

Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

DE FIDICULIS BIBLIOGRAPHIA.

DE FIDICULIS BIBLIOGRAPHIA.

VOL. I.

PARTS I. AND II.—§§ 1-336, AND
REFERENCE INDEXES.

[The rights of Translation and of Reproduction are reserved.]



Frontispiece and first page of "Aurelii Augurelli Ar
Vide No. 12
[From th

Ad Illustrissimum principem Pandulfum Malatestam
Arimini dominum Ioannis Aurelii Augurelli Arimi-
nensis carminum Liber primus.



Lustris ueterum progenies ducum
Auctura Italicum militiae decus
Antiquae: egregia siquid ab indole
Veri praescia mens longius augurat:
Pandulfe: hanc tibi quo possumus aptius
Conamur tenues Aoniis diu
Distinctam fidibus tendere barbiton.
Qua iam quaeque res fortiter: auribus
Intentis moduler prodita posterum.
At nequa dubius forsitan hic roges:
Ecquidnam meritis addere foribus
Exilis gracili Musa queat sono:
Noris quae facile protinus euehant
Sese: quae modicis aedita ab ortibus
Sensim per numeros proueniunt suos?
Hanc ergo in reliquum sic meditabimur
Exemptam exiguis ducere uocibus
Priscae sonitus inter: ut arduis
Iam factis etiam proxima confonet.
Quin & cum superum numine res tibi
Crescent eximia: surget & altior

DE FIDICULIS BIBLIOGRAPHIA:

BEING AN ATTEMPT TOWARDS A

Bibliography of the Violin

*AND ALL OTHER INSTRUMENTS PLAYED WITH A BOW
IN ANCIENT AND MODERN TIMES.*

BY

EDWARD HERON-ALLEN, F.L.S., F.R.M.S.,

AUTHOR OF "VIOLIN MAKING: AS IT WAS AND IS," "THE ANCESTRY OF THE VIOLIN,"
"HODGES *versus* CHANOT," "A FATAL FIDDLE," "FIDICULANA," ETC.,
VICE-PRESIDENT OF THE COLLEGE OF VIOLINISTS.

VOL. I.

2 1 0 3 0 . 8 2

1 1

LONDON:

GRIFFITH FARRAN & CO., LIMITED,

NEWBERY HOUSE, 39, CHARING CROSS ROAD.

1890-1894.

ABBOGLIO 10.11.2017
21.11.2017
19.11.2017

PLATES.

	PAGE
Aurelii Augurelli Carmina (double).	
Verona : 1491 . . . <i>Frontispiece</i> Vol. I.	
H. LE BLANC. "Defense de la Basse de Viole." Amsterdam : 1740 . . .	82
J. ROUSSEAU. "Traité de la Viole." Paris : 1687	157
H. GERLE. "Musica Teusch." Nurem- berg : 1532 . . . <i>Frontispiece</i> Vol. II.	
G. GROTTA. "La Violina con la sua risposta." Brescia. c. 1550 . . .	288
R. CROME. "The Fiddle new Model'd." London. c. 1730	312

TABLE OF CONTENTS.

	PAGE
Title	i
List of Plates	v
Table of Contents	vii
Epistle Dedicatory	xiii
Index of Authors' Names	xxiii
General Subject Index	xxxix
Tabular Index of items contained in the Supplements	xlvi
 PART I. Books and Pamphlets wholly de-	
voted to the Violin. §§ 1-269 . . .	I
Section 1. The Construction of the Violin. §§ 1-61 . . .	I
Section 2. Biographical Works. §§ 62-117 . . .	33
Sub-section i. Biographical Adver- tisements. §§ 118-121 . . .	68
Section 3. Works on Varnish. §§ 122-124 . . .	70
Sub-section i. Works on Materials Used in Compounding Var- nishes published contempo- raneously with the Cremonese and other Italian Schools of Violin-making. §§ 125-132 . . .	74
Sub-section ii. Works on the Art and Practice of Varnishing. §§ 133-138 . . .	77

PART I., <i>continued</i> —	PAGE
Section 4. The History of the Violin. §§ 139-196	81
Sub-section i. The Guild of Musicians and the "King of the Violins." §§ 197-200	117
Sub-section ii. Works on Violin-music and Violin-playing. §§ 201-214	120
Section 5. Theoretical Works. §§ 215-257	131
Sub-section i. Bibliographies of Treatises on, or Music for, Bow Instruments. §§ 258-269	165
PART II <i>a</i> . Book Sections. §§ 270-279	171
PART II <i>b</i> . Book Extracts. §§ 280-336	179
Section 1. The Construction of the Violin. §§ 280-287 <i>a</i>	179
Section 2. Biographical Extracts. §§ 288-305	186
Section 3. Extracts on Varnish. § 306	198
Section 4. The History of the Violin. §§ 307-329	199
Sub-section i. The Guild of Musicians and the "King of the Violins." §§ 330-332	214
Section 5. Theoretical Extracts. §§ 333-336	217
PART III. Periodical Publications. §§ 337-572	221
PART III <i>a</i> . Musical Periodicals. §§ 337-376	222
PART III <i>b</i> . Miscellaneous Periodicals. §§ 377-572	228

PART III <i>b</i> , continued—	PAGE
Section 1. The Construction of the Violin. §§ 377-423 . . .	228
Section 2. Biography. §§ 425-471 . . .	237
Section 3. Varnish. §§ 472-3 . . .	243
Section 4. The History of the Violin. §§ 474-502 . . .	244
Section 5.* The Guild of Musicians. § 503 . . .	249
Section 6.* Violin Music and Violin-playing. §§ 504-509 . . .	250
Section 7.* Fidiculana, Miscellanea, &c. §§ 510-529 . . .	251
Section 8.* Miscellanea and Unclassified. §§ 531-572 . . .	254
PART IV. Belles Lettres. §§ 580-702 . . .	261
Section 1. Complete Romances. §§ 580-609 . . .	262
Section 2. Short Stories. §§ 610-648 . . .	263
Section 3. Poems. §§ 649-685 . . .	275
Sub-section i. Volumes of Verse. §§ 649-656 . . .	275
Sub-section ii. Fugitive Poems. §§ 657-681 . . .	278
Sub-section iii. Songs. §§ 682-685 . . .	283
Section 4. Dramas. §§ 686-691 . . .	285
Section 5. Chap-books, Children's Books and Tracts. §§ 692-702 . . .	287
Sub-section i. Chap-Books. § 692 . . .	288

* These are accidentally numbered 4, 5, 6 and o. *Vide* "Errata."

PART IV., <i>continued</i> —	PAGE
Sub-section ii. Children's Books.	
§§ 693-696	290
Sub-section iii. Tracts and Religious Booklets. §§ 697-702	292
PART V. Méthodes and Instruction Books.	
§§ 703-1044	295
Section 1. The Early Viols. §§ 703-712	298
Section 2. The Violin. §§ 713-936	302
Section 3. The Viola. §§ 936 <i>a</i> -958	338
Section 4. The Violoncello. §§ 959-1025	342
Section 5. The Double Bass. §§ 1026-1039	352
Section 6. The Quatuor. §§ 1040-1043	355
Section 7. The Hurdy-Gurdy. § 1044	357
PART VI. Miscellanea. §§ 1045-1236	359
Section 1 <i>a</i> . Catalogues of Violin Collections. §§ 1045-1048	359
Section 1 <i>b</i> . Trade Catalogues. §§ 1049-1056	362
Section 2. Patent Specifications. §§ 1057-1162	365
Section 3. Dictionary and Encyclopædia Extracts. §§ 1163-1180	381
Section 4. Reference Books. §§ 1181-1206	386
Section 5. Periodical Publications Devoted to the Violin. §§ 1207-1212	394

PART VI., <i>continued</i> —	PAGE
Section 6. Works by, or Relating to, Violinists, not, however, having Special Reference to the Violin. §§ 1213-1218	397
Section 7. Various and Unclassifi- able. §§ 1219-1231	400
Sub-section i. Books Announced but not Published. §§ 1232- 1235	405
Section 8. Medals. §§ 1235-1236	406
Appendix of Uncollated Works	411
Errata	415
Introductory Note to Part I. (1890)	
[Supplements 1, 2, 3, 4]	

EPITHE DEDICATORY.

To

His Royal Highness Alfred Ernest Albert, Duke of
Saxe-Coburg and Gotha; Royal Prince of Great
Britain and Ireland; Duke of Edinburgh; Earl of
Kent and Earl of Ulster; Duke of Juelich, Clerf,
Berg, Engern, and Westphalia; Landgrave of
Thuringia; Margrave of Meissen; Princely Count of
Henneberg; Count of Mark and Ravensberg; Lord of
Rabenstein and Coma and Engern, etc., etc.; Knight
of the Most Noble Order of the Garter; Knight of
the Most Ancient and Most Noble Order of the Thistle;
Knight of the Most Illustrious Order of St. Patrick;
Knight Grand Cross of the Most Honourable Order
of the Bath; Knight Grand Commander of the Most
Exalted Order of the Star of India; Knight Grand
Cross of the Most Distinguished Order of St.
Michael and St. George; Knight Grand Commander
of the Most Eminent Order of the Indian Empire;
Admiral of the Fleet,

Etc.,

Etc.,

Etc.

SIR,—

When, in the summer of 1890, your Royal
Highness was graciously pleased to accept the Dedic-
ation of this work, which now represents the continued
labour of nearly fifteen years, I felt that when the time
arrived for submitting my book to you as an incomplete
and imperfect whole, I should find it difficult to express
to you, as indeed during the past three years I have

found it difficult to express to my readers, my full sense of the inadequacy of the result of my labours, and of the many faults, both of commission and of omission, that are to be found in every part of it. But I am fortunate in that you, Sir, in common with the other votaries of the violin whose interest in the instrument has led them to study a work so mechanical in compilation as this, and for whom it has been compiled, are fully aware that perfection in any branch of the study of the violin can be approached by but few, and perhaps achieved by none.

Monsieur Fétis, in discussing the work of the early writer, Jules Caccini, in his monumental "Biographie Universelle des Musiciens et Bibliographie Générale de la Musique" (2nd Edition, Vol. II. p. 140), has very truly and very encouragingly said, "Nul commencement n'est ni grand ni beau, disent ils, mais n'y a-t-il pas un immense mérite à commencer," and if my work proves to be what it claims to be, namely, the basis of a Bibliography of the Violin, a foundation upon which later students may construct a work that shall, at any rate, approach completeness, I shall feel, if I live to see that work, that my prolegomena, so to speak, have not been compiled in vain, whilst future lovers of the violin will have cause to be grateful to you, Sir, for the encouragement you have given me in my labours connected with the instrument, an encouragement now of more than ten years' duration, and which I am proud to acknowledge in the present dedication of this, the *magnum opus* of my life hitherto.

It is hardly necessary to say that the compilation of this work has been a labour of love, and a labour of a

very arduous character, the most unremitting attention to the book market, and the most persistent endeavour to track down certain books, having been the first essential towards a fortunate issue. When in the new year of 1879 I first entered upon my task I thought that in a year or two at the outside I should have reached the ultimate goal of my ambition, and that a twenty-page pamphlet would represent all the possible effort in this branch of Bibliography. To-day I have before me a quarto of over five hundred pages, containing over fourteen hundred items, and I know that I am practically as far from the end of my labours as I was when I wrote the first sheet of my manuscript. The reason of this is not far to seek. Had the violin world stood still in 1879, and waited for me to accomplish my self-allotted task, I might have speedily disposed of, at any rate, Part I. of this Bibliography. A glance at its pages, however, and especially at the pages that compose the supplements, will show how great a renaissance has taken place in the study of the violin since 1879, and you will allow me, Sir, to say that in this country, at least, your Royal Highness has been largely responsible for this renaissance. Prior to 1879 the books on the subject were few, and not highly valued. The works of Sandys and Forster, of Hart, of Davidson, and of Dubourg, were the only well-known native works, and these were easily obtainable at their published prices. The monumental work of Vidal was published, it is true, but it seemed to be the "dernier mot possible" in the literature of the violin; in Germany the works of Bachmann and Wettengel stood practically alone—and forgotten on the

top shelves of their publishers' store-rooms, Dr. Ruhlmann's work was still in manuscript, whilst in Italy Signor Regli's work of comparatively local interest was easily obtainable but seldom in request. To-day these volumes command enhanced prices, and when a work published prior to 1880 reaches the hands of a bookseller, if it ever gets into his catalogue, it must be ordered by telegraph by the would-be purchaser, and even then it is only the constant and favoured customer who can hope to obtain it.

The cause of this renaissance of the violin is largely due to the interest taken in music in general and the violin in particular by your Royal Highness, and to the efforts of Lady Hallé. Since Lady Hallé has shown that women are not debarred from the highest positions in the violin world, the study of the instrument has gained new life; add to this the great influence that has been exercised by the Countess of Radnor upon the study of instrumental music by ladies, and to-day there is, I believe, hardly a family with any pretensions to culture, in Great Britain, one of whose daughters or one of whose sons does not "play the fiddle." Prior to 1880, though biographical articles in periodical publications relative to the great violinists, beginning with Paganini, were numerous, articles dealing historically or theoretically with the violin were few and far between. To-day general articles on the instrument are to be found in every yearly volume of almost every magazine of general information.

I believe that I am also safe in saying that the whole tone of the trade in violins has become higher during

the period of which I speak. It is well within the memory of even young violinists that at one time the purchase of a violin was fraught with as much danger of fraud as that of a horse or of an "old master." It would not be seemly for me to call more precise attention to the circumstances, but it is an acknowledged fact that the action of your Royal Highness in consequence of the revelations that were made in connection with a celebrated violin fraud in 1882, has tended to purify the trade in old violins of much of the stigma which rested upon it, and to-day the amateur can place himself in the hands of such dealers as William Ebsworth Hill and his sons, and Messieurs Gand and Bernardel (among many others) with perfect confidence that his ignorance will be respected rather than capitalized.

The history of the concrete evidences of the renaissance of the violin is merely an illustration of the eternal laws of demand and supply. The amateur (as opposed to the professional player) is ever as much a theoretician and student as a practitioner, and when he takes up the practice of a hobby, he seeks to perfect himself in its history and theory. Hence with the increase in the number of amateur violinists, a demand has arisen for information concerning the instrument, and that that demand has been readily supplied it has been the object of this work to show.

I need hardly say that it was with great misgiving and faintness of heart that I at last discussed the publication of this work with my friend, Mr. Charles Welsh, of Griffith, Farran & Co. I had grave doubts whether even the past eleven years of constant research

had placed me in a position to attempt even a tentative publication of my hitherto collected materials, but I do not now regret the step, for during the three years that the publication of this work has occupied I have been brought into touch with historians and enthusiasts all over the world, and their assistance has been of a value to me that cannot be over-estimated. At the same time my original scheme, as set forth in the "Introductory Note" of November, 1890, has undergone considerable modifications, as a glance at the original synopsis, issued with Part I., will show. I have found, for instance, that it was impossible, except in a few important instances, to append critical notes to items other than titles of books entirely devoted to the violin or extracts from important works, musical or otherwise. I have also been obliged to curtail the scope of the Index of General Subjects, for had I carried out my original intention of indexing the important chapters of every work in my Bibliography, it would have entailed a further constant labour of several years, and this my professional duties absolutely forbade. An important modification has occurred in the part devoted to Méthodes and Instruction Books. It was originally my intention to note only instruction books published *prior* to 1800, but I received many requests that this section of my work might at least make an effort towards completeness up to date, and as these requests were coupled with liberal offers of assistance, I decided to make this concession and undertake what has been perhaps the most severely laborious portion of my enterprise. In the section of Catalogues

of Violin Collections, my work is, I know, particularly incomplete, but I have not had leisure to attend violin sales, the catalogues of such sales are notoriously ephemeral, and those persons who attend the sales and have the catalogues either destroy them, or for some mysterious reason are loth to let them out of their possession. For the amplification of this part I must depend on my readers and correspondents. I am happy to say that I have been able to collect since 1890 many of the works, whose titles I knew, but of which I had never seen copies, so that the Appendix of uncollated works is by comparison small.

When I began the task of systematizing and reducing to categories my vast collection of titles, both of books and pamphlets, and of extracts and articles, I failed to realize that such a system was impossible in practice, however desirable it might have appeared in principle. It was not until I had reached the end of Part I. that I fully realized the futility of attempting to class books or extracts relating to the violin, save on the broadest principles. The difficulty that I experienced in separating the practical and theoretical works from *Méthodes* and instruction books, and, in turn, instruction books from mere books of exercises, was one that in the light of my present experience I should never have attempted to solve. The progression of this class is as follows : (i.) Pure theory including acoustics ; (ii.) Works on technique ; (iii.) Individual technique and schools of violin-playing ; (iv.) Works on Violin music ; (v.) *Methodes* and Instruction books ; and excluding the last class, I should have included all the other four in one

part, though the class dealing with individual technique and schools of execution is really a branch of Biography. In like manner all works on (i.) the History, (ii.) Construction, (iii.) Guilds, and (iv.) Varnish should have made one comprehensive class, save that History and Guilds intermingle also with Biography, and Varnish with Construction. Biography is entitled to a place apart, though many works of apparently pure Biography are, like Fétis' works on Paganini and Stradivarius, largely composed of the general History of the Violin. When, therefore, the time arrives for a second edition of this work, I shall allow only three great Sections :—I. History and Construction, II. Biography, and III. Violin-playing. The same system shall apply to Book Sections and Extracts, and *all* articles from Periodical Publications or Proceedings of Societies shall be collected under the titles of the publications containing them, and they shall be made easy of reference by means of a subject index. With the departments of Belles Lettres and of Méthodes alone am I satisfied in their present form, and I do not think that any better arrangement of Miscellanea has occurred to me than that which terminates these volumes, unsatisfactory as such a section must necessarily be. An attempt to save space in the Part devoted to Periodical Publications has produced a chaos which is only capable of unravelment by the assistance of the Indexes. These faults, of which I am painfully conscious, I have endeavoured to retrieve by means of the Indexes, which are intended to serve for preliminary reference ; it will be readily seen that with their aid any work in the

Bibliography can immediately be found without the necessity of assigning it to a Part, and then hunting it from section to section of that Part.

It remains for me, Sir, in submitting this work to you, to acknowledge my great indebtedness to many correspondents who have assisted me during its periodical publication, by calling to my attention both faults that had escaped my notice and works of which I was ignorant, and by suggestions that have always been valuable. Especially I have to thank Mr. P. W. Pickup of Blackburn, Mr. Wallace Sutcliffe, and Mr. C. N. Volckmann of New York, for frequent additions to my collection, Mr. Bernard Quaritch, Herrn Liepmannsohn, Lissa, Cohn, and Harrwitz of Berlin, Herr R. Bertling of Dresden, Herrn Twietmeyer, List und Francke, Merseburger, Grundl, Harrassowitz, Hiersemann, and others of Leipzig, the Skandinavisk Antikvariat of Copenhagen, MM. Techener and Sagot of Paris, Mr. Bouton of New York, Senor Antonio Murillo of Madrid, Signori Taddei of Ferrara, Signor Clausen of Turin, Signor Pigna of Milan, Herr C. F. Schmidt of Heilbronn, Herrn Schieble of Stuttgart, Rosenthal of Munich, M. Loosefeldt of Brussels, Mr. Engelbert of Rotterdam, Mr. Nijhoff of The Hague, and above all, my chief agent, Mr. Grevel, of King Street, Covent Garden, for watching the book market, and securing for me the treasures of my collection. A special word of thanks is also due to Mr. J. E. Mathew, who has placed his magnificent musical library unreservedly at my disposal. The constant assistance afforded me by Messrs. William, Arthur, and Alfred

Hill cannot be over-estimated, and I feel that in thanking them most heartily in this place I am but inadequately acknowledging their unremitting kindnesses and interest in my work. And lastly, I may be allowed to pay a tribute of gratitude to my wife in acknowledging the care and skill with which she has constantly performed for me the uncongenial task of correcting these, for her, uninteresting and polyglot proofs.

With these few words by way of introduction, I leave my book, Sir, with great submission, in your hands, and I beg to thank you once more for allowing me to address to you this Bibliography which had its origin in that former work of mine which, under the protection of your Royal Highness's name, I gave to the world ten years ago,

And I have the honour to remain,

Sir,

Your Royal Highness's most obedient servant,

EDWARD HERON-ALLEN.

Langenschwalbach, *August*, 1893.

INDEX OF AUTHORS' NAMES.

IN the following index will be found in alphabetical order every name that appears in this work as the author, part author, or translator of any item recorded therein, with an indication of the nature of the item indexed. It has seemed desirable to further indicate the nature of certain classes of the titles referred to by the addition of letters. Thus, P before the §§ Number means that the item is an article in a Periodical Publication, and so on, thus :—

P indicates an article in a Periodical Publication.

S „ a Short Story.

V „ that the item is in Verse.

D „ a Drama.

M „ a Methode or Instruction Book.

I „ a Patent Specification or Invention.

It is hoped that by means of this name index, together with the subject index, the references to every published work on or connected with the Violin may be readily found. The indexing of anonymous works and articles presented, naturally, a problem which is only partially solved. It may be argued that if it is necessary to know a title before the reference can be found, the index is of little use for finding out the extant references to a given subject. It is to be hoped that the subject index taken in connection with the arrangement of the whole work (as shown by the Table of Contents) will to a great extent annul this fault. The following contractions have been used for purposes of convenience: Vn = Violin; Va = Viola; Vcello = Violoncello; Vnist = Violinist.

Anonymous.

- Vide Fanzago*, 77.
Vide Fothergill, 591.
Vide Galpin, 666.
Vide Hanemann, 620.
Vide Honeyman, 236, 237.
Vide Koelle, 659.
Vide Lambert, 298.
Vide Marcou, 277.
Vide Miller, 1226a.
Vide Nicholson, 32.
Vide Paulding, 654.
Vide Roberts, 603.
Vide S—r, 422.
Vide St. Hilaire, 203a.
Vide Sheppard, 607.
Vide Stradivari, 190.
Vide Volckmann, 139d.
Vide Ward, 656.
Adventures of a Vn., P, 528.
Ancestry of Bones, P, 549.
Arte dell' Arco, P, 508.
Bibliographie Musicale, 1183.
Blind Fiddler, s, 697.
The Broken Fiddle, s, 610a.
Ole Bull, 63d. P, 347g.
Capuzzi, 116a.
Catalogue of Vns., 1045.
Celebrated Musicians, 1182.
A Cheap Vn., P, 405.
Collection of Vns., P, 511.
Concertina, 200b.
Devil turning Fiddler, P, 560.
Double Bass, M, 1026.
Einrichtung der Wirbel, P, 346a.
Exhibition (Paris) 1885, 310a.
Faience Vns., P, 547.
Famous Fiddles, P, 359aa.
The Fiddle, s, 610b.
Of Fiddlers, P, 537.
Fiddlers' Handbook, 2.
Fiddler's Ode, v, 657.
Fiddler of Marsilles, s, 610.
Fiddlers and the Trade, P, 539.
Fiorello's fiddlestick, s, 611a.
First Fiddling, P, 510.
Freak on the Vn., P, 534, 535.
Geschichte, P, 337.
Ghostly fiddle, s, 615.
Gottfried's success, s, 616.
Greenville Strad, 139c.

Anonymous.

- Gungl*, 118.
Handbook of Vn., 215.
Harmonics of the Vn., P, 569.
Hill's Vns., P, 496a.
History of a Vn., s, 612.
How to play Vn., 216.
How to Study Vn., P, 461k.
Hungary's Vn. Prince, P, 556.
Importanza d' Elezione, 200a.
Joachim, P, 467b.
Kallisthorgan, P, 279a.
Kelpie's Fiddle Bow, s, 693.
Lay of Poor Fiddler, v, 649.
Little Prophet, the, s, 618.
Mme. de Beriot, 270.
Men, &c., of to-day, 289.
Modern Stradivari, P, 404.
Music & Instruments, P, 485.
Musical Physiognomies, P, 533.
Musical recollections, 288.
Recueil d'Edit, 197.
Musin O, 119.
My Violin, v, 658.
Nachez, T., 121.
Nimble little Fiddlers, P, 555.
Observations sur la Musique, 1181.
An old Vn., P, 563.
Paganini, 62, 62a, 63.
Paganini's double stops, M, 718.
Paganini's Geige, P, 461b.
Paganini's Shoe Vn., P, 446a.
Popper, P, 347d.
Powell, M., 120.
Preservation of Vn., P, 541.
Principj di Musica, 1040, 1041.
Quartette, A, v, 660.
Recueil de l'Encyclopédie, 1203.
Riflessioni d'un Professore, 1213a.b.
Rise and progress Vn., P, 357.
— V'cello, P, 353.
Roving Fiddler, P, 540.
Rudimenta Panduristica, 217.
Salabue Strad, 139c.
Sarasate, 121a.
Savart Violins, the, P, 414, 415.
Società del Quartetto, 200c.
Some Fine Fiddles, P, 480a.
S. Kensington, 1872, 1184.
Spohr, 63a.

Anonymous.

- Spohr's Bibliothek*, 1212bb.
Spohr's Jubel-Fest, 63c.
Steiner, Jakob, 63e, 68d.
Strad, A., P, 515a.
Structure and Preservation, P, 410.
Thompson, J., 698.
Tobias Guarnerius, s, 614.
Tua, P, 347f.
Tuscan Strad, 139-139b.
Tye's, J., Vn., P, 411.
Vieuxtemps, P, 347e.
Village Fiddler, s, 619.
Viole d'Amour, P, 350.
Violin, The, 1.
Vns. Old and New, P, 538.
Violin and Vendetta, 605.
Violinist's Tale, A, s, 613.
Vn. maker's ruse, s, 617.
Vn. owners, P, 538a.
V'cello's next Engagement, s, 611.
Viotti and Italian School, P, 359a.
Who was Prester John, P, 536.
Wietrowetz, 121b.

- ABBÉ LE FILS, *Vn.*, M, 720.
 Abel, L., *Vn.*, M, 721.
 Abele, H., *Die Violine*, 3, 4.
 Adams, A. W., *Bows*, 1, 1105.
 Addison, *Characters in Conversation*, P, 518.
 Adema, E., *Ritter*, 64, 64a.
 Adye, W., *Musical Notes*, 271.
 Agricola, M., *Musica Instrumentalis*, 1186-1189.
 Aigu, H., *Fiddler of the Rhine*, s, 621.
 Alard, D., *Vn.*, M, 722, 723.
 Alday aîné, *Vn.*, M, 724.
 Alday cadet, *Vn.*, M, 725.
 Alexandre, J., *V'cello*, M, 959.
 Alibert, J. P., *Chevilles*, 5.
 Allen, E. H., *vide Heron-Allen*, E.
 Allen, J. L., *Flute and Vn.*, s, 622.
 Althaus, B., *Va.*, M, 936a.
 — *Vn.*, M, 725a.
 Alvin, L., *Fétis*, 1190.
 Ancelot, *vide Hoffmann*, 635.
 Anders, G. E., *Geschichte*, P, 340.

- Anders, *Paganini*, 65.
 — *Violon Eolique*, 318.
 Anderson, H. C., *Only a Fiddler*, 580-584.
 André, J. A., *Vn.*, M, 726, 727.
 Anicot, *Vn.*, M, 728.
 Appian-Bennewitz, P. O., *Die Geige*, 5a.b.
 Asbjornsen, *Fred and his Fiddle*, s, 694.
 Asiola, B., *Double Bass*, M, 1027.
 Atti, G., *Campagnoli*, 66.
 Aubert, P. F. O., *V'cello*, M, 960.
 Auda, A., *Segreti*, 127, 128.
 Auriac, E. d', *Ménétriers*, 198.
 Austin, J. B., *vide Lepel-Gnitz*, 598.
 Azaïs, P. H., *V'cello*, M, 961.

- BACHMANN, E., *Markneukirchen*, 6a.
 Bachmann, O., *Handbuch*, 6.
 Bacon, F., *Maugars*, 115.
 Bagantz, A. F., *Vn.*, M, 729.
 Bagatella, A., *Regole*, 7-10.
 Baillard, *Vn.*, M, 730.
 Bailleux, A., *Vn.*, M, 731, 732.
 Baillot, P. F. M. de S., *Concours de Vn.*, 201.
 — *Vn.*, M, 733-735.
 — *V'cello*, M, 962-964.
 Balfour, A. J., *vide Hamilton*, 1088.
 Banger, G., *V'cello*, M, 965.
 Barnard, C., *Camilla*, 67.
 Barnbeck, F., *Anleitung*, 217b.
 Barrett, F. J., *Vn. for Girls*, P, 509.
 Barrington, D., *Croth*, P, 475.
 Bartel, Dr., *Bull*, 71.
 Bärwald, F. H., *Erfindungen*, 307.
 Bates, *Vn.*, M, 735a.
 Baton le Jeune, C., *Vielle*, P, 495.
 Baud, le C., *Corde*, 10a.
 Baudet, H. C., *Hurdy-gurdy*, 1, 1080.
 Baudiot, *vide Baillot*, 962, 963.
 Baudiot, C. N., *V'cello*, M, 966, 967.
 Bauer, A., *Cremona secret*, P, 495a.
 Baumgaertner, J. B., *V'cello*, M, 968.

- Beazley, J. C., *Aids to Violinists*, 217c.
 Bedard, J. B., *Vn.*, M, 736.
 Bell, H., *Glass in Vns.*, I, 1075, 1081.
 Bendall, I. V., *Chin-rests*, I, 1115.
 Bénédict, P. G., *Sivori*, 68.
 Benoit, *Janinet's Vns.*, P, 382.
 Bentzon, T., *Violon de Job*, 585.
 Berenzi, A., *Maggini*, 68a.b.
 — *Liutai Bresciani*, 140.
 Berger, J., *V'cello*, M, 969.
 Bergerre, A. B., *Vn.*, M, 737, 738.
 Bergmann, *Vn.*, M, 739, 740.
 Berliner, E., *vide Lake*, 1100.
 Berlioz, H., *Soirées d'Orchestre*, 291, 292.
 — *Paganini*, P, 451—451b.
 Beriot C. de, *Vn.*, M, 741, 742.
 Bernhard, B., *Corporation des Ménétriers*, P, 503.
 Berr, F. M., *Vn.*, M, 743.
 Bertolotti, A., *Pugnani*, 68c.
 Bhills, T. J., *Mori*, v, 678.
 Biddle, H. P., *Tetrachord*, 140a, 307a.
 Bideau, D., *V'cello*, M, 970.
 Bishop, J., *vide Dubourg*, 154.
 — *vide Duport*, 982.
 — *vide Hamilton*, 231, 232a.
 — *vide Otto*, 38—40.
 — *vide Spohr*, 908.
 — *vide Stradivari*, 86.
 Blagrove, W. M., *Vn.*, M, 744.
 Blanc, H., *vide Bentzon*, 585.
 Blanc, H. le, *vide le Blanc*.
 Blavatsky, H. P., *Ensouled Vn.*, s, 622c.
 Blaze de Bury, H., *Musiciens Contemporains*, 1191.
 Blumenthal, J. de, *Vn.*, M, 745.
 Blüthgen, V., *Drei Bassgeigen*, s, 622b.
 Böcker, H., *Leibkütcher*, s, 622a.
 Bohman, D., *vide Lake*, 1135.
 Boistel, M., *Grivel*, 24.
 Bonanni, F., *Vernice*, 134.
 — *Cabinetto Armonico*, 1192.
 Bonn, E., *Strings*, 11.
 Bornet, Aîné, *Vn.*, M, 746.
 Boschetti, O., *Paganini*, 68d.
 Bostelmann, R. F. J., *Jolly Fiddler*, v, 660a.
 Bouffier, F., *Violine*, 141a.
 Boulton, A. J., *Pegs*, I, 1159.
 Bowles, E. W., *Lost and found Vn.*, s, 623.
 Braddon, M. E., *L. Davoren*, 586.
 Brähmig, B., *Va*, M, 937.
 — *Vn.*, M, 747.
 Bräkstadt, H. L., *Ole Bull*, 68e.
 Brandis Zelion, E. von, *Violin-spielerin*, 587.
 Breidenbach, E. de, *Ole Bull*, P, 452.
 Brennecke, *Vn.*, M, 748.
 Bréval, J. B., *V'cello*, M, 971, 972.
 Brewer, *vide* 1026.
 Brewer, E., *Mittenwald*, P, 393.
 Brixius, A., *Ein Geigen Solo*, P, 458.
 Broadhouse, J., *Vn. making*, 11a.
 — *Fiddles*, 142—144.
 Brooks, R., *Fingerboard*, I, 1067, 1078.
 Brooman, R. A., *Fingerboards*, I, 1068.
 Brown, W., *Cloth Vns.*, I, 1145.
 Browne, H. K., *vide James*, 595.
 Bruni, A. B., *Vn.*, M, 749—750a.
 Bruni, B., *Va*, M, 938.
 Bruni, O., *Paganini*, 69.
 Bull, A., *Ole Bull*, P, 467a.
 Bull, O., *vide Pitt*, I, 1093.
 — *Vn. notes*, 11a, 70, 71.
 Bull, S. C., *O. Bull*, 70, 71.
 Bundy, C. M., *Old Violin*, s, 623a.
 Buonanno G., *Casa Stradivari*, P, 496c.
 Burbure L. de, *Corporation St. Job*, 1194.
 — *Luthiers d'Anvers*, 479, 1195.
 Burg, R., *Buchlein*, 218.
 Burgh, A., *Anecdotes*, 293.
 Burney, *vide Tartini*, 254.
 Burton, E., *Fiddlers three*, s, 624.
 Buttschardt, *Vn. Music*, 257a.
 Buttschardt, K., *Vn.*, M, 751.
 CALDECOTT, R., *Hey-diddle-diddle*, v, 695.
 Cambin, J. J., *Vn.*, M, 752.
 Campagnoli, B., *Vn.*, M, 753—755.
 Campiglia, *vide Holliday*, 1098.
 Carpentier, A. C. de, *Vn.*, M, 756.

- Carrodus, J. T., *Vn.*, p. 508b.
 Cartier, J. B., *Vn.*, m. 757.
 Case, G. T., *Vn.*, m. 758.
 Catel, *vide* Baillot, 962, 963.
 Ceru', D. A., *Bocherini*, 71a.
 Ceruti, G., *vide* Bonanni, 1192.
 Chabot, E., *Königs Geige*, s. 699.
 Chambers, E., *Cyclopædia*, 1163.
 Chambers, W. and R., *Encyclopædia*, 1164.
 Champfleury, *Vn. de Faïence*, 588.
 Chanot G., *Hodges v. Chanot*, 145.
 — *History of Vns.*, 1234.
 Chanot, G. A., *Vn. cases*, 1, 1106.
 — *Bows*, 1, 1140.
 Chevesailles, *Vn.*, m. 759.
 Child, L. M., *Ole Bull*, p. 337f.
 Chladni, E. F. F., *Opera*, 48.
 Choron, A. E., *Manuel de Musique*, 1042.
 Chouquet, G., *Vingt quatre violons*, 1167a.
 Claggett, C., *Finger-boards*, 1, 1059.
 — *Sound-post*, 1, 1060.
 Clark, A. M., *Vns.*, 1, 1126.
 Clark, F., *Chamber Music*, p. 505.
 Clarke, A. M., *Strings*, 1, 1161.
 Clayton, F., *vide* Marquee, 862.
 Close, J. A., *vide* Boulton, 1159.
 Cobham, C., *Vn.*, m. 760.
 Coleridge, A. D., *vide* Hanemann, 274a.
 Collins, M. H., *Vn.*, 1, 1091.
 Colton, W. E., *Bull's notes*, 71.
 Conestabile, G., *Paganini*, 72.
 — *vide* Anonymous, 461i.
 Conley, J., *Strings*, 1, 1151.
 Consili, D., *Appui-Violon*, 12—14.
 Consolo, F., *Scuola Italiana*, 201a.
 — *Colorito nel Quartetto*, p. 531.
 Cooke, W. H., *Pegs*, 1, 1090.
 Coppée, F., *Luthier de Crémone*, D, 686.
 Corelli, M., *Joachim and Sarasate*, p. 469aa.
 Corder, F., *vide* Firket, 941a.
 Corette, M., *Vn.*, m. 761, 762.
 — *Va*, m. 939.
 — *V'cello*, m. 973.
 — *Double Bass*, m. 1028.
 — *Vielle*, m. 1044.
 Corkran, L., *vide* Erckmann-Chat-
 rian, 631.
 Cormon, *Vn. de Père Dimanche*, D,
 689.
 Coronelli, V., *Epitome*, 131.
 Corvi, A., *Hurdy Gurdy*, 1, 1071.
 Courvoisier, K., *Violinteknik*, 221.
 — *Intonation*, 221a.
 — *Grundlage*, 219.
 Coussemaker, E. D., *Instruments*
frottées, p. 482—484.
 Coutagne, H., *Duiffoprugcar*, 145a.
 Cray, S. D., *Vn. Notes*, p. 376b.
 Creuzberg, H., *Lackierkunst*, 138a.
 Crome, R., *Vn.*, m. 763.
 Crosby, A. B., *Anatomy*, 70, 71.
 Crosby, M., *Vn. obligato*, s. 625.
 — *Mad Englishman*, s. 626.
 Crouch, F. W., *V'cello*, m. 974.
 Cruz, A. da, *Vn.*, m. 764.
 Cupis, J. B., *Va*, m. 940.
 — *V'cello*, m. 975.
 Curzon, G., *Violinist of Quartier*
 589.
 Czerny, J., *Vn.*, m. 765.
 D'ALEMBERT, *vide* Diderot, 1165.
 Dana, G., *vide* Ripley, 1174.
 Dancla, J. C., *Vn.*, m. 766, 767.
 Danoville, *Viole*, m. 703.
 Daudet, A., *vide* Pillaut, L., 319.
 D'Auriac, E., *Ménestriers*, 198.
 David, F., *Vn.*, m. 768—770.
 David P., *vide* Grove, 1167.
 Davidson, J. W., *Joachim*, 294.
 Davidson, P., *The Violin*, 15—18.
 de Beriot, *vide* Beriot, C. de.
 de Jan, C., *Fidibus Græcorum*,
 1226.
 Delezenne, *Cordes*, p. 399.
 Demar, J., *Vn.*, m. 772.
 Demar, J. S., *Vn.*, m. 773.
 Depar, E., *V'cello*, m. 976.
 — *Vn.*, m. 774.
 Desfossez, A., *Wieniawski*, 73.
 Desnoyais, C., *Archéologie*, 146.
 D'Este, J., *Vn.*, m. 775.
 Desvergera, *Paganini en Allemagne*,
 D, 689a.
 Deulin, C., *Viole d'Amour*, s.
 632a.
 Diderot, *Encyclopédie*, 1165, 1203.

- Diehl, N. L., *Geigenmacher*, 147—149.
 Dion, C., *vide* Clark, 1126.
 Dissmore, G. A., *Vn. Gallery*, 149a.
 Dobson, A., *Child Musician*, v, 661.
 Dom, A., *Geiger-Evchen*, 590.
 Dominik, F., *Vn.*, M, 776.
 Doni, G. B., *Compendio*, 308.
 — *Annotazioni*, 309.
 — *Lyra Barberina*, 310.
 Dont, J., *Vn.*, M, 777, 778.
 Domenjoud, J. B., *Préférence des Vis*, 18a.
 Dormizer, M., *Erwerbsverhältnisse*, 1196.
 Dotzauer, J. J. F., *V'cello*, M, 977—980.
 Dowson, E., *Story of Vn.*, s, 627.
 Drewry, H. S., *Violoncello*, 222.
 Drögemeyer, H. A., *Die Geige*, 18bc.
 Dryerre, H., *Zonane*, v, 662.
 Dubourg, G., 150—154.
 Dubus, E., *Quand les Violons*, v, 649a.
 Duchesne, *Cordes Savaresse*, 18d, p, 387.
 Duck, E. A., *Fingerboard*, 1, 1152.
 Duffield, S. W., *Messire Andreas*, v, 663.
 Duffin, E. W., *Mori*, 73a.
 du Mesnil, E., *Pegs*, 1, 1062.
 Dupierge, F. T. A., *Vn.*, M, 779.
 Dupont, *Vn.*, M, 780.
 Duport, *vide* Schröder, 1010.
 Duport, J. L., *V'cello*, M, 981, 982.
 Durier, A., *Double Bass*, M, 1029.
 Durieu, M., *Vn.*, M, 781.
 du Rivage, *Paganini*, 74.
 du Rozoir, *vide* Rozoir, 426.
 du Vernay, J., *Luthier de Brême*, s, 628.
 EATON, W. A., *Fiddlers in a scrape*, v, 650.
 Ebers, J. J. H., *Spohr & Halevy*, 74a.
 Eckhardt, *Vn.*, M, 782.
 Edwards, E., *Bridge, &c.*, 1, 1101.
 — *Pegs*, 1, 1142.
 Edwards, J., *Pegs*, 1, 1141.
 Eichberg, J., *Vn.*, M, 783.
 Eley, C. F., *V'cello*, M, 983.
 Eliot, G., *Stradivarius*, v, 664.
 Encyclopædia Britannica, 1180.
 Engel, C., *Violin Family*, 155, 168.
 — *S. Kensington*, 1872, 1184—5.
 Engel, L., *Paganini*, p, 469.
 Erckmann-Chatrian, *Murderer's Vn.*, s, 630.
 Erler, J., *Kaisers Geigenmacher*, D, 689b.
 Erlich, A., *Berühmte Geiger*, 74b.
 Ermerins, J., *Cremona Secret*, p, 472.
 Ersch und Grüber, *Cyclopædia*, 1165a.
 Escudier, L., *Souvenirs*, 295.
 Escudier, M., and L., *Cantatrices célèbres*, 272.
 — *Dictionnaire*, 1166.
 Eymar, A. M., *Viotti*, 75, p, 444.
 FALES, W. E. S., *Lost Amati*, v, 665.
 Fanart, L. S., *Mennesson*, 19, p, 377.
 Fanzago, F., *Tartini*, 76, 77.
 Fardeley, T., *Otto*, 37.
 Farjeon, B. A., *Poor Fiddler*, s, 631a.
 Farmer, H., *Vn.*, M, 784.
 Faure, F., *Vn.*, M, 785.
 Fayolle, F. J. M., *Corelli &c.*, 78, 79.
 — *Paganini et Beriot*, 80.
 — *vide* Piquot, 100a.
 — *Histoire du Vn.*, 1232.
 Fenigstein, J., *vide* Redfern, 1162.
 Fenkner, J. A., *Anweisung*, 223.
 Ferris, J. T., *Great Violinists*, 81.
 Fétis, F. J., *Paganini*, 82—84.
 — *Stradivari*, 85—86.
 — *Curiosités Historiques*, 330.
 — *Biographie Universelle*, 1197.
 — *Exposition 1855, 1855a; 1867*, 311.
 Fields, J. T., *Bull*, 71.
 Fink, G., *vide* Andersen, 583.
 Fioravanti, L., *Miroir Universelle*, 125, 126.

- Fiorentino, P. A., *Paganini*, p. 440a.
 Firket, L., *Va*, M, 941.
 Flade, O., *Vn.* M, 786.
 Fleischen, P. A., *Wood*, I, 1138.
 Fleming, J. M., *Old Vns.*, 156, 157.
 — *Fiddle Fancier*, 157a.
 — *Emperor Strad*, 157b.
 — *Old Vns.*, p. 571.
 — *Vn.*, M, 787.
 — *Vn. Monthly*, 1210.
 Fleury, E., *Instruments de l'Aisne*, 1200.
 Fleury, J., *vide* Champfleury, 588.
 Folegatti, E., *Violino*, 158, 159.
 Fontego, S. G. del, *vide* Ganassi, 704.
 Forberg, F., *V'cello*, M, 984.
 Forster & Sandys, *History*, 184.
 Fothergill, J., *First Vn.*, 591.
 Fouqué, La Motte, *Bull (poem)*, 71.
 Fourgeaud, A., *Dalayrac*, 87.
 Fovargue, S., *Vulgar errors*, 332a.
 Francillon, R. E., *Fiddle with one tune*, s. 632.
 Frederic, H., *Enchanted Vn.*, D, 691.
 Frith, H., *vide* Erckmann-Chatrian, 630.
 Frohlich, *vide* 1026.
 Fröhlich, J., *Vn.*, M, 788, 789.
 — *Va*, M, 942.
 — *V'cello*, M, 985.
 — *Double Bass*, M, 1030.

 GALEAZZI, F., *Elementi di Musica*, 224.
 Gallay, J., *Luthiers Italiens*, 20.
 — *Écoles Italiennes*, 160.
 — *Instruments à Archet* 1867, 161.
 — *Mariage de Musique*, 199.
 — *vide* Jacquot, 1201.
 — *Exposition 1873*, 312.
 Galpin, S. C., *De Fidibus*, v, 666.
 Ganassi del Fontego, S., *Regola Rubertina*, M, 704.
 Gancaldi, C., *vide* Pancaldi.
 Garaudé, A. de, M, 790.
 — *Va*, M, 943.

 Gardeton, C., *vide* Anonymous, 1183.
 Gardiner, W., *Music of Nature*, 313.
 Gay, C., *Ole Bull*, v, 650a.
 Gebauer, M., *Vn.*, M, 791.
 — *Va*, M, 944.
 Gehot, J., *Vn.*, M, 792.
 Gelinck, *Contrebasse*, p. 342a.
 Geminiani, F., *Vn.*, M, 793—797.
 Gemsege, P., *Origin of Vn.*, p. 487.
 Gemunder, G., *Fortschritte*, 21, 22.
 — *Vn. making*, p. 392.
 — *Cremona Secret*, 22a.
 Genese, D., *Mute*, I, 1160.
 Gerle, H., *Musica Teusch*, 225.
 Giehne, H., *Spohr*, 88.
 Gilchrist, *Vn. construction*, I, 1125.
 Gilhofer, J., *Buchlein*, 22b.
 Gilm, H. von, *vide* Anonymous, 64a.
 — *vide* Ruf, 106.
 Giorgetti, F., *Va*, M, 945.
 Glazebrook, *Vn.*, I, 1113.
 Gley, C., *Bow Guide*, I, 1096.
 Glover, C. W., *Vn.*, M, 798.
 Gluer, H., *Vns.*, I, 1150.
 Goffrie, C., *The Vn.*, 162.
 Gompertz, L., *Strings*, p. 398.
 Gontershausen, *vide* Welcker, 286.
 Goodeve, Mrs., *Fiddle and I*, v, 682.
 Gordigiani, L., *Violins*, v, 683.
 Gosse, E. W., *Viol and Flute*, v, 651.
 Gossec, *vide* Baud, 10a.
 Gouache, J., *Violons de Marrast*, 1224.
 Gould, *Chin-rest*, I, 1108.
 Grangé, E., *vide* Cormon, 689.
 Green, E. M., *Child of Caravan*, s, 696.
 Gresswell, H. W. and G., *How to play*, 226—228.
 Gretschesel, *vide* Appian Bennewitz, 5a.
 Gretschesel, H., *Wettengel*, 60.
 Greville, H., *Vn. Russe*, 592.
 Grivel, V., *Vernis Anciens*, 23.
 Gronvold, A., *Ole Bull's brace*, 295a.

- Grosjean, J. F., *Vns.*, 1, 1064.
 Gross, J. B., *V'cello*, M, 986.
 Grotto, G., *La Violina*, v, 692.
 Grove, Sir G., *Dictionary*, 1167.
 Grünwald, A., *Vn.*, M, 799.
 Guernzey, W., *Paganini*, 83.
 Guhr, C., *Vn.*, M, 801, 802.
 Guichard, M., *Vn.*, M, 803.
 Guichon, A., *Violoncelle*, P, 342.
 Guidotti, A. M. A., *Vernici*, 135.
 Guillemín, A., *Applications de Physique*, 280.
 Gunn, J., *Violoncello*, 229.
 — *Harmony*, 229b.
 Gutteridge, J., *Vns.*, 281a.
- HABENECK, F. A., *Vn.*, M, 804.
 Haddan, H. J., *Soundboards*, 1, 1099.
 Haghe, A. R. H., *Mutes*, 1, 1147.
 Hagspiel, *Vns.*, 1, 1128.
 Hajdecki, A., *Lira da Braccio*, 162a.
 Hamerton, P. G., *Bull*, 71.
 Hamilton, J. A., *Catechism Vn.*, 230, 231.
 — *Catechism, V'cello*, 232.
 — *Vn.*, M, 805.
 — *V'cello*, M, 987.
 — *Double Bass*, M, 1031.
 Hamilton, J. B., *Wind Fiddle*, 1, 1088.
 Hamma, E., *vide* Wallis, 1102.
 Hamma, F., *Vn.*, M, 806.
 Hampton, W., *Bridge*, 1, 1156.
 Hanemann, M., *Contrabass*, 313a.b.
 — *Die Viola*, s, 313b, 620, 632b.
 — *Fistel*, s, 313b, 592a.
 Hänsel, J. A., *Bau der Violine*, P, 346e.
 Hanson, A., *Chinrest*, 1, 1119.
 Hardy, H., *V'cello*, M, 983.
 Harraden, B., *Musical Romance*, 632c.
 Harrys, G., *Paganini*, 89.
 Hart, G., *Violin-makers*, 163—166.
 — *Vn. and music*, 202.
 Hauptmann, M., *Briefe*, 274.
 Hause, W., *Double Bass*, M, 1032, 1033.
 Hauser, K. J., *Vn.*, M, 807.
- Hauser, S., *M. Hauser*, 1213.
 Havard, H., *Catalogue van Romondt*, 1221.
 Haweis, H. R., *Music and Morals*, 314.
 — *Musical Life*, 315.
 — *Stradivarius*, P, 477.
 — *Old Vns.*, P, 481.
 — *Rare Fiddle*, P, 490.
 — *Old Vns.*, P, 498.
 — *Stradivarius*, P, 543.
 — *Old Vns.*, P, 544.
 — *Paganini*, P, 545.
 Hawkins, J., *Corelli and Handel*, P, 471.
 Hédouin, P., *Mosaïques*, 296.
 Heim, E., *Vn. Litteratur*, 257b.
 Heinze, L., *Vn.*, M, 808.
 Hell, *vide* Newton, 1070.
 Hennig, K., *Vn.*, M, 809, 810.
 Henniker, H. F., *Vn.*, M, 811.
 Henning, C. W., *Vn.*, M, 811a.b.
 — *V'cello*, M, 989.
 Henry, B., *Vn.*, M, 812.
 Hering, C. F. A., *Kreutzer's Etuden*, 233.
 — *Vn.*, M, 813—815a.
 Hero, H., *Double Bass*, M, 1034.
 Heron-Allen, E., *Violin-making*, 25—27.
 — *Ancestry of Vn.*, 167—168.
 — *Hodges v. Chaut*, 169, 170.
 — *Fidiculan*, 171, 171a.
 — *Libri Desiderati*, 258—264.
 — *Paganini Guarnerius*, P, 360.
 — *Romance of Stradivari*, 1233.
 — *Vn. making*, P, 378.
 — *The Vn.*, P, 494.
 — *Anecdote of Vn.*, P, 529.
 — *Fatal Fiddle*, s, 593, 633.
 — *Vn. maker of Bremen*, s, 629.
 — *Child Virtuosa*, v, 667.
 — *The Violin Times*, 1212a.
 Herring, H., *Soundpost*, 1, 1154.
 Herrmann, E., *Vn.*, M, 816.
 Herrmann, *vide* Wassmann, 256a.
 Herrmann, F., *Vn.*, M, 817, 818.
 Herrmann, G., *Vn.*, M, 819.
 Hervey, E. L., *Seven Flats*, v, 669.
 Hervey, M. S., *vide* Anonymous, 1182.
 Heskett, A. J., *Vn.*, M, 820.

- Hiebsch, J., *Violin-unterricht*, 234.
 — *Vn.*, M, 821.
 Hill & Sons, *vide* Huggins, 89a.
 — *Vns. and their Makers*, 1219.
 Hiller, F., *vide* Hauptmann, 274.
 Hiller, J. A., *Anweisung*, 235.
 — *Lebensbeschreibungen*, 297.
 Hillgenberg, R., *Vn.*, M, 822.
 Hipkins, A. J., *Cantor lectures*, 316.
 Hoe, Wm., *Dictionary*, 2, 28.
 Hoffmann, E. T. W., *Violon de Cremona*, s, 634.
 Hoffmann, R., *vide* Schubert, 189a.
 — *Vn.*, M, 823, 824.
 Hogarth, G., *Stringed Instruments*, 364.
 — *History*, 317.
 Hohmann, C. H., *Vn.*, M, 825.
 Holliday, *Strings*, 1, 1098.
 Hone, J., *Vn.*, M, 826.
 Honeymann, W. C., *The Vn.*, 236.
 — *Hints to Vn. players*, 238.
 — *Secrets of Vn. playing*, 239.
 — *Vn., how to choose one*, 28a.
 Hoppe, W., *Vn.*, M, 827.
 Hortis, A., *Tartini*, 427a.b.
 Houssaye, A., *Vn. de Franjolé*, 594.
 Howe, J. W., *Bull*, 71.
 Howell, E., *V'cello, use, &c.*, P, 508c.
 Howell, T., *Vns.*, 1, 1063, 1094.
 Howitt, M., *vide* Andersen, 581.
 Howson, R., *vide* Huggins, W., 401a.
 Huband, W. J., *vide* Moody, 1079.
 Huber, C., *Vn.*, M, 828.
 Hudson, F., *Vns.*, 1, 1109.
 Hudson, G., *Bellies*, 1, 1143.
 Huet, F., *Ecoles de Violon*, 203.
 Huggins, M. L., *Maggini*, 89a.
 — *Tuscan Strad.*, 139—139b.
 — *Salabue Strad.*, 139c.
 Huggins, W., *Function of Sound-post*, P, 401, 413.
 — *Vns.*, P, 402.
 Hüllweck, F., *Vn.*, M, 829.
 Hulskamp, G. H., *Vns.*, 1, 1077.
 Hunt, J., *All about the Vn.*, 171b.
 Hunt, L., *Paganini*, P, 337d, 549.
 Hunter, H., *Sailor Prince*, v, 684.
 Hus-Desforges, P. L., *V'cello*, M, 990.
 Hutchinson, H., *That fiddler fellow*, s, 637.
 INWARDS, C., *vide* Brooks, 1078.
 Irwin, T. C., *My violon*, v, 670.
 "Isidor" *Cécilia*, 111.
 JACKSON, G., *Vn.*, M, 829a.
 — *V'cello*, M, 991.
 Jacque, G., *Sympathetic Strings*, P, 412, 1, 1072.
 Jacquot, A., *Musique en Lorraine*, 1201.
 James, E., *Sivori*, 92.
 James, G. P. R., *Fight of Fiddlers*, 595.
 James, W., *Vn.*, M, 830.
 Jan, C. de, *vide* De Jan, 1226.
 Janinet, *Tables de Resonnance*, P, 383, 384.
 Jantzen, J., *Spohr's works*, 1212aa.
 Jatho, L., *Spohr*, 93.
 Jones, J., *Concertina in Vn.*, 1, 1076.
 Jousse, J., *Vn.*, M, 831.
 Jubb, R., *Vn. head*, 1, 1061.
 Junod, L., *V'cello*, M, 992.
 KAHLERT, A., *L. Spohr*, 302h.
 Kalypada Mukhopadya, *Bahoolina*, 239b.
 Kastner, J. G., *V'cello*, M, 993.
 — *Vn.*, M, 832.
 Kauer, F., *Vn.*, M, 833, 834.
 — *V'cello*, M, 994.
 Kayser, H. E., *Vn.*, M, 835—836a.
 — *Va.*, M, 946.
 Keith, R. W., *Vn.*, M, 837.
 Kendall, M., *A Theory*, v, 671.
 Kensett, J., *Holder*, 1, 1146.
 Kent, J. T., *Paganini*, P, 447.
 Kenyon, E. C., *Old Vn.*, s, 700.
 Kermer, J., *Geiger zu Gwund*, v, 671a.
 Kerris, *Vns. de Lapaix*, P, 386.
 Kessler, *Bows*, 1, 1137.
 Ketteridge, C., *Note indicator*, 1, 1155.
 Kewitsch, T., *Vn.*, M, 838.

- Kiechle, L., *Va*, M, 947.
 Kieninger, J. M., *Vn.*, M, 839.
 Kirton, J. W., *Scraps*, s, 637a.
 Klein, J. J., *Lehrbuch*, 333.
 Klier, J. B., *Vn.*, M, 840.
 Kling, H., *Vn.*, M, 841.
 — *Va*, M, 948.
 Kneppelhout, J., *de Graan*, 93a.
 Knight, *Dictionary*, 1168.
 Knight, C., *Mutes*, 1, 1095.
 Koch, G., *Vn.*, M, 842.
 Köhler, L., *Geb. Muller*, 93b.
 Kohsen, E., *Bows*, 1, 1148.
 Kohut, A., *Joachim*, 93c.
 — *Paganini*, 297a.
 Kolbe, K. C. W., *Abhandlungen*, 282.
 Kothe, W., *vide* Heinze, 808.
 Krehbiel, H. E., *vide* Courvoisier, 220.
 Kreutzer, R., *Vn.*, M, 735.
 Kross, E., *Vn.*, M, 842a.
 Kufferath, M., *Vieuxtemps*, 94.
 Kummer, F. A., *Vcello*, M, 995.
 Koppers, P., *Musik-Instrumentenmacher*, 1202.
 Kürzinger, I. F. X., *Unterricht zum Singen*, 275.

 LABADINS, *Vn.*, M, 843.
 Labro, N. C., *Double Bass*, M, 1035.
 Lachnith, L. W., *Vn.*, M, 844.
 Lafage, J. A. L. de, *Exposition de* 1855, 318.
 Lafage, L. A. de, *vide* Choron, 1042.
 Lagerstrom, A. von, *Campanella*, 596.
 Lake, H. H., *Chinrest*, 1, 1135.
 Lake, W. R., *Pegs*, 1, 1097.
 — *Fingerboards*, 1, 1100.
 Lambert, M., *Chorister Boy*, 298.
 Lamotte, Fouqué, *Joseph und seine Geige*, 597.
 Landé, E., *vide* Gley, 1096.
 Langey, *Bow guide*, 1, 1121.
 Lanzetta, S., *Vcello*, M, 996.
 Laphelèque, G. I. de, *Paganini*, 90—91.
 — *Paganini*, P, 429.
 — *Soundpost*, 1, 1073.

 Larousse, P., *Dictionnaire*, 1169.
 la Tarche, A., *vide* Tarche, 239a.
 Lawson, W. E., *vide* Schebek.
 Le Blanc, H., *Basse de Viole*, 141.
 Lebouc, C. J., *Vcello*, M, 997.
 Lee, L., *Paganini*, v, 685.
 Lee, S., *Vcello*, M, 998.
 Lehmann, J. G., *Vn.*, M, 845.
 Lejeune, le prince, *vide* Leprince, 492.
 Leonard, H., *Vn.*, M, 846—850.
 Leoni, *Vn.*, M, 851.
 Leoni di Pienza, R., *Nardini*, 94a.
 Lepel-Gnitz J. von, *Stradivarius*, 598.
 Le Prince le jeune, *Fayolle*, 78.
 Leprince, R., *Origine du Vn.*, P, 492.
 Leuven, *vide* St. Georges, 690.
 Levasseur, *vide* Baillot, 962, 963.
 Lewald, A., *Ole Bull*, 302f.
 Lexhime, I. J., *Bows*, 1, 1133.
 Levierge, J. W., *Chinrest*, 1, 1124.
 L'Heritier, de l'Ain, *see* Laphelèque.
 Lidel, J., *vide* Lee, 999.
 Lie, J., *O. Bull (poem)*, 71, 94aa.
 Linnarz, R., *Vn.*, M, 852.
 Lisei, C., *Bottesini*, 94b.c.
 Lissajous, *Vns. de Morisseau*, P, 385.
 Liston, W. L., *Vn. its pains and pleasures*, P, 507.
 Liszt, F., *Paganini*, P, 461c.
 Lockyer, N., *vide* Guillemin, 281.
 Loder, J. D., *Vn.*, M, 853—855.
 Loewy, B., *vide* Powell and Flechter, 1220.
 Löhlein, G. S., *Anweisung*, 240—242.
 Lolli, A., *Vn.*, M, 856, 857.
 Longfellow, H. W., *Bull*, 71.
 Lorenziti, B., *Vn.*, M, 858.
 Lorne, *Vn. Cases*, 1, 1107.
 Lottin, D., *Vn.*, M, 859.
 Love, F., *Vns.*, 1, 1149.
 Lovelace, Wm., *Strings*, 1, 1057.
 Lovell, M., *Musical Genius*, P, 504.
 Lowenthal, L., *Chinrest*, 1, 1110.
 Lozzi, C., *Liutai Bresciani*, 171c.
 Lüttgen, H., *Va*, M, 949.

- Lüttgen, *V'cello*, M, 1000.
 Luke, H., *Mystery Solved*, P, 420.
 Lunn, H. C., *The Old Vn.*, s, 638.
 Lyser, J. P., *Tartini*, 302e.
- MACDONALD, G., *Violin Songs*, v, 652.
 — *Falconer's Fiddle*, s, 639.
 Macdonald, J., *Harmonic System*, 243.
 Macdonald, M., *Lady's Vn.*, v, 672.
 Mace, T., *Musick's monument*, 334.
 Mackaye, E., *Love-letters*, v, 653.
 Mackenzie, *Bull*, 71.
 Macquoid, K. S., *Prince's Whim*, s, 640.
 Magerstädt, J. F., *Vn.*, M, 860, 861.
 Mahillon, V. C., *Acoustique*, 283.
 Maigne, W., *Manuel*, 29—30.
 Mailand, E., *Vernis*, 122.
 Majer, J. F. B. C., *Viols*, M, 334a.
 Major, I. W., *Bridges*, 1, 1131.
 Malibran, A., *Spohr*, 95.
 Mannenhjerta, U. E., *Fayolle*, 79.
 Mannoury, P. M., *Wind fiddle*, 1, 1065.
 Marcou, *Principes de Violon*, 277.
 Mariette, A., *vide Coppée*, 686.
 Marmier, X., *vide Hoffmann*, 636.
 Marmontel, *vide Mereaux*, 301.
 Maroncelli, P., *Illustri Italiani*, 299.
 Marque, A., *Vn.*, M, 862.
 Marshall, F. A., *vide Spohr*, 908a.
 Marston, P. B., *Bull (poem)*, 71.
 Martinn, J. J. B., *Vn.*, M, 863, 864.
 — *Va*, M, 950.
 Mason, *Vn.*, M, 865.
 Masson, P. J., *Strings*, 1, 1139a.
 Maugin, J. C., *Manuel*, 29—30.
 Mauthner, F., *Stradivari Geige*, s, 641.
 May, W. H., *vide Newton*, 1083.
 Mazas, *vide Bruni*, 750a.
 Mazas, J. F., *Vn.*, M, 866.
 — *Va*, M, 951.
 Mazza, A., *Tartini*, v, 673.
 Meerts, L. J., *Vn.*, M, 867—870
- Meilhan, P. C., *Vn.*, M, 871.
 Meltner, C., *Vn.*, M, 872.
 Menges, E., *Bow Guide*, 1, 1153.
 Meo, *Strings*, 1, 1120.
 Mercier, A., *Campanella*, 599.
 Mereaux, J. A., *Biographies*, 300.
 — *Variétés Musicales*, 301.
 Merlin, M. de, *Malibran*, 96.
 Merrick, A., *vide Baillot*, 964.
 Meugy, A., *L'Art du Vn.*, 244.
 Meyer, *Konversationslexicon*, 1170.
 Meyer, L., *Vn.*, M, 873.
 Mezzetti, *Fittings*, 1, 1123.
 Miel, E. F. A. M., *Viotti*, 96a.
 Milandre, *Viol d'Amour*, M, 705.
 Miller, E., *on Fiddlers*, 1226a.
 Millin, A. L., *Antiquité's Nationale*, 331.
 Mine, *vide* 1026.
 Miné, J. C. A., *Vn. et V'cello*, M, 952.
 Miné, J. C. A., *Double Bass*, M, 1036.
 Mitchell, C. H., *How to hold Vn.*, 245.
 — *Vn. prosody*, 245a.
 Mollenhauer, E., *vide Haddan*, 1099.
 — *Vn.*, M, 874.
 Moncrieff, W. T., *vide Lee*, 685.
 Monteclair, M. P. de, *Vn.*, M, 875.
 Monteverde, C., *Orfeo*, 1227.
 Moody, W., *Vn. head*, 1, 1079.
 Moore, *Chinrests*, 1, 1129.
 Mordret, L., *La Lutherie*, 31.
 Morgan, *Bows*, 1, 1112.
 Morgan, A. de, *Fiddles and Fancies*, P, 559.
 Mori, N., *Musical Gem*, 302.
 Morossi, F. A., *vide Rubbi*, 303.
 Moszkowski, *vide Haweis*, 314a.
 Mozart, G. L., *vide Schiedmayer*, 894.
 — *Vn.*, M, 876—882.
 Munch, —, *Bull (poem)*, 71.
 Muntz, G. H. M., *vide Reade*, C.
 Muntz-Berger, J., *V'cello*, M, 1001.
 Murmann, E., *Wood*, 1, 1157.
 Muzzi, S., *G. Nanetti*, 96b.
- NARBAEZ, L. de, *Vihuela*, M, 706.

- Nathan, I., *Malibran*, 97.
 Nejeoly, R., *Vn.*, M, 883.
 Newton, W. E., *Trumpet Vn.*, I, 1070.
 — *Wood*, I, 1083.
 Nicholson, J., *New Model*, 32.
 Nicolai, D. J. C., *Double Bass*, M, 1037.
 Niederheitmann, F., *Meister*, 172.
 — *Cremona*, 173-174.
 Niggli, A., *Paganini*, 98.
 Nohl, *Spohr*, 98a.
 Nouaille, P., *Strings*, I, 1058.

 O'DONOGHUE, P., *Paganini*, 447a.
 Oetker, F., *vide* Anonymous, 63c.
 Ohnet, G., *Chant du Cygne*, s, 641a.
 Oka, F., *Stainer*, P, 376a.
 Oker-Voysey, G. E., *vide* Hamilton, 1088.
 Oliphant, N., *Flotsam Fiddler*, s, 642.
 Ortigue, J. d', *Paganini*, 302m.
 — *Baillet*, 302n.
 Ortlepp, E., *Paganini*, 302b. c. d.
 — *Rhode*, 302g.
 — *B. Romberg*, 302i.
 — *Corelli*, 302j.
 — *Lipinski*, 302k.
 — *Sawicki Vns.*, 302l.
 Ottmann, L., *Bull*, 71.
 Otto, J. A., *Bau der Bogeninstrumente*, 33-40.
 — *Bau der Violine*, P, 403.

 PAGLIARDINI, T., *Bottesini*, 94c.
 Pain, W., *Bridges*, I, 1082.
 Paine, J., *Treatise on Vn.*, 246, 246a.
 Palgrave, M. E., *Blind Jem*, s, 701.
 Pancaldi, C., *Progresso Italiano*, 41.
 — *Radicati*, 98a.
 Panofka, H., *Vn.*, M, 884.
 Pape, J. H., *Vns.*, I, 1066.
 Papini, G., *Vn.*, M, 885.
 Partington, E., *Encyclopædia*, 1171.
 Paulding, J. K., *Scottish Fiddle*, v, 654.
 Payne, A., *David's Geige*, P, 491.

 Payne, E. J., *Viola da Gamba*, P, 351.
 — *Stradivari*, P, 359b.
 — *vide* Grove, 1167.
 — *Encycl. Britan.*, 1180.
 Pearce, J., *Violins*, 175.
 Peile, J., *vide* Bréval, 972.
 Peiniger, O., *Vn.*, M, 886.
 Perkis, C. L., *Di Fawcett*, 600.
 Perrin, *Vn.*, M, 887.
 Perry, J., *Vn.*, M, 887a.
 Petherick, H., *Vn. making*, P, 380.
 Petong, R., *Markneukirchen*, P, 496.
 Petri, J. S., *Anleitung*, 335.
 Philips, B., *Great Vns.*, P, 546.
 Phillips, B., *Fisherman's Mate*, s, 643.
 Phillips, W. L., *V'cello*, M, 1002.
 Philpot, S., *Introduction*, 247.
 Phipson, T. L., *Anecdotes*, 99.
 — *Papini*, 100.
 — *Southsea Parade*, 601.
 "Phiz," *vide* James, 595.
 Piatti, A., *V'cello*, M, 1003.
 Piccolellis, G. de, *Liutai Antichi*, 176, 177.
 — *Autenticità*, 177a, r, 532.
 Pickup, P. W., *vide* Hudson, 1143.
 Picquot, *vide* Ceru', 71a.
 Picquot, L., *Boccherini*, 100a.
 Pierer, *Universal Lexicon*, 1172.
 Pierrard, L., *Lutherie*, 41a.
 Pierre, C., *Les Luthiers*, 1202a.
 Pillaut, L., *Instruments*, 319.
 Pirazzi, G., *vide* Clarke, 1161.
 Pitt, S., *Chinrest*, I, 1093.
 Plasiard, J. A., *Cordes*, 42.
 Playford, J., *Skill of Musik*, 335a, b, c.
 Pole, Wm., *vide* Grove, 1167.
 Polko, F., *Paganini*, 101.
 Pollock, W. H., *Action to the Word*, s, 644.
 Polonaski, E., *The Strad*, 1212.
 — *Violin Times*, 1212a.
 — *Vn.*, M, 888.
 Pomet, P., *Drogues*, 132.
 Pontecoulant, L. A. le D., *Organo-graphie*, 320.
 — *Conservatoire de Musique*, 321.
 — *Exposition de 1867*, 322.

- Poorten, A., *Testament*, 102a.
 — *Tournée Artistique*, 102.
 Pope, S. T., *Bow Guide*, I, 1139.
 Poppinghausen, *vide* Creuzberg, 138a.
 Porter, T., *Choosing a Vn.*, 43.
 Potter, C., *Vn. in Orchestra*, P, 368, 369, 372.
 — *Tenor and Violoncello*, P, 372.
 — *V'cello and Contrabass*, P, 373.
 Pougin, A., *vide* Fétis, 1199.
 — *Viotti*, 103.
 — *Rode*, 104.
 — *Hainl*, P, 341a.
 — *Rode*, P, 425.
 Power, P. B., *Dinah's Fiddlestick*, s, 702.
 Pratis, L. de, *Sibire*, 51.
 Preluëur, P., *Music-master*, 714.
 Preston, A., *Old Fiddler*, v, 674.
 Prudlo, *Monochord*, 322a.
 Pulleyne, G., *vide* Marque, 862.
 Pullin, S. B., *Bow-hairing*, P, 381.
 Purdy, G., *Few words on Vn.*, 248.

 QUARENGHI, G., *Violoncello*, M, 323, 1004.

 RACHELLE, P., *V'cello*, M, 1005.
 Radoux, J. T., *Vieuxtemps*, 104a.
 Rae, R. J., *Bridges*, I, 1092.
 Rae, T., *My Vn.*, v, 675.
 Rahm, M., *Edler Geigenkünstler*, 601a.
 Raikes, A. H., *Vn. chat*, 177b.
 Rambosson, J., *Harmonies du son*, 324.
 Rangoni, G. B., *Essai sur le gout*, 204-205.
 Raoul, J. M., *V'cello*, M, 1006.
 Reade, C., *Cremona Varnish*, 123.
 — *vide* Dissmore, 149a.
 — *Readiana*, 306.
 — *Cremona Vns.*, P, 565.
 — *Jack of all Trades*, 278.
 Reade, C. L. and C., *Chas. Reade*, 325.
 Rebs, A., *Lackiren*, 124a.
 Redfern, G. F., *Mute*, I, 1162.
 Rees, A., *Encyclopadia*, 1173.
 Regli, F., *Storia del Vn.*, 178.
 Rehbaum, T., *Vn.*, M, 889.

 Rebhaum, T., *Va.*, M, 953.
 Reichardt, J. F., *vide* Löhlein, 242.
 — *Ripier violinisten*, 249.
 Reinagle, J., *V'cello*, M, 1007.
 Renier, J. S., *Vieuxtemps*, P, 427.
 Richelme, M., *Lutherie*, 44.
 — *Renaissance*, 44a.
 Riechers, A., *Die Geige*, 44b.
 Riehl, von, *Corelli*, 305a.
 Ries, H., *Vn.*, M, 890.
 Rinaldi, B. G., *Pressenda*, 105.
 Ripley, G., *Cyclopadia*, 1174.
 "Rita" *Daphne*, 602.
 Ritter, H., *Viola Alta*, 179-181.
 — *Normalsteg*, 45.
 — *Va.*, M, 954.
 — *Bridges*, I, 1136.
 Ritz, J., *Zusammensetzung*, 206.
 Roberts, M., *Fiddler of Lugan*, 603.
 Robertson, J., *Wood*, I, 1074.
 Reche, E., *Stradivarius*, v, 655.
 Rochlitz, F., *vide* Schelling.
 Rode, P., *Vn.*, M, 891.
 — *Vn.*, M, 735.
 Rode, Th., *Remenyi*, P, 376b.
 Rodwell, G. H., *Harmony*, 326.
 Roeser, V., *vide* Mozart, 881.
 Romain, A., *Vernis*, 138c.
 Romani, F., *Paganini*, v, 676.
 Romberg, *vide* Schröder, 1010.
 Romberg, B., *V'cello*, M, 1008.
 Roquet, A. E., *vide* Thoinan.
 Rose, H. G., *vide* Smedley, 1176.
 Rosen, J. M., *O. Bull.*, 105a.
 Ross, J. M., *Encyclopadia*, 1175.
 Roth, F., *vide* Polonaski, 888.
 Roth, P., *Violoncell-Litteratur*, 265.
 — *V'cello*, M, 1009.
 Rousseau, J., *Traité de la Viole*, 250.
 — *Va.*, M, 955.
 Rowland, A. C., *Double Bass*, M, 1038.
 Royer, A., *vide* Hart, 164.
 Rozoir, C. du, *Baillot*, P, 426.
 Rubbi, A., *Elogi*, 303.
 Rudolphus, C., *vide* Spohr, 908a.
 Ruf, S., *vide* Anonymous, 64a.
 — *Stainer*, 106.
 Rühlmann, J., *Bogeninstrumente*, 182, 183.
 — *Urformen*, P, 361.

- Russell, R., *Fate's a Fiddler*, 604.
- S—R, *vide* Volckmann, 139d.
- *Duifoprugcar*, p. 422.
- Sacchi, F., *Stradivari*, 106a.
- *Il Messia*, p. 495b.
- Sachs, J., *Ancient Musical Instruments*, 1184.
- Sadtler, J., *Tauglichen Materials*, p. 407—409.
- Saint-Edmé, B., *vide* Sarrut, 303a.
- Saint Hilaire, Q., *Lettre à A. Blanc*, 203a.
- Saint Jacome, *vide* Marque, 862.
- Saint Jacome, L. A., *Vn.*, M, 956.
- St. Georges, *Luthier de Vienne*, D, 690.
- Saint Serin, J. B., *vide* Abbé.
- Salomon, *Geschichte einer Geige*, 606.
- San Raffaele, B. di, *Arte del suono*, 335d.
- Sandys and Forster, *History*, 184.
- Sarrut, G., *Paganini*, 303a.
- Sauzay, E., *Le Quatuor*, 207.
- *Violon Harmonique*, 209.
- *Accompagnement*, 208.
- Savart, F., *Memoire*, 46—47.
- *Trompette Marine*, p. 395.
- Schaum, J. O. H., *Bagatella*, 10.
- Schebek, E. *vide* Dormizer, 1196.
- *Geigenbau*, 185—186.
- Schidmayer, J. B., *Vn.*, M, 894.
- Schilling, G., *Freunde der Tonkunst*, 304.
- Schletterer, H. M., *Spohr*, 107, 108.
- *Spilmannszunft*, 200.
- Schmidt, J., *Vn.*, M, 895.
- Schneider, W., *Beschreibung*, 327.
- Scholz, R., *Violintechnik*, 251.
- *Vn.*, M, 897.
- Schön, M., *Vn.*, M, 896.
- Schottky, J. M., *Paganini*, 109, 117.
- Schradieck, H., *Cremona Vns.*, p. 416—418.
- *Vn.*, M, 898.
- Schröder, *vide* Wassmann, 256a.
- Schröder, H., *Sympathetische Klänge*, 209a.
- *Violinspiel*, 252.
- Schröder, H., *Vn.*, M, 899.
- Schröder, K., *Katechismus Vn.*, 252a.
- *Katechismus V'cello*, 252b.
- *Violoncellunterricht*, 266, 267.
- *V'cello*, M, 1010—1013.
- Schubert, F. L., *Die Violine*, 187—189.
- *Bau der Geige*, p. 346b.
- *Contraviolon*, p. 346c.
- Schubert, L., *Vn.*, M, 900.
- Schucht, J. H., *Wood*, 1, 1084.
- Schuler, J. H., *vide* Anonymous, 64a.
- Schuler, J., *Stainer*, 110, 304a.
- Schultz, A., *Vn.*, M, 901.
- Schutz, F. C. J., *Paganini*, 111.
- Schweigl, S., *Grundlehre*, 253.
- Seifriz, M., *vide* Singer, 904.
- Semple, D., *Fingerboards*, 1, 1069, 1087, 1089.
- Sering, F. W., *Vn.*, M, 902, 903.
- Shelton, E., *The Vn.*, 189b.
- Sheppard, E. S., *C. Auchester*, 607.
- Shorthouse, J., *Countess Eve*, 608.
- *Teacher of Vn.*, s. 645.
- Sibire, Abbe, *Chelonomie*, 20, 49—51.
- Siedentopf, C., *V'cello*, M, 1014.
- Sievers, G. L. P., *Chanot Vns.*, p. 346f.
- Simoutre, N. E., *Aux Amateurs*, 52.
- *Progrès*, 53.
- *Fortschritt*, 53a, b.
- *Supplément*, 54.
- *Progrès en Lutherie*, 53c.
- *Soundpost*, 1, 1118.
- Simpson, C., *Division Violinist*, 707—709.
- Singer, E., *Vn.*, M, 904.
- Singer, J., *vide* Lake, 1097.
- Smedley, E., *Encyclopaedia*, 1176.
- Smiff, O. P. Q., *Fatal Fiddle*, s. 646.
- Smith, G. I., *Vn. Strings*, 54a.
- Smith, H. P., *Construction*, 55.
- Soile, F., *Vn*, M, 905.
- Soullier, C., *Dictionnaire*, 1177.
- Sperani, B., *vide* Andersen, 584.
- Spofford, K. P., *The Vn.*, v, 676a.
- Spohr, L., *Selbstbiographie*, 112, 113.

- Spohr, L., *Pariser Musikwesen*, p. 492a.
 — *Vn.*, M, 906—908a.
 Spratley, R., *Pegs*, 1, 1132.
 Sprengel, P. N., *Handwerke*, 284.
 Stalker, C., *vide* Chambers, 1164.
 Starcke, H., *Die Geige*, 56.
 — *Tagebuch*, 1214.
 Stead, H., *Hurdy-gurdy*, 1, 1086.
 Stiastny, B., *V'cello*, M, 1015.
 Stillingfleet, J., *vide* Tartini.
 Stradivari, E., *Cenni sulla scuola*, 190.
 Stransky, J., *V'cello*, M, 1016.
 Straub, C. G., *Vn.*, M, 909.
 Strobel, *vide* Clarke, 1161.
 Stuttaford, J., *Pegs*, 1, 1103.
 Sutcliffe, W., *Queer Fiddles*, 190a.
 Swert, J. de, *V'cello*, M, 1017, 1018.

 TABUTEAU, *Violon et Basse*, M, 1043.
 Taglini, C., *Lettere Scientifiche*, 336.
 Tarche, A. la, *Vn. Student's Manual*, 239a.
 Tartini, G., *Lettera alla Signora, &c.*, 254.
 — *Trattato*, 1215.
 — *Risposta*, 1217.
 Tauber, C. von, *Ueber meine Violine*, 1231.
 Taylor, *Strings*, 1, 1117.
 Taylor, J. Y., *Vn. for ladies*, p. 494a.
 Taylor, W., *Fittings*, 1, 1144.
 Terrasson, A., *Mélanges*, 328.
 Tessarini, C. da R., *Vn.*, M, 910—911.
 Thiémé, F., *Vn.*, M, 912.
 Thoinan, E., *Constantin*, 114.
 — *Maugars*, 115.
 Thomas, B., *Vn. Player*, 609.
 Thompson, C., *V'cello*, M, 1019.
 Thoms, W. J., *Fiddle*, p. 372.
 Thornbury, W., *Jacobite Fiddle*, s. 647.
 — *Jacobite Fiddler*, v, 680.
 Thorpe, J., *Tailpiece*, 1, 1158.
 Thurne and Taxis, Prince of, *vide* Tartini, 1218.
 Tietz, A. F., *V'cello*, M, 1020.

 Tillière, J. B., *V'cello*, M, 1021, 1022.
 Tingry, P. F., *Vernis*, 136, 137.
 Tofte, H., *Ragt og Pleje*, 254a.
 Tolbecque, A., *Quelques considérations*, 57.
 Tonelli, L., *Vn.*, M, 913.
 Tormin, R., *vide* Creuzberg, 138b.
 Tottmann, A., *Violinunterricht*, 268, 269.
 — *Die Violine*, p. 502.
 Tours, B., *Vn.*, M, 914.
 Townshend, H., *Genuine Guarnerius*, s. 648.
 Tripier-Deveaux, A. M., *Vernis*, 138.
 Turgan, J., *Grandes Usines*, 285.

 UGONI, C., *Letteratura Italiana*, 305.
 Unbehaun, G., *Wert des Vnspiels*, 336a.
 Upton, F., *Chinholder*, 1, 1104, 1111.

 VAILLANT, P. M. G., *Vn.*, M, 915.
 Valdrighi, L. F., *Strumenti Rinforzati*, 58.
 — *Tonelli*, 116.
 — *Di un arpa e Violino*, 190b.
 — *Liuteria Modenese*, 190c.
 — *Tonelli*, p. 438.
 — *Violineria Modenese*, p. 480.
 — *Violunzeel*, p. 499a.
 — *Nomocheliurgografia*, 1204.
 Van Hall, J. N., *vide* Coppée, 686.
 Vanhecke, *Vn.*, M, 916.
 Varin, *vide* Desvergera, 689a.
 Variorum, *Encyclopædia*, 1179, 1180.
 Vernon, F., *vide* Hunter, 684.
 Verriest, V. F., *Double Bass*, M, 1039.
 Vidal, A., *Instruments a Archet*, 191—192.
 — *Lutherie*, 193.
 Villa, M., *Miei Violini*, 193a.
 Vineta, L., *vide* Vineta.
 Vineta, L., *Paganini*, 117.
 Viollet le Duc, *Dictionnaire*, 328a.
 Volckmann, C. N., *Duifsofbrugcar*, 139d.

- Volkman, W., *Vn.*, M, 917, 918.
 Vredeman, M., *Violon Cyther*, M, 709a.
- WALDEN, E. D. von, *Il Violino*, 255.
 Waldenfeld, H. von, *Vn.*, M, 919.
 Waldnuck, H., *Improvements in Vns.*, P, 419.
 Wallis, J., *Pegs*, I, 1102.
 Walther, J. J., *Vn.*, M, 920.
 Ward, E., *Fiddler's Fling*, v, 656.
 Warot, C. N. A., *V'cello*, M, 1023.
 Wasilewski, J. W., *Violine Meister*, 210, 211.
 — *Vn.* xvii., *Jahrhundert*, 212.
 — *Instrumentalsätze*, 213.
 — *Violoncell Geschichte*, 214.
 — *Instrumental musik*, 329.
 Wassman, K., *Violintechnik*, 256.
 — *Lagenzeichnungen*, 256a.
 Watin, *Vernisseur*, 133.
 Waud, W. W., *Vn.*, M, 921, 922.
 — *Va.*, M, 957.
 Weatherley, F. E., *vide* Goodeve, 682.
 Weber, G., *Paganinis Kunst*, P, 338.
 — *Mozart's Quartett*, P, 339.
 — *vide* Ersch and Gruber, 1165a.
 Weckerlin, J. B., *Opuscles*, 279.
 — *Musiciana*, 332.
 — *Contrebasse*, P, 341.
 — *Bibliothèque du Conservatoire*, 1206.
 Weichelt, H., *Stainer*, 110.
 Welcker Von Gontershausen, H., *Tonwerkzeuge*, 286.
 — *Saiteninstrumente*, 287.
 Weis, C., *Violiner Bygning*, 194.
 Weiss, J., *Vn.*, M, 923.
 Welhaven, —, *Bull (poem)*, 71.
 Wergeland, —, *Bull (poem)*, 71.
 Werner, J., *V'cello*, M, 1024.
 West, W., *Vn.*, M, 923a.
- Wettengel, *vide* Appian Bennewitz, 5a.
 — G. A., *Lehrbuch*, 6, 59—61.
 White, R. G., *Stradivarius*, P, 476.
 Wichtl, G., *Vn.*, M, 924.
 Wieck, F. G., *Tye's Vn.*, P, 390.
 Wienberg, L., *vide* Vineta.
 Wilkes, J., *Encyclopædia*, 1178.
 Williams, *Vn.*, I, 1114.
 Witting, C., *Vn.*, M, 925.
 Wodiczka, T., *Viool*, M, 710.
 — *Viola*, M, 711.
 Wohlfahrt, F., *Vn.*, M, 926, 927.
 Woldemar, *vide* Weckerlin, 332.
 — *Vn.*, M, 928—930.
 — *Va.*, M, 958.
 Wolff, W., *Vn.*, M, 931.
 Wood, *Keyboard Vn.*, I, 1122.
 Woolhouse, W. S. B., *Bow*, P, 347.
 Wranitzky, A., *Vn.*, M, 932.
- XIMENES, S. L., *Fittings*, I, 1134.
- YOUNG, A., *Vns. and Vn. players*, P, 493.
 Youssoupow, N., *Luthomono-graphie*, 195—196.
 — *Analyse comparée*, 1235.
- ZACHARIA, F. W., *Die Geige*, v, 681.
 Zahn, J., *Oculus Artificialis*, 129—130.
 Zamminer, F., *Musik*, 287a.
 Zanetti, G., *Vn.*, M, 933.
 Zebrowski, F. von, *vide* Edwards, 1101.
 Zeidler, P. H., *Soundboards*, I, 1127.
 Zimmer, F., *Vade mecum*, 257.
 — *Vn.*, M, 934, 935.
 — *V'cello*, M, 1025.
 Zimmermann, C. F. A., *Vn.*, M, 936.
 Zoeller, C., *Viola d'Amour*, M, 712.

GENERAL SUBJECT INDEX.

IN consulting this index it is strongly advised that all cross-references should be looked up in order that the subject under search may be thoroughly exhausted.

- ACCOMPANIMENT, 208, 209.
 Acoustics, 31, 47, 206, 209*a*, 282, 283, 287*a*, 322*a*, 383, 384, 395, *vide* Savart, and Chanut.
 Adam as a Violinist, 250.
 Adams, E. K., 139*e*.
 Adelaide, Mme., 321.
 Æolian Vn., 1065.
 Aisne département, 1200.
 Alard, D., 53*a*, 139*c*.
 Alt viola, 286, 327.
 Althaus, B., 1228.
 Alto, 45.
 Amateurs, 363.
 Amati, 124, 146, 175, 177, 184, 190, 193, 193*a*, *et passim*.
 Anatomy of Violinist, 71.
 André, 333.
 Andrea, J., of Verona, 162*a*.
 Anecdotes, 190*a*, 529.
 Antonio detto Ciciliano, 162*a*.
 Azaïs, P. H., 961.
 BACH's sonatas, 239.
 Bagatella, 6*a*, 40, 159, 181.
 Bagpipes and Vn., 572.
 Baillot, 192, 201*a*, 203, 274, 302*n*, 321, 426, 1183.
 Baltzar, 154.
 Bass-bar, 20, 32.
 Baryton, 286, 333, *vide* Viols.
 Baud's Vns., 1183.
 Beethoven, 207.
 Belly, patent, 1127, 1143.
 Bennett Collection, 1048.
 Berenzi, A., 171*c*.
 Bergamo, 116*a*.
 Bergonzi, 20, 124, 170.
 Beriot, de, C., 80, 81, 96, 97, 201*a*, 270, 295, 300, 301, 367, 371.
 Berlioz, H., 102*a*.
 Bernardel, 161, 318.
 Blangini, 193*a*.
 Bibliography, 25.
 Biot, 20.
 Bocaccio, G., 692.
 Boccherini, L., 71*a*, 100*a*.
 Bodleian Library, 336.
 Bologna, 96*b*.
 Books on Vn., 189*a*, 258—263, 1056.
 Bottesini, G., 94*b.c.*, 295.
 Bow, 215, 239, 244, 347, 381, 1096, 1105, 1112, 1121, 1133, 1137, 1139, 1140, 1148, 1153, *et passim*.
 Brahms, 244.
 Brescia, 89*a*, 162*a*, 171*c*.
 Brescian School, 68*b*, 140, 177, 194.
 Bridge, 162, 1082, 1092, 1101, 1131, 1136, 1156, *et passim*.
 Brouet's peg, 307.
 Bruni, O., 193*a*.
 Bull, O., 11*a*, 63*d*, 68*e*, 71, 81, 94*a*, 105*a*, 288, 295*a*, 302*f*, 304, 337*f*, 347*g*, 362, 442, 452, 462, 467*a*, 1093.

- "CÄCILIA," 111.
 Campagnoli, B., 66.
 Capuzzi, A., 116a.
 Cary, Alphonse, 2, 28.
 Celebrated Vns., 376.
 Chamber music, 203a, 207, 208, 229, 505.
 Chanot, F., Guitar Violins, 31, 84, 183, 184, 346f, 388, 400, 423, 1225.
 Chanot, F. W., Catalogue, 1051.
 Chanot, G. (*senior*), 146.
 Chanot, G. (London), 27, 32, 105, 145, 145a, 170, 516, 1052.
 Chanot, G. A., 517.
 Characters of Vns. (Tatler), 518.
 Charles IX., 184.
 Cheap Vns., 285.
 Chifonie, 328a.
 Chinese origin of Vn., 155.
 Chin-rests, 12—14, 239, 1093, 1101, 1104, 1108, 1110, 1111, 1115, 1119, 1124, 1129, 1135.
 Chladni, 47.
 Chopin, 81.
 Cieco d'Adria, 692.
 Classic Vns., 156, 184, 205, 250.
 Clementi, 81.
 Cloth Vns., 1145.
 Collections of Vns., 18, 20, 325, 511, 526, 1046—1048.
 Commandements du Vn., 332.
 Composer Violinists, 337e.
 Concertina, 200b.
 Concertina in Vn., 1, 1076.
 Conservatoire (Paris), 201.
 Constantin, L., 114.
 Construction, 231.
 Contrebasse, 279, 324, 327, 341.
 Corelli, 78, 79, 203, 293, 299, 302f, 305a, 344, 359, 470, 471.
 Crawford Collection, 139c.
 Cremona School, 173—174, 177, 190, 194.
 Cremona Secret, 416—418, 420, 472, 473, 489, 495a, 565.
 Cremona Society, 1223.
 Crwth, 167, 328a.
 DALAYRAC, N., 87.
 Dam Family, 566.
 Danguy, 321.
 da Salo, G., 71, *vide* Salo, G. da.
 D'Auriac, E., 200.
 David, F. 491.
 David, P., 715.
 Day, John, 142.
 Dolmetsch, A., 712.
 Double Bass, 279, 286, 313a.b, 342a, 346c, 356, 1167, *vide* Contrebasse.
 Double double Bass, 356.
 Double stopping, 209.
 Dragonetti, 80, 295, 358, 450.
 Drowned Fiddlers, 564.
 Dubourg, G., 558.
 Duiffoprugcar, 139d, 145a, 162a, 186, 422.
 Dumanoir, G., 199, 330.
 Duty on Vns., 325.
 "ECHOLIN," 1091.
 Edinburgh, Duke of, 27, 688.
 Edition, Chanot, 1051.
 Egyptian Vns., 184.
 Eighteenth century, 293.
 "Emperor" Stradl, 157b.
 English makers, 193a.
 Ernst, 304, 201a.
 Exhibition, 1885 (Paris), 155a, 310a.
 — 1867 (Paris), 161, 311, 322.
 — 1872 (S. Kensington), 306, 315, 1184; *and vide* South Kensington.
 — 1873 (Vienna), 312.
 — 1878 (Paris), 1052.
 — 1885 (London), 568.
 Expression, 239.
 FACETIÆ, 512, 529.
 Faience Vns., 547, 588, 1221, 1222.
 Famous Vns., 359aa, 538a.
 Female makers, 146.
 Ferri, B., 72.
 Fétis, 51, 333, 920, 1190.
 Fiddle, 184.
 "Fiddler, The," 28.
 Fiddler, The, 1208.
 Fiddlers abused, 1226a.
 Fulig's Key Vn., 279a.
 Fingerboards, 1059, 1067, 1070, 1078, 1087, 1089, 1152, *vide* Fittings.

- First Violin, 200a, 224.
 Fischer, H., 6a.
 Fittings, 239, 1123, 1134, 1144.
 Flechter, V., 1220.
 Florence Quartett Soc., 200c.
 Fontego, S. G. del, 329.
 Forcroi, 142.
 Forster Family, 184.
 Forster, S. A., 184, 307.
 Franciscello, 192.
 Francœur's peg, 307.
 Frauds, 145, 169, 171.
 French School of makers, 20, 193a.
 Frey, 184.

 GALBUSERA, 183.
 Galli, D., 190b.
 Gand, 161, 318.
 Ganz, M. & L., 374.
 Gasparo da Salo, 145a, 162a, 171,
 186, 279, 1219, *vide* da Salo.
 Gavinies, 78, 79.
 Geminiani, 154, 370, 713-715,
 Gemünder, 159.
 General Articles on the Violin, 346,
 372, 375, 391, 392, 396, 397, 402,
 404, 410, 474, 481, 486, 488, 494,
 497-502, 507, 516, 527, 537,
 538, 551, 552. Part vi., Section
 iii., 337a,b, 473a, 508b, 281a,
 346d, 359d,f.
 George IV., 243, 553.
 Geraldus Hieronimus, 162a.
 Gerle, H., 329.
 German makers, 172.
 German origin of Vn., 185.
 Ghibertini, A., 41.
 Giay, 68c.
 Gigue, 328a.
 Gillott Collection, 526, 1184.
 Gillott Strad, 157b.
 Giovanni, *de*, 96b.
 Glass-coated Vns., 1064.
 Glass in Vn., 1, 1075, 1081.
 Gottschalk, 81.
 Graan, J. de, 93a.
 Grenoble Academy, 23.
 Greville Strad, 139e.
 Grotto, L., 692.
 Guarnerius, 25, 86, 124, 171, 175,
 177, 193, 360, 1219, *et passim*.
 Guhr, C., 80.

 Guignon, 199.
 Guild of Musicians (Paris) 114,
 192, 197-200, 503, *vide* King
 of Vns. Roi des Violons.
 Guitar-making, 6, 29, 30, 287.
 Gungl, J., 118.

 HAJDECKI, 139d, 437a.
 Hallé, Lady, 101, 290, *vide*
 Normann-Neruda.
 Handel, 471.
 Harmonic tones, 244, 569.
 Harmony, 209, 221a, 229b, 1216.
 Harp, 287.
 Hart, 170, 177b.
 Hart Catalogue, 1050.
 Hauser, 274a, 1213.
 Haweis, H. R., 289, 527.
 Hawley, R. D., 139e.
 Haydn, 207.
 Hebrew and early instruments,
 1184.
 Hell's Vn., 1069.
 Henry, 318.
 Henry IV., 321.
 Herisius, 333.
 Heron-Allen, E., 155, 665, 1212a.
 Hill, W. E. & Sons, 139-139c,
 170, 171c.
 Hill's Catalogues, 1055, 1056.
 Hipkins, A. J., 155.
 Hodges & Chanot, 105, 145, 169.
 Holder, 1146.
 Hulse, J. S., Collection, 1046.
 Hurdy-gurdy, 192.

 IMPROVEMENTS in Vn., 419, 32;
 1063, 1066, 1077, 1091, 1094,
 1109, 1113, 1114, 1126, 1128,
 1145, 1149, 1150, *vide* Innova-
 tions.
 Indian origin of Vn., 155.
 Indian tutor, 239b.
 Innovations, 32, 44a, 47, 53-53b,
 54, 58.
 Instruction Books, Catalogues, 264
 -269.
 Inventions Exhibition, 568.
 Isoard's Vn., 318.
 Italian players, 201a.
 Italian School, 100, 172-174, *et*
passim.

- JANINET'S Vns., 382.
 Jeune, H. le, 229.
 Joachim, J., 44*b*, 93*a*, 93*c*, 187
 201*a*, 294, 467*b*, 469*a.a*.
 Johnston *v.* Laurie, 171.
 Josephs, P. A., 388, 404.
- KALLIFTHORGAN, 279*a*.
 Kerlino, 184, 186.
 Keyboard Vn., 279*a*, 394, 1122.
 Kieswetter, 288, 355.
 King of Vns., 78, 114, 192, 197—
 200.
 Klingenthal, 1196.
- LABARRE, 300, 301.
 La Couture, 285.
 Lady's Magazine, 62.
 Lady Violinists, 494*a*, 509.
 Lajos, B., 556.
 Lapaix, 183, 318, 386.
 Laub, 201*a*.
 le Clair l'ainé, 717.
 le Jeune, H., 229.
 le Serre, Mons., 1217.
 Linarolo, 162*a*.
 Lindley, 288.
 Lipinski, 201*a*, 233, 302*k*.
 Lira da Braccio, 162*a*.
 Locatelli, 203.
 Lolli, 203, 204.
 Lombardini, M., 71, 78, 254.
 Lott, J. F., 278.
 Loudon, J. F., 1222.
 Lulli, 192, 468.
 Lupot, N., 20, 51, 245*a*.
 Lute, 284.
 Luthiers d'Anvers, 1195.
 Lyon and Healy Catalogue, 1054.
 Lyons makers, 145*a*.
- MAFFEI'S Orpheus, 20.
 Maggini, G. P., 68*a.b*, 89*a*, 1219.
 Mahillon, V., 53*a*.
 Malibran, 96, 97, 270, 273, 367,
vide Beriot.
 Manetti, 96*b*.
 Marais, 141.
 Marchesi, 68*c*.
 Marcou, F. M., 277.
 Markncukirchen, 6*a*, 320, 496,
 1196.
- Marrast Vns., de, 1224.
 Marteau, H., 514.
 Materials of Construction, 407—
 409, *vide* Wood.
 Mathematical outline, 7—10.
 Mazarin, *Card*, 115.
 Medals, 1235.
 Medici, Cosimo di, 139*b*.
 Meistersingers, 202.
 Mell, D., 154.
 Mennesson's Vns., 19, 377.
 "Messie, Le," 139*c*, 295, 496*b*.
 Methodes, 211.
 Milandre, 1206.
 Milanollo sisters, 193*a*.
 Minnesingers, 202.
 Mirecourt, 161, 285, 1201.
 Miremont, 161.
 Mittenwald, 320, 393.
 Modena makers, 480.
 Modern Geminiani, 370.
 Mollenhauer, E. R., 58, 1099.
 Monochord, 322*a*, 328*a*, *vide* Trum-
 pet marine.
 Montagnana, 20, 124.
 Monteverde, 323.
 Mori, N., 73*a*, 288, 302, 355, 366,
 677.
 Morisseau's Vns., 385.
 Moscheles, 81, 300, 301.
 Mozart, W. A., 187, 207.
 Mozart's Vn. Quartett, 339.
 Mozart, L., violin-school, 187.
 Müller Quartett, 93*b*.
 Museo Estense, 190*b*.
 Music for Vns., 208, 209, 1050, 1051.
 Musical Terms, Index, 215, 223,
 235, 242.
 Musin, O., 119.
 Mutes, 1095, 1111, 1147, 1160,
 1162.
 Mythology, 205.
- NARDINI, P., 94*a*, 204.
 Nenville's peg, 307.
 Nicolas, 318.
 Normann-Neruda, Mme., 101, 290,
vide Hallé, Lady.
 Note indicator, 1155.
 Nuremberg Vn. makers, 286.
- ODD Volumes, Sette of, 167.

- Old and New Vns., 245*a*, 28*a*.
 Old Tutors, 171.
 Orchestral playing, 224, 368, 369, 372, 373.
 Orfeo, 323, 1227.
 Origin of Vn., 162*a*, *et passim*.
 Orpheus (Maffei), 20.
 Ott, 184.
 Ottani, 68*c*.
 Otto on the Vn., 570.
 Outline, 7—10, 29—31.
 Owners of great violins, 538*a*.
- PAGANINI, 41, 62, 62*a*, 65, 68, 68*d*, 69, 71—74, 80, 81, 82—84, 89, 90, 91, 98, 100, 101, 109, 111, 117, 154, 171, 192, 203, 256, 272, 288, 291, 295, 296, 297*a*, 302, 302*b*, *c*, *d*, *m*, 303*a*, 313, 315, 337*d*, 338, 347*a*, *b*, *c*, 348, 359*c*, 360, 371, 428—436, 439—441, 443, 443*a*, 446*a*, *b*, 447, 447*a*, 448, 449, 449*a*, 451—451*b*, 453—457, 459—461, 461*b*—*j*, 463—467, 469, 470*a*, 545, 550, 622*a*, 676, 685, 689*a*, 718, 801, 802, 1235, 1236.
 Paganini Guarnerius, 149*a*, 171.
 Paganini Redivivus, 513.
 Papini, G., 100, 712.
 Payne, E. J., 155.
 Pegs, 5, 18*a*, 307, 1062, 1090, 1097, 1102, 1103, 1132, 1141, 1142, 1159.
 Piatti, 288.
 Piccolellis, 193.
 Piedmontese makers, 178.
 Pique, 20.
 Pirano, 254, 427*a*.
 Plassiard, 47.
 Players of Vn., 141*a*, 175.
 Polidori, 201.
 Pollani, 201.
 Polledro, 193*a*.
 Poorten, A., 102, 102*a*.
 Popper, D., 347*d*.
 Pougin, A., 75.
 Powell, M., 120.
 Powell, M., against Flechter, 1220.
 Pratorius, M. 329.
 Preservation of Vns., 21, 25, 43, 52, 215, 223, 235, 541.
 Pressenda, J. F., 105, 170.
 Prester John, 536.
 Prices of Vns., 175, 520—525, 557.
 Pugnani, 68*c*, 78, 79, 98*a*, 204.
- QUARTETT, 93*b*, 200*c*, 203*a*, 207, 287, 326, 335, 531.
- RADICATI, F., 98*a*.
 Raff, 244.
 Rambaux, 161.
 Ranz des Vaches, 75.
 Ravanastron, 168, 186.
 Reade, C., 149*a*, 1028, 1184.
 Rees, H., 233.
 Remenyi, E., 376*b*.
 Repairs, 29—30, 43.
 Richelieu, Card., 115.
 Richelme, 52.
 Ridge Collection, 1047.
 Rietz, J., 274.
 Rinaldi, J. F., 105.
 Ritter, H., 64, 64*a*.
 Rode, 104, 302*g*, 425, 461*k*.
 Rode Baillot, Vn. Méthode, 354.
 Roi des Violons, 78, 114, 192, 197—200, 330—332, *vide* King of the Violins.
 Romberg, 192, 302*i*.
 Romondt, F. van, 1221.
 Rosin, 29—30, 223, 237, 280, 307.
 Rossini, 69.
 Rousseau, J., 332, 955.
 Royal Institution lecture, 315, 527.
 Rubebe, 328*a*.
 Rubinstein, 244.
- SADTLER, J., 407—409.
 St. Cecilia Brotherhood, 199.
 Saint Colombe, 703.
 St. Job Corporations, 1194.
 St. Julien des Menetriers, 78.
 Saint Marie, 201.
 Saint Saens, 244.
 Salabue Strad, 295.
 Sales of Vns., 18.
 Salo, G. da, 186, *vide* da Salo, G. and Gasparo.
 Sandys and Forster's History, 271, 561.
 Sarasate, 121*a*, 187, 469*a*.
 Sauret, E., 53*a*.

- Sauzay, 203.
 Savaresse, 18*d*, 387.
 Savart, F. J., 18, 20, 31, 40, 46,
 47, 84, 183, 184, 281, 379, 405,
 414, *vide* Acoustics.
 Sawicki Vns., 302*l*.
 Schebek, 139*d*.
 Scheibler's peg, 307.
 Schneider, F. L., 1223.
 Schneider, L., 712.
 Schradieck, H., 416—418, 489.
 Schumann, 81, 244.
 Schwendemann v. Meindl, 171.
 Scroll, patent, 1061, 1079.
 Second Vns., 249.
 Seraphino, D., 124.
 Servais, 288.
 Silk strings, 10*a*.
 Simoutre Testimonials, 52.
 Sivori, C., 68, 69, 92, 337*e*, 461*d*.
 Sound-board in Vn., 1099.
 Sound-post, 20, 162, 401, 413,
 1060, 1073, 1118, 1154.
 South Kensington, 1872, 124, 149*a*,
 1184.
 Speyer, W., 274.
 Spohr, L., 63*a*—63*c*, 74*a*, 81, 88,
 93, 95, 98*a*, 107, 108, 112, 113,
 192, 201*a*, 256, 274, 274*a*, 288,
 302*h*, 345, 348, 355, 365, 437,
 446, 450*a*, 492*a*, 504, 1212*aa*, *bb*.
 Stainer, J., 40, 106, 110, 124, 146,
 175, 304*a*, 376*a*, 689*b*, 1219.
 Stamaty, 301.
 Starcke, H., 1214.
 Stauffer's Vns., 307.
 Strad, The, 11*a*, 1212.
 Stradivarius, 20, 25, 85—86, 106*a*,
 124, 139—139*c*, 157*b*, 175, 177,
 190, 315, 476, 477, 496*c*, 545, 598,
 655, 1219, 193*a*, 359*b*, 515*a*, 359*e*.
 Strings, 10*a*, 11, 18*d*, 29, 30, 42,
 54*a*, 64*a*, 215, 229, 239, 283,
 285, 307, 387, 398, 399, 401,
 412, 413, 1057, 1058, 1072, 1098,
 1100, 1117, 1120, 1139*a*, 1151,
 1161.
 Sylvestre, 312.
 Sympathetic strings, 412, 1072.
 TAILPIECE, 1158.
 Tarisio, L., 124, 139*c*, 174, 193*a*.
 Tartini, G., 71, 76—79, 254, 293,
 297, 298, 302*e*, 303, 305, 445,
 427*a*, *b*, 673, 1215—1218.
 Tavistock Vn. Academy, 1228.
 Teaching the Vn., 336*a*.
 Tetrachord, 140*a*, 307*a*.
 Thalberg, 81, 301, 304, 1229.
 Thibout's Vns., 1183.
 Thibouville Lamy, 42, 285, 312.
 Thickness of strings, 401.
 Tieffenbrücker, 186, *vide* Duiffo-
 prugcar.
 Todini, M., 279.
 Tone, 175, 239.
 Tone production, 332*a*.
 Tonelli, Violoncellista, 116, 438.
 Tools, Vn. making, 29—30.
 Tourte, F., 86.
 Trautmannsdorf, 106.
 Trumpet Vn., 1069.
 Trumpet marine, 286, 320, 322*a*,
 395, *vide* Monochord and Acou-
 stics.
 Tua, T., 347*f*, 542.
 Turin band, 68*c*.
 Tuscan Strad, 139—139*b*.
 Tutors, 211.
 Tutors, old, 171.
 Tye's Vn., 390, 411.
 URSO, Camilla, 67.
 VALERIANO, 146.
 Value of Vns., 175.
 Varnish, 6, 23, 25, 29, 30, 31, 54,
 122—124*a*, 125—138, 159, 174,
 177*a*, 306, 472, 473, 478.
 Vielle, 192, 318, 320, 321, 324,
 328, 328*a*, 495, 1044, 1071, 1080,
 1086.
 Vieuxtemps, 94, 104*a*, 201*a*, 295,
 347*e*, 427, 1229.
 Vignère, 146.
 Vingt-quatre violons, 1167*a*.
 Viols, 115, 141, 184, 202, 250,
 310, 327, 329, 334, 1167, 1184.
 Viola, 45, 286.
 Viola d'Amore, 286, 349, } *And*
 1222. } *vide*
 Viola Bardone, 286. } "Viols.
 Viola Bastarda, 286. }

- Viola da Gamba, 141, } *And*
 184, 214, 286, 351 } *vide*
 Viola pomposa, 286. } "Viols."
 Viola da Spalla, 286.
 Violecembalo, 1183.
 Violin, El, 1207.
 Violin Times, The, 1212*a*.
 Vn. Cases, 1106, 1107.
 Violin frauds, 145, 169.
 Vn. Gown, 515.
 Vn. with Keys, 394.
 Vn. making, 211, 284—287*a*, 346*b*,
 567.
 Vn. methodes, early, 171.
 Vn. Monthly Mag., 1210.
 Vn. music, 192.
 Vn. players, 252*a*, 252*b*, 317.
 Vn. playing, 187, 192, 211, 271,
 276, 277.
 Vn., wanton, 332*a*.
 Vn. works, 268, 269.
 Vn. world, 1211.
 Vns., famous, 359*aa*, 538*a*.
 Violino Diarmonico, 309, 310.
 Violon—lock up, 562.
 Vn. *éolique*, 318.
 Violoncello, 141, 214, 286, 342,
 353, 499*a*, 1167.
 Violoncello méthodes, 214.
 Violoncello works, 265—266, 267.
 Violone Panarmonico, 309.
- Viotti, J. B., 68*c*, 75, 78—81, 96*a*,
 98*a*, 103, 201, 201*a*, 272, 317,
 329, 343, 352, 359*a*, 444, 458,
 804.
 Vogler Fr., 101.
 Vuillaume, J. B., 53, 84, 139*c*, *d*,
 159, 161, 318.
 Vuillaume's Bow, 215.
 Vulcanite Vns., 1149.
 WAEFELGHEM, L. van, 712.
 Washington, G., Vn., 1230.
 Wasilewski, von, 44*b*.
 Weckerlin, 762, 920.
 Wettengel, G. A., 6*a*.
 Wheatstone's Vn., 1065.
 Wieniawski, 73, 201*a*.
 Wietrowetz, Fr., 121*b*.
 Wilhelmj, A., 469*a*.
 Wind fiddle, 1065, 1088.
 Withers' Catalogue, 1049, 1053.
 Woldemar's commandements, 333.
 Wolff, J., 274.
 Women violinists, 239.
 Woods used, 20, 29—30, 282, 388,
 1074, 1083, 1084, 1138, 1157.
 YOUSSEPOW, 145*a*.
 Zoeller, C., 712.
 Zurich Musik-gesellschaft, 63, 63*a*.*b*.

TABLE OF AUTHORS' NAMES AND ITEMS INCLUDED IN THE SUPPLEMENTS TO THIS WORK, PUBLISHED PRIOR TO 1894.

A duplicate print of this table is provided in order that readers who desire so to do can cut it apart and paste the segments into the outer margins of the pages at the points where the items should come in. The advantage of this will be that the reader can see at a glance what supplementary titles have been interpolated. The page numbers refer to the pagination of the *supplements*, and should be cut off, if the supplements have been cut up and the items inserted as recommended on the left-hand blank pages.

No.	Author.	Supple- ments Page.	No.	Author.	Supple- ments Page.	No.	Author.	Supple- ments Page.
5a b.	Appian-Bennwitz	21	71a.	Ceru'...	30	138a.b.	Creuzberg	36
6a.	Bachmann	23	73a.	Duffin	31	138c.	Romain	37
10a.	Baud...	24	73b.	Erlich	31	139c.	Anonymous	8
11a.	Broadhouse	24	74a.	Ebers	5	139d.	"	36
18a.	Domenjoud	1	78.	Fayolle	13	139e.	"	37
18b.	Drogemeyer	11	83a.	Fetis	13	140a.	Biddle	38
18c.	"	25	89a.	Huggins	31	141a.	Bouffier	17
18d.	Duchesne	25	93a.	Kneppelhout	6	145a.	Coutagne	38
22a.	Gemünder	2	93b.	Köhler	6	149a.b.	Dissmore	39
22b.	Gilhofer	3	93c.	Kohut	14	155a.	Fétis	40
28a.	Honeyman	69	94a.	Leoni	7	157a.b.	Fleming	41
41a.	Pierrard	25	94aa.	Lie	32	162a.	Hajdecki	42
44a.	Richelme	4	94b.c.	Lisei	14	171b.	Hunt...	17
44b.	Riechers	26	96a.	Miel	33	171c.	Lozzi...	43
53a.b.	Simoutre	12	96b.	Muzzi	33	177a.	Piccoletti...	9
53c.	"	26	98aa.	Nohl...	33	177b.	Raikes	10
54a.	Smith	27	98a.	Pancaldi	15	189a.	Schubert	43
62a.	Anonymous	27	100a.	Picquot	34	189b.	Shelton	44
63a.b.	"	28	102a.	Poorten	16	190a.	Sutcliffe	44
63c.	"	28	104a.	Radoux	16	190b.c.	Valdrighi	45
63d.e.	"	29	105a.	Rosen	34	193a.	Villa	45
68a.	Berenzi	12	106a.	Sacchi	35	200a.	A— B—	18
68b.	"	5	116a.	Vaiorum	35	200b.	Anonymous	19
68c.	Bertolotti	29	121a.	Sarasate	35	200c.	"	46
68d.	Boschetti	29	121b.	Wietrowetz	35	201a.	Consolo	46
68e.	Brakstad	30	124a.	Rebs	8	203a.	L. M. D. Q., &c.	19

No.	Author.	Supple- ments Page.	No.	Author.	Supple- ments Page.	No.	Author.	Supple- ments Page.
209a.	Schröder ...	47	346a-f.	Leipziger Zei- tung ...	71	508a.	People's Friend	66
217b.	Barnbeck ...	47	347a-g.	Nordisk Musik-T	59	508b.c.	Victorian Mag.	62
217c.	Beazley ...	47	359a.a.	Mus. Society ...	78	515a.	National Obs. ...	66
221a.	Courvoisier ...	70	359a.b.	Musical Stan- dard ...	59	538a.	Cassell ...	77
229a.	Gunn ...	20	359c-f.	Musical Star ...	72	592a.	Hanemann ...	62
239a.	La Tarche ...	70	376a.	Berliner Zeitung	60	601a.	Rahm ...	62
239b.	Kalpada ...	75	376b.	„ „	72	610a.	Anonymous ...	62
245a.	Mitchell ...	70	376c.	Tonic-sol-fa ...	72	610b.	„	66
252a.b.	Schröder ...	48	427a.b.	Hortis ...	76	611a.	„	63
255a.	Tofte... ..	49	440a.	Constitutionnel	77	622a.	Böcker ...	63
256a.	Wassmann ...	49	443a.	Dublin Univ. Mag. ...	65	622b.	Blüthgen ...	63
257a.	Buttschardt ...	50	446a.	Excelsior ...	60	622c.	Blavatzky ...	63
257b.	Heim... ..	50	446b.	Foreign Quar- terly ...	65	623a.	Bundy ...	77
274a.	Hauptmann ...	51	447a.	Fraser ...	76	631a.	Farjeon ...	63
277a.	Marcou ...	51	449a.	Hogg ...	65	632a.	Deulin ...	63
279a.	Anonymous ...	51	450a.	Monatshefte ...	73	632b.	Hanemann ...	63
281a.	Gutteridge ...	65	451a.b.	Constitutionnel	77	632c.	Haraden ...	78
295a.	Gronvold ...	52	461e-h.	Literary Gazette	61	637a.	Kirton ...	64
297a.	Kohut ...	52	461i.	Living Age ...	66	649a.	Dubus ...	64
302a.-l.	Ortlepp, &c....	52	461b.c.	Magazin Liter- atur ...	60	653.	Mackaye ...	64
302m.n.	Ortigue ...	53	461d.	Melbourne Argus	60	660a.	Bostelmann ...	64
303a.	Sarrut ...	53	461j.k.	Mirror ...	66	666b.	v. Gilm ...	64
304a.	Schuler ...	53	467a.	N.Y. Herald ...	61	671a.	Kermer ...	64
305a.	v. Riehl ...	54	467b.	Pall Mall Gaz...	78	676a.	Spofford ...	66
307a.	Biddle ...	54	468a.	Queen ...	78	689b.	Erler... ..	65
310a.	Exposition ...	54	469a.	Today ...	61	709a.	Vredemann ...	73
313a.b.	Hanemann ...	54	469aa.	Theatre ...	73	735a.	Bates... ..	73
314a.	Haweis ...	55	473a.	Kuhac ...	61	811c.	Henning ...	73
322a.	Prudlo ...	55	480a.	Collector ...	61	842a.	Kross... ..	66
328a.	Viollet de Duc	71	492a.	Lese Früchte ...	73	923a.	West... ..	74
332a.	Fovargue ...	75	495a.	Nat. Zeitung ...	77	1165a.	Ersch, Vn. ...	66
334a.	Majer ...	56	496a.	Pall Mall Gaz...	78	1202a.	Pierre ...	74
335a.c.	Playford ...	56	496b.c.	Provincia ...	77	1210a.	The Violin ...	78
335d.	San Raffaele ...	57	499a.	Trivella	62	1212d.	Violin Times ...	78
336a.	Unbehaun ...	58				1212aa.	Spohr ...	74
337a-f.	British Minstrel	58				1212bb.	Jantzen ...	74
341a.	Chronique Musi- cale ...	59				1213a.b.	Anonymous ...	67
342a.	Revue Musicale	71				1226a.	Miller ...	75

DE FIDICULIS BIBLIOGRAPHIA.

Part I., Section I.

THE CONSTRUCTION OF THE VIOLIN.

PROPOSED SYNOPSIS OF PARTS.

Subject to Revision.



PART.

- I. WORKS ON THE CONSTRUCTION OF THE VIOLIN.
- II. BIOGRAPHICAL WORKS AND BOOKS ON VARNISH.
- III. WORKS ON THE HISTORY OF THE VIOLIN.
- IV. THEORETICAL WORKS AND MISCELLANEA.
- V. PERIODICAL PUBLICATIONS. Magazine Articles.
- VI. " " Proceedings of Societies.
- VII. " " Miscellanea.
- VIII. ROMANCES, POEMS, DRAMAS, AND SHORT STORIES.
- IX. EARLY MÉTHODES AND VIOLIN-SCHOOLS.
- X. MISCELLANEA.

The above Synopsis is merely suggested, and will be subjected to modification and alteration if found desirable.

DE FIDICULIS BIBLIOGRAPHIA :

BEING THE BASIS OF A

Bibliography of the Violin

*AND ALL OTHER INSTRUMENTS PLAYED WITH A BOW
IN ANCIENT AND MODERN TIMES.*

CATALOGUE RAISONNÉ

OF ALL

*BOOKS, PAMPHLETS, MAGAZINE AND NEWSPAPER ARTICLES, BOOK
AND DICTIONARY EXTRACTS, DRAMAS, ROMANCES, POEMS,
MÉTHODES, INSTRUCTION-BOOKS AND THEORETICAL
AND SCIENTIFIC WORKS RELATING TO
INSTRUMENTS OF*

THE VIOLIN FAMILY

*HITHERTO FOUND IN PRIVATE OR PUBLIC LIBRARIES, OR REFERRED
TO IN KNOWN WORKS ON THE SUBJECT.*

BY

EDWARD HERON-ALLEN,

AUTHOR OF "VIOLIN MAKING: AS IT WAS AND IS," "THE ANCESTRY OF THE VIOLIN,"
"HODGES *versus* CHANOT," "A FATAL FIDDLE," ETC.

GRIFFITH FARRAN OKEDEN & WELSH
NEWBERY HOUSE
CHARING CROSS ROAD, LONDON
AND SYDNEY

1890

instruments de musique: et un essai sur la manière de changer l'A en tendant ou détendant toutes les cordes à la fois, sans détruire l'Harmonie. Ouvrage présenté à l'Académie Royale des Sciences le 13 Août, 1756.

Paris, *Thiboust*, 1757. 12mo.

Also described by Fétis. [Op. cit.] Domengoud was a parliamentary advocate in Paris.

27a. MACKINTOSH.

Remarks on the Construction of, and Materials employed in the Manufacture of, Violins. Dublin, 1837.

Quoted by John Bishop in his Translation of Otto (No. 40), p. 4, *et passim*. His copy seems to be lost.

Part II. will consist of Sections II. and III., Books dealing with the Biographies of Violin-makers and players, and on the study of the Cremonese Varnish. It will be published on the first day of January, 1891.

E. H.-A.

G. F. O. & W.

To

His Royal Highness

ALFRED ERNEST ALBERT,

DUKE OF EDINBURGH, K.G., &c., &c., &c.,

this Bibliography is respectfully inscribed, by

His Royal Highness' gracious

permission.

INTRODUCTORY NOTE.*

IT has been a matter of great difficulty to fix upon a title that shall give any exact idea of the scope and objects of this book. My first aim has been to bring together, within the limits of a single volume, a condensed reference library of all printed matter in any way relating to the violin; and, after mature reflection, I have finally decided that, in these days when there is so much to read and so little time for reading, I cannot do better than construct my work upon a skeleton consisting of a Bibliography of the subject. I hope that the majority of violin-lovers will agree with me that I have done wisely in so deciding. Whether I am in a position to carry out my proposition is for my readers to decide,—certainly I have spared no pains to compass that end. For a period now approaching fifteen years I have searched every library catalogue, public and private, and every trade and sale catalogue that I have been able to find in Europe and America; I have consulted, *and verified* the titles of works on the violin in,

* Introduction, Title-page, Table of Contents, &c., for binding, will be issued [together] with the concluding part of this work.

every Bibliography of Music and of general literature that, as far as I know, has been published; I have searched every Encyclopædia and work of general reference in use among scholars and students to which I have been able to gain access, and have examined the indexes of works of general information, magazines, and leading newspapers published *and indexed* in the old and new worlds in quest of any matter relating to the violin. The result of these labours has been that I find myself the possessor of a library relating to the violin, larger, I believe, than any in the whole world—the British Museum Library, the Conservatoire Library of Brussels, and the Bibliothèque Nationale of Paris *not excepted*—and, I am consequently to-day in the possession of the sources of more varied and exact information relating to the instrument than are to be found in any private or public institution at the present time. My enthusiasm for the subject has brought me into correspondence with the leading librarians and musical authorities of London, Paris, Berlin, Vienna, Rome, Brussels, Madrid, and New York, and I have endeavoured to condense *the whole* of the information that I have acquired through these varied channels into this volume. To render it easy of reference I have added a series of indexes by the aid of which the inquirer will, I hope, be able to find at once the recorded information on any subject, historical, biographical, scientific, theoretical, practical, or romantic, in any way connected with the king of musical instruments.

The heads of this work comprise all kinds of printed matter concerning the violin, and the music-lover will find in this volume, in addition to the subject-headings above

referred to, notes of Novels, Squibs, Lampoons, Poems, Newspapers, Dramas, Tracts and Chap Books, Instruction Books published *prior* to 1800, Biographical Advertisements, Catalogues of Violin Collections and Sales, Children's Books, Patent Specifications of all countries, Proceedings of Societies, Short Stories, Songs, Trade Catalogues, Book and Dictionary Extracts, and even Advertisements, embodying information on the Violin.

I promise largely, but I shall spare no pains to perform my promises to the letter. My work aims at being a reference-book as nearly complete as any work of this kind can be, and as such I offer it to that large section of the public which is interested in the Violin.

It will be easily understood that in the preparation of a work of this scope, however diligently and for how long one may have laboured to attain perfection and completeness, one's failure is continually brought before one by the discovery of some hitherto unnoticed work on the subject. It will also be obvious to my readers and co-workers that search as I may, in all the private and public libraries to which I have gained access, some works remain known to me only by references to them in other works, or in bibliographies, copies of which works I have never been able to find for purposes of collation and description. To provide as far as possible for these contingencies this work is printed on one side of the paper only, and with every instalment I propose to give a loose sheet containing the titles of such works as are known to me, but that I have not been able to see myself, and on its conclusion, and at intervals thereafter I shall print supplements containing descrip-

tions of such books as I have seen since the publication of the first part. These supplementary titles and descriptions will be numbered so that they can be cut apart and pasted in alphabetical order in their proper places on the opposite leaf. If I may be allowed a practical suggestion, I should recommend that these mere supplementary *titles* published with each part should be cut asunder and *very lightly* pasted into their places—as, for instance, in the present part, No. 10a, BAUD and GOSSEC, *F. J.*, should be lightly tacked in opposite No. 10, BACHMANN, *O.*, until I am able to see the former book, and give a description of it.

I may say here that I shall be most grateful to any of my readers who will help me to see any of these works which have hitherto escaped me, or who will send me notes of the titles of any works apparently unknown to me. Indeed, any suggestions or information that may be offered to me at any stage of my work, I shall receive with sincere appreciation and thanks.

E. H.-A.

LONDON,
November 1890.

Part I.
BOOKS AND PAMPHLETS.

Section I,
*THE CONSTRUCTION OF THE
VIOLIN.*

IN this section are contained all books and pamphlets, the main object of whose authors has been to produce works dealing principally with the practical construction of the violin, or of its parts and accessories, apart from its history or the theoretical principles of its use as a musical instrument. Under this heading are included all special publications relative to particular inventions, or improvements suggested by practical violin-makers, even though such publications may partake of the nature of advertisements. Where the following works contain historical or theoretical matter, such matter is secondary to the practical portion of the volume.

I. ANONYMOUS.

The | Violin. | How to make it | by | A
Master of the Instrument.

Boston n.d. [1886.] *Jean White*. 8vo, pp.
144.

The preface to this little work begins: "That this modest volume challenges no criticism is plain, from the fact that the author is not in search of fame, but aims only to produce a

work written in language so plain as to be readily understood by all lovers of the violin, high or low." The promise of this preface is unpretentiously fulfilled by the volume, in which the student will find nothing that he might not already have seen in the pages of the better known of the European treatises on the subject.

2. ANONYMOUS.

The | Fiddler's | Hand-Book | and technical guide | to | buying, selling, making, repairing, | dealing, [*sic*] preserving, and | playing | the Fiddle | and all stringed instruments | played with the bow.

London, n.d. [1889] *Alphonse Cary*. 8vo, pp. 52.

The first 23 pp. of this pamphlet consist of a stereotyped reproduction of William Hoe's "Dictionary of the Fiddle" (*q.v.* No. 28), the remaining pages consisting of Alphonse Cary's trade catalogue and price list of bow instruments and accessories, &c.

3. ABELE, *Hyacinth*.

Die Violine, | ihre Geschichte und ihr Bau. | Nach Quellen dargestellt | von | Hyacinth Abele | (mit lithographirten Abbildungen und einer musikalischen Beilage).

Neuberg, a/d. 1864. *August Prechter*. Small 8vo, pp. viii and 196, and 11 lithograph plates.

4. *Second Edition*.

Die Violine | ihre | Geschichte und ihr Bau. | Nach Quellen dargestellt | von | Hyacinth Abele | (Mit lithographirten Abbildungen und einer musikalischen Beilage) | Zweite vermehrte und verbesserte Auflage.

Neuberg, a/d 1874. *August Prechter*. Large 8vo, pp. viii and 160, and 11 lithograph plates.

The letterpress in both these editions is the same, save that a few new paragraphs are inserted in the second, a further *Vorwort* is prefixed, and besides being printed better, on a larger page and in Roman instead of German type, one of the outline lithographs of the first edition is left out, and the whole engraving of Hans Judenkünig from which it was taken is facsimiled in substitution. *Vide post* sub "Instruction Books,—Judenkünig."

5. ALIBERT, J.-P.

Chevilles-Alibert | Accord des Instruments
à Archet | et | Accord des Pianos. | J.-P.
Alibert, | Officier de la Légion d'Honneur et
de l'Instruction Publique.

Paris, 1882. [*Imprimerie Ethiou Pérou et
Fils.*] 8vo, pp. 22.

This pamphlet is, of course, a purely commercial publication, but it is worthy of a place in a library of the violin from the excellence of its general arrangement. The list of testimonials at the end form an interesting directory of the leading professors of the day.

6. BACHMANN, O.

Theoretisch-praktisches Handbuch | des |
Geigenbaues. | Oder | Anweisung, italienische
und deutsche Violinen, Bratschen | Violon-
cello's, Violons, | sowie | Guitarren | und
Geigenbogen | nach den neuesten Grundsätzen
und in höchster Volkommen- | -heit zu verfertigen.
| Nebst | Beschreibung aller dazu nöthigen
Werkzeuge, und Belehrungen | über die besten
Materialien zum Beizen, Lackiren, Einlegen,

&c. | Für | Geigenmacher und alle Diejenigen,
welche das Geschäft | derselben erlernen
wollen | von | O. Bachmann | praktischem
Geigenmacher. | Mit 4 Tafeln Abbildungen.

Quedlinburg and Leipzig, 1835. *G. Basse.*
8vo, pp. vi. and 98, and 4 folding plates.

This is one of the most excellent German treatises on the subject, though it is in reality a mere condensation of the larger work of Wettengel (*q.v.* No. 59). It is divided into three parts, of which the first is devoted to the practical processes of violin-making and repairing, the second concerns the guitar, and the third is the completest treatise on the bow with which I am acquainted. The book closes with a short appendix dealing with stains and varnishes. Bachmann was a violin-maker at Halberstadt.

7. BAGATELLA, *Antonio.*

Regole | per la costruzione di Violini, Viole,
| Violoncelli e Violoni | Memoria | presentata
all' Accademia | di Scienze, Lettere ed Arti di
Padova | Al Concorso del Premio dell' Arti |
dell' anno M.D.CCLXXXII | dal Signor |
Antonio Bagatella, Padovano | E Coronato
dall' Accademia Stessa.

Padua, 1786. *A Spese dell' Accademia.* 4to.

8. *Second Edition.*

Regole | per la Costruzione | de' Violini
Viole Violoncelli e Violoni | Memoria | pre-
sentata alla R. Accademia di Scienze, Lettere ed
Arti di Padova | al concorso del premio
delle arti dell' anno M.D.CCLXXXII | dal
Padovano | Antonio Bagatella | Coronata dall'
Accademia stessa | II. Edizione.

Padova, 1883. *G. B. Randi*. 8vo, pp. 32, and 2 plates.

9. *German Translation.*

Regeln | zur | Verfertigung von Violinen | Violon, Violoncellen und Violonen | Eine von der Akademie zu Padua mit dem | ausgesetzten Preise gekrönte | Denkschrift | von | Antonio Bagatella.

Padua, 1786. *Auf Kosten der Akademie gedruckt*. Göttingen. *J. G. Hübner* [and *Carl Spielmeyer*]. 4to.

Second Title.

Regeln | zur | Verfertigung von Violinen, Violon, Violoncellen, | und Violonen | Denkschrift | überreicht | der Akademie der Wissenschaften und Künste zu Padua | zur | Bewerbung um den im Jahre 1782, für die Künste | ausgesetzten Preis | von | Antonio Bagatella | aus Padua | und von der Akademie gekrönt.

Padua, 1786. *Auf Kosten der Akademie gedruckt*. Göttingen. *J. C. Hübner*. 4to, pp. 28 and 2 plates.

10. *Second German Translation.*

Ueber | den Bau | der | Violinen | Bratschen, Violoncells | und | Violons | Aus dem Italienischen | von | J. O. H. Schaum. | Mit zwey Kupfertafeln.

Leipzig n.d. [1806] *A. Kühnel*. 4to, pp. 20 and 2 plates.

This is the first work in which the complicated mathematical evolution of the violin, from a division of its length into

seventy-two parts, is to be found. Most subsequent authors have reproduced it, but the musical world owes it primarily to the ingenuity of Bagatella. Beyond this, the work is somewhat meagre. The Edition of 1883 is an exact reproduction of that of 1786, and of the two German translations, the first is perhaps the better, the second being more an adaptation than a translation. Bagatella was born in Padua, *circ.* 1750, and died in the early part of this century.

11. BONN, *J. Edwin.*

Technical Notes | on the | Choice, Keeping,
and Preparation | of | Violin Strings: | With
an account of the Chemical Methods employed
in their | Production | and an Analysis of their
ultimate composition ; | by | J. Edwin Bonn. |
Price sixpence.

Brading [I. of W.], 1885. *J. E. Bonn.*
12mo, pp. 32.

This little work resembles in its construction the "Fiddler's Handbook" (No. 2), in that it is to a great extent a trade publication, all beyond p. 16 being advertisements of the author's "Premier Violin Strings." The sixteen pages which give the title to the pamphlet, however, contain an interesting description of the processes by which strings are manufactured from the intestines of lambs. The work also contains notes on the choice and preservation of strings, on resin, and on silk and metal strings for violins. It is a useful little pamphlet.

12. CONSILI, *D[emetrius].*

Appui-Violon | invention mécanique | bré-
vetée | Appliquée au Violon | de | Prof. D. Con-
sili | Abrégé | sur son utilité sous le rapport de
l'art.

Bologna, 1879. Societé Azzoguidi. Large
8vo, pp. 12.

13.

Il | Poggia-Violino | invenzione meccanica |
brevettata | applicata al Violino | del | Prof. D.
Consili | Brevi cenni | sulla utilità di essa sotto
il rapporto dell' arte.

Bologna, 1879. Società Azzoguidi. Large
8vo, pp. 12.

14.

Der | Violinhalter | patentirte | auf die
Violine angewandte | erfindung | von | Prof. D.
Consili | Kurzer Abriss | über die nuetzlichkeit
derselben in hinsicht auf die Kunst.

Bologna, 1879. Gesellschaft Azzoguidi.
Large 8vo, pp. 12.

These three pamphlets, paged independently, were originally issued together in paper wrappers with the French title outside. They are practically a trade publication, but they commence with a quaint little introduction dealing with the anatomy of violin-playing, and the arguments in favour of using a chin-holder.

15. DAVIDSON, *Peter*.

The Violin : | A Concise Exposition | of the
| general principles of Construction, Theoreti-
cally and | Practically treated ; | including | the
important researches of Savart | an Epitome of
the | Lives of the most eminent artists | and an
| alphabetical list of Violin-makers. | By | P.
Davidson. | Illustrated with lithographic vig-
nette and numerous | woodcuts.

Glasgow, *Porteous Bros.* London, *F. Pitman*.
Edinburgh, *J. Menzies & Co.* Aber-
deen, *L. Smith.* 1871. 8vo, pp. viii. and 204,
and 4 pp. of subscribers.

16. *Second Edition.*17. *Third Edition.*

[I have endeavoured in vain to discover the dates of the issues of the 2nd and 3rd editions, neither the printers nor the publishers can give me any information on the point.]

18. *Fourth Edition.*

The Violin: | its Construction | Theoretically and Practically treated ; | including an Epitome of the | Lives of the most eminent artists, | A Dictionary of Violin-makers and Lists of Violin Sales. | By P. Davidson | Author of "Scintillations from the Orient," "Celestial | and Terrestrial Fire," "The Philosophy of Man," etc. | Illustrated with Lithographic Vignette and | numerous woodcuts. | New Edition, Revised and considerably Enlarged.

London, *F. Pitman.* Glasgow, *Porteous Bros.* Edinburgh, *J. Menzies.* Dundee, *Methven Simpson & Co. and the Author.* 1881. 8vo, pp. viii. and 268. Opinions of the press, pp. 8 inserted.

Mr. Davidson, as may be seen from the title-page of the 4th Edition of his book, is a gentleman of somewhat varied culture, but his work on the violin shows that his enthusiasm for the instrument has not suffered from his other studies. Since its first appearance in 1871 this volume has been very largely augmented and improved, and though a mere compilation, it is certainly the best handbook on the subject to be had at the price (five shillings). It is especially valuable to

English readers, as containing an excellent translation of, and commentary upon the articles descriptive of the Savart violin which appeared in "L'Institut" (*q.v. post sub* "Proceedings of Societies"). The Appendix is also a great addition to the book, as it contains a valuable record of celebrated violin collections and sales ranging from 1857 to 1877.

19. FANART, L.-S.

Rapport | lu à l'Académie Nationale de Reims
| Dans sa séance publique du 3 Aout, 1876 |
Présidence de Mgr. Langénieux, Archevêque de
Reims | sur les | Violons de M. Emile Mennesson
| Luthier à Reims | Par M. L.-S. Fanart |
Membre de l'Académie, Secrétaire du Congrès
Scientifique de France, | Membre de l'Académie
Pontificale de Ste. Cécile de Rome, etc.

Reims, 1876. *Imprimerie Coöperative*. 8vo,
pp. 8.

An interesting little dissertation on the modern manufacture of violins, tracing the art from the days of the Roi des Violons, and the Rebec. It pretends to be no more than an eulogy of a Reims violin-maker by the Academy of his native place.

20. GALLAY, Jules.

J. Gallay. | Les | Luthiers Italiens | aux xvii.^e
et xviii.^e Siècles | Nouvelle édition du Parfait
Luthier de l'abbé Sibire | suivie de | Notes sur
les Maîtres | des diverses Écoles. [*Ornement.*]

Paris, 1869. *Académie des Bibliophiles*.
8vo, pp. xiv. and viii., and 260 and iv.

Only 500 copies printed and each copy
numbered.

This is one of the sumptuously printed books of the Académie des Bibliophiles, and contains by way of frontispiece a proof engraving of the celebrated gem of Maffei—Orpheus

playing the violin to the beasts. The first fourteen pages contain an essay on, and history of, the Italian schools of violin-making, after which comes a reprint of the first edition of l'Abbé Sibire's work, "La Chelonomie" (q.v. No. 49). The notes and appendices, which begin at page 157, are the most valuable part of the work, considered as a fresh contribution to the literature of the violin. They comprise (Note A.) essays on Nicolas Lupot, Pique, and the old French school of makers. Note B. deals with the woods used by violin-makers and with Stradivarius; Note C. with the bass-bar and sound post, Savart and Biot; Note D. with the introduction of Italian instruments into France, and celebrated specimens; Note E. with Bergonzi and Montagnana; Note F. with the museums of bow-instruments in France. The Appendices contain lists of celebrated makers, celebrated collections, and specimens of the tickets and ciphers of the leading makers from 1556 to 1790. Jules Gallay is an amateur violoncellist, and an enthusiast on all matters connected with bow-instruments. He was born at St. Quentin (Aisne) in 1822.

21. GEMÜNDER, *Georg*.

Georg Gemünder's Fortschritte | im | Violin-
bau | sowie | Interessante Aufklärungen | über
die Violin-macherkunst, deren Kritiker | und
über Violinen im Allgemeinen | von Georg
Gemünder.

Astoria, N.Y., 1880. *Im Selbstverlag des Ver-
fassers*. 8vo, pp. 94, and frontispiece.

22. *English Translation*.

George Gemünder's | progress in | Violin
making | with | interesting facts | concerning
the art | and its critics in general | By George
Gemünder.

Astoria, N.Y., 1881. *The Author*. 8vo, pp. 108.

The German and English Editions of this book were printed and published by Gemünder, and are primarily commercial publications for the glorification of himself. It begins with a biography of Gemünder, the Appendix to which is a treatise full of interest on the rival merits of old and new instruments. Then comes an account of his own triumphs as a violin-maker, and an essay on judging and repairing old instruments. This is followed by an essay on the preservation of violins and the excellency of his own make, a complaint against the Exhibition juries, which refused to recognize in him a new Stradivarius, and a criticism of all other makers. The rest of the book consists of egotistical chapters on his own work and advertisements of his instruments. Apart, however, from the personal eulogy of himself, which is everywhere apparent, the volume is an interesting contribution to the literature of the violin. George Gemünder was born at Ingelfingen in Wurtemberg in 1816, and was a pupil J. B. Vuillaume. He established himself in America (New York) in 1849.

23. GRIVEL, *Victor*.

Vernis | des | Anciens Luthiers d'Italie |
Retrouvé par V. Grivel | Artiste à Grenoble.

Grenoble, 1866. *F. Allier*. Large 8vo, pp. 22.

This is an account of the supposed re-discovery of the varnish of the old masters by M. Grivel, who for many years played first violin in the theatre at Grenoble. He was born in the first years of this century, and died about 1875. A report on his work, written by M. Boistel, was published by the Société de Statistique of Grenoble, under the following title:—

24. Société de Statistique, des Sciences et des

Arts de Grenoble. | Rapport | sur | le Vernis |
inventé | Par M. Victor Grivel.

Grenoble, 1867. *F. Allier*. Large 8vo,
pp. 16.

This is merely an eulogy of M. Grivel by a fellow-townsmen,
but the two pamphlets form an interesting and suggestive
treatise on the problem of the lost Cremonese varnish.

25. HERON-ALLEN, *Edward*.

Violin making | as it was and is : | being a |
Historical, Practical, and Theoretical Treatise
| on the | Science and Art of Violin-making, |
for the use of Violin-makers and players, |
Amateur and Professional | by | Ed. Heron-
Allen | Author of "The Ancestry of the Violin,"
"The History of a Great Violin Case," | "The
Romance of a Stradivari," etc. etc. | With up-
wards of 200 illustrations by the Author.

Quotation.

*Viva fui in sylvis, sum durâ occisa securi,
Dum vixi tacui, mortua dulce cano.*

Preceded by | An Essay on the Violin and its
Position as a Musical Instrument.

London, 1884. *Ward, Lock & Co.* Large
8vo, pp. xxii. and 368.

26. *Second Edition.*

Same title, with "Second Edition, carefully
revised."

London, 1885. *Same publishers*, and same
book. [*Vide note.*]

27. *Edition de Luxe.*

Same title, with "EDITION DE LUXE."

Of this edition one copy was printed with pre-

sentation leaf to H.R.H. the Duke of Edinburgh, K.G., inserted in place of the dedication; and twenty-five copies numbered and signed. 4to, large paper, title, &c., in red and black.

It is necessarily difficult to write or speak about one's own work, but an account of how this book came to be written may give an idea of its scope. I had observed that no simple book existed in English by the aid of which a workman could make a violin, and hardly any—if any—in any other language. I therefore became the pupil of Georges Chanot, and under his tuition made a couple of violins, one on the Stradivarius and one on the Guarnerius pattern. The minutest details, with measurements of the processes of their construction, are set down seriatim in this volume, and form the third part thereof. The first part consists of historical matter, the second, of the theoretical principles which govern the structure and arrangement of the violin. The appendices contain treatises upon varnish, the preservation of the instrument, and an elementary basis of this Bibliography. The work is illustrated with photographs, working diagrams, and two hundred woodcuts in the text. The second edition was slightly revised and corrected, the subsequent editions are from stereotyped plates and are identical with the second.

28. HOE, *William*.

A Dictionary | of the | Fiddle | and | other
stringed instruments | played with the bow | by
| William Hoe.

London, n.d. [1884]. *W. Kent & Co.* 8vo,
pp. 24.

This little work is of no great practical value. It was issued by the publishers of "The Fiddler" (*q.v.*), being the work of the editor of that journal. It is difficult to suppose that any violinist requires to obtain from a book the information contained in this opusculum, but for mere beginners it is an instructive little handbook. It was reprinted by Kent & Co. as "The Fiddler's Handbook" in 1888, and more recently by Mr. Alphonse Cary as an advertisement. *Vide ante*, No. 2.

29. MAUGIN, J. C.

Manuel | du | Luthier, | contenant | 1° La
 construction intérieure et extérieure | des instru-
 mens à archet tels que vio- | -lons, alto basses et
 contre-bas- | -ses ; 2° La construction de la |
 guitare ; 5° [*sic*] La confection | de l'archet ;
 | Par J. C. Maugin. | Ouvrage orné de figures.

Paris 1834. *Roret*. 12mo, pp. 224 and 2
 plates.

30. *Second Edition*.

MAUGIN, J. C., and MAIGNE, W.

Manuels-Roret. | Nouveau Manuel complet
 | du | Luthier | contenant | la construction
 intérieure et extérieure | des instruments à
 archet | tels que | le Violon, l'Alto, la Basse et
 la Contrebasse, | ainsi que celle de la Guitare ;
 | et traitant | de la confection de l'Archet ;
 de la Fabrication des Cordes harmoniques
 employées par le luthier, | et de la Fabrication
 des diverses cordes, | dites à boyaux, employées
 dans l'Industrie | par Messieurs | J.-C. Maugin
 et W. Maigne. | Ouvrage accompagné de
 planches.

Paris, 1869. *Roret*. 12mo, pp. ii. and 266
 and 2 plates.

This little work of 266 pp. 12mo aims at being a complete guide to the fiddle-maker's art. The second edition is divided into four parts, the first of which commences with a short chapter on the composition of the fiddle and its relations with the Viola, Violoncello and Contrabass. Ch. II. is devoted to the choice and condition of the woods to be used. Ch. III. is a description of the tools used in fiddle-making. Ch. IV., the models, outlines, &c., and their manufacture. Ch. V., the mould and its accessories. The following chapters deal with

the sides and the manner in which they are fixed, with the blocks and linings, the back and belly with the *ff* holes, the thicknesses of the back and belly, fitting and setting of the bass bar, the neck and scroll and the fingerboard, and the way in which they are fitted and fixed to the instrument with the nut and rest. Ch. XIV. and XV. are devoted to the varnishing and polishing of the fiddle. Ch. XVI. describes the finishing of the fiddle with the fittings. The concluding chapters of the first part are, respectively, on the differences in the manufacture of the different members of the string quartet, the colouring and composition of varnishes, the method of drawing the mathematical outline of a fiddle on a given subdivided straight line, originated by Bagatella (No 7.), which has been so often reproduced in works on the fiddle. Ch. XX. is on the repairs of old instruments. Ch. XXI. is on rosin, its qualities and their manufacture, and the part concludes with an "Essay on bow instruments," which is often historically incorrect, but is analytically good, being a general practical essay on their origin, form, and preservation.

Part II. deals at length with the manufacture of Guitars, and is therefore comparatively uninteresting to the fiddle-maker, except from the point of view of comparison. Part III. however, which is devoted to the manufacture of bows, is very useful, commencing with a short essay on the various forms of bow in use, and continuing with a study of the tools necessary in bow-making, the models to be used, and their preparation, the actual processes of bow manufacture, and the fitting and finishing of the different parts, with the method of hairing or re-hairing a bow. The fourth and last part is on the preparation and manufacture of gut strings, their component parts, and the exterior visible signs of a good string. Ch. V. is on coloured or dyed strings, silk and acribelle strings, and on covered or wired strings. Ch. VI. is devoted to the consideration of Neapolitan strings, and the book concludes with an appendix, foreign to our subject, on other kinds of gut strings, such as those used for clocks, racquets, whips, and so on. The work is amply illustrated by two long lithographed plates of diagrams. Altogether it may most justly be described as "marvellous riches in a little room," being full of most valuable hints and

"tips" to fiddle-makers, and necessarily of great interest to all who may be interested in the practice, study, or manufacture of the fiddle. M. Pougin has found traces of Maugin as a violinist living in Paris in 1836.

31. MORDRET, *Léon*.

La | Lutherie | Artistique | Monographie
raisonnée des instruments à archet | suivie de
considérations nouvelles | sur la construction
des caisses harmoniques | par | Léon Mordret
| Ingénieur. (*Ornament.*)

Paris, 1885. *A. Quantin*. Large 8vo, pp.
viii. and 152.

A most interesting and valuable work, which speedily went out of print and became an object of research among violinists and amateurs of the instrument. It is embellished with six plates, which are unpretentious in execution, but exceedingly accurate and practical. The author commences his preface with the words, "In writing this treatise I have set myself to collect in a condensed form the most important data connected with bow instruments. My object is also to make public certain principles which I consider to be conducive to the perfect construction of violins, altos, and violoncellos." The first chapter is archæological and historic, the second deals with the geometrical principles of violin construction, and contains a practical application of the rules laid down by Bagatella (*q.v.* No. 7) to the instruments of the Italian master-schools, with observations on the theories of Chanot and Savart (*q.v.* No. 46), and other innovators. Chapter III. deals with the acoustics of the instrument; chapter IV. with the vexed question of the varnish, and chapter V. with the theory of the sound-post and other details of construction. The book then concludes with a few interesting and scholarly notes upon the archæology of the instrument, the lives of the leading violin-makers and innovators, and upon the bow and its perfecters.

32. ANONYMOUS.

[NICHOLSON, J., M.D.]

Designs and Plans | for the | Construction
and Arrangements | of the | New Model
Violin.

London, 1880. *H. K. Lewis*. Large folio,
pp. ii. and 5 plates.

This somewhat cumbersome pamphlet contains a series of full-size diagrams of an alleged improved method of violin construction, conceived by an amateur, and carried out for him by George Chanot (the younger). The doctor's idea was to perfect the functions of the bass-bar by abolishing it altogether. I have dealt with his theory in "Violin-making" (*q.v.* No. 25, pp. 102 and 154) and it is hardly necessary to say that save as a curiosity his new instrument was unworthy of notice, and the theory unworthy of consideration.

33. OTTO, *Jacob Augustus*.

Ueber den Bau und die Erhaltung der
Geige und aller Bogeninstrumente. Nebst
einer Uebersicht der Vorzüglichsten Künstler
und der sichersten Kennzeichen ihrer Arbeiten.

Halle and Leipzig, 1817. *Reinecke*. 12mo
pp. — ?

34. *Re-issue*.

Ueber | den Bau | der | Bogeninstrumente,
| und | über die | Arbeiten der vorzüglichsten
| Instrumentenmacher, | zur Belehrung für
Musiker. | Nebst Andeutungen zur Erhaltung
der Violine in | gutem Zustande | von | Jac.
Aug. Otto | Gossherzogl. Weimarischen Hof-
Instrumentenmacher.

Jena, 1828. *Bran.* 8vo, pp. viii and 97.

35. *Second Edition.*

An exact reprint of the above, with same title-page, with "Zweite Auflage."

Jena, 1873. *Bran.* 8vo, pp. viii. and 94.

36. *Third Edition.*

Same title, with "Dritte Auflage."

Jena, 1886. *Fr. Mauke.* 8vo, pp. viii. and 94.

37. *First English Translation.*

Treatise | on the | Construction, | Preserva-
tion, Repair, and Improvement | of the | Violin,
| and all bow instruments, | together with a |
dissertation on the most eminent makers, point-
ing out the | surest marks by which a genuine
instrument | may be distinguished. | By Jacob
Augustus Otto, | Instrument maker to the
court of the Arch-Duke of Weimar. | Trans-
lated from the German, with note and addi-
tions, | by | Thomas Fardeley, | Professor of
Languages and Music, Leeds.

London, 1833. *Longmans.* Leeds, *J. Cross.*
Large 8vo, pp. xii. and 66.

38. *Second English Translation.*

A Treatise | on the | Structure and Preser-
vation | of the | Violin | and all other bow
instruments; | together with | an account of the
most celebrated makers, | and of the genuine
characteristics | of their instruments | by |
Jacob Augustus Otto | Instrument-maker to
the Court of the Grand Duke of Weimar. |

Translated from the original, | with additions
and illustrations | by | John Bishop, | of Chel-
tenham.

London, 1848. *R. Cocks, & Simpkin Mar-
shall & Co.* Large 8vo, pp. viii. and 56.

39. *Second Edition of the above.*

Same title differently composed, with "Second
edition : greatly enlarged."

London, 1850. *Same publishers.* Large
8vo, pp. viii. and 92 and 2 plates.

40. *Third Edition of the above.*

Same title, with "Third edition : further en-
larged."

London, 1875. *Same publishers.* Small
8vo, pp. viii. and 96 and 3 plates.

This work is perhaps the best known treatise extant on the structure of the violin, from the fact of its having so often been re-issued in the original German and in the English translation. Jacob Augustus Otto was born at Gotha, in 1762, and worked successively at Weimar, Halle, Leipzig, Magdeburg, Berlin, and Jena, at which latter place he died in 1830. Of the preliminary edition of his work (1817) I have never seen a copy, and am not aware of its existence in any public or private library. The first edition of the re-issue in 1828 is also of great rarity, but the second and third editions, 1873 and 1886, are exact and almost facsimile reprints of the first. Fardeley's translation is a bald and unsatisfactory rendering of the work, but John Bishop's translation, enriched as it is with a mass of interesting notes, is one of the most valuable accessions to the literature of the violin. The original work is, of course, a great defence and eulogy of the German maker Steiner, its most useful chapter being that on the repair and preservation of the

instrument. Mr. Bishop's appendices contain a reproduction of Bagatella's mathematical outline, the experiments of Savart, and some notes on the violin-bow and on chin-holders.

41. PANCALDI, *Carlo*.

Progresso Italiano | nella costruzione del
Violino | operato | da | Antonio Gibertini | da
Parma | Cenzo Artistico | di | Carlo Pancaldi
| Avvocato al Tribunale d' Appello delle quattro
Leg- | zioni in Bologna, socio onorario corris-
pondente | dell' Accademia Borbonica di Napoli
e di altre, ec.

Palermo, 1845. *Tip. Maddalena*. 8vo. pp.
10.

This little pamphlet is a reprint of an article which appeared in the *Fata Galante*, Giornale di Scienze ed Arti, Ann. viii. No. vi., 30th November, 1845. It pretends to be no more than its title announces, an eulogy of the violin-maker Gibertini, who was one of the violin-makers patronized by Paganini.

42. PLASSIARD, *J. A.*

Des | Cordes Harmoniques | en général | et
specialement de celles des | instruments à
archet | Par J.-A. Plassiard | Ancien Elève de
l'Ecole polytechnique, Ingénieur en chef des
Ponts-et-Chaussées en retraite, | Officier de la
Légion d'honneur, Membre de l'Académie de
Metz. | En vente chez Jérôme Thibouville-
Lamy, | 68 et 70 rue Réaumur, Paris.

Mirecourt, 1879. *Chassel*. 4to, pp. 44 and
8 plates.

This is a thoroughly scientific treatise, dealing with the vibrations and acoustic qualities of violin, alto, bass, and

double-bass strings. M. Plassiard laboured at his theory from 1842 till 1878, when his inventions and formulæ were adopted by the house of Thibouville-Lamy.

43. PORTER, *Thomas*.

How to choose | a Violin ; | with directions
for | Keeping the Instrument in Order, | and for
| Repairing | and | Improving the Tone | of
Faulty Instruments. | By | Thomas Porter.

London, n.d. [1879]. *F. Pitman*. 8vo, pp.
28.

This is a collection of interesting notes on the construction of the violin, and the assimilation of its various parts. Though unpretentious in form, it is a pamphlet that may be read with advantage alike by violin-makers and players, amateur and professional. The notes on repairing the instrument are especially useful, and the excellent index gives it a particular value for purposes of reference.

44. RICHELME, *Marius*.

Études et observations | sur | la Lutherie |
ancienne et moderne | par | Marius Richelme, |
Facteur d'Instruments.

Marseille, 1868. *F. Canquoin*. Large 8vo,
pp. 108.

This book, which is unfortunately of considerable rarity, is of very great value to the connoisseur and violin-maker. Richelme was a practical maker who devoted much study to the scientific principles of his art. These studies he embodied in this little work, and his advice to owners of valuable instruments is worthy the attention of every connoisseur.

45. RITTER, *Hermann*.

Prof. H. Ritter's dreifüssiger Normalsteg |

für Geigen | Instrumente | (Vor Nachahmung
gesetzlich geschützt) | Der dreifüssige | oder |
Normal-Geigensteg | erfunden und begründet
von | Hermann Ritter | kgl. Professor und gross-
herzogl. Kammervirtuos. | Mit 50 Modell-abbil-
dungen. (*Title-wrapper and Title-page.*)

Wurzburg, 1889. *Georg Hertz*. Large
8vo, pp. 12, and 14 pp. of illustrations.

Professor Ritter is a member of the private band of the Grand Duke of Mecklenburg-Schwerin at Heidelberg, and has identified himself with the alto as a solo instrument, and with the resuscitation of the tenor-viol (*vide post, sub HISTORY*). He holds a theory that the bridges over which the strings of bow-instruments pass to the nut should have three feet instead of the usual two, and his arguments in favour of his idea are embodied in this pamphlet, which contains at the end some fifty illustrations of his violin, viola, and violoncello bridges, slightly varying in form. It is needless to say that his innovation has not been widely recognized as an improvement.

46. SAVART, *Félix*.

Mémoire | sur la construction | des Instru-
ments | à cordes et à archet | Suivi du Rap-
port qui en a été fait aux deux Académies des
Sciences et des Beaux-Arts, | Par Félix Savart
| Docteur en Médecine | Correspondent de la
Société Philomatique.

Paris, n.d. [1819]. *Roret*. 8vo, pp. iv. and
118, and 3 plates.

47. *German Translation*. [*Condensed.*]

Ueber den | Bau der Geige | und | anderer
Saiteninstrumente. | Zum Gebrauche für Kün-
stler, Dilettanten und | Instrumentenmacher. |

Nach einem in der *Académie des Sciences* in Paris | von Savart gehaltenen Vortrage ins Deutsche | übertragen.

Leipzig, 1844. *F. Kistner*. Small 8vo, pp. 48.

This is perhaps the most scientific work extant on the theoretical and scientific principles which govern the construction of, and tone-production on, the violin, besides being a complete description for all practical and scientific purposes of the celebrated invention known as the Savart Trapezoid Violin, or box-fiddle. The book is divided into three sections. The first explains exhaustively the theories of the vibrations of strings, and their action on a vibrating surface (such as the belly of a violin) or in a cavity, affording thus a dissertation on the scientific principles of the construction of the instrument. The second section is devoted to a scientific consideration of bodies which augment the sound of a vibrating string (*les corps renforçant du son*), and points out how, when and where the accepted form of the fiddle fails to fill the proper conditions of form and construction. The third section gives complete practical and theoretical directions for the construction of the Trapezoid Violin, comparing it part by part with the ordinary fiddle, with a view to proving the superiority of the new form. The three sections are amply and clearly illustrated by three folding lithographic plates, a complete description and explanation of the one figuring the new fiddle in detail, following the third section. The book concludes with a transcript of the "Report on a Memoir relative to the Construction of Stringed and Bowed Instruments, presented by M. Félix Savart, Doctor-of-Medicine," made by the committee appointed by the Academies of Science and of Arts, to judge of the new instrument. The Report speaks most favourably of the new shaped instrument, and is signed by the committee and the secretaries of the sciences. The practical information given in this volume is quite sufficient to enable any beginner or amateur carpenter to make one of these fiddles for himself. (*Vide post, sub Proceedings of Societies.*) The very valuable scientific portion of this work was doubtless crystallized in M. Savart's mind, if not suggested, by the then comparatively recent publication of Chladni's works, of which I think it right to give the titles in

this place, as they must be read in conjunction with this work and M. Plassiard's (No. 42).

48. CHLADNI, *Ernst Florent Friedrich*.

(a) Entdeckungen über die Theorie des Klanges. Leipzig, 1787. 4to.

(b) Ueber die Længentæne einer Saite. Berlin, 1792. 4to.

(c) Ueber die longitudinal Schwingungen der Saiten und Stücke. Erfurt, 1796. 4to.

(d) Die Akustik. Leipzig, 1802. 4to.

(e) Neue Beiträge zur Akustik. Leipzig, 1817. 4to.

An excellent French translation of "Die Akustik" appeared in Paris in 1809, entitled "Traité d'Acoustique."

These works should, perhaps, have been included in a future section, *sub* Reference Books: but I have considered it advisable to quote them here for the reason that they contain nothing that is not distinctly germane to the science of practical violin-construction.

49. SIBIRE, *l'Abbé*.

La Chélonomie | ou | Le Parfait Luthier |
Par M. l'Abbé Sibire | Ancien Curé de St.
François d'Assize | à Paris.

Quotation.

Per varios usus, artem experientia fecit
Exemplo monstrante viam.—*Man.* i.

Paris, 1806. *L'Auteur* and *Millet*. Small
8vo, pp. xx. and 288.

50. *Second Edition.*

Same title.

Brussels, 1823. *Weissenbruch*. 12mo, pp.
iv. and iv. and 152.

51. *Third Edition.*

La | Chélonomie | ou | le Parfait Luthier |
par l'Abbé Sibire. | Recherches sur la facture
et la restauration des | instruments à archet;

augmentée d'une | notice et d'un appendice
 donnant la | nomenclature des principaux
 Luthiers | du xv^e. au xix^e. siècle, la description
 | des violons les plus recherchés | leur date de
 fabrication, leur | valeur, les caractères à l'aide
 | desquels on peut les recon- | -naître, par L.
 de Pratis.

Brussels, 1885 *A. Loosfelt.* 12mo, pp. iv.
 and 12 and vi. and 230.

The Abbé Antoine Sibire was born in Paris in 1757. After various wanderings and vicissitudes, resulting in great measure from the Revolution of 1793, he became *curé* of the parish of St. Louis du Marais. He died in 1827. Fétis, in his *Bibliographie Universelle*, says of him :—"A passionate amateur of the violin, which he played very badly, he was in the habit of frequenting the workshop of the celebrated Parisian violin-maker Lupot, and being seized with a fanatical admiration for the instruments of the Cremonese violin-makers, Lupot confided to him the manuscript notes and observations which he had made on the work of these masters, and the qualities of their instruments. It was from these materials that the Abbé Sibire wrote his book, which met with no success, and copies of which have become extremely rare. The bombastic style in which he garbs the simplest observations is often ridiculous, but among the observations of Lupot are to be found some excellent points which are not sufficiently understood by violin-makers." The first edition (of 1806) is, as Fétis remarks, excessively rare, and the second, which is a mere reprint, almost equally so. The recent edition (Brussels, 1885), edited by L. de Pratis, commences with an introduction which is an amplification and criticism of M. Fétis' article, and ends with an appendix, dealing shortly with the makers of the Italian, German, and French schools. It is in every way inferior to the reprint issued by Jules Gallay, q.v. ante, No. 20.

52. SIMOUTRE, N. E.

Aux | Amateurs du Violon | Historique,
Construction, | Réparation et Conservation de
cet Instrument, | par | N. E. Simoutre, |
Luthier à Bâle.

Basle, 1883. *G. A. Bonfantini*. 8vo, pp.
55.

This, like the above-noted work of Marius Richelme (No. 44), consists of the practical and theoretical observations of a working violin-maker. It commences with a history of the violin, and a chronological table of violin-makers. The second chapter deals with the practical construction of the instrument, the third with the materials employed therein. The book concludes with a chapter upon the preservation and repair of the violin, and a collection of testimonials from celebrated artists to the excellence of M. Simoutre's instruments.

53. SIMOUTRE, N. E.

Un | Progrès en Lutherie. | Support Har-
monique | invention | de | N. E. Simoutre, |
Luthier à Bâle.

Basle, 1886. *Chez l'auteur and M. Bern-
heim*. Large 8vo, pp. 72 [correspondence with
D. Alard inserted, pp. 4] and 5 folding plates.

This is the exposition of an innovation in violin manufacture patented by M. Simoutre, which consists of the letting in of plates of wood in the centre of the belly and back of the instrument, with certain variations in the form and position of the soundpost. The second part in the book consists of a series of studies of the works in the most celebrated Italian makers, a life of J. B. Vuillaume, and some further observations on the repair of instruments. The plates give full-sized outlines of the instruments of the Cremonese masters.

54.

Supplement | aux | Amateurs du Violon | et
 au | Progrès en Lutherie, | par | N. E. Simoutre,
 | Luthier à Bâle. | Avec deux Planches.

Basle, 1889. *En vente chez l'Auteur.* 8vo,
 pp. 44 and 2 plates.

This pamphlet purports to be the complement of the two last works. It continues the considerations of M. Simoutre's patents, and is valuable as containing an important chapter on the Cremonese varnish and its modern equivalents, which cannot fail to be of the greatest possible value to violin-makers. The plates are a reproduction of Plate II. from the "Progrès en Lutherie," and a sixth plate, supplementing the five contained in that volume.

55. SMITH, H. P.

The Construction | of the | Violin. | Gives |
 Full and Complete Directions | by the Aid of
 which | any Amateur Mechanic | can construct
 | A Perfect Violin. | By H. P. Smith.

Syracuse, N.Y. n.d [3rd ed. 1877]. *James Roblee.* Small 4to, Five lithograph plates, and vi. Paged from 11 to 39.

This is a short, and consequently, very imperfect treatise on the practical and mechanical processes of violin-making. It aims at condensing within forty pages the complete construction of the instrument. It is hardly necessary to say that the author succeeds but imperfectly, and that his work is useless to any maker who has the European treatises on the subject at his command.

56. STARCKE, *Herrmann.*

Die Geige | ihre | Entstehung, Verfertigung
 und Bedeutung die Behandlung | und Erhal-

tung aller ihre Bestandtheile | und | die Meister
der Geigen-und Lautenbaukunst | mit | Angabe
aller Zettel-Inschriften. | Eine Studie | nach
alten Quellen und Traditionen | von | Herr-
mann Starcke.

Dresden, 1884. *J. G. Seeling*. 8vo, pp. 178.

This is a vade-mecum for amateurs of the violin, from the historico-practical point of view. The author discusses the handiworks of the principal makers from the fifteenth to the nineteenth centuries. The theory of the construction and arrangement of the instrument complete the book, which has its chief value in being a biographical reference book to the known makers of four centuries.

57. *TOLBECQUE, Auguste.*

Quelques considérations | sur la | Luthérie |
par | Auguste Tolbecque | Ancien Membre de
la Société des Concerts.

Paris, 1890. *Gand and Bernardel*. Large
8vo, pp. 49.

*Also a large-paper edition, 4to, limited to
20 copies.*

The latest, and certainly one of the most interesting contributions to the literature of the violin. M. Tolbecque presents us here with essays on the deplorable manner in which instruments are bought by eye instead of by ear, on the strain after sonority, which, in the present day, is destroying our appreciation of delicate tone, on the disproportion of the quartette, on repairs of old instruments, and on the height of the bridge, &c. Though not actually a work on practical violin-making, the principal essays are addressed to practical makers and repairers. It is beautifully printed in a limited edition, which gives it an enhanced value for the book-collector. M. Tolbecque, the survivor of a numerous family of eminent musicians, was professor at the Marseilles Conservatoire. His magnificent musical library was recently acquired by the Belgian Government.



58. VALDRIGHI, *Luigi Francesco*.

Title wrapper. L. F. Valdrighi | Musurgiana | (N. 9) Strumenti ad Arco Rinforzati. Modena 1881. *Tipografia Legale*. Large 8vo, pp. 22.

Headed [p. 3.]. Gli Strumenti ad arco rinforzati | del sig. | E. R. Mollenhaver | cenni monografici del conte Luigi Francesco Valdrighi.

This pamphlet, as its title denotes, is a treatise on the improvements or attempted improvements and innovations which have been made in the construction of bow-instruments since the time of Stradivari, with especial reference to the patents of Edward Mollenhaver of New York. Count Valdrighi was led to its compilation by an article on the Mollenhaver violins which appeared in *Musical Opinion and Music Trades Review* for November, 1881, and as a record of the vagaries to which the violin has been subjected, is well worthy of the space it occupies in any violin-maker's or player's library. Count Valdrighi, whose name appears many times in this Bibliography, is one of the most industrious and indefatigable of musical historians.

59. WETTENGEL, *Gustav Adolph*.

Vol. xxxvii. of the "Neuer Schauplatz der Künste und Handwerke."

Ilmenau, 1828.

Vollständiges, theoretisch-practisches | auf | Grundsätze der Akustik, Tonkunst und Mathematik, und | auf die Erfahrungen der geschicktesten italienischen | und deutschen Meister begründetes Lehrbuch | der | Anfertigung und Reparatur | aller noch jetzt gebräuchlichen Gattungen | von | italienischen und deutschen Geigen | namentlich | der Violinen, Bratschen,

Schellos und Bässe, so wie aller | Gattungen der
Gewöhnlichen und Pianoforte-Guitarren inglei-
| -chen der Violin-, Schello und Bassbogen.
Nebst Genauer und | vollständiger Anleitung
zur Erbauung der erforderlichen Werk- und
Schnitzbänke, der Kenntniss aller übrigen Werk-
zeuge und | Materialien, zum Beitzen, Lackiren,
Einlegen, zu den Vorkom- | -menden Metall-
arbeiten und zu den Geigen- und Guitarren- |
schrauben, und der dem Instrumentmacher
nöthigsten | Lehren der Akustik und Tonkunst
| Für | Instrumentmacher und Musikfreunde
| von | Gustav Adolph Wettengel | Violin-
bogen-macherin Neukirchen bei Adorf. | Mit
sechzehn lithographirten Tafeln.

Ilmenau, 1828. *B. F. Voigt.* Small 8vo,
pp. xiv. and 654 and ii. and 17 plates.

60. *Second Edition.*

Gustav Adolph Wettengel's | weil Violin-
bogenmachers zu Markneukirchen | Lehrbuch |
der | Geigen- und Bogenmacherkunst | oder |
theoretisch-praktische Anweisung zur Anfert-
gung und Reparatur der | verschiedenen Arten
Geigen und Bogen, sowie der Guitarren, nebst
| einer Darstellung der darauf bezüglichen
Lehren der Physik. | Zweite Auflage, zeitgemäss
umgearbeitet | von | Heinrich Gretschel | Sek-
retär der Leipziger Polytechnischen Gesell-
schaft. | Mit einem Atlas, enthaltend 10 Folio-
tafeln.

Weimar, 1869. *B. F. Voigt.* Large 8vo,
pp. x. and 312.

61. *Atlas to the above.*

Atlas | zu | Gustav Adolph Wettengel's Lehr-
 buch | der | Geigen- und Bogenmacherkunst |
 oder | theoretisch-praktische Anweisung zur
 Anfertigung und Reparatur der verschiedenen
 Arten | Geigen und Bogen, sowie der Guitarren,
 nebst einer Darstellung der darauf bezüglichen
 | Lehren der Physik. | Zweite Auflage, zeitge-
 mäss umgearbeitet | von | Heinrich Gretschel
 | Sekretär der Leipziger Polytechnischen
 Gesellschaft. | (Neuer Schauplatz der Künste
 und Handwerke, Band 37). | Mit 10 Foliotafeln,
 enthaltend 202 Abbildungen | Der hierzu gehö-
 rige Text ist in einem besonderen Bande beige-
 geben.

[Weimar], [1869]. [B. F. Voigt.] 4to,
 pp. 10.

Wettengel was a violin-maker who worked at Neukirchen near Adorf, in Saxony, and Fétis is not far wrong when he states in his *Biographie Universelle* that his book, above cited, was the best that had appeared on violin-making until that date (1865). With the second edition, revised and augmented by Gretschel, it remains to this day the best German treatise on the practical aspects of the subject. The first edition is efficiently illustrated with seventeen small folding plates; to the second there is a complete atlas of ten large folding plates, which fully illustrate all the theory and practice of the art. This is published separately, for the convenience of reference by the practical violin-maker.

Part I.
BOOKS AND PAMPHLETS.

Section II.
BIOGRAPHICAL WORKS.

UNDER this heading are comprised all Biographical Works connected with Bow-Instruments. In this section will be found Books and Pamphlets having for their main object the Biographies of Violinists or Violin-makers.

62. ANONYMOUS.

Biographical Sketch | of | Nicolo Paganini |
by the Paris Correspondent of the late | Foreign
Literary Gazette | (*As originally inserted in the*
Lady's Magazine for April, 1831) | being | the
earliest and most complete account yet published
| of | that celebrated Violinist | to which are
added | critiques on his first three concerts given
at the | King's Theatre, Haymarket ; | a letter
from Paganini, inserted in the | Lady's Maga-
zine for June, | &c., &c.

London, 1831. *S. Robinson* and *W. Kidd*.
Large 8vo, pp. 45 and v. and 6.

My copy of this work is bound in the original printed Title-wrappers of the "Lady's Magazine," with advertisements, and

the index to vols. i., ii. and iii. (1830-31) at the end. It is the only copy I have ever seen, or heard of, of this issue of the articles, and was probably issued in small edition to advertise the magazine at the time of Paganini's appearance at Covent Garden. At the end of the Biographical sketch is appended a translation of the letter written, under date 1831, April 21, by Paganini, in answer to some of the outrageous stories which circulated about him, and also "a fantastic tale," signed "E. S." and entitled "The two Notes, or Paganini's Contract," purporting to be an account of the virtuoso's league with the Devil.

63. ANONYMOUS.

Wrapper. XXIV. | Neujahrsgeschenk | an
die Zürcherische Jugend | von der | allge-
meinen | Musik-Gesellschaft | in Zürich | auf |
das Jahr 1846.

Title. Vier und dreiszigstes Neujahrstück |
der | Allgemeinen Musik-Gesellschaft in Zürich
| 1846. | Biographie von Nicolo Paganini.

Zurich, n.d. [1846]. *C. Kull.* 4to, pp. 20
and frontispiece.

This is one of the best condensed biographies that has come under my notice. It recapitulates the leading events of Paganini's life in an interesting and popular form.

64. ADEMA, E——.

Hermann Ritter | und seine | Viola Alta. |
Gesammelte Aufsätze | von | E. Adema. | Sup-
plement zu *H. Ritter's* Buche: | Die Geschichte
der Viola Alta und die Grundsätze ihres Baues.

Wurzburg, 1881. *A. Stuber.* Large 8vo,
pp. vi. and 66.

64 *bis.* Professor Hermann Ritter | und | seine
Viola Alta | Ergänzung der Schrift: | Hermann

Ritter und seine Viola Alta. | Gesammelte Aufsätze | von E. Adema.

Wurzburg, 1890. *A. Stuber.* 8vo, pp. 16.

This work is practically a biography of Ritter, and a collection of Articles concerning him and the Viola associated with his name, written by himself and by his friend Adema. The smaller supplementary pamphlet consists mainly of press notices and eulogies of Ritter. Both purport to supplement Hermann Ritter's own works (*q.v.* No. 45, and *post, sub* Historical Works), and the former contains by way of frontispiece a portrait of the artist himself.

65. ANDERS, *Godefroï Engelbert.*

Nicolo | Paganini. | savie, | sa personne, | et quelques motssur son secret, | par G.E. Anders.

Paris, 1831. *Delaunay.* 8vo, pp. 42.

This biographical pamphlet was written "to supply a public want" on the occasion of Paganini's first visit to Paris. The author does not lay claim to any originality as regards his information, but admits his principal indebtedness to the work of Schottky, supplementing his extracts by others taken from Schutz, Vineta, and Harrys (*qq.v. post*). Anders was born at Bonn in 1795, and, establishing himself in Paris in 1829, contributed much that was and is of value to the musical literature of his day. His principal essay on the Violin appeared in *Cæcilia* (vol. xiv. p. 247), *q.v. post, sub* Periodical Publications, *Musical*. The work under notice aims at being no more than a condensed tabulation of Paganini's public appearances and what was known of his private life prior to the date of its publication. In 1833 Anders became musical librarian at the Bibliothèque Impériale. He died in 1866 (September 2nd), leaving behind him a magnificent musical library and a mass of important musical notes written in a cypher that no one has been able to interpret, and the value of which has been consequently lost to the world.

66. ATTI, *Gaetano*.

Biografia | di | Bartolommeo Campagnoli |
da Cento | Celebre Violinista.

Bologna, 1852. *A. Chierici*. 8vo, pp. 16
and frontispiece.

A most interesting and useful, though, on account of its ephemeral nature, a most scarce little work. My own is the only copy I have ever seen or heard of. It is embellished with a frontispiece portrait, signed "D. Nicoli," and is written by the son of one of Campagnoli's intimate friends. It is probably the best collection of data extant concerning the author of the once widely known and popular *méthode* (*vide post, sub* "Méthodes").

67. BARNARD, *Charles*.

Camilla | A tale of a Violin | being the artist
life of | Camilla Urso | By Charles Barnard.

Boston, n.d. [1874]. *Lorenz*. 12mo, pp. vi.
and 141.

This little work, badly printed on inferior paper, purports to be a biography of Madame Urso up to 1874. Madame Urso is still living and, at intervals, playing in America, so the work before us cannot claim anything like completeness. Looked upon as a romantic biography, however, the volume leaves little to be desired, and we are brought down to the region of hard fact sufficiently often by the insertion of newspaper reports of her performances in various parts of the world.

68. BÉNÉDIT, *Pierre Gustave*.

C. Sivori | par | G. Bénédit | (Extrait du
Sémaphore du 7 Mars, 1854).

Marseilles, 1854. *Barlatier-Fcissat et De-*
monchy. Large 8vo, pp. 16.

This little brochure (being a reprint of an article in "The Semaphore," as is stated on the title-page) was written on the occasion of two concerts given by Sivori at Marseilles. It is, in effect, a short biography of the great violinist from his début in 1826 as the pupil of Paganini and his successes in Paris and London, to the year 1854. The pamphlet enumerates all his principal professional tours, and the chief events of his life, up to that time. It gives much interesting matter on Paganini, together with many intelligent comparisons between Sivori and his great master. The opuscle was, of course, merely an ephemeral publication of momentary importance, but it is for that very reason likely to be of the greater interest to the disciples and students of this renowned violinist as being more presumably correct in small particulars than an elaborate biography written after the death of a celebrity.

Bénédict was born at Marseilles in 1802 (7th April), and was successively a merchant, an actor (and a bad one, we are told), a teacher of music, and a musical critic. He edited the musical *feuilleton* of the *Sémaphore* until his death, which occurred in 1870 (8th December). His dramatic are said to have been superior to his musical criticisms.

69. BRUNI, *Oreste*.

Niccolò Paganini | celebre violinista Geno-
vese | Racconto storico | di | Oreste Bruni.

Florence, 1873. *Galetti e Cocci*. 8vo, pp. 150.

This is a most interesting biography of the great virtuoso, though the reader must necessarily be led to doubt whether historic accuracy is not somewhat sacrificed to the desire which is manifest on the part of the author to entertain his readers with minute details of his hero's life. The volume is properly described on the title page as a "Racconto Storico"—an historic romance. It takes the form of a minute description of Paganini's life and triumphs, told much in the manner that Sir Walter Scott has treated many of the heroes of English history. His boyhood, his début, his hopes and aspirations,

and his impressions of his own life are recounted as if by his own lips in such a life-like manner that one finds oneself doubting whether the writer was not either inspired, or in the possession of documentary information that had hitherto escaped Paganini's biographers. The chapters which treat of his relations with Rossini, Sivori, and other great musicians of his time, are especially interesting.

70. BULL, *Sara C.*

Ole Bull | A Memoir | by | Sara C. Bull |
with Ole Bull's "Violin Notes," and Dr. A. B.
| Crosby's "Anatomy of the Violinist."

London, 1886. *T. Fisher Unwin.* 8vo, pp.
ii. and iv. and 418.

71. *German Translation.*

Ole Bull | der Geigerkönig. | Ein Künstler-
leben. | Frei nach dem Original der Sarah C.
Bull | bearbeitet von | L. Ottmann.

Stuttgart, 1886. *Robert Lutz.* 8vo, pp. 236.

This is undoubtedly the best and most complete biography of Ole Bull that has ever been written or ever can be written, compiled as it has been by his wife, who yet lives, not far from Boston, Massachusetts. In her labour of love she has been assisted by all the intimate friends of her husband, and it were idle on my part to point to any section of the work more faithful and exact than another. To the violinist, apart from its biographical interest, the book is rendered doubly valuable by the appendices, which consist of:—I. The Anatomy of the Violinist, Mr. Ole Bull: his Pose and Method of holding the Violin, by A. B. Crosby, A.M., M.D., Professor of Anatomy, Bellevue Hospital Medical College, New York, 1877. The note to this paper consists of a translation of Tartini's celebrated letter to Signora Maddalena Lombardini (*q.v. post, sub Theoretical Works*). II. Violin Notes, by Ole Bull, edited by Mr. Walter Colton of Brooklyn, New York. These notes deal

with his celebrated Da Salo violin and his Amati, with the parts of the violin and its accessories, with Paganini and his methods of execution, and supplemented with Mr. Colton's notes on Ole Bull's inventions connected with the instrument (*vide post, sub Patent Specifications*). The volume ends with poems (original and translated) by Welhaven, Wergeland, Lie, Munch, Lund, La Motte Fouqué, Philip Bourke Marston, and others. Some biographical notices are appended from the pens of Philip Gilbert Hamerton, Longfellow, J. T. Fields, Julia Ward Howe, Dr. Bartel, and Dr. Mackenzie. The whole volume is a model for future biographers.

72. CONESTABILE, *Giancarlo*.

Vita | di | Niccolò Paganini | da Genova |
scritta ed illustrata | da | Giancarlo Conestabile
| socio di varie Accademie.

Perugia, 1851. *Bartelli*. Large 8vo, pp.
320.

This is one of the most thorough and pains-taking biographies of Paganini ever published, and it is more than a biography, for the author gives us a scholarly and well-reasoned history of the progress of executive musical art up to the appearance of his hero, and a scholium upon his influence on the musical taste and talent of his day, whilst acknowledging his indebtedness to his predecessors in the field. It is impossible to over-estimate the critical value of this work, as principally exemplified in the author's footnotes, which are almost a bibliography of Paganini in themselves. The progress of Paganini's triumphs are related step by step with a minuteness which is astonishing, often from unpublished documents communicated to the author by the virtuoso's contemporaries. The majority of these latter are given *in extenso* in an Appendix of Documents, which constitutes not the least interesting and valuable section of the book under notice. There is also a portrait of Paganini, by Benucci, which forms the frontispiece to the volume.

The Marquis Giancarlo Conestabile was, as his book denotes, an impassioned amateur musician. He was born at Perugia about the year 1812, and is known as the author of a biography of Baltazzari Ferri (Perugia, 1846), in addition to the above work.

73. DESFOSSEZ, *Achille*.

(*Ornament.*) Henri Wieniawski. | I. Education.—II. Premières tournées artistiques en Russie, en Allemagne, en | Belgique et en Hollande.—III. Parallèle entre Paganini et Wieniawski.— | IV. Conclusion ; le passé, le présent, et l'avenir. | Esquisse, | par | A. Desfossez | (Auteur de l'esquisse Jenny Lind, etc.).

The Hague, 1856. *Belinfante*. Large 8vo, pp. 30.

The frontispiece to this work is an interesting portrait of its subject drawn in 1850. The opusculé has the disadvantages of all biographies written during the lives of their heroes, but it is, up to date, the best biography of Wieniawski extant. The nature and order of its contents are fully set out upon the title-page, the comparison between Paganini and Wieniawski being especially interesting and instructive. It is terminated by a list, up to date, of Wieniawski's compositions. Desfossez was born at Douai about 1810, and was an amateur violinist and a merchant established at the Hague. He was special correspondent to several musical and dramatic papers in Paris, and editor of an intermittent journal entitled "*La Hollande Musicale*" (1856-66-7, &c.). He died mad about the year 1871-2.

74. DU RIVAGE, —.

Réflexions d'un Artiste | sur le Talent | de Paganini. | Par M. Du Rivage | Professeur (*ad*

honores) de violon, d'harmonie et de composition ; | homme de lettres, compositeur de musique, | et membre de plusieurs sociétés académiques. | Prix : 60 centimes.

Paris, 1831. *G.-A. Dentu*, and *Launer* and *Frey*. Large 8vo, pp. 16.

This is an exceedingly rare little pamphlet. It is unknown to Fétis and to Lichtenhal, and my copy, bought by an American friend at the sale of M. A. Farrenc's library in Paris in 1866 (*vide post*, sub Reference Books), and given me by him in Philadelphia, is the only one I have ever seen or heard of. It consists of an able critique of Paganini's playing as contrasted with that of Baillot and of De Bériot. The opening paragraph gives the key-note to the opusculé :—"Those who read the critiques published in certain papers will think that our great masters are no more than pigmies crushed by the bow of this pretended musical Hercules." Should a new biography of Paganini ever be written (*Quod Deus avertat !*), I commend this work to its author.

75. EYMAR, *Ange Marie*.

Anecdotes | sur Viotti, | précédés de quelques réflexions | sur l'expression en musique, | Par A.-M. Eymar, | Commissaire Civil du Directoire Exécutif | de la République Française en Piémont.

Milan, n.d. [1801]. *Imp. Italienne et Française*. 8vo, pp. 46 and a plate of music.

This is the only edition of this pamphlet that I have ever seen, but M. Pougin, in his life of Viotti (*vide post*, No. 103), cites a prior edition published in 1792, and a second published by *Sestie*, in Geneva, in the year VIII. of the French Revolution (1800), as well as an undated edition published in Milan. The Count Ange Marie d'Eymar, born at Forcalquier (Basses



Alpes) in 1740, became deputy of the Nobles for his native town to the States General in 1793, and dropped his title thenceforth. He died Prefect of Geneva in 1803. The pamphlet (which was printed first in "La Décade Philosophique," in 1798, according to Fétis), is a warm eulogy of the artist, who was one of the author's greatest friends, and, for what reason it is hard to tell, he states (p. 25) that Viotti had been guillotined. As a matter of fact, he was exiled with the other Fermiers-Generaux, first from Paris, in 1792, and subsequently from London, in 1795. M. d'Eymar gives in his little work some interesting details (if reliable) concerning the mysterious "Euterpe," who seems to have exercised such a strong influence upon Viotti's life.

76. FANZAGO, *Francesco*.

Orazione | del Signor Abate | Francesco
Fanzago | Padovano | delle lodi | di Giuseppe
Tartini | Recitata nella Chiesa de R.R., P.P.,
Serviti | in Padova | li 31 di Marzo l' anno
1770. | Con varie Note illustrata, e con un
breve Compendio | della Vita del Medesimo.
(*Ornament.*)

Padua, 1770. *Conzatti*. 4to, pp. 48.

This, as its title denotes, is merely a print of a funeral oration, but it is a very valuable addition to the biographical works relating to the violin. The oration itself occupies 30 pp. of the work, and is followed by 7 pp. of most interesting notes to the discourse. The volume is complemented by a short but excellent biography of Tartini, with an account and analysis of his works. The steel engraved ornaments scattered through the pages give the work an added artistic interest. The abbé Fanzago, born in or about 1730, according to Fétis, but more probably (from his own statement in the preface to the second edition of the above work, *q.v.*, No. 77) about 1750, was rector of the college of Padua, his native town. The date of his death is not known.

77. ANONYMOUS.

[FANZAGO, *Francesco Antonio*.]

Elogi | di Giuseppe Tartini | primo violinista
 | nella capella del Santo | di Padova | e del P.
 Francesco Antonio | Vallotti | maestro della
 medesima.

Padua, 1792. *C. Konzatti*. 8vo, pp. 100
 [pp. 1—59, Tartini].

This study of Tartini is a careful revision, amplification, and re-issue of the oration pronounced by Fanzago over Tartini's tomb (No. 76). As he says in his preface:—"L'Elogio di Giuseppe Tartini composto da me nella mia primiera gioventù . . . fu dato allora alla stampe per soddisfare alle replicate inchieste de' forestieri estimatori di quel grand' uomo. Qualche tempo dopo essendomi posto ad accrescerlo, e a ritoccarlo in varj luoghi, accade che distornato da nuove incombenze non potessi che unire alla meglio alcune notizie quà e là disperse, e trasmetterle ad un Giornalista, onde fossero divulgate." I think this sufficiently explains the scope, object, and value of the work under consideration.

78. FAYOLLE, *François Joseph Marie*.

Notices sur Corelli, Tartini, Pugnani,
 Gaviniés et Viotti.

Paris, 1810. *Dentu*. 8vo, pp. — ?

79. *Swedish Translation*.

Om | Violinens ursprung, | jemte | Biogra-
 fiska anteckningar | öfver | Corelli, Tartini,
 Gaviniés, | Pugnani och Viotti. | Med Por-
 trätter.

Stockholm, 1811. *C. Delén*. 8vo, pp. xvi.
 and 54, and plate of music.

It is remarkable that so important a musical work as this should be so extremely scarce as it is. I have never seen a copy of the original work, and I doubt if there is one in this country. My own knowledge of it is drawn from the Swedish translation above cited, which is the work of U. E. Mannerhjerta, and is an adaptation, rather than a translation, being supplemented, as the introduction tells us, from various sources. It contains a portrait drawn by P. Guerin, and engraved by G. Ruckman, of each artist whom it describes, and is one of the best pieces of comparative analysis that has been published concerning these leading virtuosi. It had been Fayolle's intention to publish a "History of the Violin," but though announced it was never published. The work under consideration is an excerpt from this projected volume, as is also the work (No. 80) immediately following.

80. FAYOLLE, *François Joseph Marie*.

Paganini | et Beriot | ou | avis aux jeunes
artistes qui se destinent | à l'enseignement du
violon, | Par Fr. Fayolle, | Auteur du Diction-
naire des Musiciens et de l'Histoire du Violon
avec | portraits, | et ancien chef de Brigade à
l'École Polytechnique.

Quotation. "Quoique la nature ne se montre jamais plus libre que dans les choses sublimes et pathétiques, il est pourtant aisé de reconnaître qu'elle ne se laisse pas conduire au hasard et qu'elle n'est pas absolument ennemie de l'art et des règles."—Longin, *Traité du Sublime*, chap. ii.

Prix : 2 francs.

Paris, 1831. *Legouest*. Large 8vo, pp. 72.

This work, like that of Du Rivage (*ante*, No. 74), was written whilst Paganini was at the zenith of his Parisian triumph, and

published some time after as a commentary and criticism upon his performance as compared with that of the leading professors of the day. It is an argument to the effect that Paganini was a charlatan,—a virtuoso rather than an artist.* The introductory note ends with the remark that: "Paganini has only formed his entrancing (*prestigieux*) talent on the exercises that the great masters have rejected from classical execution," and points out that Paganini sacrificed art to the race for wealth. An interesting note tells us that whilst Paganini made habitually fifteen thousand francs by every concert he gave, "The Immortal Viotti" made only twelve hundred francs by all the concerts he gave in the year 1783. Mestrino received a hundred and twenty, and Gervais seventy-two francs for each concert they played at. The pamphlet was designed as a warning to young artists, whom the author (rightly) considered to be in danger of being dazzled and led away by the worship that was offered to Paganini. It is a temperate and musicianly little work, and probably gives a better idea of the *real* Paganini than any of the hysterical eulogies that were printed about him. The author might take as his text Montaigne's celebrated aphorism, "on dénature l'art et on artialise la nature." The pamphlet includes an article on the celebrated violinists of the preceding sixty years, a critique of Guhr's work (*vide post, sub* Instruction Books), and short essays upon Dragonetti, Paganini, and De Bériot.

Fayolle was born in Paris in 1774 (15 August), and devoted most of his time to the literature of music, to which he made

* A word in explanation, which I reprint from a novel entitled "The Princess Daphne" (*vide post, sub* Romances). "The artist is master of his violin, the virtuoso is its slave—the artist reads at sight the most difficult music . . . the virtuoso plays more, as a rule, by ear than otherwise. The artist strives after perfection of technique for the interpretation of the works of the great composers for the instrument; the virtuoso on the other hand aims at brilliant execution for the interpretation of his own moods, his own thoughts, his own fantasies."

important contributions, in addition to his other literary work. He died in reduced circumstances in 1852 (2 December).

81. FERRIS, *George T.*

Sketches | of | Great Pianists | and | Great Violinists, | Biographical and Anecdotal, | With Account of the Violin and early Violinists. | Viotti. Spohr. Paganini. | De Bériot. Ole Bull. Clementi. | Moscheles. Schumann (Robert and Clara). | Chopin. Thalberg. Gottschalk. | Liszt. | by | George T. Ferris | Author of "The Great German Composers," "The Great Italian | and French Composers," "Great Singers."

London, n.d. [1884]. *W. Reeves*. 8vo, pp. xvi. and 266.

Were it not that the violinists occupy the major portion of this work, it should perhaps have been included under "Book Sections." Its biographical nature, however, gives it, I think, a proper place here. The volume opens with an excellent essay on the violin, its ancestry, its famous makers, and its first great players. The biographies of the artists named on the title-page are brief but most excellent, and it is no disparagement to the work as a treatise on the violin to say that the pianoforte and its masters are treated with the same scholarly simplicity and excellence as the violin and its virtuosi.

82. FÉTIS, *François-Joseph*.

Notice Biographique | sur | Nicolo Paganini | suivie | de l'Analyse de ses Ouvrages | et précédée | d'une esquisse de l'Histoire du Violon | par | F. J. Fétis | Maître de Chapelle du Roi des Belges | Directeur du Conservatoire Royal de Musique.

Paris, 1851. *Schonenberger*. Large 8vo, pp. 96.

83. *English Translation.*

Biographical Notice | of | Nicolo Paganini, |
followed by | an Analysis of his Compositions, |
and preceded by a sketch of | the History of
the Violin. | By | F. J. Fetis | Chapel-master to
the King of the Belgians, and Director of | the
Royal Conservatory of Music. | Translated by
Wellington Guernsey.

London, n.d. []. *Schott & Co.* Large
8vo, pp. ii. and 68.

84. *Second edition of the above.*

Very much revised by another hand.

Biographical Notice | of | Nicolo Paganini, |
with an | Analysis of his Compositions, | and a
sketch of | the History of the Violin | by | F.
J. Fétis. | Second edition | with portrait and
wood engravings.

London, n.d. [1876]. *Schott & Co.* Large
8vo, pp. iv. and 90, and xviii.

This is more than a mere biography of Paganini. The work opens with a sketch of the History of the Violin, from the time of the earliest true viols, and of its makers. The notes on the innovations of Chanut, Savart, and Vuillaume are interesting, and the chapter on Art and Artists is not without value as a sketch of the progress of execution upon the viol and violin. The Biographical Section, that gives the title to the book, is simple and excellent, lacking the detail of Schottky and Conestabile, but making up for the lack by its accuracy and conciseness. The work ends with a critical analysis of Paganini's compositions for the violin. The first edition of the translation by Guernsey is an unsatisfactory production that shows evidence of haste, if not of ineptitude in the transliteration.

The re-issue by an anonymous revisor is in every way a superior work.

Concerning Fétis *vide post*, *sub* Reference Works.

85. FÉTIS, *François Joseph*.

Antoine Stradivari | Luthier célèbre | connu
sous le nom de | Stradivarius | précédé de |
recherches historiques et critiques | sur l'origine
et les transformations | des instruments à archet
| et suivi | d'Analyses théoriques sur l'archet
| et sur François Tourte | Auteur de ses
derniers perfectionnements, | par F. J. Fétis, |
Maître de Chapelle du Roi des Belges, et Direc-
teur du Conservatoire de Bruxelles.

Paris, 1856. *Vuillaume, Luthier*. Large
8vo, pp. xiv. and 128.

86. *English translation*.

Notice | of | Anthony Stradivari, | the cele-
brated Violin-maker, | known by the name of |
Stradivarius : | preceded by | Historical and
Critical researches | on the origin and trans-
formations | of Bow-instruments; | and followed
by | a theoretical analysis of the bow, | and re-
marks on Francis Tourte, | the Author of its
final improvements. | By F. J. Fétis, | Chapel
Master to the King of the Belgians and Direc-
tor of the | Conservatory of Music at Brussels
| Translated | (with the permission of the
Author) | by | John Bishop | of Cheltenham.

London, 1864. *Robert Cocks & Co*. Large
8vo, pp. xiv. and 132.

This is a worthy companion volume to the preceding work,
and like that work it contains even more than is promised by

the title-page. The historical researches on the origin and transformations of bow-instruments, and on the violin-makers of the Italian schools from the earliest times, form the supplement and complement to the historic section of the "Notice sur Nicolo Paganini." Besides the study of Stradivari, there are chapters devoted to the Guarnerius family and to François Tourte and his bows. An appendix by the translator contains an explanation of the illegible letter of Stradivari which forms the frontispiece to the work,* and an account of Paganini's Guarnerius preserved in the Municipio at Genoa.

The translation is excellent and perfectly faithful. The translator, John Bishop, was born at Cheltenham in 1817 (31st July), and at fourteen years of age became organist of the church of St. Paul in his native town. His contributions to the literature of music, and especially to that of the violin, are numerous and of masterly excellence (*vide ante*, No. 38, and *post, passim*). He died at Cheltenham in February of the present year (1890).

87. FOURGEAUD, *Alexandre*.

Les Violons | de Dalayrac | par | Alexandre
Fourgeaud. | Prix. 50 centimes.

Paris, 1856. *J. Leclere*. Large 8vo, pp. 30.

Nicolas Dalayrac being known not as a violinist but as a composer, I have had some doubts as to the propriety of admitting this little work, but I have decided to do so, as it appears to me to come within this section. The story which it tells is as follows :—

The father of this great artist, who was "Subdélégué pour la province de Languedoc," had, it would appear, the greatest objection to the sound of a violin, and took the greatest pre-

* I find a note in *The Times* for 28th June, 1862 to the effect that the original of this letter was sold at auction on the 26th June, by Messrs. Puttick & Simpson, for the sum of eight pounds.

cautions that not only should his family not possess one, but also that the instrument should be proscribed in his province. The scene is laid in the town of Muret in Languedoc on a fête day, the 24th June, 1770, when the delinquencies of the young Dalayrac, in respect of fiddles, have culminated in the prohibition of the use of violins during the fête, whereupon an uproar arising, *M. le Subdélégué* has to submit, and withdraw his *mandat*. In the events which follow Nicholas takes the place of the first violin of the orchestra, in which position he is heard by the violinist Langlè, upon whose representations to the elder Dalayrac, Nicholas is sent to Paris to study music. Three years after his parents journeyed to Paris to witness the representation of his first of a long series of operas. The opusculum closes with an extract from an encyclopedia published in 1821, recapitulating his successes and talents, and enumerating many of his works.

The story is told in a simple and very interesting manner by M. Fourgeaud, the episodes of his many violins destroyed by his father (whence comes the title of the brochure), and the romantic incident of the Ursuline being accorded an unassuming prominence. The pamphlet appears to be of extreme rarity.

88. GIEHNE, *Heinrich*.

Zur Erinnerung | an | Ludwig Spchor. | Ein
Kunstgeschichtlicher Vortrag | über dessen
Leben und Wirken, | gehalten | im Cäcilien-
verein zu Karlsruhe | von | Heinrich Giehne.

Karlsruhe, 1860. *C. F. Muller*. 8vo, pp.
26.

This is the published form of a discourse delivered by Herr Giehne at a memorial concert given by the Cäcilien-Verein in Karlsruhe in honour of Louis Spohr on the 19th December, 1859. It partakes much of the nature of a funeral oration, and is somewhat inflated in its eulogy, but it is not without interest as a critique of the great composer and virtuoso.

89. HARRYS, *Georg*.

Paganini | in | seinem Reisewagen und Zimmer, | in | seinen | redseligen Stunden, | in gesellschaftlichen Zirkeln | und seinen Con-
certen. | Aus dem Reisejournale | von | Georg
Harrys.

Quotation. Fra le care memorie, ed onorate,
Mi sarai ne le gioje e negl' affanni. *Tasso.*

Brunswick, 1830. *F. Vieweg.* 12mo, pp.
xii. and 68.

Harrys was a German of English extraction, employed in the Hanoverian civil service. He was a passionate admirer of Paganini, and, attaching himself to the great virtuoso in the capacity of travelling companion and secretary, he travelled with him throughout Germany for two years, studying his life and manners, and recording his observations. The above work is of no critical importance, but is merely a transcript of the author's travelling journal, interesting by reason of its details concerning the private life of his hero.

90. IMBERT DE LAPHALÈQUE, *G*—.

Notice | sur le célèbre Violiniste | Nicolo |
Paganini | par | G. Imbert de Laphalèque.

Paris, 1830. *E. Guyot.* Large 8vo, pp. iv.
and 66.

91. *English Translation.*

Some account | of the | Celebrated Violinist,
| Nicolo | Paganini, | translated | from the
French of | G. Imbert de Laphalèque | with
| additional notes. (*Ornament.*)

London, 1830. *Chappell, and others.* 12mo,
pp. iv. and 66.

It is stated in "La Littérature Française Contemporaine," vol. iv. p. 356, that "Imbert de La Phalèque" was the pseudonym of L. F. L'Heritier de l'Ain, but Fétis says that he personally knew De La Phalèque well in Paris in 1826-31. His work is ornamented by a curious portrait of Paganini by N. H. Jacob, and is one of the many essays, published during the course of Paganini's career, on the personality and technique of the virtuoso with a comparative analysis of his compositions.

92. JAMES, E——.

Camillo | Sivori | a sketch | of his life, talent,
travels, | and successes. | By E. James | Ph.
and Lit. D.

London, 1845. *P. Rolandi & Cramer, Beale.*
Large 8vo, pp. iv. and 72.

This work, which is, as far as one can tell, the only biography (in a separate form) that has ever been published of Sivori, with the exception of Bénédict's work above cited (No. 68), has the disadvantage of having been written when its hero had by no means arrived at the zenith of his fame, which was not till nearly twenty years later. Consisting almost entirely of reprinted press notices dealing with his performances, its principal value lies in the fact that it supplies much useful material from which a life of Sivori might be written. Regard being had to the fact that he was perhaps the only direct and properly accredited pupil of Paganini, such a biography needs to be given to the world. *Verb. sap.*

93. JATHO, L.

Grabrede | gehalten bei der feierlichen
Beisetzung | des verewigten | General - Musik
direktors und Hof-Kapellmeisters | Dr. Louis
Spohr | am 25 October, 1859 | von | L. Jatho
| Pfarrer. | (Der Ertrag is [*sic*] zum Besten
der Spohr-Stiftung bestimmt.) | Preis 2½ Sgr.

Cassell, n.d. [1859]. *Wiegand*. 8vo, pp. 8.

This purports to be no more than a funeral oration pronounced over the grave of Spohr by a personal friend, and possesses all the characteristic faults and merits of such works.

94. KUFFERATH, *Maurice*.

Henri Vieuxtemps | sa vie et son œuvre.

Brussels, 1882. *J. Rozez*. 8vo, pp. ii. and 142.

The frontispiece to this work is a most excellent photogravure of Vieuxtemps in his old age, and at p. 24 is another photogravure of the virtuoso in his youth. The work itself is arranged in a most ingenious and attractive form by M. Kufferath. The first twenty pages are occupied by his own autobiography, which was originally published in the "Guide Musicale" (Brussels), and of which a translation appeared in the "Musical World" under date June 25th, 1881, *et seq.*; and this is shortly followed by the letter he addressed to the Minister of the Interior relative to his pension (which was never granted to him), and the statement of his death in 1881 (June 6th). It is at this point that M. Kufferath commences his work with a half-title:—"Henri Vieuxtemps | l'Homme et l'Artiste | Essai critique et notice biographique." This is a very carefully constructed, critical, and comparative biography, designed to complement the short biography of Delhasse (*q.v.* No. 73*a*), and the autobiography above mentioned. It is supplemented by a very interesting appendix containing a notice of Madame Vieuxtemps (Josephine Eder, the pianiste), and of his brothers and children, a bibliography of works concerning him, and a catalogue of his compositions. The work may well serve as a model biography, and deserves to rank with Conestable's "Paganini" (No. 72) and Pougin's "Viotti" (No. 103). Maurice Kufferath was one of a family of six distinguished musicians, of whom the eldest, Jean Hermann Kufferath, was a very celebrated violinist.

95. MALIBRAN, *Alexander*.

Louis Spohr | sein Leben und Wirken. |
dargestellt | von seinem Schüler | Alexander
Malibran. | Nebst einem Verzeichnisse | seiner
Schüler vom Jahre 1805 bis 1856. | Mit Portrait
und Facsimile.

Franckfurt a/M, 1860. *J. D. Sauerländer*.
8vo, pp. viii. and 248.

This biography of Spohr, preceded by a portrait frontispiece, shows itself to be the work of a devoted friend and pupil of its hero, and, as a companion volume to Spohr's autobiography is an interesting and valuable little work. It traces his life and his artistic career from his birth to his death. Malibran, born in Paris in 1823 (10th November), was a violinist, composer, and musical critic, and was consequently well fitted for the task of writing this volume, apart from his tutelary connection with his hero.

96. MERLIN, *Countess Mercedes de*.

Memoirs | of | Madame Malibran | by | the
Countess de Merlin | and | other intimate friends
| with a | selection from her correspondence |
and notices of the | Progress of the Musical
Drama | in England. | *In two volumes*.

London, 1840. *H. Colburn*. 8vo, vol. i.
pp. xvi. and 279, vol. ii. pp. vi. and 294.

This is probably the best life of Madame Malibran de Bériot in existence. The first volume is the work of the Countess Merlin; the second commences a new memoir *ab initio*, compiled by other hands. In both we find interesting details concerning the life of her husband, De Bériot the violinist. The work has been frequently translated. In the original French it is entitled :—

(a) "Loisirs d'une femme du monde." Paris, 1838.
2 vols. 8vo.

In German :—

(b) "Maria Malibran als Weib und Künstlerin." Leipzig,
1839. 8vo.

In Italian :—

(c) "La Malibran." Milan, 1840. 12mo.

97. NATHAN, *Isaac*.

[*Title-wrapper*]. Memoirs | of | Madame
| Malibran de Bériot | with | anecdotes, &c. |
By I. Nathan | Author of "Hebrew Melodies,"
"Musurgia vocalis," | etc. | Third Edition ; |
with a portrait.

London, 1836. *Finch, Cramer, Novello, &c.*
Sm. 8vo, pp. vi. and 72.

This opusculum (like No. 96) is interesting to us as giving a certain amount of information concerning De Bériot. Incidents of Malibran's married life are numerous in the pamphlet; most of the scandalous stories of De Bériot's desertion of his wife's body immediately upon her death, and hints that he poisoned her, are gathered among the anecdotes which supplement and terminate it. The first edition of this work was published in the same year as the third. Nathan was born at Canterbury in 1792, and, destined for the Church, contracted at Cambridge a collection of debts that drove him all over the kingdom to escape his creditors, who finally caught him, and made him work first unsuccessfully as a singer at Covent Theatre, and afterwards successfully as a composer and musical *littérateur*. He died at Sydney in 1864 (15th January).

98. NIGGLI, *A*——.

Sammlung | Musikalischer Vorträge | Nr.
44/45 | Nicolo Paganini. | von | A. Niggli.

Herausgeber—Paul Graf Waldersee.

Leipzig, 1882. *Breitkopf und Härtel*. Large 8vo, parts 44 and 45, pp. 279 to 350 [pp. 72] of the *Sammlung Musikalischer Vorträge*.

This brochure, as appears from the title-wrapper, forms part of a series of musical biographies, issued by Breitkopf and Härtel in separate parts. It is doubly paginated, as part of the *Sammlung*, and as a separate pamphlet. It is, as is the nature of such publications, principally a condensation of the previously issued biographies of Paganini.

99. PHIPSON, *Thomas Lamb*.

Biographical Sketches | and | Anecdotes |
of | celebrated Violinists. | By | Dr. T. L.
Phipson.

London, 1877. *R. Bentley & Son*. 8vo, pp. xii. and 254.

This volume, though the work of an enthusiastic and talented amateur violinist, is not of pre-eminent merit. Dr. Phipson has tabulated in an easy conversational style most of the accepted data relating to the best known violinists from 1600 to the present day, and has done well in arranging them in groups under the headings of the masters whose schools they formed. As a collection of anecdotes the book cannot fail to be interesting and popular, and is valuable as a note-book upon the history of violin-playing and technique apart from its biographical character. Dr. Phipson yet lives near London, and is destined, we hope, to live long, and to be remembered as perhaps the most talented amateur virtuoso of this country.

100. PHIPSON, *Thomas Lamb*.

Guido Papini | and the | Italian School of
Violinists. | By | Dr. T. L. Phipson | author of

"Biographical Sketches of celebrated Violinists,"
| "Scenes from the Reign of Louis XVI.,"
| "Familiar Letters on some Mysteries of
Nature," | "Bellini and the Opera of La
Sonnambula," | &c., &c.

London, 1886. *Wertheimer, Lea & Co.*
8vo, pp. 24.

The author states that this pamphlet is an appendix to the foregoing work, No. 99, and it is a warm eulogy of his friend Papini, a sketch of his career and a catalogue of his works. It gives one too much the impression of an advertising puff to claim very serious attention as a biographical work.

101. POLKO, *Elise*.

Nicolo Paganini | und | die Geigenbauer. |
Von | Elise Polko. | Mit dem Portrait Paga-
nini's.

Leipzig, 1876. *B. Schlicke*. pp. iv. and
230.

An interesting portrait of Paganini by Giesmann forms the frontispiece to this volume, which is dedicated to Madame Normann-Neruda (Lady Hallé). The book is written, as might be expected from the sex of the writer, in a somewhat romantic vein, and in this respect resembles the work of Bruni (*ante*, No. 69). It is not, however, so frankly a historic romance as the latter work, but may be described as essentially a *popular* biography of Paganini. The second part, dealing with the schools of violin-making from Gasparo da Salo to the present time, and the third part, an account of Tourte and the violin-bow, constitute the most valuable section of the work. The absence of references and footnotes necessarily detracts from its value as a contribution to the literature of the violin. Madame Polko, who as Fraulein Vogler achieved a certain reputation as a singer, was born at Leipzig in 1831

(31st January), has, since her marriage, devoted herself to literature, and is known as the authoress of a large number of romances of a type especially suited to the mental capacity of "young persons." Her best literary efforts have resulted in several useful and interesting musical biographies.

102. POORTEN, *Arved*.

Tournée Artistique | dans l'intérieur | de la
Russie | par | Arved Poorten | Violoncelliste |
Attaché à la Chapelle Impériale et au Conser-
vatoire | de Musique de Saint Pétersbourg.

Brussels, 1873. *C. Muquardt* (*H. Merzbach*). 8vo, pp. 142.

Arved Poorten is (or was) a Russian artist who, having made extensive professional tours with his wife and another artist in the little-known interior of Russia, was inspired to write his impressions of the scenes they visited. The little volume, edited and corrected as to its orthography by G. Beringier, is entitled to a place in this bibliography as being autobiographical. Setting this aside, it is an interesting account of the Russian interior and of a fiddler's *impressions de voyage*. It is dedicated to Prince Orloff, the Russian ambassador to France. Poorten was born at Riga in or about 1835, and came of a highly talented family, all members of learned professions. He has been heard all over Europe, and is, or was until recently, a member of the Czar's private band and a professor at the Conservatoire of St. Petersburg.

103. PUGIN, *Arthur*.

Arthur Pugin. | Viotti | et | l'École Moderne
de Violon.

Mayence, Paris, Brussels, London, 1888.
Schott frères. Large 8vo, pp. 192.

I have a little hesitation in saying that this volume is entitled to rank with Conestabile's biography of Paganini (*ante*, No. 72) as one of the two best and most scholarly biographies that have ever been written touching any master of the violin. It traces the events of Viotti's life from his birth to his death in England, and may be said to be perfect save as regards the end thereof. I find myself by a freak of fortune in a position to complement this section of the work, and I propose, when I have leisure, to collaborate with M. Pougin a supplement to this volume. It deals with Viotti as the founder and originator of the modern school of violin-playing, and contains an admirable analysis of the man's sentiments and emotions. It concludes with a valuable bibliography of the works of Viotti, and a catalogue of his portraits, violins, and biographical notices. M. Pougin, whose complete name is François Auguste Arthur Paroisse-Pougin, was born at Chateauroux (Indre) in 1834 (6th August). He is probably the greatest writer on music who has lived since the death of F. J. Fétis. To him is due the continuation of, and supplement to, Fétis' "*Biographie Universelle des Musiciens*," without which supplement Fétis' work would be in the present day of but little contemporary value. If I may be allowed to say so of a personal friend, I will add that there is hardly a musician or musical writer living who is not deeply indebted to M. Pougin for the readiness with which he is always willing to place his vast stores of knowledge at the service of his contemporaries.

104. *POUGIN, Arthur.*

Arthur Pougin. | Notice | sur Rode | Violon-
iste Français | Couronnée par l'Académie des
Sciences, Belles-Lettres et Arts | de Bordeaux.

Paris, 1874. *Pottier de Lalaine*. Large
8vo, pp. iv. and 64.

This biography, like everything else that M. Pougin undertakes, is a pains-taking and faithful record of the life of the artist in question. Rode was the chief and most celebrated



pupil of Viotti, and was recognized as such by the musicians and amateurs of his day. The volume before us, besides his biography, contains a critical analysis of his compositions and a quantity of interesting details concerning his portraits, his violins, &c., &c. It was originally printed in the *Actes de l'Académie Nationale des Sciences, &c., de Bordeaux* (*q.v. post, sub* Proceedings of Societies).

105. RINALDI, *Benedetto Gioffredo detto.*

Classica | Fabbricazione di Violini | in
Piemonte. (In Italian and German.)

Turin, 1873. *Printed for the Author.* Large
8vo, pp. 18.

This little brochure, which was written on the occasion of the Universal Exhibition at Vienna, and dedicated to the Archduke Ranieri as President of the Imperial Commission for the Exhibition, is simply a short biography of the violin-maker, Johannes Franciscus Pressenda, a fiddle-maker who, being a pupil of Storioni, though seemingly of some repute in his own city (Turin), was comparatively unknown in this country until his name and his work were brought before the musical world in connection with the case of Hodges *v.* Chanot (*vide post*). It was then that this pamphlet became known to a few English collectors, and, of course, under the circumstances connected with that case, possessed considerable interest for those interested therein. It is in duplicate, i.e. the original Italian is followed by a German translation. The author claims to be a pupil and fellow-worker of Pressenda, on which fact he bases his claim to be his biographer. I knew Rinaldi in Turin in 1886, when he appeared to be in robust health, but I understand that he died about three years ago.

106. RUF, S.

Der Geigenmacher | Jakob Stainer | von |
Absam in Tirol | geboren 1621—gestorben

1683. | Eine Lebenskizze | nach Arkunden bearbeitet | von | S. Ruf.

Innsbruck, 1872. *Wagner*. 8vo, pp. viii. and 64.

This is a most praiseworthy little work, dealing with the rather shadowy and romantic life of the greatest violin-maker of the German school, if not the only violin-maker of eminence that Germany has produced. The data being exceedingly meagre, the biographical part of this book is confined within twenty pages, but the author appends very interesting chapters dealing with the Stainer violins, his countless imitators and the forgeries they have produced, and he gives a full account of the celebrated Trautmannsdorf Stainer that was the subject of such a remarkable contract on the part of its noble purchaser. By way of appendix the author reproduces a poem upon Stainer written by Hermann von Gilm. Herr Ruf was the author of many philosophical and scientific works, but found time to be an ardent admirer and champion of Stainer and his work. He died at Hall in the Tyrol in 1877 (11th April) having been born in the year 1802.

107. SCHLETTERER, *Hans Michael*

Sammlung | Musikalischer Vorträge. | Nr. 29
| Ludwig Spohr | von | H. M. Schletterer.

Herausgeber—Paul Graf Waldersee.

Leipzig, 1881. *Breitkopf und Härtel*. Large 8vo, No. 29, pp. 129 to 162 [pp. 36] of the *Sammlung Musikalischer Vorträge*.

Another instalment of the work referred to *sub* Niggli (*vide ante*, No. 98). Like Niggli's life of Paganini it is a compilation of data gathered from thitherto published biographies of the artist. Herr Schletterer, who yet lives, is a well-known artist, composer, and musical writer in Germany.

108. SCHLETTERER, *Hans Michael*.

Ludwig Spohr's Werke. | Historisches und
systematisches | Verzeichnis der Werke | von |
Ludwig Spohr. | Herausgegeben | von | H. M.
Schletterer.

Leipzig, 1881. *Breitkopf und Härtel*.
Large 8vo, pp. xl.

This purports to be no more than a chronological catalogue of the two hundred and twenty-six works that exist from the pen of this most prolific composer, published between the years 1803 and 1857. It is uniform in size and style with the last-cited work, but it does not form part of the Sammlung, like Nos. 98 and 107.

109. SCHOTTKY, *Julius Max*.

Paganini's | Leben und Treiben | als |
Künstler und als Mensch; | mit | unpartheiischer
Berücksichtigung | der Meinungen seiner An-
hänger und Gegner, | dargestellt | von | Julius
Max Schottky, | Professor.

Quotation.

"Bisogna forte sentire per far sentire."

Nicolo Paganini.

Prague, 1830. *J. G. Calve*. Large 8vo, pp.
xii. and 410 and x. and 1 folding plate.

The frontispiece to this work is an engraved portrait of Paganini by Döbler. Whilst not in any way approaching in merit Conestabile's work (No. 72), it may yet be considered to be one of the most important books written about him—though, as Fétis justly observes, it is little more than a reprint of all the comments of the press upon the virtuoso. It is, however, edited with a scrupulous fidelity and care such as only

a German editor can devote to a subject. Written and published whilst Paganini was in the midst of his triumphal progress round Europe, it deals only with his successes in Germany. His tours in France and England are merely referred to at the end of the volume as projected or conjectural (*mutmasslich*). The third section of the book is the most interesting, as it deals with Paganini's personality and family and individual history, and with some of the leading events and incidents of his artistic career prior to 1820. At the end are some facsimiles of his writing and musical notation. The book is massive, but it is badly printed on light inferior paper. Schottky was professor of literature in the University of Prague, and his work gains an additional interest from the fact that he was Paganini's personal friend, charged by him with the refutation of the many calumnies that were spread abroad concerning him.

110. SCHULER, *Johannes*.

Deutsch-Oesterreichische National-Bibliothek.
Band I. | Herausgegeben von Dr. Hermann
Weichelt. | Jakob Stainer. | Novelle | von |
Johannes Schuler.

Prague, n.d. [1884]. *Weichelt*. 8vo, pp.
64.

This little work, which is prefaced with a short biography of its author, is, like the works of Elise Polko and Oreste Bruni (Nos. 101 and 69), a fanciful biography of the great German violin-maker, set out in the form of a romance. Stainer's legendary life lends itself well to such treatment, and the author has made the best possible use of his opportunity. Schuler was born in 1800 (11th December) at Matrei in the Tyrol. He was a lawyer and statesman of considerable note, but found time to write a good many works of a light and romantic nature. The "novelle" under consideration was written by him in 1828, and was, apparently, first published by *Wagner* at Innsbruck in 1861. (*Vide post*, sub "Book Extracts.")

111. SCHÜTZ, *Friedrich Carl Julius*.

Leben, Charakter und Kunst | des | Ritters
| Nicolò Paganini. | Eine Skizze | vom | Pro-
fessor Dr. F. C. J. Schütz. | (*Ornament.*) | Mit
Paganini's Porträt.

Ilmenau, 1830. *B. F. Voigt.* 8vo, pp. ii.
and 98.

This work contains a portrait of Paganini (by way of frontispiece) which purports to be "taken from life." It opens with an introduction of 14 pp., after which the first part consists of a description of the virtuoso's life up to date, and a study of his character, which has the merit of being treated in an original manner instead of being merely a condensation of previous biographies. This is followed by a study of his technique as an artist, and an analysis of his compositions. The appendix consists of a romantic sketch entitled, "Cäcilia : Eine musikalische Arabeske, von *Isidor*." Dr. Schütz was a professor in the university of Halle, and an alumnus of the university of Jena; he lived successively at Rudolstadt, Merseburg, and Hamburg, and was alive in 1862. (*Fétis*.)

112. SPOHR, *Ludwig*.

Louis Spohr's | Selbstbiographie. | (*Orna-
ment.*) | *Erster Band*.

Cassel and Göttingen, 1860. *G. H. Wigand.*
8vo, pp. xvi. and 350, and 9 leaves of facsimile
autographs.

Zweiter Band.

Cassel and Göttingen, 1861. *G. H. Wigand.*
8vo, pp. ii. and 414, and 6 leaves of facsimile
autographs.

113. *English Translation.*

Louis Spohr's Autobiography. | Translated
from the German. | Copyright Edition.

London, 1865. *Longmans, Green & Co.*
Large 8vo, pp. viii. and 242 ; (*sic*) *should be* 342.

London, 1878. *Wm. Reeves.* *Identical book.*

It cannot be too greatly deplored that Spohr and Vieuxtemps are the only eminent violinists who have written their autobiographies, or left behind them autograph materials for their biographers to work from. The nature of the work under consideration gives it a living charm and interest that no mere historian can weave into his work. Though Spohr ceased writing his autobiography in 1838, and did not die until 1859, the editor of the work had ample means whereby he might enter into the spirit and life of the artist, for his wife and family continued to keep copious memoranda of all his doings, from which notes the work was completed after his death. It is probably the completest existing biography of any violinist that has risen to eminence.

This book was printed abroad, and has been issued in England by various publishers since 1865, always with a new title-page substituted for the original—if such ever existed !

114. THOINAN, *Ernest* [*pseudonym*].

Louis | Constantin | Roi des Violons |
1624-1657 | Notice Biographique | avec |
un facsimile de brevet | de maitre joueur
d'instruments de la ville de Paris | par |
Er. Thoinan. (*Ornament.*)

Paris, 1878. *J. Baur.* 4to, pp. 16.

Of this work only one hundred copies were printed, and it is consequently of excessive rarity. It is beautifully printed in black and red as an Edition de Luxe, in a style worthy of a scholarly treatise on one of the leading figures in the curious confraternity of master violin-players, a guild which possesses an entire literature of its own, but a literature which it is very difficult to discover or to procure. The value of this *brochure*

is further enhanced by the facsimile *brevet* named on the title-page. "Ernest Thoinan" is the literary pseudonym of Antoine Ernest Roquet. He was born at Nantes in 1827 (23rd January), and being brought up to a mercantile career, he travelled all over Europe and a good deal out of it. Apart from his business, however, he is known as one of the greatest authorities on musical history of this century; his library is, or was, superb, and he was one of the collaborators of M. Pougin's supplement to the "Biographie Universelle" of Fétis.

115. THOINAN, *Ernest*.

Mavgars | Célèbre Joueur de Viole, Musicien
du Cardinal | de Richelieu, Conseiller, secretaire,
interprète | du Roi en langue anglaise, Traduc-
teur de F. Bacon, | Prieur de Saint-Pierre
Eynac, | sa biographie | suivie de sa | Response
faite à un curieux | sur le sentiment de la
Musique d'Italie. | *Escrite à Rome le premier
octobre, 1639.* | Avec notes et éclaircissements |
par | Er. Thoinan.

Paris, 1865. *Claudin*. Large 8vo, large paper, pp. iv. and 44.

Like the author's "Louis Constantin," the edition of this work was limited to one hundred copies, of which fifteen were printed upon large Dutch paper. Copies of both the large and small paper editions are exceedingly difficult to obtain, especially the former, which contain, between pages 12 and 13, an interpolated leaf, on which is printed an anecdote of Mavgars, more curious than polite, which is merely referred to in the small paper edition. The pamphlet contains most valuable information relative to the viol and its players, and terminates with a reprint of an exceedingly rare pamphlet, discovered by M. Thoinan in the Mazarin Library, bound up with a quantity of other musical miscellanea, and is further enriched by him with scholarly footnotes.

116. VALDRIGHI, *Luigi Francesco*.

Luigi Francesco Valdrighi. | Musurgiana |
(No. 4). | Il Violoncellista Tonelli | e | Suor'
Maria Illuminata | corista ed organista delle
Clarisse di Carpi | nel secolo xviii.

Modena, 1880. *G. T. Vincenzi e nipoti*.
Large 8vo, pp. 54.

This opusculum is No. 4 of Count Valdrighi's "Musurgiana," a series of pamphlets on musical subjects. It contains interesting brief notices of some of the leading violin-makers and artists of the last century, as well as a biography of Tonelli, and an analysis of his compositions. Tonelli is little known to English amateurs, but the pamphlet is an interesting account of the artist life of the eighteenth century.

117. VINETA, *Ludolf*.

Paganini's | Leben und Charakter | nach
Schottky. | dargestellt | von | Ludolf Vineta. |
Mit Paganini's Bildniss.

Hamburg, 1830. *Hoffman und Campe*.
Large 8vo, pp. iv. and 52.

Vineta is stated in a footnote to the preface of Conestabile's work (*vide ante*, No. 72, p. 4) to be the pseudonym of L. Wienberg. Whether this be so or not, there seems to be no means of ascertaining, but the work under consideration is not of great importance, being another of the ephemeral pamphlets published about Paganini in the cities that he visited. The author has borrowed a good deal from Schottky (No. 109); indeed the work purports to be little more than a condensation of Schottky's volume. It concludes with a romantic story about Paganini (not mentioned on the title-page), entitled:—"Phantasien | aus B. moll. | Am Abend des 16 Junius, 1830. | Von einem tauben Maler." This romance has a separate half-title of its own, but the pagination is continued from the main pamphlet. Vineta's name is erroneously spelt "Vinela" by Fétis.

SECTION II. SUB-SECTION I.

BIOGRAPHICAL ADVERTISEMENTS.

IN addition to the above, which are, properly speaking, biographical works, there are in existence quantities of pamphlets, issued at the expense of artists or their managers, composed of reprints of the opinions of the press anent their performances, often prefaced with a short biographical sketch. It has only been after mature consideration that I have admitted such publications into this bibliography on the ground that in future years they must come to be regarded (if they survive) as documents and materials towards the history of the violinists of the present day. I have not devoted much time or attention to their collection, but have picked them up when they fell under my hands.

118.

Joseph Gungl, *Memoir, Opinions of the Press and Catalogue.*

London, n.d. [1874]. *A. Hammond.* 8vo, pp. 16.

This opens with three pages of Gungl's biography up to date (1874) and six pages of opinions of the press. The remaining six pages are filled with a catalogue of his thitherto published compositions.

119.

The Great Violin Virtuoso Ovide Musin.

New York, n.d. [1886]. 8vo, pp. 8.

Half a page of biography, and the rest opinions of the American press.

120.

Maud Powell, her Triumphs in Europe and United States.

New York, n.d. [1887]. 8vo, pp. 8.

Two pages of biography, and the rest opinions of the American and European press.

121.

Tivadar Nachez. Violin-Virtuose. Biographisches-Kritisches.

Berlin, 1884. 8vo, pp. 64 and a quantity of supplementary sheets issued from time to time.

This is the largest collection of press notices I have ever seen relating to one artist. They are prefaced by two pages of biography.

Part I. BOOKS AND PAMPHLETS.

Section III. *WORKS ON VARNISH.*

IN attempting to tabulate the works properly appertaining to this section, I am confronted with a great initial difficulty—that of selection. Though only three works dealing ostensibly and distinctively with violin-varnish are known to me, I have collected many works dealing with varnishes in general, which have been of the greatest value to me in experimenting with their composition. To discover the secret of the old Cremonese varnish, about which we hear so much that is extravagant, it is obviously necessary to obtain some information as to the materials at the disposal of the old fiddle-makers in compounding that varnish. I have consequently appended to this section, two sub-sections, No. 1 giving the titles of a few of the most important works on materials, published during the period when the great fiddle-makers were actually at work; and No. 2 giving the titles of what I think are the most important works that have been published on

varnishing in general. The titles in these two sub-sections are selected from many scores of such works, as having special interest for violin-makers, and as such I venture to hope they will not be found out of place in a bibliography of bow-instruments.

122. MAILAND, *Eugène*.

Bibliothèque des Professions industrielles et agricoles | Série G., No. 17. | Découverte | des
| Anciens Vernis | Italiens | employés | pour
les Instruments à Cordes | et à Archets | par |
M. Eugène Mailand. | 5 francs.

Paris, 1859. *E. Lahure & Co.* 8vo, pp. 170.

123. *Second Edition*.

Same title, with :—Nouvelle Édition | Un volume relié.

Paris, 1874. *E. Lacroix.* 8vo, pp. iv. and 170 and 72.

This is the leading work on the Cremonese varnishes. Both editions are absolutely identical, and are probably printed from stereotyped plates. The seventy-two pages at the end of the re-issue of 1874 are merely Lacroix's catalogue of publications. The work is divided into two parts, the former of which is, in a measure, historic, and consists of a tabulation of all the recipes available for violins contained in the works of writers who have made a study of varnishes :—it may be called a bibliography of varnishing. The latter part appeals directly to the violin-maker, and is filled with minute instructions in sizing, the coloration of essential oils, and formulæ for varnishes of all kinds. It is a work that no practical violin-maker can afford to be without.

124. READE, *Charles*.

Title-wrapper. A lost art revived. |
 Cremona | Violins and Varnish, | by | Charles
 Reade. | Reprinted from the "Pall Mall
 Gazette" | by | George H. M. Muntz.

Gloucester, *John Bellows*.

Title-page. Cremona Violins. | Four letters
 descriptive | of | those exhibited in 1873 (*sic*)
 | at the | South Kensington Museum. | Also |
 giving the data for producing | The True
 Varnishes | used by the | Great Cremona
 Makers. | Reprinted | from the "Pall Mall
 Gazette" | by | George H. M. Muntz. | Birch-
 field. | Entered at Stationers' Hall. Price
 1s. 6d. | 1873. 8vo, pp. 38.

This pamphlet, which is beautifully and artistically printed, is a reprint of four letters published by Mr. Charles Reade in the *Pall Mall Gazette*, on the 19th, 24th, 27th, and 31st August, 1872, during the Great Exhibition of Ancient Musical Instruments held at South Kensington in that year (*vide post, sub* Periodical Publications). The first letter opens with a dissertation on the violin, its construction and component parts, and on the order in which the four bow-instruments were invented. Mr. Reade then goes on to discuss the first makers of the violin, and the last makers of the viol, illustrating his remarks by reference to instruments in the Exhibition. In the next letter he passes from the Brescian to the Cremona school, reviewing the Amati family, and giving a most interesting dissertation on Stradivarius. This letter concludes with a sketch of the great connoisseur Tarisio, headed "The Romance of Fiddle-dealing," under which title it has appeared in a great many other places. The third letter goes on describing and commenting on the violins in the collection and their

makers. This letter contains a most valuable analytical and progressive essay on Joseph Guarnerius, besides shorter ones on Carlo Bergonzi, Steiner, Sanctus Seraphino, and Dominic Montagnana. The fourth letter, which is the most valuable to readers who did not see the Exhibition, is a most interesting and able discourse on the renowned varnish of Cremona, and will be read by all violinists, whether makers, dealers, or players, with the greatest appreciation. The whole work is one of the best opuscula ever presented to the musical world on the subject of the violin, and was especially valuable in 1872, when the readers of the letters could take them to the Museum with them, and see the very instruments in question before their eyes. The pamphlet is reprinted *in extenso* in "Readiana" (*q.v. post, sub Book Sections*).

SECTION III. SUB-SECTION I.

WORKS ON MATERIALS USED IN COMPOUNDING
VARNISHES.

[*Published contemporaneously with the Cremonese and other Italian Schools of Violin-making.*]

125. FIORAVANTI, *Leonardo*.

Miroir Universel des Arts et Sciences de
M. L. F., Bolognois. Divisé en trois livres.

Paris, 1586. Fol.

This work was originally published under the title :—

126. Dello Specchio di Scienza Universale, libri
tre.

Bologna, 1564, and Venice, 1567. Fol.

It has been largely quoted as an authority on the subject of the lost violin varnish, probably on account of its antiquity. It is not, however, of any great value, containing only one section in point, viz. :—

Book I. *Traitant de tous les arts libéraux et mécaniques et des secrets les plus importants d'iceux.*

127. AUDA, *Fra Domenico*.

Breve Compendio di Maravigliosi Segreti,
Approvati e Pratticati, con felice successo nelle
indispositioni corporali.

Rome, 1663. 4to.

This work gives several contemporary recipes for varnishes, and deals at length with the materials employed in their manufacture. A condensation in a popular form was published later, under the following title :—

128.

Pratica de Spetiali. Che per modo di Dialogo contiene gran parte anco di Theorica.
Venice, 1670. 24mo.

129. ZAHN, *Johann*.

Oculus Artificialis Teledioptricus, &c., &c.
Editio Secunda Auctior.

Norimbergæ, 1702. Fol.

p. 619, Chap. x. Sect. v. *Vernicis Sinensis optime præparandæ praxes variæ declarantur.*

(Giving ten recipes.)

Sect. vi. *Usus vernicum indicatarum pro variis rebus eximie illustrandis declaratur.*

Sect. vii. *Vernices alias oleagineas præstantes præparandi praxes variæ indicantur.*

(Giving seven recipes.)

130. *The first edition of this work, identical as regards the above recipes, was published at :—*

Herbipoli, 1685. Fol.

131. CORONELLI, *Vincenzo*.

Epitome Cosmografia, o compendiosa introductione all' Astronomia, Geografia, e Idrografia.

Colonia, 1693. Fol.

This work contains two recipes for varnish, interesting by reason of their date. They are to be found in :—

Chap. xxxii., *Della Vernice per dare sopra li Globi*, and terminal chapter, *Delle Vernice che si adoprano sopri i rami per incidere ad Acqua Forte*.

132. POMET, *Pierre* (*Marchand Epicier et Droguiste*).

Histoire Générale des Drogues.

Paris, 1694. Fol.

Part i., Book vii. *Des Gommès*.

This work contains much interesting information on the subject. There are *two* sections called "Part i. Book vii." The above reference is to the second of them.

SECTION III. SUB-SECTION II.

WORKS ON THE ART AND PRACTICE OF
VARNISHING.133. WATIN, *le Sieur*.

L'Art du Peintre, Doreur, Vernisseur.
Ouvrage utile aux artistes et aux amateurs qui
veulent entreprendre de peindre, dorer, et vernir
toutes sortes de sujets en Batimens, Meubles,
Bijoux, Equipages, &c.

Liège, 1774. (*Second Edition*.)

This gives a recipe for a violin varnish, compounded with spirit (pp. 230 and 277), which must be of poor quality. In this recipe occurs the item of "pounded glass," which has led many subsequent writers to imagine that it is included as a soluble substance instead of, as is the case, as a mechanical contrivance for mixing the materials.

134. BONANNI, *Filippo*. [*R. P. della Compagnia di Gesù.*]

Trattato sopra la Vernice detta comunemente Cinese.

Rome, n.d. [1702]. *G. Placho*. 4to.

This is a treatise on the then newly invented varnishes compounded of spirits of wine and gum-lac.

135. GUIDOTTI, *Angelo Maria Alberto*.

Nuovo Trattato di qualsivoglia sorte di

Vernici Communemente dette della China Formate secondo, chi si practica in Francia, in Inghilterra, ed in altre parti dell' Europa. &c., &c., &c.

Bologna, 1764. *Lelio dalla Volpe*. 8vo.

This is a most valuable work for persons interested in this apparently unanswerable question of the varnishes with which the Italian violin-makers covered their instruments. It was written when the old varnishes of Cremona were just becoming panoplied in mystery, and when gum-lac first came into extended use in the composition of varnishes. Guidotti claims in this book to be the discoverer of the spirit varnish, compounded of gum-copal, and his observations upon this gum and upon the varnishes made with essential oils, are full of interesting information and suggestion. His information on the coloration of varnishes is minute and detailed, and his recipes for various kinds of sizing, and even of glues are more than valuable. The arts of japanning, gilding, and dyeing, are all set out, and the author gives recipes for extracting the colouring matter from almost every known vegetable.

136. TINGRY, *P. F.*

Traité Theorique et Pratique sur l'Art de faire et d'appliquer les Vernis, &c.

Geneva, An. xi. [1803]. 2 vols., 8vo.

137. *English Translation.*

The Painter and Varnisher's Guide, or a treatise both in theory and practise on the art of making and applying varnishes.

London, 1804. *Kearsley*. 8vo.

An excellent and practical work, dealing instructively with the theory of varnish composition.

138. TRIPIER-DEVEAUX, *A. M.*

Traité theorique et pratique sur l'Art de
faire les Vernis, suivi de deux Mémoires.

Paris, 1845. *L. Mathias.*

This work is largely a collection of the data given by the older writers on varnish, but it is very comprehensive and encyclopædic in form. The author reproduces Watin's (No. 133) recipe for violin-varnish.

Part I.

BOOKS AND PAMPHLETS.

Section IV.

THE HISTORY OF THE VIOLIN.

139. ANONYMOUS.

A Short Account | of a | Violin by Stradivari,
| dated 1690; | now in the possession of |
Messrs. W. E. Hill and Sons.

London, 1889. *Hill's*. Large 8vo, pp. 12.

139a. *Second Edition. Identical title-page,*
pp. 13.

139b. *Third Edition.*

The "Tuscan." | A short account | of a |
Violin by Stradivari, | made for | Cosimo de
Medici, | Grand Duke of Tuscany, | dated 1690.

London, 1891. *Hill's*. Large 8vo, pp. 14,
and two sheets of facsimiles.

This exquisite pamphlet was issued in 1889 by Messrs. W. E. Hill and Sons, to celebrate their possession of the "Tuscan Strad.," which instrument was offered for sale by them early in the year. Two editions were issued within the year—the first in paper covers of brown and gold, and illustrated with facsimiles of the ticket in the violin and of an identifying document relating to it, whilst the second and third are probably the most sumptuous publications ever issued for a similar purpose.

To face page 82, Vol. I.

**DEFENSE
DE LA BASSE
DE VIOLE**

Contre les Entréprifes du

VOLON

Et les Prétenctions du

VIOLONCEL

Par **MONSIEUR**

HUBERT LE BLANC

Docteur en Droit.



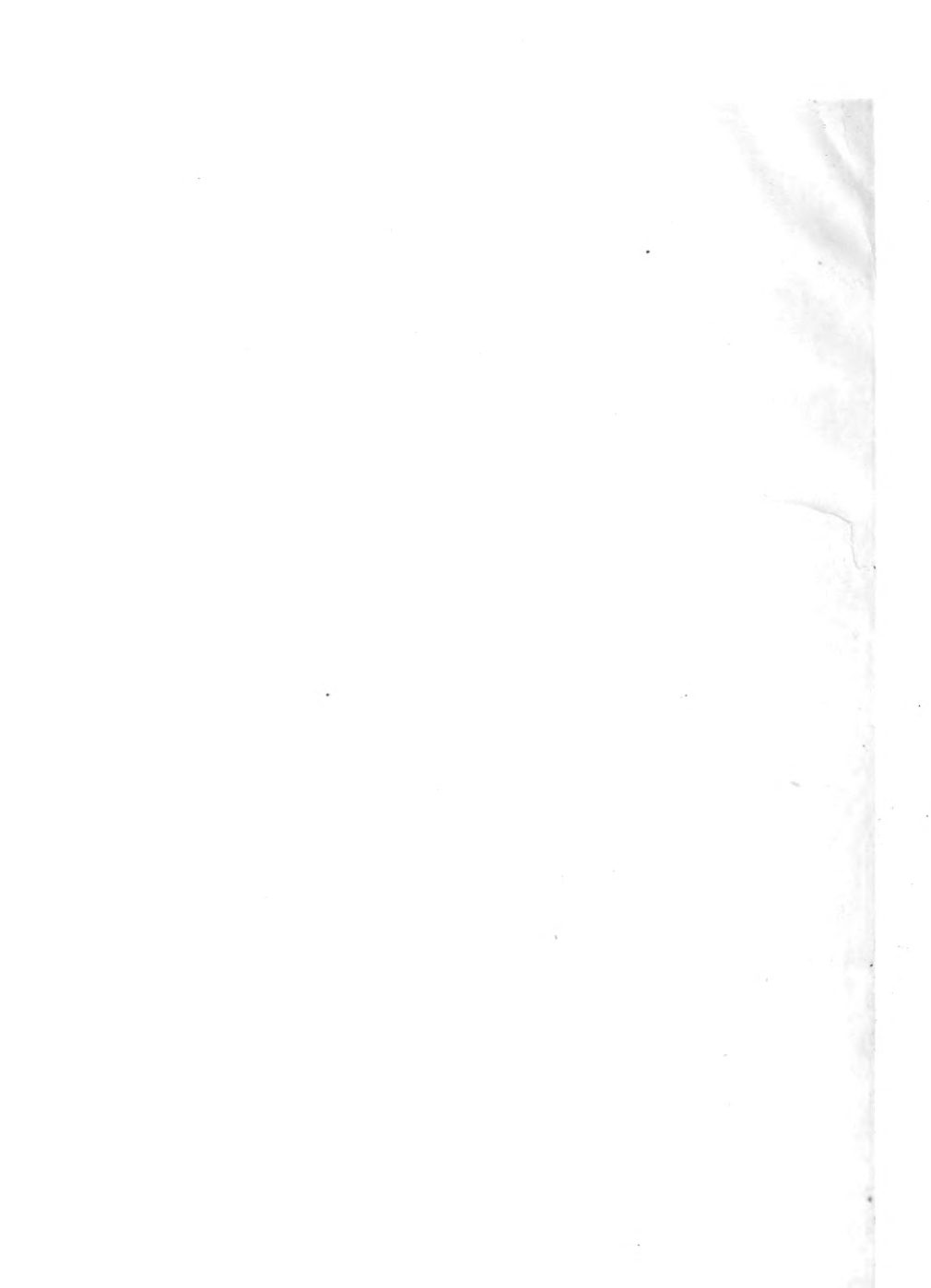
A **AMSTERDAM,**

Chez PIERRE MORTIER.

MDCCL.

Title-page of Le Blanc's "Defense de la Basse de Viole." *Vide* No.
141, Vol. I.

[From the copy in the Author's collection.]



They are bound in green cloth and gold, tied with crimson silk ribbons, and contain some further printed matter and three very fine chromolithographs of the violin executed by Alfred Slocombe.

140. BERENZI, *Angelo*.

Gli | Artefici liutai Bresciani | Lettura | fatta
all' Ateneo di Brescia | nell' adunanza del 12
Gennajo, 1890, | dal Sacerdote | Prof. Angelo
Berenzi, | Membro dell' Accademia. | [*Quota-*
tion.]

*Fra tutti gli strumenti musicali | il violino
solo sembra avere come | une âme qui pense et
qui pleure, | qui s'exalte et qui s'attendrit.—*
PAUL DE SAINT-VICTOR.

Brescia, 1890. *F. Apollonio*. Large 8vo,
pp. 32.

This little work, the printed form of one of Professor Berenzi's lectures, consists of twenty-one pages of text and eleven of notes. To say that the notes are as good as the text is to pay a high compliment to the whole work. I have no hesitation in saying that there is more to be found concerning the Brescian makers in this little pamphlet than in the entire remaining mass of violin-literature. In the last of his notes Prof. Berenzi gives a list of thirty of them.

141. LE BLANC, *Hubert*.

Defense | de la Basse | de Viole | Contre les
Entréprises du | Violon | Et les Prétentions du
| Violoncel. | Par Monsieur | Hubert le Blanc,
| Docteur en Droit. (*Ornament*).

Amsterdam, 1740. *Pierre Mortier*. 24mo,
pp. vi. and 148 and xii.



This remarkable little book, which is certainly the most curious and probably the rarest known work dealing with the history of the violin, has two objects, viz. to instruct and to amuse. The instructive arguments set forth by the author are shown by the headings of the three parts into which his work is divided, to wit—(i.) A Dissertation on Pieces and Sonatas. (ii.) To which of the two should one accord the preference, the Violin or the Bass Viol? (iii.) Method of making all compositions playable on the Viol and Counter Viol. Precautions to be taken in mounting the strings, and the manner of tuning it.

The amusement one derives is from the manner in which this matter is set forth. The author describes a cabal formed by the violin, the *clavecin*, and the violoncello against the Viola-da-gamba during her absence from Paris, the means adopted by the Viola to re-establish her rights, in which effort she succeeds as far as salons are concerned, but fails as regards concert-room and open-air music. Apart from its polemical object, the little book contains important data concerning the state of music in the first half of the 18th century, and upon some of its most notable masters, especially with reference to Marais (*père*) and Forcroy.

M. le Blanc (or Leblanc) was a doctor of laws established in Paris, and, according to Fétis, was a most eccentric person. Fétis tells us that having in vain tried to get his work printed in Paris, he was so elated when he heard that Mortier was willing to undertake it, that he started on the spot for Amsterdam in his dressing-gown, night-cap, and slippers. The anecdote ceases abruptly at this point, and the authority is not given.

142. BROADHOUSE, *John*.

Facts about Fiddles, | Violins, Old and New.
| by | John Broadhouse, | Reprinted from "The
Musical Standard."

London, n.d. [1880]. *W. Reeves*. 8vo,
pp. 20.

143. *Second Edition.*

Same title, with "Second Edition, | Enlarged."

London, n.d. [1882]. *W. Reeves.* 8vo, pp. 24.

144. *Third Edition.*

Same title-wrapper, with "Third Edition, | Enlarged."

London, n.d. [1889]. *W. Reeves.* 8vo, pp. 24.

This pamphlet purports to be an argument against the fetish-worship accorded to the masterpieces of Cremona, and in defence of the excellence of some of the modern workmanship. So far so good, and I am quite in sympathy with the author's text, but when one finds that the object of the work is to show that at the head of violin-makers, old and new, stands a "Mr. John Day" (of whose very existence I am compelled to argue myself unknown by confessing my ignorance), one is apt to detect a perfume of "puff," and discount the literary value of the opusculum, which is, barring this defect, well argued.

145. CHANOT, *Georges.*

Hodges v. Chanot, | Criticisms and Remarks | on the | Great Violin Case. | March, 1882.

London, 1882. *Mitchell & Hughes.* 8vo, pp. 7.

This is a most interesting ephemeris, which will, doubtless, one day be scarce and valuable. It consists mainly of part of an article from *The Times*, part of Chanot's reply thereto, and a long article which appeared in *Truth* on the celebrated violin-case of Hodges versus Chanot. I have given the whole of these articles, with the other opinions of the press and the

history of the case, in my pamphlet on the subject (*q.v.* No. 169). Chanot is a son of the celebrated French maker, Georges Chanot (whose business is still carried on in Paris under the style of "Chanot, Chardon et Cie."), and nephew of the François Chanot who invented the guitar-shaped fiddle distinguished by his name. The author of this pamphlet still works in Wardour Street.

146. DESMARAIS, *Cyprien*.

Archéologie | du Violon. | Description |
d'un Violon Historique et Monumental (i.) |
par Cyprien Desmarais. [*Quotations.*]

*Arte maternâ rápidos morantem
Fluminum lapsus, celeresque ventos,
Blandum et auritas fidibus canoris*

Ducere quercus.

Horat. L. i. Od. xi.

*Carmina vel coelo possunt deducere lunam ;
Carminibus Circe socios mutavit Ulyssæi ;
Frigidus in pratis cantando rumpitur anguis.*

Virg. Ecl. viii.

Prix : 1 f. 25 c.

(i.) Ce Violon est déposé chez M. Chanot, Luthier, Passage Choiseul, No. 15.

Paris, 1836. *Dentu and Sapia*. Large 8vo, pp. 38.

This is at the same time one of the rarest and one of the most interesting pamphlets ever published on the violin. A note on the title-page informs us that the instrument which is the subject of this little brochure was to be seen, at the date of the appearance of the work, "chez M. Chanot, Luthier, Passage Choiseul, No. 15." The opusculè is dedicated to "*Messieurs les membres de l'Institut Historique*. Chap. I., "A few words on the physiology of the Violin," is a romantic conjectural essay on the ancestry of the violin and the origin of its form.

Chap. II., "The Origin of the "*Violon Historique*," by whom it was made, and a glance at the History of Violin-making," commences by announcing the making of this celebrated fiddle by Madame Florentine Demoliens Chanot, wife of Georges Chanot, the eminent Parisian fiddle-maker, and proceeds to review the annals of fiddle-making, from the founding of the Brescian school in the 15th century, with a view to enumerating the occasions on which women had before adopted the calling of *artistes en Lutherie*, beginning with the daughter of Antonius Amati (who is said to have become the wife of Jacob Stainer), who used to make the scrolls of fiddles for her father. The author then tells the story of the gaoler's daughter who is said to have supplied tools and wood to Joseph Guarnerius when he was in prison, and goes into a disquisition upon the French origin of the violin and its adoption by the kings of France for their chamber music, and upon the error made by Valeriano, Vigenère and Laborde in ascribing to it a classic origin. The chapter concludes with notices of two other fiddles, the work of Madame Chanot, a short recapitulation of the circumstances under which the subject of the present *brochure* was made, and the artists who contributed to its perfection. Chap. III., "General idea of the drawing painted on the *Violon Historique et Monumental*," goes into the reasons which prompted the adoption of the design, and gives an essay on the string instruments of the most ancient nations. Chap. IV., "Explanation of the drawing on the *Violon Historique et Monumental*," gives an exact description and explanation of the different parts of the ornamentation of this unique instrument.

147. DIEHL, *Nicolaus Louis*.

Die | Geigenmacher | der | Alten Italienischen Schule. | Eine Uebersicht aller bekannten italienischen Geigenmacher der alten | Schule, Charakteristik ihrer Arbeiten, getreue Abbildung | der von den Hervorragendsten unter

ihnen gebrauchten Zettel | in den Instrumenten
nebst einer vorausgehenden Abhandlung |
über den Ursprung der Geige, &c., | von |
Nicolaus Louis Diehl, | Geigenmacher in
Hamburg, | Firma Jacob Diehl.

Hamburg, 1864. *J. P. F. E. Richter.*
8vo, pp.

148. *Second Edition.*

Same title, with "Zweite Auflage."

Hamburg, 1866. *J. P. F. E. Richter.*
Large 8vo, pp. 32.

149. *Third Edition.*

Same title, with "Dritte Auflage," and with-
out "Firma Jacob Diehl."

Hamburg, 1877. *J. F. Richter.* 12mo,
pp. 46.

A very praiseworthy little book, condensing much useful and interesting information into a very compact and inexpensive form. After a short essay on the origin of the violin, follows a *catalogue raisonné* of all the leading makers of the Italian schools, with notes on their leading characteristics. The work concludes, of course, with a notice of Stainer.

150. DUBOURG, *George.*

The Violin, | being an | Account of that
Leading Instrument | and its | most eminent
Professors, | from its earliest date to the present
time, | including | Hints to Amateurs, Anec-
dotes, &c. | by | George Dubourg.

London, 1836. *Henry Colburn.* Small 8vo,
pp. iv. and viii. and 276.

151. *Second Edition.*

Same title, differently composed in a border, red and black, with "SECOND EDITION."

London, 1837. *Colburn*. Small 8vo, pp. iv. and viii. and 276.

152. *Third Edition.*

Same title, in red and black, in different border, with "THIRD EDITION."

London, n.d. [1850]. *R. Cocks & Co.* and *Simpkin Marshall*. Small 8vo, pp. iv. and viii. and 276.

153. *Fourth Edition.*

Same title, differently composed, with "Fourth Edition, | revised and considerably enlarged."

London, 1852. *Same publishers*. Larger 8vo, pp. xii. and 410 and 10.

154. *Fifth Edition.*

Same title, differently composed, with "Fifth Edition, | newly revised and enlarged, | by | John Bishop, | of Cheltenham."

London, 1878. *Same publishers*. pp. ii. and xviii. and 336 and 10.

This—one of the principal English works on the violin—has doubled or trebled in volume and value since its first appearance in 1836. The first three editions were identical, but the work was largely revised and augmented by the author in 1852, whose labours were in turn immensely supplemented by those of John Bishop in 1878. The work is diffuse, and a good deal "jumbled together," the subject matters not being confined beneath their subject headings, but permitted to

wander about among the chapters, but the mass of information contained in the volume possesses a value which it would be impossible to over-estimate. Any editor of an ingenious turn of mind could re-arrange the material into a first-rate history of the violin. Dubourg's chapter on Paganini is very interesting as being one of the few contemporary accounts of the virtuoso written in the English language. The volume purports to deal, as the title-page denotes, with violin players rather than makers, but an excellent chapter on the construction of the instrument is contained therein. Mr. Bishop's supplement consists of an able chapter on living violinists (1878), and a most scholarly essay on Baltzar and Mell, "violinists at the period of the restoration." George Dubourg was a grandson of the eminent violonist Matthew Dubourg [pupil of Geminiani, b. 1703 and d. 1767], and was born in 1799. He died at Maidenhead in 1882 [17th April]. I am not acquainted with any work of his other than the above.

155. ENGEL, *Carl*.

Researches | into the | Early History | of |
The Violin Family, | by | Carl Engel.

London, 1883. *Novello, Ewer & Co.* Large
8vo, pp. iv. and 168.

On the publication of this really excellent and most scholarly book, I became "a man with a grievance," for I claim to have originated (in "The Ancestry of the Violin," *g.v.* No. 167) the archæologic theory put forward by Engel, to whom I had sent my pamphlet. Mr. Hipkins, who edited the work under notice after the author's death, called attention "to the interesting chain of reasoning which derives the mediæval Rotte from the old Greek lyre," and on my communicating with him, he generously allowed my claim to precedence in the *Musical Review* (21st April, 1883). I published the correspondence in a foot-note in my book "Violin-making" (No. 25). It is this theory of the evolution of the crwth from the Greek lyre, and the violin from the prehistoric Indian and Chinese fiddles

[and not the violin from the crwth as Mr. Payne still insists], that renders this little book epoch-marking in the history of violin-literature, but as Engel got the former idea from me and the latter from Fétis ("Stradivari," *q.v.* No. 86), it is as a compiler rather than as an originator that we must hail him. One of the best chapters is that on the fiddle-bow, and the excellent "Retrospect," which, concluding the book, puts its entire contents at our service in a quarter of an hour. Carl Engel, born at Thiedenweise, near Hanover, in 1818 [6th July], was one of the most eminent of English musical historians. His collection of musical instruments and his musical library were magnificent, and he was for many years curator of the musical instruments in the South Kensington Museum [*vide post, sub* REFERENCE BOOKS]. He left a voluminous and valuable work on the violin in MS., which is still in the hands of his executors. In his latter years he was a whimsical and morose old gentleman, and he committed suicide on the 17th November, 1882, the day on which he was going to be married. [*Daily Telegraph*, 20th November, 1882.]

156. FLEMING, *James M.*

Old Violins | and their Makers : | including
some reference to those | of modern times. |
by | James M. Fleming. | Illustrated | with
Facsimiles of Tickets, Sound-holes, &c.

London, 1883. *L. Upcott Gill.* pp. vi.
and 332.

157. *Second Edition.*

Same title, with "Reprinted by Subscription."

London, 1890. *L. Upcott Gill.* pp. viii.
and 332. List of subscribers to p. 340.

This book originally appeared in the form of a series of articles in the *Bazaar, Exchange and Mart*, to whose columns

Mr. Fleming has contributed much that is valuable concerning the violin during the past ten years. It purports to be essentially a book on the makers of the violin and the characteristics of their style, and, as such, it is certainly unsurpassed for accuracy and volume of information. I do not agree with the author's theories on the antiquity of the bow (which he professes to have found depicted on an Etruscan vase), but his chapters on acoustics and varnish are excellent. The list of foreign and native makers and the terminal index give an additional value to an already very valuable book. The second edition, which is merely a reprint of the first on better paper, contains a list of subscribers at the end, which will doubtless be found valuable by future publishers of books on the violin.

158. FOLEGATTI, *Ercole*.

Storia | del Violino e dell' Archetto | relativo
maneggio di essi | con alcune pratiche osserva-
zione ed aggiunte | raccolte e pubblicate per cura
| di | Ercole Folegatti, | Ferrarese, | Acca-
demico Filarmonico di Bologna | e Professore
Onorario di Violino all' Accademia | di Santa
Cecilia di Roma, ec.

Bologna, 1873. *Tip. Fava e Garagnani*.
Small 8vo, pp. 84.

159. *Second Part*.

Il Violino, | esposto geometricamente nella
sua costruzione | Della | preponderanza del
Violino nella musica d' insieme | e della |
necessità dello studio del quartetto | dell'
Orchestra, dei Sonatori | e del direttore d'
orchestra, | con molte pratiche osservazioni ed
aggiunte | raccolte e pubblicate per cura | di |
Ercole | Folegatti, | Ferrarese, | Accademico
Filarmonico di Bologna, | Prof. onor. di Violino

all' Accademia di S. Cecilia di Roma, | Socio
onor. del circolo Giambattista Vico di Napoli, |
premiato di medaglia al merito artistico, etc. |
Parte II.

Bologna, 1874. *Tip. Fava e Garagnani.*
Small 8vo, pp. 90 and 12 pp. of Appendix.

This is evidently the work of an enthusiast, and one feels, as one puts it down, sorry that he did not allow himself more room and greater breadth in the treatment of his subject. The first part consists of (i.) a short history of the violin from its origin; (ii.) an analysis of its different parts; (iii.) a study of the bow, and it concludes with some interesting and valuable practical notes on how the violin and bow should be held for the production of perfect intonation, with excellent advice to intending professional violinists. The second part opens with documents relating to Bagatella and his geometrical violin-outline, reports of the Academy of Padua thereon, &c., &c. Next we have chapters on varnish, on Vuillaume's experiments with wood, and a contemptuous study of Gemünder (*vide* No. 21). The rest of the work is devoted to violin-playing, its theory and practice, and its value in orchestral music. Most copies of this excellent little work, which is now regrettably scarce, contain at the end of Part II. 12 pp. of addenda and corrigenda. It is no disparagement of the naïve enthusiasm of the author to say that no one but an Italian artist living in a provincial town could ever have produced such a pleasant little work.

160. GALLAY, *Jules.*

Les Instruments | des | Écoles Italiennes, |
Catalogue | précédé d'une introduction et suivi
de notes | sur les principaux maitres, | par |
Jules Gallay. [*Ornament.*]

Paris, 1872. *Gand et Bernardel*. 8vo, pp. iv. and 156.

500 copies printed.

It has been stated that this work is a mere reprint of the catalogue of instruments contained at the end of M. Gallay's "Luthiers Italiens" (*q.v.* No. 20). It is, as a matter of fact, an amplification and re-edition of that catalogue, preceded by an introductory essay on the Cremona school of violin-making and on the collection of its masterpieces by amateurs. It is followed by a re-issue of all his notes to his former book (No. 20), and of the "*Table Chronologique*," and the reproductions of labels that did duty therein. The work before us may consequently be looked upon as a mere new edition of the historical portion of No. 20, the reprint of the *Chélonomie* of Sibire (No. 49) being subtracted. This being the case, the inflated value that the book has attained seems somewhat ridiculous.

161. GALLAY, *Jules*.

J. Gallay. | Les | Instruments à Archet | à
l'Exposition Universelle | de 1867.

Quotation. "Amicus Plato"

[*Ornament.*]

Paris, 1867. *Jonaust*. 8vo, pp. vi. and 58.

This book is extremely valuable, and rightly so, for it is very scarce and most interesting. It consists of a few introductory remarks, critical of the manner in which the jury made its awards, and essays on—(i.) Mirecourt and the violin industry there established; (ii.) Contemporary Parisian violin-making, dealing with Vuillaume, Gand and Bernardel, Miremont, Rambaux and others; (iii.) Foreign Exhibitors; and (iv.) a terminal essay. As a document towards the history of violin-making in this century, this little book is of immense importance.

162. GOFFRIE, *Charles*.

The Violin : | A Condensed History of the Violin. | Its perfection and its famous makers. | Importance of Bridge and Sound-post arrangement, | by | Chas. Goffrie.

Quotation.

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

Philadelphia, U.S.A., n.d. [1879]. *G. André & Co.* Large 8vo, pp. 32.

The title-page of this pamphlet (which in reality only consists of eighteen pages, the remainder being a catalogue of makers) is misleading and pretentious, excepting in so far as that the whole history of the violin, from the Ravanastron to Goffrie, is "condensed" into three pages. The construction and fitting up of the instrument occupy seven pages, and notes on old and new violins, their prices, the instruments used by the leading artists, and the bow take up the remaining four pages of historic matter. As may be imagined, this is rather an irritating pamphlet.

163. HART, *George*.

The Violin : | its famous makers and their | imitators, | by | George Hart. | with | numerous wood engravings from photographs of | the works of Stradiuarius, Guarnerius, | Amati and others. |

Quotation.

"To perfect that wonder of travel—the locomotive—has perhaps not required | the expenditure of more mental

strength and application than to perfect that wonder of music—the Violin.”—*W. E. Gladstone.*

London, 1875. *Dulau & Co.* and *Schott & Co.* 4to and 8vo, large and small paper, pp. ii. and xvi. and 352.

164. *French translation.*

George Hart. | Le Violon, | ses | Luthiers célèbres | et | leurs imitateurs, | contenant | de nombreuses gravures sur bois | d'après les photographies des violons de Stradivari, | de Guarneri, d'Amati, etc., | traduit de l'Anglais par Alphonse Royer.

Quotation.

“On peut dire qu'il n'a point fallu | déployer moins de génie et de persévérance pour la locomotive, cette merveille | de l'activité humaine, que pour le violon, | cette merveille de la musique.”—*W. E. Gladstone.*

Paris, 1886. *Schott frères.* 4to and 8vo, large and small paper, pp. iv. and viii. and 414.

165. *Popular Edition.*

Same title-page, headed “POPULAR EDITION.”

London, 1880. *Same publishers.* 8vo, pp. viii. and 310.

166. *Second Edition of Popular Edition.*

Same title-page.

London, 1887. *Same publishers.* 8vo, pp. 452.

I suppose that this may be considered the principal English book on the violin—it is certainly the best known and the

most popular, on account of its multitude of illustrations. The large paper edition is certainly a sumptuous volume, though the French translation that appeared in 1886 is even more beautiful, regarded purely from the bibliophile's point of view, being printed on heavy large paper. It is whispered among the *cognoscenti* that there is a mystery attaching to the authorship and production of the work. It is divided into sections which comprise,—the early history of the viols and crwth, the construction of the violin, and strings. The succeeding nine sections contain accurate and painfully-collected data on all the schools of violin-making in Europe. The concluding sections of the book deal with collections of fiddles and celebrated violinists, and it ends with a mass of elderly and respectable anecdotes connected with the violin which have seen much service and are doubtless destined to see much more. The leading feature of the book, and its principal claim to notice, lies in the splendid plates with which it is embellished. The smaller "popular edition" is the same book, with much of the letterpress and most of the plates left out, though the second edition of it shows a great improvement on the first. George Hart the dealer, son of John Hart the maker, still lives and carries on business in Wardour Street.

167. HERON-ALLEN, *Edward*.

Opusculæ [*sic*]*] Fidicularum. | No. 1. | The
| Ancestry of the Violin. | Being a Discourse |
delivered at the Freemasons' Tavern | on |
Friday, June the second, 1882, | to | "The
Sette of Odd Volumes" | by | Ed. Heron-
Allen. | Part I.—The Origin of the Violin. |
Part II.—The Welsh Crwth.

* This was a misprint, corrected by a lithographed facsimile circular containing instructions and materials for correcting the error.

London, 1882. *For the Author: Mitchell & Hughes.* 8vo, pp. 36.

210 copies printed.

168. *Edition de Luxe.*

Same title and book, printed on 4to paper.

20 copies printed.

This opusculum is divided into two parts:—No. I., The Violin, which traces the ancestry of the violin back to the Ravanastron and thence through the Moors to Europe, and No. II., The Welsh Crwth, which section militates against the generally accepted notion that the crwth was the parent of the fiddle, and ascribes to it an origin in the ancient and classic lyre. At the end of the opusculum are printed the poetical legend of the “Sette of Odd Volumes” and the Rules by which the “Sette” is governed. This is the pamphlet referred to in the note to Carl Engel’s book (No. 155). It has been remarked to me that I have given no biographical details about myself in the note to No. 25. I made this omission in consequence of a desire to exclude all irrelevant or uninteresting matter from this work. In reply to an inquiry or two, I may observe that I was born in 1861 [17th December], and was admitted a solicitor in 1884.—Q. E. D.

169. HERON-ALLEN, *Edward.*

De Fidiculis. | Opusculum II. | Hodges
against Chanot. | being | The History of a
Celebrated Case, | collected from | the News-
papers and from Personal | Observations, and
annotated | by | Ed. Heron-Allen.

Quotation.

“Amicus Plato, Amicus Socrates, sed magis amica
Veritas.”

Part I.—Biographical. | Part II.—The

Cause of Action. | Part III.—The Trial. |
Part IV.—The Opinions of the Press.

London, 1883. *For the Author: Mitchell and Hughes.* pp. 88.

90 copies printed.

170. *Edition de Luxe.*

Same title and book, printed on 4to paper.

20 copies printed.

This opusculum consists of a preface and four parts, which are divided as follows :—I. "Biographical," giving a short history of the families of Bergonzi, Chanot, Pressenda, Hill and Hart. Part II. "The Cause of Action," gives a history of the circumstances that occurred prior to the trial, which last is fully narrated in Part III. Part IV. is a transcript of articles and correspondence on the case, which appeared in the leading papers and musical magazines after the trial. The opusculum, which is dedicated to Sir William V. Field (the judge who tried the case), commences with a Latin preface explaining the circumstances under which it appeared, and the work is accompanied throughout by a running fire of comments and quotations in the Latin tongue.

171. HERON-ALLEN, *Edward.*

De Fidiculis Opuscula. | Opusculum IV. |
Fidiculana. | I. The Violin. | II. Nicolo Paga-
nini and his Guarnerius. | III. Early Violin
Schools. | IV. Old Violin Frauds. | Edward
Heron-Allen.

London, 1890. *For the Author: Mitchell and Hughes.* 8vo, pp. 64.

171a. *Edition de Luxe.*

Same title and book, printed on 4to paper.

20 copies printed.

This pamphlet consists of (i.) an article on the violin from *Lippincott's Magazine* (November, 1889), which is practically a condensation of the introduction to "Violin-making" (No. 25); (ii.) an account of Nicolo Paganini and the visit I paid to his Guarnerius in the Municipio at Genoa in 1885, reprinted from the *Musical Times* (May, 1886); (iii.) an unpublished article on violin schools and instruction books published prior to 1800, with a bibliography of such works; and (iv.) a letter published in *The Strad.* (October and November, 1890) on the subject of old violin frauds, with special reference to the *causes célèbres* of Hodges *v.* Chanut, Schwendemann *v.* Meindl, and Johnston *v.* Laurie. Of this pamphlet only 210 copies were printed. The large paper copies are illustrated with a photograph of the Paganini Guarnerius under its glass shade in the Municipio of Genoa.

172. NIEDERHEITMANN, *Friedrich.*

Die | Meister der Geigenbaukunst | in |
Italien und Tyrol | von | F. Niederheitmann.

Vienna, *F. Schreiber*; Hamburg, *A. Cranz*,
n.d. [1876]. 24mo, pp. 26.

This is merely a little hand-list of the Italian and German fiddle-makers, with their dates and, in some cases, their tickets.

173. NIEDERHEITMANN, *Friedrich.*

Cremona. | Eine Charakteristik | der | italien-
ischen Geigenbauer | und | ihrer Instrumente |
von | Friedrich Niederheitmann. | Preis 2 Mark.

Leipzig, 1877. *C. Mersburger.* Large 8vo,
pp. viii. and 68.

174. *Second Edition.*

Same title, with "Zweite unveränderte
Auflage."

Leipzig, 1884. *Identical book.*

This is a far more important and earnest effort on the part of the author of the preceding work. It contains essays on the origin and history of the violin, and the six leading schools of violin-making; on Luigi Tarisio, and on labels; on varnish; and the rest of the book is taken up by "an alphabetical catalogue of the Italian violin-makers and the characteristics of their work." This latter section, being the recorded observations of a really *practical* maker and connoisseur, renders the work of the greatest value to all violin-makers, practical or theoretical. The revisions for the second edition are little more than nominal.

175. PEARCE, *Joseph* [*Jun.*].

Violins | and | Violin-makers. | Biographical
Dictionary | of the | Great Italian Artistes, |
their | Followers and Imitators, | to the |
present time, | With Essays on important sub-
jects | connected with the Violin. | By Joseph
Pearce, Jun.

London, *Longmans*; Sheffield, *J. Pearce*,
Jun., 1866. 8vo, pp. 168.

After a preface and introduction the author reaches the eighty-seventh page with an alphabetical dictionary of violin-makers, which, as far as it goes, is praiseworthy and useful. He then gives a short chapter on bow-makers, which is followed by four chapters headed respectively, "The Amati Family," "Antonius Stradivarius," "The Guarnerius Family," and, "The Great Tyrolese Maker, Jacob Steiner," all of which are fairly exhaustive and interesting in their way. The next chapter is an essay entitled, "Why are certain Violins of more Value than Others?" The next in the same style is headed, "On the Production of Good Tone in Violins," and concludes with a paragraph on great players and the instruments they play on. These last two

chapters are excellent essays and show considerable literary taste. The book then concludes with a chapter of general notes on subjects of interest connected with the fiddle and one on the repair and fitting-up of instruments. A page of addenda for insertion in the alphabetical dictionary completes this little work, which, though not laying claim to any great originality, forms a most useful and interesting little handbook on the subject of the fiddle, both from the practical and the literary point of view.

176. PICCOLELLIS, *Giovanni de.*

Liutai | Antichi e Moderni. | Note critico-
biografiche | per | Giovanni de Piccolellis.

Florence, 1885. *Successori le Monnier.*
Royal 8vo, pp. xviii. and 192.

177. *Supplemental Volume.*

Liutai | Antichi e Moderni. | Genealogia
degli Amati e dei Guarnieri | secondo i docu-
menti | ultimamente ritrovati negli atti e stati
d' anime delle antiche parrocchie | dei SS.
Faustino e Giovita e di S. Donato di Cremona.
| Note Aggiunte | alla prima edizione sui
Liutai pubblicata in Firenze nell' anno
MDCCCLXXXV. | per cura | di Giovanni de
Piccolellis.

Firenze, 1886. *Successori le Monnier.*
Royal 8vo, pp. 32.

This work is a masterpiece of the finest modern Italian typography, and is embellished with twenty-four exquisitely executed photogravure plates of the violins of all the greatest masters. The letterpress, which is worthy of the illustrations, is evidently the work of a scholar and enthusiast. It opens with a "short preliminary dissertation" dealing with the origin of

bow-instruments in Europe, the founding of the Brescian and Cremonese schools, and the "invention" of the violin and its perfection by Antonio Stradivari. This essay occupies but five pages introductory to a complete and laborious analysis and classified biography of the makers of the Italian, German, French and English schools of violin-making. The supplement contains, as the title-page denotes, corrections and additions, with genealogies of, and documents concerning, the Amati and Guarneri families, and the corrections of a few errata in the master-volume.

178. REGLI, *Francesco*.

Storia | del Violino | in Piemonte | del dottor
| Francesco Regli | da Milano, | cavaliere di
più ordini e socio di varie accademie, |
intitolata | A.S.M. Vittorio Emanuele II., | Re
d'Italia.

Turin, 1863. *Enrico Dalmazzo*. Large 8vo,
pp. 204.

This is one of the most important, because it is one of the earliest, Italian works on the progress and development of the art of violin-playing. After a few preliminary notes on the violin and its evolution in Piedmont, the volume consists of a long series of short biographies of the leading Italian virtuosi, and closes with the exposition of an elaborate proposal for the foundation of a national conservatoire of violin-playing, but, as the author pathetically remarks, "*Mi si opporrà ; il Governo è troppo carico di pesi, non ha danari per le Arti. . .*" Regli was born at Milan in 1804 and died there in 1866 (10th March). He was the author of biographies of Rossini and of Felice Romani, and editor of a theatrical journal, *Il Pirata*, which he himself founded in 1835. (*Fétis*.)

179. RITTER, *Hermann*.

Die | Viola Alta. | Ihre Geschichte, ihre

Bedeutung, und die Principien ihres Baues. |
Von | Hermann Ritter.

Heidelberg, 1876. *G. Weiss.* 4to, pp. 28.

180. *Second Edition.*

Die Geschichte | der | Viola Alta | und die |
Grundsätze ihres Baues. | Von | Hermann Ritter,
| Grossh. Mecklenb.-Schwerinscher Kammer-
virtuos in Heidelberg. | Zweite, vermehrte und
verbesserte Auflage. | Mit 5 in den Text ge-
druckten und 2 Tafeln Abbildungen.

Leipzig, 1877. *J. J. Weber.* Large 8vo,
pp. vi. and 64 and 2 plates.

181. *Third Edition.*

Die | Viola Alta oder Altgeige. | Ihr Name,
ihre Geschichte, die Grundsätze ihres Baues, |
ihr Wesen und ihre Bedeutung als Musikalisches
Aus- | -drucksmittel. Als Anhang : Brief R.
Wagner's an den | Verfasser. Aphorismen
über die Viola Alta. Die Baga- | -tella'schen
Geigenbauregeln. Hauptsächliche Musik- |
-Litteratur für die Viola Alta. | Von | Hermann
Ritter, | Kgl. Professor und grossherzogl.
mecklenburg. Kammervirtuose. | Dritte ver-
änderte und verbesserte Auflage.

Leipzig, 1885. *Carl Merseburger.* Large
8vo, pp. iv. and 74 and 2 plates.

This work by the author of No. 45, is a study of the evolu-
tion of the modern tenor from the old bow-instruments. The
author traces the ancestry of his favourite instrument back to
the ninth century, and as a history of the old rebecs and rubebes,
his work is of great interest and value to all antiquaries who

concern themselves at all with the archæology of bow-instruments. Herr Ritter is a warm supporter of Bagatella, whose geometric studies he reproduces (*vide* No. 7), and according to whose theories he has had his viola alta constructed. The second and third editions of this work are so largely augmented that, save from the bibliographer's point of view, any edition but the last is comparatively worthless.

182. RÜHLMANN, *Julius*.

Die Geschichte | der | Bogeninstrumente, | insbesondere | derjenigen des heutigen Streichquartetts, | von den frühesten Anfängen an bis auf die | heutige Zeit. | Eine Monographie | von | Julius Rühlmann, | weiland Königlich Sächsischem Kammermusikus, Lehrer am Conservatorium für Musik und | Vorsitzendem des Tonkünstler-Vereines zu Dresden. | Nach dem Tode der Verfassers herausgegeben | von dessen Sohn | Dr. Richard Rühlmann, | Professor am Königl. Gymnasium zu Chemnitz. | Mit in den Text eingedruckten Holzstichen und einem Atlas | von xiii. Tafeln.

Brunswick, 1882. *F. Vieweg und Sohn*. Large 8vo, pp. xiv. and 322.

183. *Atlas to the above*.

Atlas | zur | Geschichte der Bogeninstrumente. | Von | Julius Rühlmann | weiland Königlich Sächsischem Kammermusikus, Lehrer am Conservatorium für Musik und Vorsitzendem | des Tonkünstler-Vereines zu Dresden | nach dem Tode des Verfassers Herausgegeben von dessen Sohn | Dr. Richard Rühlmann, | Professor am Königl. Gymnasium zu Chemnitz.

Brunswick, 1882. *F. Vieweg und Sohn.*
Oblong 4to, xiii. large folding plates.

To this work may be accorded the foremost place among German studies of the history of the violin,—certainly no other work has been so laboriously and extensively illustrated, not only by the atlas, but by the cuts in the volume of letterpress, and I do not know of any other German or English work that shows such care and exactitude in the mere process of compilation. Special chapters, with large folding plates belonging to them in the atlas, are devoted to each ancestor or congener of the violin, *videlicet*, the trumpet marine, rubebes, hurdy-gurdy, and mediæval fiddle. The author proceeds thence to a study of the gradual assumption of the viol shape by the early bow-instruments, and of the true viols in all their developments. This brings him down to the instruments of the modern quartette, and the work ends with an appendix describing the attempted innovations of Galbusera, Chanoit, Savart and Lapaix. The whole volume is a model production as regards arrangement, being carefully and exhaustively indexed, and rendered easy of reference by an elaborate system of marginal synopses. The author of this excellent work was, curiously enough, not a violinist, but a trumpet-player, and a very eminent one. He was a member of the King of Saxony's private band, was born in 1817 (28th February) at Dresden, and died there in 1877 (27th October). He was the intimate friend of Schumann and Wagner, and was one of the editors of the former's *Nouvelle Gazette Musicale*. [*Vide post*, sub "Periodical Publications."]

184. SANDYS, *William*, and FORSTER, *Simon Andrew*.

The | History of the Violin, | and other in-
struments played on with the | bow from the
remotest times | to the present, | also, an account



of the principal makers, English and | Foreign,
with numerous illustrations. | By William
Sandys, F.S.A., | and | Simon Andrew Forster.

Quotation.

“Omnium rerum principia parva sunt, sed suis progressionibus usu augentur.”—*Cic. de Fin. Bon. et Mal.*

London, 1864. *J. R. Smith* and *Addison*
and *Lucas*. Large 8vo, pp. xxii. and 390.

This work, though it leaves something to be desired as regards its general arrangement and the indexing, is probably destined for some considerable time to remain the leading English work on the history of the violin. Sandys was a scholar and antiquary of repute, and Forster being a practical violin-maker, the combination has proved singularly fortuitous. Sandys was born in 1792, was educated at Westminster School, and was called to the bar. He was a great authority on Christmas customs and carols, concerning which he wrote some interesting works. He died in 1847 (18th February). Forster was the son and grandson of the two celebrated William Forsters, but did not keep up the family reputation as regards his own instruments. He died in 1870 (2nd February).

The first chapter commences by treating of the effects of music, especially that of the violin, on men and animals, and of the remotest origin of the violin as set forth by allusions to it in classical and Biblical works. The authors go into the claims which have been laid by various ancient and modern nations to the invention of the instrument, and particularly to those of the ancient Greeks and Romans, which they effectually disprove. The second chapter notices Egyptian and Ninevite instruments which may have formed part of the ancestry of the violin, and in it are cited many passages from Latin and other MSS. of the early centuries of the Christian era referring to the rote or

rotta, the Teutonic cythara and crwth, reproducing also many portions of the early "romaunts" which are of interest to musical antiquarians. Chapter III. goes into the etymology and use of the word "fiddle," citing many illustrative passages, and giving a history of the gigue or rebec. Chapters IV. and V. trace the history of the violin from the ninth to the fourteenth century. Chapter VI. is an interesting history of the minstrels or troubadours, their offices, corporations and rulers. In Chapter VII. we pass from the viols of the fifteenth century to the viol-makers Ott, Frey, Kerlino and others, whose names are familiar to us. Chapter VIII. introduces us to the first makers of the violin proper, and contains much valuable and interesting information on the subject of the viols which immediately preceded and indeed existed contemporaneously with the violin. It is illustrated with two plates from photographs of the celebrated Viol da Gamba, then belonging to S. A. Forster, and now in South Kensington Museum. It also gives many references to the viol from Old English comedies of the sixteenth century, and notices many musical works of the period, and the manner in which they were produced, together with notes on strings and musical notation. Chapter IX. continues the study of the viols and of the method of tuning them, and also notices the first use of the violin proper. It gives also very valuable notices of the first reliable works devoted to the subject of musical instruments, and of certain early and celebrated performers, and closes with a list of the viols of the seventeenth century. Chapter X. resumes the account of the viols and violins of the seventeenth century, quoting extracts from contemporaneous works and dramas. It gives also interesting accounts of the court masques, their performers and their remunerations. Chapter XI. introduces us to the revival of the cult of the violin, and its music at the restoration of Charles II., with an account of the celebrated performers and musical authors of that time, and closes with a sketch of the progress of the bow from that period to the present day. In Chapter XII. we reach the

eighteenth century, with accounts of the orchestras of the period and some very interesting notes anent the violoncello and double bass. The rest of the chapter is devoted to the celebrated performers of the century. The thirteenth chapter treats entirely of the principal orchestras which flourished in the eighteenth century, and their most noteworthy members. Chapter XIV., after mentioning the attempted innovations of Savart and Chanoï, confines itself to a sketch of the most celebrated performers who have signalized the present century. Chapters XV. to XX. give a complete and consecutive history of all the foreign and English makers, describing the characteristics of their manufacture as well as giving interesting biographies of the most celebrated of them. Chapters XXI. to XXIII. give a most minute and complete history of the Forsters, which is the more valuable as it comes from one of the family, and may therefore be taken to be accurate in all its details. In short, from Chapter XIX. to the end of the book, the whole work is the most complete history of the English violin-makers ever attempted or perfected. The whole work may be described as a distinctively British treatise, and shows an amount of research and a command of detail seldom found in works on the violin. If the work has a fault, it is but a very slight and pardonable one—it is a knack the authors have of now and then wandering from the violin to discourse in an interesting and chatty manner on other musical subjects. It cannot fail to be of the greatest value to succeeding generations, a value which would be greatly enhanced if the titles, dates, &c., of the authorities referred to were given more clearly, or indeed in some instances, at all.

185. SCHEBEK, *Edmund*.

Der | Geigenbau in Italien | und | sein
deutscher Ursprung. | Eine historische Skizze
| von | Dr. Edmund Schebek.

Prague, 1874. *Bohemia Actien-Gesellschaft*.
4to, pp. 8.

Extraabdruck aus dem "Deutschen Volks-Kalender," 1875.

186. *English translation.*

The | Violin Manufacture in Italy | and its |
German Origin. | An Historical Sketch | by |
Dr. Edmund Schebek | Translated from the
German by | Walter E. Lawson. | Reprinted
from "*The Musical Standard*."

London, 1877. *Wm. Reeves.* 8vo, pp. 28.

This little opusculum (186), neatly printed on a ribbed paper which makes it rather dazzling to read, was, as is stated in the title, reprinted from the *Musical Standard*, in which it appeared as a serial translation. The author opens with a few remarks on the obscurity of the invention of the violin, the decline of its manufacture in the eighteenth century, the merits and faults of the modern essays, and a few analytic comments on the work of the old masters. After shortly tracing the ancestry of the violin from the Ravanastron to the perfected viols, he proceeds to prove (or try to prove) that the final transition from the viol to the violin took place in Germany, and not in Italy, as is generally supposed. Commencing with the rival claims of Da Salo, Kerlino, and Duiffoprugcar, he shortly traces the course of the manufacture in the Brescian and Cremonese schools, commenting on the want of certain information about them, consequent on the existence of, and quotation of, spurious labels, erroneous histories, and insufficient records, and earnestly advocating the scheme of making the search of registers a national undertaking yielding authentic and certified results. After these digressions he returns to his original subject, shortly enumerating the best native German makers, and the Italians who migrated to Germany. After making a few rather hypothetical statements, he claims Kerlino and Duiffoprugcar as Germans, asserting

that the name Kerlino is a corruption of "Gerle," an old German family of lute-makers, or that it may be derived from the German sponsorial Karl, and that Duiffoprugcar is only another form of "Tieffenbrücker," which was also the name of an old German family of instrument makers. Dr. Schebek then enumerates the best known specimens of his make, and the characteristics of his work. The pamphlet is well and learnedly written and ably translated, and cannot fail to afford much food for thought to all intelligent persons interested in the violin. Dr. Schebek, Privy Councillor and Secretary of the Chamber of Commerce at Prague, was born at Petersdorf (Moravia) in 1819 (22nd October). He was an impassioned amateur, and the owner of a fine musical collection and library. He was alive, I believe, in 1889.

187. SCHUBERT, *Franz Ludwig*.

Die Violine, | Ihr Wesen, ihre Bedeutung
und Behandlung | als Solo- und Orchester-
Instrument. | Von | F. L. Schubert.

Leipzig, 1865. *Carl Merseburger*. 12mo,
pp. iv. and 128.

188. *Second Edition*.

189. *Third Edition*.

Same title, with "Dritte Auflage."

Leipzig, 1882. *C. Merseburger*. 12mo, pp.
iv. and 132.

It has been somewhat difficult to decide into which section of this bibliography this little work should come. It commences with a short history of the violin, after which follow, in order, chapters on the arrangement and fitting-up of the

instrument, on the execution of the effects of which the violin is capable (pizzicato, harmonics, &c.), the management of the bow, on orchestral playing, on strings, and on the preservation of the instrument. Pages 74 to 103 contain biographical notices of celebrated violinists, after which the work ends with a bibliography of violin-music, and chapters on Leopold Mozart's violin-school, and on Wolfgang Amadeus Mozart as a child-violinist. In the third edition, interpolated notices of Joachim and Sarasate lengthen the work by four pages. It is a most complete and useful little handbook. F. L. Schubert was born in 1804, directed the orchestra of the Gera Theatre in 1831, and subsequently established himself as a composer at Leipzig, where he died in 1868 (19th March).

190. ANONYMOUS [STRADIVARI, *Enrico*].

Cenni | sulla celebre scuola Cremonese |
degli | Stromenti ad Arco | non che | sui lavori
e sulla famiglia | del sommo | Antonio
Stradivari.

Cremona, 1872. *Tipographia Dalla Noce*.
Large 8vo, pp. 32 and folding plate.

This is at once one of the rarest and one of the most interesting and valuable works on the violin, written, as it has been, from family documents and traditions by one of the last descendants of the greatest of the Cremonese violin-makers. The data which it contains concerning the whole Cremonese school make it more than a merely biographical work, though it ranks with Fétis' book (No. 85) as a biography of the great Antonio. It commences with a study of the Italian fiddle-makers who *preceded* the school of Cremona, and goes on to notice Andrea Amati, who founded that school, and his pupils, as well as those of Nicola Amati. Then the author reaches "the greatest pupil of Nicola Amati,—Stradivari,"—and his pupils,

with notes on the dimensions of, and the materials used in the construction of, his instruments. Then we have short notes on the last of the great Cremonese makers, and the commercial value of Stradivari's instruments in Cremona itself, on the ancestors and congeners of Stradivari, and on his house in Cremona. The work terminates with a folding plate containing the genealogical tree of the great fiddle-maker, showing his descendants to the present day. Dr. Enrico Stradivari still lives (1891) at Cremona and is a silk merchant and manufacturer, an industry on which he has written several essays and pamphlets. I am happy to say that he is properly proud of his great ancestor.

191. VIDAL, *Louis Antoine*.

Les | Instruments | à Archet | Les Feseurs,
les Joueurs d'Instruments | leur Histoire sur le
Continent Européen | Suivi d'un Catalogue
général de la Musique de Chambre | par |
Antoine Vidal, | Membre de la Société de
l'Histoire de Paris et de l'Ile-de-France | Orné
de planches gravées à l'eau-forte | par |
Frédéric Hillemacher. | Tome Premier.

Paris, 1876. *J. Claye*. 4to, pp. xvi. and 358.

Tome Deuxième.

Paris, 1877. *J. Claye*. 4to, pp. vi. and 384.

Tome Troisième.

Paris, 1878. *J. Claye*. 4to, pp. vi. and 160 and ccxxii.

Of this work, Chapters I. to VI. of Part II. being pp. 289 to end of Vol. I., and pp. 1 to 51 of Vol. II., with plates 47,

46, 50, 52, 53, and 55, were reprinted and issued separately as follows:—

192.

Les Vieilles Corporations de Paris | La
Chapelle | St. Julien-des-Ménestriers | et les
Ménestrels a Paris | Par Antoine Vidal, |
Membre de la Société de l'Histoire de Paris et
de l'Ile-de-France | Six planches gravées a
l'eau-forte | Par Frédéric Hillemacher.

Paris, 1878. *Quantin*. 4to, pp. iv. and 116.

This is, beyond the possibility of doubt, the greatest work ever published, or which is ever likely to be published, on the violin. It would be idle to attempt to do more than give a short summary of its contents, the scope of the work being so wide as to defy critical discussion in such a work as this bibliography. The first volume deals with :—I. The History of Instruments, tracing their ancestry from the hypothetical fiddles of classical antiquity to the rebecs, the vielles (hurdy-gurdies), the trumpet marine, the gigue and kits, and older viols, arriving at last at the development of the instruments of the modern string quartet and the contra bass. II. The Makers of the Bow-Instruments, from the Vielle-makers of 1292 (!) to the Italian Schools of Violin-making, and thence to the other European Schools, with a study of the Bow and its leading makers. III. The Players of the Bow-Instruments, being a study of the Guild of Violin-players from the prehistoric minstrels to the accession of Guignon. This volume is illustrated with fifty full-page etchings.

Vol. II. continues this section of the work to the abolition of the Roi des Violons in 1773. It then goes on with a general history of viol-playing, and violin-playing from Lulli to Paganini, Spohr and Baillot. The volume concludes with a study of violoncello-players from the earliest (Franciscello) to Romberg, and the volume is illustrated with thirty-seven etchings.

Vol. III. is principally statistical. It begins with two interesting chapters on the history of musical typography and engraving. Then follows a series of biographies of all the noted composers of chamber music, and a magnificent bibliography of chamber music extending over 216 pages. The volume is illustrated with twenty-four etchings.

Nothing in modern book-making has excelled this monumental work, either as regards the sumptuous character of the typography, paper, and illustration, or the labour expended upon it by the author. M. Vidal was born at Rouen in 1820 (10th July). He is a well-known amateur violoncellist, and deservedly celebrated as a musical historian. He is one of M. Pougin's collaborators in the Supplement to Fétis' *Biographie Universelle*.

193. VIDAL, *Antoine*.

La | Lutherie | et | Les Luthiers | par |
Antoine Vidal, | Membre de la Société de
l'Histoire de Paris | et de l'Ile-de-France, etc.

Paris, 1889. *Quantin*. Large 8vo, pp. ii.
(vii.) and 348.

The scope of this exquisitely manufactured book (of which only 500 copies were printed) is explained, in his preface, by the author as follows:—"Since the publication of the book, 'Les Instruments à Archet,' I have been frequently requested to issue a special edition of that part relating to the history and manufacture of the instrument in a less voluminous and more accessible form. . . . I begin by a condensed history of the violin and its relations, and pass on to violin-making, reviewing its progress in all the countries where this art has been esteemed. . . . I have profited by the researches of later authors . . . and new details will be found concerning the Amati and Guarneri families, taken from official documents." The feature which gives this volume its pre-eminent value is the quantity of marvellous photogravures of labels, which give

even a better idea of their originals than the etchings in M. Vidal's larger book. The volume may be defined as the historic portion of "Les Instruments à Archet," supplemented and complemented by the researches of Piccolellis (*q.v.* No. 176).

194. WEIS, C——.

Om | Violiner og deres Bygning, | af | C.
Weis, | Sumptibus A. Weis.

Copenhagen, 1861. *Thiel*. 8vo, pp. 60 and
10 [Anhang].

This is the only book on the violin in the Danish language with which I am acquainted. It deals in a condensed form with the early history of the instrument, the Brescian and Cremonese schools, and the development of the true violin form. All the various essential parts of the instrument, sound-holes, bass-bar, sound-post, and so on, are passed in review and discussed, the qualities of strings and the harmonic principles of the general arrangement of the instrument. One is compelled to own, as one turns the last leaf, that *if this is* the only Danish work on the subject, the author has managed to compress within a small compass almost everything that an amateur of the instrument need desire to know.

195. ANONYMOUS [*Prince Youssourow* (*or*,
JOUSOUPOF)].

Luthomonographie, | Historique et Rai-
sonnée.

Quotation.

"Delectat domi, non impedit foris, pernoctat mecum,
peregrinatur, rusticatur."—*Cicero, Archia Poëta*, v. 16.

Francfort s/M., n.d. C. Jugel. [Printed at

Munich, 1856.] Large 8vo, pp. viii. and 68 and 4 plates.

196. *Fifth Edition.*

Luthomonographie, | historique et raisonnée.
 | Essai sur l'histoire du violon et sur les |
 ouvrages des anciens luthiers célèbres du temps
 | de la Renaissance | par | Le Prince N.
 Youssoupoff, | Maître-compositeur de la Société
 Philharmonique de Bologne et Membre hono-
 raire | de l'Académie Philharmonique de Ste.
 Cécile à Rome. | Cinquième édition.

Paris, n.d. []. *J. Bonhoure and Co.*
 8vo, pp. viii. and 68 and 4 plates.

An unsatisfactory work which shows its amateur authorship in many strange mistakes. The author has tried to condense too much into too narrow a compass. The first chapter is devoted to the history of the violin, the second to the theory of tone production and of the Cremonese varnish, the third to the evolution of the violin from the viols and a synopsis of the principal schools of manufacture, their successors and their imitators. The plates, which contain full-sized outlines of the instruments of the great makers, are perhaps the most valuable part of the work. The Parisian editions are evidently very scarce—my own copy of the fifth is the only one I have ever seen or heard of, of any of them. Prince Youssoupow was born in Russia in 1820, and is known as the composer of a few pieces for the violin, and as the author of a "History of Music in Russia" (Paris, 1862, 4to).

SUB-SECTION I.

THE GUILD OF MUSICIANS AND THE "KING OF THE VIOLINS."

THIS is a department of our subject upon which much is to be found in almost every work which deals with the history of the violin. It possesses, however, a literature of its own, not very extensive it is true, but very difficult to obtain, being principally polemical, and therefore by nature ephemeral. The excerpt from Vidal's work, "Les Instruments à Archet" (No. 192), should properly come under this sub-section, but being merely an excerpt I thought it better to quote it in conjunction with its parent volume. No. 114 also belongs to this section, but for obvious reasons I have placed it among biographical works.

197. ANONYMOUS.

Recueil | d'Édit, | Arrêt du Conseil du Roi, |
Lettres-Patentes, | Mémoires, | et Arrêts du
Parlement, &c. | En faveur des Musiciens du
Royaume. [*Ornament.*]

Paris, 1774. *Ballard*. 8vo, pp. vi. and 228.

This is a very interesting and very rare collection of all the parliamentary edicts, letters-patent, reports and petitions issued concerning the quarrelsome guilds of musicians of various denominations from 1695 to the suppression of the Guild of St. Julien and of the office of King of the Violins in 1773. The collection purports to be issued by the gentlemen

of the King's private band for the use of such musicians as should continue to be harassed by the pretended authority of the Guild of St. Julien. It forms, as a matter of fact, a history of the events which really led to the suppression of that community.

198. D'AURIAC, *Eugène*.

La | Corporation des Ménétriers | et | le Roi
des Violons | par | Eugène d'Auriac, | Biblio-
thécaire a la Bibliothèque Nationale.

Paris, 1880. *E. Dentu*. Large 8vo, pp. iv.
and 60.

This memoir was originally printed in the *Investigateur, Journal de la Société des Études historiques* (September and October, 1879). Only two hundred copies were printed, and it is consequently of considerable rarity. It constitutes a progressive history of the troubadours, baladins, jongleurs, trompeurs, ménestrels, and ménétriers, and of the founding of the Guild of St. Julien and of the office of King of the Violins. The history of these last is pursued to their abolition, and the merit of this most scholarly and concise work is greatly enhanced by a mass of valuable foot-notes. It is of great interest to others than those who make a study of the violin, as an account of what was probably the most abominable and tyrannous trades-union that ever existed.

199. GALLAY, *Jules*.

Le Mariage | de la Musique | avec la Dance
| (1664), | Précédé d'une introduction his-
torique | et accompagné de notes et éclaircis-
sements | Publié par | J. Gallay.

Paris, 1870. *Librairie des Bibliophiles*. 8vo,
pp. iv. and xxviii. and 132.

This (like No. 20) is one of the lovely little books issued by the *Académie des Bibliophiles* in limited edition and perfect



dress. It commences with twenty-seven pages of introduction, in which M. Gallay tells us the circumstances which led to the celebrated quarrel between Guillaume Dumanoir, *Roi des Violons*, and the dancing-masters of France, who founded, in defiance of his authority, the *Académie de la Danse*. Here may be found Guignon's celebrated statutes and an account of the resistance offered to them by the composers and pianists. The title-page of the reprint, which gives its title to this volume, reads: "Le | Mariage | de la | Musique | avec la Danse; (*sic*) | Contenant | la Reponce (*sic*) au Livre | des treize pretendus Academi- | -stes, touchant ces deux Arts. | M.DC.LXIV." The appendices contain: *A*, Statutes of the Brotherhood of St. Cecilia (1575, &c.); *B*, Parliamentary Edict of 1695; *C*, Letters-patent obtained by the dancing-masters in 1707; *D*, Letters-patent obtained by the organists in 1707; *E*, *F*, and *G*, Edicts and letters curtailing the privileges of the Guild of St. Julien, and finally suppressing it.

200. SCHLETTERER, *H. M.*

Geschichte | der | Spielmannszunft in Frank-
reich | und der | Pariser Geigerkönige. | Von |
H. M. Schletterer, | Dr. Phil. und Capell-
meister.

Berlin, N., 1884. *R. Damköhler*. Large
8vo, pp. x. and 152.

This is the second of a pair of "Studien zur Geschichte der französischen Musik," of which the first is somewhat germane, viz. "Geschichte der Hofcapelle der französischen Könige." It is practically an adaptation and amplification of D'Auriac's work (No. 198) and of the Vidal excerpt (No. 192), his indebtedness to both of which the author frankly acknowledges. The unique value of the work lies in the mass of laboriously-acquired information to be found in the series of five *Anhänge* and twelve *Beilage*, the whole of which, together with the text, is rendered easy of reference by means of a perfect system of name-index.

SUB-SECTION II.

WORKS ON VIOLIN MUSIC AND VIOLIN-PLAYING.

ONE of my initial difficulties in laying out the scheme of this bibliography was to decide whether many of the works included in the biographical and historic sections should not have been placed in this sub-section, and *vice versâ*. It is a difficulty which I frankly admit I have not been able to resolve, and I must leave it to my readers to say whether it would or would not have been more expedient to place here such works as those of Regli (No. 178) and Schubert (No. 187).

201. BAILLOT, *Pierre-Marie-François-de-Sales*.

Observations | relatives | aux Concours de
Violon | du | Conservatoire de Musique | par
Pierre- Marie- François- de- Sales | Baillot, |
Membre de la Légion d'Honneur, de la Musique
particulière du Roi et Professeur au Conserva-
toire. | Œuvre Posthume | (1835).

Paris, 1872. *Firmin Didot*. Large 8vo, pp.
36 and large plate.

This is a very remarkable and luminous essay on the nature and function of competitive examinations as applied to the ascertaining of the relative merits of students of the violin. M. Baillot, than whom probably no one was, or has since been, better able to judge of the matter in hand, warns examiners in turn of all the pitfalls in the road to a right conclusion. His observations on the choice of subjects for examination, and on

instinctive appreciation, are especially inspired. Altogether the book is one that should be in the hands of every musician appointed to examine candidates in our musical colleges and conservatoires, whether they be violinists or no. Baillot was born at Passy, near Paris, in 1771 (1st October), and was one of the greatest violinists that France ever produced. He was a pupil successively of Polidori, Saint-Marie, and Pollani, and was a passionate admirer of Viotti, of whose orchestra he was for some time a member. He is known as the composer of many masterpieces for his instrument, and as the author of the great violin school, and the hardly less celebrated violoncello school. He also wrote a biography of his ideal, Viotti (No. 67A), and died at Paris in 1842 (15th September).

202. HART, *George*.

The Violin | and its Music, | by | George
Hart. | With | several engraved portraits on
steel of eminent | violinists whose style, both in
playing and | in composition, may be regarded
| as representative.

Quotation.

"There is nothing in which the power of art is shown so much as in playing on the | Fiddle. In all other things we can do something at first : any man will forge a bar of iron | if you give him a hammer ; not so well as a smith, but tolerably ; and make a box, though | a clumsy one ; but give him a Fiddle and a Fiddle-stick, and he can do nothing."—DR. JOHNSON.

London, 1881. *Dulan & Co.* and *Nevello & Co.* 4to and 8vo, large and small paper, pp. xii. and 484.

This is an apt companion volume to the author's other work

(No. 163), and deals exhaustively with the progress of execution on bow-instruments, from the early executants upon the viols to the virtuosi of the present century. The first section deals with the viol in Germany and the Minnesingers and Meistersingers; Section II. with the viol in the Netherlands; Section III. with the viol in France; and Section IV. with the viol in England. This latter section constitutes a most interesting history of mediæval musical art in England. Section V. deals similarly with the Italian *cultus* of the viol, the remainder of the book being devoted to the development of violin-playing proper in Italy, France, Germany, and England respectively. The book contains an immense mass of interesting and valuable matter, but the digestion and arrangement of it is not so careful as it might be. The illustrations, principally steel-engraved portraits of great fiddlers, leave nothing to be desired.

203. HUET, *Felix*.

Étude | sur les différentes | Écoles de Violon
| depuis Corelli jusqu'à Baillot, | précédée d'un
examen | sur | l'Art de jouer des instruments à
archet | au xvii^e siècle | Par Felix Huet, |
Violoniste, élève de M. E. Sauzay, | Maître de
Chapelle et Organiste à Notre Dame de Châlons,
| Membre de la Société d'agriculture, com-
merce, sciences et arts | de la Marne.

Quotation.

"Si l'on veut approfondir un art, il faut, autant que possible, chercher à en connaître l'origine et suivre tous les changemens (*sic*) que le temps doit y avoir apportés afin d'en observer la marche progressive. C'est ainsi que l'on apprend à choisir la route la meilleure et à mesurer la distance qui reste à parcourir pour atteindre au plus haut degré de perfection."—BAILLOT, "L'Art du Violon."

Chalons-sur-Marne, 1880. *F. Thouille*. 8vo, pp. 152.

This is a study of the state of violin-playing—to the exclusion of other instruments of the quartet—beginning with the school of Corelli, everything that preceded him being disposed of in five-and-twenty preliminary pages. The second chapter is devoted to violin-playing in England, the third to Germany, and the fourth to Italy, at which point the author settles down seriously to his work. The German school is disposed of in a chapter, the French school in five more, after which exhaustive studies of Locatelli, Lolli, and Paganini close the work. In a condensed form this little book gives an admirable general sketch of violin-playing throughout Europe, from Corelli to Paganini, which two artists M. Huet seems to consider—perhaps with reason—the alpha and omega of the art for all practical purposes.

204. RANGONI, *Giovanni Batista*.

Essai | sur le gout | de la Musique | avec le
caractère des trois célèbres | joueurs de violon,
| Messieurs | Nardini, Lolli & Pugnani | par
Monsieur le Marquis | Jean-Paptiste (*sic*) de
Rangoni.

Quotation.

“Novos excerpere flores.”—LUCR.

Title repeated in Italian.

Saggio | sul gusto | della Musica | col
carattere de tre celebri | sonatori d' violino, |
i signori . | Nardini, Lolli, e Pugnani, | del
signor marchese | Giovanni Batista Rangoni.

Quotation.

"Novos excerpere flores"—LUCR.

Leghorn, 1790. *T. Masi*. 8vo, pp. viii. and 92.

205. *Second Edition.*

Same titles, in French and Italian, differing slightly in typography and arrangement. "Caratter" is spelt without the final "e" and "Baptiste" with a "B" in this edition. No indication of it being a second edition appears on the title-pages.

Leghorn, *T. Masi*; and Lyons, *Brette*, 1792. 8vo, pp. viii. and 78.

This is a curious little essay, written in a high-flown style such as only an amateur of the middle of the eighteenth century could have evolved. The mythologic invention of music is gravely discussed, and among mortals the claims of Aristoxenus, Euclid of Alexandria, Quintilian, Alpyus, Gaudentius, Nichomachus, and Bacchius all receive due recognition, whilst their indebtedness to Apollo, Amphion, Euterpe, Orpheus, Linus, Mercury, and Marsyas is duly acknowledged. M. de Rangoni continues naïvely, "La Musique est considérablement déchuë aujourd'hui. . . ."! His account of the three artists, however, whose playing he contrasts, is interesting and lucid, and his critical observations are often valuable and profound. This dear little book closes with a positively pathetic letter of apology from the author to his publishers for the unworthiness of his labours!

206. RITZ, J.

Untersuchungen | über die | Zusammenset-
zung der Klänge | der Streichinstrumente. |

Physikalisch-musiktheoretische Abhandlungen,
| Physikern und Musikern gewidmet, | von |
Dr. J. Ritz.

Munich, 1883. *G. Franz*. Large 8vo, pp.
viii. and 88.

This is about the most alarmingly scientific book I have ever met with concerning the violin. It gives a complete exposition of all the dynamic theories of single tone production and of combined harmonies, and each chapter ends with an uncompromising little section termed "Resultate." For those learned in acoustics and the higher mathematics this is a most interesting and valuable work, but to the average lay mind it is a trifle hard to comprehend. It gives me, after a somewhat careful perusal, very much the impression of a thesis for admission to some mathematical degree.

207. SAUZAY, *Eugène*.

A Monsieur Ingres. | Haydn, Mozart, | Beet-
hoven | Étude sur le Quatuor, | par | Eug.
Sauzay, | Professeur au Conservatoire Impérial
de Musique.

Paris, 1861. *Chez l'Auteur*. Large 8vo,
pp. 174.

To all lovers and students of chamber music this book is simply a god-send and a delight. It commences with a chapter devoted to the origin and history of the quartet, the *rationale* of the form in which it is written, the *rôles* of the four instruments, and a study of the execution and appreciation of music—a charming essay. Then, in turn, the author gives us condensed biographies of Haydn, Mozart, and Beethoven, with a catalogue of all their chamber music, each work carefully analyzed with musical examples on the opposite pages and in the text. The book concludes with a comparative analysis of

all three composers, and is a work which would greatly benefit many musical critics in the reading. Sauzay was born at Paris in 1809 (14th July), and was professor of the violin in the Conservatoire of that city, having been a pupil of Baillot. His compositions for the instrument have been numerous and excellent.

208. SAUZAY, *Eugène*.

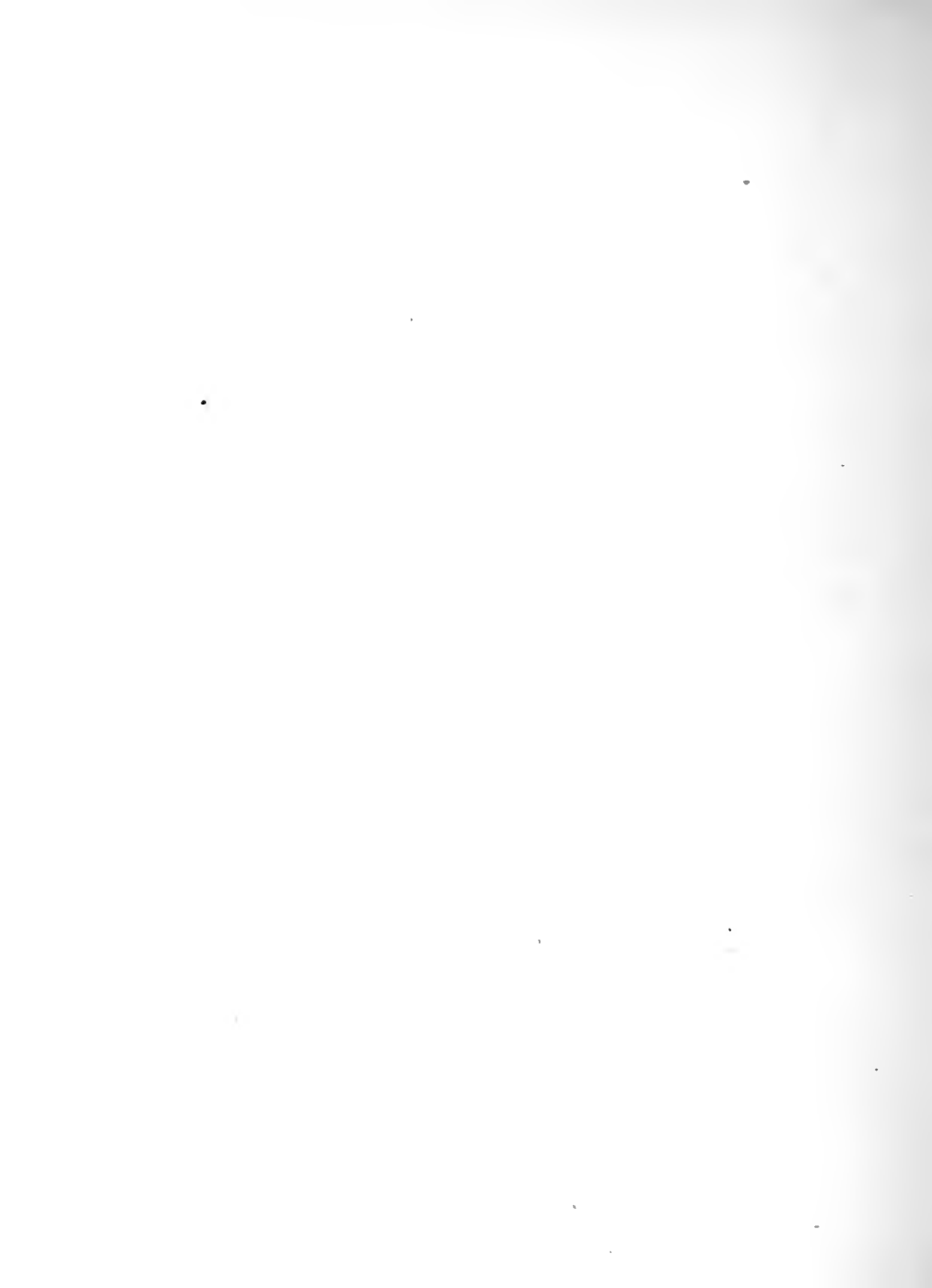
L'École | de | l'Accompagnement | Ouvrage
faisant suite | à l'Étude sur le Quatuor | par |
Eug. Sauzay | Professeur au Conservatoire
impérial de Musique.

Paris, 1869. *Firmin Didot*. Large 8vo, pp.
xii. and 284.

This work is, as the title denotes, an appendix to the one last noticed. It goes over the same biographical ground, but deals, not with the purely string music of Hadyn, Mozart, and Beethoven, but with all compositions of those composers for strings with an accompaniment of the piano. It opens with a study of the old key-instruments, and the compositions written for them, and gives a table of the various forms of concerted music and their principal authors. After this comes, as in the work which it supplements, a catalogue *thématique et raisonné*, of the chamber music with piano accompaniment of the three composers. A section is devoted to concertos for the piano and orchestra, and concerted piano music in general, after which comes a further exhaustive catalogue of chamber music by all the great composers. The second part of the book is devoted to the science and art of accompanying on the pianoforte, with an appendix of interesting notes on the personalities that one has to encounter in taking up the study of chamber music, its enemies and its friends.

209. SAUZAY, *Eugène*.

Eug. Sauzay, | Professeur au Conservatoire



de Musique | Le | Violon Harmonique | ses
ressources, son emploi | dans les écoles anciennes
et modernes | Étude | complétée par un cours
d'Harmonie | à l'usage des violonistes.

Paris, 1889. *Firmin-Didot*. Large 8vo,
pp. viii. and 262.

A most beautiful book, the care expended on the production of which has been well bestowed. The book is, as its title denotes, really a course of harmony adapted to the violin, and certainly the resources of the instrument, in the way of tied or double notes and chords, are marvellously laid out. In point of fact, the whole work may be described as a complete thematic study of double stopping, and of accompanying one violin with another—it is a book that no player or teacher of the violin can afford to be without, indeed it may be regarded as the revival of the old art of viol-players, termed “playing upon a ground-bass.”

210. WASILEWSKI, *Joseph Wilhelm von*.

Die | Violine und ihre Meister, | von | Jos.
Wilh. v. Wasilewski.

Leipzig, 1869. *Breitkopf und Härtel*. 8vo,
pp. xii. and 428.

211. *Second Edition*.

Die | Violine und ihre Meister, | von | Jos.
Wilh. v. Wasilewski. | Zweite, wesentlich ver-
mehrte und verbesserte Auflage mit Abbildun-
gen.

Leipzig, 1883. *Breitkopf und Härtel*. 8vo,
pp. xii. and 568.

The second edition of this book is properly described on the

title-page as "substantially enlarged and improved," though the first edition was itself a most excellent and painfully-compiled work. It commences with a sketch of the history of violin-making proper, and thenceforward the book is divided into two parts, the first tabulating all the schools of violin-playing in the seventeenth and eighteenth centuries under the headings of Italy, Germany, France, and the Netherlands. The second part tabulates the progress of the same schools in the nineteenth century, with a supplementary section devoted to the progress of violin-playing in England, Scandinavia, the Slav countries, and Hungary. The book closes with a laborious and most valuable bibliography of violin *méthodes* from the middle of the seventeenth century to the present day. An excellent index of proper names make the work delightfully easy of reference. Wasilewski was born at Gross-Laesen, near Dantzic, in 1822 (17th June), and was successively *Concert-meister* at Leipzig, at Dusseldorf under Schumann, at Dresden, and at Bonn, where he filled that post in the year 1881.

212. WASILEWSKI, *Joseph Wilhelm von*.

Die Violine | im xvii. Jahrhundert | und | die
Anfänge der Instrumentalcomposition | von |
Jos. Wilh. v. Wasilewski.

Bonn, 1874. *Max Cohen und Sohn*. Large
8vo, pp. vi. and 92,

213. *Supplement*.

Instrumentalsätze | vom Ende des xvi. bis
Ende des xvii. Jahrhunderts | (als Musikbeilagen zu "Die Violine im xvii. Jahrhundert"),
| gesammelt und herausgegeben | von | Jos.
Wilh. von Wasilewski.

Bonn, 1874. *Max Cohen und Sohn*. Oblong
folio, pp. 80.

Printed from engraved plates.

This work, purporting to be by way of supplement to No. 210 (first edition), is not so much [as is that work] a series of classified studies of the progress of violin-playing in various countries, as a study of instrumental composition all over the Continent, with an accompanying volume of musical illustrations. Most of the book has been written into the second edition of No. 210 (No. 211), which is the volume I have particularly noticed.

214. WASILEWSKI, *Wilhelm Joseph von*.

Das | Violoncell | und seine Geschichte, |
von | Wilh. Jos. v. Wasilewski. | Mit Abbil-
dungen und Noten-beispielen.

Leipzig, 1889. *Breitkopf und Härtel*. Large
8vo, pp. viii. and 245.

The highest compliment that can be paid to this last work from the pen of Herr von Wasilewski, is to say that it is offully equal merit with his other books, on the violin. Its general arrangement follows exactly that of No. 211. It commences with a scholarly treatise on the history of the Viola da Gamba and the development therefrom of the violoncello. Then, in two parts, exactly as before, the various European schools of 'cello-playing are tabulated and described, the book closing with a bibliography of 'cello méthodes and the same perfect index of names.

SUPPLEMENTARY TITLES.

THE following are the titles of historical works which I have seen referred to in other works or in bibliographies and catalogues. They should come into this section, but I have not been able to meet with copies for collation and description.

197*a*.

Statuts ordonnances, lettres de création de la communauté des maîtres faiseurs d'instruments de Musique. Paris, 1741.

197*b*.

Statuts et réglemens des maîtres de danse et joueurs d'instruments tant haut que bas. Paris, 1752.

139*a*. ANTOLINI, *F*.

Osservazioni su due Violini esposti nelle sale dell' I. R. Palazzo di Brera, etc. Milan, *Perola*, 1832.

198*a*. BERNARD, *M. B*.

Récherches de l'histoire de la corporation des menestriers de la ville de Paris. Paris, ? d.

201*a*. CONSOLO, *F*.

Del colorito nel Quartetto di strumenti ad arco. Florence, 1883, *Ademollo*. 8vo.

161a. GEHRING, *F.*

Zur Geschichte der Violine. Leipzig, 1877.
8vo.

162a. GUNN, *J.*

Treatise on the Origin and Improvement of
Stringed Instruments. (—?), ? d.

190a. TERRASSON, *A.*

Dissertation Historique sur la Vielle. Paris,
1741.

190b. TODINI, *M.*

Dichiarazione della Galleria Armonica erretta
in Roma da Michele Todini . . . di aver fab-
bricato e introdotto nelle musiche di Roma il
violone grande ossia contrabasso. Rome, ? d.
16—(?).

190c. VALDRIGHI, *Conte L. F.*

D'un Arpa e di un Violino e Violoncello
intagliati da D. Galli. Museo Estense Modena,
Moneti e Namias, 1875.

190d. VALDRIGHI, *L. F.*

Richerche sulla Liuteria e Violineria Mode-
nese antica e moderna con catalogo di Liutari.
Modena, 1878. *Toschi*.

Part I.
BOOKS AND PAMPHLETS.

Section V.
THEORETICAL WORKS.

THE works contained in this section form, as it were, the connecting link between the works on the history and progress of violin-playing (Part I., Sect. IV., Sub-sect. II.) and the Méthodes pure and simple (Part V.). As may be imagined, the difficulty in deciding where exactly to draw the line has been very great, and even now I do not think it is surmounted. There are, doubtless, many of my readers who will consider that the "Rudimenta Panduristæ" (No. 217) ought to have been placed among pure violin schools, and I hesitated long before deciding to admit, in this place, works such as those of Löhlein (No. 240), Fenkner (No. 223), Schweigl (No. 253) and Gerle (No. 225). I finally formulated for myself two rules, viz.: to admit (i.) any work dealing with violin-playing that consisted not wholly or mainly of engraved music and was of a "book" size (not music folio), and (ii.) any such work in which letterpress should greatly predominate over musical examples. To this the hypercritical will

reply that Gunn and Macdonald's works (Nos. 229, 229*a*, and 243) are music folios, and that Mozart's "Violin School" is a printed *book* containing more letterpress than musical examples. True. But Gunn and Macdonald's works are *not* instruction books, whilst Mozart's is essentially so ; nevertheless I only turned the latter out at the last moment. The hypercritical are referred to the name-index (Authors), and must kindly fight the matter out among themselves.

215. ANONYMOUS.

The | Hand-book | of | The Violin, | its |
Theory and Practice.

London, 1843. *H. G. Clarke & Co.* 24mo,
pp. viii. and 54.

This is a concise little opusculum, which opens with a brief preface on the power of music on mankind, the supremacy of the violin as a musical instrument, the invention of the violin, and its introduction into this country in the reign of Charles II. With a few words on the Cremona violin manufacture and the retention of the then-established form of the fiddle, we reach the first chapter on "The Construction of the Violin." After enumerating the various component parts of a fiddle, and their variations, the author turns to Otto on the violin for a dissertation on the woods to be employed. He then describes and explains the bow, notices the self-hairing fixed-nut bow of M. Vuillaume, and points out the objects and uses of a varied tension of the hair. After explaining the varieties, qualities, and choice of strings, he lays down a few simple rules for preserving the violin and bow, whence, after warning the violinist against ignorant repairers, and against playing tricks with his instrument, we reach Chapter II., on "The Notes in Violin Music," which is a short epitome of

the elements of music and notation. The third chapter, on "Tuning the Violin," explains the way in which the scale is produced on the four strings, how the violin and bow must be held and manipulated. Chapter IV. is devoted to the consideration of "The Scale or Gamut," in all positions, and the art of shifting. Chapter V. explains the "Graces." In Chapter VI., which is headed "Miscellaneous," we are introduced to the varieties of the art of bowing, and the production of expression. This useful little work then concludes with an extremely brief but useful "Index of Musical Terms."

216. ANONYMOUS.

How to play the Violin: | or | Hints to Beginners, | by | an Amateur.

Quotation.

"Love will find out the way."

"It will discourse most excellent Music."

Hamlet.

London, 1883. *J. R. Lafleur.* 24mo, pp. 38.

Like the preceding opusculé, an excellent little pocket-book for beginners on the violin; indeed it is addressed, as is stated in the preface, to students who wish to acquire the rudiments without the aid of a professor. It commences with a description of the violin and all its parts, and proceeds to an exposition of the technique of violin-playing, of bowing, and of expression in execution. It is unpretentious and consequently fulfils its mission.

217. ANONYMOUS.

Rudimenta Panduristæ, | Oder: | Geig-Fundamenta, | Worinnen die Kürzeste Unterweisung für einen Scholaren, | welcher | in der Violin unterwiesen zu werden verlangt, sowohl zum Behuf | des Discipuls, | als auch | zur Erleichterung der Mühe und Arbeit eines | Lehr-

meisters, | auf die gründlichst- und leichteste Art
mit beygesetzten | Exempeln dargethan wird,
| Von einem | aufrichtigen Music-Freund.

Augsburg, 1759. *J. J. Lotter*. Oblong,
pp. 48.

217a. *Other Editions ?*, Identical Titles, 1766 and
1778.

This book, which is similar in size and design to that of Schweigl (No. 253), gives one an excellent idea of the progress of violin-playing in the middle of the last century, and of the very meagre materials at the disposal of violin students of that period. An introduction of about ten pages gives the student an outline of the first principles of music, of the keys and of the elements of the violin. Throughout, the G string is called "the big string," the D is called "the second," the A is called "the third," and the E is called "the small string or Quint." The highest shift referred to is that to the third position. From p. 13 the book is filled mainly with studies, in the form of little airs, with an accompanying second written apparently for the viola or violoncello. Fétis' copy of this book was dated 1766. It was probably reprinted and redated as required.

218. BURG, *Robert*.

Das | Büchlein von der Geige | oder | die
Gründmaterialien des Violinspieles | von |
Robert Burg.

Leipzig, n.d. [1865]. *C. F. Kahnt*. 12mo,
pp. 46.

A kind of German edition of the two preceding works (Nos. 215-6), than which it is completer and more scientific. Indeed it maybe described as an excellent *vade-mecum* for both elementary and advanced students of the violin, being full of valuable hints for the acquisition of perfect technique. It is divided into three parts—I. The Training of the Left Hand; II. On the Nature of Tone; and, III. The Training of the Right Arm

and Hand, and each part is full of precepts that every fiddler must necessarily bear distinctly in mind.

219. COURVOISIER, *Karl*.

Die | Grundlage der Violin-Technik | von |
Karl Courvoisier. | [*Illustration*.]

Berlin, 1873. *M. Bahn*. Large 8vo, pp. 44.

220. *English Translation*.

The | Technics of Violin-Playing, | by | Karl
Courvoisier. | [*Illustration*.] | Edited and trans-
lated | By H. E. Krehbiel, | of the Cincinnati
College.

London, n.d. [1880]. *William Reeves*.
8vo, pp. viii. and 70.

The English edition, by which this work is best known in this country, is probably a reprint of an American work. It is not so much an exact translation of Courvoisier's book (No. 219 *supra*), as a *condensation* into English of that book and of his "Violin-Technik" (No. 221 *post*). It is divided, as such books should be, into two parts, of which the first is devoted to the position of the body and the functions of the left hand, and the second to the manipulation of the bow and the functions of the right hand. The book concludes with an appendix of "Exercises and Studies for the Violin," which is meagre and incomplete.

221. COURVOISIER, *Karl*.

Die | Violin-technik, | von | Karl. Cour-
voisier. | Mit einer Tafel Abbildungen, nach
fotografischen | Aufnahmen vom Verfasser
autografirt.

Cologne, 1878. *P. J. Tonger*. Large 8vo, pp. x. and 114, and 1 plate.

This book purports to be an expansion of Herr Courvoisier's smaller book, by way of supplement and complement. It is addressed to more advanced students, whilst following the same general arrangement as the more elementary work. In this book greater attention is paid to tone-production and advanced technique, such as the harmonic notes and varieties of bowing. It is also enriched with a large folding plate, illustrating all the positions of the body and of the right and left arm and hand. This is a work that no violin-player should neglect to study.

222. DREWRY, *H. S.*

To George Herbert, | to whom I owe these
ideas. | The Slide | on the | Violoncello. | By
| H. S. Drewry. | Price one shilling.

London and New York, n.d. [1889].
Novello & Co. 8vo, pp. 14.

This pamphlet is so simple that it is practically described and analyzed on the title-page. It appears to be a short essay on sliding upon single and double notes, to which the author has added a few "Addenda," including a section "On the Slide to the Harmonic." As far as it goes it is lucid and useful.

223. FENKNER, *Johann August*.

Anweisung | zum | Violinspielen, | von |
Johann August Fenkner.

Halle, 1803. *J. C. Hendel*. Oblong 4to,
pp. iv. and 140.

A curious old treatise, illustrated with musical examples in the text, dealing categorically with all the effects of technique

and expression of which the violin is capable. An elaborate introduction deals with the violin and its preservation, terminating with a short disquisition on rosin (*Geigenharz*). The first two chapters are on music in general, Chap. III. on intervals, Chap. IV. on measure and time, Chap. V. on signs, Chap. VI. on fingering, Chap. VII. on bowing, Chap. VIII. on expression, Chap. IX. on technique. The book concludes with a register of musical terms.

224. GALEAZZI, *Francisco*.

Elementi | Teorico-pratici | di Musica | con
un saggio sopra l' arte | di suonare il violino |
annalizzata, | ed a dimostrabili principj ridotta,
| opera utilissima | a chiunque vuol applicare
con profitto | alla musica, | e specialmente a'
principianti, | dieettanti (*sic*), e professori di
violino | di | Francesco Galeazzi | Torinese |
Compositore di Musica, | e professore di
Violino. | Tomo Primo.

Rome, 1791. *Pilucchi Cracas*. 8vo, pp.
iv. and 252.

Tomo Secondo. Same title down to | "Pro-
fessori di Violino" | then | "offerta | al merito
particolarissimo del nobil uomo | il Signor Conte
| Tommaso Balucanti | Patrizio Bresciano, ec.
| da | Francesco Galeazzi," etc., etc., *as before*.

Rome, 1796. *M. Puccinelli*. 8vo, pp. viii.
and 328.

NOTE.—The first volume contains eleven folding plates of music in contemporary (1790-1800) notation, and the second contains seven plates in ancient notation.

This is a most curious old book, seldom referred to and seldom occurring for sale. I have only seen or heard of two

copies, both of which were my own. The first part deals with music in general, after which Part II., which fills the remainder of Vol. I., gives us a complete study of the art of violin-playing in Italy at the end of the eighteenth century. The construction and properties of the violin and bow are discussed at length, the tuning and "management of the instrument, with notes on intonation and time." Next we have "articoli" on bowing, on harmonies, double stopping, arpeggio, cadenze, and expression, all laid down in a series of quaint "regole," "definizioni," and "dimostrazioni." Then follow articles on orchestral playing, the duties of the first violin, and on accompaniments and solo playing. The second part ends with a section devoted to improvisation, and a general recapitulation of the leading principles set forth in the preceding pages. The imprimatur and a page of corrigenda close the letterpress of Vol. I. In Vol. II. we have Part III., the principles of ancient and modern music, Part IV., which is devoted to harmony and to melody, in two sections, and the work closes as before with the corrigenda and musical examples.

Galeazzi was born at Turin in 1758, and established himself at Rome as a professor of the violin. For fifteen years he was leader in the orchestra of the *Teatro Valle*. Lichtenthal (*q.v. sub* Reference Books) quotes Vol. II. of the above work as a second edition of Vol. I. As a matter of fact, a second edition of Vol. I. was published at Ascoli in 1817, but Vol. II. was not republished.

225. GERLE, *Hans*.

Musica Teusch, auf die Instru- | -ment der
grossen vnnnd kleinen Geygen, auch Lautten, |
welcher maszen die mit Grundt vnd art jrer
Compo- | -sicion auz dem Gesangin die Tablatur
zu ord- | -nen vnd zu setzen ist, sampt verbor-
gener | applicacion vnd Kunst, | Darynen ein
Liebhaber un Anfenger berürter Instrument so
dar zu Lust vnd neygunng | tregt, on ein sonder-

lichen Meyster mensürlich durch tegliche vbung leichtlich begreiffen | vnd lernen mag, vormalß im Truct nye vnd ytso durch Hans Gerle, Lutinist zu Nurenberg ausgangen. | 1532.

Nuremberg, 1532. Printed by *Jeronimum Formschneyder*. Oblong 4to. No pagination. Title-page, sig. A ; last page, sig. Q [iii.], pp. 63.

This is a book of enormous rarity, only two perfect copies being known to be in existence, one in Berlin and one in the British Museum. The ornamental border to the title-page contains the date 1530, having served for Gerle's earlier book, and Fétis cites a second and augmented edition printed in 1546. The descriptions and illustrations of the "big and small fiddles" are most curious and interesting. At page sig. A iii. are representations of two "big fiddles," strung respectively with five and six strings. At sig. C is an illustration showing how the goodness of strings may be tested. Down to sig. H iii. the text is filled with curious old musical illustrations by way of examples, and at sig. H iii. commences the section dealing with "Das auffgerissen Geigleyn mit der Tabulatur," with an illustration of a four-stringed rebec. The book from sig. I ii. deals with the lutes and lute-playing. This book may be called the father of violin literature ; it is certainly the oldest and most valuable book on the instrument.

Concerning the identity of the author of this book there exists a good deal of doubt. Fétis has made him the subject of a most interesting article in his "Biographie Universelle," without clearing the mystery to any appreciable extent. It seems indisputable that he lived at Nurnberg in the early part of the sixteenth century, and was the author of the "Lauten Parthien in der Tabulatur," printed in 1530. Doppelmayr fixes his death in 1570, but on what authority he does not state. There exists a portrait of Gerle engraved in 1532, the year this book was published.

226. GRESSWELL, *Henry William*, and GRESSWELL, *George*.

How to play the Fiddle | or, | Hints to beginners on | the Violin. | By | Henry William Gresswell | and | George Gresswell.

Quotation.

"In all things we can do something at first. Any man will forge a bar of iron, if | you g'ive him a hammer—not so well as a smith, but tolerably ; and make a box, | though a clumsy one ; but give him a fiddle and a fiddle-stick, and he can do | nothing."—DR. JOHNSON.

London, n.d. [1886]. *Field & Tuer* and *Simpkin Marshall*. 8vo, pp. xii. and 100.

227. *Second Edition.*

Same title, with "Second Edition, | Revised and corrected."

London, 1887. *Wm. Reeves*. 8vo, pp. xxiv. and 100, and iv. and iv.

228. *Third Edition.*

Same title-page, with "New Edition, Revised and corrected."

London, 1888. Third Edition. *Wm. Reeves*. 8vo, pp. xxiv. and 100, and iv. and iv.

The difference between the second and third editions of this book (which are in all respects identical) and the first, lies in the fact that they are reprinted in smaller type, a few corrections and alterations are made, and a long new preface and an appendix are super-added. It contains a high-flown dedication to Dr. Joachim, and a piteous account (in the second edition)

of the trials and losses of the authors over the first edition. The main body of the book is not, however, unpraiseworthy. The chapters on the purchase of a violin, on preservation and repair, on the history, and on the constituent parts of a fiddle are excellent in their way. The theoretico-practical part, however, is written by amateurs for amateurs, and the latter who read the book will most probably appreciate the former's work. *Verb. sap.*

229. GUNN, *John*.

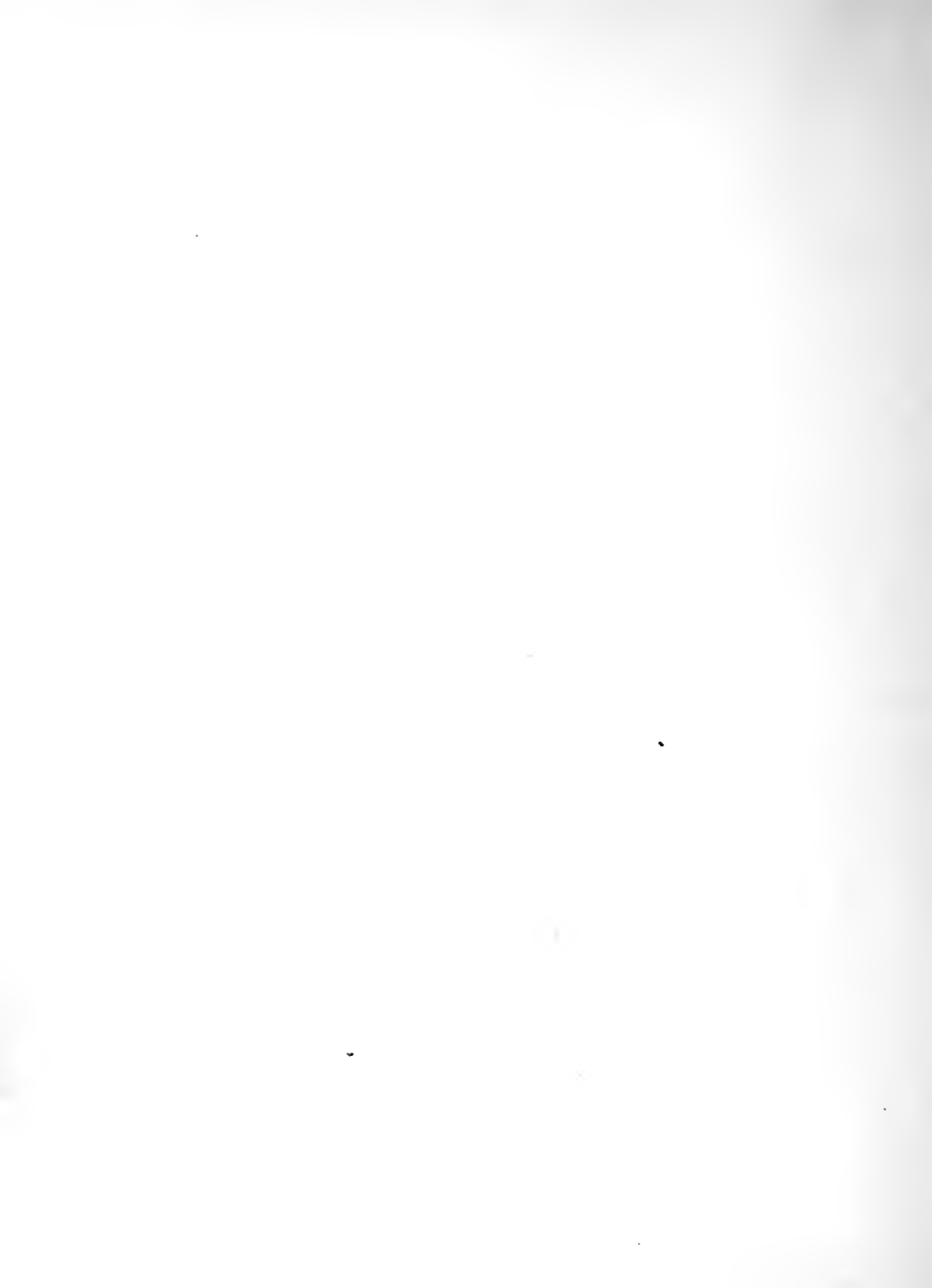
The | Theory and Practice | of fingering the
| Violoncello | Containing Rules and Pro-
gressive Lessons | for attaining the Knowledge
and Command of the Whole | Compass of the
Instrument, | by | John Gunn | Teacher of the
Violoncello.

Quotation.

"*O decus Phœbi, et dapibus supremi | Grata testudo Jovis,
O laborum | Dulce lenimen, mihi cunque salve | Rite vocanti.
| —ac præcor, integra | Cum mente, nec turpem Senectam |
Degere, nec Citharâ carentem. | Hor.*" [Engraving.]

London, n.d. [1793]. *For the Author*. Folio,
pp. vi. and 32 printed, and iv. engraved, and
pp. 37-72 printed, and 73-96 engraved.

This is not a mere *méthode*, as the title would seem to denote, but a scholarly treatise on the origin, history, theory and practice of the violoncello. The historical portion, extending to page 32, is illustrated with an excellent plate of engravings, and is followed by a "Fantasia by Mr. Henry Le Jeune, probably the first piece of music in parts performed by a Concert of Violins, Tenors, &c." The theoretical portion, pp. 37-54, deals with the properties of musical strings, and an exhaustive tabulation of the art of fingering. Pp. 58-72 are devoted to the practice of fingering, &c., and the rest of the work is made



up of musical examples and illustrations to the foregoing. The whole work is most interesting and valuable.

229A. GUNN, *John*.

An Essay | Theoretical and Practical, | with
 | Copious and Easy Examples | on the Ap-
 plication of the principles of | Harmony,
 Thorough-Bass, | and | Modulation, | to the |
 Violoncello, | by John Gunn, | Author of the
 Theory and practice of fingering the Violon-
 cello.

London, n.d. [1801]. *Robt. Cocks & Co.*
 Folio, pp. iv. and 52.

This work, printed music-size from engraved plates, is saved from being a mere instruction book by the fact of its purporting to be a theoretical and practical essay on chords and cadences applied to the violoncello. In fact, were it not for the distinctively practical manner in which the author has recorded his notes and observations, it might rank side by side with Sauzay's book on harmony as applied to the violin (No. 209). The theoretical part consists of chapters on intervals in general, their inversions, the phenomena of harmonies, and the general principles of thorough-bass. The practical part consists of chapters on chords, cadences, resolutions, harmonics, modulations, suspensions and anticipations, showing in all cases how to produce these effects upon the violoncello. It is a treatise that cannot fail deeply to interest any advanced performer on the instrument.

John Gunn was born in Edinburgh about 1765, and established himself in London as a professor of the violoncello about 1790. He was the husband of Anne Gunn (*née* Young), the pianist and writer on harmony. The date of his death is unknown.

230. HAMILTON, J. A.

NOTE.—The publishers are unable to supply any information as to the early editions of this and the following work.

This little hand-book, which was first issued in the year , has been continually reprinted from the original stereotype plates as required, the only alterations being in the first line of the title-page announcing the edition, and the addition in the edition (in the year) of an appendix by John Bishop. I have before me a copy of the

231. *Fifteenth Edition.*

Fifteenth Edition | of | Hamilton's | Cate-
chism | for | The Violin, | with | an Appendix
| by | John Bishop.

London, n.d. [1883]. *R. Cocks and Simpkin Marshall.* 12mo, pp. 90.

And the *Nineteenth Edition.*

London, n.d. [1889]. *Identical.*

That this little work meets a constant and widely-felt requirement is obvious from its eternally recurrent rejuvenescence. After seven chapters, common to all Hamilton's Catechisms, on music in general, Chapter VIII. deals with the mechanism of the violin, and Chapter IX. with the management of the bow; the remaining chapters deal with tone and expression and advanced technique. John Bishop's appendix is a short but excellent essay, in six chapters, on the structure, appurtenances, and preservation of the violin and bow, concluding with short notes on the leading violin makers.

The story of Hamilton's life is tragic. Born in 1805, the son of a second-hand bookseller, he was entirely self-educated, and was the victim of rooted habits of intemperance. As a

natural result, he sold to the publishers, for a few pounds, the copyrights of a large quantity of musical works, which, like the above, have gone through a vast number of editions, and might have kept him in affluence. He died in abject poverty, at the age of forty-three, in the year 1848.

232. HAMILTON, *J. A.*

A Catechism | for | The Violoncello. | By J. A. Hamilton, | Professor of Harmony and Composition.

London, n.d. []. *R. Cocks and Simpkin Marshall & Co.* 12mo, pp. iv. and 68. [*Trade Catalogue, on the Title-page.*]

232a. *Second Edition.*

Same title, with "Second Edition, | revised and enlarged by | John Bishop." [*No Catalogue.*]

London, n.d. []. *R. Cocks & Co.* 12mo, pp. vi. and 84.

This work is absolutely identical with the last, save that it is adapted to the violoncello instead of to the violin. Indeed, the table of contents at the commencement of the work is practically word for word the same as that prefixed to No. 230. The same critical and analytical remarks consequently apply to this little book.

233. HERING, *Carl Friedrich Adolf.*

Ueber | Rudolph Kreutzer's Etüden. | Eine | methodische Anweisung | für | Violin-Lehrer. | Von | Carl Hering, | Musikinstituts-Direktor zu Berlin.

Leipzig, 1858. *Breitkopf u. Härtel.* 8vo, pp. iv. and 32.

Carl Friedrich Adolf Hering, son of Carl Theophil Hering, who wrote the "Praktische Violin-schule" (Leipzig, 1810, *q.v. post*), was a pupil of Lipinski and Hubert Ries, but modelled his studies of the violin on those of Kreutzer, on whose methods he was an undoubted authority, as is proved by his "Methodischen Leitfaden für Violin-Elementarunterricht," his "Elementar-Etüden" (Op. 13), and his further "Etüden" (Op. 20), all of which are designed as introductory to Kreutzer's celebrated studies. The little work at present under consideration is of considerable rarity. It purports to be a series of notes on the Kreutzer studies, analyzed in the manner familiar to students of the Popular Concert programmes, and as a companion and guide to those studies cannot fail to be of value and interest to the student.

Hering was born at Berlin in 1819 (September 2nd), and was alive in 1881.

234. HIEBSCH, *Josef*.

Methodik | des | Violin-unterrichtes | von
| Josef Hiebsch.

Wiener-Neustadt, 1887. *E. Wedl*. Large
8vo, pp. viii. and 236 and iv.

This is the most important work in German on the theory and practice of violin-playing that has yet been placed in the hands of students of the violin. The first part, extending over sixty-two pages, treats of music in general; the second is entitled "particular" (*besonderer*), in contradistinction to the first, which is entitled "general" (*allgemeiner*), and is divided into sections dealing in turn with (*a*) The Technics of Violin-playing, (*b*) The Æsthetics of Violin-playing, and (*c*) Instruction, which is divided into three "degrees" (*Stufe*). It is thus a complete treatise on all that appertains to the art and science of violin-playing, and is further enriched with an appendix containing the titles of what Herr Hiebsch considers to be the principal works on music in all its branches.

235. HILLER, *Johann Adam*.

Anweisung | zum | Violinspielen, | für
Schulen, | und zum | Selbstunterrichte. | Nebst
| einem kurzgefassten Lexicon | der | fremden
Wörter und Benennungen in der Musik, |
entworfen | von | Johann Adam Hiller.

Gratz, 1795. *C. F. Trötscher*. Small 4to,
pp. iv and 88.

The successive chapters of this work deal with—I., A Description of the Violin and How to Keep it in Order; II., How to Hold the Violin and Bow; III., Tone Production; IV., Fingering; V., Notation; VI., Bowing; VII., The Shifts; VIII., Expression; IX., Signs, from which point (p. 54) the rest of the book is taken up with a dictionary of musical terms. Fétis gives "Leipzig, 1792, *Breitkopf und Härtel*" as the place, date, &c., of this book, but my own copy is as above, and bears no trace of being aught but an original issue.

J. A. Hiller was born at Wendischblossig, near Goerlitz, in 1728 (December 25th). Left an orphan at six, he was a pianist and violinist at twelve years of age. From an early age he devoted himself to musical literature and composition, and Fétis gives a list of forty-five of his known works. He died at Leipzig in 1804 (June 16th).

236. ANONYMOUS [*HONEYMAN, William Crawford*].

The Violin : | How to Master it. | By a Professional Player, | Editor of Köhler's "Repository."

Complete table of contents printed on title-page.

Edinburgh, *E. Köhler & Son*; London, *Simpkin Marshall, &c.*; n.d. [1881]. Continually reprinted from stereotype plates. 8vo, pp. 94.

237. *Eighteenth Edition.*

Exactly the same book with an appendix of 10 pp.

Edinburgh, n.d. [1889]. *Köhler & Son.*
London, *Scottish Agency.* pp. 106.

As to the numerous editions of this work, the same remarks might be made as those evoked by "Hamilton's Catechism" (*ante* No. 230). The table of contents, set out in small print upon the title-page, shows that the author has spared no pains to collect into these 106 pages all the information and suggestions that he possibly could concerning the violin and how a knowledge of its theory and practice may be best attained. He tells us of the powers of the violin and its notation, the best books of instruction, how to choose an instrument, the variations of strings, how to hold the violin, to manage the bow, and tune the instrument, with a quantity of information as to the technical difficulties to be overcome. The appendix contains a mass of hints to the player how to behave himself generally, concluding with recipes for cleaning the instrument and for making "Fine Solo Rosin." An excellent review of the work appeared in the *Musical Times* for May, 1882, in the course of which the reviewer says: "The popular style in which this little treatise is written should strongly recommend it to those amateurs who wish to take part in concerted music rather than to stand forth as interpreters of the many high-class solos which only the selected few should attempt. The earnestness of the author's style will, no doubt, induce the reader to pass lightly over the several grammatical errors to be met with." Many of these were corrected in later editions.

238. ANONYMOUS [HONEYMAN, *William Crawford*].

Hints to Violin-players; | a sequel to |
"The Violin : How to Master It." | By a Pro-
fessional Player. | Author of "The Violin : How

to Master It," | "The Young Violinist's Tutor," etc.

Complete table of contents printed on title-page and wrapper.

Edinburgh, n.d. [1885]. *Köhler & Son.* London, *Wm. Foulsham & Co.* Continually reprinted from stereotyped plates. 8vo, pp. 72.

239. *Fifth Edition.*

The Secrets | of | Violin-Playing, | being Full Instructions and | Hints to Violin-players, | for the Perfect Mastery of the Instrument. | By a Professional Player, | Author of "The Violin : How to Master It," etc.

Complete table of contents printed on title-page and wrapper.

Edinburgh, n.d. [1889]. *Identical to p. 72.* Appendix, pp. 73—76.

Collectors of books on the violin, naturally outraged, raised a great outcry at the alteration of the title of this book when they found that they had been tricked into buying an old book with a new title-page, an offence, I think, against literary morals. Already there is a good deal in this book that has done service in the author's former work, to which it professes to be a sequel. Chapter I. is on players of different kinds and chin-rests, Chapter II. on holding the violin, Chapter III. on the management of the bow and the training of the left hand, Chapter IV. on strings, Chapter V. on fittings, Chapter VI. on old and new fiddles, Chapter VII. on bows, Chapter VIII. on tone and expression, concluding with Chapter IX. on players in general. The only alteration justifying the change of the

title is the addition of a four-page appendix on Bach's sonatas, on women as instrumentalists, and on arpeggio and staccato playing. Critically speaking, the same remarks apply to this as to the preceding work.

240. LÖHLEIN, *George Simon*.

Anweisung | zum | Violinspielen, | mit praktischen Beyspielen | und zur Uebung | mit vier und zwanzig kleinen Duetten erläutert, | von | George Simon Löhlein. [*Engraving*.]

Leipzig and Züllichau, 1774. *F. Frommann*. Oblong 4to, pp. xii. and 136.

241. *Second Edition*.

Same title, with "Zweyte verbesserte Auflage." [*Engraving*.]

Leipzig and Züllichau, 1781. *F. Frommann*. Oblong, pp. xii. and 140.

242. *Third Edition*.

George Simon Löhlein's | Anweisung | zum | Violinspielen | mit praktischen Beyspielen | und zur Uebung | mit zwölf kleinen Duetten erläutert, | zum dritten Mahl | mit Verbesserungen und Zufätzen, | auch mit | Zwölf Balletstücken | aus der Oper Andromeda und der Oper Brenno | vermehrt herausgegeben | von | Johann Friederich Reichardt.

Leipzig and Züllichau, 1797. *F. Frommann*. Oblong, pp. iv. and 124.

This is the completest and most important of the German theoretical books of the last century. It gives us descriptions of the instrument and its arrangement, and complete instructions as to the position of the body and the holding of the violin and bow. Then follows a section, as in most of these

books, containing the rudiments of music, and an exposition of the scales on the four strings of the violin up to the extension of the little finger in the third position on the E string. We then have instructions in expression and "graces," with numerous musical examples, and a dictionary of musical terms, with chapters on bowings and the shifts. The book closes with an interesting "Zugabe" on the construction of the violin, with notes on the leading makers of antiquity. The author's advice as to the purchase and choice of a violin, in which he profoundly remarks, "Aber Liebhabern alte Schachteln für gute Instrumente verkaufen, ist nicht das Werk eines ehrlichen Mannes," which would seem to imply that the rage for Cremona instruments and consequent violin frauds are not the peculiar outcome of the nineteenth century decadence.

Löhlein had an adventurous career. Born at Neustadt (a/Heide) in 1727, he was enrolled as a conscript in the Prussian troops at the age of sixteen, and was left for dead on the battle-field of Collin. He was, however, restored to life in an Austrian hospital, and, returning home, established himself, after the peace of 1763, at Leipzig as a teacher of the piano and violin. In 1779 he became Capellmeister at Dantzg, where he died in 1782. He composed a small quantity of chamber music, but is best known by his instruction books for the piano and violin.

243. MACDONALD, *John*.

A | Treatise | on the | Harmonic System, |
arising from the vibrations of the Aliquot
Divisions of Strings | according to the | gradual
progress of the notes, from the middle, to the
remote extremes; | explaining simply, by
curved delineations, | the manner in which the
harmonic tones, half and quarter notes, are
generated | and produced on every correspond-
ing part of the string, | and | under a copious
explanatory description, | illustrated by musical

and appropriate plates, | giving an easy and familiar adaptation of the whole to the purposes of | composition and instrumental music, and more particularly | to the practice of the | Violin, Tenor, Violoncello, and Double Bass, | on all the strings, and in every compass of these instruments, | by every practical mode of execution, | with | some musical animadversions | introductory of the general subject, | briefly alluding to the rise and progress of music, and to the corrections of temperament ; | and stating | various improvements of instruments, experimentally ascertained : | concluding with | an application or two of the principle of musical notes to purposes of utility, | and a reference to terms less generally noticed. | By | John Macdonald, Esq., F.R.S., F.A^c.S., late Lieutenant-Colonel ; Chief Engineer and Commandant of Artillery on the Establishment of Sumatra.

Quotations.

“ Ingenuas didicisse fideliter artes
Emollit mores, nec sinit esse feros.”

“ *C'est le Ton qui fait la Musique.*”

London, 1822. *T. Preston, for the Author.*
Folio, pp. xiv. and 42, and pp. 24 of engraved musical illustrations.

Colonel Macdonald has produced in this work a profoundly scientific treatise on music and on the harmonic system, especially adapted to the four bow instruments in use in the orchestra. It is similar in intent to Gunn's work (No. 229A). A learned theoretical preface is followed by a still more learned historical introduction, both dealing with music in general, and considerations of its development to its actual state in

1822, under George IV., to whom the work is elaborately dedicated.

The practical part of the book is to all intents and purposes described at length on the title-page, and is interspersed with many notes and reflections on the means by which bowed instruments may be improved. It concludes with a dictionary of musical terms. There are, in the work, five full-page plates explanatory of the theories advanced by the author, in addition to the twenty-four pages of engraved musical examples. A curious and scholarly work.

Macdonald was a lieutenant-colonel of artillery, attached to the Sumatra station. He was born of royal Scotch ancestors in the Hebrides (in 1709, according to Fétis, which would make him 122 years old when he died). He returned from India in 1796, when he was probably about forty years of age, and devoted himself to the advanced science of music and harmony. He died at Exeter in 1831 (August 12th).

244. MEUGY, A.

Quelques | Observations | sur | l'Art du
Violon | par | A. Meugy.

Paris, 1888. *Firmin Didot*. Large 8vo,
pp. viii. and 122.

What Hiebsch's work (*ante*, No. 234) is in German, this work is in French, but I think that if any comparison is to be made, this volume is in advance of the other in point of excellence and completeness. From elementary considerations and notes on the greatest players of the century, passing over the elements of position, the author proceeds to notice the main difficulties of the instrument. Next comes a study of the bow, and the effects of which it is capable, which is followed by a dissertation on the harmonic notes, and a most lucid essay on the practice required for the development of technique. Then, after a general dissertation upon chamber music in general, the author proceeds to consider in detail the

works of Schumann, Raff, Rubinstein, Brahms, and Saint Saens, with some others. The book concludes with a "Résumé général," in which the practical operation of violin study is carefully analyzed and advised upon. It is a work which, like that of Hiebsch, no violinist or student should be without.

245. MITCHELL, *C. H.*

How to Hold | a | Violin and Bow. | With |
Instructions in Bowing, | by | C. H. Mitchell.

London, 1882. *F. Pitman.* 8vo, pp. 32.

The title of this cheap and useful book explains itself at once. Indeed its brevity is one of its principal charms, the table of contents, which condenses the scheme of the work, consisting of five pithy lines :—The Body generally ; How to hold the Violin ; How to hold the Bow ; Bowings ; and, Pizzicato. A short and business-like introduction leads to the discussion of these matters, the avowed object of the author being to point out to the student the road to a developed technique, combining (1) maximum endurance, (2) minimum fatigue, (3) due expression of the composer's ideas, and (4) maximum grace, compatible with the nature of the work. I have no hesitation in saying, though I have personally never met or even heard of Mr. Mitchell, that every fiddler ought to make a point of buying this pamphlet—which costs sixpence !

246. PAINE, *John.*

[*Wrapper.*]

Third Edition. | Paine's Treatise | on the |
Violin, | in which the Rudiments of this Instru-
ment are taught | In the most plain and familiar
manner in a Dialogue between the | Master and
Pupil, | With numerous Examples. | Also

Twelve Airs, for | Progressive Practice. | Price 2s.

[*Title-page.*]

Third Edition. | A | Treatise | on | The Violin ; | showing | How to ascertain the true degree of time, by a peculiar | method of bowing ; exemplified by a tune attached to | each degree ; likewise, the easiest way of stopping | correctly in tune ; with directions for shifting | and transposition ; interspersed with entertaining poetry and anecdotes ; | in a | Dialogue | between a Master and his Pupil. | By John Paine, | Professor and Teacher of the Violin. [*Dialogue picture.*]

London, n.d. [1820?]. *J. Reynolds.* Large 8vo, pp. 48, and 12 of engraved music. The engraved plates in the text are paged consecutively with the text-pages.

I have before me a copy of another edition of this work, probably the first, from the style of its execution and from the fact that it is priced three shillings instead of two. The top of the page, where the fact of it being a later edition would be announced, is cut away.

246A. *Another Edition.* [*? First.*]

[*No Wrapper.*]

Same title down to "John Paine," then "Professor and Teacher of the Violin, and Inventor and Manufacturer | of the Gamut Finger-Board and Bow-Guide."

London, n.d. [1815?]. *Printed for the*

Author at his Manufactory. 8vo, pp. 48. No music plates. Smaller type and closer print.

An extremely curious old treatise, constructed throughout in quaint, old-fashioned dialogue form, with engraved plates of musical examples interleaved and paginated for the purpose. It is divided into four parts or lessons, which cover all the mechanical difficulties of the instrument. Beyond this, the work is sufficiently described by its title-page.

247. PHILPOT, *Stephen.*

An | Introduction | to the | Art of Playing
on the Violin, | on an | entire new plan, |
Calculated for Laying a | Regular Foundation
for Young Beginners, | Explained by such Easy
| Rules and Principles as will enable a Scholar
to acquire a proper | Method for performing on
that Instrument. | By Stephen Philpot, of
Lewes in Sussex, | One of His Majesty's Musi-
cians-in-Ordinary.

London, n.d. [1766]. For the Author,
Randall, and others. Folio, pp. 16 printed and
32 engraved.

NOTE.—“*This Treatise is entered at Stationers'-Hall, according to Act of Parliament. Those that | are sold without being signed by the Author, are unfairly procured, and the Vender will be | prosecuted. | (Signed) Stephen Philpot.*”

This is a delicious old book, which starts with the sapient dogma:—“There are three grand Requisites that must conspire to bring any Art or Science to Perfection—I. A proper Genius; II. Regular and well-grounded Instructions; and, III. Application.” The section headed “Of Genius” is

charming, and concludes:—"It was by these Rules and Principles that I grounded my Scholars and my Sons; and though they are not great Players, yet they are esteemed genteel Performers in Concert, and to play Solo's in a very pleasing Manner." The work is interesting as a glimpse of what ordinary tuition really amounted to in the middle of the last century.

248. PURDY, *George*.

A | Few Words on the Violin, | by | George
Purdy. | Being the | result of thirty years' ex-
perience, | as a teacher of that instrument. |
Price Twopence.

London, 1858. *W. J. Golbourn*. 8vo,
pp. 8.

This little ephemeris is of the greatest possible rarity. It purports to be a few observations by a practical professor on the initial difficulties encountered by beginners (especially in self tuition), and the means whereby they may be overcome. The author's remarks on bad habits easily acquired and difficult to abandon are lucid and excellent. It is hardly necessary to say that the underlying object of these eight pages is self advertisement.

249. REICHARDT, *Johann Friederich*.

Ueber | die Pflichten | des | Ripien-Violin-
isten, | von | Johann Friederich Reichardt, |
Königl. Preussischen Capellmeister. [*Orna-
ment.*]

Berlin and Leipzig, 1776. *G. J. Decker*.
8vo, pp. 92.

This curious little book, "on the duties of secondary violin-players," is of very great rarity, and regrettably so, for the dogma

T R A I T É DE LA VIOLE, QUI CONTIENT

Une Dissertation curieuse sur son origine.
Une Demonstration generale de son Manche en
quatre Figures, avec leurs explications.
L'explication de ses Jeux differents, & particu-
lierement des Pieces par accords, & de l'ac-
comp gnement à fond.
Des Regles certaines, pour connoître tous les
agrémens qui se peuvent pratiquer sur cet
instrument dans toutes sortes de Pieces de
Musique.
La veritable maniere de gouverner l'Archer, &
des Moyens faciles pour transposer sur toutes
sortes de Tons.

*Par JEAN ROUSSEAU, Maître de
Musique & de Viole.*

Demeurant rue des Boucheries, proche le Petit Mar-
ché, devant la Barriere, au Soleil d'Or, chez un
Bonnetier, Faux bourg Saint Germain.

A P A R I S,

Par CHRISTOPHE BALLARD; seul Imprimeur
du Roy pour la Musique.

M. DC. LXXXVII.

Avec Privilege de Sa Majesté.

it lays down might with advantage be obeyed by the most advanced soloists. Here may be found instructions as to "good full tone," on "sure and flexible bowing," on "readiness and sureness in fingering," on "ornamentation and flourish," on loudness and softness and intermediate stages," on "the recognition of genius" (!), on "exactitude of time," and "on conscientiousness in practising from notes," and the work ends with an interesting little chapter on the instruments adapted for the use of the second-violinist, and on the accessories he should use. The existence of such a book is hardly extraordinary when one realizes the mass of German musicians who are content never to be more than secondary orchestral performers.

J. F. Reichardt, the editor of the third edition of Löhlein's book (No. 242), was one of the most voluminous and industrious musical writers and composers of the eighteenth century. He was born at Königsberg a/R. in 1752 (November 25th), and devoted himself to music from his earliest years. In 1769 he was studying with Kant at his native place, in 1771 we find him at Leipzig, and in 1775 he became leader of the King's band at Berlin. Under Frederick William II. he became the most prominent musician in Europe, but in 1791-3 he was out of favour and lost his place. Fétis gives a list of ninety-one of his known works, comprising a hundred and eighty compositions. Restored to favour in Berlin in 1797, he died at Halle in 1814 (June 27th).

250. ROUSSEAU, *Jean*.

Traité | de la Viole, | qui Contient | Une
Dissertation curieuse sur son origine. | Une
Démonstration generale de son Manche en |
quatre Figures, avec leurs explications. |
L'explication de ses Jeux differents, & particu-
| lierement des Pieces par accords, & de l'ac-
| compagnement à fond. | Des Regles cer-
taines, pour connoître tous les | agrémens qui se

peuvent pratiquer sur cét | instrument dans
toutes sortes de Pieces de | Musique. | La
veritable maniere de gouverner l'Archet, & |
des Moyens faciles pour transposer sur toutes |
sortes de Tons. | Par Jean Rousseav, Maître de
| Musique & de Viole. | Demeurant ruë (*sic*)
des Boucheries, proche le Petit Mar- | -ché,
devant la Barriere, au soleil d'Or, chez un |
Bonnetier, Faux-bourg Saint Germain.

Paris, 1687. *Christophe Ballard*. 8vo, pp.
xvi. and 152.

This work, which is one of the oldest and rarest works on the theory of bow instruments, commences with a complimentary dedication to Mons. de Sainte Colombe, which is followed by a preface, prefatory remarks, and table of contents, after which is printed an "Extrait du Privilege du Roy" and table of "Errata." The work then opens with a "Dissertation of the Origin of the Viol," which is wild and imaginative to an appalling but interesting degree, going to prove the use of the viol by our forefathers, even unto Adam, and thence from the Greeks and Romans to the (then) present time, concluding with an interesting and valuable sketch of the progress of viol-playing in France up to and at that time (1687). From this point the historic interest yields place to the practical, the work being a most complete instruction book for the viol, and showing minutely the state of viol-playing and viol music in the seventeenth century. As a contemporary history of the viol and its music it is unrivalled, which accounts for its great value among musicians, antiquarians, and bibliophiles.

Jean Rousseau, who must not be confounded with the celebrated musician and writer, Jean-Jacques Rousseau, was a pupil of Ste. Colombe, the viol-player, beyond which little or nothing is known of him, save that he was the writer of two other known works, one a book of exercises for the viola-da-

gamba, the other a singing méthode, of which six editions are known.

251. SCHOLZ, *Richard*.

Louis Oertel's Musik-Bibliothek. | Heft 10.
| Die Violin-technik | in ihrem | ganzen Um-
fange nach neuestem System dargestellt | und
durch | viele Notenbeispiele erläutert | von |
Richard Scholz, | Lehrer am Konservatorium
zu Koblenz.

Hanover, n.d. [1888]. *Louis Oertel*. Large
8vo (4to), pp. ii. and 60.

This work, like the majority of its kind, is divided into two parts, the first, "Die Fingertechnik," and the second, "Die Bogentechnik." In considering the merits of such books one is driven to the old axiom, "Prove all things; hold fast that which is good." The directions laid down herein are excellent; it must be for the student to decide whether they are better or worse than those set forth by the writers of similar works.

252. SCHRÖDER, *Hermann*.

Die | Kunst des Violinspiels. | Ein encyklo-
pädisches Handbuch | für jeden Violinisten,
| insbesondere für Lehrer und Lernende, |
von | Hermann Schröder.

Köln a/Rh., 1887. *P. J. Tonger*. Large
8vo, pp. vi. and 96.

This is more than a mere exposition of a professor's views as to how the violin should be played, for it opens with a first part which is devoted to the history of the violin, of its makers, and of its players. The alphabetical lists of names of the makers and players are concise, practical and useful. The theoretical part of the book commences at p. 21, and consists

of an excellent dictionary of the violin, comprising all terms used in any way in connection with the instrument. This is remarkably valuable and complete; for instance, the article on putting on strings gives six illustrations of how the first string may be looped to the tailpiece. All the effects producible on the violin are minutely and clearly described in their proper and alphabetical order. There is also an excellent plate defining the various parts of the inside and outside of a violin. The whole work gives evidence of great industry and research, as well as of a practical knowledge of the instrument of a high order.

253. SCHWEIGL, *Ignaz*.

Verbesserte | Grundlehre der Violin. | zur
Erleichterung der Lehrer | und | zum Vorthail
der Schüler herausgegeben | von | Ignaz
Schweigl.

Vienna, 1786. *For the Author*. Oblong
4to, pp. 4 not paged, and 48.

This is a curious old treatise, explanatory of the method in which music is played in the different keys on the violin, and the positions proper to them. It is dedicated in two pages "to the province of Lower Austria," and, after a preface of two pages and a "first chapter" of four pages containing the first rudiments of the violin, the rest of the book is taken up with musical examples, explained with the most rudimentary directions possible, between the lines. The volume before me is perhaps more a book of studies than a theoretical work, but it may be incomplete. Schweigl is not mentioned at all by Forkel: Lichtenthal cites his "Grundlehre der Violin," in two parts, Vienna, 1794 (p. 56), whilst Fétis authoritatively states (*more modoque Fétis!*) that the "*Grundlehre*" appeared in 1785, and the re-issue "*Verbesserte Grundlehre*" in two parts, dated respectively 1794 and 1795. My copy may possibly have a sheet (G) missing at the end, and may not unlikely be

one of two parts, regard being had to the very meagre amount of letterpress introducing the musical examples; but it is certainly "*Verbesserte*," and certainly dated 1786, both on the title-page and at the end of the prefatory dedication. I do not know whence Fétis got his information; the book was not in his library, nor in that of M. Farrenc, and my own is the only copy I have ever heard of or seen.

254. TARTINI, *Giuseppe*.

Lettera | del defonto | Signor | Giuseppe
Tartini | alla Signora | Maddalena Lombardini
| inserviente | ad una importante Lezione per i
Suonatori | di Violino. | In Londra, | MDCCLXXI.

English Title.

A | Letter | from the late | Signor Tartini |
to Signora Maddalena Lombardini, | (now Sig-
nora Sirmen,) | published as an important lesson
to | performers on the Violin. | Translated by
Dr. Burney.

London, 1771. *R. Bremner*. Small folio,
pp. 7 in Italian and pp. 8 in English, interleaved
and paged independently.

This letter, which has been reproduced *in extenso* in many works on the violin (*exempli gratiâ* "Ole Bull, a Memoir" [No. 70], G. Dubourg's "The Violin" [No 154], and others), is by this time familiar to all violin students, so that the extreme rarity of the original editions is not a matter for such deep regret as it might otherwise be. The instructions given herein by Tartini to his fair pupil are principally confined to the mechanism and technique of the bow. His second recommendation is that the player should accustom himself to play whole compositions in the second or third positions in turn, without shifting the hand at all. The third essential that he deals with in his letter is "the making a good shake." I

cannot help being of opinion that this brochure is more curious than valuable in the present day. Giuseppe Tartini hardly requires a biographical note in a work destined for students of the violin, to whom his name is already a household word as the first of the great masters of violin-playing. He was born at Pirano in Istria, in 1692 (April 12th), of noble parents, and after a youth of romance and adventure which has formed the theme of many a fantastic biography, settled himself as solo-violinist in the church of San Antonio at Padua, where he died in 1770 (February 16th). For detailed biographies of Tartini, *vide* Section II.

255. WALDEN, E. *Dworzak von*.

Il Violino | ossia | Analisi del suo Meccanismo
| esposta | da | E. Dworzak von Walden. | Già
professore ordinario di Violino nel Reale Con-
servatorio di Lipsia, | 1º Violinista della So-
cietà del Quartetto | in Napoli. [*Ornament.*]

Part I. — Naples, 1883. F. Furchein.
Large 8vo, pp. 30.

Movimento della mano sinistra nella forma-
zione dei suoni.

Part II. — Naples, 1884. F. Furchein.
Large 8vo, pp. 44.

Funzione della mano destra nel maneggio
del' arco.

Part III. — Naples, 1888. F. Furchein.
Large 8vo, pp. 58.

Le mani nella loro azione simultanea.

This is an excellent work, though, regard being had to the quantity of the matter and the manner of its presentment, it is difficult to imagine why its production should have occupied

five years. As a book it may be perfectly compared with Courvoisier's works (Nos. 219 and 221), the illustrations being numerous, lucid and well executed, and the instructions given in the text leaving nothing to be desired. The division of the three parts presents a new feature in that, after Part I., the right hand, and Part II., the left hand, Part III. is devoted to "the simultaneous action of the hands." As a mechanical guide for advanced students, this work may well rank for excellence with those of Hiebsch and of Meugy (Nos. 234 and 244).

256. WASSMANN, C.

Entdeckungen | zur | Erleichterung und Erweiterung | der | Violintechnik | durch | selbständige Ausbildung des Tastgefühls der Finger | herausgegeben | von | C. Wassmann.

Berlin, 1885. *Raabe and Plochow*. Large 8vo, pp. 64.

This work is not so general in its scope as the majority of works of its class, that is to say, it deals almost exclusively with the *right* hand, leaving the management of the bow arm to the discretion of the player. It is divided into four parts, the introduction to which treats of the stringing up of the violin, the position of the thumb, and Spohr and Paganini's methods of positioning the left hand and arm. The first part deals with the placing of the fingers for the diatonic scale, the second similarly for the chromatic scale. Part III. deals with the execution of octaves, and Part IV. with the playing of thirds, sixths, and tenths. It is an excellent and practical little essay, freely illustrated with musical examples.

257. ZIMMER, *Friedrich*.

Vademecum | für | angehende Violin-spieler | enthaltend | die Behandlung der Violine | und | der übrigen Instrumente der Streichquar-

tetts, | Winke für das Privatstudium und geschichtliche Notizen, | von | Fr. Zimmer, | Königl. Musik-director und Seminarlehrer.

Quedlinburg, 1880. *C. F. Vieweg*. 8vo, pp. 48.

This is practically a pamphlet of advertisements of Zimmer's works. It opens with notes on the violin and its preservation, on strings, hints for students, and the shortest possible notices of a few players and makers. The rest of the work (pp. 15-end) consists of complimentary letters to Herr Zimmer about his Violin-school, his "Elementar-Musiklehre," and his "Harmonielehre." An annoying pamphlet.

SUB-SECTION.

BIBLIOGRAPHIES OF TREATISES ON, AND MUSIC
FOR, BOW-INSTRUMENTS.

IN this sub-section are contained only works published separately as guides to works on, and music for, bow-instruments in general. The student must not lose sight of the excellent general catalogues contained in the works of Vidal (No. 191), Sauzay (Nos. 207-9), Wasilewski (Nos. 210-14), and the special catalogues, such as that of Schletterer (No. 108). General bibliographies and library catalogues, containing much matter concerning the violin, will come under the heading of Reference Books, *q.v. post*, Part VI.

258. HERON-ALLEN, *Edward*.

Libri Desiderati, | an Appendix (*sic*) to |
“De Fidiculis Bibliographia.”

New York, 1888. *Printed for the Postulant*.
8vo, pp. 8 and iv.

259. *First Supplement*.

London, 1889. 8vo, pp. 4.

260. *Second Supplement*. Periodical Publications.

London, 1889. 8vo, pp. 4.

261. *Second Edition*.

Libri Desiderati. | Prolegomena | to | “De
Fidiculis Bibliographia.” | Revised up to March,

1890, from the Original | Edition (New York, 1888) | and First and Second Supplements | (London, 1889).

London, 1890. *Constitutional Club*. 8vo, pp. 12.

262. *Third Supplement*. Periodical Publications and Reference Books.

London, 1890. 8vo, pp. 8.

263. *Third Edition*.

De Fidiculis Opuscula. | Opusculum III. | Libri Desiderati: | Prolegomena | to | "De Fidiculis Bibliographia," | Third Edition, | Revised up to October, 1890, from the Original | Edition (New York, 1888), | Second Edition (London, 1890), | and Third Supplement (London, 1890). | Edward Heron-Allen.

London, 1890. For the Author, *Mitchell & Hughes*. 8vo, pp. 20.

264. *Fourth Supplement*. Instruction Books.

London, 1890. 8vo, pp. 4.

These little publications speak for themselves. Any work that I find referred to in any other work, or noted in any bookseller's catalogue, that seems to deal with the violin, is cited in them. When they come in my way I obtain them, and if germane they come into this bibliography; if not, they are rejected. It is in this way that my library of books on the violin has been formed, and it is interesting to keep a file of these "Desiderati," as their disappearance from successive lists shows what likely-sounding books are useless to the collector

of fiddle-books. [As, for instance, DE JAN *C.v. post, sub. Miscellanea.*] Each new *edition* cancels all previous editions and *supplements*.

265. ROTH, *Philipp*.

Führer | durch die | Violoncell-Litteratur. |
Zur Auswahl für Schule, Haus und Concert |
zusammengestellt | und nach Schwierigkeits-
graden geordnet | von | Philipp Roth. | (Son-
derabdruck aus Ph. Roth's Violoncellschule.
Pr. 6 M.)

Leipzig, 1888. *Breitkopf und Härtel*. Svo,
pp. iv. and 56.

This is a catalogue of violoncello music of all kinds, and for all combinations of the instrument with others. The index of composers' names alone extend over eight pages.

266. SCHRÖDER, *Carl*.

Führer | durch den | Violoncell-Unterricht.
| Ein progressiv geordnetes Repertorium | von
ausgewählten | instructiven, sowie Solo- und
Ensemble-Werken | für Violoncell | als Weg-
weiser für Lehrer und Schüler, | Künstler und
Dilettanten. | Herausgegeben | von | Carl
Schröder, | Lehrer am königl. Conservatorium
der Musik zu Leipzig.

Leipzig, n.d. [1880]. *F. Schuberth*. Smal
Svo, pp. 42.

No. 1484 of the Edition Schuberth.

267. *Second Edition.*

Same title.

Leipzig, n.d. [1889]. *J. Schuberth.* Small 8vo, pp. 48.

An excellent bibliography of violoncello music of all kinds, classified under various combinations, and sub-classified under progressive degrees of difficulty.

268. TOTTMANN, *Albert.*

Führer | durch den | Violin-Unterricht. | Ein kritisches, progressiv geordnetes Repertorium | der instructiven, sowie der | Solo- und Ensemble-Werke für Violine. | Nebst einem kurzgefassten Verzeichniss | der | Bratschenliteratur und einem bibliografischen Anhang | von | Albert Tottmann.

Leipzig, 1874. *J. Schuberth.* 8vo, pp. ii. and xii. and 312.

269. *Second Edition.*

Same title, differently composed ["Repertorium" and "Verzeichniss" transposed], with "Zweite Wesentlich vervollständigte Auflage."

Leipzig, 1886. *J. Schuberth.* 8vo, pp. xvi. and 396.

No. 1492 of the Edition Schuberth.

This is a really marvellous bibliography of violin music, the index of composers' names extending over twelve pages. It is not merely a catalogue, the more important works being, as a rule, described and analyzed, especially with reference to their relative difficulty. At the end is an appendix, containing pp. 16 of viola music, and a short list giving the titles of nine treatises on the violin.

Part IIa.

BOOK SECTIONS.

THE distinction between "Book Sections" and "Book Extracts" may possibly strike the student as one without a difference. The difference, however, which is quantitatively slight, is qualitatively important. When a book is not entirely devoted to the Violin, but a section thereof, dealing with the instrument, is of sufficient importance to be referred to on, and to form part of the title-page of the volume, that volume is here included under "Book Sections" [Part IIa]. When a few pages incidentally deal with the Violin, the passage and the volume in which they occur is described under "Book Extracts" [Part IIb].

270. ANONYMOUS.

Memoirs critical and historical of Mme. Malibran de Beriot and M. de Beriot, by an Amateur.

London, n.d. [] *Cookes*. 12mo.

pp. 57-70. *M. de Beriot*.

This little biography is of course secondary in importance to that of de Beriot's famous wife, and is collected principally from the notes of Mme. la Comtesse de Merlin and others [No. 96, &c.]. The work is of great rarity.

271. ADYE, *Willet*.

Musical Notes. I. Great Composers. II. Violinists and the Violin. III. The Violin and its History.

London, 1869. *R. Bentley*. 8vo.

pp. 44-93. *Violinists and the Violin*.

pp. 94-112 [end]. *The Violin and its History*.

This book is very scarce by reason of its having been originally printed at the expense of its author, and of all the undispensed of copies having been re-delivered to him shortly before his death, or to his representatives after that event. The section "Violinists and the Violin," which forms the most important part of this volume, is a rapid sketch of the greatest violinists of this century, or rather of the modern school of violin-playing, from Viotti to Joachim. The notes are critical and comparative, most of them being the result of personal observation. Part III., "The Violin and its History," is a review of Sandys and Forster's "History of the Violin" [No. 184], and is, I presume, a reprint from some periodical.

272. ESCUDIER, *Marie and Léon*.

Vie et aventures des Cantatrices célèbres précédées des Musiciens de l'Empire et suivies de la Vie anecdotique de Paganini.

Paris, 1856. *E. Dentu*. 8vo.

pp. 63-67. *Viotti à Londres*.

pp. 303 to 374. [end]. *Vie Anecdotique de Paganini*.

273. *German Translation*.

ESCUDIER, *Léon*.

Bergson's Eisenbahnbücher (*Wrapper*).

Aus dem Leben Paganini's | von | Léon
Escudier | nebst einer | Biographie der
Malibran | von demselben.

Leipzig, n.d. []. *J. A. Bergson-
Sonenburg*. 8vo.

pp. 3-86.

pp. 87-102 [*end*]. *Madame Malibran*.

The biography of Mme. Malibran which terminates the German translation is translated from the pp. 274-302 immediately *preceding* the section devoted to Paganini in the French original. This "*Vie Anecdote*" is compiled by the brothers Escudier from notes given to them by Paganini in 1839, when he proposed that they should edit his memoirs for him. The misfortunes, however, consequent upon the failure of the "Casino Paganini," caused him to stop the work, and the present sketch is the amplification of such notes as his intending biographers were able to retain, supplemented by information derived from "a lady whom Paganini honoured with his esteem and friendship," and "who had accompanied him in all his travels." The anecdotes, many of which appear here for the first time, are related with a freshness and charm which they have to a great extent lost in the course of their wanderings from plagiarist to plagiarist. Pp. 63-67 of this book (in Part I. of the original—No. 272) contain a most interesting account of the discovery of Viotti in London after his sudden flight from Paris, and of his reappearance there, at M. le Comte de Balck's, in 1810.

Marie and Léon Escudier were two brothers who, as writers on musical subjects, were inseparable, collaborating in all their works like the brothers de Goncourt. Marie Escudier was born in 1819 [29th June] at Castelnaudry (Aude) and his brother in 1821 [17th September] in the same place. Originally printers and editors of a newspaper at Toulouse, they finally came to Paris, Léon being a pupil of Bazin, the professor of harmony at the Conservatoire, and

Marie being a violinist, taught by Michel, a pupil of Baillot. First as members of the staff of several different papers and afterwards as editors of *La France Musicale* they pursued the profession of journalism, and subsequently founded a music-publishing establishment. When they married [which they did, as all other things, together] Léon continued the publishing business, Marie the paper. It is, however, their books that have made them famous. M. Marie Escudier was still editor of *La France Musicale* in 1862. In 1876 M. Léon Escudier was director of the Théâtre Italien.

274. HAUPTMANN, *Moritz*.

Briefe von Moritz Hauptmann, Kantor und Musik-direktor an der Thomas-schule zu Leipzig, an Ludwig Spohr und Andere. Herausgegeben von Dr. Ferdinand Hiller, Direktor des Conservatoriums und Städtischer Kapellmeister zu Cöln. Neue Folge der Hauptmannschen Briefe.

Leipzig, 1876. *Breitkopf und Härtel*. 8vo. pp. viii. and 235.

pp. 1-54, *An Ludwig Spohr*.

pp. 162-165,—*Julius Riets*.

pp. 172-178,—*Wilhelm Speyer*.

pp. 188-194,—*Johannes Wolff*.

As may be seen, the letters to Spohr [in whose band at Cassel the author was first violin] are the most numerous and important in this collection. Hauptmann was a prolific and talented composer and writer on musical subjects, having been for a considerable time Professor of Counterpoint at the Leipzig Conservatoire, Cantor of the school of St. Thomas at Leipzig, and, during the year 1843, Editor of the *Allgemeine Musik-Zeitung*. Dr. Hiller has done an excellent work in recovering and editing his musical correspondence, which is

pertinent, interesting, and instructive. Julius Rietz (brother of Eduard Rietz the Violinist) was an eminent violoncellist, composer, and Kapellmeister. He was born at Berlin [28 December, 1812] and died at Dresden [1 Oct., 1877]. Wilhelm Speyer was a prominent violinist of Franckfort A/M, where he was born [21 June, 1790] and died [5 April, 1878]. He was a pupil of Baillot, and composed much chamber music, and a few songs which have been excessively popular—e.g.,—"My heart's on the Rhine," etc.

Moritz Hauptmann was born at Dresden in 1792 [13th October] and died at Leipzig in 1868 [4 January]. He was a composer highly esteemed in Germany, and the author of several works on the theory of music.

275. KÜRZINGER, *Ignaz Franz Xaver*.

Getreuer Unterricht zum Singen mit Manieren, und die Violin zu spielen, etc., etc.

Augsburg, 1763. *J. J. Lotter*. sm. quarto.

pp. 53 71, *Getreuer Unterricht die Violin zu spielen*.

276. *Second Edition*.

Same book with same Title-page and "*Zweyte Auflage*."

Augsburg, 1780. *J. J. Lotter*. sm. 4to.

Same section of book [pp. 53-71].

This book is in the nature of a theoretical work, greatly resembling, in its general arrangement, many of the works described in Part I. Sect. 5, and partaking of the nature of an Instruction-book, (*vide* Introductory Note, p. 131). In a condensed form the section devoted to the Violin, closely follows that of the theoretical works Nos. 217, 223, 225, 240,

253, etc., and the volume concludes as is so often the case with German works of the class, with a Dictionary of Musical Terms. The second edition is unknown to Fétis, who tells us that Kürzinger was a musician attached to the petty court of Marienthal in Wurttemberg. Beyond this I can find no trace of him in any biographical dictionary.

277. M[ARCOU ?], *F* .

Méthode simple et facile, par demandes et par réponses, pour apprendre rapidement et sans confusion, La Musique, Suivie des Principes du Violon et de l'explication des Termes Italiens les plus usités pour l'indication des mouvemens Terminée par des Observations sur la Musique, avec plusieurs Planches. Par F. M. Ancien Professeur de Musique.

Paris, An 12-1804. *Michelet*. 12mo. pp. iv. and 149 and iii. and two folding plates.

Pp. 55-79, *Principes du Violon, ou Règles nécessaires a la perfection de cet instrument*.

The section of this book devoted to the principles of Violin-playing is constructed much on the lines of Paine's work [No. 246], being in a quaint old dialogue-form. The advice it contains is sound and excellent as far as it goes, the strictures upon extraneous "shakes and graces" being particularly pertinent. The work gives one an excellent idea of the state of violin-playing in Paris, during the first years of the century.

This work is *attributed* to Marcou by Fétis, in whose library catalogue it is numbered 6223, the publisher being erroneously cited as *Martinet*. It is to be noted that the only Marcou cited by him in his *Biographie Universelle des Musiciens*, and by Lichtenthal in his *Dizionario e Bibliografia della Musica* [q.q.v.] is *Pierre* Marcou, a violinist of the

King's Band in 1790, who flourished from that date to 1804, and who was the author of several theoretical works greatly resembling this one in style and general arrangement.

278. READE, *Charles, D.C.L.*

Autobiography of a Thief; and Jack of all Trades.

London, n.d. [1873]. *Ward Lock*. 8vo.

pp. 67-268, .“*Jack of all Trades — a matter of fact romance.*”

The latter half of this book “Jack of all Trades” is a somewhat romantic description of the very variegated life and adventures of John Frederick Lott the violin-maker [born 1775, died 1853]. See, on this point, the late George Hart's work [No. 163], p. 196. This story, or biography, deals principally with Lott's adventures in the capacity of keeper to a large and particularly fierce elephant in a travelling ménagerie. It is very interesting: of its accurate veracity I am not qualified to form, or express, an opinion. Charles Reade was, however, an intimate friend of John Lott, whose work is well known, and whose traditions are preserved by his excellent pupils George and Edward Withers.

279. WECKERLIN, *Jean Baptiste*.

Opuscules sur la Chanson Populaire, et sur la Musique. I. Fêtes et Chansons populaires du Printemps et de l'Été. II. La Chanson de Jean de Nivelle. III. *Notice sur la Contrebasse*. IV. Histoire de l'impression de la Musique, principalement en France.

Paris, 1874. *J. Baur*. large 8vo.

No. 3. *Notice sur la Contrebasse*, pp. 8, pagéd independently.

These four "opuscules" were printed separately, and then bound together with a common title-page. No. III. was originally printed in *La Chronique Musicale*, and reprinted for the author by *C. de Mourques frères*. It is an interesting brochure from the fact that it argues that the double bass is a *descendant* of the violin, and not of the viols as has been held by Reade, and many other authorities. This is a moot point on which much that is interesting has been written, Fétis ascribing the invention to Gaspard da Salo and the early Brescian makers, whilst one Todini claims the invention in a work of great rarity [No 190 b]. This latter and the pamphlet under consideration are the only independent treatises, as far as I know, that have been devoted to the double bass. M. Weckerlin was born in 1821 [November 9] and is [1889] principal librarian of the Conservatoire in Paris.

Part II b.

BOOK EXTRACTS.

IF, in introducing Part I. to my readers, I was constrained to apologize for the necessarily incomplete condition of my work, how much the more should I do so now, in introducing the following pages ! Almost every important musical work contains more or less voluminous passages relating to Violinists and the Violin. The following extracts, however, have struck me as principally worth recording during the past twelve years, and I can only hope that I have not omitted a very great deal of the valuable matter which is to be found in any fairly extensive musical library.

Section I.

CONSTRUCTION OF THE VIOLIN.

280. GUILLEMIN, *Amédée*.

Les Applications de la Physique aux Sciences,
à l'Industrie et aux Arts.

Paris, 1874. *sm. fol.*

pp. 131-138, *Le Violon.*

pp. 138-141, *Instruments à archet de la Famille du Violon.*

281. *English Translation.*

The Applications of Physical Forces.
Translated and edited by Mr. and Mrs. Norman
Lockyer.

London, 1877. *sm. fol.*

pp. 138-152. *The Violin and other Bow Instruments.*

The section of this book devoted to the instruments of the string-quartet, commences with a description of the Violin, and proceeds with a sketch of the practice of playing upon it. The violins of Savart are discussed at length [*vide* No. 46], the section closing with short notes on the other instruments of the quartet and some of the bow-instruments of the eastern and barbarous nations. The article has the great merit of being most excellently illustrated. It may be added that the whole of the section of the book devoted to musical instruments is clear, concise, and excellent, so much so, that an article is inserted concerning this author in the supplement to Fétis' *Biographie Universelle*.

282. KOLBE, *Karl Christian Wilhelm.*

Vermischte Abhandlungen besonders bergmännischen und physikalischen Inhalts.

Quedlinburg, 1794. 8vo.

Vol. I. p. 45. *Ueber dem Bau der Musikalischen Saiteninstrumente, besonders ihre Resonanzboden und die davon abhängende grosse Verschiedenheit ihres Tones.*

This is a most interesting and valuable article, dealing with the importance of "homogeneity" (so to speak) between the vibrations of the strings and those of the fibres of the wood forming the *Resonanzboden* (soundboard). The author goes into the relative merits of old and new instruments, and discusses at length the beneficial effects of perfect desiccation of the wood and extirpation of new sap. Kolbe was a scientist and mining engineer working at Halberstadt at the end of the last and beginning of the present centuries. He was alive, according to Fétis, in 1830.

283. MAHILLON, *Victor Charles.*

Éléments d'acoustique musicale et instrumentale, comprenant l'examen de la construction théorique de tous les instruments de musique en usage dans l'orchestration moderne.

Brussels, 1874. *C. Mahillon.* 8vo.

pp. 33-62. Chap. II. *Vibration des cordes.*

For students who wish to know something of the scientific basis of tone production from the violin, without making a deep study of acoustic science, this is the most interesting and charming exposition of that basis that I can recommend to them. The scientific principles of the vibration of strings occupies the first half of the chapter, the latter being devoted to the study of the scientific construction of bow-instruments and strings. A most charming essay.

Victor Mahillon, the head of the instrument-making firm of that name, was born in Brussels—10th March, 1841. As an acoustician and scientific constructor of musical instruments

his house has stood equalled only by that of Thibouville-Lamy [*vide* No. 285] for many years. He is now [or was very recently] curator of the museum of the Brussels Conservatoire [*vide post sub* Reference Books], and his own musical museum, which he transported almost *in toto* to the Musical Loan Exhibition of 1885, is one of the finest in the world.

284. SPRENGEL, *Peter Nathan*.

Handwerke und Künste in Tabellen.

Berlin, 1773.

11th Sammlung. pp. 271-290. *Achter Abschnitt. Der Lautenmacher.*

This is a condensed sketch of the principal requirements of a violin-maker. All the different parts of the instrument are described, and the theory of their construction and use explained, together with the principles of the manufacture of a first-rate bow. The concluding pages are devoted to the construction of the Lute.

Sprengel, who was vicar of the parish of Grossmangelsdorff near Magdeburg, was born at Brandenburg in 1737 [7th April] and died there in 1814 [1st April]. The above, which is a marvellously laborious compendium, was the work of his lifetime.

285. TURGAN, *Julien*.

Les Grandes Usines, Études Industrielles en France et à l'Étranger.

Paris, 1866. *sm. fol.*

Vol. [Série] 12. Part [Livr:] 218.

Etablissements Thibouville-Lamy, manufacture de cordes d'Harmonie et d'Instruments de

Musique a Paris-Grenelle, Mirecourt et La Couture.

[Paris] n.d. [15 April, 1875] for Thibouville-Lamy, *Plon.* large 8vo, pp. 36, paged independently.

This is an extract from a large work on the leading French (and some other) industries, published at intervals [or serially] and entitled *Les Grandes Usines*. This section gives a complete account of the manufacture of musical strings, especially those destined for the instruments of the string quartett, this being a speciality of the house of Thibouville-Lamy. [*Vide* Plassiard's work (No. 42), the principles laid down in which are carried into operation by MM. Thibouville-Lamy.] The pamphlet also describes the Mirecourt manufacture of bow-instruments, and contains the original of the often-reproduced table, showing how a violin can be turned out at Mirecourt for a nett cost of four francs ten centimes. After p. 22 this extract deals with brass and other instruments, otherwise it would have been included in Part I.

286. WELCKER [VON GONTERSHAUSEN], *Heinrich*.

Neu eröffnetes Magazin musikalischer Tonwerkzeuge, dargestellt in technischen Zeichnungen aller Saiten-Blas-Schlag-und Friktions-Instrumente.

Frankfurt A/M. 1855. 3 vols., paged consecutively.

pp. 80-97. *Alt Viola, Violine.*

pp. 204-246. *Von den Regeln für den Bau der Saiteninstrumente.*

The first of these extracts is historical, tracing the history of bow-instruments from 1203 to the present century. This section is divided into (i) Alt-Viola, Violetta, Bratsche, (ii)

Viola Bastarda, (iii) Viola di Gamba, (iv) Viola Bardone (or Baryton) (v) Viola d'Amore, (vi) Viola di Spalla, (vii) Viola Pomposa, (viii) Trompeten Geige (or Trumpet-marine), with more complete essays on the Violin, the Violoncello, the Contra-bass in turn, concluding with an essay entitled "Das Nuremberger Geigen- oder Gamben-werk," dealing with the Nuremberg school of violin-makers from 1600 to the present century. The second extract is one of the best descriptions known to me of the actual processes, and principles of construction of bow-instruments. It is excellently divided into (i) Construction der Geigen, (ii) Von den Tonverhältnissen der Intervallen, (iii) Praktischer Bau der Geigeninstrumente, (iv) Verfertigung der Darmsaiten, (v) Ueber Behandlung, Erhaltung und Beurtheilung der Geigen, (vi) Colophonium. Both sections of this great work are amply and excellently illustrated, and leave nothing to be desired by the student of "Tone-implements."

287. WELCKER [VON GONTERSHAUSEN], *Heinrich*.

Ueber den Bau der Saiteninstrumente und deren Akustik, nebst Uebersicht der Entstehung, und Verbesserung der Orgel.

Frankfurt A/M., 1870. *Chr. Winter*.

Pp. 53-106. *Theorie des Geigenbaues.*

Technik der Geigen, Harfen, Cithern, und Guitarren.

Geschichte der Geigeninstrumente.

This is one of the most important extracts known to me concerning bow-instruments. It commences with a theoretical excursus on the quatuor, which is highly scientific and erudite. This leads to a section dealing with the technics of violin-making, etc., with notes on the Viola, Violoncello and Double-bass. This is followed by an essay on the bow, and upon rosin. The section concludes with a sketch of the history of

bow-instruments in general, with illustrated notices upon the various forms of viols, and short notes of the leading violin makers, especially of the German school. In this section the progresses of the four instruments of the quartett are separately considered—it is one that no practical maker should omit to study. The author was born at Gontershausen in Darmstadt in 1811, and died at Darmstadt 15 June, 1873. He was the author of four large works on musical instruments which display very great industry and research.

287a. ZAMMINER, *Friedrich*.

Die Musik und die Musikalischen Instrumente in ihrer Beziehung zu den Gesetzen der Akustik.

Giessen, 1855. *J. Ricker*. large 8vo.

pp. 1 to 46. Chapters 1 and 2.

Chapter I. *Die Violine*.

Chapter II. *Die Violine*. (*Fortsetzung*.)

Opening as it does with an elaborate section devoted to the violin, this volume ought to be in the library of every student of the violin. The first chapter is severely theoretical and scientific, dealing with the abstract acoustics of the instrument; the second chapter is less so, but the whole essay is one dealing mainly with the scientific principles of tone production, which the average reader will find a trifle hard of comprehension. It well repays examination, however, being full of interesting problemata, excellently illustrated, concerning the instruments of the string quartett. Zamminer was, in fact, professor of physics in the University of Giessen; he was born in Darmstadt and died there, 16 August, 1856, in the prime of life.

Section II.

BIOGRAPHICAL EXTRACTS.

288. ANONYMOUS.

Musical Recollections of the last half century.

London, 1872. *Tinsley Bros.* 2 vols.
large 8vo.

Vol. I. pp. 106-115. *Mori, Spohr, and Kieswetter.*

pp. 195-206. *Paganiniana.*

pp. 339-341. *Lindley, Servais, and Piatti.*

Vol. II. pp. 9-11. *Ole Bull.*

These charming volumes, that cannot fail to be of the deepest interest to any musical amateur of this century, contain constant references to violinists and the violin, but the passages above cited are the most distinctively important for us. The comparison drawn between the four great violinists of the early twenties is most interesting, coming as it does from a contemporary observer. The same charm attaches itself to the *Paganiniana* [pp. 195-206], being one of the few English accounts of the Great Charlatan which has come down to us from an *eye-witness* of Paganini's triumphs in London. Similarly, again, violoncellists have to thank the anonymous author for the chapter on Lindley, Servais, and Piatti, the first two of which have become, to-day, names merely to juggle with. In the second volume our author gives us a

description of Ole Bull's appearance in England of which little has been said in any biography with which I am acquainted, excepting of course that of his wife. [No. 70.]

289.

Men and Women of To-day. A Picture Gallery of contemporary Portraiture.

Vol. I. London, 1888. *folio*.

pp. 129-132. *Rev. H. R. Harveys.*

290.

Vol. II. London, 1889. *folio*.

pp. 29-32. *Mme. Normann-Neruda.*

These are excellent biographies of living celebrities, illustrated with magnificent photographs by Barraud. The lives of their subjects are minutely traced from birth up to date, and with this limitation, leave nothing to be desired.

291. BERLIOZ, *Hector*.

Les Soirées d'Orchestre.

Paris, 1852.

pp. 211-217. *Paganini.*

292. *Second Edition.*

pp. 215-221. *Ibid.*

Berlioz was a personal friend of Paganini, and, during the time that Paganini was creating a *furor* in Paris, wrote much concerning him [*vide post, sub: Periodical Publications, Journal des Débats*]. But in this chapter of his fascinating "*Soirées d'Orchestre*" he has reproduced all that

was most interesting and worthy of preservation in his various ephemeral articles. Amid all the mass of literature concerning Paganini [and a glance at the index will give an idea of how limitless it seems to be], nothing has been written more freshly and sensibly than this chapter of Berlioz' reminiscences.

Hector Berlioz was born in 1803 [11 December] at La Côte Saint André, near Grenoble, and died in 1869 [9 March] at Paris. No better general description of Berlioz exists than that of Edward Dannreuther, who says of him [in Grove's Dictionary of Music and Musicians]: "He stands alone—a colossus with few friends and no direct followers; a marked individuality, original, puissant, bizarre, violently one-sided; whose influence has been and will again be felt far and wide, for good and for bad, but cannot rear disciples or form a school." His compositions are now widely known and justly esteemed, but his "vogue" cannot be said to have commenced until a decennium after his death. Paganini, on hearing his marvellous "Symphonie Fantastique" at the Conservatoire, fell on his knees before him, kissed his hand, the next day sent him twenty thousand francs wherewith to continue his musical studies, and from that moment was one of his most devoted friends. His contributions to musical literature are as important as his compositions.

293. BURGH, A .

Anecdotes of Music, Historical and Biographical, in a series of letters from a gentleman to his daughter.

London, 1814. 3 vols.

Vol. II., Letter 38, pp. 257-268. *Corelli*.

Letter 39, pp. 268-281. *Progress of the Violin during the eighteenth century.*

The article on Corelli, above cited, derives a great advantage from its date. Corelli had been dead a century,



it is true, but the influence that he had left behind him was by no means extinct. The modern school of playing instituted by Viotti had not yet altogether banished the old-fashioned modes, and consequently the chatty and discursive Burgh was eminently capable of writing an essay on the inventor of the instrumental Concerto. The pages under consideration rank among the best accounts that have come down to us of his now practically extinct school of execution. The chapter, or letter [39], that follows this essay, dealing with the position of the Violin in the eighteenth century, is one of great value to historians of the violin, the essay on Tartini contained therein being of exceptional excellence. In addition to the passages noted, the whole of this charming little work is studded with interesting notes on the violin-players of the eighteenth century. It is written entirely in the form of letters to the author's daughter. Fétis tells us that Burgh was a professor at Oxford and that his work is, with the exception of the third volume, which deals with the state of music in England from 1780 to 1810, entirely taken from the musical histories of Burney and Hawkins. A German translation of the work by C. F. Michaëlis was published at Leipzig in 1820.

294.

The Portrait. Photographs and Memoirs of Men of Note.

London, n.d. [1877]. *Provost & Co.*
(*Not paged.*) *folio.*

No. IV. *Joseph Joachim, with a Memoir* by J. W. DAVIDSON.

This is a very excellent account of the greatest living artist, about whom, though the biographical notices have been legion, no complete biography [even up to date] had been published until the recent issue of Dr. Kohnt's work [Supplement: No. 93c]. This biography, which is charmingly

written, extends over four music-folio pages, and is as nearly perfect as anything of this limited scope can be. "The Portrait," a little-known work, which seems to have been originally intended as a serial, consists of nine fine photographs of eminent men, bound together with biographical sketches by various authors.

295. ESCUDIER, *Léon*.

Mes Souvenirs. Les Virtuoses.

Paris, 1868. *Dentu*. 8vo.

pp. 75-141. *Nicolo Paganini*.

pp. 221-252. *Henri Vieuxtemps*.

p. 283-289. *Bottesini*. p

p. 327. *de Beriot—Dragonetti, etc.*

The first of these extracts is full of interest for the student of the violin. It gives some very interesting details concerning the violin and its history and contains some notes upon the Salabue (or "Messie") Stradivarius violin that has recently been made the subject of a charming monograph by the Hills [*vide* No. 139 *c*]. The sketch of Paganini which follows these notes has all the charm and spontaneity that characterizes the works of the brothers Escudier,—and Léon was an authority on Paganini, for reasons set forth above [*vide* note to No. 272]. Much of the "*Vie Anecdotique de Paganini*" is here reproduced. Until the publication of the biographies of Vieuxtemps, described in Part I. Section II. [*vide* Nos. 73*a* and 94, and 104*a*], the thirty pages cited after the notice of Paganini, were among the best biographical notices concerning that great artist, and the same may be said of the chapters that deal with the King of Contrabassists—Bottesini. It will be seen, therefore, that the Biographies of Violinists form the major part of this work, which is entitled to rank with the works of Berlioz for charm of technique, and general interest. The notes on de

Bériot, Dragonetti, and some minor violinists are shorter and less important, but as far as they go they equal the more serious biographies in general excellence.

296. HÉDOUIN, P

Mosaïque, Peintres, Musiciens, Littérateurs, Artistes Dramatiques a partir du 15^e. Siècle jusqu'a nos jours.

Paris, 1856. *Heugel*. 8vo.

pp. 397-410. *Paganini*.

The author of this book knew Paganini "assez particulièrement," and, like all persons who came into direct contact with him, he seems carried away by enthusiasm for the great virtuoso. The essay is interesting as all authentic personal narratives must be, the notes and analysis of his technique being particularly illuminated, and the anecdotes of his avarice amusing. The second part of the extract, entitled "Ne serait-ce qu'un songe? . . ." gives us a fantastic account of the impressions created upon the author by Paganini's first performance.

Hédouin, who was, apart from his attainments as a *dilletante*, connected with many celebrated families, was born at Boulogne in 1789 [28 July]. Connected, on his mother's side, with Monsigny, this composer was the subject of one of his earliest works [Paris: 1821]. He died at Paris in December, 1868.

297. HILLER, *Johann Adam*.

Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer zeit.

Leipzig, 1784.

pp. 267-285. *Giuseppe Tartini*.

This sketch of Tartini's career has the great advantage of

being practically a contemporary notice, he having only been dead fourteen years when it appeared. It is a most interesting account of the great virtuoso's life, with a critical catalogue of his theoretical works. It concludes with a translation of Tartini's now well-known letter to Signora Maddalena Lombardini, being an earlier translation than that published at Hanover in 1786. [*vide* 254 *a*]. Hiller was also the author of No 235, *q.v.* for biographical details.

298. ANONYMOUS (LAMBERT, *Michel*).

The Chorister Boy and the Little Pilgrim.
Tales of Youthful Genius.

London, n.d. [1879].

pp. 33-63. *The Little Pilgrim, or Giuseppe Tartini.*

This little moral tale purports to be an account of the childhood of Giuseppe Tartini. It is neither of sufficient pretension or importance to call for severe analysis.

299. MARONCELLI, *Piero*.

Vite e ritratti d'illustri Italiani. Milan, 1819.
Bettoni. 2 Vols. *not paged*.

Vol I. [18th portrait.] *Vita di Arcangelo Corelli*. Scritta da Piero MARONCELLI. 8 pp. folio and portrait.

This most excellent biography, distinct as a section of this monumental work, might (like Morossi's Elogio of Tartini [No. 303]) have been included as a book-section, but for the fact that it is not indicated on the title-page. As a critical analysis of the man as an artist and composer it is one of the most valuable contributions to the literature of the violin.

Maroncelli, who was born in the concluding years of the last century, was a political writer, in which capacity he was

imprisoned with Silvio Pellico. Having lost one of his legs in prison, he devoted himself, on his liberation, to the study of the classics, in Paris, where he spent the remainder of his life.

300. MEREAX, *Jean Amédée le Froid de*.

No title page.

Heading. Biographies Musicales. Labarre — De Bériot — Moscheles — Stamaty. Les Ecoles de la Harpe, du Violon, et du Piano au xix^e siècle [*sic*].

Printed at Rouen, n.d. [1845 ?] by D. Brière et fils. 8vo, pp. 28.

pp. 12 to 19. *De Bériot*.

This is catalogued here as a separate publication, but it is not really admissible in Part II. (a), as it is merely a folded sheet of 28 pp., being probably reprinted in very limited edition from the Feuilleton Musical of the "*Journal de Rouen*," of which Mereaux was for some time editor. It occurs as an extract comprisable in this Part [II. b], among the "*Portraits a la Plume*" in

301.

Variétés Littéraires et Musicales, Pages d'histoire—Critique—Portraits a la plume—Discours, par Amédée Mereaux précédées d'une notice biographique par Marmontel.

Paris, 1878. 8vo.

p. 119, Labarre.

p. 126, *de Bériot*.

p. 132, Moscheles.

[p. 136, Thalberg.]

p. 139, Stamaty.

The biography of de Bériot, which alone interests us, as fiddlers, is highly condensed, but is interesting as showing us how the great violinist was regarded by his contemporaries, and those among whom he had left a fresh impression and a lasting influence.

De Mereaux was born in Paris in 1803 and died at Rouen in 1874 [25 April]. He issued several of these little undated pamphlets, which were collected and published as the "*Variétés Musicales*" by his widow. Though principally a celebrity at Rouen, he made himself highly appreciated in Paris as a pianist, though his compositions have not been regarded as of the first importance.

302. MORI, *Nicholas*.

The Musical Gem, a souvenir for MDCCCXXXII. Edited by N. MORI and W. Ball.

London [1832]. *Mori and Lavenu*. 4to.

pp. 25-27, Paganini (*with a plate*).

This article, which accompanied Hamerton's well-known portrait of Paganini, is one of the most interesting of the contemporary notices of the great virtuoso. Mori, the writer of the notice, was himself a violinist of recognized excellence, which circumstance gives an additional value to his observations. His account, however, has been widely reproduced, considerably embroidered, and consequently prejudiced, by successive writers, but it remains, with the articles published contemporaneously in the *Athenæum* [*q. v. post, sub: Periodical Publications*], the best and most trustworthy record of the first appearance in England of the virtuoso, who has been, regrettably, termed the King of Violinists.

Nicholas Mori (confused by Fétis with his son François) was born in London of Italian parents, in 1797 [24 January],



not in 1793, as stated by Fétis and Grove. He was a pupil of Viotti, and made his first appearances in London as an "infant prodigy." I possess a portrait of him, as such, advertising his benefit in 1805, under the patronage of T.R.H. the Dukes of York, Sussex, and Cambridge. He was for many years, from 1814, one of the leaders of the Philharmonic band, and after going into business as a music publisher (as above cited), died in London, in 1839, [June 18], leaving a son Francis, who attained a certain eminence, and died in 1873.

303. RUBBI, *Andrea*.

Elogi Italiani.

Venice, n.d. [1782]. 8vo. *Twelve volumes*.

Vol. viii. The last Eulogy, pp. 21 paged separately. Beginning sig. O.2.

MOROSSI, *Francisco-Antonio*.

Elogio di Giuseppe Tartini scritto da Francisco-Antonio Morossi.

This Elogium which with those of Fanzago [Nos. 76-77], has supplied the materials for most of the existant biographies of Tartini, being paged independently, and terminating the eighth volume of Rubbi's collection of "Elogi" has been quoted often as a separate work, and dated Padua, 1770. It stood thus until recently in the British Museum catalogue, a circumstance which has led to some misapprehension. It is very similar both in matter and manner to the "Elogio" of Fanzago, and, as in that work, the most interesting portion is the "annotation" which follows it, its great value lying in the fact that it was probably written immediately after Tartini's death, though its publication was delayed twelve years.

This might be almost included in Part II. (a) as a book section, being an independent section in Rubbi's voluminous work, but it is not referred to on the title page—[*vide* Introductory Note, p. 171].

304. SCHILLING, *Gustav*.

Für Freunde der Tonkunst. Kleine Schriften vermischten Inhalts. Erster Band. Zugleich Fortsetzung des gleichnamigen Werks von F. Rochlitz. Fünfter Band.

Kissingen, 1845. 8vo.

pp. 60-80, *Ernst und Thalberg*.

pp. 135-154, *Ole Bull*.

The first of these extracts, dealing mainly with Ernst (whom our author calls "*der Elegiker der Geiger*") is interesting and valuable, the contemporary biographies of Ernst being few and very meagre. This article is more critical and comparative than biographical perhaps, but it is an interesting and valuable contribution to the biography of Violinists. The same remarks may be made concerning the article on Ole Bull, the value of which lies in its being a contemporary criticism by a competent critic, and not a mere eulogy by a friend or biographer, or worse still an enthusiastic essay by an irresponsible journalist.

Schilling was born in 1805 [3 November], at Schwiägerhausen, in Hanover, and, like most of the professional musicians of that time, was an expert on many different instruments, *e.g.*, piano, organ, flute, violin, and violoncello. He was also a student of theology at Göttingen University. He was editor of and principal contributor to a dictionary of music in seven volumes, published at Stuttgart [where he practised as a doctor of philosophy and barrister] from 1835-1840. He is known as the author of nine greater works on the theory of music, and in 1857 established himself and founded a school of music in New York. He was living in Montreal in 1889.

305. UGONI, *C*.

Della Letteratura Italiana nella seconda metà del secolo, XVIII.



Brescia, 1820. 12mo. 3 vols.

Vol. I. pp. 1-28, *Giuseppe Tartini*.

It will immediately strike the thoughtful reader, that it is to say the least of it Hibernian to include a biography of Tartini, who was born in 1692, in a study of the literature of the "second half of the eighteenth century." The explanation of this contradiction in terms, is explained in a footnote to page 1, which tells us that this essay "and a few others" are inserted as having been forgotten by the author in compiling his "*Secoli della letteratura Italiana*." The present essay is divided into three parts, viz.:—Tartini's life, his works, and his character, and though, as might be expected in a work of this nature, prominence is given to his works dealing with the science and theory of music, it is quite one of the most important biographies extant of this artist, the *Elogi* of Fanzago and Morossi [Nos. 76-77 and 303] being too much in the nature of obituary enthusiasms to be of great value as biographies. This is quite the best account by a competent observer of Tartini's scientific observations on music, that has come down to us.

Section III.

VIOLIN VARNISH.

306. READE, *Charles, D.C.L.*

Readiana. Comments on Current events.

London, n.d. [1882]. *Chatto & Windus.*
8vo.

pp. 34 to 65. *Cremona Fiddles.*

This is a reprint of No. 124.

Section IV.

THE HISTORY OF THE VIOLIN.

307. BÄRWALD, *Friedrich Heinrich*.

Die neuesten Erfindungen und Verbesserungen an den musikalischen, Instrumenten, sowohl Saiten- als Blas-instrumenten, insbesondere des Fortepiano und andere Tasteninstrumente, der Harfe, Guitarre, Violine, Violoncello, etc., etc.

Quedlinburg and Leipzig, 1833. G. Basse.

p. 14 *Verbesserte Wirbel für Saiteninstrumente*.

p. 19 *Neue Saiten*, and *Geigenharz*.

p. 55 *Stauffer's Violinen* and *Verbessertes Violoncell des Hrn. S. A. Forster zu London*.

This is a work devoted to the patents granted in Germany and elsewhere for improvements in musical instruments. At p. 14, we find descriptions of the various patent pegs in use in 1833, noticing those of Scheibler, Francœur, Legros de la Neuville, and Brouet, all of them of the "hold-fast" type, with which we are familiar to-day. That of Brouet is described at length at p. 16. At p. 19 are descriptions of Platinum strings, and of the processes by which rosin is prepared for bows; at p. 55, are notes upon Stauffer's violin, in which the bridge is placed midway between the two ends of the body, instead of towards the lower bouts, and upon the newer form of tailpiece for the violoncello, introduced by Simon Andrew Forster, without receiving any wide recognition. In addition to these articles,

many shorter notes are scattered through the book concerning so-called "improvements," which have been vainly attempted in the construction and arrangement of the violin, its component parts and accessories.

308. DONI, *Giovanni Battista*.

Compendio del Trattato de' Generi e de' modi della Musica.

Rome, 1635. 4to.

p. 19, ch. 4. Che per la restauratione de' Generi e de' Modi gl' Instrumenti d'Archetto sono più a proposito de gl' altri : e dell' origine dell' organo.

p. 29, ch. 6. Come nelle Viole suddette si debbono segnare le voci, e intaulare.

The first of these extracts deals with the varied capacities of bow-instruments, pointing out that a far truer idea of the nature of ancient and other music can be obtained by playing it on bow-instruments than on those of percussion or reed-vibration. A self-evident proposition, but pleasantly set forth. The second extract [misprinted p. 39 in the table of contents], is an essay on accompaniment, and the notation of accompaniments.

309. DONI, *Giovanni Battista*.

Annotazioni sopra il Compendio de' Generi, e de' Modi della Musica di G. B. Doni.

Rome, 1640. sm. 4to.

p. 314. Discorso quarto sopra il Violone Panarmonico.

p. 337. Discorso quinto sopra il Violino Diarmonico e la tiorba a tre manchi.

These extracts contain further developments of the article

below cited. [No. 310.] The Violone Panarmonico was an instrument whose neck and fingerboard were divided into *five* compartments, designed to be tuned in different manners. The second extract, which is perhaps still more interesting to us, being an exposition of the application of the principles of the Viole Diarmoniche to the violin, which was at that moment just attaining a prominent place in the music of Europe. Whatever may have been Doni's failings and fads, he had at any rate the merit of being thorough. In this second extract an engraving occurs of a theorbo-lute, mounted on these principles with three necks and six sets of strings.

310. DONI, *Giovanni Battista*.

Gio. Battista Doni, Patrici Florentini Lyra Barberina ἀμφιχορδός accedunt ejusdem opera pleraque nondum edita ad veterem musicam illustrandam pertinentur ex autographio collegit et in lucem proferri curavit *Antonius Franciscus GORIUS*.

Florence, 1763. 2 vols. folio.

Vol. I., pp. 376-396.

Discorso Quarto. Della disposizione e facilità delle Viole Diarmoniche.

pp. 397-413.

Discorso Quinto. In quanti modi si possa praticare l'accordo perfetto nelle viole.

This is one of the most interesting pieces of archæology in connection with the violin that has come down to us, giving us as it does the theoretical and practical principles of execution upon the old viols at a time when the Violin was practically in its infancy, and when the modern string quartett had by no means superseded the many-stringed viols. The Viola Diarmonicha was a proposed form of the instruments with two necks and finger-boards to enable performers to attain a wider range of execution on the same instrument. It was one of

the earliest of the many stillborn inventions connected with bow instruments.

Doni was a Florentine nobleman, born in 1593. The date of his death is unknown. His principal biographer was Gori, [or Gorius], to whom we owe the publication of most of his musical and other treatises.

311. FÉTIS, *François Joseph*.

Exposition Universelle de Paris, 1867. Rapports du Jury Internationale.

Paris, 1868. large 8vo.

Vol. II. Groupe II. Classe 10. Instruments de Musique par M. Fétis. pp. 266-274. *Instruments à Archet*.

This, like all that Fétis wrote concerning the Violin, is an excellent descriptive account of the bow instruments exhibited at Paris in 1867, which were, it will be remembered, made the subject of a separate publication by M. Gallay [No 161]. The Violin makers of all countries are passed in review with impartiality, and as a history of that epoch in fiddle-making the article leaves nothing to be desired.

312. Exposition Universelle de Vienne en 1873.
France, Commission Supérieure. Rapports.

Paris, 1875. *Imprimerie Nationale*. sm. folio.

Vol. III., p. 311. J. GALLAY. *Instruments de musique à archet*.

The historic and *comparative* value of this report is prejudiced by the fact that England, Russia, and Spain were unrepresented in the section of bow instruments in the Exhibition of 1873 (Vienna), whilst France is represented only by Sylvestre of Lyons, and Thibouville-Lamy of Mirecourt. We find, however, descriptions of the exhibits of thirteen Austrian

violin-makers, two Hungarian, four Belgian, nineteen German, fifteen Italian, and one American—the irrepressible Gemünder. The principal article in M. Gallay's report is devoted to the house of Thibouville-Lamy, in which is published, for the first time, the cost-table referred to *sub* No. 285. The reporter very properly regrets the apathy of the great French houses as exhibitors.

313. GARDINER, *William*. The Music of Nature, or an attempt to prove that what is passionate and pleasing in the art of singing, speaking, and performing on musical instruments is derived from the sounds of the Animated World.

London, 1832.

pp. 204-225. *The Violin*.

pp. 254-256. *The Violoncello*.

The first of these chapters consists of an essay, learned, discursive, and interesting upon the violin as an instrument, and upon its leading professors at the date at which it was written. It is quite one of the most charming of the many hundreds of "general essays" that have been written on the violin. The description of Paganini (who was then at the zenith of his fame) has been constantly reprinted, and often mangled almost out of all recognition in the efforts of subsequent writers to say something new and original about him. The chapter on the violoncello is, of course, condensed beyond the limit of serious consideration.

Gardiner was born at Leicester in 1770 [15th March], and died there in 1853 [16th November]. He was, like his father before him, a stocking manufacturer, but, being an enthusiastic amateur musician, he not only composed and edited a considerable quantity of music, but wrote or edited several musical works which were, and are still, justly esteemed.

314. HAWEIS, *Hugh Reginald*. Music and Morals.

London, 1875. [6th edition.] *Daldy, Isbister & Co.* 8vo.

pp. 367 to 395. *Violins*.

This very interesting section of a very interesting book, is one of the most charming contributions to the literature of the violin. It traces the history of the instrument and its most celebrated makers down to the school of Stradivarius, and concludes with notes on the theory and practice of their construction.

The Rev. H. R. Haweis, son of the recently deceased Prebendary of Chichester, was born in 1838 [3rd April]. At the age of fourteen he was already a remarkable violinist, a virtuoso, perhaps, rather than an artist, and an amateur, in every sense of the word, above all. He was a pupil of Paganini's pupil Oury, and an excellent sketch of his career, with a most life-like photograph, has been published in "Men and Women of To-day." [No. 289.]

315. HAWEIS, *Hugh Reginald*. My Musical Life.

London, 1884. *W. H. Allen.* 8vo.

Many short passages throughout the volume.

Book III. CREMONA.

- pp. 215 to 219. *Interlude on a Night at the Royal Institution.*
 „ 220 „ 263. *Old Violins.*
 „ 264 „ 265. *Interlude on a certain Loan Collection.*
 „ 265 „ 310. *A South Kensington Dream.*
 „ 311 „ 313. *Interlude on the Oblivion of Great Men.*
 „ 314 „ 328. *Stradivarius of Cremona. His house.*
 „ 329 „ 338. *Interlude on some old Violin-Players.*
 „ 339 „ 392. *Paganini.*

As may be seen by the above table, Book III. is entirely devoted to the violin. Mr. Haweis is, as is well known, one of our most interesting, if not our most prolific and scholarly writers on the instrument; he does not err in the direction of strong originality of view, but his labours in collecting and presenting in a charming form all that is known of the violin, its great makers and players, has earned for him the lasting gratitude of all students of the violin and its chronicles. We find here a *résumé* of his lecture before the Royal Institution, [*q. v. post, sub* Periodical Publications—Proceedings of Societies,] a most valuable account of the exhibition of 1872, an article printed in *Good Words* [*q. v. post*], and an essay upon Paganini. Mr. Haweis, in whatever he writes, can never fail to charm and interest; to this may be added, that he sometimes instructs.

316. HIPKINS, *A. J.* Cantor Lectures on Musical Instruments; their construction and capabilities. (*Reprinted from the Journal of the Society of Arts. July 31st, August 7th, 14th, 1891.*)

London, 1891. *W. Trownce.* Large 8vo.

Whatever Mr. Hipkins has to say, recognized as he is among the foremost musical antiquaries of the century, must be received with respect. He is the greatest living authority on the history of the pianoforte, and is content to derive his information on the violin from writers to whom he gracefully concedes the palm of wider knowledge. The very interesting, though condensed notes on the violin, which occur in the first of these three lectures, are taken from writers to whom the reader is referred in footnotes. Were this plan more universally adopted, students of the history of the violin would be saved much unnecessary study.

317. HOGARTH, *George.* Musical History, Biography and Criticism.



London, 1835. 12mo.

Edn. 1835, ch. 7, pp. 109-138
Edn. 1838, vol. 1, ch. 7, pp. 145-178 } *The Violin.*

This is one of the earliest of the "general essays" on the violin, and is discursive—chatty—charming. It deals entirely with *performers* on the instrument, and is interesting as giving us an excellent idea of the estimation in which the leading schools of violin-playing were held in the early decennia of this century. The extract under consideration takes us as far as Viotti, and to the student of the progress of technique on the violin is of value and interest.

Hogarth was a Scotch lawyer, born at Edinburgh in 1783. Eminent as an amateur musician, he was one of the leading critics of his age. He also achieved celebrity as the father-in-law of Charles Dickens, and died in London in 1870 [12th February].

318. LA FAGE, *Justus Adrien Lenoir de*. *Quinze visites musicales à l'Exposition Universelle de 1855.*

Paris, 1856. *Vardif*. 8vo.

pp. 14 to 22. *Violons, etc.*
,, 25 „ 27. *Violons, etc.*
,, 36 „ 45. *Instruments à archet.*
,, 107 „ 108. *Violon Éolique* : G. E. Anders.

This is a work much in the nature of Gallay's report No. 312; the author is righteously indignant at the craze for old instruments, and the vandalism of having them tinkered up by modern repairers to correct real or imaginary faults. His notes on the old makers are interesting and concise, the first extract (pp. 18-22), dealing especially with the instruments of a maker, of Lille, named Lapaix. [*Vide post, sub* Periodical Publications. *Bulletins de la Société d'Encouragement pour l'Industrie Nationale.*] Pp. 25-27 deals with M.M. Gand

and Bernardel, the violin-makers to the Paris Conservatoire. Pp. 36-45 contain an interesting essay upon the quatuor, on the instruments of Vuillaume, Henry, Nicolas, and Bernardel, and on the introduction of the double-bass into France. [*Vide ante*, Note to No. 279.] In the tenth visit M. de La Fage refers to the Vielle [or Hurdy-gurdy], and appends to the chapter an interesting note on Isoard's "Violon Éolique." M. de La Fage, who was a most eminent musical *litterateur* and composer, was born in Paris [27th March, 1805], and died insane at Charenton [8th March, 1862], leaving a magnificent library of which the catalogue is a valuable contribution to the Bibliography of Music. [*q. v. sub* Reference Books.]

319. PILLAUT, *Léon*.

Instruments et Musiciens, avec une préface par Alphonse Daudet.

Paris, 1880. *G. Charpentier*. 8vo.

pp. 17-23. *Le Violon et les Instruments à Archets*.

pp. 23-34. *Les Violonistes*.

The first of these extracts is another "general essay," and the same remarks may be made of it, as may suffice for any such. The chapter on Violinists is more interesting than the other, the notes being to a great extent a *résumé* of the traditions extant in Paris concerning the leading virtuosi of the centuries past and present.

320. PONTECOULANT, *Le Comte Louis Adolphe le Doulcet de*.

Organographie. Essai sur la facture Instrumentale.

Paris, 1861. *Castel*. 2 vols., large 8vo.

Vol. I., p. 231. *Instruments à cordes. Troisième Famille.*

Instruments à cordes frottées ou frottés.

et passim.

Vol. II. p. 576. *Lutherie.*

et passim.

These are excellent historical articles, the first dealing with all instruments whose strings are *rubbed*. The author notices in turn the monochord [or trumpet marine], which is, perhaps, the oldest *bowed* instrument known among civilized nations, the *vielle* [or hurdy-gurdy], which is extensively and learnedly treated, and the instruments of the string quartett, whose history is traced from the prehistoric Orient through the mediæval fiddles, and viols of various kinds to the violin proper and its congeners.

The Section "Lutherie" in the second volume deals with the actual manufacture of bow instruments in the present day. The author gives interesting details of the Mittenwald and Markneukirchen manufactories, and a kind of census of the fiddle-makers of Europe. These statistics are most valuable. Besides these two main sections, constant references to the string quartett, historical, theoretical, and technical, occur all through the volumes.

M. le Comte [subsequently Marquis] de Pontecoulant was born in 1794, and was still living in 1881. He was a distinguished soldier as well as an eminent writer on musical subjects, having left many works on musical instruments of great value to students of the history and manufacture of the violin.

321. PONTECOULANT, *Le Comte Louis Adolphe le Doulcet de*.

Musée Instrumental du Conservatoire de
Musique. Histoires et Anecdotes.

Paris, 1864.

pp. 61-69. *La Ville de Madame Adelaïde.*

pp. 133-150. *La Vielle de Henri IV.*

pp. 171-180. *Un Violon Bavarois.*

pp. 181-195. *Le Violon de Baillot.*

This book consists of a collection of anecdotes related *à propos* of instruments exhibited in the museum of the Paris

Conservatoire. The first extract deals with Mme. Adelaïde, eldest daughter of Louis XV., who was a skilled performer on the vielle, and a pupil of the celebrated Danguy. The extract contains interesting historic notes on the instrument, and on some other celebrated vielles. The next extract deals with an equally celebrated vielle, and gives us interesting notes upon how it was played. The story of Henri's amour with Fleurette is prettily narrated. The third extract relates an incident of the Franco-Bavarian war of 1707. The fourth contains valuable biographical notes on Baillot. It will be seen that this is a volume that no violinist should be without.

322. PONTECOULANT, *Le Comte A. le D. de.*

La Musique à l'Exposition Universelle de 1867.

Paris, 1868.

p. xxxix. *Fastes principaux du Violon.*

This essay, which occurs in the very scholarly and voluminous introduction to the above work contains a chronological catalogue *raisonnée* of the principal improvements that had been attempted in connection with bow instruments from 1793 to 1857. Throughout the volume we find scattered articles on the violin and its relations, but this catalogue constitutes the most interesting portion of the book.

323. QUARENGHI, *Guglielmo.*

Metodo di Violoncello per istruire lo scolaro mediante un sistema graduato ed analitico . . . preceduto da brevi cenni sugli istrumenti d' arco con elenco dei fabbricatori.

Milan, 1876. *Editoria Musicale.* Music fol.

pp. 1-9. *Brevi cenni sugli istrumenti d'arco.*

pp. 14-19. *Fabbricatori d'istrumenti d'arco.*

This is the only instance with which I am acquainted, in which a professional artist is also a historian and student of the annals of the violin—[Gunn, whose work (No. 229) might perhaps be included under this category, being practically an amateur]. The treatise on the origin of bow instruments which opens this *Méthode* being a comparison of the earliest forms with the rudimentary instruments of sundry barbaric and semi-barbaric nations. Sig. Quarenghi reproduces the "Personaggi" of "Orfeo" [*q. v. post, ubi* Miscellanea], in which a part for the violin was first introduced into a score, and gives us the tuning of the earlier viols. The section devoted to the makers of bow instruments is full of interest, containing the names of many of the lesser known violin-makers derived from local sources, and is divided into the Early Brescians, the Cremona School, and the Venetian School,—it is very complete and valuable. It is well worth while for students of the violin to possess this vast work for the sake of these twenty preliminary pages, whilst for violoncellists the whole work is of immense interest and value.

Quarenghi was born at Casalmaggiore in 1826 [22nd October], and was in 1881, first violin at the *Scala* in Milan, and director of music to the Cathedral of that city, which post he had occupied since 1879.

324. RAMBOSSON, J.

Les Harmonies du Son et l'Histoire des Instruments de Musique.

Paris, 1878.

p. 374. *Le Violon, la Viole, la Violoncelle, la Contrebasse.*

p. 389. *La Vielle.*

This may be described as a condensed popular history of musical instruments played with the bow, with short notes on their principal makers down to the present day. The chapter on the *Vielle* [or *Hurdy-gurdy*] gives an excellent sketch of that instrument. The articles are illustrated with interesting repro-

ductions of ancient engravings—indeed, the principal value of this book lies in the excellent reproductions of old pictures with which it is filled, a large proportion being exceptionally interesting to violinists.

325. READE, C. L., and READE, *Compton*.

Charles Reade, Dramatist, Novelist, Journalist. A Memoir compiled chiefly from his literary remains.

London, 1887. *Chapman & Hall*. 2 vols., 8vo.

Vol. I., chap. xiii., pp. 237-277. *Cremonaphilism*.

Read in conjunction with Reade's well-known work [No. 124], this is one of the most interesting chapters of this excellent biography. It tells us of Reade's "craze" for violins—for it was little more—of its rise, of its decline, and of its fall. The account of his quarrel with the Customs officials is quaint and most interesting in the light of the recent case of Mr. Laurie's violins—it is also most valuable as showing us the value of Italian instruments at that time, and the circumstances that governed and assessed that value. Indeed, the whole "Petition" that he presented to the House of Lords on the subject, which is given here *in extenso*, is a most interesting essay on the art and science of violin-dealing, which more than one recent jury might have read with advantage.

326. RODWELL, G. *Herbert*.

The First Rudiments of Harmony, to which is added a short account of all instruments employed in an orchestra, etc.

London, 1830. *Goulding & Co*. 8vo.

pp. 97-109, Part II. *The Violin, Viola, Violoncello, and Double Bass*.



This extract is purely technical. I quote it in order that it may be avoided, it being one of the completely "unnecessary" articles on the instrument that have been cited as though they were of importance. *Verb. sap.*

327. SCHNEIDER, *W.*

Historisch - technisch Beschreibung der Musikalischen Instrumente.

Neisse and Leipzig, 1834. *T. Hennings.* 8vo.

pp. 65-77. *Instrumente mit Darmsaiten durch Streichen erklingend.*

This article is divided into "Violine," "Alt-Viola," Violoncello" and "Contraviolon," and is terminated by notes on the earlier Viols. The whole article is constructed from contemporary musical cyclopædias, and contains nothing of great originality or interest.

Schneider, who was organist and choirmaster of the cathedral of Merseburg, was born at Neudorf near Annaberg, in 1783 [21 July]. His compositions were numerous and praiseworthy, but it is as a writer on musical subjects—especially upon organ-playing and church-music, that his fame has survived him. Fêtis cites twelve such works: the date of his death does not appear to have been recorded.

328. TERRASSON, *Antoine.*

Mélanges d'Histoire, de Littérature, de Jurisprudence Littéraire, de Critique, etc.

Paris, 1768. *Simon et Fils.* 8vo.

pp. 173-254. *Dissertation Historique sur l'Instrument nommé la Vielle, Où, (sic) en examinant l'Origine et les progrès de cet Instrument, on fait une digression sur l'Histoire de la Musique ancienne et moderne.*

This is an extract of great importance, being the only essay extant (as far as I have been able to discover) dealing exclusively with the *vielle* or hurdy-gurdy. The *vielle* is one of the oldest instruments with *rubbed* strings, and is most interesting, there having been a guild of *vielle*-makers as early as the thirteenth century, and there having been celebrated *vielle*-players, whose names have come down to us, a century earlier than that. There was a great reaction in favour of the instrument at the end of the seventeenth and the beginning of the eighteenth centuries, when it was a favourite instrument for ladies. This essay was originally printed anonymously in 1741 as a separate work, but in this form it is so rare that I have never been able even to see a copy. Antoine Vidal has devoted a scholarly and interesting chapter of his magnum opus [No. 191] to the *vielle*, which, as an instrument, is already so rare, that I doubt whether it will be more than a name (as is the case with the Trumpet Marine) to the members of the rising generation.

Terrasson was a Parisian barrister, born in that city in 1705 [1st November]; he died in 1782 [30th October], being then a professor at the Collège de France.

329. WASILEWSKI, *Wilhelm Josef von*.

Geschichte der Instrumental-musik in xvi. Jahrhundert.

Berlin, 1878.

pp. 49-77 (*Bow-instruments*) and plates 2, 3, and 4.

This essay, coming in the middle of a chapter, the book should perhaps have come under the heading of Reference-books [*post*], but the section is so distinct that I have decided to admit it here. It consists of a scholarly dissertation on the bow-instruments of the fifteenth and sixteenth centuries, drawn from the works of Virdung, Gerle, Prætorius, Fontego and others. There exists no essay on the earliest true viols, that is in any way superior to this.



Part II.

SECTION IV.—SUB-SECTION I.

THE GUILD OF MUSICIANS AND THE "KING OF
THE VIOLINS."

330. FETIS, *F. J.*

Curiosités Historiques de la Musique.

Paris, 1830. 8vo.

pp. 292-300. *Du Roi des Violons.*

Amongst all the articles that have been written concerning this most interesting Guild of Musicians, few are more interesting or more valuable than this one, short and necessarily condensed though it be. The literature of the "Guild of Musicians," which may be found in Part I., Section IV., Sub-section I. of this Bibliography, is small, and what there is of it is extremely scarce, and to those students who are unable to consult the works devoted to the Guild, this essay must always be one of the clearest and most concise upon the subject. It traces the history of the Guild from its establishment in 1330 to the "abdication" of Dumanoir, and the consequent extinction of this institution (which had become an abominable and insupportable trades-union) in 1773.

331. MILLIN, *Aubin Louis (de Grandmaison)*.

Antiquités Nationales ou recueil de Monumens pour servir à l'Histoire Générale et particulière.

Paris, 1792. [*l'an IV. de la Liberté*], fol.

Vol. IV., Art. 41. *Chapelle de St. Julien des Menestriers*.

This is one of the most important works on the Guild of Musicians that France has produced. The section of Vidal's great work [No. 192] is largely taken from it. It contains not only a complete history of the Chapel of St. Julien, but also a scholarly dissertation on the origin and antiquity of the Violin. The two plates with which it is illustrated give us representations of the Chapel itself and of the most important presentments of bow instruments to be found among the decorations thereof.

Millin de Grandmaison was born in Paris in 1759 [19th July]. He was an eminent antiquary and some time curator of the Antiquities in the Bibliothèque Nationale. The date of his death is not recorded in any reference work that is known to me.

332. WECKERLIN, *Jean Baptiste*.

Musiciiana, extraits d'ouvrages rares ou bizarres, anecdotes, lettres, etc., concernant la musique et les musiciens, avec figures et airs notés.

Paris, 1877. *Garnier Fr.* 8vo.

pp. 94-106. *Les Joueurs de Vielle, de Luth, de Musette, et les Menestriers*.

pp. 106-7. *Le Violon*.

The first, and most important, of these extracts consists of an article on the Guild of Musicians, taken principally from the *Recueil d'Édits* [No. 197], but also from lesser known and more recondite authorities, a notice of Rousseau's *Traité de la Viole* [No. 250], and of some other *méthodes* for the old viols. The second consists entirely of Woldemar's "*Commandements du Violon.*" It is the only complete reprint of this doggerel with which I am acquainted.

Section V.

THEORETICAL WORKS.

333. KLEIN, *Johann Joseph*.

Lehrbuch der theoretischen Musik in systematischer Ordnung entworfen.

Offenbach A/M. n.d. [1800] *J. André*. 4to.

pp. 125 § 300 to p. 131 § 318. *Dritte Abhandlung: von den Geigen-instrumenten.*

Fétis gives the date of this book as 1801, but a former owner of my copy has written his name on the title-page and dated his acquisition 1800—it was really published by *Herisius* at Leipzig, but it was dedicated to Herr André of Offenbach A/M, and some copies seem to have been printed with his name as publisher. The date at the end of the dedication is “1st October, 1800.” Klein was a theoretician rather than a practical artist, and perpetuates the old names “Discant-geige, Altgeige, Kleine-Bass, Grosse-Bass.” The extract referred to consists merely of descriptions of the bow instruments, including the “Viol di Gambe,” “die Kniegeige,” the “Viole d’amour,” and the very interesting instrument known as the “Baryton” [*vide* article in Grove’s Dictionary].

Klein was born in 1739 [24 August], and was in turn a barrister at Dresden and organist at Eisenach. He died in the early part of the present century. He is known as the author of several theoretical and historical works on music.

334. MACE, *Thomas*.

Musick's Monument, or a Remembrancer of the best Practical Musick.

London, 1676.

Part III. pp. 231-264. *Concerning the Viol and Musick in General. Giving some Particular directions towards a righter use of that Instrument than is commonly known and practised.*

This begins with a most naïf essay upon the state of music in general, rather than particularly concerning the Viol, in which the Violin is adverted to as "*The Great Idol in Musick, of late years set up.*" Chap. ii. gives an elaborate description of how a music-room should be constituted, Chap. iii. deals with "*a table Organ to stand in the midst,*" and at p. 245 we reach with Chap. iv. the section concerning the Viols, of which "*a cheste*" is fully described, together with "*a Pair of Violins to be in readiness for any extraordinary Jolly, or Jocund-Consort-Occasion.*" Chap. v. deals with the right use of the Viol, Chap. vi. with technique. From this point the fullest directions how to play are given, with examples that would puzzle most modern performers, but which are most interesting to the musical archæologist.

Little is known concerning the author of this very quaint and remarkable book, save that he married *circa* 1636, and was in York during the siege of 1644. Hawkins dates his birth in 1613 from his portrait engraved by Faithorne with the legend "*Ætatis sue 63,*" but the date of the execution of this portrait, as also that of his death, is unknown. He was a puritan of puritans.

335. PETRI, *Johann Samuel*.

Anleitung zur praktischen Musik.

Leipzig, 1782. *J. G. J. Breitkopf.* 4to.

Part III.

Chapter viii.

p. 378. *Von der Geige oder Violine.*

p. 414. *Von der Bratsche.*

p. 415. *Vom Violoncello.*

p. 456. *Vom Grossen Violon.*

These extracts, which form part of the section of this excellent book, entitled "*Von der Kenntniss und Behandlung der vorzüglichster Musik-instrumente*," are most interesting and valuable to the student of the history of the Violin, containing, as they do, a complete and detailed description of the instruments of the Quartett and all its parts as they were understood and appreciated in the last century. The theoretical principles which govern the combined "necessariness" of the various parts and fittings of the instruments is lucidly and interestingly laid before the reader, and it is most instructive to read in these pages the science of violin-construction and arrangement as it was esteemed by theoreticians prior to the modern schools of playing and manufacture.

Petri was born at Sorau in 1738 [1st September] and died at Bautzen in 1808 [12th April]. The above is the best known of his many theoretical works.

336. TAGLINI, *Carlo.*

Lettere Scientifiche sopra vari dilettevoli argomenti di Fisica del Dottor C. T.

Florence, 1747. 4to.

P. 1. *Lettera prima all' Illustrissimo e Reverendissimo Signor Marchese Suddecano Gabriello Riccardi. Come un Violino possa produrre istanto varj e dilettevoli suoni.*

(dated: Pisa, 20th June, 1746.)

This is an essay, purely theoretical and speculative, upon

the causes and effects of the varied powers of the violin in the matter of tone production—it is one of the earliest treatises on the acoustic results of the length, thickness and vibrations of a musical string. The book is of inestimable rarity, being cited by Lichtenthal, but not by Fétis. It is not in Brussels, Paris, or Leipzig, and the only copy I know of is in the Bodleian Library at Oxford.

For reading room only

UNIVERSITY OF CALIFORNIA LIBRARY

Los Angeles

MAR 07 1981

This book is DUE on the last date stamped below.

Non Circ

Non Circ

Non Circ

24131

for reading i

ML 128 V4H4 v.1

BRUSH
LIBRARY



L 006 980 057 1

ML
128
V4H4
v. 1

UC SOUTHERN REGIONAL LIBRARY FACILITY



AA 000 543 481 6

