

# *The Jacques Francais Rare Violins Inc. Photographic Archive and Business Records*

Archives Center, National Museum of American History,  
Smithsonian Institution, Washington DC, USA

## **Box 55, Folders 2 and 4**

### **The cumulative catalogue of descriptive texts, 1845-1938**

Authors: Charles Gand, Gustave Bernardel,  
Albert Caressa, Henri Français, Emile Français, Jacques Français

**An earlier version of this account was misleadingly subtitled ‘The sales ledgers, 1845-1938’**

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Transcription, translation, and commentary

**Nicholas Sackman**

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Revised in 2020 utilising the Gand/Bernardel/Caressa & Français archive of financial ledgers – *Répertoire* (Directory) and *Grand Livre* (General Ledger) – which has been made available online by the Musée de la musique (Paris); the archive is here cited as **GBC&F**.

The Musée de la musique also holds three *Signalement* ledgers which list all the instrument stock numbers together with a succinct description of each instrument. Regrettably, as of August 2020 these ledgers have not yet been digitised and placed online. A further revision to the present document may be necessary if/when the *Signalement* ledgers become available.

**Please see page 44 for important new information re the prices of instruments.**

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Author of ‘*The Messiah violin: a reliable history?*’ (2015); see the [www.themessiahviolin.uk](http://www.themessiahviolin.uk) website for details.

Author of an historical study of the Stradivari *Habeneck* violin, published in the Journal of the American Musical Instrument Society, 2016, and re-published on the same website. Author of an historical study of the ‘original’ neck of the Stradivari *Soil* violin (website). Author of an extensive and detailed historical study of the two Guarneri *del Gesù* violins which belonged to John Tiplady Carrodus (website). An extensive and detailed investigation into the reality of the 1724 Stradivari violin which Count Cozio di Salabue sold in 1817 to Niccolò Paganini is available on the same website. Author of an historical study of the Stradivari *Chant du Cygne* violin (Journal of the Galpin Society, March 2017). Author of a comprehensive study of Stradivari’s decorated instruments at the Palacio Real in Madrid, Spain, etc. Further investigative articles are freely available at the author’s website: [www.themessiahviolin.uk](http://www.themessiahviolin.uk).

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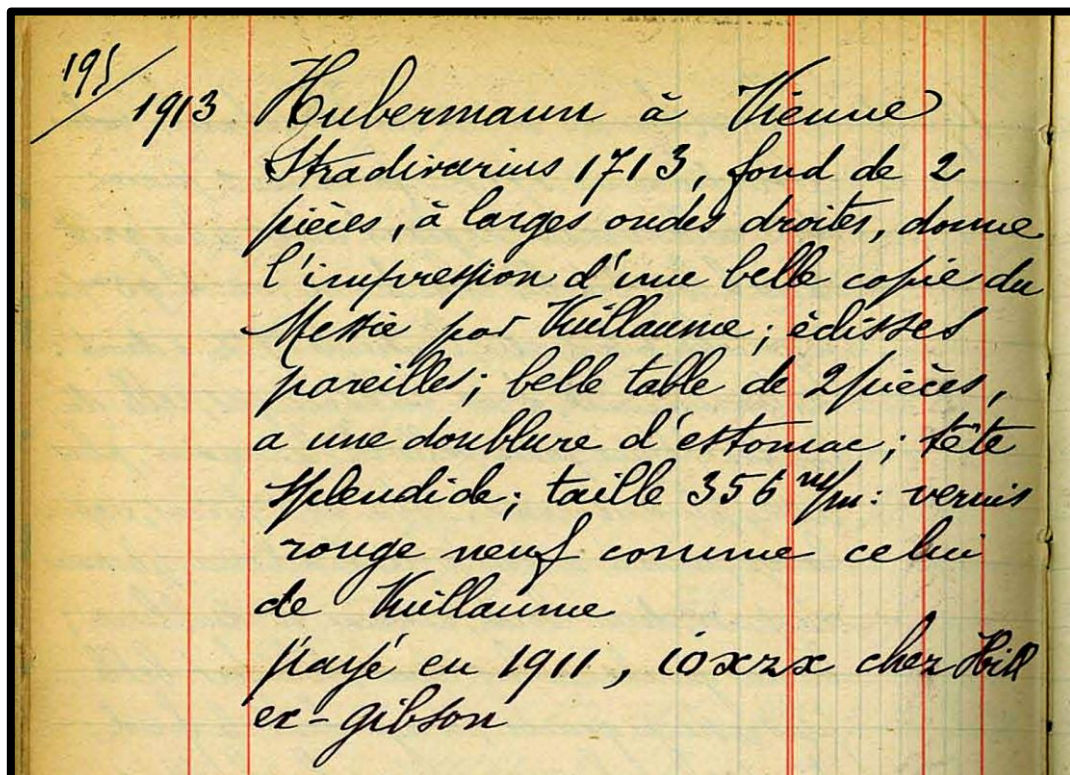
Authors: Charles Gand, Gustave Bernardel,  
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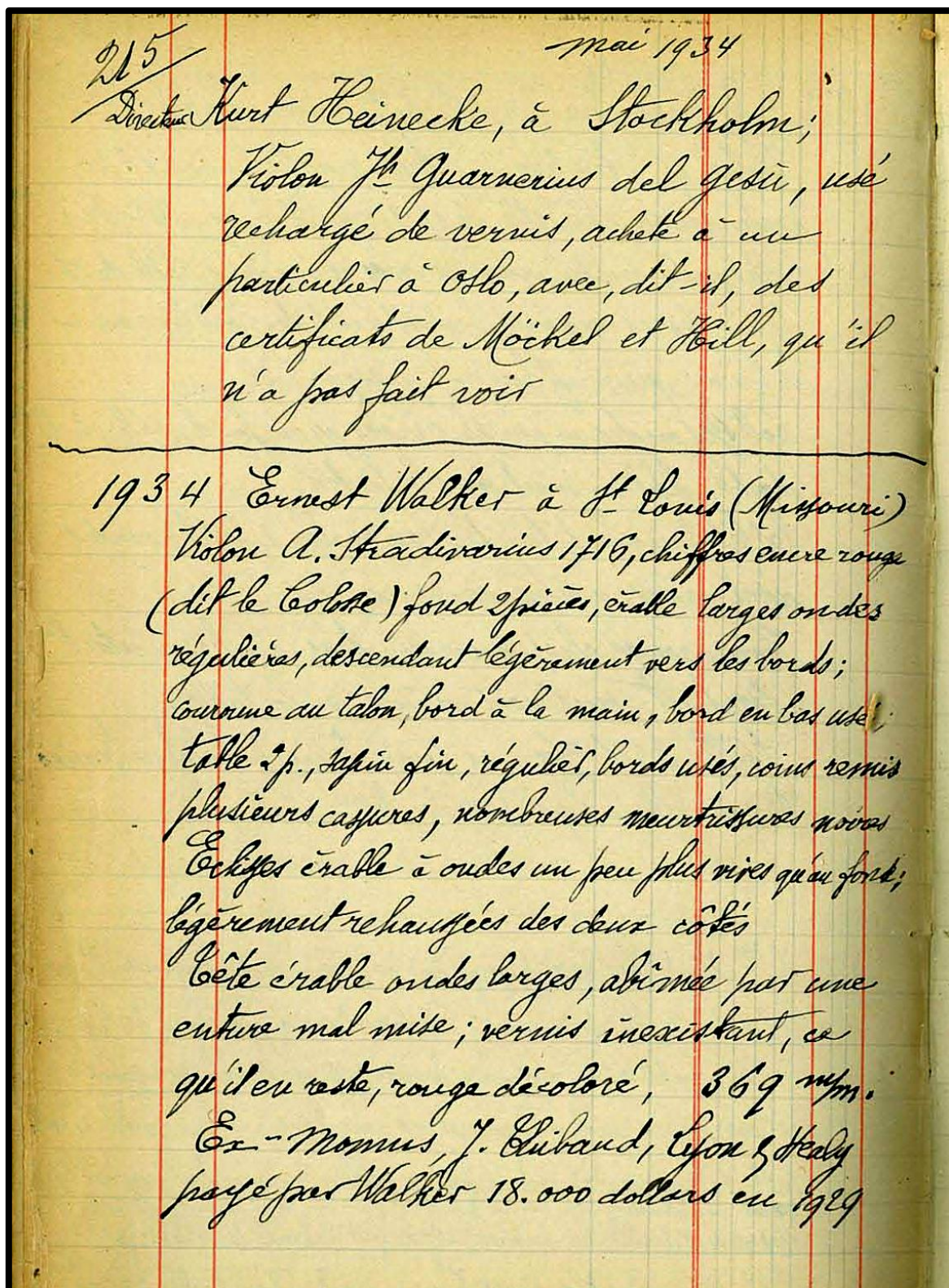
JF55.2, p. 195 [U]

Compare with EF55.4 on p.9 of this account.



182  
1911 A. Soil à Courmai  
Violon a. Stradivarius 1714; fond de 2  
pièces, larges et belles ondes vives, en fougère, talon  
original; toute petite cheville, en bas, au joint, au  
dedans et touchant le filet; éclisses, ondes vives,  
servies, très-belles; table de 2 pièces, beau sapin  
régulier, serré au joint, plus large sur les bords;  
petites meurtrissures produites par les chanterelles  
en cassant, sous le cordier; coins du C droit et  
bord de ce C, meurtris, usés par l'archet: ni  
coins, ni demi-bords remis; toute petite cassure  
à l'âme; côté ~~gauche~~<sup>droit</sup> en bas, avec le sapin  
assez froissé, rayures à fleur; tête admirable,  
bien onduée, un peu usée aux arêtes en  
arrière de la volute; manche original,  
relevé; dans la mortaise P. S., incrusté;  
vernis rouge rose doré, qualité du  
Boissier; violon admirable; taille 358<sup>1/4</sup><sub>m.</sub>  
2 inscriptions au crayon; l'une au-  
dessus de l'étiquette, l'autre sur le tesson  
du bouton: A. Soil 1874 (ooxxx)  
Vendu à M. Oscar Boudy à Cologne 11-2-11: ioxxx  
Vendredi menuhin







194  
 1904 Röntgen à Amsterdam, violon  
 Stradivarius 1717: foud de 2 pièces  
 très belles ondes larges et vives, plus gris  
 dans le bas; 2 petits châteaux, un de 93<sup>mm</sup>  
 à gauche, en longueur, l'autre de 89<sup>mm</sup> à droite:  
 talon original; très belles éclisses, celle du  
 bouton, d'une pièce; celle de la main, plus  
 usée, plus dévernie; table de 2 pièces, sapin  
 large, noire à droite; crevé à l'aîne, plusieurs  
 cassures; demi-bords, estomac en doublure;  
 le coin gauche du bas rennis; tête fort belle,  
 plus usée à gauche, en regardant le foud;  
 trous rebouchés; greuce à la charille du ré;  
 vernis rouge doré ambré, très-beau,  
 dépouillé; refait sous le chevalet; beau  
 violon séduisant.  
 Ex. Lepinski, 2<sup>e</sup> violon de David à Leipzig  
 réparé par Hill en 1903, estimé £ 1000.



146

## Darche a Bruxelles

Violon J. Guarnerius del Gesù à Crémone  
 année 1733, fond de 2 pièces,  $3\frac{1}{3}$   $\frac{m}{m}$ , belles ondes  
 vives moyennes, descendant légèrement,  
 écluses bois plus dures, petite pièce au cordier  
 petite brisure à gauche du bouton; belle table  
 de 2 pièces, sapin très serré au milieu; les 4  
 très accusés, toutes petites pièces en haut  
 tête magistrale, trou de ver bouché par un  
 fileau entre le la et le ré à droite; vernis  
 rouge d'ore assez dépaillé

endu à M<sup>r</sup> Boujout à Nantes, par nous  
 en juin 1903 - ~~marc~~ - ~~com~~ <sup>ter</sup> ~~marc~~  
 repris à Boujout, revendu à Rebner en 1908 ~~oxan~~

1888

## Sarasate

Violon W. Stradivarius année 1713  
 13 pouces 2 lignes, fond de 2 pièces splendide  
 ondes descendant, écluses ondes un peu  
 plus larges, table de 2 pièces superbe sapin  
 plus fin au milieu, cassures à l'âme  
 et à la barre doublure, très belle tête  
 intacte, vernis rouge d'ore splendide  
 ex Boissier de Genève, Nagely  
 légué au Conservatoire de Madrid 1908

## Introduction

The information presented in the following pages is sourced from a sequence of written descriptions of string instruments, the instruments principally being the work of Antonio Stradivari and Giuseppe Guarneri *del Gesù*. The descriptions were written between 1845 and 1938 and were the work of the Parisian violin dealers Charles-Nicolas-Eugène Gand, Gustave Bernardel, Albert Caressa, Henri Français, Emile Français, and Jacques Français.

The latter half of the nineteenth century saw an increasingly competitive desire amongst Europe's moneyed elite to own genuine Stradivari and/or Guarneri instruments, and prices therefore rose quickly, culminating, temporarily, in the 50,000 francs (£2,000) paid for the so-called *Le Messie* violin in 1891. The 'ordinary' violinist, violist, or cellist could never afford to buy a genuine Cremonese instrument – for them a new-but-antiqued instrument would have to suffice – but the finest soloists and the richest collectors dealt only in authenticity, and certificated authenticity, in Paris, was controlled by the dealers listed above (and a few others, such as Emile Germain and Claude-Augustin Miremont), while in London the firms of W. E. Hill & Sons and Hart & Son were equally important.

Some owners held onto their prized instrumental possessions for years, perhaps decades, only relinquishing them at their death. Others, however, did not hesitate to take maximum financial advantage from the opportunity to use a Stradivari violin, for example, as a trading chip against another Stradivari violin which, in turn, was quickly traded against yet another violin, and so on. One result of this continual movement of rare instruments around Europe (and, subsequently, the export of so many of these instruments to the USA) is that it becomes critically important to try to track the historical chronology of these violins, violas, and cellos, and it is in this respect that the nearly 400 written descriptions presented here assume such importance. It is also the case that some of these descriptions, when combined with the annotations which were subsequently added, demonstrate that the present-day identities of certain instruments are doubtful, and, in a few cases, incorrect.

Charles François Gand ('Gand Père') was born in 1787, the son of the violin maker Charles Michel Gand. Charles François worked with Nicolas Lupot (1758-1824) in Paris and married Lupot's adopted daughter. The marriage produced two sons, Charles-Adolphe (1812-1866) and Charles-Nicolas-Eugène (1825-1892). In 1855 the two sons joined forces, trading as *Gand Frères*, and, after the death of Charles-Adolphe in 1866, Charles-Nicolas-Eugène partnered Ernest Auguste Bernardel (1826-1899) and his brother Gustave Adolphe Bernardel (1832-1904) as *Gand & Bernardel Frères*. Ernest Auguste Bernardel retired in 1886 and the firm became *Gand & Bernardel*.

The firm of *Gand & Bernardel frères* enjoyed a Europe-wide reputation, and their address – 21, rue Croix des Petits Champs – was clearly the first port of call for buyers and sellers from near and far once Jean-Baptiste Vuillaume, in 1858, had closed his own shop (also in the rue Croix des Petits Champs) and moved his violin business to his private mansion which lay outside the Paris city walls.

\*\*\*\*\*

From 1870 onwards, until one year before he died, Charles N E Gand compiled his *Catalogue descriptif des instruments de Stradivarius et J Guarnerius*; there are descriptions of 252 instruments:

171 Antonio Stradivari violins  
 6 Antonio Stradivari violas  
 25 Antonio Stradivari cellos  
 1 Omobono Stradivari violin  
 1 Francesco Stradivari cello  
 48 Giuseppe Guarneri *del Gesù* violins.



Charles Gand's descriptions of instruments – two on each page of his *Catalogue* (except for page 2 which is entirely filled with a description of the *Le Messie* violin) – are written in black ink, sometimes followed by details, in red ink, of previous and subsequent owners as well as a few purchase prices. Each description begins by naming the owner of the instrument. The descriptions are assumed to be either of instruments which Gand bought or sold, or instruments which were inspected, repaired, and maintained by his workshop personnel. Some of the descriptions may be of instruments which Gand saw in the possession of Parisian colleagues.

Gand seems to have tried, at least initially, to keep his *Catalogue* descriptions in alphabetical order by name of the owner (i.e. the name of the owner at the time he saw the instrument). It was fortuitous that the most celebrated Parisian violinist in the middle of the nineteenth century – Delphin Alard – had a family name beginning with 'A' (Alard was also the son-in-law of Jean-Baptiste Vuillaume). However, the names of many owners are clearly out of alphabetical sequence, and, having reached *Monsieur Van Hal*, Gand then continues with *Monsieur Bonjour*. Towards the end of the *Catalogue* the entries become quite random in their name-order and the *Catalogue's* index of names is also not always correctly sequenced within each letter of the alphabet.

The earliest date attached to a descriptive entry is 1845, this being the year when Gand apparently inspected the 1717 Stradivari violin belonging to *Monsieur Sasserno*; all the other entries are dated from 1870 onwards but it is clear that the date, in parenthesis, does not necessarily indicate when the instrument in question passed through Gand's hands. Gand added very few descriptions to his *Catalogue* in his final years: there are just two entries dated 1887, one for 1889, and one for 1891; there are no entries dated 1888, 1890, or 1892. Gand's *Catalogue* finishes on p.127 (upper part of the page) with a 1697 Stradivari violin belonging to *M<sup>e</sup> le Comte Molitor*; this final descriptive entry is dated '(année 1870)'.

The measurements supplied by Gand – usually only for the body length of the instrument – use the French system known as the *Pied du Roi* ('Foot of the King') as had also been used, sixty years earlier, by Count Ignazio Alessandro Cozio di Salabue, in which one *pouce* is 27.07mm and one *ligne* is 2.26mm. Even during the early years of the twentieth century measurements were sometimes still being taken using the *Pied du Roi* system (see the descriptive entry for the *Prince Khevenhüller/Menuhin* violin at **JF55.2, p. 151**; see also Chapter 5 of the present author's book, *The 'Messiah' violin: a reliable history?* for a full explanation of the *Pied du Roi* measuring system: [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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After the death of Charles Gand in 1892 the business continued to trade as 'Bernardel', with Gustave Bernardel as the sole proprietor. During the last years of the nineteenth century someone working at the firm – perhaps Gustave Bernardel himself – copied the entire 127-page text of Gand's *Catalogue descriptif* into an A4-sized notebook (originally a ledger, having faint red and blue grid lines; see the images on pp.1-5 of this account). New descriptions of instruments were written up on the following pages of this notebook, together with details of owners and prices; there are entries dated 1893, 1894, 1895, 1896, and 1897, together with others which are undated. After Gustave Bernardel retired in 1901 the firm was bought by two of Bernardel's colleagues, Albert Caressa (1866-1939) and Henri Français (1861- c.1930?) but Bernardel's notebook continued to be used to record descriptions of instruments and details of owners and sales. Henri Français retired in 1920 and the firm was administered by Albert Caressa; Albert retired in 1938 after which the firm was in the hands of Henri's son, Emile Français (1894-1984).

The chronological sequence of trading names was:

1855-1866	Gand frères
1866-1886	Gand & Bernardel frères
1886-1892	Gand & Bernardel
1892-1901	Bernardel
1901-1920	Caressa & Français
1920-1938	Albert Caressa
1938-1981	Emile Français

The post-Gand (i.e. post-1892) entries in the A4 notebook include more than 140 further descriptions of Stradivari and Guarneri instruments; a handful of the descriptions are duplicates or elaborations of earlier entries. The final five entries are dated 1934, 1936, 1937, 1938, and November 1968 (it is unclear why there should be a 30-year gap in the sequence). The entries finish on p.217, followed by an index of owners' names. Various different hands contributed to the writing of the descriptions, the different hands being especially noticeable within the annotations added at the end of some of the descriptions.

This **Gand/Bernardel/Caressa & Français cumulative catalogue of descriptive texts** is archived today as part of the Jacques Francais Rare Violins, Inc. Photographic Archive and Business Records, held at the Archives Center, National Museum of American History, Smithsonian Institution, Washington DC, USA; the A4 notebook is within Box 55, Folder 2 (hereafter cited as **JF55.2**). It is probable that when Jacques Français (1924-2004) – the son of Emile Français and the grandson of Henri – emigrated to the USA in 1948 in order to establish his own violin dealership he took the notebook with him, for reference purposes.

Also contained within the same Smithsonian Institution archive is a second handwritten A4 notebook (Box 55, Folder 4) which duplicates the entirety of JF55.2 and adds yet more annotations; see example overleaf. This second notebook is identified by the following inscription on the first page:

*Emile Français, 5 Rue de Copenhague, Paris 8<sup>ème</sup>*

The identification of Emile suggests that this second notebook was retained in Paris rather than being taken to New York. Perhaps, when Emile Français ceased trading in 1981, the firm's documents and materials were sent to Jacques in New York (which might explain how it is that Emile's copy is now archived at the Smithsonian Institution). **Emile Français'** notebook is here cited as **EF55.4**.

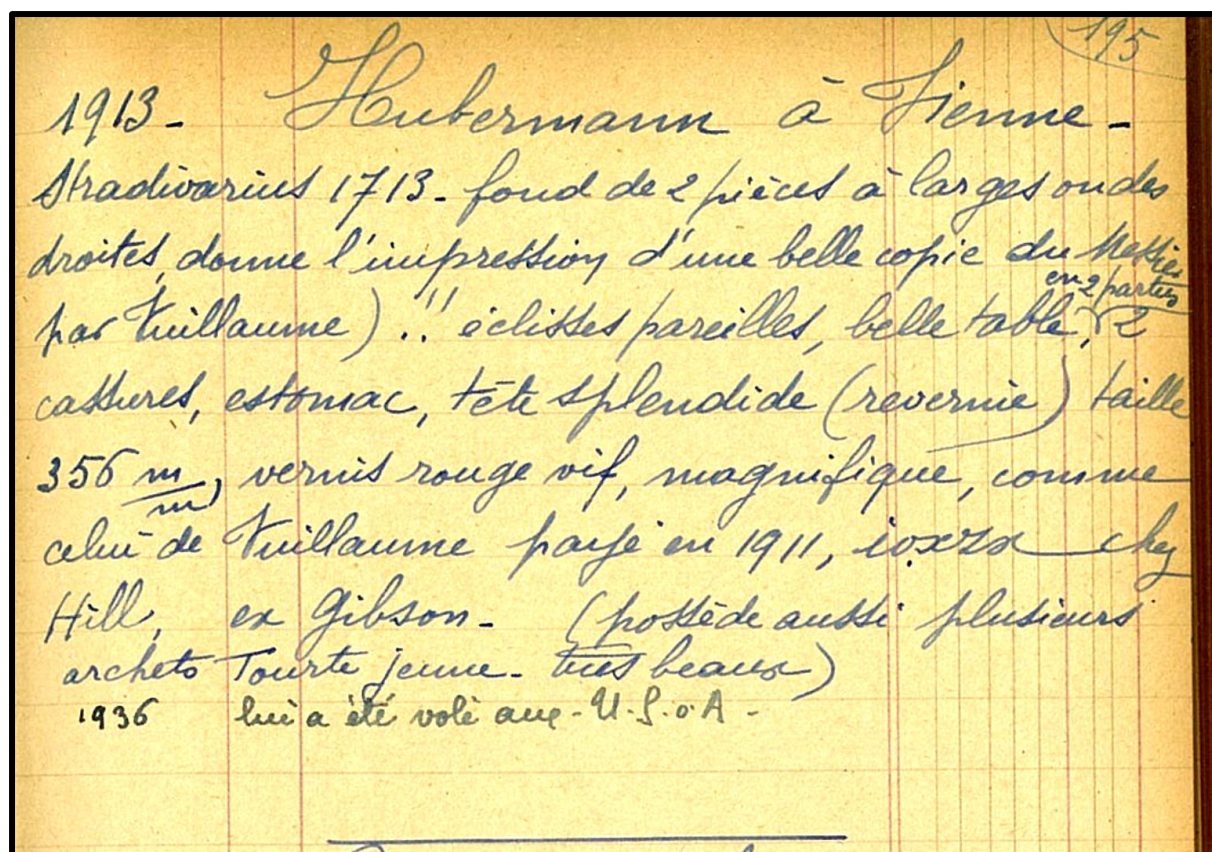
The last two entries within EF55.4 – dated 1934 and 1936 – are the same as in JF55.2; however, the EF55.4 copy does not include the 1937, 1938, and 1968 descriptive entries which appear at the end of JF55.2. The EF55.4 copy contains a few pages where their numbers differ from those in JF55.2 (one result being that some odd-numbered pages appear on the *verso* rather than on the *recto*).

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Another New York dealer in rare violins was Emil Herrmann, whose premises were initially located at 148 West 57<sup>th</sup> Street, then at 161 West 57<sup>th</sup> Street, and finally at 130 West 57<sup>th</sup> Street. Herrmann retired from business in 1951 (he died in 1968) and Jacques Francais acquired Herrmann's documents, copies of certificates, and photographic records. After Jacques Francais died (2004) all of his own documents, together with those of Emil Herrmann, were donated to the Smithsonian Institution.

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## EF55.4, p. 195 [U]

compare with JF55.2 on p.1 of this account.

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The Musée de la musique, in Paris, has placed online more than 40 free-to-access digital files, the files containing an image of each and every page from the financial-accounts ledgers which were used by the personnel at the Gand/Bernardel/Caressa & Français violin dealership in Paris during the nineteenth and early-twentieth centuries: <https://archivesmusee.philharmoniedeparis.fr/fonds-lupot-gand-bernardel-caressa-francais-acces-aux-archives.aspx>.

These financial ledgers are paired together: 1) a Directory ('*Répertoire*') showing customers' names in alphabetical order, each name usually being followed by an address; adjacent to the address are numbers which refer to pages in 2) a parallel General Ledger ('*Grand Livre*') which usually covers the same chronological period as the Directory. The details of the financial transactions are written up in the *Grand Livre*. Code numbers for all these digitised files follow a consistent format: E.981.8.xx.

In the following commentaries the General Ledgers are identified as **GBC&F Grand Livre**.

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**Index 1** (overleaf) includes, in italics, the names of previous and subsequent owners where these are identified in the annotations to the JF55.2 and EF55.4 descriptive texts. Instruments are violins unless otherwise indicated. Since most of the JF55.2 pages contain two descriptive entries the upper entry is identified as [U], the lower as [L]. Multiple instruments owned by one individual are arranged in label-date order, with Stradivari instruments preceding Guarneri instruments. Occasional instruments by other makers – Montagnana, Bergonzi, Goffriller – follow thereafter.

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## Index 1

**NB: In the two indices which follow, all locations are defined according to the page numbers written in the JF55.2 cumulative catalogue of descriptive texts, *not* the footer page numbers – e.g. 10 – used in this account.**

Column 1: a hyphen indicates a continuous period of time between two dates, e.g. 1830-1835  
a semi-colon indicates separate dates, e.g. 1840; 1845.

Date of descriptive entry nd = no date OWNER at date of description <i>Identity of a previous or subsequent owner as noted in an annotation</i>	Stradivari or Guarneri 'del Gesù'	Label date(s)	Location in JF55.2
187 <i>Accursi</i>	Stradivari	1722	<b>18 [L]</b>
nd <i>Adam</i>	Stradivari	1696/1695 viola	<b>102 [L]</b>
nd <i>Adam, J.</i>	Stradivari	1709 <i>Greffulhe</i>	<b>106 [L]</b>
nd <i>Adam</i>	Stradivari	1713 cello	<b>108 [U]</b>
187 <i>Adam</i>	Stradivari	1716	<b>1 [U]</b>
nd <i>Adam</i>	Guarneri	1740	<b>112 [L]</b>
nd <i>Ader</i>	Stradivari	1714	<b>143 [U]</b>
1870 ALARD	Stradivari	1716	<b>1 [U]</b>
1875 ALARD	Stradivari	1716 <i>Le Messie</i>	<b>2</b>
nd <i>Alard</i>	Stradivari	1725/1728	<b>72<sup>bis</sup> [U]</b>
1870 ALARD	Guarneri	1742	<b>1 [L]</b>
nd <i>Albrecht, Mme.</i>	Stradivari	1692	<b>127 [L]</b>
nd ALCANTARA, d'	Stradivari	1713/1719	<b>123 [L]</b>
1907 ALCANTARA, le Comte d'	Guarneri	1737	<b>166</b>
nd <i>Alday, Francisque</i>	Guarneri	1730	<b>205 [U]</b>
1903 <i>Allgemeine Musikgesellschaft</i>	Stradivari	1681/1691	<b>20 [L]</b>
1880 ALTÈS	Stradivari	1731/1721	<b>95 [U]</b>
1844 <i>Altès</i> [father of the above?]	Stradivari	1731/1721	<b>95 [U]</b>
nd <i>Andigné, Marquise de</i>	Stradivari	1666	<b>181 [U]</b>
1929 <i>Andreef, Alexis</i> [Andrejeus]	Stradivari	1726	<b>165; see 20 [U]</b>
1930 <i>Andreieef</i>	Stradivari	1726	<b>20 [U]</b>
1921 <i>Andrews, Geo. H.</i>	Stradivari	1710	<b>32 [U]</b>
nd <i>Arbos</i>	Stradivari	1723	<b>118 [U]</b>
nd <i>Arbos</i>	Guarneri	1740 <i>filius Andreae?</i>	<b>180 [U]</b>
1910 <i>Arbos</i>	Guarneri	1744	<b>16 [U]</b>
nd <i>Archinto</i>	Stradivari	1689 cello	<b>42 [L]</b>
nd ARGIEWICZ	Stradivari	1718	<b>149 [L]</b>
nd <i>Armaillé, Comte d'</i>	Stradivari	1717	<b>53 [L]</b>
nd <i>Armaillé, Comte d'</i>	Stradivari	1725/1735	<b>128 [U]</b>
nd <i>Armaillé, d'</i>	Guarneri	1735	<b>183</b>
1870 ARMINGAUD	Guarneri	1732	<b>3 [U]</b>
1870 ARPIN	Stradivari	1705	<b>3 [L]</b>
nd <i>Artot</i>	Stradivari	1705	<b>3 [L]</b>
nd <i>Artot</i>	Stradivari	1709	<b>80 [L]</b>
nd <i>Artot</i>	Stradivari	1716	<b>94 [L]</b>
nd <i>Artot</i>	Stradivari	1721	<b>17 [U]</b>



<i>nd</i> Auer	Guarneri	1743	<b>133 [L]</b>
1905 Auger	Guarneri	1734	<b>154</b>
1893 AURIOL	Stradivari	1704	<b>127 [U]</b>
<i>nd</i> BACHELEZ	Stradivari	<i>nd</i>	<b>147 [U]</b>
1870 BAILLOT, René	Stradivari	1717 Omobono? Francesco?	<b>88 [L]</b>
<i>nd</i> Baillot	Guarneri	1735	<b>131 [L]</b>
1872 BAKER	Stradivari	1715 <i>Titian</i>	<b>52 [U]</b>
1915 Baker	Stradivari	1715 <i>Titian</i>	<b>52 [U]</b>
<i>nd</i> Baldeschi, Comte de	Guarneri	1740	<b>112 [L]</b>
1954 Balokovic, Zlatko	Stradivari	1708	<b>160</b>
1934 Balokovic, Zlatko	Stradivari	1737/1707 <i>Chant du Cygne</i>	<b>29 [U]</b>
<i>nd</i> Barjansky, Serge	Stradivari	1709/1684 cello	<b>62 [U]</b>
<i>nd</i> Barrau, de	Stradivari	1710 cello	<b>27 [L]</b>
<i>nd</i> Barrau, de	Stradivari	1715	<b>40 [L]</b>
1875 BARRY, de	Guarneri	1732	<b>66 [U]</b>
1870 BATTA	Stradivari	1714 cello	<b>4 [U]</b>
<i>nd</i> Baudiot	Stradivari	1708 cello	<b>4 [L]</b>
<i>nd</i> Baudiot	Stradivari	1725 cello	<b>31 [L]</b>
Bauer; see Bower			
<i>nd</i> Bavaria, King Louis [Ludwig] II	Stradivari	1720	<b>193</b>
1915 Beare	Guarneri	1745/1725	<b>23 [L]</b>
<i>nd</i> Beaulieu	Stradivari	1721	<b>6 [L]</b>
1886 BECKER, Hans	Guarneri	1732	<b>112 [U]</b>
<i>nd</i> Becker, Hugo	Stradivari	1693 cello	<b>86 [L]</b>
<i>nd</i> BECKER, Hugo	Stradivari	1705	<b>139</b>
1907 Becker, Hugo	Stradivari	1726 cello	<b>147 [L]</b>
1885 Becker, Jean [father of Hugo]	Stradivari	1708 cello	<b>4 [L]</b>
<i>nd</i> Becker, Jean [father of Hans]	Guarneri	1732	<b>112 [U]</b>
1924 Beerinstayn, de	Guarneri	1734	<b>206</b>
1870 BÉNAZET	Stradivari	1708 cello	<b>4 [L]</b>
1872 BÉNAZET	Guarneri	1742	<b>54 [U]</b>
1909 BERBER, Felix	Stradivari	1717? [1711]	<b>179</b>
1905 BERBER, Felix	Guarneri	1739	<b>180 [L]</b>
1910 BERBER, Felix	Guarneri	1740 <i>filius Andreae?</i>	<b>180 [U]</b>
1921 Berber, Mme.	Guarneri	1740 <i>filius Andreae?</i>	<b>180 [U]</b>
1897 Bernardel	Stradivari	1672	<b>101 [L]</b>
1897 Bernardel, Gustave	Stradivari	1707	<b>132 [L]</b>
<i>nd</i> Bernardel, Léon	Stradivari	1692/1699	<b>17 [L]</b>
1876 Bérrou	Stradivari	1705	<b>3 [L]</b>
1870 BÉROU	Stradivari	1727	<b>7 [L]</b>
1872 BERTIER, le Comte de	Stradivari	1683	<b>53 [U]</b>
<i>nd</i> Bertier, Comte de	Stradivari	1683	<b>176 [U]; see 53 [U]</b>
<i>nd</i> Berthier, Maréchal	Stradivari	1706/1716	<b>12 [L]</b>
Berystann/Berystayn; see Beerinstayn			
<i>nd</i> Betts	Stradivari	1704	<b>40 [U]</b>
1910 BIDERMAN, Mme.	Stradivari	1666	<b>181 [U]</b>
<i>nd</i> Bisiach	Stradivari	1685	<b>195 [L]</b>

<i>nd</i> Bisiach	Stradivari	1702	<b>196</b>
1872 BLAIN des CORMIERS	Stradivari	1717	<b>53 [L]</b>
1899 Blanco, F.	Guarneri	1732	<b>3 [U]</b>
<i>nd</i> BLANGY, de	Stradivari	1697	<b>131 [U]</b>
1880 BLOCH, Sylvain	Stradivari	1696	<b>92 [L]</b>
<i>nd</i> Blow, Reverend John	Stradivari	1709 <i>Greffulhe</i>	<b>106 [L]</b>
1870 BLUNT, Mme.	Stradivari	1718	<b>5 [L]</b>
1870 BLUNT, Mme. Anne Isabella	Stradivari	1721	<b>5 [U]</b>
1916 BOECK, Madame de	Stradivari	1720/1727	<b>204</b>
<i>nd</i> Böhm	Stradivari	1733	<b>151</b>
1878 BOISS	Stradivari	1725/1728	<b>72<sup>bis</sup> [U]</b>
<i>nd</i> Boissier	Stradivari	1713	<b>146 [L]</b>
<i>nd</i> Boissier	Guarneri	1740 <i>filius Andreae?</i>	<b>180 [U]</b>
1872 BOISSIÈRE	Stradivari	1711	<b>52 [L]</b>
1911 Bondy, Oscar	Stradivari	1714	<b>182</b>
1908 Bonjour	Stradivari	1696 cello	<b>117 [U]</b>
1903 Bonjour	Stradivari	1734	<b>12 [U]</b>
1903 Bonjour	Guarneri	1733	<b>146 [U]</b>
<i>nd</i> Bonjour	Guarneri	1749	<b>216 [U]</b>
1873 Bonjour, Abel	Stradivari	1689 cello	<b>42 [L]</b>
1872 BONJOUR, Abel	Stradivari	1691 cello	<b>51 [L]</b>
1873 Bonjour, Abel	Stradivari	1696 viola	<b>42 [U]</b>
1872 BONJOUR, Abel	Guarneri	1744	<b>51 [U]</b>
18 Bonjour 'neveu'	Guarneri	1744	<b>51 [U]</b>
<i>nd</i> BONJOUR, Samuel	Montagnana	1742 cello	<b>177</b>
<i>nd</i> Bonnet	Stradivari	1693 cello	<b>86 [L]</b>
<i>nd</i> Boucher	Stradivari	1718	<b>25 [U]</b>
1870 BOUCHET	Stradivari	1720	<b>6 [U]</b>
1870 BOUCHET	Stradivari	1721	<b>6 [L]</b>
1870 BOURQUELOT	Stradivari	1711	<b>7 [U]</b>
1911 BOUTARD	Stradivari	1713	<b>187</b>
1937 Boutard, Mme. [widow]	Stradivari	1713	<b>187</b>
1878 BOUTILLIER, la Comtesse	Stradivari	1680	<b>72<sup>bis</sup> [L]</b>
<i>nd</i> Boutillier, de	Stradivari	1712	<b>198</b>
1895 Bovet	Stradivari	1677 <i>Sunrise</i>	<b>44 [L]</b>
<i>nd</i> Bower [Robert A]	Stradivari	1721	<b>6 [L]</b>
1913 Bower	Stradivari	1736	<b>64 [L]</b>
1870 BRAGA	Stradivari	1731 cello	<b>88 [U]</b>
<i>nd</i> Brandt	Stradivari	1708 cello	<b>4 [L]</b>
<i>nd</i> Brandt	Stradivari	1727 viola	<b>27 [U]</b>
1936 Brès-Chouanard, Mme.	Stradivari	1705	<b>139</b>
[1900?] BRET, [Marcel?]	Stradivari	1698 Goffriller?	<b>135 [L]</b>
1902 Bret, [Marcel?]	Stradivari	1711	<b>7 [U]</b>
<i>nd</i> BRIGHT	Stradivari	1720/1732/1733	<b>163 [L]</b>
<i>nd</i> Brillat-Savarin	Stradivari	1721	<b>33 [L]</b>
<i>nd</i> Brochant de Villiers	Guarneri	1744	<b>51 [U]</b>
1880 BRODSKY	Guarneri	1735	<b>96 [U]</b>
<i>nd</i> Brouzet	Guarneri	1730 <i>filius Andreae?</i> Bergonzi?	<b>25 [L]</b>



1938 <i>Brown</i>	Stradivari	1689 cello	<b>42 [L]</b>
1908 <i>BRUN</i>	Stradivari	1700/1709	<b>171 [L]</b>
1896 <i>Brun</i>	Stradivari	1725/1735	<b>128 [U]</b>
<i>nd Buegner</i>	Guarneri	1745	<b>94 [U]</b>
<i>nd Bull, Ole</i>	Guarneri	1724	<b>76 [U]</b>
1909 <i>Burmester</i>	Stradivari	1734	<b>12 [U]</b>
1890 <i>Cail</i>	Stradivari	1719	<b>199 [L]</b>
1882 <i>CAMPOSELICE, le Duc de</i>	Stradivari	1696/1695 viola	<b>102 [L]</b>
1886 <i>Camposelice, le Duc de</i>	Stradivari	1704	<b>40 [U]</b>
<i>nd Camposelice [le Duc de]</i>	Stradivari	1705/1701 viola	<b>75 [U]</b>
1885 <i>Camposelice, le Duc de</i>	Stradivari	1709	<b>80 [L]</b>
1884 <i>Camposelice, le Duc de</i>	Stradivari	1710	<b>39 [U]</b>
1886 <i>CAMPOSELICE, le Duc de</i>	Stradivari	1710	<b>115 [U]</b>
188 <i>Camposelice, le Duc de</i>	Stradivari	1713	<b>43 [L]</b>
1882 <i>CAMPOSELICE, le Duc de</i>	Stradivari	1713 cello	<b>108 [U]</b>
1886 <i>CAMPOSELICE, le Duc de</i>	Stradivari	1719 cello	<b>114 [L]</b>
1881 <i>CAMPOSELICE, le Duc de</i>	Guarneri	1731	<b>102 [U]</b>
1886 <i>Camposelice, le Duc de</i>	Guarneri	1735	<b>69 [L]</b>
1884 <i>Camposelice, le Duc de</i>	Guarneri	1741	<b>39 [L]</b>
1886 <i>CAMPOSELICE, le Duc de</i>	Guarneri	1742	<b>114 [U]</b>
1934 <i>Candèla, Miguel</i>	Guarneri	1749	<b>216 [U]</b>
<i>nd Caraman-Chimay, Prince de</i>	Stradivari	1701 cello	<b>37 [L]</b>
<b>Caressa &amp; Français; Albert Caressa</b>			
<i>nd Caressa [&amp; Français?]</i>	Stradivari	1664/1694	<b>126 [U]</b>
1923 <i>Caressa [&amp; Français?]</i>	Stradivari	1664/1694/[16]97	<b>173; see 126 [U]</b>
1912 <i>Caressa &amp; Français</i>	Stradivari	1672	<b>101 [L]</b>
1922 <i>Caressa</i>	Stradivari	1677 <i>Sunrise</i>	<b>44 [L]</b>
1933 <i>Caressa</i>	Stradivari	c.1680/1711	<b>214 [U]</b>
1909[?] <i>Caressa &amp; Français</i>	Stradivari	1683	<b>53 [U]</b>
1925 <i>Caressa</i>	Stradivari	1687	<b>209</b>
1934 <i>Caressa</i>	Stradivari	1687	<b>55 [L]</b>
1912 <i>Caressa &amp; Français</i>	Stradivari	1693 cello	<b>86 [L]</b>
1906 <i>Caressa &amp; Français</i>	Stradivari	1696	<b>56 [L]</b>
1924 <i>Caressa</i>	Stradivari	1697 Francesco Rugger?	<b>131 [U]</b>
1911 <i>Caressa &amp; Français</i>	Stradivari	1697	<b>118 [L]</b>
1911 <i>Caressa &amp; Français</i>	Stradivari	1697	<b>175 [L]; see 118 [L]</b>
1905 <i>Caressa &amp; Français</i>	Stradivari	1699	<b>155 [L]</b>
1907 <i>Caressa &amp; Français</i>	Stradivari	1699	<b>167 [U]; see 132 [L]</b>
1919 <i>Caressa &amp; Français</i>	Stradivari	1701 cello	<b>37 [L]</b>
1929 <i>Caressa</i>	Stradivari	1704	<b>127 [U]</b>
1937 <i>Caressa</i>	Stradivari	1705	<b>139</b>
1904 <i>Caressa &amp; Français</i>	Stradivari	1705	<b>139</b>
1908; 1909 <i>Caressa &amp; Français</i>	Stradivari	1706/1716	<b>12 [L]</b>
1909 <i>Caressa &amp; Français</i>	Stradivari	1707	<b>132 [L]</b>
1923 <i>Caressa</i>	Stradivari	1707	<b>132 [L]</b>
1918 <i>Caressa &amp; Français</i>	Stradivari	1707	<b>132 [L]</b>

1909 <i>Caressa &amp; Français</i>	Stradivari	1708	<b>160</b>
1912; 1913 <i>Caressa &amp; Français</i>	Stradivari	1708	<b>191</b>
1903; 1912 <i>Caressa &amp; Français</i>	Stradivari	1708	<b>86 [U]</b>
1912 <i>Caressa &amp; Français</i>	Stradivari	1708	<b>157; cf. 86 [U]</b>
1917[?]; 1921 <i>Caressa</i>	Stradivari	1708/1701/1703	<b>205 [L]</b>
1903 <i>Caressa &amp; Français, Silvestre, Hill,</i>	Stradivari	1709 <i>La Pucelle</i>	<b>14 [U]</b>
1915 <i>Caressa &amp; Français</i>	Stradivari	1709 cello	<b>203</b>
nd <i>Caressa &amp; Français</i>	Stradivari	1709 <i>Greffulhe</i>	<b>106 [L]</b>
1905 <i>Caressa &amp; Français</i>	Stradivari	1710	<b>65 [U]</b>
1906 <i>Caressa &amp; Français</i>	Stradivari	1710 Omobono?	<b>164 [U]</b>
1914 <i>Caressa &amp; Français</i>	Stradivari	1711	<b>52 [L]</b>
1938 <i>Caressa</i>	Stradivari	1712	<b>120 [L]</b>
1927 <i>Caressa</i>	Stradivari	1712/1705/1707	<b>9 [L]</b>
nd <i>Caressa &amp; Français</i>	Stradivari	1712/1702	<b>60 [U]</b>
1907 <i>Caressa &amp; Français</i>	Stradivari	1713/1719	<b>123 [L]</b>
1911 <i>Caressa &amp; Français</i>	Stradivari	1714	<b>182</b>
1911 <i>Caressa &amp; Français</i>	Stradivari	1715	<b>21 [L]</b>
1915-1918 <i>Caressa &amp; Français</i>	Stradivari	1715 <i>Titian</i>	<b>52 [U]</b>
1921-1922 <i>Caressa</i>	Stradivari	1715 <i>Titian</i>	<b>52 [U]</b>
1902; 1907; 1911 <i>Caressa &amp; Français</i>	Stradivari	1715/1727	<b>8 [U]</b>
1922; 1923 <i>Caressa</i>	Stradivari	1717	<b>26 [L]</b>
1920; 1925 <i>Caressa</i>	Stradivari	1717	<b>28 [U]</b>
1917; 1919 <i>Caressa &amp; Français</i>	Stradivari	1717	<b>98 [U]</b>
1919 <i>Caressa &amp; Français</i>	Stradivari	1717	<b>98 [U]</b>
nd <i>Caressa &amp; Français</i>	Stradivari	1718	<b>148 [L]</b>
nd <i>Caressa [&amp; Français?]</i>	Stradivari	1718	<b>145 [U]</b>
1934; 1935; 1936 <i>Caressa</i>	Stradivari	1718	<b>74 [L]</b>
1903 <i>Caressa &amp; Français</i>	Stradivari	1719/1733	<b>13 [L]</b>
1922 <i>Caressa</i>	Stradivari	1720	<b>193</b>
1923; 1924 <i>Caressa</i>	Stradivari	1720/1727	<b>204</b>
nd <i>Caressa &amp; Français</i>	Stradivari	1721	<b>6 [L]</b>
1909; 1912 <i>Caressa &amp; Français</i>	Stradivari	1724 cello	<b>70 [U]</b>
1903 <i>Caressa &amp; Français</i>	Stradivari	1725/1735	<b>128 [U]</b>
1907 <i>Caressa [&amp; Français?]</i>	Stradivari	1726	<b>20 [U]</b>
1906 <i>Caressa &amp; Français</i>	Stradivari	1727 “choisi par Kreutzer”	<b>161</b>
1906 <i>Caressa &amp; Français</i>	Stradivari	1727 “choisi par Kreutzer”	<b>174 [U]; see 161</b>
nd <i>Caressa</i>	Stradivari	1727 Omobono?	<b>144 [U]</b>
1905 <i>Caressa &amp; Français, Hill, Silvestre</i>	Stradivari	1728	<b>61 [U]</b>
nd <i>Caressa &amp; Français</i>	Stradivari	1734	<b>12 [U]</b>
1925[?] <i>Caressa</i>	Stradivari	1737/1707 <i>Chant du Cygne</i>	<b>29 [U]</b>
1908 <i>Caressa &amp; Français</i>	Guarneri	nd	<b>129 [L]</b>
1904 <i>Caressa &amp; Français</i>	Guarneri	1732	<b>155 [U]</b>
1911 <i>Caressa &amp; Français</i>	Guarneri	1733	<b>181 [L]</b>
1903; 1908 <i>Caressa &amp; Français</i>	Guarneri	1733	<b>146 [U]</b>
1904 <i>Caressa &amp; Français</i>	Guarneri	1734	<b>154</b>
1923 <i>Caressa</i>	Guarneri	1734	<b>32 [L]</b>
1922[?] <i>Caressa</i>	Guarneri	1734	<b>206</b>
1906; 1913 <i>Caressa &amp; Français</i>	Guarneri	1735	<b>183</b>



1926 <i>Caressa</i>	Guarneri	1737	<b>189</b>
1905 <i>Caressa &amp; Français</i>	Guarneri	1739	<b>180 [L]</b>
1909 <i>Caressa &amp; Français</i>	Guarneri	1740 <i>filius Andreae?</i>	<b>180 [U]</b>
<i>nd Caressa &amp; Français</i>	Guarneri	1745/1725	<b>23 [L]</b>
1909 <i>Caressa &amp; Français</i>	Montagnana	1742 cello	<b>177</b>
1880 CARTIER	Stradivari	1734	<b>96 [L]</b>
<i>nd Casadesus, Marius</i>	Stradivari	1698	<b>10 [L]</b>
1937 <i>Casadesus, Marius</i>	Stradivari	1709/1700-1702	<b>93 [U]</b>
<i>nd Casadesus, Marius</i>	Stradivari	1714	<b>143 [U]</b>
1875 <i>Cassavetti</i>	Stradivari	1727 viola	<b>27 [U]</b>
<i>nd Castelbarco</i>	Stradivari	1699	<b>87 [U]</b>
<i>nd CAUNE, Albert</i>	Stradivari	1699	<b>128 [L]</b>
<i>nd Cessole</i>	Stradivari	1716	<b>94 [L]</b>
<i>nd Cessole, Comte de</i>	Guarneri	1741	<b>89 [L]</b>
1903 <i>Cézard</i>	Guarneri	1733	<b>146 [U]</b>
1907 <i>Chapman</i>	Stradivari	1726 cello	<b>147 [L]</b>
<i>nd Chaponay, Comte de</i>	Stradivari	1718	<b>25 [U]</b>
<i>nd Chaponay, Marquis de</i>	Stradivari	1713	<b>187</b>
1893 <i>Chardon</i>	Stradivari	1712	<b>198</b>
<i>nd Chardon</i>	Stradivari	1714	<b>208</b>
1911 CHATELANAT	Guarneri	17 2	<b>190</b>
1805 <i>Chatelanat</i> [grandfather]	Guarneri	17 2	<b>190</b>
<i>nd Chauvin</i>	Stradivari	1699 'choisi par Lafont'	<b>63 [U]</b>
1925 CHESNAIE, de la [de Lachenais]	Stradivari	1687	<b>209</b>
<i>nd Chevillard</i>	Stradivari	1725 cello	<b>175 [U]</b>
1910 <i>Chevillard</i>	Stradivari	1735	<b>18 [U]</b>
1878 CHRISTMANN	Stradivari	1716	<b>73<sup>bis</sup> [U]</b>
1936 <i>Citella</i>	Stradivari	1687	<b>55 [L]</b>
1870 CLOSET, Mlle.	Stradivari	1724	<b>63 [L]</b>
1904 <i>Cobbett</i>	Stradivari	1721	<b>149 [U]</b>
1901 COBBETT	Stradivari	1722	<b>144 [L]</b>
1908 <i>Conservatoire, Madrid</i>	Stradivari	1713	<b>146 [L]</b>
<i>nd Conservatoire, Paris</i>	Stradivari	1699	<b>107 [U]</b>
[1887] <i>Conservatoire, Paris</i>	Stradivari	1708	<b>92 [U]</b>
[1935] <i>Conservatoire, Paris</i>	Stradivari	1709/1708	<b>90 [L]</b>
[1909] <i>Conservatoire, Paris</i>	Stradivari	1716 <i>Provigny</i> editorially numbered as	<b>180 recto</b>
1908 <i>Conservatoire, Paris</i>	Stradivari	1724	<b>37 [U]</b>
1890 [1889] <i>Conservatoire, Paris</i>	Guarneri	1742	<b>1 [L]</b>
1876 CONSOLO	Guarneri	1733	<b>73 [L]</b>
1832 <i>Cornet</i>	Stradivari	1736	<b>64 [L]</b>
<i>nd Costé</i>	Stradivari	1717 <i>Guarneri del Gesù?</i>	<b>156</b>
1953 <i>Cottle, Doctor M. H.</i>	Guarneri	1744	<b>169</b>
1937 <i>Coulon, Mme.</i>	Stradivari	1716	<b>121 [U]</b>
1913 <i>Court, René</i>	Stradivari	1705	<b>105 [L]</b>
1887 COUSSETTE	Stradivari	1737/1740 Omobono	<b>141 [L]</b>
1919 <i>Courvoisier</i>	Stradivari	1701 cello	<b>37 [L]</b>
1910 <i>Courvoisier, J. L.</i>	Stradivari	1707	<b>132 [L]</b>

1933 <i>Courvoisier</i>	Stradivari	1709 cello	<b>203</b>
1917 <i>Courvoisier</i>	Stradivari	1717	<b>28 [U]</b>
1922 <i>Courvoisier, J. L.</i>	Stradivari	1720	<b>193</b>
<i>nd Courvoisier</i>	Stradivari	1728	<b>214 [L]</b>
1919 <i>Courvoisier, J. L.</i>	Stradivari	1737/1707 <i>Chant du Cygne</i>	<b>29 [U]</b>
1918 <i>Courvoisier, J. L.</i>	Guarneri	1730	<b>205 [U]</b>
<i>nd Cousin</i>	Stradivari	1714	<b>73 [U]</b>
<i>nd Couteau</i>	Stradivari	1701 cello	<b>37 [L]</b>
1890 <i>Crawford</i>	Stradivari	1716 <i>Le Messie</i>	<b>2</b>
<i>nd Cristiani</i>	Stradivari	1708 cello	<b>4 [L]</b>
1880 CROALL, William	Stradivari	1700 viola	<b>95 [L]</b>
1880 CROALL, William	Stradivari	1716	<b>94 [L]</b>
1888 <i>Croall</i>	Stradivari	1721/1710	<b>45 [L]</b>
<i>nd Crouzé</i>	Stradivari	1720/1732/1733	<b>163 [L]</b>
<i>nd Cubain</i>	Stradivari	1731/1721	<b>95 [U]</b>
<i>nd Cuisinier</i>	Stradivari	1714	<b>26 [U]</b>
1912 CULBERTSON [Cubertson]	Guarneri	1732	<b>192 [U]; see 66 [U]</b>
1870 CUVILLON de	Stradivari	1715/1727	<b>8 [U]</b>
[1886] <i>Damien</i>	Stradivari	1696 cello	<b>117 [U]</b>
<i>nd DANCLA, Ch.</i>	Stradivari	1708	<b>148 [U]; see 86 [U]</b>
<i>nd Dancla</i>	Stradivari	1708	<b>86 [U]</b>
1884 <i>Dancla</i>	Stradivari	1710	<b>200 [U]; see 45 [L]</b>
<i>nd Dancla</i>	Stradivari	1721	<b>45 [L]</b>
<i>nd Darche</i>	Stradivari	1709/1700-1702	<b>93 [U]</b>
<i>nd DARCHE</i>	Guarneri	1733	<b>146 [U]</b>
<i>nd David</i>	Stradivari	1731/1721	<b>95 [U]</b>
1880 DAVIDOFF, le Comte	Stradivari	1708	<b>92 [U]</b>
1872 DAVIDOFF, [Karl]	Stradivari	1712 cello	<b>58 [U]</b>
1900 <i>Dechaussoy</i>	Stradivari	1728	<b>217 [U]</b>
1870 DEFRANCE	Stradivari	1708	<b>86 [U]</b>
<i>nd Defrance</i>	Stradivari	1708	<b>148 [U]; see 86 [U]</b>
1888 DEHN	Stradivari	1709	<b>141 [U]</b>
1820 <i>Delcambre de Champvert, Baron</i>	Stradivari	1728	<b>217 [U]</b>
1887 <i>Delsart</i>	Stradivari	1689 cello	<b>42 [L]</b>
1870 DEMANET	Stradivari	1712/1705/1707	<b>9 [L]</b>
<i>nd Demanet</i>	Stradivari	1712	<b>178 [L]; see 9 [L]</b>
1890 <i>Depret, Léon</i>	Guarneri	1733	<b>181 [L]</b>
1919 <i>Dérivaux</i>	Stradivari	1717	<b>98 [U]</b>
1878 DERVAUX-IBLED	Stradivari	1703	<b>89 [U]</b>
1872 DESAINT	Stradivari	1696	<b>56 [L]</b>
1874 DESJARDINS	Stradivari	1710	<b>65 [U]</b>
<i>nd Desöer</i>	Guarneri	1710	<b>47 [U]</b>
<i>nd Dessöer [Desöer]</i>	Stradivari	17	<b>43 [U]</b>
1917 <i>Destreicher</i>	Stradivari	1725	<b>24 [L]</b>
1897 DesVERGERS, Comte	Stradivari	1688 cello	<b>134 [L]</b>
1870 DEURBROUCQ, le Baron	Stradivari	1727	<b>8 [L]</b>
1872 DIEN	Guarneri	1743	<b>55 [U]</b>



nd	DIETZ MONNIN	Stradivari	1705	<b>136 [U]</b>
1872	DIMPRE	Stradivari	1705	<b>56 [U]</b>
1875	DOBREE	Stradivari	1717 cello	<b>66 [L]</b>
1872	DOGNIN	Guarneri	1737	<b>57 [L]</b>
1909	DONCKIER de DONCEEL, P.	Stradivari	1712	<b>178 [L]; see 9 [L]</b>
1913	<i>Donckier de Donceel, Paul</i>	Stradivari	1712/1705/1707	<b>9 [L]</b>
1870	DORIA, le Marquis	Stradivari	1685	<b>9 [U]</b>
nd	<i>Doyen</i>	Stradivari	1710 Omobono?	<b>164 [U]</b>
1896	<i>Doyen</i>	Stradivari	1720	<b>24 [U]</b>
1898	<i>Doyen</i>	Guarneri	1745/1725	<b>23 [L]</b>
nd	<i>Dragonetti</i>	Stradivari	1728	<b>61 [U]</b>
1872	DREUX	Stradivari	1687	<b>55 [L]</b>
1890	<i>Dubosq</i>	Guarneri	1733	<b>181 [L]</b>
1872	DUBOSQ-LETTRE	Stradivari	1685	<b>54 [L]</b>
1881	DUBOSQ-LETTRE	Stradivari	1710	<b>97 [U]</b>
1872	DUBRAY	Stradivari	1689	<b>57 [U]</b>
1899	<i>Dufresne</i>	Stradivari	1687	<b>55 [L]</b>
1903	<i>Dufresne, E.</i>	Stradivari	1708	<b>148 [U]; see 86 [U]</b>
nd	<i>Dufresne</i>	Stradivari	1708	<b>86 [U]</b>
1901	DUFRESNE	Stradivari	1718	<b>145 [U]</b>
1908	<i>Dufresne</i>	Stradivari	1718	<b>148 [L]</b>
1903	<i>Dufresne, E.</i>	Stradivari	1725/1728	<b>72<sup>bis</sup> [U]</b>
1900	<i>Dufresne</i>	Guarneri	1735	<b>69 [U]</b>
1912	<i>Dupuis</i>	Stradivari	1720/1727	<b>204</b>
nd	<i>Durand</i>	Stradivari	1727 viola	<b>27 [U]</b>
1905	EDLER	Stradivari	1699	<b>155 [L]</b>
1900	<i>Edler</i>	Stradivari	1701	<b>38 [L]; cf. 153</b>
1904	<i>Edler</i>	Stradivari	1701	<b>153; cf. 38 [L]</b>
1908	<i>Edler</i>	Guarneri	1737	<b>178 [U]</b>
1875	EGVILLE, d'	Stradivari	1719	<b>68 [U]</b>
1875	EGVILLE, d'	Guarneri	1735	<b>68 [L]</b>
1878	EGVILLE, d'	Guarneri	1735	<b>69 [U]</b>
1878	EGVILLE, d'	Guarneri	1735	<b>69 [L]</b>
1906; 1922	<i>Elliseieff</i>	Stradivari	1696	<b>56 [L]</b>
1925	<i>Elman, [Mischa]</i>	Stradivari	1717	<b>28 [U]</b>
1923	<i>Elman</i>	Stradivari	1735	<b>209</b>
1912	<i>Emerich, Dr.</i>	Stradivari	1709	<b>10 [U]</b>
1900	<i>Enesco</i>	Guarneri	1730 <i>filius Andreae?</i> Bergonzi?	<b>25 [L]</b>
187	<i>Engelhard</i>	Stradivari	1701	<b>38 [L]; cf. 153</b>
nd	<i>Engelhardt</i>	Stradivari	1701	<b>153; cf. 38 [L]</b>
1961	<i>Engelman, Dr. E. P.</i>	Stradivari	1736	<b>64 [L]</b>
1881	ENTHOVEN	Guarneri	1741	<b>97 [L]</b>
nd	<i>Erduran, Mlle.</i>	Stradivari	1710	<b>32 [U]</b>
1875	ERLANGER, le Baron d'	Stradivari	1687	<b>67 [U]</b>
nd	ERLANGER, le Baron d'	Guarneri	nd	<b>129 [L]</b>
1875	ERLANGER, le Baron d'	Guarneri	1731	<b>67 [L]</b>
1870	ERNST, Madame	Stradivari	1709	<b>10 [U]</b>

<i>nd Ernst</i>	Stradivari	1709	<b>10 [U]</b>
<i>nd Ernst</i>	Stradivari	1725	<b>22 [U]</b>
1870 ESTIENNE	Stradivari	1698	<b>10 [L]</b>
1897 <i>Eyskierricsz, Comte</i>	Guarneri	1742	<b>54 [U]</b>
Fainick; see Fawick			
<i>nd Falcon</i>	Stradivari	1721	<b>17 [U]</b>
1907 <i>Falk, Julius</i>	Stradivari	1706	<b>142 [L]</b>
1870 FARGE, de	Stradivari	1716	<b>11 [U]</b>
<i>nd FAU</i>	Stradivari	1716	<b>121 [U]</b>
<i>nd FAU</i>	Guarneri	1734	<b>121 [L]</b>
1937 FAU, Pierre	Stradivari	c.1705 cello	<b>216 [L]</b>
1937 FAU, Pierre	Goffriller	nd viola	<b>216 [L]</b>
1954 <i>Fawick, Thomas L.</i>	Stradivari	1725	<b>49 [L]</b>
<i>nd Felder</i>	Stradivari	1727 " <i>choisi par Kreutzer</i> "	<b>174 [U]; see 161</b>
1886 FERNANDEZ, Dionizio	Stradivari	1697	<b>118 [L]</b>
1909 FERNANDEZ [widow]	Stradivari	1697	<b>175 [L]; see 118 [L]</b>
<i>nd Ferni, Carolina</i>	Stradivari	1672	<b>101 [L]</b>
<i>nd Ferni</i>	Guarneri	1732	<b>66 [U]</b>
1870 FERRAND	Stradivari	1701	<b>11 [L]</b>
1922 <i>Feydel</i>	Stradivari	1717	<b>26 [L]</b>
1911 <i>Fiorini</i>	Stradivari	1715/1727	<b>8 [U]</b>
1880 FLACH	Stradivari	1709/1700-1702	<b>93 [U]</b>
1938 <i>Flesch, Carl</i>	Stradivari	1717	<b>103 [U]</b>
<i>nd Florent</i>	Stradivari	1710	<b>77 [U]; see 45 [L]</b>
1877 <i>Florent</i>	Stradivari	1710	<b>200 [U]; see 45 [L]</b>
1933 FOA, Mme. Ed.	Stradivari	c.1680/1711	<b>214 [U]</b>
1905; 1925-1930 <i>Foltzer, Robert</i>	Stradivari	1702	<b>196</b>
1913 FONTANA, Comtesse	Stradivari	1702	<b>196</b>
1913 FONTANA, Comtesse	Guarneri	1705 <i>filius Andreae</i>	<b>196</b>
<i>nd Fontarce, Marquise de</i>	Guarneri	1737	<b>189</b>
1870 FORNERET, de	Stradivari	1734	<b>12 [U]</b>
<i>nd Fountain</i>	Guarneri	1738	<b>200 [L]</b>
<i>nd Fourchy</i>	Stradivari	1714	<b>208</b>
1911 FRAENKEL, Sigmund	Stradivari	1695	<b>167 [L]</b>
1964 <i>Français, Jacques</i>	Stradivari	1736	<b>73<sup>bis</sup> [L]</b>
1950 <i>Français, Jacques</i>	Stradivari	1736	<b>64 [L]</b>
1901 FRANCHETTI, Baron	Stradivari	1718	<b>145 [L]</b>
<i>nd Franchi-Verney, Comtesse</i>	Stradivari	1709/1708	<b>90 [L]</b>
1886 FRANCHOMME	Stradivari	1711 cello	<b>116 [U]</b>
1924 <i>Freeman</i>	Stradivari	1704	<b>40 [U]</b>
1908 FRESSON	Stradivari	1712	<b>170</b>
1826 <i>Frey, A.</i>	Stradivari	1726	<b>165; see 20 [U]</b>
1923 <i>Friedmann</i>	Stradivari	1664/1694	<b>126 [U]</b>
1926 <i>Friedmann</i>	Stradivari	1681/1691	<b>20 [L]</b>
<i>nd Friedmann</i>	Stradivari	1697	<b>131 [U]</b>
1923 <i>Friedmann</i>	Stradivari	1717	<b>26 [L]</b>
1923 <i>Friedmann</i>	Stradivari	1720/1727	<b>204</b>

1870 GABRIAC, le Vicomte de	Stradivari	nd	14 [L]
1907 Gaillard	Stradivari	1689 cello	42 [L]
nd Gaillard	Stradivari	1709/1684 cello	62 [U]
1872 GALLAY	Stradivari	1725 cello	58 [L]
nd Gally	Stradivari	1709/1684 cello	62 [U]
nd GAMBARO	Stradivari	1707	132 [L]
nd Gambaro	Stradivari	1707	138 [L]; see 132 [L]

**Gand; Gand & Bernardel frères; Gand & Bernardel**

1876[?] Gand & Bernardel frères	Stradivari	1702	87 [L]
1881 Gand & Bernardel [frères]	Stradivari	1707	82 [L]
nd Gand & Bernardel [frères]	Stradivari	1709 Greffulhe	106 [L]
1877; 1884 Gand & Bernardel frères	Stradivari	1710	200 [U]; see 45 [L]
1890 Gand & Bernardel	Stradivari	1713/1719	123 [L]
nd Gand & Bernardel [frères]	Stradivari	1715	29 [L]
nd Gand & Bernardel [frères]	Stradivari	1718	25 [U]
1880 Gand & Bernardel frères	Stradivari	1718	136 [L]; see 74 [L]
nd Gand	Stradivari	1720	6 [U]
1875 Gand & Bernardel frères	Stradivari	1727 viola	27 [U]
nd Gand & Bernardel [frères]	Guarneri	1740	112 [L]
1845 Gand	Guarneri	1743	55 [U]
nd Garcia	Stradivari	1693	41 [L]
nd Garcia	Stradivari	1720	30 [U]
1878 Garcin	Stradivari	1715	13 [U]
1870 GARCIN	Stradivari	1719/1733	13 [L]
1881 GARIEL	Stradivari	1717	98 [U]
nd Gaston, Madame B.	Guarneri	1743	55 [U]
1900 Gaupillat	Stradivari	1712 cello	58 [U]
1899 Geissmar, Dr.	Stradivari	1710	39 [U]
1879 GENTIL	Stradivari	1699	87 [U]
nd George-Hainl	Stradivari	nd	14 [L]

**Germain (Emile)**

1897 Germain	Stradivari	1672	101 [L]
nd GERMAIN	Stradivari	1697	143 [L]
1897 GERMAIN	Stradivari	1707	138 [L]; see 132 [L]
nd Germain	Stradivari	1708	86 [U]
1911 Germain	Stradivari	1715	21 [L]
1890 Germain	Stradivari	1719	199 [L]
1897 Germain	Stradivari	1721	17 [U]
1898 Germain	Stradivari	1721/1710	23 [U]
1896 Germain	Stradivari	1725/1735	128 [U]
1897 Germain	Stradivari	1726	135 [U]
1896 GERMAIN	Stradivari	1735	138 [U]
1896 Germain	Stradivari	1737/1740 Omobono	141 [L]
1890 Germain, Emile	Guarneri	1733	181 [L]
nd GERMAIN	Guarneri	1743	133 [L]



1898 <i>Germain</i>	Guarneri	1745/1725	<b>23 [L]</b>
<i>nd Gibson</i>	Stradivari	1713	<b>195 [U]</b>
<i>nd Gibson</i>	Stradivari	1713	<b>212-213; see 195 [U]</b>
1870 GLANDAZ	Stradivari	1709 <i>La Pucelle</i>	<b>14 [U]</b>
1878 <i>Glandaz [son]</i>	Stradivari	1709 <i>La Pucelle</i>	<b>14 [U]</b>
<i>nd Glatz Neumann</i>	Stradivari	1708	<b>157; cf. 86 [U]</b>
<i>nd Gleichauff</i>	Stradivari	1700	<b>197</b>
1873 <i>Gleichauff</i>	Stradivari	1713	<b>43 [L]</b>
1879 <i>Gleichauff</i>	Guarneri	1744	<b>85 [U]</b>
1920 GLÜCKSTADT, Mme.	Guarneri	1734	<b>206</b>
<i>nd Goding</i>	Stradivari	1722 <i>Jupiter[?]</i>	<b>74 [U]</b>
1929 <i>Goldman, Henry</i>	Stradivari	1733	<b>151</b>
<i>nd Gouchman, L.</i>	Stradivari	1736	<b>73<sup>bis</sup> [L]</b>
<i>nd Goudovitch, Comte</i>	Stradivari	1709 cello	<b>203</b>
1870 GRAS	Stradivari	1715	<b>13 [U]</b>
<i>nd Grasset</i>	Stradivari	1725	<b>24 [L]</b>
1882 GREFFULHE, le Vicomte	Stradivari	1709 <i>Greffulhe</i>	<b>106 [L]</b>
1972 <i>Gremper, Guy</i>	Stradivari	1737/1707 <i>Chant du Cygne</i>	<b>29 [U]</b>
<i>nd Griberski</i>	Stradivari	1708/1701/1703	<b>205 [L]</b>
1916 <i>Grimes</i>	Stradivari	1732/1727	<b>60 [L]</b>
1893 <i>Grohmann</i>	Guarneri	1734	<b>32 [L]</b>
<i>nd Grosjean</i>	Stradivari	1677 <i>Sunrise</i>	<b>44 [L]</b>
1922 <i>Guersin</i>	Stradivari	1709/1684 cello	<b>62 [U]</b>
1921 <i>Guetta, Léo</i>	Stradivari	1708/1701/1703	<b>205 [L]</b>
<i>nd Guichard</i>	Stradivari	1708	<b>44 [U]</b>
1870 GUIDOU	Stradivari	1706/1716	<b>12 [L]</b>
1890-1896 GUILLOUIARD	Stradivari	1703	<b>130</b>
<i>nd Guinaumont, de</i>	Stradivari	1704	<b>127 [U]</b>
1891 GUYOT	Stradivari	1714	<b>143 [U]</b>
1879 <i>Hal, van</i>	Stradivari	1720	<b>30 [U]</b>
1870 HAL, van	Stradivari	1726	<b>50 [L]</b>
<i>nd Hallé, Lady</i>	Stradivari	1709	<b>10 [U]</b>
1870 HALLER	Stradivari	1696 cello	<b>199 [U]</b>
1870 HALLER	Stradivari	1708	<b>199 [U]</b>
<i>nd Halma</i>	Stradivari	1721	<b>45 [L]</b>
1886 HALPHEN	Guarneri	1728 <i>Testore</i>	<b>140 [U]</b>
<b>Hamma (Stuttgart)</b>			
1912 <i>Hamma</i>	Stradivari	1672	<b>101 [L]</b>
1909 <i>Hamma</i>	Stradivari	1683	<b>53 [U]</b>
1909 <i>Hamma</i>	Stradivari	1683	<b>176 [U]; see 53 [U]</b>
<i>nd Hamma</i>	Stradivari	1687	<b>55 [L]</b>
<i>nd Hamma</i>	Stradivari	1697	<b>131 [U]</b>
1901 <i>Hamma</i>	Stradivari	1705	<b>136 [U]</b>
1908 <i>Hamma</i>	Stradivari	1706/1716	<b>12 [L]</b>
1912 <i>Hamma</i>	Stradivari	1708	<b>157; cf. 86 [U]</b>

1911-1912[?] <i>Hamma</i>	Stradivari	1708	<b>191</b>
1910 <i>Hamma</i>	Stradivari	1709 <i>Greffulhe</i>	<b>106 [L]</b>
1899 <i>Hamma</i>	Stradivari	1710	<b>39 [U]</b>
<i>nd Hamma</i>	Stradivari	1710	<b>65 [U]</b>
1907 <i>Hamma</i>	Stradivari	1710	<b>164 [L]</b>
1923 <i>Hamma</i>	Stradivari	1717	<b>26 [L]</b>
<i>nd Hamma</i>	Stradivari	1720	<b>193</b>
<i>nd Hamma</i>	Stradivari	1721	<b>6 [L]</b>
1898 <i>Hamma</i>	Stradivari	1721/1710	<b>23 [U]</b>
1902 <i>Hamma</i>	Stradivari	1722	<b>144 [L]</b>
1906 <i>Hamma</i>	Stradivari	1727	<b>161</b>
1906 <i>Hamma</i>	Stradivari	1727 " <i>choisi par Kreutzer</i> "	<b>174 [U]; see 161</b>
<i>nd Hamma</i>	Stradivari	1734	<b>12 [U]</b>
<i>nd Hamma</i>	Stradivari	1735	<b>18 [U]</b>
1912 <i>Hamma</i>	Guarneri	1732	<b>192 [U]; see 66 [U]</b>
1931 <b>HAMMA, Fridolin</b>	Guarneri	1733	<b>210-211</b>
1893 <i>Hamma</i>	Guarneri	1734	<b>32 [L]</b>
<i>nd Hamma</i>	Guarneri	1735	<b>69 [U]</b>
<i>nd Hamma</i>	Guarneri	1735	<b>131 [L]</b>
1910 <i>Hamma</i>	Guarneri	1743	<b>55 [U]</b>
1872 <b>HAMMER</b>	Stradivari	1707	<b>59 [U]</b>
1911 <i>Hammer, Mme.</i>	Stradivari	1707	<b>59 [U]</b>
<i>nd Hämmerlee [Hämmerle?]</i>	Guarneri	1733	<b>210-211</b>
<i>nd Hammig</i>	Stradivari	1687	<b>55 [L]</b>
1905 <i>Hammig</i>	Stradivari	1717	<b>179</b>
<i>nd Hammig</i>	Stradivari	1721	<b>6 [L]</b>
1899 <b>HANFBLUM</b>	Stradivari	1715	<b>171 [U]</b>
<b>Hart &amp; Son (London)</b>			
1896 <b>HART</b>	Stradivari	1692	<b>127 [L]</b>
187 <i>Hart</i>	Stradivari	1704	<b>40 [U]</b>
1913; 1933 <i>Hart</i>	Stradivari	1708	<b>191</b>
1909 <i>Hart</i>	Stradivari	1709/1684 cello	<b>62 [U]</b>
1875 <i>Hart</i>	Stradivari	1714	<b>26 [U]</b>
1875 <i>Hart</i>	Stradivari	1717	<b>26 [L]</b>
1907 <i>Hart</i>	Stradivari	1717	<b>98 [L]</b>
1896 <i>Hart</i>	Stradivari	1721	<b>33 [L]</b>
1879 <i>Hart</i>	Guarneri	1737	<b>57 [L]</b>
1908 <i>Hasselmans, Louis</i>	Stradivari	<i>nd</i> cello	<b>75 [L]</b>
<i>nd Hauer</i>	Stradivari	1719	<b>68 [U]</b>
1913 <i>Häumerlee [Hämmerle?]</i>	Stradivari	1672	<b>101[L]</b>
1886 <b>HAUSSMANN</b>	Stradivari	1724 cello	<b>116 [L]</b>
1915 <b>HAVEMAYER</b>	Guarneri	1737 <i>King Joseph</i>	<b>202</b>
<i>nd Hawley, Royal de Forest</i>	Guarneri	1737 <i>King Joseph</i>	<b>202</b>
1870 <b>HÉBERT</b>	Stradivari	1723	<b>15 [L]</b>
1915 <i>Heermann, Emil</i>	Stradivari	1700	<b>197</b>
<i>nd Heermann, Hugo</i>	Stradivari	1731/1721	<b>95 [U]</b>

<i>nd</i> Heermann, Hugo	Stradivari	1732 <i>Hercules</i>	<b>103 [L]</b>
1905 HEGAR	Stradivari	1695/c.1680	<b>158 [U]</b>
1899 Hegar	Stradivari	1707 cello	<b>91 [L]</b>
1934 HEINECKE, Kurt	Guarneri	<i>nd</i>	<b>215 [U]</b>
1910 Hekking, Gérard	Montagnana	1742 cello	<b>177</b>
<i>nd</i> HEL	Stradivari	1733	<b>133 [U]</b>
<i>nd</i> Hel	Guarneri	1732	<b>66 [U]</b>
1870 HERMAN	Stradivari	1730	<b>15 [U]</b>
<i>nd</i> Herman	Stradivari	1709 <i>La Pucelle</i>	<b>14 [U]</b>
1882 HERMANN	Stradivari	1699	<b>101 [U]</b>
1929 Hermann	Stradivari	1733	<b>151</b>
1954 Herrmann	Stradivari	1708	<b>160</b>
1959 Herrmann, E.	Stradivari	1737/1707 <i>Chant du Cygne</i>	<b>29 [U]</b>
<i>nd</i> Herrmann, Emil	Guarneri	1740	<b>112 [L]</b>
1906 Hertel	Stradivari	1727 “choisi par Kreutzer”	<b>161</b>
1880 Hertel	Stradivari	1727 “choisi par Kreutzer”	<b>174 [U]; see 161</b>
<i>nd</i> Herter [Gustavo Herten?]	Guarneri	1734	<b>206</b>
1900 Herwegh	Stradivari	1706	<b>142 [L]</b>
1881 HERWYN	Stradivari	1717	<b>98 [L]</b>
<i>nd</i> Hesse, Landgrave of	Stradivari	1700	<b>197</b>
<b>W. E. Hill &amp; Sons; H.S.C. [Hill, Silvestre, Caressa &amp; Français]</b>			
1892 Hill	Stradivari	1683	<b>99 [L]</b>
1898 Hill	Stradivari	1685	<b>38 [U]; cf. 132 [U]</b>
1899 Hill	Stradivari	1689	<b>57 [U]</b>
1907 H. S. C.	Stradivari	1689 cello	<b>42 [L]</b>
1891 Hill	Stradivari	1690	<b>72 [U]</b>
1921 Hill	Stradivari	1690/1699	<b>61 [L]</b>
1897 Hill	Stradivari	1701	<b>11 [L]</b>
<i>nd</i> Hill	Stradivari	1708 cello	<b>4 [L]</b>
1938 Hill	Stradivari	1709	<b>120 [U]</b>
1903 Hill, Silvestre, ‘& nous’ [C&F]	Stradivari	1709 <i>La Pucelle</i>	<b>14 [U]</b>
1904 Hill	Stradivari	1709 <i>La Pucelle</i>	<b>14 [U]</b>
<i>nd</i> Hill	Stradivari	1711 cello	<b>116 [U]</b>
1911 Hill	Stradivari	1713	<b>195 [U]</b>
1909 Hill	Stradivari	1713	<b>43 [L]</b>
1893 Hill	Stradivari	1714 cello	<b>4 [U]</b>
1899 Hill	Stradivari	1715	<b>171 [U]</b>
1905 Hill	Stradivari	1716 <i>Le Messie</i>	<b>2</b>
1904 Hill	Stradivari	1717	<b>26 [L]</b>
1903 Hill	Stradivari	1717	<b>150</b>
1888 Hill	Stradivari	1717	<b>103 [U]</b>
<i>nd</i> H. S. C.	Stradivari	1718	<b>148 [L]</b>
1920 Hill	Stradivari	1720	<b>24 [U]</b>
1897 Hill	Stradivari	1720	<b>6 [U]</b>
1911 Hill	Stradivari	1720	<b>193</b>
<i>nd</i> Hill	Stradivari	1720/1727	<b>204</b>
1897 Hill	Stradivari	1721	<b>6 [L]</b>

<i>nd</i> H. S. C.	Stradivari	1721	<b>149 [U]</b>
1956 Hill	Stradivari	1721	<b>149 [U]</b>
<i>nd</i> Hill	Stradivari	1725	<b>24 [L]</b>
1902 HILL	Stradivari	1727 Omobono	<b>144 [U]</b>
1937 Hill	Stradivari	1728	<b>217 [U]</b>
1905 Hill, Silvestre, 'et nous' [C&F]	Stradivari	1728	<b>61 [U]</b>
1895 Hill	Stradivari	1729	<b>33 [U]</b>
1887 HILL	Stradivari	1732	<b>140 [L]</b>
1897 Hill	Stradivari	1736	<b>73<sup>bis</sup> [L]</b>
<i>nd</i> Hill	Guarneri	1732	<b>192 [U]; see 66 [U]</b>
1910 Hill	Guarneri	1734	<b>121 [L]</b>
1910 Hill	Guarneri	1744	<b>16 [U]</b>
<i>nd</i> Hill	Guarneri	1744	<b>169</b>
<i>nd</i> HIRTH, Fritz	Guarneri	1737	<b>178 [U]</b>
1889 Holden	Stradivari	1717 cello	<b>66 [L]</b>
<i>nd</i> Hollier-Larousse	Stradivari	1685	<b>9 [U]</b>
1887 Hollmann	Stradivari	1691 cello	<b>51 [L]</b>
1875 HORTELOUP	Stradivari	1724 cello	<b>70 [U]</b>
1883 Houette	Stradivari	1705	<b>105 [L]</b>
1900 Hubay, Jenö	Stradivari	1726	<b>50 [L]</b>
1909 Huberman	Guarneri	1733	<b>73 [L]</b>
1931 HUBERMAN, Bronislaw	Stradivari	1713	<b>212-213; see 195 [U]</b>
1913 HUBERMANN	Stradivari	1713	<b>195 [U]</b>
1923 Hug	Stradivari	1709 Greffulhe	<b>106 [L]</b>
1937 Huguenin, Gustave	Stradivari	1705	<b>139</b>
1931 Huguenin	Guarneri	1732	<b>31 [U]</b>
1928 Hulsteyn, Sir Willem van	Stradivari	1725 cello	<b>58 [L]</b>
1878 JANZÉ, [le Vicomte] de	Stradivari	<i>nd</i> cello	<b>75 [L]</b>
1881 JANZÉ, de	Stradivari	1687	<b>99 [U]</b>
1878 JANZÉ, [le Vicomte] de	Stradivari	1705/1701 viola	<b>75 [U]</b>
1878 JANZÉ, le Vicomte de	Stradivari	1718 Guarneri <i>filius Andreae?</i>	<b>74 [L]</b>
1878 JANZÉ, le Vicomte de	Stradivari	1722	<b>74 [U]</b>
<i>nd</i> Jaures	Stradivari	1725 cello	<b>31 [L]</b>
1911 JELLINEK, Ernest	Stradivari	1707	<b>185</b>
1911 JELLINEK, Ernest	Stradivari	1722/1731/1732	<b>186</b>
1891 JENKINSON	Stradivari	1692	<b>122 [L]</b>
1880 JOACHIM	Stradivari	1707	<b>93 [L]</b>
1881 Joachim	Stradivari	1715	<b>40 [L]</b>
<i>nd</i> Joachim	Stradivari	1721	<b>125 [L]; see 18 [L]</b>
1886 Joachim	Stradivari	1722	<b>18 [L]</b>
1886 JOACHIM	Stradivari	1723	<b>118 [U]</b>
1884 JOHNSON	Stradivari	1721	<b>113 [L]</b>
<i>nd</i> Jouy, de	Stradivari	1736	<b>110 [L]</b>
1900 Jullien	Stradivari	1742 cello; Francesco	<b>107 [L]</b>
1881 KAUFMANN	Stradivari	1683	<b>99 [L]</b>



1913 Kaufmann	Stradivari	1695	<b>167 [L]</b>
nd Kaufmann	Stradivari	1709	<b>120 [U]</b>
nd Kaulbach, la Baronne de	Stradivari	1693 cello	<b>86 [L]</b>
1870 KERMOYSAN, de	Guarneri	1744	<b>16 [U]</b>
1900 Kessler	Stradivari	1718	<b>149 [L]</b>
18 Kierdorff, Achille	Stradivari	1705	<b>3 [L]</b>
nd Kiggen	Stradivari	1718	<b>74 [L]</b>
1932 Kingman, Russell B.	Stradivari	1689 cello	<b>42 [L]</b>
nd King-Saltar	Guarneri	1742	<b>47 [L]</b>
1912 Kinnel, Mlle.	Stradivari	1697	<b>118 [L]</b>
1912 Kinnel	Stradivari	1697	<b>175 [L]; see 118 [L]</b>
nd Kittel	Stradivari	1696 cello	<b>117 [U]</b>
1950 Klein, Richard	Stradivari	1736	<b>64 [L]</b>
nd Knoop, Baron	Stradivari	1714 cello	<b>4 [U]</b>
1904 Koenigswarther	Stradivari	1701	<b>38 [L]; cf. 153</b>
1904 KOENIGSWERTHER	Stradivari	1701	<b>153; cf. 38 [L]</b>
1935 Kolisch	Stradivari	1718	<b>145 [U]</b>
nd Kreisler	Stradivari	1722	<b>144 [L]</b>
nd Kreutzer	Stradivari	1720	<b>24 [U]</b>
nd Kreutzer	Stradivari	1727 "choisi par Kreutzer"	<b>161</b>
nd Kreutzer	Stradivari	1727 "choisi par Kreutzer"	<b>174 [U]; see 161</b>
1928 Kruger, Mme.	Stradivari	1704	<b>127 [U]</b>
1904 Kruse	Stradivari	1721	<b>6 [L]</b>
1909 KUBELIK	Stradivari	1683	<b>176 [U]; see 53 [U]</b>
1909 Kubelik	Stradivari	1683	<b>53 [U]</b>
1909 Kubelik	Stradivari	1713	<b>43 [L]</b>
1905 K�uchler	Guarneri	1742	<b>47 [L]</b>
nd K�ustener/K�unstener	Stradivari	1708	<b>157; see also 86 [U]</b>
1948 Kurtz, Edmond	Stradivari	1724 cello	<b>116 [L]</b>
nd KUX, Dr Wilhelm	Stradivari	1719/1729	<b>184</b>
1921; 1922 Laberte	Stradivari	1677 <i>Sunrise</i>	<b>44 [L]</b>
nd Laberte, Marc	Stradivari	1742 cello; Francesco	<b>107 [L]</b>
1870 LABITTE	Stradivari	1681/1691	<b>20 [L]</b>
18 Labitte	Stradivari	1715	<b>13 [U]</b>
nd Labitte	Stradivari	1716	<b>73<sup>bis</sup> [U]</b>
188 Labitte	Stradivari	1721	<b>45 [L]</b>
nd LABOURET	Stradivari	1663/1685	<b>132 [U]; cf. 38 [U]</b>
1925 LACHENAIS, de	Stradivari	1687	<b>209</b>
nd Lachmann, Erich	Stradivari	1714	<b>208</b>
nd Lachmann, E.	Stradivari	1735	<b>18 [U]</b>
nd Lafont	Guarneri	1735	<b>96 [U]</b>
1882 LAIDLAY	Stradivari	1712	<b>100 [L]</b>
nd Lalemant, Mme.	Stradivari	1728	<b>214 [L]</b>
1870 LAMARTRE, de	Stradivari	1715	<b>21 [L]</b>
nd Lambertye, Marquis de	Stradivari	1716	<b>73<sup>bis</sup> [U]</b>
nd Lamorli�re, G�n�ral	Stradivari	1732/1727	<b>60 [L]</b>
1872 LAMOUREUX	Stradivari	1717	<b>19 [U]</b>

1870 LAMOUREUX	Stradivari	1722	<b>18 [L]</b>
1872 LAMOUREUX	Stradivari	1722 <i>Rode</i>	<b>19 [L]</b>
1870 LAMOUREUX	Stradivari	1735	<b>18 [U]</b>
1903 <i>Lasseré</i>	Stradivari	1725/1735	<b>128 [U]</b>
<b>Laurie (David)</b>			
1881 LAURIE	Stradivari	1684	<b>109 [L]</b>
1882 <i>Laurie</i>	Stradivari	1687	<b>99 [U]</b>
1876 LAURIE	Stradivari	1688	<b>83 [U]</b>
1876 LAURIE	Stradivari	1697	<b>83 [L]</b>
<i>nd Laurie</i>	Stradivari	1700	<b>197</b>
187 <i>Laurie</i>	Stradivari	1701	<b>38 [L]; cf. 153</b>
1877 <i>Laurie</i>	Stradivari	1702	<b>87 [L]</b>
1876 LAURIE	Stradivari	1707	<b>82 [L]</b>
1876 <i>Laurie</i>	Stradivari	1708	<b>86 [U]</b>
<i>nd Laurie</i>	Stradivari	1709 <i>Greffulhe</i>	<b>106 [L]</b>
1882 LAURIE	Stradivari	1709	<b>110 [U]</b>
1883 LAURIE	Stradivari	1711	<b>111 [L]</b>
1873 LAURIE	Stradivari	1712	<b>82 [U]</b>
1873 <i>Laurie</i>	Stradivari	1713	<b>43 [L]</b>
1882 LAURIE	Stradivari	1714	<b>111 [U]</b>
18 <i>Laurie</i>	Stradivari	1715	<b>13 [U]</b>
1875 <i>Laurie</i>	Stradivari	1716	<b>1 [U]</b>
1877 <i>Laurie</i>	Stradivari	1717	<b>19 [U]</b>
1884 <i>Laurie</i>	Stradivari	1717	<b>103 [U]</b>
1879 LAURIE	Stradivari	1719	<b>85 [L]</b>
1874 <i>Laurie</i>	Stradivari	1722	<b>18 [L]</b>
1878 LAURIE	Stradivari	1726	<b>84 [U]</b>
1882 LAURIE	Stradivari	1736	<b>110 [L]</b>
1882 LAURIE	Guarneri	1732/1738	<b>113 [U]</b>
1886 LAURIE	Guarneri	1737	<b>117 [L]</b>
1879 LAURIE	Guarneri	1739	<b>84 [L]</b>
1886 LAURIE	Guarneri	1739/1730	<b>115 [L]</b>
1882 LAURIE	Guarneri	1740	<b>112 [L]</b>
1879 LAURIE	Guarneri	1744	<b>85 [U]</b>
1878 <i>Lebrun</i>	Stradivari	1687	<b>55 [L]</b>
1894 <i>Lebrun</i>	Guarneri	1742/1737	<b>100 [U]</b>
1914 LEBRUN, Charles	Stradivari	1712	<b>198</b>
1878 LECOMTE	Stradivari	1693 cello	<b>86 [L]</b>
1872 LECOMTE	Stradivari	1725	<b>59 [L]</b>
1895 LECOQ	Stradivari	1698 ' <i>choisi par Lafont</i> '	<b>129 [U]</b>
1906 <i>Ledoux, Mme. Edmond</i>	Stradivari	1711	<b>52 [L]</b>
1861 <i>Leduc</i>	Stradivari	1712	<b>120 [L]</b>
1880 LE DUC	Guarneri	1745	<b>94 [U]</b>
1912 <i>Leefson</i>	Stradivari	1724 cello	<b>70 [U]</b>
1914 LEGRAND	Stradivari	1710	<b>200 [U]; see 45 [L]</b>
1884 <i>Legrand</i>	Stradivari	1710	<b>200 [U]; see 45 [L]</b>
<i>nd Legros</i>	Stradivari	1691 cello	<b>51 [L]</b>

1878	LEHMANN, <i>Frédéric</i>	Stradivari	1708	<b>76 [L]</b>
1878	LEHMANN, <i>Frédéric</i>	Guarneri	1724	<b>76 [U]</b>
<i>nd</i>	<i>Lehner</i> [Léner]	Stradivari	1709 <i>Greffulhe</i>	<b>106 [L]</b>
1937	Lehr, Professor Lorenz	Stradivari	1719 cello	between <b>147 [L]/148 [U]</b> ; cf. <b>114 [L]</b>
1903	LELONG	Stradivari	1721	<b>149 [U]</b>
<i>nd</i>	<i>Lelong</i>	Stradivari	1725/1728	<b>72<sup>bis</sup> [U]</b>
	Leloup de Sancy; see Rolland			
<i>nd</i>	<i>Le Meignan</i> [ <i>Lemeignan</i> ], <i>Madame</i>	Stradivari	1712	<b>120 [L]</b>
1870	LENEPVEU	Stradivari	1721	<b>17 [U]</b>
1912	<i>Lennart</i>	Stradivari	1693 cello	<b>86 [L]</b>
<i>nd</i>	<i>Lerifait</i>	Guarneri	1742/1737	<b>100 [U]</b>
1870	LEROY	Stradivari	1721	<b>16 [L]</b>
<i>nd</i>	<i>Leroy</i> ( <i>de Chabrol</i> )	Stradivari	1709 <i>La Pucelle</i>	<b>14 [U]</b>
1882	LESLIE, William	Stradivari	1715	<b>106 [U]</b>
1870	LEUDET	Stradivari	1692/1699	<b>17 [L]</b>
1871	LÉVÊQUE	Stradivari	1712/1702	<b>60 [U]</b>
187	LÉVÊQUE	Stradivari	1732/1727	<b>60 [L]</b>
1903	<i>Levers</i>	Stradivari	1696	<b>56 [L]</b>
1903	<i>Levers</i>	Stradivari	1725/1735	<b>128 [U]</b>
<i>nd</i>	<i>Levesque, Colonel</i>	Stradivari	1727	<b>7 [L]</b>
<i>nd</i>	<i>Lipiński</i>	Stradivari	1717	<b>150</b>
1939	<i>Loche, Colonel</i>	Stradivari	1698	<b>10 [L]</b>
<i>nd</i>	LOËB, J	Stradivari	1726 cello	<b>147 [L]</b>
1932	<i>Loeser, Madame Charles</i>	Stradivari	1709 <i>Greffulhe</i>	<b>106 [L]</b>
1937	<i>Lombard, Mme.</i> [widow]	Stradivari	1709/1700-1702	<b>93 [U]</b>
<i>nd</i>	LONGCHAMP, le Docteur	Stradivari	1712	<b>120 [L]</b>
1878	LORÈS, Mademoiselle	Stradivari	1736	<b>73<sup>bis</sup> [L]</b>
<i>nd</i>	<i>Louvencourt, Marquis de</i>	Stradivari	1735	<b>18 [U]</b>
<i>nd</i>	<i>Loys</i>	Stradivari	1725 cello	<b>58 [L]</b>
<i>nd</i>	<i>Luce</i>	Stradivari	1703	<b>130</b>
1882	LUCE	Stradivari	1703	<b>109 [U]</b>
1870	LUCE	Stradivari	1727	<b>21 [U]</b>
1805	<i>Lupot</i>	Stradivari	1727 “choisi par Kreutzer”	<b>161</b>
1806	<i>Lupot</i>	Stradivari	1727 “choisi par Kreutzer”	<b>174 [U]</b> ; see <b>161</b>
1962	<i>Lutz, Prof. Dr. O.</i>	Guarneri	1735	<b>69 [U]</b>
1898	<i>Lynner</i>	Stradivari	1672	<b>101 [L]</b>
<i>nd</i>	<i>Lyon &amp; Healy</i>	Stradivari	1716 <i>Colossus</i>	<b>215 [L]</b>
<i>nd</i>	<i>Lyon &amp; Healy</i>	Stradivari	1724	<b>124 [U]</b>
1929-1930	<i>Lyon &amp; Healy</i>	Guarneri	<i>nd</i>	<b>172</b>
1902	<i>Lyon &amp; Healy</i>	Guarneri	1737 <i>King Joseph</i>	<b>202</b>
1909	<i>Maas, G.</i>	Stradivari	1724 cello	<b>70 [U]</b>
1949	<i>Maaskoff, Anton</i>	Guarneri	1735	<b>96 [U]</b>
1875	<i>Macalister</i>	Stradivari	1725	<b>22 [U]</b>
<i>nd</i>	<i>MacDonald</i>	Stradivari	1705/1701 viola	<b>75 [U]</b>
<i>nd</i>	MADRID, Chapelle Royale de	Stradivari	1700 cello	<b>123 [U]</b>
1880	MAGNIN	Stradivari	1729	<b>91 [U]</b>
1912	<i>Maître, Colonel</i>	Stradivari	1708	<b>86 [U]</b>

nd	MAÎTRE, Colonel	Stradivari	1708	157; see also 86 [U]
1913	<i>Maître, Colonel</i>	Stradivari	1737/1707 <i>Chant du Cygne</i>	29 [U]
1904	MAÎTRE, Colonel	Guarneri	1734	154
1906	MAÎTRE, Colonel	Guarneri	1735	183
nd	<i>Mancini, Dr. Luigi</i>	Stradivari	1731 cello	88 [U]
1863	MARKEVITCH, Senator	Stradivari	1709 cello	203
1920-1925	<i>Marques</i>	Stradivari	1728	217 [U]
1879	<i>Marshall</i>	Stradivari	1719	85 [L]
1904	<i>Marsick</i>	Stradivari	1705	139
1902	<i>Marsick</i>	Stradivari	1715/1727	8 [U]
1879	<i>Marsick</i>	Stradivari	1715	21 [L]
1907	<i>Marteau</i>	Stradivari	1709	141 [U]
nd	<i>Massard de Beaumont</i>	Stradivari	1725/1728	72 <sup>bis</sup> [U]
1870	MASSART	Stradivari	1720	24 [U]
nd	<i>Massart</i>	Stradivari	1714	73 [U]
1892	<i>Mathias</i>	Stradivari	1707	82 [L]
<b>Maucotel; Maucotel &amp; Deschamp</b>				
1937	<i>Maucotel &amp; Deschamp</i>	Stradivari	nd cello	75 [L]
192	<i>Maucotel &amp; Deschamp</i>	Stradivari	1692/1699	17 [L]
1923	<i>Maucotel &amp; Deschamp</i>	Stradivari	1697	125 [U]
nd	<i>Maucotel &amp; Deschamp</i>	Stradivari	1697	131 [U]
nd	<i>Maucotel &amp; Deschamp</i>	Stradivari	1698	10 [L]
nd	<i>Maucotel</i>	Stradivari	1707	132 [L]
1923	<i>Maucotel &amp; Deschamp</i>	Stradivari	1707	138 [L]; see 132 [L]
1920	<i>Maucotel</i>	Stradivari	1720	24 [U]
1923; 1924	<i>Maucotel [&amp; Deschamp]</i>	Stradivari	1720/1727	204
nd	<i>Maucotel &amp; Deschamp</i>	Stradivari	1725	24 [L]
1922	<i>Maucotel &amp; Deschamp</i>	Stradivari	1735	18 [U]
nd	<i>Maucotel &amp; Deschamp</i>	Guarneri	1734	32 [L]
1870	MAULAZ	Stradivari	1714	26 [U]
1870	MAULAZ	Stradivari	1717	26 [L]
1872	MAULAZ	Stradivari	1727 viola	27 [U]
1870	MAUPAS, de	Stradivari	1690	22 [L]
1917	MAUREL, Prosper	Stradivari	1708/1701/1703	205 [L]
1933	<i>Maurel, Prosper</i>	Stradivari	1720/1727	204
1870	MAURIN	Stradivari	1718	25 [U]
1904	MAURY	Guarneri	1732	155 [U]
1937	<i>Maury, Mlle.</i>	Guarneri	1732	155 [U]
192	<i>Mazeran</i>	Stradivari	1692/1699	17 [L]
1919	<i>Mazeran</i>	Stradivari	1697	125 [U]
nd	<i>Mazeran</i>	Stradivari	1699	167 [U]; see 132 [L]
1918	<i>Mazeran</i>	Stradivari	1707	132 [L]
nd	<i>Mazeran</i>	Stradivari	1707	138 [L]; see 132 [L]
<b>Meier</b>				
1881	MEÏER, C. G.	Stradivari	1685	104 [U]
1885	<i>Meier, G.</i>	Stradivari	1693	41 [L]



1881 Meier, G.	Stradivari	1694	<b>41 [U]</b>
1877 Meier, C. G.	Stradivari	17	<b>43 [U]</b>
1881 Meier	Stradivari	1703	<b>89 [U]</b>
1873 Meier, C. G.	Stradivari	1704	<b>40 [U]</b>
1877 MEIER, C. G.	Stradivari	1710	<b>77 [U]; see 45 [L]</b>
1877 Meier	Stradivari	1710	<b>200 [U]; see 45 [L]</b>
1881 Meier	Stradivari	1715	<b>29 [L]</b>
1873 Meier, D. A.	Stradivari	1715	<b>40 [L]</b>
1888 Meier	Stradivari	1717	<b>103 [U]</b>
1879 Meier, C. G.	Stradivari	1730	<b>15 [U]</b>
1883 MEIER, C. G.	Stradivari	1732 <i>Hercules</i>	<b>103 [L]</b>
1878 MEIER, C. G.	Stradivari	1735 cello	<b>77 [L]</b>
1881 Meier, C. G.	Guarneri	1710	<b>47 [U]</b>
1938 Meinel	Stradivari	1722	<b>144 [L]</b>
1867 Ménard de Marsinvilliers	Stradivari	1736	<b>64 [L]</b>
nd MENDELSSOHN	Stradivari	1696/1686 cello	<b>122 [U]</b>
nd Menuhin, Yehudi	Stradivari	1714	<b>182</b>
1929 Menuhin, Yehudi	Stradivari	1733	<b>151</b>
1911 Mercier de Molin, Jean-Jacques	Guarneri	17 2	<b>190</b>
1916 Mercier de Molin	Stradivari	1731/1721	<b>95 [U]</b>
nd Merz	Guarneri	1743	<b>133 [L]</b>
1889 Mess, Mlle.	Guarneri	1740	<b>112 [L]</b>
1896 Mess, Mme. [Mme. Theo Ysaye]	Guarneri	1740	<b>112 [L]</b>
1870 MEUGY	Stradivari	1725	<b>24 [L]</b>
nd MEYER DUCOMMUN	Stradivari	1718	<b>136 [L]; see 74 [L]</b>
1880 Meyer, Ducommun	Stradivari	1718	<b>74 [L]</b>
1895 Mez	Stradivari	1716	<b>73<sup>bis</sup> [U]</b>
nd Middleton	Stradivari	1700	<b>45 [U]</b>
nd MIKLASHERSKY, Colonel	Stradivari	1726	<b>135 [U]</b>
1851 Milanollo, Mlle. T.	Stradivari	1709/1700-1702	<b>93 [U]</b>
1870 MILLAUT	Guarneri	1742	<b>28 [L]</b>
1870 MILLONT	Guarneri	1730 <i>filius Andreae?</i> Bergonzi?	<b>25 [L]</b>
nd Milstein? [Nathan]	Stradivari	1710	<b>200 [U]; see 45 [L]</b>
nd Milstein, Nathan	Stradivari	1721/1710?	<b>45 [L]</b>
nd Miremont [widow?]	Stradivari	1726 cello	<b>147 [L]</b>
1902 Mlynarski, E. de	Stradivari	1681/1691	<b>20 [L]</b>
nd Mlynarski	Stradivari	1718	<b>145 [U]</b>
1909 Möckel	Guarneri	1733	<b>73 [L]</b>
1804 Molitor	Stradivari	1717	<b>28 [U]</b>
1870 MOLITOR, le Comte	Stradivari	1697	<b>125 [U]</b>
1870 MOLITOR, le Vicomte	Stradivari	1717	<b>28 [U]</b>
nd Momus	Stradivari	1716 <i>Colossus</i>	<b>215 [L]</b>
1911 MONASTERIO	Stradivari	1708	<b>191</b>
nd Monestier	Stradivari	1705	<b>56 [U]</b>
1870 MONTGENET, de	Stradivari	1725	<b>22 [U]</b>
nd Montigny, Comte de	Stradivari	1722	<b>65 [L]</b>
1912 MOOR, Emmanuel	Guarneri	1734	<b>192 [L]</b>

<i>nd</i> Morèna	Guarneri	1742	<b>54 [U]</b>
1882 MORNY de	Stradivari	1742 cello; Francesco	<b>107 [L]</b>
1968 MORRISON, Jack	Stradivari	nd	<b>217 [L]</b>
1967 <i>Moskovsky, Alexander</i>	Stradivari	1742 cello; Francesco	<b>107 [L]</b>
<i>nd</i> <i>Mozcinski</i>	Stradivari	1729	<b>33 [U]</b>
1920 MUDOCCI, Madame	Stradivari	1703	<b>207</b>
1882 MUIR	Stradivari	1704	<b>108 [L]</b>
1937 <i>Munch, Charles</i>	Guarneri	1740	<b>112 [L]</b>
1870 MUNCK, de	Stradivari	1710 cello	<b>27 [L]</b>
<i>nd</i> <i>Münsch</i>	Stradivari	1699	<b>167 [U]; see 132 [L]</b>
1923[?] <i>Münsch</i>	Stradivari	1707	<b>132 [L]</b>
<i>nd</i> <i>Munsch</i>	Stradivari	1707	<b>138 [L]; see 132 [L]</b>
1873 <i>Muntz</i>	Stradivari	1696 viola	<b>42 [U]</b>
1874 MUNTZ	Stradivari	1736	<b>64 [L]</b>
1873 MUNTZ	Guarneri	1736	<b>64 [U]</b>
1870 MYÈVRE	Stradivari	1721/1710	<b>23 [U]</b>
1870 MYÈVRE	Guarneri	1745/1725	<b>23 [L]</b>
1914 MYLIUS	Stradivari	1700	<b>197</b>
<i>nd</i> <i>Nachez, Tivador</i>	Stradivari	1701	<b>153; cf. 38 [L]</b>
1903 <i>Nadaud</i>	Stradivari	1708	<b>86 [U]</b>
1904 <i>Nadaud</i>	Stradivari	1708	<b>148 [U]; see 86 [U]</b>
1894 <i>Nadaud</i>	Stradivari	1734	<b>12 [U]</b>
1912 <i>Nadaud</i>	Guarneri	1742	<b>28 [L]</b>
<i>nd</i> <i>Naegely</i>	Stradivari	1713	<b>146 [L]</b>
1870 NAGORNOFF	Stradivari	1737/1707 <i>Chant du Cygne</i>	<b>29 [U]</b>
<i>nd</i> <i>Nanteuil, de</i>	Stradivari	1699 ' <i>choisi par Lafont</i> '	<b>63 [U]</b>
<i>nd</i> <i>Neruda Norman (Lady Hallé)</i>	Stradivari	1709	<b>10 [U]</b>
1894 NICOLINI	Stradivari	1727	<b>126 [L]</b>
<i>nd</i> <i>Norès</i>	Stradivari	1722 <i>Rode</i>	<b>19 [L]</b>
<i>nd</i> <i>Nothomb</i>	Stradivari	1690	<b>22 [L]</b>
<i>nd</i> <i>Nothomb</i>	Stradivari	1732 <i>Hercules</i>	<b>103 [L]</b>
<i>nd</i> OBRY	Stradivari	1721	<b>158 [L]</b>
1870 OECHSNER	Stradivari	1715	<b>29 [L]</b>
1890 <i>Oldham, Ch.</i>	Stradivari	1722 <i>Rode</i>	<b>19 [L]</b>
<i>nd</i> OORDT, van	Stradivari	1721	<b>125 [L]</b>
1890 <i>Orchar, J. G.</i>	Stradivari	1717	<b>19 [U]</b>
<i>nd</i> <i>Paccard</i>	Stradivari	1696	<b>71 [L]</b>
<i>nd</i> <i>Paganini</i>	Stradivari	1712	<b>198</b>
<i>nd</i> <i>Paganini</i>	Stradivari	1727	<b>126 [L]</b>
<i>nd</i> <i>Paganini</i>	Guarneri	1740 <i>filius Andreae?</i>	<b>180 [U]</b>
1911 PANETTE, Marquise de	Guarneri	1737	<b>189</b>
1847 <i>Panette. Alphonse, Vicomte de la</i>	Guarneri	1737	<b>189</b>
1870 PANOUZE, de la	Stradivari	1720	<b>30 [L]</b>
1882 <i>Panouze [son]</i>	Stradivari	1720	<b>30 [L]</b>
1871 PARMENTIER, Mme.	Stradivari	1728	<b>61 [U]</b>

18	PARTELLO, de	Stradivari	1724	<b>124 [U]</b>
	<i>1966 Pasquier, Regis</i>	Stradivari	1717	<b>209</b>
	<i>1880 Pastré</i>	Stradivari	1709	<b>120 [U]</b>
1936	PENING	Guarneri	1749	<b>216 [U]</b>
1871	PÉRIER, le Comte de St.	Stradivari	1709/1684 cello	<b>62 [U]</b>
1907	PESCATORE, Mlle. Ilse	Stradivari	1699	<b>167 [U]; see 132 [L]</b>
	<i>1957 Peterlongo, Dott. ING Paolo</i>	Stradivari	1706/1716	<b>12 [L]</b>
<i>nd</i>	<i>Petrovna, Tsarina Elisabetta</i>	Stradivari	1708/1701/1703	<b>205 [L]</b>
	<i>1908 Philipp, Mme.</i>	Guarneri	1732	<b>112 [U]</b>
1878	PICQUOT	Guarneri	1732	<b>78 [U]</b>
1875	PILLOT	Stradivari	1717	<b>70 [L]</b>
<i>nd</i>	PILLET-WILL, le Comte	Guarneri	1735	<b>131 [L]</b>
1870	PINTEVILLE, de	Stradivari	1720	<b>30 [U]</b>
	Plawden; see Plowden			
<i>nd</i>	<i>Plotemyi, Comte Eugen</i>	Stradivari	1725	<b>22 [U]</b>
<i>nd</i>	<i>Plowden</i>	Guarneri	1735	<b>50 [U]</b>
<i>nd</i>	<i>Pluvié, Comte de</i>	Stradivari	1709/1684 cello	<b>62 [U]</b>
1870	PLUVIÉ, le Comte de	Stradivari	1725 cello	<b>31 [L]</b>
1870	PLUVIÉ, le Comte de	Guarneri	1732	<b>31 [U]</b>
1881	Podenas, Princesse de	Stradivari	1707	<b>82 [L]</b>
<i>nd</i>	<i>Poirier, Du</i>	Stradivari	1725	<b>59 [L]</b>
1871	POLIGNAC, Mme. la Princesse de	Stradivari	1690/1699	<b>61 [L]</b>
	<i>1919 Pollain, F.</i>	Stradivari	1701 cello	<b>37 [L]</b>
	<i>1851 Pommery, Amédée de</i>	Stradivari	1709/1700-1702	<b>93 [U]</b>
<i>nd</i>	<i>Poniatowski</i>	Stradivari	1708/1701/1703	<b>205 [L]</b>
<i>nd</i>	<i>Pontet</i>	Guarneri	1737	<b>57 [L]</b>
<i>nd</i>	POPOFF	Stradivari	1708	<b>152</b>
1900-1904	POPOFF	Stradivari	1733	<b>151</b>
1909	PORTUGAL, la famille royale	Stradivari	1725 cello	<b>175 [U]</b>
1889	POYFERRÉ, le Baron de	Stradivari	1723	<b>124 [L]</b>
	<i>1936 Pressegol, Mlle.</i>	Stradivari	1709/1700-1702	<b>93 [U]</b>
1908	PROVIGNY, Madame de	Stradivari	1716	editorially numbered as <b>180 recto</b>
	<i>1908 Prussia, Crown Prince Friedrich</i>	Stradivari	1721	<b>6 [L]</b>
<i>nd</i>	<i>Prussia, Crown Prince</i>	Guarneri	1745	<b>94 [U]</b>
<i>nd</i>	<i>Pugnani</i>	Guarneri	1734	<b>32 [L]</b>
1872	QUANTINET	Stradivari	1705	<b>105 [L]</b>
1878	QUEUX St. HILAIRE, le Marquis de	Stradivari	1699	<b>107 [U]</b>
1870	RAILLARD, Madame	Guarneri	1734	<b>32 [L]</b>
<i>nd</i>	<i>Raoul</i>	Stradivari	1701 cello	<b>37 [L]</b>
	<i>1916 Rateau</i>	Stradivari	1709 cello	<b>203</b>
1914	RAYSSAC, Dr. de	Stradivari	1719	<b>199 [L]</b>
	<i>1908 Rebner</i>	Guarneri	1733	<b>146 [U]</b>
	<i>1804 Récamier</i>	Stradivari	1717	<b>28 [U]</b>
1890	REHFOUS	Stradivari	1706	<b>142 [L]</b>
[1900?]	REIFENBERG, Hugo	Stradivari	1717 Guarneri <i>del Gesù?</i>	<b>156</b>
1909	RELVAS, José	Stradivari	1725	<b>174 [L]</b>

1959 <i>Rémény, Z Michael</i>	Stradivari	1714	<b>73 [U]</b>
<i>nd Rèmusat, de</i>	Stradivari	1685	<b>176 [L]</b>
1870 RÉVENAZ	Stradivari	1721	<b>33 [L]</b>
1889 REY	Stradivari	1712	<b>142 [U]; cf. 134 [U]</b>
1869 <i>Reynier, Léon</i>	Stradivari	1687	<b>209</b>
1870 REYNIER, Léon	Stradivari	1729	<b>33 [U]</b>
1933 REZÉ, Comtesse Monti de	Stradivari	1728	<b>214 [L]</b>
1870 RICARDO	Stradivari	1690	<b>72 [U]</b>
<i>nd Riché</i>	Guarneri	1736	<b>64 [U]</b>
[1893] <i>Richers</i> [August Riechers]	Stradivari	1721	<b>125 [L]</b>
1907 RIES, Louis	Stradivari	1710	<b>164 [L]</b>
1897 <i>Rinuccini</i>	Stradivari	1721	<b>17 [U]</b>
1880 RIVALS-MAZÈRE, de	Stradivari	1709/1708	<b>90 [L]</b>
<i>nd Rivière, Marquis de</i>	Stradivari	1711	<b>7 [U]</b>
<i>nd Robert</i>	Stradivari	1717	<b>53 [L]</b>
<i>nd Rode</i>	Stradivari	1721	<b>6 [L]</b>
<i>nd Rode</i>	Stradivari	1722 <i>Rode</i>	<b>19 [L]</b>
1870 ROEDERER	Stradivari	1710	<b>32 [U]</b>
<i>nd Rolland, Leloup de Sancy</i>	Stradivari	1713	<b>43 [L]</b>
1870 [de ROLLAND], Leloup de Sancy	Stradivari	1726	<b>20 [U]</b>
1907 ROLLAND, Baron Leloup de Sancy de	Stradivari	1726	<b>165; see 20 [U]</b>
1826 [de Rolland], Comtesse Leloup de Sancy	Stradivari	1726	<b>165; see 20 [U]</b>
1870 RONDONNEAU	Stradivari	<i>nd</i>	<b>62 [L]</b>
1904 RÖNTGEN	Stradivari	1717	<b>194 and 150</b>
1918 <i>Rosen, Max</i>	Stradivari	1707	<b>82 [L]</b>
<i>nd Rothschild, Nathaniel</i>	Stradivari	1719/1729	<b>184</b>
1897 <i>Roussy</i>	Stradivari	1736	<b>73<sup>bis</sup> [L]</b>
<i>nd Russia, Empress of</i>	Stradivari	1708/1701/1703	<b>205 [L]</b>
<i>nd Russia, Grand Duke of</i>	Stradivari	1727 " <i>choisi par Kreutzer</i> "	<b>174 [U]; see 161</b>
1882 RUTSON	Stradivari	1694	<b>137 [U]</b>
1883 <i>Rutson</i>	Stradivari	1718	<b>25 [U]</b>
<i>nd Sainton</i>	Guarneri	1732/1738	<b>113 [U]</b>
1870 SAINTON	Guarneri	1734	<b>36 [U]</b>
1886 SAINT-SENOCH, de	Stradivari	1696 cello	<b>117 [U]</b>
18 <i>Saint-Senoch, de</i>	Stradivari	1737/1707 <i>Chant du Cygne</i>	<b>29 [U]</b>
<i>nd Salabue, Il Conte Cozio di</i>	Stradivari	c.1680/1711	<b>214 [U]</b>
<i>nd Salabue, Il Conte Cozio di</i>	Stradivari	1716 <i>Le Messie</i>	<b>2</b>
1896 SALATHÉ, Docteur	Stradivari	<i>nd</i>	<b>134 [U]</b>
1905[?] <i>Salathé</i>	Stradivari	1712	<b>142 [U]; cf. 134 [U]</b>
1878 SAMAL	Stradivari	1722	<b>79 [U]</b>
1890 <i>Samary</i>	Stradivari	1719	<b>199 [L]</b>
1923 SAMAZEUILH, Mme.	Stradivari	1735	<b>209</b>
Sancy, Leloup de; see Rolland			
<i>nd San-Lorenzo, Duc</i>	Stradivari	1708	<b>191</b>
<i>nd SAN LORENZO, Duc de</i>	Stradivari	1718	<b>148 [L]</b>
1903 <i>Sanz</i>	Stradivari	1718	<b>148 [L]</b>
1888 SARASATE	Stradivari	1713	<b>146 [L]</b>



1870 SARASATE	Stradivari	1724	<b>37 [U]</b>
1845 SASSERNO	Stradivari	1717	<b>103 [U]</b>
1887[?]-1907 SAURET, Emile	Stradivari	1708	<b>168</b>
1907 SAURET, Emile	Guarneri	1744	<b>169</b>
1870 SAUZAY	Stradivari	1709	<b>34 [U]</b>
1870 SAUZAY	Stradivari	1721	<b>34 [L]</b>
<i>nd Sauzay, Comte de</i>	Stradivari	1715 <i>Titian</i>	<b>52 [U]</b>
<i>nd Sauzay, Julien</i>	Stradivari	1717 Omobono? Francesco?	<b>88 [L]</b>
1870 SAUZAY, Julien	Stradivari	1737/1740 Omobono	<b>35 [U]</b>
<i>nd Savalette, de</i>	Stradivari	1725 cello	<b>31 [L]</b>
1878 SAVEUSE, de	Stradivari	1726 cello	<b>79 [L]</b>
1871 SAYVÉ	Stradivari	1699 'choisi par Lafont'	<b>63 [U]</b>
<i>nd Sayvé, Marquis de</i>	Stradivari	1712	<b>82 [U]</b>
<i>nd Sayve [Sayvé], Marquis de</i>	Stradivari	1718	<b>72 [L]</b>
1940 <i>Schaepman, Yves</i>	Stradivari	1693 cello	<b>86 [L]</b>
1903 <i>Schaub, Carl</i>	Stradivari	1719/1733	<b>13 [L]</b>
<i>nd Schikler, Baron de</i>	Stradivari	1707	<b>185</b>
1906 SCHIMKÈVITCH, Jean de	Stradivari	1710 Omobono?	<b>164 [U]</b>
<i>nd Schimkèvitch</i>	Stradivari	1715	<b>171 [U]</b>
1940 <i>Schmidt, Gerhard</i>	Stradivari	1693 cello	<b>86 [L]</b>
<i>nd Schmidt</i>	Stradivari	1718	<b>145 [L]</b>
1907 <i>Schörg</i>	Stradivari	1699	<b>167 [U]; see 132 [L]</b>
1897 <i>Schorg</i>	Stradivari	1707	<b>132 [L]</b>
<i>nd Schorg</i>	Stradivari	1707	<b>138 [L]; see 132 [L]</b>
<i>nd Schwabach</i>	Stradivari	1685	<b>176 [L]</b>
1870 SEGHERS	Stradivari	1717	<b>35 [L]</b>
<i>nd Seghers</i>	Guarneri	1732	<b>3 [U]</b>
<i>nd Seibert, Professor</i>	Stradivari	1721	<b>6 [L]</b>
<i>nd Seidel, [Toscha]</i>	Stradivari	1714	<b>208</b>
1881 SEILLIÈRE, le Baron Frank	Stradivari	1672	<b>101 [L]</b>
1902 <i>Seligmann, Milton</i>	Stradivari	1718	<b>145 [U]</b>
<i>nd Séméladis</i>	Stradivari	1732 <i>Hercules</i>	<b>103 [L]</b>
1922 <i>Senn, Otto</i>	Stradivari	1712	<b>198</b>
1904-1922 <i>Senn, Otto</i>	Stradivari	1717	<b>26 [L]</b>
<i>nd Senn</i>	Guarneri	1730	<b>205 [U]</b>
1921 <i>Senn, Otto</i>	Guarneri	1740 <i>filius Andreae?</i>	<b>180 [U]</b>
1870 SERVAIS	Stradivari	1701 cello	<b>37 [L]</b>
<i>nd Servais, A F</i>	Stradivari	1701 cello	<b>37 [L]</b>
1896 SEUIL, du	Stradivari	1725/1735	<b>128 [U]</b>
188 <i>Seuil, du</i>	Stradivari	1734	<b>12 [U]</b>
1882 SEUIL, du	Guarneri	1742/1737	<b>100 [U]</b>
1878 SIEMENS	Guarneri	1712	<b>78 [L]</b>
1880 <i>Siemens, Werner</i>	Stradivari	1715	<b>21 [L]</b>
1893 <i>Sighicelli</i>	Stradivari	1712	<b>198</b>
<b>Silvestre; Silvestre &amp; Maucotel</b>			
<i>nd Silvestre &amp; Maucotel</i>	Stradivari	1699	<b>167 [U]; see 132 [L]</b>
1897 <i>Silvestre</i>	Stradivari	1707	<b>132 [L]</b>

1903 <i>Silvestre, Hill, ' &amp; nous ' [C&amp;F]</i>	Stradivari	1709 <i>La Pucelle</i>	<b>14 [U]</b>
1900 <i>Silvestre</i>	Stradivari	1717 <i>Guarneri del Gesù?</i>	<b>156</b>
1912 <i>Silvestre &amp; Maucotel</i>	Stradivari	1720/1727	<b>204</b>
1903 <i>Silvestre</i>	Stradivari	1725 cello	<b>58 [L]</b>
1905 <i>Silvestre, Hill, 'et nous ' [C&amp;F]</i>	Stradivari	1728	<b>61 [U]</b>
1903 <i>Silvestre</i>	Stradivari	1734	<b>12 [U]</b>
1879 <i>Silvestre</i>	Guarneri	1737	<b>57 [L]</b>
1911 SIMONETTI	Bergonzi	nd	<b>188</b>
nd <i>Singer</i>	Stradivari	1713 cello	<b>108 [U]</b>
1911 <i>Sinsheimer, Bernard</i>	Stradivari	1707	<b>59 [U]</b>
1934 <i>Smith</i>	Stradivari	1687	<b>55 [L]</b>
1913 <i>Smith, F.</i>	Stradivari	1721	<b>6 [L]</b>
1870 SOIL	Stradivari	1690	<b>36 [L]</b>
1903 <i>Soil</i>	Stradivari	1708	<b>160</b>
1874-1911 SOIL, A.	Stradivari	1714	<b>182</b>
1890-1911 SOIL, A.	Guarneri	1733	<b>181 [L]</b>
1887 SOLA CABIATI, le Comte Andrea	Stradivari	1707	<b>119 [U]</b>
1887 SOLA CABIATI, le Comte Andrea	Stradivari	1724	<b>119 [L]</b>
1957 <i>Sorrell, Robert</i>	Stradivari	1717 <i>Guarneri del Gesù?</i>	<b>156</b>
1907 <i>Soudant</i>	Stradivari	1715/1727	<b>8 [U]</b>
nd <i>Soyer</i>	Stradivari	1717	<b>19 [U]</b>
[1913?] <i>Spalding</i>	Guarneri	1735	<b>183</b>
1913 SPINOLA, Marquis	Stradivari	1685	<b>195 [L]</b>
nd <i>Spohr</i>	Stradivari	1718	<b>145 [L]</b>
1953 <i>Stad, Mme. Flora</i>	Stradivari	1725 cello	<b>58 [L]</b>
1931 <i>Steinbach</i>	Guarneri	1732	<b>31 [U]</b>
1924 <i>Steiner-Schweizer</i>	Stradivari	1735	<b>18 [U]</b>
nd <i>Stern, Leo</i>	Stradivari	1708 cello	<b>4 [L]</b>
nd <i>Stern, Isaac</i>	Guarneri	1740	<b>112 [L]</b>
1880 STIEHLE	Guarneri	1732	<b>90 [U]</b>
nd STOREY, Mme.	Stradivari	1701	<b>137 [L]</b>
nd <i>Stradivari, Paolo</i>	Stradivari	1716 <i>Le Messie</i>	<b>2</b>
1878 STRATEN, van der [Straeten]	Stradivari	1688	<b>81 [L]</b>
nd <i>Straus</i>	Stradivari	1708	<b>160</b>
nd <i>Strauss, Ludwig</i>	Stradivari	1703	<b>207</b>
1875 STREET	Guarneri	1729	<b>71 [U]</b>
1911 <i>Stubiger</i>	Stradivari	1715	<b>21 [L]</b>
1918 <i>Sturchio, Dr</i>	Stradivari	1699 <i>'choisi par Lafont'</i>	<b>63 [U]</b>
1903 SULZBACH	Stradivari	1712	<b>162 [U]</b>
[1903?] SULZBACH	Stradivari	1732	<b>162 [L]</b>
nd <i>Szeryng, Henryk</i>	Guarneri	1745	<b>94 [U]</b>
1915 <i>Taft</i>	Stradivari	1700	<b>197</b>
1909 <i>Talbot</i>	Stradivari	1708	<b>160</b>
nd <i>Talbot, G.</i>	Stradivari	1718	<b>148 [L]</b>
1913 <i>Talbot</i>	Stradivari	1736	<b>64 [L]</b>
nd <i>Tariso</i>	Stradivari	c.1680/1711	<b>214 [U]</b>

1824	<i>Tarisio</i>	Stradivari	1716 <i>Le Messie</i>	<b>2</b>
<i>nd</i>	<i>Tarisio</i>	Stradivari	1720	<b>6 [U]</b>
<i>nd</i>	<i>Tattegrain</i>	Stradivari	1663/1685	<b>132 [U]; cf. 38 [U]</b>
1870	TATTEGRAIN	Stradivari	1685	<b>38 [U]; cf. 132 [U]</b>
187	TAUDOU	Stradivari	1714	<b>73 [U]</b>
<i>nd</i>	<i>Tauzia, de</i>	Stradivari	1710	<b>115 [U]</b>
1884	TAYLOR, Tom	Stradivari	1712	<b>104 [L]</b>
1878	TEDESCA, Mlle.	Guarneri	1734	<b>80 [U]</b>
1880	TEDESCA, Mlle.	Guarneri	1741	<b>89 [L]</b>
1912	<i>Ten Have</i>	Stradivari	1697	<b>175 [L]; see 118 [L]</b>
1905	TEN HAVE	Guarneri	1737	<b>159</b>
<i>nd</i>	<i>Thibaud</i>	Stradivari	1707	<b>59 [U]</b>
1905	<i>Thibaud</i>	Stradivari	1708	<b>157; see also 86 [U]</b>
1902	<i>Thibaud, J.</i>	Stradivari	1709	<b>34 [U]</b>
<i>nd</i>	<i>Thibaud, J.</i>	Stradivari	1716 <i>Colossus</i>	<b>215 [L]</b>
<i>nd</i>	<i>Thillon</i>	Stradivari	1690	<b>22 [L]</b>
<i>nd</i>	<i>Thunis, Willy</i>	Stradivari	1728	<b>214 [L]</b>
<i>nd</i>	<i>Tlinsch</i>	Stradivari	1708	<b>157; see also 86 [U]</b>
<i>nd</i>	<i>Tonnens, de</i>	Stradivari	1710	<b>115 [U]</b>
<i>nd</i>	<i>Trémont, Baron de</i>	Stradivari	1730	<b>15 [U]</b>
1885	<i>Tua, Mlle.</i>	Stradivari	1709/1708	<b>90 [L]</b>
1923	TUNSCH	Stradivari	1714	<b>208</b>
1922	<i>Tunsch &amp; Lachmann</i>	Stradivari	1715 <i>Titian</i>	<b>52 [U]</b>
1885	<i>Turban</i>	Guarneri	1729	<b>71 [U]</b>
1909	TUROT, Madame	Stradivari	1685	<b>176 [L]</b>
1894	TURRETTINI	Stradivari	1664/1694	<b>126 [U]</b>
1908	TURRETTINI	Stradivari	1694/1697	<b>173; see 126 [U]</b>
1908	TURRETTINI	Guarneri	<i>nd</i>	<b>172</b>
1870	TUVACHE	Stradivari	1701	<b>38 [L]; cf. 153</b>
1874	VAILLANT, Mlle.	Stradivari	1718	<b>72 [L]</b>
1874	VALLOT	Stradivari	1722	<b>65 [L]</b>
	Vanamacker; see Wanamaker			
	Van der Weghe; see Weghe, van de			
	Van der Straten; see Straten, van der			
	Van Hal; see Hal, van			
1880	VASLIN	Stradivari	1707 cello	<b>91 [L]</b>
<i>nd</i>	<i>Vaslin</i>	Stradivari	1725 cello	<b>58 [L]</b>
<i>nd</i>	<i>Vassal</i>	Stradivari	1731/1721	<b>95 [U]</b>
1937	<i>Vatelot [Marcel?]</i>	Stradivari	1722	<b>65 [L]</b>
1909	<i>Vecsey</i>	Stradivari	1706/1716	<b>12 [L]</b>
<i>nd</i>	<i>Viault</i>	Stradivari	1731/1721	<b>95 [U]</b>
<i>nd</i>	<i>Vidoudez</i>	Stradivari	1709/1684 cello	<b>62 [U]</b>
1907	<i>Vidoudez</i>	Stradivari	1709	<b>141 [U]</b>
<i>nd</i>	<i>Vidoudez</i>	Stradivari	1720	<b>193</b>
1870	VIEUXTEMPS	Stradivari	1710	<b>39 [U]</b>
<i>nd</i>	<i>Vieuxtemps</i>	Guarneri	1716/1736	<b>49 [U]</b>
<i>nd</i>	<i>Vieuxtemps</i>	Guarneri	1739	<b>48 [L]</b>

1870 VIEUXTEMPS	Guarneri	1741	<b>39 [L]</b>
<i>nd Vieuxtemps</i>	Guarneri	1742	<b>47 [L]</b>
1878 VILAINNE, de	Stradivari	1709	<b>80 [L]</b>
<i>nd Villeneuve, de</i>	Stradivari	1707	<b>138 [L]; see 132 [L]</b>
<i>nd Villers, Marquis de</i>	Stradivari	1681/1691	<b>20 [L]</b>
<i>nd Villiers, Brochant de</i>	Guarneri	1744	<b>51 [U]</b>
<i>nd Viotti, Battista</i>	Stradivari	nd	<b>217 [L]</b>
<i>nd Viotti</i>	Guarneri	1735	<b>131 [L]</b>
<i>nd Vireille, Comte de</i>	Stradivari	1727	<b>126 [L]</b>
1917 VITA, Baron	Guarneri	1730	<b>205 [U]</b>
<i>nd Vitta, Baron</i>	Stradivari	c.1680/1711	<b>214 [U]</b>
1892 Voigt	Stradivari	1714	<b>73 [U]</b>
1897 Voisin	Stradivari	1721	<b>17 [U]</b>
<i>nd Vormbaum</i>	Stradivari	1705	<b>139</b>
<i>nd Vormbaum</i>	Stradivari	1721	<b>6 [L]</b>
1855 Vuillaume	Stradivari	1716 <i>Le Messie</i>	<b>2</b>
1847 Vuillaume	Guarneri	1737	<b>189</b>
<i>nd Wahl, Harry</i>	Stradivari	1725	<b>22 [U]</b>
1929-1934 WALKER, Ernest	Stradivari	1716 <i>Colossus</i>	<b>215 [L]</b>
1912 WALTER	Stradivari	1720	<b>193</b>
<i>1910 Walter</i>	Stradivari	1709 <i>Greffulhe</i>	<b>106 [L]</b>
<i>1925 Wanamaker, J.</i>	Stradivari	1687	<b>209</b>
<i>1925 Wanamaker, John</i>	Stradivari	1710	<b>77 [U]; see 45 [L]</b>
<i>1925 Wanamaker J.</i>	Stradivari	1710	<b>200 [U]; see 45 [L]</b>
<i>nd Wanamaker John</i>	Stradivari	1715	<b>52 [U]</b>
<i>1925 Wanamaker J.</i>	Stradivari	1723	<b>118 [U]</b>
<i>1925 Wanamaker, John</i>	Stradivari	1737/1707 <i>Chant du Cygne</i>	<b>29 [U]</b>
<i>nd Wanamaker, Rodman</i>	Guarneri	1737	<b>189</b>
<i>nd Warburg</i>	Stradivari	1705/1701 viola	<b>75 [U]</b>
<i>nd Warburg</i>	Stradivari	1715 <i>Titian</i>	<b>52 [U]</b>
<i>1931 Warburg</i>	Stradivari	1725 cello	<b>58 [L]</b>
1870 WATERS	Guarneri	1735	<b>50 [U]</b>
<i>1891 Weghe, van de</i>	Stradivari	1694/1696	<b>41 [U]</b>
<i>1878 Weghe, van de</i>	Stradivari	1717	<b>19 [U]</b>
1878 WENIGMANN	Guarneri	1741	<b>81 [U]</b>
<i>1949 Werro</i>	Stradivari	1710	<b>164 [L]</b>
1938 WERRO, Henry	Stradivari	1728	<b>217 [U]</b>
<i>1887 White</i>	Stradivari	1737/1707 <i>Chant du Cygne</i>	<b>29 [U]</b>
<i>nd Wielhorsky, Comte</i>	Stradivari	1692	<b>127 [L]</b>
<i>nd Wielhorsky, Comte</i>	Stradivari	1712 cello	<b>58 [U]</b>
<i>nd Wieniawski</i>	Stradivari	1719	<b>68 [U]</b>
1906 WIETROWETZ, Gabrielle	Stradivari	1717	<b>163 [U]</b>
1870 WILHELMY	Stradivari	1725	<b>49 [L]</b>
<i>1897 Willan, A</i>	Stradivari	1681/1691	<b>20 [L]</b>
<i>nd Willaume, G</i>	Stradivari	1685	<b>176 [L]</b>
1878 WILMOTTE	Stradivari	1677 <i>Sunrise</i>	<b>44 [L]</b>
<i>188 Wilmotte</i>	Stradivari	1684	<b>109 [L]</b>



1870 WILMOTTE	Stradivari	1689 cello	<b>42 [L]</b>
1870 WILMOTTE	Stradivari	1693	<b>41 [L]</b>
1870 WILMOTTE	Stradivari	1694	<b>41 [U]</b>
1878 WILMOTTE	Stradivari	1694	<b>46 [U]</b>
1870 WILMOTTE	Stradivari	1696 viola	<b>42 [U]</b>
<i>nd Wilmotte</i>	Stradivari	1696 cello	<b>117 [U]</b>
1870 [1871?] WILMOTTE	Stradivari	17	<b>43 [U]</b>
1878 WILMOTTE	Stradivari	1700	<b>45 [U]</b>
1870 WILMOTTE	Stradivari	1704	<b>40 [U]</b>
<i>nd Wilmotte</i>	Stradivari	1705	<b>139</b>
<i>nd Wilmotte</i>	Stradivari	1708	<b>168</b>
1874 WILMOTTE	Stradivari	1708	<b>44 [U]</b>
1885 WILMOTTE	Stradivari	1709	<b>120 [U]</b>
1874 WILMOTTE	Stradivari	1710	<b>46 [L]</b>
1870 WILMOTTE	Stradivari	1713	<b>43 [L]</b>
188 WILMOTTE	Stradivari	1714	<b>105 [U]</b>
1870 WILMOTTE	Stradivari	1715	<b>40 [L]</b>
<i>1883 Wilmotte</i>	Stradivari	1717	<b>53 [L]</b>
1878 WILMOTTE	Stradivari	1721	<b>45 [L]</b>
<i>1886 Wilmotte</i>	Stradivari	1734	<b>96 [L]</b>
<i>1862 Wilmotte</i>	Stradivari	1736	<b>64 [L]</b>
1878 WILMOTTE	Guarneri	1710	<b>47 [U]</b>
<i>1885 Wilmotte</i>	Guarneri	1740	<b>112 [L]</b>
1878 WILMOTTE	Guarneri	1742	<b>47 [L]</b>
1915 WILSON	Stradivari	1698	<b>201</b>
1915 WILSON	Stradivari	1719	<b>201</b>
1915 WILSON	Guarneri	1738	<b>200 [L]</b>
1874 WIMPHEN	Stradivari	1696	<b>71 [L]</b>
<i>1884 Wimphen</i>	Stradivari	1717	<b>103 [U]</b>
<i>nd Wimphen</i>	Stradivari	1719	<b>199 [L]</b>
<i>1880 Wimphen</i>	Guarneri	1734	<b>80 [U]</b>
<i>1892 Winkler</i>	Stradivari	1714	<b>73 [U]</b>
<i>nd Withers</i>	Guarneri	1712	<b>78 [L]</b>
<i>1891 Withers</i>	Guarneri	1734	<b>32 [L]</b>
1870 WITTERING	Stradivari	1702	<b>87 [L]</b>
<i>1910 Wittgenstein</i>	Stradivari	1727 "choisi par Kreutzer"	<b>161</b>
<i>nd Wittgenstein</i>	Stradivari	1727 "choisi par Kreutzer"	<b>174 [U]; see 161</b>
1909 WITTMANN, Xavier	Stradivari	1727 "choisi par Kreutzer"	<b>174 [U]; see 161</b>
<i>1914 Wolfmann</i>	Stradivari	1726	<b>165; see 20 [U]</b>
1870 WOLKOFF	Stradivari	1715 viola	<b>48 [U]</b>
1873 WOLKOFF	Guarneri	1716/1736	<b>49 [U]</b>
1870 WOLKOFF	Guarneri	1739	<b>48 [L]</b>
<i>1906 Wottmann</i>	Stradivari	1728	<b>61 [U]</b>
<i>1918 Wurlitzer</i>	Stradivari	1685	<b>9 [U]</b>
<i>nd Wurlitzer</i>	Stradivari	1687	<b>209</b>
<i>1915 Wurlitzer</i>	Stradivari	1699 'choisi par Lafont'	<b>63 [U]</b>
<i>1918 Wurlitzer</i>	Stradivari	1707	<b>82 [L]</b>
<i>1955 Wurlitzer, Rembert</i>	Stradivari	1710	<b>32 [U]</b>

1929 Wurlitzer	Stradivari	1712 cello	<b>58 [U]</b>
1948 Wurlitzer	Stradivari	1724 cello	<b>116 [L]</b>
1933 Wurlitzer	Stradivari	1737/1707 <i>Chant du Cygne</i>	<b>29 [U]</b>
1922 Wurlitzer	Guarneri	1737	<b>189</b>
nd Wurlitzer	Guarneri	1740	<b>112 [L]</b>
1918 Ygartua, Julio de	Stradivari	1715 <i>Titian</i>	<b>52 [U]</b>
1920 Ygartua, de	Stradivari	1717	<b>28 [U]</b>
1917 Ygartua, Julio de	Stradivari	1717	<b>98 [U]</b>
nd Ysaÿe	Stradivari	1732 <i>Hercules</i>	<b>103 [L]</b>
1896-1931 Ysaÿe, Eugène	Guarneri	1740	<b>112 [L]</b>
1896 Ysaÿe, Mme. Theo	Guarneri	1740	<b>112 [L]</b>
nd Ysaÿe, Theo	Stradivari	1735	<b>209</b>
nd Zimbalist	Stradivari	1715 <i>Titian</i>	<b>52 [U]</b>
1906 ZIMMER, Albert	Stradivari	1708	<b>160</b>
1906 ZIMMER, Albert	Stradivari	1727 " <i>choisi par Kreutzer</i> "	<b>161</b>
nd Zweifel [Zweifel]	Stradivari	1704	<b>40 [U]</b>

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## Index 2

Instruments by chronological label-date (with JF55.2 location).

### Antonio Stradivari

No date	<b>14 [L]</b>		
No date	<b>62 [L]</b>	1690	<b>72 [U]</b>
No date cello	<b>75 [L]</b>	1691/1681	<b>20 [L]</b>
No date	<b>134 [U]</b>	1691 cello	<b>51 [L]</b>
No date	<b>147 [U]</b>	1692/1699	<b>17 [L]</b>
No date	<b>217 [L]</b>	1692	<b>122 [L]</b>
		1692	<b>127 [L]</b>
1663/1685	<b>132 [U]; cf. 38 [U]</b>	1693	<b>41 [L]</b>
1664/1694	<b>126 [U]</b>	1693 cello	<b>86 [L]</b>
1666	<b>181 [U]</b>	1694/1664	<b>126 [U]</b>
		1694?/1697	<b>173; see 126 [U]</b>
1672	<b>101 [L]</b>	1694	<b>41 [U]</b>
1677	<b>44 [L]</b>	1694	<b>46 [U]</b>
		1694	<b>137 [U]</b>
c.1680/1695	<b>158 [U]</b>	1695/c.1680	<b>158 [U]</b>
c.1680/1711	<b>214 [U]</b>	1695	<b>167 [L]</b>
1680	<b>72<sup>bis</sup> [L]</b>	1696/1686 cello	<b>122 [U]</b>
1681/1691	<b>20 [L]</b>	1696/1695 viola	<b>102 [L]</b>
1683	<b>53 [U]</b>	1696 viola	<b>42 [U]</b>
1683	<b>99 [L]</b>	1696	<b>56 [L]</b>
1683	<b>176 [U]; see 53 [U]</b>	1696	<b>71 [L]</b>
1684/1709 cello	<b>62 [U]</b>	1696	<b>92 [L]</b>
1684	<b>109 [L]</b>	1696 cello	<b>117 [U]</b>
1685/1663	<b>132 [U]; cf. 38 [U]</b>	1696 cello	<b>199 [U]</b>
1685	<b>9 [U]</b>	1697/1694?	<b>173; see 126 [U]</b>
1685	<b>38 [U]; cf. 132 [U]</b>	1697	<b>83 [L]</b>
1685	<b>54 [L]</b>	1697	<b>118 [L] and 175 [L]</b>
1685	<b>104 [U]</b>	1697	<b>125 [U]</b>
1685	<b>176 [L]</b>	1697	<b>131 [U]</b>
1685	<b>195 [L]</b>	1697	<b>143 [L]</b>
1687	<b>55 [L]</b>	1698	<b>10 [L]</b>
1687	<b>67 [U]</b>	1698	<b>129 [U]</b>
1687	<b>99 [U]</b>	1698 Goffriller?	<b>135 [L]</b>
1687	<b>209</b>	1698	<b>201</b>
1688	<b>81 [L]</b>	1699/1690	<b>61 [L]</b>
1688	<b>83 [U]</b>	1699/1692	<b>17 [L]</b>
1688 cello	<b>134 [L]</b>	1699	<b>63 [U]</b>
1689 cello	<b>42 [L]</b>	1699	<b>87 [U]</b>
1689	<b>57 [U]</b>	1699	<b>101 [U]</b>
		1699	<b>107 [U]</b>
1690/1699	<b>61 [L]</b>	1699	<b>128 [L]</b>
1690	<b>22 [L]</b>	1699	<b>155 [L]</b>
1690	<b>36 [L]</b>	1699	<b>167 [U]; see 132 [L]</b>

17	<b>43 [U]</b>	1708	<b>76 [L]</b>
1700-1702/1709	<b>93 [U]</b>	1708	<b>86 [U]</b>
1700/1709	<b>171 [L]</b>	1708	<b>92 [U]</b>
1700	<b>45 [U]</b>	1708	<b>148 [U]; see 86 [U]</b>
1700 viola	<b>95 [L]</b>	1708	<b>152</b>
1700 cello	<b>123 [U]</b>	1708	<b>157; see also 86 [U]</b>
1700	<b>197</b>	1708	<b>160</b>
1701/1705 viola	<b>75 [U]</b>	1708	<b>168</b>
1701/1703/1708	<b>205 [L]</b>	1708	<b>191</b>
1701	<b>11 [L]</b>	1708	<b>199 [U]</b>
1701 cello	<b>37 [L]</b>	1709/1684 cello	<b>62 [U]</b>
1701	<b>38 [L]; cf. 153</b>	1709/1700	<b>171 [L]</b>
1701	<b>137 [L]</b>	1709/1700-1702	<b>93 [U]</b>
1702/1712	<b>60 [U]</b>	1709/1708	<b>90 [L]</b>
1702	<b>87 [L]</b>	1709	<b>10 [U]</b>
1702	<b>196</b>	1709	<b>14 [U]</b>
1703/1701/1708	<b>205 [L]</b>	1709	<b>34 [U]</b>
1703	<b>89 [U]</b>	1709	<b>80 [L]</b>
1703	<b>109 [U]</b>	1709	<b>106 [L]</b>
1703	<b>130</b>	1709	<b>110 [U]</b>
1703	<b>207</b>	1709	<b>120 [U]</b>
1704	<b>40 [U]</b>	1709	<b>141 [U]</b>
1704	<b>108 [L]</b>	1709 cello	<b>203</b>
1704	<b>127 [U]</b>	1710/1721	<b>23 [U]</b>
c.1705 cello	<b>216 [L]</b>	1710 cello	<b>27 [L]</b>
1705/1701 viola	<b>75 [U]</b>	1710	<b>32 [U]</b>
1705/1707/1712	<b>9 [L]</b>	1710	<b>39 [U]</b>
1705	<b>3 [L]</b>	1710	<b>46 [L]</b>
1705	<b>56 [U]</b>	1710	<b>65 [U]</b>
1705	<b>105 [L]</b>	1710	<b>77 [U]; see 45 [L]</b>
1705	<b>136 [U]</b>	1710	<b>97 [U]</b>
1705	<b>139</b>	1710	<b>115 [U]</b>
1706/1716	<b>12 [L]</b>	1710 Omobono?	<b>164 [U]</b>
1706	<b>142 [L]</b>	1710	<b>164 [L]</b>
1707/1705/1712	<b>9 [L]</b>	1710	<b>200 [U]; see 45 [L]</b>
1707/1737	<b>29 [U]</b>	1711/c.1680	<b>214 [U]</b>
1707	<b>59 [U]</b>	[1711] 1717?	<b>179</b>
1707	<b>82 [L]</b>	1711	<b>7 [U]</b>
1707 cello	<b>91 [L]</b>	1711	<b>52 [L]</b>
1707	<b>93 [L]</b>	1711	<b>111 [L]</b>
1707	<b>119 [U]</b>	1711 cello	<b>116 [U]</b>
1707	<b>132 [L]</b>	1712/1702	<b>60 [U]</b>
1707	<b>138 [L]; see 132 [L]</b>	1712/1705/1707	<b>9 [L]</b>
1707	<b>185</b>	1712 cello	<b>58 [U]</b>
1708/1701/1703	<b>205 [L]</b>	1712	<b>82 [U]</b>
1708/1709	<b>90 [L]</b>	1712	<b>100 [L]</b>
1708 cello	<b>4 [L]</b>	1712	<b>104 [L]</b>
1708	<b>44 [U]</b>	1712	<b>120 [L]</b>

1712	<b>142 [U]</b> ; cf. <b>134 [U]</b>	1717	<b>103 [U]</b>
1712	<b>162 [U]</b>	1717 Guarneri?	<b>156</b>
1712	<b>170</b>	1717	<b>163 [U]</b>
1712	<b>178 [L]</b> ; see <b>9 [L]</b>	1717	<b>194 and 150</b>
1712	<b>198</b>	1718	<b>5 [L]</b>
1713/1719	<b>123 [L]</b>	1718	<b>25 [U]</b>
1713	<b>43 [L]</b>	1718	<b>72 [L]</b>
1713 cello	<b>108 [U]</b>	1718	<b>74 [L]</b>
1713	<b>146 [L]</b>	1718	<b>136 [L]</b> ; see <b>74 [L]</b>
1713	<b>187</b>	1718	<b>145 [U]</b>
1713	<b>212-213</b> ; see <b>195 [U]</b>	1718	<b>145 [L]</b>
1714 cello	<b>4 [U]</b>	1718	<b>148 [L]</b>
1714	<b>26 [U]</b>	1718	<b>149 [L]</b>
1714	<b>73 [U]</b>	1719/1713	<b>123 [L]</b>
1714	<b>105 [U]</b>	1719/1729	<b>184</b>
1714	<b>111 [U]</b>	1719/1733	<b>13 [L]</b>
1714	<b>143 [U]</b>	1719	<b>68 [U]</b>
1714	<b>182</b>	1719	<b>85 [L]</b>
1714	<b>208</b>	1719 cello	<b>114 [L]</b>
1715/1727	<b>8 [U]</b>	1719	<b>199 [L]</b>
1715	<b>13 [U]</b>	1719	<b>201</b>
1715	<b>21 [L]</b>		
1715	<b>29 [L]</b>	1720/1727	<b>204</b>
1715	<b>40 [L]</b>	1720/1732/1733	<b>163 [L]</b>
1715 viola	<b>48 [U]</b>	1720	<b>6 [U]</b>
1715	<b>52 [U]</b>	1720	<b>24 [U]</b>
1715	<b>106 [U]</b>	1720	<b>30 [U]</b>
1715	<b>171 [U]</b>	1720	<b>30 [L]</b>
1716/1706	<b>12 [L]</b>	1720	<b>193</b>
1716	<b>1[U]</b>	1721/1710	<b>23 [U]</b>
1716	<b>2</b>	1721/1731	<b>95 [U]</b>
1716	<b>11 [U]</b>	1721	<b>5 [U]</b>
1716	<b>73<sup>bis</sup> [U]</b>	1721	<b>6 [L]</b>
1716	<b>94 [L]</b>	1721	<b>16 [L]</b>
1716	<b>121 [U]</b>	1721	<b>17 [U]</b>
1716	<b>180 recto</b>	1721	<b>33 [L]</b>
1716	<b>215 [L]</b>	1721	<b>34 [L]</b>
1717? [1711]	<b>179</b>	1721	<b>45 [L]</b>
1717	<b>19 [U]</b>	1721	<b>113 [L]</b>
1717	<b>26 [L]</b>	1721	<b>125 [L]</b> ; see <b>18 [L]</b>
1717	<b>28 [U]</b>	1721	<b>149 [U]</b>
1717	<b>35 [L]</b>	1721	<b>158 [L]</b>
1717	<b>53 [L]</b>	1722/1731/1732	<b>186</b>
1717 cello	<b>66 [L]</b>	1722	<b>18 [L]</b>
1717	<b>70 [L]</b>	1722	<b>19 [L]</b>
1717 Omobono? Francesco?	<b>88 [L]</b>	1722	<b>65 [L]</b>
1717	<b>98 [U]</b>	1722	<b>74 [U]</b>
1717	<b>98 [L]</b>	1722	<b>79 [U]</b>



1722	<b>144 [L]</b>	1728/1725	<b>72<sup>bis</sup> [U]</b>
1723	<b>15 [L]</b>	1728	<b>61 [U]</b>
1723	<b>118 [U]</b>	1728	<b>214 [L]</b>
1723	<b>124 [L]</b>	1728	<b>217 [U]</b>
1724	<b>37 [U]</b>	1729/1719	<b>184</b>
1724	<b>63 [L]</b>	1729	<b>33 [U]</b>
1724 cello	<b>70 [U]</b>	1729	<b>91 [U]</b>
1724 cello	<b>116 [L]</b>		
1724	<b>119 [L]</b>	1730	<b>15 [U]</b>
1724	<b>124 [U]</b>	1731	<b>88 [U]</b>
1725/1728	<b>72<sup>bis</sup> [U]</b>	1731/1721	<b>95 [U]</b>
1725/1735	<b>128 [U]</b>	1731/1722/1732	<b>186</b>
1725	<b>22 [U]</b>	1732/1720/1733	<b>163 [L]</b>
1725	<b>24 [L]</b>	1732/1722/1731	<b>186</b>
1725 cello	<b>31 [L]</b>	1732/1727	<b>60 [L]</b>
1725	<b>49 [L]</b>	1732	<b>103 [L]</b>
1725 cello	<b>58 [L]</b>	1732	<b>140 [L]</b>
1725	<b>59 [L]</b>	1732	<b>162 [L]</b>
1725	<b>174 [L]</b>	1733/1720/1732	<b>163 [L]</b>
1725 cello	<b>175 [U]</b>	1733/1719	<b>13 [L]</b>
1726	<b>50 [L]</b>	1733	<b>133 [U]</b>
1726 cello	<b>79 [L]</b>	1733	<b>151</b>
1726	<b>84 [U]</b>	1734	<b>12 [U]</b>
1726	<b>135 [U]</b>	1734	<b>96 [L]</b>
1726 cello	<b>147 [L]</b>	1735/1725	<b>128 [U]</b>
1726	<b>165; see 20 [U]</b>	1735	<b>18 [U]</b>
1727/1715	<b>8 [U]</b>	1735 cello	<b>77 [L]</b>
1727/1720	<b>204</b>	1735	<b>138 [U]</b>
1727/1732	<b>60 [L]</b>	1735	<b>209</b>
1727	<b>7 [L]</b>	1736	<b>64 [L]</b>
1727	<b>8 [L]</b>	1736	<b>73<sup>bis</sup> [L]</b>
1727	<b>21 [U]</b>	1736	<b>110 [L]</b>
1727 viola	<b>27 [U]</b>	1737/1707	<b>29 [U]</b>
1727	<b>126 [L]</b>	1737/1740 Omobono	<b>35 [U]</b>
1727 Omobono	<b>144 [U]</b>	1737/1740 Omobono	<b>141 [L]</b>
1727	<b>161</b>		
1727	<b>174 [U]; see 161</b>	1742 cello Francesco	<b>107 [L]</b>

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### Giuseppe Guarneri *del Gesù*

No date	<b>129 [L]</b>
No date	<b>172</b>
No date	<b>215 [U]</b>

17 2 **190**

1705 *filius Andreae* **196**

1710	<b>47 [U]</b>	1735	<b>183</b>
1712	<b>78 [L]</b>	1736/1716	<b>49 [U]</b>
1716/1736	<b>49 [U]</b>	1736	<b>64 [U]</b>
1724	<b>76 [U]</b>	1737/1742	<b>100 [U]</b>
1725/1745	<b>23 [L]</b>	1737	<b>57 [L]</b>
1728 Testore	<b>140 [U]</b>	1737	<b>117 [L]</b>
1729	<b>71 [U]</b>	1737	<b>159</b>
		1737	<b>166</b>
1730 <i>filius Andreae</i> C Bergonzi	<b>25 [L]</b>	1737	<b>178 [U]</b>
1730/1739	<b>115 [L]</b>	1737	<b>189</b>
1730	<b>205 [U]</b>	1737	<b>202</b>
1731	<b>67 [L]</b>	1738/1732	<b>113 [U]</b>
1731	<b>102 [U]</b>	1738	<b>200 [L]</b>
1732/1738	<b>113 [U]</b>	1739/1730	<b>115 [L]</b>
1732	<b>3 [U]</b>	1739	<b>48 [L]</b>
1732	<b>31 [U]</b>	1739	<b>84 [L]</b>
1732	<b>66 [U]</b>	1739	<b>180 [L]</b>
1732	<b>78 [U]</b>		
1732	<b>90 [U]</b>	1740	<b>112 [L]</b>
1732	<b>112 [U]</b>	1740 <i>filius Andreae</i>	<b>180 [U]</b>
1732	<b>155 [U]</b>	1741	<b>39 [L]</b>
1732	<b>192 [U]; see 66 [U]</b>	1741	<b>81 [U]</b>
1733	<b>73 [L]</b>	1741	<b>89 [L]</b>
1733	<b>146 [U]</b>	1741	<b>97 [L]</b>
1733	<b>181 [L]</b>	1742/1737	<b>100 [U]</b>
1733	<b>210-211</b>	1742	<b>1 [L]</b>
1734	<b>32 [L]</b>	1742	<b>28 [L]</b>
1734	<b>36 [U]</b>	1742	<b>47 [L]</b>
1734	<b>80 [U]</b>	1742	<b>54 [U]</b>
1734	<b>121 [L]</b>	1742	<b>114 [U]</b>
1734	<b>154</b>	1743	<b>55 [U]</b>
1734	<b>192 [L]</b>	1743	<b>133 [L]</b>
1734	<b>206</b>	1744	<b>16 [U]</b>
1735	<b>50 [U]</b>	1744	<b>51 [U]</b>
1735	<b>68 [L]</b>	1744	<b>85 [U]</b>
1735	<b>69 [U]</b>	1744	<b>169</b>
1735	<b>69 [L]</b>	1745/1725	<b>23 [L]</b>
1735	<b>96 [U]</b>	1745	<b>94 [U]</b>
1735	<b>131 [L]</b>	1749	<b>216 [U]</b>

**Others**

No date	C Bergonzi	<b>188</b>
No date	Goffriller (viola )	<b>216 [L]</b>
1742	Montagnana (cello)	<b>177</b>

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## Notes

1. C N E Gand's original descriptive texts (with his red ink annotations), as subsequently copied into the JF55.2 and EF55.4 A4-size notebooks, are transcribed in *blue italics*; significant textual variants which appear only in EF55.4 are transcribed in *underlined blue italics*. These descriptive texts have been transcribed with the occasional addition of clarifying punctuation; the translations are the responsibility of the present writer.

2. The different French terms used to identify the reflective bands in the maple wood of an instrument's back plate – *ondes* and *veines* – have both been translated as 'flames'; these flames are further defined in the texts as *ondes droites* or *veines droites* ('straight'). It is possible that the word *droites* was used to indicate that the back-plate flames were horizontal but there are many occasions on which *ondes droites* is then followed, for example, by *descendant un peu* (or similar wording).

The flames on the ribs of certain instruments are also described as *droites*; it is assumed that this indicates flames which are vertical (rather than flames which lean slightly to the left or right).

3. Five different terms are used in the descriptions to indicate breaks in the wood: *cassure*, *fente*, *brisure*, *gerçure*, and *fracture*. It is not known whether, during the period 1870-1930, there were subtle differences in the intended understanding of these terms; all have been translated as 'split'.

4. The terminology *talon neuf* (literally 'new heel') appears frequently within the descriptive texts indicating, probably, that the violin's neck had been detached from the body of the violin and then the neck lifted, re-angled, and slightly lengthened by the addition of a triangular wedge at the joint between the 'foot' of the neck (sometimes referred to as the 'heel') and the body of the violin. *Talon neuf* has therefore been translated as 'modified neck-foot' (as has *talon remis*).

The related term, *talon original*, is understood as indicating that the wedge-modification had never been carried out; i.e. the instrument's neck was still in its original state, as built by the maker.

5. The French word *bouton* refers to the small 'end pin', at the bottom of the instrument, around which passes the loop of gut which secures the tail-piece. In the English-speaking world the term 'button' refers to the semi-circular projection of the back plate upon which the 'toe' of the neck-foot is positioned.

6. In some of the descriptive entries there appears the word *tache*, alternatively spelled *tâche*. In modern French the two words have different meanings: *tache* = a blemish, or a dirty stain; *tâche* = task, or job. It would seem that in France, one hundred years ago, the spellings were not definitive and either could be used to indicate a blemish/stain (which is the clear intention when either word appears in the descriptive entries).

7. There are a few instances of the word *flipot* (alternatively spelled *flipeau*, *filipot*, *filipeau* or *felipeau*). According to the 2015 edition of *Le Petit Robert: Dictionnaire de la Langue Française* the word indicates 'an insert in a piece of carpentry to cover and conceal a crack'.

8. The word *sillet* is used to indicate the fingerboard nut; it is also used to indicate the tail-piece saddle; the context clarifies which item is being identified.

9. The phrase *le bord à la main* (and similar constructions) – 'the edge at the hand' – refers to the top-right curvature, or 'shoulder', of a violin's sound-box where the wood can be worn down through repeated contact with the player's left hand as he/she shifts up and down the fingerboard. On a cello this worn curvature can be on the top-right shoulder of the back plate – rear view – as a result of the curving edge continually being in contact with the player's chest and his/her clothing, and/or the top-right shoulder of the front plate – front view – as a result of the movement of the left arm and hand.

**10.** Because of the abbreviated manner used in the writing of the descriptive texts some French-language terms can appear ambiguous; e.g. *table de deux pièces, sapin très-fin s'élargissant sur les bords* translates as 'the front plate is made from two pieces; the spruce [rings are] very thin [i.e. narrow], widening at the edges'. However, the alternative construction – *table de deux pièces, sapin fin ayant beaucoup de cassures (entièrement doublée)* might suggest that 'the front plate is made from two pieces; the spruce is thin [fragile] [and, as a result,] having a lot of splits (the plate is entirely doubled)'. On balance, it is more likely that *sapin fin* (in the second phrase) is simply a very abbreviated manner of indicating that the rings are narrow across the front plate (which, unrelatedly, happens to be extensively cracked and therefore has been reinforced). One final consideration might be whether the word *fin* is being used as an indicator of quality, as might be found, for example, at a market-place vegetable stall: *haricot extra fins* – 'beans of the highest quality'. Thus it is possible (though unlikely) that the term *sapin fin* was intended to be understood as indicating that the spruce front plate was made from very beautiful, unblemished pieces of wood (no knots, etc.).

Similarly: *table de deux pièces, sapin très-serré au milieu et plus larges sur les côtés* translates as 'The front plate is made from two pieces; the spruce [rings?] are very tight [i.e. narrow] in the middle, wider at the sides', but *Fond de deux pièces, veines remontant, un peu serrées* translates as 'The back plate is made from two pieces, the veins [flames] rising [from the centre-joint], slightly tight'. This latter phraseology does not entirely clarify whether the flames themselves are narrow, medium, or wide – only that they are 'tight' (or, perhaps, 'tightly packed').

**11.** A 'translation' into numerical equivalents of the buying and selling codes (*aoxzx, rxzxx, hhxzx*, etc.) has been achieved by using internal evidence and a process of deduction; the code-word used by Gand and Bernardel was *harmonieux*:

*h* = 1; *a* = 2; *r* = 3; *m* = 4; *o* = 5; *n* = 6; *i* = 7; *e* = 8; *u* = 9. The letters *x* and *z* both represent 0; 'thousand' can be represented either as *xzx* or as *zxx* (but never as *xxx* or *zzz*).

Thus *aoxzx* = 25,000 (French francs); *rxzxx* = 30,000; *hhxzx* = 11,000; *hioxz* = 17,500; *axhxz* = 20,100 etc.

**NB:**

Around 1920, possibly upon the retirement of Henri Français, Albert Caressa decided to use a new code-word for the prices of instruments; the word was *absolument*. The tenth letter – '*t*' – always indicates 0. Thus *mltttt* indicates 750,000 French Francs. In 1920 one UK Pound Sterling was equivalent to 60 French francs, so 750,000FF was equivalent to £12,500.

**12.** Supplementary information for instruments and owners was mostly obtained from sources which are still available to the general reader. Publications which have long been out of print, or publications which, though still available, are hugely expensive to buy, have generally not been consulted. It is acknowledged that some of these sources may be able to provide the history of instruments for which 'no further information has been located'. For reasons of privacy and security the documentation attached to rare Stradivari and Guarneri instruments – documentation which provides details of sales and purchases and, through certificates, indicates the identity of instruments and owners – has generally not been made available to the present author.

**13.** The information sourced from the Cozio Archive within the website of Tarisio Fine Instruments and Bows (Tarisio.com) was obtained at various dates from January 2015 onwards and is used courtesy of Tarisio. Such information is cited as 'CzAr/Tarisio'.

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## The descriptive texts

### JF55.2, p. 1 [U]; EF55.4, p. 1 [U]

(année 1870) M<sup>e</sup> Alard, à Paris

Violon Stradivarius, 13 pouces 3 lignes, année 1716

Fond de 2 pièces, veines très-larges, descendant un peu, éclisses bois semblable. Table de deux pièces, beau sapin, ayant une petite fente au bas de l'*f* droite, très-belle tête avec son manche original, vernis rouge splendide.

1875 M<sup>e</sup> Laurie, 15,000<sup>f</sup>

187 M<sup>e</sup> Adams, 20,000<sup>f</sup>.

(1870) Monsieur Alard, from Paris

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1716

The back plate is made from two pieces; very wide flames, descending slightly. The wood used for the ribs is similar [to that used for the back plate]. The front plate is made from two pieces; beautiful spruce, having a small split at the bottom of the treble *f*. Very beautiful head with its original neck. The varnish is red; splendid.

1875 Monsieur Laurie, 15,000 francs

187 Monsieur Adams [John Adam], 20,000 francs.

The French violinist Jean-Delphin Alard (1815-1888) was the son-in-law of Jean-Baptiste Vuillaume.

David Laurie (1833-1897) was a violin dealer based in Glasgow, Scotland.

John Adam was a collector who lived in Blackheath, south-east London.

According to the **GBC&F Grand Livre** for 1875 David Laurie only bought one Stradivari violin during that year, for 3,500 francs; neither the stock number nor the label-date is specified. In March 1876 Laurie bought two Stradivari violins, at 9,000 and 5,500 francs; stock numbers *1164* and *1155*; no label-dates are specified.

It is standard practice for the orientation of the flames on a violin's two-piece back plate to be described with reference to the centre-joint; i.e. 'descending' flames would be those which slant downwards from the centre-joint to the edge of the plate. The 1716 violin described above cannot be that which is usually identified as the *Alard* Stradivari violin (a violin which is label-dated 1715) since, on the *Alard*, the flames slant upwards from the centre-joint (see CzAr/Tarisio ID 41282). In addition, the body-length measurement of the 1716 violin – 358.7mm – sits against recent calliper-derived measurements of the 1715 *Alard* violin: 356mm (*ibid.*, and in Beare *et al.* (2013), p. 170).

It is noticeable that the descriptive text makes no mention of any letters inked inside the peg-box of the 1716 violin; the 1715 *Alard* violin has the letters 'PS' (or 'PG') inked inside.

Nonetheless, the information regarding post-Alard owners of the 1716 violin – Laurie, Adam – appears to correspond with the sequence which is usually associated with the 1715 violin. Although Ernest Doring (Doring, p. 186) states that the 1715 *Alard* violin was sold to David Laurie in 1876 (Henley, p. 59, specifies the same date), elsewhere (Beare *et al.*, *ibid.*) the date is specified as 1875. In his *Reminiscences* (p. [172]) David Laurie itemises a 1715 Stradivari violin which he sold to an un-named purchaser on 28 May 1877 for £800; the late-nineteenth-century exchange rate of 1:25 between Pounds Sterling and French Francs produces 20,000 Francs as the equivalent sum. In Beare *et al.* (*ibid.*) it is stated that 'Laurie sold [the 1715 *Alard* violin] in 1877 to the London collector John Adam, repurchasing it in 1882 with most of Adam's collection'; for further information see **JF55.2, p. 102 [L]**.

In *Les Facteurs d'Instruments de Musique* (1893) Constant Pierre writes (p. 382): 'In the same year [1875] Monsieur Lawrie [*sic*], whose speciality was the trading of these [rare] instruments, bought from D. Alard a Stradivarius of 1716, for the sum of 15,000 francs, and he re-sold it for 20,000 francs to M. Adams.' (present author's translation)

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**JF55.2, p. 1 [L]; EF55.4, p. 1 [L]**[M<sup>r</sup> Alard]*(année 1870) Violon Joseph Guarnerius, 13 pouces 1 ligne ½, année 1742**Fond d'une pièce, ondes larges, très-belles, descendant un peu à droite, éclisses semblables, table de deux pièces, sapin très-serré au milieu et plus larges sur les côtés, très-belle tête, vernis jaune rouge doré (très bien conservé).**1890 Musée du Conservatoire (don des héritiers d'Alard).*

[Monsieur Alard]

(1870) Giuseppe Guarneri *del Gesù* violin, 13 pouces, 1½ lignes [355.3mm], year 1742

The back plate is in one piece; wide flames, very beautiful, descending slightly to the right. The ribs are similar [to the back plate]. The front plate is made from two pieces; the spruce [?rings are] very tight/narrow in the middle, wider at the sides. Very beautiful head. The varnish is golden yellow-red (very well conserved).

1890 Museum of the [Paris] Conservatoire (presented by the heirs of Alard).

In May 1889 this 1742 Guarneri *del Gesù* violin was donated by the daughters of Delphin Alard to the Museum of the Paris Conservatoire following the death of their mother, Jeanne-Emilie Alard, on 21 March 1889.

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**JF55.2, p. 2; EF55.4, p. 2***(année 1875) Monsieur Alard, Paris (suite)**Violon Stradivarius (Le Messie), 13 pouces 2 lignes, année 1716**Fond de deux pièces, ondes très-vives descendant un peu, éclisses ondes un peu plus douces, table de deux pièces, sapin très serré au milieu et s'élargissant vers les bords, petite pièce de 13 lignes de long à droite de la touche, deux petites fentes à gauche et une à droite dans le haut de la table, faites en détablant le violon, tête très-jolie, bois un peu doux avec son manche original. Vernis rouge doré. Ce violon comme aspect est comme un instrument neuf.**Ex Paolo Stradivarius**Ex Comte Cozio de Salabue**Ex Tarisio 1824**Ex Vuillaume 1855**1875 M<sup>r</sup> Alard 25,000<sup>f</sup>**1890 M<sup>r</sup> Crawford (Edimbourg) 50,000<sup>f</sup> (Hill) 1,000<sup>f</sup>**Hill l'a racheté en 1905 – ioxzx.*

(1875) Monsieur Alard, Paris (continuing)

Antonio Stradivari violin (*Le Messie*), 13 pouces 2 lignes [356.4mm], year 1716

The back plate is made from two pieces; the flames are very bright, descending slightly [from the centre-joint]; the flames of the ribs are slightly more mild [i.e. less distinctive]. The front plate is made from two pieces; the spruce [?rings are] very tight/narrow in the middle, widening towards the edges. There is a small patch – 13 lignes [29.3mm] in length – to the right of the fingerboard; [also] two small splits to the left [of the fingerboard], and one to the right, in the upper bout of the front plate, brought about during the dismantling of the violin. The head is very attractive, the wood somewhat mild; with its original neck. The varnish is golden red. The violin, in its appearance, is like a new instrument.

*Ex Paolo Stradivari**Ex Il Conte Cozio di Salabue**Ex Tarisio, 1824*

*Ex Vuillaume, 1855*

1875 Monsieur Alard, 25,000 francs

1890 Monsieur Crawford (Edinburgh), 50,000 francs; (Hill) 1,000 francs

The Hills bought back the violin in 1905; 75,000 [francs].

Paolo Stradivari (1708-1775) was the youngest son born of Antonio Stradivari's second marriage.

Il Conte Ignazio Alessandro Cozio di Salabue (1755-1840) was an Italian aristocrat who spent much of his life and wealth acquiring Cremonese instruments which he described and evaluated in an extensive collection of documents which today are archived at the Biblioteca Statale di Cremona, Italy.

Luigi Tarisio (c.1790-c.1855) was a self-taught violin dealer who brought to Paris many Italian violins, violas, and cellos.

Jean-Baptiste Vuillaume (1798-1875) was the most important French violin maker and dealer during the nineteenth century.

Robert Crawford (d. 1912) was a Scottish whisky distiller and a violin collector. Crawford bought the *Le Messie* violin through the London firm of W. E. Hill & Sons.

It is noticeable that the descriptive text does not include any mention of a letter G inked onto the end-face of the neck (where the peg-box cavity begins), nor any mention of two star-shapes impressed into the wood adjacent to the letter G. The *Messiah* violin's peg-box cavity exhibits both the letter G and two stars.

The descriptive text makes no mention of a star-shape punched into the bass-side 'ear' of the scroll.

After the death of Jean-Baptiste Vuillaume (19 February 1875) his *Le Messie* violin was offered to Vuillaume's brother, Nicolas-François, for 12,000 francs, but he declined to buy. The violin therefore became the jointly-owned property of Vuillaume's two daughters, Jeanne-Emilie and Marie-Claire. Vuillaume's son-in-law, Delphin Alard – husband of Jeanne-Emilie – bought out Marie-Claire's half-share in the violin for 25,000 francs. Delphin Alard died in 1888 followed by Jeanne-Emilie in 1889. The two daughters of Delphin and Jeanne-Emilie sold the violin in 1890 to the Hills (who were acting on behalf of Robert Crawford).

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**JF55.2, p. 3 [U]; EF55.4, p. 3 [U]**

*(année 1870) Monsieur Armingaud, Paris*

*Violon Joseph Guarnerius, 13 pouces 1 ligne, année 1732*

*Fond d'une pièce, veines douces remontant à droite, éclisses veines très-prononcées, table de deux pièces, joli sapin, très-belle tête, vernis jaune rouge doré (très-bien conservé).*

*Ex Seghers*

*Vendu à M<sup>e</sup> F Blanco au Brésil à Buenos-Ayres en 1899 – 27,500 f, plus 10%*

*Légué à la Ville de Buenos-Ayres.*

(1870) Monsieur Armingaud, Paris

Giuseppe Guarneri *del Gesù* violin, 13 *pouces*, 1 *ligne* [354.2mm], year 1732

The back plate is in one piece; mild flames rising to the right. [In contrast] the flames of the ribs are very distinctive. The front plate is made from two pieces of attractive spruce. Very beautiful head. The varnish is golden yellow-red (very well conserved).

*Ex Seghers*

Sold to Monsieur F Blanco of Brazil from Buenos-Aires in 1899 – 27,500 francs, plus 10%

Bequeathed to the town of Buenos-Aires.

Jules Armingaud (1820-1900) was a French violinist and composer.

François Jean-Baptiste Seghers (1801-1881) was a Belgian violinist who studied with Pierre Baillot at the Paris Conservatoire; see **JF55.2, p. 35 [L]**.

In 1922 Isaac Fernández Blanco founded the Museo de Arte Hispanoamericano in Buenos Aires. The Hills (Hill (1931), p. 84) identify a 1732 Guarneri violin, 'ex Armingaud', belonging to M. Blanco.

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**JF55.2, p. 3 [L]; EF55.4, p. 3 [L]**

*(année 1870) Monsieur Arpin, Paris*

*Violon Stradivarius, 13 pouces 5 lignes (Longuet) (année 1705)*

*Diapason des f, 7 pouces 3 lignes, fond de deux pièces, ondes peu prononcées, ayant plusieurs cassures, éclisses presque unies, cassées en plusieurs endroits, table ayant des cassures à l'âme et au menton. Vernis jaune brun, retouché par Vuillaume.*

*Ex Artot*

*1876 M<sup>e</sup> Bérrou*

*18 M<sup>e</sup> Achille Kierdorff.*

(1870) Monsieur Arpin, Paris

Antonio Stradivari violin, 13 *pouces 5 lignes* [363.2mm], (long pattern) (year 1705)

The 'body stop' [from the top of the front plate, adjacent to the neck-foot, down to the inside notch of the f] is 7 *pouces 3 lignes* [196.27mm]. The back plate is made from two pieces; faint flames, [the plate] having several splits. The ribs, almost plain, are broken in several places. The front plate having splits at the sound-post and at the chin. The varnish is yellow-brown, re-touched by Vuillaume.

*Ex Artot*

1876 Monsieur Bérrou

18 Monsieur Achille Kierdorff.

For Alexandre Artot (1815-1845) see also **JF55.2, p. 17 [U], 80 [L], and 94 [L]**.

For Monsieur Bérrou see also **JF55.2, p. 7 [L]**.

A survey of 27 Stradivari violins reveals, from a range between 191.2mm and 199mm, an averaged body-stop measurement of 195.2mm (Beare (1993), pp. 316-321); the body stop on M. Arpin's violin is only one millimetre longer than Stradivari's norm even though the body-length of this violin is extreme.

Commentators usually indicate that Antonio Stradivari abandoned his 'Long Pattern' style at the turn of the century.

For further information see the present author's article, *Alexandre Artôt and his Stradivari violins* (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 4 [U]; EF55.4, p. 4 [U]**

*(année 1870) Monsieur Batta, Versailles*

*Violoncelle Stradivarius, 28 pouces, année 1714*

*Fond de deux pièces très-belles, ondes descendant, petite tache noire dans le bois à l'endroit du C droit près du filet, deux petits châteaux dans le bas du fond, très-belles éclisses, table de deux pièces, beau sapin ayant plusieurs petites cassures à l'âme, très-belle tête, vernis rouge clair.*

*1893 M<sup>e</sup> Hill 60,000<sup>f</sup>*

*B<sup>om</sup> Knop, ooxzx.*

(1870) Monsieur Batta, Versailles

Antonio Stradivari cello, 28 *pouces* [758mm], year 1714

The back plate is made from two very beautiful pieces; descending flames. There is a small black blemish in the [back-plate] wood in the area of the right-hand C, next to the purfling; there are two small width-inserts in the lower part [bout] of the back plate. Very beautiful ribs. The front plate is made from two pieces; beautiful spruce, having several small splits at the sound-post. Very beautiful head. Light red varnish.

1893 Monsieur Hill, 60,000 francs  
Baron Knop [Knoop], 55,000 [francs].

Alexandre Batta (1816-1902) was a cellist.

‘Monsieur Hill’ is a reference to the London firm of violin dealers W. E. Hill & Sons.

Baron Johann Knoop (1846-1918) was a collector of violins.

The **GBC&F Grand Livre** for 1893 does not list the sale of any cello to Mr. Hill during that year.

The back-plate C-bout blemish and the two additional widths of wood – one inserted at each flank of the back-plate’s lower bout – are photographically confirmed in Beare *et al.* (2013), p. 167. According to Charles Beare (*ibid.*, p. 162) the cello was sold by Jacques Pierre Thibout (1779-1856) to Alexandre Batta in 1836; Batta sold his cello in 1893 to Alfred Hill who was acting ‘on behalf of Baron Knoop’.

The *Batta* cello is specified by the Hills (Hill (1902), p. 98) as having a back-plate length of ‘29<sup>3</sup>/<sub>4</sub> inches full’ (755.6mm).

The cello is ID 40279 on the CzAr/Tarisio website.

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**JF55.2, p. 4 [L]; EF55.4, p. 4 [L]**

*(année 1870) Monsieur Bénazet, Paris*

*Violoncelle Stradivarius, 28 pouces 6 lignes, année 1708*

*Diapason des f, 15 pouces 5 lignes. Fond de deux pièces, très beau bois, ondes très-larges, une éclisse du devant cassée et revernie, belle table bien conservée, vernis rouge foncé. Belle tête. Largeur en haut 13p. 3 lignes fortes, en bas 17 pouces.*

*Ex Christiani*

*Ex Baudiot*

*1885 Vendu à M<sup>r</sup> Becker Jean, aoxzx*

*Hill, Leo Stern, Brandt.*

(1870) Monsieur Bénazet, Paris

Antonio Stradivari cello, 28 *pouces 6 lignes* [771.5mm], year 1708

The ‘body stop’ is 15 *pouces 5 lignes* [417.35mm]. The back plate is made from two pieces; very beautiful wood, the flames very wide. A rib at the front has been broken and re-varnished. Beautiful front plate, well conserved. The varnish is dark red. Beautiful head. The [maximum] width of the upper bout is 13 *pouces 3 lignes* full [358.7mm]; in the lower bout 17 *pouces* [460.2mm].

*Ex Christiani [Cristiani]*

*Ex Baudiot*

*1885 Sold to Monsieur Jean Becker, 25,000 [francs]*

*Hill, Leo Stern, Brandt.*

Monsieur Bénazet was likely the son of Oskar Édouard Bénazet (1801-1867); see **JF55.2, p. 54 [U]**.

Lise Barbier-Cristiani (1827-1853) was a cellist.

Charles Nicolas Baudiot (1773-1849) was a cellist.

Jean Becker (1833-1884) was a violinist; Hugo, his son (1863-1941) was a cellist.

Leo Stern (1862-1904) was the soloist at the first London performance (1896) of Dvořák’s Cello Concerto.

Robert E Brandt owned a full quartet of Stradivari instruments.

The **GBC&F Grand Livre** for 1885 shows that a Stradivari cello (no label-date and no stock number) was sold to Jean Becker on 30 May for 25,000 francs.

The millimetre measurements of this *Cristiani* cello, from differing sources, are inconsistent:

JF55.2, p. 4 [L]:	UB 358.7	(no CB)	LB 460.2	Length 771.5
Hills (1902), p. 298:	358.7	(no CB)	469.9[?]	774.7
Beare (1993), p. 317:	355	239.5	456.5	766
Beare <i>et al.</i> (2013), p. 98:				732 [copied from CzAr/Tarisio?]
CzAr/Tarisio (ID 40271):	339	228.5	436	732

These last measurements have apparently been copied from those which are provided in the Measurements DVD which accompanies Jost Thöne's *Antonius Stradiuarius* publication of 2010. However, Thöne's Vol. II (pp. 88-99) fold-out photographs of the *Cristiani* cello (front and back) have an annotation which states that the images are 'shown at 95% of actual size'. Therefore the life-size measurements of the *Cristiani* cello are actually:

	356.8	240.5	458.9	770.5
Consorzio Liutai (2009):	357	240.6	458.5	771

*Antonio Stradivari: Violoncello Stauffer ex Cristiani 1700*, Consorzio Liutai Antonio Stradivari Cremona / Fondazione Antonio Stradivari Cremona – La Triennale (2009), pp. 56-57.

The present-day label inside the *Cristiani* cello shows a date of 1700. Arthur Broadley (Broadley, p. 16) states: 'This violoncello is dated 1700, but at one time a small piece of paper with the figure 8 was pasted over the final figure.' Broadley does not indicate how he knows that 'at one time ...' but close examination of the label as illustrated in the Consorzio Liutai publication (p. 33) reveals what appears to be an area of damage to the label-paper where the second zero is inked. This damage may have been caused by the glue used to attach the 'small piece of paper with the figure 8'. Evidently the small piece of paper was removed post-1870.

The cello is briefly mentioned by Henley (Henley, p. 37).

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#### JF55.2, p. 5 [U]; EF55.4, p. 5 [U]

(*année 1870*) M<sup>me</sup> Anne Isabella Blunt, Londres

*Violon Stradivarius, 13 pouces 2 lignes, année 1721 (cette date doit être antérieure à l'époque de la fabrication du violon)*

*Fond de deux pièces, veines remontant, un peu serrées, deux cassures à l'endroit de l'âme, pièce sous les dites, beau manche. Vernis rouge doré, très-bien conservé.*

(1870) Madame Anne Isabella Blunt [Lady Blunt], London

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1721 (this date must be prior to the period when the violin was made)

The back plate is made from two pieces; the flames, which are slightly tight/narrow, rising [from the centre-joint]. Two splits in the area of the sound-post; a patch underneath these splits. Beautiful neck. The varnish is golden red, very well conserved.

Anne Isabella Noel King married Wilfrid Scawen Blunt, a poet, on 8 June 1869, and thereafter was titled 'Lady Blunt'.

The text of a letter (4 October 1864) from Jean-Baptiste Vuillaume to Charles Plowden, announcing Vuillaume's acquisition of the 1721 violin which, later, would be known as the *Lady Blunt*, contains: 'This violin was brought to me from Spain in an indescribable condition but with the neck, the fingerboard, the bass bar of Stradivarius' (see also the description of the *La Pucelle* violin, JF55.2, p. 14 [U]). Anne Isabella Noel King studied the violin with Leopold Jansa (1795-1875) who lived and taught in London between 1848 and 1868. A recent calliper-derived measurement of the *Lady Blunt* body length specifies 357mm (Beare *et al.* (2013), p. 196).

In the **GBC&F Grand Livre** for 1870 Lady Blunt's 1721 violin is listed as being repaired on 10 August at a cost of 40 francs; in addition, golden 'olives' were fitted to the violin's pegs (10 francs) and a 'Leonard'-style chinrest (5 francs) was attached.

Gand's opinion regarding the period when the violin was made – contrary to its label-date – is noteworthy.

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**JF55.2, p. 5 [L]; EF55.4, p. 5 [L]**

[Madame Blunt]

*(année 1870) Violon Stradivarius, 13 pouces 1 ligne, année 1718*

*Fond de deux pièces, belles veines larges, cassure partant du côté gauche du talon, biaisant à droite et dépassant le joint à deux pouces une ligne du filet, longueur de la dite cassure 4 pouces ¼ en partant du bord, cette cassure est doublée intérieurement par une pièce en relief, table de 2 pièces très-beau sapin, cassures à l'âme, une à la barre dans toute la longueur, pièces sous l'âme et la barre, trous de vers sous la touche, bouchés par des petites pièces longues,<sup>(a)</sup> éclisses bien conservées, belle tête. Vernis jaune doré.*

[Madame Blunt]

(1870) Antonio Stradivari violin, 13 *pouces* 1 *ligne* [354.2mm], year 1718

The back plate is made from two pieces; beautiful wide flames. There is a split from the left side of the neck-foot, extending obliquely to the right, passing through the [centre-] joint 2 *pouces* 1 *ligne* [56.4mm] from the purfling; the length of this split is 4¼ *pouces* [115mm] measured from the edge; this split is doubled internally by a surface-mounted patch. The front plate is made from two pieces of very beautiful spruce; splits at the sound-post and one at the bass-bar for the entire length; there are patches underneath the sound-post and at the bass-bar. There are worm tracks under the fingerboard, plugged with small longitudinal patches.<sup>(a)</sup> The ribs are well conserved. Beautiful head. The varnish is golden yellow.

<sup>(a)</sup> i.e. the borehole which the woodworm grub creates within the thickness of the front-plate wood is opened-up and the excavated cavity seamlessly patched with a custom-shaped insert which, on its external surface, matches the grain of the surrounding wood.

In the **GBC&F Grand Livre**, 10 August 1870, Lady Blunt's 1718 violin is listed as 'completely repaired' (*réparation complète*) at a cost of 80 francs; on the same day Lady Blunt bought a case for two violins (100 francs). Lady Blunt's ownership of a 1718 Stradivari violin is not mentioned by Ernest Doring, nor by the Hills in their 1902 *Stradivari* monograph, nor on the CzAr/Tarisio website.

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**JF55.2, p. 6 [U]; EF55.4, p. 6 [U]***(année 1870) Monsieur Bouchet, S<sup>t</sup> Malo**Violon Stradivarius, 13 pouces 2 lignes, année 1720*

*Fond de deux pièces, très-beau, ayant été brisé dans le haut, cette partie a été remplacée par nous,<sup>(a)</sup> hauteur de la pièce, 2 pouces 3 lignes, belles éclisses, table de deux pièces, ayant quelques cassures, jolie tête, bois gris, vernis rouge.*

*Tarisio – Gand**1897 Hill.*

(1870) Monsieur Bouchet, St. Malo

Antonio Stradivari violin, 13 *pouces* 2 *lignes* [356.4mm], year 1720

The back plate is made from two pieces; very beautiful; the plate having been broken in the upper bout; this part has been replaced by us.<sup>(a)</sup> The [longitudinal dimension] of this [replacement] piece is 2 *pouces* 3 *lignes* [61mm]. Beautiful ribs. The front plate is made from two pieces, having some splits. Attractive head [but] drab/lacklustre wood. Red varnish.

*Tarisio – Gand**1897 Hill.*



<sup>(a)</sup> i.e. *Gand & Bernardel Frères* of Paris. Charles Gand provides a small sketch of the upper part of the violin's back plate showing the area where his workshop employees fitted a new piece of maple wood: the area extends across the full width of the back plate and from the neck-foot to half-way down the upper bout. The sketch is replicated in the JF55.2 and EF55.4 ledgers.

According to the **GBC&F Grand Livre** Monsieur Bouchet bought a Stradivari violin, N<sup>o</sup> 1058, on 31 July 1869; the price was 6,000 francs.

The name 'Bouchet' is identified on the CzAr/Tarisio website only in association with the *Weinberger/Vornbaum* violin (ID 40788) which is label-dated 1696 (or 1698) and has a one-piece back plate.

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**JF55.2, p. 6 [L]; EF55.4, p. 6 [L]**

[*Monsieur Bouchet*]

(*année 1870*) *Violon Stradivarius, 13 pouces 2 lignes, année 1721*

*Fond d'une pièce à contresens, éclisses veines très-larges, table de deux pièces, sapin un peu large sur les bords, ayant une cassure dans le bas du côté droit, belle tête, même bois que le fond. Vernis rouge doré.*

*Ex Rode*

*Ex Beaulieu*

*1897 Hill*

*Passé entre les mains de Vormbaum à Francfort; racheté par moi, par C.F., vendu Hamma, cédé Hammig qui l'a vendu à Kruse à Londres oxzxx en 1904, recédé au Prince Frédéric-Guillaume de Prusse en 1908 pour 50,000 Marks: donné au Prof<sup>r</sup> Seibert qui le vend à Bauer de Londres, qui le cède à F. Smith pour<sup>(a)</sup> £2,400 en Janvier 1913.*

[*Monsieur Bouchet*]

(1870) Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1721

The back plate is in one piece, cut against the grain. The flames of the ribs are very wide. The front plate is made from two pieces; the spruce [?rings are] slightly wide at the edges; having a split in the lower bout on the treble side. Beautiful head, made from the same wood as used for the back plate. The varnish is golden red.

*Ex Rode*

*Ex Beaulieu*

*1897 Hill*

[This violin] passed into the hands of Vormbaum from Frankfurt; re-acquired by me, by C&F; sold to Hamma; passed on to Hammig who sold it to Kruse from London, 50,000 [francs], in 1904; passed on in 1908 to Prince Friedrich-Wilhelm of Prussia [1882-1951] for 50,000 Marks; given to Professor [Willi] Seibert who sold it to Bauer of London who passed it to F Smith for<sup>(a)</sup> £2,400 in January 1913.

<sup>(a)</sup> At this point the bottom corner of the JF55.2 ledger-page has been torn off; the concluding text comes from EF55.4.

'Rode' is assumed to be Jacques Pierre Joseph Rode (1774-1830) for whom Beethoven composed his final violin sonata, op. 96.

Marie-Désiré Martin-Beaulieu (1791-1863) was a violinist, a pupil of Rodolphe Kreutzer.

'Vormbaum' was Oscar Vormbaum (unknown dates).

'Hamma' was a firm of violin dealers in Stuttgart; Fridolin Hamma (1881-1969) was the father of Walter Hamma (1916-1988).

'Hammig' was a firm of violin dealers in Berlin.

'Kruse' is Johann Kruse (1859-1927) who was a violinist.  
 'Bauer' is assumed to be Robert A Bower (unknown dates).  
 'F Smith' would appear to be Frederic Smith; see also **JF55.2, p. 55 [L]**.

Ernest Doring (Doring, p. 200 and p. 241) associates two Stradivari violins, of 1715 and 1722, with J P J Rode, but not a violin of 1721 (the 1722 violin is described at **JF55.2, p. 19 [L]**). There appears to be confusion between 'Bouchet' (**JF55.2, p. 6 [U]** and **6 [L]**) and 'Boucher' (**25 [U]**).

The Hills (Hill (1902), p. 61) speak of 'the fine violin of Mr. Kruse [...] belong[ing] to 1720' but Doring (Doring, p. 233) identifies the *Kruse, ex-Vormbaum* violin as being dated 1721, as do Biddulph and Chaudière (p. 74) and Henley (p. 70). The detail of the descriptive text (above) is confirmed by the photographs within the *Kruse* poster published by *The Strad* magazine (no date); the poster specifies the violin's label-text as: 'Antonius Stradivarius Cremonensis Faciebat Anno 1721'.

On the CzAr/Tarisio website the name of Johann Kruse is identified only as a one-time owner of the 1721 *Lady Blunt* violin.

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**JF55.2, p. 7 [U]; EF55.4, p. 7 [U]**

*(année 1870) Monsieur Bourquelot (Provins)*

*Violon Stradivarius, 13 pouces 1 ligne, année 1711*

*Fond de deux pièces, bois à contre-sens, ainsi que les éclisses, table ayant beaucoup de cassures, estomac doublé, tête faite par Chanot. Vernis rouge.*

*Ex marquis de Rivière*

*Vendu à M<sup>e</sup> Bret à Paris en 1902 – 12,000<sup>f</sup>.*

(1870) Monsieur Bourquelot (Provins)

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1711

The back plate is made from two pieces, the wood cut against the grain, likewise the ribs. The front plate having a lot of splits; the [central] chest area has been doubled. The head made by [Georges?] Chanot. Red varnish.

*Ex Marquis de Rivière*

Sold to Monsieur Bret, from Paris, in 1902 – 12,000 francs.

Charles François de Riffardeau (1765-1828) was Marquis de Rivière, subsequently the first Duc de Rivière. His son, Louis Marie Charles (1817-1890), was the third Duc de Rivière.

Marcel Bret was a violinist, based in Paris.

The CzAr/Tarisio website identifies a 'c.1718' Stradivari *Marquis de Riviere* violin 'dated 1709' (ID 40928) as having belonged, between 1850 and 1867, to the Marquis, but the website's photographs of this violin reveal a distinctive one-piece back plate.

No further information about the 1711 violin has been located.

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**JF55.2, p. 7 [L]; EF55.4, p. 7 [L]**

*(année 1870) Monsieur Bérrou, Paris*

*Violon Stradivarius, 13 pouces 1 ligne, année 1727*

*Fond de deux pièces uni, belles éclisses, table beau sapin, cassure à l'âme, cassure au menton et une à l'f un peu plus à gauche, cassure sur la barre. Les filets du fond sont beaucoup plus minces que ceux de la table, jolie tête unie, vernis rouge brun.*

*Ex Colonel Levesque.*

(1870) Monsieur Béro, Paris

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1727

The back plate is made from two plain pieces. Beautiful ribs. The front plate is made from beautiful spruce with a split at the sound-post, a split at the chin, and one at the [?bass-side] *f*, a little more to the left; [there is also] a split on [?above] the bass-bar. The purflings of the back plate are much thinner than those of the front plate. Attractive head of plain wood; the varnish is red-brown.

*Ex Colonel Levesque.*

For Monsieur Béro see also **JF55.2, p. 3 [L]**.

According to the CzAr/Tarisio website M. Béro owned a Stradivari violin label-dated 1714 (ID 41386) and known as the *Thibaud* (after the French violinist Jacques Thibaud (1880-1953)) but there is no mention of M. Béro owning a Stradivari violin of 1727.

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**JF55.2, p. 8 [U]; EF55.4, p. 8 [U]**

*(année 1870) Monsieur de Cuvillon, Paris*

*Violon Stradivarius, 13 pouces 2 lignes, année 1715* [Gand's 15 numerals then altered to 27; dated 1727 in EF55.4]

*Fond de deux pièces presque uni ayant quelques veines peu apparentes sur les côtes, éclisses plus veinées, celle du menton ayant été enfoncée dans le milieu, ainsi que celle du C gauche près du tasseau, table de deux pièces, beau sapin, cassure à l'âme, tête unie, vernis rouge doré décoloré.*

*Vendu à Marsick en Juillet 1902 aoxzx par C & F*

*repris et revendu roxzx à Soudant en 1907*

*repris à Soudant, revendu à Fiorini en 1911.*

(1870) Monsieur de Cuvillon, Paris

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1715/1727

The back plate is made from two pieces, almost plain, having some barely-visible flames at the edges; the ribs are more noticeably flamed. The rib at the chin has been pushed inwards in the middle, as has the rib of the bass-side C next to the [corner] block. The front plate is made from two pieces; beautiful spruce, with a split at the sound-post. The head is plain. The varnish is golden red, [but] faded.

Sold to Marsick in July 1902, 25,000 [francs], by Caressa & Français

Re-acquired and re-sold, 35,000 [francs], to Soudant in 1907

Re-acquired from Soudant and re-sold to Fiorini in 1911.

Jean-Baptiste Philémon de Cuvillon (1809-1900) was a violinist.

Martin Pierre Marsick (1848-1924) was a Belgian violinist, composer, and teacher.

Giuseppe Fiorini (1861-1934) was a violin maker.

According to the CzAr/Tarisio website this violin (ID 55859) is known as the *Schneiderhan* through its ownership, from 1966, by the distinguished violinist Wolfgang Eduard Schneiderhan (1915-2002). The website indicates that the third and fourth numerals on the violin's label are unreadable.

The evidence which underpins the Caressa & Français specification of 1727 as the date of production is unknown. The **GBC&F Grand Livre** for 1873 itemises repairs made to a Stradivari violin belonging to M. Cuvillon (including a new fingerboard) but the label-date of the violin is not specified.

The **GBC&F Grand Livre** for 4 July 1902 confirms the sale to Marsick of *Un violon de A. Stradivarius année 1727, N° 1795, avec étui double [...], 25,000 francs*. On 18 June 1904 Marsick returned the violin to C&F and took, in exchange, a Stradivari violin of 1705, N° 1714.

Charles[?] Soudant bought a 1727 Stradivari violin from C&F on 7 December 1907; the price is specified as 35,000 francs; strangely, the stock number is now specified as N<sup>o</sup> 1796.

It was Giuseppe Fiorini who, in 1920, bought all the documents and materials which had been in the possession of Il Conte Ignazio Alessandro Cozio di Salabue and, in 1930, gifted everything to the town of Cremona.

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**JF55.2, p. 8 [L]; EF55.4, p. 8 [L]**

*(année 1870) M<sup>e</sup> le baron Deurbroucq, Paris*

*Violon Stradivarius, 13 pouces 2 lignes, année 1727*

*Fond de deux pièces bien ondé, table d'un sapin bien égal, cassure au-dessus de l'f gauche et une à l'âme, cassure à l'éclisse du menton, près du tasseau, belle tête. Vernis rouge doré.*

(1870) Monsieur le Baron Deurbroucq, Paris

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1727

The back plate is made from two pieces; nicely flamed. The front plate is made from spruce of consistent quality; there is a split above the bass *f*, and one at the sound-post. There is a split in the rib of the chin next to the [lower] block. Beautiful head. The varnish is golden red.

It is very likely that this description was written in January 1870; the **GBC&F *Grand Livre*** for 1870 shows a repair to *un violon Stradivarius, 6 francs*, on 28 January, the cost being charged to the account of *le baron Deurbroucq*.

This violin was subsequently owned by the Scottish collector Robert Crawford, who sold it to W. E. Hill & Sons in 1902; the violin was eventually taken to America. The CzAr/Tarisio website (ID 40245) states that the head is 'later' and that the scroll is 'later, of similar wood' (the source of these statements is not indicated). From the website's high-resolution photograph of the front plate it is noticeable that although the majority of the front-plate rings are of similar width there is nonetheless a group of approximately thirty rings, underneath the treble foot of the bridge, which are very narrow.

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**JF55.2, p. 9 [U]; EF55.4, p. 9 [U]**

*(année 1870) M<sup>e</sup> le marquis Doria, Paris*

*Violon Stradivarius, 13 pouces 1 ligne, année 1685 (Amatisé)*

*Fond d'une pièce à contre-sens, veines très-larges, ayant trois cassures en haut et trois en bas. Table de deux pièces sapin moyen, ayant des cassures partout. Vernis retouché. Tête ayant une petite joue et tous les trous rebouchés. Vernis jaune.*

*M<sup>e</sup> Hollier-Larousse*

*Vendu Wurlitzer, Cincinnati, 1918, rxzrz.*

(1870) Monsieur le Marquis Doria, Paris

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1685 (*Amatisé*)

The back plate is in one piece, cut against the grain; very wide flames, having three splits in the upper bout and three in the lower. The front plate is made from two pieces of medium spruce, having splits everywhere. The varnish [has been] re-touched. The head [peg-box] having a small cheek [patch], and all the peg-holes have been bushed. Yellow varnish.

Monsieur Hollier-Larousse

Sold to Wurlitzer, Cincinnati, 1918, 30,000 [francs].

Julien Hollier-Larousse (1842-1909) was the nephew of Pierre Larousse (editor of the *Grand Dictionnaire universel du XIXe siècle*).

The **GBC&F Grand Livre** for 1918 shows that on 6 March, Wurlitzer, of Cincinnati, bought 26 bows and 52 violins from C&F at a total cost of 480,000 francs. The Stradivari 1685 *Doria* violin, N<sup>o</sup> 2228, is listed in this collection, priced at 30,000 francs.

In addition to this 1685 violin (see CzAr/Tarisio ID 40470, and Henley, p. 24) the Marquis Giacomo Doria (1840-1913) owned four other violins: two by Maggini, one by Omobono Stradivari (dated 1736) which the Tarisio.com website associates with Jules Armingaud (for whom see **JF55.2, p. 3 [U]**), and one by Guarneri *del Gesù* (1734). The Marquis also owned a cello made by Jean-Baptiste Vuillaume (1863).

Ernest Doring (Doring, p. 51) itemises a 1685 *Marquis Doria* violin which was previously owned by ‘Marquis D’Aligri’, possibly identifiable as Étienne-Jean-François-Charles, 6<sup>th</sup> Marquis d’Aligre (1770-1847).

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**JF55.2, p. 9 [L]; EF55.4, p. 9 [L]**

(année 1870) M<sup>L</sup> Demanet (Seraing) Belgique

Violon Stradivarius, 13 pouces 1 ligne, année 1712, fausse étiquette<sup>(a)</sup>

Fond de deux pièces ondes remontant un peu de gauche à droite, cassure en biais dans le haut du côté gauche à l’endroit du tasseau,<sup>(b)</sup> trous de vers bouchés par des pièces et des petites chevilles. Belles éclisses. Table de deux pièces, sapin fin ayant beaucoup de cassures (entièrement doublée). Jolie tête usée dans le haut du côté droit par derrière. Vernis rouge brun doré.

1913 – appartient à M<sup>L</sup> Paul Donckier de Donceel avocat, Boulevard de la Sauvenière à Liège. Violon réparé ici en 1927; très usé et cassé, mais joli<sup>(c)</sup> modèle; de 1705 ou 07.

(1870) Monsieur Demanet (Seraing) Belgium

Antonio Stradivari violin, 13 *pouces*, 1 *ligne* [354.2mm], year 1712, false label<sup>(a)</sup>

The back plate is made from two pieces, the flames rising slightly from left to right. There is an oblique split in the upper bout, on the left, in the area of the block;<sup>(b)</sup> worm tracks have been plugged by patches and small dowels. Beautiful ribs. The front plate is made from two pieces; the spruce [?rings are] thin, having a lot of splits ([the front plate is] entirely doubled). Attractive head [but] worn on the upper-right side (when viewed from the rear). The varnish is golden red-brown.

1913 – owned by Monsieur Paul Donckier de Donceel, lawyer, Boulevard de la Sauvenière, Liège.

The violin repaired here in 1927; very worn and broken, but attractive<sup>(c)</sup> model; of 1705 or 1707.

<sup>(a)</sup> the words *fausse étiquette* do not appear in the EF55.4 notebook.

<sup>(b)</sup> the upper corner block of the C? – or the neck block?

<sup>(c)</sup> At this point the bottom corner of the JF55.2 ledger-page has been torn off; the concluding text is from EF55.4.

Some additional information about this violin appears at **JF55.2, p. 178 [L]; EF55.4, p. 178 [L]**:

1909 X<sup>bre</sup> 3

P. Donckier de Donceel, avocat, Liège, B<sup>d</sup> de la Sauvenière 101

Violon A. Stradivarius 1712

Ne connaissons pas; dit lui avoir été vendu par Hill 35,000<sup>f</sup>

ex-violon Demanet, voir page 9, le signalement.

1909 December 3

P. Donckier de Donceel, lawyer, Liège, Boulevard de la Sauvenière 101

Antonio Stradivari violin, 1712

This violin is unknown to us; it is said that it was sold to him by Hill for 35,000 francs ex Demanet violin; see p. 9 for the description.

**JF55.2, p. 10 [U]; EF55.4, p. 10 [U]**

*(année 1870) Madame Ernst, Paris*

*Violon Stradivarius, 13 pouces 1 ligne ½, année 1709*

*Fond d'une pièce, très beau, ondes larges, descendant à gauche, éclisses très-belles, table de deux pièces, ayant 2 cassures à l'âme, quatre petites au menton, deux petites dans le bas du côté droit, et une à chaque f, partant du trou du bas et alland au bord, belle tête un peu lourde, vernis rouge.*

*Ex Ernst*

*(Norman Neruda, Lady Hallé)*

*Ex Ernst, acheté par le D<sup>r</sup> Emerich à Munich en 1912, 60,000 M.*

*(1870) Madame Ernst, Paris*

*Antonio Stradivari violin, 13 pouces 1½ lignes [355.3mm], year 1709*

The back plate is in one piece; very beautiful, with wide flames descending to the left. The ribs are very beautiful. The front plate is made from two pieces, having two splits at the sound-post, four small [splits] at the chin, two small [splits] in the lower bout on the treble side, and one at each f, from the lower 'eye' to the edge. Beautiful head, a little heavy. Red varnish.

*Ex Ernst*

*(Norman Neruda, Lady Hallé)*

*Ex Ernst, bought by Dr Emerich, from Munich, in 1912, 60,000 Marks.*

This violin is known as the *Ernst/Lady Hallé* (CzAr/Tarisio ID 40287).

George Haddock (Haddock, pp. 141-142) writes:

Approaching one hundred years ago, [circa 1810?] two very fine specimens of Stradiarius workmanship came into the possession of Mr. A. Fountaine, of Narford Hall, in Sussex [Norfolk]. [...] Mr. Fountaine, a great enthusiast, was in the habit of inviting musical house-parties from London for the week-ends. Among those who were most frequently invited was [Heinrich Wilhelm] Ernst [...]. One memorable Sunday, Ernst played so exquisitely on the "Strad." lent him by his host, that Mr. Fountaine said he must use it regularly as his solo instrument, and straightway made the artist a gift of it. This was the violin shewn me by Ernst in 1852, and which he used till the day of his death.

At the death of H W Ernst (1865) his Stradivari violin passed to his wife who subsequently sold it to the Glasgow dealer David Laurie. Haddock continues:

After passing through several hands, it was the one selected, twenty years later, by Madame Norman-Neruda, who was requiring such an instrument for her own concert performances.

The Moravian violinist, Wilhelmine (Wilma) M F Neruda (1838-1911) married Ludwig Norman in 1864; after Ludwig's death she married Charles Hallé. When Charles Hallé was knighted she became Lady Hallé.

David Laurie's narrative for this violin can be found in the chapter *Fame brought by a Strad* in his *Reminiscences* (pp. 135-142). The financial details of the sale, in 1875, of the 1709 Stradivari violin to Lady Hallé are presented at the end of Laurie's volume.

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**JF55.2, p. 10 [L]; EF55.4, p. 10 [L]**

*(année 1870) Monsieur Estienne, Paris*

*Violon Stradivarius, 13 pouces 3 lignes, année 1698 (modèle allongé)*

*Fond d'une pièce assez beau, veines moyennes. Table de deux pièces, sapin serré, ayant deux cassures au menton, coin du haut côté gauche cassé et cassure dans le haut, deux cassures à l'endroit de la barre. Jolie tête. Vernis rouge brun, retouché dans beaucoup d'endroits.*



[JF55.2 only] { 1939 Colonel Loche, 59 Avenue de la Baurdoimais Turalides 55.77  
 Renseigt. Maurice Godeau  
 acheté par Marius Casadessus et M D.

(1870) Monsieur Estienne, Paris

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1698 (elongated model)

The back plate is in one piece; fairly beautiful, medium [-width] flames. The front plate is made from two pieces; the spruce [rings are] tight/narrow, having two splits at the chin. The upper corner of the bass-side C has been broken, and there is a split in the upper [bass-side?] bout; there are two splits in the area of the bass-bar. Attractive head. The varnish is red-brown, re-touched in many areas.

1939 Colonel Loche, 59 Avenue de la Baurdoimais Turalides 55.77

Information: Maurice Godeau

Bought by Marius Casadessus [Casadesus] and M D [Maucotel & Deschamp].

The violin workshop of Maucotel & Deschamp was established after the death, in 1913, of Maucotel's previous partner, Hippolyte Silvestre.

The names of M. Estienne and Colonel Loche are unknown to the CzAr/Tarisio website, to Ernest Doring, and to the Hills. For Marius Casadesus (1892-1981), violinist and composer, see also **JF55.2, p. 93 [U]** and **143 [U]**.

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**JF55.2, p. 11 [U]; EF55.4, p. 11 [U]**

(année 1870) M<sup>r</sup> de Farge, à Paris

*Violon Stradivarius, 13 pouces 1 ligne faible, année 1716*

*Fond de deux pièces très-beau, veines descendant, ayant près du joint au niveau du bas des C deux petites lettres VC faites avec une pointe, belles éclisses, belle table de deux pièces doublée au milieu, cassure au menton, près du cordier, belle tête, vernis rouge doré.*

(1870) Monsieur de Farge, from Paris

Antonio Stradivari violin, 13 *pouces 1 ligne*, barely [354.2mm], year 1716

The back plate is made from two pieces; very beautiful; the flames descending [from the centre-joint]. Next to the [centre-] joint, and level with the bottom of the Cs, there are two small letters – VC – made with a pointed tool. Beautiful ribs. Beautiful front plate made from two pieces; doubled in the middle; there is a split at the chin next to the tail-piece. Beautiful head. The varnish is golden red.

This violin, with its unique VC lettering inscribed on the back plate, is seemingly unknown within current listings of 1716 Antonio Stradivari violins. No further information for M. de Farge has been located.

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**JF55.2, p. 11 [L]; EF55.4, p. 11 [L]**

(année 1870) Monsieur Ferrand, Paris

*Violon Stradivarius, 13 pouces 2 lignes, année 1701*

*Fond ~~de deux~~ une pièces, d'une pièce, voûte pleine, bois peu veiné, belles éclisses, table ayant plusieurs cassures, dont une à l'âme, belle tête. Vernis jaune brun doré et retouché au fond. Vendu à Hill en 1897, eoxz.*

(1870) Monsieur Ferrand, Paris

Antonio Stradivari violin, 13 *pouces, 2 lignes* [356.4mm], year 1701

The back plate is made ~~from two~~ one piece, of one piece; fulsome arching; the wood is faintly flamed. Beautiful ribs. The front plate having several splits, of which one is at the sound-post. Beautiful head. The varnish is golden yellow-brown, re-touched on the back plate.  
Sold to Hill in 1897, 8,500 [francs].

The **GBC&F *Grand Livre*** for 1897 does not show any sale of a Stradivari violin to the Hills (of London); it is assumed, therefore, that M. Ferrand sold the violin privately.

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**JF55.2, p. 12 [U]; EF55.4, p. 12 [U]**

(*année 1870*) *M<sup>e</sup> de Forneret, Paris*

*Violon Stradivarius, 13 pouces 2 lignes ½, année 1734*

*Fond de 2 pièces, veines droites douces, éclisses même bois, table de deux pièces, beau sapin, petite cassure au menton, près du cordier, petite à l'âme, belle tête dépouillée derrière. Vernis rouge brun, le fond retouché par Thibout.*

**188** *M<sup>e</sup> du Seuil*

1894 Nadaud *hoxzx*

1903 Bonjour *oxzxz* (*vendu par Silvestre*)

*repris, cédé Hamma rxzxz par nous; vendu à Burmester rxzxz Marks en 1909.*

(1870) Monsieur de Forneret, Paris

Antonio Stradivari violin, 13 *pouces*, 2½ *lignes* [357.6mm], year 1734

The back plate is made from two pieces; the flames are straight and mild. The ribs are made from the same wood. The front plate is made from two pieces; beautiful spruce, with a small split at the chin next to the tail-piece; [another] small [split] at the sound-post. Beautiful head, very worn at the rear. The varnish is red-brown; the back-plate [varnish] re-touched by Thibout.

188 Monsieur du Seuil

1894 Nadaud, 15,000 [francs]

1903 Bonjour, 50,000 [francs] (sold by Silvestre)

Re-acquired, passed on by us to Hamma, 30,000 [francs]; sold to Burmester, 30,000 Marks, in 1909.

Jacques Pierre Thibout (1779-1856) was a violin maker and dealer.

Edouard Nadaud (1862-1928) was a violinist.

Willy Burmester (1869-1933) was a violinist.

The **GBC&F *Grand Livre*** for 1894 does not show any sale to Edouard Nadaud of a Stradivari violin costing 15,000 francs; it is assumed therefore that the transaction was private. However, the ***Grand Livre*** does show that on 10 March 1894 some small repairs and adjustments were made *au Stradivarius* belonging to M. Nadaud.

The **GBC&F *Grand Livre*** for 1909 shows that on 27 March a *violon de A. Stradivarius 1737* [not 1734] N<sup>e</sup> 2007 (*ex Nadaud, Bonjour*) was sold to Hamma for 30,000 francs.

This violin is identified on the CzAr/Tarisio website as the *Nadaud/Kuhlenkampff* (ID 40725). Ernest Doring (Doring, p. 329) draws attention to the 'unequal length of the center bouts', a feature which is confirmed by the photographs provided on the CzAr/Tarisio website but is not mentioned in the descriptive text.

Abel Bonjour died in 1886; the 'Bonjour' identified in 1903 would seem to have been his nephew, Samuel.

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**JF55.2, p. 12 [L]; EF55.4, p. 12 [L]**

(*année 1870*) *Monsieur Guidou, Paris*

*Violon Stradivarius, 13 pouces 1 ligne ½, année 1706* [Gand's 0 copied into JF55.2 but subsequently altered, with pencil, to 1; dated 1716 in EF55.4]

*Fond de deux pièces, beau bois, ondes larges ayant une petite pièce au milieu du fond au joint,<sup>(a)</sup> belles éclisses, table sapin serré, cassure à l'âme et sur la barre, tête dont le chevillier a été remis, il ne reste que la coquille, que la volute. Beau vernis, rouge doré.*

*Ex Maréchal Berthier*

*Vendu Hamma Mai 1908 roxzx par nous, par C.F.*

*repris Hamma pour roxzx*

*vendu à Vecsey par C.F. pour mxzxz avril 09*

[JF55.2 only] *acheté par Dott ING Paolo Peterlongo, Via Vittorio, Veneto 20, MILANO (Italie) à la soeur de von Vecsey en 1957.*

(1870) Monsieur Guidou, Paris

Antonio Stradivari violin, 13 *pouces*, 1½ *lignes* [355.3mm], year 1706/1716

The back plate is made from two pieces; beautiful wood, wide flames, having a small patch in the middle of the back plate at the centre-joint.<sup>(a)</sup> Beautiful ribs. The front-plate spruce [?rings are] tight/narrow, with a split at the sound-post and on the bass-bar. The peg-box has been replaced; only the [original] scroll remains, only the [original] volute remains. Beautiful varnish, golden red.

*ex Maréchal Berthier*

Sold to Hamma, May 1908, 35,000 [francs], by us, by Caressa & Français

Re-acquired from Hamma for 35,000 [francs]

Sold to Vecsey by Caressa & Français for 40,000 [francs], April 1909

Bought by Dr ING Paolo Peterlongo, Via Vittorio, Veneto 20, MILAN (Italy), from the sister of von Vecsey, in 1957.

<sup>(a)</sup> Gand provides a drawing of the triangular piece of wood which had been inserted into the back plate, centred on the joint; the drawing is replicated in JF55.2 and EF55.4.

Maréchal Louis Alexandre Berthier (1753-1815) was a Marshal and Vice-Constable of France.

Franz von Vecsey (1893-1935) was a Hungarian violinist and composer.

The **GBC&F Grand Livre** for 11 May 1908 shows the sale to Hamma (of Stuttgart) of *Un violon de A. Stradivarius, année 1716, 35,000 francs*; the stock number is not specified. The violin was returned to C&F on 14 April 1909 and the charge to Hamma's account of 35,000 francs was cancelled. The same ledger shows, also on 14 April 1909, the sale of a 1716 Stradivari violin, *N<sup>o</sup> 1947*, to *Louis von Vecsey*; the price was 40,000 francs (including a Lupot bow and a two-violin case).

This violin is ID 41409 on the CzAr/Tarisio website (*Berthier/Franz von Vecsey*). The associated photographs do not reveal the triangular insert in the back plate, but high-resolution photographs (Thöne, Vol. III, pp. 182 and 185) do show the insert. The six Thöne photographs of the pegbox and scroll do not clearly reveal the breakage and re-build as described in Français's text.

The Tarisio website information states that the violin has an 'original label ... 1716'.

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**JF55.2, p. 13 [U]; EF55.4, p. 13 [U]**

*(année 1870) Monsieur Gras, Paris*

*Violon Stradivarius, 13 pouce 3 lignes, année 1715*

*Fond d'une pièce, veines droites très-belles, pièce au coin du C gauche d'un pouce de long sur 1 ligne ½ de large,<sup>(a)</sup> très-belles éclisses, ondes plus larges, table de deux pièces beau sapin, cassure au bas de l'f droite jusqu'en bas, pièce à l'âme, très-belle tête, vernis rouge tirant sur le brun.*

*1878 M<sup>e</sup> Garcin*

18 *M<sup>e</sup> Labitte 18,000<sup>f</sup>*

18 *M<sup>e</sup> Laurie.*

(1870) Monsieur Gras, Paris

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1715

The back plate is in one piece; straight flames, very beautiful. There is a patch at the [upper] corner of the left-side C, 1 *pouce* in length [27mm] by 1½ *lignes* [3.4mm] in width.<sup>(a)</sup> Very beautiful ribs with wider flames [than on the back plate]. The front plate is made from two pieces of beautiful spruce; a split from the bottom of the treble-side *f* to the bottom [of the plate]; there is a patch at the sound-post. Very beautiful head. The varnish is red, shading towards brown.

1878 Monsieur Garcin

18 Monsieur Labitte, 18,000 francs

18 Monsieur Laurie.

<sup>(a)</sup> Gand adds a small drawing of the upper corner of the bass-side C to show the repair; this drawing is replicated in JF55.2 and in EF55.4.

Jules Auguste Garcin (1830-1896) was a violinist.

Louis Labitte (unknown dates) was, it seems, a collector of musical manuscripts.

According to the CzAr/Tarisio website this violin (ID 40603) is the *Cremonese/ex Harold Joachim*; the back length is specified as 357mm. Photographs of the back plate reveal a patch above the upper corner of the left-side C. In 1889 the violin was presented to Joseph Joachim; in 1961 the violin was bought by the city of Cremona; today the violin is exhibited at Cremona's Museo del Violino.

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#### **JF55.2, p. 13 [L]; EF55.4, p. 13 [L]**

(*année 1870*) *M<sup>e</sup> Garcin, Paris*

*Violon Stradivarius, 13 pouces 3 lignes, année 1719* [Gand's 19 numerals copied into JF55.2 but subsequently altered to 33; dated 1733 in EF55.4]

*Fond de 2 pièces peu veiné, table ayant pas mal de cassures, trous de vers, bords et coins assez gros, voûtes prononcées. Vernis rouge brun, ayant été retouché.*

*Vendu à M<sup>e</sup> Carl Schaub à Francfort en Janvier 1903, aixoz, par C & F.*

(1870) Monsieur Garcin, Paris

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1719/1733

The back plate is made from two pieces, slightly flamed. The front plate having quite a lot of splits; worm tracks; the edges and the corners are fairly large; the plate archings are fulsome. The varnish is red-brown, having been re-touched.

Sold to Monsieur Carl Schaub, from Frankfurt, in January 1903, 27,500 [francs], by Caressa & Français.

The **GBC&F Grand Livre** for 3 February 1903 shows the sale to *Schaub* of a Stradivari violin, *ex Garcin*, for 26,500 francs; the violin's label-date is not specified, nor a stock number. Carl Schaub handed back a Guadagnini violin in part payment (valued at 9,000 francs).

The CzAr/Tarisio website identifies two Stradivari violins which belonged to Jules Auguste Garcin (one-time violin pupil of Delphin Alard at the Paris Conservatoire). The first violin – ID 40603, the *Cremonese/ex Harold Joachim* – has a one-piece back plate and is dated 1715 (see previous entry). The second violin – ID 41560 – has a two-piece back plate and is associated with Carl Schaub in 1903 but the label-date is specified as '1731', a date which is also specified by Ernest Doring (Doring, p. 305).

It is unclear why there should be three different dates – 1719, 1731, and 1733 – associated with this violin.

**JF55.2, p. 14 [U]; EF55.4, p. 14 [U]**

(année 1870) M<sup>e</sup> Glandaz, Paris

Violon Stradivarius (*La Pucelle*), 13 pouces 1 ligne ½, année 1709

Fond de deux pièces superbe, très-belles éclisses, table de deux pièces, beau sapin, belle tête.

Vernis rouge doré splendide.

1878 M<sup>e</sup> Glandaz fils, 22,210<sup>f</sup> 50<sup>cs</sup>

(Ex Herman – Ex Leroy (de Chabrol))

Acheté par Silvestre, Hill, & nous en 9<sup>bre</sup> 1903 pour roxzx

vendu par Hill à Londres en 1904 pour nxzxx.

(1870) Monsieur Glandaz, Paris

Antonio Stradivari violin (*La Pucelle*), 13 pouces 1½ lignes [355.3mm], year 1709

The back plate is made from two superb pieces. Very beautiful ribs. The front plate is made from two pieces; beautiful spruce. Beautiful head. The varnish is golden-red, splendid.

1878 M. Glandaz, son, 22,210 francs 50 centimes

(Ex Herman – Ex Leroy (de Chabrol))

Bought by Silvestre, Hill, and us [Caressa & Français] in November 1903 for 35,000 [francs].

Sold by Hill, of London, in 1904 for 60,000 [francs].

No further information for M. Herman has been located other than he appears to have also been the owner of a 1730 Stradivari violin (see **JF55.2, p. 15 [U]**).

It is assumed that the profit from the 1904 sale was divided between Silvestre, Hill, and Caressa & Français.

According to the descriptive text which was written by Jean-Baptiste Vuillaume and published in the catalogues for the 1872 Special Exhibition of Ancient Musical Instruments at the South Kensington Museum (1872 catalogue p. 17, 1873 catalogue p. 9) the *La Pucelle* violin was brought to Paris in 1840:

90. VIOLIN By A. Stradiuarius, 1709; named “*La Pucelle*.”

“Il a été surnommé ‘*La Pucelle*’ à cause de sa parfait conservation. Cet instrument a été apporté à Paris en 1840; il était dans le commerce, et il a passé dans les mains de M. Leray Banquier,<sup>(a)</sup> et à sa mort il a été adjugé à M. Glandaz, son propriétaire actuel. Vernis splendide; conservation parfait.” The property of M. Glandaz. Lent by M. Vuillaume, Paris.

It has been nicknamed ‘The Maiden’ [or ‘The Virgin’] because of its perfect conservation. This instrument was brought to Paris in 1840, put up for sale, and passed into the hands of Monsieur Leray Banquier,<sup>(a)</sup> and, at his death, it was adjudicated to M. Glandaz, the current owner. Splendid varnish, perfect conservation.

<sup>(a)</sup> The catalogue’s translated text has become muddled: *banquier* = banker.

The Hills (Hill (1902), p. 272) state:

1851: “*La Pucelle*” violin, dated 1710 [*sic*], was bought from Vuillaume by M. Leroy de Chabrol, a Parisian banker, for 6,000 francs = £240. A few years later it passed into the possession of M. Glandaz, after whose death it was sold at the Hôtel Drouot in 1878 for 22,100 francs = £884.

The merchant bank of Leroy de Chabrol et Cie was declared bankrupt in 1857. The 1878 auction at the Hôtel Drouot was reported in the pages of the weekly Parisian newspaper *le Ménestrel* and in the London *Pall Mall Gazette*:

*le Ménestrel* 17 February 1878: ‘Sold this week, at the Hôtel Drouot, a superb Stradivarius, starting at 10,000 francs; the bids climbed to 22,000 francs’ [at which point the violin passed to M. Glandaz’s son]

*Pall Mall Gazette* 16 February 1878: ‘A Stradivarius, signed and dated 1709, was sold at the Hôtel Drouot on Thursday. It was put up at 10,000 f. and was adjudicated for the large sum of 22,100 f. [...]’

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**JF55.2, p. 14 [L]; EF55.4, p. 14 [L]**

*(année 1870) M<sup>e</sup> le Vicomte de Gabriac, Paris*

*Violon Stradivarius, 13 pouces [blank space] année [blank space]*

*Fond d'une pièce bien veiné, jolies éclissés, ayant quelques cassures, table cassée à plusieurs endroits. Jolie tête. Vernis jaune brun usé généralement.*

*Ex George Hainl.*

(1870) Monsieur le Vicomte de Gabriac, Paris

Antonio Stradivari violin, 13 *pouces* [...] year [...]

The back plate is in one piece; nicely flamed. Attractive ribs, having some splits. The front plate has been broken in several places. Attractive head. The varnish is yellow-brown, worn everywhere.

*Ex George Hainl.*

François George-Hainl (1807-1873) was a cellist and conductor. Although the **GBC&F** ledgers reveal the name of George Hainl there is no mention of him owning a Stradivari violin

The Vicomte de Gabriac was Jean Alexis de Cadoine de Gabriac (1811-1890), a French diplomat. The **GBC&F** ledgers show that the Vicomte bought a Stradivari violin on 30 January 1862 for 3,000 francs. No label-date is provided but the stock number is specified as *N<sup>o</sup> 908*.

The name 'Vicomte de Gabriac' is not to be confused with 'Conte de Cabriac' for whom see **JF55.2, p. 92 [L]**.

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**JF55.2, p. 15 [U]; EF55.4, p. 15 [U]**

*(année 1870) M<sup>e</sup> Herman, Paris*

*Violon Stradivarius, 13 pouces 3 lignes, année 1730*

*Fond d'une pièce, complètement uni, éclisses ondes très-douces, table de deux pièces, très-beau sapin, le bord du menton légèrement doublé, très-jolie tête, vernis rouge doré. Parfaitement conservé.*

*Ex Baron de Trémont*

*1879 M<sup>e</sup> C. G. Meïer, à Londres, 12,000<sup>f</sup>.*

(1870) Monsieur Herman, Paris

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1730

The back plate is in one piece; completely plain. The flames of the ribs are very mild. The front plate is made from two pieces; very beautiful spruce; the edge at the chin has been lightly doubled. Very attractive head. The varnish is golden red. Perfect conservation.

*Ex Baron de Trémont*

1879 Monsieur C G Meïer, from London, 12,000 francs.

For M. Herman see also **JF55.2, p. 14 [U]**.

The **GBC&F Grand Livre** for 17 September 1879 shows that C G Meïer bought a Stradivari violin, *N<sup>o</sup> 1214*, for 12,000 francs; the label-date of the violin is not specified. The bill was settled on 2 October 1879.

The CzAr/Tarisio website does not associate the names of Herman, Baron de Trémont (1779-1852), or C G Meïer with a Stradivari violin of 1730. Instead, the website associates these three names with a violin, soubriquet *Ames/Totenberg*, with an 'original label' of 1734 (ID 40545). The website photograph of the one-piece back plate of this 1734 violin clearly shows swerving grain-lines which sweep up the entire length of the plate; these lines are particularly noticeable on the right of the lower bout. It is curious (if the 1730 violin described in 1870 is actually the 1734 *Ames/Totenberg* violin) that there is no mention of this distinctive physical condition in the



descriptive text. The brochure produced for the *Stradivarius Memorial Concert* (at Carnegie Hall in New York, 20 December 1937) contains the following text (p. 26) describing the *Ames* violin of 1734:

The middle of the Nineteenth Century finds this superb masterpiece of Stradivari's late period in the possession of Baron de Tremont of Paris, an amateur violinist. In 1870 it passed to a professional player of the name of Hermann in Paris, and it was purchased by Gand & Bernadel in 1879, who sold it to the well known amateur Mr. C. G. Meier of London. Mr. Meier sold it to the late George Hart, who in 1886 sold it to the banker, Mr. George Ames, a member of the well known Bristol family.

The 1734 *Ames* violin was stolen in 1980 but recovered in 2015. A web-article published by *The Strad*, in August 2015, included an interview with the New York violin dealer who confirmed the re-discovered violin's identity. In the article Philip Injeian draws attention to 'a prominent dark ring on the right lower side of the back'. This ring is confirmed by the back-plate photograph included in the *Memorial* concert brochure (p. 26); the ring is not visible in the photograph provided on the CzAr/Tarisio website for the *Ames/Totenberg* violin, nor is it mentioned in the descriptive text of 1870.

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**JF55.2, p. 15 [L]; EF55.4, p. 15 [L]**

*(année 1870) M<sup>r</sup> Hébert, Paris*

*Violon Stradivarius, 13 pouces 1 ligne, dernière époque, année marquée 1723*

*Bords massifs, ressemblant à Omobonus, fond d'une pièce à contresens, ayant été cassé et doublé, table ayant aussi des cassures. Eclisses bien conservées. Belle tête, vernis rouge brun.*

*3,500<sup>f</sup> en 1867*

*Légué au Conservatoire.*

(1870) Monsieur Hébert, Paris

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm]; from the last period; the year is marked as 1723.

Massive edges, resembling [those which are found in violins made by] Omobono [Stradivari]. The back plate is in one piece, cut against the grain, having been broken and [?as a result] doubled [reinforced]. The front plate also having splits. The ribs are well conserved. Beautiful head. The varnish is red-brown.

3,500 francs in 1867

~~Bequeathed to the Conservatoire.~~

The French painter and academic Antoine Auguste Ernest Hébert (1817-1908) is identified on CzAr/Tarisio as having owned a Stradivari violin (ID 40249) with a label date of '172?' – the last numeral is apparently unreadable but a '9' is proposed; this violin's soubriquets are *Romanoff/Maurin/Rubinoff*.

The violin appears in Thöne (Vol. IV, pp. 210-217): 'c.1729, *Maurin/Rubinoff*'; the photographs confirm the reference to 'massive edges' (which are particularly noticeable on the back plate). The accompanying historical narrative suggests that M. Hébert obtained the violin following the death of the violinist Jean-Pierre Maurin (1822-1894) but the date of the descriptive text (above) – 1870 – sits against such a suggestion.

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**JF55.2, p. 16 [U]; EF55.4, p. 16 [U]**

*(année 1870) M<sup>r</sup> de Kermoyan*

*Violon Joseph Guarnerius, 13 pouces, année 1744*



*Fond de deux pièces très-belles, ondes larges descendant, très-belles éclisses. Table de deux pièces, beau sapin, cassure à l'âme, bord au menton. Bord au fond du côté droit en bas. Belle tête ayant des joues à la place des chevilles du La et du Ré. Vernis jaune brun tirant sur le rouge. Vendu par Hill à Arbos en 1910 oxzxx.*

(1870) Monsieur de Kermoysan

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [351.9mm], year 1744

The back plate is made from two pieces; very beautiful, with wide flames, descending [from the centre-joint]. Very beautiful ribs. The front plate is made from two pieces; beautiful spruce, with a split at the sound-post, [another split] at the edge of the chin, [and another] at the bottom edge of the right-hand lower bout. Beautiful head, having cheek patches at the A-string and D-string pegs. The varnish is yellow-brown, shading towards red.

Sold by Hill to Arbos in 1910, 50,000 [francs].

Fernández-Enrique Arbós (1863-1939) was a Spanish violinist, composer, and conductor.

The CzAr/Tarisio website identifies three violins in association with F-E Arbos: two Stradivari violins (label-dated 1722 and 1729) and the *Lutti/Senn* Guarneri (ID 40430); the latter violin is found at **JF55.2, p. 180 [U]** where it is dated 1740.

The **GBC&F Grand Livre** for 1861 includes an entry for *M<sup>e</sup> le Vicomte de Kermoysan*. On 23 August Gand *visité le violon Guarnerius, redressé la touche, changé une cheville, changé la queue* [tailpiece], *verifié l'âme, fait un chevalet, et remonté*. The label-date of the Guarneri violin is not identified.

No further information for M. Kermoysan's 1744 Guarneri violin has been located.

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**JF55.2, p. 16 [L]; EF55.4, p. 16 [L]**

*(année 1870) Monsieur Leroy, Sedan*

*Violon Stradivarius, 13 pouces 3 lignes, année 1721*

*Fond de deux pièces veines peu apparentes, dans le haut du côté gauche une veine ayant l'apparence d'un joint, table ayant pas mal de cassures dont une à l'âme, tête assez usée. Vernis rouge décolorée.*

(1870) Monsieur Leroy, Sedan

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1721

The back plate is made from two pieces, the flames only slightly visible. In the upper bout [of the back plate], on the left, there is a vein-line having the appearance of a joint. The front plate having quite a lot of splits, of which one is at the sound-post. The head is fairly worn. The varnish is red [but] faded.

The **GBC&F Grand Livre** for 1866-1876 lists a *M<sup>e</sup> Le Roy à Sedan* (Ardennes region, north-eastern France). The transactions dating from between December 1866 and May 1873 do not include any mention of a 1721 Stradivari violin but do identify Le Roy's ownership of a violin by Gaillard and a violin by S' Seraphin.

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**JF55.2, p. 17 [U]; EF55.4, p. 17 [U]**

*(année 1870) M<sup>e</sup> Lenepveu, Paris*

*Violon Stradivarius, 13 pouces 3 lignes fortes, année 1721*

*Fond de deux pièces, veines droites un peu serrées, talon neuf, éclisses veines plus larges, table de deux pièces, sapin inégal un peu serré, cassures au menton et à l'âme, jolie tête, bois brun. Vernis rouge doré.*

*Ex Artot*

**Ex Falcon**

1897 Germain, Août, heiox, Août 97 (p<sup>r</sup> Rinuccini)

1897 Rinuccini, payé par M<sup>r</sup> Voisin.

(1870) Monsieur Lenepveu, Paris

Antonio Stradivari violin, 13 *pouces 3 lignes* full [358.7mm], year 1721

The back plate is made from two pieces; the straight flames are slightly tight/narrow. Modified neck-foot. The ribs have flames which are wider [than on the back plate]. The front plate is made from two pieces; the spruce [rings are] uneven, slightly tight/narrow. There are splits at the chin and at the sound-post. Attractive head; brown wood. The varnish is golden red.

Ex Artot

Ex Falcon

1897 Germain, August, 18,750 [francs], August [18]97 (for Rinuccini)

1897 Rinuccini, paid for by Monsieur Voisin.

For a detailed historical examination of this violin's history and identity see the present author's article *Alexandre Artôt and his Stradivari violins* (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 17 [L]; EF55.4, p. 17 [L]**

(année 1870) M<sup>r</sup> Leudet, à Paris

Violon Stradivarius, 13 *pouces 1 ligne*, année 1692 ou 99

Fond de deux pièces presque uni, éclisses ondes serrées, cassures aux deux du bas. Table de 2 pièces faite par Lupot. Jolie tête. Vernis rouge doré.

Acheté par Maucotel et Deschamp en 192. pour 22,500<sup>f</sup> – Hotel des Ventes (Vente Mazeran par Léon Bernardel).

(1870) Monsieur Leudet, from Paris

Antonio Stradivari violin, 13 *pouces*, 1 *ligne* [354.2mm], year 1692 or 99

The back plate is made from two pieces; almost plain. The flames of the ribs are tight/narrow; there are splits in the two ribs of the lower bout. The front plate, in two pieces, was made by Lupot. Attractive head. The varnish is golden red.

Bought by Maucotel & Deschamp in 192. for 22,500 francs – [the Hôtel Drouot] auction house (the Mazeran auction, by Léon Bernardel).

Louis Ferdinand Leudet (1814-1879) was a violinist.

Nicolas Lupot (1758-1824) was a violin-maker.

The CzAr/Tarisio website identifies a violin (ID 44445) as *Leudet/Brandi/Amatise*, with an 'original label but the date was written over at a later date.' One of the website photographs shows the violin to have a one-piece back plate.

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**JF55.2, p. 18 [U]; EF55.4, p. 18 [U]**

(année 1870) Monsieur Lamoureux, Paris

Violon Stradivarius, 13 *pouces 1 ligne ½*, année 1735

Fond de deux pièces presque uni, éclisse plus veinées, très-belle table et très-belle tête. Les filets sont un peu écartés dans certains endroits. Les bords sont lourds, les f également sauf la tête le violon ressemble a un Guadagnini – vernis chocolat, assez terreux – sec de pâte. Instrument complètement intact. Vernis rouge doré,<sup>(a)</sup> très-beau. Complètement intact.

*Ex Marquis de Louvencourt*1910 *entre les mains de Chevillard*1922 *Maucotel et Deschamp* 88,000<sup>f</sup> + 17<sup>f</sup>.50% = 103,400<sup>f</sup>.00Vendu Hamma – vendu Steiner-Schweizer – Zurich (1924)Vendu à E. Lachmann de Berlin.

(1870) Monsieur Lamoureux, Paris

Antonio Stradivari violin, 13 *pouces*, 1½ *lignes* [355.3mm], year 1735

The back plate is made from two pieces; almost plain. The ribs are more flamed. Very beautiful front plate and very beautiful head. There are slight gaps in the purfling in some areas. The edges are heavy, similarly the fs, but not the head. The violin looks like a Guadagnini; chocolate varnish, rather muddy, like dry paste. The instrument is completely intact. The varnish is golden red (golden red-brown), <sup>(a)</sup> very beautiful. Completely intact.

*Ex Marquis de Louvencourt*

1910 in the hands of Chevillard

1922 *Maucotel & Deschamp*, 88,000 francs + 17<sup>f</sup>.50% = 103,400.00 francsSold [to?] Hamma – sold [to?] Steiner-Schweizer – Zurich (1924)Sold to E. Lachmann of Berlin.<sup>(a)</sup> in JF55.2 the word *brun* was subsequently inserted between *rouge* and *doré*

Charles Lamoureux (1834-1899) was a French conductor, concert promoter, and violinist.

The Marquis de Louvencourt may be Louis Joseph Ghislain Maximilien Adolphe de Louvencourt (1799-1863).

The CzAr/Tarasio website identifies this violin (ID 40546) as *Lamoureux/Zimbalist*, and the photographs reveal an entirely plain two-piece back plate. In the Hills' 1902 *Stradivari* monograph (p. 89) the 1735 *Lamoureux* violin is listed as one of twelve 'most representative specimens known to us of these last years.' The name 'Chevillard', and the date of 1910, may refer to a grandson(?) of the cellist Pierre Alexandre François Chevillard (1811-1877); see also **JF55.2, p. 175 [U]**.

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**JF55.2, p. 18 [L]; EF55.4, p. 18 [L]**

[Monsieur Lamoureux]

(année 1870) *Violon Stradivarius, 13 pouces 2 lignes, année 1722*

*Fond de deux pièces, veines un peu serrées remontant un peu, belles éclisses, table de deux pièces ayant une petite cassure à l'âme, une petite au menton près du cordier, marque d'usure faite par l'archet,* <sup>(a)</sup> *tête beau modèle. Vernis rouge doré clair.*

187 *M<sup>r</sup> Accursi, 5,000*1874 *M<sup>r</sup> Laurie, 5,500*1886 *Joachim.*

[Monsieur Lamoureux]

(1870) Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1722

The back plate is made from two pieces; the flames are slightly tight/narrow, rising slightly [from the centre-joint]. Beautiful ribs. The front plate is made from two pieces having a small split at the sound-post, [another] small split at the chin next to the tail-piece. There are wear-marks made by the bow. <sup>(a)</sup> The head is a beautiful example. The varnish is light golden red.

187 Monsieur Accursi, 5,000 [francs]

1874 Monsieur Laurie, 5,500 [francs]

1886 Joachim.

(a) This is a reference to damage done to the front-plate treble-side C where the frog of the bow has occasionally clipped the edge of the plate. Clear photographic evidence for this damage can be found in Thöne (Vol. IV, p.16).

For a detailed and comprehensive research-based investigation into the true identity of this violin see the present author's article *Joseph Joachim, David Laurie, and Mischa Elman: revising the provenance* (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 19 [U]; EF55.4, p. 19 [U]**

*(année 1872) M<sup>e</sup> Lamoureux, Paris (suite)*

*Violon Stradivarius, 13 pouces 2 lignes ½, année 1717*

*Très beau fond un peu à contresens, très belles éclisses, table très-beau sapin ayant une cassure très-peu visible sur la barre, tête moderne. Vernis rouge doré magnifique.*

*Ex Soyer de Rouen*

*1877 M<sup>e</sup> Laurie (avec une tête de Stradivarius) 8,000*

*1878 M<sup>e</sup> Van de Weghe, Lille, 13,500*

*1890 M<sup>e</sup> J. G. Orchar, Dundee (Ecosse) 25,000.*

*(1872) Monsieur Lamoureux, Paris (continuing)*

*Antonio Stradivari violin, 13 pouces, 2½ lignes [357.6mm], year 1717*

Very beautiful back plate, cut slightly against the grain. Very beautiful ribs. The front plate is made of very beautiful spruce, having a split – only just visible – on the bass-bar. The head is modern. Golden-red varnish; magnificent.

*Ex Soyer, of Rouen*

*1877 Monsieur Laurie (with a head of Stradivari) 8,000 [francs]*

*1878 Monsieur van de Weghe, Lille, 13,500 [francs]*

*1890 Monsieur J G Orchar, Dundee (Scotland) 25,000 [francs; equivalent to £1,000]*

The comment – that the violin was sold to David Laurie ‘with a head of Stradivari’ – suggests that a head was salvaged from another Stradivari violin which had been damaged beyond repair and was included in Laurie’s purchase. The **GBC&F Grand Livre** for 1877 shows the following transaction with Laurie:

*1877 Avril 14: Un violon Stradivarius, N<sup>o</sup> 1174, plus une tête de Stradivarius séparée, 8,000 francs.*

The following report appeared in *The Dundee Courier*, 11 November 1924:

Connoisseurs on this side of the Atlantic are discussing regretfully the achievement of the American collector who has captured the more perfect of the treasured “Strads” of the late ex-Provost Orchar, Broughty Ferry [Dundee].

The great value attached to these perfect creations by an inimitable master is borne out by the price they have commanded in the London market. A combined offer of £5,800 was made by an American for the 1717 violin and a “Joseph Guarnerius” dated 1738. It was accepted. The second “Strad”, dated 1714, was disposed of to a British buyer for £2,000.

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**JF55.2, p. 19 [L]; EF55.4, p. 19 [L]**

*[Monsieur Lamoureux]*

*(année 1872) Violon Stradivarius, 13 pouces 1 ligne, année 1722*

*Fond d'une pièce magnifique, veines larges remontant à droite, très-belles éclisses, avec rinceaux peints en noir (oiseaux et têtes de serpents) tête avec rinceaux, table de deux pièces, sapin un peu fin, petite cassure à l'âme, et une au-dessus de l'f gauche, doubles filets avec incrustations en ivoire, losanges et ronds sur fond noir. Vernis rouge doré magnifique.*

*Ex Rode**Ex Norès, de Niort**1890 M<sup>e</sup> Ch. Oldham (Brighton) 30,000<sup>f</sup> (Hill).*

[Monsieur Lamoureux]

(1872) Antonio Stradivari violin, 13 *pouces* 1 *ligne* [354.2mm], year 1722

The back plate is in one piece; magnificent; wide flames rising to the right. Very beautiful ribs with floral designs painted in black (birds and serpent-heads); the head [also] with floral designs. The front plate is made from two pieces; the spruce [?rings are] slightly thin. There is a small split at the sound-post and one above the bass-side *f*. Double purfling with an ivory inlay – lozenges and discs – on a black base. The varnish is golden-red; magnificent.

*Ex Rode**Ex Norès, of Niort*

1890 Monsieur Charles Oldham (Brighton) 30,000 francs (Hill).

The Hills (Hill (1902), p. 271) comment on this violin:

The “Rode” violin, dated 1722, was purchased from the Duc D’Olbreuse, who had obtained it from Rode, by M. Norès, a musician, for 4,000 francs = £160. M. Norès sold his violin in 1873 to MM. Gand & Bernadel *frères* for 5,000 francs, who resold it to M. Lamoureux for 6,000 francs = £240. In 1890 it passed into our hands at the increased price of £1,200.

The violin is listed on CzAr/Tarisio as ID 40244. For J P J Rode see also **JF55.2, p. 6 [L]**.

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**JF55.2, p. 20 [U]; EF55.4, p. 20 [U]***(année 1870) M<sup>e</sup> Leloup de Sancy, Paris**Violon Stradivarius, 13 pouces 2 lignes, année 1726*

*Fond d’une pièce, petites ondes presque droites, belles éclisses, ondes larges, table de deux pièces, sapin assez fin, cassures à l’âme, au bas de l’f droite, au coin gauche en haut, flipot flipot au menton près du cordier. Vernis rouge doré, bien conservé.*

*voir le signalement page 165, repris par Caressa Janvier 1907**Vendu à Andreieef en 1930 – mltttt.*

(1870) Monsieur Leloup de Sancy [de Rolland], Paris

Antonio Stradivari violin, 13 *pouces* 2 *lignes* [356.4mm], year 1726

The back plate is in one piece, the small flames almost straight. Beautiful ribs with wide flames. The front plate is made from two pieces, the spruce [?rings are] quite thin. There are splits at the sound-post, at the bottom of the treble-side *f*, and at the upper corner of the bass C. There is a covering piece of wood at the chin next to the tail-piece. The varnish is golden red, well conserved.

See the description on page 165; re-acquired by Caressa [&amp; Français] in January 1907.

Sold to Andreieef in 1930 – 750,000 [francs].A much-extended 1907 description of this violin appears at **JF55.2, p. 165; EF55.4, p. 165:**

*1907 M<sup>r</sup> le baron Leloup ~~Rolland de Sancy~~ de Sancy de Rolland, 40 62 rue de Monceau, Paris, en été à Janville – Paluel – [...?]*

*Violon A. Stradivarius 1726, étiquette originale; taille 356mm*

*Fond d’une pièce, petites ondes droites, très vives; veines en travers, longitudinales, filetage très-pur; le bord à la main usé jusqu’au filet, talon usé original, cheville sur les tasseaux du haut et*

*du bas; petite trace de brisure sous le talon. Eclisses à larges ondes, magnifiques, celle du bas en une seule pièce; trace de l'ancien sillet.*

*Table en sapin, 2 pièces; moyen, régulier, splendide à l'œil; ½ bords partout; à droite, cassures; une de 3cms environ au coin du bas, une à l'âme; une du bas de l'~~f~~ gauche droite allant jusqu'au bord; une petite dans le haut et le bas du trou supérieur de l'~~f~~.*

*Cassures à gauche: une au coin du haut; une au sommet de l'~~f~~, le long de la barre; une petite à la patte de l'~~f~~.*

*Tête fort belle, un peu lourde déjà; bois à grosses ondes peu apparentes; les coulisses dépouillées, presque blanches derrière, noircies dans le bas; un petit trou rebouché, en forme de pastille, sur l'arête, s'arrêtant au cul de poule.*

*Vernis rouge vif, merveilleux partout. Violon de grande allure, admirable.*

*Offert aoxzx en 1907, nxzxx en 1920 – refuse toujours de le vendre en 1923*

*Acheté par M<sup>me</sup> la C<sup>esse</sup> Leloup de Sancy, à M<sup>e</sup> A. Frey, artiste de l'Académie Royale de Musique à Paris, éditeur, en 1826, 2,400<sup>f</sup>*

*Wolfman à Varsovie en 1914; cédé à son gendre Andreeff Alexis en 1929.*

*Acheté par M<sup>r</sup> Wolfmann de Varsovie pour son gendre M<sup>r</sup> Andreeff Alexis en 1929, mltttt, repris Laurentius Guadagnini pour 150,000 francs.*

1907 Monsieur le Baron Leloup ~~Rolland de Sancy~~ de Sancy de Rolland, 40, 62, rue de Monceau, Paris; in the summer he is at Janville, Paluel, [...?]

Antonio Stradivari violin, 1726, original label, length 356mm

The back plate is in one piece; small straight flames, very bright; there are vein-lines crossing [the flames] longitudinally. The purfling is very pure. The edge [of the plate] at the hand has been worn down to the purfling. The original neck-foot is worn. There is a [locating] dowel in the upper block and in the lower block and a faint trace of a split underneath the neck-foot. The ribs have wide flames, magnificent; the lower rib [around the tail-piece end pin] is in one piece. There is a trace of the original [tail-piece] saddle.

The front plate is made from two pieces of spruce; medium [-width rings?], regular, a splendid sight; half edges throughout. On the right there are splits: one of about 3cms at the lower corner of the C; one at the sound-post; one at the bottom of the ~~bass~~ treble *f* extending to the edge; a small [split] above and below the upper hole of the *f*.

Splits on the left: one at the upper corner; one at the summit of the *f*, the length of the [bass] bar; a small [split] in the 'tab' [wing] of the *f*.

The head is very beautiful, slightly heavy, the wood with very wide flames but barely visible; the flutings are bare, almost white at the rear; black stains in the lower part; a small hole, plugged, shaped like a lozenge, on the edge, terminating at the hen's tail.

The varnish is bright red, marvellous throughout. This is a violin of great beauty, admirable.

Offered 25,000 [francs] in 1907, 60,000 [francs] in 1920; still refusing to sell it in 1923.

Bought in 1826 by Madame la Comtesse Leloup de Sancy from Monsieur A Frey, artiste of the Royal Academy of Music in Paris, editor: 2,400 francs.

Wolfman, Warsaw, in 1914; passed to his son-in-law Andreeff Alexis in 1929.

Bought by Monsieur Wolfmann, of Warsaw, for his son-in-law, Monsieur Andreeff Alexis, in 1929, 750,000 [francs]; [part-exchanged?] a Lorenzo Guadagnini [violin?] for 150,000 francs.

Jules, Général Le Loup de Sancy de Rolland (1842-1922).

The CzAr/Tarisio website identifies a Stradivari violin (ID 41977) – the *Andrejeus* – as belonging to Leloup de Sancy, and identifies the label as 'original ... 1726' but also lists the violin as of the year 1708.



The CzAr/Tarisio website photographs of the *Andrejeus* violin confirm a one-piece back plate with small, narrow, flames which descend slightly from left to right. The front-plate rings are of medium width and there appears to have been some repair work carried out at the edge of the plate to the left and to the right of the tail-piece; curiously, this repair work is not so visible in the Thöne photographs (Thöne, Vol. II, p. 328). The photographs do not reveal a plate edge which is worn down to the purfling, nor an upper locating dowel. The back length is specified as 356.5mm.

A certificate for the *Andrejeus* violin, written by Albert Caressa (19 June 1930) and issued to Alexis Andreeff, identifies the violin as being dated 1726. The certificate concludes by identifying the Leloup de Sancy family as having owned the violin from 1826 ‘until today’ (but M. Wolfmann apparently obtained the violin in 1914). The CzAr/Tarisio website cites a 1998 certificate for the *Andrejeus* violin, issued by Machold Rare Violins, NY: ‘It is original [in] all its essential parts like table, back, ribs and scroll.’

See **JF55.2, p. 43 [L]** for Stradivari’s 1713 *Sancy/Kubelik* violin.

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**JF55.2, p. 20 [L]; EF55.4, p. 20 [L]**

*Le violon ce-dessous repris et recédé à l’Allegemeine Musik gesellschefat [sic] à Bâle ahxzx en 1903*

*(année 1870) M<sup>l</sup> Labitte, à Reims*

*Violon Stradivarius, 13 pouces 5 lignes, année 1681 (longuet) [Gand’s 8 copied into JF55.2 but subsequently altered to 9; dated 1691 in EF55.4]*

*Beau fond de deux pièces, veines droites, un peu serrées, ayant une cassure dans le haut a 11 lignes du joint, et une en biais partant du bord à un pouce au-dessus du coin gauche, arrivant à deux lignes du filet et descendant en ligne droite jusqu’au filet du C. Table de deux pièces, sapin très-serré ayant plusieurs cassures, poitrine doublée, très belle tête, trous rebouchés. Vernis rouge brun doré.*

*3,200<sup>f</sup>*

*Ex marquis de Villers*

*M<sup>l</sup> Labitte hoxzx*

*M<sup>l</sup> A Willan, A Villon, aaoxz, Août 97*

*M<sup>l</sup> E de Mlynarski à Varsovie, rxzxz, en 1903*

*Vendu à Friedmann, ablttt, en 1926*

The violin below was re-acquired [from Mlynarski?] and passed on to the Allgemeine Musikgesellschaft, Basel [Switzerland], 21,000 [francs], in 1903

(1870) Monsieur Labitte, from Reims

Antonio Stradivari violin, 13 *pouces 5 lignes* [363.2mm], year 1681/1691 (long pattern)

Beautiful back plate made from two pieces; straight flames, slightly tight/narrow; having a split in the upper bout 11 *lignes* [24.8mm] from the [centre-] joint, and [another split] obliquely from the edge to one *pouce* [27mm] above the corner of the left-side C, finishing two *lignes* [5.5mm] from the purfling and descending in a straight line as far as the purfling of the C. The front plate is made from two pieces; the spruce [?rings are] very tight/narrow, having several splits; the chest area has been doubled. Very beautiful head; the peg-holes have been bushed. The varnish is golden red-brown.

3,200 francs

Ex Marquis de Villers

Monsieur Labitte, 15,000 [francs]

Monsieur A Willan, A Villon, 22,500 [francs], August 1897



Monsieur E de Mlynarski, from Warsaw, 30,000 [francs], in 1903  
 Sold to Friedmann, 125,000 [francs], in 1926.

The Marquis was Ludwig Viktor, Marquis von Villers, Comte de Grognoncourt (1810-1881).

On the CzAr/Tarisio website Reverend Albert Willan is associated with two Stradivari violins, of 1686 and 1703. The **GBC&F Grand Livre** for 27 August 1897 shows that Albert Willan, of York, England, bought *un violon A. Stradivarius, longuet, N<sup>o</sup> 1624* (with a case and a bow) for 22,500 francs; the label-date of the violin is not specified.

Emil Szymon Mlynarski (1870-1935) was a Polish composer, conductor, and violinist. The **GBC&F Grand Livre** for 1902 shows that on 21 May Emil Mlynarski bought *un violon de A. Stradivarius 1698, longuet, ex-Labitte* for 30,000 francs; the cost was met by *Bronislaw Rynskiewicz*[?]. On 4 April 1903 Mlynarski left this 1698 violin on deposit with C&F, to be sold.

The violin described above thus has three dates associated with it: 1681, 1691, and 1698.

The CzAr/Tarisio website identifies only two Stradivari violins dated 1681: the *Fleming* (ID 40076) and the *Reynier/Comte de Chesnais* (ID 40675); for the latter violin see **JF55.2, p. 209**. Ernest Doring identifies only the *Reynier* violin.

The Tarisio website identifies a 1691 violin (ID 41450) as the *Dancla/Marquis de Villars*. The quoted sequence of ownership includes Marquis de Villars, Labitte, and Emil Szymon Mlynarski but the associated photographs show a violin with a one-piece back plate with narrow flames slightly descending from left to right. Ernest Doring (Doring, p. 80) associates a 1691 violin with Charles Dancla and with the Marquis de Villars, and compares this instrument with the 1690 *Stephens* (or *Steffens*) violin. The *Stephens* violin (CzAr/Tarisio ID 40726) has a one-piece back plate with narrow flames slightly ascending from left to right.

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**JF55.2, p. 21 [U]; EF55.4, p. 21 [U]**

*(année 1870) Monsieur Luce, Douai*

*Violon Stradivarius, 13 pouces 1 ligne, année 1727*

*Fond d'une pièce, très-beau bois, veines descendant un peu à droite, trous de vers dans le bas et sur les bords à différents endroits, éclisses même bois, table de deux pièces, sapin un peu serrée, cassures à l'âme, au menton, et au bas de l'f droite, très-belle tête, beau vernis rouge doré.*

(1870) Monsieur Luce, Douai

Antonio Stradivari violin, 13 pouces 1 ligne [354.2mm], year 1727

The back plate is in one piece; very beautiful wood, with flames descending slightly to the right; there are worm tracks in the lower bout and at the edges in various places. The ribs are made of the same wood [as the back plate]. The front plate is made from two pieces; the spruce [?rings are] slightly tight/narrow; there are splits at the sound-post, at the chin, and at the bottom of the treble-side *f*. Very beautiful head. Beautiful varnish, golden red.

Little is known of this violin, other than (according to the Hills (1902), p. 270) the violin was bought in 1803 by M. Luce for 1,400 francs, and 'after his death it was put up for sale by auction in 1854, and was repurchased by the family for 2,630 francs.' It would seem, therefore, that the M. Luce identified in the descriptive text of 1870 was likely a son of the previous owner.

The **GBC&F Grand Livre** for 1874 identifies the *réparation d'un violon Stradivarius* on 30 June; *Madame Luce* was charged 60 francs for the repair.

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**JF55.2, p. 21 [L]; EF55.4, p. 21 [L]**

*(année 1870) M<sup>r</sup> de Lamartre, à Avranches*

*Violon Stradivarius, 13 pouces, 3 lignes, année 1715*

*Fond de deux pièces superbe, veines descendant un peu mais presque droites, éclisses ondes plus larges, celle de la main ayant été cassée, table de 2 pièces, cassures à l'âme et de chaque côté dans le bas, très-belle tête. Vernis rouge brun doré. Taille 356mm.*

*1879 M<sup>e</sup> Marsick, 10,000<sup>f</sup>*

*1880 M<sup>e</sup> Werner Siemens, 11,000<sup>f</sup>*

*racheté par Germain en 1904, marqué 1716<sup>(a)</sup>*

*repris par nous à Germain en 1911 – rxzxx*

*vendu à Stubiger à Vienne en 1911 – mxzxx.*

(1870) Monsieur de Lamartre, from Avranches

Antonio Stradivari violin, 13 *pouces*, 3 *lignes* [358.7mm], year 1715

The back plate is made from two pieces, superb, the flames descending a little but almost straight.

The flames of the ribs are wider [than on the back plate]; the rib of the hand having been broken.

The front plate is made from two pieces, with splits at the sound-post and on each side [of the front plate] in the lower bout. Very beautiful head. The varnish is golden red-brown. The body-length is 356mm.

1879 Monsieur Marsick 10,000 francs

1880 Monsieur Werner Siemens, 11,000 francs

Bought back by [Emile] Germain in 1904, marked 1716<sup>(a)</sup>

Re-acquired by us [Caressa & Français] from Germain in 1911 – 30,000 [francs]

Sold to Stubiger, from Vienna, in 1911 – 40,000 [francs].

<sup>(a)</sup> Had the label-date been altered? If so, was the new label-date of 1716 subsequently altered for a second time in order to re-establish the date of 1715?

Werner von Siemens (1816-1892) was a German inventor and industrialist; see also **JF55.2, p. 78 [L]**.

The **GBC&F Grand Livre** for 1879 shows that M. Marsick took possession of a Stradivari violin, *N<sup>o</sup> 1215*, on 24 September; the violin's label-date is not specified. The violin was valued at 10,000 francs; Marsick paid 5,000 francs as part-payment. On 26 November 1879 Marsick returned the violin and 5,000 francs was refunded. The same ledger shows the following entry against the name of Werner Siemens: *1880 Janvier 20: Un violon Stradivarius, N<sup>o</sup> 1215, 11,000 francs* (note the identical stock number).

The **GBC&F Grand Livre** for 1912 shows that on 6 January C&F bought from Emile Germain *un violon de Stradivarius 1716* for 29,000 francs. On the same day Johann Stubiger, of Vienna, bought from C&F *un violon A. Stradivarius année 1716, N<sup>o</sup> 1211 (ex Lamartre et Marsick)* for 38,000 Austrian *kronen* (note the new stock number).

The CzAr/Tarisio website identifies three Stradivari violins as having been owned by Martin Pierre Marsick (1847-1924): one of 1705 and two of 1715. The 1715 violin which today carries Marsick's name as its soubriquet is shown on the website (ID 40667) as having back-plate flames which descend quite steeply from the centre-joint, not 'descending a little but almost straight'. In addition, the website photographs, likewise those provided by Ernest Doring (Doring, p. 391), show that the back-plate flames all but disappear halfway up the upper bout, especially on the right, the wood having a 'cross-hatched' appearance; this feature is not mentioned in the descriptive text. Also not mentioned is the almost total loss of the back-plate varnish other than in the channels around the edges of the plate at the C-bout (although this loss might conceivably have taken place since 1870). The website's high-quality photographs do not reveal splits on either side of the front-plate lower bout. Nonetheless, the website indicates a line of ownership for the 1715 *Marsick* violin which includes Lamartre, Siemens, Marsick, Emile Germain, and Stubiger.

The second violin of 1715 which is identified on the CzAr/Tarisio website (ID 55859, *Schneiderhan*) is associated, initially, with a Monsieur de Cuvillon, and subsequently (from July 1902) with Martin Pierre Marsick; see **JF55.2, p. 8 [U]**.

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**JF55.2, p. 22 [U]; EF55.4, p. 22 [U]**

(année 1870) M<sup>l</sup> de Montgenet, Crimée

Violon Stradivarius, 13 pouces 2 lignes, année 1725

Fond de deux pièces veines serrées, éclisse du bas côté gauche ayant au milieu une partie de bois écorchée assez profondément, table de 2 pièces beau sapin (chaque côté ayant au milieu une partie d'1 centimètre très-serrée) deux cassures au menton, dont une remontant jusqu'à l'*f*, une autre cassure partant de l'ouïe et allant au haut de la table, une petite en dessous, belle tête, vernis rouge brun.

*Ex Ernst*

(1875 M<sup>l</sup> Macalister, nxzx)

[JF55.2 only] taille 356mm, ex Comte Eugen-Plotemyi – ex Harry Wahl.

(1870) Monsieur de Montgenet, Crimea

Antonio Stradivari violin, 13 pouces, 2 lignes [356.4mm], year 1725

The back plate is made from two pieces; tight/narrow flames. The rib on the lower-left side has, in the middle, an area of wood which is quite deeply scratched. The front plate is made from two pieces of beautiful spruce (each half-width having, in the middle, a one-centimetre width with very tight/narrow [rings]). There are two splits at the chin, of which one extends upwards as far as the *f*. There is another split from the [upper?] eye [of the *f*] into the upper bout of the front plate, and another, small [split] below. Beautiful head. The varnish is red-brown.

*Ex Ernst*

(1875 Monsieur Macalister, 6,000 [francs])

Length 356mm; ex Comte Eugen-Plotemyi [Plotenyi?] – ex Harry Wahl.

Harry Wahl (1869-1940) was a Finnish businessman and a collector of violins.

The **GBC&F Grand Livre** for 1875 shows an entry for *M. Macalister*:

*1875 Mai 19: Un violon Stradivarius N<sup>o</sup> 1143, 6,000 francs.*

The CzAr/Tarisio website associates a 1726 Stradivari violin (ID 40247) with Heinrich Wilhelm Ernst, 'Plotenyi', and Harry Wahl, but there is no mention of de Montgenet or Macalister. The Hills (Hill (1902), p. 81) identify a 1726 violin as 'M. Plotenyi, ex Ernst' but, likewise, do not mention Montgenet or Macalister. The CzAr/Tarisio photographs of the front plate of the *Ernst/Plotenyi* violin clearly show a one-centimetre-wide band of extremely narrow rings in the middle of each half-width. The difference in the label dates – 1725 and 1726 – is unexplained.

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**JF55.2, p. 22 [L]; EF55.4, p. 22 [L]**

(année 1870) M<sup>l</sup> de Maupas

Violon Stradivarius, 13 pouces 1 ligne, année 1690 (*Amatisé*)

Fond d'une pièce à contresens peu moiré, belles éclisses, table ayant des cassures au menton, estomac doublé et demi-bords tout autour, tête assez usée. Vernis jaune rouge, ~~assez~~ très dépouillé.

*Ex Thillon*

Nothomb, à Marche

[JF55.2 only] *Ysaÿe l'a acheté en 1897 pour aoxzx.*

(1870) Monsieur de Maupas

Antonio Stradivari violin, 13 pouces 1 ligne [354.2mm], year 1690 (*Amatisé*)

The back plate is in one piece, cut against the grain, having a slightly 'watery' appearance. Beautiful ribs. The front plate has splits at the chin; the stomach has been doubled and there are half-edges all round. The head is fairly worn. The varnish is yellow-red; quite very worn.

*Ex Thillon*

Nothomb, from Marche

~~Ysaÿe bought it in 1897 for 25,000 [francs].~~

The family home for the extensive Nothomb family was in the Walloon municipality of Marche-en-Famenne.

The CzAr/Tarisio website identifies this violin as the *Jupiter* (ID 41306), having a sequence of ownership which apparently began with Giovanni Viotti, followed by J P J Rode, and others, before being in the possession of ‘Thillon’, subsequently with the Vicomte de Maupas, and with Pierre Nothomb in 1891. Photographs of this *Jupiter* violin suggest a ‘watery’ appearance in the back plate; see also **JF55.2, p. 74 [U]**.

Ernest Doring (Doring, p. 107) specifies the date of the violin as 1700 (following his personal inspection of the instrument); the CzAr/Tarisio website identifies an ‘original label’ with the date of ‘17- -’. The historical commentary provided in Thône (Vol. II, p. 116) repeats the date of ‘17- -’ and states that ‘the last two digits are obscure.’ William Henley (Henley, p. 36) specifies the date as 1700.

It is difficult to explain how the first two date-numerals – apparently clearly readable as ‘17’ – could have been specified by Gand in his descriptive text (above) as ‘16’ (and Gand’s date is not amended in either of the Français documents).

The varnish colour of the *Jupiter* violin is defined in Thône as ‘an intense red-brown colour’ rather than ‘yellow-red’; Thône’s high-resolution photographs do not suggest that the violin’s varnish is ‘very worn’.

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**JF55.2, p. 23 [U]; EF55.4, p. 23 [U]**

*(année 1870) Monsieur Myèvre, Paris*

*Violon Stradivarius, 13 pouces 3 lignes, année 1721 [dated 1710 in Gand, 1721 in EF55.4]*

*Fond de deux pièces, belles veines presque droites, belles éclisses celles du bas ayant été rehaussées ainsi que celle du C gauche. Table de deux pièces ayant une petite cassure au-dessus de l’f gauche, une au-dessus de l’f droite et une petite à l’âme, chanteau en bas du côté gauche allant jusqu’au milieu de l’f, ne se voyant que parceque le pore du sapin est un peu plus fin. Belle tête, beau vernis rouge.*

*Germain vendu à Hamma 17,500<sup>f</sup> en 98.*

(1870) Monsieur Myèvre, Paris

Antonio Stradivari violin, 13 *pouces*, 3 *lignes* [358.7mm], year 1721/1710

The back plate is made from two pieces, the beautiful flames almost straight. Beautiful ribs; the lower-bout ribs having been raised, likewise [the rib] of the left-side C. The front plate is made from two pieces, having a small split above the bass-side *f*, [another] split above the treble *f*, and a small [split] at the sound-post. A width-insert on the lower-left side extends as far as the middle of the *f*; [the insert] can only be seen because the grain of the spruce is slightly thinner [than the surrounding wood]. Beautiful head. Beautiful red varnish.

[Emile] Germain sold [the violin] to Hamma for 17,500 francs in [18]98.

The **GBC&F Grand Livre** for 1872 shows a few transactions with M. Myèvre, including, on 27 May, the fitting of a chin-rest *au Stradivarius*; no further details of this violin are provided.

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**JF55.2, p. 23 [L]; EF55.4, p. 23 [L]**

*[Monsieur Myèvre]*

*(année 1870) Violon Joseph Guarnerius, 13 pouces 1 ligne, année 1745 [dated 1725 in Gand, 1745 in EF55.4]*

*Fond d'une pièce, belles ondes remontant de gauche à droite, belles éclisses. Table de deux pièces, très-bien conservée, ayant deux petites fentes près du filet en bas des deux côtés. Belle tête. Très-beau vernis rouge.*

*Germain vendu à Doyen 35,000<sup>f</sup> en 98*

*Racheté par nous, à Doyen, aaoxz*

*vendu à Beare en 1915: maoxz.*

[Monsieur Myèvre]

(1870) Giuseppe Guarneri *del Gesù* violin, 13 *pouces*, 1 *ligne* [354.2mm], year 1745/1725

The back plate is in one piece; beautiful flames rising from left to right. Beautiful ribs. The front plate is made from two pieces; very well conserved, having two small splits next to the purfling in the lower bout of both half widths. Beautiful head. Very beautiful red varnish.

Sold by [Emile] Germain to [Louis] Doyen, 35,000 francs, in [18]98.

Acquired by us [Caressa & Français] from Doyen, 22,500 [francs].

Sold to Beare [of London] in 1915: 42,500 [francs].

The **GBC&F Grand Livre** for 29 February 1872, shows, in M. Myèvre's account, a *réparation du Guarnerius*, 8 francs; no further details are provided. A much later **GBC&F Grand Livre** entry (1 March 1915) shows the purchase by C&F, from Louis Doyen, of *un violon de J<sup>h</sup> Guarnerius del Gesù, 1735, 22,500 francs*. On 19 March 1915 C&F sold to J. and A. Beare, of London, *un violon de J<sup>h</sup> Guarnerius del Gesù, 1735, N<sup>o</sup> 2171, 42,000 francs* (a profit of almost 20,000 francs in less than three weeks of ownership).

In an undated booklet produced (1900?) by Louis Doyen – *Le Violon et les Grands Luthiers Italiens* – he provides (p. 23) a black-and-white reproduction of the back plate of his Guarneri violin; the reproduction clearly and precisely corresponds with photographs of the *Doyen* back plate (Chiesa *et al.* (1998), Vol. One, p. 142); see also the CzAr/Tarisio website, ID 40436. Doyen writes:

*Cet instrument (1735) d'un vernis rouge brun et transparent, d'une sonorité mâle et chaude, est admirablement conservé; c'est un des derniers Guarnerius détenus par l'Italie. L'an passé, il était encore à Gênes; il est maintenant en notre possession*

This instrument (1735) has a varnish which is red-brown, transparent, and a sonority which is manly and warm, and has been admirably conserved; it is one of the last Guarneri [instruments] held within Italy. Last year it was still in Genoa; it is now in our [my] possession.

It has been reported (Chiesa *et al.*, *ibid.*) that the 1735 label was 'false' and that the current label inside the violin – 1741 – was inserted by the Hills. The same source (Chiesa *et al.*, Vol. Two, p. 117) stylistically dates the violin to 1744, and specifies the body length as 350.5mm (back) and 351mm (front). Thus there are five dates associated with this violin: 1725, 1735, 1741, 1744, and 1745.

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**JF55.2, p. 24 [U]; EF55.4, p. 24 [U]**

*(année 1870) Monsieur Massart, Paris*

*Violon Stradivarius, 13 pouces, 3 lignes, année 1720*

*Fond d'une pièce, veines droites larges très douces (presqu'uni) éclisses semblables, table de deux pièces, très-beau sapin, deux petites cassures au menton, une petite à l'âme, très-belle tête.*

*Beau vernis rouge doré.*

*Ex Kreutzer*

*1896 Doyen 34,000<sup>f</sup>*

*1920 Maucotel, hioxz, pour Hill.*

(1870) Monsieur Massart, Paris

Antonio Stradivari violin, 13 *pouces*, 3 *lignes* [358.7mm], year 1720



The back plate is in one piece; the flames are straight, wide, and very mild (the wood almost plain); the [condition of the] ribs is very similar. The front plate is made from two pieces of very beautiful spruce; two small splits at the chin and a small [split] at the sound-post. Very beautiful head. Beautiful varnish; golden-red.

*Ex Kreutzer*

1896 [Louis] Doyen 34,000 francs

1920 [sold by?] Maucotel [& Deschamp?], 175,000 [francs], for [?on behalf of] Hill.

Note that Rodolphe Kreutzer (1766-1831) had a brother, Jean Nicolas Auguste Kreutzer (1778-1832), who was also a violinist and who played in various Paris orchestras and took over his brother's teaching at the Paris Conservatoire in 1826. Auguste's transactions with C-F Gand are listed in the **GBC&F Grand Livre** for 1816-183[2]: on 24 March 1832 Gand repaired the neck of Auguste's Stradivari violin, fitted a new fingerboard, strings, and a bridge; the cost was 35 francs. Gand does not specify the violin's label-date and it cannot be determined whether Auguste had been gifted (or inherited) the violin from his elder brother or whether it was a Stradivari violin which had been in Auguste's possession for many years.

The CzAr/Tarisio website identifies four Stradivari violins which are associated with Rodolphe Kreutzer – the dedicatee of Beethoven's Violin Sonata, Op. 47:

ID 41961: dated 1701

ID 41382: dated 1714

ID 40535: the *Kreutzer*. One-piece back plate; tightly-packed narrow flames which descend, very slightly, from left to right, label-dated 1727. See **JF55.2, p. 161** (which includes **JF55.2, p. 174 [U]**)

ID 41558: the *Kreutzer*. One-piece back plate; wide and somewhat faded flames which descend, very slightly, from left to right, label-dated 1720. In the booklet written by Louis Doyen (see previous entry) he specifies the label-date of Kreutzer's Stradivari violin as 1720.

The Hills (Hill (1902), p. 89) write of 'the "Kreutzer" owned by M. Doyen' and date this violin to within the period 1730-36. The Hills imply that the label inside the *Kreutzer* violin has 'either been changed or [the] figures tampered with' but they provide no evidential details.

After Kreutzer's death, in 1831, his widow passed his violin to Lambert Massart (1811-1892). This transfer suggests that Rodolphe's brother, Auguste, already owned his own Stradivari violin (i.e. that which was repaired on 24 March 1832; see above) and did not receive Rodolphe's violin by way of inheritance. On 30 May 1896 this *Kreutzer/Massart* violin was sold by Massart's nephew to Louis Doyen. It is this 1720 *Kreutzer/Massart/Doyen* violin which is identified on CzAr/Tarisio as ID 41558, the associated photographs revealing the widely-spaced back-plate flames which descend slightly from left to right. The website also identifies an internal label, glued to the upper block, which contains the text 'Kreutzer-Doyen 1795-1896'.

Ernest Doring (Doring, p. 303) briefly mentions a '1731 period *ex* KRUETZER' [*sic*] violin which 'was later owned by the French collector M. Doyen.' William Henley (Henley, p. 82) identifies a '1731 The Kreutzer' violin 'formerly owned by a French collector, M. Doyen, from the possession of Rudolphe Kreutzer.'

Historical information provided by Christie's at the time of their June 2014 auction of the 1720/1730-36/1731 *Kreutzer* violin states that it was purchased 'in 1920 by W. A. and Anna Clark for their then-teenaged daughter Huguette [...]. The pleased parents heralded the purchase of the legendary *Kreutzer* with a telegram to Huguette from Paris reading: *Darling ... bought you the most wonderful violin in the world.*' The second wife of William Andrews Clark (1839-1925) was Anna Eugenia La Chapelle (1878-1963); the marriage produced two children; Louise Amelia (1902-1919) and Huguette (1906-2011). Christie's 2014 auction operated by sealed bid; according to a notice in the August 2014 issue of *The Strad*, 'the "Kreutzer" violin of 1731, valued at \$7.5m (£4.5m) failed to attract [a] buyer.'

The annotation *1920 Maucotel, hioxz, pour Hill* seemingly refers to the purchase of this violin, in Paris, by William A Clark and Anna E Clark; curiously, *pour Hill* suggests that Maucotel was acting as the Hills' agent.

William Henley (Henley, p. 69) specifies the body length of the '1720 The Kreutzer' violin as '14<sup>1</sup>/<sub>16</sub> inches' (357.2mm) and 'Sold to an American for 14,000 dollars in 1921.'

For further details see the present writer's website article 'The *Kreutzer/Massart/Doyen/Clark* Stradivari violin of 1720/1731; also the 1686 *Clark* violin: a clarification'.

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**JF55.2, p. 24 [L]; EF55.4, p. 24 [L]**

*(année 1870) M<sup>r</sup> Meugy, Paris*

*Violon Stradivarius, 13 pouces 2 lignes, année 1725*

*Fond d'une pièce, très-beau à contresens, éclisses plus unies, table<sup>(a)</sup> de deux pièces ayant des cassures au menton à la barre et à l'âme, pièce dans le haut à droite.<sup>(b)</sup> Jolie tête ayant été cassée et ayant une pièce de 18 lignes du côté de la tête, de la cheville du La, deux chevilles en bois du côté du petit bout par derrière. Vernis rouge doré.*

*Ex Grasset*

*Destreicher, Juin 1917*

*Racheté par Hill et M.D. en Amérique*

*(1870) Monsieur Meugy, Paris*

*Antonio Stradivari violin, 13 pouces 2 lignes [356.4mm], year 1725*

The back plate is in one piece; very beautiful, cut against the grain. The ribs are plainer. The front plate<sup>(a)</sup> – by Bergonzi – is made from two pieces, having splits at the chin, at the bass-bar, and at the sound-post; there is a patch in the upper bout, on the right.<sup>(b)</sup> Attractive head, having been broken and having a patch of 18 *lignes* [40mm] at the side of the head, at the A-string peg; two wooden dowels on the peg-tip side [viewed?] from the rear. The varnish is golden red.

*Ex Grasset*

*Destreicher, June 1917*

*Re-bought by Hill and MD [Maucotel & Deschamp], [now?] in America.*

<sup>(a)</sup> At this point in JF55.2 the annotation *de Bergonzi* has been squeezed in; the annotation is repeated in EF55.4.

<sup>(b)</sup> Here Gand includes a drawing of the violin's front-plate upper bout, showing a triangular insert to the right of the fingerboard, starting at the edge of the plate and pointing down the body towards the bridge. The drawing is replicated in JF55.2 and EF55.4.

Jean Jacques Grasset (1769-1839) – a French violinist, composer, and conductor – is identified on CzAr/Tarisio as owning a 'c.1718' Stradivari violin (ID 41520, soubriquet *Lubbock*) which is also associated with 'Meugy'. The list of subsequent owners of the violin includes 'Destreicher' and, in 1925, Rudolph Wurlitzer. The website states that the violin is a composite, with a one-piece back plate 'cut on the slab' and the top having subsequently been made by Stradivari 'c.1730'. No images of the violin were available.

Ernest Doring discusses this violin (Doring, p. 263) and dates it to 1725. Doring's photographs are not of high-enough resolution to securely illustrate his identification of a bridge-foot insert (which is not mentioned in the Gand/JF55.2 descriptive text) nor the triangular insert in the upper bout which is mentioned and illustrated therein.

The **GBC&F *Grand Livre*** for 1917 shows the following purchase by M. Destreicher:

*1917 Juin 15: Une violon de A. Stradivarius année 1725, N<sup>o</sup> 2216, (ex-Grasset et Sauzay), 65,000 francs.*

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**JF55.2, p. 25 [U]; EF55.4, p. 25 [U]**

*(année 1870) M<sup>r</sup> Maurin, Paris*

*Violon Stradivarius, 13 pouces 1 ligne ½, année 1718*



*Fond de deux pièces superbe, très-belles éclisses, celle de la main cassée près du tasseau du coin, table de deux pièces, sapin très-fin s'élargissant sur les bords, petite cassure à l'âme et une au bas de l'f droite descendant jusqu'au bord; très-belle tête. Vernis rouge brun doré.*

*Ex Boucher*

*Ex comte de Chaponay*

*(GB axzxx)*

*1883 Rutson 25,000.*

(1870) Monsieur Maurin, Paris

Antonio Stradivari violin, 13 *pouces* 1½ *lignes* [355.3mm], year 1718

The back is made from two pieces; superb. Very beautiful ribs; the rib of the hand [upper bout on the treble side] has been broken near the corner-block. The front plate is made from two pieces; the spruce [?rings are] very thin, widening at the edges; there is a small split at the sound-post and one from the bottom of the treble-side *f* down to the edge. Very beautiful head. The varnish is golden red-brown.

*Ex Boucher*

*Ex Comte de Chaponay*

(GB [Gand & Bernardel], 20,000 [francs])

1883 Rutson, 25,000 [francs].

On the CzAr/Tarisio website the sequential owners of this violin (ID 40507) are listed as:

1. Count de Chaponay
2. Luigi Tarisio
3. Romheause
4. Alexandre Boucher 'in 1817' (the source of this information is not identified)
5. Jean Pierre Maurin 'until 1883'
6. John Rutson '1883-1906'
7. Royal Academy of Music 'from 1906'

If Alexandre-Jean Boucher (1770-1861) – a violinist – was in possession of this violin in 1817 then the earlier involvement of Luigi Tarisio is most unlikely since Tarisio's date of birth is usually stated to have been *c.* 1790 and his first visit to Paris is usually dated to 1827. No information has been located for 'Romheause'.

An alternative history might be that the violin's existence is unknown prior to its 1817 acquisition, from an unidentified source, by A-J Boucher. The **GBC&F Grand Livre** for the period 1816-1831 includes transactions with *M<sup>e</sup> Boucher*: on 8 December 1831 Charles-François Gand writes that he re-worked the plate arching on a Stradivari violin belonging to M. Boucher, inserted a doubling patch, replaced the bass-bar, reinforced the edges of the front plate, and fitted a new tailpiece and bridge – the cost was 25 francs; C-F Gand does not indicate the label-date of the violin. Perhaps Boucher subsequently sold the violin to Comte Antoine de Chaponay (1816-1889), the Count sold the violin to Gand & Bernardel who then sold it to J P Maurin (1823-1894) who succeeded Delphin Alard as professor of violin at the Paris Conservatoire. From Maurin the violin passed to John Rutson and then to the Royal Academy of Music in London.

The **GBC&F Grand Livre** for 1883 shows the following transaction with Mr Rutson on 2 October:

*un violon Stradivarius (Morin) [Maurin?] N<sup>o</sup> 1301, 1,000 £ St. [25,000 francs].*

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**JF55.2, p. 25 [L]; EF55.4, p. 25 [L]**

*(année 1870) M<sup>e</sup> Millont, Marseille*

*Violon Joseph Guarnerius, <sup>(a)</sup> fils André, portant une étiquette de C. Bergonzi, 13 pouces 2 lignes, année 1730*

*Fond de 2 pièces, veines descendant, givelure dans le bas côté droit partant du C. Eclisses ondes de différentes largeurs, ondes irrégulières. Table de deux pièces, cassures à l'âme, pièce à gauche près du cordier au menton pour boucher une résine. Jolie tête. Vernis brun.*

*Cédé à Brouzet*

*Cédé à Enesco en 1900 (pour hexzx) contre son Stradivarius.*

Giuseppe Guarneri, *filius Andreae*

(1870) Monsieur Millont, Marseille

Giuseppe Guarneri violin,<sup>(a)</sup> *filius Andreae, carrying a C Bergonzi label*, 13 pouces 2 lignes [356.4mm], year 1730

The back plate is in two pieces, the flames descending; a 'scalloped' pattern in the wood on the lower-right side below the C. The flames of the ribs are of various widths, irregular flames. The front plate is made from two pieces, with splits at the sound-post. There is a patch on the left, near the tail-piece, at the chin, to close up a resin [cavity?]. Attractive head. Brown varnish.

Made over to Brouzet

Made over to [George] Enesco in 1900 (for 18,000 [francs]) against his Stradivarius.

<sup>(a)</sup> At this point, in JF55.2, a subsequent writer has crossed out *Joseph Guarnerius* and written above, in black ink, *Carlo Bergonzi*; a further annotation, in different ink, adds the word *étiquette* in front of *Carlo*.

An article published on the Tarisio website in February 2017 identifies this violin as the Guarneri *del Gesù* 'ex Enescu' of 'c.1725'. George Enescu (1881-1955) was a Romanian violinist, composer, and teacher.

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#### **JF55.2, p. 26 [U]; EF55.4, p. 26 [U]**

*(année 1870) Monsieur Maulaz, Paris*

*Violon Stradivarius, 13 pouces 3 lignes, année 1714*

*Fond de deux pièces, belles veines descendant, très-belles éclisses veines un peu moins larges, table de deux pièces, cassure à l'âme, et une à un centimètre du joint du côté de la barre, deux coins du côté droit remis, très-belle tête. Vernis rouge magnifique.*

*Ex Cuisinier*

*1875 M<sup>r</sup> Hart, Londres, 8,295<sup>f</sup>.*

(1870) Monsieur Maulaz, Paris

Antonio Stradivari violin, 13 pouces 3 lignes [358.7mm], year 1714

The back plate is made from two pieces; beautiful flames which descend [from the centre-joint]. Very beautiful ribs having flames which are slightly narrower [than on the back plate]. The front plate is made from two pieces; a split at the sound-post and another which is one centimetre from the centre-joint on the bass-bar side; both [C-bout] corners on the treble side have been replaced. Very beautiful head. Magnificent red varnish.

*Ex Cuisinier*

1875 Monsieur Hart, London, 8,295 francs.

George (II) Hart (1860-1939) was the son of George (I) Hart (1839-1891) who, in turn, was the son of John Hart (1805-1874); all were violin dealers. The **GBC&F Grand Livre** for 1875 shows transactions with Messrs Hart between 1 May 1875 and 30 November 1875; there are no purchases of Stradivari violins listed.

The CzAr/Tarisio website (ID 41383) states that the front plate of this 1714 violin (soubriquet *Adam/Mischakoff*) is 'also by Stradivari, but later'. Ernest Doring (Doring, pp. 177-178) identifies Cuisinier, Maulaz, George Hart, and John Adam as owners of the violin. Doring's photographs confirm that the violin's ribs, at least on the bass side, have flames which are narrower than those which are seen on the back plate.

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**JF55.2, p. 26 [L]; EF55.4, p. 26 [L]**

[Monsieur Maulaz]

*(année 1870) Violon Stradivarius, 13 pouces 3 lignes, année 1717**Fond d'une pièce, très belles ondes descendant un peu à droite, cassure en travers sur le tasseau du haut et deux dans le bas, dans toute la largeur, deux cassures dans la longueur du côté droit, belles éclisses, table de deux pièces, ayant beaucoup de cassures. Tête moderne, tête de Chanut, vernis rouge doré.**1875 M<sup>e</sup> Hart, Londres, 2,331<sup>f</sup>**Vendu par Hill à M. Otto Senn en 1904 pour £480**repris à Otto Senn à Bâle, avril 1922 – roxzx.**cédé à Feydel à Asnières, ditto, ditto – noxzx**repris et vendu à Hamma en 1923 – Mai – moxzx par Friedmann à Hamma.*

[Monsieur Maulaz]

(1870) Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1717The back plate is in one piece; very beautiful flames which descend slightly to the right. There is a split crossing the upper block, and two splits across the entire width of the lower bout; there are two full-length longitudinal splits on the right-hand side. Beautiful ribs. The front plate is made from two pieces, having a lot of splits. The head is modern, made by Chanut. The varnish is golden red.

1875 Monsieur Hart, London, 2,331 francs

Sold by Hill to Monsieur Otto Senn in 1904 for £480

Re-acquired from Otto Senn, from Basel, April 1922 – 35,000 [francs]

Made over to Feydel, from Asnières [sur Seine, Paris] April 1922 – 65,000 [francs]

Re-acquired and sold to Hamma in 1923 – May – 45,000 [francs?] through Friedmann to Hamma.The name of 'Friedmann' also appears at **JF55.2, p. 20 [L]**.The **GBC&F Grand Livre** for 21 January 1869 shows an entry for M. Maulaz: a repair was carried out to his Stradivari violin; another repair was carried out on 16 July 1869. There is no specific identification of the violin.The CzAr/Tarisio website does not associate a 1717 Stradivari violin with M. Maulaz, and the website's listing of Stradivari violins owned by George Hart (1839-1891) identifies from 1717 only the *Whitney/Park/Gillott* violin (which has a two-piece back plate). Ernest Doring does not identify a 1717 violin which is associated with Maulaz, Hart, and Otto Senn; neither do the Hills (1902) or Henley.

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**JF55.2, p. 27 [U]; EF55.4, p. 27 [U]***(année 1872) Monsieur Maulaz, Paris (suite)**Alto Stradivarius, 15 pouces 3 lignes, année 1727**Fond de 2 pièces, veines un peu serrées, éclisses plus unies. Table de deux pièces, beau sapin ayant une nuance dans le milieu de chaque côté ayant un peu l'apparence d'un chateau. Tête très-beau modèle, bois uni, vernis rouge clair. Cet alto est intact sauf 2 petites fentes près du sillet, une de chaque côté.**Ex Durand (5,040<sup>f</sup>)**1875 G et B f<sup>res</sup>, 7,350<sup>f</sup>**1875 M<sup>e</sup> Casavetti, Londres, 10,000<sup>f</sup>**Brandt, à Londres, axzxz.*

(1872) Monsieur Maulaz, Paris (continuing)

Antonio Stradivari viola, 15 *pouces 3 lignes* [412.8mm], year 1727

The back plate is made from two pieces; the flames slightly tight/narrow. The ribs are plainer. The front plate is made from two pieces; beautiful spruce having a [change of] colour in the middle of each [half-width], giving the impression of an insert. The head is a very beautiful example; plain wood; light-red varnish. This viola is intact except for two small splits near the [tail-piece] saddle, one on each side.

Ex Durand (5,040 francs)

1875 Gand & Bernardel Frères, 7,350 francs

1875 Monsieur Casavetti [Cassavetti], London, 10,000 francs

[Robert E.] Brandt, from London, 20,000 [francs].

The Hills (Hill (1902), p. 104) state that this viola's label has been amended, 'to make the inscription pass as 1721'. The Hills also identify 'the stiffness of the curves, in short, the whole character of the work' as reflecting Stradivari's age. The CzAr/Tarisio website (ID 40115) states that the label is 'original, with Stradivari's stamp applied after the label had been glued to the instrument' (this statement implies that part of the monogram is stamped on the bare wood adjacent to the label). Within the descriptive text (above) the identification of 'Durand' points towards J N Durand who was a dealer (see Hill (1902), p. 261 and p. 268). Count Cozio di Salabue sold instruments to M. Durand and also provided the latter with a list of Italian terms for the parts of a violin, the list translated into French by the Count (see the present writer's book *The 'Messiah' violin: a reliable history?* (2015)).

The *Cassavetti* viola is now housed at the Library of Congress in Washington DC, USA (the Library's documentation identifying the body length as 410.6mm). The Library's website photographs do not include an image of the viola's label but the descriptive commentary states that 'one can see a part of this stamp [the circular Stradivari monogram] on the lower corner' (this comment seems to imply that the remaining part of the monogram cannot be seen). There is no mention of the label-date having been amended. The LoC photographs confirm the identification of two longitudinal bands of front-plate rings which have a contrasting colour.

Front and back photographs of the viola – 'Cremona, 1727' – appear in Wurlitzer's 1931 catalogue *Rare Violins, Violas, Violoncellos of the seventeenth eighteenth and nineteenth centuries*, p.164. Jost Thöne provides high-quality photographs and a detailed historical narrative for this viola (Vol. IV, pp. 152-161); the back-plate measurement of length is specified as 412mm.

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**JF55.2, p. 27 [L]; EF55.4, p. 27 [L]**

(année 1870) M<sup>r</sup> de Munck, Weimar

*Violoncelle Stradivarius, 27 pouces 6 lignes, année 1710*

*Largeur en haut 12 pouces, aux C 8 pouces 3 lignes, en bas 15 pouces 6 lignes. Fond de 2 pièces, petites ondes douces, petit nœud dans le haut à droite. Table de 3 pièces très-beau sapin, la pièce du milieu à 3 pouces 2 lignes ½. Très-belle tête; vernis rouge pâle pâteux.*

*Ex de Barrau.*

(1870) Monsieur de Munck, Weimar

Antonio Stradivari cello, 27 *pouces 6 lignes* [744.5mm], year 1710

[Maximum] width of the upper bout is 12 *pouces* [324.8mm], [minimum width of] the C-bout is 8 *pouces 3 lignes* [223.3mm], [maximum width of] the lower bout is 15 *pouces 6 lignes* [419.6mm]. The back plate is made from two pieces; small mild flames; there is a small knot in the upper bout, to the right. The front plate is made from three pieces of very beautiful spruce; the piece in the middle is 3 *pouces 2½ lignes* [in width; 86.9mm]. Very beautiful head. The varnish is pale red; thick consistency.

Ex de Barrau.

Ernest de Munck (1840-1915) was a Belgian cellist and composer.

The Hills (Hill (1902), p. 144) comment on this cello:

[...] the instrument of M. de Munck, which, although dated 1710, really belongs to this period [Stradivari's late period]. The [cello] formerly belonged to M. de Barrau, a Parisian amateur [...]. It was subsequently lent to Franchomme [...]. Through the medium of the firm of MM. Gand and Bernardel Frères, it then passed to the present owner.

Auguste Joseph Franchomme (1808-1884) was a cellist and composer.

Ernest Doring (Doring, p. 299) indicates that the cello's label-date of 1710 was the result of an alteration; such an alteration is not mentioned in the Gand/JF55.2 descriptive text.

On the CzAr/Tarisio website (ID 40061) the cello is identified as *Feuermann/De Munck/Gardiner* and three of its dimensions specified as UB 327mm, LB 419mm, and body-length as 746mm.

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**JF55.2, p. 28 [U]; EF55.4, p. 28 [U]**

*(année 1870) M<sup>e</sup> le ~~Comte~~ Vicomte Molitor, Paris*

*Violon Stradivarius, 13 pouces 2 lignes, année 1717*

*Fond d'une pièce, veines peu prononcées et inégales descendant un peu à droite, rayure dans le milieu du haut ayant un peu l'apparence d'une cassure. Eclisses bois uni du côté de la barre et plus veiné du côté de l'âme. Table de 2 pièces très bien conservée sauf une petite cassure partant du rond du bas de chaque f et allant au bord du C, tête bois uni, coquille assez fouillée. Vernis rouge brun doré, gras.*

*Vendu au 1917, haoxzx, à M. Courvoisier*

*Ex de Récamier (cédé en 1804 pour 4,000<sup>f</sup> à Molitor)*

[written in the left margin of JF55.2]  $\left[ \begin{array}{l} \textit{vendu en 8<sup>bre</sup> 1920 à de Ygartua, aoxzxz} \\ \textit{Repris Ygartua, vendu Elman 1925, \$26,000.} \end{array} \right.$

(1870) Monsieur le ~~Comte~~ Vicomte Molitor, Paris

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1717

The back plate is in one piece; the flames are faint and uneven, descending slightly to the right; there is a scratch in the middle of the upper bout looking a little like a split. The wood of the ribs is plain on the bass-bar side [but] more flamed on the sound-post side. The front plate is made from two pieces; very well conserved except for a small split starting at the lower 'eye' of each f and extending to the edge of the C. The wood of the head is plain; the scroll is quite ornate. The varnish is golden red-brown, oily.

Sold in 1917, 125,000 [francs], to Monsieur Courvoisier

*ex de Récamier* (passed to Molitor, in 1804, for 4,000 francs)

Sold in October 1920 to de Ygartua, 250,000 [francs]; re-acquired from Ygartua; sold [by Albert Caressa?] to [Mischa] Elman, 1925, 26,000 dollars.

For a comprehensive examination of this violin's history see the present author's article, *Juliette Récamier, Comte Molitor, and much confusion* (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

See also **JF55.2, p. 125 [U]** for a 1697 Stradivari violin which belonged to Comte Molitor. For Mischa Elman see also **JF55.2, p. 209** (in connection with a Stradivari violin dated 1735).

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**JF55.2, p. 28 [L]; EF55.4, p. 28 [L]**

*(année 1870) M<sup>e</sup> Millaut, Paris*

*Violon Joseph Guarnerius, 13 pouces 1 ligne, année 1742*

*Joli fond d'une pièce veines remontant à droite, éclisses veines un peu plus larges, celles du C et du bas rehaussées, partant à rien du coin du haut et arrivant à une hauteur d'une ½ ligne au bas. Table de 2 pièces, sapin fin au milieu, large sur les côtés, jolie tête. Vernis jaune brun doré bien conservé.*

*Acheté par Nadaud en 1912: hexzx.*

(1870) Monsieur Millaut, Paris

Giuseppe Guarneri *del Gesù* violin, 13 *pouces 1 ligne* [354.2mm], year 1742

Attractive one-piece back plate, the flames rising to the right; the flames of the ribs are slightly wider [than on the back plate]. The ribs of the C-bout and of the lower bout [have been] raised: starting from nothing at the upper [C-bout] corner and finishing by being a half-*ligne* [1.1mm] higher at the bottom [at the tail-piece end pin]. The front plate is made from two pieces; the spruce [rings are] thin in the middle, wide at the sides. Attractive head. The varnish is golden yellow-brown. Well conserved.

Bought by Nadaud in 1912: 18,000 [francs].

The CzAr/Tarisio website identifies Edouard Nadaud as having owned only two Stradivari violins – of 1734 (ID 40725) and 1708 (ID 43076). The name ‘Millaut’ has not been further identifiable.

The relevant **GBC&F Grand Livre** does not show any purchase by M. Nadaud of any Guarneri violin during the period November 1910 to June 1912; the subsequent **Grand Livre** does not show Edouard Nadaud in association with any Guarneri violin until 12 June 1914 when he sold to C&F *un violon de Joseph Guarnerius année 1742* for which C&F paid 35,000 francs. It would thus seem that Nadaud bought the 1742 Guarneri described above directly from Monsieur Millaut.

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**JF55.2, p. 29 [U]; EF55.4, p. 29 [U]**

*(année 1870) M<sup>e</sup> Nagornoff*

*Violon Stradivarius (Chant du Cygne) 13 pouces 3 lignes, année 1737 à l'âge de 93 ans (le chiffre de l'étiquette surchargé porte 1707)*

*Fond de 2 pièces ondes assez larges, mais pas très-vives, table de 2 pièces, coin gauche du haut ayant été arraché et recollé, petite cassure entre le coin du bas et l'ouïe de l'f, cassure partant du filet du même coin et allant au bas de la table. Tête bien conservée. Vernis rouge brun un peu louche [in EF55.4 the words *un peu louche*, having been written, are then crossed out].*

*18 M<sup>e</sup> de S<sup>t</sup> Senoch 17,500*

*1887 M<sup>e</sup> White 20,000*

*1913 C.<sup>el</sup> Maître 100,000*

*1919 J. L. Courvoisier 175,000*

*racheté J. L. Courvoisier \$35,000*

*\$45,000, Vanamacker John 1925, eltttt*

*Wurlitzer en 1933*

*1934 Zlatko Balokovic à New York*

*1959 Revendu par E. Herrmann en Allemagne*

*1972 M. Guy Gremper, Villa Yasmin, 6926 Montagnola, TI, télé (091) 28436.*

(1870) Monsieur Nagornoff



Antonio Stradivari violin (Chant du Cygne) 13 *pouces* 3 *lignes* [358.7mm], year 1737, at the age of 93 years (the figure of the label overwritten to show 1707)

The back plate is made from two pieces; the flames are fairly wide but not very bright. The front plate is made from two pieces; the upper corner of the left-side [bass] C having been broken off and re-attached. There is a small split between the lower corner [of the bass C] and the ‘eye’ of the *f*, and a split starting at the purfling of the same corner and extending to the bottom of the front plate. The head is well conserved. The varnish is red-brown, slightly opaque, slightly opaque.

18 Monsieur de Saint Senoch, 17,500 [francs]

1887 Monsieur [José Silvestre] White, 20,000 [francs]

1913 Colonel Maître, 100,000 [francs]

1919 J L [Jean Louis] Courvoisier, 175,000 [francs]

Bought back from J L Courvoisier, 35,000 dollars

45,000 dollars, [sold to] John Wanamaker [Wanamaker] 1925, 850,000 [francs]

Wurlitzer in 1933

1934 Zlatko Balokovic, from New York

1959 re-sold by E. Herrmann in Germany

1972 M. Guy Gremper, Villa Yasmin, 6926 Montagnola, [Ticino, Switzerland], tel. (091) 28436.

John Wanamaker died in 1922; Rodman (1863-1928) was his son.

For an extensive and detailed examination of the history of the *Chant du Cygne* violin see the present author’s article, *Stradivari’s ‘Chant du Cygne’ violin: from Bertuzzi to Wurlitzer – and beyond*.

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**JF55.2, p. 29 [L]; EF55.4, p. 29 [L]**

(*année 1870*) M<sup>e</sup> Oechsner, au Havre

*Violon Stradivarius, 13 pouces 1 ligne, année 1715*

*Fond de 2 pièces très-beau, les éclisses du haut et du bas, côté de la main, ont chacune une cassure. Table de 2 pièces, beau sapin bien égal, petites cassures au bas de chaque f et au menton, pièce à l’endroit de l’âme. Très-belle tête. Vernis rouge doré.*

(*G.et B. hxzrz*)

*1881 M<sup>e</sup> Meier, Londres, 20,000<sup>f</sup>.*

(1870) Monsieur Oechsner, from Le Havre

Antonio Stradivari violin, 13 *pouces* 1 *ligne* [354.2mm], year 1715

The back plate is made from two pieces; very beautiful. The ribs in both the upper and lower bouts, on the side of the hand [treble side], each have one split. The front plate is made from two pieces; beautiful spruce, [?the rings are] nicely uniform; there are small splits at the bottom of each *f* and at the chin, and a patch in the area of the sound-post. Very beautiful head. The varnish is golden red.

(Gand & Bernardel, 10,000 [francs])

1881 Monsieur Meier, London, 20,000 francs.

C G Meier was a violin collector. The **GBC&F Grand Livre** for 1881 shows an entry against the name of M. Meier, dated 17 August: *Un violon de Stradivarius authentique 1715, 20,000 francs*.

The violin is identified on CzAr/Tarisio (ID 41471) as the *Baron Knoop/Bevan* violin (see Doring, p. 193).

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**JF55.2, p. 30 [U]; EF55.4, p. 30 [U]**

*(année 1870) M<sup>e</sup> de Pinteville, Paris*

*Violon Stradivarius, 13 pouces 1 ligne, année 1720*

*Fond de 2 pièces belles ondes descendant, belles éclisses. Table de 2 pièces ayant une cassure du côté droit dans toute sa longueur. Très-jolie tête. Vernis rouge foncé (un peu inégalement usé).*

*Ex Garcia de Cadix*

*1879 M<sup>e</sup> Van Hal, de Bruxelles, 15,000<sup>f</sup>.*

(1870) Monsieur de Pinteville, Paris

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1720

The back plate is made from two pieces; beautiful flames which descend [from the centre-joint]. Beautiful ribs. The front plate is made from two pieces, having a split on the treble side for the entire length [of the plate]. Very attractive head. The varnish is dark red (somewhat unevenly worn).

*Ex Garcia, of Cadiz*

1879 Monsieur van Hal, from Brussels, 15,000 francs.

The **GBC&F Grand Livre** for 1875 shows that on 20 March a Stradivari violin belonging to *M<sup>e</sup> Vanhall à Bruxelles* was ‘completely repaired’ at a cost of 80 francs. The **Grand Livre** for 1884 shows that on 27 November two Stradivari violins, dated in the ledger as ‘1720’ and ‘1726’, both belonging to *M<sup>e</sup> van Hal, à Bruxelles*, were repaired (20 francs and 15 francs respectively).

The **GBC&F Grand Livre** for 1865 shows lengthy entries for M. Jacinto Garcia, of Cadiz, detailing repairs to two violins; neither is a Stradivari instrument.

The CzAr/Tarisiso website makes no mention of M. Pinteville, nor ‘Garcia, of Cadiz’. The website identifies a François van Hal (further identified by Doring (Doring, p. 275) as being ‘an art lover of Brussels’); the label-date of Hal’s Stradivari violin is specified as 1726 (ID 41527, the *Hubay*; for this violin see **JF55.2, p. 50 [L]**).

See **JF55.2, p. 41 [L]** for a Stradivari violin of 1693 (1722) which was also owned at one time by M. Garcia.

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**JF55.2, p. 30 [L]; EF55.4, p. 30 [L]**

*(année 1870) M<sup>e</sup> de la Panouze, Paris*

*Violon Stradivarius, 13 pouces 1 ligne, année 1720*

*Fond de 2 pièces beau bois, éclisses très-belles, celle du C, côté du Sol, ayant une cassure. Table ayant quelques cassures, pièce d’âme. Tête beau modèle, beau bois. Vernis rouge, bien conservé. 1882 de La Panouse fils racheté succession 16,000<sup>f</sup>*

*11<sup>bis</sup> rue St. Dominique*

*vu en Mars 1912: le manche a été arraché, les éclisses cassées de chaque côté: fond et éclisses vernis rouge vif cerise, fort beau; table nombreuses cassures, 1/2 bords, bord du C droit et coins abîmés; vernis raccordé, noir et grésillé sous le chevalet; tête trous rebouchés, petite gerçure à la cheville du Mi; grandes gerçures dans la coulisse derrière, vaut aoxzx.*

(1870) Monsieur de la Panouze, Paris

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1720

The back plate is made from two pieces of beautiful wood. The ribs are very beautiful; the C-bout rib on the G-string side having a split. The front plate has some splits, with a patch at the sound-post. The head is a beautiful example, beautiful wood. The varnish is red, well conserved. 1882 the son of de la Panouze, bought back, inheritance, 16,000 francs

11<sup>bis</sup> rue St. Dominique

Seen in March 1912: the neck has been torn off, the ribs broken on each side: the back plate and the ribs have bright cherry-red varnish, really beautiful. The front plate has numerous splits; half edges. The edge of the treble-side C is damaged, as are the corners; the varnish touched up, black and cracked underneath the bridge. The peg-holes in the head have been bushed; a small split at the E-string peg; large splits in the rear fluting. Worth 25,000 [francs].

No further information about this violin has been located.

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**JF55.2, p. 31 [U]; EF55.4, p. 31 [U]**

(année 1870) M<sup>e</sup> le Comte de Pluvié, à Hennebon

Violon Joseph Guarnerius, 13 pouces moins 1 ligne, année 1732

Fond d'une pièce à contresens, cassure côté étiquette, éclisses rehaussées, celles des C ondes larges, les autres ondes serrées, table de 2 pièces ayant des cassures au menton et au-dessus de l'f gauche. Table de del Gesù d'un autre instrument, filets plus larges que ceux du fond, bois recoupés en haut et en bas et rapportés. Tête bien conservé. Vernis jaune brun, sale, entièrement recouvert de gomme laque; bords de la table refaits; clavette à la tête.

offert mxzx en 1907

appartient à M<sup>e</sup> Steinbach 1931, acheté à M<sup>r</sup> Steinbach en 1931: 30,000<sup>f</sup>

Vendu à M<sup>e</sup> Huguenin à Vevey en Sep<sup>bre</sup> 1931 amlttt (donnée facture attttt).

(1870) Monsieur le Comte de Pluvié, from Hennebont [Brittany]

Giuseppe Guarneri *del Gesù* violin, 13 pouces minus 1 ligne [349.6mm], year 1732

The back plate is in one piece, [the wood] cut against the grain; there is a split at the side of the label. The ribs [have been] raised; the ribs of the Cs have wide flames, the other [ribs] have tight/narrow flames. The front plate is made from two pieces, having splits at the chin and above the bass f. The front plate is from a different *del Gesù* instrument: [the front-plate] purflings are wider than those on the back plate, the wood re-cut in the upper and lower bouts and re-attached. The head is well conserved. The varnish is yellow-brown, dirty, entirely re-covered with gum lacquer [shellac?]. The edges of the front plate have been re-made. There is a locking pin [a dowel?] in the head.

Offered 4,000 [francs] in 1907

Owned by Monsieur Steinbach in 1931. Bought from Monsieur Steinbach in 1931: 30,000 francs

Sold to Monsieur Huguenin, from Vevey [Switzerland], in September 1931, 175,000 [francs] (the invoice made out for 100,000).

The Comte de Pluvié seems to have been Fortuné Ferdinand, Marquis de Pluvié (1811-1892). The **GBC&F Grand Livre** for 1873 shows that on 6 June a Guarneri violin belonging to M<sup>e</sup> le C<sup>te</sup> de Pluvié was repaired (25 francs) as was a Stradivari cello (probably the instrument shown below at **p. 31 [L]**).

The CzAr/Tarisio website identifies a *Pluvié* Guarneri violin (ID 40392) – ‘c.1730’ – which also has a one-piece back plate, but no descriptive details are provided. Previous and subsequent owners of this *Pluvié* violin are identified as the Conte de Chaponay, and, in 1931, Felix E Kahn. The Hills’ *Guarneri* monograph of 1931 identifies (p. 84) a 1731 Guarneri violin belonging to ‘Mr. Felix Kahn, ex Cte de Chaponay’. Neither source mentions the names of M. Steinbach or M. Huguenin.

According to the CzAr/Tarisio website Gustav Huguenin is associated only with a Stradivari violin of 1705 (see **JF55.2, p. 139**) and an Amati brothers violin of 1618.

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**JF55.2, p. 31 [L]; EF55.4, p. 31 [L]**

[M<sup>r</sup> le Comte de Pluvié]

(année 1870) Violoncelle Stradivarius, 28 pouces, année 1725

Fond de deux pièces belles ondes, vernis usé dans le haut à droite et dans le milieu, éclisses unies ayant une veine du côté du fond (inégaie) dans toute la longueur de l'instrument. Table de 2 pièces, cassures à l'âme et à l'f droite en haut, petites à l'f gauche en bas. Très-belle tête. Vernis rouge doré.

*Ex de Savalette*

*Ex Baudiot*

*Ex Jaures.*

[Monsieur le Comte de Pluvié]

(1870) Antonio Stradivari cello, 28 pouces [758mm], year 1725

The back plate is made from two pieces; beautiful flames; the varnish is worn in the upper bout, to the right and in the middle. The ribs are plain, having a vein-line near the joint with the back plate (thus dividing the rib height into two unequal halves) around the entire length [perimeter] of the instrument. The front plate is made from two pieces; splits at the sound-post and at the treble *f* in the upper bout; small splits at the bass *f* in the lower bout. Very beautiful head. The varnish is golden red.

*Ex de Savalette*

*Ex Baudiot*

*Ex Jaures.*

The name 'de Savalette' possibly refers to the Marquis de Savalette de Langes (1745-1797).

The identity of 'Jaures' is uncertain.

This cello is extensively described by the Hills (Hill (1902), pp. 141-142):

The "Baudiot" bass was for many years in the possession of the artiste of that name [Charles Nicolas Baudiot (1773-1849)] at whose death it was sold by his widow (in 1850) for ten thousand francs, = £400 [presumably to M. Jaures]. It subsequently passed into the hands of the Marquis de Pluvié, a most enthusiastic amateur violoncellist, who bequeathed it to his daughter, the Comtesse de Kerdrel, from whom we purchased it in 1894. [...] The sides, which are of quite plain wood, in contrast to the back, which is comparatively handsome, are curiously marked by a pronounced vein or sap-mark running round them all; to the casual observer this conveys the impression that they have been heightened.

The Comtesse de Kerdrel can be identified as Allyre Cécile Renée de Pluvié (1841-1921) who became Comtesse de Kerdrel at her marriage, in 1862, to Amaury M Audren de Kerdrel (1837-1921); see the previous descriptive entry for an identification of Allyre Cecile's father.

The CzAr/Tarisio ID for this cello is 40286.

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**JF55.2, p. 32 [U]; EF55.4, p. 32 [U]**

(année 1870) M<sup>r</sup> Roederer, au Havre

Violon Stradivarius 13 pouces [blank space] ligne, année 1710

Fond de deux pièces très-beau, belles éclisses. Table ayant deux cassures au bas de l'f droite dont une allant jusqu'au bord, une petite dans le haut du côté droit de la dite f et une au-dessus de chaque ouïe du bas des deux f. Belle tête. Vernis rouge doré (un peu decoloré).

Geo. H. Andrews, New York, hoxzrz, 1921

[JF55.2 only]  $\left[ \begin{array}{l} M^{llc} \text{ Erduran son père Docteur [...] ?] \text{ Turquie[?]} \\ \text{New York, acheté à Rembert Wurlitzer, 1955.} \end{array} \right.$

(1870) Monsieur Roederer, from Le Havre

Antonio Stradivari violin, 13 *pouces*, [blank space] *ligne*, [351.9mm], year 1710

The back plate is made from two pieces; very beautiful. Beautiful ribs. The front plate having two splits at the bottom of the treble *f*, one of which extends to the edge; there is a small [split] in the upper bout, treble side, [above] the aforementioned *f*, and one above the lower ‘eye’ of each *f*. Beautiful head. The varnish is golden red (a little faded).

George H Andrews, New York, 150,000 [francs], 1921

Mademoiselle Erduran, his [her?] father, Doctor [...?] Turkey[?].

New York, bought from Rembert Wurlitzer, 1955.

Ernest Doring (Doring, p. 157) confirms that this violin was acquired by George H Andrews, of New York, in 1921.

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**JF55.2, p. 32 [L]; EF55.4, p. 32 [L]**

(*année 1870*) Madame Raillard, Paris

Violon Joseph Guarnerius, 13 *pouces*, *année 1734*

*Fond d'une pièce, ondes larges assez vives, remontant de gauche à droite. Table de 2 pièces ayant une cassure au menton, allant du bord à l'f et une petite au-dessus, cassure à l'éclisse du C droit. Très-belle tête. Vernis jaune.*

*Ex Pugnani*

1891 M<sup>e</sup> Withers 10,000<sup>f</sup>

Vendu par Hamma à Grohmann, à Lodz, *hoxzx*, en 1893

(racheté par la maison en 1923, *hxzxzx*, et vendu à MD, *axzxzz*)

(1870) Madame Raillard, Paris

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [351.9mm], year 1734

The back plate is in one piece; wide flames, fairly bright, rising from left to right. The front plate is made from two pieces, having a split at the chin from the [plate] edge to the *f*, and a small [split] above; [there is another] split at the rib of the treble C. Very beautiful head. Yellow varnish.

*Ex Pugnani*

1891 Monsieur Withers [of London], 10,000 francs

Sold by Hamma to Grohmann, from Lodz [Poland], 15,000 [francs], in 1893

(Re-bought by the firm [Caressa] in 1923, 100,000 [francs], and sold to Maucotel & Deschamp 200,000 [francs]).

Gaetano Pugnani (1731-1798) was a violinist and a composer.

A 1734 violin by Guarneri *del Gesù*, owned by Gaetano Pugnani and then by Madame Pugnani, is identified on the CzAr/Tarisio website (ID 40402). The website associates this violin with George Withers & Sons, Hamma & Co., and H Grohmann, but the associated photographs show a violin with a two-piece back plate with distinct flames which rise steeply from the centre-joint.

The **GBC&F Grand Livre** for 1891 shows an entry against the name *Withers*:

*1891 Octobre 16: 1 Violon Joseph Guarnerius année 1734 (Ex Pugnani) N° 1487, 10,000 francs.*

The Hills (Hill (1931), p. 84) identify a 1734 *del Gesù* violin as ‘H. Grohmann, *ex Pugnani*’ but no physical details are provided.

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**JF55.2, p. 33 [U]; EF55.4, p. 33 [U]**

*(année 1870) M<sup>e</sup> Léon Reynier, Paris*

*Violon Stradivarius, 13 pouces 1 ligne, année 1729*

*Fond de deux pièces, petites ondes, éclisses bois pareil, petits chateaux au fond dans le bas. Table de 2 pièces, beau sapin, belle tête. Vernis rouge un peu terreux. Parfaitement conservé.*

*Ex Mozcinski*

*1895 Hill.*

(1870) Monsieur Léon Reynier, Paris

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1729

The back plate is made from two pieces; small flames. The ribs are made of similar wood. There are small width-inserts in the lower part of the back plate. The front plate is made from two pieces; beautiful spruce. Beautiful head. Red varnish, slightly muddy. Perfect conservation.

*Ex Mozcinski*

*1895 Hill.*

Léon Reynier (1833-1895) was an 1848 winner of a *Premier Prix*, for violin, at the Paris Conservatoire. A *Reynier* violin is identified on the CzAr/Tarisio website (ID 41533) but the instrument's label-date is stated to be 1727 and there is no mention of 'Mozcinski' as an owner. The CzAr/Tarisio photographs do not clearly reveal any width-inserts in the lower part of the violin's two-piece back plate.

Charles Beare (Beare (1993), p. 258) writes of the '1727' *Reynier*: 'The London dealer George Hart acquired it from an English gentleman who had bought it from Reynier's widow [...].' This narrative sits against the JF55.2 information (above) which suggests that the Hills acquired the violin following the death of Léon Reynier on 5 May 1895.

There is no straightforward explanation for the discrepancy between the label-dates – 1729 and 1727. No further information for 'Mozcinski' has been located.

For another violin associated with Léon Reynier see **JF55.2, p. 209**.

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**JF55.2, p. 33 [L]; EF55.4, p. 33 [L]**

*(année 1870) M<sup>e</sup> Révenaz, Paris*

*Violon Stradivarius, 13 pouces 3 lignes, année 1721*

*Fond de 2 pièces très-beau, veines assez larges descendant, cassures en travers dans le haut, provenant de trous de vers, talon neuf. Eclisses ondes un peu moins larges. Table de 2 pièces, sapin fin au milieu, cassures à l'âme et au côté droit en haut et en bas. Tête bois uni. Vernis rouge doré.*

*Ex Brillat-Savarin*

*Hart, 1896, 25,000<sup>f</sup>.*

(1870) Monsieur Révenaz, Paris

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1721

The back plate is made from two pieces; very beautiful; with fairly wide flames which descend [from the centre-joint]; there are splits crossing the upper bout caused by woodworm. The neck-foot has been modified. The flames on the ribs are a little less wide [than on the back plate]. The front plate is made from two pieces; the spruce [rings are] thin/narrow in the middle; there are splits at the sound-post and on the treble side in both the upper and lower bouts. The head is of plain wood. The varnish is golden red.

*Ex Brillat-Savarin*

*Hart, 1896, 25,000 francs.*

Jean Antheime Brillat-Savarin (1755-1826) was a French lawyer, politician, and gourmet.

The **GBC&F Grand Livre** for 1829 identifies *M<sup>r</sup> Revenaz* as the owner of a Stradivari violin which was re-strung on 16 February; the violin's label date is not specified.

The **GBC&F Grand Livre** for 1896 shows the following entry for *Hart & Sons*:

*1896 Février 3: Un Violon A. Stradivarius, N<sup>o</sup> 1581, année 1721, (ex Révenaz) 25,000 francs.*

Ernest Doring (Doring, p. 235) writes extensively about the violin described above, identifying it as the 1721 'Francis Macmillen' (photographs are *ibid.*, p. 234). Francis Macmillen was born in 1885 in Marietta, Ohio, USA. According to a report in the *Marietta Daily Times*, dated 1 March 1911, Macmillen was presented with his violin – 'valued at \$7,000' – in London by 'Lady Palmer'. For Lady Palmer see also **JF55.2, p. 53 [U]**.

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**JF55.2, p. 34 [U]; EF55.4, p. 34 [U]**

*(année 1870) M<sup>e</sup> Sauzay, Paris*

*Violon Stradivarius, 13 pouces 1 ligne, année 1709*

*Fond d'une pièce, veines remontant un peu à droite, chanteaux de 4 à 5 lignes dans le bas de chaque côté. Très-belles éclisses ondes plus larges. Table de deux pièces beau sapin, cassure à l'âme, cassure au menton bouchée par un flipot, filipot, belle tête, beau vernis rouge brun.*

*Vendu à J. Thibaud en 1902, moxxz*

[JF55.2 only] *détruit lors de l'accident par avion sur venu à Jacques serendant au Japon.*

*(1870) Monsieur Sauzay, Paris*

*Antonio Stradivari violin, 13 pouces 1 ligne [354.2mm], year 1709*

The back plate is in one piece, the flames rising slightly to the right; there are inserts, 4-5 *lignes* in width [*c.*10mm], on each side of the lower bout. Very beautiful ribs, with wider flames [than on the back plate]. The front plate is made from two pieces of beautiful spruce; a split at the sound-post, and a split at the chin closed with a covering piece of wood. Beautiful head. Beautiful red-brown varnish.

Sold to J Thibaud in 1902, 45,000 [francs]

Destroyed in the aeroplane accident in which Jacques Thibaud died (while en route to Japan).

Charles Eugène Sauzay (1809-1901) was a French violinist (and composer) who studied at the Paris Conservatoire from 1823; he was awarded a *Second Prix* in 1825 and a *Premier Prix* in 1827. The **GBC&F Grand Livre** for 1816-1831 lists transactions with *M. Sauzay*, the earliest being dated 25 August 1827; on 29 February 1828 C-F Gand *remonté la Stradivarius* belonging to Charles Sauzay (the violin's label-date is not specified); a Stradivari violin was re-strung on 2 August 1830.

The **GBC&F Grand Livre** for 29 August 1902 shows the sale to Jacques Thibaud of *un violon de A. Stradivarius année 1709 (ex Sauzay) N<sup>o</sup> 1786, 40,000 francs.*

Jacques Thibaud was killed on 1 September 1953 when the plane in which he was travelling crashed on its approach to the airport at Nice (southern France).

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**JF55.2, p. 34 [L]; EF55.4, p. 34 [L]**

*[M<sup>e</sup> Sauzay]*

*(année 1870) Violon Stradivarius, 13 pouces 1 ligne, année 1721*

*Fond de 2 pièces veines un peu serrées remontant, tache noir du côté gauche à côté du joint à la hauteur du coin du bas, belles éclisses veines plus larges, table de deux pièces ayant pas mal de cassures. Belle tête (très-usée comme vernis). Vernis rouge doré.*



[Monsieur Sauzay]

(1870) Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1721

The back plate is made from two pieces; the flames are slightly tight/narrow, rising [from the centre-joint]. There is a black blemish on the left side next to the centre-joint, level with the lower corner of the C-bout. Beautiful ribs; the flames are wider [than on the back plate]. The front plate is made from two pieces having quite a lot of splits. Beautiful head (very worn, as is the varnish). The varnish is golden red.

In the JF55.2 notebook this descriptive entry is followed by two lines of additional information but these have been obliterated (with a form of correction fluid?) and are now entirely unreadable.

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**JF55.2, p. 35 [U]; EF55.4, p. 35 [U]**

(année 1870) M<sup>l</sup> Julien Sauzay, Paris

*Violon Stradivarius fils, 13 pouces 1 ligne, portant l'étiquette de Stradivarius année 1737 et sur l'éclisse du C une étiquette autographe d'Omobonus année 1740.*

*Fond de 2 pièces uni ayant une cassure de chaque côté du joint dans le haut, table de 2 pièces beau sapin, ayant pas mal de cassures, pièce a l'âme, belles éclisses (celle du C côté de l'âme n'en est pas) tête bois uni. Vernis rouge doré.*

(1870) Monsieur Julien Sauzay, Paris

Violin [made by] Stradivari's son, 13 *pouces 1 ligne* [354.2mm], carrying the label of [Antonio] Stradivari of the year 1737 and on the rib of the C there is an autograph label of Omobono, the year 1740.

The back plate is made from two pieces of plain wood having a split on each side of the centre-joint in the upper bout. The front plate is made from two pieces of beautiful spruce having quite a lot of splits and a patch at the sound-post. Beautiful ribs (the rib of the C next to the sound-post not so much). The head is of plain wood; the varnish golden red.

Julien Sauzay was the son of Charles Sauzay.

This violin may be the 1740 Omobono Stradivari instrument identified on CzAr/Tarisio as ID 49421 (but no mention is made of an internal Antonio Stradivari label of 1737 nor Omobono's written label on the rib of the C). The website information states that the ribs are 'of wood similar to back (the center ribs are not original).' The website photographs suggest that the back plate is plain, likewise the wood of the head. The varnish could be described as 'golden red' but alternative photographs (Biddulph and Chaudière, p. 89) display a distinctly brown colour for both front and back plates.

See also **JF55.2, p. 141 [L]**.

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**JF55.2, p. 35 [L]; EF55.4, p. 35 [L]**

(année 1870) M<sup>l</sup> Seghers, Paris

*Violon Stradivarius, 13 pouces 2 lignes, année 1717*

*Fond de 2 pièces, veines presque droites, cassure du côté droit partant du coin du haut à 9 lignes et allant jusqu'à bord, belles éclisses, celle du menton ayant une cassure, table de 2 pièces, bords doublés, 2 cassures au menton, une au côté droit du cordier, plusieurs en haut du côté gauche, jolie tête ayant un petit trou dans la coulisse au niveau de la cheville du La. Vernis rouge pâle.*

(1870) Monsieur Seghers, Paris

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1717

The back plate is made from two pieces, the flames almost straight. There is a split on the right-hand side, from the upper corner [of the C], 9 *lignes* [20.3mm], extending as far as the edge. Beautiful ribs; the rib of the chin having a split. The front plate is made from two pieces, with doubled edges; there are two splits at the chin, one to the right of the tail-piece, and several in the upper bout on the left. Attractive head having a small hole in the fluting, level with the A-string peg. The varnish is pale red.

François Jean-Baptiste Seghers (1801-1881) was a Belgian violinist and conductor; see also **JF55.2, p. 3 [U]**. The CzAr/Tarisio website identifies an instrument (or a bow) with the name ‘Seghers’ but, when accessed in March 2016, no publicly-available details were available. No further information about this violin has been located.

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**JF55.2, p. 36 [U]; EF55.4, p. 36 [U]**

(*année 1870*) *M<sup>e</sup> Sainton, Londres*

*Violon Joseph Guarnerius, 13 pouces 1 ligne, année 1734*

*Fond de deux pièces ondes moyennes et douces ayant un petit nœud. Table de deux pièces sans cassures, écartement des f 17 lignes. Ce violon est très-grossièrement fait, mais très caractérisé. Tête ayant eu les trous rebouchés, fente au chevillier. Vernis jaune.*

(1870) Monsieur Sainton, London

Giuseppe Guarneri *del Gesù* violin, 13 *pouces 1 ligne* [354.2mm], year 1734

The back plate is made from two pieces; flames of medium [width], and mild, having a small knot. The front plate is made from two pieces, without any splits. The measurement between the [upper eyes of the] *fs* is 17 *lignes* [38.4mm]. The violin is very crudely made, but very characteristic [of Guarneri *del Gesù*]. The peg-holes in the head have been bushed, and there is a split in the peg-box. Yellow varnish.

Edward Heron-Allen, in his volume *Violin making as it was, and is*, refers to this violin in footnote 1 of his Chapter XXI (p. 282): ‘The models and outlines of this chapter and of Plate V are taken in the minutest facsimile from a magnificent Joseph Guarnerius del Gesù [violin] of the date 1734, the property of M. [Prosper Philippe Catherine] Sainton. It is one of the most celebrated and characteristic instruments of this great master’s make which exists.’

Heron-Allen’s ‘Plate V’ is a life-size plan of the ‘inside mould, cramping blocks, and outline models for violin of Joseph Guarnerius, 1734, I.H.S, drawn by Edward Heron-Allen, from the violin of M. Sainton.’

Heron-Allen’s ‘Plate VI’ is a life-size plan of the centre-bout of the same violin, the plan being labelled ‘Joseph Guarnerius del Gesù 1734, from a violin of M. Sainton.’ According to this plan, the distance between the two upper eyes of the *f*-holes is 37.5mm.

The Hills’ 1931 *Guarneri* monograph (p. 88) identifies a Guarneri violin belonging to M. Adolfo Betti (1875-1950) and previously to Prosper Sainton (1813-1890) but this violin is dated by the Hills to 1741. The Hills’ identification of ownership is repeated (*ibid.*) on p. 102, and the date of 1741 is repeated (*ibid.*) on p. 104.

The CzAr/Tarisio website identifies a *Sainton/Betti* Guarneri violin (ID 40434) which is stated to be ‘labelled 1741’ but is attributed to ‘c.1744’.

It is difficult to believe that both Charles Gand and Edward Heron-Allen could have been mistaken (at the time of their writings) with regard to the label-date inside Prosper Sainton’s Guarneri *del Gesù* violin.

The **GBC&F Grand Livre** provides the following information:

On 15 September 1849 Monsieur Sainton bought from Gand *Un Violon Joseph Guarnerius, N<sup>o</sup> 435, fond de deux pièces, table bien conservée, vernis rouge, avec un étui double, 3,100 francs*. This purchase is confirmed within Gand’s *Registre de ventes: instruments neuf et anciens*, where, on page 71, Gand writes: *15 Septembre 1849, Vendu à Mr Sainton un violon Joseph Guarnerius, N<sup>o</sup> 435, 3,100 francs*.

On 28 January 1851 Gand *redressé la touche du Guarnerius, changé une cheville, fait un chevalet, ajusté 2 cordes etc, 5 francs*. On 20 January 1859 Gand *remonté le Guarnerius, 3 francs*.

On 15 February 1860 Gand *visité le Guarnerius, ajusté des chevilles neuves avec olives en or, changé la queue, fait un chevalet et remonté etc, 16 francs*. On 24 August 1864 Gand *redressé la touche du Guarnerius, changé la cheville du La et celle de la chanterelle [E-string], changé l'attache de la queue [the tail-piece securing loop], fait un chevalet, 6 francs*.

Yet more repairs to Sainton's Guarneri violin were carried out on 16 March 1874 and 9 October 1882.

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**JF55.2, p. 36 [L]; EF55.4, p. 36 [L]**

*(année 1870) Monsieur Soil, Moscou*

*Violon Stradivarius, 13 pouces 4 lignes, année 1690*

*Fond d'une pièce, veines assez vives, pas très-larges, petite cassure à l'endroit de l'étiquette. Table de 2 pièces, sapin très-fin, ayant pas mal de cassures sous l'âme, le menton, etc. Ecartement des f 17 lignes. Jolie tête, trous des chevilles de la chanterelle et du Sol rebouchés. Vernis jaune rouge.*

[JF55.2 only] *Vendu à M. Zinimer en 1904 pour xxx par lui.*

(1870) Monsieur Soil, Moscow

Antonio Stradivari violin, 13 *pouces 4 lignes* [360.9mm], year 1690

The back plate is in one piece; the flames fairly bright, not especially wide; there is a small split in the area of the label. The front plate is made from two pieces; the spruce [?rings are] very thin/narrow, having quite a lot of splits under the sound-post, at the chin, etc. The measurement [between the upper eyes] of the *fs* is 17 *lignes* [38.4mm]. Attractive head; the peg-holes for the 'singing string' [E-string] and the G-string have been bushed. The varnish is yellow-red.

~~Sold to M. Zinimer in 1904 for 35,000 [francs] by him.~~

The measurement of the violin's body-length – 360.9mm – is identical to the measurement obtained by Count Cozio di Salabue on 29 May 1816 from a 1716 Stradivari violin. It is also identical to the Count's measurements of a 1719 violin belonging to 'Signor Molere', and identical to the measurements of the 1724 violin which Count Cozio sold to Niccolò Paganini. All these violins were built around a *P.G.* mould which was in Count Cozio's possession (but is no longer extant) and which was inscribed with the date 1687. See *The Strad*, June 2018, pp. 54-58; see also Chapter 2 of the present author's book, *The Messiah violin: a reliable history?*; see also **JF55.2, pp. 61 [L], 65 [U], and 101 [U]**.

Both the Hills and Ernest Doring identify two Stradivari violins associated with Amédée Soil (Belgian Consul to Moscow): one of 1708 (also known as the *Straus*) and the other of 1714; see **JF55.2, pp. 160 and 182**.

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**JF55.2, p. 37 [U]; EF55.4, p. 37 [U]**

*(année 1870) M<sup>e</sup> Sarasate, Paris*

*Violon Stradivarius, 13 pouces 2 lignes, année 1724*

*Fond de 2 pièces assez beau, veines remontant, trous de vers rebouchés dans le haut à gauche principalement, belles éclisses veines un peu plus serrées, table de 2 pièces, sapin serré au milieu et s'élargissant sur les bords, cassure partant du haut de l'f gauche et allant jusqu'au bord; 2 petites fentes sous la main et une à droite du cordier, belle tête, manche original. Vernis rouge pâle décoloré.*

*Légué au Musée du Conservatoire en 1908.*

(1870) Monsieur [Pablo] Sarasate, Paris

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1724

The back plate is made from two pieces; fairly beautiful, the flames rising. Worm tracks – principally in the upper bout, on the left – have been plugged with inserts. Beautiful ribs with flames which are slightly tighter/narrower [than on the back plate]. The front plate is made from two pieces; the spruce [?rings are] tight/narrow in the middle, widening towards the edges. There is a split from the top of the bass *f* extending to the edge; two small splits under the hand [upper-treble bout] and one to the right of the tail-piece. Beautiful head, original neck. The varnish is pale red, faded.

Bequeathed to the Museum of the [Paris] Conservatoire in 1908.

The descriptive text makes no mention of any letters inked inside the violin's peg-box; Pablo Sarasate's violin (now at the Musée de la musique, Paris) has the letters *PG* inked inside the cavity. For a detailed examination of Sarasate's violin see the present author's free-to-read web article, *Pablo Sarasate and his Stradivari violins*.

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**JF55.2, p. 37 [L]; EF55.4, p. 37 [L]**

(année 1870) *M<sup>e</sup> Servais, Bruxelles*

*Violoncelle Stradivarius, 19 pouces 2 lignes, année 1701*

*Fond de 2 pièces splendide veines larges descendant, chanteaux en haut et en bas, éclisses superbes, table de 2 pièces, beau sapin, petite fente à l'âme. Largeur de l'instrument en haut 13 pouces 6 lignes, aux C 9 pouces 5 lignes, en bas 17 pouces 3 lignes. Ecart des f 4 pouces moins 1 ligne. Longueur du diapason aux crans des f 15 pouces 9 lignes. Hauteur des éclisses en haut 4 pouces 7 lignes, en bas 4 pouces 8 lignes. Très belle tête, vernis usé. Vernis rouge doré décoloré.*

*Très belle tête, tout son vernis, jaune ambré magnifique et doré,*

*Ex Raoul*

*Ex A. F. Servais*

*M<sup>e</sup> Couteau*

*P<sup>ce</sup> de Caraman Chimay 52,000<sup>f</sup>*

*Racheté en 1919 par CF: 100,000*

*Courvoisier, Juillet 1919, hzoxzx*

*Vendu Courvoisier, Juillet 1919, hzoxzx, reprise vendue F. Pollain en 1919: hioxzx.*

(1870) Monsieur Servais, Brussels

Antonio Stradivari cello, 19 *pouces 2 lignes* [518.8mm], year 1701

The back plate is made from two pieces; splendid; wide flames which descend [from the centre-joint]; extra widths of wood [at the flanks] inserted in both the upper and lower bouts. Superb ribs. The front plate is made from two pieces; beautiful spruce, with a small split at the sound-post. The [maximum] width of the upper bout is 13 *pouces 6 lignes* [365.5mm]; the [minimum] width of the C-bout is 9 *pouces 5 lignes* [254.9mm]; the [maximum] width of the lower bout is 17 *pouces 3 lignes* [467mm]. The distance between [the upper 'eyes' of] the *fs* is 4 *pouces* minus 1 *ligne* [106mm]. The length of the *diapason* [the 'body stop' – from the front face of the fingerboard nut] to the [inside] notch of the *fs* is 15 *pouces 9 lignes* [426.3mm]. The height of the ribs at the upper end [at the neck-foot] is 4 *pouces 7 lignes* [124.1mm]; at the lower end [at the tail-piece end pin] the height is 4 *pouces 8 lignes* [126.4mm]. Very beautiful head, the varnish is worn. The varnish [on the body?] is golden red, faded. Very beautiful head. All the varnish [is original]; yellow-amber, magnificent and golden.

*Ex Raoul*

*Ex A F Servais*

*Monsieur Couteau*

[Joseph] Prince de [Caraman-] Chimay [1858-1937], 52,000 francs  
Re-bought in 1919 by Caressa & Français: 100,000 [francs]  
 Courvoisier, July 1919, 105,000 [francs]  
Sold [by] Courvoisier, July 1919, 105,000 [francs]; re-acquired and sold to [Fernand] Pollain in 1919: 175,000 [francs].

The Hills specify the dimensions of the *Servais* cello as:

Upper bout      14<sup>3</sup>/<sub>8</sub> inches [365.1mm]  
 Centre bout is not specified by the Hills but is specified by Roger Hargrave (see below) as 255mm  
 Lower bout      18½ inches [470mm]  
 Ribs (upper)    4<sup>7</sup>/<sub>8</sub> inches [123.8mm]  
 Ribs (lower)    5 inches [127mm]  
 Body Stop       16¾ inches [425.4mm]

The measurement given in the descriptive text for the distance between the upper eyes of the *fs* – 106mm – is exactly confirmed by Roger Hargrave:

[www.roger-hargrave.de/PDF/Artikel/Strad/Artikel\\_1987\\_12\\_Stradivari\\_Antonio\\_Servais\\_PDF.pdf](http://www.roger-hargrave.de/PDF/Artikel/Strad/Artikel_1987_12_Stradivari_Antonio_Servais_PDF.pdf)

According to the historical information supplied by the Hills (Hill (1902), p. 123) and by Ernest Doring (Doring, pp. 109-111) this cello was owned by Jean-Marie Raoul, a French statesman, lawyer, and cellist (previous owners of the instrument being unknown); after M. Raoul's death in 1837 the cello passed to J-B Vuillaume.

Information on the CzAr/Tarisio website (ID 40273) indicates that the cellist Adrien-François Servais (1806-1866) obtained this instrument from 'Prince Nicholas Yusupov'. Prince Nikolai Borisovich Yusupov (1751-1831) married Tatiana Vasilievna von Engelhardt (1769-1841) in 1793. The historical narrative supplied by Ernest Doring (Doring, pp. 109 and 111) indicates that Servais received the cello as a gift which had been promised to him by Princess Tatiana; the cello was presented to Servais notwithstanding the death of the Princess.

The date of the descriptive text points towards 'M. Servais' being Joseph Servais (1850-1885) the son of Adrien-François.

The **GBC&F *Grand Livre*** for 1919 shows that no transactions between C&F and M. Courvoisier took place during the month of July 1919. The ***Grand Livre*** shows that on 20 August 1919 J L Courvoisier sold to C&F *Une basse de A. Stradivarius, année 1701, ex-Servais, avec étui et médaille en bronze effigie Servais*; C&F credited M. Courvoisier's account with 142,500 francs. The same ***Grand Livre*** shows that on the same day (20 August 1919) *Un violoncelle ancien italien de Antonius Stradivarius année 1701, ex-Servais (avec médaille de bronze de Servais)* was sold to Fernand Pollain for 150,000 francs.

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**JF55.2, p. 38 [U]; EF55.4, p. 38 [U]**

*(année 1870) M<sup>r</sup> Tattegrain, Amiens*

*Violon Stradivarius, 13 pouces 2 lignes, année 1685, Amatisé*

*Beau fond d'une pièce à contresens, belles éclisses, table ayant trois cassures au menton, dont une allant jusqu'en haut, plusieurs cassures aussi du côté de l'âme. Jolie tête, presqu'unie. Vernis jaune doré.*

*Vendu à Hill en 1898, hoxzx.*

(1870) Monsieur Tattegrain, Amiens

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1685, *Amatisé*

Beautiful one-piece back plate, cut against the grain. Beautiful ribs. The front plate having three splits at the chin, of which one extends into the upper bout; several splits on the sound-post side. Attractive head, [the wood] almost plain. The varnish is golden yellow.

Sold to Hill in 1898, 15,000 [francs].



See **JF55.2, p. 132 [U]** for a more detailed description of what is likely the same violin.

The **GBC&F Grand Livre** for 1870 does not show any transactions with M. Tattegrain. The **Grand Livre** for 1898 shows a page of transactions with the Hills of London but their only purchase during that year was for twelve dozen chinrests.

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**JF55.2, p. 38 [L]; EF55.4, p. 38 [L]**

*(année 1870) M<sup>e</sup> Tuvache, Rouen*

*Violon Stradivarius, 13 pouces 1 ligne ½, année 1701*

*Fond de 2 pièces veines douces presque droites, veines dans le bas à droite faisant l'effet d'un chateau d'1 pouce de large, petit nœud à côté, petite pièce triangulaire à mi-bois au bord, du côté gauche en bas, la pointe s'arrêtant au filet. Talon neuf. Au-dessus du talon, à partir du filet un ½ cercle de 28 lignes de diamètre tracé au compas. Eclisses veines plus larges et plus vives. Table de deux pièces, sapin très-serré au milieu et large sur les bords, cassures à l'âme et au menton. Voûte un peu étroite, belle tête un peu usée du côté de la cheville du La. Vernis rouge clair.*

*187 M<sup>e</sup> Laurie*

*187 M<sup>e</sup> Engelhard, Francfort*

*1900 Edler l'a acheté pour aoxzx*

*1904 Vendu à M<sup>e</sup> Koenigswarther à Francfort, roxx M.*

*(1870) Monsieur Tuvache, Rouen*

*Antonio Stradivari violin, 13 pouces 1½ lignes [355.3mm], year 1701*

The back plate is made from two pieces; the flames mild, almost straight; vein-lines [or sap-lines] in the lower bout, on the right, give the appearance of an insert, one *pouce* [27mm] in width; there is a small knot at the side and a small triangular patch halfway to the edge on the lower-left side, the tip [of the patch] finishing at the purfling. Modified neck-foot. Above [around] the neck-foot, starting from the purfling, there is a semicircle, 28 *lignes* in diameter [63.3mm], inscribed with a compass. The ribs have flames which are wider and brighter [than on the back plate]. The front plate is made from two pieces; the spruce [?rings are] very tight/narrow in the middle, wide at the edges; there are splits at the sound-post and at the chin. The arching is slightly narrow [?concentrated in the centre of the front plate]. Beautiful head, slightly worn on the side of the A-string peg. The varnish is light red.

*187 Monsieur Laurie*

*187 Monsieur Engelhard, Frankfurt*

*1900 Edler bought it for 25,000 [francs]*

*1904 Sold to Monsieur Koenigswarther, from Frankfurt, 35,000 Marks.*

The **GBC&F Grand Livre** for 1878 shows the following item in David Laurie's account:

*1878 Juillet 12: Réparation d'un violon Stradivarius (M. Tuvache).*

Friedrich Christian (III) Edler (c.1876-1914) was a violin dealer based in Frankfurt.

The violin appears on CzAr/Tarisio as ID 41312, the *Circle/Nachéz*. The associated photograph of the back plate reveals the inscribed semicircle and the lower-right knot, but does not reveal the 'small triangular patch'.

See **JF55.2, p. 153** for a description of a 1701 violin which, very likely, is the same instrument.

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**JF55.2, p. 39 [U]; EF55.4, p. 39 [U]**

*(année 1870) M<sup>e</sup> Vieuxtemps, Paris*

*Violon Stradivarius, 13 pouces 3 lignes, année 1710*

*Fond d'une pièce très-beau, veines assez larges, très-belles éclisses, celle du bas côté du menton ayant quelques marques de trous de vers et l'autre une petite cassure auprès du bouton, table de 2 pièces beau sapin un peu serré au milieu, petite cassure et pièce à l'âme. Très-belle tête. Vernis rouge doré.*

*1884 M<sup>e</sup> le duc de Camposelice 20,000<sup>f</sup>*

*D<sup>e</sup> Geissmar à ~~Frankfurt~~ Mannheim, acheté 32,000 M. en 1899 à Hamma*

(1870) Monsieur Vieuxtemps, Paris

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1710

The back plate is in one piece; very beautiful, the flames fairly wide. Very beautiful ribs; the lower-bout rib at the side of the chin showing some evidence of woodworm, and the other [lower-bout rib] has a small split next to the end pin. The front plate is made from two pieces of beautiful spruce; [the rings are] slightly tight/narrow in the middle; there is a small split and a patch at the sound-post. Very beautiful head. The varnish is golden red.

1884 Monsieur le Duc de Camposelice, 20,000 francs

Dr Geissmar, of ~~Frankfurt~~ Mannheim, bought [the violin] for 32,000 Marks, in 1899, from Hamma.

Henri Vieuxtemps (1820-1881) was a Belgian violinist and composer.

Isabella Eugénie Boyer (b. 1841) married Isaac Singer (the founder of the Singer Sewing Machine Co.) in 1863; Isaac died in 1875. In 1879 Isabella married Jan Victor Nicolas Reubsæet, who subsequently claimed the title of Vicomte d'Estenburgh and then, in 1881, received the title of Duc de Camposelice.

On the CzAr/Tarasio website this 1710 violin is identified as ID 41359. Information which was web-published by the dealers Darnton and Hersh included an historical narrative sourced from the Hills:

Mr. Hohenmensen, who is a banker, referred to Geissmar, the lawyer of Mannheim, with whom we did business some years ago, and who now owns the Vieuxtemps Strad, which we sold to Percy Woodgate for £800, and he sold it to Hart for £1,400, and Hart sold to Hamma for £1,500. Dr. Geissmar gave the last named 31,000 Marks for it, so the man who made the great profit was the private person, Woodgate, all the dealers coming off second best. When we sold the violin on behalf of the Duchess de Camposelice to Woodgate, I think we got about £100 out of the transaction.

According to the Darnton and Hersh website the 1710 *Vieuxtemps* violin remained in the possession of the Geissmar family for more than 100 years. Some further information about the violin appears in Henley (p. 52).

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**JF55.2, p. 39 [L]; EF55.4, p. 39 [L]**

*[M<sup>e</sup> Vieuxtemps]*

*(année 1870) Violon Joseph Guarnerius, 13 pouces 1 ligne, année 1741*

*Fond de deux pièces, veines presque droites, éclisses plus unies, table de 2 pièces très-bien conservée (petites fentes aux f). Belle tête. Vernis rouge jaune.*

*1884 M<sup>e</sup> le duc de Camposelice 20,000.*

*[Monsieur Vieuxtemps]*

(1870) Giuseppe Guarneri *del Gesù* violin, 13 *pouces 1 ligne* [354.2mm], year 1741

The back plate is made from two pieces; the flames almost straight. The ribs are plainer. The front plate is made from two pieces; very well conserved (small splits at the fs). Beautiful head. The varnish is red-yellow.

1884 Monsieur le Duc de Camposelice, 20,000 [francs].

This violin – the *Vieuxtemps* – is now (2015) in the hands of the violinist Anne Akiko Meyers, having been bought for her by an anonymous benefactor from the philanthropist Ian Stoutzker (who acquired the violin in 1966). This violin is ID 40433 on the CzAr/Tarisio website. According to the website, the sequence of ownership during the nineteenth century was:

Until 1804: Giacomo Antonio Monzino

Until 1858: Dr [Joseph Charles?] Benziger [1799-1873; book publisher]

1858: Jean-Baptiste Vuillaume

1870: Henri Vieuxtemps

1881-1884: Eugène Ysaÿe

1884-1891: Duc de Camposelice

1891-1927: Maurice Sons

On 30 December 1822 Il Conte Cozio di Salabue wrote a description of a 1741 Giuseppe Guarneri violin (Biblioteca Statale di Cremona, LC, ms. Cozio 47, folio 114r); it is thought that Count Cozio's violin is today's *Vieuxtemps* violin but the date of 1822 sits against the dates specified in the CzAr/Tarisio history (above):

*Descrizione violino del eredi del Consigliere [?], nipote del Press<sup>o</sup>[?] Ghiringhella da lui l'accomperai colla cassa, del Joseph Guarnerius col bollo solito e biglietto originale del 1741 [...]*  
Description of the violin belonging to the heirs of Counsellor [?], nephew [or grandson] of [?] Ghiringhella, obtained from him, with a case, of Giuseppe Guarneri, with the usual stamp and an original label of 1741.

The back plate is made from two pieces of maple, rather beautiful. The neck-button is small, flattened (through heavy usage) on the left side on the side of the 'singing' string [the E-string]. In the back plate there are two locating pins, the lower pin being adjacent to the purfling while the upper pin is underneath/within the purfling. The ribs are made of similar foreign wood. The back plate, the ribs, and the neck are all in good condition. The front plate is made from pine with very narrow, but consistent, rings; it seems in good condition but there is a (well-repaired) crack at the end of the *f* on the bass side. [...] The archings are rather elevated, especially in the front plate, and extend as far as the purfling (except on the back plate where the arching is flatter in the lower third [i.e. the lower bout]). [...] The height of the ribs is 1 *polici*, 2½ *ponti* [32.7mm] in the lower part and 1 *polici*, 1½ *ponti* [30.5mm] in the upper part. [...] Red varnish, but extensively worn in the upper and lower [bouts] especially in the lower third of the back plate down to the tail-piece end pin. Overall, the violin is not beautiful. [present author's translation]

Count Cozio continues: *Le grosezze [...] sono nel fondo sufficienti, e nel coperchio mancanti per cui piega sotto il ponticello* ('The thicknesses [...] in the back plate are satisfactory but are deficient [too thin] in the front plate which, as a result, is bending underneath the bridge'). With respect to the violin's voice, Count Cozio writes: *La sua voce è più tosto forte e purgata come stato molto suonato* ('The violin's voice is quite strong and clear, due to it having been played so much').

In February 1823 Count Cozio included a 1741 Guarneri violin within an inventory of thirty-four instruments, this collection then being deposited with his Milanese banker, Carlo Carli, to be sold; this date of 1823 also sits against the CzAr/Tarisio history (see above). The Count's brief 1823 description (Biblioteca Statale di Cremona, LC, ms. Cozio 73) of this 1741 Guarneri violin is:

*Guarnerio Giuseppe (detto del Gesù nipote d'Andrea) intatto, fondo in due pezzi, vernice rossa, già molto suonato, dell'anno 1741*

Giuseppe Guarneri (this 'del Gesù' being the nephew of Andrea), undamaged, back plate in two pieces, red varnish, already much played, of the year 1741.

This violin was evidently sold (on an unknown date and to an unknown person) since there is no mention of the instrument in the inventory of 'left-over' instruments and artefacts which was drawn up by Giuseppe Carli (Carlo Carli's son) in 1841 after the death of Count Cozio in December 1840.

The **GBC&F Grand Livre** for 1886 contains the following transaction in the Camposelice account, dated 12 November: *Visité le violon Vieuxtemps, [?] et reverni la poignée, nettoyé, chevalet, olives en or etc. 20 francs.*

See **JF55.2, p. 47 [L]** for the 1742 Guarneri violin which, although owned and used by Henri Vieuxtemps for fifteen years, does not carry his name as its soubriquet.

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**JF55.2, p. 40 [U]; EF55.4, p. 40 [U]**

(année 1870) M<sup>e</sup> Wilmotte, Anvers

Violon Stradivarius, 13 pouces 2 lignes, année 1704

Fond de 2 pièces très-beau, ondes larges remontant, très-belles éclisses, table beau sapin un peu plus serré auprès du joint. Très-belle tête. Vernis rouge doré magnifique. Complètement intact (une petite raie dans le vernis du fond à 9 lignes du joint du côté droit dans la longueur du C).

Ex Betts (7,000<sup>f</sup>)

1873 M<sup>e</sup> C. G. Meïer de Londres (15,000<sup>f</sup>)

187 M<sup>e</sup> Hart, Londres

1886 duc de Camposelice (30,000<sup>f</sup>)

Zweifeld 50,000<sup>f</sup>

Vendu par Freemann en U.S.A., 1,200,000<sup>f</sup> en 1924 à [no further text]

(1870) Monsieur Wilmotte, Antwerp

Antonio Stradivari violin, 13 pouces 2 lignes [356.4mm], year 1704

The back plate is made from two pieces; very beautiful, with wide flames rising [from the centre-joint]. Very beautiful ribs. The front plate is made from beautiful spruce; [?the rings are] slightly tighter/narrower next to the centre-joint. Very beautiful head. The varnish is golden red; magnificent. Completely intact (a small scratch in the varnish of the back plate 9 lignes [20mm] from the joint, on the right-hand side, for the length of the C).

Ex [Arthur] Betts (7,000 francs)

1873 Monsieur C G Meïer, of London (15,000 francs)

187 Monsieur Hart, London

1886 Duc de Camposelice (30,000 francs)

Zweifeld 50,000 francs

Sold by [Jay C.] Freeman in the USA, 1,200,000 francs, in 1924, to [no further text].

All the descriptive evidence is confirmed by photographs of the 1704 *Betts* Stradivari violin (now at the US Library of Congress); see CzAr/Tarisio ID 40118. 'Zweifeld' is identified on the website as Jacques Zweifel.

Charles Wilmotte was a Belgian violinist (1817-1893). In 1827 he entered the École Royale de Musique de Liège (which, in 1831, became the Conservatoire Royal de Musique). In 1834 Wilmotte was awarded a *Premier Prix* for violin, and subsequently became the leader of the orchestra at L'Opéra in Paris. Subsequently settling in Antwerp, Wilmotte was appointed leader of the orchestra at the Théâtre Royal de la Ville, but, inheriting a fortune, he gave up on his performing career and devoted some of his wealth to collecting violins.

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**JF55.2, p. 40 [L]; EF55.4, p. 40 [L]**

[M<sup>e</sup> Wilmotte]

(année 1870) Violon Stradivarius, 13 pouces 2 lignes, année 1715

Fond d'une pièce splendide, ondes larges descendant un peu à droite. Très-belles éclisses. Table très-beau, sapin bien égal. Très-belle tête. Vernis rouge doré magnifique. Complètement intact.

Ex de Barrau (7,000<sup>f</sup>)

1873 M<sup>e</sup> D. A. Meïer, Londres (10,000<sup>f</sup>)

1881 M<sup>e</sup> Joachim, 45,000.

[Monsieur Wilmotte]

(1870) Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1715

The back plate is in one piece; splendid; wide flames which descend slightly to the right. Very beautiful ribs. The front plate is very beautiful, the spruce [?rings are] nicely uniform. Very beautiful head. The varnish is golden red; magnificent. Completely intact.

Ex de Barrau (7,000 francs)

1873 Monsieur D A Meier, London (10,000 francs)

1881 Monsieur Joachim, 45,000 [francs].

D A Meier would appear to be Dietrich A Meier, the son(?) of C G Meier.

The Hills (Hill (1902), p. 272) state that Joseph Joachim (1831-1907) obtained his first Stradivari violin, label-dated 1714, in 1849 (see **JF55.2, p. 105 [U]**; see also Henley, p. 58). Joachim subsequently exchanged this violin for the 1715 *de Barrau* violin (which is dated on the CzAr/Tarisio website to 1714 (ID 41389)).

The Hills (*ibid.*, p. 60) state that Joachim possessed three Stradivari violins of 1715, these instruments being identified as the 'ex Barrou', the 'ex Joachim-Aranyi', and the 'ex Harold Joachim' (now identified as the *Cremonese* for which see **JF55.2, p. 13 [U]**).

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**JF55.2, p. 41 [U]; EF55.4, p. 41 [U]**

(*année 1870*) M<sup>e</sup> Wilmotte, Anvers (*suite*)

*Violon Stradivarius, 13 pouces 5 lignes, année 1694 (longuet)*

*Fond de 2 pièces veines un peu serrées, belles éclisses, table sapin serré, plus larges sur les bords dans le bas, belle tête usée dans le haut du côté gauche en regardant le fond.\* Vernis brun doré un peu usé sur la table. Complètement intact.*

*1881 M<sup>e</sup> G. Meier, Londres (10,000<sup>f</sup>)*

*1891 M<sup>e</sup> Van de Weghe, 16,000 (avec la tête primitive à laquelle on a ajusté une grande pièce à l'endroit usé (porte la date de 1696 (surchargé); \* en 1888 la tête a été changée par Laurie.*

[JF55.2 only] *1897 vendu H<sup>l</sup> des Ventes 25,000<sup>f</sup>.*

(1870) Monsieur Wilmotte, Antwerp, (continuing)

Antonio Stradivari violin, 13 *pouces 5 lignes* [363.2mm], year 1694 (long pattern)

The back plate is made from two pieces, the flames slightly tight/narrow. Beautiful ribs. The front plate is made from tight/narrow spruce; [?the rings are] wider at the edges in the lower bout. Beautiful head, worn on the upper-left side (viewed from the rear); in 1888 the head was changed by [David] Laurie. The varnish is golden brown, a little worn on the front plate. Completely intact.

1881 Monsieur G Meier, London (10,000 francs)

1891 Monsieur van der Weghe, 16,000 [francs] (with the original head to which has been added a large patch at the worn area, [the violin now] (showing a label-date of 1696 ([1694 being] over-written).

1897 sold at the auction house [Hôtel Drouot, Paris?], 25,000 francs.

This violin has been identified as the 1694 *ex-Muir Mackenzie* (further Stradivari violins which belonged to the Muir Mackenzie family, and which are identified by that name, are dated 1730 and 1736). Kenneth Augustus Muir Mackenzie was born in 1845 and died in 1930; his wife, Amelia, died in 1900, and their only son died the following year; there were three daughters – Margaret Mary (1879-1958), Dorothea Frances (b. 1881), and Magdalen (1884-1971). William Henley (Henley, p. 29) states that Lady Muir-Mackenzie presented the violin to her husband in 1896. The CzAr/Tarisio chronology of ownership (ID 40775) places this violin with 'Lady Muir Mackenzie' between 1902 and 1920.

Two distinguishing features of this violin are 1) its extreme length, and 2) the spelling of ‘Antonius’ as ‘Antonins’ on the internal label. The ‘Antonins’ spelling is confirmed in an *ex-Muir Mackenzie* poster published by *The Strad* (the commentary written by Roger Hargrave) which included a colour photograph of the 1694 label. The first two numerals – I6 – are printed; the third numeral – 6 – is printed but modified (as was Stradivari’s habit) to show as a 9, and the fourth numeral is hand-drawn as an entirely unambiguous 4; there is no visible evidence for the 1694 label-date being overwritten to show 1696. The descriptive text of 1870 makes no mention of an ‘Antonins’ spelling on the violin’s label.

Hargrave’s poster-commentary mentions ‘a small repair to the pegbox’ but not a ‘large patch’ on the upper-left side of the head (when viewed from the rear).

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**JF55.2, p. 41 [L]; EF55.4, p. 41 [L]**

[M<sup>r</sup> Wilmotte]

(année 1870) Violon Stradivarius, 13 pouces 3 lignes, année 1693

Fond d’une pièce ondes larges, descendant un peu à droite, belles éclisses, celle de gauche en bas ayant été cassée près du coin de la table (il y a 2 petits morceaux). Table beau sapin un peu large, cassure à l’âme, une au coin droit en bas et une à gauche du menton, belle tête, bois peu ondé. Vernis rouge brun doré magnifique.

*Ex Garcia, de Cadix*

1885 M<sup>r</sup> G. Meier, Londres (30,000<sup>f</sup>).

[Monsieur Wilmotte]

(1870) Antonio Stradivari violin, 13 pouces 3 lignes [358.7mm], year 1693

The back plate is in one piece; wide flames descending slightly to the right. Beautiful ribs; the rib on the lower-left side having been broken near the corner of the front plate (there are two tiny patches). The front plate is made from beautiful spruce; [?the rings are] slightly wide, with a split at the sound-post, [a split] at the lower-right corner, and [a split] to the left of the chin. Beautiful head, the wood [only] slightly flamed. The varnish is golden red-brown; magnificent.

*Ex [Jacinto?] Garcia, of Cadiz*

1885 Monsieur G Meier, London (30,000 francs).

The CzAr/Tarisio website identifies a Stradivari violin of 1722 (ID 40527) – ‘original label Antonius Stradivarius Cremonensis Faciebat Anno 1722’ – which it names as the *Cadiz/Willmotte*, and, in the associated ‘Notes’, cites Charles Gand as having specified the violin’s date as 1693. If the 1693 violin described above is the same as the 1722 *Cadiz/Willmotte* violin then the reason for Gand’s inexplicable mis-identification of the date is unknown.

The first owner of the 1722 violin is identified on CzAr/Tarisio as Bernardo Darham who owned the violin between 1820 and 1860. The name of Bernardo Darham appears in the Spanish newspaper *La Tertulia* (20 May 1849) indicating that he had recently been a guest conductor of the Philharmonic Society of Cadiz.

Jost Thöne (Vol. IV, p. 4) provides high-quality photographs and an extended history for a ‘c.1722 *Cadiz/Cannon/Willmotte*’ violin. Doring (Doring, p. 247) writes briefly about the ‘Cadiz *ex Willmotte*’ violin of 1722.

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**JF55.2, p. 42 [U]; EF55.4, p. 42 [U]**

(année 1870) M<sup>r</sup> Wilmotte, Anvers (suite)

Alto Stradivarius, 15 pouces 4 lignes, année 1696

*Fond d'une pièce très-beau, ondes montant un peu à droite avec un nœud peu visible dans le milieu de la partie du haut, belles éclisses, ondes un peu plus serrées, table sapin serré, 2 petites cassures à l'âme, très-belle tête. Vernis brun doré magnifique.*

1873 (M<sup>r</sup> Bonjour, Abel) 7,000<sup>f</sup>

1873 M<sup>r</sup> Muntz, de Birmingham 9,400<sup>f</sup>.

(1870) Monsieur Wilmotte, Antwerp, (continuing)

Antonio Stradivari viola, 15 *pouces* 4 *lignes* [415.1mm], year 1696

The back plate is in one piece; very beautiful, the flames rising slightly to the right; with a knot, just visible, in the middle of the upper bout. Beautiful ribs, the flames slightly tighter/narrower [than on the back plate]. The front plate is made from tight/narrow spruce, with two small splits at the sound-post. Very beautiful head. The varnish is golden brown; magnificent.

1873 Monsieur Abel Bonjour, 7,000 francs.

1873 Monsieur Muntz, of Birmingham, 9,400 francs.

Abel Bonjour was a cellist.

George Frederick Muntz (1794-1857) was an industrialist and a member of Parliament; the 'Muntz' identified above would seem to have been one of his seven sons. The **GBC&F Grand Livre** for 1873 shows that on 16 July M<sup>r</sup> G. H. M. Muntz à Birmingham used Mr Sainton, Professeur as an intermediary in order to buy *Un alto Stradivarius*, N<sup>o</sup> 4102, N<sup>o</sup> 87, 9,400 francs.

This viola is the 1696 *Archinto* which, it seems, passed from Muntz to John Rutson; Rutson subsequently bequeathed the viola to the Royal Academy of Music, in London. The bequest was formulated in 1890 but only activated on the death of Rutson in 1906 (this information from the RAM website, accessed May 2015).

The Hills (Hill (1902), p. 101) identify a 1696 viola 'known as the "Archinto", from having belonged to a Count of that name [...]. We presume he was the "Conte Giuseppe Archinto" [...]. Elsewhere (*ibid.*, p. 276) the Hills supplement this information with:

Count Archinto, of Milan, who died about 1860, was the possessor of a quartet of Stradivari instruments, afterwards purchased by Vuillaume for, we believe, 15,000 francs. The tenor [viola] of this quartet is the fine example [the *Archinto*] now owned by Mr. Rutson; [...].

The Hills' description (*ibid.*, p. 101) of the *Archinto* viola is brief:

The "Archinto" viola is equally beautiful, presenting a number of interesting variations on the previous example [the *Spanish Court* decorated viola], though the maple used is very similar; the arching of the model is fuller, the corners longer. These, added to the neat edge and graceful purfling, again reflect Amati's teaching. The head and sound-holes remain distinctly Stradivarian, and the varnish is of a lustrous red, perhaps the most brilliant in appearance of any used on the violas.

The Hills make no mention of the most distinguishing feature of the *Archinto* viola – the significant lowering of the height of the ribs (see below).

The earliest and most detailed description of what must be the present-day *Archinto* viola comes from Il Conte Cozio di Salabue, writing on 29 October 1816 (Biblioteca Statale di Cremona, LC, ms. Cozio 47, folio 93r; translation by the present author):

I have seen the viola of the late Antonio Stradiuari, with a label – spelled correctly with a 'u' – dated 1696, previously with Signor Conte Carlo Gambarà of Brescia, currently with Conte [Giuseppe] Archinto of Milan, who paid him [Conte Gambarà] 106 *Luigi* [2,120 francs] through Serrafino Trivelli, musician from Brescia.

Description: the workmanship, overall, is very beautiful, in eighteenth-century style. The red varnish, in many areas, has already been lost through heavy usage. The source-mould is the 'C.V.' which was made especially for the Grand Duke of Tuscany on 4 October 1690 [...].



The height of the ribs progressively reduces; at the neck the rib measures one *polici* and two *ponti* [31.6mm]; at the [tail-piece] end pin the rib measures *polici* one and *ponti* three [33.9mm] and thus it can be seen that, at an earlier date, the rib height was reduced by about two *ponti* [4.5mm]. The upper rib-linings have been reduced by about half of their height [normally *c.*8mm], and the hole for the [tail-piece] end pin is [therefore] no longer central within the height of the rib.

David Rattray (Rattray, p. 60) specifies the current *Archinto* rib heights as 31.7mm and 34.6mm (cf. Count Cozio's measurements of 31.6mm and 33.9mm); the usual rib height for a viola is *c.*37-39mm.

Continuing with Count Cozio's descriptive commentary:

The rib on the side of the 'singing string' [the viola's 'A' string] is broken in the upper part. The bass-bar has already been changed – badly.

The two-piece top plate, of foreign wood, has very narrow veins [rings], with a crack above the sound-post and another in the area of the fourth string [the C string], below the left corner, more than one *oncia* in length, [the crack] created when, at a prior date, the top was removed. The first [crack] is reinforced with an oval patch.

[One *oncia* was approximately 45mm in length.]

The *fs* are beautiful and [the wings are] hollowed at their lower end; that of the 'singing' string [i.e. the treble *f*] is set higher than the other and closer to the edge by a half of one *ponto* [1.13mm]. The width of the edges [i.e. the plate wood outside of the purfling] is two *ponti* [4.5mm].

[David Rattray, *ibid.*, specifies the bout-edge 'thickness' of the *Archinto* viola as 4.5mm.]

The back plate is in one piece, beautiful flames [...?] but not too wide, with two thin dowels in the purfling for improved fastening [of the lower plate] to the [upper and lower] blocks. The neck is good, a little worn [...].

The archings are adequately elevated and well graduated.

Francesco Mantegazza told me that he recently saw the viola in Milan, at Signor Alessandro Rolla's residence, and heard it being played; the tone was good but there was not much of it.

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#### **JF55.2, p. 42 [L]; EF55.4, p. 42 [L]**

[M<sup>r</sup> Wilmotte]

(année 1870) Violoncelle Stradivarius, 28 pouces 5 lignes, année 1689

*Fond de 2 pièces très beau, (veines à peu près de 4 lignes) belles éclisses, celle sous la main ayant eu des trous de vers rebouchés ainsi que celle du bas du côté opposé (jambe droite), table de 2 pièces, très-beau sapin, 2 petites cassures à l'âme, très-belle tête, trous rebouchés avec des pièces octogones du côté des têtes des chevilles, et rondes au petit bout. Vernis rouge brun doré magnifique.*

*1873 M<sup>r</sup> Abel Bonjour, 13,000<sup>f</sup>*

*1887 M<sup>r</sup> Delsart (vente Bonjour) 19,000<sup>f</sup>*

*ex Archinto*

*Acheté entre H.S.C. pour rxzxz, Janvier 1907*

*Vendu à M<sup>r</sup> Gaillard à Marseille par Silvestre en Juillet 1907*

*B Kingmann en 1932. En Juillet 1932 appartient à M<sup>r</sup> Russel B. Kingman Esq., Orange, New Jersey.*

[JF55.2 only] *1938 M<sup>r</sup> Brown, Rhode Island à Providence, USA.*

[Monsieur Wilmotte]

(1870) Antonio Stradivari cello, 28 pouces 5 lignes [769.3mm], year 1689

The back plate is made from two pieces; very beautiful; the flames are about 4 *lignes* [9mm] [apart]. Beautiful ribs; that under the hand [i.e. the cellist's *left* hand] having had worm holes patched, as has the lower rib on the opposite side [i.e. next to the cellist's] (right leg). The front plate is made from two pieces; very beautiful spruce, with two small splits at the sound-post. Very beautiful head. The [peg-] holes have been bushed with octagonal inserts at the side of the peg-heads; there are circular inserts at the small tip [of each peg]. The varnish is golden red-brown; magnificent.

1873 Monsieur Abel Bonjour, 13,000 francs

1887 Monsieur [Jules] Delsart (at the [posthumous] Bonjour auction) 19,000 francs

*ex Archinto*

Bought between H.S.C. [Hill, Silvestre, Caressa & Français] for 30,000 [francs], January 1907

Sold to Monsieur Gaillard, from Marseille, by Silvestre in July 1907

B Kingmann in 1932. In July 1932 owned by M. Russell B Kingman, of Orange, New Jersey.

1938 Monsieur Brown, Rhode Island, Providence, USA.

This cello is also known today as an *Archinto* instrument. As with the viola itemised above, the cello apparently remained with the Archinto family for more than 150 years until the death of Il Conte Giuseppe Archinto in 1861. After the death of Abel Bonjour, in 1886, all his instruments and bows were auctioned at the Hôtel Drouot in Paris on 5 February 1887; the 1689 Stradivari cello was bought by Jules Delsart (a Professor at the Paris Conservatoire) for 19,000 francs (see *le Ménestrel*, issue dated 13-19 February 1887). Subsequently the cello was taken to America (as is indicated in the annotations to the descriptive text).

The Hills (Hill (1902), p. 117) imply that this *Archinto* cello had been reduced in size:

The remaining examples known to us have all been reduced in size – in some cases satisfactorily and judiciously, in others not so. The “Archinto” bass [cello], dated 1689 [... is an] excellent example.

Information from the American firm of Robertson and Sons (displayed on the CzAr/Tarisio website, ID 40269) implies that the *Archinto* cello has not been reduced: ‘[Stradivari’s] early cellos were made of large dimensions and most have been reduced in size, however, this [1689] cello remains slightly over 30 inches’ [therefore ‘slightly over’ 762mm]. In an *Archinto* monograph, written by John Dilworth (Usk Publishing, 2014), the back length of the cello is specified (p. 41) as 768.2mm. Photographic evidence within the monograph shows circular bushings at the small-tip end of the tuning pegs; on the other side of the peg-box the peg-heads obscure any sight of octagonal bushings.

The 1689 *Archinto* cello appears in Jost Thöne’s *Antonius Stradiuarius* publication, Vol. V, pp. 196-207. The measurements data supplied with the publication specifies the cello’s body length to be 760.7mm on both front and back plates.

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**JF55.2, p. 43 [U]; EF55.4, p. 43 [U]**

(*année 1871*) M<sup>e</sup> Wilmotte, Anvers (*suite*)

*Violon Stradivarius 13 pouces 2 lignes, année 17*

*Fond d’une pièce, veines douces montant de gauche à droite, trous de vers bouchés au mastic dans deux endroits au milieu et dans le bas. Table ayant plusieurs cassures à l’âme, à la barre, et au bouton, usure faite par l’archet du côté gauche, belle tête, vernis rouge doré clair.*

*Ex Dessöer (2,400)*

*1877 M<sup>e</sup> C. G. Meier, Londres (12,000<sup>f</sup>).*

(1871) Monsieur Wilmotte, Antwerp, (continuing)

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 17

The back plate is in one piece; mild flames rising from left to right; worm tracks plugged with mastic in two areas in the middle, and in the lower bout. The front plate having several splits at the sound-post, at the bass-bar, and at the end pin; wear and tear caused by the bow on the left[?] side. Beautiful head. The varnish is light golden-red.

*ex* Dessöer (2,400 [francs])

1877 Monsieur C G Meier, London (12,000 francs).

'Dessöer' may be F J Desöer, who was active in Paris at the end of the eighteenth century as a book publisher; see also **JF55.2, p. 47 [U]**.

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**JF55.2, p. 43 [L]; EF55.4, p. 43 [L]**

[M<sup>e</sup> Wilmotte]

(année 1870) Violon Stradivarius 13 pouces [blank space] lignes, année 1713

*Fond d'une pièce très-beau, veines droites assez larges, belles éclisses, table de deux pièces, beau sapin, assez bien conservée, belle tête. Vernis rouge magnifique.*

*Ex de Sancy (4,500)*

*1873 M<sup>e</sup> Gleichauf de Francfort (5,000<sup>f</sup>) (Laurie)*

*188 M<sup>e</sup> le duc de Camposelice, 17,000*

*1909 Kubelik l'à acheté chez Hill, 37,500*

*Rolland Leloup de Sancy, 62 Rue de Monceau, Paris, possède 1 Stradivarius violon, renseignement année 1923 (Andreef).*

[Monsieur Wilmotte]

(1870) Antonio Stradivari violin, 13 pouces [blank space] lignes, year 1713

The back plate is in one piece; very beautiful, the flames are straight and fairly wide. Beautiful ribs. The front plate is made from two pieces; beautiful spruce, fairly well conserved. Beautiful head. The varnish is red, magnificent.

*Ex de Sancy [de Rolland] (4,500 [francs])*

*1873 Monsieur Gleichauff, of Frankfurt (5,000 francs) (Laurie)*

*188 Monsieur le Duc de Camposelice, 17,000 [francs]*

*1909 [Jan?] Kubelik bought it from W. E. Hill & Sons, 37,500 [francs]*

*Rolland Leloup de Sancy, 62 rue de Monceau, Paris, possesses one Stradivari violin, this information [received] in the year 1923 [from?] (Andreef).*

This 1713 violin is now identified as the *Sancy/Kubelik* (CzAr/Tarisio ID 40491); the website specifies the back length to be 355mm (source and methodology unknown).

See **JF55.2, p. 20 [U]** for a Stradivari violin of 1726 which was also owned by M. le Baron Leloup de Sancy (de Rolland) and subsequently owned by Alexis Andreef (a.k.a. Alexis Andrejeus).

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**JF55.2, p. 44 [U]; EF55.4, p. 44 [U]**

(année 1874) M<sup>e</sup> Wilmotte, Anvers (suite)

Violon Stradivarius 13 pouces 1 ligne, année 1708

*Fond d'une pièce magnifique ondes très-larges, descendant à droite, très-belles éclisses, table de 2 pièces ayant 2 petites cassures à l'âme et une à la barre, une au-dessus de l'f gauche. Tête jolie ayant une pièce à la joue, à la cheville du La. Beau vernis rouge brun doré.*

*8,000<sup>f</sup>*

*ex Guichard, de Lyon.*

(1874) Monsieur Wilmotte, Antwerp, (continuing)

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1708

The back plate is in one piece; magnificent; the flames very wide and descending to the right. Very beautiful ribs. The front plate is made from two pieces, having two small splits at the soundpost, [another split] at the bass-bar, and one above the bass *f*. Attractive head, having a patch in the cheek [the peg-box wall] at the A-string peg. Beautiful varnish, golden red-brown.

8,000 francs

Ex Guichard, of Lyon.

Neither the Hills, nor Ernest Doring, nor the CzAr/Tarisio website has any information for M. Guichard; the website does not list a 1708 Stradivari violin as having belonged to Charles Wilmotte.

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**JF55.2, p. 44 [L]; EF55.4, p. 44 [L]**

[M<sup>r</sup> Wilmotte]

(année 1878) Violon Stradivarius, 13 *pouces 2 lignes*, année 1677

Fond d'une pièce très-beau, ondes larges, éclisses même bois, table ayant quelques cassures, écartement des *f* 15 lignes. Incrustations de ronds et losanges en ivoire sur fond noir, dans un double filet en bordure au fond et à la table. Rinceaux incrustés en noir sur les éclisses et la tête. Vernis jaune doré nuance Amati.

Ex Grosjean (10,000)

1895 Bovet, amxzx

1921 Laberte, haxzxz

1922 acheté par Caressa nxzxz, vendu à Marc Laberte à Mirecourt, haxzxz (nommi Le Lever du Soleil).

[Monsieur Wilmotte]

(1878) Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1677

The back plate is in one piece; very beautiful, with wide flames. The ribs are made from the same wood. The front plate has some splits. The distance [between the upper eyes] of the *fs* is 15 *lignes* [33.9mm]. There are inlays of ivory discs and lozenges on a black base, within double purfling, at the border of both the back and front plates. There are floral designs, in black, inlaid on the ribs and on the head. The varnish is golden yellow – an Amati colour.

Ex Grosjean (10,000 [francs])

1895 Bovet, 24,000 [francs]

1921 Laberte, 120,000 [francs]

1922 bought by Caressa, 60,000 [francs], sold to Marc Laberte, of Mirecourt, 120,000 [francs] (named 'The Sunrise').

The **GBC&F Grand Livre** for 1895 shows that on 24 May M. Bovet bought *Un Violon de A. Stradivarius, année 1677, N<sup>o</sup> 1170, 24,000 francs*. The purchase included a violin case and a Tourte bow.

This instrument is ID 40931 on the CzAr/Tarisio website. Jost Thöne (Vol. I, pp. 96-103) provides high quality photographs and a more detailed historical narrative. Thöne's measurements specify the dimension between the upper eyes of the *fs* as 33mm. The violin is briefly described in Henley (p. 20).

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**JF55.2, p. 45 [U]; EF55.4, p. 45 [U]**

(année 1878) M<sup>r</sup> Wilmotte, Anvers (suite)

Violon Stradivarius 13 *pouces 2 lignes*, année 1700 (Amatisé)

*Joli fond d'une pièce à contresens, ayant une petite cassure à droite du talon, jolies éclisses sur mailles, celle du bas cassée au tasseau près de l'f droite, table beau sapin, bien conservée. Jolie tête, vernis jaune doré.*

*Ex Midleton.*

(1878) Monsieur Wilmotte, Antwerp, (continuing)

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1700 (*Amatisé*)

Attractive back plate in one piece, cut against the grain, having a small split to the right of the neck-foot. Attractive ribs cut 'on the cross', the lower rib broken at the block near the treble *f*. The front plate is of beautiful spruce, well conserved. Attractive head. The varnish is golden yellow.

*Ex Midleton.*

No further information about this violin has been located. The name 'Midleton' ('Middleton'?) is unknown to the CzAr/Tarisio website, also unknown to Doring and to the Hills. The website's listing of 21 instruments associated with Charles Wilmotte does not include a Stradivari violin of 1700.

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**JF55.2, p. 45 [L]; EF55.4, p. 45 [L]**

[*M<sup>L</sup> Wilmotte*]

(année 1878) *Violon Stradivarius, 13 pouces 2 lignes, année 1721*

*Fond d'une pièce, veines larges remontant à droite, éclisses veines plus serrées, celle du C droit ayant un petit trou ovale rebouché,<sup>(a)</sup> celle du haut opposée à la main ayant trois petites cassures. Table de 2 pièces ayant une cassure au bas de l'f droite, très-belle tête (joues neuves). Vernis rouge doré magnifique.*

*(Ex Halma)*

*Ex Dancla (9,000<sup>f</sup>)*

*188 M<sup>L</sup> Labitte, 17,500<sup>f</sup>*

*1888 M<sup>L</sup> Croal (Edimbourg) l'étiquette a été changée et porte le date 1710*

[JF55.2 only] *Nathan Milstein.*

[Monsieur Wilmotte]

(1878) Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1721

The back plate is in one piece; wide flames rising to the right; the flames of the ribs are tighter/narrower. The rib of the right-hand C having a small oval hole, plugged;<sup>(a)</sup> the upper rib on the side opposite the hand having three small splits. The front plate is made from two pieces, having a split at the bottom of the treble *f*. Very beautiful head (new cheeks). The varnish is golden red; magnificent.

*(ex Halma)*

*ex Dancla (9,000 francs)*

*188 Monsieur Labitte, 17,500 francs*

*1888 Monsieur Croall (Edinburgh); the label has been changed and shows the date 1710*

*Nathan Milstein.*

<sup>(a)</sup> At this point Gand draws an oval shape – a flattened 'O'; the drawing is replicated in JF55.2 and EF55.4. See **JF55.2, p. 99 [U]** for what may be an explanatory narrative from David Laurie.

This violin has an uncertain identity. The CzAr/Tarisio website does not list a Stradivari violin of 1721 or 1710 as having been in the possession of Charles Wilmotte. However, the **GBC&F Grand Livre** for 23 March 1877 lists under Wilmotte's name the *réparation complète d'un violon Stradivarius (Dancla) 1721, 100 francs*.

The name of Hilaire E Halma is not mentioned by Ernest Doring, nor by the Hill brothers. The CzAr/Tarisio website identifies an instrument, or a bow, which is associated with ‘Halma’ but no publicly-available details were available (as of November 2015). However, the name of *M<sup>r</sup> Halma* appears in the **GBC&F Grand Livre** for 1816-1831: in an entry dated 18 December 1827 C-F Gand records that he restored (*redressé*) the fingerboard of M. Halma’s Stradivari violin, and on two occasions during November 1830 he fitted new strings to the instrument. Gand does not specify the label-date of the violin.

A *Dancla/Milstein* violin of 1710 is listed on the Tarisio website (ID 43077) but the photographs show a two-piece back plate with the flames rising from the centre-joint. Photographs provided by Ernest Doring (Doring, p. 152) show the same two-piece back plate.

A C-rib oval hole is not mentioned in the three certificates which have been issued for the 1710 *Dancla/Milstein* violin (two-piece back plate): Hill (1934), Wurlitzer (1934), and Herrmann (1946); these certificates are reproduced in *Antonio Stradivari in Japan* (Yokoyama). All three certificates state that the two-piece *Dancla/Milstein* violin contains its ‘original label’ of 1710; the varnish is described as ‘orange-brown’ (Hill), ‘a rich golden yellow’ (Wurlitzer), and ‘a golden orange-brownish color’ (Herrmann). Ernest Doring (Doring, p. 153) specifies a ‘rich orange-brown varnish’. Clearly, the 1710 two-piece *Dancla/Milstein* violin has no connection with Charles Wilmotte’s one-piece 1721/1710 violin (as described above).

The CzAr/Tarisio website presents the following sequence of ownership for the 1710 *Dancla/Milstein*: the names of Halma, Labitte, and Croall do not appear in this list:

until 1870	Florent
in 1877	Gand et Bernardel frères
from 1877	C G Meier
until 1884	Charles Dancla
in 1884	Charles Gand
???	
in 1914	M. Legrand
???	
1925-1929	Rodman Wanamaker
from 1929	Rudolph Wurlitzer Co.

There are further owners thereafter: Isador Berger, Nathan Milstein (in 1934), Louis Krasner, *etc.* Confusingly, Dr Isador Berger also owned another Stradivari violin of *c.*1710; this violin also has a two-piece back plate (and is illustrated in Doring, p. 388). Henley (Henley, p. 53) describes Berger’s violin and states that it contains a label of 1717 ‘but [the label] is not original’.

An alternative historical narrative appeared on the website of the violinist Linus Roth ([www.linusroth.com](http://www.linusroth.com)) whose violin was identified as ‘The Dancla Stradivari 1703’. Roth’s website (accessed June 2015) identified a 1938 letter from the Hills in which the sequence of ownership for his 1703 violin was specified as:

Baron Roger, ‘an amateur violinist’  
 Hilaire E Halma [winner of a *Premier Prix* for violin at the Paris Conservatoire in 1824]  
 Bernardel Frère, Paris, from *c.*1854  
 Charles Dancla until 1876 when he sold the violin to the firm of Chanot-Chardon in Paris  
 Charles Wilmotte sold it, in 1883, to David Laurie  
 Laurie sold it to Louis Labitte  
 Laurie re-acquired the violin in 1887 and sold it to William Croall who kept it until 1906 [Croall died in 1906]  
 The violin then passed to a Mr Kirkhope of Edinburgh, to the Hills in London, to Richard Bennett, back to the Hills, before passing to H Werro (of Bern, Switzerland) and then to ‘Fiez’ (of Lucerne, Switzerland).

The Hills’ sequence of ownership is copied, almost exactly, in Henley (Henley, p. 42); Henley identifies Nathan Milstein (1904-1992) as a subsequent owner of this 1703 violin but indicates that, after Milstein, the violin ‘once again reverted to Hill’s.’



Photographs of the 1703 *Dancla* violin (Thöne, Vol. II, pp. 226-229) show a one-piece back plate with wide flames rising to the right, the flames on the bass-side ribs being narrower than on the back plate. However, information received by the present author from Linus Roth indicated that there was no visual evidence for the existence of a plugged oval hole in either of his violin's C-bout ribs (and no such feature can be perceived in the high-resolution Thöne photograph (*ibid.*, p. 230)). Clearly, the date of the Linus Roth violin – 1703 – does not match with the date of 1721 (subsequently 1710) inside Charles Wilmotte's violin, and the absence of a plugged oval hole also indicates that Roth's violin is not Wilmotte's. However, the repetition within the Hills' historical chronology for Roth's violin of the same names which are identified in the JF55.2 descriptive text for Wilmotte's violin – Halma, Dancla, Wilmotte, Labitte, and Croall – cannot be merely a coincidence.

A 1710 Stradivari violin is described at **JF55.2, p. 77 [U]**; **EF55.4, p. 77 [U]**:

*(année 1877) M<sup>e</sup> C. G. Meïer, Londres*

*Violon Stradivarius, 13 pouces 1 lignes, année 1710*

*Fond de 2 pièces ondes douces remontant, belles éclisses ondes larges. Table de deux pièces, cassures à l'âme, au bas côté droit, et en haut côté gauche. Tête bien conservée. Vernis jaune brun, le fond plus pâle, décoloré et rechargé de vernis blanc.*

*Ex Florent*

[JF55.2 only] *Vendu John Wamaker, 1925.*

(1877) Monsieur C G Meïer, London

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], 1710

The back plate is made from two pieces; mild flames rising [from the centre joint]. Beautiful ribs with wide flames. The front plate is made from two pieces with splits at the sound-post, at the bottom of the treble side, and in the upper bout on the left. The head is well conserved. The varnish is yellow-brown, the back plate is paler, faded, and re-covered with white varnish [paraffin wax?].

*Ex Florent*

Sold to John Wamaker [Wanamaker], 1925.

John Wanamaker died in 1922; Rodman, his son, died in 1928.

The following sale to M. Meïer of London is listed in the **GBC&F Grand Livre** for 1877:

*1877 Août 21, Un violon Italien d'Ant. Stradivarius, année 1710, garanti authentique, N<sup>o</sup> 1187, 5,000 francs.*

The label-date of this violin, the names of Florent, Gand, Meïer, and Wanamaker, the two-piece back plate with rising flames, the wide flames of the ribs – all these items of evidence suggest that the CzAr/Tarisio sequence of ownership (see previous page) applies to *this* 1710 violin.

It is notable that the CzAr/Tarisio sequence includes the name of M. Legrand; this name reappears in a descriptive entry at **JF55.2, p. 200 [U]** and **EF55.4, p. 200 [U]**, a text which closely follows that of 1877 (above):

*1914 M<sup>e</sup> Legrand, 15 rue de Prony, Paris. (Milstein)?*

*Violon A. Stradivarius, 1710*

*Fond 2p., ondes douces remontantes; belles éclisses ondes plus larges; table 2p., cassures, pièce d'âme; tête bien conservée; vernis jaune brun, fond décoloré (rechargé de vernis blanc; 13p. 1l.*

*(mxzx) Gand & B<sup>el</sup> f<sup>res</sup> acheté à Florent en 1877*

*(oxzx) vendu à Meïer de Londres, 20 août 1877*

[JF55.2 only] *(exzx) par Meïer à Dancla en 1884*

*(hxzx) par Dancla à Gand & B<sup>el</sup> en 1884*

*(hbxzx) vendu à Legrand, 29 Janvier 1884*

*Vendu en 1925 à J. Wanamacker, bmlttt.*

1914 Monsieur Legrand, 15 rue de Prony, Paris. (Milstein)?

Antonio Stradivari violin, 1710

The back plate is made from two pieces; mild flames rising [from the centre-joint]. Beautiful ribs with wider flames [than on the back plate]. The front plate is made from two pieces; splits [and a] patch at the sound-post. The head is well conserved. The varnish is yellow-brown; faded on the back plate (re-covered with white varnish); [the body length] is 13 *pouces*, 1 *ligne* [354.2mm].

(4,000 [francs]) Gand & Bernardel Frères bought the violin from Florent in 1877

(5,000 [francs]) sold to Meier, of London, 20 August 1877 [see **GBC&F** information above]

(8,000 [francs]) from Meier to [Charles] Dancla in 1884

(10,000 [francs]) from Dancla to Gand & Bernardel in 1884

(11,000 [francs]) sold to Legrand, 29 January 1884 [evidently still owned by M. Legrand in 1914]

Sold in 1925 to John Wanamaker, 275,000 [francs].

Perhaps, following Emile Français's annotation – (*Milstein*)? – it is M. Legrand's violin which was owned by Nathan Milstein.

The **GBC&F Grand Livre** for 29 January 1884 shows that Charles Dancla *avoir un violon Stradivarius à vendre*; Dancla's account is credited with 10,000 francs. On the same day M. Legrand paid 11,000 francs for *Un Violon Stradivarius, N<sup>o</sup> 1309*.

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**JF55.2, p. 46 [U]; EF55.4, p. 46 [U]**

(*année 1878*) *M<sup>L</sup> Wilmotte, Anvers (suite)*

*Violon Stradivarius 13 pouces 2 lignes, année 1694 (longuet)*

*Fond d'une pièce recoupé du haut par nous, veines remontant à droite, éclisses bois pareil, table de 2 pièces, sapin très-fin au milieu, cassure au menton et à l'âme, très-belle tête. Vernis rouge brun doré.*

(1878) Monsieur Wilmotte, Antwerp, (continuing)

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1694 (long pattern)

The back plate is made from one piece, the upper bout re-cut by us [*Gand & Bernardel Frères*], the flames rising to the right. The ribs are made of similar wood. The front plate is made from two pieces; the spruce [?rings are] very thin/narrow in the middle. There is a split at the chin and another at the sound-post. Very beautiful head. The varnish is golden red-brown.

The description indicates that this long and narrow violin (as it was when made in 1694) was cut down by the Gand & Bernardel workshop personnel to a more normal body length, hence the measurement of 356.4mm. No further information about this violin has been located.

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**JF55.2, p. 46 [L]; EF55.4, p. 46 [L]**

[*M<sup>L</sup> Wilmotte*]

(*année 1874*) *Violon Stradivarius, 13 pouces 2 lignes, année 1710*

*Fond d'une pièce, veines douces un peu larges presque droites, éclisses presque unies, table de deux pièces, cassures au menton et à l'âme au-dessus de l'f droite et deux en dessous. Tête unie un peu usée. Vernis rouge doré.*

[Monsieur Wilmotte]

(1874) Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1710

The back plate is made from one piece; the flames are mild, slightly wide, almost straight. The ribs are almost plain. The front plate is made from two pieces; splits at the chin, at the sound-

post, above the treble *f*, and two [more splits] below. The head is plain, slightly worn. The varnish is golden red.

The **GBC&F Grand Livre** for 1874 shows the following purchase by M. Wilmotte:

*1874 Septembre 19: Un violon Stradivarius, N° 1125, 8,000 francs.*

No further information about this violin has been located.

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**JF55.2, p. 47 [U]; EF55.4, p. 47 [U]**

*(année 1878) M<sup>e</sup> Wilmotte, Anvers (suite)*

*Violon Joseph Guarnerius 13 pouces, année 1710*

*Fond d'une pièce, belle ondes larges, éclisses semblables, table de 2 pièces, très-beau sapin, tête bien faite n'ayant pas le caractère ordinaire, gorges très-plates.<sup>(a)</sup> Vernis jaune doré clair. (Complètement intact).*

*Ex Desöer*

*1881 M<sup>e</sup> C. G. Meier, Londres, 15,000.*

(1878) Monsieur Wilmotte, Antwerp, (continuing)

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [352mm], year 1710

The back plate is in one piece; beautiful wide flames. The [wood of the] ribs is very similar. The front plate is made from two pieces of very beautiful spruce. The head is well made, not having the usual character; the grooves [at the top of the scroll] are very flat.<sup>(a)</sup> The varnish is light golden-yellow. (Completely intact).

*Ex Desöer*

1881 Monsieur C G Meier, London, 15,000 [francs].

<sup>(a)</sup> 'Because of the nature of del Gesù's heads it is often hard to establish boundaries between the work of father [Giuseppe Guarneri *filius Andreae*] and son [Giuseppe Guarneri *del Gesù*]' (Chiesa *et al.* (1998), Vol. Two, p. 137; see also (*ibid.*) Fig. 20, p. 138).

For 'Desöer' see **JF55.2, p. 43 [U]**.

In the latter part of the nineteenth century the birth-date for Giuseppe Guarneri *del Gesù* was believed to have been 8 June 1683 (as had been stated by F-J Fétis in *Antoine Stradivari, Luthier Célèbre*, p. 107). Charles Gand, therefore, would have understood 'Joseph Guarnerius' to have been 27 years of age when this violin was made. An alternative date of birth – 21 August 1698 – was proposed by the Hills in 1931 as a result of archival researches carried out in Cremona at their request; in 1710, therefore, Giuseppe would have been 12 years of age.

The descriptive text raises no doubts about the label-date of this violin. In the light of the comment that the head did not have 'the usual character' perhaps this 1710 violin was actually made by Joseph Guarnerius *filius Andreae* (1666-1740) – someone subsequently replacing the original label with a fraudulent '*del Gesù* IHS' label in order to 'upgrade' the violin.

The present writer's detailed investigation into the identity of *del Gesù* – 'Searching for Giuseppe Guarneri *del Gesù*: a paper-chase and a proposition' – is free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk).

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**JF55.2, p. 47 [L]; EF55.4, p. 47 [L]**

*[M<sup>e</sup> Wilmotte]*

*(année 1878) Violon Joseph Guarnerius 13 pouces 1 ligne, année 1742*

*Fond de deux pièces très-beau, ondes remontant. Table de deux pièces, beau sapin, ayant une veine de chaque côté assez marquée.<sup>(a)</sup> Très-belles éclisses, très-belle tête. Vernis rouge doré (très-bien conservé).*

*Ex Vieuxtemps (12,000<sup>f</sup>)*

*Ex King-Saltar de Londres*

*Ex Willmotte*

*M<sup>r</sup> Kùchler à Francfort le possède (1905)*

*Acheté par M<sup>r</sup> Kùchler en 1905, de Francfort.*

[Monsieur Wilmotte]

(1878) Giuseppe Guarneri *del Gesù* violin, 13 *pouces* 1 *ligne* [354.2mm], year 1742

The back plate is made from two pieces; very beautiful; the flames rising [from the centre-joint]. The front plate is made from two pieces; beautiful spruce, having a vein-line [or sap-line] on each side [on each half-width] – quite noticeable.<sup>(a)</sup> Very beautiful ribs; very beautiful head. The varnish is golden red (very well conserved).

*Ex Vieuxtemps (12,000 francs)*

*Ex King-Saltar, of London*

*ex Wilmotte*

*Monsieur Kùchler, from Frankfurt, owns it (1905)*

*Bought by Monsieur Kùchler, of Frankfurt, in 1905.*

<sup>(a)</sup> At this point Gand draws a small sketch of the violin's front plate, showing three full-length lines: the centre-joint line is paralleled by a line on each side, these outer lines being positioned approximately mid-way between the centre-joint and the edge of the plate (thus bisecting the *fs*). These outer lines identify the 'veins' – lines of demarcation – which separate the outer, dark-coloured, sections of spruce wood from the central, paler section, almost as if the front plate had been made in four sections; the sketch is replicated in the JF55.2 ledger but not in EF55.4.

The **GBC&F Grand Livre** for 1904 shows the following transaction with 'Kuchler':

*1904 Juin 4: Réparation Guarnerius del Jesu, 500 francs.*

The violin was bought by Maxim Viktorov, in February 2008, through Sotheby's of London. In a Press Release, Sotheby's provided historical information about the violin:

The violin, which was the composer Henri Vieuxtemps' very own concert instrument for some 15 years, has remained in a private family collection for over 100 years and has not been seen or played in public for more than 70 years. [...] Vieuxtemps died in 1881, but he had sold the violin earlier – by around 1870 it was in the possession of the Belgian collector André Wilmotte, who also owned the 'Ysaÿe' Guarneri of 1740 [for which see **JF55.2, p. 112 [L]**]. Wilmotte also owned many great Stradivaris, including the decorated 'Sunrise' of 1677, the celebrated 'Betts' of 1704, the 'Muntz' of 1736, and the violins of 1718 and 1734 which still bear his name. Wilmotte died in 1893 and the violin passed to the German industrialist Eduard Ferdinand Kùchler, [...] the violin remained in the possession of Kùchler's family [...] until the private sale in 2008 [...].

Despite its history this violin is not 'the' *Vieuxtemps* (for which see **JF55.2, p. 39 [L]**).

The violin was identified by Sotheby's as:

*Ex-Vieuxtemps*

**Giuseppe Guarneri del Gesù** (Cremona, b.1698; d.1744)

**A violin, Cremona, circa 1741**

Labelled *Joseph Guarnerius fecit Cremona anno 1743*

Length of back 13 7/8in., 35.3cm.

The Sotheby text does not clarify whether the 's' of 'Joseph' is a 'long S', nor whether the final 'e' of 'Cremona' has a forward-facing cedilla underneath; the Sotheby text also fails to indicate whether an 'IHS' monogram is

present on the label. Photographs of this violin are viewable on the CzAr/Tarisio website (ID 50024); these confirm the rising flames on the back plate and the front plate vein-lines in each half width.

No information for 'King-Saltar' has been located (and this name does not appear within Sotheby's historical chronology).

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**JF55.2, p. 48 [U]; EF55.4, p. 48 [U]**

*(année 1870) M<sup>e</sup> Wolkoff, Moscou*

*Alto Stradivarius, 15 pouces 2 lignes, année 1715*

*Beau fond de deux pièces, veines remontant, très-belles éclisses (hauteur en haut 15 lignes ½ et 16 lignes ½ en bas) belle table de 2 pièces, 2 cassures à l'âme. (Diapason des f 7 pouces 11 lignes). Très-belle tête. Diapason du manche 5 pouces 6 lignes au-dessous du sillet, sillet deux lignes fortes. Vernis rouge brun doré.*

(1870) Monsieur Wolkoff, Moscow

Antonio Stradivari viola, 15 *pouces 2 lignes* [410.5mm], year 1715

Beautiful back plate made from two pieces; the flames rising [from the centre-joint]. Very beautiful ribs (the rib-height is 15½ *lignes* [35mm] in the upper bout and 16½ *lignes* [37.3mm] in the lower bout). Beautiful front plate made from two pieces, with two splits at the sound-post. The 'body stop' [from the edge of the front plate at the neck-foot down to the inside notch of the fs] is 7 *pouces* and 11 *lignes* [214.3mm]. Very beautiful head. The 'neck stop' is 5 *pouces* and 6 *lignes* [148.9mm] [measured] from below [i.e. from the front face of] the fingerboard nut; the nut itself is a full 2 *lignes* [4.5mm, front to back]. The varnish is golden red-brown.

This viola is now part of the Russian State Collection (CzAr/Tarisio ID 44452).

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**JF55.2, p. 48 [L]; EF55.4, p. 48 [L]**

[M<sup>e</sup> Wolkoff]

*(année 1870) Violon Joseph Guarnerius, 13 pouces 1 ligne, année 1739*

*Fond d'une pièce, beau bois ondes droites, belles éclisses, traces de vers à celles du bas côté du menton. Table ayant des cassures au menton et à l'âme. Vernis presque enlevé dans le bas, belle tête bien caractérisée. Vernis rouge un peu gras.*

*Ex Vieuxtemps.*

[Monsieur Wolkoff]

(1870) Giuseppe Guarneri *del Gesù* violin, 13 *pouces 1 ligne* [354.2mm], year 1739

The back plate is in one piece; beautiful wood, straight flames. Beautiful ribs; evidence of worms in the lower ribs next to the chin. The front plate having splits at the chin and at the sound-post. The varnish has almost disappeared from the lower bout. Beautiful head, very characteristic. The varnish is red, a little oily.

*Ex Vieuxtemps.*

The CzAr/Tarisio website does not identify a 1739 Guarneri *del Gesù* violin as having belonged to Henri Vieuxtemps; neither do the Hills (1931).

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**JF55.2, p. 49 [U]; EF55.4, p. 49 [U]**

(année 1873) M<sup>l</sup> Wolkoff, Moscou (suite)

Violon Joseph Guarnerius, 13 pouces 1 ligne, année 1716 [Gand's 1716 copied into JF55.2 but subsequently the third numeral was overwritten to show as a 3; dated 1736 in EF55.4].

Fond de deux pièces très-beau, ondes descendant, très-belles éclisses, table ayant des cassures à l'âme, au menton et au-dessous de l'*f* droite. Très-belle tête. Beau vernis rouge doré.

*Ex Vieuxtemps.*

(1873) Monsieur Wolkoff, Moscow, (continuing)

Giuseppe Guarneri del Gesù violin, 13 pouces 1 ligne [354.2mm], year 1716/1736

The back plate is made from two pieces; very beautiful, the flames descending [from the centre-joint]. Very beautiful ribs. The front plate having splits at the sound-post, at the chin, and below the treble *f*. Very beautiful head. Beautiful varnish; golden red.

*Ex Vieuxtemps.*

The CzAr/Tarisio website associates only the 1744 Gregorowicz Guarneri del Gesù violin (ID 40572) with M. Wolkoff.

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**JF55.2, p. 49 [L]; EF55.4, p. 49 [L]**

(année 1870) M<sup>l</sup> Wilhelmy, Wiesbaden

Violon Stradivarius, 13 pouces 3 lignes, année 1725

Fond de deux pièces, petites ondes, éclisses [empty space in Gand] table de deux pièces ayant 3 cassures au menton dont deux remontant jusqu'à l'*f*; beau sapin. Vernis rouge brun.

[JF55.2 only] 1954 2/12/54 Mister Thomas L Fainick, Cleveland (Ohio).

(1870) Monsieur Wilhelmy, Wiesbaden

Antonio Stradivari violin, 13 pouces 3 lignes [358.7mm], year 1725

The back plate is made from two pieces; small flames. The ribs [...]. The front plate is made from two pieces, having three splits at the chin, of which two extend upwards as far as the *f*. Beautiful spruce. The varnish is red-brown.

1954, 2/12/54, Mr Thomas L Fainick, Cleveland (Ohio).

August Wilhelmj (1845-1908) was an internationally renowned violinist.

This violin is listed on the CzAr/Tarisio website (ID 40060) where the 1954 purchaser is identified as 'Fawick'; the violin is briefly mentioned by Henley (Henley, p. 75).

The **GBC&F Grand Livre** for 1869 shows the following repairs to a Stradivari violin belonging to M. Wilhelmj:

1869 Mars 15:	Réparation d'un violon Stradivarius, 6 francs
1869 Avril 6:	Réparation complète d'un violon Stradivarius, 60 francs
1870 Mars 17:	Réparation du Stradivarius, 20 francs

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**JF55.2, p. 50 [U]; EF55.4, p. 50 [U]**

(année 1870) M<sup>l</sup> Waters, New-York

Violon Joseph Guarnerius, 13 pouces, année 1735

Fond d'une pièce très-beau, ondes très-larges, belles éclisses, table ayant deux cassures à l'âme. Très-belle tête. Vernis rouge magnifique.

*Ex Plawden.*



(1870) Monsieur Waters, New York

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [351.9mm], year 1735

The back plate is in one piece; very beautiful; the flames very wide. Beautiful ribs. The front plate having two splits at the sound-post. Very beautiful head. The varnish is red, magnificent.

*Ex* Plawden [C H C Plowden].

From the information given on the CzAr/Tarisio website (ID 40213) it would seem that this violin is that which is now known as the *King Joseph*, which has a label-date of 1737 rather than 1735; there is no obvious explanation for the difference between the dates. The website indicates that the *King Joseph* violin was in the possession of C H C Plowden until 1868 and was then acquired by John P Waters. Supportive historical information is to be found in Chiesa *et al.* (1998), Vol. One, p. 65, where the violin is dated 1737; in Vol. Two, p. 63, the body length is specified as 352mm.

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**JF55.2, p. 50 [L]; EF55.4, p. 50 [L]**

(année 1870) M<sup>e</sup> Van Hal, Bruxelles

Violon Stradivarius, 13 *pouces 3 lignes*, année 1726

*Fond de deux pièces ronçoux, très-belles éclisses, belle table de deux pièces, ayant une veine de chaque côté faisant l'effet de joints, cassure à l'âme et une au menton allant jusqu'à l'f. Tête onquée sur bois gris, fort belle. Vernis rouge doré, le fond plus décoloré.*

*Acheté en 1900 par Jenö Hubay, axzxx.*

(1870) Monsieur van Hal, Brussels

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1726

The back plate is made from two pieces of curly-grain wood. Very beautiful ribs. The beautiful front plate is made from two pieces, having a vein-line on each side [on each half-width] giving the [visual] effect of joints; there is a split at the sound-post and one at the chin extending as far as the *f*. The flames of the head stand out against the drab/lacklustre wood; really beautiful. The varnish is golden red; the [varnish of the] back plate is more faded.

Bought in 1900 by Jenö Hubay, 20,000 [francs].

Photographs provided on the CzAr/Tarisio website (ID 41527, the *Hubay*) clearly show the two longitudinal vein-lines, one on each side of the front plate, which give the appearance of joints. The website states that this violin was once owned by Niccolò Paganini.

The **GBC&F Grand Livre** for 1875 identifies a M<sup>e</sup> Vanhall of Brussels; on 20 March a *réparation complète* was made to a Stradivari violin (no label-date is specified).

For M. van Hal see also **JF55.2, p. 30 [U]**.

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**JF55.2, p. 51 [U]; EF55.4, p. 51 [U]**

(année 1872) M<sup>e</sup> Abel Bonjour, Paris

Violon Joseph Guarnerius, 13 *pouces 1 ligne*, année 1744

*Fond d'une pièce, belles ondes descendant de gauche à droite, belles éclisses, table beau sapin, ayant trois cassures du côté du menton et quelques trous de vers dans le haut du même côté, très-belle tête. Beau vernis rouge brun doré.*

*Ex Brochant de Villiers*

*18 Bonjour neveu.*

(1872) Monsieur Abel Bonjour, Paris

Giuseppe Guarneri *del Gesù* violin, 13 *pouces 1 ligne* [354.2mm], year 1744

The back plate is in one piece; beautiful flames which descend from left to right. Beautiful ribs. The front plate is made from beautiful spruce, having three splits at the side of the chin and some worm tracks in the upper bout on the same [bass] side. Very beautiful head. Beautiful varnish; golden red-brown.

*Ex Brochant de Villiers*

18 Bonjour nephew [Samuel G Bonjour].

The CzAr/Tarisio website identifies a 1744 Guarneri violin (ID 40415, the *Lord Coke*); the owners are listed as Abel Bonjour in 1872, and, subsequently, Gand & Bernardel Frères; there is no mention of M. (André) Brochant de Villiers (1772-1840). The violin is specified as having a ‘facsimile’ label, a non-Guarneri scroll, and a two-piece back plate with descending flames. There is also a Guarneri *Rebner/Bonjour* violin (ID 40432) of ‘c.1740’ but this also has a two-piece back plate.

The **GBC&F Grand Livre** for 1871 shows M. Bonjour purchasing the following Guarneri violin:

*1871 Novembre 23: Un violon Joseph Guarnerius, N<sup>o</sup> 1083, 3,000 francs.*

The **GBC&F Grand Livre** for 1816-1831 identifies *M<sup>r</sup> Brochant* as the owner of a Stradivari violin which was re-strung by Charles-François Gand on 25 November 1828, and repeatedly re-strung during 1829; the violin’s label-date is not specified but this instrument may be the *Viotti* violin of 1709 which is identified in CzAr/Tarisio (ID 46813) as having been owned by Mr Brochant de Villiers from 1824.

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### **JF55.2, p. 51 [L]; EF55.4, p. 51 [L]**

[*M<sup>r</sup> Abel Bonjour*]

(*année 1872*) *Violoncelle Stradivarius, 28 pouces 5 lignes, année 1691*

*Fond de 2 pièces petites ondes, voûte un peu saillante à l’endroit de l’âme, cassure dans le bas à gauche à dix lignes du joint, partant du niveau du coin et s’en éloignant en descendant. Éclisses même bois gondolées, rehaussées. Table de 2 pièces beau sapin, chanteaux dans le bas, ayant plusieurs cassures dans le milieu près du joint. Très-belle tête presque unie. Vernis brun doré.*

*Ex Legros, Nancy*

*1887 Hollmann (vente Bonjour) 12,600<sup>f</sup>.*

[Monsieur Abel Bonjour]

(1872) Antonio Stradivari cello, 28 *pouces 5 lignes* [769.3mm, 30¼ inches], year 1691

The back plate is made from two pieces; small flames; the arching bulges slightly in the area of the sound-post. There is a split in the lower bout, on the left, 10 *lignes* [22.6mm] from the [centre-] joint, starting level with the corner [of the C] and veering away as it descends. The ribs are made from the same wood [as the back plate]; warped, raised. The front plate is made from two pieces of beautiful spruce; width-inserts in the lower bout; having several splits in the middle, near the joint. Very beautiful head, [the wood] almost plain. The varnish is golden brown.

*Ex Legros, [from] Nancy*

1887 Hollmann (at the Bonjour auction) 12,600 francs.

‘Legros’ may have been M. Legros de la Neuville, a music professor and member of L’Académie des Beaux-Arts. ‘Hollmann’ would appear to be Joseph Corneille Hubert Hollman, cellist and composer (1852-1926).

The **GBC&F Grand Livre** for 1872 shows Abel Bonjour buying a large-pattern Stradivari cello:

*1872 Février 13: Un violoncelle Stradivarius g<sup>d</sup> [grand] patron, 1691, 12,000 francs.*

The large size of this cello is confirmed by Charles Gand’s 1872 specification of the instrument’s length.

Abel Bonjour owned three celli which were exhibited at the 1885 Exhibition at London’s Albert Hall: a Francesco Ruggieri of 1663, a Stradivari of 1689 from the Archinto Collection (see **JF55.2, p. 42 [L]**), and this Stradivari

of 1691. Other cellos owned by M. Bonjour were by Amati, Bergonzi, Grancino, Rugger, Steiniger, and Bocquay. Ernest Doring states that the dimensions of the '1692' *Bonjour* cello 'were reduced by Charles Rambaux, fine maker of Paris, in 1860'. Since the cello was measured as 769mm/30¼ inches in length in 1872, Doring's information cannot be correct. According to the **GBC&F Grand Livre** the 1691 cello underwent *recoupage et réparation* during July of the following year – 1873; the cost was 300 francs. Jost Thöne specifies the present-day length of the *Bonjour* cello as 759mm.

After his death in 1886 all of Bonjour's instruments were auctioned in Paris, at the Hôtel Drouot, on 5 February 1887 (see *Le Ménestrel*, issue of 13 February 1887); the auction was held under the auspices of MM. Gand & Bernardel. The 1663 Francesco Ruggieri cello was bought for 3,200 francs, the 1689 Stradivari cello was bought by Jules Delsart for 19,000 francs, and the 1691 cello was bought by M. Hollman for 12,000 francs.

The **GBC&F Grand Livre** for 1887 shows the following transaction with M. Hollman:

*1887 Mars 24: Un chevalet au Stradivarius, dressé la touche, refait le sillet, recollé, 12 francs.*

Searching the subsequent **GBC&F** ledgers reveals no further mention of the Stradivari cello. In October 1889 M. Hollman bought two cellos made by Gand & Bernardel; the second cello is described in the **Grand Livre** as *modèle et patron de son Stradivarius*.

The CzAr/Tarisio website identifies a *Bonjour* cello (ID 40438) with which various dates have been associated: 1684, 1691, and 1692. Large photographs of a *Bonjour* cello appear in Ingles (*Four centuries*, pp. 554-555) the photographs being the same as those appearing on the CzAr/Tarisio website; the cello's label-date is stated to be '168\*'. The third and fourth numerals may now be almost indecipherable but perhaps they were more easily understood 150 years ago.

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## **JF55.2, p. 52 [U]; EF55.4, p. 52 [U]**

### *Le Titien*

(année 1872) M<sup>r</sup> Baker, Paris

*Violon Stradivarius, 13 pouces 1 ligne, année 1715*

*Fond de 2 pièces, ondes larges presque droites, nœud dans la partie haute du côté gauche, partant du bord et allant presque au joint. Belles éclisses. Table de 2 pièces, beau sapin ayant une moire dans le haut du côté gauche, petite fente à l'âme. Belle tête bois uni. Vernis rouge doré magnifique; pièce d'âme.*

*Ex Comte de Sauzay*

*Vendu à M<sup>r</sup> de Ygartua à Bilbao 2 8<sup>bre</sup> 1918, haxzxx, avec reprise d'une violon Strad. 1707 devenu le Titian, vendu à John Vanamacker – puis à Warburg.*

*Ex comte de Sauzay*

*Vendu M<sup>r</sup> Julio de Ygartua à Bilbao 2 8<sup>bre</sup> 1918 – haxzxx, avait été acheté à Baker en 1915 pour 75,000<sup>f</sup>; repris à Ygartua en 1921 pour haxzxx, vendu à Tunsch et Lachmann à Berlin en 1922 février – hnxzxx – qui l'ont revendu à Cymbalist de New-York; racheté par eux et vendu à M. Warburg, \$40,000.*

### *The Titian*

(1872) Monsieur Baker, Paris

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1715

The back plate is made from two pieces; the flames wide and almost straight. There is a knot in the upper bout, on the left, from the edge almost to the [centre-] joint. Beautiful ribs. The front plate is made from two pieces; beautiful spruce, having a watery 'ripple' in the upper bout, on the left; there is a small split at the sound-post. Beautiful head, the wood is plain. The varnish is golden red, magnificent; a patch at the sound-post.

*Ex Comte de Sauzay*

Sold to Monsieur de Ygartua, of Bilbao, 2 October 1918, 120,000 [francs], with re-acquisition of a 1707 Stradivari violin. [The 1715 violin] later known as the 'Titian' was sold to John Vanamacker [Wanamaker] – then to Warburg.

*ex Comte de Sauzay*

[We] sold [the violin] to Monsieur Julio de Ygartua, of Bilbao, 2 October 1918, 120,000 [francs], having been bought from [William] Baker in 1915 for 75,000 francs. Re-acquired the violin from Ygartua in 1921 for 120,000 [francs]; sold to Tunsch and Lachmann of Berlin in February 1922 for 160,000 [francs]. They then sold it to Cymbalist [Efrem Zimbalist (1889-1985)] of New York; re-bought by them and sold to Monsieur Warburg, 40,000 dollars.

Alexis Hyacinthe, Comte de Sauzay (1792-1871); see also **JF55.2, pp. 34 [U] and 34 [L]**.

John Wanamaker; see note to **29 [U]**.

The **GBC&F Grand Livre** for 1917 (not 1915) shows an entry dated 10 December against the name M. Baker:

*Un violon de Antoine Stradivarius année 1715, avec étui ancien (ex de Sauzay), 75,000 francs.*

The same **Grand Livre** shows the following entry against the name of Julio de Ygartua:

*1918 Octobre 2: Un violon de Antonius Stradivarius année 1715, ex-Baker et Comte de Sauzay, N<sup>o</sup> 2248, 100,000 francs.*

The **Grand Livre** for 1920 shows the following entry:

*1920 Décembre 8: En dépôt: un violon de Antonius Stradivarius 1715 (ex Comte de Sauzay et Baker), étui double bois à vendre net pour lui, 150,000 francs.*

The CzAr/Tarisio website identifies this violin (ID 41393) as the *Titian/Comte de Sauzay*. The website's photograph of the back plate clearly shows the horizontal knot extending from the left edge of the upper bout towards the centre-joint. The website photograph of the front plate clearly shows the upper-left 'ripple', and the photograph of the scroll confirms the plain wood.

Ernest Doring writes about this violin (Doring, p. 191, with photographs on p. 194); see also William Henley, p. 60.

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**JF55.2, p. 52 [L]; EF55.4, p. 52 [L]**

*(année 1872) M<sup>e</sup> Boissière, Amérique*

*Violon Stradivarius, 13 pouces 1 ligne, année 1711*

*Fond d'une pièce, ondes larges ayant 2 cassures, dont une sous l'âme, belles éclisses, dont deux rallongées, table ayant des cassures, doublure à l'âme, ½ bords, pièce sous le cordier. Tête assez belle. Vernis jaune rouge.*

*1906 Appartient à M<sup>me</sup> Edmond Ledoux, 10 Avenue du Maine chez M<sup>me</sup> Villaret à qui on l'a estimé axzx.*

*Réparé en 1914, offert hxzxz.*

(1872) Monsieur Boissière, America

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1711

The back plate is made in one piece; wide flames, having two splits (of which one is under the sound-post). Beautiful ribs, of which two have been lengthened [because of shrinkage?]. The front plate has some splits and has been doubled at the sound-post; half edges; there is a patch under the tail-piece. The head is fairly beautiful. The varnish is yellow-red.

1906 Owned by Madame Edmond Ledoux, 10 Avenue du Maine

[?The violin is currently] at the house of Madame Villaret, to whom we gave an estimate [of value], 2,000 [francs]. Repaired in 1914, offered 10,000 [francs].

No further information about this violin has been located.

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**JF55.2, p. 53 [U]; EF55.4, p. 53 [U]**

*(année 1872) M<sup>e</sup> le C<sup>te</sup> de Bertier, Paris*

*Violon Stradivarius, 13 pouces 2 lignes, année 1683*

*Fond d'une pièce, ondes un peu serrées descendant à droite, éclisse du côté gauche en bas ayant des cassures et une pièce carrée. Table de 2 pièces ayant quelques cassures. Belle tête. Vernis jaune tirant sur le rouge.*

*A passé entre les mains de Kubelik, puis Hamma, en 1909: aoxzx par nous.*

(1872) Monsieur le Comte de Bertier, Paris

Antonio Stradivari violin, 13 pouces 2 lignes [356.4mm], year 1683

The back plate in in one piece; slightly tight/narrow flames descending to the right. The rib on the lower-left side having splits and a square patch. The front plate is made from two pieces, having some splits. Beautiful head. The varnish is yellow verging towards red.

[This violin] passed through the hands of Kubelik, then from us to Hamma [of Stuttgart] in 1909 for 25,000 [francs].

The CzAr/Tarisio website (ID 4200) identifies a Stradivari violin as the *Kubelik/Bertier*, 'bearing its original label "Antonius Stradivarius Cremonensis Faciebat Anno 1687".' Ernest Doring (Doring, p. 60) specifies the same date, as do Jost Thöne (Vol. I, p. 168) and Henley (p. 25). The physical details which are identified in the descriptive text (above) are confirmed by the photographs provided by Thöne. The Tarisio.com website cites a 1948 certificate from Rudolph Wurlitzer wherein it is stated that the scroll dates from the 1670s and 'is not original to the instrument'.

In 1901 the violin was presented to Jan Kubelik (1880-1940) by Lord and Lady Palmer; for Lady Palmer see also **JF55.2, p. 33 [L]**.

No doubts are expressed within the descriptive text (above) with respect to the label-date of 1683; nonetheless, the evidence from Doring, Thöne, and Henley seems to point towards that date being incorrect. However, in 1909, another description of this violin was written up at **JF55.2, p. 176 [U]; EF55.4, p. 176 [U]** and the date is once again specified as '1683':

*1909: Kubelik*

*Violon A. Stradivarius, 1683*

*Fond 1 pièce, ondes douces, presque droites, assez espacées; rayure à gauche, au milieu, ressemblant à une cassure, éclisses en bois presque uni; celle du bouton en une seule pièce, brisure à droite du bouton; table de 2p., sapin plutôt large; jolie tête, très-Amatisé, bois assez veiné; violon très-Amatisé; taille 355mm; vernis rouge orange, très-dépouillé; noirâtre à la table.*

*Vendu à Hamma avril 1909, aoxzx*

*le même que celui page 53: C<sup>te</sup> de Bertier.*

1909: Kubelik

Antonio Stradivari violin, 1683

The back plate is in one piece; mild flames, almost straight, moderately spaced; there is a scratch on the left, in the middle, resembling a split. The wood of the ribs is almost plain; the rib at the end pin is in one piece with a split to the right of the end pin. The front plate is made from two pieces, the spruce [rings] are rather wide. Attractive head, very *Amatisé*, the wood is moderately

veined. The violin is very *Amatisé*. The body length is 355mm. The varnish is red-orange, very worn; blackish on the front plate.

Sold to Hamma in April 1909, 25,000 [francs]

The same[?] as that which is on page 53: Comte de Bertier.

Note the descriptive differences. With respect to the violin's label-date, the **GBC&F Grand Livre** for 1909 shows the sale to *Hamma*, on 14 April, of *Un violon de A. Stradivarius 1687* [sic], *ex Jan Kubelik, N° 2008, 25,000 francs*.

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**JF55.2, p. 53 [L]; EF55.4, p. 53 [L]**

(année 1872) *M<sup>e</sup> Blain des Cormiers, Versailles*

*Violon Stradivarius, 13 pouces 2 lignes, année 1717*

*Fond de deux pièces beau bois (vernis retouché), belle éclisses, table de deux pièces, cassures au menton (sans cassure à l'âme, mais une doublure). Belle tête. Vernis rouge brun un peu louche.*

*Ex C<sup>te</sup> d'Armaillé*

*Ex Robert*

*1883 M<sup>e</sup> Wilmotte, haxzx.*

(1872) Monsieur Blain des Cormiers, Versailles

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1717

The back plate is made from two pieces of beautiful wood (the varnish re-touched). Beautiful ribs. The front plate is made from two pieces with splits at the chin (without a split at the sound-post but [nonetheless] there is a doubling). Beautiful head. The varnish is red-brown, a little cloudy.

*Ex Comte d'Armaillé*

*Ex Robert*

1872 Monsieur Wilmotte, 12,000 [francs].

The name of *M<sup>e</sup> le V<sup>te</sup> d'Armaillé* appears in the **GBC&F Grand Livre** for 1816-1831; on 10 June 1820 C-F Gand re-strung a Stradivari violin which belonged to the Vicomte and fitted it with a chin-rest; the cost was 10 francs. Similar adjustments were made to the Vicomte's Stradivari violin on 17 December 1830 and on 28 June 1832. Gand does not specify the violin's label-date.

On the CzAr/Tarisio website the name of Comte D'Armaillé is associated only with a Stradivari violin of 1737; see **JF55.2, p. 128 [U]**. The list of Stradivari violins owned by Charles Wilmotte does not include one of 1717. The **Grand Livre** for 1875-1884 lists M. Wilmotte's purchase, on 11 May 1883, of a Stradivari violin, *N° 1290*, for 12,000 francs; the violin's label-date is not specified.

No further information for 'Robert' or 'Blain de Cormiers' has been located.

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**JF55.2, p. 54 [U]; EF55.4, p. 54 [U]**

(année 1872) *M<sup>e</sup> Bénazet, Paris*

*Violon Joseph Guarnerius, 13 pouces 1 ligne faible, année 1742*

*Fond d'une pièce, bois moiré, à contresens, éclisses même bois. Table de deux pièces, fentes le long du joint près de la barre et au menton. Belle tête. Vernis jaune doré, bien conservé.*

*Ex Morèna*

*Comte Eyskierricz, 1897, ixzx*

*douteux?*



(1872) Monsieur Bénazet, Paris

Giuseppe Guarneri *del Gesù* violin, 13 *pouces 1 ligne* barely [354.2mm], year 1742

The back plate is in one piece; the wood is ‘watery’, cut against the grain; the ribs are made from the same wood. The front plate is made from two pieces, with splits alongside the [centre] joint, near the bass-bar, and at the chin. Beautiful head. The varnish is golden yellow, well conserved.

Ex Morèna

Comte Eyskierricsz, 1897, 7,000 [francs]

doubtful?

Edouard Bénazet (1801-1867) was the director of the casino in Baden-Baden. Earlier in life he had studied at the Paris Conservatoire (see **JF55.2, p. 4 [L]**). Since Gand’s date of 1872 post-dates Bénazet’s death it must be assumed that the then owner of the 1742 Guarneri violin was Bénazet’s son.

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**JF55.2, p. 54 [L]; EF55.4, p. 54 [L]**

(*année 1872*) M<sup>l</sup> Dubosq-Lettré, Bordeaux

*Violon Stradivarius, 13 pouces 2 lignes, année 1685*

*Fond d’une pièce très-beau, belles éclisses, table de deux pièces, sapin fin au milieu et large sur les bords. Jolie tête usée. Vernis rouge brun. Ce violon a été brisé complètement, fond, table, et éclisses, et reverni presque entièrement.*

(1872) Monsieur Dubosq-Lettré, Bordeaux

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1685

The back plate is in one piece; very beautiful. Beautiful ribs. The front plate is made from two pieces; the spruce [rings are] thin at the middle, wide at the edges. Attractive head, but worn. The varnish is red-brown. The violin has been completely broken – back, front, and ribs – and almost entirely re-varnished.

The **GBC&F Grand Livre** for 1870 shows transactions with M<sup>l</sup> Henry Dubosq, *Allées de Tourny 31, à Bordeaux*; these transactions include: *1870 Février 18, réparation d’un Stradivarius, 20 francs.*

The CzAr/Tarisio website associates two violins with M. Dubosq Lettré: one by Carlo Bergonzi, dated 1725 (ID 43018), the other by Guarneri *del Gesù*, dated 1733 (ID 42723).

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**JF55.2, p. 55 [U]; EF55.4, p. 55 [U]**

(*année 1872*) M<sup>l</sup> Dien, Paris

*Violon Joseph Guarnerius, 13 pouces 1 ligne, année 1743*

*Fond de 2 pièces très-beau, veines larges descendant, belles éclisses, table de 2 pièces ayant une petite fente au coin gauche du bas et une au bas de l’f gauche, belle tête. Vernis jaune doré usé. acheté haxz en 1845 chez Gand*

*légué à Madame B. Gaston par Dien*

*Vendu à Hamma le 26 Nov<sup>bre</sup> 1910, mxzxx.*

(1872) Monsieur Dien, Paris

Giuseppe Guarneri *del Gesù* violin, 13 *pouces 1 ligne* [354.2mm], year 1743

The back plate is made from two pieces; very beautiful, with wide flames, descending [from the centre-joint]. Beautiful ribs. The front plate is made from two pieces having a small split at the

lower-corner of the bass-side C, and one at the bottom of the bass *f*. Beautiful head. The varnish is golden yellow, worn.

Bought, 1,200 [francs], in 1845 from Gand

Bequeathed to Madame B. Gaston by Dien

Sold to Hamma, 26 November 1910, 40,000 [francs].

The 1872 identity of M. Dien is uncertain. Charles Dien (1809-1870) was a book publisher and engineer; it is not known whether Charles had a son who was alive in 1872. Further information concerning Madame B. Gaston has not been located.

The **GBC&F Grand Livre** for 1850 shows that on 17 May M. Dien bought *Un violon Joseph Guarnerius, N<sup>o</sup> 43, 1,200 francs*.

The **GBC&F Grand Livre** for 1910 shows the sale, on 26 November, to *Hamma* of *Un violon J<sup>h</sup> Guarnerius, 1743, N<sup>o</sup> 2048, ex Denuel[?], 40,000 francs*. This information, together with the description of the back plate, suggests a possible connection with the Guarneri *Burmester* violin of 1743 (CzAr/Tarisio ID 42987).

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**JF55.2, p. 55 [L]; EF55.4, p. 55 [L]**

(année 1872) M<sup>e</sup> Dreux, Paris

Violon Stradivarius, 13 pouces 2 lignes, année 1687

Fond de 2 pièces, petites ondes vives, table de deux pièces ayant plusieurs cassures, pièce à l'âme, pièce carrée à la table derrière le chevalet. Vernis jaune doré. Forme un peu Amatisée.

1878 M<sup>e</sup> Lebrun (cadeau)

1899 vendu à M<sup>e</sup> Dufresne à Logelbach pour rxzxx

Hamma et C<sup>o</sup>

Hammig

1934 Smith à Ystad, Suède, repris pour aatttt

1936 vendu par Citella, aulttt, pour nous.

(1872) Monsieur Dreux, Paris

Antonio Stradivari violin, 13 pouces 2 lignes [356.4mm], year 1687

The back plate is made from two pieces; small bright flames. The front plate is made from two pieces, having several splits. There is a patch at the sound-post and a square patch in the front plate behind the bridge. The varnish is golden yellow. The form is slightly *Amatisé*.

1878 Monsieur Lebrun (gift)

1899 sold to Monsieur Dufresne, from Logelbach [Upper Rhine, Alsace] for 30,000 [francs]

Hamma & Co

Hammig

1934 Smith, from Ystad, Sweden; re-acquired [by A. Caressa?] for 110,000 [francs]

1936 sold by Citella, 165,000 [francs], for us [on our behalf?].

For M. Lebrun see also **JF55.2, p. 100 [U]** and **p. 198**.

The sale of this 1687 violin to Emmanuel Dufresne is listed in the **GBC&F Grand Livre** for 1900:

*1900 Février 24, Un violon de A. Stradivarius, 1687, 30,000 francs.*

The name of M. Dreux is not mentioned by the Hills, by Doring, or on the CzAr/Tarisio website. The website associates two violins with Charles LeBrun: one by Vincenzo Rugeri, dated 1705, the other by Stradivari, dated 1712. The name of M. Dufresne is associated with four Stradivari violins, but not one dated 1687. Frederic Smith owned a Stradivari violin of 1728 (CzAr/Tarisio ID 41546).

'Citella' would seem to be Antonio Citella, a Paris violin dealer.

**JF55.2, p. 56 [U]; EF55.4, p. 56 [U]**

*(année 1872) M<sup>l</sup> Dimpre, Abbeville*

*Violon Stradivarius, 13 pouces 2 lignes, année 1705*

*Fond d'une pièce à contresens, belles éclisses, table de deux pièces, beau sapin, un peu fin au milieu, ayant plusieurs cassures. Tête douteuse. Vernis jaune doré.*

*Ex Monestier.*

(1872) Monsieur Dimpre, Abbeville

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1705

The back plate is in one piece, the wood cut against the grain. Beautiful ribs. The front plate is made from two pieces; beautiful spruce, [the rings are] slightly thin in the middle, having several splits. The head is [of] doubtful [authenticity]. The varnish is golden yellow.

Ex Monestier.

The name 'Monestier' appears in the **GBC&F Grand Livre** for 1861:

*1861 Mars 18: Un violon Stradivarius dans un étui double en acajou, deux archets d'occasion, 2,100 francs.*

The name 'Dimpre' appears in the **GBC&F Grand Livre** for 1872:

*1872 Mars 30: Un violon Stradivarius, N<sup>o</sup> 1087, 3,000 francs.*

The names of M. Dimpre and 'Monestier' are unknown to the CzAr/Tarisio website, also unknown to Ernest Doring, the Hills, and William Henley.

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**JF55.2, p. 56 [L]; EF55.4, p. 56 [L]**

*(année 1872) M<sup>l</sup> Desaint, Amiens*

*Violon Stradivarius, 13 pouces, année 1696 (Amatisé)*

*Fond de 2 pièces, peu veiné, table ayant quelques cassures, petite pièce d'âme, écartement des f, 16 lignes. Tête, [blank space] Vernis jaune doré Amatisé*

*Vendu à M<sup>l</sup> Levers à Poitiers, Juin 1903, 16,500<sup>f</sup>*

*Repris à Levers, hixzx, et vendu à M<sup>l</sup> Pierre Elliseieff à Moscou, février 1906 – rxzxx*

*(Zebaume – Blanc 10 et 2%*

*Remy – 500<sup>f</sup>)*

*Elliseieff l'a revendu en 1922 en Elè[?] à [no further text]*

*(en demandait 90,000<sup>f</sup>).*

(1872) Monsieur Desaint, Amiens

Antonio Stradivari violin, 13 *pouces* [352mm], year 1696 (*Amatisé*)

The back plate is made from two pieces; faintly flamed. The front plate having some splits, with a small patch at the sound-post. The distance [between the upper eyes] of the *fs* is 16 *lignes* [36.2mm]. The head [blank space]. The varnish is golden yellow, *Amatisé*.

Sold to Monsieur Levers, of Poitiers, June 1903, 16,500 francs

Re-acquired from Levers, 17,000 [francs], and sold to Monsieur Pierre Elliseieff, from Moscow, February 1906, 30,000 [francs].

(Zebaume – Blanc 10 and 2%

Remy – 500 francs)

Elliseieff re-sold it in 1922 [...?] [no further text]

(wanted 90,000 francs).

The Hills (Hill (1902), p. 35) mention 'the violin owned by M. Desaint' but comment that the violin has had its original date 'tampered with'; they do not indicate what was the original date or the new date. Their commentary seems to locate the violin within the period 1670-1680.

Clearly, Charles Gand, in 1872, saw no discrepancy between the label-date of 1696 and the stylistic characteristics of the violin; Gand also had no problem with understanding the date which was inked on the label. Caressa & Français (in 1903 and again in 1906) evidently saw no reason to amend Gand's information despite the violin's label having been 'tampered with' (according to the Hills in 1902). Forty years later Ernest Doring was able to read '1696' on the label.

The **GBC&F Grand Livre** for 1903 shows the following sale to M. Levers, of Poitiers:

*1903 Juin 8: Un violon de Stradivarius année 1698 [sic], N° 1777, 16,500 francs.*

Photographs of the violin are provided by Doring (Doring, p. 40), the Tarisio website (ID 40047), and by Claude Lebet (Lebet, p. 21) where the violin – part of today's 'Paganini' Quartet – is dated to 'around 1680' notwithstanding the label-date of 1696.

In Henley (p. 20) this violin – owned by Niccolò Paganini, Achille Paganini, Jean-Baptiste Vuillaume, M. Desaint, M. Levers, and 'a Russian violinist' – is identified as *The Amatese* of 1668.

(For the 1724 Stradivari violin which has also been identified as part of the 'Paganini' Quartet, see **JF55.2, p. 126 [L]** and the present author's detailed article, *Fortissimo di voce, e quasi tenore* (free-to-read at themessiahviolin.uk).

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**JF55.2, p. 57 [U]; EF55.4, p. 57 [U]**

*(année 1872) M<sup>L</sup> Dubray, Beauvais*

*Violon Stradivarius, 13 pouces 1 ligne, année 1689 (Amatisé)*

*Fond d'une pièce presque sans ondes, éclisses petites ondes, table sapin très-large du côté du sol, sans cassures. Tête bien conservée. Vernis jaune.*

*Hill 17,000 en 1899.*

(1872) Monsieur Dubray, Beauvais

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1689 (*Amatisé*)

The back plate is in one piece, almost without flames; the ribs have small flames. The spruce [rings] of the front plate are very wide on the G-string side; [the plate is] without splits. The head is well conserved. Yellow varnish.

[sold to?] Hill, 17,000 [francs] in 1899.

The CzAr/Tarisio website (ID 40730) identifies a violin of 1667 (with the soubriquet *Saville*) which is indicated to have been in the possession of M. Dubray between 1852 and 1899. The website information includes the statement that the top plate (unusually) is in 'one piece, of fairly open grain on the treble side, and quite coarse on the bass'; the associated photographs clearly reveal the extremely wide rings on the G-string side of the front plate. The website also quotes from a certificate issued by the Hills in 1908 for the *Saville* violin: 'A fine and characteristic example of the maker's early period in a very perfect state.'

In their monograph (Hill (1902), p. 35) the Hills identify the 'vigorous build' of the violin owned by 'Capt. Saville' and state that the label has had its original date 'tampered with'; the Hills do not indicate what was the original date or the new date. A Hill certificate issued to I G Schröter (the owner of the violin in 1908) identifies an 'original label of 1667'.

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**JF55.2, p. 57 [L]; E/JF55.4, p. 57 [L]**

*(année 1872) Monsieur Dognin, Paris*

*Violon Joseph Guarnerius, 13 pouces 1 ligne, année 1737*

*Beau fond de 2 pièces, veines remontant, table de 2 pièces, beau sapin, petite cassure à l'âme, cassures à l'f droite en haut et en bas. Belle tête un peu massive. Vernis jaune brun doré.*

*Ex Pontet*  
*1879 Silvestre, Hart.*

(1872) Monsieur Dognin, Paris

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* 1 *ligne* [354.2mm], year 1737

Beautiful back plate, in two pieces, the flames rising [from the centre-joint]. The front plate is made from two pieces; beautiful spruce; a small split at the sound-post, and splits above and below the treble *f*. Beautiful head, slightly too large. The varnish is golden yellow-brown.

*Ex Pontet*

1879, Silvestre, Hart.

‘Silvestre’ refers to Hippolye (Chrétien) Silvestre (1845-1913), a violin maker and dealer who formed a partnership with Ernest Maucotel.

The CzAr/Tarisio website identifies five 1737 *del Gesù* violins, but only one has a two-piece back plate with flames which rise from the centre-joint (ID 47249, the *Paulsen*) and no association between this violin and M. Dognin, or ‘Pontet’, is indicated.

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**JF55.2, p. 58 [U]; EF55.4, p. 58 [U]**

(*année* 1872) *M<sup>e</sup> Davidoff, S<sup>t</sup> Pétersbourg*

*Violoncelle Stradivarius, 28 pouces, année 1712*

*Fond de deux pièces, veines presque droites, cassure dans le haut du côté gauche, bord usé dans le haut du côté droit. Belles éclisses à contresens, cassures à celle de la main, une au C du même côté. Belle table, cassure à l'amé. Belle tête. Vernis rouge brun doré.*

*Ex Comte Wielhorsky*

1898 [overwritten with] 1900; *Germain* [overwritten with] *Gaupillat*; *roxzx* [overwritten with] *moxzx*.

1900 Gaupillat, moxzx

1929 *Wurlitzer*.

(1872) Monsieur Davidoff, St. Petersburg

Antonio Stradivari cello, 28 *pouces* [758mm], year 1712

The back plate is made from two pieces, the flames almost straight; a split in the upper bout, on the left; the edge of the upper bout on the right is worn. Beautiful ribs cut against the grain; splits in the rib of the hand and a split in the C on the same [treble] side. Beautiful front plate, with a split at the sound-post. Beautiful head. The varnish is golden red-brown.

*Ex Comte Wielhorsky*

1898/1900 *Germain/Gaupillat* 35,000/45,000 [francs]

1900 Gaupillat, 45,000 [francs]

1929 *Wurlitzer*.

This *Davidoff* cello is ID 40277 on the CzAr/Tarisio website. Ernest Doring writes extensively about this cello (Doring, pp. 166-168). The owner, in 1872, was the Russian cellist Karl Davidoff (1838-1889) – not to be confused with Count Vladimir Alexandrovitch Davidoff (1816-1886) who was a privy counsellor to the Emperor of Russia and a violinist (see **JF55.2, p. 92 [U]**).

The **GBC&F Grand Livre** for 1901 shows that on 11 March M. Gaupillat bought *Le violoncelle Stradivarius Davidoff, 44,000 francs*.

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**JF55.2, p. 58 [L]; EF55.4, p. 58 [L]***(année 1872) M<sup>L</sup> Gallay, Paris**Violoncelle Stradivarius, 28 pouces, année 1725**Fond de 2 pièces, belles ondes descendant, cheville au milieu du fond à deux lignes du joint à gauche, belles éclisses. Table beau sapin ayant plusieurs cassures du côté de l'âme. Très-belle tête ayant eu la mortaise percée à jour. Très-beau vernis jaune rouge doré.**Ex Vaslin**Loys**Silvestre l'a acheté en Mai 1903, rixzx**1928 Sir Wilhelm van Hulstejn à Johannesburg, avocat du gouvernement South Africa anglais pour l'Afrique du Sud**[JF55.2 only] appartenait à Warburg, USA, 1931**1953 appartient à M<sup>me</sup> Flora Stad – 4331 Ches[t]nut Street, Philadelphia 4, Penna; Télé Evergreens 1214.**(1872) Monsieur Gallay, Paris**Antonio Stradivari cello, 28 pouces [758mm], year 1725**The back plate is made from two pieces; beautiful flames which descend [from the centre-joint]. There is a dowel in the middle of the back plate 2 lignes [4.5mm] to the left of the joint. Beautiful ribs. The front plate is made of beautiful spruce, having several splits on the sound-post side. Very beautiful head having had the mortise cut through.<sup>(a)</sup> Very beautiful varnish, golden yellow-red.**Ex Vaslin**Loys**Silvestre [& Maucotel?] bought it in May 1903, 37,000 [francs]**1928, Sir Willem van Hulsteyn, from Johannesburg, lawyer in the English government of South Africa**Owned by Warburg, USA, 1931**1953, owned by Madame Flora Stad, 4331 Chestnut Street, Philadelphia 4, Pennsylvania; telephone Evergreens 1214.*

<sup>(a)</sup> i.e. the back of the peg-box cut away so that it is possible to look through the box (as is also the case on the 1707 *Countess of Stainlein* cello).

Olive-Charlier Vaslin (1794-1889) was a cellist.

Jules Gallay (1822-1897) was a music historian.

Flora Stad was the wife of Ben Stad (1885-1946); in 1929 the couple founded *The American Society of Ancient Instruments*; their son was Maurice Ben Stad (d. 1977).

For full details of this cello and its 19<sup>th</sup>-century ownership please see the present writer's research article: 'The *Bass of Spain* and the *Vaslin-Gallay*: two cellos of Cremona' ([www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

There is considerable confusion between this *Vaslin-Gallay* cello of 1725 and the cello known as the *Vaslin Composite*; see **JF55.2, p. 70 [U]**.

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**JF55.2, p. 59 [U]; EF55.4, p. 59 [U]***(année 1872) M<sup>L</sup> Hammer, Paris**Violon Stradivarius, 13 pouces 2 lignes, année 1707**Fond d'une pièce, petites ondes, belles éclisses. Table bien conservée, sauf une petite fente à l'âme. Très-belle tête. Vernis brun rouge, clair.*



*Vendu par M<sup>me</sup> Hammer, mxzxx, à M<sup>r</sup> Bernard Sinsheimer en Septembre 1911*  
*L'a revendu par Thibaud aux U.S.A.*

(1872) Monsieur Hammer, Paris

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1707

The back plate is in one piece; small flames. Beautiful ribs. The front plate has been well conserved apart from a small split at the sound-post. Very beautiful head. The varnish is light brown-red.

Sold by Madame Hammer, 40,000 [francs], to Monsieur Bernard Sinsheimer in September 1911.

The violin was re-sold [by Sinsheimer?] through [Jacques] Thibaud in the USA.

This violin is identified on the CzAr/Tarisio website as ID 40643; photographs provided on the website confirm the descriptive information. Neither Henley (Henley, p. 45) nor Alessandra Barabaschi (Thöne, Vol. II, p. 280) makes any mention of the involvement of Jacques Thibaud in this violin's history.

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**JF55.2, p. 59 [L]; EF55.4, p. 59 [L]**

*(année 1872) M<sup>r</sup> Lecomte, Paris*

*Violon Stradivarius, 13 pouces 1 ligne, année 1725*

*Fond de 2 pièces, veines ~~remontant~~ moyennes, presque droites, cassure en ~~travers du~~ longueur près le joint à la hauteur du tasseau, s'allongeant en descendant du côté ~~gauche~~ droit et descendant presque jusqu'en bas du côté droit à 1 centimètre du joint. Belles éclisses, les deux des C à contresens. Table de 2 pièces, beau sapin ayant pas mal de cassures. Tête moderne. Vernis rouge doré.*

*Ex Du Poirier.*

(1872) Monsieur Lecomte, Paris

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1725

The back plate is made from two pieces; flames ~~climbing~~, medium, almost straight. A split ~~crossing~~ longitudinal next to the [centre-] joint, starting at the [upper?] block and descending on the ~~left~~ right-hand side, reaching as far as the bottom on the right-hand side, 1 centimetre from the joint. Beautiful ribs; the two C-bout ribs are cut against the grain. The front plate is made from two pieces, beautiful spruce, having quite a lot of splits. Modern head. The varnish is golden red.

*Ex Du Poirier.*

M. Eugène Lecomte (1803-1883) was a French politician.

A 1725 violin belonging to M. Eugène Lecomte was exhibited at the 1872 South Kensington Special Exhibition of Ancient Musical Instruments. The catalogue for the 1872 exhibition (and the revised catalogue which was published in 1873) both state, simply:

87 Violin By Stradiuarius, 1725 *Lent by M. Eugène Lecomte, Paris*

There are six Stradivari violins of 1725 itemised on the CzAr/Tarisio website but neither Eugène Lecomte nor M. Du Poirier is associated with any of them. No information is available from within the Hills' 1902 *Antonio Stradivari* monograph.

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**JF55.2, p. 60 [U]; EF55.4, p. 60 [U]**

(année 1871) M<sup>r</sup> Lévêque, Dijon

Violon Stradivarius, 13 pouces 2 lignes, année 1712 [Gand's 1712 copied into JF55.2 but his third numeral subsequently altered to 0; dated 1712 in EF55.4]

Fond de 2 pièces, veines larges descendant, vernis très-usé (il n'en reste qu'aux C), belles éclisses, table revernie ayant beaucoup de cassures. Tête petites ondes. Vernis rouge brun.

[JF55.2 only] ~~Vendu en 1912 à M<sup>r</sup> Molfessis à Constantinople~~

Acheté par CF pendant la guerre, mxxzx, et vendu en Amérique.

(1871) Monsieur Lévêque, Dijon

Antonio Stradivari violin, 13 pouces 2 lignes [356.4mm], year 1712/1702

The back plate is made from two pieces; wide flames, descending. The varnish [on the back plate] has been greatly worn (remaining only at the Cs). Beautiful ribs. The front plate has been re-varnished, having a lot of splits. The head has small flames. The varnish is red-brown.

~~Sold in 1912 to M. Molfessis, of Constantinople, 12,000~~

Bought by Caressa & Français during the war [WW1], 40,000 [francs], and sold to America.

For a detailed examination of the histories and issues associated with the violins identified with the name 'Lévêque' see the present author's article, *The Lévêque conjecture* (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 60 [L]; EF55.4, p. 60 [L]**

[M<sup>r</sup> Lévêque]

(année 187 ) Violon Stradivarius, 13 pouces 2 lignes, année 1732 [Gand's 1732 copied into JF55.2 but the 32 subsequently altered to 27, with an annotation: (date 1727); dated 1727 in EF55.4]

(portant sur l'étiquette fatto de anni 83)

Fond de deux pièces peu veiné, belles éclisses, table de deux pièces, beau sapin, cassure dans toute la longueur sur le côté gauche de la barre, une autre au coin gauche du haut et une au menton. Belle tête unie. Vernis rouge brun.

*Ex Général Lamorlière*

Greims à New York 1916 \$20,000.

[Monsieur Lévêque]

(187 ) Antonio Stradivari violin, 13 pouces 2 lignes [356.4mm], year 1732/1727

(showing on the label ['']made [when] of years 83[''])

The back plate is made from two pieces; slightly flamed. Beautiful ribs. The front plate is made from two pieces; beautiful spruce. There is a split for the whole length [of the body] on the left side of the bass-bar, another [split] in the upper corner of the bass-side C, and one at the chin. Beautiful head, plain. The varnish is red-brown.

*Ex Général Lamorlière*

Greims, from New York, 1916, 20,000 dollars.

See the present author's article, *The Lévêque conjecture* (free-to-read at [www.themessiahviolon.uk](http://www.themessiahviolon.uk)) which provides an explanation for why this violin's label-date was altered.

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**JF55.2, p. 61 [U]; EF55.4, p. 61 [U]**

(année 1871) M<sup>me</sup> Parmentier, Paris

Violon Stradivarius, 13 pouces 1 ligne, année 1728

*Fond de 2 pièces, veines très-serrées remontant légèrement. Table de 2 pièces ayant 2 cassures à l'endroit de l'âme et 1 du côté de la barre, beau sapin un peu serré dans le milieu, deux trous de vers de 4 lignes environ au menton, belle tête ayant une fente au trou du Ré et une au La du côté des têtes de chevilles. Vernis jaune doré tirant sur le brun.*

**Ex Dragonetti**

*Acheté en 1905 entre Hill, Silvestre, et nous, ahxzx*

*Vendu à M<sup>r</sup> Wottmann à Londres par Hill en 1906 mxzxx.*

(1871) Madame Parmentier, Paris

Antonio Stradivari violin, 13 *pouces* 1 *ligne* [354.2mm], year 1728

The back plate is made from two pieces; the flames are very tight/narrow, gently rising [from the centre-joint]. The front plate is made from two pieces, having two splits in the area of the sound-post and one on the bass-bar side. The [front plate] spruce is beautiful, [?the rings are] slightly tight/narrow in the middle. There are two worm tracks about 4 *lignes* [9mm] [in length] in the area of the chin. Beautiful head, having a split at the D-string peg-head hole, and one at the A-string peg-head hole. The varnish is golden yellow verging towards brown.

*Ex Dragonetti*

Bought in 1905 between Hill, Silvestre, and us, 21,000 [francs]

Sold to Monsieur Wottmann, from London, by Hill, in 1906, 40,000 [francs].

Domenico Dragonetti (1763-1846) bequeathed this 1728 violin to the Italian virtuoso Teresa Milanollo (1827-1904); see also **JF55.2, p. 93 [U]**. Teresa married Theodore Parmentier in 1857. The violin was exhibited at the 1885 International Inventions Exhibition (Loan Collection of Musical Instruments), Albert Hall, London; it was described in the exhibition's *Guide* as: 'This was formerly the property of Dragonetti, who bequeathed it at his death in 1846 to Teresa Milanollo, now the wife of M. le General Parmentier.'

For a detailed examination of the history of the violins bequeathed by Dragonetti to the Milanollo sisters see the present author's article, *Domenico Dragonetti, the Milanollo sisters, and some violins* (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)). The violin is ID 40875 on CzAr/Tarisio.

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**JF55.2, p. 61 [L]; EF55.4, p. 61 [L]**

*(année 1871) M<sup>me</sup> la princesse de Polignac, Paris*

*Violon Stradivarius, 13 pouces 4 lignes, année 1690*

*(l'étiquette porte 1699, mais le dernier chiffre est refait)*

*Fond d'une pièce, belles veines larges remontant à droite, belles éclisses, celle du C gauche côté de la barre et celle du bas près du bouton côté droit ont des petites marques de trous de vers, table de 2 pièces, sapin très-serré, cassures à l'âme, dont une descendant jusqu'en bas, deux petites fentes à côté du sillet sous le menton, belle tête cassée au dessus de la cheville du La. Beau vernis rouge brun doré.*

*Acheté par Hill en 1921: ooxzx.*

(1871) Madame la princesse de Polignac, Paris

Antonio Stradivari violin, 13 *pouces* 4 *lignes* [360.9mm], year 1690

(the label shows 1699 but the last numeral [has been] re-made) [?by adding a lower 'tail' to the original '0']

The back plate is in one piece; beautiful wide flames rising to the right. Beautiful ribs; the rib of the left-side C, on the bass-bar side, and the rib at the bottom, at the end pin, on the treble side – both have small marks of worm tracks. The front plate is made from two pieces; the spruce [?rings are] very tight/narrow. There are splits at the sound-post of which one descends as far as the

bottom; there are two small splits at the side of the [tail-piece] saddle underneath the chin.  
Beautiful head, [but] broken above the A-string peg. Beautiful varnish; golden red-brown.  
Bought by Hill in 1921: 55,000 [francs].

For the most up-to-date and detailed examination of the 19<sup>th</sup>-century history of this violin see 'The *princesse de Polignac* violin' which is free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk).

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**JF55.2, p. 62 [U]; EF55.4, p. 62 [U]**

(année 1871) M<sup>L</sup> le Comte de S<sup>L</sup> Périer, Paris

Violoncelle Stradivarius, 28 pouces, année 1709 [Gand's 1709 copied into JF55.2 but subsequently crossed out and replaced with 1684; dated 1684 in EF55.4]

Fond de 2 pièces, petites ondes presque droites, joint creusant dans le haut, éclisses gondolées bois ronçeux petites ondes, belle table de deux pièces ayant pas mal de cassures. Tête en poirier. Vernis rouge brun.

*Ex Comte de Pluvié*

*Ex Gallay*

[JF55.2 only] ~~Vendu à M<sup>me</sup> Merton à Francfort en 1908 par Hugo Becker, pour auxzx Marks~~  
Remis une étiquette portant la date 1684

~~Racheté par nous à Vidoudez, rxzcx, en marchandises et vendu à Hart août 1909 pour raooz.~~  
Hart l'a vendu à M<sup>L</sup> Serge Barjansky pour rioxz.

~~Revenu à acheté en 1922 par M<sup>L</sup> Guersin à Bruxelles pour nhzcx et confié à Gaillard pour le jouer sa vie durant.~~

(1871) Monsieur le Comte de St. Périer, Paris [le Comte de Poilloüe de Saint-Périer]

Antonio Stradivari cello, 28 pouces [758mm], year 1709/1684

The back plate is made from two pieces; small flames, almost straight; the [centre-] joint has sunk in the upper bout. The ribs are warped; curly-grained wood with small flames. Beautiful front plate made from two pieces, having quite a lot of splits. The head is made of pear wood. The varnish is red-brown.

*Ex Comte de Pluvié*

*Ex Gallay*

~~Sold to Madame Merton, of Frankfurt, in 1908, by Hugo Becker, for 29,000 Marks~~

Inserted a [corrective?] label showing the date 1684

Bought back by us from Vidoudez, 30,000 [francs], [...?], and sold to Hart in August 1909 for 32,500 [francs]

Hart sold it to Monsieur Serge Barjansky for 37,500 [francs]

Re-sold to bought in 1922 by Monsieur Guersin, from Brussels, for 61,000 [francs], and entrusted to Gaillard to play for the rest of his life.

Alfred and Pierre Vidoudez were violin dealers based in Geneva.

Serge Alexandre Barjansky (1883-1946) was a Russian cellist.

The relevant **GBC&F Grand Livre** shows many transactions with M<sup>L</sup> le C<sup>te</sup> de Pluvié à Hennebon during the 1870s; these include: 1873 Juin 6: *réparation d'une basse Stradivarius, 50 francs.*

The **GBC&F Grand Livre** for 1908 shows the following entry against the name of Hart:

*1908 Juillet 31: Un violoncelle Stradivarius année 1684, ex S<sup>L</sup> Perier, N<sup>o</sup> 132, 32,500 francs.*

This cello is ID 41607 on the CzAr/Tarisio website. The website specifies the label as 'original' and with a date of '1684', but an additional date of '1690' is also proposed. The website information confirms the pearwood head, and the back length is specified as 760mm.

Three sequential owners are identified on CzAr/Tarisio as Marquis de Pluvié, Jules Gallay, and [Jean Guy] Comte de Poilloüe de Saint Périer de Kergorlay (1843-1885). ‘Gaillard’ may be Frits Gaillard (b. 1875) who was principal cellist of the Concertgebouw orchestra in Amsterdam between 1905 and 1920. He then joined the Los Angeles Philharmonic in 1923 and retired in 1939. Alessandra Barabaschi (in Thöne, Vol. I, p. 212) writes that the cello ‘bears an original label stating a date of 1684’.

See **JF55.2, p. 42 [L]** for a ‘Gaillard’ whose home town was Marseille.

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**JF55.2, p. 62 [L]; EF55.4, p. 62 [L]**

*(année 1870) M<sup>E</sup> Rondonneau, Paris*

*Violon Stradivarius 13 pouces [blank space] année [blank space] (Amatisé)*

*Fond d'une pièce. Table assez bien conservée*

*Tête et éclisses italiennes, mais pas de Stradivarius. Vernis jaune doré.*

(1870) Monsieur Rondonneau, Paris

Antonio Stradivari violin, 13 *pouces* [blank space] year [blank space] (*Amatisé*)

The back plate is in one piece. The front plate is quite well conserved.

The head and the ribs are Italian but not by Stradivari. The varnish is golden yellow.

No information for M. Rondonneau has been located.

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**JF55.2, p. 63 [U]; EF55.4, p. 63 [U]**

*(année 1871) M<sup>E</sup> de Sayvé, Versailles (porte étiquette ‘choisi par Lafont’)*

*Violon Stradivarius, ~~13~~ *pouces*, 355mm, année 1699 (Amatisé)*

*Fond d'une ~~ayant plusieurs cassures~~ pièce à contresens, très-beau, éclisses pareilles au bois du fond, longue cassure à celle de gauche, pièce près du manche à droite. Table de deux pièces ayant des cassures, sapin serré comme celui d'Amati. Belle tête, cassée à la chanterelle. Vernis ~~jaune doré~~, rouge ambré doré.*

*Ex Chauvin*

*Ex de Nanteuil*

*Wurlitzer, Mai 1915, rxzxx*

*En 1918 appartenait au D<sup>E</sup> Sturchio à New-York.*

(1871) Monsieur ~~de~~ Sayvé, Versailles (showing a label – ‘chosen by Lafont’)

Antonio Stradivari violin, ~~13~~ *pouces*, 355mm, year 1699 (*Amatisé*)

The back plate is in one piece, ~~having many splits~~, cut against the grain, very beautiful. The ribs are made from wood similar to that of the back plate; there is a long split in the left-side rib and a patch [in the rib] to the right of the neck. The front plate is made from two pieces, having splits; the spruce [?rings are] tight/narrow [as found on violins made by] Amati. Beautiful head, broken at the ‘singing string’ [at the E-string]. The varnish is ~~golden yellow~~ golden red-amber.

*Ex Chauvin*

*Ex de Nanteuil*

*Wurlitzer, May 1915, 30,000 [francs]*

*In 1918 owned by Dr Sturchio, from New York.*

The **GBC&F Grand Livre** for 1915 shows the sale to Wurlitzer, on 9 May, of *Un violon Stradivarius N° 2132*. Wurlitzer also purchased three other violins as part of the same transaction; individual prices are not specified in the ledger; the total price for this group of instruments was 63,960 francs.

The 1699 violin is identified as ID 41274 on CzAr/Tarisio.com. See also **JF55.2, p. 129 [U]**. It is unclear whether *M<sup>r</sup> de Sayvé* is the same person as the ‘Marquis de Sayve’, for whom see **JF55.2, p. 72 [L]** and **p. 82 [U]**.

Jost Thöne provides a more detailed historical narrative, with photographs (Vol. II, pp. 56-63).

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**JF55.2, p. 63 [L]; EF55.4, p. 63 [L]**

(année 1870) *M<sup>lle</sup> Closet*

*Violon Stradivarius, 13 pouces [blank space] année 1724*

*Fond d'une pièce, presque uni, éclisses bois semblable, table de 2 pièces ayant été cassée du côté droit en bas. Le côté gauche en haut remplacé par nous par une partie de table italienne s'y adaptant parfaitement, l'ancienne table étant brisée et abîmée par les vers à cet endroit. Tête assez jolie. Vernis rouge brun clair.*

(1870) Mademoiselle Closet

Antonio Stradivari violin, 13 *pouces* [blank space], year 1724

The back plate is in one piece, almost plain; the wood of the ribs is very similar. The front plate is made from two pieces, having been broken on the lower-right [treble] side. The upper-left [bass] side has been replaced by us [*Gand & Bernardel*] with part of an Italian front plate which matched perfectly; the original front plate had been broken and damaged by the worms [beetles] in this area. The head is quite attractive. The varnish is light red-brown.

No further information about this violin has been located.

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**JF55.2, p. 64 [U]; EF55.4, p. 64 [U]**

(année 1873) *M<sup>r</sup> Muntz, Birmingham*

*Violon Joseph Guarnerius, 13 pouces faibles, année 1736*

*Fond d'une pièce veines peu prononcées, belles éclisses, table de deux pièces ayant quelques cassures, pièce à l'âme. Belle tête. Vernis jaune doré rouge.*

*Ex Riché, d'Avranches.*

(1873) Monsieur Muntz, Birmingham

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* barely [351.9mm], year 1736

The back plate is in one piece, the flames slightly pronounced. Beautiful ribs. The front plate is made from two pieces, having some splits; a patch at the sound-post. Beautiful head. The varnish is ~~golden~~ yellow-red.

*Ex Riché, from Avranches.*

The **GBC&F Grand Livre** for the year 1873 shows the following transaction with *M<sup>r</sup> G. H. M. Muntz à Birmingham*:

*Juillet 16: (M<sup>r</sup> Sainton Prof<sup>r</sup>) (M<sup>mes</sup> Lloyd et Lloyd, Albion Tube Works, Nile Street*

*Un violon Guarnerius, N° 1102, 5,600 francs.*

It seems that Prosper Sainton was the intermediary in this transaction; the bill was paid on 19 July 1873.

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**JF55.2, p. 64 [L]; EF55.4, p. 64 [L]**[M<sup>r</sup> Muntz]*(année 1874) Violon Stradivarius, 13 pouces, année 1736, portant au bas de l'étiquette une petite annotation de la main de Stradivarius: d'anni 92.**Fond de 2 pièces, beau bois veines presque droites, belles éclisses, table de deux pièces, beau sapin, belle tête. Vernis ~~rouge-jaune~~ orange clair doré.**Taille 0,355**(Ce violon est complètement intact)**Ex Cornet, d'Amiens, 1832, 2,500<sup>f</sup>**Ex Wilmotte, d'Anvers, 1862, 5,000<sup>f</sup>**Ex Ménard de Marsinvilliers, 1867, 6,000<sup>f</sup>**M<sup>r</sup> Muntz, Birmingham, 1874, 10,000<sup>f</sup>**M<sup>r</sup> Talbot, à Aix la Chapelle, 1913, par Bauer, noxzx**1937 figure à l'Exposition du bicentenaire comme le Muntz, no. 81 du catalogue**M<sup>r</sup> Richard Klein, New York, 1950, par Jacques, \$25,000**D<sup>o</sup>cteur E P Engelman, San Mateo, Californie, 1961, \$39,000.*

[Monsieur Muntz]

*(1874) Antonio Stradivari violin, 13 pouces [351.9mm], year 1736, showing at the bottom of the label a small annotation in Stradivari's handwriting: 'd'anni 92' ['of years 92'].**The back plate is made from two pieces; beautiful wood, the flames almost straight. Beautiful ribs. The front plate is made from two pieces; beautiful spruce. Beautiful head. The varnish is ~~red-yellow~~, golden light orange.**Length 355mm**(The violin is completely intact)**Ex Cornet, from Amiens, 1832, 2,500 francs**Ex Wilmotte, from Antwerp, 1862, 5,000 francs**Ex Ménard de Marsinvilliers, 1867, 6,000 francs**Monsieur Muntz, Birmingham, 1874, 10,000 francs**Monsieur Talbot, from Aix la Chapelle, 1913, through Bauer [Robert A Bower?], 65,000 [francs]**1937: shown at the Stradivari Bicentennial Exhibition in Cremona as 'The Muntz'; number 81 in**the catalogue**[Sold to] Monsieur Richard Klein, New York, 1950, by Jacques [Français], 25,000 dollars**[Sold to] Doctor E P Engleman, San Mateo, California, 1961, 39,000 dollars.*

It seems that this is the violin which, according to the Hills (Hill (1902), p. 87) –

– pathetically portrays the veteran's work [Antonio Stradivari's work]. The formation of the corners and edges is ponderous, blunt, irregular, and of square appearance. [...] The modelling is heavy, full, and abrupt; [...] The varnish generally shows, though not without exception, considerable deterioration. More often it is heavily laid on, wanting in softness of texture, and in perfect transparency and richness of colour. The irregular purfling we meet with tells the same tale: the grand old man's hand trembled so much in cutting the grooves for its insertion that his knife played sad havoc in all directions, - so much so that to have filled up the trenches it would, in places, have been necessary to use purfling of violoncello thickness.

For an extensive and detailed examination of the historical reality of the *Muntz* violin see the present author's web-site article, *Whence the Muntz?*.

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**JF55.2, p. 65 [U]; EF55.4, p. 65 [U]***(année 1874) M<sup>e</sup> Desjardins, Paris**Violon Stradivarius, 13 pouces 4 lignes, année 1710**Fond d'une pièce, beau bois ayant du côté droit dans toute la longueur 5 pores filandreux à deux lignes les uns des autres, très-belles éclisses, table de 2 pièces sapin serré ayant pas mal de cassures. Tête de Silvestre. Vernis rouge brun.***2,500***Acheté par nous par CF en 1905, axzxx**Vendu à Hamma azoxz.*

(1874) Monsieur Desjardins, Paris

Antonio Stradivari violin, 13 *pouces 4 lignes* [360.9mm], year 1710The back plate is in one piece; beautiful wood having on the right-hand side, for the entire length [of the body], five fibrous pores [rough-textured grain lines?], 2 *lignes* [4.5mm] between each. Very beautiful ribs. The front plate is made from two pieces; the spruce [?rings are] tight/narrow, having quite a lot of splits. The head made by Silvestre. The varnish is red-brown.

2,500

Bought by us by Caressa & Français in 1905, 20,000 [francs]

Sold to Hamma, 20,500 [francs].

The **GBC&F Grand Livre** for 1874 shows the following sale to M. Desjardins:*Juin 2: Un violon Stradivarius, N<sup>o</sup> 1116, grand patron, 2,500 francs.*The **GBC&F Grand Livre** for 1905 shows that Caressa & Français bought *Un violon Stradivarius* from M. Desjardins on 23 December; the price paid was 20,000 francs; the violin's label-date is not specified.No further information about this violin has been located. The body-length – described (above) as *grand patron* – is identical to that of a 1716 Stradivari violin which was owned and measured by Count Cozio di Salabue (Biblioteca Statale di Cremona, ms. Cozio 47, folio 13v); see also **JF55.2, pp. 36 [L], 61 [L], and 101 [U]**.

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**JF55.2, p. 65 [L]; EF55.4, p. 65 [L]***(année 1874) M<sup>e</sup> Vallot, Paris-Auteuil**Violon Stradivarius, 13 pouces 1 ligne, année 1722**Fond de deux pièces assez joli ayant deux cassures du côté gauche dans toute la longueur et une veine dans le bas du côté droit en regard d'une des cassures. Belles éclisses. Table de deux pièces beau sapin ayant plusieurs cassures. Vernis jaune rouge.***3,000***Ex Comte de Montigny**[JF55.2 only] 1937 acheté par Vatelot, tête douteuse.*

(1874) Monsieur Vallot, Paris-Auteuil

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1722

The back plate is made from two pieces; fairly attractive, having two splits on the left-hand side for the entire length of the body, and a vein [-line] in the lower-right side opposite one of the splits. Beautiful ribs. The front plate is made from two pieces; beautiful spruce, having several splits. The varnish is yellow-red.

3,000

*Ex Comte de Montigny*

1937, bought by Vatelot; the head is doubtful.

Marcel Vatelot (1884-1970) was a violin dealer in Paris; Étienne Vatelot (1925-2013) was his son.

A Vallot violin of 1722 is photographed by Doring (Doring, p. 242) revealing two prominent sap-lines in the lower bout of the back plate, one line in each half-width and positioned quite close to the purfling. Twin sap-lines also appear in the back plates of the *Spanish/Partello/Cadiz* and the *Elder/McCormack/Healy* violins of 1723 (CzAr/Tarisio ID 40529 and 41514 respectively).

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**JF55.2, p. 66 [U]; EF55.4, p. 66 [U]**

*(année 1875) M<sup>E</sup> de Barry, Guebwiller*

*Violon Joseph Guarnerius, 13 pouces, année 1732*

*Fond de 2 pièces superbes, ondes très-larges, descendant, très-belles éclisses, table de deux pièces, beau sapin, cassure au menton. Jolies f. Très-belle tête; vernis rouge brun magnifique.*

*Ex Ferni*

*Ex Hell.*

*(1875) Monsieur de Barry, Guebwiller [Alsace]*

*Giuseppe Guarneri del Gesù violin, 13 pouces [351.9mm], year 1732*

The back plate is made from two pieces; superb; the flames very wide, descending [from the centre-joint]. Very beautiful ribs. The front plate is made from two pieces; beautiful spruce, with a split at the chin. Attractive fs. Very beautiful head. The varnish is red-brown; magnificent.

*Ex Ferni*

*Ex Hell [Hel?].*

This violin appears on CzAr/Tarisio as ID 47698. The website photographs support the limited descriptive detail but the list of owners does not include the name ‘Hell’ (who may be ‘M. Hel’, a violin maker and restorer who lived in Lille and is identified at **JF55.2, p. 133 [U]**). The website associates the 1732 Guarneri violin with Carolina Ferni ‘until 1847’; Carolina Ferni was an Italian violinist and operatic soprano who was born in 1839 and died in 1926. The website places the violin with the violinist Sasha Culbertson (1894-1944) in 1931.

The Hills (Hill (1931), p. 84) identify a 1732 Guarneri violin belonging to ‘Mr. Sascha Colbertson, *ex* Carolina Ferni’.

What is very likely the same 1732 violin re-appears at **JF55.2, p. 192 [U]** and **EF55.4, p. 192 [U]**:

*1912 Culbertson (achat chez Hill)*

*Violon J<sup>h</sup> Guarnerius del Gesù, 1732*

*Vernis rouge, très-beau; vu à Stuttgart, chez Hamma en 1912;*

*beau violon, sonnait très-bien.*

*1912 Culbertson [Culbertson] (purchased at the Hill shop [in London])*

*Giuseppe Guarneri del Gesù violin, 1732*

*Red varnish, very beautiful; seen in Stuttgart, at the Hamma shop, in 1912;*

*beautiful violin, sounding very well.*

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**JF55.2, p. 66 [L]; EF55.4, p. 66 [L]**

*(année 1875) M<sup>E</sup> Dobree, Londres*

*Violoncelle Stradivarius, 28 pouces, année 1717*

*Fond de deux pièces à contresens, belles éclisses ondes larges. Table de deux pièces, beau sapin ayant des cassures à l’âme, à la barre et au bas de chaque f (la table doit être presque entièrement doublée), belle-tête à contresens, cassée à la naissance de la coquille. Vernis rouge jaune doré. (Chevilles ayant des perles fines entourées d’un cercle d’or).*

*1889 M<sup>E</sup> Holden, Bradford.*

(1875) Monsieur Dobree, London

Antonio Stradivari cello, 28 *pouces* [758mm], year 1717

The back plate is made from two pieces, cut against the grain. Beautiful ribs with wide flames. The front plate is made from two pieces; beautiful spruce, having splits at the sound-post, at the bass-bar, and at the bottom of each *f* (the front plate must [therefore] be almost entirely doubled). Beautiful head, [the wood] cut against the grain; broken at the point where the scroll begins. The varnish is golden red-yellow. (The pegs have delicate pearls surrounded by a circle of gold).

1889 Monsieur Holden, Bradford.

Bonamy Dobrée (1818-1907).

Ernest Illingworth Holden, 2<sup>nd</sup> Baron Holden (1867-1937).

This cello appears on the CzAr/Tarisio website as ID 41476, soubriquet *Bonamy Dobree/Suggia* (after Guilhermina Suggia (1885-1950), a Portuguese cellist); a succinct historical narrative appears in Henley (Henley, p. 96). Notwithstanding the quality of the photographs provided by Jost Thöne (Vol. III, pp. 204-215) the reported breakage at the scroll is difficult to perceive.

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**JF55.2, p. 67 [U]; EF55.4, p. 67 [U]**

(*année 1875*) *M<sup>e</sup> le baron d'Erlanger, Paris*

*Violon Stradivarius, 13 pouces 2 lignes, année 1687*

*Fond d'une pièce à contresens, très-belles éclisses, table de 2 pièces beau sapin, petite fente à l'âme et à l'*f* droite, en bas du rond au filet du C. Très-belle tête. Vernis jaune doré. Violon très-frais, très-pur, vu en 1908, vaut aaoxz.*

(1875) Monsieur le Baron d'Erlanger, Paris

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1687

The back plate is in one piece, cut against the grain. Very beautiful ribs. The front plate is made from two pieces; beautiful spruce, a small split at the sound-post and [another] at the treble *f* from the bottom of the hole [the lower hole?] to the purfling of the C. Very beautiful head. The varnish is golden yellow. The violin is very fresh, very pure; seen in 1908, worth 22,500 [francs].

Frédéric Émile, Baron d'Erlanger (1832-1911). The Hills (Hill (1902), p. 38) list, as a 'typical example', a 1687 violin belonging to 'Baron Erlanger'.

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**JF55.2, p. 67 [L]; EF55.4, p. 67 [L]**

[*M. le Baron d'Erlanger*]

(*année 1875*) *Violon Joseph Guarnerius, 13 pouces 1 ligne, année 1731*

*Fond de deux pièces, veines presque droites. Veine dans toute la longueur près du joint, trous de vers rebouchés par des pièces dans le haut côté gauche et dans le bas côté droit, belles éclisses, table de deux pièces ayant quelques cassures. Tête et *f* bien caractérisées. Vernis rouge brun, usé et retouché. Beau violon, vu en 1908; vaut aoxzx.*

[Monsieur le Baron d'Erlanger]

(1875) Giuseppe Guarneri *del Gesù* violin, 13 *pouces 1 ligne* [354.2mm], year 1731

The back plate is made from two pieces; the flames almost straight; there is a vein [sap-line?] for the entire length of the [centre-] joint. Worm tracks have been plugged with patches [wood inserts] in the upper-left side and in the lower-right side [of the back plate]. Beautiful ribs. The front plate is made from two pieces having some splits. The head and the *fs* are really

characteristic [of the maker]. The varnish is red-brown, worn, and re-touched. Beautiful violin, seen in 1908; worth 25,000 [francs].

This Guarneri *del Gesù* violin has a confusing identification. The Hills (Hill (1931), p. 84) list a 1732 Guarneri *del Gesù* violin as belonging to ‘Baron Erlanger, ex M. de Brabandière’. The CzAr/Tarisio website also identifies a *Baron d’Erlanger* violin (ID 45387) and also lists ‘de Brabandiere’ as an owner. The violin is dated on the website as ‘c.1740-1741’ but the label is specified as ‘1732 IHS’. However, the associated photographs show that the violin’s back plate is in one piece; therefore the violin cannot be that which is described above.

The Hills also list a 1732 *del Gesù* violin as ‘Baron Erlanger, ex Nothomb’ (Hill (1931), p. 101) but the Tarisio website does not identify any Guarneri instruments as having been owned by M. Nothomb (for whom see also **JF55.2, p. 22 [L]**).

The CzAr/Tarisio website identifies another Guarneri violin (ID 44998) as the *Henry Holst*; the violin is stated to have a label dated ‘1742 IHS’. Owners of this violin are listed as ‘Baron Emil d’Erlanger’ and, subsequently, a son of the Baron. The website photographs show that this violin has a two-piece back plate in which the flames are almost horizontal; the photographs also reveal a ‘vein-line’ running almost the full length of the back-plate, adjacent to the centre-joint. It is all but certain that this is the violin which was described in 1875 by Gand, and ‘seen in 1908’ by Caressa & Français.

The evidence from the **GBC&F Grand Livre** for 1908 indicates that someone, post-1908, ‘upgraded’ the violin’s original 1731 label; the following transactions between Caressa & Français and *B<sup>om</sup> d’Erlanger* are itemised:

1908 Novembre 12: *Chevalet, nettoyé, visité et remonté le Guarnerius*  
 1908 Novembre 13: *Un violon J. Guarnerius del Gesu année 1731, en dépôt* [at 40,000 francs]  
 1909 Février 22: *Violon Guarnerius rendu.*

Perhaps the Guarneri violin failed to sell because it was priced at 15,000 francs more than it was worth.

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**JF55.2, p. 68 [U]; EF55.4, p. 68 [U]**

(année 1875) *M<sup>r</sup> d’Egville, Londres*  
*Violon Stradivarius, 13 pouces 3 lignes, année 1719*  
*Fond de 2 pièces ondes larges, belles éclisses, fente à celle du haut sous la main, table très-mince, doublée du haut en bas, 2 petites fentes au menton et une du côté opposé. Belle tête. Vernis rouge brun.*

*Ex Wieniawski*

*Ex Hauer.*

(1875) Monsieur d’Egville, London

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1719

The back plate is made from two pieces; wide flames. Beautiful ribs; there is a split in the upper rib underneath the hand. The front plate is very thin, doubled [reinforced] in both the upper and lower bouts; there are two small splits at the chin and one on the opposite side. Beautiful head. The varnish is red-brown.

*Ex Wieniawski*

*Ex Hauer.*

Louis D’Egville was a collector of violins.

Henryk Wieniawski (1835-1880) was a Polish violinist and composer.

It is possible that ‘Hauer’ is a mis-spelled reference to the violinist Leopold Auer (1845-1930).

The **GBC&F Grand Livre** for 1875 shows the following transaction with *M<sup>r</sup> d’Egville*:

1875 Septembre 14: *réparation complète d’un violon Stradivarius, 150 francs*

It is unfortunate that Charles Gand does not specify the violin's label date; nonetheless, the match between the date of the 'complete repair' to the violin and the date of Gand's descriptive text shows that it is more than reasonable to identify the repaired violin as being label-dated 1719.

The CzAr/Tarisio website does not identify a 1719 Stradivari violin belonging to Louis d'Egville. The website does identify a *Wieniawski* Stradivari violin of 1719 (ID 41487) but the associated photographs show a back-plate which is in one piece (and the body-length is specified as 354mm). A 1719 *Wieniawski* violin is also described and photographed by Andrew Hooker (Hooker, pp. 72-75) but, again, the back plate is shown to be in one piece, the length is specified as 354mm, and the list of owners makes no mention of 'Hauer'. William Henley (Henley, p. 67) also specifies a one-piece back plate, as does Thöne (Vol. III, pp. 240-247). Alessandra Barabaschi's historical narrative (in Jost Thöne) makes no mention of Hauer or M. d'Egville; the violin's length is defined as 354mm.

The evidence clearly demonstrates that today's 1719 *Wieniawski* violin, with a one-piece back plate and a length of 354mm, is not M. d'Egville's 1719 violin as is described above.

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**JF55.2, p. 68 [L]; EF55.4, p. 68 [L]**

[M. d'Egville]

(année 1875) *Violon Joseph Guarnerius, 13 pouces moins 1 ligne, année 1735*

*Fond de deux pièces, veines presque droites. Table ayant une petite fente à l'âme ne traversant pas. Très-bien fileté. Joli modèle d'f. Jolie tête ayant eu 5 trous 5 trous de vers. Cercle d'ébène au talon du fond. Vernis rouge doré.*

[Monsieur d'Egville]

(1875) Giuseppe Guarneri *del Gesù* violin, 13 pouces minus 1 ligne [349.6mm], year 1735

The back plate is made from two pieces; the flames almost straight. The front plate having a small split at the sound-post, but the split is only at the surface of the wood. The purfling is very good. Attractive type of *f*. Attractive head, having had five holes, five worm tracks. There is a ring of ebony at the back-plate neck-foot. The varnish is golden red.

This 1735 violin is probably the violin now known as the *Kubelik/Rabin* (CzAr/Tarisio ID 40419); the three owners of the violin prior to Jan Kubelik are identified as H O Havemeyer, Horace Petherick and 'Townley'. The photographs provided on the website show a two-piece back plate; the flames are almost perfectly horizontal. A photograph of the bass side of the scroll/peg-box reveals a fifth peg-hole, plugged, behind the small tip of the A-string peg.

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**JF55.2, p. 69 [U]; EF55.4, p. 69 [U]**

(année 1878) *M<sup>r</sup> d'Egville, Londres (suite)*

*Violon Joseph Guarnerius, 13 pouces, année 1735*

*Fond d'une pièce magnifique, ondes larges descendant à droite, éclisses même bois, cassure sous la main.<sup>(a)</sup> Table de 2 pièces, beau sapin, cassure à l'âme et au bas de l'f droite. Très-belle tête. Vernis rouge doré magnifique.*

*1900 Dufresne, 45,000*

[JF55.2 only] { *1962 Prof. D<sup>r</sup> O. Lutz, Braunschweig – Bienroderweg 53; téléphone 32124*  
*30,000 \$ USA.*  
*Par Hamma – voir plaquette Hamma.*

(1878) Monsieur d'Egville, London (continuing)

Giuseppe Guarneri *del Gesù* violin, 13 pouces [351.9mm], year 1735



The back plate is in one piece; magnificent; wide flames descending to the right. The ribs are made from the same wood; there is a split [in the rib] under the hand.<sup>(a)</sup> The front plate is made from two pieces; beautiful spruce; there is a split at the sound-post and [another] at the bottom of the treble *f*. Very beautiful head. The varnish is golden red; magnificent.

1900 Dufresne, 45,000 [francs]

1962 Prof Dr O Lutz, Braunschweig – Bienroderweg 53; telephone 32124

30,000 US dollars

[sold?] by Hamma – see the Hamma brochure.

<sup>(a)</sup> here Gand draws a small oblong box with, inside, a wavy line to represent the split in the upper rib on the treble side; the drawing is replicated in JF55.2 but not in EF55.4.

The **GBC&F Grand Livre** for 1901 shows the following sale to *E. Dufresne*:

*1901 Janvier 10: Un violon de J<sup>h</sup> Guarnerius du d'Egville, 45,000 francs*

The label-date of this violin, the name of the owner in 1878, and the left-right descending flames – all of this evidence seems to point towards the Guarneri violin known as the *Plowden*. Photographs of the *Plowden* (CzAr/Tarisio ID 40418) reveal a one-piece back plate with slightly indistinct flames descending from left to right – not, perhaps, what might be expected from the adjective *magnifique*. The same less-than-vivid appearance is revealed in the full-size photographs in the *Plowden* poster which was produced by *The Strad* journal in July 2011. The poster-photograph of the upper-treble rib does not reveal any sign of a wavy, horizontal, split.

According to Chiesa *et al.* (1998), Vol. One, p. 59 (and also the CzAr/Tarisio.com website) the *Plowden* violin passed from John Hart to C H C Plowden and then to Louis D'Egville whose son sold the violin to Baron Knoop in 1900 (but the sale evidence presented above contradicts this ownership); in 1929 the owner was John T Roberts of Connecticut, USA. Neither Chiesa *et al.* nor the CzAr/Tarisio website makes any mention of Professor Lutz, and both sources place the *Plowden* violin with William Rosenwald between 1944 and 1987 (cf. JF55.2, '1962, Prof Lutz'). Neither source identifies the involvement of the firm of Hamma (the 'Hamma brochure' has not been located by the present writer). The Hills (Hill (1931), p. 101) identify a 1735 Guarneri violin as 'Mr. John T. Roberts, ex Plowden, ex Arbós'; they make no mention of Emmanuel Dufresne or Professor Lutz.

The back-length of the violin is specified in Chiesa *et al.* as 350mm, and 350.5mm in the *Strad* poster.

The 1735 Guarneri violin described above is not the *Plowden* violin.

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**JF55.2, p. 69 [L]; EF55.4, p. 69 [L]**

[M<sup>e</sup> d'Egville]

*(année 1878) Violon Joseph Guarnerius, 13 pouces faibles, année 1735*

*Fond de 2 pièces, veines larges remontant, éclisses même bois. Table de deux pièces bien conservée. Très-jolie tête. Vernis rouge doré superbe.*

*1886 M<sup>e</sup> le duc de Camposelice.*

[Monsieur d'Egville]

(1878) Giuseppe Guarneri *del Gesù* violin, 13 *pouces* barely [351.9mm], year 1735

The back plate is made from two pieces; wide flames rising. The ribs are made from the same wood. The front plate is made from two pieces; well conserved. Very attractive head. The varnish is golden red; superb.

1886 Monsieur le Duc de Camposelice.

This is the Guarneri violin now known as the *d'Egville* (CzAr/Tarisio ID 40417). The website's listing of owners includes 'Professor Lutz, from 1960', an ownership which is reiterated in (or sourced from) Chiesa *et al.* (1998), Vol. One, p. 53. It is possible that Professor Lutz might have owned two 1735 *del Gesù* violins (the first bought

in 1960, the second in 1962) but it is more likely that the Lutz annotation in the previous descriptive entry – **69 [U]** – was applied to the wrong violin.

Louis d’Egville allowed a 1735 Guarneri violin to be exhibited at the 1872 Special Exhibition of Ancient Musical Instruments, in London; the descriptive text is the same in both the 1872 and the 1873 catalogues:

94 VIOLIN By Joseph Guarnerius, 1735. A superb instrument in all respects.  
Lent by M. Louis d’Egville, Conduit Street, London.

Charles Reade, in his *Fourth Letter to the Pall Mall Gazette* (31 August 1872), wrote about this violin:

No. 94 is a violin whose picturesque beauty I have described already; twenty-five years ago [i.e. 1847] Mr. Plowden gave £450 for it. It is now, I suppose, worth £500.

According to Chiesa *et al.* (*ibid.*) the violin was bought from John Hart by C H C Plowden in 1855; the apparent historical inaccuracy of Charles Reade’s ‘twenty-five years ago’ may be unimportant. Louis d’Egville bought the violin from Plowden’s estate in 1867 and retained it until 1886 when it was bought by the Duc de Camposelice. In 1931 it was bought by Prince Friedrich Wilhelm of Prussia (for whom see also **JF55.2, p. 6 [L]** and **94 [U]**). The Hills (Hill (1931), p. 101) identify a 1735 Guarneri violin as ‘Prince Wilhelm of Prussia, *ex d’Egville*’.

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**JF55.2, p. 70 [U]; EF55.4, p. 70 [U]**

*(année 1875) M<sup>e</sup> Horteloup, Paris*

*Violoncelle Stradivarius, 27 pouces 9 lignes, année 1724*

*Fond en peuplier élargi par le milieu, éclisses même bois. Table beau sapin élargie aussi par le milieu. Cassure à l’âme. Tête jolie modèle. Vernis brun doré.*

*Vendue par nous par C.F. à M<sup>e</sup> G. Maas le 30 Août 1909, aoxzx*

*Repris Maas en 8<sup>bre</sup> 1912, vendu Leefson à Amsterdam fin 8<sup>bre</sup> 1912 pour rxzxx.*

(1875) Monsieur Horteloup, Paris

Antonio Stradivari cello, 27 pouces 9 lignes [751.23mm], year 1724

The back plate is made from poplar, widened across the middle. The ribs are made from the same wood. The front plate is made of beautiful spruce, [the plate] also widened across the middle. There is a split at the sound-post. The head is an attractive example. The varnish is golden brown. Sold by us, by Caressa & Français, to Monsieur G. Maas, 30 August 1909, 25,000 [francs] Re-acquired from Maas in October 1912, sold to Leefson, of Amsterdam, at the end of October 1912 for 30,000 [francs].

Ernest Doring (Doring, p. 408) illustrates and describes a *Vaslin composite* cello of ‘c1730’:

The cello was widened at the center joint from its original narrow form and the top [plate] was made by John Lott<sup>(a)</sup> in the 19<sup>th</sup> century. The original top is presumed to be on the Scholz cello.<sup>(b)</sup> According to a letter from Albert Caressa, J. B. Vuillaume acquired the cello from [Luigi] Tarisio and sold it to Professor Vaslin. After his death in 1859<sup>(c)</sup> the instrument passed to Vaslin’s pupil M. de Horteloup;<sup>(d)</sup> then to M. Lenepveu de Lafont.<sup>(e)</sup> It was acquired by Caressa early in the 20<sup>th</sup> century. In 1958, when the cello was in the possession of Maurice Ben Stad<sup>(f)</sup> [...]. This cello is not to be confused with the well-known example of 1725 called the “Vaslin” or “Belle Blond”.

<sup>(a)</sup> John Frederick Lott (1804-1870) was a close associate of J-B Vuillaume and a copyist of violins.

<sup>(b)</sup> see **JF55.2, p. 75 [L]**.

<sup>(c)</sup> Olive-Charlier Vaslin *retired* in 1859 from teaching the cello at the Paris Conservatoire; he died in 1889.

<sup>(d)</sup> Monsieur Horteloup’s biographical details are unknown.

<sup>(e)</sup> It was probably Charles Frédéric Lenepveu-Boussaroque de Lafont (died 1883) who was the recipient of the Vaslin-Horteloup cello. Extensive information about the Lenepveu family can be found in the present author’s article *Alexandre Artôt and his Stradivari violins* (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

<sup>(f)</sup> Ben and Flora Stad founded *The American Society of Ancient Instruments* in 1929; Maurice Ben Stad (d.1977) was their son.

Charles Gand, in 1875, recorded the label-date of M. Horteloup's cello as 1724, and Caressa & Français evidently saw no reason to amend the date in their sales ledger when they sold the cello in 1909, re-acquired it in October 1912, and then re-sold it in the same month. The sale to Bernard Leefson, of Amsterdam, is listed in the **GBC&F Grand Livre** for 1912:

*1912 Novembre 11, Une basse de Antonius Stradivarius 1724,  
ex Vaslin, Horteloup, Lenepveu de Lafont, avec étui, 30,000 francs.*

For the 1725 *Vaslin-Gallay* cello please see **JF55.2, p. 58 [L]** and also the present writer's research article: 'The *Bass of Spain* and the *Vaslin-Gallay*: two cellos of Cremona.'

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**JF55.2, p. 70 [L]; EF55.4, p. 70 [L]**

*(année 1875) M<sup>e</sup> Pillot, Paris*

*Violon Stradivarius, 13 pouces 1 ligne, année 1717*

*Fond d'une pièce, belles ondes larges remontant un peu à droite, belles éclisses, table de 2 pièces, ayant plusieurs cassures au milieu, cassure au coin gauche du haut. Très-belle tête. Vernis rouge brun.*

(1875) Monsieur Pillot, Paris

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1717

The back plate is in one piece; beautiful wide flames rising slightly to the right. Beautiful ribs. The front plate is made from two pieces, having several splits in the middle; there is [also] a split at the upper corner of the left-side [bass-side] C. Very beautiful head. The varnish is red-brown.

No further information about this violin has been located.

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**JF55.2, p. 71 [U]; EF55.4, p. 71 [U]**

*(année 1875) M<sup>e</sup> Street, Paris*

*Violon Joseph Guarnerius, 13 pouces, année 1729*

*Fond d'une pièce, ondes larges, éclisse du menton fendue. Table doublée sous l'estomac. Cassures sous l'âme et au menton. Belle tête. Vernis rouge orange foncé.*

*1885 M<sup>e</sup> Turban 8,000.*

(1875) Monsieur Street, Paris

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [352mm], year 1729

The back plate is in one piece; wide flames. The rib at the chin has been cracked. The front plate has been doubled under the [central] chest. There are splits underneath the sound-post and at the chin. Beautiful head. The varnish is dark red-orange.

1885 Monsieur Turban, 8,000 [francs].

The **GBC&F Grand Livre** for 1885 and 1886 shows the following transactions with M. Turban:

*1885 Mai 1: Recollé le violon Guarnerius et changé 1 cheville, 3 francs.*

*1886 Mars 20: Visité la Guarnerius, redressé la touche, fait 2 chevalets, remonté sol argent, 15 francs*

*1886 Novembre 12: Levé la table du Violon J<sup>h</sup> Guarnerius, fait revernir la voute, changé la pièce d'âme, rebarré et changé plusieurs [...?]. Rajusté la table, mis une poignée neuve, touche, [...?], âme, chevalet, monture, 80 francs.*

The Guarneri violin's label-date is not specified.

The CzAr/Tarisio website lists a 1732 Guarneri *del Gesù* violin (ID 43699) – with a label which is ‘not original’ – as having been owned by Louis Turban following ownership by the violinist Friedrich Wilhelm Pixis (1785-1842). The Hills (Hill (1931), p. 78) list a 1732 Guarneri *del Gesù* violin owned by ‘Mr. T. Spiering, *ex Pixis*’ but make no mention of the label not being original. The Guarneri *Pixis* violin, dated 1729, appears in Robinson (pp. 20-21); no photograph of the label is provided, and the historical narrative makes no mention of M. Street (as is also the case on the CzAr/Tarisio website). Robinson provides a reproduction of a certificate issued on 13 July 1926 by William E. Hill & Sons to Mrs Spiering (Theodore Spiering having died in 1925) in which her ‘Joseph Guarneri del Gesù’ violin – ‘an authentic example of the maker’s work’ – is dated ‘1729’.

It seems that the Hills’ 1931 specification of ‘1732’ must have been a typographical error.

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**JF55.2, p. 71 [L]; EF55.4, p. 71 [L]**

*(année 1874) Monsieur Wimphen, Paris*

*Violon Stradivarius, 13 pouces 5 lignes, année 1696 (Longuet)*

*Fond d’une pièce à contresens, très dépouillé, belles éclisses ondées, doublées en parchemin, table ayant quelques cassures. Belle tête, petites ondes vives. Vernis rouge brun.*

*Ex Paccard.*

(1874) Monsieur Wimphen, Paris

Antonio Stradivari violin, 13 *pouces 5 lignes* [363.2mm], year 1696 (long pattern)

The back plate is in one piece, cut against the grain, very bare [of varnish]. Beautiful flamed ribs, reinforced [internally] with parchment. The front plate having some splits. Beautiful head with small bright flames. The varnish is red-brown.

*Ex Paccard.*

The **GBC&F Grand Livre** for 1874 shows the following transaction with M. Wimphen:

*1874 Avril 13: Réparation violon Stradivarius, 20 francs.*

The CzAr/Tarisio website associates only a 1695 Stradivari cello (ID 41449) with Monsieur Wimphen.

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**JF55.2, p. 72 [U]; EF55.4, p. 72 [U]**

*(année 1870) Monsieur Ricardo, Paris*

*Violon Stradivarius, 13 pouces 2 lignes, année 1690 (forme Amatisée)*

*Fond d’une pièce ondes moyennes très vives, remontant un peu à droite, chanteaux dans le bas de 5 lignes de large, éclisses très-belles, bois pareil au fond. Table de 2 pièces sapin très-fin au milieu; écartement des f, 17 lignes. Tête superbe, bois pareil au fond et aux éclisses. Vernis rouge doré magnifique, très-peu dépouillé. (Complètement intact).*

*1891 Hill.*

(1870) Monsieur Ricardo, Paris

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1690 (*Amatisé* model)

The back plate is in one piece; medium flames, very bright, rising slightly to the right; there are width-inserts in the lower bout 5 *lignes* wide [11.3mm]. The ribs are very beautiful, the wood similar to that of the back plate. The front plate is made from two pieces; the spruce [?rings are] very thin/narrow in the middle; the distance between the *fs* is 17 *lignes* [38.4mm; measured between the upper eyes]. The head is superb, the wood similar to the back plate and to the ribs. The varnish is golden red; magnificent; very little abrasion. (Completely intact).

1891 Hill.

This is the 1690 *Tuscan* violin, now exhibited at the Museo Strumentale of the Accademia Nazionale di S Cecilia, Rome.

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**JF55.2, p. 72<sup>bis</sup> [U]; EF55.4, p. 72<sup>bis</sup> [U]**

(année 1878) Madame Boiss, Paris

Violon Stradivarius, 13 pouces 2 lignes, année 1725 [Gand's 1725 copied into JF55.2 but subsequently altered to 1728; dated 1728 in EF55.4]

Fond de deux pièces, petites ondes serrées droites, éclisses semblables. Table de deux pièces beau sapin, cassure à l'âme et une au-dessus du C droit. Très-belle tête. Vernis rouge brun doré.

*Ex Alard – Lelong*

*(Ex Massard de Beaumont)*

Cédé en X<sup>bis</sup> 1903 à M<sup>e</sup> E. Dufresne à Logelbach (H<sup>e</sup> Rhin) échangé contre l'ex Dancla, 9,500<sup>f</sup>.

(1878) Madame Boiss, Paris

Antonio Stradivari violin, 13 pouces 2 lignes [356.4mm], year 1725/1728

The back plate is made from two pieces; small flames, tight/narrow and straight. The [wood of the] ribs is very similar. The front plate is made from two pieces; beautiful spruce, with a split at the sound-post and one above the treble-side C. Very beautiful head. The varnish is golden red-brown.

*Ex Alard – Lelong*

*(ex Massard de Beaumont)*

December 1903: [the violin] made over to Monsieur E Dufresne, from Logelbach (Upper Rhine), exchanged against his 'ex-Dancla' violin [?with an additional payment of] 9,500 francs.

For Camille Lelong see also **JF55.2, p. 149 [U]**.

The **GBC&F Grand Livre** for 1903 shows M. Dufresne's exchange of violins:

1903 Decembre 10: [returned] *Stradivarius 1708, ex Dancla, 45,000 francs*

[acquired] *Violon Stradivarius année 1728 (ex Lelong) N<sup>o</sup> 1817, 45,000 francs*

The **Grand Livre** shows no mention of any additional payment of 9,500 francs.

See **JF55.2, p. 86 [U]** for further information regarding the exchange with M. Dufresne and his *Dancla* violin.

This violin seems to be the *Artot/Alard* (ID 43102 on the CzAr/Tarisio website; also in Thöne, Vol. IV, pp. 170-177). For a detailed historical examination see the present author's *Alexandre Artôt and his Stradivari violins* (free to read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 72 [L]; EF55.4, p. 72 [L]**

(année 1874) M<sup>lle</sup> Vaillant, à Londres

Violon Stradivarius, 13 pouces 2 lignes, année 1718

Fond de deux pièces, très-beau veines descendant, très-belles éclisses, cassure à celle de la main, table de 2 pièces ayant quelques cassures. Tête ayant un chevillier neuf enté en fourche. Vernis rouge doré pâle.

*Ex marquis de Sayve.*

(1874) Mademoiselle Vaillant, from London

Antonio Stradivari violin, 13 pouces 2 lignes [356.4mm], year 1718

The back plate is made from two pieces; very beautiful flames descending [from the centre joint]. Very beautiful ribs, with a split in the rib of the hand. The front plate is made from two pieces, having some splits. The head having a new peg-box, grafted using tapered [joints]. The varnish is pale golden-red.

*Ex Marquis de Sayve [Sayvé?].*

Gabrielle Vaillant (1853-1899), violinist; for the Marquis de Sayvé see also **JF55.2, p. 63 [U]** and **p. 82 [U]**.



The **GBC&F Grand Livre** for 1874 shows the following purchase by Mademoiselle Vaillant:

*1874 Octobre 8: Un violon Stradivarius, N<sup>o</sup> 1126, avec étui (Mr Sainton), 4,000 francs*

Gabrielle Vaillant's Stradivari violin was auctioned in London, by Puttick & Simpson, on 4 July 1902 (Lot 69, the violin 'dated 1714') and was bought by 'G A Chanut' for £365. Ernest Doring (Doring, p. 177) dates the Vaillant violin to 1714, as does William Henley (Henley, p. 56).

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**JF55.2, p. 72<sup>bis</sup> [L]; EF55.4, p. 72<sup>bis</sup> [L]**

*(année 1878) M<sup>me</sup> la C<sup>sse</sup> Boutillier*

*Violon Stradivarius, 13 pouces 3 lignes, année 1680 (Amatisé)*

*Fond de deux pièces, petites ondes. Vernis assez usé. Table sapin serré, cassure au menton et cassure du côté opposé du bord du bas à l'*f*. Tête assez belle. Vernis jaune doré.*

(1878) Madame la Comtesse Boutillier

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1680 (*Amatisé*)

The back plate is made from two pieces; small flames, the varnish is fairly worn. The front-plate spruce [?rings are] tight/narrow; a split at the chin and a split on the opposite side – at the edge below the [treble] *f*. The head is fairly beautiful. The varnish is golden yellow.

The Comtesse Boutillier would seem to be related to the identically named Comtesse identified at **JF55.2, p. 198** but the date of the above description – 1878 – sits against such an association.

No further information about this 1680 violin has been located.

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**JF55.2, p. 73 [U]; EF55.4, p. 73 [U]**

*(année 187 ) M<sup>L</sup> Taudou, Paris*

*Violon Stradivarius, 13 pouces 2 lignes, année 1714*

*Fond de deux pièces, très-beau, veines presque droites, mais descendant un peu, très-belles éclisses, table de 2 pièces, sapin fin au milieu et s'élargissant sur les bords, cassures à l'âme et au bas de l'*f* droite (les bords de la table plus lourds que ceux du fond). Vernis rouge jaune doré. Jolie tête, vernis un peu plus rouge.*

*Ex Massart*

*Ex Cousin*

*1892 M<sup>L</sup> Voigt, Vienne, hroxz (M<sup>L</sup> Winkler 15,000)*

[JF55.2 only] *1959 19 Janvier, estimé Z Michael Rémény \$10,000, le \$ à 490 francs.*

(187 ) Monsieur Taudou, Paris

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1714

The back plate is made from two pieces; very beautiful, the flames almost straight but descending slightly [from the centre-joint]. Very beautiful ribs. The front plate is made from two pieces; the spruce [?rings are] thin at the middle, widening at the edges; there are splits at the sound-post and at the bottom of the treble *f* (the edges of the front plate are more substantial than those of the back plate). The varnish is golden red-yellow. Attractive head, the varnish slightly more red [than on the body].

*Ex Massart*

*Ex Cousin*

*1892 Monsieur Voigt, Vienna, 13,500 [francs] (Monsieur Winkler 15,000 [francs])*

*1959 19 January, valued [for?] Z Michael Rémény, 10,000 dollars, one US dollar being equivalent to 490 francs.*



Lambert Massart (1811-1892) was a Belgian violinist; the violin described here is identified on CzAr/Tarisio as ID 41382, the *Massart*.

The name of 'Voigt', of Vienna, appears in the **GBC&F Grand Livre** for 1892; an entry dated 22 November refers to a commission payment of 1,500 (not 15,000) francs being made to 'Winkler' in respect of the sale of an unidentified Stradivari violin.

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**JF55.2, p. 73<sup>bis</sup> [U]; EF55.4, p. 73<sup>bis</sup> [U]**

*(année 1878) M<sup>r</sup> Christmann, Saverne (Alsace)*

*Violon Stradivarius, 13 pouces 3 lignes, année 1716*

*Fond d'une pièce, veines douces remontant à droite, jolies éclisses rehaussées, table de deux pièces ayant pas mal de cassures et doublée. Jolie tête très-usé. Vernis rouge brun un peu louche.*

*Ex Marquis de Lambertye*

*Ex Labitte*

*Vendu à M<sup>r</sup> Mez de Fribourg en Brisgau en 1895 (hexzx).*

(1878) Monsieur Christmann, Saverne (Alsace)

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1716

The back plate is in one piece; mild flames, rising to the right. Attractive ribs, [having been] raised. The front plate is made from two pieces, having quite a lot of splits and doublings. Attractive head, very worn. The varnish is red-brown, a little cloudy.

*Ex Marquis de Lambertye*

*Ex Labitte*

Sold to Monsieur Mez, of Freiburg im Breisgau, in 1895 (18,000 [francs]).

Marquis Marie Antoine Camille Ernest de Lambertye (1788-1862).

The **GBC&F Grand Livre** for 1895 shows the following transaction with Monsieur Mez:

*1895 Janvier 24: Un violon italien de A. Stradivarius, année 1716 (N<sup>o</sup> 1194), 18,000 francs.*

The CzAr/Tarisio website identifies the violin (ID 42277) as the *Wechsberg/Mez*; the associated photographs show the back-plate flames rising from left to right.

The website states: 'Original label, with the date altered to 1716' (the pre-alteration date is not specified). The website quotes from a Wurlitzer certificate of 1962: '... made by Antonio Stradivari circa 1730', and also quotes from a 1961 certificate from Emil Herrmann: '... the violin is in my opinion a work of Antonio Stradivari of Cremona, period 1729/30 and bears a label 1716'.

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**JF55.2, p. 73 [L]; EF55.4, p. 73 [L]**

*(année 1876) Monsieur Consolo*

*Violon Joseph Guarnerius, 13 pouces, année 1733*

*Fond d'une pièce, belles ondes larges remontant un peu à droite, éclisses ondes plus serrées. Table sapin un peu serré, cassure au menton, au dessus de l'f gauche, à l'âme, et au-dessus des deux trous du bas des f. Vernis jaune pâle, l'ancien vernis a été enlevé. Jolie tête, vernis rouge doré comme devait être celui du violon.*

*Hubermann l'a acheté chez Möckel à Berlin pour rxzx M. en 1909.*

(1876) Monsieur Consolo

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [351.9mm], year 1733

The back plate is in one piece; beautiful wide flames, rising slightly to the right. The flames of the ribs are tighter/narrower. The spruce [rings] of the front plate are slightly tight/narrow. There

is a split at the chin, [another] above the bass *f*, [another] at the sound-post, and [another] above the lower hole of each *f*. The varnish is pale yellow; the original varnish has been removed. Attractive head; the golden-red varnish [on the head] must have been the original colour of the entire violin.

Huberman bought it from Möckel in Berlin for 30,000 Marks in 1909.

Oswald Möckel (1843-1908) was a violin maker and dealer.

Bronislaw Huberman (1882-1947) was a Polish violinist. See **JF55.2, p. 195 [U]** for a description of the Stradivari *Gibson/Huberman* violin of 1713.

The 1733 violin is found on CzAr/Tarisio as ID 44397; the supplied photographs of the back plate confirm the descriptive text.

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**JF55.2, p. 73<sup>bis</sup> [L]; EF55.4, p. 73<sup>bis</sup> [L]**

(*année 1878*) Mad<sup>lle</sup> Lorès, Barcelonne

*Violon Stradivarius, 13 pouces 2 lignes, année 1736*

*Fond de deux pièces veines remontant, côté droit veines régulières, côté gauche veines inégales, plus larges, belles éclisses. Table de 2 pièces, cassures à la barre et au menton, gros filets plus mal ajustés au fond. Très-gros bords. Tête cassée ayant une joue entière du côté de la chanterelle, pièce à la cheville du Ré. Manche ~~original~~ remis. Vernis rouge doré.*

*M<sup>r</sup> Roussy à Paris (acheté chez Hill 25,000<sup>f</sup> en 1897)*

[JF55.2 only] *M<sup>r</sup> L. Gouchman, violoniste, Nice.*

*M<sup>r</sup> Jacques FRANÇAIS, New York, en 19(64)?*

(1878) Mademoiselle Lorès, Barcelona

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1736

The back plate is made from two pieces; the flames rising [from the centre-joint]; in the half-width on the right the flames are evenly spaced, in the half-width on the left they are uneven and wider. Beautiful ribs. The front plate is made from two pieces; splits at the bass-bar and at the chin; thick purfling, rather badly fitted at the bottom. Very thick edges. The head [has been] broken, having a full-length cheek [added] to the E-string side of the peg-box; there is a patch at the D-string peg. The neck is ~~original~~ has been replaced. The varnish is golden red.

Monsieur Roussy, from Paris (bought from the Hills, 25,000 francs, in 1897).

Monsieur L Gouchman, violinist, Nice.

Monsieur Jacques Français, New York, in 19(64)?

This violin is today known as the *Roussy* (CzAr/Tarisio ID 41573); the website photographs clearly reveal the difference between the back-plate flames on each side of the centre-joint.

Ernest Doring (Doring, p. 337) writes: ‘The label bears an inscription of Dom Vincenzo Ascensio, a Spanish priest who, as may be read in the Hill book, “improved” (?) many fine instruments by his repairing!’ Gand’s descriptive text makes no mention of such an inscription.

Doring also states that the Hills purchased this violin ‘from Señora Clarice di França of Madrid, in whose family it had been held for upwards of a century’; it is unclear whether Mademoiselle Lorès (of Barcelona) was a member of the di França family (of Madrid).

The CzAr/Tarisio website associates the 1736 violin with ‘E. L. Roussy’ in 1909 rather than in 1897.

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**JF55.2, p. 74 [U]; EF55.4, p. 74 [U]**

(année 1878) M<sup>l</sup> le Vicomte de Janzé, Paris

Violon Stradivarius, 13 pouces [blank space] ligne, année 1722 (le Jupiter)

Fond de deux pièces, veines un peu serrées, veines grises dans le bas faisant l'effet de châteaux à droite et à gauche, belles éclisses, cassure sous la main à 8 lignes du talon. Table beau sapin. Jolie tête. Vernis rouge doré.

*Ex Goding.*

(1878) Monsieur le Vicomte de Janzé, Paris

Antonio Stradivari violin, 13 pouces [blank space] ligne, year 1722 (the Jupiter)

The back plate is made from two pieces; the flames slightly tight/narrow; there are faint/dull vein-lines in the lower bout, to the right and to the left, giving the appearance of width-inserts. Beautiful ribs; a split [in the rib] under the hand 8 lignes [18mm] from the neck-foot. The front plate is made from beautiful spruce. Attractive head. The varnish is golden red.

*Ex Goding.*

A definitive identification of the 'Vicomte de Janzé' has not been achieved, but he was not Frédéric Jacques de Janzé (1896-1933) who married Alice Silverthorne and became part of the 'Happy Valley' group of friends who lived in Kenya. Equally (in light of the information from the Hills regarding the 1857 auction of the Goding collection – see below) he cannot have been Frédéric Jacques' father – Comte François Louis Léon de Janzé – who was born in 1848.

The **GBC&F Grand Livre** for 1877-1882 shows the following transactions with Monsieur Janzé:

1877 Mai 2:	Réparation d'un violon, 20 francs
1879 Mars 1:	Réparation complète d'un violon Stradivarius, 100 francs
1879 Juillet 11:	Changé la touche du Stradivarius, 6 francs
1880 Août 12:	Un violon Stradivarius année 1718, petites ondes, à vendre, 4,500 francs
1881 Septembre 21:	Réparation complète d'un violon Stradivarius, 120 francs
1882 Mars 22:	Un violon de Stradivarius, année 1687, en dépôt à vendre, 8,000 francs.

A *Jupiter* violin is listed on the CzAr/Tarisio website (ID 41306) but the photographs show a one-piece slab-cut back plate; the label-date is specified both as 'Anno 17..' and as '1700'. See **JF55.2, p. 22 [L]**.

Ernest Doring (Doring, p. 107) describes a *Jupiter* violin of 1700 as well as a *Jupiter/Imperator* violin of 1722 (*ibid.* p. 422). Doring (*ibid.*, p. 247) identifies a sap-line in the two-piece back plate of the 1722 violin and refers to a commentary written by the Hills (Hill (1902), p. 69):

[...] we have seen several specimens dated 1722 with backs cut from the same part of the tree, stained by a sap mark on either side of the joint.

The Hills (*ibid.*, p. 273) relate that, in 1857, 'at the Goding sale a violin dated 1722 was sold for £200; [... This violin] was purchased by Vuillaume on behalf of the Vicomte de Janzé, who retained it until 1886, when he sold it to the Duc de Camposelice, per the intermediary of George Withers, for 30,000 francs = £1,200.' Elsewhere in the same publication (pp. 69-70) the Hills add: 'The year 1722 furnishes, amongst others, [... the violin] formerly in the Goding, Janzé, and Camposelice Collections, later owned by Mr. T. W. Barnes, of New York'.

The identities of these two violins – Doring's 1722 *Jupiter/Imperator* and the Hills' 1722 *ex Goding* – appear to be tangled together, a possibility alluded to by Doring in an Errata slip included in his 1945 volume: '[...] and change "Imperator" to read "Jupiter", that being the name under which this violin was formerly recorded. It is one of several violins so named.'

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**JF55.2, p. 74 [L]; EF55.4, p. 74 [L]**

[M<sup>l</sup> le Vicomte de Janzé]

(année 1878) Violon Stradivarius, 13 pouces 1 ligne, année 1718

*Fond de 2 pièces bois gris, veines serrées droites, éclisses même bois. Table de deux pièces ayant beaucoup souffert, pièces carrées traversant sous les pieds du chevalet. Cassures au menton et de l'autre côté. Voûte pleine; modèle d'f un peu large. Tête bois uni, pièce à la cheville du La. Vernis brun doré.*

**Ex Kiggen**

Meyer, Ducommun 6,000<sup>f</sup>, 19 Nov<sup>bre</sup> 1880

Table et tête de J<sup>h</sup> fils d'André; estimé 10,000<sup>f</sup> en 1934

Revu le violon en 35 ou 36, il est complètement faux.

[Monsieur le Vicomte de Janzé]

(1878) Antonio Stradivari violin, 13 *pouces* 1 *ligne* [354.2mm], year 1718

The back plate is made from two pieces; drab/lacklustre wood; the flames are tight/narrow and straight. The ribs are made from the same wood. The front plate is made from two pieces, having suffered much [damage]; there are square patches [full depth?] under the feet of the bridge. There are splits at the chin and on the other side [of the tail-piece?]; fulsome arching; the shaping of the *fs* is slightly wide. The head is made from plain wood, with a patch at the A-string peg. The varnish is golden brown.

**Ex Kiggen**

Meyer, Ducommun 6,000 francs, 19 November 1880

Front plate and head made by Giuseppe [Guarneri] *filius Andreæ*; estimated at 10,000 francs in 1934

Reviewed the violin in 1935 or 36; it is completely false.

The CzAr/Tarisio website does not identify a 1718 violin as having belonged to Vicomte de Janzé; M. Kiggen is associated only with a 1669 Jacob Stainer viola.

This violin is described for a second time, at **JF55.2, p. 136 [L]**; **EF55.4, p. 136 [L]**:

*Meyer Ducommun*

*Violon Stradivarius, année 1718, 13p. 1l.*

*Fond de 2 pièces, bois gris, veines serrées droite, éclisses même bois, table de 2 pièces ayant beaucoup souffert voûte pleine, modèle d'f un peu large, tête bois uni, pièce à la cheville du La. (6,000<sup>f</sup> en 1880, ici)*

*Revu le violon en 1934; n'a de Stradivarius que le fond et les éclisses; table et tête de J<sup>h</sup> fils d'André, estimé 10,000<sup>f</sup>.*

1935-36, Revu d'instrument pour moi n'a rien de Str.

Meyer Ducommun

Antonio Stradivari violin, year 1718, 13 *pouces* 1 *ligne* [354.2mm]

The back plate is made from two pieces; drab/lacklustre wood; the flames are tight/narrow and straight. The ribs are made from the same wood. The front plate is made from two pieces, having suffered much [damage]; fulsome arching; the shaping of the *fs* is slightly wide. The head is made from plain wood, with a patch at the A-string peg.

(6,000 francs in 1880, here)

Reviewed the violin in 1934; there is nothing by Stradivari except for the back plate and the ribs; the front plate and the head are by Joseph [Giuseppe Guarneri] *filius Andreæ*; estimated value 10,000 francs.

1935-36, reviewed the instrument; for me [i.e. Emile Français] there is nothing by Stradivari.

The **GBC&F Grand Livre** for 1880 shows the following item in the account of *Madame Meyer Ducommun à Strasbourg: 1880 Novembre 19: Un violon Stradivarius, N<sup>o</sup> 1237, 6,000 francs*

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**JF55.2, p. 75 [U]; EF55.4, p. 75 [U]**

(année 1878) *M<sup>r</sup> de Janzé, Paris (suite)* [*Monsieur le Vicomte de Janzé in Gand*]  
*Alto Stradivarius, 15 pouces 3 lignes, année 1705* [Gand's 1705 copied into JF55.2 but subsequently altered to 1701; dated 1701 in EF55.4]  
*Fond d'une pièce, beau bois veines larges, belles éclisses (16 lignes de hauteur en haut et 17 lignes en bas) très-belle table, longueur du diapason au cran des f 8 pouces moins une ligne. Très-belle tête. Vernis rouge doré. Cet instrument est parfaitement conservé sauf un trou de ver dans le haut du fond à gauche au-dessus et près du coin.*  
*Camposelice*  
*Mac-Donald*  
Warburg, U.S.A.

(1878) Monsieur de Janzé, Paris (continuing)  
 Antonio Stradivari viola, 15 *pouces 3 lignes* [412.8mm], year 1705/1701  
 The back plate is in one piece; beautiful wood, wide flames. Beautiful ribs which are 16 *lignes* high [36.1mm] in the upper bout [next to the neck-foot] and 17 *lignes* [38.4mm] in the lower bout [next to the tail-piece end pin]. Very beautiful front plate. The length of the diapason [from the front face of the fingerboard nut] to the notches of the *fs* is 8 *pouces* minus 1 *ligne* [214.3mm]. Very beautiful head. The varnish is golden red. This instrument is perfectly conserved apart from a worm track in the back plate upper bout, on the left, above and next to the corner of the C.  
 Camposelice  
 MacDonald  
Warburg, USA.

This viola is that which is known today as the *MacDonald* (CzAr/Tarisio ID 40262). The Hills (Hill (1902), pp. 101-102) write:

We now come to probably the best-known example of the violas – that named the “Macdonald”, dated 1701. It was brought to England at the end of the eighteenth century by the Marquis dalla Rosa, and was subsequently successively owned by Lord Macdonald, Mr. Goding, the Vicomte de Janzé, and the Duc de Camposelice. A record in our possession made a century ago [c.1800?] gives the date as of the year 1701, but at some later time the last two figures were clumsily altered to read 1720. So things remained until recently, when a slight repair necessitated the instrument being taken to pieces, and enabled us to critically examine the label. Pleasurable indeed was our surprise, on removing it[!], to find that the original ink had passed through the paper and clearly showed the traces of its correct date [‘correct date’ is therefore assumed to be 1701].

If the Hills were only able to establish the ‘correct’ date by removing the label and inspecting the wooden surface to which it had been glued then this would seem to indicate that the original third and fourth numerals on the front face of the label – ‘01’ – were entirely obliterated by the altering ‘20’ numerals. If so, how could Charles Gand, in 1878, have seen the numerals ‘05’? Gand’s descriptive text does not mention any ‘clumsily altered’ handwritten figures on the viola’s label so perhaps the alteration was made between 1878 and 1902.

The CzAr/Tarisio website dates the viola to ‘c.1719’; the website also quotes Peter Schidlof (violinist in the Amadeus Quartet) relaying Charles Beare’s opinion that the viola dates from 1718. On the Ingles & Hayday website (accessed May 2016) the viola was dated as 1719.

Ernest Doring (Doring, p. 115) – following his personal inspection of the instrument – also dates the viola to 1701.

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**JF55.2, p. 75 [L]; EF55.4, p. 75 [L]**

[*M<sup>r</sup> de Janzé*]  
*Il n’y a que la table de Strad, tout le reste est de Loth*

(année 1878) Violoncelle. Table Stradivarius de 2 pièces, 27 pouces 7 lignes. Largeur en haut 12 pouces 1 ligne, au milieu 8 pouces 1 ligne, en bas 15 pouces 4 lignes, écartement des f 2 pouces 10 lignes, beau sapin, bien conservée. Fond de 2 pièces et éclisses bois superbe, ondes très-larges ayant du être faits par Förster, Loth.<sup>(a)</sup> Tête du même bois moins riche, veines plus serrées. Vernis de la table un peu terreux. Vernis du fond, des éclisses et de la tête d'un rouge doré superbe, onctueux et transparent. Le chiffre de l'étiquette de Stradivarius est gratté.

1908 Louis Hasselmans le possède

1937 entre les mains de Maucotel et Deschamp qui en demandant 50,000<sup>f</sup>.

[Monsieur de Janzé]

Only the front plate is by Stradivari; all the rest is by Loth [John Frederick Lott]

(1878) Cello. Antonio Stradivari front plate made from two pieces; 27 *pouces 7 lignes* in length [746.6mm]. The width of the upper bout is 12 *pouces 1 ligne* [327.1mm], the width of the centre bout is 8 *pouces 1 ligne* [218.8mm], the width of the lower bout is 15 *pouces 4 lignes* [415.1mm]. The distance between the [upper eyes] of the *fs* is 2 *pouces 10 lignes* [76.7mm]. Beautiful spruce, well conserved. The back plate is made from two pieces, and the ribs are made of superb wood, the flames very wide – they must have been made by Förster, Loth.<sup>(a)</sup> The head is made from the same wood – [but] less opulent – the flames being tighter/narrower. The varnish of the front plate is slightly muddy. The varnish of the back plate, the ribs, and the head, is a superb golden red, unctuous and transparent. The date on the Stradivari label is abraded [scratched off?].

1908, owned by Louis Hasselmans

1937, in the hands of Maucotel and Deschamp who are asking 50,000 francs.

<sup>(a)</sup> in EF55.4 only 'Loth' is written.

John Frederick Lott (1804-1870).

Louis Hasselmans was a Belgian cellist who died in 1957.

This undated cello is identified on the CzAr/Tarisio website as the *Scholz/composite* of 1730 (ID 42269); see also **JF55.2, p. 70 [U]**.

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**JF55.2, p. 76 [U]; EF55.4, p. 76 [U]**

(année 1878) M<sup>r</sup> Frédéric Lehmann, Londres

Violon Joseph Guarnerius, 13 pouces, année 1724

Fond de deux pièces, belles veines descendant, belles éclisses. Table de deux pièces, cassure au-dessus de l'*f* gauche et une en bas. L'*f* très longues et excentriques. Tête très-caractérisée. Vernis jaune.

Ex Ole Bull.

(1878) Monsieur Frédéric Lehmann, London

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [351.9mm], year 1724

The back plate is made from two pieces; beautiful flames, descending. Beautiful ribs. The front plate is made from two pieces; a split above the bass *f* and one below. The *fs* are very long and eccentric. The head is very characteristic. The varnish is yellow.

ex Ole [Ole] Bull.

Ole Bull (1810-1880) was a renowned Norwegian violinist.

The *Ole Bull* violin appears on the CzAr/Tarisio website as ID 40453; the list of owners, post Bull, includes James Goding 'until 1857' and C H C Plowden 'in 1866'. The violin was exhibited at the 1885 International Inventions



Exhibition (Loan Collection of Musical Instruments), Albert Hall, London; the exhibition's *Guide* described the violin as:

LEHMANN, Mr. F. – *Violin*, Italian, by Joseph Guarnerius del Gesu, of Cremona. Date 1727.  
Brought to England by Ole Bull, afterwards in the Goding and Plowden collections.

In Chiesa *et al.* (1998), Vol. One, p. 149, it is stated that 'The "Ole Bull" is one of only two violins known to bear an authentic label of 1744 [...].' The photograph of the *Ole Bull* label (*ibid.*, Vol. Two, p. 151) demonstrates the difficulty in interpreting the shapes of the last two (hand-written) numerals; the third numeral could easily be a '2' rather than a '4'.

The only reference to M. Lehmann in the **GBC&F *Grand Livre*** for the late 1870s is:

*1877 Novembre 5: Un Violon imit[ation] Guarnerius, 135 francs.*

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**JF55.2, p. 76 [L]; EF55.4, p. 76 [L]**

[M<sup>r</sup> Frédéric Lehmann]

(année 1878) *Violon Stradivarius, 13 pouces 2 lignes, année 1708*

*Fond de deux pièces, veines assez larges descendant un peu à droite, jolies éclisses ayant toutes des cassures. Table de deux pièces sapin très-fin. Cassures au menton, cassure au bas de l'f droite. Jolie tête. Vernis rouge chargé de vernis blanc dans toutes ses parties.*

[Monsieur Frédéric Lehmann]

(1878) Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1708

The back plate is made from two pieces; the flames quite wide, descending slightly to the right. Attractive ribs, but with splits everywhere. The front plate is made from two pieces; the spruce [?rings are] very thin. There are splits at the chin and a split at the bottom of the treble *f*. Attractive head. The red varnish has been covered with white varnish [paraffin wax?] – everywhere.

Although it is unusual, violins do exist which have two-piece back plates where the wood has been arranged so that the flames descend, or rise, in continuous or near-continuous lines (as would be seen on a one-piece plate). The CzAr/Tarisio website associates 'Dr F A Lehmann' only with the Stradivari *Bavarian* violin of 1720. No further information for the 1708 violin has been located.

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**JF55.2, p. 77 [U]; EF55.4, p. 77 [U]**

(année 1877) M<sup>r</sup> C. G. Meïer, Londres

*Violon Stradivarius, 13 pouces 1 ligne, anéee 1710*

See **JF55.2, p. 45 [L]**.

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**JF55.2, p. 77 [L]; EF55.4, p. 77 [L]**

[M<sup>r</sup> C. G. Meïer]

(année 1878) *Violoncelle Stradivarius, année 1735, d'anni 92*

*Fond de 2 pièces, veines serrées droites. Cassure à l'âme (pièce intérieure très-bien ajustée), éclisses en bois semblable. Table 2 pièces, beau sapin, cassures à la barre. Très-belle tête. Vernis rouge pâle tirant sur le brun.*

[Monsieur C G Meïer]

(1878) Antonio Stradivari cello, year 1735, of years 92

The back plate is made from two pieces; the flames are tight/narrow and straight. There is a split at the sound-post ([with] an internal patch which is very well fitted). The ribs are made of very

similar wood [to that of the back plate]. The front plate is made from two pieces; beautiful spruce, with splits at the bass-bar. Very beautiful head. The varnish is pale red, verging towards brown.

The **GBC&F Grand Livre** for 1878 shows the following transaction with *M<sup>e</sup> Meier*:

*1878 Décembre 3: Réparation d'un violoncelle, 200 francs*  
*Remonté le Stradivarius, 6 francs*  
*Boite emballage, expédition, 5 francs.*

A cheque for 211 francs was received from Meier on 15 January 1879.

The CzAr/Tarisio website (ID 40050) identifies this cello as being owned by Caspar Gottlieb Meier in 1878 and names it as the *Paganini/Ladenburg*; the associated photograph of the cello's back plate shows tightly-packed narrow flames which are almost horizontal. The website also provides a photograph of the cello's label, with the date clearly and unambiguously showing as 1736 (the first numeral printed, the remainder hand-drawn). Underneath the words 'Faciebat Anno' is the handwritten annotation, in ink: 'D'AN I 92'. The second 'N' of 'ANNI' has been erased in some manner, leaving a curiously wide space where the letter would have been written; the erasure has also removed part of the 't' of 'Faciebat' and part of the 'A' of 'Anno' in the line of text above the annotation. The Hills (Hill (1902), pp. 144-145) write:

The very interesting example [currently] owned by Herr Robert von Mendelssohn, dated 1736 (?), calls for special remark. It is the only example known to us made later than 1730 [...] As already stated, it bears a label dated, we believe, 1736 (the last figure is unfortunately completely obscured); but as the master says on the margin "D'Anni 92" the year must have been 1735 or '36. Whether this label – which, although tampered with, is undoubtedly original – really belongs to this violoncello we hesitate to affirm or deny; [...].

The CzAr/Tarisio photograph of the *Ladenburg* label suggests that someone – post the Hills – replaced the 'tampered with ... original' label (which had a 'completely obscured' final numeral and a 'D'Anni 92' annotation) with the entirely unambiguous 1736 label (having a D'AN I 92' annotation). The Hills' commentary continues:

[The cello] was purchased from Vuillaume in 1840 by a distinguished German amateur, M. Lemire, for, we believe, 6000 francs, and Vuillaume stated that it came from Paganini. It subsequently passed into the hands of a violoncellist, Krumholz by name [...]. He died about 1876, when the violoncello was purchased from his heirs by Mr. C. G. Meier for 10,000 marks, and brought to London. It afterwards passed into the possession of M. Ladenburg of Frankfort, who sold it in 1895 to its present owner [Robert von Mendelssohn].

The purchase of the cello, by M. Le Mire, from J-B Vuillaume in 1840, is confirmed by Alfred Hill's 'private notes' (see Duane Rosengard, *The 'Paganini, Countess of Stainlein' Stradivari violoncello of 1707*). According to Claude Lebet, Achille Paganini did not present Vuillaume with a quartet of Stradivari instruments until November 1846. Vuillaume's statement regarding Paganini as the previous owner of the instrument is open to question, and the present-day *Ladenburg* cannot be the cello sent by Achille to Vuillaume.

The following announcement appeared in *Le Guide Musical: Revue Hebdomadaire des Nouvelles musicales de la Belgique et de l'étranger*, 14 January 1875 (translation by the present author):

The celebrated cello of Stradivari, having been owned by Monsieur Le Mire and then by Monsieur de Ploos, has been bought for 9,000 francs by the cellist Krumholz, of Stuttgart. This instrument – with those of [Auguste-Joseph] Francomme [label-dated 1711], [Karl] Davidoff [1712], and [Adrien-François] Servais [1701] – is the most beautiful Stradivari known; it dates from the best period of the master' (*de la meilleure période du maître*).

Stradivari's 'best period' – his 'Golden Period' – does not extend as far as 1735/1736. See also the present writer's research article: *Paganini's instrument legacy*, pp.18-19.

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**JF55.2, p. 78 [U]; EF55.4, p. 78 [U]**

*(année 1878) M<sup>e</sup> Picquot, Couché-Vérac (Vienne)*

*Violon Joseph Guarnerius, 13 pouces faibles, année 1732*

*Fond de 2 pièces, beau bois ondes presque droites, éclisses veines douces plus larges. Table de deux pièces ayant quelques cassures. Belle tête bien conservée. Vernis jaune rouge (encrassé au milieu de la table).*

(1878) Monsieur Picquot, [Couhé]-Vérac (Vienne) [Poitou-Charentes]

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* barely [351.9mm], year 1732

The back plate is made from two pieces; beautiful wood, the flames almost straight. The flames of the ribs are mild, and wider [than on the back plate]. The front plate is made of two pieces, having some splits. Beautiful head, well conserved. The varnish is yellow-red (dirty in the middle of the front plate).

The **GBC&F Grand Livre** for 1877 shows the following item against the name of M. Picquot:

*1877 Mars 7: Réparation complète d'un violon, 80 francs.*

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**JF55.2, p. 78 [L]; EF55.4, p. 78 [L]**

*(année 1878) M<sup>r</sup> Siemens, Londres*

*Violon Joseph Guarnerius, 13 pouces, année 1712*

*Fond de 2 pièces veines douces presque droites descendant légèrement à droite, petite cassure dans le bas à droite du joint. Eclisses bois un peu plus veiné. Table de deux pièces, sapin serré ayant des cassures assez importantes à l'âme, à la barre, et au menton. Tête très lourde. Vernis rouge brun doré.*

*(Vendu 7,500<sup>f</sup> par Withers).*

(1878) Monsieur Siemens, London

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [351.9mm], year 1712

The back plate is made from two pieces; mild flames, almost straight, descending gently to the right; there is a small split in the lower bout to the right of the centre-joint. The wood of the ribs is slightly more flamed [than on the back]. The front plate is made from two pieces; the spruce [?rings are] tight/narrow; there are quite significant splits at the sound-post, at the bass-bar, and at the chin. The head is very 'heavy'. The varnish is golden red-brown.

(Sold for 7,500 francs through Withers [of London]).

It is assumed that the 'M. Siemens' identified in the above descriptive text is Werner von Siemens (see also **JF55.2, p. 21 [L]**). However 'M. Siemens' may be Werner's younger brother, Carl (1829-1906). Carl's name is associated on the CzAr/Tarisio website with the *Baron Heath* Guarneri violin of 1743 (ID 43582). The name 'Siemens' is not mentioned by the Hills (1931).

If the described violin was made by Giuseppe Guarneri *del Gesù*, and if the Hills' definition of Giuseppe's date of birth – 1698 – is correct (see Hill (1931), p. 67) then Giuseppe was 14 years of age when he made it.

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**JF55.2, p. 79 [U]; EF55.4, p. 79 [U]**

*(année 1878) M<sup>r</sup> Samal*

*Violon Stradivarius, 13 pouces 1 ligne, année 1722*

*Fond d'une pièce à contresens un peu serré ayant une doublure. Très-belles éclisses. Table de deux pièces ayant des cassures. Tête antérieure. Vernis rouge doré.*

(1878) Monsieur Samal

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1722

The back plate is in one piece, cut against the grain; [the flames] slightly tight/narrow, [the plate] having a doubling. Very beautiful ribs. The front plate is made from two pieces, having splits. The head is of earlier construction [i.e. earlier than 1722]. The varnish is golden red.

No further information about this violin has been located.

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**JF55.2, p. 79 [L]; EF55.4, p. 79 [L]**

(année 1878) M<sup>L</sup> de Saveuse, Abbeville

*Violoncelle Stradivarius recoupé, 26 pouces 10 lignes, année 1726*

*Fond et éclisses en peuplier. Cassures aux éclisses du bas, hauteur des éclisses 4 pouces. Table de trois pièces avec chateaux dans le bas, deux cassures dans le bas à droite, longueur du diapason aux crans des f 14 pouces 4 lignes. Tête retouchée et revernie. Vernis rouge maron.*

(1878) Monsieur de Saveuse, Abbeville

Antonio Stradivari cello, re-cut [reduced in size?], 26 *pouces* 10 *lignes* [726.4mm], year 1726

The back plate and the ribs are made from poplar wood. There are splits in the lower ribs; the height of the ribs is 4 *pouces* [108.3mm]. The front plate is made from three pieces with width-inserts in the lower bout. There are two splits in the lower bout, to the right [i.e. treble side]. The ‘diapason’, to the [inner] notches of the *fs*, is 14 *pouces*, 4 *lignes* [388mm]. The head has been re-touched and re-varnished. The [body?] varnish is red/chestnut-brown.

This cello is identified on the CzAr/Tarisio website (ID 41609) as the *Comte de Saveuse*; the back length is specified as 725mm.

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**JF55.2, p. 80 [U]; EF55.4, p. 80 [U]**

(année 1878) M<sup>lle</sup> Tedesca

*Violon Joseph Guarnerius, 13 pouces, année 1734*

*Fond de 2 pièces, très-beau bois, talon neuf, belles éclisses. Table de 2 pièces, cassures à l’âme, deux petites au menton. Très-belle tête. Vernis rouge doré.*

*1880 M<sup>L</sup> Wimphen, 8,000.*

(1878) Mademoiselle Tedesca

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [351.9mm], year 1734

The back plate is made from two pieces; very beautiful wood. Modified neck-foot. Beautiful ribs. The front plate is made from two pieces; there are splits at the sound-post, and two small [splits] at the chin. Very beautiful head. The varnish is golden red.

1880 Monsieur Wimphen, 8,000 [francs].

The **GBC&F Grand Livre** for 1880 shows the following transaction against the name of Miss Tedesca:

*1880 Janvier 8: Un violon italien de Joseph Guarnerius, N<sup>o</sup> 1219, 4,000 francs.*

The **Répertoire** (Directory) for 1880 does not list the name ‘Wimphen’. For M. Wimphen see also **JF55.2 p. 71 [L]**, **103 [U]**, and **199 [L]**.

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**JF55.2, p. 80 [L]; EF55.4, p. 80 [L]**

(année 1878) M<sup>L</sup> de Vilainne, Paris

*Violon Stradivarius, 13 pouces 1 ligne, année 1709*

*Fond de deux pièces très-beau, veines presque droites descendant un peu, cercle au talon, éclisses ondes un peu plus larges, celle du bas côté droit ayant une petite pièce carrée de 3 lignes*

*dans le milieu. Table ayant quelques cassures des deux côtés, pièce d'âme. Très-belle tête. Vernis rouge doré.*

*(Ex Artot)*

*1885 M<sup>l</sup> le duc de Camposelice, 15,000.*

(1878) Monsieur de Vilainne, Paris

Antonio Stradivari violin, 13 *pouces* 1 *ligne* [354.2mm], year 1709

The back plate is made from two pieces; very beautiful; the flames almost straight, descending slightly; there is a circle [of ebony?] around the neck-foot. The flames of the ribs are slightly wider [than on the back plate]; the rib of the lower-right side having a small square patch, 3 *lignes* [6.7mm], in the middle. The front plate having some splits on both sides [on both half-widths], and a patch at the sound-post. Very beautiful head. The varnish is golden red.

*(Ex Artot)*

1885 Monsieur le Duc de Camposelice, 15,000 [francs].

The **GBC&F Grand Livre** for the period November 1884 to December 1887 does not show any transaction with *le duc de Camposelice* costed at 15,000 francs. There is one transaction showing the purchase of a Stradivari violin:

*1886 Juin 25: Un violon de Stradivarius, N<sup>o</sup> 1361, 8,500 francs.*

The violin described above appears on the CzAr/Tarisio website as ID 41356.

See also the present writer's article *Alexandre Artôt and his Stradivari violins* ([www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 81 [U]; EF55.4, p. 81 [U]**

*(année 1878) M<sup>l</sup> Wenigmann, Francfort*

*Violon Joseph Guarnerius, 13 pouces, année 1741*

*Fond de 2 pièces, veines droites douces. Eclisses du C et du bas côté du menton ayant des cassures. Table de deux pièces, sapin un peu fin, cassure à la barre et traces de trous de vers dans le haut. Tête ayant des joues. Vernis rouge doré surchargé de vernis blanc.*

(1878) Monsieur Wenigmann, Frankfurt

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [351.9mm], year 1741

The back plate is made from two pieces; the flames are straight and mild. The ribs of the C-bout, and the rib in the lower bout, at the chin, have splits. The front plate is made from two pieces; the spruce [?rings are] slightly thin. There is a split at the bass-bar and traces of worm tracks in the upper bout. The head having cheek patches. The varnish is golden red, overlaid with white varnish [paraffin wax?].

No further information about this violin, or about M. Wenigmann, has been located.

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**JF55.2, p. 81 [L]; EF55.4, p. 81 [L]**

*(année 1878) M<sup>l</sup> van der Straten, Bruxelles*

*Violon Stradivarius, 13 pouces 2 lignes, année 1688*

*Fond de 2 pièces, veines inégales et douces. Eclisses ondes douces. Table de 2 pièces, sapin fin, cassure au-dessus de l'*f* gauche et une au coin droit. L'*f* Amatisées. Très-belle tête Amatisée, ayant une petite pièce carrée.<sup>(a)</sup> Vernis jaune doré coloré.*

(1878) Monsieur van der Straten, Brussels

Antonio Stradivari violin, 13 *pouces* 2 *lignes* [356.4mm], year 1688

The back plate is made from two pieces; mild flames of uneven width. The flames of the ribs are [also] mild. The front plate is made from two pieces; the spruce [?rings are] thin. There is a split above the bass *f* and one at the treble-side corner [upper or lower?]. The *fs* are *Amatisé* in style. Very beautiful head, [also] *Amatisé*, having a small square patch.<sup>(a)</sup> The varnish is a bright golden yellow.

<sup>(a)</sup> Here Charles Gand draws a small sketch of the bass side of the scroll and peg-box showing, on the uppermost curve of the scroll, the location of the square patch. The drawing is replicated in the JF55.2 and EF55.4 ledgers. M. van der Straten is likely Edmund Sebastian Joseph van der Straeten, a cellist and author (1855-1934). The **GBC&F Grand Livre** for 1879 shows, on 12 April, a 100-franc repair to a Stradivari violin belonging to *M<sup>e</sup> Van der Straeten Ponthoz*.

The violin's history and physical characteristics are discussed at length by Ernest Doring (Doring, p. 63). The photographs provided by Doring (*ibid.*, p. 62) include one which shows the bass side of the scroll; a faint indication of a patch on the side of the uppermost curve can be observed (similarly within the photographs provided on CzAr/Tarasio, ID 40205, where this 1688 violin is identified as the *Mercury/Avery*).

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**JF55.2, p. 82 [U]; EF55.4, p. 82 [U]**

*(année 1873) M<sup>e</sup> Laurie, Glasgow (Ecosse)*

*Violon Stradivarius, 13 pouces 2 lignes, année 1712*

*Fond de deux pièces, veines moyennes assez belles, belles éclisses, table de 2 pièces, beau sapin ayant une petite cassure à l'âme et une au dessous de l'*f* droite, deux petites gerçures au menton, très-belle tête. Vernis rouge clair doré.*

*5,000*

*Ex Marquis de Sayvé.*

(1873) Monsieur Laurie, Glasgow (Scotland)

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1712

The back plate is made from two pieces; medium flames, fairly beautiful. Beautiful ribs. The front plate is made from two pieces; beautiful spruce, having a small split at the sound-post and [another] below the treble *f*; two small splits at the chin. Very beautiful head, the varnish is light golden red.

5,000 [francs]

*Ex Marquis de Sayvé.*

The Marquis de Sayvé is also identified at **JF55.2, p. 63 [U]** and **72 [L]**.

No further information about this 1712 violin has been located.

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**JF55.2, p. 82 [L]; EF55.4, p. 82 [L]**

*[M<sup>e</sup> Laurie]*

*(année 1876) Violon Stradivarius, 13 pouces 2 lignes, année 1707*

*Fond d'une pièce, ondes larges remontant à droite, éclisses bois semblable, celle du bas à droite ayant une pièce de 17 lignes. Table de 2 pièces, sapin très-fin au milieu, plus large sur les côtés, ayant pas mal de cassures. Tête ayant été cassée. Vernis rouge doré.*

*1881 G et B, ioxz – 1881 – Princesse de Podenas 10,000*

*1892 Mathias 12,000*

*1918 Wurlitzer par Max Rosen \$12,000.*



[Monsieur Laurie]

(1876) Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1707

The back plate is in one piece; the flames are wide, rising to the right. The ribs are made from very similar wood; the lower-right rib having a patch of 17 *lignes* [38.4mm]. The front plate is made from two pieces; the spruce [?rings are] very thin/narrow in the middle [but] wider at the sides, having quite a lot of splits. The head having been broken. The varnish is golden red.

1881 G & B [Gand & Bernardel], 7,500 [francs]; 1881, Princesse de Podenas, 10,000 [francs]

1892 Mathias, 12,000 [francs]

1918 [sold to?] Wurlitzer by [through?] Max Rosen, 12,000 dollars.

The **GBC&F Grand Livre** for 1881 shows the following transaction with *Madame de Podenas*:

*1881 Janvier 9: Un violon Stradivarius année 1707, garanti authentique (N<sup>o</sup> 1247), 10,000 francs.*

The **GBC&F Grand Livre** for 1892 shows the following transaction with *Jean-Jacques Mathias*:

*1892 Mai 18: Vendu 1 violon italien de Antonius Stradivarius, N<sup>o</sup> 1247, année 1707, à Crémone, garanti authentique, en parfait état de restauration, (M<sup>l</sup> Reynier, prof<sup>l</sup>), 12,000 francs.*

The violin described above is identified by Ernest Doring (Doring, p. 131) as the *Marquis de Champeaux*. No further information regarding the identity of the Marquis de Champeaux has been located. Ernest Doring indicates that Max Rosen sold the violin to Emil Herrmann in 1929.

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**JF55.2, p. 83 [U]; EF55.4, p. 83 [U]**

*(année 1876) M<sup>l</sup> Laurie, Glasgow, (suite)*

*Violon Stradivarius, 13 pouces 1 ligne, année 1688 (Amatisé)*

*Fond d'une pièce à contresens, éclisses bien ondées, table de deux pièces, beau sapin un peu fin sur les côtés, cassure au menton et une petite à l'âme, très-jolie tête. Vernis jaune doré.*

(1876) Monsieur Laurie, Glasgow (continuing)

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1688 (*Amatisé*)

The back plate is in one piece, cut against the grain. The ribs are nicely flamed. The front plate is made from two pieces; beautiful spruce; [?the rings are] slightly thin/narrow at the sides; there is a split at the chin and a small split at the sound-post. Very attractive head. The varnish is golden yellow.

The **GBC&F Grand Livre** for 1876 shows the following transaction with David Laurie:

*1876 Octobre 18: réparation du Stradivarius Amatisé, 30 francs.*

The CzAr/Tarasio website identifies only three Stradivari violins of 1688: the *Guyot*, the *Derenberg*, and the *Mercury* (see above, p. 81 [L]); Ernest Doring identifies the same instruments; all three violins have two-piece back plates.

In the 'Prices of Italian Instruments', included in David Laurie's *Reminiscences*, a Stradivari violin of 1688 is listed as having been sold on 1 January 1878 for £350; the name of the purchaser is not indicated but the violin may be that which is described above.

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**JF55.2, p. 83 [L]; EF55.4, p. 83 [L]**

[M<sup>l</sup> Laurie]

*(année 1876) Violon Stradivarius, 13 pouces 1 ligne, année 1697*

*Fond de 2 pièces, veines presque droites, jolies éclisses. Table de deux pièces, beau sapin très-bien conservée. Vernis brun doré.*

[Monsieur Laurie]

(1876) Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1697

The back plate is made from two pieces; the flames almost straight. Attractive ribs. The front plate is made from two pieces; beautiful spruce, very well conserved. The varnish is golden brown.

No further information about this violin has been located.

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**JF55.2, p. 84 [U]; EF55.4, p. 84 [U]**

(année 1878) *M<sup>e</sup> Laurie, Glasgow (Ecosse) (suite)*

*Violon Stradivarius, 13 pouces 1 ligne, année 1726*

*Fond d'une pièce, veines très-serrées, un peu à contresens (doublé) éclisses semblables, table de deux pièces, cassures à la barre, à l'âme, et au menton. Voûtes pleines. Tête bois uni. Vernis brun doré un peu terreux.*

(1878) Monsieur Laurie, Glasgow (Scotland) (continuing)

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1726

The back plate is in one piece; the flames very tight/narrow, cut slightly against the grain (doubled). The ribs are very similar. The front plate is made from two pieces; with splits at the bass-bar, at the sound-post, and at the chin; the arching is fulsome. The head is made from plain wood. The varnish is golden brown, slightly muddy.

The **GBC&F Grand Livre** for 1878 shows the following sale to David Laurie:

*1878 Février 16: Un violon Stradivarius, N<sup>o</sup> 1193, 7,000 francs.*

This violin is seemingly identified on CzAr/Tarasio as ID 40135, the *Sleeping Beauty*. The associated photographs show tightly packed and horizontal flames in the back plate and a scroll made from plain wood. A photographic feature which is not mentioned in Gand's descriptive text is that the flanks of the back plate's lower bout have small inserts which complete the required width of the bout. The photograph of the front plate suggests that the purfling in the chin-rest area has been replaced (but this may have been a repair carried out since 1878).

Jost Thöne provides high-quality photographs and an historical narrative for the *Sleeping Beauty* violin (Thöne, Vol. IV, pp. 112-119).

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**JF55.2, p. 84 [L]; EF55.4, p. 84 [L]**

[*M<sup>e</sup> Laurie*]

(année 1879) *Violon Joseph Guarnerius, 13 pouces 1 ligne, année 1739*

*Fond d'une pièce très-beau bois veines descendant à droite, belles éclisses, celle du haut opposée à la main ayant deux petites cassures, table de deux pièces beau sapin, petite cassure à l'âme, belle tête un peu lourde. Vernis jaune doré un peu opaque.*

[Monsieur Laurie]

(1879) Giuseppe Guarneri *del Gesù* violin, 13 *pouces 1 ligne* [354.2mm], year 1739

The back plate is in one piece; very beautiful wood, the flames descending to the right. Beautiful ribs: the upper-bout rib opposite the hand having two small splits. The front plate is made from two pieces of beautiful spruce with a small split at the sound-post. Beautiful head, slightly heavy. The varnish is golden yellow, slightly opaque.

A 1739 Guarneri *del Gesù* violin appears in David Laurie's partial list of sales (*Reminiscences*), sold on 28 August 1879 for £650; the name of the purchaser is not stated.

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**JF55.2, p. 85 [U]; EF55.4, p. 85 [U]**

*(année 1879) M<sup>e</sup> Laurie, Glasgow, (suite)*

*Violon Joseph Guarnerius, 13 pouces 1 ligne, année 1744*

*Fond d'une pièce, belles ondes remontant à droite, jolies éclisses, table de deux pièces, beau sapin un peu fin au milieu, cassure au-dessus de l'*f* gauche à l'endroit de la barre. Tête cassée à la cheville du La, trous de la chanterelle et du La rebouchés. Vernis jaune doré.*

*1879 M<sup>e</sup> Gleichauff, 8,000<sup>f</sup>.*

(1879) Monsieur Laurie, Glasgow (continuing)

Giuseppe Guarneri *del Gesù* violin, 13 *pouces 1 ligne* [354.2mm], year 1744

The back plate is in one piece; beautiful flames rising to the right. Attractive ribs. The front plate is made from two pieces; beautiful spruce; [the rings are] slightly thin in the middle; there is a split above the left-side *f* in the area of the bass-bar. The head [has been] broken at the A-string peg; the [peg-] holes for the E-string and the A-string have been bushed. The varnish is golden yellow.

1879 Monsieur Gleichauff, 8,000 francs.

For detailed historical information for this violin see the present writer's research article *John Tiplady Carrodus: a tale of seven violins* (free-to-read at the [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 85 [L]; EF55.4, p. 85 [L]**

*[M<sup>e</sup> Laurie]*

*(année 1879) Violon Stradivarius, 13 pouces 1 ligne faible, année 1719*

*Fond de deux pièces, belles ondes remontant, belles éclisses, table ayant des cassures près de la barre et au menton. Très-belle tête, vernis gras. Vernis du violon jaune doré foncé, très-retouché, fond entièrement reverni.*

*1879 M<sup>e</sup> Marshall à Dondee, Ecosse, 6,000<sup>f</sup>.*

*[Monsieur Laurie]*

(1879) Antonio Stradivari violin, 13 *pouces 1 ligne*, barely [354.2mm], year 1719

The back plate is made from two pieces; beautiful flames, rising [from the centre-joint]. Beautiful ribs. The front plate having splits near the bass-bar and at the chin. Very beautiful head; the varnish is oily. The varnish of the violin is dark golden yellow, extensively re-touched; the back plate has been entirely re-varnished.

1879 Monsieur Marshall, from Dundee, Scotland, 6,000 francs.

No further information about this violin has been located. The name 'Marshall' does not appear in Laurie's partial list of sales of Italian instruments.

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**JF55.2, p. 86 [U]; EF55.4, p. 86 [U]**

*(année 1870) M<sup>e</sup> Defrance, S<sup>e</sup> Etienne*

*Violon Stradivarius, 13 pouces 3 lignes, année 1708*

*Fond d'une pièce, veines droites, ayant une veine dans le haut à gauche ressemblant à une cassure, éclisses veines plus larges, table de 2 pièces ayant plusieurs cassures au menton. Très-belle tête. Vernis rouge un peu décoloré.*

*1876 M<sup>e</sup> Laurie, 5,500<sup>f</sup>*

*Vendu à Dancla par Germain; repris à Dancla en 1903 pour rxzxx; vendu à Dufresne, Logelbach, moxzx; repris à Dufresne et recédé à Nadaud en 1903 X<sup>bre</sup> pour rxzxx; repris à Nadaud pour moxzx et vendu Colonel Maître contre 1708 et oxzx en Mars 1912.*

(1870) Monsieur Defrance, St. Etienne

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1708

The back plate is in one piece; the flames are straight, having a vein-line in the upper bout, on the left, which looks like a split. The ribs have flames which are wider. The front plate is made from two pieces having several splits at the chin. Very beautiful head. The varnish is red, slightly faded.

1876 Monsieur Laurie, 5,500 francs

Sold to [Charles] Dancla by [Emile] Germain; re-acquired [by Germain?] from Dancla in 1903 for 30,000 [francs]; sold [by C&F] to Dufresne, Logelbach for 45,000 [see below]; re-acquired from Dufresne and re-sold to [Edouard] Nadaud in December 1903 for 30,000 [francs]; re-acquired from Nadaud for 45,000 [francs] and sold to Colonel Maître against his 1708 [Stradivari violin] and [an additional payment of] 5,000 [francs] in March 1912.

A *Dancla* violin dated 1708 is identified on the CzAr/Tarisio website (ID 43076); the sequential owners are identified as Defrance, David Laurie, Emile Germain, Charles Dancla, Dufresne, Edouard Nadaud, and Colonel Maître. The associated photographs of the back plate clearly show a perpendicular vein line in the back plate upper bout, on the left.

The **GBC&F Grand Livre** for 1903 shows the following purchase by M. Dufresne:

*1903 Septembre 23: Violon Stradivarius année 1708 ex Dancla, N<sup>o</sup> 1827, 45,000 francs.*

On 10 December 1903 M. Dufresne returned the *1708 ex Dancla N<sup>o</sup> 1827* violin and took, in exchange, *Violon Stradivarius année 1728 (ex Lelong), N<sup>o</sup> 1817*; see **JF55.2, p. 72<sup>bis</sup>** [U]. The same **Grand Livre** shows that on 12 December 1903 M. Nadaud bought from Caressa & Français *Un violon de Stradivarius 1708 (ex Dancla)*. The price is listed in the ledger as 30,000 francs but an annotation states that the bill was made out for 40,000 francs. M. Nadaud returned the *1708 ex Dancla* violin on 5 November 1910, together with a 1766 Guadagnini violin, and was credited with 55,000 francs.

The *ex Dancla* violin was then sold, on 12 February 1913 to Colonel Maître: *Un violon de A. Stradivarius, année 1708, N<sup>o</sup> 1827, (ex Dancla), 60,000 francs*. Colonel Maître paid for this violin by returning a 1708 Stradivari violin, *N<sup>o</sup> 1899* – valued at 55,000 francs – to which he added 5,000 francs in cash.

The 1708 Stradivari previously owned by Colonel Maître (*No. 1899*) is the violin described at **JF55.2, p. 157**.

In addition to the *1708 ex Dancla N<sup>o</sup> 1827* violin there is also the 1710 *Dancla* violin which belongs to the German violinist Linus Roth, and the 1710 *Dancla* violin which is associated with the Russian violinist Nathan Milstein; for both of these violins see **JF55.2, p. 45** [L].

A second description of the 1708 violin (*N<sup>o</sup> 1827*) appears at **JF55.2, p. 148** [U]; **EF55.4, p. 148** [U]:

[no date] *Ch. Dancla, à Paris*

*Violon de A. Stradivarius, 1708, 360mm, fond d'une pièce, ondes droites et vives, veine perpendiculaire à gauche en haut, ressemblant à une cassure, éclisses superbes, à grosses ondes droites et vives; très-belle table de deux pièces, sapin fin, régulier, pièce d'âme, deux cassures au menton, plusieurs gerçures sur les bords du haut, tête magistrale; vernis rouge brun doré, très-beau.*

*(ex Defrance)*

*Vendu à M<sup>r</sup> E. Dufresne le 23 7<sup>bre</sup> 1903, moxzx*

*Cédé à Nadaud en 1904 – rxzxx.*

Charles Dancla, from Paris

Antonio Stradivari violin, 1708, 360mm. The back plate is in one piece; the flames are straight and bright; there is a perpendicular vein-line in the upper bout, on the left, resembling a split. The ribs are superb, having very large flames which are straight [vertical?] and bright. The very beautiful front plate is made from two pieces; the spruce [?rings are] thin, regular. There is a patch at the sound-post, two splits at the chin, several splits at the edges in the upper bout. The head is magisterial. The varnish is golden red-brown, very beautiful.

(*ex* Defrance)

Sold to Monsieur E Dufresne on 23 September 1903, 45,000 [francs]

Made over to Nadaud in 1904 – 30,000 [francs].

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**JF55.2, p. 86 [L]; EF55.4, p. 86 [L]**

(*année* 1878) M<sup>e</sup> Lecomte, Paris

*Violoncelle Stradivarius, 28 pouces, année 1693 (recoupé)*

*Fond d'une pièce en érable peu ondé ayant plusieurs cassures, éclisses un peu plus onduées, celles du C côté de l'âme et du bas du côté de la barre plus modernes. Table très-beau sapin ayant quelques cassures. Belle tête érable uni très-bien conservée. Vernis brun clair (les bords du fond et de la table neufs).*

5,000

*Ex Bonnet*

*Vendu en Mars 1912 mxzxx à Lennart de Freyberg*

[JF55.2 only] *acheté ensuite par la baronne de Kaulbach de Munich par l'intermédiaire de Hugo Becker, racheté en 1940 à Gerhard Schmidt luthier par M<sup>e</sup> Y<sup>es</sup> Schaezman à Amsterdam.*

(1878) Monsieur Lecomte, Paris

Antonio Stradivari cello, 28 *pouces* [758mm], year 1693, (re-cut) [i.e reduced in size]

The back plate is one piece of maple; slightly flamed; having several splits; the ribs are slightly more flamed. The rib of the C on the sound-post side, and the lower rib on the bass-bar side, are more modern [?not made by Stradivari]. The front plate is made from very beautiful spruce having some splits. Beautiful head of plain maple, very well conserved. The varnish is light brown (the edges of the back plate and the front plate are new).

5,000 [francs]

*ex* Bonnet

Sold in March 1912, 40,000 [francs], to Lennart, of Freiburg

Subsequently bought by the Baroness of Kaulbach (Munich) through the intermediary Hugo Becker; bought in 1940 from Gerhard Schmidt, *luthier*, by M. Yves Schaezman, of Amsterdam.

This cello is identified on CzAr/Tarisio as the *Bonnet* (ID 30777); the website identifies 'M. Lecomte' as the owner 'in 1878'. However, the website's list of owners makes no mention of Lennart, the Baroness of Kaulbach, Gerhard Schmidt, or Yves Schaezman. The website photographs show clearly that the cello's back plate is made from two pieces of maple rather than just one.

It is difficult to reconcile the JF55.2 description of the cello's front plate – 'made from very beautiful spruce' – with the evidence of the CzAr/Tarisio photograph which shows a front plate having extensive abrasions, scratches, scuff marks, and chipped areas of wood; the wood around the *fs* appears to have suffered greatly. It is possible (though unlikely) that all this damage has taken place since 1878.

The name *Lennart* does not appear in the **GBC&F Répertoire** ledgers covering 1905-12 and 1912-20.

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**JF55.2, p. 87 [U]; EF55.4, p. 87 [U]**

*(année 1879) M<sup>r</sup> Gentil, Paris*

*Violon Stradivarius, 13 pouces 2 lignes, année 1699 (Amatisé)*

*Fond de 2 pièces veines serrées presque droites descendant légèrement, éclisses bois semblables, celles du bas ayant été enfoncées, celle de la main cassée et l'autre aussi près du tasseau. Table de deux pièces ayant beaucoup de cassures, doublures. Vernis jaune doré. Tête Vuillaume, vernis plus rouge.*

2,800

*Ex Castel-Barco.*

(1879) Monsieur Gentil, Paris

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1699 (*Amatisé*)

The back plate is made from two pieces; tight/narrow flames, almost straight, gently descending. The ribs are made from very similar wood [as used for the back plate], the ribs of the lower bout having been pushed inwards; the rib of the hand [upper-treble side] has been broken, and the other rib [upper-bass side?] also [broken] next to the block. The front plate is made from two pieces, having a lot of splits and doublings. The varnish is golden yellow. The head was made by [Jean-Baptiste] Vuillaume, the varnish being more red [than on the rest of the instrument].

2,800 [francs]

*Ex Castelbarco.*

Cesare Pompeo Castelbarco died in 1860. On 26 June 1862 an auction of 'The Superb Collection of Cremona Instruments of the late Count Castelbarco, of Milan' took place at the offices of Puttick & Simpson, in London. There were 31 Lots of which 13 were bows and cases; there was also 'An Autograph Letter of ANTONIO STRADIUARIUS, 12 Agosto 1708.' The Castelbarco Stradivari instruments being auctioned were:

Violins: label-dated 1685, 1699, 1701, 1712, and 1713

Viola: label-dated 1715

Cellos: label-dated 1687 and 1697 (for which see **JF55.2, p. 216 [L]**)

Reproductions of the auction catalogue, together with the auctioneer's notes detailing successful bids, are provided in James Coover, *Music at Auction*, pp. 185-188 (the source documents are archived at the British Library, London). According to the auctioneer's ledger the 1699 violin was bought by 'Bennett' for £56; Bennett also bought a 1740 'Joseph Guarnerius, son of Andrew' violin for £19, and a 1687 Stradivari cello for £115. 'Bennett' is not likely to have been the collector Richard Bennett (a subsequent owner of the *Le Messie* violin) since he was born in 1848 and surely would not have been a buyer at a public auction when aged thirteen or fourteen.

At first sight it would seem that the descriptive details (label-date of 1699, 356.4mm body length, golden yellow varnish, the varnish of the head being more red) connect positively with the description of the 1699 violin which was printed in the auction catalogue (Lot 2):

2. A Violin by ANTONIUS STRADIUARIUS, anno 1699

*large pattern, fine yellowish red varnish, highly preserved.*

However, the reported damage to the violin – both upper ribs broken, the lower ribs pushed inwards, many splits and doublings in the front plate, a new head (presumably replacing the original which had been damaged beyond repair), the head's varnish not matching that on the body of the violin – all these sit against the catalogue comment: 'highly preserved'. It is possible, of course, that Puttick & Simpson greatly exaggerated the condition of the 1699 violin; an alternative possibility is that all the damage took place in the years between 1862 and 1879. On balance, the probability is that M. Gentil's violin, while it may once have been in the possession of Count Castelbarco, is not the 1699 violin which was auctioned by Puttick & Simpson.

What is certain is that M. Gentil's violin has no connection with the 1699 *Castelbarco* violin which, as part of the Gertrude Clarke Whittall collection, was presented to the US Library of Congress in 1936; the LoC violin has a



one-piece back plate, 'cut on the slab'. For comprehensive information see the present author's research article: *The 'Castelbarco' violin and cello (Library of Congress, USA)*; free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk).

The **GBC&F Grand Livre** for 1879 shows the following transaction with *M<sup>e</sup> Gentil*:

*1879 Décembre 6: réparation d'un violon Stradivarius, 100 francs.*

This 100-franc charge is entirely appropriate given the damage to the violin (as described above).

The name 'Gentil' does not produce any results on the CzAr/Tarisio website.

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**JF55.2, p. 87 [L]; EF55.4, p. 87 [L]**

*(année 1870) M<sup>e</sup> Wittering, Paris*

*Violon Stradivarius, 13 pouces 1 ligne, année 1702*

*Fond d'une pièce, veines remontant légèrement à droite. Table de 2 pièces, joli sapin un peu serré. Très-belle tête. Vernis jaune rouge doré. Bien conservé.*

*1876 vente Wittering, 6,300*

*1877 M<sup>e</sup> Laurie, 9,000.*

(1870) Monsieur Wittering, Paris

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1702

The back plate is in one piece; the flames rising gently to the right. The front plate is made from two pieces; attractive spruce, [?the rings are] slightly tight/narrow. Very beautiful head. The varnish is golden yellow-red. Well conserved.

1876 [at the (posthumous?) auction of Wittering's instruments], 6,300 [francs]

1877 Monsieur Laurie, 9,000 [francs].

This violin is identified as the *Lord Newlands*, currently owned by the Nippon Music Foundation. It appears on the CzAr/Tarisio website as ID 40052; 'Wittering' is identified as the owner 'from 1876'.

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**JF55.2, p. 88 [U]; EF55.4, p. 88 [U]**

*(année 1870) Monsieur Braga*

*Violoncelle Stradivarius, 27 pouces 6 lignes, année 1731*

*Largeur en haut 12 pouces 1 ligne, aux C 8 pouces 1 ligne, en bas 15 pouces 7 lignes*

*Fond de 2 pièces ondes douces presque droites, cassure dans le bas à gauche à 18 lignes du bord. Eclisses ondes un peu plus larges. Table de 2 pièces, beau sapin, cassures à l'âme et aux 4 coins. Vernis rouge pâle opaque. Belle tête (douteuse)<sup>(a)</sup> vernis un peu plus foncé.*

*Acheté par l'avocat D<sup>r</sup> Luigi Mancini, aoxzx, 12 Königsallee à Dusseldorf (à Milan, 4 Via Tamburini).*

(1870) Monsieur Braga

Antonio Stradivari cello, 27 *pouces 6 lignes* [744.4mm], year 1731

The [maximum] width across the upper bout is 12 *pouces 1 ligne* [327.1mm]; at the C-bout the [minimum] width is 8 *pouces 1 ligne* [218.8mm]; in the lower bout the [maximum] width is 15 *pouces 7 lignes* [421.8mm].

The back plate is made from two pieces; mild flames, almost straight; there is a split in the lower bout, on the left, 18 *lignes* [40.6mm] from the edge. The flames of the ribs are slightly wider [than on the back plate]. The front plate is made from two pieces; beautiful spruce, with splits at the sound-post and at the four corners. The varnish is pale red; opaque. Beautiful head (of doubtful origin)<sup>(a)</sup> with varnish which is slightly darker.

Bought by the lawyer Dr Luigi Mancini, 25,000 [francs], 12 Königsallee, Düsseldorf (from Milan, 4 Via Tamburini).

<sup>(a)</sup> At this point a subsequent writer has added to the JF55.2 text *pas de A.S* – ‘not by Antonio Stradivari’; this annotation does not appear in EF55.4.

This cello appears on the CzAr/Tarisio website as ID 41557 – the *Braga*. Gaetano Braga (1829-1907) was an Italian composer and a cellist.

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**JF55.2, p. 88 [L]; EF55.4, p. 88 [L]**

*(année 1870) Monsieur René Baillot*

*Violon Stradivarius, 13 pouces 2 lignes, année 1717*

*Fond d'une pièce ondes inégales, nœud dans le haut à gauche et deux trous de vers rebouchés dans le milieu du bas, plus un petit en dessous.<sup>(a)</sup> Jolies éclisses ondes douces. Table de deux pièces, sapin fin au milieu et large sur les bords, les côtés ayant une teinte plus foncée que le milieu. Chevilles dans le haut côté droit. Tête joli modèle, bois uni, veines longitudinales très-apparentes. Vernis jaune rouge doré. Complètement intact.*

*Ex Baillot*

*Appartient à Julien Sauzay; de Omobonus*

*Pour moi Francesco*

*1937, Exposition de Crémone, no 79 du catalogue à Herrmann, est daté de 1732.*

(1870) Monsieur René Baillot

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1717

The back plate is in one piece; the flames are of uneven width; there is a knot in the upper bout, on the left, and two patched worm tracks in the middle of the lower bout; there is another small [worm-hole] below [these].<sup>(a)</sup> Attractive ribs with mild flames. The front plate is made from two pieces; the spruce [?rings are] thin at the middle and wide at the edges, the flanks having a darker colour than at the middle; there are [locating] dowels in the upper bout, on the right. The head is an attractive model, plain wood, the longitudinal flames are very distinctive. The varnish is golden yellow-red. Completely intact.

*Ex Baillot*

Owned by Julien Sauzay; [made by?] Omobono Stradivari

For me [Emile Français] [the violin was made by] Francesco [Stradivari]

1937, the Cremona Exhibition, no. 79 in the catalogue, from Herrmann, [the violin] is dated 1732.

<sup>(a)</sup> Gand draws a sketch of the violin's back plate showing the upper-bout/left-side knot through which runs a diagonally-descending 'fault line' from the bout-edge to the centre of the plate. Gand also draws the location of the three back-plate worm holes. The drawing is replicated in JF55.2 but not in EF55.4.

'*Ex Baillot*' is assumed to refer to René Baillot's father – Pierre Marie-François Baillot (1771-1842).

The CzAr/Tarisio website identifies this violin as ID 41563 – the *Baillot/Briselli* – but specifies the date appearing on the 'original label' as '1732'. The website cites a certificate issued by Charles Enel, in 1920, which 'states that the [current] date on the label (1732) was altered from the original inscription which read 1737.' The website also cites a note made by Emil Herrmann in which the date of the violin is specified as 1717. In the concert booklet produced for the 1937 *Stradivarius Memorial Concert* in Carnegie Hall the *Baillot* violin is listed (p. 39) with the date of 1734.

Ernest Doring (Doring, pp. 317-318) provides a historical background for this violin and also cites Enel's certificate (which Doring suggests is part of a 'mystery').

Jost Thöne's photographs of the back plate clearly show the knot and the diagonal 'fault line' (Vol. IV, pp. 246-253, the violin dated as 'c.1732'); two of the worm tracks in the middle of the lower bout can also be perceived.

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**JF55.2, p. 89 [U]; EF55.4, p. 89 [U]**

*(année 1878) M<sup>r</sup> Dervaux-Ibled*

*Violon Stradivarius, 13 pouces 2 lignes, année 1703*

*Fond d'une pièce ondes douces descendant un peu à droite, éclisses bois plus riche, celles du haut et du bas ayant été brisées, celles des C intactes. Table de 2 pièces, joli sapin, ayant des cassures et raccords de vernis. Vernis rouge doré. Tête ancienne très maigre.*

*1881 Meïer, hxzrz.*

(1878) Monsieur Dervaux-Ibled

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1703

The back plate is in one piece; the flames are mild, descending slightly to the right; the wood of the ribs is more vivid. The upper and lower ribs have been broken, the ribs of the Cs are intact.

The front plate is made from two pieces; attractive spruce, having breaks and joints in the varnish.

The varnish is golden red. The head is original, very thin.

1881 Meïer, 10,000 [francs].

In the **GBC&F Grand Livre** for 1881 the following transaction with *M<sup>r</sup> Dervaux-Ibled* is listed:

*1881 Avril 30: à vendre pour son compte un violon Antonius Stradivarius, année 1703,*

*[priced at] 5,200 francs.*

The violin was sold on 25 August 1881 for 5,200 francs; the name of the new owner is not specified.

The name of M. Dervaux-Ibled is unknown to Ernest Doring and to the Hills (also unknown to the CzAr/Tarisio website). The website's list of instruments owned by C G Meïer includes a violin dated 1703 – the *Allegretti* (CzAr/Tarisio ID 41323) – but the back plate is in two pieces.

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**JF55.2, p. 89 [L]; EF55.4, p. 89 [L]**

*(année 1880) M<sup>lle</sup> Tedesca*

*Violon Joseph Guarnerius, 13 pouces, année 1741*

*Fond de 2 pièces ondes droites douces (douteux); jolies éclisses rehaussées d'une ½ ligne du côté du fond (authentiques); table de deux pièces cassure au bas de l'f gauche descendant jusqu'en bas, 2 petites cassures au bas de la droite et une à droite de l'âme, sapin côtes apparentes (douteux). Très-jolie tête (authentique). Vernis rouge doré tirant un peu sur le brun.*

*Ex Comte de Cessole.*

(1880) Mademoiselle Tedesca

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [351.9mm], year 1741

The back plate is made from two pieces; the flames are straight and mild ([the back plate] is of doubtful authenticity). Attractive ribs, raised by a half *ligne* [1.1mm] at the joint[?] with the back plate (authentic). The front plate is made from two pieces; with a split at the bottom of the bass *f* descending into the lower bout; two small splits at the bottom of the treble-side half width, and one to the right of the sound-post; the [?surface of the] spruce has noticeable ridges[?] (doubtful).

Very attractive head (authentic). The varnish is golden red, verging slightly towards brown.

*Ex Comte de Cessole.*

The **GBC&F Grand Livre** for 1880 shows the following transactions with *Mlle. Tedesca*:

1880 Janvier 8: [bought] *Un violon italien de Joseph Guarnerius, N° 1219, 4,000 francs*  
 1880 Novembre 13: *Visité et remonté le Guarnerius, fait un chevalet, 7 francs*  
 1881 Août 6: *réparation du Guarnerius, 10 francs.*

For the Comte de Cessole see also **JF55.2, p. 94 [L]**.

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**JF55.2, p. 90 [U]; EF55.4, p. 90 [U]**

(année 1880) *M<sup>e</sup> Stiehle, à Mulhouse*

*Violon Joseph Guarnerius, 13 pouces, année 1732*

*Fond de deux pièces, veines presque droites un peu larges et douces (talon, bord sous la main ainsi que les bords du bas neufs). Eclisses même bois. Table de deux pièces, sapin serré ayant quelques cassures bord au menton. Jolie tête, trous de la chanterelle et du Sol rebouchés. Vernis rouge pâle un peu usé.*

(1880) Monsieur Stiehle, from Mulhouse

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [351.9mm], year 1732

The back plate is made from two pieces; the flames almost straight, slightly wide, and mild (the neck-foot, the edge [of the plate] under the hand, as well as the edges of the lower bout – all are new). The ribs are made from the same wood. The front plate is made from two pieces; the spruce [?rings are] tight/narrow, having some splits at the edge of the chin. Attractive head; the [peg-] holes for the E-string and the G-string have been bushed. The varnish is pale red, slightly worn.

The **GBC&F Grand Livre** for 1880-82 shows the following transactions with *M<sup>e</sup> Stielhe à Mulhouse*:

1880 Novembre 11: *Réparation du Joseph Guarnerius, 120 francs*

1882 Janvier 19: *Remonté la Guarnerius et mis une mentonnier Leonard, 11 francs.*

On the CzAr/Tarisio website the name ‘Stiehle’ is associated only with a Stradivari violin of 1698.

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**JF55.2, p. 90 [L]; EF55.4, p. 90 [L]**

(année 1880) *M<sup>e</sup> de Rivals-Mazère, à Toulouse*

*Violon Stradivarius, 13 pouces 3 lignes, année 1709* [Gand’s 1709 copied into JF55.2 but subsequently altered to 1708; dated 1709 in EF55.4]

*Fond d’une pièce, belles ondes à contresens avec un trou bouché par une cheville, près du C droit, trous de vers bouchés dans le bas. Eclisses bois à petites ondes au sens.<sup>(a)</sup> Table de deux pièces, ayant quelques cassures, pièce d’âme. Très-belle tête, ondes larges. Vernis rouge clair bien conservée.*

*1885 M<sup>lle</sup> Tua, 8,000*

*devenue C<sup>sse</sup> Franchi-Verney, l’a légué au Musée du Conservatoire de Paris où il se trouve.*

(1880) Monsieur de Rivals-Mazère, from Toulouse

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1709/1708

The back plate is made in one piece; beautiful flames, cut against the grain, with a hole plugged with a dowel near the right-hand C. Worm tracks have been plugged in the lower bout. The wood of the ribs has small flames, all slanted in the same direction.<sup>(a)</sup> The front plate is made from two pieces, having some splits; there is a patch at the sound-post. Very beautiful head, with wide flames. The varnish is light red, well conserved.

1885 Mademoiselle Tua, 8,000 [francs]

[Mademoiselle Tua subsequently] became Comtesse Franchi-Verney; the violin was bequeathed to the Museum of the Paris Conservatoire where it is to be found.

<sup>(a)</sup> *au sens* written in EF55.4 but then crossed out.

Teresina Tua (1866-1956) was an Italian violinist. She joined the Paris Conservatoire in 1877 as a pupil of J L Massart, and in 1880 she was awarded a *Premier Prix* for performance on the violin.

The **GBC&F Grand Livre** for 1885-86 shows the following transaction with *M<sup>e</sup> de Rivals Mazères*; note that his violin is clearly dated '1709' but this date appears to be erroneous:

*1885 Juillet 25: Avoir en dépôt un violon Stradivarius, année 1709, [priced at] 5,000 francs.*

*1886 Mars 22: Espèces payées [to M. de Rivals Mazères] pour solde, 5,000 francs*

The same ledger shows the following purchase by *M<sup>lle</sup> Tua à Berlin*:

*1885 Décembre 29: Un violon Stradivarius, N<sup>o</sup> 1342, 8,000 francs.*

*1886 Février 2: Reçu espèces en compte sur le Stradivarius, 4,000 francs*

*1886 Mars 2: Reçu espèces solde du Stradivarius, 4,000 francs.*

Note that M. de Rivals Mazères did not receive his 5,000 francs until after Teresina Tua had made her second (and final) payment for the violin.

In 1889 Teresina married Count Franchi-Verney della Valetta, and, in 1935, bequeathed her violin to the Paris Conservatoire. The *Tua* violin, dated 1708, is now exhibited at the Musée de la Musique in Paris (collection number E.1932).

The website of the Musée de la Musique (accessed December 2015) includes good-quality photographs of their *Tua* violin; the photograph of the back plate clearly shows a dowel plugging a worm-hole approximately two centimetres from the centre of the right-hand C; the same photograph also shows very significant worm-tracks in the lower-left bout.

The 1708 *Tua* violin appears on the CzAr/Tarisio website as ID 40628, with the soubriquet *Tua/Marie Soldat/Rivals Mazere de Toulouse*. The website's sequence of ownership – which omits the name of Marie Soldat – is defined as 'Fortschnig, de Rivals Mazere, Caressa, Teresina Tua, Musée de la Musique (Cité de la Musique) Paris'.

Ernest Doring (Doring, p. 137) writes: '1708 The [Stradivari] MARIE SOLDAT. Formerly in the possession of a German collector of Klagenfurt named Fortschnig, this violin is [...] the instrument used by the fine artist whose name it bears' – i.e. Marie Soldat. Almost identical text is to be found in Henley (p. 46). Doring's text indicates that this 1708 Stradivari violin was not one which he had personally inspected and it seems likely that Marie Soldat's name has become mistakenly intertwined with that of Teresina Tua.

Marie Soldat-Roeger (1863-1955) was a violinist and close associate of Joseph Joachim. In 1897 she was presented with a 1742 Guarneri *del Gesù* violin which had been chosen for her by Johannes Brahms (the cost of the violin being met by the Wittgenstein family of Vienna). This Guarneri *del Gesù* violin is now known as the *Soldat* and is currently owned by Rachel Barton Pine (see CzAr/Tarisio ID 40445).

In 1909 Teresina Tua was bequeathed a 1709 Stradivari violin by the chemist Ludwig Mond (1839-1909); the complex history of this violin is described in detail by William Henley (Henley, pp. 50-51). The *Mond* violin is now housed at the Conservatorio Statale di Musica in Turin.

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**JF55.2, p. 91 [U]; EF55.4, p. 91 [U]**

*(année 1880) M<sup>e</sup> Magnin*

*Violon Stradivarius, 13 pouces 2 lignes, année 1729*

*Fond uni grain de hêtre de deux pièces. Très-belle table, petite fente à l'âme, raie dans le haut ayant l'air d'une fente; ff allongées et ayant le caractère de Guarnerius. Eclisses un peu ondées.*



*Tête lourde, bords épais et massifs. Vernis jaune doré. (Ce violon pourrait être attribué à Omobonus Stradivarius).*

(1880) Monsieur Magnin

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1729

The back plate is plain, made of beech, in two pieces. Very beautiful front plate, with a small split at the sound-post and a scratch in the upper bout having the appearance of a split. The *fs* are elongated and have Guarneri characteristics. The ribs are slightly flamed. The head is heavy; the edges thick and massive. The varnish is golden yellow. (This violin could be attributed to Omobono Stradivari).

The CzAr/Tarisio website does not identify any Omobono Stradivari violin dated 1729.

The website associates the name of Emile Magnin with an Antonio Stradivari violin of 1729, soubriquet *Defauw* (ID 41553). This violin is described by Ernest Doring (Doring, p. 399): ‘This violin is an admirable example of the master’s late work aided by his faithful sons. [...] the violin was sold in February of 1865 by J. B. Vuillaume to Emile Magnin, first-prize winner [in 1859] at the Paris Conservatory.’ The colour photographs provided on the CzAr/Tarisio website confirm the plain wood used for the back plate, and the upper-bout scratch in the front plate.

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**JF55.2, p. 91 [L]; EF55.4, p. 91 [L]**

(année 1880) M<sup>e</sup> Vaslin

*Violoncelle Stradivarius, 27 pouces 10 lignes, année 1707*

*Fond de 2 pièces en peuplier, ayant une cassure sous l’âme, allant en biais de haut en bas, chanteaux dans le bas de 2 pouces 2 lignes de large. Eclisses en peuplier, rehaussées d’une ligne dans le haut et allant graduellement jusqu’à 6 lignes dans le bas. Table de 2 pièces, très-beau sapin. Cassure à l’âme. Chanteaux dans le haut pareils à ceux du fond. Belle tête en poirier. Cet instrument à été rallongé du haut et du bas. Vernis brun doré.*

*Vendu a M<sup>e</sup> Hegar à Francfort 1899, huxzx.*

(1880) Monsieur Vaslin

Antonio Stradivari cello, 27 *pouces 10 lignes* [753.5mm, 29½ inches], year 1707

The back plate is made from two pieces of poplar wood, having a split under the sound-post which extends obliquely above and below. There are inserts in the lower bout which are 2 *pouces 2 lignes* [58.6mm] in width. The ribs are made from poplar wood, raised by 1 *ligne* [2.26mm] in the upper bout and gradually increasing to 6 *lignes* [13.5mm] in the lower bout. The front plate is made from two pieces; very beautiful spruce. There is a split at the sound-post. The width-inserts in the upper bout are similar to those in the lower bout. Beautiful head made from pear wood. This instrument has been lengthened in the upper and lower bouts. The varnish is golden brown.

Sold to Monsieur Hegar, from Frankfurt, 1899, 19,000 [francs].

The **GBC&F Grand Livre** for 1900 shows the following purchase by *J. Hégar, Frankfort*:

*1900 Mars 17: Un violoncelle de Antonio Stradivarius, 1707, fond et éclisses peuplier; avec étui d’occasion, archet Tourte (M<sup>e</sup> Hugo Becker), 19,300 francs.*

This cello appears on the CzAr/Tarisio website as the *Boni/Hegar* (ID 41449) – dated as ‘c1695’ – but the website also states ‘dated 1707’. The sequence of ownership is stated to be ‘Luigi Tarisio, J B Vuillaume, Madame de Sampigny, Professor Vaslin, Wimphen, Gustave Bernardel, Professor J Hegar (from 1900)’, etc.

The website quotes from a letter written in 1938 by the Hills in which it is stated that the cello ‘was originally an instrument of large dimensions and dates from about 1690-98. It has been very skilfully reduced in size to bring



it into conformity with the instruments made by the master after 1699.’ The website also quotes from a letter, dated 1900, from Albert Caressa to Professor Hegar: ‘It was brought to Paris and sold to Mr. J. B. Vuillaume by Tarisio; it was too big, it was cut by Vuillaume and sold to Madame de Sampigny [...]’

High-resolution photographs of the cello are provided in the 2016 *The Strad* calendar, for the month of June; the cello is there dated as 1707. The photographs confirm the diagonal split in the back plate, and the upper and lower pieces of wood which complete the longitudinal dimension.

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**JF55.2, p. 92 [U]; EF55.4, p. 92 [U]**

*(année 1880) M<sup>E</sup> le C<sup>te</sup> Davidoff à S<sup>t</sup> Petersbourg*

*Violon Stradivarius, 13 pouces 3 lignes, année 1708*

*Fond d'une pièce, belles ondes à contresens. Eclisses ondes plus petites au sens. Table de 2 pièces, fente au menton allant jusqu'à l'f, 2 fentes de l'autre côté, fente et pièce à l'âme, très-belle tête ondes larges. Beau vernis rouge clair, bien conservé.*

*Musée du Conservatoire.*

(1880) Monsieur le Comte Davidoff, from St Petersburg

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1708

The back plate is in one piece; beautiful flames, [the wood] cut against the grain. The flames of the ribs are smaller, all slanted in the same direction. The front plate is made from two pieces; a split from the chin to the [bass] *f*. Two splits on the other side, a split and a patch at the soundpost. Very beautiful head, with wide flames. Beautiful varnish, light red, well conserved.

Museum of the [Paris] Conservatoire.

Vladimir Alexandrovitch Davidoff (1816-1886) was a privy counsellor to the Emperor of Russia, and a violinist.

This violin is now displayed at the Musée de la Musique in Paris (collection number E.1111) having been donated in 1887 to the instrument museum of the Paris Conservatoire. According to the CzAr/Tarisio website (ID 40627) there are no known owners of the violin prior to V A Davidoff.

The name of V A Davidoff is not to be confused with that of Karl Davidoff (1838-1889) who was a Russian cellist; see **JF55.2, p. 58 [U]**.

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**JF55.2, p. 92 [L]; EF55.4, p. 92 [L]**

*(année 1880) M<sup>E</sup> Sylvain Bloch à Elbeuf*

*Violon Stradivarius, 13 pouces 2 lignes (modèle longuet) année 1696*

*Fond de 2 pièces belles ondes larges, cassure au talon, 2 cassures partant des C aux coins du bas de chaque côté, celle du côté droit allant jusqu'en bas. Eclisses en beau bois ayant des cassures et des trous de vers côté du Sol. Table de 2 pièces sapin fin ayant des cassures en plusieurs endroits. Tête imitée. Vernis brun clair tirant sur le rouge. 2 cachets<sup>(a)</sup> gravés au fer chaud avec fleurs de lys et couronne à 5 perles de chaque côté du bouton.*

(1880) Monsieur Sylvain Bloch, from Elbeuf [Haute-Normandie]

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], (long model), year 1696

The back plate is made from two pieces; beautiful wide flames; a split at the neck-foot and two splits starting from the C-bout lower corners on each side; the split on the right-hand side extending into the lower bout. The ribs are made from beautiful wood, having splits and worm tracks on the G-string side. The front plate is made from two pieces; the spruce [?rings are] thin, having splits in several places. The head is a copy. The varnish is light brown verging towards

red. Two seals,<sup>(a)</sup> burned with a branding iron – with lily flowers and a garland of five pearls – on each side of the [tail-piece] end pin.

<sup>(a)</sup> 2 archets in EF55.4 – surely a simple mistake in copying the JF55.2 text.

This distinctive violin is identified on CzAr/Tarisio as the *Cabriac* (ID 40789). Ernest Doring (Doring, p. 89) writes that ‘Prior to the occupation of Paris this violin was in the possession of Emile Français. [...] In more modern times the violin was in possession of Doctor Bonjour of Geneva, and of the family of Count de Cabriac.’ Doring’s description of the violin continues: ‘[having] a seal affixed below the shoulder button on the back, indicating previous possession in a noble family.’ William Henley (Henley, p. 31) closely echoes Doring’s text which mistakenly identifies a single seal on the back plate.

The Comte de Cabriac should not be confused with the Vicomte de Gabriac, for whom see **JF55.2. p. 14 [L]**.

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### **JF55.2, p. 93 [U]; EF55.4, p. 93 [U]**

(année 1880) M<sup>r</sup> Flach, à Nancy

*Violon Stradivarius, 13 pouces 2 lignes, année 1709* [Gand’s entire date then crossed out and *vers 1700-1702* written above; dated 1709 in EF55.4]

*Fond de deux pièces beau bois, ondes presque droites. Eclisses un peu plus douces. Table de deux pièces ayant plusieurs cassures au menton et à l’âme. Tête très-usée avec une joue à la cheville du La. Vernis rouge marron doré.*

[JF55.2 only] { *étiquette fausse*  
~~*Acheté par Silvestre à l’Exp<sup>ion</sup> 1900, heaxx*~~  
~~*Vendu à Reifenberg en 1901, amxx*~~

1936 M<sup>lle</sup> Pressegol, 63 rue du Ruisseau, Paris – 18<sup>e</sup> (16-11-36)

[EF55.4 only] { *M<sup>lle</sup> Pressegol, 63 rue du Ruisseau, Paris, 18<sup>e</sup> (le 16-11-36) faux, ma pas à elle, a simplement un certificat de A-C pour le propriétaire inconnu*

[JF55.2 only] 1937 Marius Casadessus, 125,000<sup>f</sup>

*Vendu en 1851 par M<sup>lle</sup> T Milanollo à Amédée de Pommery 1500<sup>f</sup> qui l’achait paraît-il acheté à Darche à Aix-la-Chapelle – Pommery le cède à Georges Flach, avocat à Nancy en 1880 pour 3,500<sup>f</sup>, les héritiers de M<sup>me</sup> V<sup>ve</sup> Flach devenue M<sup>me</sup> V<sup>ve</sup> Lombard le cédent en 1937 à Marius Casadessus.*

(1880) Monsieur Flach, from Nancy

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1709/1700-1702

The back plate is made from two pieces; beautiful wood; the flames almost straight. [The flames] of the ribs are slightly milder [i.e. less distinctive]. The front plate is made from two pieces, having several splits at the chin and at the sound-post. The head is very worn, with a cheek [patch] at the A-string peg. The varnish is golden red/chestnut-brown.

False label.

~~Bought by Silvestre at the 1900 Exposition, 18,200 [francs]~~

~~Sold to Reifenberg in 1901, 24,000 [francs]~~

1936 Mademoiselle Pressegol, 63 rue du Ruisseau – 18<sup>th</sup> arrondissement (16.11.36).

Mademoiselle Pressegol, 63 rue du Ruisseau, Paris, 18<sup>e</sup> (16.11.36), false, but the violin was not hers; she simply wanted a certificate from AC [Albert Caressa?] to give to the unknown owner.

1937 Marius Casadesus, 125,000 francs

Sold in 1851 by Mademoiselle T. Milanollo to Amédée de Pommery for 1,500 francs, [she] having bought it, apparently, from Darche of Aix-la-Chapelle; Pommery passed the violin to

Georges Flach, a lawyer from Nancy, in 1880, for 3,500 francs; the heirs of the widow Madame Flach (subsequently widow Madame Lombard) passed the violin to Marius Casadesus in 1937.

For Teresa Milanollo (1827-1904) see also **JF55.2, p. 61 [U]**.

Charles-Amédée Berthe de Pommery (1832-1916).

Nicolas Darche (1815-1873) was a violin maker.

Marius Casadesus (1892-1981) was a French violinist and composer.

For a detailed examination of the history of the violins owned by the Milanollo sisters see the present writer's article *Domenico Dragonetti, the Milanollo sisters, and some violins* (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

A high-quality portfolio of photographs is provided in Jost Thöne, Vol. II, pp. 194-199.

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**JF55.2, p. 93 [L]; EF55.4, p. 93 [L]**

*(année 1880) M<sup>e</sup> Joachim*

*Violon Stradivarius, 13 pouces 1 ligne, année 1707*

*Fond d'une pièce ondes droites et douces, le coin gauche du haut ayant été arraché et recollé. Eclisses ondes larges et plus vives. Pièce en sifflet et en biais dans le sens des ondes de la largeur du sillet en bas. Table de 2 pièces, beau sapin, petite fente à l'âme ainsi qu'au menton. Jolie tête, trous de chevilles très-gros. Vernis rouge tirant sur le rose.*

(1880) Monsieur Joachim

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1707

The back plate is in one piece; the flames are straight and mild; the upper corner of the left-side C having been broken off and re-attached. The ribs have flames which are wide and brighter [than those on the back plate]; there is a bevelled patch, angled like the flames of the ribs, as wide as the [tail-piece] saddle. The front plate is made from two pieces; beautiful spruce; a small split at the sound-post as well as at the chin. Attractive head; the peg-holes are very large. The varnish is red, verging towards pink.

No further information about this violin has been located. Ernest Doring (Doring, pp. 181-182) identifies five Stradivari violins which, at various times, belonged to Joseph Joachim: four of the violins are dated 1715, with the fifth dated 1714.

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**JF55.2, p. 94 [U]; EF55.4, p. 94 [U]**

*(année 1880) M<sup>e</sup> Le Duc, Paris*

*Violon Joseph Guarnerius, 13 pouces 2 lignes, année 1745*

*Fond de 2 pièces, ondes très-larges descendant, éclisses très-belles, table de 2 pièces, beau sapin un peu plus serré au milieu, belles f. Tête très-caractérisée, oreilles très-prononcées. Vernis rouge doré splendide, parfaitement conservé.*

[JF55.2 only]	{	<i>pièce d'âme à la table</i> <i>ex Kronprinz de Prusse</i> <i>1960 aux U.S.A</i> <i>Présé à Henryk Scheryng par Buegner à New-York, assuré pour \$55,000.</i>
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(1880) Monsieur Le Duc, Paris

Giuseppe Guarnerius *del Gesù* violin, 13 *pouces 2 lignes* [356.4mm], year 1745

The back plate is made from two pieces; very wide flames, descending [from the centre-joint]. The ribs are very beautiful. The front plate is made from two pieces; beautiful spruce, [?the rings

are] slightly tighter/narrower in the middle; beautiful *fs*. The head is very characteristic, the ‘ears’ [of the scroll] very pronounced. The varnish is golden red, splendid; perfect conservation.

A patch at the sound-post at [under?] the front plate

*ex* Crown Prince of Prussia

1960, to the USA

Presented to Henryk Scheryng [Szeryng] by Buegner, from New York, insured for 55,000 dollars.

The CzAr/Tarisio website (ID 40448) indicates an ever-changing line of ownership for the *Leduc* violin, but a line in which the Crown Prince of Prussia is not mentioned. In Chiesa *et al.* (1998), Vol. One, p. 155, it is stated that the violin was sold to Rudolph Wurlitzer of New York in 1923, and passed to J S Phipps in 1924; Phipps apparently retained possession of the violin until 1970 when it was sold by Phipps to Henryk Szeryng. This chronology is not entirely in agreement with the information provided in JF55.2. Giuseppe Guarneri *del Gesù* died in October 1744 and it is thought that this violin may have been finished by Guarneri’s wife, Catarina.

No further information for ‘Buegner’ has been located.

From the photographic evidence presented in Chiesa *et al.* (1998), Vol. One, p. 154, the descending flames of the violin’s back plate appear only faintly and intermittently. In addition, the rings of the front plate are extremely narrow at the centre, not ‘slightly narrower’.

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**JF55.2, p. 94 [L]; EF55.4, p. 94 [L]**

(*année 1880*) *M<sup>e</sup> William Croal, Edimbourg*

*Violon Stradivarius, 13 pouces 1 ligne, année 1716*

*Fond de 2 pièces magnifique, ondes remontant, éclisses du bas, même bois, celles des C et du haut ondes plus larges, table de 2 pièces, très-beau sapin, petite fente à l’âme invisible, très-belle tête (trous des chevilles de la chanterelle et du La rebouchés). Vernis rouge marron magnifique.*

*Ex Artot, Ex Cessolles.*

(1880) Monsieur William Croal [Croall], Edinburgh

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1716

The back plate is made from two pieces; magnificent; the flames rising [from the centre-joint]. The ribs around the lower bout are made from the same wood [as used for the back plate]; the ribs of the Cs, and the ribs which go round the upper bout, have flames which are wider. The front plate is made from two pieces of very beautiful spruce; there is a small split at the sound-post, invisible. Very beautiful head (the peg holes for the E and A strings have been bushed). The varnish is red/chestnut-brown; magnificent.

*Ex Artot, Ex Cessolles* [Cessole].

This violin is identified today as the *Cessole* (ID 41398 on CzAr/Tarisio). For a detailed research-based investigation into the identity of this violin (and other violins owned by Alexandre Artôt) see the present writer’s article *Alexandre Artôt and his Stradivari violins* (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 95 [U]; EF55.4, p. 95 [U]**

(*année 1880*) *M<sup>e</sup> Altès, Paris*

*Violon Stradivarius, 13 pouces 3 lignes, année 1731, le bas du 3 à été gratté pour en faire un 2, l’étiquette porte donc 1721.*

*Fond de 2 pièces ondes douces droites, éclisses un peu plus vives, celle du haut brisée à l'endroit de la main, et celle du bas même côté ayant une usure faite par un clou d'étui. Table de 2 pièces ayant quelques cassures. Tête unie. Voûtes pleines. Vernis rouge brun.*

*(Altès, 1844, 3,000)*

*Ex Vassal; Cubain; Viault; David*

*Hugo Heermann*

*Vendu 40,000<sup>f</sup> en 1916 à M<sup>r</sup> Mercier de Molin à Lausanne.*

(1880) Monsieur Altès, Paris

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1731; the lower curl of the 3 has been scratched out in order to make a 2, the label thus showing 1721.

The back plate is made from two pieces; the flames mild and straight. The [flames of the] ribs are slightly more vivid. The rib of the upper bout has been broken in the area of the hand, and the lower rib on the same side having a wear-mark caused by a [protruding?] nail in the violin's case. The front plate is made from two pieces, having some splits. The head is plain. The [plate] archings are fulsome. The varnish is red-brown.

(Altès, 1844, 3,000 [francs])

*Ex Vassal; Cubain; Viault; David*

*Hugo Heermann*

*Sold for 40,000 francs in 1916 to Monsieur Mercier de Molin, from Lausanne.*

Ernest Eugène Altès (1830-1899) was a French violinist; most likely it was his father who was the purchaser of the violin in 1844.

Hugo Heermann (1844-1935) was distinguished German violinist.

Jean-Jacques Mercier de Molin (1859-1932) was a Swiss businessman and philanthropist who made substantial financial donations to the University of Lausanne and to the hospital in the town of Sierre (canton of Valais). The name M. Mercier de Molin does not appear in the *Répertoire* ledger for 1912-1920.

The Hills (Hill (1902), p. 89) write of late-period Stradivari violins:

We are also acquainted with other equally characteristic examples of this period, but are unable to give their exact dates as the labels have either been changed or their figures tampered with. The excellent instrument of that distinguished artiste, M. Heermann, of Frankfort-on-the-Main, is of one or other of these years – most probably 1731.

Ernest Doring (Doring, p. 237) offers the following alternative information: 'Professor Hugo Heermann, formerly head of the Frankfort (Germany) String Quartet, who was a resident at Chicago for a time about 1907, played upon a [Stradivari] violin of 1721.'

No further information about this violin has been located.

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**JF55.2, p. 95 [L]; EF55.4, p. 95 [L]**

*(année 1880) M<sup>r</sup> William Croal, Edimbourg*

*Alto Stradivarius, année 1700, 14 pouces 9 lignes, recoupé du haut et du bas*

*Fond de 2 pièces petites ondes droites, chanteaux de 17 lignes de chaque côté dans le haut (ces chanteaux ont été faits pour rapetisser les C)<sup>(a)</sup> éclisses bois plus doux, table de deux pièces, sapin un peu fin, ayant quelques cassures, chanteaux comme au fond, bords neufs en haut et en bas au fond et à la table. Très-belle tête à laquelle on a enlevé les parties saillantes du bas en rapprochant en fourche par le milieu.<sup>(b)</sup> Vernis brun rouge doré.*

(1880) Monsieur William Croall, Edinburgh

Antonio Stradivari viola, year 1700, 14 *pouces 9 lignes* [399.2mm, 15¾ inches]; re-cut [reduced in size] in the upper and lower bouts.

The back plate is made from two pieces; small straight flames; width-inserts of 17 *lignes* [38.4mm] on each flank of the upper bout (these inserts have been included in order to make the Cs look smaller).<sup>(a)</sup> The wood of the ribs is milder [less distinctive in appearance]. The front plate is made from two pieces; the spruce [?rings are] slightly thin, having several splits; there are width-inserts as on the back plate; the edges are new in the upper and lower bouts of both the back plate and the front plate. Very beautiful head; the projecting ridges at the lower end have been brought together in a V-shape in the middle.<sup>(b)</sup> The varnish is golden brown-red.

<sup>(a)</sup> It seems that what is being described here are modifications which had been made to the viola in order to maintain the proportions of the three bouts after the upper and lower bouts had been reduced.

<sup>(b)</sup> At this point Gand draws a small sketch of what appears to be the curved ‘chin’ on the underside of the peg-box (below the G-string peg) showing an upside-down ‘V’ in the middle. The sketch is replicated in the JF55.2 and EF55.4 ledgers.

Neither the Hills, nor Ernest Doring, nor the CzAr/Tarasio website associates William Croall with a cut-down viola made by Stradivari in 1700. Henley (Henley, p. 89) identifies a 1700 Stradivari viola owned by ‘D E Nicholls’ in 1923.

The **GBC&F *Grand Livre*** for 1880 shows the following transaction with Mr Croall:

*1881 Mars 7: Réparation d'un alto, [repair no.] 281 [of] 1880, 150 francs.*

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### **JF55.2, p. 96 [U]; EF55.4, p. 96 [U]**

*ex-Lafont*

*(année 1880) M<sup>L</sup> Brodsky, Moscou,*

*Violon Joseph Guarnerius, 13 pouces, année 1735*

*Fond de 2 pièces, magnifique érable, petites ondes vives remontant un peu. Belles éclisses ondes semblables, celle du bas côté droit ayant quelques cassures, table de 2 pièces beau sapin petite cassure à l'âme et 2 au menton. Tête lourde trous rebouchés, fendue au-dessus et au-dessous de la chanterelle du côté du petit bout. Vernis rouge doré.*

[JF55.2 only]  $\left\{ \begin{array}{l} \textit{étiquette originale} \\ \textit{1949 Anton Maaskoff, University of Southern California, music teacher} \\ \textit{Très dépouillé, quelques restes dans les gorges et à la table sous le chevalet} \\ \textit{et les pattes f.} \end{array} \right.$

*ex Lafont*

(1880) Monsieur Brodsky, Moscow

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [351.9mm], year 1735

The back plate is made from two pieces; magnificent maple; small bright flames rising slightly. Beautiful ribs; the flames are very similar [to those of the back plate]; the rib of the lower right side [treble side?] having several splits. The front plate is made from two pieces of beautiful spruce; a small split at the sound-post and two at the chin. The head is heavy, the [peg-] holes have been bushed; a crack above and below the ‘small tip’ of the E-string peg [i.e. on the bass side of the peg-box]. The varnish is golden red.

Original label

1949, Anton Maaskoff, University of Southern California, music teacher



Very bare, [a few traces of the original varnish] remaining in the flutings [of the scroll], and, on the front plate, underneath the bridge and on the wings of the *fs*.

Charles Philippe Lafont (1781-1839) was a French violinist and composer.

Adolf Brodsky (1851-1929) was a Russian violinist.

This violin is ID 41035 on CzAr/Tarisio.

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**JF55.2, p. 96 [L]; EF55.4, p. 96 [L]**

(année 1880) M<sup>e</sup> Cartier, Paris

*Violon Stradivarius, 13 pouces 2 lig., année 1734*

*Fond d'une pièce, veines très-douces, presque uni. Eclisses semblables. Table de 2 pièces beau sapin, petite fente à l'âme et une au menton bouchée par un flipot, par un filipeau, bord au menton faisant doublure. Voûtes très-pleines. Très-jolie tête ayant 2 petites chevilles au dessus de la cheville de la chanterelle, bouchant deux trous ayant servi à mettre une traverse, pour éviter que le La et le Ré ne portent sur la cheville de la chanterelle une traverse pour empêcher les cordes de porter. Beau vernis rouge doré un peu dépouillé au fond.*

*1886 M<sup>e</sup> Wilmotte 13,000.*

(1880) Monsieur Cartier, Paris

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1734

The back plate is in one piece; very mild flames, almost plain. The [wood of the] ribs is very similar. The front plate is made from two pieces; beautiful spruce; a small split at the sound-post and one at the chin which has been closed with a covering piece of wood at the edge of the chin thus creating a doubling. The archings are very fulsome. Very attractive head having two small dowels above the E-string peg, [the dowels] closing two holes which had [previously] held a cross-piece which prevented the A and D strings from running over the E-string peg a cross-piece to prevent the strings from touching. Beautiful golden red varnish, slightly worn on the back plate.

1886 Monsieur Wilmotte, 13,000 [francs].

The **GBC&F Grand Livre** for 1886 shows the following transaction with M. Wilmotte – the loan of a violin ‘on approval’ followed by its purchase:

*1886 Août 23: à condition 1 violon Stradivarius, 1734, (Cartier), N° 1364, 13,000 francs.*

*1886 Septembre 17: reçu pour solde du violon Stradivarius N° 1364, 13,000 francs.*

The name ‘Cartier’ resists explanation.

This violin is now identified as the *Wilmotte* (CzAr/Tarisio ID 41571). A subsequent owner was Gerhard Tischer. In May 1928 the Hill brothers issued a certificate for this violin:

We certify that the violin submitted to us by Dr Gerhard Tischer of Cologne was made by Antonio Stradivari, whose original label dated 1734 the instrument bears. The back, in one piece, is of plain wood marked by a faint curl of medium width slanting slightly downwards to the right, that of the sides is similar, the curl of the head being smaller and more pronounced; the table, of pine of medium grain, is more open on the bass side and the varnish of an orange-brown colour. This violin, a characteristic example of the late period, is entirely original though somewhat worn.

High-quality photographs can be found in Thöne (Vol. IV, pp. 286-293).

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**JF55.2, p. 97 [U]; EF55.4, p. 97 [U]**

(année 1881) M<sup>e</sup> Dubosq-Lettré, Bordeaux

Violon Stradivarius, 13 pouces, année 1710

Fond d'une pièce, ondes larges douces avec une raie grisâtre du haut en bas côté du Sol. Eclisses bien veinées (les deux du bas sans veines ne sont pas de l'auteur). Table ayant plusieurs cassures. Tête ancienne, pas de l'auteur. Vernis rouge brun louche, très-retouché.

(1881) Monsieur Dubosq-Lettré, Bordeaux

Antonio Stradivari violin, 13 pouces [351.9mm], year 1710

The back plate is in one piece; wide flames, mild, with a greyish line [scratch?] from top to bottom on the G-string side. The ribs are nicely flamed (the two lower-bout ribs are without flames and were not made by the author [Stradivari]). The front plate has several splits. The head is old [but] not made by the author. The varnish is red-brown, opaque; extensively re-touched.

The **GBC&F Grand Livre** for 20 August 1881 shows against the name of M<sup>e</sup> Dubosq, à Rouen, a *réparation d'un violon, 100 francs*.

On CzAr/Tarisio the name of M. Dubosq-Lettré is associated only with a 1733 Guarneri violin and a 1725 Bergonzi violin.

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**JF55.2, p. 97 [L]; EF55.4, p. 97 [L]**

(année 1881) M<sup>e</sup> Enthoven à Londres

Violon Joseph Guarnerius, 13 pouces, année 1741

Fond d'une pièce, petites ondes pas très-vives et inégales. Eclisses ondes plus larges, table de 2 pièces sans cassures, sauf une petite fente à partir de l'*f* au filet côté de la chanterelle. Très-belle tête, fente au chevillier près de la chanterelle. Beau vernis rouge brun sur fond jaune, bien conservé.

(1881) Monsieur Enthoven, from London

Giuseppe Guarneri *del Gesù* violin, 13 pouces [351.9mm], year 1741

The back plate is in one piece; small flames, not very bright, and uneven [in width]. The flames of the ribs are wider [than on the back plate]. The front plate is made from two pieces; without splits except for a small split from the *f* to the purfling on the E-string side. Very beautiful head; a split in the peg-box next to the E-string [peg?]. Beautiful varnish, red-brown, on a yellow base. Well conserved.

The **GBC&F Grand Livre** for 1883 shows the following transaction with Monsieur Enthoven:

1883 Mars 6: *réparation du Guarnerius, 8 francs*.

This violin is now identified as the *Kochánski* (CzAr/Tarisio ID 42807). Historical information and photographs can be found in Chiesa *et al.* (1998), Vol. One, p. 107. It is noticeable that the descriptive text (above) makes no mention of the violin's extremely asymmetrical *fs*, the treble *f* being much longer than the bass *f* and set lower down the front plate.

See also the present writer's research article: *John Tiplady Carrodus: a tale of seven violins* (pp.14-15).

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**JF55.2, p. 98 [U]; EF55.4, p. 98 [U]**

(année 1881) M<sup>e</sup> Gariel, Paris, 6 rue Ed. Detaille

Violon Stradivarius, 13 pouces 1 ligne, année 1717

*Fond d'une pièce, belles ondes larges, inégales, douces, remontant à droite, éclisses ondes plus régulières. Table de 2 pièces, beau sapin, cassure à l'âme, à la barre, au menton et au coin gauche du haut. Très-belle tête. Beau vernis rouge doré.*

*Vu en 1912 avril 29: vaut aoxzx*

*Acheté en 1917 par nous, par C.F., vendu à M<sup>r</sup> Julio de Ygartua, à Bilbao, Mai 1917 – nxzxz*

*Repris et revendu en Nov<sup>bre</sup> 1919, hxzxzx, à Dérivaux.*

(1881) Monsieur Gariel, Paris, 6 rue Edouard Detaille

Antonio Stradivari violin, 13 *pouces* 1 *ligne* [354.2mm], year 1717

The back plate is in one piece; beautiful wide flames, uneven width, mild, rising to the right. The flames of the ribs are more consistent [in their width]. The front plate is made from two pieces; beautiful spruce; with a split at the sound-post, [another] at the bass-bar, [another] at the chin, and [another] at the upper corner of the left [bass] C. Very beautiful head; beautiful golden-red varnish.

Seen 29 April 1912: worth 25,000 [francs]

Bought in 1917 by us, by Caressa & Français, sold to Monsieur Julio de Ygartua, from Bilbao, May 1917 – 60,000 [francs]

Re-acquired and re-sold in November 1919, 100,000 [francs], to Dérivaux.

This violin is now known as the *Gariel/Stark* (CzAr/Tarisio ID 41424). Charles Marie Gariel (1841-1924) was a doctor, and, in 1912, President of the Academy of Medicine in Paris.

The **GBC&F Grand Livre** for 1912-1920 shows the following sale to Julio de Ygartua:

*1917 Mai 9: Un Violon de Antonius Stradivarius année 1717 (ex Foucault et Gariel) avec 1 archet de Tubbs et 1 archet de Pecatte [...] N<sup>o</sup> 2225, 60,000 francs.*

The subsequent sale to René Dérivaux appears in the same **Grand Livre**:

*1919 Octobre 7: Un Violon ancien italien de Antonius Stradivarius, Crémone, 1717, N<sup>o</sup> 2225, 100,000 francs.*

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**JF55.2, p. 98 [L]; EF55.4, p. 98 [L]**

*(année 1881) M<sup>r</sup> Herwyn, Paris*

*Violon Stradivarius, 13p. 1 ligne, année 1717*

*Fond d'une pièce, belles ondes larges, moirées, pas très-vives. Eclisses pareilles, celle du menton ayant une pièce carrée près du C. Table ayant beaucoup de cassures, beau sapin. Table très-usée. Vernis jaune doré.*

*Acheté à la mort de Herwyn par Hart en 1907.*

(1881) Monsieur Herwyn, Paris

Antonio Stradivari violin, 13 *pouces* 1 *ligne* [354.2mm], year 1717

The back plate is in one piece; beautiful wide flames, watery, not very bright. The ribs are similar, the rib of the chin having a square patch near the C-bout. The front plate having a lot of splits; beautiful spruce. The front plate is very worn. The varnish is golden yellow.

Bought at the death of Herwyn by Hart [of London] in 1907.

The CzAr/Tarisio website associates a 'Professor Herwyn' only with the Stradivari *Red Diamond* violin 'labelled 1732' (ID 41039).

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**JF55.2, p. 99 [U]; EF55.4, p. 99 [U]**

(année 1881) M<sup>r</sup> de Janzé, Paris

*Violon Stradivarius, 13p. 2 lignes, année 1687*

*Fond de 2 pièces, petites ondes droites, éclisses ondes plus régulières et plus vives, celle du C du côté de l'âme ayant un ovale tracé dans le milieu,<sup>(a)</sup> celles du bas ayant des petites cassures près du bouton. Table sapin très-fin ayant plusieurs cassures au menton, à l'âme, à la barre, à l'f droite, et en haut près du tasseau, jolie tête, vernis brun doré.*

82 Laurie, 8,500.

(1881) Monsieur de Janzé, Paris

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1687

The back plate is made from two pieces; small straight flames. The flames of the ribs are more regular, and brighter; the rib of the C-bout on the side of the sound-post having an oval shape traced [into the wood] in the middle.<sup>(a)</sup> The ribs at the bottom having small splits near the end pin. The front plate spruce is very thin [?the rings are very thin] having several splits at the chin, at the sound-post, at the bass-bar, at the treble *f*, and in the upper bout near the block. Attractive head; the varnish is golden brown.

[18]82 Laurie, 8,500 [francs].

<sup>(a)</sup> At this point Gand draws a small oblong box with an oval shape drawn inside; the drawing is replicated in JF55.2 and EF55.4.

Ernest Doring does not identify a 1687 violin belonging to M. de Janzé, neither does the CzAr/Tarisio website; no information is available from within the Hills' *Stradivari* monograph of 1902. However, the **GBC&F Grand Livre** for 1875-1884 shows that on 22 March 1882 Gand & Bernardel received from M. Janzé *Un Violon de Stradivarius année 1687 en dépôt à vendre*, valued at 8,000 francs. The violin was sold to David Laurie on the same day: *Un Violon Stradivarius année 1687, N° 1272 (ex Janzé) 8,500 francs*.

The description and drawing of an oval-shape traced into the treble C-bout of the 1687 violin is a clear echo of the description of an oval hole, plugged, in the treble C-bout of a 1721 (or 1710) Stradivari violin – see **JF55.2, p. 45 [L]**). A possible explanation for these ovals appears in David Laurie's *Reminiscences* (pp. 99-100) as part of a lengthy narrative describing the difficulties he faced in bringing some instruments from St. Petersburg to London:

[When Laurie's train reached the Russian-German border] the [instrument] cases were taken into the luggage room and all opened; as they were found to contain only what I had stated, it was one point in my favour shewing that I was an honest traveller. Curiously enough, I had to thank this enforced examination for giving me the solution of a problem connected with fiddles which had puzzled me greatly and also all the other fiddle folks to whom I had mentioned the matter.

I could not understand the round holes sometimes to be found in the rims [ribs] of small violins, large altos and 'cellos, generally in the centre bout of the instrument, as well as in the under ones [i.e. the lower-bout ribs]. These holes are filled up with quite a different sort of wood from that of the instrument and it was quite evident they had been made after the fiddles had left the makers' hands. The holes are not to be found on all instruments, indeed one might handle a great many without seeing one so marked, but I was anxious to know the cause of this marking. Now came the explanation: after all the instruments had been taken out of their cases a man with an auger stepped forward and turning a 'cello on its side stood ready to bore a hole in the rim [rib] wherever the officer might indicate. It flashed on me at once what they were going to do and I quickly stepped forward, tilted the 'cello on its head and pulled out the pin which left the string holder. The officer who had been watching my proceedings asked what I was going to do, but when I told him he could now look inside without boring a hole he complied, remarking with a laugh that it was a lesson to him and a good one, which he would remember in future and save damaging the instruments. I have

no doubt whatever that this practice of boring holes had been followed by the French Custom officials on instruments coming out of Italy.

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**JF55.2, p. 99 [L]; EF55.4, p. 99 [L]**

(année 1881) M<sup>e</sup> Kaufmann, Paris

Violon Stradivarius, Amatisé, 13p. 1l., année 1683

Fond de 2 pièces, belles ondes descendant. Belles éclisses, celles du bas un peu fendues. Table sapin serré, ayant quelques cassures. Belle tête ayant un trou rebouché dans la coulisse près la cheville du Sol. Vernis jaune clair doré.

1892 – Hill, 10,000.

(1881) Monsieur Kaufmann, Paris

Antonio Stradivari violin, Amatisé, 13 pouces 1 ligne [354.2mm], year 1683

The back plate is made from two pieces; beautiful flames which descend [from the centre-joint]. Beautiful ribs; those around the lower bout have been slightly cracked. The front plate is made from tight/narrow spruce, having some splits. Beautiful head, having a closed-up hole in the fluting next to the G-string peg. The varnish is golden light yellow.

1892 – Hill, 10,000 [francs].

Louis Kaufmann is identified on the CzAr/Tarisio website but only in association with two violins by Vuillaume (1829 and 1840) and one by Guaragnini (1774). Ernest Doring has no information regarding M. Kaufmann; neither do the Hills.

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**JF55.2, p. 100 [U]; EF55.4, p. 100 [U]**

(année 1882) M<sup>e</sup> du Seuil, Paris

Violon Joseph Guarnerius, 13 pouces, année 1742 [Gand's 1742 copied into JF55.2 but subsequently crossed out and replaced with 1737; dated 1737 in EF55.4]

Fond d'une pièce presque uni, veines très-douces remontant à droite. Eclisses petites ondes. Table de 2 pièces ayant des cassures dans toute la longueur à l'âme et à la barre, au-dessous de l'*f* gauche et au-dessus du coin droit en haut. Petit trou rond rebouché derrière le chevalet à côté du joint. Ecartement des *f* 17 lignes. Très-belle tête. Vernis rouge doré.

6,000<sup>f</sup>, Ex Lerifait

M<sup>e</sup> Lebrun, 9 rue de l'Echelle, acheté à du Seuil en 1894 – 12,000<sup>f</sup>.

(1882) Monsieur du Seuil, Paris

Giuseppe Guarneri *del Gesù* violin, 13 pouces [351.9mm], year 1742/1737

The back plate is in one piece, almost plain; the flames are very mild, rising to the right. The ribs have small flames. The front plate is made from two pieces, having splits for the entire length [of the body] at the sound-post and at the bass-bar; [there are further splits] below the bass *f* and above the upper corner of the treble-side C. There is a small round hole – closed up – behind the bridge at the side of the centre-joint. The distance [between the upper eyes of the *fs*] is 17 *lignes* [38.4mm]. Very beautiful head. The varnish is golden red.

6,000 francs, Ex Lerifait

Monsieur Lebrun, 9 rue de l'Echelle, bought [the violin] from du Seuil in 1894 – 12,000 francs.

The **GBC&F Grand Livre** for 1884 shows the following transaction with M<sup>e</sup> Du Seuil:

1884 Février 23: Réparé le Guarnerius, monture sol argent, 15 francs.

The CzAr/Tarisio website identifies M. du Seuil but only in connection with a Stradivari violin of 1734 (ID 40725) the *Nadaud/Kuhlenkampff* (see **JF55.2, p. 12 [U]**). The website also identifies Charles LeBrun but only in connection with a Stradivari violin of 1712 (see **JF55.2, p. 198**) and a Rugeri violin of 1705.

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**JF55.2, p. 100 [L]; EF55.4, p. 100 [L]**

(année 1882) M<sup>L</sup> Laidlay

*Violon Stradivarius, 13 pouces 1 ligne, année 1712*

*Fond de 2 pièces, veines douces presque droites. Eclisses ondes larges, très-belles. Table de 2 pièces ayant pas mal de cassures, coup au-dessous de l'f droite.<sup>(a)</sup> Très-belle tête, beau vernis rouge doré.*

(1882) Monsieur Laidlay

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1712

The back plate is made from two pieces; mild flames, almost straight. The flames of the ribs are wide, very beautiful. The front plate is made from two pieces, having quite a lot of splits; there is a cut below the treble *f*.<sup>(a)</sup> Very beautiful head, beautiful varnish, golden red.

<sup>(a)</sup> At this point Gand draws a small sketch of the lower eye of the treble *f* showing a square cut made immediately below. The sketch is replicated in JF55.2 and in EF55.4.

No further information for M. Laidlay, or his 1712 violin, has been located.

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**JF55.2, p. 101 [U]; EF55.4, p. 101 [U]**

(année 1882) M<sup>L</sup> Hermann, Francfort

*Violon Stradivarius, longuet, 13p. 4 lignes, année 1699*

*Fond d'une pièce beau bois, ondes larges, éclisses même bois, table sapin très-serré, cassure à l'âme, fente au menton près du cordier. Belle tête, petite fente au dessous de la cheville du La. Vernis rouge doré.*

(1882) Monsieur Hermann, Frankfurt

Antonio Stradivari violin, long pattern, 13 *pouces 4 lignes* [360.9mm], year 1699

The back plate is in one piece; beautiful wood; wide flames. The ribs are made from the same wood. The front plate spruce [?rings are] very tight/narrow, with a split at the sound-post and a split at the chin next to the tail-piece. Beautiful head, with a small split below the A-string peg. The varnish is golden red.

No further information about this 1699 violin has been located. The name of 'Hermann', and his location in Frankfurt, suggests that the owner may have been Hugo Heermann who was the leader of the Frankfurt String Quartet (also known as the Heermann Quartet); see also **JF55.2, p. 95 [U]**. With regard to the violin's length see also **pp. 36 [L], 61 [L], and 65 [U]**.

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**JF55.2, p. 101 [L]; EF55.4, p. 101 [L]**

(année 1881) M<sup>L</sup> le baron Frank Seillière, Paris

*Violon Stradivarius, Amatisé, 13 pouces 1 ligne, année 1672; type très pur*

*Fond d'une pièce, un peu à contresens, éclisses ondes plus vives. Table de 2 pièces, sapin superbe, petite cassure à l'âme et une au-dessous de l'f droite. Très-belle tête bien caractérisée. Vernis jaune doré.*

*10,000<sup>f</sup> (ex Carolina Ferni)*

*97 Ber – Germain 18,000*



98 Lynen 25,000

1912 C & F repris pour axzxx, repris pour 20,000, échangé à Hamma  
est à Vienne depuis 1913 à Häumerlee

1937 Exposition de Crémone, no 55, faussement daté de 1680.

(1881) Monsieur le Baron Frank Seillière, Paris

Antonio Stradivari violin, *Amatisé*, 13 pouces 1 ligne [354.2mm], 1672; a very pure example. The back plate is in one piece, cut slightly against the grain. The flames of the ribs are brighter. The front plate is made from two pieces; superb spruce; with a small split at the sound-post and one below the treble *f*. Very beautiful head; really characteristic. The varnish is golden yellow.

10,000 francs (*ex* Carolina Ferni)

[18]97 [?from Gustave] Ber[nardel?] to [Emile] Germain, 18,000 [francs]

[18]98 Lynen, 25,000 [francs]

1912 re-acquired by Caressa & Français for 20,000 [francs], re-acquired for 20,000, exchanged with Hamma.

[the violin has been] in Vienna since 1913, with Häumerlee [Hämmerle?].

1937 Cremona Exhibition, no. 55, falsely dated as 1680.

The **GBC&F Grand Livre** for 1881 shows the following purchase by Baron Seillière:

*1881 Février 2: Un violon Italien d'Antonius Stradivarius, année 1672, N° 1248, 10,000 francs.*

This violin was exhibited at the 1885 International Inventions Exhibition (Loan Collection of Musical Instruments), Albert Hall, London, where it was described, in the *Guide*, as ‘... formerly in the possession of Paganini and afterwards of Mdlle. Carolina Ferni.’

The **GBC&F Grand Livre** for 1897 shows the following purchase by Madame Lynen, of Anvers:

*1897 Décembre 10: Un violon de A. Stradivarius 1672, N° 1248, 25,000 francs.*

Fifteen years later Madame Lynen placed the 1672 violin on deposit with Caressa & Français:

*1912 janvier 25: En depot un violon de Stradivarius année 1672, N° 1248, 22,000 francs.*

The violin is ID 40734 on the CzAr/Tarisio website. The website quotes (apparently) from the catalogue of the 1937 Cremona Exhibition:

“Repaired” by Vincensio Ascensio in Madrid. The original date on the label was probably 1672 but was later modified to 1692. [The modification was evidently post-1912]

For Vicente Assensio see also **JF55.2, p. 73<sup>bis</sup> [L]**; see also the present writer’s research article – *The Spanish Puzzle*. The violin is briefly mentioned in Henley (p. 20).

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**JF55.2, p. 102 [U]; EF55.4, p. 102 [U]**

(1881) M<sup>t</sup> le duc de Camposelice, Paris

Violon Joseph Guarnerius, 13 pouces 1 ligne, année 1731

Fond de 2 pièces, veines régulières presque droites mais descendant un peu, cassure au dessous du talon, avec une cheville de chaque côté du joint, cassure dans le bas à droite, belles éclisses, celle de la main ayant une cassure. Table de 2 pièces, beau sapin, ayant pas mal de cassures. Tête caractérisée bien faite beau bois. Vernis jaune-orange.

7,500<sup>f</sup>.

(1881) Monsieur le Duc de Camposelice, Paris

Giuseppe Guarneri *del Gesù* violin, 13 pouces 1 ligne [354.2mm], year 1731

The back plate is made from two pieces; regular flames, almost straight but slightly descending; there is a split below the neck-foot, with a [locating] pin on each side of the centre-joint; there is

a split in the lower bout, to the right. Beautiful ribs; the rib of the hand having a split. The front plate is made from two pieces; beautiful spruce; having quite a lot of splits. The head is characteristic, well made, beautiful wood. The varnish is yellow-orange.

7,500 francs.

A 1731 *del Gesù* violin belonging to the Duc de Camposelice is not identified by the Hills (1931), nor is such a violin identified on the CzAr/Tarisio website.

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### **JF55.2, p. 102 [L]; EF55.4, p.102 [L]**

[*M. le Duc de Camposelice*]

(1882) *Alto Stradivarius, Amatisé, 15 pouces 3l., année 1696* [Gand's 1696 copied into JF55.2; dated 1695 in EF55.4]

*Fond d'une pièce, ondes moyennes, descendant un peu à droite. Eclisses (hauteur 16 et 17 lignes) ondes plus vives, avec rinceaux peints en noir. Table de 2 pièces, sapin très-fin avec deux côtes visibles dans toute la longueur de chaque côté. Diapason du cran des f au bord, 8 pouces 2 lignes. Doubles filet à la table et au fond. Très-belle tête. Vernis jaune doré. Très-bien conservé.*

*Ex Adams, 30,000<sup>f</sup>.*

[Monsieur le Duc de Camposelice]

(1882) Antonio Stradivari viola, *Amatisé, 15 pouces 3 lignes* [412.8mm], year 1696/1695

The back plate is in one piece; medium [-width] flames, descending slightly to the right. The height of the ribs is 16 and 17 *lignes* [36.1mm (at the neck foot?) and 38.4mm (at the tail-piece end pin?)]; the [rib] flames are brighter [than on the back plate], with floral designs painted in black. The front plate is made from two pieces; the spruce [?'rings are] very thin, with two [darker-coloured] 'strips' visible along the full length of each half-width. The diapason [from the inner notch of the *f* to the upper edge of the plate] is 8 *pouces 2 lignes* [221mm]. Double purfling on the front and back plates. Very beautiful head. The varnish is golden yellow. Very well conserved.

*Ex Adams [John Adam], 30,000 francs.*

This is the *Spanish Court* decorated viola (CzAr/Tarisio ID 40261) currently exhibited at the Royal Palace in Madrid; for further details see the present writer's article, *The Spanish Puzzle* (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

The Hills (Hill (1902), p. 269) write:

A viola dated 1696, purchased by Mr. F. V. Rivaz in 1819 from [Jean Gabriel] Koliker, of Paris, passed in 1825 into the hands of Sir William Curtis for £120. In 1876 this instrument was purchased by Mr. John Adam; and at the dispersal of his fine collection in 1881 it was sold to the Duc de Camposelice for £800. We purchased it in 1891 for £900.

The collector, John Adam, of 15 Morden Road, Blackheath, London, experienced financial difficulties in 1881-82 which necessitated his selling some of his instruments to David Laurie; precisely which instruments were sold is not known. In 1882 Adam also consigned a collection of 20 paintings to the auction house of Christie, Manson, and Woods. A further (posthumous) auction took place at the offices of Puttick & Simpson, in London, on 17 June 1908: 'A very fine collection of violins, violas, etc., including the collection formed by the late Adam'. The Adam items were mostly bows, together with two violins made by Edward Withers and two 'Italian' violas.

Ernest Doring describes this viola (Doring, p. 88).

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**JF55.2, p. 103 [U]; EF55.4, p. 103 [U]***(1845) M<sup>e</sup> Sasserno, Nice**Violon Stradivarius, 13 pouces 1 ligne, année 1717**Fond de 2 pièces, belles ondes larges descendant, petite pièce au bord du bas côté droit. Eclisses pareilles. Table de 2 pièces beau sapin, cassure à l'âme et au menton. Très-belle tête, beau vernis rouge doré.**1845 3,700<sup>f</sup>**1884 M<sup>e</sup> Laurie 20,000<sup>f</sup>**1884 M<sup>e</sup> Wimphen 25,000<sup>f</sup>*

[JF55.2 only]	{	<i>1888 Meïer de Londres, 25,000 pour Hill</i> <i>1938 entre les mains de Carl Flesh pour le jouer – estimation A. Caressa £4,000</i> <i>acheté par son propriétaire £1,500 en 1904 ou 5.</i>
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*(1845) Monsieur Sasserno, Nice**Antonio Stradivari violin, 13 pouces 1 ligne [354.2mm], year 1717**The back plate is made from two pieces; beautiful wide flames, descending [from the centre-joint]; there is a small patch at the edge of the lower bout, on the right. The wood of the ribs is similar [to the back plate]. The front plate is made from two pieces of beautiful spruce, with a split at the sound-post and another at the chin. Very beautiful head. Beautiful varnish, golden red.**1845 3,700 francs**1884 Monsieur Laurie, 20,000 francs**1884 Monsieur Wimphen, 25,000 francs**1888 Meïer, of London, 25,000 [francs] for[?] Hill**1938 in the hands of Carl Fleisch, for his [concert] use – valuation Albert Caressa £4,000**Bought by its owner for £1,500 in 1904 or 1905.*

The Hills (Hill (1902), p. 271) write:

1845 The “Sasserno” violin, dated 1717, was sold by the elder Gand for 3,700 francs = £148. In 1884 it was purchased from M. Sasserno for 20,000 francs = £800, by Mr. David Laurie, who immediately sold it for 25,000 francs = £1,000 [to M. Wimphen?]. It again changed hands in 1887 at the price of £1,000, and was brought to England by Mr. David Johnson (an amateur player), who parted with it in 1894 [to Otto Peiniger? – see below] at an increase in price.

The *Sasserno* violin is currently owned by the Nippon Music Foundation; their website information states:

The name of this violin was taken from Comte de Sasserno, a French owner in 1845. In 1894, it was acquired by a violinist Otto Peiniger, who in turn sold it to Pickering Phipps, owner of a well-known brewery in England. In 1906, this violin was passed into the hands of an English industrialist John Summers and was well-preserved in his family over 90 years [until 1996?].

Ernest Doring (Doring, p. 213) comments: ‘[the violin] was brought to England in 1887 by David Johnson. [...] Johnson retained the “Sasserno” until 1894. Passing later to Hill, the violin was sold to an English lady in whose possession it remains.’

William Henley (Henley, p. 64) states that the violin is ‘named after a celebrated Italian violinist of this name, who bought it for £150 from Gand of Paris.’ The name ‘Comte Sasserno’ appears on the CzAr/Tarasio website in connection with a Pietro Guarneri violin of 1721 (ID 43273).

For a detailed investigation into the identity of ‘Sasserno’ see the present writer’s article, *Did ‘Count Sasserno’ ever exist?* (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 103 [L]; EF55.4, p. 103 [L]**

(1883) M<sup>e</sup> C. G. Meïer, Londres

Violon Stradivarius, 13p. 3l., année 1732

Beau fond d'une pièce à contresens, ayant une partie de bord sous la main remise par nous. Eclisses ondes douces. Très-belle table beau sapin. Très-jolie tête. Beau vernis rouge. Très-bien conservé.

*Ex Séméladis* (surnommé l'Hercule)

Nothomb<sup>(a)</sup> l'avait acheté à ~~C. G. Meïer~~ Hugo Heermann

Ysaÿe l'a acquis à Nothomb pour 25,000<sup>f</sup> on le lui a volé en Russie en X<sup>bre</sup> 1907.

(1883) Monsieur C G Meïer, London

Antonio Stradivari violin, 13 *pouces* 3 *lignes* [358.7mm], year 1732

Beautiful one-piece back plate, cut against the grain, having a part at the edge, under the hand, which was re-made by us. The ribs have mild flames. Very beautiful front plate; beautiful spruce. Very attractive head; beautiful red varnish. Very well conserved.

*ex Séméladis* (soubriquet *Hercules*)

Nothomb<sup>(a)</sup> bought it from ~~C G Meïer~~ Hugo Heermann

Ysaÿe acquired it from Nothomb for 25,000 francs; it was stolen from him [Ysaÿe] in Russia in December 1907.

<sup>(a)</sup> It is unclear which member of the extensive Nothomb family is here being identified.

Eugène Ysaÿe (1858-1931) was a Belgian violinist.

This violin appears on the CzAr/Tarisio website (ID 41564) as the 1734 *Hercules/Ysaÿe/Szeryng/Kinor David/Semel* violin, the body length specified as 360mm. The stolen violin was apparently recovered, in Paris, in 1925. A subsequent owner was the violinist Henryk Szeryng who, in 1972, donated the violin to the Israel Philharmonic Orchestra.

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**JF55.2, p. 104 [U]; EF55.4, p. 104 [U]**

(année 1881) M<sup>e</sup> C. G. Meïer, Londres

Violon Stradivarius, *Amatisé*, 13p. 2l., année 1685

Fond d'une pièce à contresens. Eclisses du haut et des C bois pareil, celles du bas bois uni. Table de 2 pièces très-beau sapin un peu plus serré au milieu, petite cassure à l'âme, une petite au-dessus de l'*f* droite et une petite au-dessous du rond du haut de l'*f* gauche. Tête bois uni ayant un éclat recollé dans le haut.<sup>(a)</sup> Trous des chevilles rebouchés. Joli vernis jaune doré.

(1881) Monsieur C G Meïer, London

Antonio Stradivari violin, *Amatisé*, 13 *pouces* 2 *lignes* [356.4mm], year 1685

The back plate is in one piece, cut against the grain. The ribs of the upper bout and those of the C-bouts are made from similar wood; the ribs of the lower bout are made from plain wood. The front plate is made from two pieces; very beautiful; the spruce [?rings are] slightly tighter/narrower in the middle. There is a small split at the sound-post, [another] small split above the treble *f*, and [another] small split below the upper 'eye' of the bass *f*. The wood of the head is plain, having a 'splinter' re-glued in the upper part [of the scroll].<sup>(a)</sup> The peg-holes have been bushed. Attractive golden-yellow varnish.

<sup>(a)</sup> At this point Gand draws a small sketch of the top of the scroll (bass side) showing an inserted piece of wood at the top-most curve of the wood. The drawing is replicated in JF55.2 and EF55.4.

No further information about this violin has been located, other than (possibly) the following comment made by Ernest Doring (Doring, p. 51): ‘Presuming [...] that it remains in existence, a Stradivari of 1685, described as a “yellow Strad”, sold at auction in London, in 1931, is included in this tabulation.’

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**JF55.2, p. 104 [L]; EF55.4, p. 104 [L]**

(1884) *M<sup>e</sup> Tom Taylor, Paris*

*Violon Stradivarius (dernière époque) 13p. 2l., marqué année 1712*

*Fond d'une pièce, ondes très-douces, presque uni, bords massifs. Eclisses presque unies ayant peu de vernis. Table ayant des cassures à l'âme et à la barre. Belle tête. Beau vernis rouge marron opaque.*

(1884) Monsieur Tom Taylor, Paris

Antonio Stradivari violin ([from the] last period), 13 *pouces 2 lignes* [356.4mm], [but] the label states 1712.

The back plate is in one piece; the flames very mild, [the wood] almost plain; massive [plate] edges. The ribs are almost plain, having little varnish. The front plate having splits at the sound-post and at the bass-bar. Beautiful head. Beautiful varnish, red/chestnut-brown, opaque.

This violin is dated 1732 by the Hills (Hill (1902), p. 89), by Doring (Doring, p. 315), by Henley (Henley, p. 83) and by the CzAr/Tarisio website (ID 40541); it is assumed that this is a dating based on a stylistic evaluation of the violin's construction.

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**JF55.2, p. 105 [U]; EF55.4, p. 105 [U]**

(année 188 ) *M<sup>e</sup> Wilmotte, Anvers*

*Violon Stradivarius, 13p. 1l., année 1714*

*Fond d'une pièce, ondes moirées, larges à contresens. Eclisses ondes très-larges. Table de 2 pièces très-beau sapin, cassure le long de la barre et au bas côté du menton, petite cassure au coin gauche. Très-belle tête ayant des cassures au La et au Sol. Très-beau vernis rouge orange bien conservé.*

(188 ) Monsieur Wilmotte, Antwerp

Antonio Stradivari violin, 13 *pouces 1 ligne*, year 1714

The back plate is in one piece, with wide ‘watery’ flames, [the wood] cut against the grain. The flames of the ribs are very wide. The front plate is made from two pieces of very beautiful spruce. There is a split along the bass-bar, and [another split?] at the bottom, at the side of the chin; there is a small split at the left-side corner [?upper or lower corner of the bass-side C]. Very beautiful head, having splits at the A- and G-string [pegs]. Very beautiful varnish, red-orange. Well conserved.

The **GBC&F Grand Livre** for 1882 shows the following entry under the name of *M<sup>e</sup> Wilmotte à Anvers*:

*Octobre 7: Réparation complète d'un violon Stradivarius année 1714.*

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**JF55.2, p. 105 [L]; EF55.4, p. 105 [L]**

(année 1872) *M<sup>e</sup> Quantinet, Paris*

*Violon Stradivarius, 13p. 2l., année 1705*

*Fond d'une pièce, veines douces remontant à droite, cassures en biais dans le bas.<sup>(a)</sup> Eclisses ondes plus vives, cassures à celles du bas, à droite du bouton, pièce carrée à celle du haut à gauche du manche en regardant la table. Table de 2 pièces remplie de cassures, jolie tête, trous rebouchés et pièces. Vernis rouge brun retouché.*

**1883 M<sup>e</sup> Houette**

1913 – 5 – Avril appartient à René Court, 16 rue Théodule Ribot, offert hxzxx en dépôt.

(1872) Monsieur Quantinet, Paris

Antonio Stradivari violin, 13 pouces 2 lignes [356.4mm], year 1705

The back plate is in one piece; mild flames rising to the right; oblique splits in the lower bout.<sup>(a)</sup>

The flames of the ribs are brighter; there are splits in the bottom ribs to the right of the end pin; there is a square patch in the upper rib to the left of the neck ('to the left' when looking at the front plate of the violin). The front plate is made from two pieces; full of splits. Attractive head, the [peg holes] bushed and patched. The varnish is red-brown, re-touched.

1883, Monsieur Houette

1913, 5 April, owned by René Court, 16 rue Théodule Ribot, offered 10,000 [francs], on deposit.

<sup>(a)</sup> At this point Gand draws a small but quite detailed sketch of the violin's back plate, showing a zig-zag crack starting at the lower-left of the lower bout and heading towards the lower corner of the C-bout on the opposite side (treble side) of the plate. The zig-zag crack finishes at a longitudinal crack which runs downwards to the lower-right bottom edge of the plate. The drawing is replicated in JF55.2 and EF55.4.

The **GBC&F Grand Livre** for 14 November 1871, under the name *M<sup>e</sup> Quantinet*, lists the *réparation complète d'un violon Stradivarius, 120 francs*. The **Répertoire** (Directory) ledger for the year 1883 does not include the name 'Houette'. The **Répertoire** for 1913 lists *René Court*, and his address: *16 rue Theodule Ribot*; the linked/parallel **Grand Livre** provides the following text:

*21 Avril 1913: En dépôt un V<sup>on</sup> A. Stradivarius 1703 (vieil étui) jusqu'au 18 Avril 1914, 12,000 francs*

Immediately below this entry, and against the date *21 Avril 1914*, the violin is listed as *Violon rendu*. There is no explanation for the change of label-date, from '1705' to '1703'.

On CzAr/Tarisio (ID 41321) the names of M. Quantinet, M. Houette, and René Court are associated with a violin now known as the *Montbel*; the website quotes from a Hill certificate of 1955:

We have examined the Stradivari violin submitted bearing the date 1703, which we consider a thoroughly authentic example and typical of the period 1700, though we ourselves would attribute it to a few years earlier, 1697-98.

The CzAr/Tarisio website states that the violin contains an 'original label ... 1703'; the website also quotes information provided by the current owners of the violin, the Landeskreditbank Baden-Württemberg, Karlsruhe:

Despite the original label listing 1703 as the date, most experts[?] believe the real year of construction was 1697/98 based on the narrow model used.

High-resolution colour photographs of the *Montbel* back plate are provided by Jost Thöne (Vol. I, p. 331). This photograph does not reveal any sign of a diagonal zig-zag crack but does reveal a group of unattractive black sap marks on the right of the back plate's lower bout, 'providing the instrument with a distinguishing mark' according to Alessandra Barabaschi's commentary; the black sap marks are not mentioned in the descriptive text (above). Barabaschi's commentary also describes the varnish on the *Montbel* violin as 'golden yellow' (cf. 'red-brown'). Thöne's photographs also do not reveal any splits 'in the bottom ribs to the right of the end pin' nor 'a square patch in the upper rib to the left of the neck'.

The 1705 violin owned sequentially by M. Quantinet, M. Houette and (following the Caressa & Français information from April 1913) by M. Court (but re-dated – mistakenly? – to 1703) probably has no connection with the violin known today as the 1703 *Montbel*.



[October 2023] To confuse matters still further(!): Ernest Doring (in *Violins and Violinists*, November 1938, p.304) lists two ‘Montbel’ violins, both dated 1703: the first is described as “A very striking example, illustrated in the Hamma book, and, I believe, sold by them to Hug & Co. of Zurich.” The Hamma illustration of the ‘1703 ex Montbel’ violin (on p.617 of *Meister italienischer Geigenbaukunst*) shows the aforementioned black sap marks, as does Doring’s own illustration (p.300). Doring’s second ‘Montbel’ violin is described by him as having been “in the Wurlitzer Collection, and in 1926 was sold, through Erich Lachmann, to a well-known European collector, residing also in Zurich! It differs from the other [violin] in having a two-piece back and a slightly greater breadth.”

In the April 1939 issue of *Violins and Violinists* Doring reports that –

Hamma & Co. of Stuttgart have supplied the information that only the first of the two [violins] – i.e. the sap-marks violin – is correctly so named [‘Montbel’]. Acquired by them in Paris it was sold to Dr Wahl of Wiborg, Finland. Later Hug & Co. acquired it [...] then passing to Weidlich of Frankfurt for his wife. The second [violin] of the two, unnamed, was also acquired by Hamma in Paris, from Silvestre & Maucotel. Hamma sold it to an American violinist, Wasserman [...] later passing to Erich Lachmann, came to America, and then was sold by him to the collector of Zurich, Dr Steiner-Schweitzer. He sold it to a Swiss Professor and it is now in the possession of a prominent amateur.

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**JF55.2, p. 106 [U]; EF55.4, p. 106 [U]**

*(année 1882) M<sup>L</sup> William Leslie, Londres*

*Violon Stradivarius, 13p. 3l., année 1715*

*Fond d’une pièce magnifique, ondes larges descendant à droite. Eclisses pareilles. Table de 2 pièces, sapin un peu fin, ayant quelques cassures. Tête magnifique. Vernis rouge doré.*

(1882) Monsieur William Leslie, London

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1715

The back plate is in one piece; magnificent; with wide flames which descend to the right. [The wood of the] ribs is similar [to that of the back plate]. The front plate is made from two pieces; the spruce [?rings are] slightly thin/narrow, having some splits. The head is magnificent. The varnish is golden red.

This *Leslie* violin (also known as the *Tate*) is consistently dated ‘1710’ in twentieth-century commentaries; the CzAr/Tarisio website (ID 41362) simply states ‘original label’. Alessandra Barabaschi reports that ‘The violin was crafted in 1710, as confirmed by the original label that it still bears’ (Thöne, Vol. III, p. 28). There is no explanation why, in 1882, the label-date should have been alternatively identified as 1715.

Ernest Doring (Doring, p. 154) writes extensively about the *Leslie* violin: ‘A magnificent violin built on full proportions, regarded, in the words of the late Alfred Hill, as “a fine and characteristic example of that masculine type of instrument made by Stradivari from the year 1708 onwards”.’ William Henley (Henley, p. 52) describes the violin as: ‘Full proportioned, ‘masculine’ type, richly marked maple for sides, back and head.’

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**JF55.2, p. 106 [L]; EF55.4, p. 106 [L]**

*(année 1882) M<sup>L</sup> le Vicomte Greffulhe, Paris*

*Violon Stradivarius, 13p. 3l., année 1709*

*Fond d’une pièce, veines presque droites, pas très-larges, inclinant un peu à droite. Eclisses veines plus larges, avec incrustations en noir. Griffons, biches, et daïms. Table de 2 pièces, sapin très-fin, ayant des cassures à l’âme, au menton, sous l’f droite et dans le haut à gauche de la touche. Incrustations de ronds et lozanges d’ivoire sur fond noir, dans un double filet en bordure au fond et à la table. Très-belle tête avec rinceaux incrustés en noir. Vernis rouge orange.*

23,000<sup>f</sup>

*Ex John Blowe: Révérend: violiniste amateur, puis collection J. Adam: Laurie: Gand & B<sup>el</sup>: Greffulhe: C.F.*

*Cédé à Hamma à Stuttgart en 1910: muxzx, qui l'a vendu à M<sup>r</sup> Walter de Vienne en 1910 pour 75,000 Kronen*

*Racheté par la maison Hug de Zurich en 1923 pour* [no further text]

*Mars 1932, appartient à M<sup>me</sup> Charles Loeser à Florence, pianiste, qui l'a confié à Lehner pour le jouer.*

*Renseignement Hahnloser 18/3/32, exact en 1934.*

(1882) Monsieur le Vicomte Greffulhe, Paris

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1709

The back plate is in one piece; the flames almost straight, not very wide, inclined slightly to the right. The flames of the ribs are wider, with inlaid decorations in black; griffins, and deer (male and female). The front plate is made from two pieces; the spruce [?rings are] very thin, having splits at the sound-post, at the chin, under the treble *f*, and in the upper bout to the left of the fingerboard. Inlaid decorations of ivory discs and lozenges on a black base, within a double purfling at the edges of both back and front plates. Very beautiful head with floral designs inlaid in black. The varnish is red-orange.

23,000 francs

*ex John Blowe, Reverend [Rev. John Blow], amateur violinist, then in the collections of John Adam, David Laurie, Gand & Bernardel, Greffulhe, and Caressa & Français.*

*Made over to Hamma, from Stuttgart, in 1910, 49,000 [francs], who sold it to Monsieur Walter of Vienna in 1910 for 75,000 Kronen.*

*Bought back by the firm of Hug, of Zurich, in 1923, for* [no further text].

*March 1932, owned by Madame Charles Loeser, from Florence, pianist, who entrusted it to Lehner for his use.*

*This information from Hahnloser, 18 March 1932, confirmed in 1934.*

Henry Greffulhe (1848-1932) married Elizabeth de Caraman-Chimay (1860-1952) in 1878.

Charles Loeser (1864-1928), an American art-collector, settled in Florence in 1890 and married the pianist Olga Kaufmann.

Jenö Lehner (1894-1948) was a violinist and the leader of the Quartet which carried his name (Léner).

The **GBC&F Grand Livre** for 1882 contains the following detailed text relating to the sale of the 1709 violin to M<sup>r</sup> le Vicomte Greffulhe:

*Mars 22: Un violon Antonius Stradivarius (N<sup>o</sup> 1271) dont nous garantissons l'authenticité, portant le millésime de 1709 et ayant des incrustations de ronds et losanges en ivoire sur fond noir dans un double filet en bordure au fond et à la table, avec dessins incrustés en noir sur les éclisses, pour le prix de 23,000 francs, payable 13,000 comptant et 10,000 le 1<sup>er</sup> Octobre prochain.*

*Dans le cas ou M<sup>r</sup> le V<sup>ie</sup> de Greffulhe voudrait se defaire du dit violon nous nous chargerions (en tant que notre maison subsiste) à le revendre pour son compte au prix minimum de 20,000 francs à la condition toutefois qu'il n'ais-subi aucune détérioration et qu'un delai suffisant nous soit accordé.*

1882, March 22: An Antonio Stradivari violin (stock no. 1271) the authenticity of which we guarantee, bearing the vintage label-date of '1709' and having inlaid decorations of ivory discs and lozenges on a black base within double purfling at the edge of the back and front plates, with inlaid designs in black on the ribs, for the price of 23,000 francs; 13,000 payable in cash [now] and 10,000 on 1<sup>st</sup> October next.

Should M<sup>r</sup> le Vicomte de Greffulhe wish to dispose of this violin we would take on the responsibility (for as long as this dealership exists) to re-sell it for his account at a minimum price of 20,000 francs,

on condition, however, that the violin has not suffered any deterioration, and that sufficient time is granted to us.

M. le Vicomte de Greffulhe paid 13,000 francs on 22 March 1882 and a further 10,000 francs on 21 October 1882 (three weeks late!).

The *Grand Livre* for 1910 shows the following sale to Hamma of Stuttgart:

*1910 Mai 30: Un violon de Ant. Stradivarius 1709, incrusté, ex Comte de Greffulhe, N° 1271, avec archet Pecatte, 45,000 francs.*

The Hills (Hill (1902), p. 54 and p. 80) date this *Greffulhe* violin as 1709; Ernest Doring (Doring, p. 146) does likewise, as does Jost Thöne (Vol. III, p. 4); the CzAr/Tarisio website (ID 40207) states ‘Original label ... 1709’. However, Jacques Francais, in his publication *The Dr. Herbert Axelrod Stradivari Quartet* (p. 6) states:

Unfortunately, this [1709] label has been altered in the course of the life of the instrument, and the original date has been cut out very carefully and replaced by a new cut-out, most likely to make it fit with the one of 1709 of the two violins of the Concerto in Madrid, with these dates having themselves been altered by Paolo Stradivari most likely. As you will see later, we would place the correct date as 1698.

Francais (*ibid.*, p. 14) writes further about the violin’s label: ‘[...] the last three digits were cut out and a small inset inserted in its place with the date 1709.’ The existence of this insert has been confirmed to the present writer by the Smithsonian Institution (Washington DC, USA) the current owners of the *Greffulhe* violin.

Many of the historical annotations at the end of the descriptive text for this violin are supported by a letter, dated 14 November 1960, sent by William E. Hill & Sons to the firm of Hug & Co. of Zurich, Switzerland:

Dear Sirs,

The history of the Stradivari violin dated 1709, known as the “Greffuhle”, is, as far as it is known to us, as follows. The particulars given are from the notes made by the late Mr. Alfred Hill, who had known the instrument since boyhood days.

This violin bears the original label dated 1709. The earliest record we have of it is when in the possession of Dr. Camidge, organist at York Cathedral ca. 1830-40. From him it passed to the Reverend Blow of Layer Breton, Essex. He was an amateur players of distinction and also possessed a fine Nicolo Amati. He was a frequent visitor to the business premises of the late William Ebsworth Hill and it was thus that the late Mr. Alfred became well acquainted with the instrument, ca. 1870. Owing to declining health the Reverend Blow sold the violin to Mr. John Adam, a well-known collector who had owned many famous violins. On the sale of the Adam collection [1881] it passed to David Laurie, also a well-known collector of his time.

About 1880 Laurie took the instrument to Paris and sold it through the intermediary of Gand to the Viscomte de Greffuhle [*sic*] in 1882. It was sold by the Viscomte to Caressa in 1910 and later passed into the possession of the firm of Hamma & Co. of Stuttgart. The firm of Hamma in turn sold it to Herr Walter of Bohemia, and in later years he sold it to your firm. [...].

The Hills’ letter is reproduced by Jacques Francais (*ibid.*, p. 42).

The CzAr/Tarisio website locates the *Greffulhe* violin with Hug & Co. between 1923 and 1962.

For further information see Section 5 of the present writer’s article, *The Spanish Puzzle*, an historical study of the decorated Stradivari instruments belonging to the Palacio Real in Madrid (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 107 [U]; EF55.4, p. 107 [U]**

*(année 1878) M<sup>E</sup> le Marquis de Queux S<sup>I</sup> Hilaire, Paris*

*Violon Stradivarius, 13 pouces 5 lignes, année 1699 (Longuet)*

*Fond de 2 pièces, veines douces descendant. Belles éclisses bien ondées. Table de 2 pièces ayant des cassures à l'âme, au menton, et aux f. Tête ondes très serrées, bois gris. Vernis rouge brun usé, il en reste très-peu au fond.*

*Musée Conservatoire.*

(1878) Monsieur le Marquis de Queux St. Hilaire, Paris

Antonio Stradivari violin, 13 *pouces 5 lignes* [363.2mm], year 1699 (long pattern)

The back plate is made from two pieces; mild flames, descending. Beautiful ribs, nicely flamed. The front plate is made from two pieces, having splits at the sound-post, at the chin, and at the *fs*. The flames of the head are very tight/narrow; the wood is drab/lacklustre. The varnish is red-brown, worn; very little [varnish] remains on the back plate.

[Presented to] the Museum of the [Paris] Conservatoire.

The label-date of 1699 has been questioned by some commentators: the CzAr/Tarisio website (ID 40629) offers '1692'; the Musée de la Musique in Paris (E.1375) 'around 1692'. The Hills (Hill (1902), p. 48) report the date as '1699' as does Ernest Doring (Doring, p. 102) and Henley (Henley, p. 34).

Antoine Vidal (*La Lutherie et les Luthiers*, p. 104) mentions the *longuet* type of violin and provides a footnote:

The Marquis de Saint-Hilaire, a distinguished Parisian music-lover, possesses a violin of this type, remarkable for its beauty and its sonority. It contains an original label, dated 1699.

Vidal then directs the reader to his Plate II (between his p. 22 and p. 23) for an image of the violin and its 1699 label.

The Musée de la Musique defines the violin's body-length as '364mm', a measurement which confirms that which was specified by Gand in 1878.

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**JF55.2, p. 107 [L]; EF55.4, p. 107 [L]**

*(année 1882) M<sup>e</sup> de Morny, Paris*

*Violoncelle Stradivarius fils (Franciscus), 28 pouces, année 1742*

*Fond et éclisses en peuplier. Belle table beau sapin, pièce d'âme. Très-belle tête sans ondes attribuée à Ant. Stradivarius. Vernis jaune doré.*

*Vendu en 1900 à M<sup>e</sup> Jullien, uxzx*

[JF55.2 only]  $\left\{ \begin{array}{l} \textit{Marc Laberte} \\ \textit{1967 Alexander Moskovsky.} \end{array} \right.$

(1882) Monsieur de Morny, Paris

Cello: Antonio Stradivari son (Francesco), 28 *pouces* [758mm], year 1742

The back plate and the ribs are made with poplar wood. Beautiful front plate, beautiful spruce, a patch at the sound-post. Very beautiful head, without flames, attributed to Antonio Stradivari. The varnish is golden yellow.

Sold in 1900 to Monsieur Jullien, 9,000 [francs]

Marc Laberte

1967 Alexander Moskovsky.

*M<sup>e</sup> de Morny* was le Duc de Morny, whose Paris address was at 15 rue Lapeyrouse (now rue La Boétie). The **GBC&F Grand Livre** for 1882 shows that on 15 December 1882 le Duc de Morny bought *Un Violoncelle Franciscus Stradivarius, année 1742*; the price was 4,500 francs and the ledger indicates that the cello was bought by the Duc for the cellist Jules-Léopold Loeb (1852-1933).

The **GBC&F Grand Livre** for 1901 shows the sale of this cello to M. Jullien:

1901 Juin 3: *Un violoncelle de F. Stradivarius, 1742, 9,000 francs.*

Marc Laberte is associated only with the Stradivari *Sunrise* violin. No information for Alexander Moskovsky (other than his being a cello teacher) has been located.

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**JF55.2, p. 108 [U]; EF55.4, p. 108 [U]**

(année 1882) *M<sup>r</sup> le duc de Camposelice, Paris*

*Violoncelle Stradivarius, 28 pouces, année 1713*

*Fond de 2 pièces, veines douces descendant. Eclisses bois plus vif. Table de 2 pièces, très-beau sapin un peu large sur les côtés. Cassures à l'âme et aux quatre coins, marques d'usure faites par les archets. Tête splendide. Vernis rouge vif.*

*Ex Adams, 25,000*

*M<sup>r</sup> Singer, 78 Avenue du Bois; racheté vente Camposelice, 30,000<sup>f</sup>.*

(1882) Monsieur le Duc de Camposelice, Paris

Antonio Stradivari cello, 28 *pouces* [758mm], year 1713

The back plate is made from two pieces; the flames are mild, descending. The ribs are made with brighter wood [i.e. the flames are more distinctive]. The front plate is made from two pieces; very beautiful spruce, [the rings are] slightly wide at the sides. There are splits at the sound-post and at the four [C-bout] corners; there are wear-marks caused by the bows. Splendid head. The varnish is bright red.

*Ex Adams [John Adam], 25,000 [francs]*

Monsieur Singer, 78 Avenue du Bois [Paris]; bought back at the [posthumous] Camposelice auction, 30,000 francs.

This cello is claimed to be that which is now known as the *Bass of Spain* (CzAr/Tarisio ID 40278). An account of this cello, together with many photographs, appears in Beare *et al.* (2013), pp. 146-153. For detailed investigative research see the present writer's article *The 'Bass of Spain' and the 'Vaslin-Gallay': two cellos of Cremona*.

Charles Reade (in the second of his four *Letters to the Pall Mall Gazette*, 24 August 1872, written and published while the Special Exhibition of Ancient Musical Instruments, at South Kensington, London, was in progress) relates how Luigi Tarisio acquired this cello in Spain (on an unknown date) and, surviving a violent storm at sea in the Bay of Biscay, safely brought the cello back to Jean-Baptiste Vuillaume, in Paris.

Charles Reade states, at the end of his second *Letter*, that '[he] saw the Spanish bass in Paris twenty-two years ago [i.e. 1850] and you can see it any day this month you like: for it is the identical violoncello now on show at Kensington, numbered 188.' Exhibit 188 at the Special Exhibition (as listed in both the 1872 and 1873 catalogues) was:

No. 188. VIOLONCELLO by Antonius Stradivarius, 1725. A magnificent specimen.

Purchased by M. [Jules] Gallay for 20,000 francs (800l [£800]). *Lent by M. Gallay, Paris.*

This was the 1725 *Vaslin* cello which Jules Gallay bought in 1869; see **JF55.2, p. 58 [L]**.

The South Kensington catalogue of 1872 lists further Stradivari cellos, dated 1711 (exhibit no. 186) and 1730 (no. 187); the revised catalogue of 1873 does not list the 1711 cello, identifying only the 1730 cello and Gallay's 1725 *Vaslin* cello. Neither the 1872 nor the 1873 catalogue mentions a Stradivari cello of 1713.

After repairing Tarisio's Spanish cello Vuillaume sold it to an unidentified Russian nobleman (according to the Hills (1902), p. 135); after the Russian's death the cello was acquired by David Laurie who brought it to England in 1876 and sold it to the collector John Adam.

According to the Caressa & Français annotations (see above) the 1713 cello was 'bought back' by M. Singer at the Camposelice auction. However, the Hills (Hill (1902), p. 134) state that the cello 'passed into our hands, and was sold to the present owner' whom they identify as 'Mr. Franklin Singer' (*ibid.*, p. 129). Franklin Merritt Morse



Singer (b. 1870) was one of six children born to Isabelle Eugénie Boyer and Isaac Singer (founder of the Singer Sewing Machine company).

The second husband of Isabelle Boyer was Victor Reubsæet, subsequently the Duc de Camposelice, who died in September 1887.

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**JF55.2, p. 108 [L]; EF55.4, p. 108 [L]**

(année 1882) M<sup>e</sup> Muir

*Violon Stradivarius, 13p. 1l., année 1704*

*Fond de 2 pièces, belles ondes descendant un peu mais presque droites. Eclisses ondes aussi larges, cassures à celle du menton et au C au-dessus. Table de 2 pièces, sapin très-fin ayant beaucoup de cassures. Jolie tête, beau bois usée derrière et ayant des joues à la cheville du La et du Ré de chaque côté. Beau vernis rouge brun doré, très-usé à la tête.*

(1882) Monsieur Muir

Antonio Stradivari violin, 13 *pouces* 1 *ligne* [354.2mm], year 1704

The back plate is made from two pieces; beautiful flames, descending slightly but almost straight. The flames of the ribs are equally wide. There are splits in the rib of the chin and in the C-bout rib above. The front plate is made from two pieces; the spruce [?rings are] very thin, having a lot of splits. Attractive head, beautiful wood, worn at the rear and having cheek patches at the A-string and D-string pegs on each side [of the peg-box]. Beautiful varnish, golden red-brown, very worn on the head.

This violin is identified today as the 1704 *Viotti* violin. According to Ernest Doring (Doring, p. 126) the violin was 'said to have been owned by the famous Giovanni Battista Viotti' (1755-1824) and then by the 'Oliphant' family. Doring continues by referring to a book written by Peter Davidson (*The Violin: A concise exposition of the general principles of construction theoretically and practically treated*, published in 1871). Davidson writes (p. 132):

Mr. Muir of Leith, possesses a violin made by this illustrious artist [Antonio Stradivari], which was formerly the esteemed instrument of the celebrated violinist Viotti; it contains the following inscription, "*Antonius Stradiuarius, Cremonensis Faciebat, 1704.*"

Davidson does not provide a description of the violin and makes no mention of the Oliphant family. William Henley (Henley, p. 44) dates Viotti's acquisition of this violin to 1820 and identifies a subsequent owner as 'B. Muir'.

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**JF55.2, p. 109 [U]; EF55.4, p. 109 [U]**

(année 1882) M<sup>e</sup> Luce, à Grasse

*Violon Stradivarius, 13p. 2l., année 1703*

*Fond de 2 pièces, jolies ondes larges remontant. Eclisses ondes larges. Table de 2 pièces, sapin fin, ayant beaucoup de cassures et entièrement doublée, très-jolie tête. Vernis jaune brun doré.*

(1882) Monsieur Luce, from Grasse

Antonio Stradivari violin, 13 *pouces* 2 *lignes* [356.4mm], year 1703

The back plate is made from two pieces; attractive flames, wide and rising [from the centre-joint]. The flames of the ribs are [also] wide. The front plate is made from two pieces, the spruce [?rings are] thin, having a lot of splits, and entirely doubled. Very attractive head. The varnish is golden yellow-brown.

No further information about this violin has been located.

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**JF55.2, p. 109 [L]; EF55.4, p. 109 [L]***(année 1881) M<sup>L</sup> Laurie, Glasgow**Violon Stradivarius, 13 pouces moins 1 ligne, année 1684**Fond d'une pièce, veines très-douces remontant à droite. Eclisses ondes un peu plus vives. Table de 2 pièces, beau sapin, petite cassure et pièce à l'âme. Jolie tête, trous rebouchés. Vernis rouge doré. Un peu Amatisé.**188 M<sup>L</sup> Wilmotte**1886 M<sup>L</sup> [no further text].*

(1881) Monsieur Laurie, Glasgow

Antonio Stradivari violin, 13 *pouces* minus 1 *ligne* [349.6mm], year 1684The back plate is in one piece; the flames are very mild, rising to the right. The ribs have flames which are slightly brighter [slightly more vivid]. The front plate is made from two pieces; beautiful spruce, with a small split and a patch at the sound-post. Attractive head, the [peg] holes bushed. The varnish is golden red. Slightly *Amatisé*.

188 Monsieur Wilmotte

1886 Monsieur [no further text].

This small violin has been identified as the *Pressardi*, sold by Vuillaume to David Laurie with a certificate (dated 21 June 1873) stating that the violin had belonged to Giacomo Pressardi. Pressardi's name does not appear in the first edition of Grove's *Dictionary of Music and Musicians* (1878) nor in the first edition of Baker's *Biographical Dictionary of Musicians* (1900) nor in Karel Jalovec's *Italian Violin Makers*. The *Pressardi* violin appears on CzAr/Tarisis as ID 40746, and is mentioned, very briefly, in Henley (p. 23).

Ernest Doring (Doring, p. 48) indicates that this *Pressardi* violin is identified by David Laurie in his *Reminiscences* but Doring does not provide a page reference; a search of Laurie's text has failed to locate the name *Pressardi*.

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**JF55.2, p. 110 [U]; EF55.4, p. 110 [U]***(année 1882) M<sup>L</sup> Laurie, Glasgow**Violon Stradivarius, 13p. 1 ligne, année 1709**Fond d'une pièce, petites ondes, ayant quatre cassures. Eclisses petites ondes vives, celle du bas refaite, côté de la chanterelle. Table ayant plusieurs cassures, doublée sous l'estomac, ½ bord au menton. Très-belle tête. Vernis jaune rouge doré. Voûtes un peu amatisées.*

(1882) Monsieur Laurie, Glasgow

Antonio Stradivari violin, 13 *pouces* 1 *ligne* [354.2mm], year 1709

The back plate is in one piece; small flames, having four splits. The ribs have small bright flames; the rib of the lower bout, on the E-string side, has been re-made. The front plate having several splits, doubled under the chest, and with half-edges at the chin. Very beautiful head. The varnish is golden yellow-red. The arching [of the plates] is slightly Amati-like.

The **GBC&F Grand Livre** for 1882 shows the following item in David Laurie's account:

*1882 Mars 25: avoir un violon Stradivarius 1709 à vendre pour son comte.*

Laurie's account was credited with the sum of 15,000 francs.

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**JF55.2, p. 110 [L]; EF55.4, p. 110 [L]***[M. Laurie]*

(année 1882) Violon Stradivarius, 13p. 1l., année 1736

*Fond de 2 pièces uni, bords larges, cassure à droite du joint partant du bas et finissant à la hauteur du coin du haut, cassure en biais sur le tasseau du bas. Cercle au talon. Eclisses veines serrées, celle du bas côté du menton plus moderne. Table de 2 pièces, beau sapin ayant pas mal de cassures. Belle tête unie, coquille chanfreins un peu épais. Vernis jaune rouge doré.*

*Ex de Jouy.*

[Monsieur Laurie]

(1882) Antonio Stradivari violin, 13 *pouces* 1 *ligne* [354.2mm], year 1736

The back plate is made from two pieces of plain wood; the plate edges [on the outside of the purfling] are wide; there is a split to the right of the centre-joint starting at the bottom and finishing level with the [C-bout] upper corner; there is an oblique split at the bottom block. An [ebony?] crown has been fitted around the neck-foot. The ribs have tight/narrow flames; the bottom rib, at the side of the chin, is more modern [i.e. not made by Stradivari]. The front plate is made from two pieces; beautiful spruce, having quite a lot of splits. Beautiful head, plain wood; the chamfer of the scroll is slightly thick. The varnish is golden yellow-red.

*Ex de Jouy.*

The **GBC&F Grand Livre** for 1882 shows the following purchase by David Laurie:

*1882 Juin 21: un violon de Ant<sup>e</sup> Stradivarius, année 1736, N<sup>o</sup> 1277, 3,500 francs.*

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**JF55.2, p. 111 [U]; EF55.4, p. 111 [U]**

(année 1882) M<sup>r</sup> Laurie, Glasgow (suite)

*Violon Stradivarius, 13p. 2l., année 1714*

*Fond d'une pièce très-beau à contresens. Eclisses très-belles ondes larges. Table de 2 pièces beau sapin un peu fin au milieu. Cassure au-dessus de l'*f* gauche, une petite au coin gauche et au bas de l'*f* même côté. Très belle tête. Vernis jaune rouge doré.*

(1882) Monsieur Laurie, Glasgow (continuing)

Antonio Stradivari violin, 13 *pouces* 2 *lignes* [356.4mm], year 1714

The back plate is in one piece; very beautiful; [the wood] cut against the grain. The ribs are very beautiful, with wide flames. The front plate is made from two pieces of beautiful spruce, [?the rings are] slightly thin at the middle. There is a split above the left [bass] *f*, a small [split] at the left-side corner [upper or lower corner of the bass-side C?] and [another split] at the bottom of the *f* on the same side. Very beautiful head. The varnish is golden yellow-red.

No further information about this violin been located.

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**JF55.2, p. 111 [L]; EF55.4, p. 111 [L]**

[M. Laurie]

(année 1883) Violon Stradivarius, année 1711, 13p. 3l.,

*Fond de 2 pièces, petites ondes (reverniss). Eclisses petites ondes comme le fond. Table de 2 pièces, beau sapin un peu fin au milieu, quatre cassures à différentes places, rien sous l'âme. Tête bien conservée. Vernis jaune doré. Modèle languet.*

[Monsieur Laurie]

(1883) Antonio Stradivari violin, year 1711, 13 *pouces* 3 *lignes* [358.7mm],

The back plate is made from two pieces; small flames (re-varnished). The flames of the ribs are small, like those on the back plate. The front plate is made from two pieces; beautiful spruce, [?the rings are] slightly thin in the middle; there are four splits at different places [but] none under the sound-post. The head is well conserved. The varnish is golden yellow. Long model.

The **GBC&F Grand Livre** for 1883 shows the following item in David Laurie's account:

*1883 Mars 19: Réparation d'un violon Strad. 1711, olives or aux chevilles, 70 francs.*

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**JF55.2, p. 112 [U]; EF55.4, p. 112 [U]**

*(année 1886) [1882 in Gand] M<sup>r</sup> Hans Becker, à Leipzig  
Violon Joseph Guarnerius, 13 pouces, année 1732*

*Fond de 2 pièces, ondes presque droites, descendant un peu, le haut du côté droit uni, éclisses pareilles, table bien conservée, ayant une doublure au milieu. Jolie tête. Vernis rouge brun doré. Vendu à M<sup>me</sup> Philipp, à Leipzig, par lui, en 1908, pour 25,000 M. le tenait de son père Jean Becker.*

(1886/1882) Monsieur Hans Becker, from Leipzig

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [351.9mm], year 1732

The back plate is made from two pieces; the flames almost straight, descending slightly; the upper bout, on the right, is plain. The ribs are similar. The front plate is well conserved, having a doubling in the middle. Attractive head. The varnish is golden red-brown.

Sold to Madame Philipp, from Leipzig, by him [Hans Becker?] in 1908, for 25,000 Marks.

Obtained from his father, Jean Becker.

This violin, with its distinctive area of plain wood on the right of the back plate's upper bout, is that which is shown on CzAr/Tarisio (ID 43270) as the *Jean Becker*, dated 'c.1732'. The associated photographs show the back-plate flames descending from the centre joint at a more acute angle than might be anticipated from 'almost straight, descending slightly'; the same photographs show plain ribs on the bass side.

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**JF55.2, p. 112 [L]; EF55.4, p. 112 [L]**

*(année 1882) M<sup>r</sup> Laurie, Glasgow (ex Adam)  
Violon Joseph Guarnerius, 13p. 1l., année 1740  
354mm, étiquette originale*

*Fond d'une pièce, belles ondes remontant un peu à droite, petite fente à côté du C droit. Belles éclisses. Table de 2 pièces beau sapin, petite cassure à côté de l'âme. Très-belle tête. Vernis rouge, très-beau, celui de la table un peu galeux.*

*ex Comte de Baldeschi*

*Ex Adams*

*1885 M<sup>r</sup> Wilmotte, 22,000*

*1889 M<sup>lle</sup> Mess, 24,500*

*1896 Ysaÿe l'a acheté à M<sup>me</sup> Mess, 25,000*

*1937 Charles Munch: ultttt<sup>f</sup>, repris L. Guadagnini, altttt*

*Munch l'a revendu à Emile Hermann \$20,000 – l'a revendu à [no further text]*

*racheté par Wurlitzer, revendu à Ysaac Stern*

*½ bords table, estomac, table*

*Au milieu du fond étiquette manuscrite par E. Ysaÿe "Ce del Jésus a été le fidèle compagnon de ma carrières. Ysaÿe 1928" écrite à l'encre rouge.*

Ce violon a appartenu au Comte de Baldeschi, à Adam – Laurie – Wilmotte – Gand et B<sup>el</sup>. M<sup>lle</sup> Mess devenue M<sup>me</sup> Theo Ysaÿe et vendu par elle à son beau-frère Eugène Ysaÿe en 1896 qui l'a gardé jusqu'à sa mort en 1931 – il est cité et reproduit dans le livre de Hill. 1937 vendu à Charles Munch ultttt, soit ltttt espèces, repris altttt un L. Guadagnini.

(1882) Monsieur Laurie, Glasgow (ex Adam)

Giuseppe Guarneri *del Gesù* violin, 13 pouces 1 ligne [354.2mm], year 1740

354mm, original label

The back plate is in one piece; beautiful flames rising slightly to the right; there is a small split at the side of the right-hand C [viewed from the rear?]. Beautiful ribs. The front plate is made from two pieces of beautiful spruce; a small split at the side of the sound-post. Very beautiful head. Red varnish, very beautiful; [the varnish] of the front plate is slightly 'scabby'.

Ex Comte de Baldeschi.

Ex Adam.

1885 Monsieur Wilmotte, 22,000 [francs]

1889 Mademoiselle Mess, 24,500 [francs]

1896 Ysaÿe bought the violin from Madame Mess, 25,000 [francs].

1937 [bought by] Charles Munch, 650,000 francs; part-exchange with a L. Guadagnini [violin], 150,000.

Munch re-sold the violin to Emil Herrmann, 20,000 dollars – it was re-sold to [...?].

Bought back by Wurlitzer, re-sold to Isaac Stern.

Half-edges on the front plate, 'chest' area, front plate

In the middle of the back plate there is a label hand-written by E. Ysaÿe: "This *del Gesù* has been the faithful companion of my career. Ysaÿe, 1928", written in red ink.

This violin belonged to Comte de Baldeschi, [then passed] to [John] Adam – Laurie – Wilmotte – Gand & Bernardel. Mlle. Mess became Mme. [Théophile] Ysaÿe and [the violin was] sold by her to [Théophile's elder] brother Eugène Ysaÿe in 1896; Eugène looked after the violin until his death in 1931. The violin is cited and illustrated in the Hill book [Guarneri family, 1931].

1937, sold to Charles Munch, 650,000: 500,000 in cash together with a L. Guadagnini [violin worth] 150,000 [francs].

The **GBC&F Grand Livre** for 1889 shows the following purchase by Mademoiselle Mess:

*1889 Septembre 5: 1 violon J. Guarnerius, N° 1340 (M. Ysaÿe), 24,500 francs.*

The Hills (Hill (1931), p. 88) identify a 1740 Guarneri *del Gesù* violin as owned by 'M. Eugene Ysaÿe, ex Adam, ex Willemotte'. In the same volume they subsequently identify the violin as 'M. Eugène Ysaÿe, ex Cte Baldeschi, ex Adam' (p. 102). The violin appears on the CzAr/Tarisio website (ID 40064) as the *Ysaÿe*.

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### **JF55.2, p. 113 [U]; EF55.4, p. 113 [U]**

(année 1882) M<sup>E</sup> Laurie, Glasgow (suite)

*Violon Joseph Guarnerius, 13p. année 1738* [Gand's date was 1738; JF55.2 shows 1732 with the 2 thickly overwritten to show as 8; dated 1738 in EF55.4]

*Fond de 2 pièces, veines assez vives remontant. Eclisses bois pareil. Table de 2 pièces rélargie au milieu par une bande de 2 lignes. Cassure à l'âme, au coin gauche, et une petite au menton à côté du cordier, petite pièce dans le bas de la table près du filet, côté du menton.<sup>(a)</sup> Belle tête de la famille des Guarnerius. Vernis rouge doré.*

*Ex Sinton*

(1882) Monsieur Laurie, Glasgow (continuing)

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [351.9mm], year 1732/1738  
 The back plate is made from two pieces; the flames fairly bright, rising [from the centre-joint]. The ribs are made from similar wood. The front plate is made from two pieces; widened in the middle by a strip of wood, 2 *lignes* [4.5mm] [wide]. There is a split at the sound-post, [another] at the bass-side corner [upper or lower?], and a small [split] at the chin to the side of the tail-piece. There is a small patch at the bottom of the front plate next to the purfling at the side of the chin.<sup>(a)</sup> Beautiful head of Guarneri-family type. The varnish is golden red.

Ex Sainton.

<sup>(a)</sup> At this point Gand includes a drawing of a small triangular patch, immediately to the left of the tail-piece, the triangle pointing up the front plate towards the bass *f*-hole. The drawing is replicated in JF55.2 and EF55.4.

No further information for the 1732/1738 Guarneri violin has been located.

For Prosper Sainon's 1734 Guarneri violin see **JF55.2, p. 36 [U]**.

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**JF55.2, p. 113 [L]; EF55.4, p. 113 [L]**

(année 1884) M<sup>r</sup> Johnson

*Violon Stradivarius, 13p. 2l., année 1721*

*Fond de 2 pièces belles ondes descendant, belles éclisses, celles du haut ayant des trous de vers près du manche ainsi que celle du bas, côté opposé au menton. Table de 2 pièces beau sapin, ayant quelques cassures dont une à côté de l'âme, belle tête. Vernis retouché de chaque côté de la coquille.*

(1884) Monsieur Johnson

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1721

The back plate is made from two pieces; beautiful flames, descending. Beautiful ribs; the ribs of the upper bout having worm tracks close to the neck; [worm holes also in] the rib of the lower bout on the side opposite the chin. The front plate is made from two pieces of beautiful spruce, having some splits, of which one is at the side of the sound-post. Beautiful head. The varnish has been re-touched on each side of the scroll.

The **GBC&F Grand Livre** for 1880 shows the following items in the account of M<sup>r</sup> David Johnson:

*1880 Octobre 27: Un violon Joseph Guarnerius N<sup>o</sup> 1239, 8,500 francs.*

*1880 Décembre 2: Réparation d'un violon Stradivarius, ex-Wimphen, 80 francs.*

*1880 Décembre 2: Un violoncelle de Stradivarius, Longuet, qui était en dépôt par M. Meïer, 15,000 francs [equivalent to £600]*

The **Grand Livre** for 1884 shows:

*1884 Novembre 18: Réparation d'un violon Strad., 100 francs.*

The name 'Thurston Johnson' appears on the CzAr/Tarisio website but only in connection with a 1761 Gagliano violin (ID 40948) and a 1730 'composite' Stradivari violin (ID 49637).

The Hills (Hill (1902), p. 273) identify David Johnson as a one-time owner of a 1730 Stradivari cello which Mr Johnson 'bought in 1882 from MM. Gand & Bernardel frères for £600 [...] and brought back to England, to be once again purchased by our firm in 1885 for £650.'

It is probable that 'M. Johnson' was the father of Miss M E Johnson whose 1721 Stradivari violin was exhibited at the 1885 International Inventions Exhibition (Loan Collection of Musical Instruments), Albert Hall, London. A 'Miss E Johnson' (assumed to be the same person) exhibited a 1698 Stradivari violin at the same exhibition.

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**JF55.2, p. 114 [U]; EF55.4, p. 114 [U]**

*(année 1886) M<sup>r</sup> le duc de Camposelice*

*Violon Joseph Guarnerius, 13p., année 1742*

*Fond de 2 pièces, veines douces presque droites, descendant, talon neuf, éclisses unies, table de 2 pièces bien conservée. Tête ancienne très-usée dans le haut côté du La. Vernis rouge doré usé, plus brun sur certaines parties de la table.*

(1886) Monsieur le Duc de Camposelice

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [351.9mm], year 1742

The back plate is made from two pieces; mild flames, almost straight, descending. A modified neck-foot. The ribs are plain. The front plate is made from two pieces; well conserved. The head is original, very worn on the side above the A-string peg. The varnish is golden red, worn; the varnish is more brown in some areas of the front plate.

The **GBC&F Grand Livre** for 1886 shows against the name *M<sup>r</sup> de Campo Selice* only one listing of a Guarneri violin: *1886 Juillet 8: Redressé la touche du violon J. Guarnerius, année 1742, changé le sillet, 4 francs.*

The identity of this *del Gesù* violin is likely the *Duc de Camposelice* (CzAr/Tarisio ID 40548, 'c. 1741'). Good photographs appear in L B Robinson (pp. 26-27). The same source reproduces a certificate from the Hills (23 August 1904) in which the violin is dated to 'about 1740-1743'.

The CzAr/Tarisio website identifies Dwight J Partello as the owner of the violin between 1904 and 1920. Ernest Doring (Doring, pp. 75-78) discusses the Partello collection of instruments and lists those that were bequeathed to the US National Museum at Washington DC; only one 'Joseph Guarnerius' violin is listed, dated 1742.

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**JF55.2, p. 114 [L]; EF55.4, p. 114 [L]**

*[M. le Duc de Camposelice]*

*(année 1886) Violoncelle Stradivarius, 28 p. faibles, année 1719*

*Fond de 2 pièces, très-belles ondes descendant. Cassure de 7 pouces de long à côté du C droit. Belles éclisses bois pareil, cassées près du manche. Très-beau vernis rouge brun doré. Table de 2 pièces (moderne). Vernis craquelé plus rouge. Très-belle tête Amatisée, un peu forte pour l'instrument. Trous rebouchés en carrés.*

*[Monsieur le Duc de Camposelice]*

(1886) Antonio Stradivari cello, 28 *pouces* barely [758mm], year 1719

The back plate is made from two pieces; very beautiful flames, descending [from the centre-joint]. There is a split 7 *pouces* in length [189mm] at the side of the right-hand C. Beautiful ribs, the wood is similar [to the back plate], broken next to the neck. Very beautiful varnish: golden red-brown. The front plate is made from two pieces (modern); the crackled varnish is of a deeper red. Very beautiful head – *Amatisé* – slightly too 'strong' in relation to the rest of the instrument. The peg-holes have been bushed with square [inserts].

The **GBC&F Grand Livre** for 1886 shows against the name *M<sup>r</sup> de Campo Selice* only one listing of a Stradivari cello:

*1886 Juillet 8: Visité et recollé le violoncelle Stradivarius, année 1719, redressé la touche, changé le sillet, repassé les chevilles et remonté en cordes Forster, 20 francs.*

This is the *Becker/Duke of Marlborough* cello, briefly mentioned by Ernest Doring (Doring, p. 221) and by the Hills (Hill (1902), p. 129 and p. 137); see also CzAr/Tarisio ID 40282. Further information is provided by L B Robinson (Robinson, pp. 34-35). See also the information from Emile Français at **EF55.4, p. 147 [L]**.

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**JF55.2, p. 115 [U]; EF55.4, p. 115 [U]**

(année 1886) M<sup>e</sup> le Duc de Camposelice (suite)

Violon Stradivarius, 13p. 1l., année 1710

Fond de 2 pièces, très-belles ondes larges presque droites, descendant légèrement, éclisses bois pareil, table de 2 pièces, cassure à l'âme et une du côté de la barre au dessus de l'*f*. Très-belle tête. Vernis rouge doré, très-beau.

Ex de Tauzia, de Tonnens

(1886) Monsieur le Duc de Camposelice (continuing)

Antonio Stradivari violin, 13 *pouces* 1 *ligne* [354.2mm], year 1710

The back plate is made from two pieces; very beautiful flames, wide, almost straight, gently descending. The wood of the ribs is similar [to the back]. The front plate is made from two pieces; with a split at the sound-post and one at the side of the bass-bar above the *f*. Very beautiful head. The varnish is golden red, very beautiful.

ex de Tauzia, de Tonnens.

The **GBC&F Grand Livre** for 1886 shows the following purchase by the Duc de Camposelice:

1886 Juin 25: Un violon de Stradivarius, N<sup>o</sup> 1361, 8,500 francs.

No further information for 'de Tauzia' or for 'de Tonnens' has been located. This violin is possibly that which appears on the CzAr/Tarisio website as ID 41289.

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**JF55.2, p. 115 [L]; EF55.4, p. 115 [L]**

(année 1886) M<sup>e</sup> Laurie, Glasgow

Violon Joseph Guarnerius, 13p. 1l., année 1739 (la queue du 9 effacée) [dated 1730 in Gand; 1739 in EF55.4]

Fond d'une pièce jolies veines descendant légèrement à droite (talon neuf), éclisses veines un peu plus larges. Table de 2 pièces, cassure au bas de l'*f* gauche, une à l'âme et une à chaque *f* au-dessus du trou du bas jusqu'au filet. Tête un peu lourde. Vernis rouge brun doré, très-gras.

(1886) Monsieur Laurie, Glasgow

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* 1 *ligne* [354.2mm], year 1739 (the tail of the 9 has been erased) [therefore incorrectly dated by Gand as 1730].

The back plate is in one piece; attractive flames descending gently to the right (a modified neck-foot). The flames of the ribs are slightly wider [than on the back plate]. The front plate is made from two pieces; with a split at the bottom of the bass *f*, another split at the sound-post, and one at each *f* from above the lower hole to the purfling. The head is slightly heavy. The varnish is golden red-brown, very oily.

The **GBC&F Grand Livre** for 1886 shows the following items against David Laurie's name:

1886 Mai 20: Avoir un violon Joseph Guarnerius, année 1730, 14,000 francs

1886 Juillet 7: Violon Guarnerius rendu, 14,000 francs.

The CzAr/Tarisio website identifies six *del Gesù* violins dated 1739; of these, only two have one-piece back plates with flames which descend slightly from left to right – the *Bower/Druian* (ID 44345) and the *Beare/Steinhardt* (ID 49617). The associated photographs of the *Bower/Druian* violin appear to show rib flames which are wider than those on the back plate.

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**JF55.2, p. 116 [U]; EF55.4, p. 116 [U]***(année 1886) M<sup>r</sup> Franchomme, Paris**Violoncelle Stradivarius, 28 pouces, année 1711**Fond de 2 pièces, belles ondes descendant légèrement, belles éclisses, hauteur 4p. 5l., fortes en haut et en bas, table de 2 pièces, sapin très-large sur les côtés, petite cassure à l'âme à droite du pied du chevalet, bords très-usés. Largeur dans le haut 12 pouces 10 lignes, largeur dans le bas 16p. 5l., diapason 15p. au bord. Très-belle tête. Beau vernis rouge brun, un peu opaque.**22,000<sup>f</sup>**Hill.*

(1886) Monsieur Franchomme, Paris

Antonio Stradivari cello, 28 *pouces* [758mm], year 1711The back plate is made from two pieces; beautiful flames, gently descending. Beautiful ribs; their height is 4 *pouces* and 5 *lignes* full [119.6mm] in both the upper and lower bouts. The front plate is made from two pieces; the spruce [?rings are] very wide at the sides; there is a small split at the sound-post – to the right of the foot of the bridge; the edges are very worn. The [maximum] width of the upper bout is 12 *pouces* and 10 *lignes* [347.4mm], the lower bout 16 *pouces* 5 *lignes* [444.4mm]; the ‘stop’ length is 15 *pouces* [406mm] to the edge [of the upper plate adjacent to the neck]. Very beautiful head. Beautiful varnish, red-brown, slightly opaque.

22,000 francs

Hill.

The cello is named after Jean-Louis Duport (1749-1819); at his death the cello was transferred to his son. According to Ernest Doring (Doring, pp. 161-162) Auguste-Joseph Franchomme (b. 1808) bought this cello ‘about 1842, paying the enhanced price of 22,000 francs.’

A-J Franchomme died in 1884; perhaps the ‘M. Franchomme’ identified at the start of Gand’s 1886 descriptive text was the son of Auguste-Joseph. The 1711 cello was acquired by the Hills in 1892.

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**JF55.2, p. 116 [L]; EF55.4, p. 116 [L]***(année 1886) M<sup>r</sup> Haussmann**Violoncelle Stradivarius, 28 p., année 1724**Fond de 2 pièces, belles ondes, presque droites descendant légèrement. Le joint pas au milieu,<sup>(a)</sup> 6p. 2l., à gauche, 6p. 6l. à droite, largeur 12p. 8l., très-belles éclisses, ondes plus larges que le fond (chanteaux de 4 lignes de chaque côté dans le bas du fond); hauteur des éclisses 4p. 5l., dans le haut, et 4p. 7l., dans le bas. Table beau sapin ayant quelques cassures et 2 chanteaux comme au fond, jolie tête. Vernis rouge orange.**[JF55.2 only] 1948 Edmond Kurtz acheté chez Wurlitzer en 194 \$ utttt.*

(1886) Monsieur Haussmann

Antonio Stradivari cello, 28 *pouces* [758mm], year 1724The back plate is in two pieces; beautiful flames, almost straight, gently descending. The centre-joint is not in the middle<sup>(a)</sup> – it is 6 *pouces* and 2 *lignes* [167mm] from the left [edge of the plate], 6 *pouces* 6 *lignes* [176mm] from the right; the width of the upper bout is 12 *pouces* and 8 *lignes* [343mm]. Very beautiful ribs; the flames are wider than those of the back plate (there are width-inserts of 4 *lignes* [9mm] on each side of the back-plate’s lower bout); the height of the ribs is 4 *pouces* 5 *lignes* [119.6mm] in the upper bout, and 4 *pouces* 7 *lignes* [124mm] in the lower bout. The front plate is made from beautiful spruce, having some splits and two width-inserts as in the back plate. Attractive head. The varnish is red-orange.

1948 Edmond Kurtz bought [the cello] from Wurlitzer in 194[?], 60,000 dollars.

<sup>(a)</sup> At this point Gand draws an outline of the upper part of the cello's back plate, showing the offset centre-joint, with the measurement of '6.2' to the left of the joint and '6.6' to the right; the drawing is replicated in JF55.2 and EF55.4.

This cello is now known as the *Hausmann* (CzAr/Tarisio ID 40284). The history of the cello is described by Ernest Doring (Doring, p. 257 and p. 259) and by Alessandra Barabaschi in Thöne (Vol. IV, pp. 60-71). Comparative measurements provided by Thöne are: back plate upper-bout width 340.2mm; body length 758mm.

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**JF55.2, p. 117 [U]; EF55.4, p. 117 [U]**

*(année 1886) M<sup>l</sup> de S<sup>t</sup> Senoch, Paris*

*Violoncelle Stradivarius, 27 pouces, année 1696*

*Fond de 2 pièces, petites ondes droites, cassure à gauche du joint dans la partie du milieu à 1 pouce. Eclisses du bas côté de l'Ut ayant quelques cassures, hauteur des éclisses en haut 4p. 5l., en bas 4p. 6l.. Table de 2 pièces, cassure à l'âme et au bas de l'f gauche. Très-belle tête. Vernis jaune doré.*

*Ex Wilmotte 6,000<sup>f</sup>, Ex Kittel 7,000*

*M<sup>l</sup> Damien 11,000<sup>f</sup>*

*1908: Bonjour contre un violon de J<sup>h</sup> del Gesù, évalué rozx.*

*(1886) Monsieur de St. Senoch, Paris*

*Antonio Stradivari cello, 27 pouces [730.8mm], year 1696*

The back plate is made from two pieces; small straight flames; there is a split to the left of the centre-joint, in the middle, 1 *pouce* [27mm] [from the joint]. The lower rib on the C-string side having some splits. The height of the ribs in the upper bout is 4 *pouces 5 lignes* [119.5mm], in the lower bout 4 *pouces 6 lignes* [121.8mm]. The front plate is made from two pieces; a split at the sound-post and at the bottom of the bass *f*. Very beautiful head. The varnish is golden yellow.

*Ex Wilmotte, 6,000 francs*

*Ex Kittel, 7,000 [francs]*

*Monsieur Damien, 11,000 francs*

*1908: Bonjour, against a Giuseppe Guarneri del Gesù violin valued at 35,000 [francs].*

For a detailed examination of the history and identity of this cello see the present writer's article 'The case of the *Saint-Senoch* cello' (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 117 [L]; EF55.4, p. 117 [L]**

*(année 1886) M<sup>l</sup> Laurie, Glasgow*

*Violon Joseph Guarnerius, 13 pouces, année 1737*

*Fond de 2 pièces, belles ondes larges descendant. Eclisses ondes un peu plus serrées, mais vives. Table de 2 pièces, joli sapin ayant de chaque côté une partie plus serrée et d'une teinte plus foncée.<sup>(a)</sup> Petite pièce de 2 pouces de long de la largeur du pore du sapin, au menton. Jolie tête. Vernis rouge doré gras et très-dépouillé.*

*(1886) Monsieur Laurie, Glasgow*

*Giuseppe Guarneri del Gesù violin, 13 pouces [351.9mm], year 1737*

The back plate is made from two pieces; beautiful wide flames, descending. The flames of the ribs are slightly tighter/narrower, but bright. The front plate is made from two pieces; attractive spruce, having on each side a section with tighter/narrower [rings] and of a darker colour.<sup>(a)</sup> There

is a small patch, 2 *pouces* in length [54.1mm] and as wide as one spruce growth-ring, at the chin. Attractive head. The varnish is golden red, oily, and very worn.

<sup>(a)</sup> Gand draws a small sketch of the violin's front plate, showing the two longitudinal strips which have narrower rings and a darker colour; the sketch is not replicated in JF55.2 nor in EF55.4.

No further information about this violin has been located.

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**JF55.2, p. 118 [U]; EF55.4, p. 118 [U]**

*(année 1886) M<sup>e</sup> Joachim (Arbos)*

*Violon Stradivarius, 13p. 3l., année 1723*

*Fond de 2 pièces veines larges douces, descendant, taches brunes dans le milieu. Eclisses ondes plus serrées. Table beau sapin un peu large, ayant quelques cassures (doublures). Belle tête. Vernis rouge brun.*

*Vendu à J. Wanamacker en 1925, amlttt.*

(1886) Monsieur Joachim (Arbos)

Antonio Stradivari violin, 13 *pouces* 3 *lignes* [358.7mm], year 1723

The back plate is made from two pieces; wide flames, mild, descending [from the centre-joint]; brown blemishes in the middle. The flames of the ribs are tighter/narrower. The front plate is made from beautiful spruce, [?the rings are] slightly wide, having some splits (doublings). Beautiful head. The varnish is red-brown.

Sold to J. Wanamaker in 1925, 175,000 [francs].

This violin – loaned to Enrique Fernández Arbós by his teacher, Joseph Joachim – is extensively described by Ernest Doring (Doring, p. 251). Doring indicates that, having acquired another Stradivari violin (of 1730) Arbos returned his 1723 violin to ‘the custody of Hills in London, about 1896’.

Doring confirms the 1925 sale of the violin, through Albert Caressa, to the Wanamaker collection in America; see the note to 29 [U].

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**JF55.2, p. 118 [L]; EF55.4, p. 118 [L]**

*(année 1886) M<sup>e</sup> Dionizio Fernandez, à Madrid*

*Violon Stradivarius, 13p. 1l., année 1697*

*Fond de 2 pièces, ondes serrées droites. Eclisses pareilles. Table de 2 pièces ayant des cassures au menton et du côté droit, petites pièces carrées dans le haut près du filet pour remplacer des trous de chevilles qui étaient mal ajustées et très-visibles. Jolie tête. Vernis rouge doré.*

*Acheté par nous, par C.F., hhxzx, en 1911*

*Vendu à M<sup>lle</sup> Kinnel de Londres, aaoxz, en 1912*

*Le même que page 175.*

(1886) Monsieur Dionizio Fernandez, from Madrid

Antonio Stradivari violin, 13 *pouces* 1 *ligne* [354.2mm], year 1697

The back plate is made from two pieces; the flames are tight/narrow and straight. The ribs are similar. The front plate is made from two pieces, having splits at the chin and on the treble side. There are small square patches in the upper bout near the purfling to cover up the [original?] holes for the [locating] pins which were badly fitted and very noticeable. Attractive head. The varnish is golden red.

Bought by us, by Caressa & Français, 11,000 [francs], in 1911

Sold to Mademoiselle Kinnel, of London, 22,500 [francs], in 1912

The same [violin] as on page 175.

In 1909 a more detailed description of this 1697 violin was written up in the notebooks at **JF55.2, p. 175 [L]**; **EF55.4, p. 175 [L]**:

*1909 V<sup>e</sup> Fernandez, Calle Majorqua à Barcelone*

*Violon A. Stradivarius 1697, longuet, fond 2p., toutes petites ondes douces; petite pièce carrée en haut;<sup>(a)</sup> 2 petites chevilles en bas; à droite et à gauche; éclisses pareilles au fond; au bouton petite pièce;<sup>(b)</sup> table de 2 p., sapin assez fin; 2 grandes cassures à gauche; meurtrissures à l'âme; très-jolie tête; vernis qui fût rouge, presque entièrement refait; taille 355mm, faibles; grande doublure, mal mise; vaut exz.*

*Acheté en 1911, hhoxz*

*Vendu à Miss Kinnel à Londres avril 1912 aaoxz (Ten Have)*

1909 The widow Fernandez, Calle Majorqua, Barcelona

Antonio Stradivari violin, 1697, long model. The back plate is made from two pieces; extremely small and mild flames. There is a small square patch in the upper bout,<sup>(a)</sup> two small dowels [locating pins?] in the lower bout, to the right and to the left [of the centre-joint?]. The ribs are made from similar wood as on the back plate. There is a small patch at the end pin.<sup>(b)</sup> The front plate is made from two pieces; the spruce [?rings are] quite thin; two large splits on the left; bruises at the sound-post. Very attractive head. The varnish, which was [originally] red, [now] almost entirely replaced. The body-length is 355mm, barely. Extensive doubling, badly carried out. Worth 8,000 [francs].

Bought [by Caressa & Français?] in 1911, 11,500 [francs]

Sold to Miss Kinnel, from London, April 1912, 22,500 [francs] [?through Willem] Ten Have.

<sup>(a)</sup> At this point the JF55.2 copyist draws a small sketch of the violin's back plate at the neck, showing an oblong patch positioned across the centre-joint; the sketch is replicated in EF55.4.

<sup>(b)</sup> At this point the JF55.2 copyist draws a small sketch of the tail-piece area of the violin, showing a patch in the area of the saddle; the sketch is replicated in EF55.4.

The name 'Fernandez' does not appear in the **GBC&F Répertoire** ledger for the period 1905-1912.

The **GBC&F Grand Livre** for 1912 shows the following purchase by Miss Kinnel:

*1912 Avril 1: Un violon de Antonius Stradivarius, année 1697, N<sup>o</sup> 2071, 22,500 francs.*

Ernest Doring (Doring, pp. 92-93) identifies with certainty only one violin of 1697, the *Prince Uchtomsky* (aka *The Russian Strad*). The CzAr/Tarisio website lists three such violins – the *Russian*, the *Montbel* (see **JF55.2, p. 105 [L]**), and the *Haddock/Cater/Rostal* – but these violins do not match the descriptive text.

For 'Ten Have' (Willem Ten Have (1831-1924), violinist) see also **JF55.2, p. 159**.

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**JF55.2, p. 119 [U]; EF55.4, p. 119 [U]**

*(année 1887) M<sup>e</sup> le Comte Andrea Sola Cabiati, Milan*

*Violon Stradivarius, 13p., année 1707*

*Fond de 2 pièces ondes larges descendant un peu, trous de vers, doublé, éclisses ondes un peu plus larges. Table de 2 pièces ayant des cassures. Jolie tête. Vernis rouge brun, assez dépouillé.*

(1887) Monsieur le Comte Andrea Sola Cabiati, Milan [1844-1908]

Antonio Stradivari violin, 13 *pouces* [351.9mm], year 1707

The back plate is made from two pieces; wide flames which slightly descend; there are worm tracks [?and the plate has therefore been] doubled. The flames of the ribs are slightly wider [than

on the back plate]. The front plate is made from two pieces, having splits. Attractive head. The varnish is red-brown, fairly worn.

The **GBC&F Grand Livre** for 1887 shows that in July of that year *M<sup>e</sup> le C<sup>te</sup> Andrea Sola Cabiati* paid 750 francs for repairs to three of his violins (and another 150 francs for a repair to a viola); no further details of these instruments are provided.

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**JF55.2, p. 119 [L]; EF55.4, p. 119 [L]**

[*M. le Comte Andrea Sola Cabiati*]

(*année 1887*) *Violon Stradivarius, 13p. 2l., année 1724*

*Fond de 2 pièces ondes droites très-douces, veines dans la longueur, ayant l'apparence de côtes de sapin. Eclisses ondes plus larges. Table de 2 pièces beau sapin, complètement attaqué par les vers, et entièrement doublée ainsi qu'une partie des éclisses. Tous les tasseaux changés pour la même raison. Jolie tête, vernis rouge doré.*

[Monsieur le Comte Andrea Sola Cabiati]

(1887) Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1724

The back plate is made from two pieces; straight flames, very mild; longitudinal vein-lines which create a spruce-like appearance. The flames of the ribs are wider [than those of the back plate]. The front plate is made from two pieces of beautiful spruce, completely attacked by worms [beetles], and entirely doubled, as is a part of the ribs. All the blocks have been changed, for the same reason. Attractive head. The varnish is golden red.

This violin is now identified as the *Cecil*; see *The Strad*, issue for November 2018. See also the present writer's article *Count Cozio, Renzo Bacchetta, and Brandon Frazier: documentary realities and Chinese whispers* (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 120 [U]; EF55.4, p. 120 [U]**

*année 1885 M<sup>e</sup> Wilmotte, Anvers*

*Violon Stradivarius, 13p. 1l., année 1709*

*Fond de 2 pièces ondes superbes presque droites, descendant un peu, éclisses pareilles. Table de 2 pièces, beau sapin un peu fin, sans cassure à l'âme, une au bas de l'*f* droite et une petite au bas de l'*f* gauche de 15 lignes. Très-belle tête, beau vernis rouge brun.*

*14,000*

*1880 Ex Pastré, hxzxx*

*Kaufmann, Berlin*

[JF55.2 only] *1938 En réparation chez Hill et Sons, Londres.*

1885 Monsieur Wilmotte, Antwerp

Antonio Stradivari violin, 13 *pouces 1 ligne* [354.2mm], year 1709

The back plate is made from two pieces; superb flames, almost straight, descending slightly; the ribs are similar. The front plate is made from two pieces; beautiful spruce, [the rings are] slightly thin; without a split at the sound-post [but with a split] at the bottom of the treble *f* and a small [split] at the bottom of the bass *f*, 15 *lignes* in length [34mm]. Very beautiful head. Beautiful varnish, red-brown.

14,000

1880 *Ex Pastré*, 10,000 [francs] [i.e. bought from Pastré in 1880 for 10,000 francs]

Kaufmann, Berlin.

1938 being restored/repared at Hill & Sons, London.



The **GBC&F Grand Livre** for 1885 shows the following transaction with M. Wilmotte:

*1885 Septembre 22: Envoyé à condition [on approval] un violon Stradivarius N° 1337, 14,000 francs.*

The bill was settled in October 1885.

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**JF55.2, p. 120 [L]; EF55.4, p. 120 [L]**

*année [blank space]: M<sup>r</sup> le D<sup>r</sup> Longchamp, à Eu; 33, rue Jeanne d'Arc  
Violon Stradivarius, 13p. 2l., année 1712*

*Fond d'une pièce, bois gris, ondes droites très-serrés, cercle érable au talon. Eclisses bois pareil, celle du menton ayant une petite fente dans le milieu à 2 pouces du coin. Table de 2 pièces joli sapin ayant une nuance brune au menton de 17 lignes à partir du joint, petit flipot, filipeau, de 8 lignes depuis le filet et à 28 lignes du joint, cassure à l'âme et 2 en bas de l'f droite. Jolie tête ondes larges douces. Vernis rouge magnifique, paraissant plus brun sur le fond et les éclisses. Ex Leduc; vendu 4,600<sup>f</sup> en Mai 1861*

*Madame Le Meignan, à Eu, 33 rue Jeanne d'Arc  
à Nice, l'hiver, 10 rue Pujet*

13-2-20 – offert Strad nxzxx et attt archet Tourte jeune argent avec archet Voirin, Simon – aurait un alto Guadagnini et un Ruggeri à Eu.

1-20-1938 vu par mon beau-père, bois gris, vernis marron rouge, offert bltttt en dépôt.

No date: Monsieur Dr. Longchamp, from Eu [northern France]; 33 rue Jeanne d'Arc  
Antonio Stradivari violin, 13 *pouces* 2 *lignes* [356.4mm], year 1712

The back plate is in one piece; drab/lacklustre wood; the flames are straight and very tight/narrow; a circle of maple [has been fitted] around the neck-foot. The ribs are made from similar wood; the rib at the chin having a small split in the middle 2 *pouces* [54mm] from the [lower] corner [of the bass-side C]. The front plate is made from two pieces of attractive spruce having a brown colouring at the chin, 17 *lignes* [38.4mm] from the [centre] joint. There is a small covering piece of wood, 8 *lignes* [18mm] from the purfling to 28 *lignes* [63.3mm] from the joint. There is a split at the sound-post and two splits at the bottom of the treble *f*. Attractive head, the flames wide and mild. The varnish is red; magnificent; seeming to be browner on the back plate and on the ribs.

*ex Leduc; sold for 4,600 francs in May 1861*

*Madame Le Meignan, from Eu, 33, rue Jeanne d'Arc  
at Nice in the winter, 10 rue Pujet*

13 February 1920: offered [?to buy] a Stradivari [?violin], 60,000 [francs], and [?offered] 1,000 for a Tourte bow, silver-mounted, with a Simon Voirin bow – there is a Guadagnini viola and a Ruggeri [violin?] at Eu.

20 January 1938, [the Stradivari violin] seen by my father-in-law [Albert Caressa]; drab/lacklustre wood; the varnish is chestnut-brown/red; offered 250,000, on deposit.

In EF55.4 there is a small piece of notepaper inserted into the ledger after p. 121:

*D<sup>r</sup> Longchamp Strad ex Leduc*

*M<sup>me</sup> Lemeignan au Bouscat Landes*

*Sa fille M<sup>me</sup> Masselet, 8 rue Huysmans, Paris 6<sup>e</sup>  
renseigt [renseignement] 13 Juin 1938.*

*Dr Longchamp; Stradivari [violin] ex Leduc*

*Madame Lemeignan, from Bouscat Landes [south-west France]*

Her daughter, Madame Masselet, 8 rue Huysmans, Paris 6<sup>e</sup>  
Information received 13 June 1938.

The **GBC&F Grand Livre** for 1858 shows that on 17 December a Stradivari violin and a Guarneri violin belonging to M. Leduc were inspected and re-strung (8 francs); a *S<sup>t</sup> Séraphin* violin was inspected and re-strung in January 1859.

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**JF55.2, p. 121 [U]; EF55.4, p. 121 [U]**

*année* [blank space]: *M<sup>r</sup> Fau, à Castres*

*Violon Stradivarius, 13p. 3l., année 1716*

*Fond de 2 pièces, belles ondes descendant, cercle au talon. Eclisses bois pareil. Table de 2 pièces, sapin fin au milieu, s'élargissant jusqu'aux bords, ayant des cassures au-dessus de l'*f* gauche, à la barre, au menton, à l'âme, à la main et au bas de l'*f* droite. Belle tête ayant le trou de la cheville de la chanterelle rebouché, ayant le trou du Mi rebouché, beau vernis rouge.*

*1937 – appartient à sa fille M<sup>me</sup> Coulon, 19 Av<sup>ue</sup> de Versailles à Paris*

[JF55.2 only] *Fond doublé et la table.*

No date: Monsieur Fau, from Castres [southern France]

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1716

The back plate is made from two pieces; beautiful flames, descending; a crown around the neck-foot. The ribs are made from similar wood [as used for the back plate]. The front plate is made from two pieces; the spruce [?rings are] thin at the middle, widening towards the edges, having splits above the bass *f*, at the bass-bar, at the chin, at the sound-post, at the hand, and at the bottom of the treble *f*. Beautiful head; the hole for the peg of the 'singing string' has been bushed, having the hole for the E-string [peg] bushed. Beautiful red varnish.

1937 – owned by his [Fau's?] daughter, Madame Coulon, 19 Avenue de Versailles, Paris.

The back plate has been doubled, [likewise?] the front plate.

The original descriptive text must date from before 1892 (the year when Charles Gand died). This 1716 *Fau* violin is ID 41414 on CzAr/Tarasio where it is indicated that the violin was in Eugène Fau's possession in 1885. Henley (Henley, p. 64) states that the violin was sold by J-B Vuillaume to M. Fau in '1866-8'.

See also **JF55.2, p. 216 [L]** where Eugène's son, Pierre, is identified as the owner of a Stradivari cello.

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**JF55.2, p. 121 [L]; EF55.4, p. 121 [L]**

[*M. Fau*]

*Violon Joseph Guarnerius, 13 pouces, année 1734*

*Fond de 2 pièces, ondes douces presque droites, éclisses ondes un peu plus vives, celle du menton ayant 2 cassures au milieu près du fond. Table sapin fin au milieu et plus large sur les côtés, les côtés ondulant légèrement. Vernis rouge doré. Tête probable de Vuillaume. Vernis rouge plus vif.*

*Acheté par Hill en 1910: rozxx.*

[Monsieur Fau]

Giuseppe Guarneri *del Gesù* violin, 13 *pouces* [351.9mm], year 1734

The back plate is made from two pieces; the flames are mild, almost straight. The flames of the ribs are slightly brighter; the rib of the chin having two splits in the middle near the back plate. The front-plate spruce [?rings are] thin/narrow in the middle and wider at the sides; at the edges

the rings ripple slightly. The varnish is golden red. The head is probably by Vuillaume [and its] varnish is a brighter red.

Bought by Hill in 1910: 35,000 [francs].

It would seem that this is the Guarneri *Violon du Diable* violin.

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**JF55.2, p. 122 [U]; EF55.4, p. 122 [U]**

(année [blank space]) M<sup>r</sup> Mendelssohn, Berlin, banquier

*Violoncelle Stradivarius, année 1696* [Gand initially wrote 1686 then altered the 8 to 9; 1696 in EF55.4]

28 p. 4 l., raccourci du haut et du bas. Diapason 14 p. 10 l.

Table de 2 pièces beau sapin serré au milieu et plus large sur les bords, cassures au milieu, doublure, cassure au bas de l'f gauche. Fond de 2 pièces très-belles ondes presque droites, descendant légèrement. Eclisses pareilles, celle de la main ayant une pièce, celle du bas à gauche du bouton, pièce de 17 lignes [7 lignes in Gand]. Tête un peu mignonne (Amati) pour l'instrument. Vernis jaune doré.

No date: Monsieur Mendelssohn, Berlin, banker

Antonio Stradivari cello, year 1696/1686

28 pouces, 4 lignes [767mm; 30<sup>3</sup>/<sub>16</sub> inches], reduced in length in both the upper and lower bouts. The 'stop' length is 14 pouces 10 lignes [401.5mm].

The front plate is made from two pieces; beautiful; the spruce [?rings are] tight/narrow at the middle and wider at the edges; splits in the middle; doubled; a split at the bottom of the bass f. The back plate is made from two pieces; very beautiful; the flames are almost straight, descending gently. The ribs are similar [to the back plate]; the rib of the hand having a patch; the rib at the bottom – to the left of the end pin – having a patch of 17/7 lignes [38.4/15.8mm]. The head is slightly undersized[?] (Amati-like) for the instrument. The varnish is golden yellow.

This cello is possibly that which is known today as the *Marquis de Cholmondeley* (CzAr/Tarisio ID 41455). The website photographs appear to confirm most of the descriptive detail but the varnish is specified as 'golden brown' rather than 'golden yellow'; in addition, the website specifies the cello's label-date as 1698 and its back length as 740mm. The cello is described by Doring (Doring, p. 97) and also dated 1698. Neither the website nor Doring makes any mention of the cello having been reduced in length at both top and bottom.

According to Doring, Robert von Mendelssohn (1857-1917) acquired his cello after 1895, but the descriptive text (above) was copied from Charles Gand and he had died three years earlier, in 1892.

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**JF55.2, p. 122 [L]; EF55.4, p. 122 [L]**

(année 1891) M<sup>r</sup> Jenkinson, Londres

*Violon Stradivarius, 13 pouces, année 1692*

Fond d'une pièce à contresens. Eclisses belles ondes un peu serrées. Vernis rouge brun. Table d'une époque antérieure ayant beaucoup de cassures. Vernis jaune. Tête de Rugger. Vernis rouge brun.

(1891) Monsieur Jenkinson, London

Antonio Stradivari violin, 13 pouces [351.9mm], year 1692

The back plate is in one piece, cut against the grain. The ribs have beautiful flames, slightly tight/narrow. The varnish is red-brown. The front plate dates from an earlier period, having a lot of splits; the varnish is yellow. The head was made by Ruger; its varnish is red-brown.

What may be a reference to Mr Jenkinson's violin is found in the **GBC&F Grand Livre** for 1891:

*1891 Mai 2: Rép[aration] Violon*

The **GBC&F** repair ledgers do not seem to have survived and therefore the identity of the violin which was repaired in 1891 is uncertain (but Charles Gand's descriptive text (above) is dated to the same year).

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**JF55.2, p. 123 [U]; EF55.4, p. 123 [U]**

*(année [blank space]) Chapelle Royale de Madrid*

*Violoncelle Stradivarius, année 1700; 28p. 5 lignes*

*Diapason 15p. 4l., fond de 2 pièces, très-belles ondes remontant. Eclisses pareilles, hauteur en haut 4p. 1l., en bas 4p. 3l., Ecart des f 3p. 8l. ½. Table de 2 pièces beau sapin, ayant des tournants, plusieurs cassures du côté de l'âme et en bas à gauche. Très-belle tête, trou de la cheville de la chanterelle rebouché. Vernis rouge doré, très-beau.<sup>(a)</sup>*

No date: Chapel Royal, of Madrid

Antonio Stradivari cello, year 1700; 28 *pouces* 5 *lignes* [769.3mm]

The 'stop' length is 15 *pouces* 4 *lignes* [415.1mm]. The back plate is made from two pieces; very beautiful flames rising [from the centre-joint]. The ribs are similar; the height of the rib at the upper bout is 4 *pouces* 1 *ligne* [110.5mm], at the lower bout 4 *pouces* 3 *lignes* [115.1mm]. The distance between the upper eyes of the *fs* is 3 *pouces* 8½ *lignes* [100.4mm]. The front plate is made from two pieces; beautiful spruce; with changes of direction [?the rings are not straight]; several splits on the side of the sound-post and in the lower-left [bass] side. Very beautiful head; the hole for the peg of the 'singing' string [the A-string] has been bushed. The varnish is golden red, very beautiful.<sup>(a)</sup>

<sup>(a)</sup> At the end of his descriptive text Gand provides three ink drawings: the first shows the 'chin' at the bottom of the scroll where, in the centre, Gand has drawn a small circle, apparently to indicate a dowel (or a plugged worm-hole). The second drawing is of the bass side of the peg-box; there are six black-ink dots distributed around the peg-holes – apparently dowels or plugs. The third drawing is of the treble side of the peg-box, with five black dots. All three drawings are replicated in JF55.2 and in EF55.4.

According to the Hills (Hill (1902), pp. 120-121):

The other [cello, of 1700] is the property of the Spanish Court, and is preserved in the Chapel of the Royal Palace in Madrid, where it is played upon by Señor Victor de Mirecki, an excellent artiste, who, after repeated solicitations, prevailed upon the Court authorities to allow the instrument to be sent to Paris in 1889 [evidently to Gand & Bernardel] for sorely needed restoration. We have been unsuccessful in obtaining any information concerning the early history of this violoncello; it does not figure among the Court instruments recorded by [Vicenzo] Ascensio in his account book as having been entrusted to him for necessary repairs [...].

The dimensions of these two instruments [the 1700 *Cristiani* and the 1700 *Chapelle Royale*] are practically the same (see Appendix) [...].

The Hills' Appendix V (1902, p.298) specify the measurements of the two cellos (the Hills' imperial measurements converted to millimetres by the present writer):

	<i>Cristiani</i>	<i>Chapelle Royale</i>
upper bout	358.7mm	355.6mm
centre bout	-----	-----

lower bout	460.3mm	457.2mm
body length	774.7mm	768.3mm [Gand: 769.3mm]
lower rib height	120.6mm	114.3mm [Gand: 115.1mm]
upper rib height	117.4mm	111.1mm [Gand: 110.5mm]
stop	412.75mm	412.75mm [Gand: 415.1mm]

For further information see the present author's article, *The Spanish Puzzle*, a detailed study of the Stradivari instruments at the Palacio Real in Madrid (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 123 [L]; EF55.4, p. 123 [L]**

(année [blank space]) M<sup>r</sup> d'Alcantara

*Violon Stradivarius, 13p. 3l., année 1713 ou 19, le dernier chiffre douteux.*

*Fond ~~d'une~~ de 2 pièces belles ondes descendant légèrement. Talon neuf, éclisses ondes plus vives et plus serrées. Table de 2 pièces sapin fin ayant des cassures à l'âme, au bas de l'f droite et au menton. Jolie tête. Vernis rouge doré, fond dépouillé du haut et du bas.*

*Table revernis, rebordée, refiletée; réparée en 1890 ici;*

*Violon qui vaut de hoxzx à hexzx; l'avons vu en 1907.*

No date: Monsieur d'Alcantara

Antonio Stradivari violin, 13 *pouces 3 lignes* [358.7mm], year 1713 or 1719, the last numeral is unclear.

The back plate is made from ~~one~~ two pieces; beautiful flames, descending gently. A modified neck-foot. The flames of the ribs are brighter and tighter/narrower. The front plate is made from two pieces; the spruce [?rings are] thin, having splits at the sound-post, at the bottom of the treble *f*, and at the chin. Attractive head. The varnish is golden red. The back plate is bare [of varnish] in both the upper and lower bouts.

The front plate re-varnished, rebuilt at the edges, with new purfling; repaired in 1890 here [Gand & Bernardel]; this violin is worth between 15,000 and 18,000 [francs]; we saw it [again?] in 1907.

The **GBC&F Grand Livre** for 26 September 1890 itemises a costly repair – 216 francs – to a violin belonging to M. d'Alcantara. This substantial cost is in line with the repairs listed by Charles Gand. This violin has no connection with that which is known today as the *Duke of Alcantara* (CzAr/Tarisio ID 41405) which has a one-piece back plate.

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**JF55.2, p. 124 [U]; EF55.4, p. 124 [U]**

(année 18 ) M<sup>r</sup> de Partello, Consul des Etats-Unis d'Amerique à Dusseldorf

*Violon Stradivarius, 13 pouces, année 1724*

*Fond de 2 pièces uni, grain de hêtre, tâche noire à droite du joint au niveau du C. Eclisses ondes larges douces, deux filets à l'endroit du bouton.<sup>(a)</sup> Table de 2 pièces, beau sapin, 2 petites cassures à l'âme, 2 au menton et une au coin gauche. Très-belle tête, bois gris uni. Vernis rouge brun doré, très-beau.*

*Toute la collection Partello a été achetée par Lyon et Healy de Chicago.*

(18 ) Monsieur de Partello, Consul for the United States of America, at Dusseldorf

Antonio Stradivari violin, 13 *pouces* [351.9mm], year 1724

The back plate is made from two plain pieces of beech-wood; a black blemish to the right of the centre-joint, level with the C. The flames of the ribs are wide and mild; two [vertical] pieces of



purfling in the area of the end pin.<sup>(a)</sup> The front plate is made from two pieces; beautiful spruce, with two small splits at the sound-post, two at the chin, and one at the left corner [upper or lower?]. Very beautiful head; drab/lacklustre wood; plain. The varnish is golden red-brown, very beautiful.

The entire Partello collection has been bought by Lyon & Healy of Chicago.

<sup>(a)</sup> At this point Gand draws the end pin, with, on either side, a vertical piece of purfling inserted into the rib. The drawing is replicated in JF55.2 and in EF55.4.

This violin is identified as the *Ludwig* (see CzAr/Tarisio ID 40716, and Thöne, Vol. IV, pp. 36-43). The website's (rather small) colour photograph of the violin's back plate does not show a black stain to the right of the centre-joint, level with the C; nor does the higher-quality life-size Thöne photograph (p. 41). The website identifies the violin as having become the property of D J Partello in 1893 (and retained until 1920). The date of 1893 is problematic since the descriptive text originated with Charles Gand, and Gand died in 1892. Dwight J Partello was the USA consul between 1885 and 1892.

Ernest Doring (Doring, pp. 75-78) provides a lengthy account of the Partello collection of instruments.

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### **JF55.2, p. 124 [L]; EF55.4, p. 124 [L]**

*(année 1889) M<sup>e</sup> le baron de Poyferré, Mont de Marsan*

*Violon Stradivarius, 13p. 1l., année 1723*

*Fond de 2 pièces, ondes étroites, droites descendant légèrement, 2 veines noires à 15 lignes du bord de chaque côté, prenant du C et descendant jusqu'en bas.<sup>(a)</sup> Eclisses bois pareil. Table de 2 pièces beau sapin large, serré sur le côté gauche à 15 lignes du bord, cassure au menton jusqu'à l'f. Cassures à l'âme et au-dessus de l'f droite. Jolie tête, gorge un peu creusée ayant un morceau d'ivoire pour soutenir le La entre la cheville du Ré et de la chanterelle, et le Mi. Vernis rouge doré, très-chaud. Cercle en érable, couronne en érable au talon, et 2 petites chevilles au talon.*

(1889) Monsieur le Baron de Poyferré, Mont de Marsan [south-west France]

Antonio Stradivari violin, 13 pouces 1 ligne [354.2mm], year 1723

The back plate is made from two pieces; narrow flames, straight, gently descending; two black vein-lines 15 *lignes* [34mm] from the edge on each side, starting at the C and descending to the bottom.<sup>(a)</sup> The ribs are made from similar wood. The front plate is made from two pieces of beautiful wide spruce; [?the rings are] tight/narrow on the bass side 15 *lignes* [34mm] from the edge. There is a split from the chin to the *f* [above]. There are splits at the sound-post and above the treble *f*. Attractive head; the throat is slightly hollowed out, having a small piece of ivory to support the A [string] between the D-string peg and the [peg of the] 'singing' string, and the E-string. The varnish is golden red, very intense. There is a maple-wood circle, a crown of maple at the neck-foot, and two small dowels at the neck-foot.

<sup>(a)</sup> At this point Gand draws a sketch of the violin's lower back plate showing the position of these two black veins – starting from just inside the C-bout lower corner on each side and extending to the bottom of the back plate. The drawing is not replicated in JF55.2 nor in EF55.4 (probably through lack of space).

An ancestor of Baron de Poyferré may have been Baron Jean-Marie Poyferré de Cère, born at Mont de Marsan 1 July 1768, died 9 January 1858; perhaps the person identified in 1889 was a grandson.

Ernest Doring (Doring, pp. 251-252) describes the *Spanish, ex Partello* violin of 1723 and provides photographs (*ibid.*, p. 252) which clearly show two black sap lines in the exact same position as described. Doring states that the violin has an inscription above the label which 'states that in the 1880s [the violin] was owned by the Governor General of Cadiz. Brought to England the violin was acquired by the Duke of Cambridge and after his collection



was sold passed eventually to Hills, who in 1895 sold it to the late Dwight J Partello [...].’ The JF55.2 descriptive text makes no mention of an inscription written next to the violin’s label.

The CzAr/Tarisio website (ID 40529) lists the pre-Partello owners of this 1723 violin as the Governor General of Cadiz, the Duke of Cambridge, the Duke of Edinburgh, and the firm of W. E. Hill & Sons; there is no mention of Baron Poyferré.

Ernest Doring (Doring, p. 77) identifies four Stradivari violins as having been owned by Dwight Partello; their label-dates are specified as 1690, 1721, 1723, and 1724 (for which see the previous entry: **124 [U]**).

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**JF55.2, p. 125 [U]; EF55.4, p. 125 [U]** [This descriptive text is the last in Gand’s *Catalogue*; p.127 [U].]

*(année 1870) M<sup>r</sup> le Comte Molitor*

*Violon Stradivarius, 13p. 1l., année 1697*

*Fond d’une pièce, petites ondes à contresens, belles éclisses, ondes régulières, cassure à l’éclisse du côté de l’âme et une petite à celle de la main à 6 lignes du manche du côté du fond. Table de 2 pièces, sapin très-fin au milieu et plus large sur les bords. Cassures à l’âme et au menton. Usure faite par l’archet au dessous de l’f gauche. Très-jolie tête, bien caractérisée. Vernis jaune doré.* [Gand’s text finishes here.]

*Vendu Mazeran, février 1919, oxzxz*

*Racheté par M et D en 1923.*

(1870) Monsieur le Comte Molitor

Antonio Stradivari violin, 13 *pouces* 1 *ligne* [354.2mm], 1697

The back plate is in one piece; small flames, cut against the grain. Beautiful ribs, regular flames; a split in the rib at the side of the sound-post and a small [split] in the rib of the hand 6 *lignes* [13.5mm] from the neck near the back plate. The front plate is made from two pieces; the spruce [?rings are] very thin in the middle and wider at the edges. Splits at the sound-post and at the chin. Wear and tear caused by the bow below the left [bass] *f*-hole. Very attractive head, very characteristic. The varnish is golden yellow.

Sold [to?] Mazeran in February 1919, 50,000 [francs]

Bought back by Maucotel & Deschamp in 1923.

The comment about wear-marks on the 1697 violin ‘below the bass *f*’, these marks apparently being caused by the bow, is not confirmed by high-resolution photographs (CzAr/Tarisio) of the front plate of the 1697 *Molitor* violin (although a few tiny brown specks are visible at the edge of the lower bout below each *f*-hole). Since a violinist’s bow, when in use, never goes anywhere near the bass-side lower bout of the front plate perhaps what is being indicated in the descriptive text (above) are marks caused by the frog of the bow scraping against the violin’s front-plate lower bout when both were placed inside a carrying case and the lid closed.

For a detailed investigation into the reality of the *Molitor* and *Récamier* violins see the present author’s article: *Juliette Récamier, Comte Molitor, and much confusion* (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 125 [L]; EF55.4, p. 125 [L]**

*M<sup>r</sup> Van Oordt, à La Haye*

*Violon Stradivarius, année 1721, 13p. 1l.,*

*Fond de 2 pièces, très-beau bois, ondes moyennes vives descendant, éclisses très-belles, table de 2 pièces, sapin serré au milieu et côté gauche; cassure à l’âme, pièce d’âme et doublure; plusieurs autres cassures au-dessus des ff et au menton; belle tête bien caractérisée, beau vernis rouge doré, bien conservé au fond et aux éclisses, et plus dépouillé à la tête et à la table.*

*Acheté à Richers, de Berlin  
A dû appartenir à Joachim.*

Monsieur van Oordt, from The Hague

Antonio Stradivari violin, year 1721, 13 *pouces 1 ligne* [354.2mm]

The back plate is made from two pieces; very beautiful wood, with bright medium [-width] flames, descending [from the centre-joint]. The ribs are very beautiful. The front plate is made from two pieces; the spruce [?rings are] tight/narrow in the middle and on the bass side. There is a split, a patch, and a doubling at the sound-post; several further splits above the *fs* and at the chin. Beautiful head, very characteristic. Beautiful varnish, golden red, [the varnish] well conserved on the back plate and on the ribs, [but] more abraded at the head and on the front plate.

Bought [in 1893?] from Richers [August Riechers] of Berlin

It must be the violin which belonged to Joseph Joachim.

The following information is found in the **GBC&F Répertoire** for the period 1892-1899:

*van Oordt, 38 Surinamestraat, La Haye, 919*

In the **Grand Livre** for 1892-1899, page 919:

*1893 Novembre 13: Réparation complète d'un violon d'A. Stradivarius, année 1721, 250 francs.*

The 250-francs 'complete repair' suggests that van Oordt's 1721 violin had been extensively damaged.

**NB:** see also pp. 6-8 of the present writer's article: *Joseph Joachim, David Laurie, and Mischa Elman: revising the provenance*, ([www.themessiahviolin.uk](http://www.themessiahviolin.uk)); see also **JF55.2, p.18 [L]**; **EF55.4, p.18 [L]**.

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**JF55.2, p. 126 [U]; EF55.4, p. 126 [U]**

*(année 1894) M<sup>e</sup> Turrettini, à Genève*

*Violon Stradivarius, 1664* [the second 6 overwritten to show as 9; dated 1694 in EF55.4]

*13 pouces 4 l.½.*

*Fond une pièce beau bois petites ondes droites, éclisses même bois, bien conservés, table sapin très serré ayant plusieurs fractures, une de chaque côté de l'f au bas jusqu'au bord. 2 fractures à l'âme, une à la barre, très belle tête, beau vernis rouge brun au fond assez dépouillé.*

*Acheté par le maison et vendu à Friedmann, 14 rue de Milan, haorz, en 1923 – l'a revendu* [no further text]

(1894) Monsieur Turrettini, from Geneva

Antonio Stradivari violin, 1664/1694, 13 *pouces 4½ lignes* [362mm]

The back plate is in one piece; beautiful wood, small straight flames. The ribs are made from the same wood; well conserved. The front-plate spruce [?rings are] very tight/narrow, having several splits, one on each side of the *f* from the bottom of the hole to the edge. Two splits at the sound-post and one at the bass-bar. Very beautiful head. Beautiful red-brown varnish on the back plate; fairly worn.

Bought by the firm [C&F] and sold to Friedmann, 14 rue de Milan, 125,000 [francs], in 1923 – [the violin was] re-sold [no further text].

In the **GBC&F Grand Livre** for 1894 the following entry appears against the name of M. Turrettini:

*1894 Mai 2: Réparation violon Stradivarius, 300 francs.*

The damage to the violin must have been extensive.

The name of 'Turrettini', on CzAr/Tarisio, is associated only with a Guarneri *del Gesù* violin of 'c.1731' (ID 47740); see **JF55.2, p. 172** for a description which may be of that violin. With respect to the Stradivari violin (above) it seems likely that the writer of the descriptive text simply made a mistake in initially writing 1664 rather

than 1694. A more detailed description of the same violin appears in the ledgers, **JF55.2, p. 173; EF55.4, p. 173**, under the date of 1908:

*1908: Turrettini, à Genève*

*Violon A. Stradivarius, longuet, 362mm, étiquette de 169... (probablement 1694)(97)*

*Fond d'une pièce, petites ondes vives, serrés, droites; toute petite gerçure, au coin du haut, à gauche, partant du C, talon original, couronne érable; vernis rouge brun, sur fond jaune doré, foncé.*

*Eclisses pareilles, au fond; celles du bouton, au joint, ayant 2 petites pièces, aux places de l'ancien sillet; petits morceaux d'éclisses, de chaque côté du manche qui a été arraché; vernis pareil au fond, plus depouillé à gauche, en regardant le fond.*

*Table en 2 pièces, sapin très-fin, genre Amati, coin de droite, en bas, salement mis, mal mis; plusieurs cassures: coin du bas à gauche, bas de l'f gauche, le long du cordier, bas de l'f droite, 2 à l'âme, petite en haut, à droite, formant chanteau; à droite et à gauche de la touche; table raccordée à la gomme laque, formant laque partout; a un estomac.*

*Tête à jolies ondes vives; trous du Mi et du Sol rebouché; cassure à la cheville du La; chanfreins effacés. Beau vernis rouge brun.*

*Violon élégant, fileté finement, élégamment, vaut hxzxx.*

*Même violon que celui page 126.*

1923 En dépôt chez C.F. pour .... A vendre haozxx.

1908: Turrettini, from Geneva

Antonio Stradivari violin, long pattern, 362mm, label of 169... (probably 1694) (97)

The back plate is in one piece; small bright flames, tight/narrow, straight; an extremely small split in the upper-left corner starting from the C; original neck-foot, crowned with maple; the varnish is red-brown, on a golden-yellow 'undercoat', dark.

The ribs are made of similar wood as used for the back plate; the ribs at the end pin, at the joint, having two small patches where the original [tail-piece] saddle was situated. On the ribs there are small areas on either side of the neck which have been broken off; the varnish is similar to that on the back plate, more worn on the left ('left' when looking at the back plate).

The front plate is made from two pieces; the spruce [rings are] very thin, Amati style; the treble-side lower corner has been badly made.

There are several splits: at the bass-side lower corner; below the bass *f*; alongside the tail-piece; below the treble *f*; two at the sound-post; a small split in the upper bout, on the right, looking like a width-insert; [splits] to the right and to the left of the fingerboard.

The front plate has been touched-up with gum lacquer [shellac?]; lacquer everywhere; has a stomach [patch?].

The head has bright attractive flames; the peg-holes for the E- and G-string pegs have been bushed; there is a split at the A-string peg; the chamfers have been worn down; beautiful red-brown varnish.

An elegant violin, beautifully purfled, worth 10,000 [francs].

The same violin as on p. 126.

1923, on deposit at Caressa & Français for .... For sale, 125,000 [francs].

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**JF55.2, p. 126 [L]; EF55.4, p. 126 [L]**

*1894: M<sup>e</sup> Nicolini, à Ystradgynlais*

*Violon Stradivarius, année 1727, 13p. 3l.,*

*Fond de 2 pièces, ondes douces descendant, belles éclisses pareilles, table de 2 pièces, très-beau sapin; petite cassure à l'f droite, et 2 petits trous de ver au fond; beau vernis rouge doré bien conservé; très-belle tête.*

*Ex Paganini*

*Ex Comte de Vireille*

30,000 francs

1894: Monsieur Nicolini, from Ystradgynlais

Antonio Stradivari violin, year 1727, 13 *pouces 3 lignes* [358.7mm]

The back plate is made from two pieces; mild flames, descending [from the centre-joint]. The beautiful ribs are similar [the wood used for the ribs is similar to that used for the back plate]. The front plate is made from two pieces; very beautiful spruce. There is a small split at the treble *f* and two small worm tracks at the bottom. Beautiful varnish, golden red, well conserved. Very beautiful head.

*ex Paganini*

*ex Comte de Vireille*

30,000 francs.

For an evidence-based investigation into the historical reality of this 1727 instrument (which is *not* the 1724 Stradivari violin sold by Il Conte Cozio di Salabue to Niccolò Paganini in July 1817) see the present writer's article *Fortissimo di voce, e quasi tenore* (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 127 [U]; EF55.4, p. 127 [U]**

1893: *M<sup>r</sup> Auriol, à Lavergne par Boisezon* Boiseron

*Violon Stradivarius, année 1704, 13p. 3l.,*

*Fond de 2p., petites ondes douces et droites, bois grain de hêtre, talon et pièce avec armoiries, couronne comtale; barré d'azur sur champ d'or 2 lévriers, éclisses bois pareil, celle de droite en bas avec quelques fentes. Table de 2 pièces, bon sapin plus large sur les bords, avec quelques fractures, dont une à l'âme avec pièce et une au menton; vernis fortement rechargé à la table; beau vernis rouge brun, bien conservé du fond et aux éclisses; jolie tête de Lupot vernis rouge, ayant une petite pièce à la joue gauche (Omobonus)*

*Ex M<sup>r</sup> de Guinaumont*

6,000<sup>f</sup>

1928 appartient à sa fille, Mme. Kruger, 93 Avenue de Lodève à Montpellier

[ written in the left margin of JF55.2; part of the main-body text of EF55.4  
*Revu le violon en 1929 en août, ce n'est pas un Stradivarius,  
 mais un pauvre violon italien reverni et cassé, à laisser de côté (AC).*

[ JF55.2: written diagonally across the entire descriptive entry; large lettering  
*N'est pas de Stradivarius, à ne pas acheté.*

[ EF55.4: written in red crayon; large lettering  
*N'est pas de Stradivarius.*

1893: Monsieur Auriol, from Lavergne by Boisezon, Boiseron

Antonio Stradivari violin, year 1704, 13 *pouces 3 lignes* [358.7mm]

The back plate is made from two pieces; small flames, mild and straight; beech-wood. The neck-foot has a patch added to it, with an armorial crest – a ducal crown, azur stripes on a field of gold, with two greyhounds. The ribs are made from similar wood [as the back plate], the rib of the

lower-right [bout] having some splits. The front plate is made from two pieces; good spruce; [the rings are] wider at the edges, with some splits, of which one is at the sound-post, with a patch, and another at the chin. Extensively re-varnished on the front plate; beautiful red-brown varnish, well conserved on the back plate and on the ribs. Attractive head made by [Nicolas] Lupot, red varnish, having a small patch on the bass-side cheek [peg-box wall] (Ombonus).

*ex* Monsieur de Guinaumont

6,000 francs

1928, owned by his daughter, Madame Kruger, 93 Avenue de Lodève, Montpellier.

Inspected the violin in August 1929; it is not a Stradivarius but a poor Italian violin, re-varnished and broken, a reject, AC [Albert Caressa].

Not a Stradivarius; not to be bought.

It is not a Stradivarius.

No further information about this violin has been located.

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**JF55.2, p. 127 [L]; EF55.4, p. 127 [L]**

1896: *M<sup>r</sup> Hart, à Londres*

*Violon de A. Stradivarius, année 1692*

*Fond de 2p., petites ondes vives presque droites éclisses pareilles avec petites gerces à la main, au menton et au C gauche; table d'une pièce, sapin moyen fin, fente au menton et petite gerçure à l'âme, petite pièce d'âme, bord du C droit usé, belle tête, vernis rouge clair doré, assez dépouillé.*

16,500<sup>f</sup>

*Ex M<sup>me</sup> Albretch*

*Ex Comte Wilhorsky*

1896: Monsieur Hart, from London

Antonio Stradivari violin, year 1692

The back plate is made from two pieces; small bright flames, almost straight. The ribs are similar, with small 'chapped' areas in the rib at the hand, the [rib of the] chin, and [the rib of] the bass-side C. The front plate is in one piece; the spruce [rings are] medium-thin; a split at the chin and a small split at the sound-post; a small patch at the sound-post; the edge of the treble-side C is worn. Beautiful head; the varnish is golden light red, fairly worn.

16,500 francs

*ex* Madame Albretch [Albrecht]

*ex* Comte Wilhorsky [Wielhorsky].

This violin is identified on CzAr/Tarisio (ID 41601) as the *Czar of Russia/Albrecht/Avery Fisher*. In a lengthy article about this violin (*The Strad*, May 1976) it is stated by Robert Lewin that the violin was 'given by the Czar of Russia to his court violinist, Eugene Maria Albrecht, a pupil of Ferdinand David, a distinguished solo violinist also a noted musicologist'.

Lewin makes no mention of the violin's front plate (unusually) being in one piece. The colour photographs provided by L B Robinson (Robinson, p.17) are not detailed enough to show the one-piece construction.

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**JF55.2, p. 128 [U]; EF55.4, p. 128 [U]**

1896: *M<sup>r</sup> du Seuil, à Paris*

*Violon de A. Stradivarius, dernière époque, marqué année 1725 [the 2 then altered to show as 3; dated 1735 in EF55.4] 13p. 2l.,*

*Fond de 2p., bois uni, grain de hêtre, avec nœud transversal, à gauche, en bas; éclisses pareilles; table de 2p., sapin moyen ondulé et chenillé, fentes au menton et à l'f droite, pièce d'âme; jolie tête fendue ~~au-dessus du~~ avec chevillé; neuf ajusté en biais, vernis assez [unreadable word], brun doré; (filetage grossier fait sans doute par le fils)*

*Ex Comte d'Armaillé*

*(M<sup>r</sup> Brun l'a acheté chez Germain, hoxzx, en 1896*

*Cédé à Levers par nous, par C.F., en 1903, hooxz*

*récedé à Lasserré par Levers en 1903, hooxz.*

1896: Monsieur du Seuil, from Paris

Antonio Stradivari violin, last period, the label marked 1725/1735; 13 *pouces 2 lignes* [356.4mm].

The back plate is made from two pieces; plain wood, beech, with a transverse knot in the lower-left. The ribs are similar. The front plate is made from two pieces; medium spruce with wavy tracks; there are splits at the chin and at the treble *f*; a patch at the sound-post. The attractive head has been cracked ~~above~~, with [reinforcement?] dowelling; [the head] newly fitted, obliquely [?the scroll/peg-box re-attached with tapered – ‘scarf’ – joints]. The varnish is fairly [?], golden brown (the purfling is crude; made, no doubt, by the son).

*ex Comte d'Armaillé*

Monsieur Brun bought it from Emile Germain, 15,000 [francs], in 1896

Made over to Levers by us, by Caressa & Français, in 1903, 15,500 [francs]

Passed on to Lasseré by Levers in 1903, 15,500 [francs].

The Comte d'Armaillé is likely to have been Comte/Marquis Joseph René Charles d'Armaillé (1822-1872).

Pierre Alfred Brun (1864-1935) was a violinist.

Jules-Bernard Lasseré (1838-1906); Camille Saint-Saëns dedicated some of his compositions to M. Lasseré.

The **GBC&F Grand Livre** for 1903 shows the following entry against the name of M. Levers:

*1903 mars 21: Un violon de A. Stradivarius (ex du Seuil, ex A. Brun) avec étui, 15,500 francs*

A ‘Comte d'Armaillé’ violin is identified on CzAr/Tarisio (ID 41575) but dated 1737. The associated photographs reveal a knot in the lower bout of the plain back plate, on the left, and what appears to be a dowel inserted into the rear of the scroll. The photographs are not of high enough resolution to reveal the ‘crude’ condition of the purfling nor the ‘wavy’ front-plate rings. The website makes no mention of Messrs. Du Seuil, Brun, Levers, or Lasseré.

Ernest Doring, after his personal inspection, specifies the violin’s date as ‘1737’ (*How many Strads?*, p. 342).

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**JF55.2, p. 128 [L]; EF55.4, p. 128 [L]**

*M<sup>r</sup> Albert Caune, à Marseille*

*Violon A. Stradivarius, année 1699; 13p. 5 lignes (longuet)*

*Fond de 2p., beau bois, ondes vives, moyennes et droites; deux fractures du côté de l'âme; les éclisses en bois avec veines plus larges; table de 2p., sapin très-fin, grande et petite fractures sous l'âme, pièce d'âme; belle tête, ondes vives; vernis rouge orange en grande quantité, très-bien conservé. L'f droite abîmée par une pointe aux âmes.*



Monsieur Albert Caune, from Marseilles

Antonio Stradivari violin, year 1699, 13 *pouces 5 lignes* [363.2mm], (long pattern)

The back plate is made from two pieces; beautiful wood, bright flames, medium [width] and straight. There are two splits at the side of the sound-post. The ribs are made from wood with wider flames [than on the back plate]. The front plate is made from two pieces; the spruce [?rings are] very thin; large and small splits under the sound-post; a patch at the sound-post. Beautiful head, bright flames. The varnish is red-orange, very generously applied; very well conserved. The treble *f* damaged by a soundpost setter.

No further information about this violin has been located.

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**JF55.2, p. 129 [U]; EF55.4, p. 129 [U]**

1895: M<sup>r</sup> Lecoq, 110 Boulevard Haussmann, Paris

*Violon de A. Stradivarius, année 1698 (étiquette manuscrite: 'choisi par Lafont'), 13p. 3l.*

*Fond de 2p., ondes droites, fendu dans le bas à gauche, table en sapin fin serré, 7 fractures dans le haut et le bas, éclisse fracturé dans le C gauche, ainsi qu'au menton; éclisse du bas à droite, douteuse. Jolie tête, trou de la chanterelle trou du Mi rebouché, couronne au talon; vernis marron clair, fortement dépouillé.*

1895: Monsieur Lecoq, 110 Boulevard Haussmann, Paris

Antonio Stradivari violin, year 1698 (with a hand-written [additional] label: 'chosen by Lafont'), 13 *pouces 3 lignes* [358.7mm]

The back plate is made from two pieces; straight flames; [the plate] broken in the lower bout, on the left. The front plate is made from spruce [?with rings which are] tight/narrow; seven splits in the upper and lower bouts. The rib of the bass-side C has been split, as has [the rib] of the chin; the lower rib on the treble side is of doubtful [authenticity]. Attractive head; the peg-hole of the 'singing' string, the E-string has been bushed; the neck-foot has been crowned. The varnish is light chestnut-brown, extensively worn.

According to Ernest Doring (Doring, pp. 100-101) two of the Stradivari violins which were owned by Charles Philippe Lafont were dated 1699; on one of these violins 'beneath the original label a small ticket has been affixed inscribed "Choisi par Lafont".' Both of these 1699 violins have one-piece back plates; see CzAr/Tarisio ID 41274 and **JF55.2, p. 63 [U]**, and CzAr/Tarisio ID 41275 the *Lady Tennant*.

No further information for the 1698 violin owned by M. Lecoq – with a two-piece back plate and a handwritten label-annotation referencing 'Lafont' – has been located.

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**JF55.2, p. 129 [L]; EF55.4, p. 129 [L]**

M<sup>r</sup> le Baron d'Erlanger, à Paris

*Violon de Joseph Guarnerius del Gesù*

*Fond de 13p., d'une pièce, ondes douces, petite pièce carrée de 20 millimètres sur 8 dans de bas du fond à droite,<sup>(a)</sup> vernis dépouillé haut et bas, table de 2 p., sapin fin ayant plusieurs cassures du côté de la barre, doit être doublée en partie, l'f droite abîmée par la pointe aux âmes; vernis de la poitrine maquillé, éclisses petites ondes; jolie tête caractérisée, oreille gauche mutilée; en général quantité de beau vernis rouge brun vif; très-beau violon, vu en 1908, vaut rxxz.*

Monsieur le Baron d'Erlanger, from Paris

Giuseppe Guarneri *del Gesù* violin

The one-piece back plate measures 13 *pouces* [351.9mm], mild flames; a small square piece, 20mm by 8mm, in the lower bout of the back plate, on the right;<sup>(a)</sup> the varnish [is] worn away in both upper and lower bouts. The front plate is made from two pieces; the spruce [?rings are] thin, having several splits on the side of the bass-bar; [the front plate] must be partly doubled; the treble *f* damaged by the soundpost setter; the varnish on the chest renewed. The ribs have small flames. Attractive, characteristic, head; the left ‘ear’ of the scroll has been mutilated. [The violin is] mostly covered with beautiful, bright, red-brown varnish. A very beautiful violin; seen in 1908, worth 30,000 [francs].

<sup>(a)</sup> At this point the writer of the JF55.2 descriptive text includes a drawing of the violin’s lower back plate, showing a square piece of wood inserted into the bottom edge of the plate, just to the right of an imaginary centre line. The drawing is replicated in EF55.4.

Baron Frédéric Émile d’Erlanger (1832-1911) was a wealthy German/French banker.

The CzAr/Tarisio website associates two Guarneri *del Gesù* violins with Baron d’Erlanger: the *Henry Holst* violin (ID 44998) and the *Baron d’Erlanger* violin (ID 45387); both have two-piece back plates (see **JF55.2, p. 67 [L]**). See the present writer’s *Polignac-Erlanger-Holst* research article ([www.themessiahviolin.uk](http://www.themessiahviolin.uk)) for full details.

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**JF55.2, p. 130; EF55.4, p. 130**

1896: *M<sup>e</sup> Guillouiard, Le Raincy*

*Violon A. Stradivarius, année 1703, 13p. 1l.*

*Fond de 2p., très-beau, ondes presque droites, remontant un peu, belles et larges; l’éclisses pareilles; table de 2 pièces, très-belle, sapin fin et très-serré; cassures à l’âme, et 3 cassures à l’f droite allant vers le bas; cassures à la barre, et à l’f gauche allant jusqu’au bord du bas, et une jusqu’au bord du haut; cassure à droite pareille à un chanteau; menton dépouillé des deux côtés; belle tête ondée, trous ayant été déjà rebouchés; vernis blond doré, un peu plus rouge sur les éclisses et sur les côtés du fond; un peu retouché à droite du fond.*

*Ex Luce, de Douai*

*M<sup>e</sup> Guillouiard, Janvier 1890, noxz*

*Vaut aoxz en 1907.*

1896: Monsieur Guillouiard, Le Raincy [east of Paris]

Antonio Stradivari violin, year 1703, 13 *pouces* 1 *ligne* [354.2mm]

The back plate is made from two pieces; very beautiful; the flames almost straight, rising slightly, beautiful and wide. The ribs are similar. The front plate is made from two pieces; very beautiful, the spruce [?rings are] thin and very tight/narrow; there are splits at the sound-post, and three splits at the treble *f*, extending towards the bottom [of the plate]; splits at the bass-bar and at the bass *f* extending to the bottom edge; another [split] to the upper-bout edge; a split on the right giving the appearance of a width-insert; the chin [area] worn down on both sides [of the tail-piece?]. Beautiful flamed head; the [peg-] holes having already been bushed. The varnish is golden blonde, slightly more red on the ribs and at the sides of the back plate; [the varnish] touched up, slightly, on the right-hand side of the back plate.

*ex Luce, of Douai*

Monsieur Guillouiard, January 1890, 6,500 [francs]

Worth 2,500 [francs] in 1907.

No further information about this violin has been located.

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**JF55.2, p. 131 [U]; EF55.4, p. 131 [U]**

*M<sup>r</sup> de Blangy, à Juvigny*

*Violon de Stradivarius, 13p. 2l., année 1697, Amatisé*

*Fond de 2p., petites ondes droites assez douces, éclisses plus vives, table de 2p., très-beau sapin moyen; une cassure en haut à droite, cassures à la barre, à l'âme, et des deux côtés du bas de la table, écartement des f 15 lignes; très-belle tête; vernis rouge brun bien conservé; violon coquet ayant une apparence très-flatteuse.*

*1867 11 Septembre, 4,500<sup>f</sup>*

*1924 en dépôt pour rxzxz*

*Acheté 30,000<sup>f</sup>, vendu par Friedmann à Hamma comme Rugger, revendu à MD qui l'ont revendu comme Strad avec un certificat de Hill*

*Ce violon est un Francesco Rugger, très beau.*

Monsieur de Blangy, from Juvigny [Marne, north-eastern France]

Antonio Stradivari violin, 13 pouces 2 lignes [356.4mm], year 1697, *Amatisé*

The back plate is made from two pieces; small straight flames, fairly mild. The [flames of the] ribs are brighter. The front plate is made from two pieces; very beautiful spruce [with medium-width rings?]; there is a split in the treble side of the upper bout; splits at the bass-bar, at the sound-post, and on both sides of the lower bout of the front plate. The gap between the upper eyes of the fs measures 15 lignes [34mm]. Very beautiful head. The varnish is red-brown, well conserved. A pretty violin, having a very attractive appearance.

1867, 11 September, 4,500 francs

1924, on deposit for 30,000 [francs]

Bought for 30,000 francs, sold by Friedmann to Hamma [?the violin identified] as a Rugger; re-sold to Maucotel & Deschamp who re-sold it as a Stradivari with a Hill certificate.

The violin is a Francesco Rugger, very beautiful.

The **GBC&F Grand Livre** for 1867 confirms the purchase of a Stradivari violin by *M<sup>r</sup> le Comte de Blangy* for 4,500 francs but the ledger dates this transaction to 6 April, not 11 September. No label-date for the violin is specified, nor a stock number. No further information about this violin has been located.

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**JF55.2, p. 131 [L]; EF55.4, p. 131 [L]**

*M<sup>r</sup> le Comte Pillet-Will, à Paris*

*Violon de J<sup>h</sup> Guarnerius, 13p. moins 1l., année 1735*

*Fond d'une pièce, bois sur couches, à ondes droites, ronceux dans le bas; éclisses, belles ondes vives, l'éclisse du menton à deux cassures, une perpendiculaire, l'autre en long. Table de 2 pièces, beau sapin moyen, cassure à l'âme, coin à gauche remis;<sup>(a)</sup> meutrissure dans le bois, longue d'un pouce, à droite du cordier, vernis rouge doré, admirable au fond et aux éclisses; plus brun à la table, dans le bas surtout. ~~Tête de Lupo~~, tête très-belle, vernis rouge plus gras et plus terreux.*

*Ex Viotti, ex Baillot, Hamma.*

Monsieur le Comte Pillet-Will, from Paris

Giuseppe Guarneri del Gesù violin, 13 pouces minus 1 ligne [349.6mm], year 1735

The back plate is in one piece; the wood has a 'layered' [?] appearance, having straight flames, with a curly-grain appearance in the lower bout. The ribs have beautiful bright flames; the rib of the chin has two splits; one is perpendicular, the other horizontal. The front plate is made from two pieces; beautiful spruce, medium [-width rings?]; there is a split at the sound-post. A corner

of the bass-side C has been replaced.<sup>(a)</sup> Bruises in the wood, 1 *pouce* in length [27mm], to the right of the tail-piece. The varnish is golden red, particularly fine on the back plate and on the ribs; browner on the front plate, especially at the bottom. ~~The head made by Lupot~~, the head is very beautiful, its varnish is red, more oily, more muddy.

*ex Viotti, ex Baillot, Hamma.*

<sup>(a)</sup> At this point the writer of the JF55.2 ledger has drawn a rough sketch of the front-plate's bass-side C, apparently indicating that it is the lower corner which has been replaced; the sketch is not replicated in EF55.4.

Hyacinthe-Louis-Alexis-Constantin Pillet-Will (1805-1871) was a French financier.

This Guarneri violin is identified today as the *Parlow/Viotti* (CzAr/Tarisio ID 40420) the violin being owned by the Pillet-Will family between 1830 and 1899. The **GBC&F Grand Livre** for 1816-1831 identifies a Guarneri violin belonging to *M<sup>e</sup> Pillet Will* (this information dated 19 November 1828); no label-date is specified.

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### **JF55.2, p. 132 [U]; EF55.4, p. 132 [U]**

*M<sup>e</sup> Labouret, 3, rue de Buci, Paris*

*Violon de A. Stradivarius, année 1663 (le 6 du 63 a été surchargé pour faire un 8),<sup>(a)</sup> 13p. 2l. Fond d'une pièce, bois à contresens avec veines vives, droites, plus ronçoux dans le haut; éclisses à ondes droites, intactes, bois régulier, très-beau. Table de 2p., sapin fin, assez régulier, écartement des f 17l.; 2 cassures de l'f gauche au bord du bas, une du haut de l'f gauche irrégulière allant dans le haut; quelques petites cassures à l'f droite, et quelques-unes aux bords; jolie tête amatisée, délicate, un peu usée sur le derrière, trou de la cheville du Mi rebouché. Vernis blond doré, très-beau et très-bien conservé.*

*(Ex Tattegrain).*

Monsieur Labouret, 3 rue de Buci, Paris

Antonio Stradivari violin, year 1663 (the 6 of 63 has been altered to make an 8)<sup>(a)</sup> 13 *pouces* 2 *lignes* [356.4mm]

The back plate is made from one piece; the wood cut against the grain, with bright straight flames; curly-grain wood in the upper bout. The ribs have straight [vertical?] flames, undamaged, uniform wood, very beautiful. The front plate is made from two pieces; the spruce [rings are] thin, fairly uniform; the upper-eye gap between the *fs* is 17 *lignes* [38.4mm]; two splits from the bass *f* to the lower edge, and one above the bass *f* which extends irregularly into the upper bout; some small splits at the treble *f* and some more at the sides [of the plate]. Attractive head, *Amatisé*, delicate, slightly worn on the rear; the hole for the E-string peg has been bushed. The varnish is golden blonde, very beautiful and very well conserved.

*(ex Tattegrain).*

<sup>(a)</sup> Close inspection of the JF55.2 notebook/ledger indicates that the date which was initially written was 1663; the 3 was then altered by the writer to show as a 5. In the EF55.4 ledger the label-date is unambiguously defined as 1665.

This *ex Tattegrain* violin is very likely the same as that which is described at **JF55.2, p. 38 [U]** where it is dated 1685.

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### **JF55.2, p. 132 [L]; EF55.4, p. 132 [L]**

*M<sup>e</sup> Gambaro, à Rio-Janeiro*

*Violon A. Stradivarius, année 1707, 13p. 1l.,*

*Fond d'une pièce, petites ondes droites, irrégulières, bois plus gris vers le fond; éclisses ondes plus larges et plus vives, droites; pièce carré au bouton; table de 2 pièces, sapin régulier et serré; petites cassures à l'âme (pièce d'âme) à la barre et à la patte de l'f gauche; jolie tête, onnée, bien conservée; vernis rouge vif au fond sur les bords, aux éclisses, à la tête; plus orangé à la table ou il a été retouché partout.*

*M<sup>r</sup> G<sup>ve</sup> Bernardel, 1897, azxz (vendu par Silvestre à Shorg en 97, 18,000<sup>f</sup>)*

*Repris par nous par C.F. en 1909 pour aixzx*

*Revenu à J L Courvoisier en 1910, ooxzx*

*Repris et vendu à Mazeran en 1918 noxxz*

*Racheté à Mazeran en 1923 et revendu à Münsch profr à Strasbourg Conservatoire qui l'a cédé aoxzx à Maucotel pour un del Gesù.*

Monsieur Gambaro, from Rio de Janeiro

Antonio Stradivari violin, year 1707, 13 *pouces* 1 *ligne* [354.2mm]

The back plate is in one piece; small straight flames; irregular; the wood becomes drab/lacklustre towards the bottom. The flames of the ribs are wider and brighter [than on the back plate]; straight [vertical]. A square patch at the end pin. The front plate is made from two pieces; the spruce [?rings are] uniform and tight/narrow; small splits at the sound-post (there is a patch), at the bass-bar, and at the 'tab' [wing] of the bass *f*. Attractive head, flamed, well conserved. The varnish is bright red at the edges of the back plate, on the ribs, and on the head; [the varnish is] more orange on the front plate where it has been extensively re-touched.

M. Gustave Bernardel, 1897, 2,000 [francs] (sold by Silvestre to Schorg in [18]97, 18,000 francs)

Re-acquired by us, by Caressa & Français, in 1909 for 27,000 [francs]

Re-sold to J L Courvoisier in 1910, 55,000 [francs]

Re-acquired and sold to Mazeran in 1918, 65,000 [francs]

Bought back from Mazeran in 1923 and re-sold to Münsch, professor at the Strasbourg Conservatoire, who made it over to Maucotel [in exchange?] for a Guarneri *del Gesù* [?with an additional payment of] 25,000 [francs].

The 1707 violin belonging to M. Gambaro reappears at **JF55.2, 138 [L]; EF55.4, p. 138 [L]**:

[Emile Germain, from Paris]<sup>(a)</sup>

*1897: Violon A. Stradivarius, année 1707, 13p. 1l.,*

*Fond d'une pièce, petites ondes droites, irrégulières, un peu gris vers le bas; éclisses bois plus beau, veines plus larges et droites; table de 2 pièces, joli sapin, bien égal, petites cassures à l'âme (pièce d'âme) à la barre et à la patte de l'f gauche; belle tête; vernis rouge vif au fond, à la tête, et aux éclisses, orange à la table où il a été retouché partout.*

*Ex de Villeneuve, ex Gambaro, Schorg*

*(double emploi) avec celui f<sup>o</sup> 132*

*Mazeran – Munsch – M et D 1923*<sup>(b)</sup>

1897: Antonio Stradivari violin, year 1707, 13 *pouces* 1 *ligne* [354.2mm]

The back plate is in one piece; with small straight flames, irregular, [the wood is] slightly drab/lacklustre towards the bottom. The wood of the ribs is more beautiful, the flames wider, and straight [vertical]. The front plate is made from two pieces; attractive spruce, nicely consistent [ring-widths?]; small splits at the sound-post (there is a patch); [splits] at the bass-bar and at the wing of the bass *f*. Beautiful head. The varnish is bright red on the back plate, on the head, and on the ribs; [the varnish is] orange on the front plate where it has been extensively re-touched.

*ex de Villeneuve, ex Gambaro, Schorg*

*(double entry) with that of p. 132*



Mazeran – Munsch – Maucotel & Deschamp 1923.<sup>(b)</sup>

<sup>(a)</sup> It is unclear why three dealers – Gustave Bernardel, Hippolyte Silvestre, and Emile Germain – should all be involved with this 1707 violin during 1897.

<sup>(b)</sup> Hippolyte Silvestre died in 1913; it is unclear in which year the successor firm of Maucotel & Deschamp was established.

The sale of the violin to M. Courvoisier is identified in the **GBC&F Grand Livre** for 1911 (not 1910):

*1911 mai 16: Un violon de Antonius Stradivarius, année 1707, N° 1611 (ex Schorg) 55,000 francs*

The sale of the violin to M. Mazeran is identified in the **GBC&F Grand Livre** for 1917:

*1917 avril 22: Un violon ancien de Antonius Stradivarius année 1707 (ex-Gambaro et Schörg), vieil étui ancien, 65,000 francs.*

The JF55.2 and EF55.4 details of the sale to M. Mazeran, and then to M. Münsch from the Strasbourg Conservatoire, followed by the exchange of the 1707 violin through Maucotel & Deschamp for a *del Gesù* violin (with an extra cash payment) – almost all of these details are subsequently repeated in **JF55.2, p. 167 [U]** and **EF55.4, p. 167 [U]** with respect to a Stradivari violin which is label-dated 1699 and has a two-piece back plate:

*1907: M<sup>elle</sup> Ilse Pescatore, à Bruxelles*

*Violon A. Stradivarius, un peu longuet, année 1699; taille 355mm*

*Fond en érable de 2 pièces, très joli; ondes moyennes et vives, plus vives au milieu. Eclisses superbes, ondes plus serrées, plus vives que sur le fond.*

*Table de 2 pièces, sapin très-fin; cassure du bas de l'f gauche au bord du bas; une à l'âme.*

*Tête dont il ne reste que le bout de la volute, cheviller entièrement remis. Vernis rouge doré ambré, très beau (très frotté, EF) (roxzx par nous par C.F. en 1907 à Schörg) ensuite Mazeran, Münsch Strasbourg haoxzx qui change à S.M. contre un del Gesù et aoxzx.*

1907: Mademoiselle Ilse Pescatore, from Brussels

Antonio Stradivari violin, slightly 'long pattern', 1699; length 355mm

The maple-wood back plate is made from two pieces; very attractive; the flames are medium and bright – brighter in the middle. The ribs are superb, the flames are tighter/narrower and brighter than on the back plate.

The front plate is made from two pieces, the spruce [?rings are] very thin; there is a split from below the bass *f* to the bottom edge; there is a split at the sound-post.

Nothing of the original head remains apart from the tip of the volute; the peg-box has been entirely replaced. The varnish is golden red-amber, very beautiful (very abraded, E[mile] F[rançais]) (35,000 [francs paid?] by us, by Caressa & Français, in 1907, to [buy it from] Schörg); then to Mazeran, Münsch Strasbourg, 125,000 [francs], who exchanged it at S[ilvestre &] M[aucotel] against a del Gesù and 25,000 [francs].

The extensive repetition of the identities of owners – repetitions which are far beyond the level of coincidence – suggest that two violin histories – of 1707 and of 1699 – may have become tangled together. The purchase, by Miss Pescatore, of a 1699 violin, is itemised in the **GBC&F Grand Livre** for 1907:

*1907 Octobre 3: Un violon de A. Stradivarius, année 1699, N° 1882, avec étui [...]*

*(M<sup>r</sup> F Schorg, Prof.), 35,000 francs.*

On the CzAr/Tarisio website the name of Franz Schörg is associated only with a Stradivari violin of 1698, the *Marie Schumann* (ID 40472).

The 1707 violin belonging to M. Gambaro is identified on CzAr/Tarisio as ID 41463, the *Dushkin/Bellarosa*.

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**JF55.2, p. 133 [U]; EF55.4, p. 133 [U]***M<sup>r</sup> Hel, à Lille**Violon de A. Stradivarius, année 1733, 13p. 2l.,**Fond de 2p., bois gris, uni, cassure dans le haut, verticale à 1 pouce du joint, arrivant en face le coin du haut, à droite; éclisses ondulées bois un peu ronceux, cassures irrégulières à celle du menton; table de sapin, 2 pièces; cassures à l'âme; au menton un petit nœud qui ressemble à 1 pièce mise pour boucher une rainure du bois; cassure à l'f droite du haut allant au bord; bords doublés, pièce d'estomac; tête ondulée, lourde, chevillé, rebouché, repercé; vernis rouge au fond, les éclisses, la tête, plus terreux à la table, l'ensemble du violon est lourd.*

Monsieur Hel, from Lille

Antonio Stradivari violin, year 1733, 13 pouces 2 lignes [356.4mm]

The back plate is made from two pieces; drab/lacklustre wood, plain, with a longitudinal split in the upper bout 1 pouce [27mm] from the centre-joint, terminating opposite the upper corner on the right-hand side. Flamed ribs, the wood is slightly curly-grained; irregular splits at the rib of the chin. The front plate is made from two pieces of spruce; there are splits at the sound-post. At the chin there is a small knot which looks like a patch placed there to close a groove[?] in the wood. There is a split from above the treble *f* as far as the edge; the edges have been doubled, the chest area patched. Flamed head, heavy, pegged, bushed, re-drilled. The varnish is red on the back plate, on the ribs, and on the head; the varnish on the front-plate is more muddy. The overall appearance of the violin is heavy.

M. Hel would appear to be the *luthier* Pierre Joseph Hel (1842-1902) who established his business in Lille in 1865 (see also **JF55.2, p. 66 [U]**). No further information has been located for the violin described above.

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**JF55.2, p. 133 [L]; EF55.4, p. 133 [L]***M<sup>r</sup> Germain, à Paris**Violon J<sup>h</sup> Guarnerius del Gesù, année 1743**Fond d'une pièce, bois gris, légèrement ondulé dans le haut; éclisses pareilles; celle du bouton à une ligne noire qui ferait croire à une cassure; table de 2p., très-joli sapin, fin et serré; toute petite cassure à l'âme où il y a une pièce; tête ondulée assez grossière; les f sont très-ouvertes et très-grossières; l'ensemble du violon est carré, grossier, mais le violon est intact; vernis jaune rouge doré, magnifique partout.**ex Merz de Bruxelles**Vendu à M<sup>r</sup> Auer à St Petersburg, axzxx.*

Monsieur Germain, from Paris

Giuseppe Guarneri *del Gesù* violin, year 1743

The back plate is in one piece; drab/lacklustre wood, faintly flamed in the upper bout. The ribs are similar; the rib at the end pin has a black line which was thought to be a split. The front plate is made from two pieces; very attractive spruce, [?the rings are] thin and tight/narrow; an extremely small split at the sound-post where there is a patch. The head is flamed; fairly crude. The *fs* are very 'open' and very crude. The overall appearance of the violin is blunt and crude, but the violin is undamaged. The varnish is golden yellow-red, magnificent throughout.

*ex Merz, of Brussels*

Sold to Monsieur Auer, from St Petersburg, 20,000 [francs].

No further information has been located for 'Merz'; the name does not appear on the CzAr/Tarisio website. The website identifies three violins associated with the Hungarian violinist Leopold Auer (1845-1930) but all three

are Stradivari instruments, with dates of 1690, 1691, and 1711. Auer's name is not mentioned by the Hills in their *Guarneri* monograph (1931). No further information has been located for this 1743 violin.

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**JF55.2, p. 134 [U]; EF55.4, p. 134 [U]**

1896: *Docteur Salathé, à Paris*

*Violon de A. Stradivarius, amatisé, année* [no year-date is specified]

*Fond de deux pièces, belles ondes larges*

*En Allemagne*

1896: Doctor Salathé, from Paris

Antonio Stradivari violin, *Amatisé*, year

The back plate is made from two pieces; beautiful wide flames.

In Germany.

No further text is provided. See **JF55.2, p. 142 [U]** for a 1712 Stradivari violin which was also owned by Dr Salathé.

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**JF55.2, p. 134 [L]; EF55.4, p. 134 [L]**

1897: *C<sup>te</sup> DesVergers, à Paris*

*Violoncelle A. Stradivarius, amatisé, 1688, recoupé à 74cms*

*Fond de 2p., bois à contresens, très-chatoyant au milieu, bords neufs, trous de vers à gauche du talon remis et au bas, trou de procession rebouché; éclisses bois pareil, nombreux trous de vers; table de 2p., beau sapin moyen, s'élargissant sur les bords, cassures sous les pieds du chevalet, au-dessus des f et au bas à gauche; écartement des f 11cms; vernis blond rouge doré, très-beau; belle tête italienne de Gagliano.*

1897: Comte DesVergers, from Paris

Antonio Stradivari cello, *Amatisé*, 1688, reduced in length to 74cms [29¼ inches]

The back plate is made from two pieces; the wood cut against the grain, very shiny in the middle; the edges are new; worm tracks to the left of the neck-foot have been repaired, and, at the bottom, a [back plate] 'suspension-strap' hole has been plugged. The wood of the ribs is similar [to that of the back plate]; many worm tracks. The front plate is made from two pieces; beautiful spruce, medium [-width rings?], widening at the edges; splits under the feet of the bridge, above the *fs*, and in the lower bout, on the left. The gap between the upper eyes of the *fs* is 11cms. The varnish is golden blonde-red, very beautiful. Beautiful Italian head made by Gagliano.

The only Stradivari cello of 1688 identified by Ernest Doring (Doring, p. 65) – also identified on the CzAr/Tarisio website (ID 41432) – is that known as the *Cazenove/Marylebone*. This cello is also described and photographed by Jacques Francais (*Dr. Herbert Axelrod Quartet*, pp. 29-32). Francais includes (pp. 47-48) a copy of a letter (11 January 1928) sent by Alfred Hill to The Rudolf Wurlitzer Company in New York in which Alfred Hill writes: 'It is my impression that this 'cello, originally of large proportions, was reduced in size, in this country [England], possibly by John Betts, at which period, I am inclined to think, the varnish was somewhat touched up; the head, which is quite pure, is particularly fine.'

The decorations which now cover the ribs and scroll of the 1688 *Cazenove/Marylebone* cello were created and applied to the wood by René Morel, copying the decorations which are found on the Stradivari cello which is exhibited at the Palacio Real in Madrid, Spain; Morel was acting upon the instruction of Jacques Francais. This modern creation of a decorated cello has proved to be controversial.

Jost Thöne's life-size photograph of the back plate of the *Cazenove/Marylebone* cello (Thöne, Vol. I, pp. 184-195) reveals a small, off-centre, circular flaw in the wood, 8cms from the bottom edge (but this location is not where one would expect a suspension hole to be drilled).

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**JF55.2, p. 135 [U]; EF55.4, p. 135 [U]**

*Colonel Miklashersky, à S<sup>t</sup> Petersbourg*

*Violon A. Stradivarius, 1726, 13p. 1l.,*

*Fond 2 pièces, belles ondes droites et larges, un peu noyées vers le joint, très-belles éclisses, ondes plus vives et plus chatoyantes; table de 2 p., cassures à l'âme, à l'f droite, dont une allant vers le bas, avec un petit felipeau, petites cassures au menton; cassure du haut du bord à gauche allant jusqu'au haut du bord du C;<sup>(a)</sup> très-belle tête, fendue de la cheville du Sol à celle du Mi; très-beau vernis, rouge clair doré (aoxzx).*

*Germain, 1897, axhxz.*

Colonel Miklashersky, from St. Petersburg

Antonio Stradivari violin, 1726, 13 *pouces* 1 *ligne* [354.2mm]

The back plate is made from two pieces; beautiful flames, straight and wide, [the flames] slightly obscured towards the [centre-] joint. Very beautiful ribs, the flames brighter and shimmering. The front plate is made from two pieces; splits at the sound-post and at the treble *f*, one of which extends towards the bottom, with a small covering piece of wood; small splits at the chin; a split in the upper bout, at the left edge, which extends [downwards] as far as the edge of the [bass-side] C.<sup>(a)</sup> Very beautiful head, cracked from the G-string peg to the E-string peg [?cracked across the rear of the peg-box]. Very beautiful varnish, golden light-red (25,000 [francs]).

[Emile] Germain, 1897, 20,100 [francs].

<sup>(a)</sup> At this point, the writer of the descriptive text has drawn a sketch of the violin's front-plate upper bout, showing a crack from the left of the neck-foot down to the plate-edge just above the upper corner of the bass-side C; the sketch is replicated in the EF55.4 ledger.

On the CzAr/Tarisio website the name of Colonel Miklashersky is associated only with a Matteo Goffriller viola of 1700. Colonel Miklashersky is not identified by Ernest Doring or by the Hills (1902).

The **GBC&F *Grand Livre*** for 1897 itemises a 1726 Stradivari violin for which Emile Germain paid 20,100 francs on account (*payé à valoir*); the date of the transaction was 7 December 1897.

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**JF55.2, p. 135 [L]; EF55.4, p. 135 [L]**

*M<sup>r</sup> Bret, à Paris*

*Violon de A. Stradivarius, 1698 (c'est un Gofriller)<sup>(a)</sup> 13p. 2l. ½*

*Fond de 2 pièces, très-belles ondes vives et droites; à droite une petite pièce partant du coin du bas, longue de 1p. 6l., large d'une ligne; très-belles éclisses bien ondées; table de 2 pièces, sapin splendide fin et régulier; cassure au bas de l'f gauche, et quelques petites fentes aux bords du bas; pièce d'estomac; coins allongés et prononcés; très-belle tête douteuse; vernis rouge vif doré de toute beauté.*

*Janvier 1900, aoxzx.*

Monsieur Bret, from Paris

Antonio Stradivari violin, 1698 (it is a Goffriller),<sup>(a)</sup> 13 *pouces*, 2½ *lignes* [357.5mm]

The back plate is made from two pieces; very beautiful flames, bright and straight; to the right there is a small patch starting at the lower corner of the C, 1 *pouce* 6 *lignes* in length [40.6mm]

by 1 *ligne* in width [2.26mm]. Very beautiful ribs, nicely flamed. The front plate is made from two pieces; splendid spruce, [?the rings are] thin and uniform; there is a split at the bottom of the bass *f*, and some small splits at the lower edges; there is a chest patch; the [C-bout] corners are noticeably elongated. Very beautiful head, [but of] doubtful [authenticity]. The varnish is bright golden red, of exceptional beauty.

January 1900, 25,000 [francs].

<sup>(a)</sup> In JF55.2 the reference to (Matteo?) Goffriller appears to have been a subsequent annotation.

This violin is identified on CzAr/Tarisio as the *Vatelot* (ID 41587); the associated information states that the scroll is 'in the Stradivari style'. The photographs (as with those provided by Ernest Doring (Doring, p. 379)) clearly demonstrate the elongated C-bout corners. For M. Bret see also **JF55.2, p. 7 [U]**.

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**JF55.2, p. 136 [U]; EF55.4, p. 136 [U]**

*Dietz Monnin*

*Violon de A. Stradivarius, année 1705, 13 pouces 1 ligne*

*Fond d'une pièce très beau, ondes larges presque droites, éclisses bois semblable, petites cassures à l'endroit du menton. Table de 2 pièces, ayant des cassures, beau sapin. Très belle tête, petites fentes à la cheville du La et à celle du Rè.*

*ex Dietz Monnin, Hamma 1901.*

Dietz Monnin

Antonio Stradivari violin, year 1705, 13 *pouces 1 ligne* [354.2mm]

The back plate is in one piece; very beautiful, with wide flames, almost straight. The wood of the ribs is very similar; small splits in the area of the chin. The front plate is made from two pieces, having splits; beautiful spruce. Very beautiful head, with small splits at the A-string peg and at the D-string peg.

*ex Dietz Monnin, Hamma 1901.*

No further information about this violin has been located.

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**JF55.2, p. 136 [L]; EF55.4, p. 136 [L]**

*Meyer Ducommun*

*Violon Stradivarius, année 1718*

See **JF55.2, p. 74 [L]**.

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**JF55.2, p. 137 [U]; EF55.4, p. 137 [U]**

1882: <sup>(a)</sup> *Rutson, à Londres*

*Violon Stradivarius, année 1694, 13p. 2 lignes (longuet)*

*Fond d'une pièce veines remontant à droite, éclisses bois pareil, table de 2 pièces, sapin très fin au milieu, cassures au menton, et à l'âme, très belle tête vernis rouge brun doré.*

1882: <sup>(a)</sup> *Rutson, from London*

Antonio Stradivari violin, year 1694, 13 *pouces 2 lignes* [356.4mm], (long pattern)

The back plate is in one piece; the flames rising to the right. The ribs are made from similar wood. The front plate is made from two pieces; the spruce [?rings are] very thin in the middle; there are splits at the chin and at the sound-post. Very beautiful head. The varnish is golden red-brown.

<sup>(a)</sup> In view of the date it is unclear why this entry does not appear in Gand's *Catalogue descriptif*.

The **GBC&F Grand Livre** for 1882 shows the following purchase by Mr Rutson:

*1882 juin 3: Un violon Stradivarius, Longuet. année 1694, N° 1275, 12,000 francs*

This violin is identified on the CzAr/Tarasio website as ID 40144. Further details and photographs of the violin (which was donated by John Rutson to the Royal Academy of Music, in London) can be found in Rattray (*Masterpieces*, pp. 56-59) where the body length is specified as 356.5mm.

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**JF55.2, p. 137 [L]; EF55.4, p. 137 [L]**

*M<sup>me</sup> Storey, à Londres*

*Violon Stradivarius, année 1701, 13p. 2 lignes, modèle étroit*

*Fond de 2 pièces (presumé de Fent ou Panormo), ondes douces descendant. Eclisses ondes très vives, table de 2 pièces, ayant des cassures tel un peu contourné.<sup>(a)</sup> Tête de Vuillaume. Vernis brun doré.*

Madame Storey, from London

Antonio Stradivari violin, year 1701, 13 *pouces 2 lignes* [356.4mm], narrow model

The back plate is made from two pieces (presumed to be by Fendt or Panormo); mild flames, descending. The flames of the ribs are very bright. The front plate is made from two pieces; having splits which are slightly irregular.<sup>(a)</sup> The head is by Vuillaume. The varnish is golden brown.

<sup>(a)</sup> The text *tel un peu contourné* is omitted in EF55.4 (but an appropriately-sized blank space is left on the paper).

William Fendt (1833-1852) and Vincenzo Panormo (1734-1813) were violin makers.

No further information about this violin has been located.

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**JF55.2, p. 138 [U]; EF55.4, p. 138 [U]**

*1896: Germain, à Paris*

*Violon A. Stradivarius, marqué 1735, 13p. 2l.,*

*Fond de 2 pièces, bois uni, grain de hêtre, nœud transversal à gauche en bas, éclisses pareilles, table de 2 pièces, sapin moyen fil ondulé, chevillé, fentes au menton et à l'f droite, pièce d'âme avec doublure, jolie tête, fendue avec cheville neuf ajusté en biais, vernis assez rare jaune doré, filetage grossiers (violon fait chez Stradivarius par son fils).*

1896: [Emile] Germain, from Paris

Antonio Stradivari violin, marked 1735, 13 *pouces 2 lignes* [356.4mm]

The back plate is made from two pieces of plain beech-wood; a transverse knot on the left of the lower bout. The ribs are [made from] similar wood [as the back plate]. The front plate is made from two pieces; medium [-width?] spruce, the threads [?the rings] undulating [longitudinally]; doweled; splits at the chin and at the treble *f*; a patch at the sound-post with doubling. Attractive head; cracked, with [a reinforcing] dowel newly fitted, obliquely. The varnish is quite sparse; golden yellow. The purfling is crude (this violin was made at the Stradivari workshop by his son).

The **GBC&F Grand Livre** for 1896 does not show any transaction with Emile Germain in which a Stradivari violin label-dated '1735' is identified. No further information about the described violin has been located.

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**JF55.2, p. 138 [L]; EF55.4, p. 138 [L]**

[Emile Germain]

1897: Violon A. Stradivarius, année 1707

See **JF55.2, p. 132 [L]**.

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**JF55.2, p. 139; EF55.4, p. 139**

Hugo Becker, à Francfort

Violon A. Stradivarius, 1705, 354mm [the 4 then altered to show as 5; 354mm in EF55.4]

*Fond 1 pièce, belles ondes larges et vives, remontant vers la gauche, à droite au dessous du C une tache noire, toute petite, qui ressemble à un trou de ver, sans en être; éclisses de toute beauté; quelques petites cassures, table de 2 pièces, sapin admirable de finesse et de régularité, un peu plus large sur les bords; cassures à l'âme, allant en biais, jusqu'au bord du bas, à gauche cassure du bas de l'f allant au bord du bas;<sup>(a)</sup> à droite la même; à gauche du cordier une petite cassure; tête superbe, de grande allure; vernis rouge vif doré splendide, un peu frotté à la table; morceau de bord au fond de 9cms, en mesurant en biais, le talon compris dans le haut à gauche.*

*ex Wilmotte et Vormbaum*

*Vendu à Marsick en 1904, aoxzx*

*1936, passé à la succession Brès-Chouanard*

*1936 appartient à M<sup>me</sup> Brès-Chouanard*

*1937, acheté attttt, vendu G Huguenin à Vevey, bmtttt*

*1937 acheté par nous, attttt, revendu en Octobre à Huguenin Gustave à Vevey, bmtttt*

*Le fr-suisse à 6.35 francs, soit en chiffres ronds 39,000 francs suisse*

*Le franc-suisse à 6.35 soit \$9,000 francs suisses 39,000.*

Hugo Becker, from Frankfurt

Antonio Stradivari violin, 1705, 354/355mm

The back plate is in one piece; beautiful flames, wide and bright, rising [from right] to left; to the right, below the C there is a black blemish, extremely small, which looks like a worm track (but it isn't). The ribs are of great beauty, with some small splits. The front plate is made from two pieces; the spruce is admirable in its delicacy and uniformity, [the rings] being slightly wider at the edges; there are splits at the sound-post, extending obliquely to the lower edge; to the left there is a split below the f down to the lower edge;<sup>(a)</sup> the same on the right [treble] side; there is a split to the left of the tail-piece. The head is superb, of great style. The varnish is bright golden red, splendid, slightly rubbed on the front plate; a tiny patch at the edge of the back plate, 9cms, measured obliquely; the neck-foot included in the height on the left[?].

*ex Wilmotte and Vormbaum*

*Sold to Marsick in 1904, 25,000 [francs]*

*1936, passed to the heirs of Brès-Chouanard*

*1936, owned by Madame Brès-Chouanard*

*1937, bought 100,000 [francs], sold to G Huguenin, from Vevey [Switzerland], 270,000*

*1937, bought by us, 100,000, re-sold in October to Gustave Huguenin, from Vevey, 270,000*

*One Swiss franc was equivalent to 6.35 French francs; in round numbers 39,000 Swiss francs*



The Swiss franc at 6.35; would be 9,000 dollars; Swiss francs 39,000.

(a) the phrase *à gauche cassure du bas de l'f allant au bord du bas* is omitted in EF55.4.

The **GBC&F Grand Livre** for 1904 shows the following transaction with M. Marsick:

*1904 Juin 18: Un violon de A. Stradivarius, année 1705, N° 1714, 25,000 francs.*

This 1705 violin was 'paid for' by Marsick returning a 1727 Stradivari violin, valued at 25,000 francs.

This violin is identified on CzAr/Tarisio as ID 41175, the *Marsick*, of 1705. Ernest Doring (Doring, p. 391) identifies and illustrates a *Marsick* violin of 1715 but makes no mention of a *Marsick* violin dated 1705. However, William Henley (Henley, p. 45) identifies just such a violin and specifies 'Mr. Hugenin' as the owner in 1937. For Martin Pierre Marsick see also **JF55.2, p. 8 [U]** and **21 [L]**.

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**JF55.2, p. 140 [U]; EF55.4, p. 140 [U]**

*1886: Halphen, à Paris*

*Violon Joseph Guarnerius, année 1728, 13 pouces*

*Fond de 2 pièces, veines descendant, éclisses bois pareil, table de 2 pièces ayant quelques cassures, tête de Grancino, vernis brun (c'est un Testore).*

1886: Halphen, from Paris

Giuseppe Guarneri *del Gesù* violin, year 1728, 13 *pouces* [351.9mm]

The back plate is made from two pieces; the flames descending. The wood of the ribs is similar. The front plate is made from two pieces, having some splits. The head was made by Grancino, brown varnish ([this violin] is a Testore).

It seems likely that 'Halphen' identifies the family headed by Georges Léopold Halphen (1832-1903) who was a diamond merchant. On the CzAr/Tarisio website the name of 'Halphen' is associated only with a Stradivari violin of 1727 (ID 40532). The **GBC&F Grand Livre** for 1886 shows the following item in the account of *Madame Halphen* whose address is specified as *24 rue Chaptal, Paris*:

*1886 Déc 2: 1 Violon J. Guarnerius N° 1367 (M<sup>e</sup> Lautier, prof<sup>e</sup>), 6,000 francs*

'Grancino' would seem to be Giovanni Battista Grancino II (1673-after 1723); 'Testore' would be Carlo Antonio Testore (1687-1765).

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**JF55.2, p. 140 [L]; EF55.4, p. 140 [L]**

*1887: Hill à Londres*

*Violon A. Stradivarius, année 1732, 13p. 2 lignes*

*Fond de 2 pièces, presque uni, éclisses pareilles, celle du haut côté du Sol un peu veinée, table de 2 pièces, petite pièce d'âme, cassure du côté gauche dans toute la longueur, jolie tête, vernis rouge brun très beau.*

1887: Hill [W. E. Hill & Sons], from London

Antonio Stradivari violin, year 1732, 13 *pouces 2 lignes* [356.4mm]

The back plate is made from two pieces; almost plain [wood]. The ribs are similar; the rib of the upper bout on the G-string side is slightly flamed. The front plate is made from two pieces; a small patch at the sound-post, and a split on the left [bass] side for the entire length [of the body]. Attractive head. The varnish is red-brown, very beautiful.

No further information about this violin has been located.

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**JF55.2, p. 141 [U]; EF55.4, p. 141 [U]**

1888: Dehn, à Paris

*Violon A. Stradivarius, année 1709, 13p. 1l,*

*Fond d'une pièce, jolies veines descendant à droite, nuance plus pâle dans le haut à droite et une dizaine de fibres représentant des partées, très-belles éclisses, jolie table de 2 pièces ayant quelques cassures dont une au menton, très jolie tête, vernis rouge doré.*

*Vendu à Marteau par Vidoudez, aioxz, 1907.*

1888: Dehn, from Paris

Antonio Stradivari violin, year 1709, 13 *pouces* 1 *ligne* [354.2mm]

The back plate is in one piece; attractive flames descending to the right, with a paler colour in the upper bout, on the right [when viewing the back of the violin], and about ten fibres defining the border [of this paler section]. Very beautiful ribs. Attractive front plate made from two pieces, having some splits, of which one is at the chin. Very attractive head. The varnish is golden red.

Sold to Marteau by Vidoudez, 27,500 [francs], 1907.

This violin is identified on the CzAr/Tarisio website as the *Berlin Hochschule/Martreau* (ID 41345). The associated photographs clearly show a lighter-coloured area of wood in the upper bout of the back plate, to the right, with a slightly off-vertical dividing line; there are two such lines in the lower bout, also on the right. The website states that the scroll is by Stradivari but 'from an earlier period'.

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**JF55.2, p. 141 [L]; EF55.4, p. 141 [L]**

1887: Coussette, à Sedan

*Violon Stradivarius fils partant l'étiquette Stradivarius année 1737 et sur l'éclisse du C gauche l'étiquette Omobonus Stradivarius fils 1740, 13p. 2l.*

*Fond de 2 pièces, belles ondes descendant, éclisses un peu plus unies, table de 2 pièces ayant des cassures, tête ayant les oreilles un peu aplaties, vernis rouge doré.*

*1896 Germain, 10,000.*

1887: Coussette, from Sedan [Ardennes region, northern France]

Stradivari violin, son, showing a Stradivari label of the year 1737, and on the rib of the bass-side C there is the label of Omobono Stradivari, son, 1740, 13 *pouces* 2 *lignes* [356.4mm]

The back plate is made from two pieces; beautiful flames, descending. The [wood of the] ribs is slightly plainer. The front plate is made from two pieces, having splits. The 'ears' of the head are slightly flattened [worn down?]. The varnish is golden red.

1896 Germain, 10,000 [francs].

The **GBC&F Grand Livre** for 1887 shows that, on 14 April, M. Coussette bought *un violon Stradivarius fils, N° 1375*, for 6,000 francs.

The **GBC&F Grand Livre** for 1 June 1896 shows that Emile Germain (Paris violin dealer) took, on approval, a Stradivari violin, *N° 1375*, priced at 10,000 francs; Germain paid for the violin on 31 October 1896.

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**JF55.2, p. 142 [U]; EF55.4, p. 142 [U]**

1889: Rey, à Genève

*Violon A. Stradivarius, année 1712, 13p. 2 lignes*

*Fond de 2 pièces veines larges descendant, vernis très usé, il n'en reste qu'au C, belles éclisses, table ayant beaucoup de cassures revernie, tête petites ondes, vernis rouge brun (table douteuse, tête de André Guarnerius).*

*Cédé à Salathé, parti en Allemagne en 1905 pour hhxzx.*

1889: Rey, from Geneva

Antonio Stradivari violin, 1712, 13 *pouces 2 lignes* [356.4mm]

The back plate is made from two pieces; the flames are wide, and descend [from the centre-joint].

The varnish is very worn, remaining only at the Cs. Beautiful ribs. The front plate having a lot of splits; re-varnished. The head has small flames, the varnish is red-brown (the front plate is doubtful, the head is by Andrea Guarneri).

Made over to Salathé, taken to Germany in 1905, for [the price of] 11,000 [francs].

The **GBC&F Grand Livre** for 3 November 1889 shows the purchase by M. Rey of a 1712 Stradivari violin, N<sup>o</sup> 1436, for 7,000 francs. See also **JF55.2, p. 134 [U]**.

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**JF55.2, p. 142 [L]; EF55.4, p. 142 [L]**

*1890: Rehfous, à Genève*

*Violon A. Stradivarius, année 1706, 13 pouces 3 lig.*

*Fond d'une pièce, ondes moyennes descendant légèrement à droite, talon et bords neufs sous la main, doublure dans le milieu, éclisses pareilles conservées, table sapin fin ayant des cassures, bord au menton et doublure au milieu, très belle tête vernis rouge doré.*

*Herwegh 1900 (30,000<sup>f</sup>)*

*Revendu par Herwegh à Julius Falk de Philadelphie en 1907 pour moxzx??*

1890: Rehfous, from Geneva

Antonio Stradivari violin, year 1706, 13 *pouces 3 lignes* [358.7mm]

The back plate is in one piece; medium flames gently descending to the right. The neck-foot and the plate-edges under the hand are new, [the back plate] doubled in the middle. The ribs are similarly [well?] conserved. The front plate spruce [has thin rings], having splits at the edge of the chin, and [having been] doubled in the middle. Very beautiful head. The varnish is golden red.

Herwegh, 1900 (30,000 francs)

Re-sold by Herwegh to Julius Falk of Philadelphia in 1907 for 45,000?? [francs]

Marcel Herwegh (1858-1926) was a violinist.

The **GBC&F Grand Livre** for 1890 shows the following transaction with M. Rehfous:

*1890 Juin 21: 1 violon A. Stradivarius, N<sup>o</sup> 1462, (M. Marsick), 10,000 francs.*

The **Grand Livre** for 1900 (5 October) shows that M. Herwegh bought a 1706 Stradivari violin, N<sup>o</sup> 1462, for 30,000 francs.

On the CzAr/Tarisio website (ID 40620) the violin is listed as the *Jules Falk*, the associated photographs confirming the gently-descending back-plate flames. However, the website states that the internal label is dated 1723. The website cites a Gustave Bernardel certificate of 1900 wherein the violin is dated 1706. The website also quotes from a Hill certificate of 1937: 'the instrument is from 1722-25'.

If the violin currently has a label which is dated 1723 then it would seem that the 1706 label specified in the descriptive text of 1890 and in the Bernardel certificate of 1900 was subsequently removed and a 1723 label inserted in its place. William Henley (Henley, p. 74) dates the 'Jules Falk' violin to 1723 and provides a (partly unreliable) historical narrative: e.g. Count Cozio di Salabue did not own a 1723 Stradivari violin.

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**JF55.2, p. 143 [U]; EF55.4, p. 143 [U]**

1891: Guyot, Boulevard Flandrin 17, 1907

Violin A. Stradivarius, année 1714, 13p. 1 ligne

Fond de 2 pièces ondes larges descendant, éclisses ondes plus vives, celles du bas ayant des cassures, celle opposée au menton ayant une pièce carrée, table de 2 pièces ayant des cassures, jolie tête un peu usée, vernis rouge brun doré retouché; pauvre violon, massacré, doublé, rebordé, refileté, reverni; à acheter oxzx Janvier 1907.

[JF55.2 only] { 1947, 156 Avenue Victor Hugo  
 Décembre 1948 estimé atttttt; rep.[?] sttttt; reçu 5% expertise  
 Vendu avec M<sup>r</sup> Ader, H<sup>l</sup> Ventés, acheté par Marius Casadessus.

1891: Guyot, Boulevard Flandrin, 17, [Paris], 1907

Antonio Stradivari violin, year 1714, 13 pouces 1 ligne [354.2mm]

The back plate is made from two pieces; wide flames, descending. The flames of the ribs are brighter; the lower ribs having splits; the rib opposite the chin having a square patch. The front plate is made from two pieces, having splits. Attractive head, slightly worn. The varnish is golden red-brown, re-touched. A poor violin: massacred, reinforced, the edges re-made, new purfling, re-varnished. To buy: 5,000 [francs], January 1907.

1947, 156 Avenue Victor Hugo

December 1948, estimated [value] 1,000,000 [francs]; [price achieved?] 300,000; received 5% for our professional involvement[?].

Sold with Monsieur Ader, [Hôtel Drouot?] auction, bought by Marius Casadesus.

The **GBC&F Grand Livre** for 20 March 1891 shows the purchase by M. Guyot of a Stradivari violin, dated 1714, N<sup>o</sup> 1480, for 8,000 francs.

The CzAr/Tarisio website identifies the name 'Ader' as Etienne Ader who is associated with a 1714 Stradivari violin known as the *Lang* (CzAr/Tarisio ID 43081). The associated photographs of the *Lang* violin reveal wide descending flames in the back plate. The website quotes from the W. E. Hill Photographic archive: 'Submitted by Casadesus in June [19]53, bought at auction in Paris £1,500, quite genuine but table in poor shape.'

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**JF55.2, p. 143 [L]; EF55.4, p. 143 [L]**

Germain, à Paris

Violon Stradivarius, petit patron rallongé à doubles filets par J. B. Vuillaume, année 1697

Fond 2 pièces, petites ondes douces, toutes droites, éclisses pareilles avec 2 petites pièces côté droit, table 2 pièces, sapin fin s'élargissant de gauche à droite, ayant q.q. [quelques ?] cassures et une pièce en haut à droite, tête de Vuillaume, joli vernis rouge brun bien conservé, raccords sur les bords.

[Emile] Germain, from Paris

Antonio Stradivari violin, small pattern, lengthened, having double purfling by J B Vuillaume, year 1697.

The back plate is made from two pieces; small mild flames, absolutely straight. The ribs are similar, with two small patches on the right-hand side. The front plate is made from two pieces; the spruce [?rings are] thin, widening from left to right, with some splits and a patch in the upper-right [treble] bout. The head made by Vuillaume. Attractive varnish, red-brown, well conserved, touched-up at the edges.

No further information about this violin has been located.

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**JF55.2, p. 144 [U]; EF55.4, p. 144 [U]***1902: Hill, à Londres**Violon A. Stradivarius, Crémone, 1727 (Omobonus)**Fond 2 pièces, bois d'érable gris 356mm, éclisses en bois uni, table de 2 pièces sapin moyen régulier, cassures à l'âme à l'f droite, du bas au bord, une dans le haut à droite; tête plus lourde que d'habitude, bois uni; vernis rouge brun terreux, très dépouillé.**Caressa.*

1902: Hill [W. E. Hill &amp; Sons], from London

Antonio Stradivari violin, Cremona, 1727 (Omobono)

The back plate is made from two pieces; drab/lacklustre maple-wood, 356mm [body length]. The ribs are of plain wood. The front plate is made from two pieces; the spruce [?rings are] medium width, uniform, with splits at the sound-post, at the treble *f*, at the lower edge, and at the upper-right [treble] bout. The head is heavier than usual, plain wood. The varnish is red-brown, muddy; very worn.

Caressa.

The **GBC&F Grand Livre** for 13 December 1902 shows that the Hills bought a Stradivari violin, N<sup>o</sup> 1730, for 10,000 francs, and a Stradivari violin, N<sup>o</sup> 1774, for 13,500 francs; this second violin was returned on 9 January 1903.

It is possible that the violin described above is that which is photographed in Rattray (2000), pp.102-105, although the JF55.2 text makes no mention of what appears (from the photographs) to be considerable wear to the rear face of the scroll. The JF55.2 reference to the unusual 'weight' of the head appears not to correlate with the photograph (*ibid.*, p. 102) wherein the head appears rather delicate.

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**JF55.2, p. 144 [L]; EF55.4, p. 144 [L]***1901: Cobbett, à Londres**Violon A. Stradivarius, Crémone, 1722**Fond d'une pièce 353mm, bois presque uni, quelques ondes à peine apparentes et droites, éclisses ondes plus vives, table de 2 pièces, en joli sapin serré, nœud à gauche au dessus de l'f, nombreuses cassures, belle tête, vernis rouge orange, très dépouillé partout.**Kreisler, 02 Hamma 16,000.**Meinel, Londres, 1938, £st 1,600.*

1901: Cobbett, from London

Antonio Stradivari violin, Cremona, 1722

The back plate is in one piece; 353mm; the wood almost plain, some barely-visible straight flames; the flames of the ribs are brighter. The front plate is made from two pieces of attractive spruce, tight/narrow [rings], with a knot on the left above the *f*; numerous splits. Beautiful head. The varnish is red-orange, very worn throughout.

Kreisler, [19]02 Hamma 16,000 [francs].

Meinel, London, 1938, Pounds sterling 1,600.

Walter Wilson Cobbett (1847-1937) was a businessman and a violinist.

The **GBC&F Grand Livre** for 1901 shows the following purchase by Mr Cobbett:

*1901 Août 28: Un violon A. Stradivarius, année 1722, N<sup>o</sup> 1737, 17,500 francs.*

The CzAr/Tarisio website identifies four Stradivari violins associated with W W Cobbett but none is dated 1722 (and none has a one-piece back plate of almost plain wood). There are nine violins associated with the Austrian violinist Fritz Kreisler (1875-1962) but only three are by Stradivari and of these only one has a one-piece back

plate – the *Huberman/Kreisler* violin of 1733 (ID 40687) – which has clearly-visible back-plate flames ascending from left to right and does not have a front-plate knot on the left above the *f*.

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**JF55.2, p. 145 [U]; EF55.4, p. 145 [U]**

1901: *Dufresne à Logelbach*

*Violon A. Stradivarius, 1718*

*Fond d'une pièce, 357mm, bois sur couche, ronceux, ondes vives descendant à gauche, très belles éclisses, bien ondées; belle table de 2 pièces en sapin moyen, petites meurtrissures à gauche en haut, près du bord; très belle tête, pièce d'estomac à la table, aucune cassure, vernis rouge orange.*

*Caressa, Mlynarski, 1902 Milton Seligmann à Francfort 30,000*

*1935 entre les mains de Kolish.*

1901: *Dufresne, from Logelbach (Vosges region, south of Strasbourg)*

*Antonio Stradivari violin, 1718*

The back plate is in one piece; 357mm length, 'layered' wood, curly grain; bright flames descending [from right] to left. Very beautiful ribs, nicely flamed. Beautiful front plate made from two pieces; medium [-width?] spruce; small bruises in the upper-left [bass side] bout near the edge. Very beautiful head; a chest-patch in the front plate; without a split; the varnish is red-orange.

*Caressa, Mlynarski, 1902 Milton Seligmann, from Frankfurt, 30,000 [francs]*

*1935 in the hands of Kolisch.*

For M. Dufresne see also **JF55.2, p. 86 [U]** and **148 [L]**.

For Emil Szymon Mlynarski see also **JF55.2, p. 20 [L]**.

The **GBC&F Grand Livre** for 1902 shows the following purchase by *Dr Seligmann*:

*1902 Mai 30: Un violon de A. Stradivarius, 1718, (ex Mlynarski) N<sup>o</sup> [no number], 31,250 francs.*

This violin is ID 41478 on CzAr/Tarisio. Ernest Doring (Doring, pp. 216-217) writes: 'It was in the possession of Caressa & Français in 1902, and was sold by them to Dr. Milton Seligman [... who] placed the violin [...] at the disposal of Rudolf Kolisch, who founded the famous string quartet which bears his name.' Doring explains that Kolisch (1896-1978) had the violin altered to permit left-handed playing, an alteration which was reversed when Erich Lachmann acquired the violin in 1944. Doring's text confirms the one-piece back plate.

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**JF55.2, p. 145 [L]; EF55.4, p. 145 [L]**

1901: *B<sup>on</sup> Franchetti, à Paris*

*Violon A. Stradivarius, 1718*

*Fond de 2 pièces, 353mm, ondes vives, bois moiré sur couche et ronceux, éclisses de toute beauté, ondes larges vives; table de 2 pièces, doublée au milieu, ½ bords; cassure de l'âme allant au bord du bas, autre cassure parallèle; petite cassure au coin du haut à gauche; tête magistrale; vernis de toute beauté rouge vif.*

*Schmidt, ex Spohr.*

1901: *Baron Franchetti, from Paris*

*Antonio Stradivari violin, 1718*

The back plate is made from two pieces; 353mm length; bright flames; 'watery' 'layered' wood, curly-grained. The ribs are exceptionally beautiful, the flames wide and bright. The front plate is



made from two pieces; doubled at the middle; half edges. There is a split from the sound-post to the lower edge, with another, parallel, split; there is a small split at the upper corner of the bass-side C. The head is magisterial. The varnish is of exceptional beauty; bright red.

Schmidt, *ex* Spohr.

Raimondo Franchetti (1828-1905) received the title of 'Baron' in 1887 on the death of his father, Abramo.

The **GBC&F Grand Livre** for 1902 shows the following purchase by *Baron Franchetti*:

*1902 Décembre 2: Violon A. Stradivarius 1718, N<sup>o</sup> 1766 (Spohr), 37,000 francs.*

Further information about this violin is limited to a commentary written by Ernest Doring (Doring, p. 219) in which he states: 'Both Hart and Hill trace the instrument directly from Spohr to the late owner' (i.e. John Hudson Bennett, of New York).

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**JF55.2, p. 146 [U]; EF55.4, p. 146 [U];** see illustration on p.5 of this account

*Darche, à Bruxelles*

*Violon J. Guarnerius del Jesus à Crémone, année 1733*

*Fond de 2 pièces, 353mm, belles ondes vives moyennes, descendant légèrement, éclisses bois plus doux, petite pièce au cordier, petite brisure à gauche du bouton; belle table de 2 pièces, sapin très-serré au milieu; les f très-accusées, toutes petites pièces en haut, tête magistrale, trou de ver bouché par une flipeau entre le La et le Ré à droite; vernis rouge doré assez dépouillé.*

*Vendu à M<sup>e</sup> Bonjour à Nantes, par nous par C.F. en Juin 1903 – mxzxx – comm<sup>ion</sup> Cézard mxzx repris à Bonjour, revendu à Rebner en 1908 oxzxx.*

Darche, from Brussels

Giuseppe Guarneri *del Gesu* violin, from Cremona, 1733

The back plate is made from two pieces; 353mm; beautiful flames, moderately bright, gently descending [from the centre joint]. The wood of the ribs is less distinctive [than the wood of the back plate]. A small patch at the tail-piece; a small split to the left of the end pin. The beautiful front plate is made from two pieces; the spruce [rings are] very tight/narrow in the middle; the *fs* are very pointed; extremely small [internal?] patches in the upper bout. The head is magisterial; a worm track has been plugged with a covering patch between the A-string [peg] and the D-string [peg] on the treble side [of the peg-box]. The varnish is golden red, fairly worn.

Sold to M. Bonjour, from Nantes, by us by Caressa & Français in June 1903, 40,000 [francs], commission Cézard 4,000 [francs].

Re-acquired from Bonjour, re-sold to Rebner in 1908, 50,000 [francs].

'Darche' would seem to be Nicolas Darche (1815-1873) a violin maker who was initially employed by J-B Vuillaume's brother, Nicolas-François Vuillaume, in Brussels; see also **JF55.2, p. 93 [U]**.

The **GBC&F Grand Livre** for 1903 shows the following purchase by Samuel Bonjour:

*1903 Juin 6: Un violon de Joseph Guarnerius del Gesu, année 1733 (ex César), 40,000 francs.*

On 15 July 1903 Samuel Bonjour, of Nantes, returned a Stradivari violin as part-payment (25,000 francs) to which he added 15,000 francs.

On 11 March 1908 Adolf Rebner, of Frankfurt, bought *un violon Joseph Guarnerius del Gesu, N<sup>o</sup> 1769*, for 40,000 francs. No other purchases are listed. It seems unlikely that a Guarneri violin which was priced at 40,000 francs in 1903 would command exactly the same price five years later; 50,000 francs is much more likely.

This violin appears on the CzAr/Tarisio website as ID 40432, identified as the *Rebner/Bonjour* violin, the body-length measured at 353mm, but the violin dated as 'c.1740'. The names of Darche, Bonjour, and Rebner are listed as sequential owners. The associated photographs reveal a two-piece back plate in which the flames descend steeply from the centre-joint, not at all 'gently'.

The Hills (Hill (1931), p. 88) identify a 'Period 1740' *del Gesu* violin as 'M. Adolf Rebner, *ex* Bonjour'.

**JF55.2, p. 146 [L]; EF55.4, p. 146 [L];** see illustration on p.5 of this account

1888: *Sarasate*

*Violon A. Stradivarius, année 1713, 13 pouces 2 lignes*

*Fond de 2 pièces splendide, ondes descendant, éclisses ondes un peu plus larges, table de 2 pièces superbe sapin plus fin au milieu, cassures à l'âme et à la barre, doublure, très belle tête intacte, vernis rouge doré splendide.*

*ex Boissier de Genève, Naegely*

*légué au Conservatoire de Madrid 1908.*

1888: [Pablo] Sarasate

Antonio Stradivari violin, 1713, 13 *pouces 2 lignes* [356.4mm]

The back plate is made from two splendid pieces, the flames descending. The flames of the ribs are slightly wider [than on the back plate]. The front plate is made from two pieces; superb; the spruce [rings are] thin at the middle; there are splits at the sound-post and at the bass-bar; doubled. Very beautiful head; intact. The varnish is golden red, splendid.

*ex Boissier, of Geneva, Naegely*

Bequeathed to the Madrid Conservatoire in 1908.

This violin is described by the Hills (Hill (1902), p. 59):

The year 1713 gives us an admirable violin, the "Boissier", now owned by Señor [Pablo] Sarasate. Féti's mentions it as one of the finest existing Stradivaris, and we can certainly confirm his statement. Its outline is of the 14<sup>1</sup>/<sub>16</sub>-inch form [357.2mm], the model a little fuller, though closely following that of the "Parke" instrument; the edge, corners, and purfling are perhaps a trifle neater, and the sound-holes more lightly cut. The varnish is also of great beauty, its tint being a shade redder than that of the "Parke", and the whole instrument is in very fine condition.

The *Boissier/Sarasate* violin of 1713 is described and photographed in Beare *et al.* (2013), pp. 154-161; the associated commentary states that 'its neck [was] probably made by Vuillaume'. The violin is ID 40241 on the CzAr/Tarisio website. For further details see the present writer's article, *Pablo Sarasate and his Stradivari violins* ([www.the-messiahviolin.uk](http://www.the-messiahviolin.uk)).

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**JF55.2, p. 147 [U]; EF55.4, p. 147 [U]**

*Bachelez, notaire, 3 rue Turbigo à Paris*

*Violon Stradivarius acheté autrefois à l'hôtel Drouot pour exxz*

Bachelez, lawyer, 3 rue de Turbigo, Paris

Antonio Stradivari violin, bought sometime in the past at [an auction at the] Hôtel Drouot for 8,000 [francs].

The identity of this violin is uncertain.

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**JF55.2, p. 147 [L]; EF55.4, p. 147 [L]**

*J. Loëb, à Paris, 9 rue Condorcet*

*Basse de A. Stradivarius, 1726*

*Fond d'une pièce en peuplier; gros nœud de bois, en haut, au milieu, petits trous de vers, en bas à gauche, talon remis; éclisses en peuplier, petites fentes à la main; table de 2 pièces, splendide, sapin large, nœud transversal de 11cms, sous le haut du cordier, à droite; cassures d'âme, d'f, de bords, à droite; tête magistrale en hêtre; au-dessous de chaque cheville, vers la mortaise un losange rebouché; au-dessus une pièce en carrée, vers les coulisses, à chaque cheville, taille*

*76cms; vernis rouge doré coloré de toute beauté; payée oxzx à la V<sup>e</sup> [Veuve] Miremont, à la vente Miremont*

*Vendu à M<sup>r</sup> Chapman de Londres en Janvier 1907 (par Hugo Becker) mxzxz.*

J. Loëb, 9 rue Condorcet [Paris]

Antonio Stradivari cello, 1726

The back plate is in one piece of poplar; there is a large knot in the middle of the upper bout; there are small worm tracks in the lower bout, on the left. Modified neck-foot. The ribs are of poplar, with small splits [in the rib] at the hand. The front plate is made from two pieces; splendid; the spruce [rings are] wide, with a transverse knot of 11cms [in length] under the upper part of the tail-piece to the right. There are splits at the sound-post, at the *f*, at the edges on the treble side. The magisterial head is made of beech-wood; below each peg – towards the [peg-box] cavity – there is a lozenge-shaped plug; above there is a square patch, towards the flutings, at each peg. The body length is 76cms. The varnish is golden red, a colour of exceptional beauty.

Paid 5,000 [francs] to the widow Miremont, at the Miremont auction/sale

Sold to Mr Chapman of London in January 1907 (by Hugo Becker), 40,000 [francs].

Jules Loëb was the dedicatee for Gabriel Fauré's *Elegie* for cello and piano, op.24, and, with Fauré accompanying, he gave the first performance in 1883.

This cello is now known as the *Marquis de Corberon/Loeb* (CzAr/Tarisio ID 40655). Various descriptions and photographs of the cello confirm the large black knot in the upper-centre of the back plate.

The CzAr/Tarisio website places the cello initially with the Marquis de Corberon – Pierre Philibert Catherine Bourée de Corberon – who was born in 1746 and died on the Paris guillotine in May 1794; he was a lieutenant in the French Guards and, between 1786 and 1788, a front-desk viola player in the l'Orchestre de la Loge Olympique. The evidence which securely associates the cello with the Marquis is unknown; also unknown is what happened to the cello during the many decades following the execution of the Marquis.

How and when Claude Augustin Miremont (1827-1887) – a Parisian violin dealer – obtained the cello is unknown. The undated JF55.2 descriptive text implies that Jules-Léopold Loeb (1852-1933) obtained the instrument from Miremont's widow; thus Loeb's purchase might reasonably be dated to c.1890. Subsequently the cello passed from Loeb to Hugo Becker (1863-1941) and from Becker (in 1907) to Mr Chapman for the benefit of the latter's daughter, Elizabeth. The cello is now owned by the Royal Academy of Music in London.

The Hills twice mention the *Corberon* cello in their *Stradivari* monograph of 1902. On p. 129 they identify a cello belonging to 'M. Loeb, ex Marquis de Corberon, dated 1717'. On p. 136 they write:

The three instruments [cellos] of the year 1717 and that of 1719 are interesting examples [...]. That of M. Loeb, a meritorious Parisian artiste, belonged formerly to the Marquis de Corberon.

In the 1909 second edition of their monograph (p. 135) the date of the cello is changed to 1726, and, on p. 148, the Hills re-word their commentary:

The "Chevallard" bass and that of Miss Chapman, both dated 1726, are the last of this series of noble works that we can vouch for. The latter instrument previously belonged to M. Loeb, a deserving[!] Parisian artist, and prior to this, it was in the possession of the Marquis de Corberon [sic].

For the description of the *Chevillard* cello see **JF55.2, p. 175 [U]**.

In the EF55.4 ledger, after the descriptive entry for the 1726 cello belonging to M. Loëb, there are two small paper notelets inserted into the ledger. The handwriting in both notelets is the same and the second notelet is initialled 'E.F.':

*Voir, pour cello 1726 si c'est celui de Berne, table de Lupot.*

*Berne (Suisse), Professor Lehr Lorenz, cello Antonius Stradivarius, dit le "Duc de Marlborough" année 1719, vendu par CF à [no further text]*

*En 1937 propriété de Lehr Lorenz à Berne, beau cello table refaite par Nicolas Lupot. Vu l'instrument au concert du 15 Juin 1937 à Crémone pour le bicentenaire de Stradivarius. E.F.*

The 1726 cello: find out if it is the one in Berne, with a front plate made by Lupot.

Bern, Switzerland. Professor Lorenz Lehr, Antonio Stradivari cello, called the *Duke of Marlborough*, dated 1719, sold by Caressa & Français to [no further text]

In 1937 it was owned by Lorenz Lehr, from Bern, a beautiful cello, the front plate re-made by Nicolas Lupot. Saw the instrument at the concert on 15 June 1937 at the Stradivarius Bicentenary in Cremona. E[mile] F[rançais].

See also **JF55.2, p. 114 [L]** for the description of a 1719 cello which, in 1886, belonged to the Duc de Camposelice; the cello is very likely the same instrument as identified here as the *Duke of Marlborough*.

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**JF55.2, p. 148 [U]; EF55.4, p. 148 [U]**

*Ch. Dancla à Paris*

*Violon de A. Stradivarius, 1708*

See **JF55.2, p. 86 [U]** for a detailed consideration of this 1708 violin.

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**JF55.2, p. 148 [L]; EF55.4, p. 148 [L]**

*Duc de San Lorenzo, à Madrid*

*(Vendu à M<sup>r</sup> Sanz pour 3000 pesetas 9<sup>bre</sup> 1903)*

*Violon de A. Stradivarius, 1718; 360mm*

*Fond de 2p., ondes droites, larges et superbes; éclisses absolument admirables; dans celles des C, peintes en noir deux descriptions latines "In domo ejus", "gloria et Divitiæ"; table de 2 pièces, en beau sapin moyen; cassures à l'âme et en haut de l'f gauche; pièce d'âme; belle tête onnée; vernis rouge vif doré de toute beauté; violon de tout 1<sup>er</sup> ordre.*

*Acheté entre H. S. C., aixzx*

*Vendu Dufresne à Logelbach, eoxzx, en 1908, repris pour moxzx*

*Revendu M<sup>r</sup> G Talbot, Aix-la-Chapelle, eoxzx*

*"Gloire et richesse dans sa maison"*

*1937 Exposition de Crémone, no. 70.*

Duc de San Lorenzo, from Madrid

(sold to M. Sanz for 3,000 *pesetas*, November 1903)

Antonio Stradivari violin, 1718; 360mm

The back plate is in two pieces; straight flames, wide and superb. The ribs are absolutely wonderful; in the ribs of the C-bout, painted in black, there are two Latin inscriptions: "In domo ejus" and "Gloria et Divitiæ". The front plate is made from two pieces of beautiful medium [-width?] spruce; there are splits at the sound-post and above the bass-side *f*; there is a patch at the sound-post. Beautiful flamed head. The varnish – bright golden red – is exceptionally beautiful. Everything about this violin is first class.

Bought between H[ill], S[ilvestre & Maucotel], and C[arressa & Français], 27,500 [francs]

Sold to Dufresne, from Logelbach, 85,000 [francs], in 1908, re-acquired for 45,000 [francs]

Re-sold to Monsieur G Talbot, Aix-la-Chapelle [Aachen], 85,000 [francs]

'Glory and riches in his house'  
1937, Cremona Exposition, no. 70.

The inscription 'In domo ejus' is on the bass-side C-bout rib; 'Gloria et Divitiæ' is on the treble-side C-bout rib. The Duc de San Lorenzo was either Lorenzo Fernandez de Villavicencio y Cañas, 3<sup>rd</sup> duke of San Lorenzo de Valhermoso (1778-1859) or, more likely, his son, also named Lorenzo Fernandez (1841-1896). William Henley (Henley, p. 66) identifies the 'Grand Duke San Lorenzo of Spain'. The CzAr/Tarisio identification is ID 41477.

The **GBC&F Grand Livre** for 1908 shows the following transaction with George Talbot:

*1908 Novembre 6: Un violon A. Stradivarius, 1718, (ex San Lorenzo) N<sup>o</sup> [no number given], 82,000 francs.*

Count Cozio di Salabue describes this violin in a document dating from around 1778 (see Bacchetta, p. 195):

*Un violino di fondo in due pezzi sverniciato, il coperchio in due pezzi con tavoletta coperta in argento scritta le due CC alla diritta 'Gloria e Divite': alla sinistra 'in Domo Eius' il tutto. Intatto dentro 'Antonius Stradiuarius cremonensis faciebat anno 1718'.*

A violin with a two-piece back plate, abraded[?]. The top plate is in two pieces, with a fingerboard decorated with silver. Written on the treble-side C-bout is *Gloria e Divite*, on the bass-side C-bout *in Domo Eius* – nothing else. Intact. Inside [on the label]: *Antonius Stradiuarius cremonensis faciebat anno 1718*.

Count Cozio provides an annotation in the margin: *è vero e buono*.

Ernest Doring (Doring, p. 216) advances a narrative in which the Duke's son took his father's violin and sold it to 'an antiquarian of Madrid' who, in turn, sold it 'for a small sum' to one 'Esclava'; the latter took the violin to Paris and sold it to an unknown purchaser 'for 30,000 francs'. Doring also relates that 'the violin has an inscription on the sides said [by whom?] to have been executed by Stradivari in compliance with the wish of the Duke.' Doring's 'Duke' would surely have been a grandfather (or great-grandfather) of Lorenzo Fernandez.

No further information for M. Sanz has been located.

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**JF55.2, p. 149 [U]; EF55.4, p. 149 [U]**

*1903: 16 Juin, Vente Lelong, à Paris*  
*Violon A Stradivarius, 1721*

*Fond 2p.; 362mm, ondes moyennes, vives, descendant vers les bords; le filet au-dessus du bouton, usé jusqu'au ras du bois sur 55mm; coup formant C à droite, en bas vers le bord; éclisses ondes plus larges et plus vives, celle du bas d'une seule pièce; table de 2 pièces, sapin fin, serrée; cassures à l'âme, au menton (3 petites) une du bord du haut au sommet de l'f gauche; très-belle tête, un peu usée à la volute; vernis rouge doré ambré, retouché partout; pièce d'âme en doublure.*

*Acheté entre H. S. C. (hrrox)*

*Vendu par Hill à Cobbett, Janvier 1904, hioxz*

[JF55.2 only] *1956 chez Hill.*

1903: 16 June, the Lelong auction, Paris

Antonio Stradivari violin, 1721

The back plate is made from two pieces; 362mm; medium [-width] flames, bright, descending towards the edges; the purfling above the end pin is worn down to the brim of the wood over a length of 55mm; a blow has left a C-shaped mark on the lower-right [of the back plate] towards the edge. The flames of the ribs are wider and brighter; the rib around the lower bout is in one piece. The front plate is made from two pieces; the spruce [?rings are] thin, tight/narrow. There



are splits at the sound-post, at the chin (three small splits), and a split from the upper-bout edge to the top of the bass *f*. Very beautiful head; slightly worn at the volute. The varnish is golden red, amber, re-touched everywhere. There is a doubling patch at the sound-post.

Bought between H[ill], S[ilvestre & Maucotel], and C[aressa & Français] (13,350 [francs])

Sold by Hill to [W W] Cobbett, January 1904, 17,500 [francs]

1956, with the Hills [in London].

'Lelong' identifies the violinist Camille Lelong (1841-1888) who won a First Prize for violin at the Paris Conservatoire in 1862. His widow auctioned an enormous number of personal and family items at the Hôtel Drouot (the Paris auction-house) in June 1903. The Paris music journal, *le Ménestrel*, announced the auction in the issue dated 14 June 1903 (p. 191) explaining that since there were so many items to be sold the auction would be spread over five days (16-20 June) but that all the musical instruments and bows would be auctioned on the first day; the finest instruments would be two Stradivari violins, dated 1720 and 1725. The subsequent issue of *le Ménestrel* (21 June 1903, p. 200) included a report on the auction: the 1720 violin was sold for 12,000 francs, the 1725 violin was sold for 10,500 francs. The report states that the 1720 violin had been re-varnished, while the 1725 violin had a 'doubled' back plate. There is no mention of a Stradivari violin label-dated 1721. It is possible that the journal's reporter confused 1721 with 1720, but to do this in consecutive issues of *le Ménestrel* seems unlikely. However, perhaps the reporter's reference to the re-varnishing of the 1720 violin is related to the JF55.2 identification of the 1721 varnish being 're-touched, everywhere'.

Ernest Doring (Doring, p. 236) briefly lists a 1721 Stradivari violin belonging to Walter Wilson Cobbett. The CzAr/Tarisio website (ID 40518) identifies this violin as the *Lelong/Cobbett/Suk*. The name 'Suk' does not appear within the website's list of owners but, according to Alessandra Barabaschi (in Thöne, Vol. III, p. 288), a certificate for this violin was written by Jacques Francais in 1983 and issued to the violinist Josef Suk (1929-2011). The Thöne photographs reveal that both plate edges, at the end-pin, have been worn down; the photographs also reveal the back plate's C-shaped mark at the right-hand edge of the lower bout.

The CzAr/Tarisio website specifies the body length of the violin as 357mm, as does Thöne. The length specified in the descriptive text – 362mm – is unambiguously written in both ledgers, and the considerable detail of the description suggests that the violin was carefully studied in the Caressa and Français workshop. Nonetheless, the 362mm measurement would seem to be a mistake.

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**JF55.2, p. 149 [L]; EF55.4, p. 149 [L]**

*Argiewicz, chez Landeker, à Berlin*

*Violon A. Stradivarius, 1718 (vraie étiquette) (étiquette originale)*

*Fond de 2 pièces, ondes larges et vives, descendantes vers les bords, taille 354mm; petite cassure descendant du talon à gauche, vers le joint en triangle, longue de 9cms ½, traverse le joint; très-belles éclisses, celle du C droit en bois uni, table de 2 pièces, sapin large, très-beau; cassure à l'âme; pièces à l'âme, et une passant sous la barre, en longueur, cassure à la barre; très-belle tête, bien pure; vernis rouge orange doré, blond.*

*Acheté chez Kessler, 26.000 M. en 1900.*

[Artur] Argiewicz, at the house of Landeker, from Berlin

Antonio Stradivari violin, 1718 (true label) (original label)

The back plate is made from two pieces; the flames wide and bright, descending towards the edges; the length is 354mm. There is a small split descending from the left side of the neck-foot towards the centre-joint, creating a triangle 9.5cms long and crossing the centre-joint. The ribs are very beautiful; the rib of the treble-side C is made of plain wood. The front plate is made from two pieces; the spruce [?rings are] wide, very beautiful; there is a split at the sound-post, patches at the sound-post, a patch crossing underneath the bass-bar; longitudinally; a split at the bass-bar. Very beautiful head, really pure. The varnish is golden red-orange, blonde.



Bought from the firm of [Ernst] Kessler, 26,000 Marks, in 1900.

This violin is identified as ID 40506 on CzAr/Tarisio; the associated photographs confirm the back-plate diagonal crack which forms a triangle with the line of the centre-joint. Ernest Doring (Doring, p. 219) provides a brief historical note for this violin. Artur Argiewicz was at one time the assistant leader of the San Francisco Symphony Orchestra.

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**JF55.2, p. 150; EF55.4, p. 150;** see p. 4 of this account for the illustration of the text as it is repeated on p. 194 of the ledger.

*Mai 1904: M<sup>r</sup> Röntgen, van Eeghenstraat 77, Amsterdam*

*Violon A. Stradivarius, 1717, taille 358mm*

*Fond de 2 pièces, très-belles ondes larges et vives, plus gris dans le bas; 2 petits châteaux en bas, celui de gauche 93mm, celui de droite 89mm; talon original; éclisses très-belles; celle du bouton d'une pièce; celle de la main plus usée et dévernée; table de 2 pièces, sapin large, moiré à droite, crevé à l'âme, plusieurs cassures; demi-bords, estomac en doublure; le coin, à gauche, en bas, remis; tête fort belle, plus usée à gauche, en regardant le fond; trous rebouchés, gerçure à la cheville du Ré; vernis rouge ambré doré, dépouillé, très-beau, remis sous le chevalet; beau violon séduisant.*

*Ex Lepinski, 2<sup>e</sup> violon de David à Leipzig*

*Reparé par Hill en 1903, qui l'a estimé aoxzx: offert par C.F. rxzxz en Mai 1904.*

May 1904: Monsieur Röntgen, van Eeghenstraat 77, Amsterdam

Antonio Stradivari violin, 1717, length 358mm

The back plate is in two pieces; very beautiful flames, wide and bright; drab/lacklustre in the lower bout; two small width-inserts in the lower bout, that on the left being 93mm, the one on the right being 89mm; the neck-foot is original. The ribs are very beautiful; the rib around the end pin is in one piece; the rib of the hand is worn and no longer has any varnish. The front plate is made from two pieces; wide spruce, 'watery' on the treble side, ruptured at the sound-post; several splits; half edges; a doubling patch in the chest. The lower corner, on the bass side, has been replaced. The head is really beautiful, more worn on the left (when viewing the back plate). The peg-holes have been bushed; there is a split at the D-string peg. The varnish is golden red-amber, worn down, very beautiful, [the varnish] renewed under the bridge. A seductively beautiful violin.

*ex Lepinski [Lipiński], second violin to David from Leipzig.*

*Repaired by Hill in 1903; they estimated its value at 25,000 [francs]; 30,000 [francs] offered by Caressa & Français in May 1904.*

Karol Joseph Lipiński (1790-1861) was a violinist.

Ferdinand David (1810-1873) was the soloist at the first performance (1845) of Mendelssohn's Violin Concerto.

Julius Röntgen (1855-1932) helped found the Amsterdam Conservatoire and the Concertgebouw orchestra.

The *Lipiński* violin is identified on CzAr/Tarisio as ID 40497, but dated to 1715 instead of 1717. The width-inserts in the lower bout of the back plate are revealed in the CzAr/Tarisio photographs, as is the left-side wear to the scroll (when viewed from the rear); the treble-side lower bout of the front plate appears to have some 'watery' stains. Clearly, the current *Lipiński* violin is the same instrument as described in May 1904; it is unclear why the identification of 1717 as the label-date of the violin should have been superseded by a date of 1715.

Ernest Doring (Doring, p. 214) reports that Engelbert Röntgen (the father of Julius) 'owned a Stradivari of 1717 said to be of the largest dimensions. The correct date of the violin is 1715; it was the "Lipiński".' Doring does not specify the evidential basis for his re-dating of this violin. William Henley (Henley, p. 60) also dates the violin to 1715.

Doring (*ibid.*, p. 197) cites a letter ‘written by the late Alfred Hill [which] characterizes the “Lipinski” as “a very fine and bold type of the largest dimensions of the master’s works ...”.’ Doring adds his own comment: ‘We have, in the instruments of 1715, some variations [of size], and in this specimen one which exceeds all the others in its extreme breadth.’ Tracing measurements of the 1715 *Lipiński* violin, supplied to the present author, are: Upper Bout width 168mm, Centre Bout 113mm, Lower Bout 206.5mm, and Body Length 357.5mm. Only the Centre Bout measurement is abnormal.

Further information for the *Lipiński* violin is located at: <http://frankalmond.com>; the violin is there dated 1715.

The descriptive text (above) is repeated at **JF55.2, p. 194** and **EF55.4, p. 194**.

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**JF55.2, p. 151; EF55.4, p. 151**

*M<sup>r</sup> Popoff, à Moscou, 1904*

*Violon A. Stradivarius, 1733, da anni 93 (?EF) étiquette originale*

*Fond 1 pièce, 13p. 2l. ½; bois doux, petites ondes droites peu apparentes, un peu ronçoux dans le haut; largeur de la partie du haut 6p. 2l. ½; largeur du bas 7p. 8l. ½; largeur des C, 4p. 2l. ½; le bord est creusé, le filet très-régulier, un peu large; les gorges des voûtes assez accentuées, mais les voûtes bien pleines; éclisses ondes vives, dans le haut 1p. 1l., et 1p. 1l. ½, dans le bas 1p. 2l.; table de 2 pièces, beau sapin régulier; f légèrement penchées; à droite le coin du C est usé,<sup>(a)</sup> le bord du fond au-dessous également; le bord du fond à la main tres-usé; à la table 2 cassures, une du bas de l’f droite, allant au bord du bas; une autre partant du C, allant vers le bas en longeant le bord, longue de 1p.: très-belle tête creusée, la coulisse lourde, plus large à gauche; le contour lourd et un peu appesanti comme rondeur; poignée originale; vernis rouge (chaud) foncé admirable et intact partout; table enfoncée du côté de l’âme, au pied du chevalet.*

*Ex Böhm, prof<sup>r</sup> du Conservatoire*

*Vendu à Popoff en 1900 pour 30,000<sup>f</sup>, pour rxzxz*

*Yehudi Menuhin acheté à Berlin en 1929 à Hermann (\$45,000?) lui à été offert par M<sup>r</sup> Henry Goldman.*

Monsieur Popoff, from Moscow, 1904

Antonio Stradivari violin, 1733, ‘of years 93’ (?EF) [Emile Français], original label

The back plate is in one piece; 13 *pouces 2½ lignes* [357.6mm]; mild wood, small straight flames, faintly visible; slightly curly-grained in the upper bout. The [maximum] width of the upper bout is 6 *pouces 2½ lignes* [168.1mm]; the width of the lower bout is 7 *pouces 8½ lignes* [208.7mm]; the [minimum] width of the C-bout is 4 *pouces 2½ lignes* [113.93mm]. The [plate-] edge is furrowed, the purfling is very consistent [but] slightly wide. The fluting of the archings is quite noticeable but the archings themselves are nicely shaped. The ribs have bright flames; the [height of the ribs] in the upper bout is 1 *pouce 1 ligne* [29.3mm] and 1 *pouce 1½ lignes* [30.5mm]; in the lower bout the height is 1 *pouce 2 lignes* [31.6mm]. The front plate is made from two pieces; beautiful spruce, consistent [-width rings?]. The *fs* are slightly slanted. On the right [treble side] the corner of the C is worn;<sup>(a)</sup> the edge of the back plate, below, is equally worn; the edge of the back plate ‘at the hand’ is very worn. There are two splits on the front plate, one below the treble *f* which extends as far as the lower edge; another [split] starts at the [treble?] C and continues towards the bottom following the edge – the length is 1 *pouce* [27mm]. Very beautiful head, furrowed, the ‘scoops’ [at the rear] are substantial, and wider on the left. The contour is heavy and slightly ‘forced’ in its curvatures. The handle [neck] is original. The varnish is dark red (warm), admirable, and intact throughout. The front plate has sunk on the side of the sound-post, at the foot of the bridge.

*ex Böhm [Joseph or Ludwig?], professor at the Conservatoire [Vienna or St. Petersburg?].*

Sold to Popoff in 1900 for 30,000 francs, for 30,000 [francs].

Bought by Yehudi Menuhin from Berlin in 1929 from Herrmann (45,000 dollars?); to him [Menuhin] it was offered [gifted] by Henry Goldman.

(a) At this point the JF55.2 copyist has drawn a sketch of the treble-side C with, it seems, an indication of some damage to the lower corner; the sketch is not replicated in EF55.4.

This violin is the *Prince Khevenhüller/Menuhin* (CzAr/Tarisio ID 40678). For detailed historical information see ‘*Some issues relating to the early existence of the 1733 Stradivari violin known as the Khevenhüller*’, free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk).

Ernest Doring (Doring, pp. 318-319) states that Joseph Böhm owned and used the violin until his death in 1876 when it passed to his nephew, Ludwig, who was a professor at the St. Petersburg Conservatoire; Ludwig sold the violin to Viktor Popoff. Doring also states that the violin ‘was still in its original condition’ and that the label carries an annotation indicating that it was made during Stradivari’s ninetieth year. Toby Faber provides a faint reproduction of the *Khevenhüller* label (Faber, p. 104); from this illustration it is very difficult to see whether the handwritten ‘age’ numerals are 90 or 93. If Stradivari was 93 years of age in 1733 then he was born in 1640 – a date which has never been proposed as a possibility.

The descriptive text (above) makes no mention of the combined *Khevenhüller/Strassoldo* coat of arms which is attached to the back plate of the violin below the neck-foot; the name ‘Khevenhüller’ is not mentioned.

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#### **JF55.2, p. 152; EF55.4, p. 152**

*Popoff, à Moscou*

*Violon de Antonius Stradivarius, 1708, légèrement Amatisé*

*Fond de 2 pièces, bois sur maille, petites ondes douces, éclisses même bois; table de 2 pièces (morceau remis dans le milieu, dans toute la longueur sur une largeur de 5 millimètres) sapin fin, les pattes d’f retouchées, un [...] en poire à la Guadagnini; 17 fractures dans le bas de la table; 4 dans le devant à gauche, en regardant le violon, dont une qui part du dessus de l’f gauche au bord; bords très-usés dans le bas de la table; cheviller remis; de la tête il ne reste que la coquille de vraie; vernis rouge brun sur fond doré, très-retouché partout; la table noire à l’estomac; longueur 356mm au fond; 354mm la table; hauteur des éclisses devant 28mm, derrière 29mm.*

*Offert rxzx en 1904 – 15 Septembre.*

Popoff, from Moscow

Antonio Stradivari violin, 1708, slightly *Amatisé*

The back plate is made from two pieces; the wood cut ‘on the cross’, small mild flames. The ribs are made from the same wood. The front plate is made from two pieces (a tiny strip of wood replaced in the middle, for the whole length, 5mm wide); the spruce [rings] are thin; the tabs [wings] of the *fs* have been retouched; one [hole?] has a pear-like shape (Guadagnini style); seventeen splits in the bottom of the front plate; four on the bass side of the front (when viewing the violin [from the front]) of which one extends from above the bass *f* to the edge; the edges are very worn in the lower part of the front plate. The peg-box has been replaced; only the scroll is original. The varnish is red-brown, over a golden ‘ground’; [the varnish] extensively re-touched. The chest-area of the front plate is blackened. The body length is 356mm (back plate), 354mm (front plate); the height of the ribs in front 28mm, behind 29mm.

Offered 3,000 [francs] in 1904 – 15 September.

This violin appears to be ID 40743 on the CzAr/Tarisio website where it is named the *Popoff* but dated to 1683. The associated photographs of the front plate appear to show a number of splits, of which at least four are to the

left of the tail-piece. The photograph of the front plate is not of high enough quality to show a central replacement piece of wood, 5mm in width.

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**JF55.2, p. 153; EF55.4, p. 153**

1904: M<sup>r</sup> Kœnigswerther, à Francfort, 29 Miquelstrasse

Violon Stradivarius, année 1701

Violon splendide, fond de 2 pièces, à petites ondes droites et vives, très jolies; éclisses superbes; taille 355mm; table de 2p., sapin très-fin comme les Amati, petite pièce d'âme, admirable d'aspect; tête tout-à-fait belle; violon Amatisé de coins, de forme, de voûtes; très-frais; vernis rouge blond doré, un peu brun.

Acheté à Edler en 1904, 35,000 M.

avait appartenu à Engelhardt, et joué par Tivador Nachez.

1904: Monsieur Kœnigswerther, 29 Miquelstrasse, Frankfurt

Antonio Stradivari violin, 1701

Splendid violin; the back plate is made from two pieces; small flames, straight and bright; very attractive. The ribs are superb. The length is 355mm. The front plate is made from two pieces; the spruce [rings are] very thin (as found on Amati violins); there is a small patch at the sound-post. The appearance of the violin is admirable. The head is beautiful in every aspect of its making. The corners, the form, the archings – all are *Amatisé*. Very fresh. The varnish is golden red-blond, slightly brown.

Bought from Edler in 1904, 35,000 Marks.

Previously owned by Engelhardt and played by Tivador Nachez [Nachéz].

Tivador Nachéz (1859-1930) was a Hungarian violinist.

A 1701 violin is identified on CzAr/Tarisio as ID 41312 with the soubriquet *Circle/Nachéz*. The website cites a certificate issued by Gand & Bernardel in 1879 which states that 'the instrument was previously owned for many years by Monsieur Tuvache of Rouen.' The website's history of ownership for this violin is specified as:

in 1870	Tuvache
until 1879	David Laurie
1879-1900	Engelhard
from 1900	Charles F. Edler
in 1902	Tivador Nachéz
until 1904	Charles F. Edler
from 1904	Heinrich Koenigswerther

The *Circle/Nachéz* violin is also described at **JF55.2, p. 38 [L]**, the description dating from 1870. According to that description the 1701 violin has an inscribed semicircle at the top of the back plate (confirmed by the CzAr/Tarisio photographs associated with ID 41312, and described by Henley (Henley, p. 38)). Since the inscribed semicircle is unmissable – likewise the small knot on the right of the back plate's lower bout – but neither feature is mentioned in the descriptive text (above), the possibility exists that the violin described in 1904 is not the same as that which was described in 1870. However, the names of the owners, and the dates, are all but identical, and there are common features between the two violins:

	<u>1870 text</u>	<u>1904 text</u>
Length	355.3mm	355mm
Back plate flames	almost horizontal	horizontal
Front plate rings	very narrow	very narrow
The head	beautiful	beautiful
Varnish	light red	golden red-blond

There also exists a 1716 *Nachéz* violin which is defined by Alessandra Barabaschi (in Jost Thöne, Vol. III, p. 164) as the violin ‘which became [Nachéz’s] ‘solo’ instrument for the rest of his life.’

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**JF55.2, p. 154; EF55.4, p. 154**

1904: Colonel Maître, à Sedan

*J<sup>h</sup> Guarnerius del Gesù, année 1734 (étiquette originale)*

*Fond 2p., belles ondes larges, plus vives à gauche; 35cms; les éclisses des C et du bas bien ondées; celles du haut plus grises, plus unies; celle de gauche, en bas, en regardant la table, a une brisure; éraillures de pointes à celles du haut, beaucoup plus prononcées à celle de droite, en regardant la table; les éclisses sont rehaussées en haut et en bas, de 1mm environ; très-belle table de 2 p., en sapin admirable; deux cassures à l’f gauche; une à l’f droite; belle tête, fendue à gauche; vernis rouge clair, brun doré; violon intact.*

*Vendu roxx par nous par C.F. en 8<sup>bre</sup> 1904*

*repris et vendu à M<sup>r</sup> Auger, à Paris, en 1905 pour roxx.*

1904: Colonel Maître, from Sedan [Ardennes]

Giuseppe Guarneri *del Gesù* violin, year 1734 (original label)

The back plate is made from two pieces; beautiful wide flames, brighter on the left. [The body length is] 35cms. The ribs of the C-bouts and [the ribs of] the lower bouts are nicely flamed; the ribs of the upper bouts are rather drab/lacklustre, rather plain; the rib on the lower-left (viewing the front plate) has a split; there are scratches made with a pointed object in the upper-bout ribs, very noticeable on the [upper treble-side] rib (when viewing the front plate); the ribs, both upper and lower, [have been] raised by about 1mm. Very beautiful front plate which is made from two pieces of admirable spruce; there are two splits at the bass *f* and one at the treble *f*. Beautiful head, cracked on the left. The varnish is light red, golden brown. The violin is intact.

Sold for 35,000 [francs] by us by Caressa & Français in October 1904

Re-acquired and sold to Monsieur Auger, from Paris, in 1905, for 35,000 [francs].

The name ‘Colonel Maître’ is associated on CzAr/Tarisio only with two Stradivari violins of 1708; the name ‘Auger’ is unknown to the website (also unknown to the Hills (1931)).

The **GBC&F Grand Livre** for 1904 shows the following purchase by Colonel Maître:

*1904 Octobre 10: Un violon de J<sup>h</sup> Guarnerius del Gesu, année 1734, N<sup>o</sup> 1872, 35,000 francs.*

The **GBC&F Grand Livre** for 1906 shows the following purchase by M. Auger:

*1906 Juillet 2: Un violon de J<sup>h</sup> Guarnerius del Gesu, N<sup>o</sup> 1872, 35,000 francs.*

For Colonel Maître see also **JF55.2, pp. 29 [U], 86 [U], 157, and 183.**

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**JF55.2, p. 155 [U]; EF55.4, p. 155 [U]**

1904: M<sup>r</sup> Maury, à Paris

*Possède 1 archet Tourte jeune argent*

*1937 appartient à sa fille M<sup>lle</sup> [no further text]*

*J<sup>h</sup> Guarnerius del Gesù, 1732, étiquette originale*

*Fond d’une pièce; talon remis; petites ondes vives, droites; montant vers la droite, régulières, veine noirâtre dans la partie droite, cassure près du bouton; éclisses ondes larges et vives, celle du haut à gauche a une cassure a deux cassures; table de 2 pièces, sapin très-fin, cassure à l’âme; cassures aux pattes d’f, très-belle tête, bien pure, ayant été fendillée, foncée, surtout à la*



*cheville de la chanterelle, tache noirâtre de massiguage près du de gorgement côté droit – taille 352mm, vernis rouge orange doré.*

*Vendu roxx par nous par C.F. en 1904.*

1904: Monsieur Maury, from Paris

Owns a silver-mounted bow made by Tourte the Younger

1937 [the violin?] belongs to his daughter, Mlle. [no further text]

Giuseppe Guarneri *del Gesù* violin, 1732, original label

The back plate is in one piece; modified neck-foot; [the back plate has] small flames, bright and straight, climbing towards the right; regular; a black-ish vein line in the right-hand part, a split near the [tail-piece] end pin. The flames of the ribs are wide and bright; the upper-left rib has a split, has two splits. The front plate is made from two pieces; the spruce [?rings are] very thin; there is a split at the sound-post, splits at the wings of the fs. Very beautiful head, very pure, having been deeply cracked, especially at the peg of the singing string [the E-string]. There is a blackish blemish [...?] near the [throat?] on the treble side; the body length is 352mm. The varnish is golden red-orange.

Sold for 35,000 [francs] by us by Caressa & Français in 1904.

The **GBC&F Grand Livre** for 1904 shows the following purchase by M. Maury:

*1904 Mai 9: Un violon J. Guarnerius del Jesu, 1732, N° 1859 (Monteux), 35,000 francs.*

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**JF55.2, p. 155 [L]; EF55.4, p. 155 [L]**

*1905: Edler, à Francfort sur mein*

*Stradivarius, 1699*

*Fond 2p., très-beau, belles ondes moyennes, droites et vives, plus vives au milieu; 355mm; éclisses superbe, ondes très-vives, moyennes; table de 2p., sapin très-fin, comme les Amati; cassures du bas de l'f gauche au bord, et à l'âme; tête fort belle, ondée, trous rebouchés; tête plus belle comme travail, que le violon; modèle un peu longuet; vernis rouge doré ambré au fond; plus rouge, plus frotté aux éclisses, plus brun à la table.*

*Vendu par nous par C.F. en 1905 – aioxz.*

1905: Edler, from Frankfurt am Main

Antonio Stradivari [violin], 1699

The back plate is made from two pieces; very beautiful; beautiful flames, medium width, straight and bright; brighter in the middle; 355mm. The ribs are superb; the flames very bright; medium [width]. The front plate is made from two pieces; the spruce [?rings are] very thin, as in [violins made by] the Amatis. There are splits at the bottom of the bass *f* at the edge, and at the sound-post. The head is particularly beautiful, flamed; the peg-holes have been bushed; the head (in terms of workmanship) is more beautiful than the rest of the violin. The model of the violin is slightly 'long'. The varnish is golden red-amber on the back plate; it is a deeper red, [but] more abraded, on the ribs; more brown on the front plate.

Sold by us by Caressa & Français in 1905 – 27,500 [francs].

The **GBC&F Grand Livre** for 1905 shows the following purchase by M. Edler:

*1905 Février 23: Un violon A. Stradivarius, 1699, N° 1882, 27,500 francs.*

M. Edler returned the violin on 6 May 1905.

On CzAr/Tarasio there are eleven violins associated with Charles F. Edler (a violin dealer) but none is label-dated 1699.

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**JF55.2, p. 156; EF55.4, p. 156***Hugo Reiffenberg, à Paris**Violon A. Stradivarius, 1717**Fond de 2 pièces, ondes larges et vives; éclisses pareilles au fond, cassures, et une petite pièce en triangle; table de 2 pièces, sapin moiré, bois régulier et fin; l'f de gauche, plus penchée, plus Guarnerius que l'autre; belle tête; vernis rouge (un peu chocolat) brun doré; taille 360mm.**Ex Costé, de Nancy**Acheté en 1900 à Silvestre pour amxzx, mxzxz**[JF55.2 only] Juillet 1957 acheté par M<sup>e</sup> Robert Sorell à New York, 15,000 \$ demandés**Violon Guarnerius del Gesù.*

Hugo Reiffenberg [Reifenberg], from Paris

Antonio Stradivari violin, 1717

The back plate is made from two pieces; the flames wide and bright. The [wood of the] ribs is similar to the back plate; there are splits and a small triangular patch. The front plate is made from two pieces; 'watery' spruce; the wood is regular and thin. The bass *f* is more slanting, more 'Guarneri' in character than the other. Beautiful head. The varnish is golden red-brown (slightly chocolate in colour). The body length is 360mm.

*ex Costé, of Nancy*Bought [by Reifenberg?] in 1900 from Silvestre for 24,000 [francs], 40,000

July 1957: bought by Mr Robert Sorell, from New York; 15,000 dollars asked

*Violin Guarneri del Gesù.*

The 1717 *Reifenberg* violin, with an 'original label', is presented on the CzAr/Tarisio website as ID 41538; the website's sequence of owners makes no mention of Robert Sorell. The website's photograph of the front plate, especially the shaping of the *fs*, suggests the hand of Guarneri *del Gesù* rather than Stradivari. The 1717 *Reifenberg* violin also appears in Thöne (Vol. III, pp. 196-203) where the historical narrative makes no mention of Robert Sorrell. Thöne specifies 355.5mm (front) and 356mm (back) as the body-length measurements.

A roughly triangular shape, created by a faint flaw-line within the wood, can be observed at the bottom edge of the back plate's lower bout, on the right; this may be the feature referred to in the descriptive text (although the text seems to place the triangular patch in one of the ribs). The *Reifenberg* violin exhibits a distinctive knot in the back-plate wood, to the left of the neck-foot and next to the plate edge; the JF55.2 descriptive text does not mention this identifying mark.

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**JF55.2, p. 157; EF55.4, p. 157***Colonel Maître, à Sedan**Violon A. Stradivarius, 1708**Fond d'une pièce à contresens, bois moiré, grandes et belles ondes de toute beauté, tout petit nœud dans le haut vers la gauche; fond splendide, éclisses à ondes vives, moyennes, très serées, sur maille, celle du bas en une seule pièce; table en sapin très fin, en 2p; plusieurs cassures rapprochées au menton, une à l'âme, une chaque trou de l'f au bord du C, une en haut de l'f gauche sous la touche; tête ondes très larges; le Mi et le Ré trous rebouchées, vernis rouge doré ambré merveilleux, étiquette originale, 357mm.**Ex Tlinsch, à Leipzig**Ex Küstener, Künstener, banquier Leipzig**oxzxz en Mai 1905 (J. Thibaud)**Repris en Mars 1912 contre Dancla et a donné oxzx**Vendu Hamma 1912, Mars; nxzxz**Glatz – Neumann, à Vienne.*

Colonel Maître, from Sedan

Antonio Stradivari violin, 1708

The back plate is made from one piece, cut against the grain; the wood ‘watery’; large and beautiful flames of great beauty; there is a tiny knot in the upper bout, towards the left; the back plate is splendid. The ribs have bright flames, medium, very tight/narrow, cut ‘on the cross’; the rib of the lower [bout] is in one piece. The front plate is made from spruce [?with very thin rings], in two pieces; several splits close together at the chin, a split at the sound-post; a split at each hole of the *f* at the edge of the [treble?] C; a split above the bass *f* under the fingerboard. The flames of the head are very wide; the holes for the E-string and the D-string pegs have been bushed. The varnish is golden red-amber, marvellous; original label; 357mm.

*ex* Tlinsch, from Leipzig

*ex* Küstener, Künstener, banker, Leipzig

50,000 [francs] in May 1905 (Jacques Thibaud).

Exchanged in March 1912 [by Colonel Maître] with an additional cash payment of 5,000 [francs] for the *Dancla* violin

Sold [to? by?] Hamma in March 1912; 60,000 [francs]

Glatz – Neumann, from Vienna.

The **GBC&F Grand Livre** for 1905 shows the following purchase by Colonel Maître:

*1905 Mai 22: Un violon de Stradivarius, année 1708, N° 1899 (J. Thibaud), 50,000 francs.*

In the same location appears the following, subsequent, transaction:

*1912 Février 13: Un violon de A. Stradivarius, année 1708, N° 1827 (ex Dancla), 60,000 francs.*

*Repris Stradivarius 1708, N° 1899, [valued at] 55,000 francs [with 5,000 francs cash payment]*

The violin described above appears on CzAr/Tarisio as ID 40084, the *Ruby/Il Rubino*. See **JF55.2, p. 86 [U]** for further information about this violin and how it relates to the 1708 Stradivari violin known as the *Dancla*.

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**JF55.2, p. 158 [U]; EF55.4, p. 158 [U]**

*1905: Hegar, à Zurich*

*Antonius Stradivarius (fausse étiquette de 1695) doit être de 1680 environ*

*Fond d'une pièce, 354mm, ondes douces allant à gauche en descendant; éclisses très-belles, ondes vives, table de 2 pièces, sapin plutôt large; tête remise par Bausch à Berlin; vernis orange doré, parti presque partout; la table n'en a plus du tout; instrument à acheter de mxzx à oxzx (pièce en longueur à la table du bas de l'*f* gauche allant au bord).*

1905: Hegar, from Zurich

Antonio Stradivari [violin], (false label of 1695); the violin must be from about 1680

The back plate is in one piece; 354mm; mild flames descending to the left. The ribs are very beautiful, with bright flames. The front plate is made from two pieces; the spruce [?rings are] rather wide. The head has been replaced by Bausch, of Berlin. The varnish is golden orange, almost entirely worn away; the front plate has none at all. The instrument, to buy, is worth between 4,000 and 5,000 [francs] (there is a longitudinal front-plate patch from below the bass *f* to the edge).

The identity of ‘Hegar’ is uncertain; he may be Friedrich Hegar (1841-1927) who was a Swiss composer, conductor, and violinist. On the CzAr/Tarisio website the name of ‘Professor J. Hegar’ (?Johannes Hegar (1874-1929) cellist) is associated only with a Stradivari cello (ID 41449).

No further information has been located for the violin described above.

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**JF55.2, p. 158 [L]; EF55.4, p. 158 [L]**

*Obry, 67 rue des Jacobins, à Amiens*

*Violon A. Stradivarius, 1721*

*(doublé) fond 1 pièce, assez chatoyant, bois uni; belles éclisses, ondes larges; table de 2 pièces, plusieurs cassures, revernie sous la touche et le chevalet; tête érable bois quadrillé<sup>(a)</sup> d'une autre époque; vernis rouge brun chaud; taille 355mm: grande doublure au fond.*

*Vaut hozzx: 1906*

*Revu en 1910.*

Obry, 67 rue des Jacobins, Amiens

Antonio Stradivari violin, 1721

One-piece back plate (doubled); quite shiny, plain wood. Beautiful ribs with wide flames. The front plate is made from two pieces, with several splits; re-varnished under the fingerboard and under the bridge. The head is made from maple wood, cross-hatched<sup>(a)</sup> and from another period. The varnish is a warm red-brown. The body length is 355mm. There is a large doubling on the back plate.

Worth 15,000 [francs]: 1906

Seen again in 1910.

<sup>(a)</sup> See also **JF55.2, p. 172**.

No further information about this violin has been located.

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**JF55.2, p. 159; EF55.4, p. 159**

*1905: Ten Have, à Paris*

*Joseph Guarnerius del Gesù, Crémone, 1737*

*Fond d'une pièce, ondes moyennes, assez vives, descendant à gauche; tout petit chateau à droite, en bas; talon chevillé, couronne: éclisses bois pareil au fond; toute petite pièce au-dessous du bouton, de 5cms ½ de long, sur 6mm de haut; table de 2 pièces, sapin moyen, plutôt fin; plusieurs cassures: 2 du bas de l'f droite, allant au bord, une à l'âme; 2 du bas de l'f gauche, très près l'une de l'autre; tête longue et maigre, 2 joues aux chevilles du Ré et du La; vernis rouge orange doré, sec mais transparent; taille de 350mm: violon gauche, grossier, f longues, laides et mal coupées.*

*P.S. Beau violon, grande sonorité, f très caractéristique en tête de cheval f – EF – dernière époque.*

1905: Ten Have, from Paris

Giuseppe Guarneri del Gesù violin, Cremona, 1737

The back plate is in one piece; medium flames, quite bright, descending to the left; a tiny width-insert in the lower-right; the neck-foot has been dowelled and crowned. The ribs are made of wood similar to that of the back plate. There is a tiny patch below the [tail-piece] end pin, 5.5cms long by 6mm high. The front plate is made from two pieces; medium spruce, [?the rings are] rather thin. There are several splits; two below the treble *f*, extending to the edge; one at the sound-post; two below the bass *f*, very close to each other. The head is long and thin; two cheek patches – at the D-string and A-string pegs. The varnish is golden red-orange; dry, but transparent. The body length is 350mm. The violin is clumsy, crude, the *fs* are long, ugly, and badly cut.

*P.S. Beautiful violin, grand sonority, the fs are very characteristic, with horse-heads – E[mile] F[rançais] – last period.*

Willem Ten Have (1831-1924) was a Dutch composer and violinist. The name ‘Ten Have’ is associated on CzAr/Tarisio only with a 1780 Guadagnini violin (ID 49267). Ten Have is not mentioned by the Hills (1931). No further information about this violin has been located.

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**JF55.2, p. 160; EF55.4, p. 160**

1906: M<sup>r</sup> Albert Zimmer, à Bruxelles

Violon de A. Stradivarius, 1708, (*étiquette vraie*), (*étiquette originale*)

Fond 1 pièce à contresens, bois splendide à belles ondes vives, larges, droites, mais contrariées;<sup>(a)</sup> talon original, filetage superbe; taille 360mm: éclisses, bois sur maille, ondes moyennes, vives, très-belles; celle du bas en 1 seule pièce, trace d’entaille du sillet primitif: table de 2 pièces, sapin fin, de toute beauté; petite cassure à l’âme, et une petite à l’f gauche; grand estomac en doublure, et petite doublure en boudin, à l’f droite: tête superbe, bien ondé; vernis rouge vif doré de toute beauté; très-beau violon.

l’a acheté, rozzx, en 1903 à M<sup>r</sup> Soil de Tournai

racheté par nous à Zimmer avril 1909 – rozzx

Vendu à Talbot à Aix-la-Chapelle, Juin 1909 – oozzx

[JF55.2 only] 1954 Zlatko Balokovic - \$40,000 de Herrmann

ex Strauss, ambassadeur des U.S.A à Paris.

1906: Monsieur Albert Zimmer, from Brussels

Antonio Stradivari violin, 1708, (true label) (original label)

The back plate is in one piece, cut against the grain; splendid wood with beautiful bright flames, wide and straight but inconsistent.<sup>(a)</sup> The neck-foot is original; the purfling is superb. The body-length is 360mm. The ribs are made from wood cut ‘on the cross’, medium flames, bright and very beautiful; the rib of the lower bout is in one piece; there is a trace of the cut for the original [tail-piece] saddle. The front plate is made from two pieces; the spruce [rings are] thin, of great beauty; there is a small split at the sound-post and a small split at the bass-side *f*; the chest has been extensively doubled, and there is a small doubling, the [reinforcing piece of] wood shaped like a finger, at the treble-side *f*. The head is superb, nicely flamed. The varnish is bright golden red, of great beauty; a very beautiful violin.

It was bought [by A. Zimmer?], 35,000 [francs], in 1903, from M. [Amédée] Soil, of Tournai

Acquired by us from Zimmer in April 1909 – 35,000 [francs]

Sold to Talbot, from Aix-la-Chapelle [Aachen], June 1909 – 55,000 [francs]

1954 Zlatko Balokovic from [Emil?] Herrmann for 40,000 dollars

ex Straus [Straus], US ambassador to Paris.

<sup>(a)</sup> Photographic evidence for the 1708 *Straus* violin, sourced from from the website of The Stradivari Society, reveals that the back-plate flames gently ascend from left to right across the plate; some of the flames ‘ripple’ slightly and there are places where the flames appear to stop in mid-plate and then start again but from a slightly higher or lower point. It is not clear which feature is being identified by the term *contrariées*.

Zlatko Balokovic (1895-1965) was a Croatian violinist.

The ‘Straus’ (not, as is frequently written, ‘Strauss’) who was US ambassador to France between 1933 and 1936 was Jesse Isidor Straus (1872-1936). Ernest Doring (Doring, pp. 132-133) associates this 1708 *Soil/Straus* violin with Jesse’s brother Herbert N[athan] Straus (1881-1933); on CzAr/Tarisio (ID 41156) the sequence of owners places the violin with ‘Herbert N. Strauss and wife’ in 1943.

The **GBC&F Grand Livre** for 1909 shows the following purchase by C&F from M. Zimmer:

1909 Avril 14: Un violon de A. Stradivarius, 1708, ex Soil, 35,000 francs.

The same **Grand Livre** shows the following sale by C&F to George Talbot:

*1909 Juin 2: Un violon de A. Stradivarius, année 1708, ex Soil et Zimmer, N° 2014 (Vecsey), 55,000 francs.*

(20,000 francs of profit from less than two months of ownership.)

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**JF55.2, p. 161; EF55.4, p. 161**

[Albert Zimmer]

*1906: Violon A. Stradivarius, 1727, étiquette (“choisi par Kreutzer”)*

*Fond 1 pièce, toute petites ondes serrées et vives, sur bois gris, veines droites; talon original; les éclisses ont les ondes un peu plus fortes; table de 2 pièces, sapin moyen, très-fin au joint; cassure à chaque f, dans le haut, remontant le long de la touche; une dans le bas, vers l’âme, toute petite pièce d’âme sur une autre plus ancienne, le reste intact; taille 355mm; écart des f 54mm: tête en bois pareil au fond, pas usée, très-pure, les trous rebouchés; vernis rouge brun; violon plutôt gros d’allure, haut d’éclisses: sonorité un peu alto.*

*Acheté en 1805 chez Lupot*

*Hertel de Wiesbaden nous l’a vendu en 1906: anxzx*

*Hertel l’a vendu à C.F. en 1906, anxzx, de Wiesbaden*

*cédé à Hamma avril 1906: raoux*

*Le même que celui porté page 174*

*Cédé par Hamma à Wittgenstein à Vienne en 9<sup>bre</sup> 1910 pour 45,000 M.*

[Albert Zimmer]

*1906: Antonio Stradivari violin, 1727, the label [has the annotation] (“chosen by Kreutzer”)*

The back plate is in one piece; extremely small flames, tight/narrow and bright, on drab/lacklustre wood; the flames are straight. The neck-foot is original. The flames of the ribs are slightly more vivid. The front plate is made from two pieces; medium [-width] spruce, [?the rings are] very thin at the joint; there is a split at each *f*, in the upper bout, extending alongside the fingerboard; there is a split in the lower bout, near the sound-post; there is an extremely small patch at the sound-post on top of another, older, patch; the rest of the violin is intact. The body length is 355mm; the gap [between the upper eyes] of the *fs* is 54mm [see the correction below]. The head is made from wood which is similar to that used for the back plate; not worn, very pure; the peg-holes have been bushed. The varnish is red-brown; the violin is rather ungainly in its appearance, and high in the ribs; the sonority is slightly like that of a viola.

*Bought in 1805 from Nicolas Lupot*

*Hertel of Wiesbaden sold it to us in 1906: 26,000 [francs]*

*Hertel sold it to Caressa & Français in 1906, 26,000 [francs], of Wiesbaden*

*Made over to Hamma in April 1906: 32,500 [francs]*

*This is the same violin as described on p. 174 [see below]*

*Made over by Hamma to Wittgenstein, from Vienna, in November 1910, for 45,000 Marks.*

‘Hertel’ may be a descendant of Gottfried Christoph Härtel (1763-1827) who took control of the music-publishing firm of Breitkopf in 1795; the firm is based in Wiesbaden.

The **GBC&F Grand Livre** for 1906 shows the following purchase by C&F from M. Hertel:

*1906 Mars 14: Un violon A. Stradivarius, 1721 [sic], 25,750 francs*

The same **Grand Livre** shows the following sale by C&F to E. Hamma of Stuttgart:

*1906 Avril 13: Un violon Stradivarius, 1727, N° 1926, 32,500 francs.*

(6,750 francs of profit from one month of ownership.)



This 1727 violin was auctioned at Christie's, in April 1998, for £947,500; the buyer was Haim Lazarov who then sold the violin to the Russian violinist Maxim Vengerov for \$1.6 million. The violin is ID 40535 on CzAr/Tarisio where the colour photographs clearly reveal the tightly-packed narrow flames on the back plate.

A second, almost identical, description of this violin is found at **JF55.2, p. 174 [U]**; **EF55.4, p. 174 [U]**:

*1909: Xavier Wittmann à Constance, grande Duché de Bade  
Antoine Stradivarius, 1727 (étiquette manuscrite "choisi par Kreutzer"), 355mm  
Fond 1 pièce, toutes petites ondes serées, vives, sur bois gris, veines droites, talon original;  
éclisses pareilles au fond, ondes un peu plus fortes; table de 2 pièces, très-beau sapin moyen,  
très-fin au joint; cassure à chaque f, dans le haut, remontant le long de la touche, une dans le  
bas, le long de l'âme, une à l'âme; toute petite pièce d'âme, le reste intact; écart des f 45mm;<sup>(a)</sup>  
tête en bois pareil au fond, superbe et intacte, les trous rebouchés; vernis rouge brun, intact  
partout; les éclisses hautes.  
Ex Grand duc de Russie; acheté chez Lupot au 1806; donné au Felder, precepteur dans la famille,  
et vendu à Hertel de Wiesbaden en 1880: cédé à Hamma en 1906 par nous par C.F. contre axzrz  
et un Bergonzi estimé haorz; appartient à Wittgenstein à Vienne  
Le même que page 161.*

1909: Xavier Wittmann, from Constance (Grand Duchy of Baden)  
Antonio Stradivari violin, 1727, [with a] hand-written label – “chosen by Kreutzer”; 355mm  
The back plate is in one piece; extremely small flames, tight/narrow, bright, on drab/lacklustre  
wood; straight flames. The neck-foot is original. The ribs are made from wood which is similar  
to that used for the back plate, the flames are slightly more vivid. The front plate is made from  
two pieces, very beautiful medium spruce, very thin at the joint; there is a split at each *f*, in the  
upper bout, alongside the fingerboard; another split in the lower bout, alongside the sound-post;  
a split at the sound-post; there is a very small sound-post patch; the rest of the violin is intact.  
The gap [between the upper eyes] of the *fs* is 45mm.<sup>(a)</sup> The head is made from wood similar to  
the back plate, superb and intact; the peg-holes have been bushed. The varnish is red-brown,  
intact all over. The ribs are high.  
*ex* Grand Duke of Russia; bought from Lupot in 1806; given to Felder, the family's private tutor,  
and sold to Hertel of Wiesbaden in 1880: made over to Hamma in 1906 by us by Caressa &  
Français against 20,000 [francs] and a Bergonzi [violin] valued at 12,500 [francs]; [the Stradivari  
violin currently] owned by Wittgenstein, of Vienna.  
The same violin as on page 161.

(a) a correction of the obvious mistake made in the first description.

The descriptive texts do not make clear whether it was the violinist Rodolphe Kreutzer (1766-1831) who bought the 1727 Stradivari from Nicolas Lupot in 1805 (or 1806) or the 'Grand Duke of Russia' (who cannot be further identified). Similarly, the precise identity of the tutor, 'Felder', is uncertain.

Ernest Doring (Doring, p. 276) states that this 1727 Stradivari violin was 'brought to New York and sold by Victor S. Flechter to the late Senator William A. Clark for the use of his grand-daughter'. Doring has confused this 1727 violin with the (1731?) *Kreutzer* violin which is label-dated 1720 (see **JF55.2, p. 24 [U]**). See [www.themessiahviolin.uk](http://www.themessiahviolin.uk) for the present writer's research article; 'The *Kreutzer/Massart/Doyen/Clark* violin.'

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**JF55.2, p. 162 [U]**; **EF55.4, p. 162 [U]**

*1903: Sulzbach, banquier à Francfort, 47, Westendstrasse  
Violon A. Stradivarius, 1712*



*Fond 1p., forme bombée, un peu Vieuxtemps, ondes droites assez larges et vives, tout dépouillé, jolies éclisses, ayant quelques cassures; table de 2 pièces, joli sapin, parait intacte; tête lourde et maigre de la fin; vernis rouge brun, doré, très dépouillé; 355mm.*

1903: Sulzbach, banker; Westendstrasse 47, Frankfurt

Antonio Stradivari violin, 1712

The back plate is in one piece; bulbous shape, slightly [?reminiscent of the] *Vieuxtemps*; the flames are straight, fairly wide and bright; [the varnish is] extensively worn. Attractive ribs, having some splits. The front plate is made from two pieces; attractive spruce, seems to be intact. The head is heavy, [but] thin at the end [top of the scroll?]. The varnish is red-brown, golden; very worn. 355mm.

No further information about this violin has been located. For the 1710 *Vieuxtemps* violin see **JF55.2, p. 39 [U]**.

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**JF55.2, p. 162 [L]; EF55.4, p. 162 [L]**

[Sulzbach]

2<sup>e</sup> Violon, A. Stradivarius

*Fond 1p., érable moiré, jolies veines droites, genre Hercule d'Ysaÿe,<sup>(a)</sup> belles éclisses; table 2p., sapin régulier, cassure apparente à l'âme, et d'autres à l'f gauche; la tête a des joues et des clavettes; elle est frottée et revernie sur les côtés; beau vernis rouge brun épais; étiquette de 1732; d'anni 82.*

[Sulzbach]

The second violin [belonging to M. Sulzbach]; Antonio Stradivari

The back plate is in one piece; 'watery' maple, attractive straight flames, [in the style of the] *Hercule* violin belonging to [Eugène] Ysaÿe.<sup>(a)</sup> Beautiful ribs. The front plate is made from two pieces; regular [?consistent-width] spruce; a split at the sound-post is visible, and there are others at the bass-side *f*. The head has cheek patches and 'locking pins' [dowels?]. The violin is abraded and re-varnished on the sides [on the ribs?]. Beautiful varnish, red-brown, thick; label of 1732, 'of years 82'.

<sup>(a)</sup> see **JF55.2, p. 103 [L]**.

No further information about this violin has been located. If the 1732 label was glued inside the violin by Stradivari, and if he wrote the 'of years 82' annotation on the label, then his year of birth was 1649 or 1650.

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**JF55.2, p. 163 [U]; EF55.4, p. 163 [U]**

1906: M<sup>lle</sup> Gabrielle Wietrowetz, à Berlin

Violon A. Stradivarius, 1717; 353mm

*Fond 2p., belles ondes, larges, vives, presque droites, les éclisses moins ondées; table 2p., sapin régulier, moyen; 3 cassures; une du bord du haut à gauche, descendant jusqu'au sommet de l'f; une autre du bas de la même f, allant au menton; une autre partant du haut de l'f droite le long de l'âme, parallèle au joint; doublure et ½ bords; tête unie, usée très-dépouillée; vernis rouge orange doré pâle, très-beau au fond.*

14,000 M. En 1892.

1906: Mademoiselle Gabrielle Wietrowetz, from Berlin

Antonio Stradivari violin, 1717, 353mm

The back plate is made from two pieces; beautiful flames, wide, bright, almost straight. The ribs are less flamed. The front plate is made from two pieces; the spruce has uniformly medium [-width rings]. There are three splits; the first starts at the upper-left edge, descending as far as the top of the [bass] *f*; there is another [split] from below the same *f* down to the chin; [the third] split starts from the top of the treble *f*, extending as far as the sound-post, parallel to the [centre-] joint. [The front plate] is doubled and there are half edges. The head is plain, worn bare. The varnish is red, pale golden orange; very beautiful on the back plate.

14,000 Marks in 1892.

Gabrielle Wietrowetz was a pupil of Joseph Joachim and helped to popularise Brahms' Violin Concerto. Her name does not appear on the CzAr/Tarisio website, nor is it mentioned by Ernest Doring or the Hills. No further information for her 1717 violin has been located.

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**JF55.2, p. 163 [L]; EF55.4, p. 163 [L]**

*Miss Bright, à Londres*

*Violon A. Stradivarius, 1720 (les 2 derniers chiffres grattés, le violon est de 32 ou 33)*

*Fond de 2 pièces splendide; larges et magnifiques ondes droites; 353mm; éclisses pareilles au fond; petite gerçure en longueur à celle de la main; cassure en travers à celle de gauche du manche; table de 2 pièces, fort belle, sapin large, serré au joint; 2 cassures à droite, l'une du bas de l'*f* au bord en bas, une du haut de l'*f* au bord du haut; cassure à l'âme; tête magnifique, ondes très-douces; vernis rouge chaud et vif, de toute splendeur; admirable instrument.*

*(ex Crouzé) acheté 35,000 M. en 1901.*

Miss Bright, from London

Antonio Stradivari violin, 1720 (the last two [original] numbers having been scratched out; the violin is from 1732 or 1733)

The back plate is made from two splendid pieces; wide and magnificent straight flames; 353mm. The ribs are similar to the back plate; there is a small longitudinal split along the rib of the hand; there is a split across the rib to the left of the neck. The front plate is made from two pieces; really beautiful; wide spruce, tight/narrow at the joint. There are two splits on the right [treble side]; one from below the *f* down to the lower edge, and one from the top of the [same] *f* to the upper edge; there is a split at the sound-post. The head is magnificent, the flames very mild. The varnish is red; warm and bright; of great splendour; an admirable instrument.

(*ex Crouzé*); bought for 35,000 Marks in 1901.

No further information about this violin has been located.

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**JF55.2, p. 164 [U]; EF55.4, p. 164 [U]**

*1906: Jean de Schimkèvitch à S<sup>t</sup> Petersbourg*

*Violon A. Stradivarius, portant une étiquette de 1710 (a dû être fait par Omobonus)*

*Fond 2p., belles ondes larges, vives; 355mm; éclisses fort belles, bois plus gris que le fond; table de 2p., plusieurs cassures; tête assez jolie; vernis blond rougeâtre, frotté.*

*(ex Doyen)*

*Nov<sup>bre</sup>: hexzx*

*Repris en x<sup>bre</sup> 1906, annulé.*

1906: Jean de Schimkèvitch, from St. Petersburg

Antonio Stradivari violin, carrying a label of 1710 (it must have been made by Omobono)

The back plate is made from two pieces; beautiful wide flames, bright; 355mm. The ribs are really beautiful [but] the wood is more drab/lacklustre than on the back plate. The front plate is made from two pieces, with several splits. The head is quite attractive. The varnish is reddish-blond, abraded.

(ex [Louis] Doyen)

November; 18,000 [francs]

Re-acquired in December 1906; cancelled.

The **GBC&F Grand Livre** for 1906 shows the following transactions with M. Schimkévitich:

*1906 Novembre 20: Un Violon de A. Stradivarius, N° 1948, 18,000 francs*

*1906 Décembre 6: repris un Stradivarius, 18,000 francs [cancellation of charge]*

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**JF55.2, p. 164 [L]; EF55.4, p. 164 [L]**

*1907: Louis Ries, à Londres*

*(acheté par Hamma de Stuttgart, en Juin 1907, pour mexzx)*

*Violon A. Stradivarius 1710 (vraie étiquette) étiquette originale*

*Fond d'une pièce, bois sur maille, ondes moyennes, très-vives, fort belles à l'œil; descendant un peu à gauche; talon original; éclisses superbes à ondes larges, droites, très-vives: gerçure perpendiculaire à celle de la main à 4cms ½ du talon; petite gerçure à celle opposée à la main, en haut, allant à moitié de l'éclisse, et à 9cms du talon. Table de 2 pièces, sapin fin, splendide; très-serré au joint; les deux coins à droite un peu usés: ongles prononcés; f admirables, mais celle de gauche mieux conservée; celle de droite les arêtes un peu usées.*

*Vernis orange brun doré très-beau; surtout au fond et aux éclisses; plus usé un peu noirâtre, avec de grandes tâches à la table; il y a, à la table, un tout petit trou bouché, sur le bord, en haut, à droite; à côté une petite résine noire à 1cm du bord; taille 36cms.*

*Tête de André Guarnerius ~~Tête de André Guarnerius~~ tête de A Stradivarius fort jolie, allant très-bien, comme harmonie de vernis. Aucune cassure ni doublure a été remplacée par Fridolin*

*Toujours en Allemagne en 1932*

*1937 Exposition de Crémone*

*1949 Werro demande \$30,000*

1907: Louis Ries, from London

(bought by Hamma, of Stuttgart, in June 1907, for 48,000)

Antonio Stradivari violin, 1710 (true label) original label

The back plate is in one piece, the wood cut 'on the cross'; medium flames, very bright, really pleasing to the eye, descending slightly to the left. The neck-foot is original. The ribs are superb, having wide flames, straight [vertical], very bright; there is a perpendicular split in the rib of the hand 4.5cms from the neck-foot, and a small split in the upper part of the rib which is opposite the hand, extending half way along the rib and starting 9cms from the neck-foot. The front plate is made from two pieces; thin [-width?] spruce, splendid; [?the rings are] very tight/narrow at the joint. The two [front plate] corners at the treble-side C are slightly worn; the [purfling] mitres are pronounced. Admirable fs, but the one on the bass side has been better conserved; the one on the treble side has slightly worn edges.

The varnish is golden orange-brown, very beautiful, especially on the back plate and on the ribs; [the varnish] is more worn, slightly blackish, with large blemishes/stains [accumulations of blackened resin?] on the front plate [above the bridge]. There is, on the front plate, a very small

plugged hole at the upper-right edge; at the side there is a small black resin [pocket?], 1cm from the edge. The body length is 36cms.

The head was made by Andrea Guarneri; ~~the head by Andrea Guarneri~~; ~~the head was made by A Stradivari~~; really attractive, matching very nicely, likewise the blending of the varnish. Neither a split nor a doubling has been replaced by Fridolin [Hamma].

Still in Germany in 1932

1937 Cremona [Bicentenary] Exhibition

1949 Werro wants 30,000 dollars for it.

Louis Ries (1830-1913) was a Dutch violinist.

Henry Werro (1896-1971) was a violin dealer in Bern, Switzerland.

This violin is the *Ries* (ID 41360 on CzAr/Tarisio). Ernest Doring (Doring, pp. 156-157) writes extensively about this violin, stating that Louis Ries acquired the violin in 1857 and used it ‘throughout his career of 38 years’.

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**JF55.2, p. 165; EF55.4, p. 165**

1907: *Leloup* ~~Rolland de Sancy~~ de Sancy de Rolland

*Violon A. Stradivarius 1726*

See **JF55.2, p. 20** [U].

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**JF55.2, p. 166; EF55.4, p. 166**

1907: *M<sup>r</sup> le C<sup>te</sup> d'Alcantara*

*Violon J<sup>h</sup> Guarnerius del Gesù, fausse étiquette de 1737*

*Fond d'une pièce à ondes vives et contrariées, droites, sur bois ronceux; taille 352mm; quatre trous de vers en bas, à droite, bouchés en noir; grande cassure, à droite, en longueur, du haut en bas; éclisses, très-belles ondes vives; quelques gerçures; celle à gauche de la main, plus jaune de vernis, a dû être remise; table d'une pièce; bois filandreux, uni de pores, très-fin au milieu; trous de vers à gauche du cordier et en travers au bas de la touche; quelques cassures; demi-bords, tête et manche se tenant; remis par J. B. Vuillaume; vernis rouge vif, très-beau. Vaut hoxzx.*

*étui-double acajou; 3 archets: 1 acier Vuillaume; 1 Eury, ébène et or, très-beau, bag.-ronde [baguette]; 1 Tourte garni arg<sup>t</sup>, clavette à la tête.*

1907: Monsieur le Comte d'Alcantara

Giuseppe Guarneri *del Gesù* violin, false label of 1737

The back plate is in one piece; having bright and varied flames, straight, on curly-grained wood; the length is 352mm. There are four worm tracks in the lower bout, on the right, plugged with black [mastic?]; a large longitudinal split on the right-hand side, from top to bottom. The ribs have very beautiful bright flames; some splits; the rib to the left of the hand [i.e. to the left of the neck] has varnish which is more yellow – the rib must have been replaced. The front plate is in one piece; the wood is frayed [splintered?], [...?] [the rings are] very thin in the middle; there are worm tracks to the left of the tail-piece and [some which are] crossing [the plate] below the fingerboard; some splits; half edges; the head and the neck are in one piece; replaced by J B Vuillaume. The varnish is bright red, very beautiful. Worth 15,000 [francs].

A double case made of mahogany; three bows; one steel bow made by Vuillaume; one by [Jacob] Eury, ebony and gold, very beautiful, round stick; one Tourte bow decorated in silver, a ‘key’ [a locking pin?] at the head.

The CzAr/Tarisio website identifies only a Stradivari violin of 1732 as associated with the Duke of Alcantara. It is unclear whether the writer of the JF55.2 description believed the violin to be genuinely a *del Gesù* but one which contained a fraudulent label, or whether the writer believed the violin itself to have been made by someone other than Guarneri. No further information has been located.

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**JF55.2, p. 167 [U]; EF55.4, p. 167 [U]**

1907: M<sup>elle</sup> Ilse Pescatore, à Bruxelles

Violon A. Stradivarius, un peu longuet, année 1699

See **JF55.2, p. 132 [L]**.

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**JF55.2, p. 167 [L]; EF55.4, p. 167 [L]**

1911: M<sup>r</sup> Sigmund Fraenkel, à Francfort sur le main, Nibelungen Allee, 29

Violon A. Stradivarius, longuet, 360mm; année 1695

Fond d'une pièce, petites ondes vives, droites, serrées; éclisses ondes plus larges, vives; table de 2 pièces, sapin très-serré, extrêmement fin; plusieurs petites cassures, une à l'âme, une grande du bas de l'*f* gauche au bord; pièce d'âme, demi-bords; très-belle tête, ~~bien conservée~~, moderne, a ondes très-vives, serrées; vagues restes de vernis rouge; reverni partout; demandait aaxzx M. en 1911, demandait 22,000 M en 1911, offert hhxzx M. Appartient à Kaufman, revu en 1913, offert 10,000<sup>f</sup>.

1911: Monsieur Sigmund Fraenkel, Nibelungen Allee 29, Frankfurt am Main

Antonio Stradivari violin, long pattern, 360mm, 1695

The back plate is in one piece; small bright flames, straight, tight/narrow. The ribs have flames which are wider, and brighter. The front plate is made from two pieces; the spruce [?rings are] very tight/narrow, extremely thin; several small splits, one at the sound-post, a large split from below the bass *f* to the edge; there is a patch at the sound-post; half edges. Very beautiful head, ~~well conserved~~, modern, having flames which are very bright and tight/narrow. Some remnants of [the original?] red varnish [still exist]; re-varnished throughout. [Fraenkel?] wanted 22,000 Marks in 1911, wanted 22,000 Marks in 1911; offered 11,000 Marks.

Owned by Kaufman[n]; [the violin] seen again in 1913; offered 10,000 francs.

Ernest Doring (Doring, pp. 85-87) identifies only two Stradivari violins of 1695 – the *Sandars* and the *Goetz*. The *Sandars* has a two-piece back plate, and the *Goetz* has a history of ownership which, according to Doring (likewise the CzAr/Tarisio website, ID 40785) does not include the names of Sigmund Fraenkel or Kaufmann; for 'Kaufmann' see also **JF55.2, p. 99 [L]**.

Nonetheless, Henley (Henley, p. 30) describes the 1695 *Hawaiian* violin (which, in 1929, was owned by Ludovic de Goetz) as: 'One-piece back with flame running straight across. Orange-red varnish. Long model.' The photographs on the Tarisio website and in Thöne (Vol. I, p. 261) confirm the back-plate flames as described by Henley, and Thöne specifies the body length as 361.5mm (front) and 362mm (back).

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**JF55.2, p. 168; EF55.4, p. 168**

1907: M<sup>r</sup> Emile Sauret

Violon de Antonius Stradivarius, 1708

Fond d'une pièce, bois sur couche, moiré, larges ondes, talon original, petite gerçure à droite du talon à 2cms dans le bas du filet; taille 354mm; éclisses à belles ondes larges et douces; 2

*gerçures à droite du bouton; au-dessus du bouton, trace de l'ancien sillet; petite brisure perpendiculaire à 2cms, dans le coin de droite, en bas; petit trou de ver rebouché à l'éclisse coin du haut; table de 2 pièces (non authentique pour la table) en sapin moyen, très-fin au milieu, f magnifiques; aucune cassure, sauf une toute petite à gauche, à 5cms du cordier; quelques égratignures à droite du cordier; très-jolie tête, coulisse un peu plate, trous rebouchés. Vernis orange doré, très-ambré, très-beau.*

*(ex Wilmotte, d'Anvers)*

*Acheté axz en 1887 à Berlin.*

1907: Monsieur Emile Sauret

Antonio Stradivari violin, 1708

The back plate is in one piece; the wood is 'layered', 'watery', wide flames. The neck-foot is original. There is a small split to the right of the neck-foot, 2cms, in the lower part of the purfling. The body length is 354mm. The ribs have beautiful flames, wide and mild; two splits to the right of the [tail-piece] end pin; above the end pin there is a trace of the original saddle; there is a small perpendicular split, 2cms, in the treble-side lower corner; there is a small worm track, plugged, at the rib's upper corner. The front plate is made from two pieces (not authentic/original); medium [-width?] spruce, very thin at the middle. The fs are magnificent. [The front plate] is without splits apart from one tiny split on the left, 5cms from the tail-piece. There are some scratches to the right of the tail-piece. Very attractive head, the fluting slightly flat; the peg-holes have been bushed. The varnish is golden orange, deep amber, very beautiful.

*(ex Wilmotte, of Antwerp)*

*Bought [by E Sauret?] for 20,000 [francs] in 1887 in Berlin.*

Emile Sauret (1852-1920) was a French violinist and composer.

On the CzAr/Tarisio website the name of Emile Sauret is associated with two Stradivari violins but these are dated 1685 and 1703. William Henley (Henley, p. 39) reports:

Sauret owned two Strads; the [1702 *Emil Sauret* violin] was later owned by Mr. R. Powell, and is said [by whom?] to be a fake. Both violins were named 'Sauret', the other being perfectly genuine and a fine specimen.

Henley does not identify 'the other ... perfectly genuine' Stradivari violin.

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### **JF55.2, p. 169; EF55.4, p. 169**

*1907: M<sup>r</sup> Emile Sauret*

*Violon de Joseph Guarnerius del Gesù, année 1744; taille de 351mm*

*Fond de 2 pièces à larges et belles ondes vives; chevillé en haut à ~~gauche~~ droite, en bas à gauche; talon original; petit morceau de bord, remis à gauche du cordier, long de 4cms. Eclisses ondes moins larges que le fond; petite brisure, en biais, à gauche du cordier.*

*Table de 2 pièces; très-beau sapin, très-fin à droite, plus large à gauche; nœud moiré, très-doux, en haut à gauche: très-belles f, celle de droite plus ouverte, plus longue; cassures d'âme et une du cran de l'f droite allant en bas.*

*Tête brutale, plate, boutons très-longs, l'arête irrégulière vers le bas; deux joues, une de chaque côté de la cheville du Ré au Mi; trous rebouchés.*

*Vernis rouge orange, très-beau, par tâches.*

*Payé aoxzx chez Hill*

*[JF55.2 only] 1953 Doctor M H Cottle à Chicago.*



1907: Monsieur Emile Sauret

Giuseppe Guarneri *del Gesù* violin, year 1744, body length is 351mm

The back plate is in two pieces; wide and beautiful flames, bright; [the plate has been] pinned in the upper bout, on the ~~left~~ right, and in the lower left. The neck-foot is original. A small area [of the plate] edge, to the left of the tail-piece, has been replaced; 4cms in length. The ribs have flames which are less wide than those on the back plate; there is a small oblique split to the left of the tail-piece.

The front plate is made from two pieces; very beautiful spruce, [the rings are] very thin on the right, wider on the left; there is a 'watery' knot, very mild, in the upper-left [bass side] bout. Very beautiful *fs*; the one on the treble side is more open and longer [than the one on the bass side]. There are splits at the sound-post and a split from the notch of the treble *f* towards the bottom.

The head is brutal, flattened, the protruding eyes [of the scroll] are very long; the edges are uneven towards the bottom; two cheek patches, one on each side of the D-string and E-string pegs; the peg-holes have been bushed.

The varnish is red-orange, very beautiful, [free from] any stains/blemishes.

Paid 25,000 [francs] at the Hills [of London]

1953, Doctor M H Cottle, from Chicago.

This violin is the *Sualet* Guarneri (ID 40253 on CzAr/Tarisiso). In Chiesa *et al.* (1998), Vol. One, p.137, it is stated that the label inside the *Sualet* violin 'is not original'.

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**JF55.2, p. 170; EF55.4, p. 170**

*M<sup>r</sup> Fresson, à Liège, Janvier 1908*

*Violon A. Stradivarius, 1712, plus Amatisé que cette époque; 355mm*

*Fond de 2 pièces, ondes douces, moyennes, descendant légèrement à gauche; brisure en haut à gauche; petite pièce carrée à 16mm du joint, talon remis, à droite, égratinures,<sup>(a)</sup> à gauche égratinure droite, 62mm de longueur; éclisses, ondes larges, assez vives; celle du menton ayant une gerçure de 80mm de longueur; celle à la main remplacée du manche sur une longueur de 63mm. Table de 2 pièces, en sapin très-serré; très-nombreuses cassures; l'*f* droite abîmée; jolie tête, bien ondée, très-usée à gauche (en regardant le fond); vernis rouge vif doré; retouché, surtout à la table.*

*(vaut mxzx).*

Monsieur Fresson, from Liège, January 1908

Antonio Stradivari violin, 1712, more *Amatisé* [in style] than would be expected from the date; 355mm.

The back plate is made from two pieces; mild flames, medium [width?], gently descending to the left; there is a split in the upper bout, on the left; there is a small square patch 16mm from the centre-joint. Modified neck-foot; to the right there are scratches,<sup>(a)</sup> to the left there is a straight scratch 62mm in length. The ribs have wide flames, fairly bright; the rib at the chin has a split 80mm in length; the rib at the hand, starting from the neck, has been replaced over a length of 63mm. The front plate is made from two pieces of very tight/narrow spruce; a large number of splits; the treble *f* has been damaged. Attractive head, nicely flamed, very worn on the left ('left' when viewing the back plate). The varnish is bright golden red; re-touched, especially on the front plate.

(Worth 4,000 [francs]).

(a) at this point, to represent the scratches, the writer of the descriptive text has drawn two parallel diagonal lines which descend from left to right, bisected by a single diagonal line ascending from left to right; the drawing is replicated in EF55.4.

No further information about this violin has been located.

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**JF55.2, p. 171 [U]; EF55.4, p. 171 [U]**

1899: Hanfblum, S<sup>t</sup> Petersbourg

Violon A. Stradivarius, 1715

*Fond d'une pièce, ondes descendant à droite, table en beau sapin, un peu frotté, vernis rouge orange pâle.*

*acheté chez Hill en août 1899, rxzxx.*

*Cédé à Schimkèvitch, Ingénieur à la gare de Varsovie, de S<sup>t</sup> Petersbourg, pour 12,000 roubles.*

1899: Hanfblum, St. Petersburg

Antonio Stradivari violin, 1715

The back plate is in one piece, the flames descending to the right. The front plate is made from beautiful spruce, slightly abraded. The varnish is pale red-orange.

Bought from the Hills in August 1899, 30,000 [francs].

Made over to Schimkèvitch, engineer at Warsaw Station, St. Petersburg, for 12,000 roubles.

This violin is ID 41395 on CzAr/Tarisio and identified as the *Rode/Duke of Cambridge*. The Tarisio.com website specifies the major dimensions as 170mm, 114mm, 216mm, and 359mm (source and methodology unknown).

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**JF55.2, p. 171 [L]; EF55.4, p. 171 [L]**

1908: Brun, à Zurich

Violon A. Stradivarius de 1700, on a fait un 9 du dernier zéro

*Fond d'une pièce, talon original, à ondes moyennes, vives, d'un bel effet, descendant légèrement à gauche; veine perpendiculaire dans le bas au milieu; trois cassures en bas, dont une à gauche en bas pareille à un chanteau; une dans le haut à gauche également, mais en brisure accentuée; éclisses ondes très-vives, très-belles; celle du bas à droite en grande partie remise; brisures à celle de gauche, en bas; table de 2 pièces sapin fin (amatisé); plus ondoyant en haut à gauche; deux coins de gauche, et celui en bas à droite, remis; de nombreuses cassures surtout à gauche en bas; jolies f, bien caractérisées; tête élégante, fort bien traitée; bois ondes moyennes, assez vives; trous de la chanterelle rebouchés, raccords mal faits; le cul de poule assez blanc, dépouillé; vernis rouge orange ambré; plus rouge vif aux éclisses; assez retouché à la table; pièce d'âme carrée à la table, taille 355mm.*

Possède aussi un 2<sup>e</sup> violon de Stradivarius (ex-Diannah)

1908: Brun, from Zurich

Antonio Stradivari violin of 1700; a 9 has been created from the final 0.

The back plate is in one piece. The neck-foot is original. Medium flames, bright and beautiful in appearance, descending gently to the left; there is a perpendicular vein-line in the middle of the lower bout. There are three splits in the lower bout of which one – in the lower-left – looks like a width-insert; there is a similar split in the upper-left but the damage is more serious. The flames of the ribs are very bright, very beautiful; the rib of the lower bout, on the right, has been almost entirely replaced; there are splits in the lower-left rib. The front plate is made from two pieces of spruce; [?the rings are] thin (*Amatisé*); [?the rings are] more rippled in the upper-left; the two bass-side corners, and the lower treble-side corner, have been replaced; numerous splits,

especially on the lower left. Attractive *fs*, nicely characteristic. The head is elegant, really well done; the wood has medium flames, fairly bright; the [two] holes for the E-string peg have been bushed [but] badly cut; the ‘hen’s tail’ is quite white, worn down. The varnish is red-orange-amber; the colour is a brighter red on the ribs; quite a lot of re-touching of the front plate [varnish]; there is a square sound-post patch [underneath] the front plate; the body length is 355mm.

[Monsieur Brun] also owns a second Stradivari violin (ex Diannah).

No further information for ‘Diannah’, or for this 1700/1709 violin, has been located; ‘Brun’ may be Pierre Alfred Brun. The only violin connected with M. Brun (according to the CzAr/Tarisio website) is a Pietro Guarneri (of Venice) instrument of 1747 (ID 40686).

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**JF55.2, p. 172; EF55.4, p. 172**

1908: Turrettini, à Genève

Violon J<sup>h</sup> Guarnerius del Gesù, fausse étiquette de Stradivarius

Fond d’une pièce, 353mm, petites ondes assez vives, et serrées, descendant à droite; bois quadrillé; talon remis, vernis rouge vif, très-chaud.

Eclisses à belles ondes larges et vives; le vernis un peu plus foncé, et un peu frotté; l’ancien sillet a été remplacé par 2 petites pièces; petites gerçures dans le C, sous le coin à droite en regardant la table.

Table de 2 pièces, beau sapin serré, plus large sur les bords; 3 grandes cassures à gauche; revernie partout (par Arthur) donne l’aspect noir et sale; rebordée, refiletée en partie, très-abîmée; *f* retouchés, surtout celle de gauche.

Tête unie, trous du La et du Mi rebouchés, coulisses et arêtes assez usées, beau vernis rouge.

Vaut exz.

P.S. pour moi EF – la table et les éclisses ne sont pas de l’auteur. Turrettini a payé hoxz francs réparation en 1923. Vendu Lyon et Healy vers 1929-30.

1908: Turrettini, from Geneva

Giuseppe Guarneri del Gesù violin, false label of Stradivari

The back plate is in one piece; 353mm; small flames, fairly bright and tight/narrow, descending to the right; the wood is cross-hatched. Modified neck-foot. The varnish is bright red, very warm. The ribs have wide and bright flames; the varnish is slightly darker and slightly abraded. The original [tail-piece] saddle has been replaced with two small pieces; there are small splits in the C, under the corner on the right-hand side (when looking at the front plate).

The front plate is made from two pieces; beautiful tight/narrow spruce; [?the rings are] wider at the edges; there are three large splits on the left. [The front plate has been] entirely revarnished (by Arthur) giving a dark and dirty appearance; new edges, new purfling (in places), very damaged; the *fs* have been re-touched, especially that which is on the bass side.

The head is made of plain wood; the holes for the A-string and E-string pegs have been bushed; the flutings and the edges are fairly worn; beautiful red varnish.

Worth 8,000 [francs].

P.S. for me E[mile] F[rançais] – the front plate and the ribs are not by the author. Turrettini paid 1,500 francs for restoration in 1923. Sold to Lyon & Healy around 1929-30.

This violin is identified on CzAr/Tarisio (ID 47740), dated to ‘c1731’, and with the soubriquet *Geneva/Turrettini*. Guarneri’s *Geneva* violin – ‘1731-34’ – appears in Robinson (pp. 24-25). Both the Tarisio and the Robinson photographs of the violin’s back plate reveal longitudinal ‘veins’ in the wood of the upper bout, on the right, crossing the descending flames at ninety degrees – hence (it is assumed) the reference to the wood being ‘cross-hatched’.

One of the high-resolution photographs provided on the CzAr/Tarisio website reveals, through the upper ‘eye’ of the bass *f*-hole, a fragment of the internal label, on which can be seen an upper-case letter J and, below this, most of an upper-case letter C. The letter J would not appear on the upper line of a Stradivari label and the second line of Stradivari’s labels always begins with the word *Faciebat*. This would suggest that the ‘false label of Stradivari’ has, at some time, been removed, and a false Guarneri *del Gesù* label glued in its place.

The photographic evidence reveals *f*-hole shapes which are more reminiscent of Antonio Stradivari than Giuseppe Guarneri *del Gesù*.

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**JF55.2, p. 173; EF55.4, p. 173**

1908: *Turrettini, à Genève*

*Violon A. Stradivarius, longuet, 362mm, étiquette de 169... (probablement 1694)*

See **JF55.2, p. 126 [U]**.

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**JF55.2, p. 174 [U]; EF55.4, p. 174 [U]**

1909: *Xavier Wittmann, à Constance, G<sup>d</sup> Duchè de Bade*

*Antoine Stradivarius, 1727 (étiquette manuscrite "choisi par Kreutzer")*

See **JF55.2, p. 161**.

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**JF55.2, p. 174 [L]; EF55.4, p. 174 [L]**

1909: *José Relvas, à Lisbonne*

*Violon A. Stradivarius, 1725*

*Fond de 2p., toutes petites ondes droites, douces, très-serrées; jolies éclisses, pareilles au fond; table de 2p.; sapin moyen, 1 nœud en haut et 1 en bas, à droite; grandes cassures à droite et à gauche; jolie tête, trous rebouchés, fendue; vernis rouge brun doré. Taille de 355mm. Vaut haxzx.*

1909: José Relvas, from Lisbon

Antonio Stradivari violin, 1725

The back plate is made from two pieces; extremely small straight flames, mild, very tight/narrow. Attractive ribs, similar [wood] to the back. The front plate is made from two pieces of medium [-width?] spruce; there is a knot in the upper bout and one in the lower, on the right [treble side]. There are large splits to the right and to the left. Attractive head, the peg-holes bushed; cracked. The varnish is golden red-brown. The body length is 355mm. Worth 12,000 [francs].

‘José Relvas’ may be José Maria de Mascarenhas Relvas de Campos (1858-1929) who was a Portuguese politician.

This violin appears on the CzAr/Tarisio website as ID 41521, the *Portuguese*. The associated photographs include two images of the internal label; at the bottom of the label someone has inked the following annotation: ‘# 180’ (or, perhaps, ‘# 160’). The identity of the person responsible for this annotation is unknown, likewise its meaning. The violin is mentioned in Henley (p. 76).

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**JF55.2, p. 175 [U]; EF55.4, p. 175 [U]**

1909: *Ex-Chevillard, appartient à la famille royale de Portugal*

*Basse A. Stradivarius, 1725*

*Fond de 2p., petites ondes droites, serrées, vives; 755mm; rayures sur le vernis, à gauche, en haut; très-belles éclisses, ondes larges, vives; table de 2p., sapin large, plutôt laid; grosse meurtrissure, à droite, en haut, à la place du taquet d'archet; coins abîmés, très-belles f; très-belle tête, bois à contresens, veiné dans le bas, derrière; petit trou rebouché sur l'arête, tête antérieure à la basse; vernis rouge brun doré, presque marron; plus rouge vif à la tête; vue en 1909. Vaut axzxxz.*

1909: *ex* Chevillard, owned by the Portuguese royal family  
Antonio Stradivari cello, 1725

The back plate is made from two pieces; small straight flames, tight/narrow, bright. [The body length is] 755mm. Scratches in the varnish on the left of the upper bout. Very beautiful ribs with wide bright flames. The front plate is made from two pieces; [?the rings of the] spruce are wide, somewhat ugly; a large bruise to the right of the upper bout at the place where the bow is secured [inside a cello case?]; the [C-bout] corners have been damaged. Very beautiful *fs*. Very beautiful head, the wood cut against the grain; a vein-line at the bottom (at the rear); a small hole on the edge has been plugged; the head dates from an earlier period than the body of the cello. The varnish is golden red-brown, almost chestnut-brown; [the varnish] is a brighter red on the head. [The cello] seen [by Caressa & Français?] in 1909. Worth 20,000 [francs].

The Hills (Hill (1902), p. 130 and p. 142) date the *Chevillard* cello to 1726. In the 1909 second edition of their *Stradivari* monograph (p. 148) the Hills state:

The “Chevillard” bass and that of Miss Chapman,<sup>(a)</sup> both dated 1726, are the last of this series of noble works that we can vouch for. The latter instrument previously belonged to M. Loeb, a deserving Parisian artist, and prior to this it was in the possession of the Marquis de Corberoa. [...] The former instrument [i.e. the *Chevillard*] was sold by M. Thibout in 1836 to M. Mulzer, an amateur, and it was subsequently purchased by the above-named artist [assumed to be Pierre Alexandre François Chevillard (1811-1877)]. In 1868 the latter [Chevillard] parted with it through the medium of Vuillaume to the late King of Portugal, Dom Luis, who was an amateur violoncellist. The price paid by the King was twenty thousand francs = £800. [...] The head is of large size [...] we are of opinion that it [the head] is of pre-1700 period.

<sup>(a)</sup> see also **JF55.2, p. 147 [L]**.

In 1868 the King of Portugal was Luis I (1838-1889, reigned 1861-1889). Ernest Doring (Doring, p. 273) also dates the *Chevillard* cello to 1726. On the CzAr/Tarisio website (ID 40280) it is stated that the ‘c.1725’ cello passed to ‘Dom Luis, King of Portugal’ in 1909; the King of Portugal in 1909 was Manuel II. In both the JF55.2 and the EF55.4 ledgers the writing of the numeral ‘5’ (of ‘1725’) is entirely unambiguous.

The *Chevillard* cello is now owned by the Museu da Música in Lisbon.

For a *Chevillard* violin see **JF55.2, p. 18 [U]**.

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**JF55.2, p. 175 [L]**

1909: *V<sup>e</sup> Fernandez, Calle Majorqua, à Barcelona*  
*Violon A. Stradivarius, 1697*

See **JF55.2, p. 118 [L]**.

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**JF55.2, p. 176 [U]**

1909: *Kubelik*  
*Violon A Stradivarius, 1683*

See **JF55.2, p. 53 [U]**.

**JF55.2, p. 176 [L]; EF55.4, p. 176 [L]**

1909: Madame Turot: 38, rue Boileau

Violon Antonius Stradivarius, année 1685

*Fond d'une pièce, à contresens, 355mm; ondes légères, moyennes, douces, droites; éclisses pareilles; traces de vers dans le bas du fond à droite, et à l'éclisse côté gauche, bas du coin, et sous le menton; table de 2 pièces, beau sapin; fin au milieu, moyen sur les côtés, avec petites moirures dans le devant à droite de la table; fractures aux pattes d'f; fractures assez nombreuses; pièce à l'estomac; traces de vers à droite du cordier; tête un peu lourde; clavette à droite du cheviller; vernis jaune ambré doré, clair; un peu noir à l'estomac de la table.*

*ex de Rèmusat; ex G Willaume;<sup>(a)</sup> ex de Schruabach, Schwabach*

*Pièce à la table à droite du cordier, en triangle, sur le bord; assez grande.*

1909: Madame Turot: 38, rue Boileau [Paris]

Antonio Stradivari violin, 1685

The back plate is in one piece, cut against the grain; 355mm; delicate flames, medium, mild, straight. The ribs are similar [to the back plate]. There are traces of worms on the right of the back plate's lower bout, and at the rib on the left (below the corner) and under the chin. The front plate is made from two pieces of beautiful spruce, [?the rings are] thin at the middle, medium-width at the sides, with small watery areas in the front on the treble side of the plate. There are splits in the wings of the fs; there are quite a number of splits; there is a patch in the chest. There are traces of worms to the right of the tail-piece. The head is slightly heavy; there is a locking key[?] on the right [treble side] of the peg-box. The varnish is golden yellow-amber, light. The varnish is slightly blackened on the chest of the front plate.

*ex de Rèmusat; ex G Willaume;<sup>(a)</sup> ex de Schruabach, Schwabach*

There is a patch in the front plate, to the right of the tail-piece, a triangle, at the edge; fairly large.

<sup>(a)</sup> Albert-Gabriel Willaume (b. 1873) was awarded a *Premier Prix* from the Paris Conservatoire in 1895.

No further information about this violin has been located.

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**JF55.2, p. 177; EF55.4, p. 177**

Samuel Bonjour, Nantes

Basse D. Montagnana, à Venise, 1742

*Fond de 2p., bois sur maille, ondes larges, vives, descendante, superbes; 2 petits chateaux de 1cm de chaque côté en bas; trou de procession, bouché par une cheville en carrée, fracture en croix, côté gauche à 7cms du joint et 3cms du bord, ayant 6cms de long; une autre petite, sur le côté gauche à 4cms du joint; 2 fractures, en chateaux, dans le bas, partant des coins; filets, petits ongllets; éclisses, même bois que le fond; pièce, en carré, mal mise à l'éclisse du bas; table de 2p., sapin moyen dans le milieu, allant s'élargissant jusqu'au bord; un peu moiré; f intactes, splendides; fractures en biais, dans le bas, à droite, ayant été faites en détablant la basse; taches de vernis sous la touche; et une à gauche, faite par un touret d'archet.<sup>(a)</sup> tête splendide coulisses creuses, arêtes du cul de poule se prolongeant assez loin dans les coulisses; tous les trous rebouchés; un phéliepeau filipot a été mis dans le cheviller pour réparer le trou du Ré: taille 750mm. Vernis rouge brun doré, un peu écaillé, de toute beauté, partout.*

*Vendu oxzxx en Janvier 1909*

*Repris un violon et une basse Strad., pour cette somme*

*Appartient à Gérard Hekking qui l'a achetée à la mort de Bonjour, rozxx, 1910*

*Est en Norvège.*



Samuel Bonjour, Nantes

Domenico Montagnana (from Venice) cello, 1742

The back plate is made from two pieces, the wood cut 'on the cross'; wide flames, bright, descending, superb; two small width-inserts of 1cm on each side of the lower bout; there is a 'suspension-strap' hole which has been plugged by a square dowel; there is a split in the shape of a cross on the left side 7cms from the joint and 3cms from the edge, 6cms in length; there is another, small, split, on the left side, 4cms from the joint; there are two splits within the width-inserts of the lower bout, starting at the corners; the purfling has small mitres. The ribs are made from the same wood as used for the back plate; there is a square patch – badly made – in the bottom rib. The front plate is made from two pieces; the spruce is medium [-width?] in the middle, progressively widening towards the edges, slightly 'watery'. The *fs* are intact; splendid. There are diagonal splits in the lower bout, on the right, brought about during the dismantling of the cello. There are [black] blemishes in the varnish below the fingerboard, and a blemish on the left, made by the 'screw' of a bow.<sup>(a)</sup> The head is splendid, furrowed flutings; the edges of the 'hen's tail' extend quite far into the flutings; all the peg-holes have been bushed; a covering piece of wood has been inserted into the peg-box to repair the D-string [peg] hole. The body length is 750mm. The varnish is golden red-brown, slightly shell-like, of great beauty throughout.

Sold [by Caressa & Français?] for 50,000 [francs] in January 1909

Re-acquired a violin and a Stradivari cello for this sum

[The Montagnana cello] owned by Gérard Hekking who bought it following the death of Bonjour, 35,000 [francs], 1910

It is in Norway.

<sup>(a)</sup> ?scratch marks made in the wood by the edges of the nut/screw when the bow is secured inside a cello case.

This cello is ID 42639 on CzAr/Tarisio. The CzAr/Tarisio photographs clearly show a small square patch centred on the back-plate joint, at the same level as the upper corners of the C-bout.

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**JF55.2, p. 178 [U]; EF55.4, p. 178 [U]**

*Fritz Hirth (de Zurich) à Munich*

*Violon J<sup>h</sup> Guarnerius del Gesù, année 1737*

*Fond de 2 pièces, bois un peu uni; belles éclisses; table de 2p., sapin régulier; beau vernis rouge ambré doré; tête de André Guarnerius, allant très-bien.*

*L'a acheté à Edler en 1908, rozzx M.*

Fritz Hirth (of Zurich) from Munich

Giuseppe Guarneri *del Gesù* violin, year 1737

The back plate is made from two pieces, the wood slightly plain. Beautiful ribs. The front plate is made from two pieces; uniform [-width?] spruce. Beautiful varnish, golden red-amber. The head was made by Andrea Guarneri, very good workmanship.

The violin was bought from Edler in 1908, 35,000 Marks.

Andrea Guarneri died in 1698. The maker of the violin's head was more likely to have been Giuseppe Guarneri *filius Andreae* who died April 1740. No further information about this violin has been located.

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**JF55.2, p. 178 [L]; EF55.4, p. 178 [L]**

*1909 Xbre 3: P. Donckier de Donceel*

*Violon A. Stradivarius, 1712*

See **JF55.2, p.9 [L]**

**JF55.2, p. 179; EF55.4, p. 179**

1909: Felix Berber, à Genève

*Violon de Antonius Stradivarius, 1717 (les deux derniers chiffres illisibles)*

*Fond de 2 pièces, ondes douces, droites, petites; petite pièce carrée dans le bas à droite du joint;<sup>(a)</sup> veine en haut à gauche ressemblant à une cassure; veine plus douce à droite, en bas; éclisses ondes larges, vives, fort belles; table en beau sapin, moyen, en 2 pièces; estomac et ½ bords; 4 coins originaux; grande cassure du haut de l'f gauche<sup>(b)</sup> allant au bord en bas; une autre<sup>(c)</sup> allant au bord du haut; meutrissure carrée, assez large, à droite du cordier, formée de lignes noires: belle tête un peu lourde; brisure réparée par 2 joues intérieures, à la cheville du La; vernis rouge transparent, assez mat et assez usé, mais dont il y a encore une quantité suffisante.*

*Taille 355mm*

*Acheté mnxzx M. chez Hammig en 1905.*

1909: Felix Berber, from Geneva

Antonio Stradivari violin, 1717 (the two last numbers are illegible)

The back plate is in two pieces; mild flames, straight, small; there is a small square patch in the lower bout to the right of the centre-joint;<sup>(a)</sup> there is a vein-line in the upper-left resembling a split; there is a less distinct vein-line on the right of the lower bout. The ribs have wide flames, bright, very beautiful. The front plate is made from beautiful spruce; medium; in two pieces; there is a stomach [patch?] and half-edges; the four corners are original. There is a large split from the top of the bass *f*<sup>(b)</sup> extending to the bottom edge; there is another split<sup>(c)</sup> extending to the upper edge; there is a square bruise, fairly large, to the right of the tail-piece, formed by black lines. The head is beautiful, slightly heavy; there is a split which has been repaired with two internal cheek patches at the A-string peg. The varnish is transparent red, fairly matt and fairly worn, but there is still a sufficient quantity.

Length 355mm

Bought for 46,000 Marks from Hammig in 1905.

<sup>(a)</sup> At this point the writer has drawn a sketch of a small square; the sketch is replicated in EF55.4.

<sup>(b)</sup> At this point the writer draws a sketch of the treble *f*-hole showing the downward split starting from the inside edge of the upper eye. It would seem that the writer mistakenly used the word *gauche* when *droite* should have been used (unless the left/right orientation is being defined from the rear of the violin). The JF55.2 sketch is replicated in EF55.4.

<sup>(c)</sup> At this point the writer has drawn a sketch of the treble *f*-hole showing the upward split starting from the outer edge of the upper eye; the sketch is replicated in EF55.4.

This violin appears on CzAr/Tarisio as the *Antonius* (ID 40522), dated 1711. The website cites information from Jayson Dobney (Assistant Curator, Department of Musical Instruments, Metropolitan Museum of Art, New York) which indicates that, under ultra-violet light, the label-date has been revealed to be 1711 (the *Antonius* violin is owned by the Museum). The Museum's photograph of the violin's front plate reveals a downward split from the treble *f*-hole; however, the upward split from the same *f* is not clearly visible. There is a set of short, longitudinal, black lines to the right of the tail-piece. The photograph of the back plate shows the square patch to the right of the centre-joint in the lower bout.

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**JF55.2, p. 180 [U]**

Page '180' of the EF55.4 ledger contains a description of the Stradivari 1716 *Provigny* violin (see later); the opposite leaf (*recto*) of the ledger – also numbered '180' – contains the description for Felix Berber's 1740 *Guarneri del Gesù* violin:

1910: Felix Berber, à Genève

Violon Joseph Guarnerius del Gesù, 1740

Fond de 2 pièces, ondes douces, droites, moyennes; ~~petite cassure, à droite, le long du joint, en longueur, en haut~~ petite brisure à gauche du joint, en bas, à peine visible; taille 352mm; éclisses superbes, bien ondées; table de 2 pièces, sapin fin, admirable et régulier; aucune cassure, pas de pièce d'âme; veine brune à droite, en longueur; tête maigre, creusée; beau vernis rouge orange ambré.

ex Boissier – Paganini – Arbos

Vendu par nous X<sup>bre</sup> 1909, oxzxx

Otto Senn, à Bale, 14/11/21, haozxx

Acheté la même année à M<sup>me</sup> Berber à Munich, nozxx

P.S. la table du violon n'est pas de l'auteur quoi-que italienne et fort belle – les ff ont été complètement rebouchées – c'est un travail merveilleux et absolument invisible de l'extérieure (note personnelle de E.F.<sup>(a)</sup>)

1933 Ce violon est un J<sup>h</sup> fils d'André. E.F.

<sup>(a)</sup> the words *complètement rebouchées* and *absolument* are underscored in the EF55.4 text.

1910: Felix Berber, from Geneva

Giuseppe Guarneri del Gesù violin, 1740

The back plate is made from two pieces; mild flames, straight, medium; ~~a small split, to the right, alongside the centre joint, longitudinal, in the upper~~ a small split to the left of the centre-joint, in the lower bout, hardly visible. The body length is 352mm. The ribs are superb, nicely flamed. The front plate is made from two pieces; the spruce [?rings are] thin; admirable and uniform. There is no split, nor a patch, at the sound-post; there is a brown vein-line on the treble side, longitudinal. The head is thin, furrowed. The beautiful varnish is red-orange-amber.

ex Boissier – Paganini – Arbos

Sold by us, December 1909, 50,000 [francs]

Otto Senn, from Basle, 14.11.21, 125,000 [francs]

Bought in the same year from Madame Berber, from Munich, 65,000 [francs]

P.S.: the front plate of the violin is not by the author though it is still Italian and really beautiful – the fs have been completely bushed [?the longitudinal edges of the fs re-shaped with glued-on strips of wood] – this is a marvellous example of lutherie and [the repair is] absolutely invisible from outside of the violin (personal note of Emile Français).

1933 This is a Joseph filius Andreae violin. Emile Français.

The **GBC&F Grand Livre** for 1909 shows the following purchase by Felix Berber:

*1909 Décembre 31: Un violon de J<sup>h</sup> Guarnerius del Gesù, année 1740, N<sup>o</sup> 2023, (ex Arbos), 50,000 francs.*

A high-quality photograph of this violin's front plate (CzAr/Tarisio ID 40430, the *Lutti/Senn*) confirms the longitudinal vein-line to the right of the tail-piece. The photograph also appears to show a serious split in the front-plate lower bout, bass-side, mid-way between the tail-piece and the bout edge, extending halfway up the bout towards the bass *f*; this split is not mentioned by the writers of the descriptive texts.

The website specifies the violin as 'c.1738'; the Hills (Hill (1931), p. 88) specify '1740'.

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### JF55.2, p. 180 [L]

The EF55.4 description for Felix Berber's 1739 Guarneri violin appears at the bottom of the second leaf (*recto*) which has been numbered as '180'; the descriptive text is repeated on the *verso* which is identified as 'page 180'.

[Felix Berber]

1905: *Hambourg*; Violon Joseph Guarnerius del Gesù, année 1739

*Vernis jaune brun, très-dépouillé, voûtes plates; table très-abîmée, les fayant des morceaux dans les trous; coins et bords remis; mauvais fracture sous l'âme, vernis pauvre; 3 doublures et ½ bords; 2 joues aux chevilles; contre-éclisses et coins en sapin; taille 352mm.*

*Reparé en 1905 – no. 102-1905, vaut hxxzx.*

['page 180' only] *L'a revendu depuis à ...* [no further text].

[Felix Berber]

1905: *Hambourg*; Giuseppe Guarneri del Gesù violin, 1739

The varnish is yellow-brown, very worn; the archings are flat. The front plate has been badly damaged; both *fs* having tiny patches [?added to the edges] in the holes; the [C-bout] corners and the [plate] edges have been replaced; there is a bad split below the sound-post. The varnish is poor. Three doublings, and half edges; two cheek patches at the pegs. The counter-ribs [linings?] and the corners are made in spruce. The body length is 352mm.

Repaired [by Caressa & Français?] in 1905 – no. 102-1905; worth 10,000 [francs].

Subsequently sold to ... [no further text].

No further information about this violin has been located.

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**JF55.2**, no page number; numbered by the present writer as **p. 180 recto**

1908: *Madame de Provigny, à Paris*

*Violon A. Stradivarius, 1716, taille 357mm*

*Fond de 2 pièces, ondes larges, descendantes, bois sur maille, usure de vernis dans le haut du fond, s'étendant du côté de la main, où le bord est usé; très-dépouillé, à partir du milieu du fond et sur le côté droit.*

*Eclisses même bois que le fond, très-dépouillées dans le bas, surtout l'éclisse droite; dans les C le vernis simplement éclairci dans le milieu; éclisse devant côté de la main, dépouillée jusqu'au tournant du coin.*

*Table très-belle, sapin fin dans le milieu, s'élargissant dans les flancs; dépouillée au menton et à la main; bords usé dans le C droit, aux coins; tâches légères à gauche, sur le devant, et à droite, en bas: fracture de l'*f* gauche, longeant la barre, allant vers le haut; vernis rouge doré transparent sur fond doré, filets fins (étiquette originale)*

*(legué au Musée du Conservatoire) avec un Panormo violon, alto recoupé Amati, basse de Castagneri, archets etc.*

1908: *Madame de Provigny, from Paris*

Antonio Stradivari violin, 1716; body length is 357mm

The back plate is made from two pieces; wide flames, descending [from the centre-joint], the wood cut 'on the cross'; there is wear to the varnish in the upper bout of the back plate, extending from the side 'of the hand' where the edge is worn; [the varnish is] very worn from the middle of the back plate and on the right-hand side.

The ribs are made from the same wood as the back plate, very worn in the lower rib, especially in the right-hand rib; in the C-bouts ribs the varnish is clearly lighter [in colour] in the middle; the rib in front of the hand is worn down to the curve of the corner.

The front plate is very beautiful, the spruce [?rings are] thin in the middle, widening in the flanks; worn down at the chin and at the hand; the edges of the corners in the treble-side C are worn; there are light blemishes to the left on the front, and to the right in the lower bout. There is a split

at the bass *f*, for the length of the bass-bar, extending into the upper bout. The varnish is golden red, transparent, on top of a golden ‘undercoat’. The purflings are narrow (original label).

Bequeathed to the Museum of the [Paris] Conservatoire, together with a [Vincenzo] Panormo violin, a cut-down Amati viola, a Castagneri cello, bows, etc.

Madame de Provigny was Palmyre Anaclette Besson (1821-1908), wife of André de Provigny. Under the terms of Madame Provigny’s Will the 1716 violin was transferred to the Paris Conservatoire in 1909.

A photograph of the bass side of the violin’s front plate (the photograph sourced from the Musée de la Musique, in Paris) shows a dark longitudinal crack which passes very close to the right-hand edge of the upper eye of the bass *f*-hole.

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**JF55.2, p. 181 [U]; EF55.4, p. 181 [U]**

1910: M<sup>me</sup> Bidermann, 21 B<sup>d</sup> S<sup>t</sup> Germain

*Violon A. Stradivarius, 1666, étiquette “Antonius Stradivarius Cremonensis Alumnus Nicolaji Amati, Faciebat anno 1666” (le dernier chiffre écrit);<sup>(a)</sup> fond d’une pièce fond de 2 pièces à petites ondes, bois plutôt ronçoux; taille 358mm; belles éclisses; coins très-pointés, style Amati; belle table en 2p.; bien conservée; belle tête, mais moins hardies que celles connues; la coulisse très-belle: vernis rouge marron foncé. Beau violon à revoir.*

(Je connais un A. Strad 1666, très beau, jaune doré, tout à fait le grand Amati qui appartient à la Marquise d’Ondigné à Paris) Nadaud le connaît.

1910: Madame Bidermann, 21 Boulevard St. Germain [Paris]

Antonio Stradivari violin, 1666, the label [stating]: “Antonius Stradivarius Cremonensis Alumnus Nicolaji Amati, Faciebat anno 1666” (the last numeral handwritten).<sup>(a)</sup> The back plate is in one piece, the back plate is in two pieces, small flames, the wood somewhat curly-grained. The body length is 358mm. Beautiful ribs; the corners are very pointed, in Amati style. Beautiful front plate in two pieces; well conserved. Beautiful head, but less bold than others which are known [from this period]; the fluting [of the scroll] is very beautiful. The varnish is dark red/chestnut-brown. A beautiful violin to review.

(I know [another?] Antonio Stradivari [violin] of 1666, very beautiful, golden yellow, everything made [in the style of?] a ‘grand’ Amati violin, owned by the Marquise d’Ondigné, [d’Andigné] from Paris). [Edouard] Nadaud knows it.

<sup>(a)</sup> At this point the writer of the descriptive text has drawn a sketch of Stradivari’s circular monogram; the sketch is replicated in EF55.4. The fact that the writer of the JF55.2 description, when noting the label-text, writes ‘Stradivarius’, rather than ‘Stradiarius’, may be nothing more than a simple error, likewise the omission of a ‘long S’ in ‘Cremonensis’ and the reversal of the final two letters of ‘Nicolaj’.

The Marquise d’Andigné was Madeline Ives Goddard, of Chicago (d. 1931); her husband was the French politician Pierre Marie Fortuné, Marquis d’Andigné (1868-1935).

Madame Bidermann’s violin is probably that which is now known as the *Serdet*; historical details and high-quality photographs appear in Beare *et al.* (2013), pp. 48–55.

The curious discrepancy between the two descriptive texts – one specifying a one-piece back plate, the other specifying a two-piece plate – is *possibly* explained by some of the narrow flames on the *Serdet* violin which appear, at first glance, to run all the way across the plate; the two-piece construction is more clearly seen in the upper half of the plate as a result of the clear discontinuity of the flames and the visibility of the centre joint. The full-page photograph of the *Serdet* back plate (*ibid.*, p. 53) appears to show two diagonal worm tracks in the upper bout, to the right.

According to Charles Beare (*ibid.*, p. 48) ‘Alfred Hill saw [the *Serdet* violin] in the Paris shop of Paul Serdet in April 1900, and fortunately was able to photograph its label for their book’ (i.e. the Hills’ *Stradivari* monograph



of 1902, opp. p. 216). The 1666 label as there presented has letters and numbers which are much more thickly inked than those of the 1666 label which is shown in Beare *et al.* (2013), p. 48. The text of the label is:

Antonius Stradiuarius Cremonensis Alumnus  
Nicolaj Amati, Faciebat Anno 1666

The label's final numeral is handwritten.

Calliper measurements of the *Serdet* violin reveal a body length of 356.5mm; this would entirely agree with the JF55.2 specification of 358mm if the latter was achieved with a flexible tape lying on the violin's arching.

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**JF55.2, p. 181 [L]; EF55.4, p. 181 [L]**

*1911: A. Soil, à Tournai*

*Joseph Guarnerius del Gesù, 1733*

*Fond d'une pièce, larges et belles ondes descendant à gauche, 2 tout petites chanteaux sur les bords au fond, mis en dehors du filet, faisant bord; éclisses ondes vives, serrées; celle du bouton d'une pièce; très-belle table ~~d'une~~ deux pièces, sapin serré au milieu, très-large sur les bords, surtout à ~~gauche~~ droite; large veine noire à ~~gauche~~ droite, belles f, jolies régulières, finement coupées; belle tête, larges ondes, cheville du Mi trou rebouchée; petites gerçures à gauche, à la cheville du Mi et à celle du Sol; vernis rouge orange, très-dépouillé, taille 350mm; violon intact. L'inscription suivante, au crayon, sur le fond, en bas:*

*Par les bons soins de Léon Depret acheté à M. Dubosq de Bordeaux par l'entremise de Mons. Emile Germain, l'an de grâce 1890, 19 Décembre par Soil de Tournai.*

*Acheté roxxz 22 Février 1911 par nous, par C.F.*

1911: [Amédée] Soil, from Tournai

Giuseppe Guarneri *del Gesù* violin, 1733

The back plate is in one piece; wide and beautiful flames descending to the left; two really small width-inserts at the edges at the bottom, outside the purfling and thus forming the edge. The ribs have bright flames, tight/narrow; the rib at the end pin is in one piece. Very beautiful front plate made from ~~one~~ two pieces; the spruce [?rings are] tight/narrow at the middle, very wide at the edges, especially on the ~~left~~ right; there is a wide black vein on the ~~left~~ right. Beautiful fs, nicely 'regular', and precisely cut. Beautiful head, wide flames; the hole for the E-string peg has been bushed; small splits on the left at the E- and G-string pegs. The varnish is red-orange, very worn; the body length is 350mm; the violin is intact.

The following inscription, written in pencil, is to be found on the back plate [?on the inside] at the bottom:

'Through the good offices of Léon Depret, bought from Monsieur Dubosq, of Bordeaux, through the intermediary Monsieur Emile Germain, in the year of our Lord 1890, 19 December, by Amédée Soil of Tournai.'

Bought, 35,000 [francs], 22 February 1911, by us, by Caressa & Français.

This Guarneri *Soil* violin is ID 42723 on CzAr/Tarisio.

The **GBC&F Grand Livre** for 1911 shows the following purchases by C&F from Amédée Soil:

<i>1911 Février 23:</i>	<i>Un violon Antoine Stradivarius, 1714</i>	<i>45,000 francs</i>
[same date]	<i>Un violon Joseph Guarnerius, 1733</i>	<i>35,000 francs</i>

C&F paid 40,000 francs to A. Soil on 23 February 1911; the remaining 40,000 francs were paid on 30 June 1911. Less than three weeks later C&F sold the 1714 violin for 75,000 francs (see below).

For further instruments owned by M. Dubosq Lettré see **JF55.2, p. 54 [L]** and **p. 97 [U]**.

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**JF55.2, p. 182; EF55.4, p. 182;** see illustration on p. 2 of this account.

1911: A. Soil, à Tournai

Violon A. Stradivarius, 1714

*Fond de 2 pièces, larges et belles ondes vives, en fougère, talon original; toute petite cheville, en bas, au joint, en dedans et touchant le filet; éclisses ondes vives, serrées, très-belles; table de 2 pièces, beau sapin régulier, serré au joint, plus large sur les bords; petites meurtrissures produites par les chanterelles en cassant, sous le cordier; coins du C droit et bord de ce C, meurtris, usés par l'archet; ni coins, ni ½ bords remis; toute petite cassure à l'âme; côté ~~gauche~~ droit en bas, avec le sapin assez frotté, rayures à fleur; tête admirable, bien onnée, un peu usée aux arêtes en arrière de la volute; manche original, rehaussé; dans la mortaise P.S. incrustées; vernis rouge rose doré, qualité du Boissier;<sup>(a)</sup> violon admirable; taille 358mm; 2 inscriptions au crayon; l'une au-dessus de l'étiquette, l'autre sur le tasseur du bouton: A. Soil 1874 (oozx).*

Vendu à M<sup>r</sup> Oscar Bondy à ~~Cologne~~ Vienne 11.2.11: ioxzx.

[JF55.2 only] Yehudi Menuhin.

1911: A. Soil, from Tournai

Antonio Stradivari violin, 1714

The back plate is made from two pieces; the flames are wide, beautiful, and bright, having a 'fern' [or 'bracken'] appearance. The neck-foot is original. There is an extremely small locating dowel, at the bottom [of the back plate], on the [centre-] joint, on the inside of the purfling and touching it. The ribs have bright flames, tight/narrow, very beautiful. The front plate is made from two pieces; beautiful regular spruce; tight/narrow [?rings] at the joint, wider at the edges. There are small bruises underneath the tail-piece – caused by the strings breaking. The two corners of the treble-side C, and the edge of the C itself, have been bruised and worn by [the action of] the bow. The corners have not been re-made nor are there any half-edges; there is a tiny split at the sound-post. At the lower ~~left~~ right [of the front plate], where the spruce is fairly abraded, there are [longitudinal] scratches in the grain. The head is admirable, nicely flamed, slightly worn on the rear edges of the volute. Original neck, raised; in the [peg-box] cavity are the inlaid letters 'P.S.'. The varnish is golden red-pink, the same quality as on the *Boissier* violin;<sup>(a)</sup> admirable violin; the body length is 358mm. Two inscriptions in pencil: one above the label, the other on the block at the end pin: 'A. Soil 1874' (55,000 [francs]).

Sold to M. Oscar Bondy, from ~~Cologne~~ Vienna, 11 February [March] 1911: 75,000 [francs].

Yehudi Menuhin.

<sup>(a)</sup> The *Boissier/Sarasate* violin of 1713; see **JF55.2, p. 146 [L]**.

The **GBC&F Grand Livre** for 1911 shows the following sale to Oscar Bondy:

*1911 Mars 11: Un violon de A. Stradivarius, 1714, N<sup>o</sup> 2066, (ex Soil), 75,000 francs*

(a profit of 30,000 francs from less than three weeks of ownership).

This violin is the well-known *Soil* of 1714 (ID 1954 on CzAr/Tarisio). See [www.themessiahviolin.uk](http://www.themessiahviolin.uk) for the present writer's detailed historical account which demonstrates that the 'original' neck of the *Soil* violin (displayed and so identified at the Museo del Violino in Cremona, Italy) is not the original.

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**JF55.2, p. 183; EF55.4, p. 183**

M<sup>r</sup> le Colonel Maître, à Sedan

Violon Joseph Guarnerius del Gesù, 1735, vraie étiquette

*Fond d'une pièce, 355mm, à contresens bois moiré, petites ondes droites, assez vives; petits trous de vers dans le milieu du bas; éclisses pareilles au fond, celle du bas en une pièce; une longe*

*cassure à droite, partant du sillet allant presque au coin; petite cassure à l'éclisse du C droit; table de 2p., sapin fin; trois cassures, l'une du bord en haut, à gauche, au sommet de l'f, et un autre du bas de la même f, allant au bord au menton; une petite du trou de l'f au bord; f très-typiques, longues et pointues; tête en bois uni, très-pure, fort belle; joue à droite partant de dessus le Mi, jusqu'au bas; vernis très-épais, gras, rouge vif, superbe partout où il est intact.*  
*ex d'Armaillé*

*vendu en 1906: oxzxx. Colonel Maître*

*repris en 1913, revendu à Albert Spalding, nozxx.*

Monsieur le Colonel Maître, from Sedan

Giuseppe Guarneri *del Gesù* violin, 1735, true label

The back plate is in one piece, 355mm, cut against the grain; the wood is 'watery', small straight flames, fairly bright; small worm tracks in the middle of the lower bout. The ribs are similar to the back plate; the rib at the tail-piece end is in one piece; there is a long split on the right, starting from the [tail-piece] saddle and extending almost to the [C-bout] corner; there is a small split in the treble-side C-bout rib. The front plate is made from two pieces; thin [-width?] spruce. There are three splits: one from the upper-left edge as far as the top of the [bass] f; another from below the same f down to the edge at the chin; a third split from the hole [upper or lower?] of the f to the edge. The fs are very typical, long and pointed. The head is made from plain wood, very pure, really beautiful; there is a cheek patch on the right [of the peg-box] from above the E-string peg to the bottom. The varnish is very thick, oily, bright red, superb, especially where the violin is undamaged.

*ex [Comte] d'Armaillé*

Sold in 1906, 50,000 [francs], Colonel Maître

Re-acquired [by Caressa & Français?] in 1913, re-sold to Albert Spalding, 65,000 [francs].

The **GBC&F Grand Livre** for 1906 shows the following sale to Colonel Maître:

*1906 Mai 10: Un violon de J. Guarnerius del Jesu, N° 1908, 50,000 francs.*

The **GBC&F Grand Livre** for 1913 shows the following sale to the American violinist Albert Spalding (1888-1953):

*1913 Novembre 26: Un violon de J<sup>h</sup> Guarnerius del Gesu, année 1735, N° 1908, 65,000 francs.*

On the CzAr/Tarisio website the name of Albert Spalding is associated only with a Guarneri violin of 1743. The names of 'Maître', 'Armaillé' and 'Spalding' are not mentioned by the Hills in their Guarneri-family monograph (1931).

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### **JF55.2, p. 184; EF55.4, p. 184**

*D<sup>r</sup> Wilhelm Kux, banquier à Vienne*

*Antonius Stradivarius, 1719 (les 2 derniers chiffres refaits, doit être de 1729)<sup>(a)</sup>*

*Fond de 2 pièces, belles ondes larges et douces, remontant vers les bords; bord du haut à la main remis; très-belles éclisses à ondes larges et vives; petite meutrisseuse formant un point noir à l'éclisse opposée à celle de la main; table de 2p., sapin large sur les bords, très-dépouillée de vernis, tout les bords refaits sauf au C gauche; 2 grandes cassures à l'f gauche; une allant au menton, l'autre le long de la barre jusqu'au bord du haut; belle tête usée à l'arrière, côté gauche, en regardant le fond; érable ondé, large et doux; vernis très-dépouillée, rouge brun doré, chaud; très-beau aux éclisses; taille 353mm.*

*Ex Nathaniel de Rothschild à Vienne; lui a été acheté par Kux en 1908, pour 30,000 Kronen.*

Dr Wilhelm Kux, banker, from Vienna

Antonio Stradivari [violin], 1719 (the last two numerals re-made; [the original numerals] must have been 1729).<sup>(a)</sup>

The back plate is made from two pieces; beautiful flames, wide, mild, rising towards the edges. The edge at the hand [upper-right] has been re-made. Very beautiful ribs with wide and bright flames; there is a small bruise, creating a black point, at the rib opposite the rib of the hand. The front plate is made from two pieces; the spruce [?rings are] wide at the edges; the varnish is very worn; all the edges have been re-made apart from that of the bass-side C-bout. There are two large splits at the bass *f* – one which reaches as far as the chin, the other along the bass-bar, extending to the upper edge. The beautiful head is worn at the rear, on the left side (when looking at the back plate); the maple is flamed, wide and mild. The varnish is very worn, golden red-brown, warm, very beautiful on the ribs. The body length is 353mm.

*ex* Nathaniel Rothschild, from Vienna. [The violin] was bought from him by Kux in 1908 for 30,000 Kronen [Austrian *krone*].

<sup>(a)</sup> it would seem that only the third numeral would have needed to be ‘re-made’.

This violin appears to be the *Kux, Hesle, Rothschild*, listed on CzAr/Tarisio as ID 43080. However, the website states that the violin is ‘labelled ... 1713’ and the website photograph of the front plate does not reveal two large splits at the bass *f*-hole. The Hills (1902) identify Nathaniel Rothschild only in connection with a Stradivari cello label-dated 1710. Wilhelm Kux is not mentioned in the Hills’ monograph.

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#### **JF55.2, p. 185; EF55.4, p. 185**

*Mai 1911: Ernest Jellinek, à Berlin W. Duntzelstrasse, 2, ou Guntzelstrasse*

*Violon Antonius Stradivarius, 1707, fausse étiquette*

*Fond d'une pièce, ondes plutôt serrées, assez vives descendant à droite; 5 trous de vers dans le bas, dont 1 en longueur, traversant le filet, et 2 petits ronds au-dessus; grande ligne mince, filet dans le bois, un peu à gauche, perpendiculaire, talon original; très-belles éclisses à ondes larges fort belles; celle du bouton d'une pièce; très-belle table en sapin, très-fin au joint, moyen sur les flancs, plus serré sur les bords; coins et bords originaux; pas de demi-bords; cassure à l'âme, petite pièce; belle tête bien ondé; trou du Mi rebouché; arête de gauche en haut légèrement usée: taille 354mm; très-beau vernis rouge clair doré, bien conservé partout sur beau fond jaune d'or: fort joli violon.*

*Venant ex Baron de Schikler.*

May 1911: Ernest Jellinek, from Berlin W., Duntzelstrasse 2, or Guntzelstrasse

Antonio Stradivari violin, 1707, false label

The back plate is in one piece; the flames somewhat tight/narrow, fairly bright, descending to the right. There are five worm tracks in the lower bout, of which one is longitudinal, crossing the purfling, and [there are] two small round [holes] above; there is a long thin line, a ‘thread’ in the wood, slightly to the left, perpendicular. The neck-foot is original. Very beautiful ribs with wide flames, really beautiful; the rib of the end pin is in one piece. Very beautiful spruce front plate; [?the rings are] very thin at the centre-joint, medium at the flanks, tighter/narrower at the edges; the [C-bout] corners and the edges are original; no half edges. There is a split at the sound-post and a small patch. Beautiful head, nicely flamed; the E-string peg-hole has been bushed; the upper-left edge [of the scroll] has been slightly worn. The body length is 354mm. Very beautiful varnish, light golden red, well conserved, especially on top of the beautiful golden-yellow ‘undercoat’. A really attractive violin.

*ex* Baron de Schikler.

As with other instruments which are described as having false labels it is not clear whether the JF55.2 writer believed the violin itself was genuine but a false label had been glued inside, or whether the writer believed that both violin and label were false; it is not clear what evidence led the writer to decide that the label was false. No further information about this violin has been located.

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**JF55.2, p. 186; EF55.4, p. 186**

*Mai 1911: Ernest Jellinek, à Berlin W.*

*Violon Antonius Stradivarius, étiquette 1722 (doit être de 1731 ou 1732)*

*Fond de 2 pièces, ondes très-douces, larges et droites; talon original, surmonté d'une couronne d'ébène; éclisses ondes larges, un peu plus vives; celle du bas d'une pièce, entaille du sillet; table de 2 pièces, sapin large; pas de coins, ni de demi-bords remis; cassure à l'âme, pièce d'âme; petite cassure au-dessus du trou de l'f gauche, allant au bord; tête splendide, bien ondé, très-bien conservée; vernis rouge doré, un peu brun, mais admirablement conservé; taille 355mm: fort beau violon, petite tâche noire à droite, sur la table, en bas de l'f gauche.*

May 1911: Ernest Jellinek, from Berlin W.

Antonio Stradivari violin, label 1722 (it must be from 1731 or 1732)

The back plate is made from two pieces; the flames are very mild, wide, and straight. The neck-foot is original, ringed with a crown of ebony. The ribs have wide flames, slightly brighter [than the flames on the back plate]; the rib at the bottom [at the tail-piece end pin] is in one piece, gashed at the saddle. The front plate is made from two pieces; the spruce [?rings are] wide; the corners have not been replaced, nor is there any half-edging. There is a split at the sound-post, with a patch; there is a small split above the 'eye' [upper or lower?] of the bass *f*, extending to the edge. The head is splendid, nicely flamed, very well conserved. The varnish is golden red, slightly brown, but wonderfully well conserved. The body length is 355mm. A really beautiful violin. There is a small black blemish to the right, on the front plate, below the bass [treble?] *f*.

The name of Ernest Jellinek is not mentioned by the Hills in their 1902 *Stradivari* monograph. On the CzAr/Tarisio website the name is associated only with a 1736 Guarneri violin (ID 40422). No further information about this 1722/1731/1732 Stradivari violin has been located.

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**JF55.2, p. 187; EF55.4, p. 187**

*1911: M<sup>r</sup> Boutard, 27 quai de Tilsitt, à Lyon*

*Violon Antonius Stradivarius, 1713 (étiquette originale), taille 354mm*

*Fond de 2 pièces, ondes droites, moyennes, très vives, fond superbe; chevilles sur le tasseau du haut et du bas, au milieu du joint; belles éclisses, pareilles au bois du fond; celle à droite, en regardant la table, a des brisures en long, formant une tâche un peu noire; table de 2p., très-belle; sapin plutôt large; petite cassure au C droit vers le bas,<sup>(a)</sup> meutrisseures faites par le cordier; tête superbe, fraîche, arêtes conservées, bois bien ondé; trou du Mi rebouché; couronne d'ébène au talon original; vernis rouge vif splendide, très-bien conservé; vernis un peu gras et écaillé sur beau fond doré; pas de demi-bords, ni de coins remis; grand et beau violon.*

*(ex M<sup>is</sup> de Chaponay)*

*Offert rxzxz en 1911 – 18 Mai*

*roxzx avec Ruggeri J. B. et 4 archets, F. N. Voirin, Vuillaume, Lupot, Tourte, écaille et or dans étui double maroquin velours bleu*

*a aussi un alto de ~~P. A. Testore~~ 1740,<sup>(b)</sup> 38cms, bien conservé, estimé exz; puis violons de P. Silvestre*

*Alto ancien allemand ordinaire*

*Tourte, une copie.*

Estimé le 9-12-24 btttt le Strad., bttt le P. H. Sylvestre, ottt le Tourte garni or, et ett le Tourte ainé argent.

1937, appartient à M<sup>me</sup> V<sup>ve</sup> Boutard.

1911: Monsieur Boutard, 27 quai de Tilsitt, Lyon

Antonio Stradivari violin, 1713 (original label), length 354mm

The back plate is made from two pieces; the flames are straight, medium [width], very bright; the back plate is superb; there are locating pins in the upper and lower blocks, centred on the joint. Beautiful ribs, similar to the wood of the back plate; the rib on the right (looking at the front plate) has some longitudinal splits which create a black-ish blemish. The front plate is made from two pieces; very beautiful; the spruce [?rings are] rather wide; there is a small split at the treble-side C extending towards the bottom;<sup>(a)</sup> there are bruises made by the tail-piece. The head is superb, fresh, the edges are undamaged, the wood nicely flamed; the E-string peg hole has been bushed; the original neck-foot is crowned in ebony. The varnish is bright red, splendid, very well conserved; the varnish is slightly oily and shell-like, on top of a beautiful golden 'undercoat'. No half-edging, and the [C-bout] corners have not been re-made. A grand and beautiful violin.

(ex Marquis de Chaponay)

Offered 30,000 [francs] in May 1911 – 18 May.

35,000 [francs] with J B Ruggeri [violin?] together with four bows – by F N Voirin, Vuillaume, Lupot, and Tourte, tortoiseshell and gold – in a double case of leather with blue velour.

Also a viola by ~~P A Testore, 1740~~,<sup>(b)</sup> 38cms, well conserved, estimated [value] 800 [francs]; also violins of P Sylvestre.

The viola is an ordinary old German [instrument].

The Tourte [bow] is a copy.

Estimated value, 9 December 1924, for the Stradivari [violin] is 200,000 [francs]; 2,000 for the P H Sylvestre [violin]; 4,000 for the gold-mounted Tourte, and 800 for the silver Tourte-the-elder[?] bow.

1937, [the 1713 Stradivari] owned by the widow Madame Boutard.

<sup>(a)</sup> At this point the writer includes a small sketch of the front-plate treble-side C-bout showing the line of a split which extends downwards into the lower bout; the sketch is replicated in EF55.4.

<sup>(b)</sup> the strike-through is not replicated in EF55.4.

On the CzAr/Tarisio website a Stradivari violin identified as the 'de Chaponay' (ID 40291) is dated '1722'. The violin is associated with 'Count de Chaponay' between 1857 and 1876, and 'Boutard from 1876' but the associated photographs show the violin to have a one-piece back plate. The Hills (Hill (1902), p. 277) write: 'The Count de Chaponay, who died in Lyons in 1877, was also an enthusiastic collector of fine instruments, and possessed several Stradivaris.'

On the (otherwise blank) *verso* of p. 187 in the EF55.4 ledger is glued a small piece of notepaper on which is written:

*Strad. Boutard*

*Chargé Joannes Mègret*

*Professeur au Conservatoire*

*11<sup>bis</sup> rue d'Enghien, Lyon, 2<sup>e</sup>*

*De le surveiller et de rue freveuer[?]*

*Octobre 1937*



*Lui ai vendu un Jo. Bapt. Rogerius, 1703, ssttt, repris un N. Gagliano, tête de Postiglione et un archet Lafleur pour anttt.*

Strad. Boutard

The responsibility of Joannes Mègret

Professor at the [Lyon?] Conservatoire

11<sup>bis</sup> rue d'Enghien, Lyon, 2<sup>e</sup>

To look after it [...?]

October 1937

I [Emile Français?] have sold him a J. B. Rogeri [violin], 1703, 33,000 [francs], part-exchanged for a N. Gagliano [violin], the head made by Postiglione, with a bow by Lafleur for 19,000.

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**JF55.2, p. 188; EF55.4, p. 188**

*1911: M<sup>r</sup> Simonetti, à Londres*

*Violon Carlo Bergonzi, taille 351mm*

*Fond 2 pièces, ondes vives, droites, moyennes, de toute beauté; le fond est chevillé sur les tasseaux, à gauche en haut, à droite en bas: éclisses à ondes très-larges, magnifiques, celle du bas d'une pièce; table de 2 pièces, sapin large, régulier, très-beau à l'œil; longue cassure à l'âme; belle tête, érable à jolies ondes, trous de chevilles rebouchés; petite gerçure en longueur dans la coulisse de gauche, derrière; la tête un peu maigre mais pure; vernis rouge vif, gras, splendide, plus noirci à la table. Violon robuste, mâle.*

*Vaut aaxzx; l'a acheté hnxzx.*

1911: Monsieur Simonetti, from London

Carlo Bergonzi violin, length 351mm

The back plate is made from two pieces; the flames are bright, straight, medium; of great beauty. The back plate is pinned to the blocks to the left [of the centre-joint] at the upper block and to the right at the lower block. The ribs have very wide flames, magnificent; the rib at the bottom is in one piece. The front plate is made from two pieces; the spruce [?rings are] wide, regular, very beautiful to the eye; there is a long split at the sound-post. Beautiful head, the maple having attractive flames; the peg-holes have been bushed; there is a small longitudinal split in the fluting on the left, at the rear; the head is slightly thin, but pure. The varnish is bright red, oily, splendid; blackened on the front plate. The violin is robust, manly.

Worth 22,000 [francs]; bought for 16,000 [francs].

It was Achille (Aldo) Simonetti who played the *Messiah* violin as part of a lecture-concert curated by Alfred Hill at the St. Mellitus Institute, Hanwell, Middlesex (UK), in October 1910; for the purpose of comparison Simonetti also played on a *Messiah*-copy violin (assumed to have been made in the Hills' Hanwell workshops). See Chapter 10 of the present writer's book, *The 'Messiah' violin: a reliable history?* (2015); [www.themessiahviolin.uk](http://www.themessiahviolin.uk).

On the CzAr/Tarisio website the name of Achille Simonetti (1857-1928) is associated only with a C F Landolfi violin of 1751 (ID 45174). No further information for the undated Bergonzi violin has been located.

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**JF55.2, p. 189; EF55.4, p. 189**

*1911: Marquise de Penette, mère de la Marquise de Belabre, 3 rue Hamelin, Paris  
sa fille est devenue Marquise de Fontarce, 3 rue Mollien.*

*Violon de Joseph Guarnerius del Gesù à Crémone, 1737, étiquette vraie*



*Fond d'une pièce à contresens, à ondes moirées, droites, douces et moyennes, d'un joli effet; talon remis; un petit trou noir de ver au coin du haut à droite, près du filet;<sup>(a)</sup> petites tâches et meurtrissures de trous de vers en bas à gauche; éclisses bien veinées, celle du bouton d'une seule pièce; aucune cassure; table de 2 pièces, sapin très-fin à droite, plus large à gauche, sans une cassure ni une pièce; f intactes, bien caractérisées mais plutôt élégantes; grosse cheville un peu à gauche du joint, près du sillet, sur le tasseau; belle tête, à ondes légères et fortes, piqûre de ver sur la coulisse de droite, en regardant le fond; trous du Mi, du La, du Ré, rebouchés en partie, celui du Sol intact; très-beau vernis orange doré, très-transparent, un peu sec; plus brun et craquelé à la tête; taille 353mm.*

Rodmann Wanamaker

*Acheté par le grand-père de M<sup>elle</sup> de Belabre (M<sup>r</sup> Alphonse Vicomte de la Panette) à Vuillaume en 1847 pour raxz; offert en Juillet 1911: rxzxz.*

*Acheté par nous en 1926 ltttt, vendu à J. Wanamacker, mltttt*

*Toute la collection Wanamacker a été rachetée à sa mort par Wurlitzer*

*M<sup>me</sup> de Fontarce, 3 rue Mollien.*

1911: Marquise de Panette, mother of Marquise de Belabre, 3 rue Hamelin, Paris,

her daughter subsequently Marquise de Fontarce, 3 rue Mollien [Paris].

Giuseppe Guarneri *del Gesù* violin, Cremona, 1737, true label

The back plate is in one piece, cut against the grain, having watery flames, straight, mild and medium, and of attractive appearance. Modified neck-foot. There is a small black worm hole at the upper corner of the right-hand C, near the purfling;<sup>(a)</sup> small blemishes and bruises created by worm tracks in the lower-left. The ribs are nicely flamed; the rib at the end pin is in one piece; without splits. The front plate is made from two pieces; the spruce [?rings are] very thin on the treble side, wider on the bass side; not a split nor a patch anywhere. The fs are intact, with the usual characteristics, but [in this case] rather elegant. There is a large locating dowel slightly to the left of the centre-joint, near the [tail-piece] saddle, on the [lower] block. Beautiful head, having flames which are light and strong[?]; there is a pin-prick worm hole on the right-side fluting (when viewing the violin from the back); the holes for the E-, A-, and D-string pegs have been partially bushed [?bushed on just one side of the peg-box]; the hole for the G-peg is untouched. Very beautiful varnish, golden orange, very transparent, slightly dry; [the varnish is] more brown and crackled on the head. The body length is 353mm.

Rodman Wanamaker

Bought by the grandfather of Mademoiselle de Belabre (Monsieur Alphonse, Vicomte de la Panette) from Vuillaume, in 1847, for 3,200 [francs]; offered [?for sale] in July 1911: 30,000 [francs].

Bought by us in 1926, 500,000 [francs]; sold to J. Wanamaker, 750,000 [See note to 29 [U]]

The entire Wanamaker collection was bought at his death by Wurlitzer

Madame de Fontarce, 3 rue Mollien.

<sup>(a)</sup> At this point the writer has drawn a small sketch of the back-plate right-hand C showing the position of the small hole – just below the upper corner as the C-bout edge curves inwards; the sketch is replicated in EF55.4.

This *Panette* violin is discussed in Chiesa *et al.* (1998), Vol. One, p. 71, and Vol. Two, p. 67. The price paid for the violin, in 1847, by the Vicomte de la Panette, is specified (*ibid.*, Vol. One, p. 71) as 3,200 francs.

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### **JF55.2, p. 190; EF55.4, pp. 190-191**

*1911 (13 Septembre): M<sup>r</sup> Chatelanat, à Nyon (Canton de Vaud) en Suisse*

*J<sup>h</sup> Guarnerius del Gesù, à Crémone, année 17..2, le chiffre après le 7 est effacé;*

*Fond d'une pièce à larges ondes vives, allant vers la gauche en descendant légèrement; chevillé sur les 2 tasseaux; talon original avec couronne ébène; les bords du bas usés en biseau léger; dans le bas, près du bord, à droite, une meurtrissure petite, en rond;<sup>(a)</sup> éclisses pareilles au fond, très-bien conservées, celle du bas d'une seule pièce; table de 2 pièces, sapin fin, ondulé; les bords en partie refaits, depuis le milieu du haut, au milieu du bas, de chaque côté, et aux 4 coins; f abîmées; celle de gauche écornée sur l'arête à gauche; celle de droite, a les arêtes arrondies et meurtries, partout: les f sont longues, bien caractérisées; cassure à gauche, mal réparée, au dessous de l'f, allant au menton; cassure d'âme, petite pièce mal mise, très-belle tête, bien ondée; trous du Mi rebouchés; les arêtes un peu usées; vernis très-dépouillé au fond; jaune doré au dépouillage; tâches rouge cerise vif dans le haut; vernis magnifique rouge gras, craquelé aux éclisses; rouge clair doré à la tête; fatigué, noirâtre, sale à la table; on a passé du vernis blanc à droite où il a été joué; taille 355mm.*

*Acheté 24,000<sup>f</sup> M<sup>z</sup> Jean-Jacques Mercier de Molin, Av<sup>e</sup> de Rumine à Lausanne en 9<sup>bre</sup> 1911.*

*Acheté en 1805 en Italie par l'aïeul Chatelanat, offert axzxx le 12 Sept 1911 à Nyon et promis rxzx à oxzx, selon vente à Vidoudez.*

1911 (13 September): Monsieur Chatelanat, from Nyon (Canton of Vaud), Switzerland.

Giuseppe Guarneri *del Gesù* violin, Cremona, 17..2, the numeral after the 7 has been erased.

The back plate is in one piece; wide bright flames which gently descend [from right] to left; [the back plate] is pinned onto both [upper and lower] blocks. The neck-foot is original, with an ebony crown. The edges at the bottom have been slightly bevelled through wear; at the bottom, near the edge, on the right, there is a small circular bruise.<sup>(a)</sup> The ribs are made of similar wood to the back plate, very well conserved; the rib at the bottom is in one piece. The front plate is made from two pieces; thin spruce; undulating; the edges have been partly re-made – from the middle of the upper bout to the middle of the lower bout, on each side, and at the four corners. The *fs* have been damaged; the bass side *f* has been chipped on the left edge; the *f* on the treble side has had its edges rounded off and bruised, everywhere; the *fs* are long, very characteristic. There is a split on the left, badly repaired, below the *f* and extending to the chin; there is a split at the soundpost with a small badly-fitted patch. The head is very beautiful, nicely flamed; the [two] holes for the E-string peg have been bushed; the edges [of the scroll] have been slightly worn. The varnish is very worn on the back plate, golden yellow in the worn areas; there are bright cherry-red stains in the upper part; the varnish is magnificent, oily red, crackled on the ribs; light golden red at the head; 'tired', blackened, dirty on the front plate; white varnish [paraffin wax?] applied on the right [treble side] where it has been played. The body length is 355mm.

Bought for 24,000 francs by Monsieur Jean-Jacques Mercier de Molin, Avenue de Rumine, Lausanne, in November 1911.

Bought in 1805 in Italy by the grandfather Chatelanat; offered 20,000 [francs] on 12 September 1911 to [M. Chatelanat at] Nyon, and promised between 3,000 and 5,000 [francs] according to the sale to Vidoudez.

<sup>(a)</sup> At this point the JF55.2 writer has drawn a diagram of the right-of-centre bottom edge of the violin's back plate, showing the location of the circular bruise; the drawing is replicated in EF55.4.

For Jean-Jacques Mercier de Molin see also **JF55.2, p. 95 [U]**.

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**JF55.2, p. 191; EF55.4, p. 191 [L]**

*1911: Monasterio, à Madrid, 11, Calle Maldonado  
Violon A. Stradivarius, 1708 (étiquette originale)*

*Fond d'une pièce, petites ondes droites, vernis dans le haut rouge foncé, le bas complètement dépouillé, donne l'impression d'un petit violon; longueur 353mm; largeur du bas 21cms; éclisses ondes douces mais larges, chatoyantes, bien conservées, fort belles et avec un vernis plus doré, plus transparent que sur le fond; table de 2 pièces, sapin régulier, assez défraîchie, pas mal de cassures; grande pièce d'âme; tête fort belle; un côté très-usé; peu de vernis seulement dans les coulisses et sur les côtés (acheté amxzx X<sup>bre</sup> 1911)  
a été donné à Monasterio par le Duc San-Lorenzo  
Vendu Hamma, Janvier 1912 (mxzxx)  
Repris Hamma Mars 1911, mxzxx  
Vendu Hart le 27-1-13, rooxz  
Vendu Hart le 27-1-33, rooxz.*

1911: Monasterio, from Madrid; 11, Calle Maldonado

Antonio Stradivari violin, 1708 (original label)

The back plate is in one piece; small straight flames; the varnish in the upper part is dark red; the lower part is completely bare [of varnish], giving the impression that it is a small violin. The body-length is 353mm and the [maximum] width of the lower bout is 21cms. The flames of the ribs are mild but wide, shimmering, well conserved, really beautiful, and with a more golden varnish – more transparent than on the back plate. The front plate is made from two pieces; regular [-width?] spruce, quite faded, quite a lot of splits; there is a large patch at the sound-post. The head is really beautiful; one side is very worn; barely any varnish [remains], only in the flutings [of the scroll] and on the sides;

(bought [by Caressa & Français?], 24,000 [francs], in December 1911).

[The violin] was given to Monasterio by the Duc San-Lorenzo

Sold [to?] Hamma, January 1912 (40,000 [francs])

Re-acquired [by Caressa & Français from] Hamma, March 1911 [1912?], 40,000 [francs]

Sold [to George (II)] Hart, 27 January 1913, 35,000 [francs]

Sold [to George (II)] Hart, 27 January 1933, 35,000 [francs].

The annotations are problematic:

1. The **GBC&F Répertoire** ledger for the period 1905-1912 does not list the name 'Monasterio'.
2. The **Grand Livre** for 1912 shows that on 27 January Hamma (of Stuttgart) bought from C&F a Stradivari violin, dated 1709 (not 1708), N<sup>o</sup> 2089, for 40,000 francs. The violin was returned to C&F on 11 March and the 40,000-franc charge in Hamma's account was cancelled.
3. Also on 11 March 1912, Hamma bought a Stradivari violin dated 1708, N<sup>o</sup> 1899, for 60,000 francs.
4. The same **Grand Livre** also shows the following sale to Hart, of Wardour Street, London:

*1913 Janvier 27: Un violon A. Stradivarius, 1719 [not 1708], ex Monasterio, N<sup>o</sup> 2089, 35,500 francs.*

This information indicates that the final annotation (from EF55.4) has an incorrect year-date.

Ernest Doring (Doring, p. 221) identifies a '1719 *Monasterio*' violin, named after the Spanish violinist Jesús de Monasterio y Agüeros (1836-1903). Doring states that the violin subsequently passed to George Hart:

The instrument is one of the notably fine works of the period, in impeccable condition and with a fine covering of varnish of richest texture and of a brilliant red colour.

Doring's comments about the violin's condition and varnish – derived from his personal examination of the violin – sit against the JF55.2 text of 1911. If Doring's violin and the JF55.2 violin are the same instrument then there is no obvious explanation why the 'original label' of 1708 should be re-specified as 1719.

The *Monasterio* violin appears on the CzAr/Tarisio website as ID 41486, dated 1719.

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**JF55.2, p. 192 [U]; EF55.4, p. 192 [U]***1912: Cubertson [Culbertson]**Violon J<sup>h</sup> Guarnerius del Gesù, 1732*See **JF55.2, p. 66 [U]**.

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**JF55.2, p. 192 [L]; EF55.4, p. 192 [L]***1912: M<sup>r</sup> Emmanuel Moor, à Lausanne**Violon J<sup>h</sup> Guarnerius del Gesù, 1734**Fond d'une pièce, ondes larges, douces, descendant à gauche; talon remis; bois très dépouillé; un peu de vernis orange clair sur le bord des C; plus à gauche qu'à droite; éclisses ondes larges, assez vives; très-dépouillées de vernis: belle table en 2 pièces; sapin large à gauche, plus fin à droite; à gauche, en haut, entre la touche et le bord, un pointillé de points noirs, légèrement incurvé ayant 55mm: très-usée de vernis; vernis refait sous le chevalet, pièce d'âme et doublure en longueur, le long de la barre; tête avec joues de chaque côté, le cul de poule très-usé; taille 350mm.*

1912: Monsieur Emmanuel Moor, from Lausanne

Giuseppe Guarneri *del Gesù* violin, 1734

The back plate is in one piece; the flames are wide and mild, descending to the left. Modified neck-foot. The [back plate] wood is very bare; only a little varnish is left – light orange – at the edge of the Cs; more on the left than on the right. The ribs have wide flames, fairly bright; the varnish is very worn. Beautiful front plate made from two pieces; the spruce [?rings are] wide on the left [bass side], thinner on the right [treble side]; on the left, in the upper bout, between the fingerboard and the edge, there is a dotted line – black dots – slightly curving, 55mm [in length]; [the front plate] varnish is very worn; the varnish has been renewed under the bridge; there is a patch at the sound-post and a longitudinal doubling, along the bass-bar. The head has cheek patches on each side; the 'hen's tail' is very worn. The body length is 350mm.

No further information about this violin has been located.

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**JF55.2, p. 193; EF55.4, p. 193***1912: Walter, ex prof<sup>r</sup> du Roi de Bavière**Stradivarius, 1720**Très-beau fond d'une pièce, à belles ondes transversales, moyennes, très-vives, descendant à gauche; talon remis; place de l'âme, petite éraillure qu'on croirait une cassure; très-belles éclisses, pareilles au fond, bien conservées; très-belle table de 2 pièces, sapin serré, fin régulier; pièce d'estomac; cassures à l'âme et une du bas de l'f droite au bord; tête magnifique, bien onnée, pas usée; vernis rouge chaud doré, bien dépouillé: taille 36cms: donné à Walter par le roi Louis II de Bavière; acheté à la famille par Hill en 1911: raoux Marks; repris par Hamma pour moxzx.**1922 – J. L. Courvoisier en dépôt chez C.F.**Vendu à Vidoudez aaoxzx pour un client.*

1912: Walter, ex professor to the King of Bavaria

Antonio Stradivari violin, 1720

Very beautiful back plate in one piece, having beautiful transversal flames, medium, very bright, descending [from right] to left. Modified neck-foot. At the position of the sound-post [on the back plate?] there is a small scratch which one might think was a split. Very beautiful ribs, similar to the back plate, well conserved. A very beautiful front plate made from two pieces; tight/narrow spruce, uniformly thin [?consistently narrow rings]; there is a patch at the chest; there are splits at the sound-post and one from the bottom of the treble *f* to the edge. The head is magnificent, nicely flamed, not worn. The varnish is a warm golden red, attractively worn. The body length is 36cms.

Presented to Walter by King Louis [Ludwig] II of Bavaria; bought from the family by Hill in 1911 for 32,500 Marks; re-acquired by Hamma for 45,000 [Marks].

1922 – J. L. Courvoisier, on deposit at Caressa & Français

Sold to Vidoudez, 225,000 [French or Swiss francs?] for a client.

Benno Walter (1847-1901) was a distinguished German violinist.

Ernest Doring (Doring, p. 222) describes this violin and provides photographs. The violin appears on the CzAr/Tarisio website as ID 41488 where the sequence and dating of ownership, in some respects, sits against the information provided by the JF55.2 descriptive text.

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**JF55.2, p. 194; EF55.4, p. 194**; see illustration on p. 4 of this account.

*1904: Röntgen, à Amsterdam*

*Violon Stradivarius, 1717*

The descriptive text for this violin is identical to that of an earlier entry (**JF55.2, p. 150; EF55.4, p. 150**) apart from the final line (in both **55.2** and **55.4**) where the violin's estimated value – previously specified as 'aozxx' (25,000 francs) – is now replaced with the equivalent '£1,000'. It is unclear why a descriptive entry dated 1904 should appear inbetween entries dating from 1912 and 1913.

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**JF55.2, p. 195 [U]; EF55.4, p. 195 [U]**; see illustrations on pp. 1 and 9 of this account.

*1913: Hubermann, à Vienne*

*Stradivarius, 1713*

*Fond de 2 pièces, à larges ondes droites, donne l'impression d'une belle copie du Messie par Vuillaume !! éclisses pareilles, belle table de 2 pièces, a une doublure d'estomac, 2 cassures, estomac, tête splendide, (revernier) taille 356mm, vernis rouge neuf, rouge vif, magnifique comme celui de Vuillaume.*

*Payé en 1911, iozxx, chez Hill*

*ex Gibson (possède aussi plusieurs archets Tourte jeune – très beaux)*

1936 – lui à été volé aux U. S. A.

1913: Hubermann, from Vienna

[Antonio] Stradivari [violin], 1713

The back plate is made from two pieces, having wide straight flames, giving the impression of a beautiful copy of the 'Messie' [violin] by Vuillaume; !! The ribs are similar [to the back plate]. The beautiful front plate is made from two pieces, with a doubling of the chest, with two splits in the chest. The head is splendid (revarnished). The body length is 356mm. The varnish is red, new, bright red, magnificent, like that of Vuillaume.

Bought in 1911, 75,000 [francs], from Hill



ex Gibson (who also has several bows by Tourte the younger – very beautiful)  
1936 – it has been stolen in the USA.

The references to the *Le Messie (Messiah)* violin and to Jean-Baptiste Vuillaume – and the adjacent exclamation marks which are found in the EF55.4 ledger – are noteworthy (as is the comparison between the 1713 violin's varnish and that which was used by Vuillaume).

A more detailed description of Bronislaw Huberman's 1713 Stradivari violin, written in 1931, appears at **JF55.2, pp. 212-213; EF55.4, pp. 212-213:**

*1931 Juillet: Huberman Bronislaw*

*Violon A. Stradivarius, anno 1713, le dernier chiffre a été retouché, l'étiquette est trouée sous les deux derniers chiffres.*

*Fond de 2 pièces en bel érable, ondes moyennes vives, irrégulières remontant vers les bords, dans le partie supérieure des C dans la gorge un petit nœud moucheté formant chenille, coupé dans le C gauche par le filet. Vernis magnifique rouge cerise transparent sur fond doré parfaitement conservé et abondant, talon original ayant été recollé, couronne en ébène.*

*Table de deux pièces en beau sapin à pores fins au centre, s'élargissant vers les bords, morceau de ½ bord dans le C droit, un tout petit à la main, 3 coins refaits, cassure partant du coin gauche en bas descendant jusqu'à la mentonnière, 3 cassures à l'âme, fracture sur la barre partant de l'f montant jusqu'au filet parallèle à celle-ci, une fracture partant du bord longue de 5cms, petites cassures sous le cordier, partant du sillet faites en détablant l'instrument, grand estomac, parchemin intérieur autour des f. Vernis identique à celui du fond retouché à l'estomac et sur les fractures, ailleurs piqueté de points noirs.*

*Eclisses en érable assorté à celui du fond ondes plus régulières, une cassure à l'éclisse du haut, côté gauche, un petit morceau chaque côté du manche à l'enclavement, vernis magnifique, peu dépouillé.*

*Tête en érable à ondes douces, jolie volute fine, cul de poule usé, reformé avec de la gomme laque, 2 pièces au cheviller à hauteur du Sol, tous les trous de chevilles rebouchés. Vernis retouché en partie. Ecart des ff 17 lignes, Taille 355mm. Magnifique instrument, un peu corseté, grande sonorité.*

*Ex Gibson – Huberman en demande \$ otttt en 1931.*

1931 July: Bronislaw Huberman

Antonio Stradivari violin, year 1713, the last numeral has been re-touched; a section of the label, underneath the last two numerals, is missing. [?the last two numerals are inked onto bare wood] The back plate is made from two pieces of beautiful maple; the flames are medium, bright, irregularly rising to the edges. In the upper part of the Cs, in the 'channel', there is a small knot, speckled, looking like a caterpillar, cut in the left-side C, by the purfling. The varnish is magnificent, cherry-red, transparent, on a golden base [undercoat]; perfect conservation and generously applied. The neck-foot is original but has been re-attached; crowned in ebony.

The front plate is made from two pieces of beautiful spruce, with thin pores in the centre, widening towards the edges. There is very small piece of half-edging in the right-side [treble-side] C, another tiny piece in the plate edge at the hand. Three of the C-bout corners have been re-made; there is a split starting from the lower corner of the left-side [bass-side] C, descending as far as the chin; there are three splits at the sound-post and a split above the bass-bar, starting from the f and extending as far as the point where the purfling is parallel to the split; there is a split starting from the edge, 5cms in length; there are small splits underneath the tail-piece which start at the saddle, [the splits created] during the dismantling of the instrument; large stomach; [pieces of] parchment glued internally, around the fs. The varnish is identical to that used on the



back plate; it has been re-touched on the stomach and where there are splits in the wood; elsewhere there are black dots – like pin-pricks – in the varnish.

The ribs are made from maple which matches that used on the back plate [but] the flames are more regular; there is a split in the rib of the upper-left bout and a tiny patch on each side of the neck at the neck foot; magnificent varnish, slightly worn.

The head is made from maple, with mild flames; attractive scroll; the ‘hen’s tail’ is worn, re-covered with gum lacquer [shellac?]; there are two patches in the peg-box above the G-string peg; all the peg holes have been bushed; the varnish [of the head] has been re-touched in places. The distance between the upper ‘eyes’ of the *fs* is 17 *lignes* [38.4mm]. The body-length is 355mm. Magnificent instrument, slightly ‘constricted’ [?the tone does not flow freely]; powerful sonority.

*ex* Gibson; Huberman is asking 40,000 dollars, in 1931.

The 1713 *Gibson/Huberman* violin is ID 40147 on the CzAr/Tarisio website. For Bronislaw Huberman see also **JF55.2, p. 73 [L]**. High quality photographs and a detailed historical narrative are provided in Thöne (Vol. III, pp. 92-99); the violin’s original label-date is defined as ‘1708’; measurements provided by Thöne specify the body length of the violin to be 354mm; the dimension between the upper eyes of the *fs* is specified as 37.5mm.

The 1931 comment - ‘The varnish is magnificent, cherry-red, transparent, on a golden base, perfect conservation and generously applied’ - does not seem to be applicable to the violin as photographed in Thöne.

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**JF55.2, p. 195 [L]; EF55.4, p. 195 [L]**

*Juin 1913: Marquis Spinola, chez l’avocat Tamanti, Via Spiga, 25, Milan*

*Violon Stradivarius, 1685, modèle très-Amatisé*

*Vernis jaune clair, 354mm; éclisses rehaussées de 1mm ½; tête avec joues incrustées. Vaut hoxzx, C<sup>on</sup>Bisiach comprise:*

*1937: Exposition Crémone, no. 58 catalogue – daté 1692; cheviller refait, volute lourde – table plus tard d’époque – en demande ottttt Lire, vaut altttt.*

June 1913: Marquis Spinola, at the house of the lawyer Tamanti, Via Spiga, 25, Milan

Antonio Stradivari violin, 1685, the model is very *Amatisé*

The varnish is light yellow; [the body length is] 354mm; the ribs [have been] raised by 1.5mm; the head has inlaid cheek patches. Worth 15,000 [francs], the commission to Bisiach included.

*1937: the Cremona Exhibition, number 58 in the catalogue; dated 1692. The peg-box has been re-made, the volute is heavy; the front plate is from a later period – a price of 400,000 Lire asked; worth 150,000 [Lire?].*

Leandro Bisiach (1864-1945) was an Italian violin maker.

This violin, according to the information provided on CzAr/Tarisio (ID 44558), was lost during World War II but then discovered during the 1970s.

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**JF55.2, p. 196; EF55.4, p. 196**

*Juin 1913: C<sup>se</sup> Fontana, à Belgirate, près Stresa, au lac Majeur*

*Violon A. Stradivarius, 1702*

*Fond d’une pièce, bois uni à contresens: éclisses ondées splendides; pièce mise au bouton de 3cms de chaque côté, et même pièce sous le cordier, au sillet: table de 2 pièces, sapin très-serré;*

*cassures à droite légèrement revernie: vernis rouge doré transparent, très-beau. Tête ~~italienne~~ de Postacchini, ayant été cassée, réparée par Bisiach, taille 355mm.*

*Offert avec le violon J<sup>h</sup> Guarnerius filius Andreas 1705, fond de 2 pièces; cassures en biais à gauche en haut; très-beau vernis rouge vif doré; axzsz, avec 10% C<sup>om</sup> à Bisiach.*

*1930 appartiennent à Robert Foltzer de Gênes, achetés en 1925, 1905, 100,000 Lire à la C<sup>esse</sup>.*

June 1913: Comtesse Fontana, from Belgirate, near Stresa, Lago Maggiore

Antonio Stradivari violin, 1702

The back plate is in one piece, the plain wood cut against the grain. The ribs have splendid flames; there is a patch inserted [in the rib] at the end pin, extending 3cms on each side, and the same patch [extends?] under the tail-piece, at the saddle. The front plate is made from two pieces; the spruce [rings are] very tight/narrow; there are splits to the right, lightly re-varnished. The varnish is golden red, transparent, very beautiful. The head, having been broken, was repaired by Bisiach. The body length is 355mm.

Offered [for sale?] together with a Giuseppe Guarneri *filius Andreae* violin, 1705. The back plate is in two pieces. There are oblique splits on the left of the upper bout. Very beautiful varnish; bright golden red; [bought for?] 20,000 [francs] with 10% commission to Bisiach.

1930 [both instruments?] owned by Robert Foltzer, of Genoa; bought in 1925, 1905, from the Countess, for 100,000 *Lire*.

Andrea Postacchini (1788-1862); Leandro Bisiach (1864-1946).

The *Conte di Fontana* violin is identified as the concert instrument used for many years by David Oistrakh. A study of the violin's history, construction, certification, and tonal qualities is available (2023) through a boxed CD/poster/booklet published (2003?) on the Dynamic label: CDS 389. The booklet text states:

Tradition has it that the instrument belonged to an Italian performer called Ferrari [Domenico (1722-1780)], a pupil firstly of Giuseppe Tartini [1692-1770] and then of Pietro Nardini [1722-1793], who lived for many years in Paris. The instrument then passed [from whom?] into the hands of Leandro Bisiach (1864-1945) [...]. Bisiach sold the Stradivari to the Conte di Fontana [Galeazzo Fontana? – unknown dates], who for many years kept it in his villa in Belgirate, near Como.

The violin was then purchased by Signor Camillo [Robert?] Foltzer and was later sold to [Marcel] Vatelot [1884-1970], an important member of a family of French *luthiers*, who sold it to the famous Russian violinist David Oistrakh who subsequently exchanged it for another famous Stradivari of 1705, the *Marsick*. The instrument then became the property of Paolo Peterlongo, then his son Giovanni who has often lent it to some of the finest violinists, including Uto Ughi, Franco Gulli, and Mariana Sirbu.

The CDS 389 booklet reproduces a typed statement made by W E Hill & Sons in September 1963:

Stradivari violin dated 1702, in the possession of Mr. David Oistrakh. Purchased by Count Fontana in 1870 [!] from Ferrari, the Milanese violinist of repute, who had possessed it many years. Seen by our late Partner, Mr. Alfred Hill [d.1940], in May 1899, then in the possession of an Italian amateur – Foltzer of Genoa – who had acquired the instrument from the Count per the intermediary of Bisiach. In recent times it came into the possession of Monsieur [Marcel] Vatelot of Paris.

The booklet also reproduces a certificate issued by the Hills, dated 23 November 1925, to 'Sig. Roberto Foltzer'.

The booklet includes a photograph of David Oistrakh sitting on a chair and tuning the strings of a violin; the back plate of the violin is facing the camera. The photograph is captioned *David Oistrakh with the "Conte de Fontana"* but comparison between the back-plate of this violin and the back-plate which is photographed in Jost Thöne, *Antonius Stradiuarius*, Vol. II, pp. 176-183, demonstrates that the violin being tuned by Oistrakh is not the *Conte di Fontana*.

None of the certificates – Hill (1925), Marcel Vatelot (1959), Etienne Vatelot (1967), Sacconi (1978) – makes any mention of the 6-centimetre-wide patch inserted around the violin's end-pin as precisely identified by C&F in 1913. Sacconi's certificate states that the violin 'is in an excellent state of conservation'; both Marcel and Etienne Vatelot state that the violin 'is in a perfect state of restoration.' The certificates from the Hills and from

Marcel Vatelot do not identify a one-piece front plate (as is identified by Etienne Vatelot, by Sacconi, and by Thöne's historian).

'Golden red' varnish (C&F); 'red-brown' (Hill); 'golden red-brown' (Marcel Vatelot and also Etienne Vatelot); 'golden amber' (Sacconi); it is Sacconi's 'golden amber' which connects most convincingly with the colour of the *Conte di Fontana* violin as shown in the CDS 389 poster and in Thöne's photographs.

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**JF55.2, p. 197; EF55.4, p. 197**

*Février 1914: Monsieur Mylius, 90 Langegasse à Bâle*

*Violon A. Stradivarius, 1700*

*Fond d'une pièce, très-belles ondes vives descendant à droite, petit nœud en biais dans le bas à droite; talon original; belles éclisses pareilles au fond; table de 2 pièces, sapin très-serré; très-belle tête, un peu usée sur les côtés, mais de belle allure; beau vernis rouge-orange clair; taille 355mm; acheté 21,000<sup>f</sup> au landgrave de Hesse; violon venant de Laurie, puis de Gleichauf de Mulhouse. Vendu à Taft par Emil Heermann à Cincinnati Ohio en Mai 1915, mxzxx.*

February 1914: Monsieur Mylius, 90 Langegasse, Basle

Antonio Stradivari violin, 1700

The back plate is in one piece; very beautiful flames, bright, descending to the right; there is a small diagonal knot on the right of the lower bout. The neck-foot is original. Beautiful ribs, similar to the back plate. The front plate is made from two pieces; the spruce [rings are] very tight/narrow. The head is very beautiful, slightly worn on the sides but of beautiful appearance. Beautiful varnish – light red-orange. The body length is 355mm. Bought [by M. Mylius?] for 21,000 francs from the Landgrave of Hesse, the violin [having previously been?] obtained from [David] Laurie; then to [Rudolf] Gleichauf of Mulhouse. Sold to Taft for Emil Heermann from Cincinnati, Ohio, in May 1915, 40,000 [francs].

The Landgrave of Hesse would appear to have been Frederick Charles Louis Constantine, Prince and Landgrave of Hesse (1868-1940).

The **GBC&F Grand Livre** for 1914 shows the following purchase, by C&F, from M. Mylius:

*1914 Février 25: Un violon A. Stradivarius, 1700, 20,000 francs.*

The **GBC&F Grand Livre** for 1915 shows the following sale to Charles Phelps Taft of Cincinnati:

*1915 Mai 9: Un violon de A. Stradivarius, année 1700, N° 2160, 8,000 dollars/42,640 francs. Son cheque sur New York, 42,640 [francs].*

Anna Sinton Taft (wife of Charles Phelps Taft) presented the violin, in 1915, to Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra. Emil Heermann was the son of the violinist Hugo Heermann.

The violin appears on the CzAr/Tarisio website as ID 40312; the associated photograph of the violin's back plate reveals the short diagonal knot in the upper part of the lower bout, just to the right of where a centre-line would be. The same photograph also reveals that the back-plate button is not crowned.

This Taft violin is variously dated 1700, 1702, or c.1700.

For another violin sold by David Laurie to Rudolf Gleichauf see **JF55.2, p. 85 [U]**.

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**JF55.2, p. 198; EF55.4, p. 198**

*1914: M<sup>r</sup> Charles Lebrun, 9 rue de l'Echelle*

*Violon A. Stradivarius, 1712 (avec étiquette de réparation de Asentio à Madrid)*

*Fond 2 pièces, belles ondes vives, larges, droites, le bord en bas très-usé; talon original; éclisses pareilles; celle de droite, en bas, en regardant la table, avec 2 petites pièces en losange et une*

*pièce carrée, table de 2 pièces, beau sapin large; grande cassure à l'âme et une autre du bas de l'f gauche au bord; ½ bords; tête lourde, bien ondé; vernis jaune doré rougeâtre, taille 355mm; acheté chez Chardon par Sighicelli en 1893, hoxzx  
ex-Paganini et de Boutillier  
Cédé à M<sup>r</sup> Otto Senn à Bâle en 1922 le 10 avril, pour hhxzx (revernée par Vuillaume).*

1914: Monsieur Charles Lebrun, 9 rue de l'Echelle [Paris]

Antonio Stradivari violin, 1712 (with a repair label of Asentio, from Madrid)

The back plate is made from two pieces; beautiful bright flames, wide and straight; the [plate] edge at the bottom is very worn. The neck-foot is original. The ribs are similar [to the back plate]; the rib on the lower-right (when looking at the front plate) has two small lozenge-shaped patches and a square patch. The front plate is made from two pieces; beautiful spruce, wide [rings?]; there is a large crack at the sound-post and another below the bass *f* at the edge; half edges. The head is heavy [but] nicely flamed. The varnish is golden yellow – reddish. The body length is 355mm. Bought from Chardon by Sighicelli in 1893, 15,000 [francs].

*ex* Paganini and de Boutillier

Made over to Monsieur Otto Senn, from Basle, 10 April 1922, for 110,000 [francs] (revarnished by Vuillaume).

The identity of 'de Boutillier' is uncertain but may have been Comtesse Gabrielle-Pauline Bouthillier de Chavigny (c.1735-1822). The final decade of the Countess's life would have overlapped with Paganini's years of European fame and thus the transfer of a violin – perhaps as a gift – from the Countess to Paganini would be plausible. See also **JF55.2, p. 72<sup>bis</sup> [L]**.

Joseph Chardon (of the firm Chanot & Chardon) was born in 1843 and died in 1930.

Vincenzo Sighicelli (1830-1905) was an Italian violinist who taught in Paris from 1855.

According to the CzAr/Tarisio website (ID 40228) the text of the repair label is *Presviter Assensio cumpos...*; it seems likely that *Presviter* is either badly written or has been mis-read, and should be *Presbitero* (priest) while *cumpos...* is likely to have been *compostura* ('repaired'). Vicente Assensio (1730–c.1793) was employed at the Royal Court of Spain (Madrid) to maintain and repair the court's string instruments; see the present writer's article *The Spanish Puzzle* (free-to-read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

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**JF55.2, p. 199 [U]; EF55.4, p. 199 [U]**

*1870 Mai 21: Haller à S<sup>t</sup> Petersbourg*

*Violon A. Stradivarius, 1708*

*Beau fond; table très fendue, roxz*

*Violoncelle Stradivarius, 1696*

*Beau bois, vernis jaune; fendu au fond; hxzx.*

1870, 21 May: Haller, from St. Petersburg

Antonio Stradivari violin, 1708

Beautiful back plate; the front plate is extensively cracked, 3,500 [francs].

Antonio Stradivari cello, 1696

Beautiful wood, yellow varnish; broken in the back plate; 10,000 [francs].

It is unclear why these brief descriptive entries, dated 1870, should appear in the ledgers inbetween entries dating from 1914. See the present writer's research article *The 'Bass of Spain' and the 'Vaslin-Gallay': two cellos of Cremona*.

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**JF55.2, p. 199 [L]; EF55.4, p. 199 [L]**

1914, 17 Février: M<sup>r</sup> le D<sup>r</sup> de Rayssac, 21 rue de l'Alouette, à S<sup>t</sup> Mandé

Violon A. Stradivarius, 1719

Fond de 2 pièces, larges ondes droites vives; cassure à droite formant chanteau: éclisses pareilles au fond; celle du menton remise, celle à la main brisée, très-abîmée, les autres fatiguées, petites pièces: table de 2 pièces, sapin moyen; nombreuses cassures; quart de table à gauche en bas; le violon a dû être brisé de ce côté-là: tête ayant 2 clavettes dans le milieu; usée: talon remplacé; lettres M.D, gravées dans le bas, dans les coulisses, vernis rouge vif, assez bien conservé.

Vente Cail Avril 1890; oaxz, vendu par Germain.

Le violon a été acheté par Samary à la vente Cail; dans une soirée il a été écrasé par un Américain, réparé, puis repris par Wimphen qui l'a repassé à Germain, puis vendu à de Rayssac pour hcoxz.

A un J<sup>h</sup> Gagliano violon et un trio de Miremont: violon, alto, basse: offert aoxzx le 17.2.14 pour Gagliano et Stradivarius.

1914, 17 February: Monsieur le Docteur de Rayssac, 21 rue de l'Alouette, St. Mandé [Paris]

Antonio Stradivari violin, 1719

The back plate is made from two pieces; wide flames, straight, bright; a split on the right-hand side suggests a width-insert. The [wood of] the ribs is similar to that of the back plate; the rib at the chin has been re-made; the rib at the hand has been broken, badly damaged; the other [ribs] are 'tired', with small patches. The front plate is made from two pieces; medium [-width?] spruce; numerous splits in the lower-left quadrant of the front plate; the violin must have been broken on that side. The head having two 'locking pins' in the middle; worn. The neck-foot has been replaced; the letters M.D [Maucotel & Deschamp?] are engraved at the bottom, in the flutings. The varnish is bright red, fairly well conserved.

At the Cail sale, April 1890, 5,200 [francs], sold by [Emile] Germain.

The violin was bought by Samary at the Cail auction. During an evening party the violin was crushed by an American, repaired, then re-acquired by Wimphen who passed it back to Germain, who then sold it to de Rayssac for 10,500 [francs].

[?Rayssac also] possesses a Joseph [Giuseppe] Gagliano violin and a trio of [?instruments made by Claude-Augustin] Miremont – violin, viola, cello; [we?] offered 25,000 [francs] on 17 February 1914 for the Gagliano and the Stradivari [violins].

No further information for the 1719 Stradivari violin has been located.

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**JF55.2, p. 200 [U]; EF55.4, p. 200 [U]**

1914: M<sup>r</sup> Legrand, 15 rue de Prony

Violon A. Stradivarius, 1710

See JF55.2, p. 45 [L].

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**JF55.2, p. 200 [L]; EF55.4, p. 200 [L]**

1915: Wilson, à New York

J<sup>h</sup> Guarnerius del Gesù, 1738

Fond d'une pièce, belles ondes moyennes, vives, descendant à gauche; 2 chevilles sur le tasseau du bas; talon remis; belles éclisses à larges ondes; large pièce d'ébène au bouton; table de 2



*pièces, sapin large, pièce au coin droit en bas; belle tête un peu lourde, à larges ondes; vernis rouge, par petites tâches au fond et au éclisses, tout-à-fait disparu à la table et à la tête presque aussi: sans pièce d'âme; taille 354mm.*

*Offert en Mai 1915, oxyz \$ soit aoxzx  
(ex Fountain).*

1915: Wilson, from New York  
Giuseppe Guarneri *del Gesù* violin, 1738

The back plate is in one piece; beautiful flames, medium, bright, descending to the left; two locating pins on the lower block. Modified neck-foot. Beautiful ribs with wide flames; there is a wide patch of ebony at the end pin. The front plate is made from two pieces; the spruce [rings are] wide; with a patch at the lower [C-bout] corner on the treble side. Beautiful head, slightly heavy, having wide flames. The varnish is red, with small black marks on the back plate and on the ribs, these marks being entirely absent from the front plate and almost entirely absent from the head; no soundpost patch. The body length is 354mm.

Offered in May 1915, 5,000 dollars, equivalent to 25,000 [francs?].  
ex Fountain.

The name 'Fountain' is assumed to refer to Andrew Fontaine (c.1809-1872) of Narford Hall, Norfolk, whose extensive collection of artworks was dispersed in 1884; see also **JF55.2, p. 10** [U].

This violin is identified on CzAr/Tarisio (ID 47065) as the *Fontaine*. The associated photographs confirm the description of the back plate flames, but the presence of two locating pins at the lower block is not discernible. There is no photograph of the tail-piece rib so the existence of a 'wide patch of ebony' cannot be confirmed. The photograph of the violin's front plate suggests that almost all of the rings are very narrow; the treble-side C-bout lower-corner patch cannot be visually identified.

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### **JF55.2, p. 201; EF55.4, p. 201**

*1915: Wilson, à New York  
Violon Antonius Stradivarius, 1719*

*Fond de 2 pièces, ondes larges, douces, descendant légèrement vers les bords; bord à la main usé; très-belles éclisses, ondes larges, celle du bas d'un seul morceau; table de 2p., sapin large; longues cassures à l'âme, à la barre, aux f petites cassures; très-jolie tête, ondes larges; vernis rouge orange clair doré, très-frotté, perdu à la table; table doublée; taille 353mm, vaut hoxzx. Strad. 1698, joli fond de 2p., beau vernis orange; éclisses érable uni; table revernis, tête refait, vaut axzx.*

1915: Wilson, from New York  
Antonio Stradivari violin, 1719

The back plate is made from two pieces; the flames are wide, mild, gently descending towards the edges; the plate-edge at the hand is worn. Very beautiful ribs, wide flames; the rib at the bottom is in one piece. The front plate is made from two pieces; the spruce [rings are] wide; long splits at the sound-post and at the bass-bar; at the *fs* there are small splits. Very attractive head; wide flames. The varnish is golden red/light-orange; very abraded; the varnish has been lost from the front plate; the front plate has been doubled. The body length is 353mm. Worth 15,000 [francs].

[Antonio] Stradivari [violin?], 1698; attractive back plate made from two pieces with beautiful orange varnish. The ribs are made from plain maple-wood. The front plate has been re-varnished. The head has been re-made. Worth 2,000 [francs].

No further information about these two instruments has been located.



**JF55.2, p. 202; EF55.4, p. 202**

1915: Havenmayer, à New York

Joseph Guarnerius del Gesù, 1737 (on l'appelle le King Joseph) ex Haully

Fond d'une pièce, splendide, à contresens; larges ondes vives; talon original; éclisses de toute beauté, à ondes très-vives, très-larges, celle du bas d'une seule pièce; table de 2 pièces, sapin large, régulier, magnifique, nuances de bois en longueur; à gauche, en bas, près de bord, tâches noires pareilles à des trous de vers, mêmes tâches plus petites, en haut à l'f droite; une des plus belles têtes de Guarnerius, bois à ondes larges: vernis orange ambré doré, splendide; taille 353mm; pièce d'âme, assez large en ovale.

acheté en 1902 chez Lyon & Healy, 12,000 \$, les vaut à acheter vu en Mai 1915.

1915: Havenmayer, from New York

Giuseppe Guarneri del Gesù, 1737 (the one which is called the 'King Joseph') ex Haully

The back plate is in one piece; splendid; cut against the grain; wide bright flames. Original neck-foot. The ribs are exceedingly beautiful, having flames which are very bright, very wide; the rib at the bottom is in one piece. The front plate is made from two pieces; wide spruce, regular, magnificent; longitudinal variations in the colour of the wood. To the left, at the bottom, near the edge, there are black blemishes which look like worm tracks; the same type of blemishes (but smaller) can be found above the treble f. One of the most beautiful heads made by Guarneri, the wood having wide flames. The varnish is golden orange-amber; splendid. The body length is 353mm. There is a patch at the sound-post, fairly large, in an oval shape.

Bought in 1902 at Lyon & Healy, 12,000 dollars, a fair price[?], seen in May 1915.

'Havenmayer' is Horace Havemeyer (1886-1956).

'Haully' is Royal Forest de Hawley (1834-1893).

The firm of Lyon & Healy was based in Chicago. In 1904 the firm published a brochure – *The Hawley Collection of Violins* – prior to the dispersal of the collection. An extensive evaluation of the *King Joseph* violin appears in Chiesa *et al.* (1998), Vol. One, p. 65, where it is indicated that the head was made by Giuseppe Guarneri *filius Andreae*.

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**JF55.2, p. 203; EF55.4, p. 203**

Sénateur Markevitch, à Petrograd

Basse de A. Stradivarius, 1709

Fond de 2 pièces à larges ondes droites, fort belles, brisé à la place de l'âme, nombreux petits felipeaux, filipots, et tâche noirâtre, en longueur, mince; doublure d'estomac sur le fond; bord du bas usé, refait, talon remis; bouton de procession; éclisses pareilles au fond; brisées et doublées en partie; table de 2 pièces, sapin moyen, régulier, très-beau; quelques cassures; doublure en carré, du joint au bord, côté de l'âme; bords en partie refaits; très-belle tête en érable, larges ondes douces; trous rebouchés; vernis rouge orange doré, transparent, très-beau, très brun là où il reste: taille 750mm; n'a pas été recoupée du haut ni du bas, mais a dû être rétrécie.

Porte sur l'f gauche, gravé en petit, S.M.; a appartenue au Comte Goudovitch, grand-oncle du Sénateur Markevitch, donné en cadeau à ce dernier en 1863, légué par le Sénateur à son fils Nicolas, acheté par nous en 8<sup>bre</sup> 1915 (rhxzx).

La basse a mis 3 mois à venir de Petrograd à Paris, par Tornéa, Tronkje, Hul, Dunkerque.

Vendu hxzxzx à M<sup>r</sup> Rateau, à Paris, en Février 1916.

Courvoisier 1933, 600,000 [francs].

Senator Markevitch, from Petrograd [St. Petersburg]

Antonio Stradivari cello, 1709

The back plate is made from two pieces, with wide and straight flames; really beautiful; broken at the sound-post; numerous small covering pieces of wood, and a blackish stain, longitudinal, thin. There is a doubling of the chest area of the back plate; the lower edge is worn, re-made. Modified neck-foot. A [suspension-strap] button [projecting peg?]. The wood of the ribs is similar to that of the back plate; breaks and doublings in various places. The front plate is made from two pieces; medium [-width?] spruce, regular, very beautiful; some splits. There is a square-shaped doubling at the edge-joint by the side of the sound-post; the edges have been re-made in places. Very beautiful head, made of maple, with wide and mild flames; the peg-holes have been bushed. The varnish is golden red-orange, transparent, very beautiful, very brown where it remains. The body length is 750mm. The cello has not been cut down [i.e. reduced in length] in the upper bout or in the lower bout but it has been reduced in width.

At the bass *f*, there is a small engraving, the letters 'S.M.'; [the cello] belonged to Count Goudovitch, great-uncle of Senator Markevitch; given as a present to the last-named in 1863; bequeathed by the Senator to his son Nicolas; bought by us in October 1915 (31,000 [francs]).

It took three months for the cello to travel from Petrograd to Paris, via Tornio [northern Finland], Trondheim [Norway], Hull [England], and Dunkerque [France].

Sold for 100,000 [francs] to Monsieur Rateau, from Paris, in February 1916.

Courvoisier, 1933, uttttt.

The **GBC&F Grand Livre** for 1916 shows the following purchase by M. Rateau:

*1916 Février 4: Un violoncelle de Antonius Stradivarius (N° 2187) à Crème, année 1709, ex-Marcovitch de Petrograd, 100,000 francs.*

This cello appears on the CzAr/Tarisio website as ID 41288, the *Markevitch/Delphino*. The website's associated Notes refer to a description written by Il Conte Ignazio Alessandro Cozio di Salabue on 5 June 1816. Count Cozio's manuscript is archived at the Biblioteca Statale di Cremona, Italy (ms. Cozio 47, folio 32v; present author's translation). 1 *Piede* = 324.84mm, 1 *Pollice* = 27.07mm, 1 *Ponto* = 2.26mm.

The measurements of the violoncello of Antonio Stradivari, owned by Signor Professore Alessandro Delfin[o], known as 'Brescianino', of 1709 [...] [the measurements] made by using the 'Foot of Paris' [*Piede di Pariggi*] taken on the archings [*preso sulle curve*]:

Upper Bout maximum width, including the borders: *pedi* 1, *pollici* 0, *ponti*  $9\frac{2}{3}$  = 346.6mm

Centre Bout minimum width, including the borders: *pedi* 0, *pollici* 8, *ponti*  $8\frac{1}{2}$  = 235.7mm

Lower Bout maximum width, including the borders: *pedi* 1, *pollici* 4, *ponti*  $3\frac{2}{3}$  = 441.2mm

Total length of the front plate, including the borders: *pede* 2, *pollici* 4, *ponti*  $1\frac{1}{2}$  = 761.1mm

Back plate/calliper equivalents would likely be *circa* 342 / 230 / 437 / 757mm.

Back plate/calliper measurements of the *Markevitch* cello are: 340 / 228 / 435.7 / 758.0mm (David Rattray (2000), p. 82); the measurements specified on the CzAr/Tarisio website are: 332 / 218 / 427.5 / 756mm.

Alessandro Delfino was a distinguished Italian cellist, active at the end of the eighteenth century and during the early years of the nineteenth; he is listed as the *primo Violoncello* for a production of *Telemaco, ossia La Virtu Vincitrice*, composed by Nicola Zingarelli and produced at the Teatro alla Scala in 1785. Delfino subsequently travelled to Russia and entered the service of Empress Catherine the Great, at St. Petersburg, in 1793. By 1804 he was back in Italy, once again as the *Primo Violoncello* in Milan for a production of *Teseo, azione drammatica* (with Alessandro Rolla as the *Capo d'Orchestra*). In 1805 he is again listed in the orchestra which played for the production of *Il Matrimonio Interrotto* by Francesco Gnecco.

Count Cozio also compiled a document entitled *Possidenti instrumenti all'estero* ('owners of instruments abroad'); he writes:

*Pietro Burgo* [St. Petersburg]: *Delfini Alessandro detto il Brescianino per violoncello 1822 a Mosca. Presso SE[?] monsieur le comte André Goudovich.*

Count Cozio's text indicates that, post 1816, Alessandro Delfino returned to Russia with his Stradivari cello and, in 1822, moved from St. Petersburg to Moscow; it is quite likely that he died there but the date is unknown. Delfino's cello passed into the hands of Andrei Goudovich and eventually to Senator Andrei Nicolas Markevitch. Note that the cello's body length, as defined by Caressa & Français in 1915 – 750mm – is quite different to the measurement defined by Count Cozio 100 years earlier – 761.1 mm 'over the arching'. It is likely that '750' was a momentary error and the C&F writer intended to write '760'.

See the present writer's article *Paganini's instrument legacy* for further information about the *Markevitch* cello.

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**JF55.2, p. 204; EF55.4, p. 204**

*Mai 1916: Madame de Boeck; 16 Chemin d'Eysives à Caudéran (Gironde)*

*Violon Stradivarius, 1720, avec date grattée qui était de 1727*

*Fond d'une pièce à belles ondes descendant à gauche, serrées et fines; très-belles éclisses, ondes plus larges qu'au fond: table de 2 pièces, beau sapin large sur les bords, fin au milieu: cassure à l'f droite allant au bord du bas; 2<sup>e</sup> petite cassure à droite de la 1<sup>ère</sup>: tête très-belle, un peu lourde.*

*Vernis rouge feu, splendide; très-beau violon: taille 356mm; acheté par le frère, Dupuis, chez S. & M. en 1912: mxzxx, vient de chez Hill.*

*On peut le payer ce prix-là: violon de J. B. Ruggeri vaut valeur rxzx*

*Demander à M<sup>me</sup> Joseph Thibaud le nom de la sœur de Charles Dupuis, l'ancien propriétaire (M<sup>me</sup> Nelly ... [no further text])*

*Acheté en 1924 et revendu à Maucotel, baptisé le Titan (vendu à Prosper Maurel, 400,000 francs, en 1933, par Maucotel.*

This final line of the JF55.2 text is replaced with the following in EF55.4:

*Acheté par nous en 1923, hoxzxx, vendu à M.D. par l'intermédiaire de Friedmann, aexzxx, en 1923 – baptisé le Titan par Deschamp (le 2 de l'étiquette originale a été refait par moi, l'étiquette était trouée à cette place. 1933: vendu Prosper Maurel, 400,000 francs.*

May 1916: Madame de Boeck; 16 Chemin d'Eysives, Caudéran (Gironde)

Antonio Stradivari violin, 1720, with the date – which was originally 1727 – abraded.

The back plate is in one piece, with beautiful flames descending to the left; tight/narrow and thin. Very beautiful ribs, the flames wider than on the back plate. The front plate is made from two pieces; beautiful spruce, [the rings are] wide at the edges, thin at the middle; there is a split at the treble *f* extending to the lower edge [of the front plate]; there is a second small split to the right of the first. Very beautiful head, slightly heavy. The varnish is fiery-red, splendid. A very beautiful violin; body length is 356mm. Bought by the brother – [Charles] Dupuis – from S[ilvestre] & M[aucotel] in 1912; 40,000 [francs]; [the violin] comes from the Hills.

That price can be paid; violin of J B Ruggeri, worth, value, 3,000 [francs].

Ask M<sup>me</sup>. Joseph Thibaud for the name of the sister of Charles Dupuis, the original owner (M<sup>me</sup>. Nelly ... [no further text])

Bought [by Albert Caressa?] in 1924 and re-sold to Maucotel; baptised the 'Titan' (sold to Prosper Maurel, 400,000 francs, in 1933, by Maucotel.

[EF55.4 only] Bought by us [Albert Caressa?] in 1923, 150,000 [francs], sold to Maucotel & Deschamp through the intermediary Friedmann, 280,000 [francs], in 1923 – baptised the 'Titan' by Deschamp (the numeral '2' of the original label has been re-made by me [Emile?]; there was a gap in the label at that place. 1933: sold to Prosper Maurel, 400,000 francs.

The EF55.4 comment about the ‘re-making’ of the third numeral (‘2’) sits against the JF55.2 comment that the fourth numeral (‘7’) had been scratched out (yet the numeral was still identifiable) and replaced with a nought (‘0’).

This violin may be that which is shown on the CzAr/Tarisio website as ID 41154, the *General Dupont/Grumiaux* violin. The associated photographs show a one-piece back plate with narrow-ish flames descending steeply to the left, and a front plate with ring-widths which narrow towards the centre-joint; from the photograph it is impossible to confirm the existence of two splits in the lower-right quadrant. The names of Boeck and Dupuis are not mentioned on the website (which identifies the sale of the *General Dupont/Grumiaux* violin to ‘L Maurel’ in 1927 rather than to ‘P. Maurel’ in 1933; see also **JF55.2, p. 205 [L]**, below).

This *Titan* violin is not related to the *Titian* violin of 1715 (for which see **JF55.2, p. 52 [U]**). No further information for the *Titan* violin has been located.

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**JF55.2, p. 205 [U]; EF55.4, p. 205 [U]**

*1917: Baron Vita, à Lyon (ex Francisque Alday)*

*J<sup>h</sup> Guarnerius del Gesù, à Crémone, année 1730*

*Fond de 2 pièces, très-belles ondes vives moyennes, descendant légèrement aux bords; éclisses fort belles, à larges ondes, celle du bouton en une seule pièce; table de 2 pièces, magnifique sapin serré, très-fin au joint; cassure du bas de l’f gauche au bord du menton; petite cassure même trou d’f au bord du C; petite cassure à la patte droite; tête en bois dur, faisant paraître le vernis plus jaune, terreux; vernis rouge orange doré superbe; pas de pièce d’âme; taille 352mm; f un peu courtes.*

*Vendu J. L. Courvoisier, banquier, 15 rue Richer, Paris, 1918, ioxzx Senn, Bâle.*

1917: Baron Vita, from Lyon (ex Francisque Alday)

[Violin by] Giuseppe Guarneri del Gesù, from Cremona, year 1730

The back plate is made from two pieces; very beautiful flames; bright, medium, descending gently to the edges. The ribs are really beautiful, with wide flames; the rib at the end-pin is in one piece. The front plate is made from two pieces; magnificent tight/narrow spruce, [?the rings are] very thin at the centre-joint. There is a split from the bottom of the bass-side *f* down to the edge of the chin; there is a small split from the same *f* to the edge of the C; there is [another] small split at the wing of the treble *f*. The head is made of hard wood, making the varnish seem more yellow, muddy. [Elsewhere] the varnish is golden red-orange; superb. There is no patch at the sound-post. The body length is 352mm; the *fs* are slightly short.

Sold [to?] J L Courvoisier, banker, 15 rue Richer, Paris, 1918, 75,000 [francs] Senn, from Basle [Switzerland].

Francisque Alday (1800-1846) was a violinist. For ‘Baron Vitta’ see also **JF55.2, p. 214 [U]**.

The **GBC&F Grand Livre** for 1918 shows the following sale to M. Courvoisier:

*1918 Mars 25: Un violon Joseph Guarnerius del Gesù, 1730, N<sup>o</sup> 2256, ex Francisque Alday, ex Baron Vitta, 75,000 francs.*

M. Courvoisier paid for this violin by returning a 1707 Stradivari violin, worth 60,000 francs, and adding 15,000 francs.

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**JF55.2, p. 205 [L]; EF55.4, p. 205 [L]**

*1917: Prosper Maurel, à Paris, propriétaire du (Malt Kneipp)*

*Violon Antonius Stradivarius, daté de 1708 (doit être de 1701 ou 1703)*

*Fond d'une pièce, érable à belles ondes vives moyennes, serrées; éclisses à larges ondes vives; table de 2 pièces, sapin fin, régulier; jolie tête, fine, pure, érable à veines douces; vernis rouge vif très-usé; taille 355mm.*

*ex-Impératrice de Russie, Griberski et Poniatowski  
nxzxx Juillet 1917*

*repris pour nroxz, vendu à Venise à M<sup>r</sup> Léo Guetta le 7-7-21 – uzxxz  
1937 Exposition de Crémone, n° 72 du catalogue  
ex Tsarine Elisabetta Petrowna.*

1917: Prosper Maurel, from Paris, proprietor of the Malt Kneipp company [producers of malted milk]

Antonio Stradivari violin, dated 1708 (must be from 1701 or 1703)

The back plate is made in one piece, the maple having beautiful flames, bright, medium, tight/narrow. The ribs have wide bright flames. The front plate is made from two pieces; the spruce [?rings are] uniformly thin. Attractive head, slender, pure, the maple having mild flames. The varnish is bright red, heavily worn. The body length is 355mm.

*ex* Empress of Russia, Griberski, and Poniatowski

60,000 [francs (paid by Prosper Maurel?)] in July 1917 [1919; see below]

Re-acquired for 63,500 [francs], sold to Venice, to Monsieur Léo Guetta, 7 July 1921; 90,000 [francs]

1937 Cremona Exhibition, number 72 in the catalogue

*ex* Tsarina Elisabetta Petrovna.

The **GBC&F Grand Livre** for 1919 shows the following purchase by Monsieur Maurel:

*1919 Juillet 10: Un violon de A. Stradivarius, 1708, 60,000 francs.*

This violin is ID 41340 on CzAr/Tarisio. A brief account of the violin appears in Henley (p. 47) and a much longer account in Thöne (Vol. II, p. 300).

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### **JF55.2, p. 206; EF55.4, p. 206**

1920: M<sup>me</sup> Glückstadt, à Copenhague, 2 Christians borggade; à Paris, 42 Avenue Marceau  
Violon J<sup>h</sup> Guarnerius del Gesù, Crémone, 1734 (étiquette fausse)

*Fond d'une pièce, à petites ondes vives, serrées, descendant à gauche; 2 chevilles noires sur le tasseau du haut; une sur celui du bas. Eclisses à larges ondes douces, presque unies.*

*Table de 2p.; sapin très-serré, surtout à droite; jolies f; celle de gauche, a le cran de droite plus ouvert; cassures à l'âme (doublure en œuf) et une petite du trou du bas, allant au bord du C; tête superbe à larges ondes, très-belle de facture; vernis orange clair doré, assez dépouillé, mais pur; taille 353mm, attribué hoxzxx comme valeur!!*

*Vendu à de Berystann à Buenos-ayres en 1924, altttt.*

*Acheté hoxzxx par nous à la mort de Glückstadt qui s'est suicidé après un Krach énorme (1922);  
vendu en 1924 à Bibanco de Beerinstayn à Buenos-Ayres qui l'a cédé à Gustavo Herter, calle  
1348 Belgrano – Buenos-Ayres, lequel possède aussi le Strad – Huggins.  
de Berystann, 1924, altttt.*

1920: Madame Glückstadt, from Copenhagen, 2 Christiansborggade; [when she is] in Paris, [her address is] 42 Avenue Marceau.

Giuseppe Guarneri *del Gesù* violin, Cremona, 1734 (false label)



The back plate is in one piece, having small bright flames; tight/narrow; descending to the left. Two black locating pins at the upper block, one [pin] at the lower block. The ribs have flames which are wide and mild, almost plain.

The front plate is made from two pieces; the spruce [?rings are] very tight/narrow, especially on the right-hand [treble] side. Attractive *fs*; the bass *f*, at the inside 'notch', is more 'open'; there are splits at the sound-post ([the wood] doubled with a oval patch) and there is a small [patch] at the lower hole [?of the treble *f*] extending to the edge of the C. The head is superb, with wide flames, beautiful workmanship. The varnish is golden light orange, fairly worn, but pure. The body length is 353mm. Its value is said to be 150,000 [francs]!!

Sold to de Berystann, from Buenos-Aires, in 1924, 150,000.

Bought by us [Albert Caressa?] for 150,000 [francs], at the death of Glückstadt – [she] committed suicide after the Stock Exchange crash of 1922. Sold in 1924 to Bibanco de Beerinstayn from Buenos-Aires; it then passed to Gustavo Herter, 1348 calle Belgrano, Buenos-Aires. He also owns the *Huggins* Stradivari [violin of 1708].  
de Berystayn, 1924, 150,000 [francs].

As with similar descriptive entries, the expression *étiquette fausse* fails to clarify whether the writer was still certain that the violin was made by Guarneri *del Gesù* notwithstanding the falsity of the label, or whether the writer believed that neither label nor violin had any connection with *del Gesù*.

'Gustavo Herten' is identified on the CzAr/Tarisio website as the owner of the 1708 *Huggins* violin but there is no indication that he owned a Guarneri violin of 1734. No further information about this violin has been located.

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**JF55.2, p. 207; EF55.4, p. 207**

1920: *M<sup>me</sup> Mudocci, 139 B<sup>d</sup> S<sup>t</sup> Michel*

*Violon de Antonius Stradivarius, 1703*

*Modèle d'apparence large, un peu Amatisé encore; fond d'une pièce à très-larges ondes vives, descendantes à droite; petite tâche noire dans le milieu du fond, entre les deux coins du haut; talon original; veines noirâtres en longueur dans le bas; éclisses superbes, pareilles au fond, petit filetage au joint du bouton.*

*Table d'une pièce, sapin large, mais très-fin sur les bords; à droite, en bas, sur le bord, petite tâche blanche ressemblant à un chateau; grande cassure du bas de l'*f* droite [gauche?] allant au bord, à gauche du menton; grande tâche noirâtre perpendiculaire à gauche; tête splendide à larges ondes; vernis rose doré, très-beau, 355mm; (toute petite pièce d'âme ronde).*

*Ex-violon de Ludwig Strauss de Londres (légué par lui à sa nièce M<sup>me</sup> Mudocci).*

1920: Madame Mudocci, 139 Boulevard St. Michel [Paris]

Antonio Stradivari violin, 1703

The violin is of substantial appearance [but] still slightly *Amatisé* [in style]. The back plate is in one piece having very wide bright flames, descending to the right. There is a small black blemish in the middle of the back plate, between the two upper [C-bout] corners. The neck-foot is original. There are blackish longitudinal veins in the lower bout [of the back plate]. The ribs are superb, similar to the back plate; there is a small strip of purfling [inserted] at the end-pin joint.

The front plate is in one piece; the spruce [?rings are] wide but very thin at the edges; to the lower-right, at the edge, there is a small white blemish which looks like a width-insert; there is a large split from the bottom of the treble [bass?] *f* to the edge, to the left of the chin. There is a large, perpendicular, blackish blemish to the left. The head is splendid, having wide flames. The varnish is golden-pink, very beautiful; 355mm; (a tiny round patch at the sound-post).



ex Ludwig Strauss, of London (bequeathed by him to his niece, Madame Mudocci).

This violin appears on the CzAr/Tarisio website as ID 41221, the *Emiliani*.

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**JF55.2, p. 208; EF55.4, p. 208**

*1923: Tunsch, à Berlin, W 30*

*46 neue Winterfeldstrasse, associé avec Erich Lachmann, luthier, Tauentzienstrasse 8, Berlin W 50.*

*Violon de Antonius Stradivarius, 1714*

*Fond d'une pièce, petites ondes vives et droites, assez irrégulières; éclisses en érable assez veinées, ondes larges plutôt douces; table de 2 pièces sapin fin, très-beau; 2 cassures parallèles du bas de l'*f* gauche au bord du menton; cassure à l'âme (pièce d'âme et demi-bords); l'*f* droite a été réparée sur l'arête côté du bord en haut;<sup>(a)</sup> jolie tête en érable à ondes douces; le derrière de la volute sur le côté gauche assez usé; joli vernis orange rouge doré, très clair (en plus jaune clair, Roi de Bavière) retouché à la table; taille 356mm; (ex-Fourchy, collectionneur parisian qui l'avait acheté chez Chardon)*

*Vendu à Tunsch, haxzcx, le 24 Mars 1923*

*Baptisé par nous "Le Léonard de Vinci", vendu par Lachmann à Seidel, virtuose à New York.*

*1923: Tunsch, from Berlin W 30*

*46 neue Winterfeldstrasse; partner with Eric Lachmann, luthier, Tauentzienstrasse 8, Berlin W 50.*

*Antonio Stradivari violin, 1714*

The back plate is in one piece; small flames, bright and straight, rather uneven. The maple-wood ribs are fairly well veined, the flames wide and rather mild. The front plate is made from two pieces; the spruce [?rings are] thin, very beautiful; there are two parallel splits from below the bass-side *f* down to the edge of the chin; there is a split at the sound-post (a patch at the sound-post, and half edges); the treble-side *f* has been repaired along the edge which is adjacent to the edge [of the C].<sup>(a)</sup> Attractive head of maple having mild flames; the rear of the scroll on the left side [viewed from the rear?] is quite worn. Attractive varnish, golden orange-red, very light [in colour], (an even lighter yellow [than found on the] King of Bavaria violin); [the varnish] re-touched on the front plate. The body length is 356mm (*ex* Fourchy, the Parisian collector, who bought it from Chardon).

*Sold to Tunsch, 120,000 [francs], 24 March 1923.*

*Baptised by us the Leonardo da Vinci. Sold through Lachmann to [Toscha] Seidel, the New York virtuoso.*

<sup>(a)</sup> At this point the JF55.2 writer has drawn a small sketch of part of the the treble *f* but the drawing is poor and difficult to interpret. A more precise drawing is provided in EF55.4 which clearly shows the treble *f* with a small patch-repair to the right-hand side of the *f*, just above the outer 'notch'.

This violin is ID 40490 on the CzAr/Tarisio website where it is dated 1714 – 'original label' – and named the *Da Vinci/Juif Errant*. Jost Thöne (Vol. III, p. 116) identifies the same date and soubriquet, and his photographs confirm some of the descriptive detail (the repair to the treble-side *f* cannot be discerned). Alessandra Barabaschi's historical narrative includes the names of Chardon, Fourchy, Tunsch, Lachmann, and Seidel.

Ernest Doring (Doring, p. 169) dates his *Da Vinci* violin, following his personal inspection of the instrument, to 1712, as does Henley (Henley, p. 54) who also comments: 'Purchased by Erich Lachmann from Caressa in 1924 [...] subsequently sold to Toscha Seidel'. Henley (*ibid.*, p. 58) also associates Toscha Seidel with a 'De Vinci' [*sic*] violin for which he specifies a date of 1714 and ownership by Seidel in 1930.

Jost Thöne also identifies a ‘c.1725 da Vinci’ violin (Vol. IV, p. 104) which has a two-piece back plate and an unknown history.

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**JF55.2, p. 209; EF55.4, p. 209**

[a] 1925: de la Chesnaie, à Marseille

*Violon A. Stradivarius, 1687, amatisé*

*Fond de 2 pièces à magnifiques ondes droites, vives et serrées; éclisses à ondes vives, larges, très-belles; celle du bouton d'une seule pièce; table de 2p., sapin régulier, plutôt fin, surtout au joint; pièce d'âme; 2 cassures à droite, de l'f au bord; tête en érable uni; renforcée intérieurement à droite; vernis rouge clair doré, très-beau; taille 353mm.*

*Acheté en 1869 à Léon Reynier, 3,500<sup>f</sup>*

*Acheté par nous en 1925, ltttt*

*Vendu en 1925, J. Wanamacker, N. Y., bmlttt, Wurlitzer*

*Joseph*

[b] 1923: M<sup>me</sup> Samazeuilh à Bordeaux

*Violon Stradivarius, 1735, intact; venu Elman Misha en 1923, aulttt (Theo Ysaye, atttt).*

[c] 1966 Janvier, il existe parait il un V<sup>om</sup> AS 1717 joué par Regis Pasquier

[a] 1925: de la Chesnaie, from Marseille [Comte de Lachenais]

Antonio Stradivari violin, 1687, *Amatisé*

The back plate is made from two pieces, having magnificent straight flames; bright and tight/narrow. The ribs have bright flames, wide, very beautiful; the rib at the end pin is in one piece. The front plate is made from two pieces, regular spruce, [?the rings are] rather thin, especially at the joint; there is a patch at the sound-post; there are two splits to the right, from the *f* to the edge. The head is made from plain maple, reinforced internally [?inside the peg-box] on the right [on the treble side]. The varnish is light golden red, very beautiful. The body length is 353mm.

Bought [by Comte de Lachenais?] in 1869 from Léon Reynier, 3,500 francs

Bought by us [Albert Caressa?] in 1925, 50,000

Sold in 1925, to J. Wanamaker, New York, 275,000, Wurlitzer. [See note to 29 [U]]

Joseph.

[b] 1923: Madame Samazeuilh, from Bordeaux

Stradivari violin, 1735, intact; sold to Mischa Elman, in 1923, 165,000 (Theo Ysaye, 10,000).

[c] January 1966; it seems that there is a 1717 Antonio Stradivari violin which is played by Regis Pasquier [born 1945].

[a] A *Reynier/Comte de Chesnais* violin is listed on the CzAr/Tarisio website (ID 40675) with the label-date specified as 1681; Ernest Doring (Doring, pp. 44-45) also dates the *Reynier* violin to 1681; Jost Thöne (Vol. I, pp. 120-127) identifies the *Count de Lachenais/Reynier* violin as 1681 and as having a body length of 353.5mm (front) and 354mm (back). The detail of the JF55.2 descriptive text is confirmed by the Thöne photographs, including the reinforcement of the treble wall of the pegbox. Although the date of 1687 is written entirely unambiguously in the JF55.2 and EF55.4 ledgers it seems as if a mistake was made by Albert Caressa, the final ‘1’ on the violin’s label being mis-read as a ‘7’. However, William Henley (Henley, p. 25) identifies the *Comte La Chesnale* [sic] violin as dated 1687 and ‘acquired by R. Wanamaker of New York in 1925’. Walter Kolneder states (Kolneder, p. 139) that Léon Reynier (1833-1895) was presented with a 1681 Stradivari violin by Napoleon III (1808-1873); Henley (p. 21) makes the same claim and dates the presentation to 1847.

[b] The Hills (Hill (1902), p. 89) list ‘Some of the most representative [late period] specimens known to us’ and include a violin of 1735 ‘owned by Mr. Hartmann’. In the 1909 second edition of their monograph the ownership is changed to ‘M. Samazeuilh’. The CzAr/Tarisio listing of the owners of the 1735 *Elman/Hartmann/Samazeuilh* violin (ID 40547) includes the Count de Chaponay, Arthur Martinus Hartmann, Madame J Samazeuilh, and Mischa Elman. The website quotes from a letter in which the violinist Mischa Elman states:

The Stradivarius violin known as the ‘Count Chapponey’ dated 1735 has been in my possession since July 1923 and I have used it at all my concerts for two years [not, as quoted, ‘two decades’]. I consider it one of the best Stradivarius instruments for tone quality and it is in an excellent state of preservation.

Ernest Doring (Doring, p. 330) writes:

1735 *ex* HARTMANN, *ex* SAMAZEUILH. Although lacking confirmation of the present existence of this violin, it is included in this tabulation.

A 1722 Stradivari *de Chaponay* violin is identified on CzAr/Tarisio (ID 40291); see also an *ex-Chaponay* violin of 1718 at **JF55.2, p. 25 [U]**, and another *ex-Chaponay* violin, of 1713, at **JF55.2, p. 187**.

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**JF55.2, pp. 210-211; EF55.4, pp. 210-211**

1931, Juillet: *Hamma à Stuttgart*

*Violon Joseph Guarnerius del Gesu, 1733, ex Hamerlee, de Vienne, étiquette dont la première partie manque, très abimée, non originale.*

*Fond d'une pièce en érable ondes vives moyennes descendant transversalement vers la droite, talon remis, filets fins, onglets courts, vernis très dépouillé, marbré rouge cerise sur fond doré très usé et frotté. Table de 2 pièces en sapin assez fin, très régulier, s'élargissant légèrement vers les bords, jolies f, pures, diapason des f normal, 2 coins du bas aux C refaits, petite cassure partant du sillet le long du cordier côté gauche longue de 3cm ½, une autre petite cassure 4cm ½ près du coin du haut au C droit. Pièce à l'enclavement du manche, rayure horizontale de 3 cms ½ sous le trou du bas de l'f droite allant jusqu'au filet, morceau de bord sur trois flancs; ½ bords partiels emplacement de tasseau en haut, tout petite morceau de bord à la mentonnière, le vernis plus foncée qu'au fond et aux éclisses, moustache brune, très dépouillé. Eclisses en érable à larges ondes très douces, celle du bas d'une seule pièce, le vernis rouge cerise aussi très dépouillé et marbré. Tête en érable, ondes vives plus serrées et plus fines que celles du fond, trou du Mi rebouché, forte usure sur l'arête extérieure côté droit à l'arrondi de la tête à la hauteur de la volute. Jolie tête pure et caractérisée, vernis mieux conservé que sur le reste de l'instrument. Taille 353mm faibles. Voûtes plates.*

*Chez Fridolin qui en demande sltttt.*

1931, July: *Hamma, from Stuttgart*

Giuseppe Guarneri *del Gesu* violin, 1733, *ex* Hamerlee [Hämmerle?], of Vienna; the first part of the label is missing, badly damaged, not original.

The back plate is in one piece of maple; the flames are bright, medium, descending across the plate to the right. The neck-foot has been modified. The purfling [of the back plate] is thin and the mitres are short; the varnish is very worn, marble-like, cherry-red on a golden ‘undercoat’, very worn and abraded. The front plate is made from two pieces of spruce; [?the rings are] quite thin [but] very consistent, widening slightly towards the edges. Attractive *fs*, pure; the ‘stop’ length is normal. The two lower corners of the C-bout [on the front plate?] have been re-made. There is a small split starting from the tail-piece saddle, alongside the tail-piece, on the left, 3.5cms in length; there is another small split 4.5cms [long] next to the treble C-bout upper corner.

There is a patch where the neck is inserted, and a horizontal scratch, 3.5cms in length from underneath the lower hole of the treble *f* to the purfling. There is a very small edge-patch on three flanks. There are half-edges in places at the upper block and a very small patch at the edge of the chin. The varnish [on the front plate] is darker than on the back plate and the ribs; there is a brown moustache [in the centre]; very worn. The ribs are made from maple with wide but very mild flames; the [end pin] rib is in one piece; the cherry red varnish is also very worn and 'marbled'. The head is made from maple, the bright flames are tighter/narrower and thinner than those on the back plate; the E-peg hole has been bushed; [the head] is very worn on the right-hand edge [viewed from the front or the back?] on the upper curves of the scroll. Attractive head; pure, and characteristic; the varnish is better conserved than on the rest of the instrument. The body length is 353mm, barely. The [plate-] arching is flat.

The violin is with Fridolin [Hamma] who wants 350,000 [francs] for it.

This violin is listed on the CzAr/Tarisio.com website (ID 47475) as the *Hämmerle* (named after Theodor Hämmerle (1859-1930) who was an Austrian industrialist). The website's associated photographs confirm the left-to-right downward slope of the one-piece back-plate flames as well as the crowning of the neck-foot and the horizontal scratch underneath the treble-side *f*.

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**JF55.2, pp. 212-213; EF55.4, pp. 212-213**

1931: *Juillet, Huberman Bronislaw*

*Violon A. Stradivarius, anno 1713*

See **JF55.2, p. 195 [U]**.

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**JF55.2, p. 214 [U]; EF55.4, p. 214**

1933: *M<sup>me</sup> Ed. Foa, 65 Av<sup>e</sup> H<sup>ri</sup> Martin, Paris, 16<sup>e</sup>*

*Violon A. Stradivarius, très-Amatisé, vers 1680, porte fausse étiquette de 1711*

*Fond de 2p., érable à petites ondes droites, vives, serrées et inégales; table de 2p., sapin pores moyens, bois splendide; petite cassure à l'âme, pièce affleurant presque l'*f*. Eclisses ondes un peu plus vives qu'au fond, splendides, double-filet au joint sous le bouton. Tête finement traitée, en érable, à petites ondes assez vives; arêtes sans usures. Vernis rouge clair marron, très-ambré; intact partout; sans noir même à la table. Taille 354mm*

*(ex Comte Cozio de Salabue, Tarisio, Baron Vitta (à Lyon) père de M<sup>me</sup> Foa.*

*Parlé en Juin 1933 de 400,000<sup>f</sup> en dépôt.*

1933: Madame Ed[ouard] Foa, 65, Avenue Henri Martin, Paris, 16

Antonio Stradivari violin, very *Amatisé* in style, made around 1680, but it contains a false label dated 1711.

The back plate is made from two pieces; the maple has small straight flames; bright, tight/narrow, and unequal. The front plate is made from two pieces; the spruce pores are medium; splendid wood. There is a small split at the sound-post and a surface-mounted patch near the [treble side] *f*. The flames of the ribs are slightly brighter than those on the back plate; splendid. A piece of double purfling is [inserted] at the rib-joint underneath the tail-piece end pin. The maple-wood head is a fine piece of workmanship, having small flames which are moderately bright; the edges [of the scroll] have not been worn down. The varnish is light red/chestnut-brown, very amber; the varnish is not damaged anywhere; [the violin] is not blackened, even on the front plate. The body length is 354mm.

*(ex Count Cozio di Salabue, Tarisio, Baron Vitta (from Lyon) the father of Madame Foa.*

[This violin was] discussed in June 1933; 400,000 francs; on deposit.

The CzAr/Tarisio website has no information for Madame Foa, nor have the Hills (1902). Baron Vitta is listed on the website as having been an owner of Stradivari's *Dancla/Marquis de Villars* violin of 1691 (ID 41450) for which see **JF55.2, p. 20 [L]**, as well as a Guarneri violin of 'c.1730' (ID 40391) for which see **JF55.2, p. 205 [U]**.

The identification of Il Conte Cozio di Salabue and Luigi Tarisio as previous owners of the c.1680 (1711) violin is unsupported by any documentary evidence.

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**JF55.2, p. 214 [L]; EF55.4, p. 214 [recto]**

1933: C<sup>sse</sup> Monti de Rezé (Joseph de), 30 avenue d'Eylau, Paris

Violon de A. Stradivarius 1728 (étiquette originale)

Fond de 2p., érable à ondes vives, moyennes, droites, régulières, talon original; éclisses, érable pareil au fond; cassure irrégulière à celle à gauche du bouton. Table de 2 pièces, sapin très fin au milieu, un peu plus large aux bords; petite meutrissure à droite en haut près du bord, comme une tâche de fer, légèrement chevillé au menton; cassure fine, à droite du cordier; ~~pas de pièce d'âme~~;<sup>(a)</sup> belle tête, ondes très-vives; trous non-rebouchés; taille 356mm. Vernis orange clair doré, très-beau.

[JF55.2 only] [ Appartient à Willy Thunis  
Appartient à M<sup>me</sup> Lalemant.

(Tête venant de Fridolin, étiquette provenant de Strad. de M<sup>r</sup> J. A. W. Hack de la Haye, acheté chez Hill en 1902; numero 1803 sur leurs livres)

Donné par la C<sup>sse</sup> à Willy Thunis, créateur à Paris de l'opérette 'Le Pays de Sourire', gros succès).

Vient de Courvoisier. Vendu à la C<sup>sse</sup> otttt; acheté avant à des Russes.

1933: Comtesse Monti de Rezé (Joseph de), 30 avenue d'Eylau, Paris

Antonio Stradivari violin, 1728 (original label)

The back plate is made from two pieces; the maple-wood has bright flames, medium, straight, regular. The neck-foot is original. The ribs are made from maple which is similar to the wood of the back plate; there is an irregular split in the rib which is to the left of the [tail-piece] end pin. The front plate is made from two pieces; the spruce [rings are] very thin in the middle, slightly wider at the edges. There is a small bruise in the upper-right bout near the edge – as if made with a [branding] iron. [The plate] is lightly pinned at the chin; there is a thin split to the right of the tail-piece; ~~no sound post patch~~.<sup>(a)</sup> The head is beautiful, the flames very bright; the peg holes have not been bushed. The body length is 356mm; the varnish is golden light orange, very beautiful.

Owned by Willy Thunis.

Owned by Madame Lalemant.

The head is from Fridolin [Hamma], the label obtained from the Stradivari [violin] belonging to M. J A W Hack, of The Hague, which was bought from the Hills in 1902; the violin was number 1803 in their ledgers.

Gifted by the Comtesse to Willy Thunis, the Parisian creator of the operetta *Le Pays de Sourire* ['The Land of Smiles'] – huge success. [?The violin came from] Courvoisier. Sold to the Comtesse, 400,000 [francs]; previously bought from some Russians.

<sup>(a)</sup> *pas de pièce d'âme* appears only in JF55.2 and is crossed out with red crayon.



The Comtesse Monti de Rezé was Renée Marie Amélie Butler O'Madden (1887-1972) who, in 1908, married Joseph Henri Marie Augustin de Monti de Rezé (1885-1948).

Willy Thunis was a tenor, particularly associated during the 1930s and 1940s with romantic operettas. The operetta *Le Pays de Sourire* (1929) was composed by Franz Lehár.

No further information for Mme. Lalemant has been located.

The EF55.4 annotation – that the ‘original label’ of 1728 within the violin owned by the Comtesse Monti de Rezé was sourced from another Stradivari violin, a violin which had previously been owned by J A W Hack, (i.e. the *Artot/Godowsky* violin which is described at **JF55.2, p. 17 [U]**) is extraordinary. It is unclear whether it was Emile Français, or Albert Caressa, or Fridolin Hamma who, it seems, removed the 1728 label from Hack’s violin, and then glued it inside an otherwise unidentified violin and sold the resultant instrument to the Comtesse Monti de Rezé. For further information see the present author’s article: *Alexandre Artôt and his Stradivari violins* ([www.themessiahviolin.uk](http://www.themessiahviolin.uk)).

Ernest Doring (p. 290) itemises another Stradivari 1728 violin (following his personal inspection of the instrument). Doring’s use of the word ‘claimed’ may be significant:

1728: A specimen claimed to be certified by Hart, Maucotel, Caressa, and Hamma, was in the possession of Willy Thunis [...] while in America about 1939.

For further information and high-quality photographs see Thöne, Vol. IV, pp. 186-193.

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**JF55.2, p. 215 [U]; EF55.4, p. 215 [U];** see illustration on p. 3 of this account.

*Mai 1934: Directeur Kurt Heinecke, à Stockholm*

*Violon J<sup>h</sup> Guarnerius del Gesù, usé rechargé de vernis, acheté à un particulier à Oslo, avec, dit-il, des certificats de Möckel et Hill, qu’il n’a pas fait voir, qu’il n’a pas montré; vaut slttt.*

May 1934: Director Kurt Heinecke, from Stockholm

Giuseppe Guarneri *del Gesù* violin; worn, re-varnished. Bought privately in Oslo with, he says, certificates from Möckel and from Hill which he did not show [to us]; worth 35,000 [francs].

No further information about this violin has been located.

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**JF55.2, p. 215 [L]; EF55.4, p. 215 [L];** see illustration on p. 3 of this account.

*1934: Ernest Walker, à St. Louis (Missouri)*

*Violon A. Stradivarius, 1716, chiffres encre rouge (dit le Colosse)*

*Fond 2 pièces, érable larges ondes régulières, descendant légèrement vers les bords; couronne au talon, bord à la main, bord en bas usé. Table 2p., sapin fin, régulier, bords usés, coins remis, plusieurs cassures, nombreuses meurtrissures noires. Éclisses érable à ondes un peu plus vives qu’au fond; légèrement rehaussées des deux côtés. Tête en érable, ondes larges, abîmée par une enture mal mise; vernis inexistant, ce qu’il en reste, rouge décoloré; 369mm.*

*Ex Momus, J. Thibaud, Lyon & Healy, payé par Walker 18,000 dollars en 1929.*

1934: Ernest Walker, from St. Louis, Missouri

Antonio Stradivari violin, 1716, the numerals written in red ink (called the *Colossus*)

The back plate is made from two pieces, the maple-wood having wide and regular flames which descend gently towards the edges. The neck-foot has been crowned. The plate-edge at the hand, and the lower edge – both have been worn. The front plate is made from two pieces; thin spruce, regular; the edges are worn; the [C-bout] corners have been re-made; several splits, numerous black bruises. The maple-wood used for the ribs has flames which are a little brighter than on the



back plate; [the ribs] have been slightly raised on both sides. The head is made in maple, wide flames, damaged by a badly made graft. The varnish is non-existent; where any remains it is a faded red colour. [The body length is] 369mm.

*ex* Momus, J Thibaud, Lyon & Healy; Walker paid 18,000 dollars for the violin in 1929.

This violin is briefly mentioned by Doring (Doring, p. 208); it is ID 40066 on CzAr/Tarisio where its body length is specified as 358mm. The JF55.2 specification of 369mm (a measurement which, surprisingly, is repeated in EF55.4) is likely a simple error of transcription and should have been 359mm. The website states that the pre-Thibaud owners of the violin were G B Viotti and Pierre Baillot.

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**JF55.2, p. 216 [U]; EF55.4, p. 216. This is the final entry in the EF55.4 ledger.**

1936: Monsieur Pening, consul de Hollande à Paris; confié à Candela, 10 A<sup>ve</sup> Daumesnil

*Violon de Joseph Guarnerius del Gesù, 1749, étiquette originale*

*Fond Ip., érable ondes moyennes vives, régulières, descendant à droite, cheville en haut et en bas; talon originale a été arraché. Table 2p., sapin moyen au joint, plus large sur les bords; la partie gauche ayant souffert; grande fracture le long de la barre; grandes cassures dans la partie gauche, avec trous de vers rebouchés; diverses pièces remises; ½ bords, pièce d'âme; pièces en dents de scie sous chevalet; éclisses érable pareil au fond; cassure à celle en haut à gauche, à celle du bas côté droit. Tête en érable, à veines douces, très-pure; oreilles de cochon, points aux boutons;<sup>(a)</sup> les 4 trous chevilles rebouchés, divernie.*

*Beau vernis orange; rechargé à la table, aux éclisses et à la tête. Taille 354mm (ex-Bonjour).*

[JF55.2 only] 1934 Miguel Candèla.

<sup>(a)</sup> the text *oreilles de cochon, points aux boutons* does not appear in the EF55.4 ledger.

1936: Monsieur Pening, the Dutch Consul in Paris; entrusted to Candela, 10 Avenue Daumesnil [Paris]

Giuseppe Guarneri *del Gesù* violin, 1749, original label

The back plate is in one piece; the maple-wood flames are medium, bright, regular, descending to the right. There is a locating dowel at the top and at the bottom [of the plate]. The neck-foot is original [but at some point] has been torn off. The front plate is made from two pieces; the spruce [?rings are] medium at the centre-joint, wider at the edges; the left part [the bass side of the front plate] having suffered – there is a large split for the length of the bass-bar and large splits in the left part with plugged worm tracks; various [strengthening] patches [have been] added. There are half-edges, a patch at the sound-post, patches [which look like] the teeth of a saw under the bridge. The ribs are made from maple which is similar to the back plate; there is a split in the upper-left rib and in the lower-right rib. The head is made from maple, with mild flames; very pure; [the curls of the scroll are like the] ears of a pig; there are marks [spots?] at the [central] ‘ear’; the four peg-holes have been bushed; unvarnished. Beautiful orange varnish, renewed on the front plate, on the ribs, and on the head. The body length is 354mm (*ex* Bonjour).

1934 Miguel Candèla.

The names of M. Pening and Miguel Candèla are unknown to the CzAr/Tarisio website. Given Albert Caressa’s indication that this Guarneri *del Gesù* violin had an original label perhaps this is an instrument that was completed by Giuseppe Guarneri’s wife following the death of her husband in October 1744; on Giuseppe’s burial certificate (see Hill (1931), p. 96) the wife is identified as ‘Cattharina Roda’. For further information see the present writer’s article *Searching for Giuseppe Guarneri del Gesù*, especially the concluding appendices.

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**JF55.2, p. 216 [L]**

1937: Pierre Fau, à Mazamet

Basse de A. Stradivarius, vers 1705

Gros trou de ver à l'éclisse de la main, non-rebouché; la tête a été cassée, bien réparée; fond et éclisses en peuplier, beau vernis rouge; vu la basse en 1929; demandait 1 million; possède un alto superbe de Goffriller, vernis rouge vif; le croit de del Gesù; demandait 500,000<sup>f</sup>, vaut 30,000. Inst<sup>ts</sup> achetés autrefois chez J. B. Vuillaume.

1937: Pierre Fau, from Mazamet [southern France]

Antonio Stradivari cello, around 1705

A large worm track in the rib of the hand [upper right when viewed from the front], not plugged [i.e. not excavated and filled with a wood insert]. The head has been broken [but] well repaired. The back plate and the ribs are made of poplar wood. Beautiful red varnish. We saw the cello in 1929; [Pierre Fau] wanted 1 million [francs] for it.

He has a superb viola by [Matteo] Goffriller, the varnish bright red; [He] thinks it is by *del Gesù*; he wanted 500,000 francs for it; it is worth 30,000.

These instruments bought in the past from J B Vuillaume.

Mazamet and Castres are linked communes in the Tarn region of southern France.

Pierre Fau was the son of Eugène Fau, a collector to whom (in 1865) Jean-Baptiste Vuillaume had offered his *Le Messie* violin for 10,000 francs; Fau declined to buy the violin. The Goffriller viola is almost certainly that which was sold by Vuillaume to Eugène Fau in 1874, the viola falsely identified by Vuillaume as a unique Guarneri *del Gesù*. In an article published in *The Strad* (September 2002) John Dilworth identified the viola as having been made by Alessandro Gagliano c.1710 but modified by John Lott (a close collaborator to Vuillaume) to look like a Guarneri; the price paid by Eugène Fau was 4,000 francs.

Pierre Fau's cello has a confused history and identity, the confusion being exacerbated by an uncertainty with the 1937 descriptive text: was the writer (Albert Caressa?) remembering – or, possibly, mis-remembering – a cello which he had not seen since 1929, or was the 1937 text written because Pierre Fau, in that year (and perhaps with one eye on events in Germany), had brought the cello to Paris for a second time, hoping to sell it for a huge sum of money – money which, unlike a cello, could be hidden away from marauding eyes and hands?

Three descriptive details are of critical importance: 1) the non-repaired worm track in the treble-side upper rib; 2) the well-repaired breakage in the head; 3) the specification that the Fau cello's back plate and ribs were made of poplar wood. All these distinguishing features are to be found in the 1697 *Castelbarco* cello currently owned by the Library of Congress, Washington DC, USA, as part of their Gertrude Clarke Whittall Collection of Stradivari instruments. However, the identification of 'beautiful red varnish' on Pierre Fau's cello seems not to accord with the LoC cello which has varnish of an orange-brown colour (according to the Library's photographs).

It is possible that the histories of the *Pierre Fau* cello and the LoC *Castelbarco* cello have been tangled together. For more information see the present writer's historical study of the *Castelbarco* violin and cello (and the *Fau* cello) which is free to read at [www.themessiahviolin.uk](http://www.themessiahviolin.uk).

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**JF55.2, p. 217 [U]**

1938: Henry Werro à Berne

V<sup>on</sup> A. Stradivarius, étiquette originale 1728

Fond de 2 pièces, érable gris quadrillé et veiné (côté pied de l'arbre) petites ondes vives entre lacées régulières, serées horizontales, celui des éclisses assorti, plus uni à la tête, sapin fin au centre s'élargissant légèrement dans les flancs, vernis rouge brun doré comme du miel, petite pièce d'âme, admirablement conservé; très bonne sonorité, puissante; beau violon, beau modèle. 1820 Baron Delcambre de Champvert

1900 Dechaussoy – Paris

1920-25 M<sup>r</sup> Marques, à Santos, Brésil

1937 Hill et Sons

1938 H. Werroy demande olttt francs Suisses; soit F francs oolttt.

1938: Henry Werro, from Berne [Switzerland]

Antonio Stradivari violin, original label, 1728

The back plate is made from two pieces; the maple is drab/lacklustre, cross-hatched and streaked ([the wood] taken from the foot of the tree); small bright flames among evenly-distributed ‘slash’ marks; tight/narrow and horizontal. The flames of the ribs are more varied, [the wood is] plainer at the head. The [front plate] spruce [?rings are] thin at the centre, widening slightly at the flanks. The varnish is golden red-brown, like honey; there is a small patch at the sound-post. [The violin] is admirably conserved; very good sonority, powerful; a beautiful violin, beautiful model.

1820 Baron Delcambre de Champvert

1900 Dechaussoy – Paris

1920-1925 M. Marques, from Santos, Brazil

1937 Hill & Sons

1938 H Werro is asking 45,000 Swiss Francs for the violin; equivalent to 445,000 FF.

This violin appears on the CzAr/Tarisio website as ID 41547.

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**JF55.2, p. 217 [L]. This is the final entry in the JF55.2 ledger.**

1968, Novembre: Jack Morrison – Angleterre – serait propriétaire de l’Ovomaltine

V<sup>o</sup> A. Stradivarius – bon état de conservation sauf la table. Le vernis du fond serait magnifique; très bel instrument, acheté aux enchères chez Sotheby, 264,000 francs.

ex Battista Viotti (1755-1824).

1968, November: Jack Morrison – England – the proprietor of Ovomaltine [‘Ovaltine’ in the UK].

Antonio Stradivari violin – in a good state of conservation apart from the front plate. The varnish of the back plate is magnificent; very beautiful instrument; bought at a Sotheby’s auction for 264,000 francs [£22,000 GBP].

ex Battista Viotti (1755-1824).

This 1709 violin appears on the Tarisio.com website as the *Marie Hall/Viotti* (ID 41348). In 1988 the violin was auctioned for a second time, being bought for £473,000. According to Toby Faber (*Five Violins, One Cello, and a Genius*, Pan Books (2005), pp. 220-221 and 230-233) ‘Viotti probably never even played the violin’, and the mistaken association with Viotti was as a result of confusion between two violins, both of which were in London in 1905, one with the Hills, the other with George Hart, and both claiming a provenance which included Viotti. The violinist Marie Hall bought Hart’s violin. The current owner of the violin, the Chi Mei Foundation of Taiwan, identifies the violin as the *Marie Hall*.

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## Acknowledgements

My thanks go to Ms Kay Peterson of the Smithsonian Institution (Museum of American History), Washington DC, USA, for enabling me to undertake this study and to publish my results. Particular thanks go to Ms Christine Windheuser, at the Museum's Archives Center; without her tireless efforts in responding to my frequent enquiries, and her good-natured willingness to locate and supply documents, this project would not have been possible.

My thanks also go to Bastien Terraz who was most helpful in clarifying the more archaic examples of the French language which appear within the descriptive texts.

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2017-2023