly concerning himself, have taken to hunting up the name in old registers in Cremona for the purpose of finding, presumably, how far back they can trace it. Up to the present the year 1213 is the earliest recorded date concerning an entry of a name bearing a likeness to that of our great fiddle maker. In a practical work

like this, lucubration of that kind may be limited to the statement that bearers of the name of Stradivari have occupied honourable positions in Cremonese history from very early times, but no direct relationship has been traced between Antonio, the violin maker, and these distinguished people. His fame is not much in need of it, having spread far enough and wide enough in all conscience through the merits of his own work. Indeed, those lawyers, doctors, etc., etc., of old times have had their names rescued from oblivion solely because of Antonio Stradivari, the violin maker, and we may therefore in a brief work like this leave them in peace. Stradivari's father and mother were Allesandro Stradivari and Anna Moroni, and they had another son, Joseph Julius Cæsar, whose birth in Cremona has been found registered. The entry of Antonio's has not been found. Stradivari was twice married, first to a widow lady, a Signora Capra in 1667, who died in 1698. The lady had a daughter before her marriage with Stradivari, and there were six children born to them. On the 3rd June, 1680, Stradivari had bought the house in the square of St. Domenic and it remained in the possession of his heirs for forty years after his death, when it was sold to some persons called Ancina, and in 1801 changed hands again, this time becoming the property of a Signor Bono. Fifty years after this it was purchased from his heirs by one Vigani, then in 1862 by a draper called d'Orleans. It is at present No. 1, Piazza Roma and is a modest house of three floors looking over the square. The shop floor has two windows at one side and the

door at the other. The upper floors have, each, three windows. In these unpretending premises the great violin maker resided and worked for nearly fifty-eight years, having on the 24th August, 1699, married his second wife, Antonia Zambelli. Five children were born of this second union, of whom only two followed their father's calling. These were Francesco, born 1st July, 1671, and Omobono, born 14th Nov. 1679. The exact date of Stradivari's death is not known, but he was carried out of his house on the 19th December, 1737, and laid, not in the family tomb he had prepared for himself, but in one Francesco Vitani's vault in the Chapel of the Rosary Church of St. Domenic. His second wife had preceded him in death by nine months.

Stradivari is supposed to have been a pupil of Nicolas Amati. His name has not been found entered in any return as an inmate of Nicolas Amati's as is the case with Andreas Guarnerius—that other pupil of his. But observation of his work reveals the fact that he made violins which bear Amati's name, that is as early as 1666, at which date he also began to put in his own name. If we place implicit reliance on the integrity of these tickets—a matter which, by the way, it is impossible to decide—and if we believe that they have remained in the violins in which they were originally placed, we are thrown into the utmost confusion in attempting to trace any gradual development in his work. Since his death, no person has shown himself possessed of any specially authentic data from which could be deduced the theories regarding his various models which have for so long a time prevailed. When

probed to the bottom these theories are found to be, very largely, guess-work. It is very reasonable guess-work in a great many cases, but it never is more than that. It is, of course, highly reasonable to suppose that while he was—if he was—in the employment of Nicolas Amati, he made violins as Nicolas Amati liked them to be made, and that after he left his employer he would probably continue to make them somewhat after the same style, unless, or until, he discovered something better. It is not however a very profitable subject of discussion, and is now largely confined to one or two authorities on the subject, and to those who do not yet know very much about it. What chiefly concerns the fiddle fancier is that Stradivari had several models, but when, during his active working life on his own account, he began, interrupted, renewed, or finally discontinued, the use of any one of them is more than any person can now tell.

What is considered to be his earliest style after he ceased working for N. Amati—if he ever did work for him—is the *amatisé* model. That is, an instrument having, to a certain extent, the long, and somewhat ridgy, but graceful arch, which is characteristic of Amati style. This model he is supposed to have used until about 1690, or a year or so after. Then from 1690 or so until 1700, he is supposed to have made what are called “long” Strads. That is, a model having a total length of about $14\frac{1}{4}$ inches. From about 1700 onwards what is called his “grand” period prevails, in which the length is generally somewhat less, while the widths of the upper and lower portions are slightly greater. These

are the general appearances of what are known as his three periods, but whether the instruments were actually made in this succession or not is a matter which cannot now be decided. In some of his so-called early instruments, he employed a kind of poplar for the back. There are very few examples of the amatisé model in this country, and the "long" pattern is quite as great a rarity. The distance from corner to corner of the middle bouts in the "long" model is about $3\frac{1}{4}$ in.—rather under than over—and in the "grand" pattern it is 3 in. The sound holes in both "long" and "grand" are the same, and it is very difficult to give any indication in writing of their perfect beauty. The grain of the wood in the upper table of a Stradivari violin is generally of a medium width, but it is frequently very close and regular. I have, now and again, seen it as wide as is found in Joseph del Jesu's violins. Throughout all these styles there is great variety in individual instruments, and solidity of construction, combined with refined finish is characteristic of them all. In the "long" pattern the middle bouts are cut in very sweetly. The top curve of these does not, as in the case of the "grand" pattern, appear to almost rise a little into the upper portion of the violin before it turns down. In the "grand" pattern this gives these bouts somewhat of the appearance of an ellipse of more pronounced character, and as an instance of how Stradivari reverted to what is called a previous style, the middle bouts of the "grand" pattern of, say 1716, or thereabout, may be found in instruments of 1690, of distinctly amatisé model. The outline of a "grand" pattern is fuller than that of a "long," and gives to the

instrument the appearance of having—what it really has—a greater approach to equality of dimension between the upper and lower portions of the body. The top curve of a “grand” does not droop so quickly from the level of its start at the neck as that of a “long,” but, though constantly falling, keeps travelling out a bit, so to speak, nearer the level of its start. The result of this is that fulness already referred to.

The varnish of Stradivari is of various colours. That of his so-called early work is often of a beautiful golden brown, golden yellow, and also a kind of cherry brown. The “long” has much the same range of tint in golden brown tinged with red. The “grand,” as far as I have seen, has a wider range of colour, from a clear straw tint (almost) through toast brown to golden brown, orange, red orange, and golden red. All these are extremely transparent and beautiful, and soft to the touch like velvet. Such descriptions can, however, only apply in a general sense, for I have seen them in all styles, just as I have seen a highly arched back—which might, indeed, almost be called *amitisé*—dating from the very heart of the “grand” period, while I have also seen a model of about 1680, repeated line for line more than forty years afterwards so far as tickets are concerned. The quality of the varnish is almost always fine. Sometimes it is of a dull, scumbly character, and it is barely possible that the few instruments where I observed it of this appearance, had been treated to some cleansing process which might easily cause the disappearance of the polish. There is also some variety in the *pâte* of the varnish. On many instruments it is

thin, soft, and gleaming, on others, thick and luscious, like a flaming ruby gum. On a back which has been treated by Stradivari himself to imitate the picturesque appearance of age, it can be seen vanishing away in thinnest scales at the borders of wear. In one of the *earliest* instruments I ever saw, the margins were large, and that appears to have been in *almost* all cases, a *sine qua non*, but not in all. Fourteen years later, they grew small, while in the immediately preceding year they were large and magnificent. They are generally of a handsome width, and, when not worn away, there is present a fine sense of solidity, combined with lightness of construction. The scrolls are of the finest and most artistic contour, having broad and full sides for the peg box, and they are usually of the same material apparently as that employed for the back. But the grafting of new necks has given opportunities of changing scrolls in earlier times which are now well past recall in a great many instances. These changes have been made for the purpose, sometimes, of supplying a well preserved scroll to a violin whose head had been either lost, broken, or worn down. A great many of them are worn down on the side of the fourth string because of the habit, not yet extinct, of placing that side of the volute against some firm support while tuning up. In some cases that wear has been so excessive as to tempt makers and owners to have a fresh piece inserted, and the contour in some measure restored. When the wood is well matched, and the work accomplished in an artistic manner, it is quite a right thing to do. Stradivari scrolls vary a little in appearance, early ones having

deeper fluting at the back than later work—but their dimensions do not vary much. From the bottom of the fluting at the back to the apex of the volute, they measure about four inches. Their width across from boss-edge to boss-edge is about $1\frac{3}{4}$ inches. The “boss” is the protuberant terminal of the volute, which sticks out on each side. It is sometimes called the “ear,” and at other times the “eye,” and it would be just as rational to call it the “nose,” or the “mouth.” The width of the widest part of the fluting is about an inch, and that of the narrowest part of the volute at the top is about $\frac{7}{16}$ of an inch. Width of the first curl of the volute, measuring, as it were, right through from boss-edge to boss-edge, and along their tops is about $1\frac{1}{16}$ in. Width of second curl across top, and in same direction, $\frac{10}{16}$ in. Depth of sculpture of first curl, at boss, about $\frac{1}{4}$ in. Width of under turn of volute at its junction with pegbox 1 in. Greatest width of pegbox, at the nut, $\frac{5}{8}$ in., and then diminishes to $\frac{3}{8}$ in. at top. Width of fluting at back, opposite bosses, $\frac{6}{8}$ in. Depth of side of pegbox across second peghole from top about 1 in. Depth from back of second curl at level of boss tops to fluting about $\frac{11}{16}$ in., and then diminishing gradually, as it turns round to where it overhangs pegbox at same level to $\frac{1}{4}$ in., and further diminishing until lost in the boss on the up cut, the sculpture widening from the front until it is flush with the boss end. In some the cutting is hollow from about $\frac{1}{4}$ of an inch above the A peghole. The thickness of the pegbox sides is about $\frac{5}{32}$ of an inch. These measurements may be of service to the fancier, although, of course, they must not be understood to be

an unvarying standard. Viewed sideways a Stradivari scroll looks very perfect, curling in towards the boss in ever lessening depth until the cutting ends just as it reaches the top. The undercut where the pegbox joins the volute is as highly finished as any other portion, and comes slightly out to meet the under turn in a most graceful manner. The wood is usually very well marked and the whole appearance of very refined, and strong character. Of course in those cases where the splicing of a scroll has been carelessly done, and the pegbox sides, or cheeks, thinned away on the inside to conceal a poor job, the front view of that portion will not harmonise with what is said of their thicknesses, and where the joint has been made too high up, it will often destroy in a distressing manner the beautiful appearance one expects to find even there.

STRADIVARI, FRANCESCO, Cremona. Born the 1st February, 1671. Died 11th May, 1743. This maker was a son of Antonio, and the elder of the only two members of his large family who followed their father's calling. As a maker Francesco did not attain to the level of his father, which is not saying very much in his dispraise, seeing that none of the other great Cremonese makers permanently attained to that level. What I have seen of Francisco's work was heavier in style, but it had exactly the same quality of varnish as is found on his father's instruments. There, however, the resemblance may be said to cease, although that circumstance will not, as the fancier knows, lessen the interest in Francesco's work, for he has qualities which are personal to himself. His margins for instance are relieved in the

most beautiful manner—like a thickish cord rising up from the marginal groove—and his edges are rounded very sweetly. His arching is somewhat after that of his father in the earlier style of the “grand” pattern—not so graceful in any point, but having a little of the paternal feeling for all that. The cutting in of his middle bouts betrays the same influence, but they are not so artistic and have the appearance of being deeper and longer—which they really are except in regard to the father’s model, which is called the “long” pattern. His varnish—in what I have seen—is of a reddish, golden brown, soft and transparent like his father’s, but not so brilliant. His sound holes appear more straightly cut than his father’s, and have their terminal wings not so square or broad. They are also placed a little lower. The corners of his middle bouts are also more pointed. His scrolls are slightly different, the volute appearing to be rather long, but not ungraceful, in front, and narrowing steadily towards the top. He made very few instruments, and they are exceedingly rare. His tickets run “Franciscus Stradivarius Cremonensis Filius. Antonii faciebat anno.”

STRADIVARI, OMOBONO, Cremona. Born 14th November, 1679. Died 9th June, 1742. This maker is the only other son of Antonio who became a violin maker. I am not acquainted with his work. He appears to have been chiefly employed in making repairs. There is a ticket which, it is said, he used, and which runs “Omobonus Stradiuarius figlij Antonij Cremone,” etc. I should very much doubt that he ever was such a donkey, or at least, that he used such an inscription

twice. The clerical patrons of the family were too numerous to permit such a thing, I should say.

TECCHLER, DAVID, Rome. This was a fine maker, who—if we may trust to the accuracy of inscriptions on tickets—was born in Salzburg in 1666. Anything that I have seen of his work was of very high character and altogether Italian in style. It is said, however, that he made highly arched instruments when he was in Salzburg, which is very likely. He certainly was in Rome when he was about thirty years old, and his work was Italian in character then. It displays finely and massively moulded corners and margins, and altogether a noble and grand appearance. The wood is of the finest kind and beautifully figured, back and sides. His violoncellos are superb instruments. His varnish is a golden brown of somewhat scumbly appearance. How long he lasted I cannot say. It is generally supposed until about 1742 or 3. It is also said that he worked in Venice and had a quarrel there with the other makers, who threatened him in some way, so that he removed to Rome. I am only acquainted with his Roman work.

TESTORE, C. G., Milan, 1690—1715. Well finished instruments of Guarnerius model. Brown varnish.

TESTORE, C. A., Milan, 1720—1745. Eldest son of preceding. He made very good copies of Guarnerius, Amati, and Stradivari. Good tone. Varnish of a somewhat thickish brown p^âte. He made fine 'cellos and tenors.

TESTORE, P. A., Milan, 1720—1759. Similar work to preceding. Varnish yellow, and yellowish brown.

THIBOUT, J. P., Paris. Born at Caen, 1777. Died near Paris, 1856. This was an excellent French maker who started business in Paris in 1807. His workmanship is very fine, and distinctive in many instances by his corners, where the joinings of the sides are not made in the usual way, but square, through carrying out the corner blocks, and facing apex of these until about an eighth of inch surface appears. His margins are quiet and finished looking, and fall over, so to say, on the sides, not greatly projecting over these. His sound holes have something of the straight inner cut of Rogerius. His arching is flat, and his varnish a red mahogany, with a very slight tinge of brilliant brick red. His scrolls are beautiful, not so deep nor so long as other French or Italian specimens, but of exquisite line and curve in profile. Strong pegbox, and most finished volute. His tone is French, powerful, and good. Altogether his style is restrained, strong, and artistic, and his finish very fine.

THOMPSON. Name of a number of London violin makers beginning with "Charles and Samuel Thompson in St. Paul's Church Yard, London," as the tickets run. None of the work is very good, that of Charles and Samuel being of poor outline, poor wood, poor, tasteless sound holes. Everything about it, indeed, more or less, mean. Thin tone, and weak, inartistic scroll. Their instruments have generally a pronounced groove round margins both back and front, and the varnish is of a lifeless, maple stain tint. This firm carried on business about 1720—48. Other firms of the name are Jno. Thompson, 1753—9, and thereabout. R. Thompson

about 1749, Thompson and Son (S. and P.) about 1764. Some of the work of these firms is rather better than the founders', but none of it calls for particular mention so far as I have known it.

TOBIN, RICHARD, London, 1800—36. This was a fairly good maker, who worked at one time for John Betts. He died in poverty in Shoreditch. His instruments are good-looking, and well varnished. He was a pupil of Perry and Wilkinson, Dublin, and he had the reputation of being the finest scroll cutter ever known in this country. His scrolls are certainly very good.

TODINI, MICHELE, Rome. About 1620—1676. A native of Saluzzo, who used to be credited with the invention of the four-stringed *contra basso*, a notion some time ago exploded.

TONONI, FELICE and GUIDO, Bologna. They made very fine violoncellos of exquisite work and considerable power. Their tickets run "Tononi di Bologna fecero 168—"

TONONI, GIOVANNI, Bologna. Son of Felice. A better maker than preceding firm. He made large 'cellos and tenors, which are very fine, and of Nicolas Amati model. His tickets run "Joannes de Tononi's fecit Bononiæ in Platea Paviglionis anno 17—"

TONONI, CARLO, Venice, 1716—1768. Son of preceding. His violins are well shaped instruments, and have a very good quality of varnish.

URQUHART, THOMAS, London, 1648—1666. This maker is one of the finest of the early English school. His work is that of an artist in all points, from the quaint, pure cutting of the sound holes, to the

beautiful golden varnish, which hardly can be named second to even the best Italian.

VAILLANT, F., Paris. About 1738. This was a very good maker, who produced some fine instruments on the lines of Nicolas Amati. His outline is very pure, with somewhat long middle bouts. His tickets run "François Vaillant rue de la Juiverie à Paris."

VUILLAUME, J. B., Paris, 1798—1875. In some respects this distinguished maker is the greatest that France has ever had. In other respects he is not. He certainly had the capacity to be the greatest in all points, had he so chosen, but he did not so choose, with the result that he never gained on Lupot except in one or two points of comparatively slight importance. He was born in Mirecourt on the 7th October, 1798, and all his biographers, without exception, state that his father, Claude Vuillaume, was a violin maker there. I have, myself, adopted that statement in making reference to him elsewhere, and even the late highly esteemed Gustave Chouquet, keeper of the museum of the Conservatoire at Paris, has apparently drawn his information from the same source, namely, Antoine Vidal. It has even been recently stated that his grandfather was a violin maker, although he does not appear to have gone quite so far as that himself. In 1874, when M. Vidal was writing his book, he asked Vuillaume to make some researches in his native town, in order to ascertain the history of his family. What came of these researches will be referred to presently, but long previous to that date, namely, about 1856, when M. F. J. Fetis, Chapel Master to the King of the Belgians, and Director

of the Brussels Conservatoire, was compiling his monograph on Antonio Stradivari, mainly from material supplied to him by Vuillaume, we find incorporated in this work a statement that there was a Jean Vuillaume, who had been employed in the establishment of Stradivari, and who had made good violins from about 1700 to 1740. The only known specimen of a violin by this maker appears to have been one which was in the possession of J. B. Vuillaume, and which was seen by M. Vidal, who describes it as a very common piece of work, with painted purfling, narrow edges, and yellow varnish, and in which no connoisseur could find the slightest trace of the magnificent example and tuition of Stradivari. When the researches as above referred to were made, no trace of relationship between the two families could be found. It is not even said that this Jean Vuillaume had been discovered to be a real personage. However that may be, the most remote ancestor of the family then reported was Vuillaume's own father, Claude, who is called a violin maker, and the prentice master of his four sons, Jean Baptiste, Nicolas, Nicolas-François, and Claude François. It does not appear that the information supplied in this way to M. Vidal was verified by him when he published it in the year following Vuillaume's death, namely, in 1876, and I am beginning to fancy that J. B. Vuillaume, however clever he was as a violin maker and dealer, was a practical joker of a somewhat serious turn of mind, or else that those to whom he conveyed such details had failed to comprehend their precise significance. At all events, the biographical account of the family which is at present current from

the pens of the late Gustave Chouquet and Antoine Vidal, and which is adopted by all others with the addition of a grandfather, whom these gentlemen do not mention, is to the effect that Claude Vuillaume, born in Mirecourt in 1771, according to Chouquet, and in 1772, according to Vidal, was a violin maker in that town, and the first known member of the family; that he trained his four sons in the business, who continued it under his direction; that he was a maker of trade instruments, etc., etc., and had used as his trade mark, "Au roi David, Paris," branded in the backs. I am now informed that this Claude Vuillaume was not a violin maker at all, but was what we would call the "carrier," between Mirecourt and Nancy. There may be people alive in both places at the present time who will remember the old man quite well—he died in 1834—and who could confirm this, I daresay, if it were necessary. Assuming, for the nonce, that he was even a dealer in cheap instruments in Mirecourt, what a strange fancy it was to start a "violin" ancestry in this way! And if he was not a violin dealer, and had nothing whatever to do with the business, except as the carrier of the goods from one town to the other, what a lurid light the circumstance throws on the eagerness to establish by some means a connection—if even only a nominal one—between an undoubtedly talented personality, and the glorious old shop in Cremona. It is very unpleasant to have one's confidence in the accuracy of biographical detail shaken in this fashion, and although it appears that his brother, Claude Vuillaume, never made any such pretensions and laughed at the idea when the subject was broached in

his presence, the matter has really a much graver aspect than that of a practical joke. If the late J. B. Vuillaume led Vidal to believe that his father was a violin maker, who himself trained his four sons in the art, and this information has no foundation in fact, the circumstance is sure to cast discredit on anything he ever said. And further, if he, more than a quarter of a century before that, supplied Fétis with the story of the "Jean Vuillaume" violin and its maker's supposed connection with Stradivari, without having any foundation for his statements, then he certainly would be called an untrustworthy authority, who did not scruple to divert with the most unpardonable audacity, the ordinary channel of musical history in a direction which it would not otherwise have taken in that particular respect, and people in such an event would not be slow to believe that he did this for purposes of self advertisement as a violin maker and dealer.

Whether his father was a violin maker or not, he himself was one, and a great one, without any doubt whatever, and had he not descended to very reprehensible practices in the treatment of the wood, etc., in such a manner as could only aid in deception, he would have occupied even a higher position than he at present holds. In 1818 he went to Paris and began work with Francis Chanot, who was then making his guitar-shaped violins. Remaining there for two years, he next went to an organ-builder named Lété, who kept a fiddle shop as well. In four years' time he became a partner there, and the firm was Lété and Vuillaume. Three years later he separated from Lété and started on his own account.

In 1826 he had married a lady named Adèle Guesnet, through whose acquaintances he came to know Savart, the *acousticien*. Vuillaume is made to explain that when he began business he tried to sell carefully made new instruments—instruments made with all the skill of which he was capable—but that he found they sold very cheaply and slowly, and that the rage for old Italian violins had set in. He suited himself to the times, and produced old instruments, placed sham tickets in them, and found his customers. In order to produce a prematurely old tone, he destroyed its capacity for endurance. In order to produce an old appearance he destroyed the wood to a certain extent with acid. He is not the only maker who has done this sort of thing, and his excuse is the same as that of others, namely, “he had to live.” All things considered, this excuse does not appear to be, in his case, quite valid. In 1825, when he was only twenty-seven years of age, his ability procured for him a partnership in an old established concern. In 1826, he had married into a good family. In 1827, he had gained a silver medal at an exhibition in Paris at a time when Aldric, Chanot père, C. F. Gand, and many other high class makers were alive and working. In 1828, he had made over one hundred and thirty violins, exclusive of tenors, ’cellos, and double basses, and in that year he started on his own account with an excellent reputation. He was then only twenty-nine, and I certainly cannot see that he had much to complain of, yet in that very year he began making those imitations of old instruments to which I have already referred, and he confessedly made them to satisfy the demand for “old Italians.” I put it

that in view of the progress indicated above, to say that it was with him a question of either "living by imitations or starving by the fabrication of new violins" is simple nonsense, unworthy of a serious historian. The true secret of those clever productions is probably that Vuillaume was in a hurry to make money, and it is admitted that they were the origin of his fortune. These instruments he sold at £12—the violins—and the 'cellos at £20. He clearly does not appear to me to have laid the foundation of his fortune in a legitimate manner. Many people profess to believe that he did not sell those instruments as genuine old Italian violins. He may not always have so sold them—we know all about that—nevertheless he does not occupy a higher position in this particular respect than many a man to whom we apply names which sound really quite harsh. It is also said on his behalf that he was no worse than the people who expected old Italians at such prices. I do not think so. He did not confine himself to Strad. and Guarnerius imitations, and in those days, and for long after, £12 was not a small price for outside Italian makers. Had he limited his skill to external imitation only there would have been no ground of complaint, but the colouring of the wood inside and out with acid, has simply made a great many of these instruments almost useless when combined with the thinning away in parts which is also characteristic of them. In 1834 he had another silver medal, and in 1839 and 1844 he had gold medals. These were for Paris exhibits, but in 1851 he sent to the Great Exhibition here two quartets and the great octobasse which he had previously invented and

which gave four notes lower than the ordinary double bass. In this Exhibition he carried away the only grand council medal that was given. But the grounds upon which he got it are so curious, and display so much ignorance on the part of the jury, that the distinction was a very questionable one indeed. Although I have quoted this award already in the article *Bernard Simon Fendt* (which see), it will be as well to reproduce it here. "New modes of making violins, in such a manner that they are matured and perfected immediately on the completion of the manufacture, thus avoiding the necessity of keeping them for considerable periods to develop their excellencies." It has all the air of a splendid trade advertisement and, no doubt, served as one. Fortunately, Vuillaume also made violins in an absolutely legitimate manner—not by any "new mode," but by the old mode. These had all to be developed and perfected in the usual way, namely, by careful playing and the flight of time. These are grand instruments of which any man might well be proud, and they are what place him in the front rank of French makers. His favourite model was Stradivari, but he made copies of all the great makers, almost without exception, and these instruments may one and all be called *chefs d'œuvre* in the highest significance of the phrase. If they have a fault it is that the upper table is not always strong enough to resist the pressure where it should be able to do so. In all other respects they are superb. His edges are properly massive and the margins always right with the model he might be copying. Every point of his work is of an artistic

character, and he must have been a most indefatigable worker, as he says himself that he made 3000 violins. That does not mean that he personally made all. In his early days he undoubtedly did so, but I imagine that after 1829 or 30 he must have had people constantly working for him besides his own brothers, although every now and then he turned out a violin made entirely by himself, or almost wholly. His early instruments are spirit varnished, generally of a deep, red orange, and later, he used a kind of covering which is neither spirit varnish nor oil varnish, as we understand the terms now-a-days. It is a sort of nondescript production which can hardly be called a varnish at all. At this period the colour becomes a rich red brown, appears exceedingly well, and feels quite elastic. It has the look of a kind of paint. His sound holes in the Stradivari models of early days are very good, but they are not reproductions of Stradivari *f*'s. They are too round in the upper curve, and too wide in the middle. His Guarnerius models are also clever, but the sound holes are exaggerated. The tone, however, of the latter model is powerful and very suitable for orchestral work. With the exception of those doctored violins, his instruments are very fine specimens of violin making, and when they are perfect, will be much sought after. He was an inventor of one or two things which have never come into extensive use, and was a large dealer in old violins. He died 19th February, 1875. One of his daughters was married to the famous French violinist, Delphin Alard. His brother Nicholas worked with Vuillaume in Paris for about ten years and then returned

to Mirecourt and the making of cheap instruments. Nicolas-François, also worked with his brother in Paris until he was about twenty-eight, when he went to Brussels, and started on his own account there, and was a good maker. He died in 1876. Claude François, the fourth brother, became an organ builder, and then a fiddle case maker. There was a nephew of J. B. Vuillaume called Sebastien—a son of Claude's—who began business in Paris but died in the same year as his uncle. He was not a particularly good maker. The name then disappeared from the trade.

WAMSLEY, PETER, London, 1727—1740. This was a good old English maker, some of whose work is of a fine class. The wood is, however, left far too thin. He made copies of Stainer of a somewhat tubby style. His sound holes are not particularly tasteful, and those instruments which have a kind of dull brown varnish inclining to black are reckoned his best.

WISE, CHRISTOPHER, London, 1650—56. This maker was undoubtedly an artist in his way, and occasionally indulged in decorative purfling, sometimes all over the back. His ribs or sides are of a good height. He was an East End London artist like some of the best makers of his time and after. His place was in Vine Court, Halfmoon Alley, Bishopsgate Without, and has only recently been cleared away.

WIDHALM, L., Nuremberg, 1765—1788. A very good maker, who copied Stainer well, but, as usual, in exaggerated fashion. His instruments are, nevertheless, of fine quality and finish. Brownish red and pale varnish.

WITHERS, EDWARD, London. This was a capital maker, whose instruments are gradually rising in value. He succeeded W. Davis of Coventry Street, who flourished about the first half of the present century. There are two branches of the firm now existing. Edward Withers, in Wardour Street, and George Withers in Leicester Square.

CHAPTER VI.

Second Series of Classical and Post-Classical Makers.

Many of the following are mere names and dates which have simply been carried on from one treatise to another. Wherever it has been possible, information is given. Where none is found it is to be understood that nothing further than the names, etc., has hitherto been known.

AACHNER, PHILIP, Mittenwald, about 1772.

ABSAM, THOMAS, Wakefield, 1810—1849. His tickets are in English "Made by Thomas Absam, Wakefield," and he appears to have been particular enough to put in the date to the very day.

ABBATI, GIANBATTISTA, Modena, 1775—1793. A fine maker of double basses and other large instruments. He was trained in the establishment of Antonio Casini, another Modenese maker—or, at least, followed his style. His model is good, his work careful, capital wood and brown varnish.

ADAMS, C., Garmouth, Scotland, about 1800.

ADDISON, WILLIAM, London, 1670.

ADLER, Paris. A Swiss maker who settled in Paris beginning of present century.

AGLIO, GUISEPPE DALL, Mantua, 1800—1840.

ALBANESI, SEBASTIANO, Cremona. About the middle

of the 18th century. Said to be a pupil of Carlo Bergonzi.

ALBERTI, FERDINANDO, Milan, 1749—1760. Fairly good work. Light yellow varnish.

ALDRED, London. An old English viol maker of 16th or 17th century.

ALDROVANDI, EMILIO, Bologna, 1850—80.

ALESSANDRO (called the Venetian), 16th century. A violin of this maker's was shown in an exhibition in Turin in 1880.

ALVANI, Cremona. Said to be an imitator of Joseph Guarnerius. I have never seen any of his instruments.

ALLEGRETTI, Massimiliano, Soliera, 1870.

AMELOT, Lorient, 1829. The only reminiscence of this maker appears to be a ticket.

ANCIUME, BERNARD. A French maker of whom nothing is left but the name.

ANDREA, Venice, about 1640.

AIRAGHI, CESARE, Milan. Modern.

ANTOGNATI, GIAN-FRANCESCO, Brescia, 1533.

ANTONIO (called the Sicilian). An old viol maker of whose work a specimen exists in the museum of Bologna (Philharmonic).

ANTONIO (called the Bolognese). Another old viol maker.

ANTONIAZZI, GREGORIO, Colle (Bergamo), 18th century.

ANTONY, GIROLAMO, Cremona, about 1751. A fairly good maker. Good arching and model. Good finish and nice yellow varnish.

ARTMANN, Weimar. 18th century. Amati model. Good work. Golden varnish.

ASKEY, SAMUEL, London. About 1825—40.

ASSALONE, GASPARE, Rome, 18th century. Said to be good work.

AUBRY, NEVEU, Paris. Nephew and successor of Aldric, whose business he took over in 1840.

BACHELIER, Paris. About 1788.

BAFFO, GIAN-ANTONIO, Venice. 1630.

BAGOLETTO, ANTONIO, Padua. 1782.

BAINES, London. 1780.

BAJONI, LUIGI, Milan. 19th century.

BAKER, F., London, 1696. An old viol maker, whose instrument bearing above date, at present owned in Paris, is described as possessing a ravishing quality of tone.

BAKER, JOHN, Oxford, 1648—88. Another old viol maker.

BALCAINI. An Italian maker about 1760 who copied Amati.

BALDANTONI, GUISEPPE, Ancona. 19th century.

BALLANTINE, Edinburgh. About 1850. Comparatively poor work.

BANDL, JOSEPH, Oiffern. 1765.

BANTIS, JEAN, Mirecourt. About 1730. Fairly good work.

BARBANTI-SILVA, FRANCESCO, Correggio, 1850. Violins. Made also a number of double basses.

BARBE PÈRE, J. An old French maker of no great merit. He also made 'cellos.

BARBEY, GUILLAUME, Paris. 18th century. Viol maker.

BARNES, ROBERT, London. About 1780—1823.

Became partner in the firm Norris and Barnes, which subsequently became R. and W. Davies and is now Withers.

BARTON, G., London. About 1810.

BARBIERI, PIETRO, Mantua, 1864.

BARBIERI, GUISEPPE, Mantua, 1879.

BARALDI, ALFONSO, Modena, 1879. Violins.

BARALDI, GIOVANNI, S. Felice, 1766. 'Cellos.

BARACCHI, V., S. Martino. 19th century. Violins.

BARBIERI, FRANCESCO, Verona, 1695. After the style of Andreas Guarnerius.

BASSI, A., Scandiano. 19th century. Chiefly a maker of 'cellos.

BASTOGI, GAETANO, Leghorn. 18th century. Chiefly lutes and guitars.

BATTANI, ANTONIO, Frassinoro. 19th century. Chiefly repairs, but also makes violins.

BAUD, Versailles, 1796—1810.

BAUR, CARL ALEXIS, Tours, 1789—1810. This maker tried to abolish the tail pin.

BAUSCH, C. A. LUDWIG, Leipsic. Born 1815, died 1873. Pupil of Fritsche, Dresden. Had also two sons, Ludwig and Otto, who carried on the business.

BECKMANN, S., Stockholm, 1706.

BEDLER, NORBERT, Wurtzburg. 1723—50. Chiefly viols.

BELLON, J. F., Paris, 1832. Invented a new mute. The one for the 'cello was adjusted by a pedal.

BELCIONI, ANTONIO, Italian, 1663.

BELLONE, PIERANTONIO, Milan, 1690. Old viol maker.

BELLVILLE, Paris, 1828. Violins. Tried new forms unsuccessfully.

BELVIGLIERI, GREGORIO, Bologna, 1742. Violins very well made.

BENTE, MATTEO, Brescia, 1570—1600. Lutes and guitars chiefly.

BENDINI, G. B., Italian, 1668. Violins.

BENECKE, S., Stockholm, 19th century. Violins

BERATTI, Imola. 19th century. Violins.

BERGE, Toulouse. 1771. Viols.

BERETTA, FELICE, Como, 1784. Calls himself a pupil of "Joseph Guaragnino." Poor work. Yellow varnish. Wretched wood.

BERTASIO, LUIGI, Piadena. 18th century.

BERTI, G., Fiumalbo. 19th century.

BERTRAND, N., Paris, 1701—35. Viols.

BESANCENOL, Dijon, 1776. Violins.

BESSARD, LOUIS, Paris, 1753. Dean of the Violin Makers' Guild for that year.

BEVERIDGE, W., Craigh, Aberdeen. Modern.

BIANCHI, N., Nice. Modern. Native of Genoa. Formerly in Paris. Chiefly repairs, but also new violins. Died in Nice.

BINDERNAGEL, Gotha and Weimar. Associated with Otto and Ernst in Gotha. Subsequently with Otto in Weimar. Ordinary workman.

BITTNER, DAVID. Another modern Viennese restorer.

BIRMETTI, G. B., Florence. About 1770. Employed fairly good wood and varnish. Stradivari model.

BIZAN, Brussels, 1749.

BLAIR, J., Edinburgh, 1820.

BLAISE, Mirecourt, 1820.

BLANCHARD, P. F., Lyons. Born at Mirecourt, 1851, where he learnt his calling. Afterwards worked with the Silvestres in Lyons. Began on his own account 1876. Red oil varnish and well made.

BOCQUAY, Lyons. 16th and 17th century. Not to be confounded with Jacques Boquay, Paris.

BODIO, G. B., Venice, 1792.

BOFILL, S., Barcelona. About 1720. Good maker who copied J. Guarnerius.

BOIVIN, CLAUDE, Paris, 1744—52. A good maker who was Dean of Makers' Guild for the latter year.

BOLELLI, Bologna. 19th century.

BOLLES, London. An early viol maker. 16th or 17th century (1675).

BOMBERGHI, LORENZO, Florence. 17th century.

BONO, G., Venice. 18th century.

BONORIS, C., Mantua, 1568. School of Dardelli.

BONVICINI, Phillip, Spilamberto, 1790. Chiefly a repairer.

BOOM, PIERRE, Brussels, 1758—73.

BOOTH, WILLIAM, Leeds, 1779—1857.

BOOTH, W., JUNR., Leeds, 1838—1856.

BORBON, CASPER, Brussels, 1689. Viol maker, and also violin, tenor, and double basses, very early style. Yellow varnish.

BORELLI, ANDREA, Parma, 1746. Violins, Guadagnini style.

BORGOGNONI, Senigallia, 19th century. An amateur maker of double basses who had some success in Italy.

BORLON. (See Porlon).

BORTOLOTTI, (or Bertolotti) LUIGI. Careful, modern Milanese style of work. Yellow varnish inclining to orange. Time about 1810 or 1820.

BOTTE, D. I. B., Brescia, 1770.

BOUSSU, Eterbeck-les-Bruxelles, 1750—1780. Good work. Amati style. Yellow orange varnish.

BOUCHER, London, 1764.

BOULLANGIER, London. Modern.

BOUMEESTER, JEAN, Amsterdam, 1637. Good maker. Yellow varnish.

BOURBON, CASPAR, Brussels, 1601—1692. Chiefly repairs.

BOURBON, PIERRE, Brussels, 17th century. Made a very large number of violins, tenors, and double basses.

BOURDET, JACQUES, Paris. Another Dean of the Parisian Violin Makers' Guild for 1751.

BOURDET, SEBASTIEN, Mirecourt. Early 18th century. A good maker.

BOURGARD, Nancy. A maker after the style of Medard.

BOURLIER, LAURENT, Mirecourt. Born 1737. Died 1780.

BRAGLIA, ANTONIO, Modena, 18th century. Violins and bows.

BRANDIGLIONI, Brescia, 18th century.

BRANDL, K., Pesth. Modern.

BRANZO-BARBARO, FRANCESCO, Padua, 1660.

BRELIN, N., Grum, 1690—1753.

BRENSIUS, GIROLAMO, Bologna, 16th century. Viol maker.

BRESA, FRANCESCO, Milan. About 1708. Not particularly good work.

BROSCHI, CARLO, Parma. End of 18th, beginning of 19th centuries. (1744.)

BROWN, JAMES, London. Born 1770. Died 1834. Style of Kennedy.

BROWN, JAS., London. Son of preceding. Born 1786. Died 1860. Ordinary work.

BROWNE, JOHN, London. Middle of 18th century. Amati style. Good work, but poor varnish.

BROWN, A., London, 1855.

BRUGÈRE, FRANCOIS, Mirecourt. Born 1822. Died 1874.

BUCHSTADTER, Ratisbon, 18th century. Stainer copies; not particularly fine.

BUDIANI, G., Brescia, 15th and 16th century. Lutes and viols.

BUONFIGLINOLI, P. F. di L., Florence, 1653.

BUSAS, DOMENICO, Venice, 1740.

BUSSETO, G. M. del, Cremona, 1540—1583. Viols and perhaps violins.

BUTHOT, Mirecourt. Modern.

CABROLI, LORENZO, Milan, 1716.

CABROLY, Toulouse. About 1747.

CABASSE, Paris. Ordinary class of work.

CAESTE, GAETANO, Cremona, 1677.

CAHUSAC, London. About 1788. Common work. Varnish frequently gone almost black.

CALCAGNO, BERNARDO, Genoa, 1720—1750. A fine maker. Varnish of a reddish amber tint. Model Stradivari. Tickets run, "Bernardus Calcanius fecit Genuæ, anno —."

CALONARDI, MARCO, Cremona. 17th century.

CALOT. A native of Mirecourt, who worked in Paris for Clement, and in 1830 entered into partnership with Augière, already mentioned. He was a finished workman.

CALVAROLA, BARTOLOMMEO, of Torre Baldone (Bergamo), 1753—1767. Of the early Cremonese type, with the Amati style of arching. Medium work. It is said that he also dates from Bologna. Small scrolls.

CAMILLIO, D., Cremona, 1755.

CAMPLOY, J., Verona. Modern.

CAPO, Milan, 1717. His work is marked with a "spread-eagle."

CAPRARI, FRANCESCO, Rolo, 1846.

CARCANIUS, Cremona. 16th century. His tickets are printed on parchment.

CARDI, LUIGI, Verona. 19th century.

CARRÉ, ANTOINE, Arras. 18th century. An old viol maker.

CARLO, J., Milan, 1769.

CARLOMORDI, CARLO, Verona, 1654.

CARL-ISSEP, Milan, 1800.

CARON, Versailles, 1777—85. He was a court maker, in the reign of Louis XVI., and was patronised by the ill-starred Marie Antoinette. At least, his tickets lead one to suppose so. Three years after this unfortunate lady's husband succeeded to the throne, Caron was in the Rue Royale, Versailles, and he calls himself "Luthier de la Reine." He held this position until 1785, when he was in the Rue Satory. After this date we hear no more of him. A couple of years later, the pre-revolutionary troubles began, and by-and-by, the court

of Versailles vanished for a time. Caron was a good maker. Brown varnish.

CARTER, JOHN, London, 1789. This maker was one of those whose instruments went into the shop of Betts, and helped to swell the fame of that dealer, but not greatly.

CARY, ALPHONSE, London. Modern.

CASINI, ANTONIO, Modena, 1630—1690. A maker of considerable importance, who is celebrated over a large part of Italy for his work. His model is not unlike that of Rugier of Cremona, and his varnish of a somewhat dull, cherry brown. He made a very large number of cellos and double basses, which are exceedingly popular in Italy, and sought after with some eagerness. His corners are elegant, the sound holes pretty correctly designed, while the tone of his violins is brilliant and sweet generally, and in some very full. His inlay is sometimes a composition which appears to have been put into his commoner work. The quality of the wood varies considerably, but on the whole he is a good maker.

CASSANELLI, GIOVANNI, Ciano, 1777.

CASSINI, ANTONIO, Modena, 18th century. Probably a descendant of the previously mentioned maker of the same name. His tickets are printed, and run, "Antonius Cassinus fecit Mutinæ anno." "Muttinæ" or "Mutinæ" is the Latin form of "Modena."

CASTELLANI, PIETRO, Florence. Born about 1760. Died 1820. A good maker of violins and guitars.

CASTELLANI, LUIGI, Florence. Born 1809. Died 1884. Son of preceding. He was a fine repairer of violins, and a restorer. It is not known that he made any, but he made many firstclass guitars; he was a capital doublebass player.

CASEANI, GIOVAN-PIETRO, Venice. About 1658. A maker who copied Amati and Andrew Guarnerius.

CASTENDORFER, MELCHIORRE DI STEFANO, Erfurt. 15th century. Old viol maker.

CASTENDORFER, MICHELE DI STEFANO, Erfurt. 15th century. Old viol maker.

CATENAR, ENRICO, Turin. About 1671. This maker is called a pupil of Cappa.

CATTENARO, Pavia. About 1639. A maker of basses and viols.

CATIGNOLI, GUISEPPE, Milan. 19th century.

CAVALORIO, Genoa, 1725.

CAVALLINI, LUIGI, Arezzo. 19th century. Viol maker

CAVANI, GIOVANNI, Spilamberto. 19th century.

CAUSSIN, F., Neuchatel. 1860—81. Violins of Italian style.

CELLINI, GIOVANNI, Florence. 15th century. This was the father of the illustrious Benvenuto Cellini, whose testimony regarding his parent's skill in the art of making string instruments is of a very conclusive character. He says that his father "had the reputation of making violas of rare beauty and perfection—the finest that had ever been seen." Giovanni Cellini died in Florence in 1527 or 1528. He was also a musician of a kind, and in some favour with ecclesiastics in authority. He was born about the middle of the fifteenth century, and it does not appear to me to be unlikely that he was a professional maker.

CELONIATO, FRANCESCO, Turin. About 1715—25.

CELONIATI, GIAN-FRANCESCO, Turin. About 1730. He is said to have been a good copier of Amati, with

yellow varnish. In Italy they describe his work as of the school of Cappa. His ticket runs, "Joannes Franciscus Celoniatus fecit Taurini. Anno 1732," this being the only known inscription of this maker. It is not unlikely that he was a son of the preceding.

CERIN, MARCANTONIO, Venice. A pupil of Bellosio in Venice. This information is derived from a ticket which runs, "Marcus Antonius Cerin alumnus Anselimi Belosij fecit Venetiæ anno 1793."

CERVELLA, GIOVANNI, Italian. 18th century.

CHALLONER, THOMAS, London. About 1750. High Stainer model. Brownish yellow varnish.

CHAMPION, RENÉ, Paris. About 1735. This maker appears to have been a pupil or imitator of Boquay. The work is of that style, and well finished. Varnish of same character as Boquay's. His ticket runs, in one case, "René Champion, rue des Bourdonnois, à Paris."

CHAPPUY, NICOLAS AUGUSTIN, Paris, 1762—94. This maker made some very excellent instruments, but he is also responsible for a number of poor specimens. The initial N. is branded on the button, and nothing else indicates, in many cases, the maker's name. Some tickets which he used bear the inscription, luthier to Her Royal Highness the Duchess of Montpensier—in French, of course, namely, "luthier de S. A. R. la duchesse de Montpensier." He employed a yellowish spirit varnish mostly—of poor quality.

CHARDON, JOSEPH, Paris. Modern. This maker is a son-in-law of George Chanot père of Paris, to whose business he succeeded in 1872. The firm is known as Chardon-Chanot.

CHAROTTE. A native of Mirecourt, who worked in Rouen from 1830 to 1836.

CHASTELAIN, MARTIN, Warwick, Flanders, 1580. Vio maker.

CHERPITEL, NICOLAS EMILE, Paris. Born in Mirecourt, 1841. He became a workman with Gand Frères in Paris in 1850, left in 1873, and started on his own account. His tickets run "Nicolas-Emile Cherpitel, in Paris, 13, Faubourg Poissonnière, N.E.C." His first address was in the Rue Saint-Denis.

CHEVRIER, ANDRÉ AUGUSTIN, Brussels. Born in Mirecourt, this maker had a good training. His violins have mostly a good outline; solid, and not unlike Lupot's best style, but heavier. The corners are full, and the sound holes well designed. The scrolls are also good. Indeed, if the tone were equal to the general work they would be excellent instruments. The wood chosen is of fine quality, and nothing seems to be wanting but fine tone. His varnish is a red orange, sometimes webbed all over like *Vernis-Martin*.

CHIARELLI, ANDREA, Messina, 1675—99. An old lute player, and improver of the instrument to such an extent as to claim for him a place.

CHIAVELLATI, DOMENICO, Lonigo, 1796. A viol maker.

CHIOCCHI, GAETANO, Padua, 1870. A good maker and repairer.

CHRISTA, JOSEPH PAUL, Munich, 1730—40. A maker of whom nothing appears to be known.

CHRISTOFORI, BARTOLOMMEO, Cremona or Padua claims him. He was living in the Amati household in Cremona in 1680, and was then thirteen

years old. This information is from a parish record, and is conclusive with regard to the date of his birth, namely, 1667. In a musical museum in Florence, there is a double bass with the following inscription written on the inside of the back, "Bartolommeo Cristofori Firenze, 1715," and it is not known whether he ever made any other instruments of the violin kind. It seems to me to be in the highest degree probable. This double bass is not a particularly fine instrument. It is generally supposed that this maker invented the piano, and, indeed, this supposition amounts almost to a certainty. A very interesting description of this phase of his career will be found in Sir George Grove's Dictionary, where the dates are all wrong, or in "Hipkin's History of the Piano," where the dates are equally wrong, as, indeed, all dating with regard to him prior to 1886 must be, seeing that the above parish record was only published then. It is said, for instance, that Prince Ferdinand, son of the Grand Duke Cosimo Medici III., visited Padua in 1687, and induced Cristofori then, or shortly after, to remove from Padua to Florence. If this is correct, Cristofori must have invented his piano and become famous throughout Italy when he was a very young man, about twenty years of age, say, not an impossible thing by any means, but showing that these valuable notices of him are now in need of revision. It is said that Cristofori died at the advanced age of eighty in 1731. He was really only sixty-four at this period, supposing the identity to be established. His name used to be spelt Christofori. In Italy it is Cristofori, and there they do

not appear to know anything definite with reference to the date of his death.

CINTI, GUISEPPE, Bologna, 1856. A maker and restorer, or repairer.

CIRCAPA, TOMASSO, Naples, 1735. Another of the same of no particular distinction.

CLARK, London. A mere name.

CLAUDOT, AUGUSTIN. An old French maker, who stamped or branded his name on the inside of the backs of his violins. The work is of a somewhat common character, with yellow varnish, but has a fairly good outline. He was also a maker of English guitars.

CLAUDOT, CHARLES. A Mirecourt maker of an earlier date than the preceding, but having similar characteristics.

CLEMENT, Paris, 1815 to 1840. This was a maker who, like our John Betts, made comparatively few violins himself, but employed first class men to do so, such as Georges Chanut père, Augière, Calot, etc.

CLIQUOT, LOUIS-ALEXANDRE, and HENRI. Two brothers not in partnership, but who were successively deans of the Paris Violin Makers' Guild for the years 1756 and 1765 respectively. It appears to be their only distinction.

CLEINMANN, C., Amsterdam, 1671—88. An old viol maker.

CLUSOLIS, ANTONIO DE, Clausen, 1784. This was a fine double bass maker of the Tyrolese school; who worked in Roveredo. He was probably a native of Clausen, a small town on the Trent, so small, that it consisted of one narrow street in his time, so narrow,

that people could shake hands across it through their open windows. The wonder is that he ever was able to make a double bass in such circumscribed surroundings, or that, having made one, he ever was able to get it out of the street. Perhaps that was the reason he followed the course of his native stream, through its magnificent scenery down to Roveredo, where he was in the society of a busy, prosperous, commercial people, who, no doubt, largely bought his instruments. His is, at any rate, evidently fine work, of a grand model, and he used the following inscription, "Antonius De Clusolis faciebat Roboreti opus," then follows the number of the work in Roman numerals. Although he is of the Tyrolese schools, his style makes it quite clear that he was acquainted with the work of Stradivari. His inscription is a corroboration of this, if there were no other. Stradivari, as I have elsewhere pointed out, was the first to use the historical tense, "faciebat." Here we have Antonio of Clausen copying Antonio of Cremona, in even this small point. But he copies him in greater as well.

COCCO, CRISTOFORO, Venice. About 1654. An old lute and viol maker.

COLE, T., London, 1690.

COLLICHON, MICHEL, Paris, 1693. An old French viol maker.

COLLIER, SAMUEL, London, 1750.

COLLIER, THOMAS, London, 1775.

COLLIN, CLAUDE-NICOLAS, Mirecourt. Died in 1865. The father of the better known maker Collin-Mezin.

COLLIN-MEZIN, CHARLES JEAN BAPTISTE. Born in

Mirecourt in 1840. Was taught by his father, the preceding maker. He went to Paris in 1868. There appears to be little doubt that he has made a number of instruments of a high character, and which have been examined and reported upon by various artistes very favourably. Those which it has been my good fortune to see and try, were probably not of the same class. They were, however, artistically made instruments of good outline and appearance.

COMUNI, ANTONIO, Piacenza, 1823.

CONTURIER. A French common maker. Yellow varnish.

CONWAY, WILLIAM, London, 1750.

CORDANO, JACOPO FILIPO, Genoa. A ticket of his runs, "Jacobus Philippus Cordanus fecit Genuæ, anno sal, 1774."

CORNELLI, CARLO, Cremona. His ticket runs, "Carolus Cornelli fecit Cremonæ, anno 1702."

CORSBY, Northampton. About 1780. Made double basses. There was George Corsby in London, a dealer chiefly.

CORTE, DALLA, Naples, 1881.

COSTA, Genoa. 19th century.

COSTA, AGOSTINO, Brescia. 17th century.

COSTA, MARCO DALLA, Treviso, 1660. Imitated the style and varnish of A. and H. Amati.

COSTA, PIERANTONIO DALLA, Treviso and Venice. He copied Amati also.

COSTA, PIETRO DALLA, Treviso. This member of the family also copied Amati brothers, using, like the others, an amber coloured varnish of fine quality.

CRAMOND, C., Aberdeen, 1821—34.

CRASK, GEORGE, Manchester. A prolific maker of copies of the classical schools. His period ranges from about 1826 onwards. He made for the Forsters, Dodd, and Clementi, and generally for any firm to whom he could sell. Much of his work is said to be very clever, and in a circular issued by his successor in business, Mr. Crompton, it is stated that he made over 2,000 violins, 250 tenors, 250 'cellos, and 20 double basses. It has not been my good fortune to see one of these to my knowledge, although, I have no doubt, I have seen many of them in my ignorance.

CRISTONI, EUSEBIO, Modena, 19th century.

CROWTHER, JOHN, London, 1760—1810.

CRUGRASSI, VINCENZO, Florence, 1767.

CUCHET, GASPARD, Grenoble, 1729.

CUNAULT, GEORGES, Paris. Born 1856. Learnt his business in Paris and worked for Miremont from 1874 to 82, and afterwards for himself.

CUNY, Paris. 18th century. Common work. Branded inside of back "Cuny à Paris."

CUTHBERT, London. 17th century. Good wood, flat model, dark varnish.

CUPPIN, GIOVANNI. An old Italian viol maker, yellow varnish.

CUYPERS (See Kœuppers).

DAITLANST. A maker whose habitat, style and date are quite unknown.

DANIEL, Antwerp. A famous old maker of double basses.

DARCHE, Aix-la-Chapelle. Copies of the classical masters.

DARCHE, C. F., Brussels. Modern.

DARDELLI, FRA' PIETRO, Mantua. This maker was alive in 1493—1497, and a member of the Franciscan Convent, Mantua. The latter date was ascertained from an instrument of Dardelli's in the possession of a painter named Richard in Lyons, about 1807. It was a highly decorated lute. This instrument seems to have disappeared, and all that was known of Dardelli was founded upon it. A few years ago, however, a document dated 1493 was found to contain a reference to a magnificent quartet of larger instruments, which excited the utmost enthusiasm in the writer. Some of these large viols, etc., are in public and private museums, and in some cases, they show rather coarse work, which is accounted for by the supposition that just then there was a kind of *renaissance* in this tribe of musical instruments, and a new departure taken to a certain extent. He also made rebecs, lutes, and viols, which are lovely works of art, and decorated in gold, silver, enamel, ivory, and ebony.

DAVID, Paris. About 1730. Ordinary work.

DAVIDSON, HAY, Hantly, 1870.

DAVINI, GIUSTO, Lucca, 19th century.

DAVIS, RICHARD. A workman with Norris and Barnes, and ultimately became partner with the following.

DAVIS, WILLIAM, London. The firm then became R. and W. Davis, Coventry Street, and is now Withers and Co.

DEARLOVE and FRYER, Leeds. About 1840.

DEARLOVE, MARK, Leeds, 1828.

DEARLOVE, MARK, W., Leeds. Modern.

DE CANÜS NUNZIO. An old Italian professor who, in the end of the 18th century, endeavoured to equalise matters between good and bad fiddles by scraping the wood out of the fine ones. In this regard he advertised himself as a kind of public benefactor, and offered his services to any one who wished them. It is as well to add, however, that he was under the impression that he was improving the old ones. How long he had been at large is not known, and, of course, no estimate can be formed of the number of instruments which had passed through his hands, or been scraped by him, but when last heard of, he was a contributor to the *Tuscan Gazette*, and his latest offer appears in the issue of that newspaper of 7th November, 1789, when, fortunately, he was at "an advanced age."

DECOMBLE, AMBROISE. See "Comble, Ambroise de."

DECONER, MECHAËL, Venice, 18th century.

DECONET, ANDREA, Venice, 1785.

DECONET, MICHELE, Venice, 1769—71.

DECONET, MICHELE, Padua, 1722—69.

DECONETI, M., Venice, 1742.

With regard to these five makers there is really no information. "Michaël Deconer fecit Venetiæ, An. Dom., 17—," is the supposed ticket of one, and "Michele Deconet fecit Venetiis, anno 1754," is the supposed ticket of another, but I have not seen an instrument by any one of them, and I am not acquainted with any person who has. Of course, the tickets may now and again be seen.

DECKERT, G. N., Grotbrutenback, 17th century.

DEFRESNE, PIERRE, Rouen. About 1731—1737. This maker has recently been included among violin makers, not because any violins of his have been discovered, but because he had a dispute with the members of the Rouen guild of makers. He was a master of the Paris Guild, and had advertised himself as such when he settled in Rouen in 1731. This raised the ire of the local guild, and they prosecuted him. Ultimately the quarrel was arranged by Defresne paying a sum of money to be admitted to the Rouen Society.

DEGANI, EUGENIO, Montagnani, 19th century.

DELANY, JOHN, Dublin, 1808. A maker who used a curious ticket occasionally, "Made by John Delany in order to perpetuate his memory in future ages. Dublin, 1808. Liberty to all the world black and white."

DELAUNAY, Paris, 1775. A vielle maker.

DELANNOIX. A Belgian maker in 1760.

DE LANNOY, H. J., Lille. About 1747. A very good maker, and probably the same as the preceding, whose name may have been so mis-spelled.

DELEPLANQUE, GERARD, Lille, 1766—70. An artistic maker who employed a reddish tinted amber coloured varnish.

DELLA CORNA, GIOVAN PAOLO, Brescia, 16th century. A maker mentioned by a writer named Lanfranco, but who is not known to any other.

DENNIS, JESSIE, London, 1805.

DEROUX, SEBASTIEN AUGUSTE. Born in Mirecourt, 1848. His father was a maker there, and taught his son, who afterwards worked with Silvestre in Lyons for

three years. He became a soldier at the outbreak of the Franco-German war, returning to his business in 1873, this time with Miremont in Paris, and with whom he remained for eleven years. In 1884 he started on his own account. His ticket runs, "S. A. Deroux, 16, Rue Geoffroy-Marie, Paris"—with A. S. D. inscribed over the date.

DESPONS, ANTOINE, Paris, 17th century.

DESROUSSEAU, Verdun.

DEVEREUX, JOHN, Melbourne. Contemporary. This is the only maker in Australia whose name I have seen. He formerly worked for B. S. Fendt. He certainly had a splendid guide.

DICKESON, JOHN, 1750—80. Born in Stirling. It is not known where he learnt violin making, but his work has many of the fine points of Italian style. He was undoubtedly an artist, and his model was chiefly Amati. His instruments are dated both from Cambridge and London.

DICKINSON, EDWARD, London, 1750. An ordinary maker on Stainer lines, exaggerated as usual.

DIEL. The name of a family of violin makers, the different members of which date from about 1690 down to the present day. Nicolas, Martin, Nicolaus, Johann, Jacob. These all spell the name "Diel." Then Nicolaus, Louis, Friedrich, Johann, and Heinrich spell it "Diehl." They severally date from Mayence (Maintz) Prague, Frankfort, Hamburg, Bremen, and Darmstadt.

DIETZ, CHRISTIAN, Emmerich, 1801.

DIETZ, JOHANN CHRISTIAN, Darmstadt, 1805.

DIEULAFAIT, Paris, 1720. A viol maker.

DINI, GIAMBATTISTA, Lucignano, 1707. A maker of double basses chiefly.

DIONELLI, GAETANO, Mantua, 1869.

DITTON, London. About 1700. The "Small Coal Man"—a famous musical London personage of last century—had an instrument by this maker in his possession. Perhaps the similarity of the two names may account for the conjunction of maker and owner.

"A fiddle by Ditton,
Possessed by Tom Britton,
Is something to spend a small muse's small wit on."

Ditton was also a harp maker.

DOBRUCKI, MATTIA, Cracow, 1602.

DODI, GIOVANNI, Modena, 19th century. A maker of double basses.

DOLLENZ, GIOVANNI, Trieste, 1841.

DOMANSKI, ALBERTO, Warsaw, 1830—1850.

DOMINCELLI, Brescia, 18th century.

DOMINICELLI, Ferrara, 1695—1715. Amati models.

DOMINICHINI, A. E., Bologna, 1708—66. A maker and repairer.

DONATO, SERAFINO, Venice, 1411.

DONI, ROCCO, Florence, 1600—1660. A Florentine priest, who worked at instrument making, and was the father of the illustrious musical writer, Gian Battista Doni, who died in 1669. Rocco Doni made lutes and violins, and his son, G. B., invented the lira Barberina.

DOERFFLER, C. F. A German maker about the end of eighteenth century. A good kind of ordinary work.

DÜPFER, NICOLAUS, Maintz. A violin maker who taught Martin Diel, and whose daughter his pupil married.

DORANT, W., London. 1814.

DOSI, PIETRO, Bologna. 19th century.

DRINDA, GIACOMO, Pianzo. 18th century.

DROULOT, Paris. About 1788.

DROUOT, Mirecourt.

DUCHERON, MATHURIN, Paris. A maker in the early part of the 18th century.

DUIFFOPRUGCAR (or Tieffenbrucher), MAGNUS, Venice. About 1607—12. A lute and viol maker. This name appears in a variety of spellings and hails from various places. There is Dieffenbrucker of Padua, Tieffenbrunner of Munich, and Tieffenbrucher of Venice. Whether they represent the same establishment one cannot, of course, say. They all made the same class of instruments, and their dates run from about 1559 to about 1612.

DULFENN, A., Livorno (Leghorn) 1699.

DULIG, M. A Geman maker who copied Stainer fairly well about the middle of last century.

DU MESNIL, JACQUES, Paris. About 1655. An exceedingly artistic maker of the decorative class. Cherry-red varnish.

DUNCAN, Aberdeen, 1762.

DURAND, Mirecourt. 19th century.

DÜRFEL, Altenburg. 18th century. A maker of double basses which are highly praised.

DUVRARD, Paris, 1745. A viol maker.

EBERSPACHER, BARTOLOMEO, Florence. 17th century.

EBERTI, T. About 1750.

EDLINGER, T., Prague. About 1715. A fine maker. His instruments are chiefly on Stainer lines and covered

with an exceedingly good amber coloured varnish with a slightly red tinge.

EDLINGER, JOSEPH JOHANN, Prague. Son of the preceding and a good maker. About 1748.

EDLINGER, T., Augsburg, 18th century.

EESBRÆCK, JEAN VAN, Antwerp, 1585. An old lute maker.

EGLINTON, London. About 1800.

EHLERS, J., Vienna, 1825.

ESLER, J. J., Maintz, 18th century. A good old viol maker.

EMILIANI, FRANCESCO DE, Rome. Beginning of 18th century. Highly arched violins, having a light orange varnish. Very fine wood, and good finish.

ENGLEDER, A., Carlsruhe, 19th century.

ENGLEDER, A., Munich, 19th century.

ENGLEDER, L., Bamberg, 19th century.

ERTL, CARL, Presburg. Fine quality of varnish.

EVANGELISTI, Florence, 18th century.

EVANS, RICHARD, London, about 1750.

EVE, Paris, about 1788. Model somewhat high, deeply grooved around borders, good work, orange spirit varnish.

FABBRIS, LUIGI, Venice, 19th century.

FACINI, AGOSTINE, Bologna, 1732—42. This maker was a monk of the order of St. John of God in Bologna, and made several violins of good character, with a fine quality of varnish, Stradivari sound holes, and very excellent outline.

FALAISE, a French maker who copied Amati and

Stradivari, but where or when is not known. Good wood and yellow varnish.

FALCO, Cremona, 18th century. A so-called pupil and follower of Bergonzi.

FARINATO, PAOLO, Venice, 18th century. A fairly good maker, who followed the style of Santo Serafino, in wood and varnish.

FARON, ACHILLE, Ratisbon, about 1701.

FAUSTINO, Lucca and Modena, 17th century.

FEBBRE, Amsterdam, 1762.

FELDEN, MAGNUS, Vienna, 1556. A viol maker.

FELDLEN, MAGNUS, Vienna, 1722. I am inclined to think this maker has only had a nominal existence on a ticket fabricated by some one who did not know the precise date of Magnus Felden's activity, and had not caught the exact spelling of the name. Still, it is only an inclination so to think. One can never be quite sure about these names, apart from conclusive documentary evidence. A great many of them are much alike, as in the case of our own nomenclature, and I have, therefore, preferred to leave them in the list without more than the present comment.

FERATI, PIETRO, Siena. About 1764. Somewhat common work, broad purfling, and thick, brown varnish.

FERET, Paris. About 1708. According to his own account of himself, this maker was a pupil of Medard, and the style of his work bears out the statement. He employed a brown varnish.

FERGUSON, DONALD, Huntly, 19th century.

FERGUSON AND SON, Edinburgh, 19th century.

FERRARESI, VINCENZO, San Felici, 1869.

FERRARI, AGOSTINO, Budrio, 18th century.

FERRARI, ALFONSO, Carpi. About 1738. A maker of double basses.

FERRARI, CARLO, Siena. About 1740. Violins.

FERRARI, G. B., Modena, 19th century. Violins and guitars.

FERRI, PRIMO, Mirandola, 1848—51.

FEURY, FRANCOIS, Paris, Dean of the Violin Maker's Guild for 1757.

FEVROT, Lyons. About 1788.

FEYZEAU, Bordeau, about 1760. The instruments of this maker are well made. The varnish is a sort of weak brown, but the work is very good under it, the sound holes being well designed, and the corners elegant.

FICHER, GUISEPPE, AND CARLO, Milan. These makers sometimes spell their name "Fiscer," and both spellings are found on tickets, namely, "Guiseppe e Carlo fratelli Ficher fabbricatori di strumenti in Milano vicino alla Balla," and "Guiseppe, Carlo fratelli Fiscer fabbricatori d'instrumenti in Milano Vicino alla balla." They were German by origin, and it is possible that they may have modified the spelling to suit Italian pronunciation. Their work is well made, with varnish of fine, amber tint, having a light tinge of red.

FICHT, J. U., Mittenwald, 18th century.

FICHTL, MARTIN, Vienna, about 1750. A good maker.

FICHTHOLD, HANS, about 1612. A lute maker.

FICKER, JOHANN CHRISTIAN, Neukirchen, about 1722. Highly arched violin, somewhat ordinary looking.

FICKER, JOHANN GOTLIEB, probably also Neukirchen. About 1789.

FILANO, DONATO, Naples. About 1782. A general maker of violins, mandolines, and guitars of very refined taste and skill in decorative work.

FILANO, LUIGI, Naples. About 1859. Similar work, but chiefly guitars.

FILLE, LA, a French maker of the 18th century, whose scrolls are cut into shapes of animal's heads and human faces.

FILIPPI, FILIPPO, Rome, 19th century.

FINDLAY, J., Padanaram, 19th century.

FINER, FRATELLI (Finer Brothers), Milan, 1764.

FIORI, AMILCARE, Casinalbo, 19th century.

FIORI, ANTONIO, Modena, 19th century.

FIORI, GAETANO, Modena, 19th century.

FIORILLO, GEO., Ferrara. About 1780. This maker's instruments are highly arched, and a little after the style of Stainer. His basses are good.

FIORINI, RAFFAELLO. Born in Pianoro. This maker is somewhat interesting. When a child, a friend of the family named Jadolini, who had a brother a violin maker, used to make little fiddles for the boy. This excited his attention, and he began to make them himself. As time passed, the interest in the subject increased, and by and by (1867) he went to Bologna, and worked and studied there for some years, and finally opened a shop there. His son is

FIORINI, GUISEPPE, born in 1867. He showed the same instincts as his father, but the latter gave him a fairly good education first, and then, when the lad was

about sixteen, he put him in the shop, and taught him all he knew. They now enjoy a good repute, and gained prizes at the exhibitions of Milan and Turin.

FIRTH, G., Leeds, 1836.

FISCHER, J., Landshut, 1722. The solitary relic of this maker appears to be a specimen of the one-stringed instrument called the marine trumpet. It is in the museum of the Society of the Friends of Music in Vienna, and bears above date.

FISCHER, ZACHARIE, Wurtzburg, 1730—1812. Not so much a violin maker as he was a violin baker, from a mistaken notion that it matured the wood.

FLETTÉ, BENOIST, Paris, 1763. Dean of the Paris Guild of Violin Makers for this year.

FLEURY, BENOIST, Paris, 1755. Dean of the Violin Makers' Guild for this year. There is a bass viol of his of the same year in the museum of the Paris Conservatoire.

FLORENTIUS, FIORINO, Bologna, 1685—1715.

FLORENUS, GUIDANTUS, Bologna, 1716.

FLORENUS, ANTONIO, Bologna.

FLORENUS, GUIDANTUS GIOVANNI, Bologna, 1685—1740.

There is considerable confusion with regard to these four Bolognese makers. The inscriptions on tickets vary in the most distracting, and, at the same time, the most amusing manner. Sometimes it is "Florentus Florinus," "Florentius Fiorino," "Florenus Florentus," "Florino Fiorenzo," and so on. The horticultural variations are very suggestive, and although they may all be variants of the same name, it will be as well if I confine

myself to the description of one specimen of work. I have no doubt, however, that there were three makers of this name in Bologna. The specimen I refer to is a viola da gamba of beautiful wood and beautiful carving, and shows transparent golden varnish, and the most exquisite workmanship. There may be violins by one or other of these makers. I cannot say that I have seen any at all approaching the style or intelligence of the work visible on the viols bearing the name.

FONTANELLI, GIO. GUISEPPE, Bologna, 1739—72. A lute maker of exquisite taste in decoration.

FORADORI, GIOVANNI, Verona, 1855. Violin maker.

FOURRIER, FRANCIS NICOLAS, Mirecourt, 1784—1816. Violins.

FRANCK, GHENT, 1800—1830. This maker was a sculptor, and a clever repairer of violins, but made few, if any, new instruments.

FRANCOIS, Paris, 1755. A viol maker.

FRANKLAND, London, 1785.

FRANZ, JACOB, Havelberg, 1748.

FREBRUNET, JEAN, Paris. About 1760. Well made instruments. Reddish varnish of fairly good appearance.

FREDI, FABIO, Todi, 1878.

FREY, (or Frei), HANS, Nuremberg. About 1450. A lute and viol maker. He was also a splendid performer on the lute, and was married to a daughter of the famous Albrecht Dürer. His last will and testament is in San Sebald. It is said that he also worked in Bologna.

FRITZ, HANS, Nuremberg. A mere name.

FRITSCHÉ, Leipsic. End of 18th century. A

reputedly clever maker, who was a pupil of C. F. Hunger of the same place.

FRYER, C., London and Leeds. Died about 1840.

FUX, JOHANN JOSEPH, Vienna, 17th century. Maker to the Austrian Court.

FUX, MATTHIAS, Vienna. A lute maker.

GAFFINO, JOSEPH, Paris, 1755. An Italian maker settled in Paris. He was dean of the makers' guild in 1766, and made instruments after the style of Castagnery. The firm was in existence as late as 1789, but was then carried on by the widow.

GAILLARD-LAJOUE, Mirecourt. About 1855, in which year he received a medal at Paris exhibition.

GALBANI, JACOPO, Florence. About 1600. An old viol maker.

GALBANI, PIERO, Florence, 1640. Son of preceding.

GALBICELLIS, G. B., Florence, 1757.

GALBUSERA, CARLO ANTONIO, Milan. About 1832. He was a retired military officer who attempted some improvements—as they were then called—on the existing shape of the violin. It is said that he had no knowledge of violin construction at all, but started his notion in conversation with some friends, and meeting, probably, with opposition to his views, set about making a fiddle on the lines which he projected. It turned out to be nothing new—an instrument with the corners rounded off, and somewhat after the style of the guitare. He thought it was more elegant, stronger and lighter than the Stradivari model, etc. This kind of experiment had been carried out before—fifty years

before—and had been found an idle one so far as concerned any *improvement* in either shape or tone. Nevertheless, just as in the case of previous experiments—and as will likely be the case in many future ones—there was a committee of professors and connoisseurs to pronounce a laudatory judgment on the result of Galbusera's efforts, and the instrument was exhibited in the town hall of Brera. The Milan Academy of Science awarded him a silver medal for the invention, and the *Leipsic Musical Gazette* published the usual gushing article filled with amazement that it had taken centuries to give this perfect form to the violin. In due time the amazement and the violin subsided, and Galbusera proceeded to construct others of a different model and heavier make, and he appears to have succeeded in improving the quality of tone of his *own* fiddle—which was, without doubt, a highly meritorious act, as they gave him another medal. I fancy I should have myself condoned an award like that. But Stradivari was still untouched, and perhaps Galbusera's conscience told him so, for in spite of his medals—he had in all three—he began experiments with chemicals for the purpose of extracting the gummy substance from the wood. *Facilis est descensus Averni*, and from this point we hear no more of him. He made violas and 'cellos—a few—on the same system, and, if he made them himself, he was no doubt, a handy man, but perhaps he merely “invented” them—as his fellow professionals sometimes invent “flying machines”—and got other people to make them for him. He died in 1846.

GALERZENO, Piedmont, 1790.

GALLAND, JEAN, Paris, 1744. A dean of the Paris Violin Makers of this year.

GALLIARD, C., Paris. About 1850. Good style. Red varnish.

GALTANI, ROCCO, Florence. 17th century.

GALRAM, JOACHIM JOSEF, Lisbon, 1769.

GANZERLA, LUIGI, San Felice, 1861. Violin maker.

GARANI, M. A., Bologna, 1685—1715. A good maker.

GARANI, N., Naples. Also a good maker of a later date. Yellow varnish. Somewhat refined style with light edges, but rather deeply built.

GASPAN. An early viol maker of whom nothing is known but the name and nationality—Italian.

GATTANANI, Piedmont. Another mere name.

GATTINARA, ENRICO, Turin, 1670. Violin maker (?)

GATTINARA, FRANCESCO, Turin. About 1704. Early Guarnerius model generally. Well made instruments but too highly arched. Warm brown varnish.

GAULARD, Troyes. About 1835.

GAUTROT, Mirecourt.

GAVINIES, FRANCOIS, Bordeaux. Some time in the early part of the 18th century. He removed to Paris in 1741. He was dean of the Paris Makers' Guild for the year 1762, although he never made other than common instruments. His son became one of the finest of French violinists and is well known among amateurs for his studies for the instrument.

GAZZOLA, PROSDOCIMO, Crespano. About 1822. A maker of double basses, and a good repairer.

GEIFFENHAFF, FRANZ, Vienna, 1812. Good work. Copied Stradivari. Branded F.G. on back.

GEMÜNDER Senr., GEORGE, Astoria, New York. Contemporary. Born at Ingelfingen in Wurtemberg in 1816. It appears that he learnt violin making early and had a great desire to work in Vuillaume's shop in Paris. After knocking about for a while in Presburg, Vienna, and Munich, he turned his steps towards Paris and, on the way, got employment in Strasburg, but on going to the establishment found the man was a maker of brass instruments. Gemünder had not brass enough for that, and was for a time a little upset, but one day while lying asleep in the English Park, he heard a voice saying to him "Cheer up Sam"—or words to that effect—and he cheered up. On the third day after this dream he received information from a friend who had written to Vuillaume on Gemünder's behalf to the effect that he was to go to Paris and see the great maker. This he did, and entered his employment, staying with him for four years, during which time he says he distinguished himself considerably. He then went to America where he has since remained. Some of his copies of the old masters are quite surprising in external appearance, and recall the work of Vuillaume himself at certain times when he imitated every little rift and scratch with such marvellous and questionable fidelity. Gemünder's two brothers were in America before him.

GEMÜNDER, AUGUST and SONS, New York. Contemporary. Another large establishment of violin makers whose instruments have been highly praised.

GEMÜNDER, GEORGE, Junr. A son of George, Senr.

GENTILE, MICHELE, Lucca, 1883. Violins.

GERANS, P., Cremona, 1614.

GERANIE, Turin. About 1750.

GERLES, Nuremberg. Old lute makers. 15th and 16th century.

GERONI, DOMENICO, Ostia, 1817.

GERMAIN, JOSEPH LOUIS, Paris. Born in Mirecourt 1822. Learnt business there. Went to Paris 1840, where he worked for Gand père. At his death went to Vuillaume whom he left in 1850, and returned to the Gands, where he remained until 1862, when he started for himself. He returned to Mirecourt in 1870 and died there same year. It is needless to say that he was a fine maker and that much of his work is to be found in Gand's and Vuillaume's.

GERMAIN, EMILE. Son of preceding. Born 1853, and sent in 1865 to Mirecourt to learn. He returned to Paris in 1867 to his father. At the death of the latter he became a partner with a M. Dehommis, an arrangement which ceased in 1882. Since this date in business alone.

GHERARDI, GIACOMO, Bologna, 1677. A maker of double basses of early style.

GIAMBERINI, GIOVANNI, Florence. About 1700. Guitars.

GIAMBERINI, ALESSANDRO, Florence. Son of preceding. A maker of violins and guitars.

GIANNOTTI, ACHILLE, Sarsanza, 1872. A repairer.

GIANOLLI, ANTONIO, Milan, 1731.

GIBBS, JAMES, London. A maker who worked for others, such as Gilkes, etc.

GIBERTINI, ANTONIO, Parma and Genoa, 1830—1845,

or later. Good maker, who copied Stradivari, and employed a red varnish of fine quality.

GIBERTONI, GUISEPPE (called Paninino), Modena, 19th century.

GIGLI, JULIUS CÆSAR, Rome, 1700—61.

GILBERT, N. L., Metz. About 1701. Viol maker.

GILBERT, SIMON, Metz. About 1737. Viol maker.

GIOFFREDA, B., Turin. About 1860.

GIORDANE, A., Cremona, 1735—40.

GIORGI, NICOLA, Turin, 1745.

GIRANIANI, Leghorn, 1730. Good maker. Fine yellow varnish, thin.

GIOVANNETTI, L., Lucca, 1855. Violins.

GIQUELIER, CRISTOFORO, Paris, 1712. Viol maker.

It is said that this maker had his instruments varnished in Japan.

GIRON, GIROLAMO, Troyes, 1790. Violins.

GINGLIANI. A 'cello maker of the 17th century.

GIULIANI, 1660. An old viol maker—Amati school.

GOTTARDI, ANTONIO, Treviso, 1878.

GOUFFÉ, Paris. A maker of double basses.

GRABENSEE, J. T. Düsseldorf. About 1854.

GRAGNANT, A. A Tyrolese maker. About 1780.

GRAMULO. Italian, about end of 17th century. This maker's name was first discovered in a novel by Dumas ! It was communicated to Count Valdrighi, who wrote to the late Gustave Chouquet, and asked if he ever heard of him. M. Chouquet set up inquiries, and a friend of his assured him that he had the actual instrument alluded to in the novel ! The great French writer makes his character say that Gramulo was highly

esteemed by Tartini, and on these circumstances is based the supposition that there was a maker of this name.

GRAND-GERARD. An ordinary French (Mirecourt) maker, of end of last century.

GRANDSON fils, Mirecourt. A maker who obtained a medal in 1855.

GRANZINI, Verona, 1620—25. Viol maker.

GRAY, J., Fochabers. About 1870.

GREFFTS, JOHANN, Füssen. About 1622.

GREGORJ, Bologna, 1793. Violins.

GREGORIO, ANTONIAZZI, Colle. About 1738.

GRENADINO, Madrid, 18th century. Violins.

GRIESSER, MATHIAS, Inspruck. About 1727. A viol maker.

GRIMM, CARL, Berlin, 1792—1855. This firm originally declined to make more than thirty violins per annum.

GRIMM, LOUIS and HELMICH. Same business, later.

GRIMALDI, CARLO, Messina, 1681. Said to be Cremonese in style.

GRISERI, FILIPPO, Florence. About 1650.

GROBITZ, A., Warsaw, 18th century. An imitator of Stainer.

GROBLIEZ, Cracow, 1609. A maker of 'cellos, it is said.

GROLL, M., Meran, 1800.

GROSSET, P. F., Paris. About 1757. This maker is described as a pupil of Claude Pierray, and to be an ordinary workman, using a bad model with very high arching, bad thicknesses, etc., and a common orange spirit varnish. He made 'cellos also.

GROSSI, GUISEPPE, Bologna. About 1803.

GRULLI, PIETRO, Cremona. Modern.

GUARMANDI, FILIPPO, Bologna, 1795.

GUASANT, F., French. About 1790.

GUDIS, HIERONIMO, Cremona, 1727. A viol maker of exquisite taste in decorative work. Varnish light golden orange. Beautiful wood.

GUERRA, GIACOMO, Modena, 1810. Violins, reddish brown varnish.

GUERRA. A family of this name settled in Cadiz as guitar makers.

GUGEMOS, Füssen, 18th century. This maker's name is spelled in several ways, Guggemos, Gugemmos, and as I have given it. His work is poor.

GUGLIELMI, G. B., Cremona, 1747.

GUIDANTUS, JOANNES FLORENTUS, Bologna. See "Florentis Florentus," etc.

GUIDANTI, GIOVANNI, Bologna. About 1740. I do not know anything about this maker. He appears to have been a maker of viols also, and his violins are said to be very tubby, and inartistic in several points.

GUSETTO, NICOLA, Florence, 18th century. This maker's instruments are very careful imitations of Stradivari.

HENSEL, JOHANN ANTON, Rochsburg. About 1811. At this date he invented a violin which he said he had invented before, namely, in 1801. He was a musician in the Duke of Schönburg's band. He wrote an article in the *Leipsic Musical Gazette* about his violin, but does not appear to have made any more of them.

HAFF, Augsburg, 17—.

HAMBERGER, JOSEPH, Presburg, 1845.

HAMM, JOHANN GOTTFRIED, Rome, 18th century. His instruments are of the decorated sort. Ivory borders, etc.

HARBOUR, London, 1785—6.

HARE, JOHN, London, 1700—20. Neat, artistic work. Somewhat prim-looking sound holes, and fine varnish.

HARE, JOSEPH, London. About 1720. Similarly good work.

HARHAM, London, 1765—85.

HARTON, MICHELE, Padua, 1602. A lute maker.

HARTMANN, Weimar, 18th century. One of the pupils of Ernst in Gotha. Poor work.

HASSALWANDER, JOHANN, Munich. About 1855. He made lutes, violins, zithers and guitars.

HASSERT, EISENACH, 18th century. Common work.

HASSERT, RUDOLSTADT, 18th century. Common work.

HAYDEN, JOHANN, Nuremberg, 1610. A sort of dealer.

HAYNES, FOUCHER and Co., London. This business has been in existence for many years, being first established by W. Haynes in the north of London, about the year 1859. They produce high class instruments at exceedingly moderate prices. Their chief model in violins, violas, and 'cellos is Stradivari, but they have also Amati, Guarnerius, and Maggini models as well. I have seen a large number of their instruments, and I can say that they deserved the highest praise in regard to tone, style of work, and finish.

HAYNES, JACOB, London. About 1752. An old

English West End maker, who used the Stainer model. One of his instruments was highly prized by the late Samuel Summerhayes, of Taunton. "Jacob Haynes, in Swallow Street, St. James', London, Fecit—" is the tenor of his ticket.

HEAPS, J. K., Leeds, 1855. A maker of 'cellos chiefly.

HEESOM, E., London. About 1748. Highly arched violins on the usually exaggerated lines, which were supposed to be Stainer's.

HEIDEGGER, Passau.

HELD, Beule, near Bonn. Modern.

HELDAHL, ANDREW, Bergen, 1851. Violins.

HEL, FERDINAND, Vienna. Modern.

HELMER, C., Prague, 1740—51. Good instruments. Varnish a brownish colour, of a warm tint. He was a pupil of Eberle.

HELMER, CARL, Prague. About 1773. Son of preceding. He also made lutes and mandolines.

HELMER, CARL, Prague. Later. Son of preceding.

HEMSCH, JEAN HENRI, Paris, 1747. Dean of the Violin Maker's Guild for this year.

HEMSCH, GUILLAUME, Paris, 1761. Dean of the Violin Makers' Guild for this year.

HENDERSON, D., Aberdeen. Modern. Very poor work. Common spirit varnish of a cold character, like an ordinary maple stain.

HENOC, JEAN, Paris, 1773. Dean of the Paris Violin Makers' Guild for this year. He also made zithers.

HESEN, GIACOMO, Venice. About 1506. A lute maker.

HESKETH, T. E., Manchester. Contemporary. A

pupil of Chanot of Manchester.' Violins, violas, and basses.

HETEL, G., Rome. About 1763. Lutes and guitars.

HENRY EUGÈNE, Paris, 1855. Violins.

HILDEBRAND, M., Hamburg, 1765—1800. Violins, violas, 'cellos, and double basses.

HILDEBRANDT, M. C., Hamburg, 1800. A repairer.

HILTZ, Paul, Nuremberg, 1656. A viol maker.

HIRCUTT, London. About 1600.

HOCHA, GASPARO DALL', Ferrara, 1568. A repairer.

HOCHBRUCKER, Donawerth. About 1699. Besides making some good violins he invented the pedals for harps.

HOCHBRUCKER, Donawerth, 1732—70. He was a nephew of the preceding, was a violin maker and also continued to improve the harp in the direction initiated by his uncle.

HOFFMANN, MARTIN, Leipsic, 1680—1725. A lute and viol maker who has become famous not only for his own special work, but also because he was the first to make the *viola pomposa* suggested by John Sebastian Bach. This was a five-stringed 'cello tuned to C, G, D, A, E. It did not succeed, although Bach wrote music for it.

HOFFMANN, JOHAN CHRISTIAN, Leipsic. Son of preceding. A lute maker.

HOFFMANN, IGNAZIO, Wulfelsdorf. About 1748. A violin, lute, and harp maker.

HOFFMANN, MARTIN, Leipsic. Another lute and viol maker, probably some relative, about same date as previously mentioned Martin.

HOFMANS, MATHYS, Antwerp, 1720—50. This

maker was very clever in imitating the Cremonese varnish. His instruments are also very well made, and covered sometimes with a fine golden varnish, and at other times with a dark red—very transparent. The tone of such violins of his as I have seen, does not, however, come altogether up to one's expectations.

HÖHNE, Dresden. Modern.

HOLLOWAY, J., London, 1794.

HOMOLKA, F., Kuttensburg. Modern.

HORIL, GIACOMO, Rome. About 1742.

HORENSTAINER, ANDREW.

HORENSTAINER, JOSEPH

HORENSTAINER, MATTHIAS } 1730 to present time.

HORENSTAINER, MARTIN

This is a trade firm in Mittenwald, Bavaria. For more than 150 years, there has been a representative, apparently, in existence. The instruments are in many cases fairly good.

HOSBORN, TH. ALF., London. About 1629. An old viol maker, a specimen of whose work was in the Paris Exhibition of 1878.

HUBER, JOHANN GEORGE, Vienna, 1767. Viol maker.

HULINSKI, Prague, 1760. Good maker. Warm brown varnish.

HULLER, AUGUST, Shœneck, 1775.

HUME, RICHARD, Edinburgh, 1535. The earliest known viol maker in Great Britain.

HUMEL, CHRISTIAN, Nuremberg, 1709.

HUNGER, C. F., Leipsic. Born in Dresden 1718. Died in Leipsic 1787. A fine maker. He was a pupil

of Jauch of Dresden and a worthy one of a worthy master. His instruments are Italian in style.

INSTRUMENTI, MARCO, DAGLI, Ferrara, 1541. A viol maker.

INDELAMI, MATTEO. A lute maker. Unknown either when or where.

JACOBI, Meissen. 18th century. Violins.

JACOBZ, HEINDRIK, Antwerp, 1693—1704.

JANCK, JOHANN, 1735. An old viol maker.

JASPERS, JAHN, Antwerp, 1568. A lute maker.

JAIS, ANTON, Botzen. About 1760.

JAIS, JOHANN, Botzen. About 1776.

JAUCH, Dresden. 18th century. A fine maker in the Italian style.

JAUCH, JOHANN, Gratz, 1740. A lute maker.

JORI, LEANDER, Sesso. About 1819.

JORIO, VINCENZO, Naples. 19th century.

JOSEPH, J., Vienna, 1764.

JULIANO, FRANCESCO, Rome. 18th century—about the beginning of it.

JULLIEN, LOUIS, ANTOINE, 1812—60. This was the great bandmaster, who, although not a violin maker, was one of those who invent fiddles. His idea was a violin tuned a fourth above the usual pitch. It never came to anything. It was to be the same size as the ordinary violin, which, probably, made it difficult to invent the strings.

KAISER, MARTIN, Venice. About 1609. A lute maker.

KÄMBL, JOHANN ANDREW, Munich, 1635—40.

KANIGOWSKI, Warsaw. About 1841. Besides being a violin maker, he also made bows.

KARB, Königsberg. A viol maker.

KEMBTER, Dibnigen, 1725. Violins of highly arched model.

KESSEL, ANTON, Breitenfeld. Contemporary. Violins.

KIRCHHOFF, A. W., Lopenaja, 1855. Violin maker.

KIRSCHSCHLAG. A Tyrolese maker. About 1780.

KITTEL, St. Petersburg, 19th century. A fine repairer, and also an exquisite bow maker.

KLEIN, A., Rouen. Modern. This establishment is under the management of M. Antoine Rubach of Mirecourt.

KLEINMANN, CORNELIUS, Amsterdam, 1671. Violin maker.

KLOSS, E., Bernstadt, 1855. Violin maker.

KNITTLE, JOSEPH, Mittenwald, 1791.

KNITTING, P., Mittenwald, 1760.

KNOOP, W., Meiningen. Modern.

KOHL, JOHANN, Munich. About 1599. A lute maker to the Bavarian court.

KÆUPPERS, JOHANN. The Hague, 1760—80. Has the reputation of being the finest of the Dutch. Thick varnish, but well made violins.

KOLB, HANS, Ingolstadt, 1666. A viol maker.

KOLDITZ, JACOB, Ruhmburg. Died 1796. The work of this maker is highly appreciated in Germany.

KOLDITZ, MATHIAS JOHANN, Munich.

KOLLIKER, H., Paris, 1789—1820. A repairer of great ability.

KRAMER, H., Vienna. About 1717. A viol maker.

KRINER, J., Mittenwald, 1786—91.

KUGLER, MAX, Munich. A violin maker.

KÜNTZEL, Berlin. Modern.

LAFLEUR and SON, London. Contemporary.

LAGETTO, LUIGI, Paris. About 1753.

LAINE, Paris. About 1773.

LAMBERT, JEAN NICOLAS, Paris, 1745. Dean of the Paris Violin Makers' Guild for this year. The business was carried on for a considerable time by his widow for about half a century after above date. Lambert made also viols, one of which is in the museum of the Paris Conservatoire. He branded his name on the side of this instrument, and used a ticket in his violins which runs, "J. N. Lambert, rue Michel-le-Comte Paris," surrounded with arabesque decoration, supported by a violin and lute.

LAMBERT, Nancy. About 1750.

LAMBERT, J. A., Berlin. About 1760.

LAMBIN, Ghent, 1800—30. Violin maker and repairer.

LAMY, J. THIBOUVILLE, Mirecourt and London. Contemporary.

LANCELOTTI, OTTAVIO, Barigazio. Modern. A maker of double basses.

LANCILLOTTO, JACOPINO, Modena, 1507—51. One of the oldest known of makers and dealers in viols and other musical instruments.

LANDI, PIETRO, Siena, 1774. Violins.

LANZA, ANTONIO MARIA, Brescia, 1650—1715. He was a contemporary of Stradivari, but copied Maggini, and other Brescian makers in what has been called a "slavish" manner. His instruments have not a good tone. He also made viols.

LAPAIX, Lille. Modern. Violin maker and medallist.

LAPREVOTTE, Paris, 1825—1850. He was an ordinary Mirecourt maker, and subsequently in Paris. Died in 1856.

LARNE, P. M., Paris, 1767. Dean of the Makers' Guild for this year.

LASKA, JOSEPH, Ruhmburg. Born 1738. Died 1805. He worked with Kolditz in Prague, but chiefly made mandolines and viols.

LAURENTIUS DETTO PAPIENSIS, Pavia. This was a distinguished old maker of the fifteenth and sixteenth centuries. He was a maker of all sorts, but his lutes and viols were highly-decorated musical instruments. He was patronised by Isabella D'Este, and carried on some correspondence with her in regard to different instruments, between the years 1496—1515.

LAVAZZA, ANTONIO MARIA, Milan, 1695—1708.

LAVAZZA SANTINO, Milan, 1718.

LEB, Presburg, 18th century.

LEBLANC, Paris. About 1772.

LECLERC, Paris, 18th century (1771). He was chiefly a repairer.

LECOMPTE, Paris. About 1788.

LEDUC, PIERRE, Paris. One of the most ancient Parisian makers. About 1646.

LE DHUY. About 1806. A French maker of the bowed lyre.

LEFEBVRE, Amsterdam, 1720—40. His model was Amati.

LEFEBVRE, Paris. About 1788.

LEI, DOMENICO, Formigine. About 1848. This was an amateur repairer of some skill.

LE JEUNE, FRANCOIS, Paris, 1764. Dean of the Makers' Guild for this year. There is a viol by him in the Museum of the Paris Conservatoire, and the name was in the trade until 1870, I believe, when it became extinct.

LEMME, Brunswick, 18th century. A maker, or dealer, who invented things for the fiddle. Among these was an improvement in working the upper table or belly, which does not appear to have been of any use. He also invented a mute. I know nothing about either.

LEMBOCK, G., Vienna, About 1873. He was a repairer.

L'EMPEREUR, JEAN BAPTISTE. Dean of the Makers' Guild for 1750.

LE LIÈVRE, Paris, about 1754. Made fairly good instruments. Yellowish orange varnish.

LEONI, FERDINANDO, Parma, 1816.

LEPER, DOMINILO, Rome. 19th century.

LE PILEUR, PIERO, Paris. About 1754.

LESCLOP, FRANCOIS HENRI, Paris, 1746. Dean of the Paris Makers' Guild for this year.

LESSELLIER, Paris, 1640—60. A lute maker of whom Gustave Chouquet has a good word to say.

LEVIEN-MORDAUNT, Paris, 1825.

LEWIS, EDWARD, London. About 1700. Good work good wood and varnish.

LIEBICH, JOHAN, Breslau, 18th century. A viol maker.

LIEBICH, ERNEST, Breslau, 1796—1862. Violins, harps, and guitars.

LIEBICH, GEOFFREY, Breslau, 18th century. Violins.

LIGHT, EDWARD, London. About 1798. A lute and harp maker.

LIGNAMARO, PIETRO, Mantua (San Martino). Died 1569. Lutes and zithers.

LIGNOLI, ANDREA, Florence. About 1681. Violins.

LIEDOLF, GUISEPPE FERDINANDO, Vienna, 18th century.

LINAROLO, VENTURA, Venice, 1514—20. An old lute and viol maker.

LIPP, MITTENWALD. About 1761. Violins.

LIPPETA, J. G., Neukirchen, 1771.

LIVORNO, VINCENZO DA, Leghorn, 1861. Violins.

LOCICERO, LUCIANO, Naples. About 1830. Chiefly guitars.

LOLIO, GIAMBATTISTA, Voltezza, 18th century. Violins.

LOLY, JACOPO, Naples. About 1727. Ordinary maker. Light yellow varnish.

LORENZI, G. B. DE, Vicenza. About 1878. Violins, and also organs.

LORENZINI, GASPARO, Piacenza, 18th century. Violins.

LOUVET, JEAN, Paris. Dean of the Makers' Guild for 1759. One of his viols is in the Paris Conservatoire Museum.

LOUVET, PIERRE, Paris. Dean of the Makers' Guild for 1742. One of his viols is also in the Paris Conservatoire Museum.

LOVERI, Naples. Modern.

LUCARINI (or Lucatini), Faenza. About 1803. A repairer.

LUDGE, GERONIMO PIETRO DE, Conegliano, 1709. A repairer. This maker is also called "Ludici." He was an amateur, it is supposed, from the ticket he used, a manuscript one. It runs, "Hieronymus Petrus de Ludice animi causa faciebat Conegliani, A.D." The inscription does not in any way justify such a conclusion.

LUGLONI, GUIESPPE, Venice. About 1777. An imitator of the Cremonese style.

LUPO, PETER, Antwerp. About 1559. Violins.

LUPPI, GIOVANNI, Mantua, 19th century.

MACINTOSH, Dublin. Said to be a pupil of Thomas Perry, Dublin. Macintosh published a work on the construction of the violin, and of this book it seems impossible to obtain a copy. It was issued somewhere about the year 1837. Macintosh is supposed to have died between that date and 1840.

MCGEORGE, Edinburgh. About 1800.

MAFFEOTTO, GUISEPPE, Roveredo, 18th century.

MAFFEI, LORENZO. An Italian repairer about end of 18th century.

MAGNO, FERRARA. A lute maker, middle of 16th century.

MAIER, A. F., Salzburg. 1746—50.

MALAGOLI, FULGENZIO, Modena, 1856.

MALDONNER, Fussen. About 1650. A maker of double basses.

MALLER, LAUX (or Luca), Bologna, 1415—1475. A famous old German maker of lutes.

MALLER, SIGISMUND, Bologna and Venice, 1460—1526. Another lute maker, also of German origin—judging, of course, only by the name.

MANN (or Man), Hans, Naples, 18th century.

MANDOTI, GUISEPPE, Piacenza, 1713. Violins.

MANNI, PIETRO, Modena. About 1827. Guitars, etc.

MANSIELL, L., Nuremburg. About 1728.

MANSIEDL, L., Wurzburg. About 1724.

MANTEGAZZA, CARLO, Milan, 18th century.

MANTEGAZZA, FRANCESCO, Milan, 1760.

MANTEGAZZA, PIETRO and GIOVANNI, Milan, 1737—800. This family of violin makers and repairers were distinguished in their day—chiefly, however, as repairers and restorers. There is a quartet of instruments by the brothers P. and G., which appear to be the only specimens of new instruments known to one or two writers, and the varnish on them is black. They, however, used all kinds of varnish, and when they did make fiddles they copied Amati, Stradivari, and Guarnerius—indeed, all sorts—even Stainer arching was not rejected. They were so famous in their day that all sorts of rubbishy, dirty fiddles have got ticketed accordingly.

MANTOVANI, Parma, 1850—83. A violin repairer.

MARATTI, Verona. About 1700.

MARCELLI (or MARCELLO), GIOVANNI, Cremona, about 1696. A maker of double basses. Large pattern and of powerful tone. A decorative maker who used inlay and carving. Inlay on sides sometimes.

MARCHETTI, ENRICO, Turin. 19th century. Violins

MARCHI, GIANNANTONIO, Bologna. About 1806. Violins. Highly arched. Beautiful wood. Varnish of a golden orange.

MARCO, ANTONIO, Venice. About 1700.

MARCONCINI, GAETANO, Ferrara. 18th century.

MARCONCINI, GUISEPPE, Ferrara. 18th century.

MARCONCINI, LUIGI, Ferrara and Bologna. It is said that this maker was a pupil of Omobono Stradivari. Gaetono and Guiseppe were his sons, and Guiseppe is reported to have been a pupil of Storioni. The instruments of the latter have a fair reputation but I am not in a position to speak of any of them.

MARCONI, ANTONIO, Conegliano. About 1878.

MARCUS, JOHANNES, Busseto, 1540—80. A viol maker.

MARIA, GIUESPPE DE, Naples. About 1779. Chiefly a maker of mandolines, etc.

MARIANI, ANTONIO, Pesaro, 1570—1646. School of Maggini.

MARINO, BERNARDINO, Rome, 1805. Violins.

MARIS, Ferenzuola. Violins.

MARQUIS, DE LAIR, Mirecourt. A 19th century maker of comparatively small interest. He made very big fiddles, and out of proportion. His sound holes are not so bad in the matter of design, but they are poorly cut and far apart. His margins are usually large, but vulgar. Edges round. Ribs good height and figure. Scroll tasteless. Varnish of a brown colour with a slight dull orange greenish tint about it here and there. "Marquis de Lair d'Oiseau" branded across the back just under the button.

MARSHALL, JOHN, London, 1750—60. A good maker who used the Stainer model, and also made flatter instruments. He inscribed on one of his tickets "Good Beef id. A pound But trades all very Bad." He seems

to have been an observer of the times with a fancy for big, big B's.

MARTANI, ANTONIO, Reggio-Emil, 1804—66. A violin repairer.

MARTIN, London, 1790—4.

MARTINELLI (detto il Gobbo—called the hunchback), Modena, 19th century. A maker of double basses.

MARTINEZ, ALONZO. A Spanish violin maker.

MARTINO. An Italian maker—chiefly of 'cellos.

MASENCER, GIOVANNI DE, Brussels. Violins and pochettes.

MAST, JEAN LAURENT, Paris. 18th century. A fairly good maker. Thick, dark spirit varnish. "J. L. Mast, Paris" branded at the top of the back and in the inside where the ticket is generally seen.

MAST FILS, Toulouse. Son of above. Worked with Nicolas ainé at Mirecourt and subsequently went to Toulouse. Branded his violins "Mast fils Toulouse (date)" in the same places. His instruments are rather highly arched, and have an orange and a red orange varnish. They are fairly good violins.

MAUCOTEL, CHARLES ADOLPHE. Born in Mirecourt in 1820 where he learnt violin making. He went to Vuillaume in 1839, and five years afterwards began business on his own account. He committed suicide in 1858. He was a fine maker, and turned out some high class instruments of all sizes except double basses.

MAUCOTEL, CHARLES. Born in Mirecourt in 1807. He also learnt in Mirecourt and went to C. F. Gand in Paris, 1834. Ten years afterwards he came to London and was employed by R. and W. Davis of Coventry

Street (now Withers). In a few years he started for himself and continued in Rupert Street till he went back to France in 1860. His instruments are also good and have a fine style about them. I do not know whether he was related to the previous maker or not. It is said that he was a brother and I suppose that is correct. He was the first employer of Mr. George Chanut, the elder (of London).

MANSSEIL, LEONARD, Nuremberg. About 1745. A good maker of Stainer copies. Light yellow varnish.

MAYERHOFF, ANDREW FERDINAND, Salzburg, 1740—6.

MAYR, ADAM, Munich. 18th century. A viol maker.

MAYR, ANDREW FERDINAND, Salzburg, 1726—77. A violoncello maker. He was maker to the court in Salzburg.

MAYSON, WALTER, H. Contemporary. Violins, violas and basses. His better class instruments are excellent.

MEARES, RICHARD, London. About 1677. A viol maker.

MEIBERI, FRANCESCO, Livorno. About 1750.

MELEGARI, ENRICO CLODOVEO, Turin, 1860. Violins.

MELEGARI, PIETRO, Turin. About same date as previous maker of same name.

METELLI, LUIGI, Ferrara. 19th century. A pupil of Marconcini, and, consequently, of a good school by descent and according to report.

MELLINI, GIOVANNI, Guastalla. About 1768.

MELONI, ANTONIO, Milan, 1694.

MENICETTI, LUIGI, Faenza. About 1851. This maker was an inventor of a new kind of violin. It was a combination of wood and metal and was thought to be

suitable for military bands. The belly was of brass, and the tone, although of an abominably diverse character on the different strings, had a certain amount of strength. It was exhibited in 1851 at Bologna, but I don't think it has ever been heard of since.

MENNÉGAND, CHARLES. Born at Nancy in 1822. Like so many other fine makers, he was taught his art in Mirecourt, and in 1840 went to Paris. There he worked for Rambaux for five years, and became a first-class repairer of old instruments. He was a year with Maucotel, and then went to Amsterdam. In five years he returned to Paris, and died in 1885. He made good instruments, but his chief distinction was gained in the repair of old ones.

MENNESSON, EMILE, Rheims. About 1878. This maker started a business in a kind of trade instrument which he called the *Guarini* violin. I suppose it was a trade mark. He made violins, tenors, 'cellos, and double basses. They have a red, transparent varnish.

MENSIDLER, JOHANN, Nuremberg, 1550. A viol maker.

MERIGHI, ANTONIO, Milan, 1800.

MERLOTTE, Lyons. About 1755. A fairly good maker. Up to 1770, his tickets are written "Mériotte, luthier, sur le pont, pres le change, a Lyon," but after that date the inscription is Latinised and printed. His instruments are, at the same time, of improved quality.

MERLIN, JOSEPH, London. About 1780. His instruments are highly built.

MEROSI, GUISEPPE, Firenzuola. About 1846.

METHFESSEL, GUSTAVE, Berne. About 1883.

- METTE, FATHER, Rouen, 1855.
- MEZADRI, ALESSANDRO, Ferrara, 1690—1720. A maker of some little merit, but poor Amati model.
- MEZADRI, FRANCESCO, Milan, 1700—1720. A fairly good maker. Nice golden varnish with a reddish tinge, transparent and thin.
- MICHAUD, Paris. About 1788.
- MICHELOT, Paris. About 1788.
- MICHIELS, GILLES, Brussels, 1779.
- MILANI, FRANCESCO, Milan, 1742. This maker was a pupil of Lorenzo Guadagnini, and an accurate imitator of Stradivari.
- MIER, London. About 1786.
- MILLE. A maker at Aix in the Bouches du Rhone in the 18th century. Violins.
- MILLER, London, 1750.
- MINELLI, GIOVANNI, Bologna. About 1808—9. Violins.
- MINOZZI, MATTEO, Bologna, 18th century.
- MIQUEL, EMILE, Mirecourt. Contemporary.
- MIREMONT, CLAUDE AUGUSTIN. Born at Mirecourt in 1827. He learnt under his father Sebastien, who was a maker in Mirecourt, and afterwards worked for three years with C. N. Collin-Mezin. Miremont went to Paris in 1844, and was first with Joseph René Lafleur, who was a bow maker, chiefly. Miremont soon left him and engaged with Bernardel Père, with whom he remained until 1852. He then went to New York for ten years, and returned to Paris in 1861. He retired from business in 1884, and died in 1887. He was a fine maker, and received several medals.

MIRANCOURT, JOSEPH, Verdun. About 1749. A viol maker.

MOITESSIER, LOUIS. About 1781. Made some good violins. One was a very curious instrument, having a belly of maple the same as the back. It is described as being well made, and of good tone.

MOERS, JEAN HENRI, Paris, 1771. Dean for this year of the Paris Violin Makers' Guild.

MOHR, P., Hamburg. About 1650. A viol maker.

MOLDONNER, Füssen, 1756—98.

MOLINARI, ANTONIO, Venice, 1672—1703.

MOLINARI, GUISEPPE, Venice. He made various stringed instruments, such as mandolines, etc. He also made violins. There are two of the former in the museum of the Paris Conservatoire, and bearing dates 1762 and 1763.

MOLLENHAVER, London. About 1881. This is an inventor, who proposed to make violins, violas, 'cellos, and double basses with two bellies, one under the other, dividing the interior of the instrument into two compartments. He claimed for his suggestion that it would largely increase the volume and roundness of the tone of the violin tribe, without altering its quality. The principles of the invention are explained in *Musical Opinion* of 1st November, 1881.

MOLZA, NICOLA, Modena, 1620. A repairer.

MONCHI, P. de, Lyons, 1633. A viol maker.

MONGENOT, Rouen. About 1763.

MONTADE, GREGORIO, Cremona, 1720—35. A maker who copied Stradivari.

MONTALDI, GREGORIO, Cremona. About 1730. This

maker is said to have used the same model as the preceding, to have lived in the same place at the same time, and he has the same Christian name. On the whole, it may be reasonably supposed that there has been some error in reading his surname. But a conclusion of that kind, for the reasons already stated, should only be of a tentative character. We have Smith; Smyth, and Smythe; Brown, Broun, and Browne. These might all be called John, they might all be anywhere in this country at the same time, and any two of each group might be drapers or grocers.

MONTANI, GREGORIO, Cremona, 18th century. This name may also be another "variant" of "Montade"—but then again, as Uncle Remus would say, *it mightn't*. In the meantime, they are merely names.

MONTICHIARO, ZANETTO, Brescia, 1533. A lute and viol maker.

MONTRON, Paris. About 1788.

MONTURRI, GUISEPPE, Piumazzo. About 1840. Violins.

MONZINO, ANTONIO, Milan, 19th century. Violins and violas.

MORELLO, MORGLATO, Mantua, 1540. Lutes and viols.

MORELLA-ODANI, GUISEPPE, Naples, 1738. Made good violins, having a very dark-coloured varnish.

MORETTI, ANTONIO, Milan. About 1730. Chiefly mandolines.

MORI-COSTA, FELICE, Parma. About 1812. Violins.

MORONA, ANTONIO, Isola. About 1731.

MORRISON, J., London, 1780—1823.

MOUDOIT. A maker of viols in the 16th century. He is said to have reduced the number of the strings.

MUCCHI, ANTONIO (called Bastia), Modena, 1800. Died 1883. He was a magnificent restorer of old violins. He was a pupil of a Modenese maker named Soliani, and his instruments have something of the style of Guadagnini. Varnish golden amber.

MURDOCH, A., Aberdeen. Modern.

MUSAN, DOMENICO, Venice, 1756. A maker of double basses.

MUZZARELLI, OSPITALETTO, 1880. Violins.

NADERMANN, JEAN HENRI, Paris, 1774. Dean of the Paris Violin Makers' Guild for this year. He was not a violin maker, but one of a family of harp makers.

NADOTTI, GUISEPPE, Piacenza. About 1767. Violins.

NALDI, ANTONIO, Florence. About 1550. He was a musician, and is said to have invented the theorbo.

NAMY, Paris, 1772—1806. A famous repairer regarding whose talent in this direction the Abbe Sibire went into raptures, stating that he could tell at a glance whenever he saw a violin repaired by Namy, just as he could tell at a glance whenever he saw a Cremona violin. This is a specimen of connoisseurship "unconditioned" as philosophers would say, and now-a-days is characteristic only of those whose self-confidence has surmounted the level of their experience. Had the Abbe just qualified his statement with "sometimes," "often," "very frequently," or even "nearly always," one would have had less inclination to discount his enthusiasm.

NAYLOR, ISAAC, Leeds, 1778—92.

NELLA, RAFFAELLO, Brescia. About 1740. A fine maker who practised the art of decorating his instruments with inlay after the manner of Maggini and the earlier Brescian school. On the backs and round the sides of his instruments he used the legend, "Viva fui in sylvis: sum dura occisa securi: dum vixi, tacui, mortua, dulce cano." Duiffoprugcar had used it before him.

NEUNER, LUIGI, Berlin. 19th century.

NEUNER, MATHIAS, Mittenwald. About 1817.

Like *Hornstaner*, the name of *Neuner* occurs frequently in Bavarian work and the members of the two families have been in one firm.

NEWSIEDLER, GIOVANNI, Nuremberg. Died 1563. Lutes and viols.

NEWTON, ISAAC, London, 1775—1825.

NEZOT, Paris. About 1735. There is a six stringed viol by this maker in the museum of the Paris Conservatoire.

NIGETTI, FRANCESCO, Florence. About 1645. A viol maker.

NIGGEL, SIMPERTIUS, Füssen, 1672—1755. He made violins on the Stainer model, and employed a dark coloured varnish. Instruments of a flat model are also noted as having been seen with N. S. branded inside.

NORBORN, JOHN, London. About 1723.

NORRIS, JOHN. Born 1739. Died 1818. Trained in the Wamsley school, having been a pupil of Thomas Smith. The firm became Norris and Barnes.

NOVELLO, MARCANTONIO, Venice. 18th century.

NOVELLO, VALENTINO, Venice. 18th century,

NOVERCI, COSIMO, Florence. About 1662. A lute maker.

NOVERSI, COSIMO, Florence. 17th century. Looks very like the same name as preceding written down from a foreign pronunciation.

OBBO, MARCO, Naples. About 1712. A dealer somewhat after the style of Dodd and others, who had the instruments made for him and placed his own manuscript tickets inside. Ordinary work.

OBICI, BARTOLOMEO, Verona. About 1684.

OBICI, PROSPERO, Marano. 19th century. A repairer.

ODOARDI, GUISEPPE, Ascoli. Died 1695. He was only twenty-eight years old when he died. He was a young man of considerable genius, and is said to have made upwards of two hundred instruments of exceedingly great merit, into which subsequent dealers have put Cremonese and Brescian tickets. A writer named Galeazzi says that he rivalled the finer Cremonese makers.

OHBERG, JOHANN, Stockholm. About 1773. A good maker. Chiefly yellow varnish.

OLIVERI, FELICE, Turin, 1883. Violins.

OLIVOLA, FRANCESCO DE, Rome (Sarzana), 1667. Violins.

ONGARO, IGNAZIO, Venice, 1783. Violins.

ORLANDELLI, PAOLO, Codogna. 17th century. A dealer of the same type as *Obbo*.

ORZERO, TOMMASO, Turin, 19th century. Violins.

OSTLER, ANDREW, Breslau. About 1730. A viol maker. Yellow orange varnish. Common work.

OTT, JOHANN, Nuremberg. About 1463. A lute maker.

OTTO, JACOB, AUGUSTUS. Born at Gotha, 1762. Died in 1830. He was a pupil of Ernst, and wrote the work which is popularly known in this country under the title of "Otto on the Violin." It is, to this day, very useful. I have never seen any of his own work, nor that of his numerous sons, who were settled in various parts of the continent. George August, in Jena. Christian, in Halle. Heinrich, in Berlin. Carl, in Mecklenburg. C. U. V., in Stockholm. Ludwig, son of George August, in Cologne. Louis, son of Carl, in Düsseldorf. Hermann, son of Ludwig, in St. Petersburg. Thus five sons and three grandsons all went into the fiddle business, and judiciously chose to settle in different towns. Some of them are now dead.

OUMIR, KHOSRO, Punjab, India. About the end of 15th century.

OUVRARD, JEAN, Paris, 1743. Dean for this year of Violin Makers' Guild. Style of Pierray.

PACHERELE, MICHEL, Paris. About 1779. An ordinary maker, orange varnish, style of Louis Guersan. Name branded at the top of back.

PACHERELE, PIERRE. Born at Mirecourt 1803. Died at Nice 1871. He was first at Nice in 1830. He also worked at Genoa and Turin. At the latter place with Pressenda. In 1839, he returned to Nice and settled there. He was a good maker, and a fine repairer, but employed a thick-looking style of varnish.

PACQUET, Marseilles. About 1785. He was born in Aix, and was, besides a violin maker, an inventor of a harp guitar.

PADWET, J., Carlsruhe, 1855. Violins, guitars, etc.

PADWET, CARLO, Munich, 1855. Violins, Stradivari pattern.

PAGANI, J. B., Cremona, 1747. A fairly good maker.

PAGANI, PIETRO, San Martino, 1836.

PAGANINI, LUIGI, Faenza, 19th century.

PAGANONI, ANTONIO, Venice, 1712—50.

PALATE, LIEGE, 18th century. A fair maker who copied the Italian style.

PALLOTTA, PIETRO, Perugia, 1821. Violins.

PALMA, P., Lucca, 18th century.

PALTRINIERI, GIOVANNI. An Italian maker of 'cellos, about the year 1840.

PAMPHILON, EDWARD, London, 17th century. Very high model, but magnificent varnish.

PANDOLFI, ANTONIO, Venice. About 1719.

PANSANI, ANTONIO, ROME, 1735.

PANZA, ANTONIO, Finale-Emilia, 1873. Violins.

PAQUOTTE FRÈRES, Paris. A firm of violin makers founded in 1830.

PARDI, Paris. About 1788.

PARDINI, BASTIANO, Florence.

PARLT, MICHAEL ANDREW, Vienna. About 1764. A viol maker.

PARTH, A. N., Vienna, 18th century.

PASCIUTI, FERDINANDO, Bologna, 1882. A maker and repairer.

PASENALI, GIACOMO. An Italian maker of mandolines chiefly, 18th century.

PASTA, Venice. About 1661.

PASTA, DOMENICO, Brescia. About 1718.

PASTA, GAETANO, Brescia, 1700—1730. High model. Good instruments, and nice looking varnish.

PATZELT, J. F., Vienna. Modern.

PAZZINI, GIOVANNI, GAETANO, Florence, 1640—60. This maker, in one of his tickets, calls himself a pupil of Maggini.

PEARCE, G., London, 1834—56.

PEARCE, J., London, 18th century.

PEARCE, J. and T., London. About 1780.

PECCENINI, ALESSANDRO, Bologna. About 1595. A lute maker.

PEDRAZZI, FRA PIETRO, Bologna. About 1784. Another maker among the ranks of the Dominican fraternity.

PEDRINELLI, ANTONIO, Crespano. Born 1781. Died 1854. This maker was originally a carpenter and undertaker. He was almost wholly deaf, and took to copying violins of the fine makers, such as Maggini, Stradivarius, and Guarnerius. He was successful in selling them in Russia. He made the backs of very old beech from fragments of oars, the remains of the old oars used in the Venetian galleys. These, it is said, he procured, by means of some patron's influence, from the Venetian arsenal. To some firms he sold his instruments in the white, and he made all sorts, violins, tenors, 'cellos, and double basses. In 1854, he exhibited some specimens of his work at the Industrial Exhibition in Venice, and had a medal awarded to him, but he was then dying, and never knew of his success.

PELIGNINO, ZANETTO, Brescia, 1547—50. An old viol maker.

PEMBERTON, EDWARD, London. About 1660.

PERON, Paris, 1755—88. A court maker, namely, to the Duchess of Orleans. He appears to have made few violins, and to have been chiefly engaged in fabricating other kinds of string instruments, such as zithers, etc.

PETRONI, ANTONIO, Rome, 19th century.

PETZ, Füssen. About 1770.

PEZARD, Brescia, 1560—80. A follower of Maggini.

PFUB, Hamburg. Modern.

PFRETYSCHNER, Neukircken. Common work.

PFRETZSCHNER, J. G., Cremona. 1750—94. Common work.

PIANASSI, DOMENICO, Ginglia, 1770—80. A viol maker.

PIANE, DELLE, Genoa, 1800. Violins.

PICCAITI, IPPOLITO, Persiceto, 1850—56. Violins and double basses.

PICCINETTI, GIOVANNI, 1677. An Italian viol maker.

PICHOL, Paris.

PICINO, Padua, 1712.

PICTE, NATALE, Paris, 1760—1810. Violins and double basses.

PIERI, Costantino, 1865. An Italian repairer.

PIERRET, Paris, 16th and 17th centuries.

PIERROT, Lyons.

PIETE, N., Paris, 1760—80.

PIETRI, PIETRO, Venice, 1690.

PIETRO, ALBERTO, Rome. About 1581. A lute maker.

PILLEMENTI, F., Paris. About 1760. His name is

branded on the inside. Not particularly good work. He made tenors and 'cellos also.

PILOSIO, FRANCESCO, Gorizia. 18th century. About 1748.

PINGRIER, Paris, 1882. A maker and repairer.

PINI, BARTOLOMEO, Florence. About 1664. A maker and dealer.

PINI, LUIGI, Florence. 19th century. A repairer.

PIROT, CLAUDE, Paris, 1803—13. A maker who employed a thick brown varnish having a red tint. His instruments are fairly good. Arching somewhat high, but otherwise well designed.

PITET, Paris. About 1675. A maker of the decorative sort who inscribed on the sides of the instruments his name, etc.

PIVA, GIOVANNI, Modena. 19th century. Violins, violas, 'cellos, and basses.

PIVA, GIOVANNI, Piacenza. About 1883. Possibly the same maker as the preceding.

PIZZORNO, DAVIDE, Genoa, 1770. Violins and basses.

PLACH, FRANCESCO, Schœnbach, 1781. Violins.

PLACHT, Vienna. About 1873. Instruments of a trade character.

PLANI, AGOSTINO DE, Genoa. About 1778. Ordinary kind of instrument.

PLATNER, MICHELE, Rome. About 1747. A maker whose instruments resemble those of Tecchler.

PLUMEREL, Paris. About 1740. A maker of basses. Not particularly good work. Orange varnish.

POGGI, FRANCESCO, Florence, 1634. Various kinds of instruments.

POLI, GIOVANNI, Milan, 1850—82. Violins. Tenors and 'cellos.

POLIS, LUCA DE, Cremona, 1751. Instruments in the style of Andreas Amati.

POLLASTRI, ANTONIO, Modena, 1765. A viol maker.

POLLASTRI, GUISEPPE, Modena, 1783. Viols and guitars.

POLLASHA (or Pollusca), ANTONIO, Rome, 1751. Violins and 'cellos.

PONS, CESARE, Grenoble, 1750—60. An old hurdy-gurdy maker.

PONS, Paris, 1827—51. Chiefly a guitar maker.

PONTIGGIO, V., Como, 1853. Violins, tenors, and basses.

POPELLA. An Italian 'cello maker of the 17th century.

PORLON, PETER, Antwerp, 1647. There is in existence a bass by this maker, bearing above date.

POSCH, ANTHONY, Vienna. About 1753. Violins, etc. Highly arched, common fiddles, with very dark varnish.

POSSEN, LAUX, Schevengau. About 1564. A maker of lutes and viols.

POSTACCHINI, ANDREA, Fermo. About 1824. Violin of a somewhat ordinary character, of flat arching, and reddish-brown varnish.

POSTIGLIONE, VINCENZO, Naples, 1881. Violins, etc.

POWELL, R., London, 1785.

POWELL, THOMAS, London, 1793.

POZZINI, GAETANO, Brescia, 1671—90. Instruments in the style of Maggini.

POZZINI, GASPARO, Brescia, 1691—99. A maker of the same school.

PREDIGER, Anspach, 1694—96. Violins and tenors.

PRESTON, JOHN, York. About 1791.

PRESENDA, GIOVANNI FRANCESCO, Turin. This maker was one of the finest of the post-classical period. He was born on the 6th January, 1777, in Lequio-Berria, a small village in the neighbourhood of Alba in Piedmont. His father was a local violinist of some skill. Young Pressenda as a child, played the violin, and frequently astonished those who heard him. He apparently, however, liked the idea of making violins better than playing them, for when he was barely ten years old, he determined to learn the art of constructing them in the famous city of Cremona. It was rather a long tramp for a lad of his years, but he took his fiddle with him and played for a living from place to place, until he entered within the renowned walls. At this time, all the the great ones he had heard of had passed over to the majority except the last and least, Storioni. He got employment with him, and so pleased that fag end of the Cremonese school that the boy at the termination of his engagement returned home with two fine violin moulds which his master gave him as a mark of his satisfaction. He played his way back, as he had forward, and remained at home until he was thirty-seven years old. In 1814 he went to Alba, and began fiddle making there without great results. In 1817 he went to Carmagnola, and was not more successful. At last he thought of Turin, and went there in 1820. He was now forty-three, but he triumphed. Four years later, the

great violinist, Polledro, settled in Turin, and recognised the excellence of Pressenda's work. This recognition, not being a mere advertisement, was the making of him, and from that time his instruments have surely though slowly risen in the estimation of fiddle-fanciers, and now deservedly occupy a high place in the esteem of really good judges. He died in Turin on the 4th December, 1854.

The style of his work is large and massive, and possesses a vigour not unlike that which characterises much of Lupot's later and best efforts. In Pressenda's later specimens, the figure of his backs is often of an unusually bold marking, whether the backs are two pieced or whole. This trait is indeed so prominent that many people imagine he never used any other kind of wood, quite a mistake, of course. His arch is broad, long, and flat, can hardly, indeed, be called an arch, but his sides are fine and full. His varnish is a good quality of spirit—colour from darkish mahogany to a light amber brown. The tone of his violins is generally very fine, having much of the clear and firm *timbre* which distinguishes many of Lupot's best efforts.

PREVOT, Paris. About 1788.

PUPPATI, FRANCESCO, Udine, 1883.

PUPUNAT, M., Lausanne, 1855. Violins and bows. Another member of a religious confraternity who has devoted himself to fiddle making for some reason.

PYNE, GEORGE, London. Contemporary. A clever maker who has done some good work.

QUERCI, VINCENZO, Florence, 1634. A maker of and dealer in violins and various musical instruments.

QUINOT, JACQUES, Paris. About 1670. There is in existence a pochette by this maker, and it is of a decorative character. Orange varnish. His name is branded on the back of it.

RACCERIS, Mantua. About 1670.

RAILICH, GIOVANNI, Padua.

RAMBAUX, CLAUDE VICTOR. Born at Darney in 1806, his parents removed to Mirecourt, where, like so many fine makers before and after him, he was taught his art. He was fourteen years old when he was apprenticed to Moitessier, and afterwards worked for him as journeyman. In 1824 he went to Thibout, at Caen, and in 1827 to Gand père in Paris. By this time he had attained unrivalled fame as a restorer and repairer. He was eleven years with Gand, and then began for himself opposite the Conservatoire. He retired to Mirecourt in 1857, where he still employed himself at his favourite pursuit until he died in 1871.

RAMFTLER, FRANCESCO, Munich, 1882. Modern.

RANTA, PIETRO, Brescia, 1733.

RAOUL, J. M., Paris, 19th century.

RAPHAEL, Brescia. About 1840. Violins, violas, and basses.

RASTELLI, Genoa, 19th century. Violins, violas, and basses.

RASURA, VINCENZO, Lugo. About 1785.

RAU, J. F., Nuremberg. Modern.

RAUCH, HANS VON SCHRATT. An old German viol maker.

RAUCH, JOHANN, Breslau, 16th and 17th centuries.

RAUCH, JACOB, Manheim. About 1747. High model.

RAUCH, Wurzburg. This maker was a brother of the preceding, and made instruments of similar type.

RAUCH, SEBASTIEN, Lietmente, Bohemia, 1742—1763. Work somewhat coarse. Model, the highly built style.

RAUT, GIOVANNI, Rennes, 1790. Violins after the style of Guarnerius del Jesu.

RAUTMANN, Brunswick. Modern.

RAVENNA, G. B., Lavagna, 19th century. Violins, violas, and basses.

RAVILIO, G. B., Ferrara, 15th century. A maker of various string instruments.

RAENZO, C., Barcelona, 17th century.

RAZZOLI, FELICE, Villa Minozzo, 19th century. A repairer.

REALI, COSIMO, Parma, 1667. A maker of pochettes.

RECHARDINI, GIOVANNI, Venice, 1605. Violins, violas, basses.

REGGIANI, FRANCESCO, San Martino. About 1836. A maker of violins and guitars.

REICHEL, JOHANN GOTTFRIED, Absam. About the end of the 17th century. He was a pupil of Stainer, according to his own account, but the arching of his instruments is, like that of a great many imitators of this master, absurdly high.

REICHEL, JOHANN CONRAD. About 1779. A kind of trade maker in Neukirchen.

REICHERS, AUGUST, Berlin. Contemporary. A pupil of Bausch of Leipsic, it is said. He is chiefly a repairer of considerable reputation from a German point of view.

REINA, GIACOMO. About 1708. An Italian maker of cellos.

REMI, or REMY, Cremona, 18th century. It has been said there was a maker of this name in Cremona, who made ordinary violins so far as concerns quality. He branded his name on them, and carved heads of monsters, etc., on the scrolls. Dark coloured varnish. I have not seen any. Another maker of this name was in London about fifty years ago, who doctored the wood of his instruments. He came from Paris. In Paris there were established—

REMY, NICOLAS, Paris. About 1760. He made violins, violas, and basses after the style of the earlier French makers, such as Louis Guersan.

REMY, JEAN, MATHURIN, Paris. Born 1770. Died 1854. Son of preceding. Somewhat of the same kind of work.

REMY, JULES, Paris. Born 1813. This maker was in business until recently, and was a son of Jean Mathurin Remy.

RENAUDIN, LEOPOLD, 1788—95. A maker of double basses which are sought after in France. He made himself busy in the excesses of the French Revolution, and was one of those political splutterers who, untrained in the art of agitation, blunder into murder, and then whimper when they are themselves condemned to death. That is the most charitable view of his character, but if history is accurate in its details, he was one of those sanguinary creatures whose birth in the ranks of the human specie appears to be quite inexplicable. He was beheaded in 1795.

RENAUDIN, Ghent, 1781. A repairer.

RENAULT, NICOLAS, Nancy. About the end of the 16th century. Said to have been a pupil of Twersus.

RENAULT, JACQUES, Paris. First half of 17th century.

RENAULT, S. B., Paris. There is a curious instrument, a kind of lyre, by this maker in the Paris Conservatoire, but nothing more is known of him.

RENAULT and CHATELAIN, Paris, 18th century. This firm state in their tickets that they "make, sell, hire, buy, and repair all kinds of musical instruments."

REYNAUD, ANDREAS, Tarascon. About 1766.

REQUENO, Y., VIVEZ VINCENZO, Calatrato. About 1743. Violin repairers.

RICEVATI, AURELIO, Florence. About 1650.

RICHARD, ROBERT, Paris, 1756. Dean of the Paris Violin Makers' Guild for this year.

RICOLAZI, LUDOVICO, Cremona. About 1729.

RICOZALI, LUDOVICO, Cremona. About 1729.

These makers, one might almost be certain, are one and the same. They made violins.

RIESS, Bamberg, 1740—60. A very good imitator of Stainer. The name is sometimes spelt "Ries."

RIGHI, ANTONIO, Modena, 1817. A maker of double basses. He was a painter also. His fiddle work is not of a high character.

RINALDI, CELESTE, Modena, 19th century. Violins, violas, and basses.

RINALDI, GIOFFREDO, Turin. Contemporary. Chiefly a dealer.

RISUENO, TOMMASO, Madrid. About 1783. Got their new instruments made, probably, in Mirecourt.

RITTIG, CRISTOFORO, Genoa, 1692. A maker of 'cellos.

RIVOLTA, GIACOPO, Milan, 1800—22. A fairly good maker, who was one of that class of egotists who keep us in a constant condition of pleasant excitement by threatening to revive the 'glorious epoch of Stradivari, either by rediscovering the varnish or reproducing the magnificent tone. Rivolta's work is not very refined, but his tone is good.

RIZZOTTI, NICOLA, Novellara, 19th century. Violins, violas, and 'cellos.

ROCCA, JOSEPH ANTONIO. About 1840—1865. Violins, violas, and basses. He was a pupil of Pressenda, and a maker of undoubted ability.

ROCCA, ENRICO, Genoa, 19th century. Chiefly mandolines.

RODIANI, GIOVITA, Brescia, 16th century. This is the maker whose name is usually given as "Javietta Budiani." The error has probably arisen through partial illegibility in the ticket of some rare specimen of his work. His work is in the style of Gasparo da Saló and Maggini, having golden amber-coloured varnish, finely tinted with red. His tickets are

"GIΟΥITA RODIANI *in Brescia.*"

RODDLI, LUIGI, Nancy, 1511. An early viol maker, who was patronised by the then Duke of Lorraine.

ROISMANN, JOHANN, Breslau, 1630—80. A fancy fiddle maker. Porcelain fiddles, and such like.

ROL, Paris, 1753. A violin maker.

ROLINI, GIAMBATTISTA, Pesaro, 1471. A very ancient maker, it is said, of violins!

ROMANO, PIETRO, Pavia, 18th century.

ROMANINI, ANTONIO, Cremona, 18th century.

ROMARINI, ANTONIO, Cremona, 18th century.

These two appear to be one and the same. A ticket of the latter runs, "Antonio Romarini fecit Cremonæ anno 17—."

RONCHINI, RAFFAELLO, Fano, 19th century. A maker of violins and bows.

ROOK, JOSEPH, Carlisle. About 1777.

ROPIQUET, Paris. About 1815. This maker was a player in the opera band, and made several violins. An amateur, in fact.

ROSIERO, ROCCO, Cremona. About 1700. Violins, violas, and 'cellos.

ROSMANN, JOHANN, Breslau. 17th century.

ROSS, JOHN, London, 1562—1598. A viol maker.

ROSS, JOHN, London. About 1596. A son of preceding. Also a viol maker. The name is occasionally spelt Rosse.

ROSSELLI, GIAMBATTISTA, Sassuolo. 18th century. Violins and violas.

ROSSI, ENRICO, Pavia, 1883. Violins.

ROSSI, FERDINANDO, Modena. 19th century. A repairer.

ROSSI, GAETANO, Milan. 19th century. A maker of double basses.

ROSSI, GIOVANNI, Perugia, 1820. Violins.

ROTA, GIOVANNI, Cremona, 1705. Violins, violas and basses.

ROTH, JOHANN, Darmstadt. About 1675. A German maker.

ROTH, CHRISTIAN, Augsburg. About 1675.

ROTTA, CARLO, Lecco. An Italian maker—violins.

ROTTEMBOURG, ALBERT, Brussels. Died 1764.
Violins, violas and basses.

ROTTEMBOURG, FRANCESCO, Brussels. About 1771.

ROTTEMBOURG, G. G., Brussels. Born 1672. Died 1756.

ROTTEMBOURG, G. A., Brussels, 1758—73.

ROTTEMBOURG, G. A., Brussels. Born 1705. Died 1783. Son of G. G.

ROTTEMBOURG, G. A. G., Brussels. Born 1642. Died 1720.

ROTTEMBROUCK, Brussels, 1700—25.

Several of the members of the Rottembourg family seem to have copied the Amati model. Some of instruments have a warm brown varnish.

ROVELLI. An Italian maker about 1744.

ROVETTO, Bergamo, 1840—70.

ROZE, Orleans. About 1757. A fairly good maker. Yellowish varnish. Wide sound holes and solid looking scroll.

ROZET, Paris. About 1691. A court maker of the period.

RUB, AUGUSTO DA, Viterbo, 1771. Violins.

RUBATI, Milan. About 1700. A maker of porcelain fiddles.

RUBINI, Bologna, 19th century. Chiefly guitars.

RUBRECHT, Vienna, 19th century. A repairer.

RUDET, P., Warsaw, 19th century. Violins, violas.

RUELLE, PIERRE, Paris. Dean of the Paris Violin Makers' Guild for this year.

RUF, HALL, 1780—1877. A maker chiefly interesting for the labour and care with which he collected information regarding Jacob Stainer.

RUFFINO. An Italian maker of pochettes or kits.

RUPPERT, ERFURT, 18th century. A maker of violins, violas and 'cellos. He neither purfled his instruments, nor put corner blocks in them. They are all of flat model, and have a dark brown, amber varnish, according to Otto.

SACCHNI, SABATINO, Pesaro, 1686. A violin maker who copied Maggini, but was also familiar with the Cremonese models of that time, and who succeeded in combining the two styles by giving to the back something of the Amati arching while he retained elsewhere many points of Maggini's habit. One of his known specimens is of small size.

SACQUIN, Paris, 1830—60. A fine maker, who has produced some excellent double basses, as well as good violins and violas.

SAINPRA, JACQUES, Berlin, 17th century. A viol maker.

SAINT-PAUL, PIERRE, Paris. About 1741. An ordinary maker of violins, violas, and basses. Poor, dull, yellow varnish.

SAINT-PAUL, ANTOINE, Paris. Dean of the Violin Makers' Guild for the year 1768. He succeeded Louis Guersan, and employed an orange varnish.

SAINT-CECILE DES THERMES, Paris. About 1855. A maker of 'cellos.

SAJOT, Paris. About 1734.

SALZAR, Paris. A mere name.

SALLE, Paris, 1825—1850. A very fine repairer, and a great authority on old instruments, even among Paris dealers.

SALOMON, JEAN BAPTISTE DESHAYES, Paris. Dean of the Paris V.M. Guild in the year 1760. He made some fine-looking basses. Tone not so fine. Hard varnish. He died before 1772.

SALOMON, Rheims. About 1747. A maker of the school or style of Louis Guersan. Yellow varnish, and plenty of wood, but poor workmanship.

SALOMON, B., Paris, 16th and 17th century. Violins and basses after the style of Boquay.

SALTINARI, GIACOMO, Marano, 19th century. A repairer.

SALVADORI, GUISEPPE, Pistoia, 1861. Violins.

SANONI, G. B., Verona. 18th century.

SANTAGIULIANA, GIACINTO, Vicenza. About 1770.

SANTE, PISARO, 1670. Violins, violas, and basses.

SANTE, GUISEPPE, Rome, 1775. Violins.

SANTI, GUISEPPE, Rome, 1778. Violins, violas, and basses.

SANTO, GIOVANNI, Naples, 1730. Violins, violas, and basses.

SANZO, SANTINO, Milan, 18th century. Violins.

SARACINI, DOMENICO, Florence, 1655. Violins, violas, and basses.

SARDI, Venice, 1649. Violins and violas.

SASSI, ALESSIO. About 1784. An Italian 'cello maker.

SAUNIER, Paris. A French provincial maker who started in Paris about 1770. His violins are fairly well appreciated in France, and he is said to have been the instructor of F. L. Pique.

SAUNIER, Bordeaux. About 1754.

SAVANI, GUISEPPE, Carpi. About 1809. A maker of double basses.

SAVITZKY, Vienna, 18th century.

SAWICKI, Vienna. About 1830.

SCARAMPELLA, GUISEPPE, Florence, 19th century. Born in Brescia in 1838. His father was a carpenter, and also made violins, but after learning the elements of his business in Brescia, Guiseppe went to Paris, where at that time a countryman of his, Nicolo Bianchi, was famous as a judge and repairer. Scarampella soon made himself expert under Bianchi's guidance, and returned to Italy, where in 1866 he started on his own account in Florence. There he has been entrusted with work of very considerable importance, not only from private amateurs, but also from the Florentine Royal Musical Institute, for whom he restored the famous viola and violoncello made by Stradavari in 1690 for the Grand Duke Ferdinand, son of Cosmo III., of Medici. In 1884 he was appointed Conservator of their Museum—an office which, I believe, he still holds.

SCHÆNDL, ANTON, Mittenwald. About 1753.

SCH EINLEIN, JOSEPH MICHEL, Langenfeld. Born 1751.

SCH EINLEIN, MATHIAS FRIEDERICH, Langenfeld, 1710—71. This maker was also a musician. His instruments are well made, but of a high model, and too thin in the wood. Dark coloured varnish. The preceding Joseph Michel was his son.

SHELL, SEBASTIAN, Nuremberg. About 1727. A lute maker. One of his instruments is in the Conservatoire Museum at Paris.

SCHENFELDER (OR SCHÆNFELDER), JOHANN ADAM, Neukirchen. About 1743.

SCHLICK, Leipsic.

SCHLEGET, ELIA, Altemburg, 1730. Violins and other string instruments, such as harps and lutes.

SCHMIDT, Cassel, 1800—1825. Not a particularly fine maker. Stradivari model.

SCHMIDT, CARLO, Coeten, 18th century. Invented a keyed violin.

SCHMIDT, C. F., Vienna, 1873. Violins, violas and basses.

SCHNÆCK, Brussels, 1700—30. Violins, violas and 'cellos. Amati model.

SCHONGER, FRANZ, Erfurt, 18th century. His instruments are of large size, and good looking, but of poor tone.

SCHONGER, GEORG, Erfurt. He was a son of preceding maker, and a fine repairer, chiefly.

SCHORN, JOHANN, Inspruck. About 1680—99. Violins and viols. His violins are tubby. Good varnish. Also at Salzburg.

SCHORN, JOHANN PAUL, Salzburg, 1699—1716. Violins and viols. He was patronized by the Court.

SCHLOSSER, HERMANN, Ehrlbach. Contemporary. Violins, violas, basses.

SCHOTT, MARTIN, Prague, 18th century. A lute maker.

SCHOTT, MAYENCE. About 1780. Various instruments. Chiefly a dealer.

SCHROT, JACOB, Inspruck, 1838. A repairer.

SCHULZ, PETER, Ratisbon, 1855. Violins and guitars.

SCHUSTER, MICHEL, Markneukirchen. About 1873.

SCHWARTZ, BERNARD, Strasbourg. Died 1822.

SCHWARTZ, GEORGE FREDERICK, Strasbourg. Born 1785. Died 1849. Son of preceding.

SCHWARTZ, THEOPHILE GUILLAUME, Strasbourg. Born 1787. Died 1861. Also a son of Bernard Schwarz, who trained his two sons, and they succeeded to the business under the style of "Frères Schwartz." George Frederick made bows, his brother Theophile violins, etc. The first violin of this firm is dated 1824, and down to 1852 they turned out 80 violins and 30 'cellos. In that year succeeded to the business

SCHWARTZ, THEOPHILE GUILLAUME. Born 1821. Son of the previous Theophile Guillaume.

SCHWITZER, Pesth. About 1800. Violins and violas. Good work, flat model.

SCOTTO, Verona, 1511. Viols and violins. He was also a musician—a lute player.

SECCO, DEL, Venice, 19th century. Violins, violas and basses.

SEGIZO, GIROLAMO MARIA, Modena. Died 1553. Violins, violas, basses, viols and lutes.

SELLAS, MATTEO, Venice. About 1639. Chiefly mandolines and guitars.

SENI, FRANCESCO, Florence, 1634. Violins and violas.

SENTA, FABRIZIO, Turin, 18th century. Basses.

SERAFIN, GEORGIO, Venice. About 1747. Violins violas and basses. Probably some relative of Sante Serafin (Sanctus Seraphin) already mentioned.

SERESATI, D., Naples, 18th century. Violins, violas and basses.

SGARBI, GUISEPPE, Finale Emilie, 1841—75. Violins, violas and basses.

SHAW, J., London, 1656—98. Viols and violins.

SICILIANO, ANTONIO, Venice, 1600. Varnish of a dark red, very thickly coated. The terminal squares in the sound holes very small. The tops smaller than the lower ones, the main stem having no notches.

SIGNORINI, SERAFINO, Florence, 1877. A repairer.

SIMON, Paris. About 1788. Violins and basses.

SIMON, Salzburg, 1731. Violins, violas and basses.

SIMONIN, CHARLES. Born at Mirecourt, he was sent to Paris and apprenticed to J. B. Vuillaume, and graduated with him a high-class workman. He returned to Mirecourt for a time, and moved to Geneva in 1841, and eight years afterwards to Toulouse. He has gained several medals.

SIMPSON, JOHN, London, 1785—90. A city maker at the back of the Royal Exchange.

SIMPSON, J. and J., London. Later.

SIRJEAN, Paris, 1818. Violins, violas, and basses.

SIROTTI, NICOLA, Spilamberto, 19th century. A repairer.

SITT, A., Prague. Modern.

SLAGH-MEULEN, VANDER, Antwerp. About 1672. An old maker of good traditions. Varnish dull brown. Decorative sort of work. A curious specimen of his 'cellos was in the 1878 Paris exhibition. The head was open at the back, and the volute terminated in a carved head with a crown. One singular feature was seen on the inside of back, namely, purfling and gilding.

SMITH, HENRY, London, 1629—33. A viol maker.

SMITH, THOMAS, London, 1756—99. A pupil of Peter Wamsley. Chiefly 'cellos.

SMITH, W., London, 1770—86.

SNEIDER, GUISEPPE, Pavia. About 1703. Violins, violas and basses. Amati arching.

SNÆCK, EGIDIUS, Brussels, 1731. Copied Amati.

SNÆCK, HENRI AUGUSTE, Brussels, 1672. Same kind of work as preceding.

SNUECK, MARK, Brussels, 18th century. A repairer.

SOCCHI, VINCENZO, Bologna, 1661. Pochettes. There is one of this date in the Paris Conservatoire Museum.

SOCOL, PIO, Genoa, 19th century. Violins, violas, 'cellos.

SOCQUET, Paris, 16th century. A maker of very common violins.

SOLIANI, ANGELO, Modena, 1752—1810. A fine maker, whose instruments have an exquisite silvery tone and considerable power. A golden, amber-coloured varnish.

SOMER, NICOLAS, Paris, 1749. Dean of the Maker's Guild for this year.

SONCINI, LUIGI, San Martino, 1831. Violins.

SARSANA, SPIRITO, Cuneo, 1714—34.

SOUZA, GIO GUISEPPE DE, Lisbon. 17th century.

SOVERINI, Bologna, 1883. Violins, violas and basses.

STANGUELLINI, C., Modena, 1883. A repairer.

SPEILER. A Tyrolese maker.

STATELMANN, D., Vienna, 1730—50. Copied Stainer excellently. Varnish yellowish.

STATELMANN, J. J., Vienna. About 1759. Also a fine copier of Stainer.

STAUTINGER, M. W., Wurzburg, 1671. A viol maker.

STAUBE, Berlin, 1775. A repairer.

STECHEK, CARL, 1880. Violins and basses.

STEFFANINI, CARLO, Mantua. Chiefly mandolines. 18th century (1790).

STEININGER, FRANCOIS, Paris, 1827. A good maker of 'cellos.

STEPHANNIS, Cremona, 1507. Violins, violas and basses.

STERNINGRE, JACOB, Mayence, 1705. A repairer.

STIRRAT, Edinburgh. About 1815.

STATWOLF. A German maker of double basses.

STAUFFER, Vienna. 18th century.

STOFF, FRANCESCO, Füssen, 1750—98. Violins, violas and basses.

STOSS, F., Füssen, 1750—98. These two names Stoss and Stoff appear to represent the same person.

STOSS, Prague. 18th century.

STOSS, BERNARD and MARTIN, Vienna. End of last and beginning of the present century. Good model. Not the high tubby models of so many German makers. The work is also good.

STRAUB, J., Neustadt. About 1745.

STRAUSS, MICHELE, Venice, 1680. Pochettes.

STRAUT, MICHELE, Venice, 1686. Violins and violas.

STREGNER, MAGNO, Venice, 17th century. A lute maker.

STROBL, JOHANN, Hallein, 18th century.

STRONG, JOHN, Somerset, 17th century. A viol maker.

STRUAD, GASPER, Prague. About 1789. Viol maker. Also made 'cellos.

STURDZA, Vienna, 1873. Violins, violas and basses.

STURGE, H., Bristol and Huddersfield. 1811—53.

SULOT, NICOLAS, Dijon, 1829—39. A violin maker who took out patents for original notions with regard to violins and basses. One of these was for a second belly in the interior of the violin and which was put in communication with the upper belly for the purpose of reinforcing the tone. This notion, propounded in 1839, seems to be almost the same as that proposed by Mollenhaver some fifty years later. Sulot called his instrument a "violon á double echo." The patent is dated 5th May, 1839, and, fifty years hence, it may again be resuscitated, with a few additions or alterations in detail, and with probably similar success.

SUOVER, GIOVANNI, Florence, 1637. A lute maker.

TACHINARDI, Cremona, 1689. A maker who copied the Amati style.

TADOLINI, GUISEPPE, Modena, 19th century. Originally of Bologna. Settled in Modena as a repairer of old and a maker of new instruments and bows.

TANEGIA, CARLANTONIO, Milan, 18th century. A ticket of his runs, "Carolus Antonius Tanegia fecit in via Lata Mediolani anni 1730."

TANINGARDO, GEORGIO, Rome. About 1735.

TANTINO, SESTO, Modena, 1461—90. A maker to the Court of Ferrara.

TARDIEU, TARASCON, 18th century. An old French writer, Laborde, stated that the bearer of this name invented the violoncello. He was an ecclesiastic, and

his brother was a chapel master, but as the 'cello was known in Italy a hundred and fifty years before Father Tardieu's day, this little romance has not had very extended belief. He is still, however, in some quarters, supposed to have been a maker of 'cellos, and I cannot well exclude his name.

TARR, Manchester. About 1855.

TARTAGLIA, FRANCESCO, Stroppiana, 1883. Violins.

TASSINI, BARTOLOMEO, Venice, 1750—54. A somewhat common maker. His tickets run, "Opus Bartholomæi Tassini Veneti."

TAYLOR, London, 1780—1820. Made very good violins, but they are not very numerous.

TEODITTI, GIOVANNI, Rome, 17th century. Violins, violas and basses.

TERAPATINI, Sant Agata Lugo, 1879. A maker of 'cellos.

TERMANINI, GUISEPPE, Modena, 1755. Violins.

TESLAR, GIOVANNI, Ancona, 1622. A viol maker.

TESTATOR, IL VECCHIO, Milan, 15th and 16th centuries. This is the maker who, in the irresponsible days of fiddle history, had assigned to him the credit of inventing the violin. The notion is, at present, quite discarded, nothing whatever being known regarding this ancient.

THERESS, C., London. About 1850.

THIBOUVILLE-LAMY, London, Paris, and Mirecourt. Contemporary.

THIERRIOT, PRUDENT, Paris, 1772. Dean of the Paris Makers' Guild for this year.

THIN, M. and G., Vienna, 18th century.

THIPHANON, Paris. About 1780—88. Tickets
 “Tiphanon, rue St. Thomas-du-Louvre, à Paris.”

THIR, JOHANN GEORGE, Vienna. About 1791.
 Chiefly mandolines.

THOMASSIN, Paris. From about 1825—1845. Previous
 to 1825, he worked with Clement. He was a good
 maker.

THOROWGOOD, H., London, 18th century.

THUMHARDT, Munich, 18th century.

THUMHARDT, Strasburg, 18th century.

TIELKE, JOACHIM, Hamburg, 1539—1686. In the
 way of decorated instruments of the antique class, this
 maker may, perhaps, be justifiably called a peerless
 artist in his particular style. The business was carried
 on for nearly a century and a half, and any one who has
 seen the beautiful Kensington lute by this maker will
 not fail to realise the great interest which his work
 arouses in the bosoms of antiquaries and lovers of
 artistic bric-a-brac.

TILLEY, T., London. About 1774.

TIRLER, CARLO, Bologna, 18th century. A decorative
 maker, chiefly of guitars. His “ticket” sometimes took
 the form of inlay, and would then run as follows,
 “Carlo Tirler, Leutar in Bologna fece.”

TIVOLI, AUGUSTO, Trieste, 1873—83. Violins.

TOLBECQUE, AUGUSTE. Born at Paris 1830. Son of
 a clever Belgian musician, he became a 'cellist of
 considerable distinction. He began to make instruments
 under the guidance of Claude Victor Rambaux, whose
 shop opposite the Conservatoire used to be frequented
 by numbers of intelligent amateurs and professionals.

Tolbecque had taken first prize at the Conservatoire for 'cello playing, and one can realize how eminently qualified he was in that direction, to begin with. After he made some new instruments he turned his attention to the reproduction of old ones, and became extremely clever at it. His ticket, in manuscript, runs "Ate. Tolbecque fils fecit, Parigi, anno." He also made organs, and acquired considerable fame by reconstructing perfectly Winkel's Componium, referred to by Fetis. This instrument had been purchased by an amateur of some little mechanical skill, and in his efforts to repair it he occupied himself for twenty-five years to no purpose. At the end of that time he had pretty nearly destroyed its identity, for there was hardly a single piece that did not defy recognition. After his death the case was bought by one, and the mechanism by another organ builder. The latter sold the mechanism to Tolbecque, who, in eighteen months, completely restored the instrument which took its previous owner a quarter of a century to almost ruin. It is now in the collection at the Brussels Conservatoire. Tolbecque's violin work is not often seen.

TOMASI, CARLO GASPARE, Modena, 17th century. A viol maker chiefly. Fine varnish.

TOPPANI, ANGELO DE, Rome. About 1740. Highly arched instruments with a golden yellow varnish. Style of Tecchler.

TORELLI, Verona, 1625. Violas and 'cellos.

TORRANUS, Turin, 1700. Violins, violas and basses.

TORRESAN, ANTONIO, Crespano. Born 1802. Died 1872. Instruments of a common type.

TORRING, London.

TORTOBELLO, Rome, 1680. Violins, violas and basses.

TOULY, JEAN, Nancy. About 1747.

TRAPANI, RAFFAELE, Naples. Beginning of 19th century. Made instruments of a large size, and of rather curious style, the top and bottom portions of the sound holes not being cut through. Thick reddish brown varnish. Model flat, and coarse purfling.

TREVILLOT, CLAUDE, Mirecourt. About 1698. An old violin maker.

TRINELLI, GIOVANNI, Villalunga, 18th and 19th centuries. Viols and 'cellos.

TROIANI, FRANCESCO, Rome, 19th century. Violins, violas and basses.

TRUNCO, Cremona, 1660.

TRUSK, S. J. About 1734.

TURNER, WILLIAM, London. About 1650. A very fine viol maker who had his place of business in Gravel Lane, E.C. An instrument by this maker is described as superb. It is in the collection of A. Gautier of Nice. The ticket of this highly creditable representative of English work runs as follows, "William Turner, at ye hand and crown in gravelle lane neere aldgate, London, 1650." There was another Turner who stamped his name under the button of his violins and who was of a much later date. His work is in no way to be compared with that of William Turner of "gravelle lane."

TYWERSUS, Mirecourt, 16th century. This was a court maker in Lorraine, some of whose Princes are

said to have been his patrons. That tradition appears to be all that remains of him.

UDENE, NATALE DA, Udine. Violins, violas, and basses.

UGAR, CRESCENZIO, Rome, 1790. A viol maker.

UGAR, PIETRO, AREZZO. About 1802. A repairer.

ULRICH-FICHTLE, JOHANN, Mittenwald, 18th century. Violins and basses.

UNGARINI, ANTONIO, Fabriano, 1762. A viol maker.

UNVERDORBEN, MARX, Venice, 1415. An old lute maker.

VAILLOT. A French maker of 17th century.

VALENTINE, W., London. Died about 1877. An excellent maker of double basses.

VALENZANO, Naples. A violin maker.

VALDASTRI, Modena. About 1805. Pochettes.

VALLER, Marseilles, 1683.

VANDELLI, GIOVANNI, Fiorano Modena. Born 1796. Died 1839. Violins and basses.

VANDERLIST, Paris, 18th century. This maker was apparently an excellent workman, judging by a copy of the Guadagnini School which he made. He marked his instruments under the button by branding his name, and placing inside a ticket, "Vanderlist, Luthier, rue des Vieux Augustins, près de l'égout de la rue Montmartre, Paris."

VANVAELBECK, LOUIS, Valbeke, 1294—1312. A maker of rebecs and viols. This maker is within measurable distance of being the oldest known. He is supposed to have been the inventor of the mechanism for organ pedals.

VAROTTI, GIOVANNI, Bologna, 1813. Violins and basses.

VAUCHEL, Damm. Modern.

VANTRIM. A French maker of double basses of the 19th century.

VECCHI, ORAZIO, Modena, 19th century. A maker of small-sized double basses.

VENERE, UNDELIO, Padua. About 1534. A lute maker.

VENTURA, ANIBALE, Viadana, 18th century. Violins.

VENZI, ANDREA, Florence, 1636. Violins and basses.

VERBEECK, GISBERT, Amsterdam, 1671. Violins.

VERINI, SERAFINO, Arceto. Born 1799. Died 1868. A sort of amateur maker of 'cellos and double basses, not much above the common class of work. He ultimately became a bee farmer. He was a bee fancier all his life.

VERLE, FRANCESCO, Padua, 17th century. Violins.

VERMESCH, BEAUMONT SUR OISE. About 1781. This maker was called, and called himself, le père Vermesch. He was an ecclesiastical amateur fiddle maker, and not very skilled.

VERON, PIERRE ANDRÉ, Paris, 18th century. A maker of the times of Boquay.

VERONESI, CAMILLO, Bologna, 19th century. Violins.

VERREBRUGEN, THEODORE, Antwerp, 1641. A maker of double basses.

VETTER, JOHANN CHRISTOPHER, Strasburg, 1744. A maker of 'cellos and other basses.

VETTRINI, Brescia.

VIARD, NICOLAS, Versailles. About 1760.

VIBRECHT, GISBERT, Amsterdam, 1700—10. This may be the same maker as "Verbeeck."

VIGONI, A., Pavia, 19th century. Violins.

VILLAUME and GIRON, Troyes. Beginning of 18th century. Work fairly good.

VIMERCATI, PIETRO, Brescia. About 1660.

VIMERCATI, GASPARO, Milan. A maker of mandolines, probably also violins. Ticket runs, "Gaspere Vimercati nella contrada della Dogana di Milano."

VINACCIA, Naples, 1736 to 19th century. A family of four in succession. Antonio, Mariano, Pasqualino, and a son of the latter. All chiefly lutes and guitars.

VINCENZI, LUIGI, Carpi. Born 1765. Died 1881. Violins and double basses. Well made instruments. Varnish of a light amber colour. Tickets "Aloysius Vincenzi Carpensis."

VINZER, GREGORY FERDINAND, Augusta. About 1737. Violins, violas and basses.

VIR, HIERONIMO DI, Brescia.

VIVOLI, GIOVANNI, Florence. About 1642. Violins.

VOBOAM, Paris, 1682—1693. A famous luthier but chiefly decorative. In the museum of the Paris Conservatoire, there is a beautiful guitar by him made of tortoiseshell.

VOEL, E., Maintz. About 1840. A fine maker. Good Stradivari model and varnish.

VOGEL, WOLFGANG, Nüremberg. Died 1650.

VOGLER, J. G., Wurtzburg, 1750.

VOLPE, MARCO, Spilamberto. Died 1839. He made viols, violins and double basses.

VOIGT, MARTIN, Hamburg. About 1726. Viols and

lutes. Same beautiful class of work as that of the Tielke firm.

WACHFER, ANTHONY, Füssen. About 1772. Violins.

WAFELE, CONRAD, Mittenwald, 17th. century.

WAGNER, C. S., Medingen, 1786—1800. Violins, violas, basses, etc.

WAGNER, BENEDICT, Estwangen. About 1769. He calls himself in his tickets a court maker. His instruments are very highly arched and of common work.

WAGNER, J., Constance. About 1773.

WALDANER, Füssen, 18th century.

WALKER, A., Aberdeenshire. Modern.

WALTHER, JEAN BAPTIST, The Hague, 1727. Violins.

WEAVER, S., London, 18th century.

WEBER, Prague, 18th century.

WEIGERT, J. B., Linz. About 1721. A small viol by this maker is in the collection of the Musical Society, Vienna.

WEISS, JACOB, Salzburg. About 1733.

WEISZ, JACOB, Salzburg. About 1733—1777.

These two are evidently the same. A ticket with above date, 1733, runs, "Jacob Weisz, lauthen und Geigenmacher in Salzburgh."

WETTENGEL, G. A., Neukirchen. About 1828. He is a maker who published a book about repairing and making, but his own instruments are not much, if at all, known.

WENGER, G. F., Salzburg, 1761. Violins.

WERNER, Frankfort, 1855. Chiefly a lute maker.

WEY, H., Besancon. 19th century. An amateur violin maker.

WYEMANN, CORNELIUS, Amsterdam. 17th and 18th century.

WIGHTMAN, London, 1761.

WILDE, JOHN, St. Petersburg. 18th century. This maker distinguished himself by making an iron fiddle.

WILLEMS, Antwerp, 1730—60. A violin maker who followed the Italian school.

WILLER, Prague. 18th century.

WOLDEMAR, MICHEL. Born in Orleans in 1750. Died at Clermont-Ferrand 1816. He invented a violin with five strings, or, at any rate, suggested the notion which was never, probably, carried into practice. It was the reverse of Jullien's five stringed fiddle, being intended to have a C string (below G), instead of one above E, as was Jullien's idea. Woldemar was a violinist.

WOLTERS, J. N., Paris. About 1749. A decorative viol maker.

WOOD, G. F., London. Contemporary. A decidedly careful maker, who has caught, very felicitously, many of the characteristics of the finer kinds of modern French work.

WORNFE, GEORGE, Mittenwald, 1786. Violins.

WORNUM, London, 1794.

WRIGHT, DANIEL, London, 1743.

YOUNG, J., Aberdeen. Modern.

YOUNGE, JOHN, London. About 1728. This maker was famous in his day. He had a son who was a violinist, and both have been made, in a sense, immortal by the English composer, Purcell, who has put them

into one of his catches. It is quoted by Mr. Hart in his valuable work on the violin.

ZABEL, GEOFFRY, Tausermunde, 1792—1803. Violins, etc.

ZACH, Vienna. Contemporary. A very clever maker and restorer.

ZANABON. An Italian maker.

ZANFI, GIACOMO, Modena. Born 1756—1822. A maker of considerable merit. He made violins, tenors and basses, and generally employed a clear yellow varnish. He was one of those handy men who manage to combine one or two separate professions. For example Zanfi was a government servant, and he was a music teacher. His instruments are in the style of Casini—another Modenese already mentioned—and how he succeeded in teaching music, making double basses, 'cellos, violas and violins, while, at the same time not neglecting his official duties, it is hardly worth while now to enquire. One ticket runs "Jacobus Zanfi, musicæ professor fecit Mutinæ, 1809."

ZANI, FRANCESCO, Reggio-Emilio, 1765. Violins.

ZANOLI, GIACOMO, Verona, 1730. Viols and 'cellos.

ZANOLI, GUISEPPE, Verona, 1730. Violas and 'cellos. These two are probably the same.

ZANOLI, GIAMBATTISTA, Padua, 1740.

ZANOTTI, ANTONIO, Lodi and Mantua. About 1727.

ZANOTTI, GUISEPPE, Piacenza, 18th century.

ZANTI, ALESSANDRO, Mantua. About 1765—70. An imitator of P. Guarnerius.

ZANURE, PIETRO, Brescia, 1509. A viol by this maker, and exhibited in London in 1872, bore this date.

ZEITTER, FR., Brunswick, 1835. This maker—if he was a maker—combined pianos with violins.

ZENATTO, PIETRO, Treviso. About 1634. A ticket bears this date.

ZINBELMANN, FILIPPO, Florence, 1661. A viol maker.

ZOLFANELLI, GUISEPPE, Florence, 1690—97.

ZWERGER, ANTHONY, Mittenwald, 1750—60. A fairly good maker. Varnish of a cold, weak-looking brown, but in other respects, nice violins of their type.

CHAPTER VII.

Violin Bow Makers.

VIOLIN bow making has come to be such a delicate kind of work that it is now quite a special industry. Ever since the days of the Tourtes the importance of a fine bow has been increasingly recognized, until, in the present day the better Tourtes are quite beyond the reach of ordinary players. The two finest Tourtes in the world are now in America, and cost, together, about a hundred and forty pounds. That may seem a somewhat bold and startling statement to make, but it is quite correct. One of these two bows I have been acquainted with for a considerable time, having frequently played with it, and I confess I experienced a slight feeling of regret when it was sent across the Atlantic. It was not that I grudged it to our kinsmen, but I had become familiar with the lovely thing in its exquisite furniture of Oriental pearls, sapphire, and all the rest of it in the shape of jewellery. These were merely tasteful bagatelles, having, of course, their decorative value, but the stick was so superb a specimen of Tourte's skill and judgment, and was in such splendid condition, that I felt I should probably never see it, or its like again, unless I happened to be visiting the States, and had an opportunity of seeing it there. When once our American friends get hold of these

perfect things, they usually keep them steadily. The other grand Tourte stick was made for Larochefoucauld, and is also in America. There are many very fine ones in this country, and on the Continent, and their prices, according to style and condition, run as high as forty pounds. Under twenty pounds they are not worth having. A great deal of nonsense is written about Tourte and Lupot sticks, in regard to which the connoisseur amateur should be on his guard. It comes chiefly from the pens of those who have not seen any Tourtes, and are not acquainted with their current value, their information being drawn from published sources, ten, fifteen, twenty, and perhaps fifty years old. One result of this writing is, that when an amateur finds he is offered a genuine Tourte at ten or twelve pounds, it does not strike him that there is anything abnormally low in the figure, and he expects to have a first-class stick for the money. Two or three years ago a very good Tourte might have been had for twenty-five pounds, but not now. It will be a very ordinary stick indeed which that money will, at present, buy, and in a year or two more they will be almost, as our neighbours say, *introuvable*.

The other good makers will be referred to in their places, but I would like to say here that although the difference between a fine Tourte and the finest of modern bows is quite measurable, it is not a difference which need alarm any but the very highest class of artistes. Even among them there are individuals who manage to exist without a Tourte, and many who, by preference, play with a modern bow. Fiddle fanciers, and bow

fanciers, should do their best to keep level-headed, and not allow themselves to be driven from the exercise of their own judgments. If they are not in a position to form a decision, let them go to one who knows. Sometimes a *fashion* is set by a leading player—quite unintentionally on his part. He may have dropped some remark, either in public or private, which is immediately seized, and made the basis of almost a revolution. He may be trying together two Tourtes—one a round stick, the other an octagon. He prefers the round, as it happens. Immediately all the owners of Tourtes within the circle of his influence seek to exchange their octagons for rounds. Then is the opportunity for the bargain hunter, and a beginning of the season of regrets. It so happens that a fashion has set in for the round stick, but the lovely Tourte to which I have already referred is an octagon. Almost all modern bows are round, they are much more easily made, and a fine round stick can be got for much less money than an octagon, but the latter, when well worked, is a delightful bow to use. Finally, let me say that unless you can get a *good* example of the older makers, leave them for the cabinets of collectors—that is, if your object is a bow to play with.

ADAMS, JEAN, Mirecourt, 18th century.

ADAM, JEAN DOMINQUE. Born Mirecourt 1795. Died 1864. Son of preceding. His father taught him his business. A great many of his bows are very ordinary, but those marked with his name, Adam, are sometimes good, and his octagon sticks are the best.

BAROUX, Paris. About 1830. A fairly good maker.

BAUSCH and SON, Leipsic or Dessau. About 1840. Fairly good bows. They are highly esteemed in Germany.

BRAGLIA, ANTONIO, Modena. About 1800.

DODD, E., Sheffield and London, 1705—1810. Not many of this maker of great importance.

DODD, JAMES, London. About 1864. I do not know these bows.

DODD, JOHN, Kew. Born 1752. Died 1839. This was the greatest of English bow makers. He passed his life in struggles, and died in Richmond Workhouse. Dr. Sellé, of Richmond, was very kind to him many a time, and so was Mr. Richard Platt, of that place.

A perfect "John Dodd" bow is an exquisite piece of work, but of proper length, and in good condition, they are by no means common. The great majority of them are either worn out at the nut, or otherwise destroyed. People seem to have experimented with not a few of them by thinning down the stick. I suppose their originally graceful proportions had awakened in some persons what they recognized as their artistic sense, and they proceeded to make them still more slender. Of course these are quite destroyed, and not worth buying at all, except as all that remains of the "English" Tourte. They are generally quite dark in colour, and have his name "DODD" stamped on the stick, and also on the side of the nut. All the good sticks, however, or many of them, have been re-mounted in various ways, so that the name may only be seen on the stick. They are usually slender, and very light. Many of them are short, and that is a decided disadvantage.

DODD, THOMAS, London, 1786—1823. He was a bow maker only in the sense in which he was a violin maker. He employed other people to make for him.

EURY, Paris. About 1820. A very fine maker. Some of his bows are exceptional in quality. He stamped his name under the whipping, or thread covering above the nut—but not always.

FONCLOUSE, JOSEPH, Paris. Born 1800. Died 1865. He learned bowmaking with Pajeot in Mirecourt, and afterwards went to Paris, where he was employed by J. B. Vuillaume. He afterwards started for himself, and usually marked his name on his bows. He was a fine maker.

GAND and BERNARDEL, Paris. Contemporary. This firm stamp their name on their bows, which are of fine quality.

HARMAND, Mirecourt, 1830—40.

HENRY, Mirecourt. Born 1812. After learning in his native town, and working there for some time, he went to Paris when he was twenty-five years of age. He was employed first by Chanot, then by Peccate, and latterly was partner with Simon. The last arrangement endured from 1848 to '51. He then commenced to work alone, and died in 1870. He was also a fine workman, and sometimes marked his bows "Henry, Paris."

KITTEL, St. Petersburg, 19th century. This maker's bows are about as nearly equal to Tourte's as those of any maker that has lived since his day. There are not many of them to be found here.

KNOPF, HEINRICH, Berlin, 1882.

KNOPF, LUDWIG, Berlin, 1882.

LAFLEUR, JACQUES. Born at Nancy 1760. Died in Paris 1832. This maker's bows have the reputation on the continent of being quite equal to Tourtes, which may be quite justified in some cases.

LAFLEUR, JOSEPH RENÉ, Paris. Born 1812. Died 1874. Son of preceding, and a very good maker.

LAMY, ALFRED JOSEPH. Born at Mirecourt 1850. He learnt when very young—between thirteen and fourteen—and worked with the firm of Gautrot at Chateau-Fleurry. In 1877 he went to Paris to F. N. Voirin, and remained with him for eight years. Voirin then died, and Lamy started on his own account. He is also a good maker.

LUPOT, FRANCOIS. Born at Orleans in 1774. Died in Paris 1837. This maker, in his finest efforts, stands next to Francois Tourte. He was the brother of the famous Nicolas Lupot, but did not make anything but bows. He made a great improvement in the mechanism of the nut, being the inventor of the metal groove which is cemented to the ebony where it slides over the slot in the stick. This prevents the wear of the ebony. There is considerable diversity in the quality of Lupot's bows, some being very fine indeed, while others are quite ordinary. A great many of them are stamped "Lupot," but whether he did that himself or not I cannot say. I am inclined to think it has been done for him by dealers afterwards. It is by no means an easy matter to make absolutely sure in every case when a bow is by Lupot. It is sometimes much easier to tell a Tourte. At any rate, whenever there is any doubt about the quality of the stick, *as* a stick, it is safe to

reject it. They are generally strong, dark coloured sticks, and not quite so light as Tourtes, but I have seen them in grey wood also.

MAIRE, NICOLAS. Born in Mirecourt. A pupil of Jacques Lafleur, afterwards went to Paris.

MIQUEL; EMILE, Mirecourt. Contemporary.

PAJEOT. Mirecourt, 1830—40. This maker taught Joseph Fonclouse, who became one of Vuillaume's best men.

PANORMO, GEORGE LOUIS, London. Modern. Made some very good bows, more especially double bass sticks.

PECCATE, DOMINIQUE. Born at Mirecourt 1810. Son of a barber, he forsook his father's calling for that of fiddle and bow making. In the latter he became expert, and in 1826 J. B. Vuillaume heard of him as a clever apprentice on the look out for a master. Vuillaume employed him and he soon justified his choice. He remained there eleven years, and then took over the business of François Lupot who had just died. In 1847 he went back to Mirecourt, but continued his connection. He died in 1874. He was a splendid maker.

PECCATE, JEUNE, Paris. A brother of Dominique. He also worked for Vuillaume. He died about 1856. His work is finely finished and the wood good, but the sticks are heavy, and lack balance.

PELLEGRI, Parma. 19th century.

PERSOIT, Paris, 1823—41. One of those skilled workmen whom J. B. Vuillaume succeeded in securing. Those which he made for the great luthier were of course marked Vuillaume, but those he sold for himself were marked P. R. S.

PUPINAT, PADRE, Lausanne, 1855.

RAKOWSCH, A., Paris, 1834.

RONCHINI, RAFAELLO, Fano, 19th century.

SCHWARTZ, GEORGE FRIEDRICH, Strasburg. Born 1785. Died 1849. A good maker. Marked his work "Schwartz, Strasbourg."

SIMON. Born at Mirecourt, 1808. Went to Dominique Peccate in Paris for a short time in 1838, then to Vuillaume for seven years. In 1845, he began for himself, and two years later succeeded to Peccate's Paris shop, and entered into partnership with Henry for three years. In 1851, he was again alone. I know little of this maker's work, having only seen one or two specimens. These were fairly good sticks.

SIRJEAN, Paris. About 1818.

TADOLINI, IGNAZIO, Modena, 19th century. He made violin and violoncello bows, and originally hailed from Bologna. He and his brother Guiseppe were established in Modena as instrument makers, the latter being as well a distinguished double bass and 'cello player at the Modenese Court. Ignatius, the bow maker, was born in 1797, and died in 1873.

TOURNATORIS, Paris, 18th century. Died 1813.

TOURTE, SAVÈRE (called "Tourte-l'ainé," the elder) Paris.

TOURTE, FRANCOIS (called "Tourte jeune," the younger), Paris. Born 1747. Died 1835.

The latter of these two artistes is universally recognised as the finest bow maker that ever lived. I think this must be admitted. One or two of his own compatriots, and according to report, such a maker as

Kittel, of St. Petersburg, run him now and again very close indeed, while John Dodd of Kew, in the matters of slender elegance, and lightness of stick, occasionally actually surpasses him. But elegant slenderness and lightness are not the only things wanted in a bow, they are not even the chief things. When I was quite a lad a very artistic cabinet maker whom I knew, wishing to do me a service, offered to improve my own bow, which, he pointed out, was not elegantly finished. I consented with pleasure, and when I had it returned, it certainly was elegant and light beyond conception. It was like a feather in my hand, but it was also like a feather on my strings, and besides, its back was gone, as flexible almost as the top of a fishing rod. Thinness and lightness are only tolerable when they are accompanied by strength and balance. Strength, elasticity and balance are really the main points in a bow. The strength of a stick is determined by the regular manner in which, and the limit to which, its tapering is produced. Of course, the wood must be of proper quality to begin with, but there should be no weak place, none unduly weak, in the whole length. In some bows of ordinary make, the strength in the back is obtained by keeping a certain thickness after a time, well on towards the end, and then suddenly dropping thin to finish with. A stick like that will be strong enough probably, and will not yield where its maker knew it would be tested, but it will not be a properly balanced bow. A certain addition is made to the strength of the stick by the *cambre*, that is, the bending backwards. If this *cambre* is properly done, the line of pull will almost coincide with a symmetrical axis. That

is, of course, an exaggeration, but it may indicate how the *cambre* aids the strength of a stick. The *balance* of a stick is that equipoise which is secured by the regular gradations in its thinning, so that when the player holds it lightly by the thicker end in his hand, there does not—so to speak—appear to be quite sufficient weight at the thin end to cause it to fall. That is a rough way of trying a bow so far as concerns balance, but its success will largely depend on the player's sense of weight. One way of testing the strength and *cambre* of a bow is to screw it up a turn or two until the hair is straightened out, and is just free of the stick. Then press the thumb on the hair at the nut as far down as it will go, watching in the meantime the movement of the stick from beyond the middle to the end. If it loses the curve very much, or goes out to either side, it is not likely to be a good bow. This, however, is a pretty severe test, and any stick will yield to it if the hair is sufficiently tightened. Another way is to screw the hair up until the stick has lost its backward curve, and watch if it gives to either side. This is the fairer way to judge an ordinary bow. The best bows will, however, all stand the former test. Besides the ordinary backward curve, a maker who knows his business gives a little side as well. That is, he slightly *cambres* the stick to the left, looking from the nut outwards, so as to resist the tendency to the right, which proper bowing always gives. In examining finely tempered bows, this should be remembered, otherwise a very knowing person might fancy a stick was just a little off the straight. The next point is

elasticity. Too much of that is a nuisance, and makes a very good bow in other respects, powerless. But there must be some, and the quality of the wood is responsible for it. It is not the flexibility of a piece of cane which is required, but the firm, yet responsive elasticity, which, to a certain extent, guarantees a pure and even tone. All these points were splendidly illustrated by François Tourte, and, in some slight degree, by his brother. I have never seen a bow by Tourte père, and I am beginning to think there was no such person employed in this business. The name was first published by Fétis—I suppose, on the authority of Vuillaume—but I do not know of any other source from whence the information comes. The bows of Tourte ainé have rather quaint-looking, small heads, not unlike the profile of the bell of a trumpet, but having the top line of the head a little shorter than the under line. The head of a François Tourte has a much fuller outline of the same kind, but infinitely more graceful and artistic. Some of the finest Tourtes are of a lightish coloured wood called grey Pernambuco, which is very rich looking. The majority are darker.

The Tourtes never marked any of their sticks, but in two instances, François Tourte is said to have glued into the slot a very diminutive little ticket containing an inscription to the effect that he made the article. From one of these inscriptions the date of his birth has been deduced. It runs, “Cet archet a été fait par Tourte en 1824, âge de soixante-dix-sept-ans.” (This bow was made by Tourte in 1824, aged seventy-seven years). F. Tourte invented the ferrule for keeping the hair flat,

and applied the tortoiseshell slip to the nut for keeping it concealed at that part.

TUBBS, London. A well known family of bow makers, much of whose work is of excellent quality.

VIGNERON, A., Paris. Contemporary. A fine maker.

VOIRIN, NICOLAS FRANCOIS, Paris. Born at Mirecourt 1833. Died in Paris 1885. He was taught his business in his native town, and afterwards went to Vuillaume in 1855, where he remained for fifteen years, during which time he made probably the great majority of the finest bows which bear Vuillaume's name. In Vuillaume's show case in the Paris Exhibition of 1867, Voirin's name appeared as a workman in bows, and he received honourable mention on that occasion. Three years afterwards he started on his own account. Almost all his work is of a very high character, and deserves all the praise it has got. Some of his sticks—both violin and 'cello—are really quite beautiful works of art, technically and decoratively, and, of course, there are a flood of sticks in the market, bearing the stamp "N. F. Voirin à Paris," and which have all been made since his death. His own heads are strong and beautifully finished.

He was stricken down by apoplexy on the 4th June, 1885, while he was carrying a bow home to an amateur. The occurrence happened as he was passing along the Faubourg Montmartre, and the bystanders seeing "N. F. Voirin. Bouloi 3" on the paper case in which the bow was, concluded to take him there. So he was carried home dying to his wife. He did not rally from

the stroke and died the same evening between nine and ten. His widow carried on the business.

VUILLAUME, J. B., Paris. If this distinguished craftsman was not himself a bow maker—except in the sense that he could make, and may have made a few, in his day—he certainly was instrumental in keeping before others the grand qualities of François Tourte. This was a great service. He knew Tourte well, and, on his own admission, frequently watched him at his work. During all his business career, however, he never was without one or more competent bow makers in his employment, and it will be safe to say that almost every one of those beautiful sticks for which in his time he was famous, was made by one or other of the clever bow hands already referred to. From the earliest date of his own period, when he was a kind of managing man to Lété, down to the time of his death he was always well supplied in that respect. Persoit, Fonclouse, Peccate, Simon and Voirin, themselves cover the whole time. He invented a steel tubular bow which he induced some artistes to employ, and he also invented the fixed nut—which was to secure that a player will also always have the same length of hair to use. It was a curious oversight to suppose that because the nut changes position in tightening or relaxing, the length of hair available was, in consequence, variable. Its chief advantage was that the hand could always hold the bow in exactly the same place. However, both of these inventions were discontinued. Vuillaume stamped his name on all the bows which he sold as his own make, and, of course, there are thousands of bows so stamped

at present, which are not genuine. He was not particularly well liked among the "trade" in Paris, but almost all his workmen remained with him for many years, which is fairly good evidence that he was a considerate employer.

CHAPTER VIII.

Violinists.

AS the face of the heavens on a clear night seems crowded with stars, so the vista of musical history appears filled with the more or less lustrous presences of individual artistes whose combined radiance lights up the past for those who have a deep interest in the record of their achievements. They are quite as numerous as the fixed stars, but, like them, not all of equal magnitude. I shall include in these brief biographical notices the more important of the performers known from early times, and it will be more interesting to do this in chronological order than it would be to do it alphabetically.

There were, no doubt, performers on the violin who played pieces "all by themselves" long before the time of the publication of the first known solo for the instrument, but nothing definite can be said about them as yet, and I will therefore begin with the author of that remarkable "piece."

BIAGIO MARINI.

This artiste was born in Brescia about the end of the sixteenth century. Date information of that kind is provokingly vague, but nothing more precise with regard to him can be given. It might have been in any year between 1560 and 1600, and there may come a time when, if more definite information is not available, some

irresponsible writer will feel disposed to say he was born in 1580. That time has not yet arrived, and we only know one or two incidents of his career, and that he died in 1660 at Padua. He was chapel master first in Brescia, then in Vincenza, and subsequently seems to have had some kind of appointment either in Venice or the neighbourhood. He was a distinguished violinist, without doubt, and issued three separate musical publications which are at present known. Other two he appears to have printed and published, but they are not known. The violin solo alluded to is called *La Romanesca*, and is quite an attractive and original piece of music which is still played at odd moments. Marini enjoyed court favour, visited Germany, and was made a Knight.

GIAMBATTISTA FONTANA.

This player seems to have been also a native of Brescia, although that is not an ascertained fact. He was the inventor—or, is at least, the earliest known writer—of the violin sonata form. He appears to have died in Padua, and his works were collected and published for the first time in 1641. He is described by contemporary eulogium as a distinguished player and composer.

TOMASO-ANTONIO VITALI.

This distinguished player was, according to report, born in Bologna in the middle of the seventeenth century. He certainly was alive and active on the 19th October, 1685, for on that date he signed a petition to his patron, begging him to send someone to overhaul

two swindlers who had sold him a "Franceco Rugerius" violin, as a "Nicolas Amati." "Other times," as the French say, but—the same ways. The beautiful *Chaconne* which has made Vitali's name famous, is still often played. He was patronised by the Court of Modena.

HEINRICH, J. F., VON BIBER.

I suppose this great artiste should be called a Bohemian. At any rate, he was born on the Bohemian frontier, Wartenburg, somewhere between 1638 and 1650. It has not been found possible to specify the time of his birth within closer limits. He was a famous player in his day, a favourite composer, and one who had his share in modelling the sonata. The date of his death has not been ascertained with certainty. Fétis gives it as in 1698, which is wrong, a document bearing Biber's signature, and of date 1704, having been discovered. Another positive statement makes his death occur in 1710, but no authentic record of it, or other specific indication has been seen. He was much favoured by several courts, having been ennobled by Leopold I. at Vienna, treated with distinction by two Dukes of Bavaria, and appointed by the Bishop of Salzburg to an important office. He travelled through Italy, France, and Germany, arousing great enthusiasm wherever he went. He published two or three sets of violin music. First, a set of six sonatas, second, a set of twelve, third, a set of pieces with seven real parts, called *Harmonica Artificiosa*, and two other works in Salzburg. His music, some of it, is decidedly of a

most refined character, and of a very advanced type for his day.

GIOVANNI BATTISTA LULLI.

This distinguished violinist was born in Florence about 1633. His parentage is not clear, but he was taught the guitar by an old Franciscan. When he was very young—quite a child—a member of the French royal family who happened to be travelling in Italy heard him play, and as he had a commission from his sister, Mlle. de Montpensier, to get her a page boy from Italy, he selected this gifted lad and took him to France. Lulli's youthful soul had not been assigned a very suitable shrine for the antechamber of a princess and when she saw him—a little imp twelve years old—she relegated him to the kitchen. Lulli's love of music was not, however, to be extinguished by the noise of pots and pans or quenched by a flood of dripping, so he bought a cheap fiddle and by-and-by was the delight of the kitchen, and indeed, of the whole livery. One day while he was playing, he was overheard by a person of some importance, who communicated with his mistress, and the result was that she procured a teacher for him under whose instruction he made amazing progress. The age was not a delicate one, and he was silly enough to be misled into the performance of a coarse jest which brought about his dismissal. After some little trouble he was admitted to the King's band, and considerably astonished them there, pleased the King, and was promoted to the leadership of a junior band which very speedily surpassed the senior

one. From this point his fame is derived from his operas and ballets, etc., etc., and the violinist merges in the composer. He entirely reformed, and considerably advanced the character of French music and holds a highly honoured place in the roll of her great composers. He died in the greatest favour with Louis XIV., who had covered him with honours and rewards. He was made director of the King's music, was made a noble, one of the King's secretaries, etc. His death was caused by an accident. After the recovery of the King from an illness Lully composed a *Te Deum* and was conducting it when he smashed his toe with the cane he used in directing his orchestra. An abscess formed and in spite of varied treatment he succumbed a few months afterwards, viz., 22nd March, 1687.

GIOVANNI BATTISTA BASSANI.

This player was born in Padua about 1657, and was chapel master of the Cathedral in Bologna. He was not only a violin virtuoso, but he was also a highly appreciated composer and orchestral conductor of his day. He went to Ferrara about 1685 and became chapel master there, while he had other distinctions of a more honorary character conferred upon him. He is known chiefly in violin literature as the supposed teacher of Corelli. It is merely a statement which has passed current without having any particular verification. He was four years younger than Corelli. He died in 1716 at Ferrara.



CORELLI.

ARCANGELO CORELLI.

This great player was born at Fusignano on 16th February, 1653. His father's name was also Arcangelo Corelli and his mother was Santa Raffini who died just before her child saw the light. He was not intended for the musical profession and was sent to Faenza to school. While there, however, he acquired the rudiments of music and kept up the study at Lugo, and subsequently at Bologna, where he practised the violin in regular fashion for four years. This is probably the circumstance which has given rise to the ancient suggestion that Corelli was a pupil of Bassani. The suggestion is, I think, an absurd one. In 1680 Corelli was seen at the Court of the Duke of Bavaria as a famous performer who had been travelling about Germany. In 1681 there is a vague reference to him as being in Rome, and in 1683 his first work was published there, and in 1685, his second. In 1686 he was playing the violin in the Opera band, and was chosen that year to lead the orchestra at the fete given to Lord Castlemain in Rome by Christina, ex-Queen of Sweden. Here Cardinal Ottoboni saw him and took to him. From this time Corelli played at the Cardinal's Monday concerts, and looked after the music. Here it was where the famous interview between Corelli and Handel took place, when the latter rudely caught the fiddle out of the Italian's hand in order to show him how to play something of Handel's own which happened to be on the desks. I have no great faith in the accuracy of the tale, which is, I imagine, one of those growths on the free of history caused by the puncture of some

biographical insect. Corelli's fourth work was published in 1694, and his fifth in 1700. People flocked to these concerts in Rome from all parts of the civilised world, and it must have been a dreadful experience to the great player when, a few years later, he visited Naples and found Scarlatti's orchestra so perfect that he probably felt as if he were little more than a *ripieno* in it, instead of a great solo player. It must, however, be borne in mind that these stories of his failure in Naples are entirely on the authority of Geminiani, who was himself a pupil of Corelli's and became leader of this very Neapolitan orchestra, but was dismissed from the post because he could not keep correct time, and that not long previous to the period when he says Corelli failed. There is a great deal of confusion about these stories, and when they are put together they involve such improbabilities as to render them almost incredible. This visit to Naples appears to have been made a few years before his death, for, when he returned to Rome, a young violinist named Josefo Valentino had become the popular favourite—so it is said—and that the circumstance so weighed on Corelli's sensitive nature as to seriously affect his health. This last conjecture—for it is nothing more—rests on as slight a foundation as the previous stories. Among the traits of personal character which have been noted are mentioned "sweetness of disposition," "parsimoniousness of habits"—a quite exceptionally curious combination of qualities, not, of course, absolutely paradoxical or impossible, but, at the least, distinctly interesting. His dress was plain and unassuming, and his ways were simple. On

this circumstance, combined with Handel's remark that Corelli liked to see pictures without paying for them—a merely passing epigrammatic touch probably—seems to be raised the theory of parsimoniousness. These conjectures appear to be more like penny-a-liner reminiscences than anything approaching the dignity of historical facts. He was the greatest and most honoured musician of his day, and lived a simple life, apparently in the midst of considerable pomp. He composed and published some of the most noble and beautiful music for violin and orchestra that is in existence, and he died full of honours on the 18th of January, 1713. There is a monument to him in the Pantheon in the form of a marble statue, bearing the following inscription, "Corelli princeps Musicorum"—"Corelli first (greatest) of Musicians." The portrait of him is from a good print in my possession.

FRANCESCO GEMINIANI.

This very clever violinist was born at Lucca about 1680. He was reckoned to be the best of all Corelli's pupils, but he had the advantage of previously passing through very good hands. He began his musical studies with Alessandro Scarlatti, and was taught the violin by a very able man, C. A. Lunati, whose bodily deformity interfered with his success as a public performer. After this preliminary training, Geminiani went to Corelli, where he developed fine tone and style. He first went to Naples, where Scarlatti had, at this period, gone for the second time, and who gave him the appointment of leader in the orchestra there.

Geminiani's nature as a player was so uncontrollable that he could not keep time himself, and was, therefore, useless as a leader. This would be between 1709 and 1714, when Geminiani came to England. Here he met with the greatest success professionally, and published all his works, besides editing some of his master's. In addition, he published various theoretical books on music and musical style, as well as a work on memory. He made plenty of money, but spent it as rapidly as he made it—and more rapidly sometimes—in buying pictures, etc. His nature was a restless one—*he could not keep time*—but he was, according to all contemporary testimony, a glorious player. His great work from a violinist's point of view is his “Art of Playing on the Violin.” He moved about a little, and went to Paris in 1750, remaining there for about five years. Coming back, he resumed his career with similar success, and visited Ireland in 1761. His pupil, Dubourg, was then master of the King's band in Dublin. He and the old man were very fond of each other, and a curious accident happened to the latter during this visit. He was not without his enemies, and a conspiracy seems to have been got up to rob him of the manuscript of a Treatise on Music which he had been working on for many years. Such a heartless piece of blackguardism against a man of eighty-two years appears hardly credible. But Dubourg's son duly authenticates the story. A domestic servant was recommended to him by the thieves, who were among his so-called friends and acquaintances, and she stole the manuscript from his bedroom, and handed it over to his enemies, who, pre-

sumably, destroyed it, as it was never afterwards seen. This cut the old man up terribly, broke his spirit, and he died the same year, namely, on the 17th September, 1762.

PIETRO LOCATELLI.

This great violinist was born in Bergamo in 1693. He was also a pupil of Corelli, and distinguished himself in a manner which, as appears to us, should have astonished his master. But the truth is, people have judged Corelli's technique far too exclusively by the standard of his published music. It may all be described as of the most dignified and excellent character, but, at the same time, of comparatively great simplicity. It gives no indication whatever of his technique. He turned out far too many masters of the highest character to justify us in supposing that he knew no more than he published. Locatelli established himself in Amsterdam, and published his famous works called "The Labyrinth," and "The New Art of Modulation," which set Paganini to compose his celebrated "Twenty-Four Studies." He also published various other things, among them being one called "Harmonic Contrasts," which establishes his reputation as a musical scholar. He remained in Amsterdam till his death in 1764.

ANTONIO VIVALDI.

A distinguished performer, born in Venice about 1660. His father was a musician in the Chapel of St. Mark. Antonio travelled about a little, and went into the

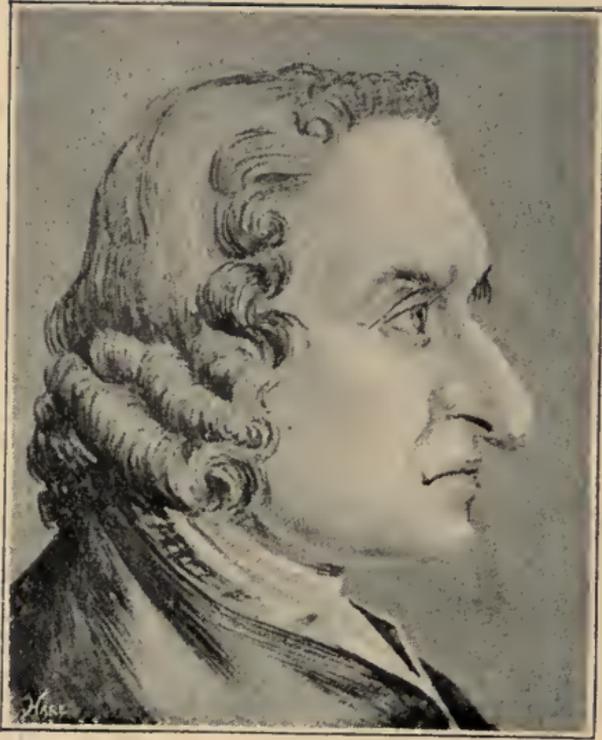
service of the Court of Hesse-Darmstadt, but returned to Venice in 1713, where he died in 1743. He was a voluminous composer for his instrument, and also of vocal and other instrumental music. He is the putative author of the well-known "Cuckoo Solo," and was called in Venice the "red priest."

FRANCESCO MARIA VERACINI.

This artiste was born in Florence about 1685. He was a pupil of Antonio Veracini, his uncle. He did not play in public until he was about thirty years old. In 1714 he played in Venice, and at once took his position as a virtuoso. In the same year he came to London, and led the Italian Opera Band here. In 1716 he went back to Venice, where he was engaged by the Elector of Saxony for his chapel in Dresden. Here he remained for five years, when, in August, 1722, he, in a moment of mental aberration, threw himself from his bedroom window, and was lamed for life. When he recovered he left Dresden, and went to Count de Kinsky in Prague. There he stayed for some years, returning to London about 1736. For ten years he remained here, composing operas and playing, and in 1747 retired to a small property he had at Pisa, where he died in 1750. He is credited with being the possessor of two violins, one or both of which were said to be by Jacob Stainer, and that he lost these in a storm while crossing from here to the Continent.

GUISEPPE TARTINI.

It would, perhaps, be difficult to select a violinist whose memory is entitled to greater respect than that



GIUSEPPE TARTINI.

of Tartini. As a musician and virtuoso combined, I doubt if anyone has surpassed him. He is a colossus of refinement and grace, as Corelli was one of strength and simplicity. He was born at Pirano in Istria on the 8th April, 1692. He received the elements of a good education in the College of the *Padri Delle Scuole*. He may, in fact, be said to have been very well educated, as matters of that kind went in those days. About the beginning of 1709, he was sent to Padua to study law. In the monastic schools in Pirano he had been taught, along with other things, music and the violin, and although, while in Padua, he took to fencing very seriously, with, apparently, a little swashbuckling thrown in—he still kept up his violin playing. It has not been hinted, in any source of information with which I am acquainted, that Tartini ever heard Corelli play, and there has not even been a suggestion of such a thing. But it is not a very unlikely circumstance. We have very little information as to Corelli's travels in the early part of his career, but we know that he was in Germany, in Bavaria, in fact, and as the most direct and cheapest route to that district was through the north of Italy, and over the Brenner pass, it would almost appear certain that he took the chief towns of Northern Italy on the way. Padua would, in such a case, be directly in his route. The only weighty objection to this would be that when Corelli was seen in Bavaria, Tartini was not born. But during the years 1701 and 1710 we have exceedingly little information regarding Corelli's movements. We know he was absent from Rome, and that by the time he got back, he

had, we are told, fallen somewhat out of public favour. That leaves plenty of time for an artistic tour or two in Italy, and also in Germany, and if he were anywhere near Padua, we may be pretty certain Tartini went to hear him. In 1708 or 1709, Tartini was there, and four years after that date he was a magnificent violinist. It is a curious coincidence that in the very year Corelli died, 1713, Tartini had his celebrated *Dream that the Devil came to his bedside and played to him the "Trillo del Diavolo."* This famous and most beautiful piece of music is familiar, no doubt, to all violinists, and if not, it should be. He was then twenty-one, and earning his bread by music and fencing. About this time he secretly married the daughter of Cardinal Cornaro, which created a great uproar, and placed him in considerable danger. He fled disguised as a pilgrim, and after wandering towards Rome, found refuge in a religious establishment in Assisi. He remained concealed here for a short time, and carried on his musical studies with the help of an organist in the fraternity named Boemo, and astonished the neighbourhood by his violin playing in the services. He was one day recognised here by an old acquaintance, who told him that matters were mending in his favour, and by-and-by he became reconciled to his distinguished relative by marriage, and returned to Padua. How long he was absent in this way from his home is uncertain. It is sometimes definitely stated as two years, but comparison of dates do not support this conclusion. Shortly after this, he and his wife went to Venice, where the lady had relatives, and while there he

met Veracini, and heard him play. This is generally supposed to be about 1714, I presume because Veracini was playing in Venice in that year. But I think that date is wrong. It seems to have been forgotten that Veracini was also playing in Venice in 1716, after his return to Italy from London, and I think it more likely to be the date of this meeting, as the former date crowds a great deal of incident into the life of Tartini during a very brief period of time. When he heard the great Florentine player, who was only seven years his senior, he determined to renew his studies, and for this purpose, retired to Ancona. He there made that famous discovery of his which has been called the *Tartini tones*, a phenomenon which has puzzled the most celebrated acousticians for a hundred and fifty years. Only as recently as 1862 was the cause of them found out by Professor Helmholtz. Tartini's splendid ear enabled him to tabulate them all correctly, with the exception of one or two, which he fixed an octave higher than they really are. The discovery was of the following nature. When any two notes were played together, he detected a *third* sound in the harmony which no one has left any record of having discovered before. He found this phenomenon constant, and made exhaustive studies of it, trying to make it the basis of a system of harmony which he published in 1754, entitled a "Treatise on Music according to the True Science of Harmony." Any player who is not already acquainted with it may test the thing for himself. These Tartini tones are best heard when the player takes truly stopped major thirds and sixths, but they are present when any two notes are played, whether

concordant or discordant. They are not so clearly discriminated when one note is stopped, and the other an open string note. Tartini had indicated the pitch of a great many of them, and that was, of course, a valuable lead to a scientific investigator, who knew that all musical sounds had fixed vibration numbers. Still, Professor Helmholtz has the credit of having settled the matter. He found that the third sound was due to the difference between the vibration numbers of the two notes played. The reader who may not be acquainted with this side of musical study will understand when it is explained that every musical sound is the result of a fixed number of beats on the air, from some body. In the case of the fiddle these beats are produced by the friction of the bow on the string in the first place. The string throbs and communicates this throbbing to the bridge, which transmits it to the upper table or belly. From that it passes by way of sound post and ribs to the back, and the whole fiddle throbs on the air inside, and so the original weak sound of the string is reinforced and strengthened until it comes out through the sound holes of the loudness which we hear. All the throbbing is at the same rate so long as one note is played. Each note has its own rate of throbbing. Let us take any two notes, such as treble C, and the major third above it, E. To make the pitch of treble C, 512 throbs in a second are required, and to make the pitch of E above that, 640 throbs in a second are required. Now when these two notes are truly played together, a third sound is heard along with the other two notes. It is the same, in this case, as the C, but two octaves lower. Helmholtz

discovered that this low C was produced by 128 throbs, and the difference between 512 and 640 is 128. Throughout the whole scale of musical sounds whenever two notes are played together they seem to generate a third sound, very weak, of course, but which is always that which the difference of the vibration numbers would naturally produce. From this circumstance these tones are now called by scientists the "difference tones," but they have always hitherto been known as the "Tartini tones." They are sometimes called harmonics, but that is not correct. A harmonic is generated by *one* string, while these third sounds are generated by the simultaneous vibrations of *two* strings.

When Tartini was twenty-nine he became director of an orchestra in Padua, and when he was thirty-one he went to Prague, and remained there for over three years. He made a great impression among people of distinction, and considerable pressure was tried in order to keep him with them, but he was in bad health, and was dreadfully troubled by family worries in connection with his brother and his children. He stayed with a friend named Antonio Vandini, a 'cellist, while on this visit to Prague, and returned with him to Padua in 1726. He soon began to recover health, but the family troubles continued to worry him for many years. He was a man of great patience, and very high character, and bore himself throughout them all, during a period of over twenty years, in the most exemplary fashion. His first work was published in Amsterdam in 1734, and another in Rome in 1745. These published works are not numerous, but he left a great many in manuscript. His

theoretical works comprise the already mentioned "Treatise on Music," a pamphlet replying to some strictures on it he published in Venice in 1767. In the same year "A Dissertation on the Principles of Harmony" saw the light in Padua, and a "Treatise on Musical Embellishments" was issued in Paris in 1782. The famous letter of instructions on violin playing has been frequently printed, and besides this he left a manuscript treatise which has never been printed. It was called "Practical Lessons on the Violin." This great master of the violin died on the 26th February, 1770, after a period of great suffering. He never was a robust man. His eager face, full of nervous appreciation of his surroundings, shows a very highly strung nature, and he appears to have lived a self-sacrificing life. When he died it may be said that Padua went into mourning. He was buried in the Church of St. Catherine, where an imposing funeral service was performed, and it has been said that his demise was considered in the light of a public calamity.

Although his fame had spread all over Europe, and, indeed, to all parts of the civilized world, he does not appear to have left Italy after his professional journey to Prague, where he managed the music for the coronation of the Emperor, Charles VI. He was pressed to go to Germany and France, and Lords Walpole and Middlesex did their best to get him over here, but failed. He wrote a very nice letter regarding a proposed visit to London, and in it referred in complimentary terms to the judgment of English musicians and scientists in regard to his discovery of the third sound. His most famous

pupils were Pugnani, Nardini, Pagin, Ferrari, and Lahoussaye.

GIAMBATTISTA SOMIS.

This master was born in Piedmont in 1676. He was, quite evidently from contemporary testimony, a player of broad and fine style, but the chief interest attaching to him lies in the circumstance that he has always been considered one of the finest pupils of Corelli, and known to have been the teacher, or one of the teachers, of Pugnani, thus forming a link in the direct chain which binds our finest modern players to the earlier grand Italian Schools. I confess I am not quite satisfied that he was a pupil of Corelli. He was, undoubtedly, a great admirer of the latter, and, in the days of his youth, included Rome in his travels, the object of which was to hear the best executants and composers of his time. But I have not found in the course of my reading any definite information in regard to his connection with Corelli, while his visit to Venice on the other hand resulted in an acquaintance with Vivaldi, which appears to have had a most lasting effect on his style. He, in fact, took Vivaldi as his model, and carried along with him to Turin, where he settled, the traditions of the great Venetian performer.

The King of Sardinia appointed him to the post of director of the music in the Chapel Royal, as also of the Court music, and he enjoyed an extended reputation throughout Italy. In the spring of 1733, he went to Paris, and performed there at the "Concerts Spirituels," where his success was of a marked character, for the

purity of his tone, and the brilliancy of his technique. He died in Turin in 1763, leaving the traditions of his school in the hands of Pugnani, who is, perhaps, the most important of his pupils, seeing that he combined in his own style the results of the tuition received not only from Somis, but also, according to report, from Tartini. Somis had a brother named Lorenzo, who was also a violinist, and, to some extent, imitated the style of Corelli. G. B. Somis published in Paris, six sets of sonatas for the violin and bass.

GAETANO PUGNANI.

This magnificent player who, it is generally supposed, had the advantage as explained in the previous article, of tuition both from Somis and Tartini, was born either in the Canavese in 1727, or in Turin, in 1728. Both dates are given. He succeeded Somis as principal violinist at the King of Sardinia's Court, and as director of the music. He was also a great operatic conductor, and succeeded in a marvellous way in bringing the various elements in such representations into the most complete harmony. He visited Paris in 1754; had a great success, and made the European tour. He also came to London more than once, and on one occasion stayed for a year or two. He had, of course, resigned his appointment in Turin to enable him to make these lengthened absences, but when in 1770 he left London for good, and returned to Turin, he was at once reappointed music director. The story about his tuition from Tartini is a curious one, and wears such a

pleasantly simple look that it may be worth recounting. When Pugnani was in Paris he heard much about Tartini, and, determining to see him, went to Padua, and called on his distinguished countryman, by whom he was asked to play something. When Pugnani had got over a few bars, Tartini caught him by the arm—I suppose the bow arm—and said, “Too loud, my friend, too loud.” When Pugnani tried again, Tartini repeated the interruption at the same point, and said: “Too soft, my friend, too soft.” Thereupon Pugnani desired Tartini to take him as a pupil. This pathetically concise description of the manner in which one famous and accomplished performer listens to another distinguished artiste’s playing only suggests to my mind one comment, which might reasonably be addressed to the author of the story: “Too thick, my friend, too thick.”

It is related of Pugnani that he snubbed Voltaire about his verses on one occasion when that brilliant genius is said to have shown a little under-breeding by talking loudly during one of the former’s violin solos. One or two trifling, gossipy anecdotes of this kind, if true, indicate that the great Piedmontese violinist was of a slightly irritable and impressionable nature. He was a prolific composer of secular, as well as sacred music, and those of his violin pieces which have been published display a fine sense of melody. He had a violin school in Turin, and trained a number of fine players, among whom was Viotti. The circumstance that Pugnani was the teacher of this father of modern violin playing is alone sufficient to stamp him as an artiste of the

highest grade. He died in Turin in 1803—an old man. His works include four grand operas, two or three comic operas, and ballets, and cantatas, some nine concertos for the violin, and a lot of sonatas, duets, trios, quartets, quintets, symphonies, etc. Very few have been published.

FELICE GIARDINI.

This was another distinguished pupil of G. B. Somis of Turin. He was born there in 1716, but was sent to Milan while quite a child to learn music and was one of the choir boys in the Cathedral there. He received instruction in singing from Paladini, but having shown a decided inclination for the violin, his father sent him back to Turin and placed him with Somis, with whom he remained for a number of years. Giardini's first attempt on his own account was in Rome, where he was not successful, and repaired without delay to Naples. There he was more fortunate and got employment in the orchestra of the theatre. He was a somewhat florid performer who was in the habit of adding decorations of his own to the music of the composer, and that not only in leading parts but also in ordinary accompaniments. The public were not accustomed to this, but they took to it, and used to applaud him. How he would have relished this sort of thing done to his own music by any other man, we do not know, but we learn what Jomelli thought of it. One evening when Giardini was playing in the orchestra while an opera of Jomelli's was on, that composer sat down beside him. He had, very likely,

either heard, or heard of, Giardini's style of doing things. At any rate, when, as usual the latter began to decorate his part in the approved manner, Jomelli suddenly gave him a smack in the face with his open hand, which brought the florid embellishments to an end. Giardini was very young, and it is to his credit that the rude lesson appears to have been learnt—even in a story book.

When he was twenty-eight years old he appeared in London and stayed there for a year or two. In 1748 he went to Paris and became very popular. In eighteen months he returned to London and had increased success in every way. He was a favourite in Court circles and made large sums of money both by teaching and playing. In an evil hour in 1756, he undertook Italian opera and in a very short time lost every penny he had made. In 1763 he began again teaching and giving concerts, but, in a year or two the tide of fortune turned, and another violinist divided with him the public favour. He left this country in 1784, and returned to Naples as poor as he had come. Sir William Hamilton was of service to him there and he spent a few years in the place of his earlier triumphs. He then went to Russia and died in Moscow in 1796. He composed a good deal, and almost all his work was published in London. He composed the operetta "Love in a Village" and one or two grand operas, the oratorio of "Ruth," and a number of Italian songs, duets, catches, etc., and a good deal of violin music in the shape of solos, duets, trios, quartets, quintets, and also several concertos.

GIOVANNI BATTISTA VIOTTI.

This player was by far the greatest performer of his day, and many a day previous to his appearance. He, Tartini, and Corelli, share the highest honours of virtuosity awarded down to Viotti's time and the last named is very justly called, as already noted, the father of modern violin playing. He was born in Fontanetto in Piedmont in 1753. His father was in a comfortable position in life, and being a good amateur musician gave his son some elementary instruction in music. He had his first cheap fiddle when he was eight years old and when he was eleven he had a year's tuition in music from a guitar player, who was an excellent musician and also played the violin. For two years after this he had no personal supervision but studied from books. In 1766, he was noticed by an ecclesiastic who afterwards became Archbishop of Turin, and who had him sent there for tuition. In several tests to which young Viotti was submitted the lad acquitted himself in quite an amazing manner, and showed himself possessed of a musical memory which was absolutely astounding. He was at once placed under Pugnani as soon as that artiste opened his famous school, which was shortly after Viotti's arrival in Turin. Altogether the cost of Viotti's education was about £1000, and this was borne by the Prince of Cisterna in the most munificent and kindly manner. So far as concerns patronage and encouragement I do not know that any other violinist has had the opportunities with which Viotti was favoured in his youth. He bore himself throughout in a manner which has done honour to his



G. B. VIOTTI.

profession. When his studies under Pugnani were drawing to a close that master personally introduced him to all the musical centres of Europe, finally parting company in Paris where they arrived in 1782. Viotti had, in the French capital, an overwhelming reception on his first appearance, and he was soon taken up by the court. But his popularity in France continued only for about two years. For some unexplained reason he was very coldly received by a small audience at one of the Concerts Spirituels, while at the very next of the same series an inferior performer had quite an ovation. This was towards the end of 1783. Whether Viotti read between the lines or not one cannot say but the circumstance galled him so much that he resolved never to play publicly in Paris again, and only once, twenty years afterwards, did he do so. He continued to play at Court, however, and in private circles. In this year (1783) he paid a hurried visit to his native place, and bought some property there, returning to Paris in the following year, where he enjoyed honours and emoluments—having been appointed to the post, among other offices, of musical director of the Italian Opera—until the period of the French Revolution, when (1792) he came to London in an almost ruined condition pecuniarily. In this country he at once succeeded professionally, but the government fancied he had better not remain—goodness only knows why. Probably some panic-notion that it would be as well not to give unnecessary offence to the revolutionary party. At any-rate he went to the neighbourhood of Hamburg and remained there until 1794, when he was at liberty to

return to London. He made his home here and is supposed to be one of the founders of the Philharmonic Society. He revisited Paris twice. Once in 1802, and again in 1819, when he stayed two years directing the opera. He came back to London in 1822. He had started a wine business in London which was not very profitable, and this, and his want of success in the opera management, appears to have greatly depressed him. His brother died at this time and the intelligence of his demise weighed him down still farther. He died in London on the 10th March, 1824. Viotti's works are too well known to require special mention. They consist of concertos, sonatas, duets, trios, quartets, symphonies, etc., almost all of which are still played.

PIERRE MARIE FRANCOIS DE SALES BAILLOT.

This distinguished French violinist was born at Passy in 1771. He began to play the violin when he was about seven years old. His family had moved about a little and, when the lad's father died, they were in Corsica. The Governor offered to have Pierre educated along with his own children, and he was sent with them to Rome, where he was placed with a violinist named Pollani, who had been a pupil of Nardini. He returned to Corsica in 1785, and then relinquished the violin as a profession for that of secretary to the Governor. In this office he remained until 1791, when he went to Paris. The revolution was just about to burst, but they still had the play and Baillot got employment as second violin in the Theatre Feydeau, where he became acquainted with Rode. He remained in this orchestra

only for a few months, until he obtained an appointment at the Treasury. He was at the Treasury for ten years, and laid aside the fiddle except as an amateur. That does not, however, mean that he relinquished practice. He merely did not play professionally. After that period he went into the army and served for nearly two years, but returned to Paris in 1795. From the last named date until he died in 1842, he was exclusively devoted to his instrument, became professor in the newly-founded Conservatoire and added one more name to the illustrious roll of French violinists. But it is a mistake to say that he was a pupil of Viotti's. That he never was. Viotti was driven out of Paris a ruined man just as Baillot entered it. Baillot published a quantity of music for the violin, besides being one of the joint authors of the fine violin school which is known under the name of "Rode, Baillot and Kreutzer."

JAMES PETER JOSEPH RODE.

This artiste was the most distinguished of the splendid band of performers who owed their training to G. B. Viotti. He was born in the Rue du Loup, Bordeaux, on the 16th February, 1774, died at Damazan on the 26th November, 1830, and was buried at Bordeaux. He played the violin as a boy in his father's shop, and used to be heard and admired by the neighbours and passers by. His first teacher was A. J. Fauvel, who was himself a pupil of Gervais. When Rode was twelve years old he was known in Bordeaux as a young virtuoso, and as he had been with Fauvel for six years it will be seen that he began young. He went with his

teacher to Paris when he was fourteen, and had an introduction to Viotti, who was so struck with the boy's ability that he received him as a pupil. In three years time (1790) he made his first appearance with his master's sixth concerto and gained a distinct success. He then entered the band in the Theatre Feydeau, and was soon promoted from the sixth desk in the first to the second desk in the second violins. In the same year (1791) Baillot joined the second violins and these two became fast friends. Next year he met Kreutzer, and the three joined to produce the famous violin school referred to in the notice of Baillot. From 1793 to 1797, there is a large amount of confusion in the biographical accounts of this artiste. Some say he became a soldier, or rather, played the clarionet in a regimental band at Angers. Others that he sailed for Hamburg, but was driven towards the English coast, and took the people of this country by storm. We catch sight of him again in Paris in 1797, where he entered the opera as solo violin, and the Conservatoire as professor. Two years later he went to Spain and was splendidly received there. In 1803 he made a progress towards Russia, where he arrived in 1804 and remained until 1808, when he reappears in Paris. He was still a young man—only thirty-four—but he now began to fail, and from this point onwards, his career was rather a downward one. He started a new tour in 1811, and married a wealthy lady in Berlin—a widow named Madame Galliari. He stayed there for some years but did not play much in public. About 1820 he returned to Bordeaux and worked at his compositions. Eight years afterwards he

thought he would like to play again in Paris, but the reception which he had when he did it so thoroughly broke his spirit, that he went back to Bordeaux really a dying man. His wife took him to a country seat she had bought at Damazan, but he lingered on in the same condition till the 13th November, when a stroke of paralysis brought the end of this melodious soul near, and, as already stated, he died on the 26th of the same month. Every violinist knows "Rode's Air in G," his "Martial Air in A," his Concertos and Caprices—the last named being really indispensable to every player. He composed altogether between forty and fifty pieces for violin and voice, in addition to his share in the famous Conservatoire "School" already mentioned.

RODOLPHE KREUTZER.

The third member of the famous trio who made up the magnificent violin school for the then recently founded Conservatoire, this artiste claims, and receives, a high place among the ranks of great violin players. He was born in Versailles in 1766. His father was a musician in the king's chapel there, and so was young Rodolphe's teacher, Anton Stamitz, the second son of the founder of the Mannheim School. Kreutzer began early, for it is said that he played a Concerto of his own composition when he was thirteen. He had, of course, almost lived in an atmosphere of music, but so have other distinguished composers, such as Haydn, Mozart, Beethoven, and I think the statement that Kreutzer's musical nature was so gifted that he composed by instinct, and without having received a single lesson in

harmony is one which need hardly be pressed. He is sufficiently famous without its aid. When he was sixteen his father died, and Marie Antoinette, who had taken an interest in him, had him promoted to the desk of first violin, vacant through his father's decease. In 1782, he heard Viotti in Paris, and then set himself to developing his own talent until he became one of the greatest exponents of the fiddle fingerboard of his day. In 1790 he was admitted as first violin in the opera, and he began then to compose dramatic music. He travelled Germany and Italy a short time, and then returned to Paris. The Conservatoire had just been founded during the revolution, and he was appointed professor. He held a great many appointments in his time, and "whatsoever King did reign," he was there. Solo violin at the opera, member of the music in the First Consul's Chapel, solo violin of the Emperor's private band, Chapel Master to Louis Philippe, and Conductor at the opera. Throughout all these changes, ranging from 1792, when he was in Louis XVI.'s band, till 1827, he was professor at the Conservatoire. In the last named year he ceded the chair to his brother Auguste, another fine performer.

He had to relinquish public performing through an accident to his left shoulder, sustained by a fall from his carriage, or rather, his carriage was upset, and he was thrown out. The dislocation was never properly adjusted, and his health greatly deteriorated in consequence. He had several strokes of apoplexy, and died at Geneva in June, 1831. Every violin player, it may again be said, is familiar with "Kreutzer's Studies,"

an absolutely colossal work, without which it would be difficult to imagine how violin classes could now-a-days get on, although we all know that they got on very well indeed for perhaps a century and a half before they were written. Still, such is the force of habit, if they disappeared from our curriculum, it would be like dropping a book from the canon of scripture.

CHARLES PHILLIPPE LAFONT.

This great representative of an earlier French school was born in Paris in 1781. His mother was a good player, and she gave him his early lessons. His mother's brother was Isidore Berthaume, quite a distinguished performer of the pre-revolution school, and he afterwards took the child in hand, and by the time Lafont was eleven years of age, he was playing solos at concerts in Germany—his uncle was settled in Oldenburg. Somewhat later Lafont became a pupil of Rode, and afterwards travelled over all the continent, receiving the most enthusiastic plaudits everywhere. He challenged Paganini to a contest, and although the latter considered it extremely injudicious for two public performers to engage in such a warfare, and he was quite right, the affair came off, and Paganini is reported to have courteously admitted that Lafont "probably excelled him in tone." In 1808, Lafont was at St. Petersburg, and remained there for six years, occupying the post of first solo violin player to the Emperor. On his return to France, he was appointed first violin of the King's' private band, and filled other appointments. After 1815, Lafont went on the Continent again, and also

travelled about France. In the year 1839, an accident, similar to Kreutzer's befell him, but with more immediately fatal results. He was on tour with the pianist Herz, and was sitting outside the diligence, when it was overturned between Bagnères de Bigorre and Tarbes. Lafont was killed on the spot.

NICOLÒ PAGANINI.

There can be very little doubt as to the position which this wonderful man occupied in his day, and there need be as little doubt regarding the place he holds in the ranks of violinists down to the present. An easy first he still remains as a violin player. The most striking testimony to his matchless skill is the almost unimpeachable unanimity of judgment in his favour displayed by the artistes in his own profession. And what astounded them, subdued them, and, in one or two cases one might almost say, appalled them, was not his manual dexterity—that was chiefly what astonished his general public, and was wonderful enough, apparently, in all conscience—but that seemingly superhuman power of intense expression which drew the majority of artistes to his shrine, and those who were without envy—to speak freely—to his feet. We can surely in some measure realise what it must have been to hear him when we find men of all nationalities uniting in rapturous plaudits of this man's genius. It was the daily practice of these men to use, in their profession, the highest possible means, within their capacity, of emotional expression in their music, and when, as I have said, we find them almost unanimous in looking on Paganini as



NICOLO PAGANINI.

the "despair of their art"—to use an expression which is not particularly happy, but, judging from its frequent employment, seems intelligible enough—we may well risk still placing him at the head of all violinists.

He was born in Genoa on the 18th February, 1784. His father Antonio Paganini was a musician of some skill, and taught him the guitar, an instrument on which our hero became a magnificent performer. It is, indeed, reported by those who heard him, that his ability was as distinguished on that instrument as it was on the violin. His mother's maiden name was Teresa Bocciardi. She was also a musician, and she must have held the art in very high esteem indeed, when she felt that the wish nearest her heart was that her son should become the greatest violinist in the world. It was undoubtedly a curious dream which Paganini used to say she had. An angel appeared to her—people would now say a spirit—and desired her to name her dearest wish and she named it as above. His first instruments were the mandoline and, probably, the guitar, but soon he took up the violin under the instruction of a player named Servetto. When he really commenced to play the violin is not known, but it is said that he was about five when he began the mandoline. He must have made great progress, because about this time Kreutzer was in Genoa, and Paganini was brought in to play to him, and the child actually played some of Kreutzer's difficult music, as "difficult" was then understood, at sight. It is recorded that the great French player was "amazed," and from that day the fame of little Nicolo increased so rapidly, that by the

time when he was seven years old, he was quite famous. It would be impossible to embody in a brief notice like this anything approaching to detail in recounting his career. His success was so marvellous, and the exhibition of his exceptional powers on his instrument so entrancing and inexplicable that people who cannot live happily unless they are in a position to explain everything in a natural or a supernatural way, people to whom a confession of ignorance is a shameful humiliation, and the expression of wonder an utter impossibility—the more ignorant portion, in short, of his public—began to cast about for reasons which might appease their hunger and thirst after explanations. The devil was, of course, the inevitable resource of these people—they never dreamt of falling back on the mother's angel. Perhaps they did not know the story of the dream—one may almost say certainly not. Still, it never struck them to try the angel. The man himself was, apparently, now and again a little reckless in his way of living, and, of course, angels never trouble themselves about people of that sort. All history, religious and profane, had made that quite clear. They therefore fixed on the devil, and saw him at Paganini's elbow, and they saw his cloven hoof also. His Satanic majesty must be a sublime idiot after all to walk about all these centuries with cloven hoofs. But, seriously, stories of this kind were circulated about wherever he went. By-and-by, they found out that he had murdered his sweetheart, had been imprisoned for many years, and, during his imprisonment, had done nothing but practise the violin, etc., etc. We can look at all this now as extraordinary foolery, but these horrible

stories followed this man to every town, and upset the comfort of his life. On one occasion, he appealed to the Italian Ambassador when he was in Vienna, and that gentleman published a declaration in the newspapers to the effect that he had known Paganini as a respectable man for twenty years. This quieted the ridiculous tales in that city for a time, but wherever he went they were revived. Even in enlightened Paris he was made the subject of all kinds of lampoons, and virulent attacks, having not a shadow of truth about them. When in London if he ventured to walk, people followed him in the street, ran in front, and stared at him, while others had the temerity to touch him, handle his clothes, etc., I suppose, in order to ascertain if he really was flesh and blood. The man's life must have been made a complete misery to him. He had been before the public since he was fourteen, constantly giving concerts, and he had held, at sixteen, the post of leader and director of music at the Court of Lucca, and yet there were actually people at that time who asserted and promulgated publicly the story about murdering his sweetheart or his rival, and that he had been eight years in prison for it. They did not stop to calculate that this made him a murderer at the advanced age of six years, with a sweetheart and a rival to operate on. We laugh at the absurd stories. They were not laughing matters to Paganini. They worried the man to a degree of which we have no conception. They caused people in these days to shun him who might have had his life brightened by their society. Even during his latest visit to Paris, he had to get Fetis to draw

up a declaration embodying the truth about the malevolence of these tales which were revived against him at that time, not only concerning the murder and imprisonment, but all sorts of horrible crimes which were imputed to him. I do not in the least wonder that the man became soured in nature. The mother of his son was, apparently, a violent tempered woman who moved about the household, threatening to smash his fiddles, and so on. Altogether, to put it mildly, he seems to have had his fair share of troubles. His affection for his son was of a deep and tender kind. He was always thinking about him when absent, sending his love to him, begging the friends to whom he was writing to be sure and give the messages, emphasising them every other sentence, and beseeching them to let him know about his Achilles—his son's name. In his lodgings he used to have sham fights with him, when the little chap, with his wooden sword, would drive his long, lean parent up against the bedstead, and threaten him with the direst consequences unless he consented to die, which he always had to do. Paganini tried to teach him the violin, but he did not take to it. This greatest of all violinists died at Nice on 27th May, 1840.

CAMILLO SIVORI.

This artiste is the only known pupil of Paganini. He was born on 6th June, 1817, in Genoa, and is still alive. Paganini's art of teaching was a peculiar one. When Sivori went for his lesson it consisted often of a good deal of scolding and interruptions, ending by Paganini playing the exercise, or whatever it was, and telling



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Sivori not to come back until he could do it in the same style. Since 1836, Sivori has travelled a great deal in Europe, and America in 1846 to 1848. He was highly appreciated in this country and is at present living in Genoa.

LOUIS SPOHR.

This great violin master and musician occupies a very high place—if not indeed the very highest—among German artistes. It may be pointed out, by the way, that he never calls himself “Ludwig” but always “Louis,” in his *Autobiography*, as has been indicated by the author of the article in Grove’s Dictionary. I may add to this, from documents in my own possession, that he also signed his name “Louis” and not “Ludwig,” not only in his correspondence, but also if he had to sign a piece of his own music. Sometimes he also signed—in what may seem a rather imposing manner—“Dr. Louis Spohr.” He was born at Brunswick, in 1784. When he was two years old, his father, who was a doctor, moved to the small town of Seesen, and Spohr spent there the early years of his childhood. Both his father and mother were musicians of some culture, and when he was five they bought him a little violin on which he found out the notes for himself—and played over, to his mother’s piano accompaniment, the music they were in the habit of singing or playing. The rector of the place, whose name was Riemen Schneider, gave him his first lessons. They were necessarily of an amateur kind, and so were those of his second instructor, but he was a more advanced

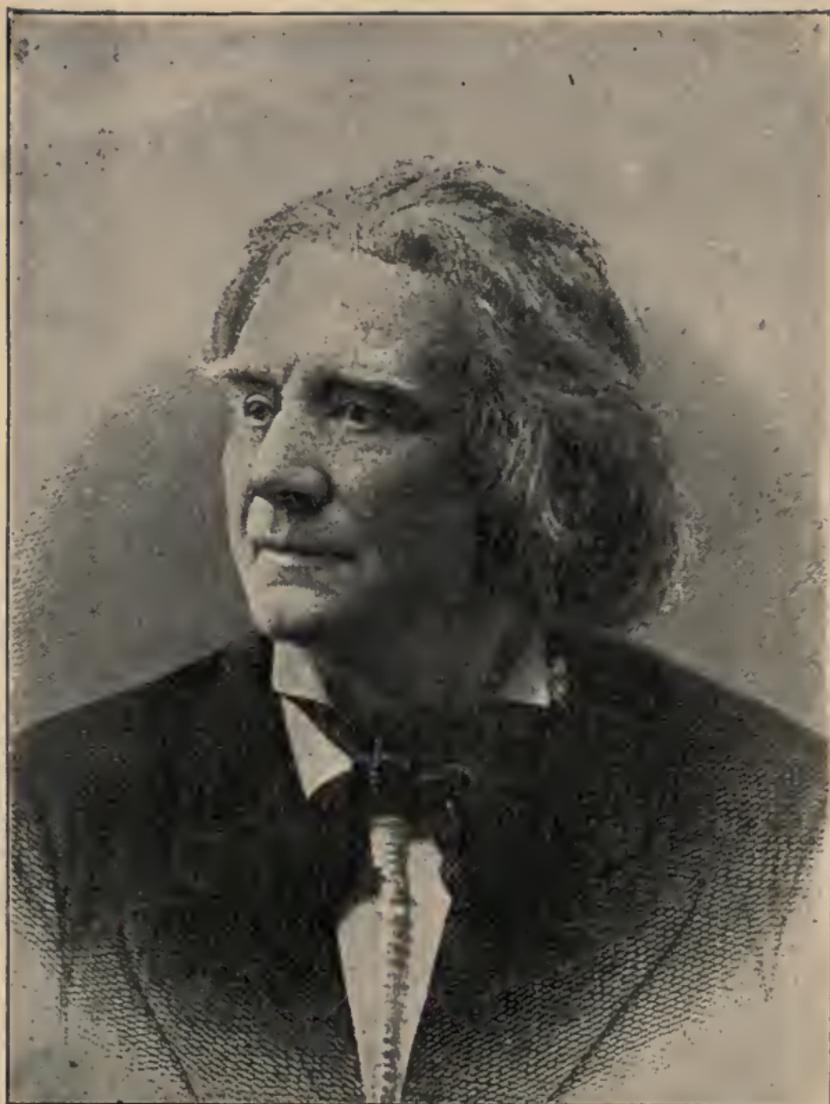
player named Dufour. At the latter's instance young Spohr was sent to Brunswick—to the grammar school there—and at the same time began the serious study of the violin under a player named Kunisch, who was in the Duke of Brunswick's band. He was also taught counterpoint by Hartung, an organist, and never received any other instruction in musical composition. He had further instruction in violin playing from the leader of the band, Mancourt, and when he was fourteen, or rather younger, he played a concerto of his own at a school concert. He then tried a tour and went to Hamburg, but could not get up a concert. Returned to Brunswick sorely depressed and without money, or very little. He wrote to the Duke asking for means to continue his studies. The Duke heard, and gave him an appointment in his band, and by-and-by arranged for him to receive further violin instruction from Franz Eck. They were to travel together, and in 1802 meant to go to Russia but made a prolonged wait at Hamburg and Strelitz. By-and-by they arrived in St. Petersburg, and after remaining through the winter there Spohr returned to Brunswick the following summer, where he heard Pierre Rode play. This made a great impression on Spohr. He then gave a concert himself and started to go to Paris, but had his Guarnerius stolen from him, and had to return to Brunswick in order to arrange for another instrument. He next went to several German towns and in 1805 became leader of the Duke of Gotha's band. In the following year he married Dorette Scheidler, a harp-player, and began to write large instrumental and other works. Between 1805 and

1813 he toured through Germany, accompanied by his wife, and in the last named year accepted the appointment of conductor at the Theatre-an-der-Wien, Vienna. In 1815 or 1816, the two went to Italy on a concert tour with great success and returned to Germany in the following year. In 1818 he was conductor of the opera at Frankfort where he produced his Faust. In 1820 the Philharmonic Society invited him to London, and he paid his first visit to this country. From that date his career was one continuous triumph till a few years before his death. He was immensely pleased with the Philharmonic, admitting that he had never heard such splendid performances. He frequently came here after he accepted the life appointment of music director at Cassel in 1822. The last time he was over was in 1853, and shortly after that his health began to give way. He lost his wife in 1834 and married again in 1836. In 1857 he broke his arm, and had to give up the violin, and his last public appearance of importance was in 1858, when he conducted the jubilee celebration at the Prague Conservatoire. He died in Cassel on October 16th, 1859. These facts are almost wholly taken from his Autobiography, which is one of the most interesting musical works of a personal character published during the present century.

CHARLES AUGUST DE BERIOT.

This artiste is, perhaps, the best known representative of the Belgian school of the past. He was born in Louvain in 1802, and although he attended the Conservatoire in Paris for a few months under the

guidance of Baillot, he really derived no assistance in the development of his powers from that school. Before he went to Paris in 1821, he was an artiste of the highest class, and when he consulted Viotti on reaching the French Capital, the latter strongly advised him to follow his own bent, seeing he had nothing to learn which he could not teach himself. He was a magnificent performer for brilliancy and delicacy of touch, with a fine, melodic sense. The latter quality is strongly marked in much of his music, and especially in his "Airs Variés." He is one of those examples of the developing power of individual genius, of which we have instances in Paganini, Ole Bull, and one or two others, for although, like them, he received instructions from a resident teacher, a violinist in Louvain named Tiby, he was not burdened with the traditions of any school, although his style is classical enough for all that. He met with successes wherever he played, and, beginning with Paris, he travelled all over Europe except Russia. His first appearance in this country was in 1826, and he was very often here after that. He married the celebrated singer, Madame Malibran, but I am sorry I am not in a position to say when with any sense of exactitude. The event occurred before I was born, and I have not yet had an opportunity of examining into the matter at first hand, so I give a selection of the various dates given by various authorities. One important biographical work gives the date as 1830. Another says 1832. One of the finest and most authoritative works in existence, and which is also the most recent, states that they were married in 1835, and in another place of the same work that the date was 1836. If it is any



OLE BULL.

satisfaction to the reader, I may say that I lean to the opinion that they were married on the 26th March, 1836. She died in Manchester a few days less than six months after that date, and De Beriot went off at once to Brussels to look after the property. But they had known each other for some years, and had given many concerts together. After his wife's death, De Beriot remained in Brussels for four years, and his first appearance afterwards was in Germany. He was appointed chief of the violin school at the Brussels Conservatoire in 1843, and remained in the chair for nine years. He became blind in 1852, and retired. He died at his native place in 1870. One important publication gives the year of his birth as 1770. This is an error. His music, as every violinist knows, has been, and is yet, very popular. Some of his melodies are exceedingly beautiful. He also wrote a great many duets, some books of studies, seven concertos, and a "school."

OLE BORNEMANN BULL.

This great Norse magican was born in Bergen on February 5th, 1810. His father and mother were musical, but an "Uncle Jens" used to have quartets on Tuesday evenings, and to these Ole Bull could probably have traced his earliest musical longings. Even as a baby he would be found under the table or sofa listening to the quartets of Hadyn, Mozart, and Beethoven. His uncle, who played the 'cello, would put him inside the case and play to him, while he bribed him with sweetmeats not to move. This was when he was about three

years old. When he was five, his uncle bought him a violin, and his widow relates that when the child played his first tune on it he felt as if he had ascended to the clouds. All young children are delighted when they accomplish something which they see done by their elders, but the after career of this magnificent man places beyond a doubt that the joy he felt was more than the ordinary glee of childish satisfaction. The whole life of Ole Bull was a poem, and one of the most elevating kind. He had the highest possible appreciation of the power of executive art, and he employed that power in the noblest manner. His first teacher was a Dane—a Mr. Paulsen—but the little fellow really played the violin tolerably well almost from the first moment he handled it, although he had to stand at his mother's knee while she screwed the pegs for him—his baby fingers not being strong enough for the duty. This Mr. Paulsen probably exhausted his own knowledge in the teaching of Ole, for on one of the Tuesday evenings when Paulsen should have led the quartet, he was so drunk as to be useless. Ole's uncle called out to him, "Come my boy, do your best and you shall have a stick of candy." Ole Bull at this time was eight years old. He took up his violin, and, to the amazement of all, played through a quartet of Pleyel's which he had frequently heard, and played all the movements accurately. After this Paulsen's lessons were given more regularly, but he soon suddenly left Bergen, and the boy had no regular instruction from the time he was nine until he reached the age of twelve. Then a Swedish player named Lundholm took up his abode in the town, and Ole was

sent to him. When he was fourteen his grandmother got him, at his earnest request, Paganini's Studies, and he actually mastered these in a very short time, and nonplussed his teacher. By-and-by he was sent to the University at Christiania to study for the church and was duly plucked—and little wonder, seeing that he played the violin all night previous to the day of his examination, and as far on as seven in the morning, while his "exam." came on at nine! The professor remarked to him, "It is the best thing that could have happened to you," and had him appointed Director of the Philharmonic and Dramatic Societies of Christiania. From this point his artistic career may be said to begin, and it was, with two notably exceptional periods, a triumphal progress through the whole civilised universe. The first exception was on the occasion of his visit to Paris in 1831. He had gone there to take his place in the world of art, having in his pocket the proceeds of some concerts he had given just before leaving Norway. He met with no encouragement, could not even get heard—and to crown all, an old rascal who stayed in the same hotel in which he lodged, robbed him of all his money and belongings, leaving him nothing but an old suit of clothes. Absolute want stared him in the face, but he happened to meet an acquaintance who introduced him to his own landlady, and became security for him to the extent of sixty francs per month until he could hear from his friends in Norway. This is the time when that singular stroke of luck befell him at play, and which is so often referred to in a vague and inaccurate manner. The circumstances are as follow: His landlady and his

friend were beginning to look askance at him when, one morning, a stranger of somewhat odd appearance was at the breakfast table, and Ole Bull's friend remarked that he was a detective. The former replied that he suspected as much, and these comments being overheard, the visitor became very angry, but on Ole Bull responding in a quiet, gentlemanly manner, his mood changed, and he presently began to take an interest in the Norwegian. He appeared to divine Ole Bull's position, and requested him to go with him to a small public house in the vicinity, as he had something to tell him. When they arrived there the stranger said to Bull, "I know you are in want. Follow my advice. You must try your luck at play." "But I have no money." "You must get five francs; then go to-night, between ten and eleven o'clock, not earlier, to Frascati's, in the Boulevard Montmartre. Mount the stairs, ring the bell, and give your hat boldly to the liveried servant in attendance; enter the hall, go straight to the table, put your five francs on the red, and let them remain there." Ole Bull did as he was told, exactly, and when he found himself at the table in putting his money on the red he did it awkwardly, and it rolled over to the black and was lost. He almost lost consciousness, but at the next *coup* he heard the cry, "Play, Gentlemen," and he called out, *cinque francs* but his Norwegian accent made it sound like *cent francs*, and a hundred francs were passed over to him. He placed these on the red and won, again, and won, and again, and again, until eight hundred francs were lying beside him. Suddenly a small diamond-decorated hand slid over the table and covered his pile.

He seized it, and there was a scream and an uproar. Immediately a clear and commanding voice said, "Madame, leave this gold alone," and, to Ole Bull, "Take your money, Sir, if you please." When the violinist turned to look at the speaker, he found him to be his friend of the morning, and afterward learned that he was Vidocq, the chief of the police. The other exceptional period of his life was when he found himself utterly ruined, after paying the price of an American estate on which to settle a Norwegian colony, and having to restore the land to the rightful owner—the company from whom he bought it having no title whatever. He was a man of marvellous energy, or he could never have recovered from that shock, but he started again with his violin and bow, and righted himself completely.

Another interesting episode in this artiste's career is his meeting with his first wife. The cholera was raging in Paris shortly after the time of the Vidocq incident, and a house to which he removed was invaded by it. He could find no employment, and night after night he used to wander about the street in positive want—for his eight hundred francs, after paying his debts, did not last very long. One day, while roaming through the streets, he saw a little ticket in the window of a house in the rue des Martyrs, "Furnished rooms to let." He ascended the stairs, and when he rang the bell and the door was opened, a young lady cried, "Look at him, Grandmama." Grandmama put on her glasses, looked at him, and the tears welled up in her eyes. He was the picture of a son she had just lost, and was told to come back next day. It was high time. He had

stopped opposite that house because he felt as if he could go no farther from sheer exhaustion, and he was no sooner in it than he was attacked by brain fever. When consciousness returned, the old lady was sitting by his bedside nursing him as if she had been his own mother, and the young lady was Alexandrine Felicié Villeminot, his future wife.

Sometimes his irrepressible sense of humour proved an impediment in his path. Shortly after his recovery from fever he applied for an appointment in the *Opera Comique* band. Competitors for the place were tested in playing at sight, and when he went forward to the desk the music placed for him was so extraordinarily simple, that on the spur of the moment he asked at which end he was to begin. The examiner did not see the fun of it, but, without replying, rejected him without a hearing. He had another very laughable experience with fiddle varnish. A gentleman named Lacour had made the discovery—like so many others—that by the use of his particular varnish an ordinary fiddle could be made equal to a Cremonese instrument. Ole Bull was then a little over twenty-one, and a good old chestnut like this was quite a novelty to him, so he arranged with Lacour to play on a fiddle varnished by his process. It was to be at a Soirée given by the Duke of Riario, the Italian minister at Paris, and was a splendid opportunity for the young man, so, armed with the precious instrument, he determined to make it, if possible, the turning point in his career. The heat of the apartment, filled with a brilliant company, was so intense that the varnish on the fiddle began to smell in

a most offensive degree. Assafœtida entered largely into the composition of the varnish, and it was comparatively new. At first it merely annoyed him slightly, but as he played on and the heat of his chin and neck worked up the varnish at the tail piece, the smell was dreadful just under his nose, and when he realised that the horrible odour must be permeating the room in his immediate neighbourhood, he became quite excited. The warmth of the contact between fiddle and chin increased, the heat of the room increased, and the odour seemed to treble in pungency. He was a player who could turn his head round a good bit, but he could not remove the fiddle, and the agony became almost unendurable. Furiously he played on, the hideous odour growing worse and worse, until he quite expected to be saluted with smiles and laughter amid a general stampede from his vicinity. When he had finished, the smiles were his, but they were smiles of congratulation from all sides, no one seemingly having observed what was so painfully near his own olfactories. It was an awful experience, however, which probably made him duly cautious in similar circumstances for the whole term of his natural life. From this time onward his evil fortune passed away and almost every important town in the civilised world had a visit from him, and many of them more than one.

His first appearance in this country was on May 21st, 1836, a feat which he succeeded in achieving after the most extraordinary, tricky intrigue against him on the part of that curiously envious violinist, Nicolas Mori. After this, his successes were of an altogether exceptional

character, and for about eighteen months, he almost wore himself out giving concerts. The Duke of Devonshire had him down at Chatsworth for rest and quiet, and forbade him to play, but on one occasion he played there till midnight, with results which caused the Duke to make the prohibition absolute, and take means to see that it was enforced. In this year he was married in Paris to the young lady whose grandmother had been so kind to him, and they returned to London. Shortly after, he arranged for a tour in the United States, and subsequently passed many years of his life in America, where he evolved that scheme for Norwegian settlers, which ended so disastrously, but so honourably. All the circumstances of his life are delightfully told by his widow in her memoir of her distinguished husband, and the above details are taken from that work. When I was a young man, I had the honour to receive some slight personal directions in violin playing from him, and I have a very vivid recollection of the extreme kindness of his manner, and the dignity of his bearing. He was an exceedingly tall, and exceptionally handsome man. He was a very enthusiastic student of old violins, and was fond of carrying out, and seeing carried out, experiments in the direction tending to reveal the supposed mysteries of their manufacture. He possessed, at different times, many fine instruments, and the one which he called his "Gasparo da Saló," has become quite famous. He is, I fancy, the only violinist who ever played a solo on the top of the pyramid of Cheops, a curious feat which he accomplished on his sixty-sixth birthday, completely entralling the Bedouins about

him until he had finished, when they sprang to their feet on the summit of the old world structure, as if suddenly charged with electricity, and shouted the name of "Allah! Allah!"

In the month of July, 1880, Ole Bull was taken ill in Liverpool after landing from his last trip from America. When the symptoms grew violent, he insisted on sailing to his home in the island of Lysoë, where he had built himself a beautiful house. Dr. Moore, of Liverpool, accompanied him and attended him to the last. When the melancholy home coming was ended, and the great man was laid in his music room overlooking the waters of the Björne Fjord, after a short period of fitful hopes and fears, there he died, regretted by the whole world of music-loving people high and low.

He is buried in the centre of the old Bergen Cemetery, and the finest of all tributes paid to his memory was when after all the funeral orations had been delivered, and the wreaths put on his grave, and the regular mourners had departed, poor peasants from all parts of the country around Bergen slipped up to the grave, and in hundreds, placed their green boughs, ferns, and flowers on the last resting place of their great friend.

WILLIAM BERNHARD MOLIQUE.

This master was born in Nuremberg in 1802. He had his first tuition from his father, who filled some civic post as musician. King Maximilian I. of Bavaria, noticed young Molique's talent, and had him sent to Munich to be trained by Pietro Rovelli. Two years later, Molique accepted a position in the Court Chapel

in Vienna, and a year after that Rovelli died, and the young violinist was recalled to Munich to fill Rovelli's place. Spohr is understood to have given him some suggestions both in regard to violin playing and composition. Molique made his first tour in 1822. In 1826, he went to an important appointment in Stuttgart, and from there he made annual tours throughout Europe during his vacation, and until 1849, when he almost permanently settled here in London. He remained twenty years in this country, and wrote concertos, quartets, trios, and grand sonatas. Some of his melodies are extremely pathetic, and of an exceedingly refined character. He tried Paris in 1836, but did not please the taste there. In 1861 he was appointed professor of composition at the Royal Academy of Music, and retired five years later. He went back to Germany, and died at Cannstadt on 10th May, 1869. He was a distinguished orchestral conductor.

HEINRICH WILHELM ERNST.

This exceptionally fine German master was born at Brün in 1814. He was trained at the Vienna Conservatoire under Joseph Boehm, who was, himself, a pupil of Rode's, and a player of great eminence. It is said that Ernst also had instruction from Mayseder, another German master of distinction. He was, besides, a close student of Paganini, who probably influenced his style largely. Ernst was touring when he was sixteen, and two years later he went to Paris, and remained there for six years. He never appears to have enjoyed robust health, even when travelling,



HENRY VIEUXTEMPS.

which he did for about sixteen years, visiting all the chief towns in Europe. His first appearance in this country was in 1844, but he ultimately resided permanently in London. In the course of time he had to relinquish violin playing altogether in consequence of the nervous trouble to which he eventually succumbed at Nice on 8th October, 1865. No one who has heard him play his exquisite "Elegie," will readily forget the remarkably beautiful character of tone which he succeeded in drawing from his fine "Stradavari." In addition to above "Elegie" he is author of a number of high class works for the instrument—some of them being exceptionally difficult.

HENRI VIEUXTEMPS.

This great Belgian player was born at Verviers in 1820. He displayed a very early liking for the violin, and his father, through the kindness of an amateur friend, had him placed with a local teacher, and his progress was so rapid that when he was six years old he played one of Rode's concertos in public. Then the touring began. In Brussels, De Beriot heard him, and took him in charge for a few months, ultimately exhibiting him in Paris successfully. The boy returned home, but with no doubt as to his future career. In 1833, he started with his father on his first professional tour on his own account, and for forty years after that date, the whole civilised world became familiar with his splendid ability. His first visit to this country was in 1834, and seven years later he came again, a young man of twenty-one. He had a magnificent tone and style, and received

a very flattering reception. He visited America once or twice, where the same enthusiasm—perhaps greater—greeted him. He settled in Russia for six years, but resumed his journeyings over the face of the earth, and continued them until he settled down in Brussels in 1871, to fill the place of De Beriot at the Conservatoire. A few years afterwards a stroke of paralysis disabled the whole of his left side, and ended his violin playing. The terrible nature of the deprivation could only be realised by the artiste himself. He bore it, however, very nobly, and was able to compose for his instrument afterwards. He died in Algiers in 1881, and has left a large number of compositions of various kinds, among them being six concertos.

EDOUARD REMÉNYI.

This artiste is one of that distinguished band of Hungarian violinists which has emanated from the Vienna Conservatoire. He was born in 1830, and was for three years under Boehm. Soon after he left the Conservatoire, he joined the insurrection and had to change his domicile. He went to America, where he resumed his art, and in 1853 returned to Europe. In 1854 he came to London, and in 1860 went home to Hungary. In 1865 he was in Paris, and in 1877 in London again, and, since then, he has been in America, all over Europe and, indeed, in most parts of the world. In 1891 he visited once more the British metropolis, but he was not heard in public. In my opinion, he is an artiste of the highest grade, who should be more frequently *en evidence* than he has

been during the last twenty years. Apart from his splendid *technique*, I cannot recall the name of any player who has with greater delicacy, grace, and feeling, interpreted the national airs of whatever country he might fix on for purposes of musical exposition. When he came here in 1854, he was made "solo violinist to the Queen," and when he returned to Hungary in 1860, he received an appointment of equal importance at the Austrian Court.

JOSEPH JOACHIM.

This artiste is almost universally acknowledged to be the first of living violinists, and it appears to be certain that when *Time* once more lets his curtain descend on a great violin epoch, the doctor's name will be found in line with those of Corelli, Tartini, Viotti, Paganini, and Ole Bull. He was born at Kitse, in Hungary, on June 28th, 1831, and began to play the violin at five years of age. His first instructor was the leader of the Pesth Orchestra, and when he was ten, he was sent to the Conservatoire at Vienna, where Joseph Boehm had still charge of the violin classes. Two years later he went to Leipsic, to Ferdinand David, where Mendelssohn, who was head of the Conservatoire, took special interest in him. He had, before this, played in public, though not, perhaps, under such distinguished auspices for, on the occasion of his first appearance in Leipsic, Mendelssöhn himself accompanied him on the piano. From that period his career has been one of uninterrupted success and ever increasing distinction. The first occasion on which he played in this country was when Mendelssohn

came to conduct the Philharmonic season in 1844, when he appeared at a concert at Drury Lane, and again on May 27th, at the Philharmonic. He was then only thirteen years of age, but already a master, and for more than fifty years, season after season, he has maintained his high position. It must be the wish of every true lover of art that Dr. Joachim may long remain with us. He has received a large number of decorations from the various fountains of earthly honour, and he would be a very pretty sight indeed if he wore them all. The most appreciative mark of affection and esteem which he ever had, may not be the beautiful Stradivari violin presented to him on his Jubilee, by friends and admirers in this country, but it will not come very far behind it.

LUDWIG STRAUSS.

This fine performer is another pupil of Boehm's. He was born at Pressburg in 1835, and early distinguished himself, becoming a colleague of Mayseder's in concerted music. He has occupied several high posts on the Continent, and has gone through the usual touring curriculum with Signor Piatti, and other important players. He first came here in 1860, and then permanently in 1864, and is a solo player of great distinction.

JOHN TIPLADY CARRODUS.

This great English violinist was born at Keighley in 1836. He started very early, and was a public performer before he was twelve years old. At that age he came to London to study under Molique, who was here at the time, and he accompanied that artiste to



JOHN TIPLADY CARRODUS
(President of the College of Violinists).

Stuttgart, where he remained until he was about eighteen. He then returned, and filled an appointment in Glasgow. Soon after this, he attracted the attention of Sir Michael Costa, whose judgment recognised in the young violinist those qualities which ultimately brought him to the very front. Costa invited him to join the Royal Italian Opera, and soon after he passed to "Her Majesty's" as leader, and finally, back to the R.I.O. in the same distinguished capacity. His master, Moliq̄ue, was a magnificent leader, and his mantle has fallen on Mr. Carrodus, who, at present, leads the most important orchestras in this country. He has published a number of original compositions for the violin and piano, as well as educational works for his instrument, and as a solo player, he is immensely popular.

LADY HALLÉ (*née* NERUDA).

This lady is one of the most distinguished players of the age. She was a very little girl indeed when she first appeared here at a Philharmonic Concert, but the magnificently incisive tone which now responds to the stroke of her bow, is not surpassed by that of any performer who visits these shores. For nearly twenty-five years there has been no more popular artiste in this country. She was a pupil of Jansa, before he came to London, but the art of violin playing runs in her blood. For nearly two hundred years the members of her family have been violinists, and, if there is anything in the influence of heredity, one need hardly be surprised that her splendid style and technique should make many

a fine male performer quail. A few years ago, she was married to Sir Charles Hallé, the distinguished conductor and pianist.

MARTIN MELITON SARASATE.

This favourite violinist was born in Pampeluna, in Navarre, on 10th March, 1844. He is sometimes called Pablo de Sarasate, and is said to have been born in Saragossa, in 1846. Why there should be such diversity of information regarding a great modern artiste such as he is, may be explained as follows. In 1879 a writer named Hans Hoffmān published a farce in which the hero, a certain famous violinist called Nicotini, is tormented by two silly women who are his passionate admirers, and who get themselves and others into trouble by their stupid conduct. Nicotini is desirous of travelling incognito, but these curious dames find him out to be Sarasate, and the name of the farce is "Pablo de Sarasate." I suppose the distinguished man has, in this way, come to be baptised in this name. I also fancy that Saragossa has been given as his birthplace through some phonetic confusion between its name, and the first sounds of "Sarasate." It is not very far from Pampeluna, certainly, but it is in the province of Aragon, and a man cannot be born, in an earthly sense, in two places. The discrepancy in the dates I do not attempt to explain.

Senor Sarasate was quite young when he was taken to Paris, and entered the Conservatoire in 1856, but previous to that he had appeared at public concerts in Spain, it is said as early as 1851, and had received substantial tokens of approval from very exalted quarters,



MARTIN MELITON SARASATE,
Known as PABLO SARASATE.

one of these tokens being in the form of a violin worth £1,000. There is probably some exaggeration in this statement. Forty years ago there were no violins valued at such a sum, at least none which could be alienated from their surroundings. But it is a clear enough indication of the esteem in which this wonderful violinist was held at even that early age, and there can be little doubt that the instrument will be worth that sum now, and probably more. Delphin Alard, the then head of the violin classes in the Conservatoire, and himself a virtuoso of the very highest rank, recognised the genius of his pupil, and young Sarasate gained the first prize in two subjects, violin and solfeggio, in 1857. Two years later he had another success in the harmony class, but did not then follow it up. He was preparing for those great triumphs which he had not long to wait for. In Paris, all over France, Spain, Portugal, Germany, Scandinavia, Russia, Italy, India, America, and last, though, probably, not least in his estimation, in this country, the rapturous enthusiasm which his graceful, accurate, sympathetic, and altogether superb style of playing has aroused has rarely, if ever, been surpassed. His first visit to London was in 1874, and his second in 1877. He came again in the following year. Recently he has not missed a season, to the great delight of music-loving people, and devotees of his instrument. The amount of work which he will go through on one platform, and without a note before him, is something astounding, and might well fill one with a sense of deep humiliation at the cruel exactions which his greedy audiences sometimes make upon him. But with unfailing courtesy, he always

“comes up smiling,” and destroys their chances of learning to be considerate by playing some lovely thing which simply enlarges their appetites.

EMILE SAURET.

This artiste, who at present directs the violin classes at the Royal Academy of Music, won his spurs in this country nearly a quarter of a century ago. He was born in 1852 in Dun le Roi, and received his earliest musical tuition at home. Shortly afterwards he was sent to the Paris Conservatoire, and later to that of Brussels, and became a conspicuous representative of the French and Belgian Schools. His first visit to this country was in 1866. In the three years following he toured through France and Italy. From 1870 to 1874 he was in America. In 1877 he returned to Europe and is now the distinguished successor to the late Professor Sainton.

CHAPTER IX.

Basses and Bass Players.

THE origin of the violoncello and the double bass must be sought in the same direction as that of the violin, but there is no specific date at which it can be said that either of them sprang into existence any more than a similar statement can be made in regard to the smallest of the tribe. There is plenty of more or less ingenious speculation on the point, and some particularly dogmatic conclusions, which, however, owe their apparent finality entirely to the peculiarly positive individualism of the writers. The double bass—or, as it is called in Italy—the *contrabasso*, is supposed to represent the *Violone*, which probably existed there as early as the fifteenth century, and the 'cello is merely a smaller bass. Their names will be better understood if it is explained that *viola* was the generic term for all the members of the tribe. *Violone* means a “large viol,” and *violon'cello* (for *violoncello*) means a “lesser large viol” and the names of the most celebrated makers of them from Gasparo da Saló (Bertolottis) onward to Panormo will be found in the two lists already given.

There is no trace of either of these instruments having been used for solo purposes until long after the violin, but that is no proof that they were not so employed. It merely suggests that the interest which the basses evoked was of a character too evanescent to

justify recording the achievements of their exponents. One of the earliest performers on the 'cello was

JACOPO BASSEVI.

This player was born in Italy in 1682. He was first heard of in England in 1728, when he became a member of the Drury Lane band in that year. He was known by the name of Cervetto, a nickname which signifies a "little stag." He afterwards became manager of the Theatre and made a handsome fortune for those days. He died in 1783, leaving his money—about £20,000—to his son James, who was also a 'cello player, but who retired after his father's death.

ANTONIO VANDINI.

This player was held in high esteem by the famous violinist Tartini, and the two travelled about a little together. Hardly anything is known of Vandini apart from his connection with Tartini. They were in Prague together and both were in the orchestra of St. Anthony of Padua. Vandini was alive in 1770, and was then an old man.

GIORGIO ANTONIOTTI.

This 'cellist was born in the vicinity of Milan in 1692, and lived for a time in Holland, where he published some music. He was also in London for many years and died in Milan in 1776.

FRANCISCCELLO.

A great player of whom nothing is certainly known. No music of his has been discovered, and no trace of

his birth or death is accessible. The only references to him are three or four in number, but these are by such eminent musicians, and are generally couched in such enthusiastic terms that one must conclude that he was a violoncello player *par excellence*. Quantz, the great flute player, heard him in Naples in 1725. Benda, a German violinist, heard him in Vienna in 1730, and speaks of him as a marvel. One or two other references complete the sources of information, and they yield little but praise.

JOHN CROSDILL

Was a very distinguished 'cello player, and was born in London in 1751. He was musically educated at Westminster in the choir, but became a professional 'cellist, appearing at Gloucester for some years as principal bass at the festivals. He was also appointed to the leading desk at the Concert of Ancient Music, when that institution was started in 1776. In addition he held an appointment in the Chapel Royal, and was a member of the King's Band, as well as chamber musician to Queen Charlotte, and 'cello tutor to George IV. He married a wealthy lady in 1788, and retired from ordinary professional work, but continued to hold his official appointments until his death which occurred in Yorkshire, in 1825. He was a member of the Royal Society of Musicians, and left them £1,000.

LUIGI BOCCHERINI.

This Italian master was born at Lucca in 1740. He was a magnificent performer on the 'cello, although he

is, probably, better known as a composer. He went to Paris in 1768, but there were two or three very distinguished players in the French metropolis at that time, and his performances, on that account, were not so highly appreciated. He ultimately settled in Madrid, where he died in 1805.

J. BAPTISTE-AIMÉ JOSEPH JANSON.

This artiste was born at Valenciennes in 1742. His first appearance in Paris was made when he was about fourteen. He then travelled a good deal, and when the Paris Conservatoire was established, he was appointed professor of the 'cello. He died in Paris in 1803. He is said to have given lessons to John Crosdill, when the latter was in Paris, which appears to be a mistake.

JEAN PIERRE DUPORT.

A great 'cellist, who was born at Paris in 1741, and died in Berlin in 1818. His first appearance was made at the Concert Spirituel when he was twenty years old. He came to this country in 1769, and in 1771, went to Spain. In 1773 he went to Berlin, where he remained the recipient of various court favours and appointments.

JEAN LOUIS DUPORT.

A brother of the preceding, was born in Paris in 1749. His brother had the chief duty of training him, and soon made him a splendid player. He made his first appearance in 1768. He went to Berlin, to his brother, after the revolution, and there he was treated with similar appreciation. Returning to Paris in 1806, he astonished

his audience by the purity and vigour of his style, and maintained his supremacy until within a year or so of his death, which occurred in 1819.

BERNHARD ROMBERG.

This great artiste was born at Dinklage, in Germany, in 1767. He was one of a family of most talented musicians, nearly all of whom played different instruments. Bernhard's first important appearance was at the Concert Spirituel in Paris, when he was eighteen, and from that date gradually acquired the distinction of being the head of the German School of 'cellists, if not the leading player in the world of his day. He travelled all over the European Continent, making short engagements here and there, and this country seems to have been the only one in which he did not play. He was one of the professors in the Conservatoire at Paris for a short time, and died at Hamburg in 1841.

JUSTUS JOHANN FRIEDRICH DOTZAUER.

This famous 'cellist was the son of a Protestant clergyman at Hœsselrieth, near Hildburghausen, and was born in 1783. He began the study of the instrument early, and was put under Kriegen at Meiningen in 1799. He was with him for a year, and was then appointed a musician at the Court of the Duke of Coburg, a place he held for four years. In 1805, he went to Leipsic, and in 1811 to Dresden, to the Chapel Royal there, a connection which he retained until his death. He is author of a splendid "School" for the 'cello, and a number of other works.

ROBERT LINDLEY.

A distinguished native player, was born at Rotherham in 1776. His father taught him the violin and the 'cello, and when he was about sixteen, he became a pupil of James "Cervetto," son of the previously named Jacopo Bassevi. When Lindley was eighteen he was principal 'cellist at the opera, and, until 1851, when he retired, no one succeeded in unseating him from the various distinguished positions which he occupied. He was a beautiful player in every sense of the word. He died in 1855.

ALFREDO PIATTI.

This great Italian artiste is now, and has been, for nearly half a century, the acknowledged King of 'cellists. He was born in Bergamo, in 1822, and was trained by his grand uncle Zanetti, and, on his death, at the Milan Conservatoire under Merighi. He made his first public appearance when he was fifteen, and, seven years afterwards, came to this country. He is one of those artistes whom Mendelssohn loved, and is a truly golden link connecting us with that great musical epoch. Year after year, since 1844, the London musical public have been charmed by the functioning of those splendid qualities which have placed him in almost solitary greatness among his confrères, and during that time of active work with the fingerboard he has contrived to form, besides, a well-nigh perfect school of playing through the media of published pieces, both original and transcribed.

EDWARD HOWELL,

A son of the famous double bass player, is one of our fine native artistes. He was selected as principal 'cello at the Royal Italian Opera, and his popularity on the concert platform is familiar to all lovers of chamber music. The exquisite sweetness and purity of his tone once heard is not easily forgotten.

DOMINICO DRAGONETTI.

Almost everyone has heard of this great contra-bassist, who may be called the first to acquire a European reputation for his performance on the large bass. He was born in Venice in 1755, and was, like almost all the great artistes on any instrument, early distinguished for the musical ability which he displayed. He first of all played the guitar and violin, and when he took to the double bass. His teacher, Berini, had speedily to relinquish the attempt to teach him anything, and also relinquished the place which he occupied in the orchestra of St. Mark, in order that Dragonetti might be in it. He was then eighteen, and played on his big fiddle as if it were a 'cello, a tenor, or even a small violin, and no difficulties of that day were difficulties to him. A story is current that in his very early days he used to accompany the famous singer, Brigitta Banti, when she sang in the streets and cafes of Venice. It seems to lack confirmation. He came to London in 1794, and made his first appearance at the King's Theatre. His success was instantaneous, and it does not appear that he went back to Italy, except when on tour. In the same year Robert Lindley had been appointed principle 'cellist,

and Dragonetti and he remained in the orchestra for over half a century, playing at the same desk. When he was ninety years old he led the basses at the Beethoven festival at Bonn. This was in 1845, and eight months afterwards, he died at his home in Leicester Square (1846). He is buried in St. Mary, Moorfields.

GUIESEPPi ANDREOLI.

A famous double bass player who was born in 1757 in Milan and became professor at the Conservatoire there. There is not much known regarding him. He was in the orchestra of the great Milan opera house, La Scala, and died in 1832.

JAMES HOWELL.

This fine double bass player was born at Plymouth. He was a precocious musician, singing in public when he was ten years old. He was also a versatile genius, as he played the clarinet and the piano besides the double bass, but the last named was the instrument on which he excelled. He became its professor at the Royal Academy of Music, where he had been a pupil since the time he came to London (1824), and after Dragonetti died in 1846, Howell became the most important of the double bass players in this country.

After Dragonetti—perhaps quite on a level with him—the world has honoured

GIOVANNI BOTTESINI.

He was born at Crema in Lombardy in 1823. His first instrument was the violin, but when he was thirteen years old he went to Milan, and studied the

double bass in the Conservatoire there. His master was Louis Rossi, another great player of whom little is known. Bottesini was seventeen when he began his musical tours throughout Italy. These lasted about six years, when he went to Havanna as leader of the theatre there, and shortly after became musical director. He was five years in Havanna, and during that time composed his opera "Cristoval Colon" (Christopher Columbus). He also visited the United States when occasion offered, and made a great name. He came back to Europe in 1851, and returned to the States with Jullien in 1853. A year later he went to Mexico, and then returned to Europe. He made a great sensation in this country, and was called the "Paganini" of double bass players. During a stay in Paris of two years he produced his "Siege of Florence," and started once more on his travels through France, Belgium, England, Holland, and Germany, and finished up with Italy in 1859. Another opera, "Il Diavolo della Notte," there saw the light, and from that date until his recent lamented decease (1890) he was constantly before the public, composing operas, playing solos, or founding societies. No one who has heard him will readily forget the amazing beauty of his tone, the wonderful violin like rapidity of his execution, or the exquisite sweetness of his music. He was, all over the world, enthusiastically admired, whether as head of the opera at Cairo, or producing his "Ali Baba" in London, but I think I shall never forget one bright afternoon, when the great artiste came before what should have been an overflowing house of his own countrymen. The veteran was

nearing his three-score and ten, and he played as divinely as ever I heard him play. He and the artistes who rallied round him made the few who were present immensely happy, and those who were absent, and might have been there, have one delightful memory the less.

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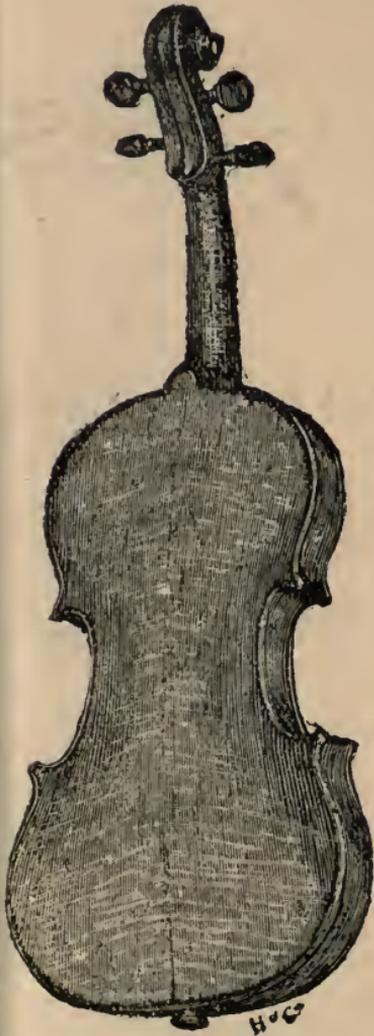
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