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PAOLO MAGGINI
His Life and Work



W. E. HILL & SONS
38 New Bond St
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GIO: PAOLO MAGGINI

His Life and Work.

COMPILED AND EDITED

FROM MATERIAL COLLECTED AND CONTRIBUTED BY

WILLIAM EBSWORTH HILL

AND HIS SONS

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THE DESIGN ON THE COVER REPRESENTS THE ARMS
OF BRESCIA.

* The head at the top of the Plate is that of the De Bériot Maggini belonging to Mr. Sternberg. The other head, of which back and side views are given, belongs to the violin in the possession of Captain Warner.

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LONDON, W.

PREFACE.

*“For out of the olde feldis, as men saith,
Comith all . . . newe corne,
And out of oldd bokis. in gode faieth*

NOTICE BY MESSRS. HILL & SONS.

MESSRS. HILL & SONS beg to give notice of their intention of publishing the remaining portion of the original information which they have collected relating to the Early Brescian School, in a separate monograph of this series of publications—*On Gasparo da Salò and his Predecessors*—if they receive sufficient promises of support to meet the expenses of the necessary illustration.

in the State Archives preserved in the Town Hall and in the Quirinian Library of Brescia; and partly from

PREFACE.

*“For out of the olde feldis, as men saieth,
Comith all . . . newe corne,
And out of oldè bokis, in gode faieth
Comith . . . this newe science,”*

Chaucer.



HIS work forms the third of the series of publications undertaken by Messrs. Hill with the view of throwing new light upon the history of the violin and its makers.

As great interest attaches on many grounds to the Brescian school, and very little trustworthy information respecting it has hitherto been available, it seemed desirable to deal with it early in this series. With great energy and insight Messrs. Hill initiated and directed searches at Brescia and elsewhere, which, ably carried out by Signor Cavaliere Giovanni Livi, Director of the Brescian State Archives, and Signor Federico Sacchi, have brought to light a large number of most interesting and important facts concerning many makers of the Brescian school. Indeed, so rich has been the harvest gathered in the course of these searches that it has been thought best not to attempt to include the whole in this volume, but that portion only which relates more particularly to Maggini.

The materials for this account of the life and work of Gio. Paolo Maggini are entirely new, and are derived partly from the Registers of the Census and Taxation in the State Archives preserved in the Town Hall and in the Quirinian Library of Brescia; and partly from

the rich note books—the fruit of years of arduous practical work and critical enquiry—of the Hill family.

In constructing a narrative from the material above mentioned it has been the aim of the writer to present faithfully historical facts without confounding them with inferences which may be drawn from them; and scrupulously to avoid interference with the views and opinions of experts so accomplished as the Messrs. Hill. The writer has regarded herself chiefly as a medium through whom they might find expression.

To preserve continuity in the narrative the copies of documents, tables of dimensions, and a few other particulars have been placed in an Appendix.

The introductory sketch of Brescia is based in part, though by no means wholly, upon *Dell' Istorie della Città di Brescia di M. Elia Cavriolo (Venezia, 1744)*; and *Brescia e sua Provincia : descritte da Carlo Cocchetti (Milano, 1859)*.

Messrs. Hill wish here to thank the Prince Caraman de Chimay for kindly giving them opportunity to examine his collection of instruments. They have also to thank H. Sternberg, Esquire, not only for a loan of the De Bériot Maggini belonging to him, but for interesting information and generous assistance. And finally, they have to thank Baron Erlanger, Sir Joseph Chitty, and others, for their kindness in allowing them to see and examine the valuable instruments in their possession.

UPPER TULSE HILL, 1891.

BRESCIA.

Introductory.

BRESCIA.

“*Terra antiqua, potens armis atque ubere glebæ.*”—

Virgil, Æn. Bk. i.

“*Brixia Veronæ mater amata meæ.*”—

Catullus, Carm. lxvi.



IN treating of any life it is both natural and desirable that something should be said of its surroundings in time and place. A short sketch of the history of Brescia will serve at once as introduction and background to the life of Maggini, for all men are in part the outcome not only of their own times but of those which preceded them.

The story of Brescia is one of great interest, and can be traced back at least to the sixth or seventh century B.C.

History and physical geography are ever closely connected. The situation of the province of Brescia in the Northern parts of the rich Lombard plain, bounded on the North by the Rhætian Alps, on the East by the Lago di Garda, on the West and South by the Lago d'Iseo and the valley of the Oglio, was such as at once to ensure it importance and a chequered history. The province was also beautiful enough in some parts to merit the description “*un pezzo di paradiso caduto in terra.*”

The first people we know of directly as inhabiting this favoured district were the Ligures. One of their kings, Cigno, is mentioned by Pausanias as highly skilled in music; and the Ligurian citadel of Cicnea, mentioned by Catullus, was the origin of the city of Brescia.

The Ligures fell under Etruscan power. The Etruscans in turn succumbed to the Cenomani; the Cenomani to the Romans. A Roman colony was established in Brescia by Julius Cæsar, and it became a Roman free city. Both province and city are full of remains of Roman civilization.

After the fall of the Western Empire the barbarian tribes several times pillaged the North of Italy, and Brescia more than once suffered severely. She did so specially at the hands of the Huns under Atilla, A.D. 452. But in the sixth century something approaching order was again established by the Longobardi, who in 568, under their king Alboin, took possession not only of what was later called Lombardy after its conquerors, but of a great part of Italy. This was the last barbarian invasion of Italy, and its effects were abiding. It fused Teutonic vigour with Latin acuteness and refinement, and so deeply affected Italian mediæval and renaissance life and genius, which in their turn have greatly influenced the world.

At Alboin's death his kingdom was broken up into thirty or forty separate dukedoms, reaching from Friuli to Benevento, of which one was a dukedom of Brescia. Brescia then passed through the hands of Charlemagne and of the Franks. Later she

fell under German power, and being made a free imperial city by Otho the Great, shared and suffered in the fierce struggles of the Guelphs and Ghibellines.

In Brescia, as in most of the North Italian cities, the struggles between the consuls and the people, between the podestà or single chief magistrates and the councils, between the councils and the citizens, between the nobles and the citizens, resulted in government more or less republican.

Fierce feuds raged between the different cities; and in the cities themselves, discord was continually at work, setting family against family, and producing riots similar to those between the Capulets and Montagues described in *Romeo and Juliet*.

We may believe that in Brescia these features of the city-republic life of the time existed, serving in her, as in other cities, to give intense stimulus to all kinds of human energy and to foster brilliant intellectual life.

Even in such a circumstance as the passing of an ordinance in 1480—the earliest attempt of the kind in any European city—that all who in digging or otherwise might find Roman inscriptions should be required to look to their preservation, we see already advanced enlightenment in the Brescians; and the facts that Luther made his translation of the Old Testament from the Hebrew edition printed at Brescia in 1494, and that in 1502 a chair was instituted for the study of Greek, tell the same tale.

Brescia was subjected by the Lords of Verona in 1378; then by the Milanese; and lastly by the Venetians in 1426 under Carmagnola. At this point the

French, in pursuance of the League of Cambray, overran the Venetian States, and Brescia fell. After a time, however, the city was recovered (except the citadel) by one of the Venetian commanders, and the whole district, detesting the French, revolted and raised the Venetian flag. This led to the long and famous siege and sack of the city by the French under Gaston de Foix in 1512.

Among the many awful tales of war few equal in horror that of the sack of Brescia. Desperately the Venetian troops and the inhabitants fought, but in vain. For three days the city was given over to the mercies of a brutal and infuriated foreign soldiery, and slaughter, pillage, and outrage went on unchecked. It is variously estimated that from 17,000 to 40,000 persons perished in the fighting and the sack, and the booty was rated at 3,000,000 crowns. As an illustration of the horror of those days, the case of "Tartaglia" the mathematician is interesting. An infant at the time, as his helpless mother tried to shelter him in her arms, he received five sword wounds, had his skull fractured, and his lip split. One bright gleam of better things greets us in the beautiful story preserved of Bayard, who was wounded at the assault which carried the city; but there is not space to linger over it here.

From the terrible blow inflicted by Gaston de Foix, Brescia never perfectly recovered; but restored to the Venetians in 1516, the city by degrees became something of her old self. Even the sack of 1512 could not wholly dissipate a wealth second only to that of Milan,

or crush the spirit of a people renowned for their valour, and whose intellectual powers had been braced and sharpened by perpetual conflicts, by city-republic life, and by the frequent necessity of adapting themselves to a new order of things.

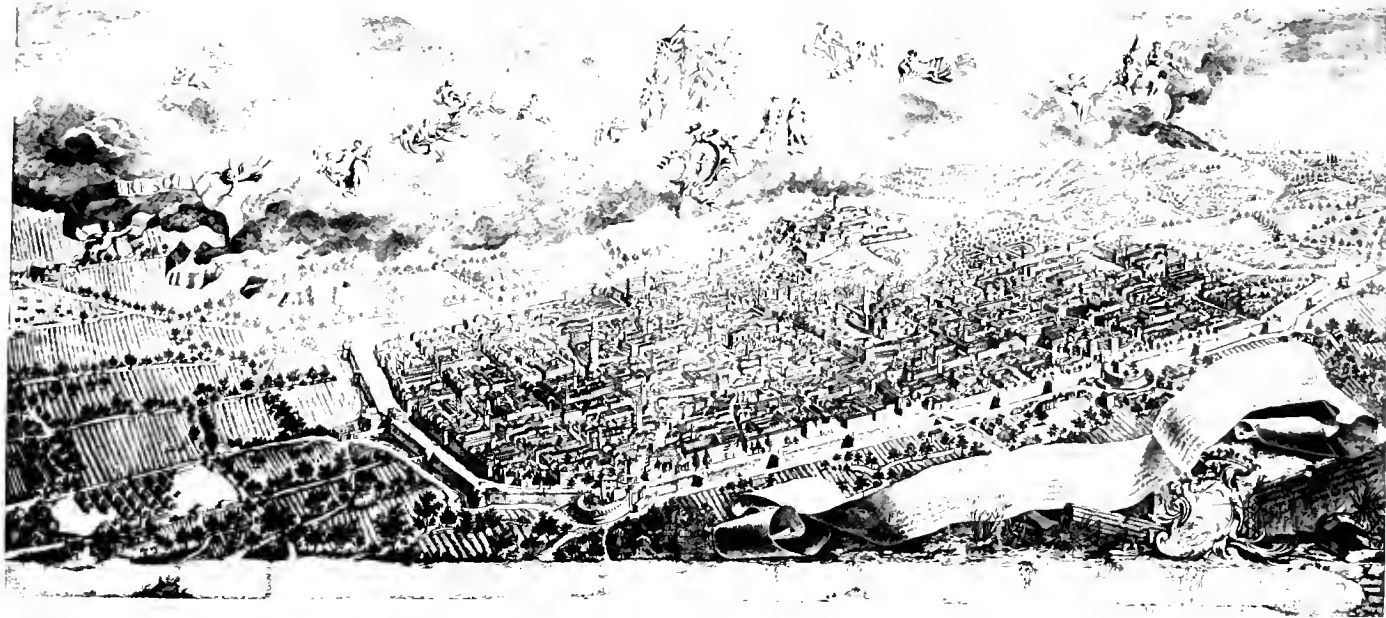
The time, too, was one favourable to re-growth. That great intellectual movement in Europe which began in the fifteenth century, and to which we give the name *Renaissance*, was still working, and in Italy its developments were of special interest and strength. The Italy of this time is portrayed for us inimitably and pricelessly in the autobiography of Benvenuto Cellini: it was a time of intense intellectual and artistic activity; of picturesqueness, splendour, squalor, superstition, godlessness, religious fervour, philosophy, and humanitarianism strangely mingled. It was an age of great men. In England were living Shakespeare and Bacon; in Spain, Cervantes and Lope de Vega; in Holland, Grotius and Jansen; in Flanders, Rubens; in Germany, Kepler; in France, Palissy and Montaigne; in Italy, speaking generally, Galileo, Toricelli, Veronese, Tasso, Guido, Giordano Bruno, the Carracci. But of Brescians alone there is a noble list in such names as "Tartaglia," Castelli, and Zandrini, mathematicians and natural philosophers, the last-named being one of the first to show the advantages of the infinitesimal calculus; Ferrando the printer; the painters Foppa, Ferramola, Savoldo, Moretto, Romanino, Muzziano; the sculptors Olivieri, Raffaello da Brescia, Alessandro and Jacobo Medici; the composers Bonaventura and Marenzio; and a number of

distinguished musical instrument makers. Of these, those who devoted themselves to the making of stringed instruments will be noticed in some detail in the body of this work; here, mention is made only of the Antegnati, or Antignati as the name was written later. We learn from Giovan Maria Lanfranco, in his rare book *Scintille de Musica*,* that Giovan Francesco Antegnato made — “diligentissimamente” — monochordi, arpicordi, et clavacymbali; while his brother Giovan Giacomo’s organs were so perfect in tone and general make that they seemed, says Lanfranco quaintly, “non da mano di huomo ma da natura creati.” Later members of this family were Graziadio, chosen by Ferrando Gonzaga, Duke of Milan, to build the organ in the ducal chapel of Santa Barbara, and Graziadio’s son, Costanzo, sent by him from Brescia in 1570 to look over this organ when he himself was ill. Brescia, it may be added, specially excelled in the artistic and important manufacture of arms and armour; and Galileo’s daughter evidently thought highly of Brescian thread.

Such, broadly speaking, were the times, such the contemporaries of Maggini and his more immediate predecessors of the Brescian school of violin making. Maggini’s Brescia—at his manhood the Brescia of some ninety years after the sack—was still in part mediæval. Maggini’s grandfather was a youth at the time of the sack; he may even have been in the fighting. In Maggini’s boyhood many were living who

* *Scintille ossia Regole di Musica, che mostrano a leggere il canto fermo et figurato, etc.* . . .—Brescia, Aprile, 1533.

PLATE II



must have heard from their fathers moving tales of Brescia's gallant struggle. Such tales rouse the blood and stir the spirit.

Many of the old Brescian buildings remained, and chief among them its great brick Broletta, or city Palace, the focus of the city life, with its massive belfry of rough stone (*Torre del Popolo*) and glorious brick rose window—one of the finest buildings of its kind in Italy; the Castello; the old Duomo, an interesting round church dating from the seventh century; and many ancient churches with their campaniles. The streets in many cases were bright and picturesque with frescoes, the art-loving Brescians not unfrequently employing their native artists to paint the outsides of their houses, Romanino and Gambara for instance both executed work of this kind. The walls also remained with the battlemented bastions and gates, the drawbridges and the moat. What the city was about 1560—1632 we may fairly divine from the print dated 1764 reproduced on Pl. II.

The new Duomo and the new Market without the walls, which appear in the print, were not yet in existence, and no doubt the number of houses was smaller. Still, the print may well serve to recall mediæval Brescia, and we know from Venetian returns that in 1561 Brescia contained 5,242 houses, 1,733 shops, and 41,168 inhabitants.

But the site and physical surroundings of the city had not altered. The print shows us the citadel erected by the Visconti in the fourteenth century crowning the summit of the hill round the sides of which the city

clusters, and it looks much the same as we see it in the background of Moretto's [1498—1555?] great picture of the Feast of the Pharisee now in the church of S. Maria della Pièta, at Venice. The print too gives us hints of the suburban spots from which Moretto drew sometimes backgrounds for Madonnas and Saints. It shows us the fertile country lying round and the distant mountains; and we can imagine from it the magnificent view which the citadel commanded over the Lombard plain.

Such sights met the eyes of the men of 1600, and the sound of the bells of most of the campaniles which stand out in the print were in their ears. These campaniles, for the most part attached to churches and monasteries, wake many thoughts, and their number brings vividly before us the large part played by the Church in mediæval life, while in Brescia, as elsewhere, it was a liberal and wise fosterer of the fine arts. We learn from Lanfranco in his *Scintille di Musica* before cited that he instructed the clerics and soprani of the Cathedral of San Pietro de Dom in his *musica misurata*,* and that the Cathedral possessed a cappella of the first order, and besides an organ a complete orchestra. Other churches of the city would probably too have orchestras, while in the monasteries there must have been many lovers of music. It was two monks who proved themselves most kind friends to Gasparo da Salò at a critical time in his life.

* Measured music (*musica mensuralis*), strictly so termed, consisted of notes of various and determined length, and was so called to distinguish it from the older *musica choralis* or *plana* in which all the notes were of equal length.

We gather too from Lanfranco, what we may indeed infer from the number and succession of musical instrument makers resident in Brescia, that the city was distinguished for its excellent musicians—as good, probably, as were to be found at the splendid courts of Florence, Ferrara, and Mantua, where the Princes delighted to surround themselves with artists. This view is further borne out by reference in the Mantuan sixteenth century archives to one Giacometti “*Del Violino*,” a Brescian; and to Paolo Virchi, a noted Brescian organist, who entered the service of the Gonzaga Princes, and was much esteemed by them.*

Brescia, after 1512, was restored to Venetian rule, and enjoyed tolerable quiet until the plague—that terrible scourge of the middle ages—and a famine together ravaged her. The plague raged elsewhere in Italy: we know that, in 1630, owing to its virulence, communication between Rome and Florence was suspended; and that it gradually increased in and around Florence to such an extent that a quarantine of extreme strictness was established so as to put a stop even to neighbourly intercourse. In the correspondence of Galileo's daughter, Sister Maria Celeste, we find her begging her father not to procure for her sundry little necessaries in case the plague should be brought back by the person sent to buy them; and an interesting light is thrown upon the pharmacy of the period in a description of an electuary much esteemed as a preservative against the plague and pressed by the

* *La Musica in Mantova. Musici alla Corte dei Gonzaga in Mantova. Dal Secolo xv. al xviii.*, per A. Bertolotti.

anxious daughter on her father, consisting of dried figs, walnuts, rue and salt, mixed together with honey. A piece of this, the size of a walnut, was to be taken in the morning fasting, with a little good wine, and the efficacy of the delectable compound was reported to be —“wonderful.”

Electuaries or no electuaries, however, the plague in due time reached Brescia, and there it raged so fearfully that “*La città era un deserto, le contrade un cimitero.*”

Remaining under the Venetian Republic until its dissolution in 1797, Brescia formed the capital of a department in the Napoleonic Kingdom of Italy; and in 1814 it passed into the hands of Austria. In 1849 the city revolted, but was reduced by the Austrians under Haynau, who shelled the city barbarously from the citadel. Her sons, however, showed in 1849 the spirit of the Brescians of 1512: gallantly they fought against the Austrians, and their gallantry was recorded in a monument by their king when at last Italy emerged from her many conflicts and struggles—free and united from Lombardy to Sicily. Brescia, indeed, may claim the honour of having in part foreshadowed a free and united Italy, for the heresies of Arnold in the twelfth century, Brescia's greatest son, were not simply ecclesiastical. He was politically a heretic, and in advance of his time. The political ideal he held forth was something far higher than either Guelphs or Ghibellines aimed at. He conceived of an independent Roman Republic, free from the temporal authority of either Pope or Emperor. Arnold of Brescia's ideal for Rome foreshadowed Mazzini's ideal for Italy. And the

man himself, with his eloquence, perfect disinterestedness, and extraordinary personal influence, foreshadowed Mazzini.

The poets have sung of Brescia as "Rich in iron courage and honour." Her story justifies their praise.

SALÒ.



SALÒ, in the province of Brescia, roughly some twenty miles from the city, is perhaps the most beautiful spot on the Lago di Garda. Roman remains have been found there, and it is mentioned in documents as early as A.D. 1016.

Gratarolo's record that in 1585 there were many schools there to which foreigners came, proves that Salò in mediæval times, though a small place, valued intellectual life and promoted it.

Salò had its own distinguished men, and music generally was cultivated there—sacred music specially so. This is proved by the Corporation records.

GIO: PAOLO MAGGINI.

GIO : PAOLO MAGGINI.

[1581—1632 ?]

*“Planting before us
A sensible type.”—*

Goethe.



THE unfortunate practice of not dating their works which prevailed among the earlier makers of bowed instruments renders it extremely difficult to arrange them and their works in true order. When they inserted labels they put on them their names and places of abode, but no dates. Had they given dates and stated whose pupils they were, as was sometimes done by later makers, we should have had stepping-stones over many a treacherous bit of ground. As it is, we can but try to discover the order in time of the men and of their works from a critical examination of the works themselves. But here again we find ourselves involved in difficulty, because to arrive at complete truth by this critical method sufficient comparative material is necessary, and such material in the case of old instruments is, alas! all too small in amount.

The law of death in the world of living things, by which races disappear when they no longer meet the new conditions of existence which arise, applies not less to the works of man. These, too, must pass away unless they can become transformed to answer to the new demands made upon them. It is not surprising therefore that the older forms of musical instruments almost completely disappeared soon after they ceased to be in actual use. Yet for the study of musical history, and of contemporary art as illustrated in their forms and decoration, how precious to us these "useless" things would have been!

The case of the great violin maker Gio. Paolo Maggini well illustrates these remarks. He put nothing on his labels but his name, and that he worked in Brescia; and but few of his instruments survive. Little accordingly has been known of him, and that little has been gathered entirely from a comparison of his surviving instruments with such few as remain of earlier Brescian makers. Recently however search among the State Archives of Brescia has brought to light so much of interest respecting Maggini that it is now possible to form a tolerably complete idea of his character, culture, and circumstances. As regards his personal appearance alone is there a complete blank. So far as is known at present no portrait of him exists, nor has any description of his personal appearance been found.

Maggini as a family name was not uncommon in the North of Italy during the sixteenth and seventeenth centuries. Contemporary with Gio. Paolo there were

other families bearing the name at Brescia; and there was Giovan Antonio Maggini, a native of Padua, holding a professorship at Bologna. There were, therefore, we may suppose, Maggini at Padua and possibly at Bologna, as well as at Brescia at the beginning of the sixteenth century. The name Maggini was written Magino by Gio. Paolo; and a still earlier form of it was Maglino. But Gio. Paolo's labels always give the name as Maggini.

The Brescian State Archives give us information of three generations of the Maggini family with which we are concerned. It appears that they came originally from Botticino "di sera" (*i.e.*, West Botticino), a village on the hills about an hour's drive from Brescia. We may infer that Ser Bertolino or Bartolomeo de Maggini, the grandfather of Gio. Paolo, lived and died at Botticino; and as his son Zovan stated himself to be 45 in 1568, we are justified—as apparently the male members of the family did not, as a rule, marry very early—in assuming that Ser Bertolino de Maggini was born about 1493.

In his Income Tax return of 1568 we find that Zovan or Giovanni Maggini was married and living in Botticino with his wife Giulia and two children. A later return made by Giovanni, in 1588, shows the family settled in Brescia, he himself not following any occupation; his elder son a shoemaker and married, and Gio. Paolo a boy of seven.

We have here a fund of information of much value. The parents of Gio. Paolo, Giovanni and Giulia Maggini, were probably both country folk, natives of

Botticino who removed to Brescia in middle life after the death of Ser Bertolino, and who probably had some private means. Gio. Paolo Maggini was born late in his father's life—in 1581.

There remain attached to certain legal documents various signatures of Maggini which lead one to think, from their characteristics, that he had had but slender education, and was but little accustomed to penmanship. It must be pure conjecture what led to the selection of an occupation for the lad, but it does not seem an unreasonable one that he may have chosen instrument making from being fond of music. He may have had a good voice and received musical instruction. Many of the early instrument makers we know were also musicians.

What is certain is that he became apprentice to the Brescian instrument maker Gasparo da Salò, and was still his apprentice when he was twenty-one years of age. This is proved by a legal document dated 1602, signed by both Gasparo and Maggini, the latter stating himself to be an apprentice (*garzone* is the word used) of Signor Gasparo.

But if documentary evidence now directly proves Maggini to have been a pupil of Gasparo da Salò; it is instructive to remember that this truth had been inductively arrived at from critical examination of Maggini's work and comparison of it with that of Gasparo. The many points of similarity there are between the two will be noticed in detail later.

On January 20th, 1615, Gio. Paolo Maggini, then about 34, was married to Maddalena Anna, aged 19,

PLATE III.



daughter of Messer Faust Foresto, and probably at once took his young wife to a house in Contrada del Palazzo Vecchio del Podestà, opposite to the Old Palace, of which in its modernised condition, and tenanted by one Zanetti, a saddler, a view is given on Pl. III. We learn from a deed in the Archives of the Notaries of Brescia that on January 28th, 1615—eight days after her marriage—Maggini's wife signed a receipt for the dowry fixed by her father, in the kitchen of this house on the first floor, one of the witnesses* being Jacobo de Lafranchini, "maestro di violini," her husband's assistant living in the house, and who, as we know from a document relating to Gasparo da Salò, was a fellow apprentice with Maggini to that maker.

* Besides Jacobo de Lafranchini there were two other witnesses to this deed—namely, Signor *Santo de Santis*, carpenter, living at the corner of Contrada delle Bombasarie, and Signor *Pompeo de Gissoli*, bootmaker. As a Santo, or more frequently a Pietro Santo Maggini, has been stated by various modern writers to have made violins in succession to Gio. Paolo Maggini, although no record of any Santo or Pietro Santo Maggini has come to light, it has been suggested that the above *Santo de Santis*, carpenter, may have been employed by Maggini to do work for him, and may after his death have made violins, and palmed them off under the assumed name of Santo Maggini. But such a view has no proper foundation. In 1641, at least nine years after Maggini's death, we know that *Santo de Santis* in an income tax return still called himself "a carpenter." And not one of those writers who have spoken of Santo or Pietro Santo Maggini has ever given any satisfactory authority for doing so. It may well be doubted if such persons ever existed; but if they did it would be more reasonable to look for them among the other families of the name of Maggini, known to have been resident in Brescia in the days of Maggini and presumably later, or among the descendants—if he had any—of Carlo Francesco Maggini, Gio. Paolo's only surviving son, than to invent a story which probably belies poor *Santo de Santis* the carpenter. The fact dwelt on later in the text must also be remembered—that no violins, tenors, or basses by a Maggini other than Gio. Paolo have come to light.

From the time then of his marriage Maggini had a skilled assistant and was probably in comfortable circumstances, his shop and workrooms occupying, as was usual, the ground floor of his house.

At this point it seems fitting, before proceeding with Maggini's maturer life and work, to take a short survey of his forerunners in bowed instrument making in Brescia, and of the precise stage of development at which he found the violin.

Hitherto there has been little certainly known of the early Brescian makers of stringed instruments, but the recent researches have thrown much light upon them and upon contemporary music and musical instruments.

It is not intended to go into full detail here about these early Brescian makers, but a few remarks are almost necessary, and to make them more intelligible and interesting the following table has been carefully compiled from original documents—the dates given being those of birth.

TABLE OF EARLY BRESCIAN MAKERS OF STRINGED INSTRUMENTS.

A.D.	MAKER.	INSTRUMENTS.
c. 1450	KERLINO (Giovanni)	Viole.
1484	DELLA CORNA (Gian Giacomo)	"Che fa lauti."
c. 1495	*DE MICHELIS (Zanetto†) [Probably Zanetto da Montechiaro, a village near Brescia.]	Citharedus.
1520	DE MICHELIS (Pellegrino (or Peregrino) di Zanetto) [Son of preceding.]	"Magistro de instrumenti de sonar." "Magistro de cittere † et lire." § He made also "Viole, lire, bassi, cittare, lauti, et altri instrumenti."
1520	VIRCHI (Benedetto)	"Citere," "Citeraro."

* The Latin forms of names, such as De Michelis, De Lafranchinis, De Setis, De Bertolottis, and also the Italian corresponding ones of De Micheli, De Lafranchini, &c., occur in the documents of the Middle Ages and succeeding centuries; but in the present century the De has been quite dropped in such cases.

† A diminutive of Giovanni, and equivalent to little John or Jack. In North Italian dialects Ginan, Zane, Zaneto, Zovan, Zanin, Giano, Giane, Giannin are all diminutives of Giovanni.

‡ This instrument was of the guitar kind, with a flat back, and strung with wire played with a quill plectrum. Many cetere were beautifully carved and decorated. An exquisitely beautiful specimen of early sixteenth century workmanship, and of the Brescian school, was exhibited at South Kensington in 1885, and is figured in "Musical Instruments," plate xiv., accompanied by excellent critical remarks by Mr. Hipkins.

§ This instrument was made in several varieties—Lira di braccio, lira di gamba, and archiviole di lira. It differed from the viol in having a second and higher neck, from which bass strings were hung outside the finger-board.

TABLE OF EARLY BRESCIAN MAKERS OF STRINGED
INSTRUMENTS (*continued*).

A.D.	MAKER.	INSTRUMENTS.
1523	VIRCHI (Girolamo)	Lutes and other instruments. "Magistro de instrumenti de musica."
1529	D'ONEDA (Gio. Battista)	"Fa di violini." "Lavorente di instrumenti de citere."
1542	DE BERTOLOTTIS (Gasparo da Salò)	1568. "Magistro de violini." ,, "Instrumenti da sonare," for sale.
	[Gasparo da Salò died April 14. 1609.]	1570. Magistro a violinis. 1579. Magistro a violinis. ,, Magistro a cittaris. 1583. "Artefice d'instrumenti musici." 1585. "Magistro di violini." 1588. "Magistro instrumentorum musicorum."
1579	BENTE (Matteo)	"Cithere et altri instrumenti."
1580	MAGGINI (Gio. Paolo)	"Maestro di violini." "Che fa le cetere." "Che fa violini."

This table shows that from the middle of the fifteenth century there is an unbroken record of Brescian stringed instrument makers to the time of Gasparo da Salò. It has now become possible to fix approximately

the date of Kerlino's birth, from a reference to him which has been found in the Mantuan Archives.* In 1493 la Marchesa Isabella D'Este, a most accomplished woman, fond of music and a performer, we may infer, on the viola, cithara, lute, and clavicordo, sent her lute teacher Testagrossa to Brescia, to report upon certain "viole" she had ordered from Kerlino. He had become a maker of repute no doubt before receiving such distinguished patronage, and we may reasonably suppose him, therefore, to have been at least about 43 at the time.

If the third column of the above table be examined carefully it will be seen that the following stringed instruments were made in Brescia from 1450 to about 1600:—The *viol* in different sizes: the *lute*: the *cetera* (*citera*, *cittera*, *citharra*, *cittara*, *citerano*, *cithera*, *cithardus*) in variety; the *lira*; and from about 1500 probably—the number gradually increasing towards 1600—the *violin*, though the evidence for this view is cumulative, and does not depend upon the occurrence of the term *violini*. It is not proposed here to discuss completely the origins of the violin, or to attempt to fix precisely the date when it first appeared†. The time is

* "La Musica in Mantova." A. Bertolotti.

† On this subject may be consulted the articles *Violin* and *Tenor* in the Dictionary of Music and Musicians. Grove.

"Die Violine in XVII. Jahrhundert." Wasielewski.

"Les Instruments à Archet." Vol. I. A. Vidal.

"Die Geschichte der Bogeninstrumente." J. Rühlmann.

"History of the Violin." W. Sandys and S. A. Forster.

"Researches into the Early History of the Violin Family." C. Engel.

"Letters on Cremona Fiddles." C. Reade. (Reprinted in "Readiana.")

"La Lutherie et Les Luthiers." A. Vidal.

not yet ripe for such a discussion—for such an attempt. But something will be gained if what is fairly certain about these questions is separated clearly from what is obscure and uncertain.

One point, which it is of the utmost importance to emphasize, is that arguments for the invention of the violin at this or that date cannot be based safely upon the mere occurrence of the term *violino*. This term was early in use; in the documents we are now considering we meet with it as early as 1540 and 1549, and from then up till at least the beginning of the seventeenth century—Maggini's time—it was either used generically* or to mean the *tenor*† or the *alto*. In 1533 Lanfranco plainly uses the term *violini* generically, for he speaks of “*violini da tasti et da arco*”; and as late as 1722 Bonanni, in his “*Gabinetto Armonica*,” describes the *violino* as a *tenor*, but also mentions several varieties of *violini*. There can be no doubt that the term *violino* did become transferred from the *tenor* to the violin, but the change was probably gradual.

Both *violino* in Italian and *violon* in French originally meant the *tenor*. The first music so far as is at present known in which the term *violino* occurs is a double quartet by Gabrielli,‡ published 1597, and

* The term *citere* seems also to have been employed generically. See case of G. B. D'Oneda in the historical table, who is called “*lavorente di instrumenti de citere*.”

† At one time the *alto* and *tenor* were distinct instruments, they had the same pitch but the *tenor* was a size larger. The original *tenor*—to which probably the term *violino* was first applied—dropped out, the later *tenors* which our modern *tenors* succeeded being truly *altos*.

‡ *Sonate Pian e Forte alla quarta bassa*. Giovanni Gabrielli, 1597. Printed in the musical appendix to Wasielewski's “*Die Violine im XVII. Jahrhundert*.”

clearly the music marked *violino* was written for the tenor—it could not be played upon the violin.

Up, then, to 1597 the term *violino* was either used generically or to indicate the tenor. A further proof of this lies in the fact that in 1608 Monteverde, one of the founders of modern opera and the father of modern orchestration, and who in his *Orfeo* was the first to assign the *violini*—violins here, not tenors, as the music shows—a part in the orchestra, indicates them as “*piccoli violini alla Francese*,” showing that the term *violini* alone would not have indicated the instrument he had written for—and probably as well, that the violin had come earlier into somewhat general use in France than in Italy.

In 1615 Gabrielli wrote true violin passages in a sonata for “tre violini” and a bass.

Up to the beginning of the seventeenth century the violin was chiefly an instrument of accompaniment supporting or doubling the soprano voice, and by degrees used to replace the cornetto and treble viol in the orchestra and the treble viol in chamber music. But by 1610, in one of Monteverde’s scores there are violin passages going up to the 5th position; by 1615 special parts were being written for it, and it was coming rapidly in Italy into orchestral use; while in 1624 in Monteverde’s *Combattimento di Tancredi e Clorinda* we find tremolos, pizzicatos, and gradations of tone with the bow expected of the violinist.

Bearing all this in mind, let us now consider the term *violino* in relation to Gasparo and to Maggini. Did the term mean precisely the same thing in both

cases? It would seem not. Gasparo died in 1609, and, as we have seen, it was only in 1608 that the first violin orchestral music appeared in Italy. This fact, taken in connection with the extreme rareness of Gasparo's violins, and the numbers of other musical instruments which he made, points to the term *violini* being employed either generically by him or to indicate tenors—many of which of his making do survive.

Gasparo, in short, was probably largely a maker of viols and of instruments of the *cetera* order. But he also made numerous tenors—in demand, probably, for use in orchestras where the cornetto took the upper part—and some violins.

An effort has been recently made to prove that Gasparo invented the violin, on the strength of a passage in an income tax return of his. The passage runs thus: "*per non andar l'arte mia nella Franza secondo il solito.*"* From this it has been argued that Gasparo was conscious of having invented a remarkable thing.

The document warrants no such interpretation. To a "plain man" the passage above given, its context and the rest of the document being of course considered, conveys the simple and ordinary facts that Gasparo was just then in pecuniary difficulties and thought of going to France as a good place to follow his calling had not friends helped him, as Duiffoprugar and many another had done before him. The document shows

* The following is the complete passage from the original document:—

"*Item son debitor al R^{do}. P. D. Gabriel frate in Sto. Piero de £60 per tanti a me prestadi per non andar l'arte mia nella Franza secondo il solito. £60 s. d.*"

how certain monks did help him : this was in 1588 ; and another document shows how similar help was again given in the following year. His friends *lent* Gasparo money : there was nothing in the transactions of the nature of their *paying* him to remain in Italy.

It must be noticed too that in the document where the above words occur, while at the beginning Gasparo calls himself "magistro de violino," at the end he speaks generally of the "strumenti da sonare" he has for sale. In no way in this document or in any other document does he lay emphasis upon the term violini, or draw attention to it as specially important in his case.

On the contrary, if the historical table be examined it will be seen that a variety of expressions no doubt authorized by him are used in describing him. Moreover the term *violini* was not first used by him in connection with instrument making. His own father, Francesco de Bertolottis, was known as "violi" or "violini";* and Gio Battista D'Oneda in 1562, when Gasparo was but twenty and beginning his career, reported himself in his income tax return as one who "*fa di violini.*" These facts are also against any particular significance being attached to the notice of Gasparo's death in which he is called "maestro di violini."

As regards Maggini the case is very different. He as certainly as Gasparo made various instruments. Early in his individual career he is returned in legal documents as "maestro di violini"; and as one "che

* *Violi* in the Brescian dialect is equivalent to *violini*.

fa le cetera."* But the records of his individual career begin in 1615, when violin music was already well started and the violin was coming rapidly into general use. Moreover, we have numerous violins of his making and he does not seem to have made *many* tenors.

Need makes deed. A demand was undoubtedly being created for violins, which able musical instrument makers would not be slow to meet. There is good reason, therefore, for concluding that in 1615 and *à fortiori* in 1626, Maggini meant, at least primarily, violins by violini, and if so, it follows that the term had become in part at least transferred from the tenor, and was well understood in 1615 to mean violins, being still used however generically, and not excluding necessarily other instruments, for we know that Maggini made cetera, tenors, and violoncellos besides violins. When, then, was the violin invented?

The term *violino* preceded, as has been shown, the violin. It was derived from the *violono*, the viol bass, and was a smaller instrument. It is likely enough that the *violino* was invented as a suitable instrument to support the cornetti and trumpets in *capelli*, and to take the place of the bowed instruments we see in the engraving on Agricola's title page,† or in the Psaultier du Roi René [1405].‡

There was exhibited at the Loan Collection of Musical Instruments at South Kensington in 1885 a

* *Liber Livellorum Sanctæ Agathæ*, or book of tithes and tributes due to the Parish Church of St. Agatha. [An. 1500—1636.]

† Reproduced in "La Musica in Mantova," p. 11.

‡ An etching is given of a page of this work in Vidal. "Les Instruments à Archet," Vol. I., frontispiece.

tenor (*violino*), by Pelegrino, son of Zanetto, which was essentially modern in model and detail, though with remaining touches of archaicism. Pelegrino Micheli, it will be found on referring to the historical table, preceded Gasparo by twenty-two years.

The violin no doubt was founded upon the model of the *violino*, and would be readily suggested by it, "Piccoli" instruments of different kinds being not uncommon. As has been noticed, Monteverde, in 1608, actually calls the violin "violino piccolo."

At this moment no specimens of the violin earlier than those of Gasparo's are known, and it may be taken as certain from a critical study of his work that his violins were fairly early specimens of the instrument which, modified by his great pupil Maggini, by the Amati, and later by Antonio Stradivari, is to-day the king of bowed instruments. Nevertheless, there is no evidence at present which justifies us in attributing the invention of the violin to Gasparo da Salò—great artist as he assuredly was—or to his near contemporary, Andreas Amati. It probably originated earlier—quite early in the sixteenth century—and it may have done so, considering the immense activity at the time among makers of musical instruments, in more than one centre.

Attention may be here drawn to a beautiful picture by Bartolomeo Montagna (Accademia di Belle Arti, Milan) of the Madonna enthroned, with attendant saints and angel musicians, of which the date may be 1500 or earlier. One of the angels depicted is playing on a viol of early type as regards the stringing,

but the general pattern and modelling of the body of the instrument are singularly violin-like. One cannot doubt that the back was modelled as well as the belly, for a similar old instrument shown at the South Kensington Loan Exhibition of 1885 had a modelled back.

In the remarkable engraving executed by Pierre Wœiriot at Lyons in 1562, of Duiffoprugar* we see several instruments, which prove clearly how much advance had been made towards the violin. One of these instruments has four strings and is a true violin, though early in form.

In the picture, too, of the *Marriage in Cana*, by Jacobo da Ponte (Bassano) in the Louvre, painted probably about 1555, there appears, according to Vidal, a "charmant spécimen" of the violin.†

The last word on the deeply interesting question as to when and where precisely the violin first appeared, cannot be held to have been said until special and searching examination has been made of pictures, prints, and illuminated MSS. from about 1450 to 1550, in France, Germany, Austria, and Italy; and of early concerted music, much of which probably exists unpublished.

Progress means at once destruction and construction, for in the thing of to-day the past more or less survives and the future is potentially present. The violin of to-day is a composite outcome which repre-

* Reproduced in Naumann's "History of Music," translated by F. Præger. Vol. I., p. 529.

† "Les Instruments à Archet," Vol. I., p. 60.

sents to us, on the one hand, the classic lyre and the monochord transmitted through the twanged crowd or cruth; and, on the other, a form of bowed Arabic rebab. These origins, the crowd or cruth, and rebab, ever more and more amalgamated in the various forms of rebec, geige, vielle, and viol, resulted at last in the violin. And what is true of the violin as a whole is true of its parts. Sound-holes, scroll, and bridge, as we have them, have developed slowly. In pictures, illustrated MSS., and sculptures, we are able to trace many of the successive stages through which the violin and its parts have passed.

Many were the unknown workers who have contributed to form the wondrous instrument which has given so much pure pleasure to the world. To countless men whose names are nowhere written we owe homage: "Not with the skill of an hour, nor of a life, nor of a century, but with the help of numberless souls a beautiful thing must be done."

When, therefore, Maggini set up for himself, the transition from viol to violin had already been in part made by earlier makers, and the way was well prepared for an advance in violin construction. A fair end lay before Maggini—to transform still further the violin and develop its powers.

The time was in harmony with such an end. Modern life had begun; mediævalism was passing away. Society was becoming more and more based on education and on wealth rather than birth, and the freer, more enlightened human spirit, with its immensely enlarged range of feeling, was naturally seeking new and deeper expression in music—the art which is

essentially that of feeling; and finding more and new possibilities for the violin, the instrument which most perfectly and simply expresses musical feeling of all kinds—"il lamento dell' amore o la preghiera agli dei."

Nevertheless Maggini's life would still be comparatively mediæval. There were still conditions for the artist workman making it possible for him to enjoy his work, for his mode of life was simple and he worked in a leisurely though industrious way. He had usually an apprentice and assistants interested in the work. Competition had not yet become a curse, nor self-advertisement a mania. There remains for us among the clever woodcuts of Jost Amman of Zurich (1539—1591), illustrative of mediæval crafts, one of a lute and viol maker in his workshop* which may enable us in a general way to realise how Maggini lived and worked. The strong simple bench, with the cutting tools, the glue pot, the block of the trunk of some fine old tree, doubtless a cherished possession, the instruments in progress on the wall and on the bench, with the artist workman, in his aproned, picturesque working dress, carefully trying a lute just finished as he sits on his three-legged stool—all makes up a picture of singular charm. The pleasure which should be felt by a worker in his work, and which, when felt, raises a trade into a vocation, is well indicated.

* Reproduced from the *Büchlein aller Stände* of Jost Amman, in Naumann's *History of Music*, Eng. trans., Vol. I., p. 624; and in Vidal's *Instrumentes à Archet*, Vol. I., Pl. xxiii.

There is usually a natural process of development in a man's work as in his life. Childhood, youth, maturity, age succeed each other in the one as in the other. Sometimes in work, as also in life, development is so gradual that its successive stages melt into each other without its being possible to draw lines of demarcation between them. Sometimes—and with workers of strong individuality and capacity for impulse it is frequently so—work seems to divide itself naturally into periods, each of which is marked with distinctiveness.

It is easy, however, especially in the absence of complete biographical and critical data, to push the period system too far, and it is to be understood that it has been used in the following pages chiefly for clearness and convenience. Not that there are not striking differences in Maggini's work; but sufficient of his work is not known (at present at least) on which to base satisfactorily "period" classification.

With so much proviso we may now proceed to Maggini's first period, in which we find him reproducing all the characteristics of Gasparo. There is the same heavy ungraceful modelling; the same short unpronounced corners; the same poorly inlaid purfling with badly prepared grooves; the same indifferent mitres. The heads of his instruments of this earliest period are of very rough work and lack trueness in curve and form—one side of the scroll differing much from the other, and its faces being deeply and unevenly worked. The fluting of the back of the head is also wanting in regularity, with the centre line heavy and badly defined.

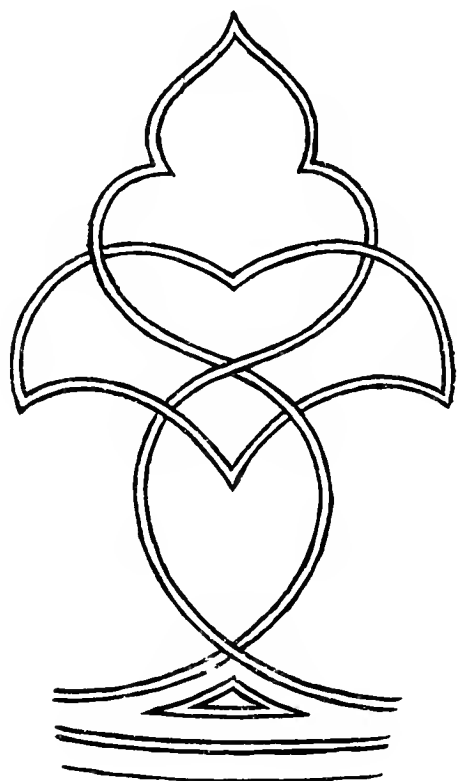
These heads are, however, full of character, for we have clearly to do even now with an able artist, though with his hand and artistic feeling but imperfectly developed. The wood Maggini used in these early works is of the same kind as that used by Gasparo. The backs, heads, and sides are mostly cut on the slab, and what is a specially noticeable feature, so are the bellies, which is interesting, as being a link between the viol and the violin. Wood is said to be cut on the slab when the sections are made in slices parallel to the axis of upward growth of the tree, and it is this mode of cutting which produces those cross-markings or curls which are so noticeable on the bellies of the viols and other instruments by the predecessors of Maggini. Later, Maggini discarded this practice of cutting bellies on the slab, and was himself one of the first to adopt the straight way of the grain for them, which was obtained by cutting the wood in wedge-shaped pieces, the wedges tapering from the circumference to the heart of the trunk.

The sound-holes of Maggini's first period show a slight change from Gasparo's, but it can hardly be called an improvement, though they are less open, which was better for tone. There can be no doubt that several of the later productions of Gasparo are really the work of Maggini, for instruments exist bearing Gasparo's label which leave little doubt that they were made by Maggini.

In Maggini's second period the influence of his master is not so apparent, and the work shows not only improvement in execution, but a great advance in *violin*

Fig 1

Clover leaf device for back of violin at top and bottom



gio. paolo maggini

Fig 6

Facsimile of Maggini's handwriting.

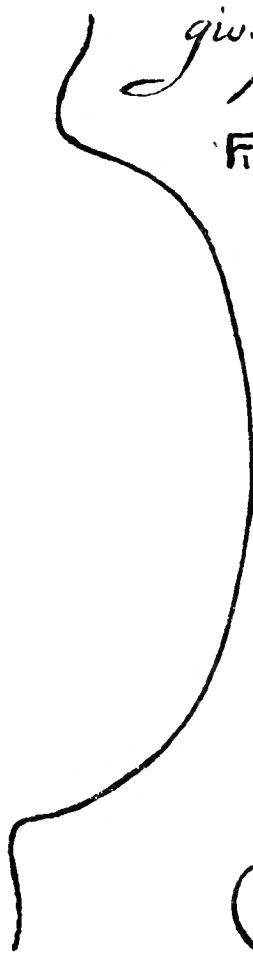


Fig 2

Sound-hole of Maggini

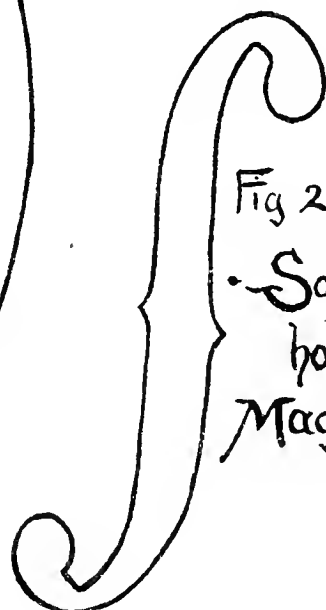


Fig 3

Soundhole of Maggini.

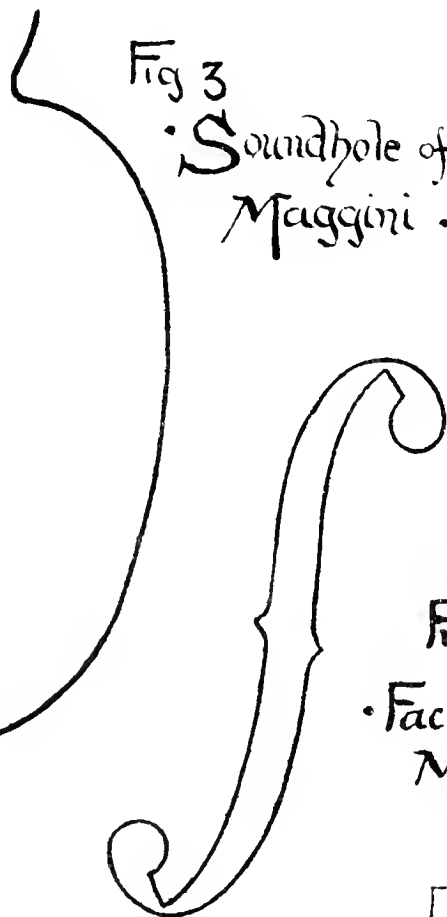


Fig 4

Device for back of violin Maggini.

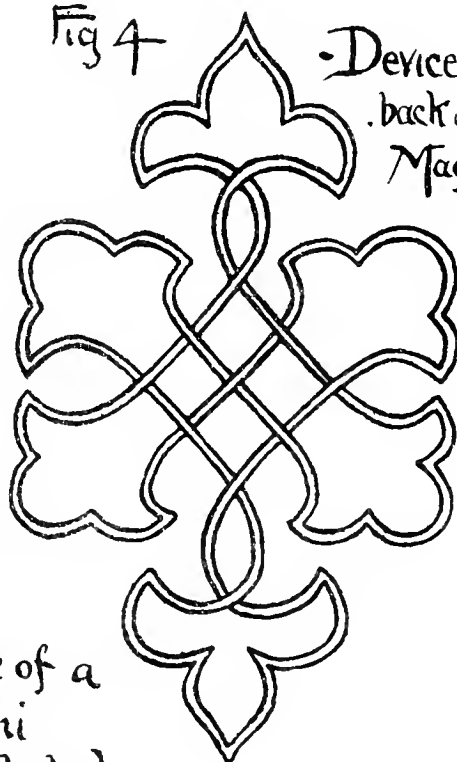


Fig 5

Facsimile of a Maggini label



Gio: Paolo Maggini in Brescia.

construction. Maggini had in these years no doubt been experimenting, thinking, and yet again experimenting, and had now become the pupil of that great teacher—a man's own experience—a teacher who makes the master.

The most noticeable feature in the instruments of the second period is the pronounced raised border associated very rarely with a slight hollowing and usually accompanied with a higher arching than is found in Maggini's earlier and later instruments. The substance of the purfling is a little thicker and is inserted with much more precision. The sound-holes are more graceful and truer in curve and cutting, though still preserving an originality of character (Fig. 2, Pl. IV.); while the head is much more symmetrical and is better cut.

The wood of the instruments of this period is rarely cut on the slab, the bellies never so; and although the maple is not so handsomely figured, the quality otherwise of the whole of the material is as fine as that of any used by the Cremonese makers.

As typical instruments of Maggini's second period the violins belonging to Sir Joseph Chitty and Mr. Sternberg, and the "Dumas" tenor may be mentioned.

Maggini's third period is marked by an obvious determination to produce instruments of much higher form, carried out with greater accuracy of work. He may possibly have been stirred to increased exertion by seeing some of the beautiful work which was turned out by Antonius and Hieronymus Amati at about this time.

But Maggini may have reached this higher form and more accurate workmanship naturally through practice, though chiefly perhaps from having attained to clearer views as to what would give the best results.

At any rate, Maggini, in his third period, certainly succeeded in reaching a higher standard of finish throughout each work; in fact, his early irregularities entirely ceased. The work was now true, the purfling sharply and finely inserted, the mitres accurately and cleanly made, and the sound-holes as sharp as those of the Amati (Fig. 3, Pl. IV.). The arching of the model is less, with lighter edges, giving to the whole instrument a more graceful and pleasing appearance. The curves of the head were now made quite symmetrical and show considerable improvement on the past; while the fluting on the back of the head was especially well done, not being so hollowed as previously, with the centre line as true as possible.

The interior work also probably showed advance—namely, in the use of stronger corner blocks and linings.

The development of these adjuncts of the violin, so important for its strength and resonance, was gradual.

Corner blocks one can hardly doubt would probably be employed in the fifteenth century in the larger viols, as their use obviously would facilitate construction. They would then come in for the smaller instruments.

The first violin blocks were naturally slight, considering the small demands then made upon the instrument; and where they have survived have had to be re-faced or strengthened. Blocks preceded linings: canvas linings probably preceded wooden ones.

Maggini was among the first to use corner blocks and linings such as are now employed, and he also deserves credit for having arranged his thicknesses with more plan and accuracy than did his predecessors.

The varnish used by Maggini in his different periods varied in colour only, and not in quality. His early works have usually varnish of a brown tone of colour, similar to that on the majority of the instruments by Gasparo. The varnish of his later works is more brilliant in colour through a greater preponderance of orange or yellow. The basis and quality of his varnish were quite equal to that of the Cremonese makers.

Most of Maggini's instruments are double purfled, and the extra line of purfling is in consequence taken by the ordinary observer as the great distinguishing feature of this maker, leading to every violin with double purfling being fathered upon him. There are, however, some violins by him with only one line of purfling, of which three, together with one viola, are known. There is also a violin existing of Maggini's best type of work, which although double purfled on the belly has only imitated purfling on the back, the double line being nicely drawn with ink or paint. The wood of the backs of violins being harder than that of the bellies, purfling is not so necessary for them as a safeguard against splintering. Maggini may on this account have been content simply to draw the back purfling in this violin. It is unlikely that his action was due to haste, as the instrument is finely finished.

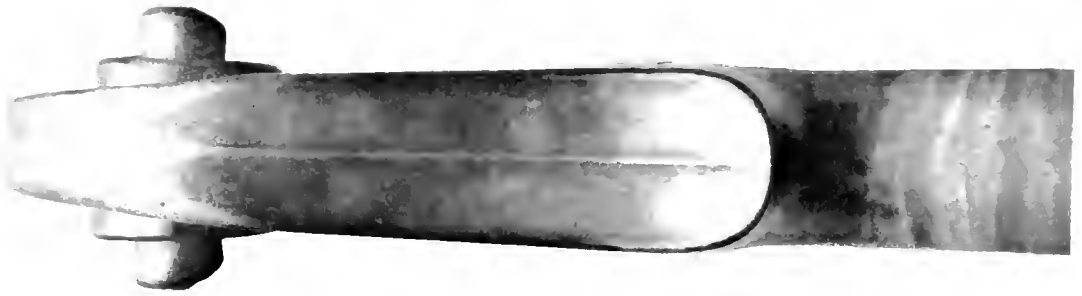
Occasionally Maggini, in his first period, possibly through making viols at the time, introduced some of

the devices with which they were commonly ornamented into his violins, such as inlaid purfling, the "clover-leaf" (Fig. 1, Pl. IV.) at top and bottom of backs, and the design (Fig. 4, Pl. IV.) on the centre of backs. But the "clover-leaf" at the top and bottom of back and the central back design have never been seen by Messrs. Hill on the same instrument. The giving up of superfluous ornamentation on the violin, which did not originate with Maggini, as perfectly plain Gasparos exist, is important and marks, we may say, its final separation from the viol.

It may be instructive to mention here that our English maker, Barak Norman, nearly a century later double purfled, and used ornamental devices on his violoncellos. In some cases he used the so-called "clover-leaf" design, while Nicolo Gagliano, one of the Neapolitan family of violin makers, used the centre design (Fig. 4) on some of his violins; but in other respects neither of these makers copied Maggini.

Maggini's sound-holes varied much in character. Those in one of the two famous Magginis that belonged to De Bériot, but which are now in the possession of the Prince de Chimay, are large and very open; but, speaking generally, those of his later instruments are distinguished by their more graceful lines and sharper finish.

Maggini, as has been remarked, followed the methods of the viol makers in his sound-holes in undercutting or bevelling their inside edges. The Amati were the first definitely to discard this practice and cut the sound-holes always and at all points with a perpendicular edge.



Owing to the usually large size of Maggini's violins, their sides may, to a superficial observer, seem lower than they actually are. As a matter of fact, their height at the neck-end is about the same as that of many Amati violins, and of some by Stradivarii; but at the tailpin-end they are, on the average, about one-sixteenth of an inch lower than in violins by those makers. It must be clearly understood that the larger scale on which Maggini's violins are usually built in length and breadth, make relatively low sides necessary; and, indeed, in no other proportion than that actually adopted by Maggini could the soprano quality of tone, combined with great volume, be obtained, for which his violins are so remarkable. But when, for the convenience of playing, Stradivari made instruments of reduced length and breadth, he was as undoubtedly right to make up for diminished area by a greater height of the sides, in order that the cubical contents of the violin box should not fall below what is essential for a rich resonance and true violin quality of tone.

In the joining of the two middle bouts, Maggini did not finish them so pointedly as did later makers, the mitres are therefore thick and present a squarer and blunter appearance; indeed, this bluntness of the mitres is a feature in nearly all the Brescian instruments. Maggini's heads and scrolls vary considerably in passing from the early rough and quaint to the late true, symmetrical forms. In a general way four types of heads may be distinguished, of which two are shown on Pl. V. The marked peculiarity in them all is that the scrolls have from a quarter to half a turn less

than those of any other great maker. Another feature common in instruments of the Brescian school is the slight protuberance or ridge ("cheek") found on each side of the head at the point where the scroll springs from the peg-box. As Maggini improved in style and in quality of work the above feature or "cheek" gradually disappeared from his instruments. It was a survival from the viol.

The labels of Maggini, in size, type, position in the instrument, and absence of date, so much resemble those of Gasparo da Salò as to furnish evidence, apart from similarities of work, that he was Gasparo's pupil. On Pl. IV., Fig. 5, a reproduction of a Maggini label is given from a careful tracing.

After this examination of Maggini's work, let us return to the man himself, whom we left newly married and established in his shop opposite the Old Palace of the Podestà.

From his first Income Tax return, dated 1617, we saw that his household included, besides his wife, an infant son and himself, an assistant Jacobo de Lafranchini, and a maid servant. He had also, considering his later return, a good trade stock at the outset of his career. Nine years later, in 1626, we learn from another Income Tax return of his that six other children had been born to him, and that death had been many times his guest, for three only of his seven children were living.

A sheet of this 1626 Income Tax return is reproduced in fac-simile on Pl. VI., to show what these interesting

Quinta parte

Subsidio

39

Salvo del Estimo di me Gio: Paolo Magni
e che fa Violini in casa de Banchiere
di Sta. Agatha.

Jo. Gio: Paolo Magni d'Anni 46.
Anna mia Moglie, d'Anni 32.
Cecilia mia Figliola, d'Anni 8.
Veronica, d'Anni 2.
Carlo de Mer. Sei. - - - 6.

Debiti di me Gio: Paolo Paolo Laurence
nella mia Bottega di Salicio et
spese d'Alto. - - - L 500: -

Una soma d'oro et d'argento L 150:
Mi ritorna debito di me Gio: Paolo
Heredi di me Franco Lucatelli
d'argento, d'oro, per conto. - - - L 1270: -

Debiti. Padra. Casa et Bottega. parte
L mio uso et parte d'altro quale
fobia affare - - - L 150: -
Sono se affare non ad altro
la mia casa calata a me et d'altro
me il preddello a me et di parte
mi casa da parte et parte d'altro
Bulvario, a me. d'oro, per conto. - - - L 2000: -

Il mio Loro et d'oro. d'oro
Casa, d'oro et parte d'altro
mi d'oro et parte d'altro
d'altro il sig. Calmerio d'oro.

documents are like. The Income Tax returns (*Polizze d'estimo*) are among the valuable relics left by the ancient administrations of the towns subject to the Venetian Republic. They go back as far as 1516, and the head of every household was bound to submit them to the Magistrates of his town. They were more frequent in the seventeenth than in the sixteenth century; each returning citizen was under obligation to send in four or five duplicates of his return for distribution among different offices, and it was customary, therefore, to dictate the returns in the first instance to public clerks or writers, who afterwards wrote out the copies required. Wealthy families had their returns printed. There were no fixed times for taking the Income Tax returns. Some were taken at long intervals, some at short ones. They were generally announced by proclamation.

There is abundant evidence, however, that Maggini's business success had been great during these years, for we find that the salaries and boarding expenses of his assistant and maid servant were increased, and also that his trade stock was larger. We find also that Maggini, by 1626, had become the possessor of a second house and shop in Contrada delle Bombasarie, to which we may surmise he had removed with his family, retaining, however, the house and shop opposite the Old Palace of the Podestà. The house in Contrada delle Bombasarie was probably larger and better.

But he had acquired greater possessions. He had one property on the hills of about ten acres, with both a residential and a farm house; another property in

the plains of about seven acres; and a third one of about four acres, close to the estate of the heirs of Bertolino or Bartolommeo di Maggini, at Botticino. It is touching to find this purchase of land near the old family home.* Then there were a couple of loans, together equal to a considerable sum, and each bearing five per cent.

It is not likely that all this prosperity was wholly the outcome of his nine years of instrument making, as we know he had but one assistant. It is more reasonable to suppose that Maggini, when he first set up, had means independent of his business. His father, Giovanni Maggini, it will be remembered, was following no profession in 1588, and probably had some means, a portion of which would come to Gio. Paolo on his death, which must, one would think, have taken place before—though possibly not long before—Maggini began business on his own account. Then Anna Foresto, Maggini's wife, had a dowry.

As has been mentioned, this was made over to her in 1615, the year of her marriage, and the deed before referred to in the Notaries' Archives of Brescia gives its amount—namely, some fields valued at 3,250 lire of "starred" coin and 2,950 lire in cash.

The properties of ten and seven acres respectively, mentioned above, were probably the dowry fields, as they are both described as being neighboured by the estates of Messer Faust Foresto.

* It appears from a deed among papers of the notary, Gio. Paolo Dugazzi, that in Botticino di Sera, in Maggini's time, there was a street leading to some vineyards called after his family name—*Contrata Brolorum sive de Maginis*.

Yet even with these reservations the prosperity to which Maggini attained in nine years is noteworthy and speaks well for his business capacity. And when we consider that in these same nine years he probably finally differentiated the violin from the viol, and created the model which is essentially that of to-day, for he lived only six years longer, we may well feel that he must have been no common man—that his successes were no chance matters, but the outcome of rare powers of intuition, of judgment, and of energy.

No mention occurs of a pupil or apprentice in any of the documents connected with Maggini, although a shop-assistant or workman is referred to in the returns of both 1615 and 1626.

In *Liutai Antichi e Modline* per il marchese De Piccolellis (Firenze, 1885) a fac-simile is given of a violin label with the statement

Giovan Gaetano Pazzini allievo de
Maggini di Brixia
Fecit Firenze anno 1630.

And a notice in the text, p. 62, states Pazzini to be a little known Florentine maker.

If this label be genuine it would seem that Maggini had a pupil.

Messrs. Hill have not themselves seen any work by Pazzini or any label of his, and reserve their opinion upon this maker and his claim to be Maggini's pupil.

It has indeed been positively asserted that Pietro, Maggini's "son," made instruments surpassing his; and that Budiani, Lanza, and Santo Maggini were his

followers. But *Maggini's son, Pietro, died in infancy*; therefore the Pietro, son of Gio. Paolo, of some authorities, is a myth; and there is never a hint in any of the documents we are referring to of a Budiani, of a Lanza, or of a Santo Maggini. Moreover, considerable enquiry has failed to bring to light any record of a single violin, tenor, or bass by a Maggini other than Gio. Paolo.

Maggini's son, Carlo Francesco, the only son who survived him, was not born until 1626, and was still quite a child, only six years of age, at his father's death. There is no reason to suppose that Carlo Francesco Maggini ever followed his father's profession. He appears to have become a silk merchant, and so styles himself in his Income Tax return of 1661.

The Income Tax return of 1626 is the last direct word we have from Maggini. In 1632 he was already dead, as in a schedule presented in that year by his son Carlo he uses the formula "filius quondam Johannis Pauli." From the same document it appears that Maggini's widow and his surviving children were then living in the house in Contrada delle Bombasarie. When then did Maggini die?

So far as is known, his residence when he died was in the parish of S. Lorenzo, and searches have been made in the archives of the Church of S. Lorenzo in the hope of finding an entry of his death. But in vain. The registers of this parish anterior to 1700 have been either lost or destroyed. Maggini's wife, Anna Foresto, died, we know, on the 24th November, 1651, and was buried in the church of St. Agatha. "*Madonna Anna*

Foresto, Maggini's widow, aged about 58, rendered her soul to God in the faith of our holy religion ; her body was buried in this church ; she received the sacraments." It seems strange that all this should be recorded of Maggini's wife and no record remain of his end, unless we suppose either that the missing registers contained it or that unusual circumstances had paralyzed the ordinary procedure.

We have not far to look for such circumstances. Indeed, the fact that it was in 1632 that Carlo Maggini spoke of himself as "filius quondam Johannis Pauli" may point significantly to them. It was in 1632 that the plague ravaged Brescia in a peculiarly awful manner, and it may have been that Maggini was one of its victims. We know that houses for the reception of the sick were organized at the public expense ; and that the dead were thrown from them into the streets. In that dreadful time the ordinary usages of life fell much into abeyance. Maggini may have died away from home in a "pest house," and so no note of his death or burial have been made.

Assuming then that Maggini died, at the latest, in 1632, he died comparatively a young man. His age was only 51. This may account partly for the small number of his instruments still existing, probably about fifty ; but it must be remembered that he certainly made at least some cetere and probably some viols ; and also that there is good ground, as has been shown, for believing him to have been, from the first, fairly well off. He never seems to have very largely increased his trade stock.

In the earliest collection of violins and other instruments of which we have any record, that made by William Corbett, an eminent English violinist, who went to Italy in 1710 and resided there for some years acquiring many instruments and much music, we find no record of any instrument by Maggini. A double bass by Gasparo is the sole example of the Brescian school.

In the Loan Exhibitions at South Kensington of 1872 and of 1885 the absence of fine examples of Maggini was marked. His viols and cetere have no doubt mostly perished; and it is to be feared that in earlier times, when the money value of violins was small, the originally not too large number of Maggini instruments would be still further reduced by want of care. No one who has had much to do with old violins can have failed to wonder with sorrow at the obviously rough usage to which they have in so many cases been subjected.

The scarcity of his instruments has had much to do with retarding the recognition of Maggini not only as a great violin maker, but as *one of the leading originators of the model of our modern violin*. Few players have ever seen fine Magginis, much less played upon them. It must be admitted, too, that to some players Maggini violins may present a little difficulty in the handling on account of their usually large proportions and length of stop, though these difficulties can certainly be surmounted.

All things come to him who can but wait, and whatever may have been the causes which relegated Maggini to the background during the whole of the eighteenth century, the scarcity of his instruments,

their size, or the popularity of Stradivari as a maker, there can be little doubt that the special charm and great power of tone of Maggini's instruments will, in the future, receive fuller acknowledgment, and their maker be more fully recognised as the creative master and admirably careful workman he assuredly was.

An earnest of this fuller recognition has already come to Maggini in the extraordinary amount of copying to which his instruments have given rise. In fact, he is one of the makers who have been most frequently copied, to which the performances of De Bériot and Léonard, who used violins by him, no doubt contributed.

In England, Bernard Simon Fendt, and Remy a French maker settled in London; in Belgium, the Darches and N. F. Vuillaume; in Paris, Gand (père), Bernardel, Chanot, and Vuillaume were the principal though not the only copyists. Vuillaume (Paris) in particular made some very excellent copies, of which one, constructed of old wood procured from a Swiss chalet, was a marvel of art in its way. Every peculiarity of an original Maggini was reproduced, including that more or less darkened appearance which age so often gives to wood. Even "worm" holes (truly beetle holes, the mischief worker being a small beetle, *anobium domesticum*) were present and had been carefully filled up, and the varnish was admirably copied.

From Paris the models and features of these pseudo-Magginis travelled to Mirecourt, where its numerous workmen were not long in producing copies of more or less correct Maggini form and style. The copies of

Maggini by Fendt were excellent, but in too many instances he used acids to counterfeit the brown appearance of old wood, which was highly detrimental to the instruments. The German makers do not appear to have copied Maggini in the past, probably because they were too deeply wedded to the Steiner model. But at the present day they copy Maggini in the most exaggerated manner ; in fact, their imitations are almost burlesques.

The copies of Maggini we have mentioned were all legitimate, and there was no purposeful deception about them. Unfortunately, contemporaneously with the acknowledged copying, there was carried on quite an industry of Maggini forgery, the details of which are as curious and instructive as any in the history of literary or artistic forgery.

Naturally the first necessity for the Maggini forger was to obtain suitable violins on which to operate, and consequently all violins of large dimensions and antique appearance were sought out and their fitness for adaptation thoughtfully considered. Two lines of purfling were a *sine quâ non*, and as but few violins possessed this feature it had to be added. French violins of the Bocquay-Pierray period (1700-1740), English ones of the Rayman-Urquhart period (1630-1700), and German violins of all periods were easily *Magginified* as regards purfling and the elongation of the sound-holes. When the violin to be adapted was sufficiently large and of a suitable model, an inner line of purfling was inserted ; when of smaller size or unsuitable in form the original edge and purfling were

removed, and a new rim of wood about $\frac{3}{8}$ of an inch in width added all round, which was joined to the old part by an under-lapping joint; this new edge was then slightly hollowed and purfled. The groove for the inner line of purfling being made over the joining of the old and new wood effectually hid it. "Clover-leaves" were inserted at the top and bottom of the back, and the central device of Maggini at the middle of the back. The scroll was also worked on, but here the peculiarities of Maggini were not mastered, and the scroll was invariably turned too far.

Labels, as might be expected, were forged for insertion in these Magginis. But here the forgers habitually slipped. More than once emphasis has been laid on the fact that Maggini, following the practice of Gasparo and other early makers, did not date his labels. The label forgers overlooked or forgot this and inserted dates. "Liars," as the proverb says, "need have good memories."

In the representation of a Maggini label given by Vidal in "*La Lutherie et Les Luthiers*," Part 1, the two dots after Gio: are omitted, and as Messrs. Hill have never seen them absent in a genuine label they conclude that it must have been reproduced from a forgery—these dots are a small matter and forgers have nearly always forgotten them. There can be little doubt that the representation of a Maggini label in Vidal's "*Instruments à Archet*" must also have been taken from a forgery.

It may be mentioned here that Gasparo da Salò and Maggini were among the first to use Roman type in

labels. The genuine labels of the earlier makers are, it is believed, in *black letter*, or are written. The label in the Pelegrino son of Zanetto tenor before referred to is written in the handwriting of the sixteenth century; but a printed label of this maker's is known to exist.

A summary of the chief points which characterize genuine and representative Maggini instruments may prove useful and interesting to connoisseurs—

1. The materials used are of the best kind: the workmanship is original and of the highest order.
2. The arching always rises at once from the inner line of purfling. The model is never in the slightest degree like that of the Amati.
3. The sides are set close to the edges of the back and belly, leaving but little margin compared with what is usual with other makers.
4. Blunt, square termination of corner-joints is usual.
5. The purfling is neatly done, whether single or double. On that portion of the belly underneath the finger-board there is no inner line of purfling.
6. The lower circles of the sound-holes are always smaller than the upper ones, and this feature is entirely peculiar to Maggini. The internal edges of the sound-holes are always undercut. The nicks on the sound-holes are very deeply cut, and in such a position that the lower part of the sound-holes looks smaller than the upper part.

In many of the imitation Magginis the sound-holes are placed higher than they would be in a genuine instrument, thus shortening the stop. (The stop length of any instrument is estimated by measuring to the nut from the front of a bridge placed upon a straight line across the belly joining the nicks in the sound-holes.)

7. The scroll of a genuine representative Maggini is always from $\frac{1}{4}$ to $\frac{1}{2}$ turn shorter than that of any other maker, consequently the *ears* of the head have a massive, broad appearance. In imitations this peculiarity has been overlooked.
8. Messrs. Hill have never seen a genuine Maggini in which both the "clover-leaf" device and the centre-of-back device occur together. In imitations these ornaments are often associated.
9. The usual dimensions adopted by Maggini for his violins, tenors, and violoncellos will be found in the Appendix.
10. Genuine Maggini labels are never dated, and are placed close to the centres of the instruments.

It would be a deeply instructive chapter in universal history if analyses could be made of all the cases in which truth, through being misunderstood, has passed at last into positive falsehood. As a small contribution to this great chapter yet to be written—it never can be fully written—the following story is not without interest:—

A very successful Maggini copy was made by Bernard Fendt, jun., of the firm of Fendt and Purdy,

violin makers and dealers in Finch Lane, and sold by them admittedly and openly as a copy in the ordinary way of business to a Mr. Stannard a violin player, leader and soloist at one of the Portsmouth Saloons. The instrument was one of powerful tone, and was in constant nightly use by Stannard, who was a heavy, coarse player, wearing it hard and never even cleaning it, under which circumstances it was not surprising that after twenty years of use the violin looked much older than it really was. After Stannard's death, about 1870, his widow brought the Maggini copy to Mr. W. E. Hill wishing to sell it, and fully believing it was a genuine Maggini and very valuable. But Mr. Hill, with his rare critical gifts and immense experience, was not to be taken in, and at once explained the truth to her.

Stannard's widow, no doubt in need of money and sorely disappointed about the violin—for which reasons she should not be judged too harshly—then took the unjustifiable step of advertising the instrument as a genuine Maggini. This brought several possible purchasers, among them a Mr. Nash, reputed a good judge of violins in certain circles. This man bought the copy, being convinced that it was a genuine Maggini, and gave a good round sum for it. From him it passed into the hands of a well-known collector, who also believed in its genuineness and sent it as a Maggini to the Loan Collection of Musical Instruments at South Kensington in 1872; and as a genuine Maggini it was there accepted and actually exhibited, although subsequently withdrawn, on account of the detection of the mistake

by Mr. Hill and the public exposure of it by the Rev. H. R. Haweis.

It has been stated that probably there are not more than fifty instruments by Maggini existing. In England, where there are more Italian instruments than in any other country, Messrs. Hill do not know of more than twelve violins, six or seven violas, and one violoncello by him.

We will now describe in detail a "set" of Maggini instruments of great interest, brought together by two brothers, members of a family named Dumas. This family lived in an old château near Lyons, were enthusiastic amateur musicians, and were also, happy people! friends of Beethoven. The term "set," used above, is not to be understood as implying that these particular instruments were originally made to go together; but neither must this explanation be taken to imply that Maggini did not make "sets" of stringed instruments. In all probability he did so. Viols, to which violins, violas, and violoncellos succeeded, had long been made in sets which were denominated "chests of viols." A "chest of viols" has been described by an old writer as "a large hutch with several apartments and partitions in it, each lined with green baize." A model "chest" contained six instruments: two trebles, two tenors, and two basses. A large quantity of music in parts was composed for these sets of viols.

At first, very early in the sixteenth century, the performers probably simply played the different voice parts of madrigals and motets; but even in 1523 a collection

of songs in several parts for stringed instruments was published at Vienna by Hans Juderkünig.* Later such compositions were numerous both in this country and abroad, and amateur concerted viol playing was much cultivated. A delightful illustration of such playing (though there are also other instruments besides viols) occurs in Paul Veronese's *Marriage in Cana*, in the Louvre. And the group of viol players is specially interesting, as it is Titian who is performing on the bass while Paul Veronese, with Tintoretto behind him, perform respectively on the alto and the tenor. An ecclesiastic plays the treble viol.

It may be of interest to mention here that even as far back as the eleventh century there would seem to be evidence of a "set" in a drawing in an MS. prayer-book of the period.†

Returning to the Maggini "set," let us premise before describing it in detail that each instrument composing it is in future to bear the name Dumas prefixed to its specific term; partly as a compliment to the memory of Beethoven's friends, partly to furnish a means of distinguishing the instruments.

First the violin—now the property of Captain W. P. Warner, and of which the three coloured plates

* "Ain schœne künstliche unterweisung in diesem Büchlein zu begreyffen den rechten Grund zu lernen auff der Lauten und Geygen durch Hans Juderkünig lutenist yetz zu Wien in Oesterreich, getruckcht im 1523 Jar."

† Gebetbuch des Erzhs. Leopold d'Heil v. Oesterreich. Bibl. zu Kloster Neuburg bei Wien. Codex No. 98, Fol. 11^o, xi. Jahrh. Figured in Rühlmann's *Die Geschichte der Bogeninstrumente*:—but a mistake is made in calling the instruments Welsh *crwth*s: they are certainly *crouts* or *crowds*.



Alfred Blocombe.

W E Hill & Sons

are most faithful representations. This ideal specimen of Maggini's powers is most remarkable in every way. The model is of his finest and most characteristic type. It springs upwards at once from the inner line of purfling, and the degree and character of the arching are what we now recognise as the best possible for tone—especially for great volume of tone. At every point the powerful forms of the modelling are felt to be suitable embodiments of the great volume and solidity of tone so pre-eminently characteristic of Maggini.

The moulding of the edge and the inlaying of the two lines of purfling are beautifully done, perhaps more so than in any other specimen, and the slight outward rise of the edge is in perfect harmony with the model.

The sound-holes are the smallest, prettiest, and most delicately formed that Messrs. Hill have ever seen.

The head is in excellent keeping with the sound-holes and edge; the fluting of the back is most highly finished, and the slightly crude prominence of the "cheeks" on the side of the head at the point where the scroll joins the peg-box is less apparent than usual in Maggini's work, as if at once to betoken the culmination of his life's work and the passing away of the viol. The outline and dimensions of the Dumas instrument are those of all the finest violins of Maggini's latest period.

The sides are set close to the edges of the back and belly, and the joints of their corners (mitres) do not show the usual bevel or blunt termination: they are neater and in harmony with other points of the

work. The two lower sides are not, as is usual, in two, but are formed out of one piece of wood.

A side view of the instrument shows that the edges of the back and belly are exceptionally delicate for Maggini, and this in conjunction with the above-mentioned peculiarities of the sides, accounts for its elegant appearance.

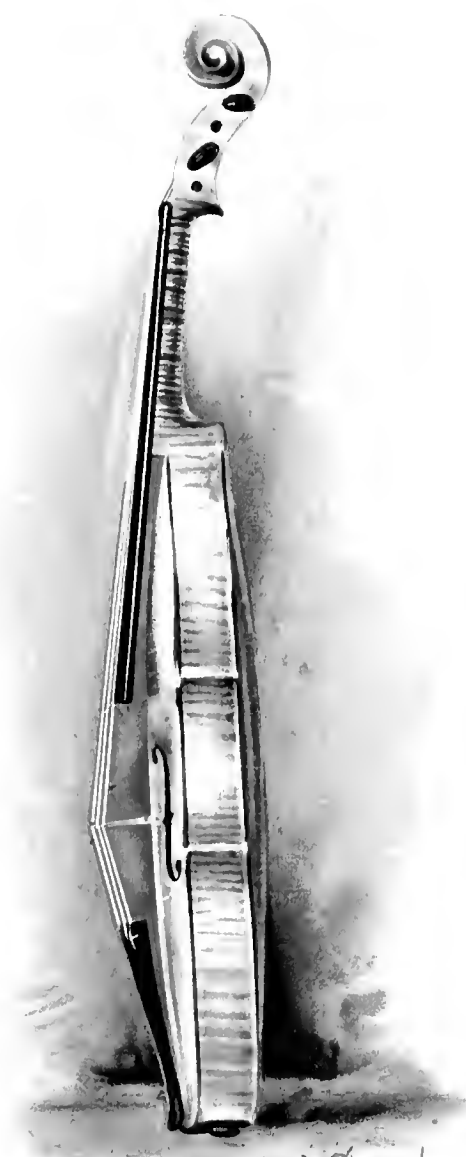
A glance shows that the wood and varnish are both of the finest quality. The whole of the wood is cut on the wedge plan—the usual way; that of the back, sides, and head being apparently from the same piece.

The back is in two pieces, with a broad handsome curl slanting down from the centre. The belly is also in two pieces, the widest grain outwards.

The corners, edges, and surfaces, with one exception, are all original; even the underneath surface of the belly not having required strengthening. The exception referred to is the small circular projecting piece at the top of the back, technically called the button, which has been replaced since Messrs. Hill first had knowledge of the instrument,—and quite unnecessarily, in their opinion.

The edges of the sound-holes are absolutely sharp and would conclusively prove, if nothing else did, that no “sound-post fiends”—as those persons deserve to be named who will persist in experimenting with bridges and posts on choice instruments—have had this violin in their clutches.

The interior of the violin Messrs. Hill believe is as its maker left it, excepting, of course, the necessarily stronger bar. The blocks and linings are as well



Alfred Stacombe

W. E. Hill & Sons

designed and finished as those of the other great makers. All other Maggini instruments examined by Messrs. Hill have had their original linings replaced by stronger ones; in the case of the Dumas violin this does not seem to have been done.

The varnish of the violin is fine and abundant, and most pleasing in colour, being of a peculiar golden yellow subdued in places with pale brown. It yields, when a good light plays on it, effects delightful in their way, embodying at once the fascinations of amber and of gems such as the sardius and topaz, though no doubt some part of this fascination is due to changes effected by time.

Though from forty to eighty years older than those well known "perfect" instruments, the "Alard" Amati; the "Tuscan," "Betts," and "Salabue" Stradivaris, the Dumas Maggini violin is in equally fine general preservation. On the edges of its belly there are indeed some few little splinters or "shakes"—they can hardly be called cracks; but these are scarcely perceptible, and there is nothing of a similar nature in any other part of the instrument.

Such is the startling newness and *novelty* of appearance of this violin, seeing that the majority of violin lovers associate Maggini with darkness of colour, crudeness of style, and the ravages of time, that many have said—"it must be a modern copy"; and some persons, such was their ignorance of the capabilities of Maggini, have not hesitated to declare it was a copy made by Stradivari or some other contemporary Italian maker.

We have now to notice the viola of the Dumas-Maggini set.

Speaking in a broad way, Maggini seems to have made as few violas as Gasparo da Salò did violins. This may have resulted from the increasing use of the violin as an independent instrument in the early part of the seventeenth century.

As has been said, not more than some eight or nine Maggini violas are at present known, but all of them have fine tone. Four have lately been minutely examined and measured, and the dimensions of the instruments were found practically the same. A table of these dimensions is given in the Appendix. Very precious indeed are the violas which remain to us of any of the older makers. By far the greater number, owing to their large size, have been ruthlessly cut down, a vandalism which has destroyed them historically and artistically.

The model of the Dumas viola is of the master's most arched type, beginning to rise at once in every part, both back and belly, from the inner line of purfling, the rising being most rapid near the purfling. From the inner purfling the model rises outwards steeply to a high and slightly ridged border.

There is the usual double purfling in the usual position, but no other inlaying; and the sides of well-proportioned height, set close to the edges of the back and belly, leaving but little margin, possess the characteristic Maggini bevel at their corner joints. Unfortunately the original head is wanting.

On considering the general outline it is felt to be

completely original and different to that of Maggini's violins, noticeably in the shortness of the corners and their unobtrusive appearance. The *f* holes are placed proportionately higher than in his violins; are short, broad for their length, very upright, have very narrow wings, and the usual features of the top curves being larger than the bottom ones, and undercut at their internal edges.

In every part the wood is of fine quality. The back, which is in two pieces, has the curl or stripe showing in the most usual way—*i.e.*, on the quarter and slanting down from the centre on either side. On the sides the curl of the wood although broad is not so distinct as on the back, which is partly owing to the wood of the sides being cut on the slab. This want of conformity between the cuttings of the wood for the sides and back is very characteristic of the makers of Maggini's time.

The belly is also in two pieces, and of wood close and vigorous in grain, the broader grain being placed outwards. As a matter of necessity the bass-bar is modern, and so also are the linings. One or two of the blocks have been re-faced. It is of interest to note that the interior of the back shows the original rough finish of the tothing plane so characteristic of the Brescian school.

Time and men have indeed dealt kindly with this noble instrument. Not only is the wood intact, but the varnish shows only slight signs of wear, and is of the finest quality and most original colour, a rich golden brown, ever ready to flash under the magic of light into colour surprises which beggar words. In sunshine the

back seems compact of "myriads of topaz lights" touched here and there with gleams of purple, though here again no doubt time has done its part.

But such colour effects are indescribable and can only be felt. It is perhaps the landscape artist accustomed to watch and note the lovely mysterious effects of light on Nature's face divine, which he can never hope to imitate, who can best appreciate the delight and beauty of a good violin, viola, or violoncello back.

As a specimen of Maggini's violas the Dumas instrument may confidently be pronounced unsurpassable. It will bear comparison with the finest violas of the other great makers.

When the Maggini proportions for the viola are carefully compared with those used prior to Andrea Guarneri and Stradivari, it must be admitted from the point of view of the modern performer that Maggini's viola model was an advance. In one particular, and that a very important one, the high placing of the sound-holes, thereby shortening the "stop" and increasing convenience for the player, Maggini showed greater forethought and knowledge of viola construction than any other maker.

In the Dumas violoncello there are two lines of purfling but no ornamental device. The bottom circle of the sound-holes is smaller than the top. There is the same under-bevelling of the inside edge of the sound-holes, as in Maggini's other instruments, the same arching of the model. The wood of the back and sides is cut on the slab. The back is jointed

and also the belly, the latter having the wood the ordinary way of the grain, and the coarser grain being outside.

As we look at this instrument the thought involuntarily rises in us—to Maggini we owe our modern violoncello! And indeed this is so. Analysis shows that he initiated for it proportions which are almost identical with those perfect Stradivari violoncellos made after 1700, which are the accepted standard of violoncello excellence. That Stradivari learned from Maggini in the matter of violoncellos, as he did, as will be shown, in the matter of violins, is fairly certain when measurements (*see* Appendix) are compared, and when it is borne in mind that all the Amati, and Stradivari in his early violoncellos, adopted outside proportions which were found to be far too large, and which has led to the cutting and reducing in size in modern times of so many “Italian” basses. Indeed there are cellos by Amati and even by Stradivari which are so large that playing upon them is very difficult, so that practically they are unused at the present time. Maggini’s instincts were far truer—he is the father of the modern cello.

In all essential features and proportions, the two Maggini violoncellos known are practically enlargements of the viola. The same relative position of the sound-holes as in the violas is very noticeable; they are placed rather high on the instrument. The sides of Maggini’s violoncellos are a little low, and doubtless with a view to obtain the needful interior volume, he made them of considerable breadth.

It is of interest that there does not appear to exist a single viol da gamba by Maggini. This would seem to show that the earlier instrument in his time was in scanty demand and was being fast superseded.

Maggini is reputed to have made a considerable number of double basses, and may have done so, but the Dumas bass is the only original one known to Messrs. Hill. It is of very small size, and is what would be called a *basso di camera*. Its workmanship is poor, the head is not original, and the mitres are not distinctly bevelled; but on the whole it shows many of the characteristics of Maggini.

It will be convenient to make here some general observations upon Maggini tone, which is in the instruments of his representative years as markedly individual and original as are the material forms and features of his instruments.

The character of Maggini-tone combines great fulness and perfect mellowness, tending rather to plaintiveness—this last being more commonly termed “the alto voice or tenor violin quality.” Practically, however, the plaintive or alto quality can only be readily heard by the ordinary listener in slow notes on the lower strings. Amount of brilliancy or brightness of quality varies in his different instruments; but there is a general feeling that Maggini violins are lacking in brilliancy of tone, although it should also be mentioned that recently two fine specimens in the hands of good performers on public occasions were proved to possess remarkable brilliancy of tone.

While, however, there may be some cause for

difference of opinion as to the brilliancy of Maggini tone, there can be none as to its volume. Dr. Joachim sums up a universal feeling when he says: "The violins of Maggini are remarkable for volume of tone."

For the public rendering of the six solo sonatas for violin, and other compositions of Johann Sebastian Bach; of kindred works by other composers; of Ernst's *Elegy* and pieces of similar nature; and of many works by composers of to-day, with heavy and elaborate orchestration—a Maggini in the opinion of many excellent performers is peculiarly well suited.

It remains to consider Maggini's influence, a question of the more importance that it has been much, if not almost completely overlooked.

That he had no son, no well-known pupils, has no doubt fostered the notion that Maggini's influence counted for little in the history of the violin and its congeners. Such a notion is false every way.

"The true heirs of a great man are not his kinsmen in blood, but those who continue his work." Every master has countless pupils whom he never saw, and who themselves may be unconscious of his forming influence. Father son, master disciple—such relations are but types of deeper realities, of certain profound universal truths.

A maker named De Vitor, working in Brescia in 1740, reproduced some of the features of Maggini's violins—viz., their large size and general model. A fine violin by this maker is in the possession of Mr. T. Adamowski, of Boston, Mass.

Another maker, Heinrich Krigge, of Danzig, 1756— or perhaps '8—has in three violins and a tenor, known to Messrs. Hill, reproduced some of the characteristics of Maggini, such as large size, neat edges and work, double purfling in ink, as well as his general model. Only one label of this maker has been seen by Messrs. Hill and was found in a violin bought by them in Holland. It is a written label and the ink had faded much ; care and skill, however, have deciphered it as above. In the other instruments the original labels had been replaced by spurious Maggini labels. It is worthy of mention that the Krigge tenor has a remarkably fine tone.

Andrea Guarneri (1650—*c.* 1696), a personality of great interest as the founder of a famous family of violin makers, and himself a pupil of Nicolo Amati, made some violas—three at least are known—which although founded on Amati's style and general features are in their dimensions utterly unlike any violas previously constructed except those of Maggini ; but Maggini's work they decidedly suggest, directly in size, and indirectly in a general way. Antonio Stradivari, contemporary with Andrea Guarneri and also a pupil of Nicolo Amati, appears in his violas, as regards dimensions at least, to have followed Andrea Guarneri. That is to say, both Andrea Guarneri and Stradivari took the basic lines of their violas from Maggini. They added and developed it is true, and what they did was of importance ; but still it is not alone to these two makers that we owe the accepted form of the viola of to-day, but to Maggini followed by them.

So much for the viola. When we consider the violin the case for Maggini's influence on the two great masters of violin making, Stradivari and Giuseppe Guarneri, is overwhelmingly strong.

Previous to 1690 Stradivari had always more or less in his work—and mostly it was more—reflected the style of his master, N. Amati. This was quite what was to be expected. But in 1690 Stradivari appears to have suddenly begun producing the type of violin known as the “Long Strad,” which does not suggest N. Amati in any way—is, in fact, quite unlike his work.

It has been denied, and that too by good authorities, that there is such a thing as a “Long Strad.” It has been stated confidently that it is simply the narrowness of the form which gives an idea of greater length. The question, fortunately, is one which can be decided by accurate measurement; and measurements by experts prove conclusively that the “Long Strad” is a reality—that it *is* longer than the other types of Stradivari's work by a full quarter of an inch.

The comparative table of the dimensions of pre-1690 Stradivaris, of “Long Strads,” and of Maggini's, given in the Appendix, shows not only ground for believing in “Long Strads,” but for the further belief that Stradivari's “Long Strads” were inspired by Maggini. The figures are most striking, and have been derived in each case from a sufficiently large number of specimens.

In the two most important dimensions in violin construction, length of body and length of stop, which last fixes the length of string between the top of the

bridge and the nut, "Long Strads" are practically the same as Magginis.

Remarkable however as are these coincidences, they are not the only points of resemblance. No competent observer can look at a violin by Maggini, of his finest and latest period, without being struck with the likeness of "Long Strads" to it. The modelling of the back and belly, the shorter corners, the bolder and more open sound-holes, and the air of Brescian solidity—all these features in "Long Strads" recall Maggini, and are quite unlike what we find in Stradivari's work before 1690. Another proof of connection lies in the tone of "Long Strads." It is very peculiar—is, so to speak, early Stradivari tone *Magginified*.

It is scarcely possible to doubt that Stradivari, about 1690, had met with a violin by Maggini, and struck with its great superiority in volume and richness of tone, set himself to obtain these qualities without sacrificing the brilliancy and more soprano-like quality of the Amati school. This view accounts naturally and satisfactorily not only for the marked similarities of "Long Strads" to Magginis, but also for the minor differences between them. About 1700 Stradivari ceased apparently to make "Long Strads," but it would be unwise to suppose that the great master, who during those ten years had so strongly inspired his efforts, no longer influenced him. In 1700 Stradivari entered upon his own latest and finest period. He gave up the "Long" pattern probably for the reason that its greater length and longer stop made it less easy to handle, and handiness of size must have been becoming at

that time ever more important from the increasing use of the violin as an orchestral instrument: we cannot doubt that this circumstance would have led Maggini to modify the size of his violins had he lived later: as it was, he made some violins of smaller size. We believe that Stradivari's *post 1700* work was different to what it would have been had he not for a time been so strongly influenced by Maggini; it probably owes some of its incomparableness to the earlier master. We have heard at least one fine Stradivari of the later period in which something of Maggini tone was unmistakably present.

As regards Giuseppe Guarneri, the evidence for strong influence of Maggini is even more interesting and striking; although, strange to say, some authorities have attributed what is really Maggini influence in this maker to Gasparo da Salò.

It is true, of course, that the best of Gasparo survived in Maggini; so far, there is truth in connecting G. Guarneri with Gasparo. Nevertheless, it is one greater than Gasparo — Maggini — upon whom G. Guarneri formed his style. The similarities between Maggini and G. Guarneri violins are so pronounced that they can escape no truth-seeking eye. The slanting sound-holes often with a curious peakiness at top and bottom; the outline with short corners, and strongly semi-circular middle bouts; the model rising at once from the purfling, with more or less absence of hollowing near the edges; the appearance of the G. Guarneri violin as a whole; and, not least, the head, with its solidity and rough force of character, with

comparative absence of grace and refinement—all these things, to which must be added remarkable similarities in volume and essential quality of tone, lead to the conclusion that the debt of G. Guarneri to Maggini was indeed a great one.

We do not hesitate to claim for Maggini that G. Guarneri was his spiritual pupil and successor; and that his finest violins represent to us what Maggini would probably have produced if he could have lived long enough.

Great names—great players—uphold the Stradivarian quality of tone as superior to the Maggini-Guarnerian, and Dr. Joachim has stated the tone of Stradivari in his opinion to have “more unlimited capacity for expressing the most varied accents of feeling”; but the facts that such great players as Giornovich or Jarnowick, Dragonetti, Lwoff, De Bériot, Ole Bull, Léonard, and Vieuxtemps used Gasparos, Magginis, and instruments of their type; while Paganini, Ole Bull, David, Vieuxtemps, Wieniawski, Sainton, and Alard used “Josephs,” may well “give us pause” before being too ready to place Maggini tone below that of Stradivari. For it must be remembered that the players just mentioned taxed the resources of their instruments. De Bériot in particular was nothing if not a brilliant player and interpreter of “brilliant” music. He used a fine Maggini violin all his playing life, and such was his admiration for this maker that being himself a very capable workman he actually made a “Maggini” violin.

The truth is that elements enter into the tone problem which have not received sufficient attention. It is certainly less easy to produce fully the tone of Gasparos, Magginis, and "Josephs," than of Stradivaris. The physique and temperament of players must be suited to their instruments if perfect justice is to be done to them. This is a most important consideration. Another is, that due regard being had to the physique and temperament of players, the individualities of great violin makers should be more taken advantage of—that the violin to be used should be chosen with reference to the music to be interpreted; why *toujours* Stradivari? Music will gain assuredly from increased appreciation of Maggini and G. Guarneri.

In conclusion, a summary of Maggini's contributions to the development of violins, violas, and violoncellos may be useful:—

1. *Initiated the model of the modern violin.**
2. *Among the first to use corner-blocks and linings as we know them.*
3. *Among the first to use the straight way of the grain for belly wood.*
4. *Initiated increased system and accuracy in thicknesses.*
5. *Initiated the modern viola.*
6. *Initiated the modern violoncello.*

* "The world," as Charles Reade observes in speaking of Maggini (letters to the *Pall Mall Gazette* on Cremona Fiddles, 2nd Letter, August 24th, 1872), "has come back to this primitive model after trying a score, and prejudice gives the whole credit to G. Guarnerius of Cremona."

When we consider that Maggini died at the age of fifty-one, this is surely a surprising list of achievements. The more it is considered, the more his influence on Stradivari and G. Guarnieri is pondered, the greater surely must become our admiration for the great maker of musical instruments, who passed so long ago, and comparatively so young, into—

“The quiet of Death's unimagined lands.”

* * * *

“Il n'y a que les morts qui reviennent.”* Gio. Paolo Maggini is with us whether we choose to recognise the fact or not; and whether the credit which is justly his due be yielded to him or not—“beyond these voices”—he knows that the true reward of things well done is to have done them.

* A fine variation by Louis Blanc on the cruel saying of the Great Revolution—“Les morts ne reviennent pas.”

APPENDIX.

TABLE OF MEASUREMENTS.
VIOLINS.

	PRE-1690 STRAD	LONG STRAD.	MAGGINI.
	Inches.	Inches.	Inches.
Length of Body . .	$13\frac{1}{8}$ to 14	$14\frac{5}{8}$	$14\frac{9}{8}$
" " Stop . .	$7\frac{1}{8}$	$7\frac{3}{8}$	$7\frac{3}{8}$
Top width of Body	$6\frac{1}{8}$ bare	$6\frac{6}{8}$	$6\frac{1}{8}$
Bottom " " "	$8\frac{1}{8}$ "	8 bare	$8\frac{9}{8}$
Top height of Sides	$1\frac{2}{8}$	$1\frac{1}{8}$	} $1\frac{2}{8}$ *
Bottom " " "	$1\frac{3}{8}$	$1\frac{4}{8}$	

VIOLAS.

	GASPARO DA SALO.	A & H Amati, 1620.	MAGGINI.
	Inches.	Inches.	Inches.
Length of Body . .	$17\frac{8}{8}$	$17\frac{1}{8}$ full	$16\frac{3}{8}$
" " Stop . .	9	$9\frac{1}{8}$ bare	$8\frac{8}{8}$ bare.
Top width of Body	$8\frac{1}{8}$	$8\frac{8}{8}$	$8\frac{2}{8}$ full.
Bottom " " "	$10\frac{2}{8}$	$10\frac{7}{8}$	$9\frac{1}{8}$
Top height of Sides	$1\frac{8}{8}$	$1\frac{8}{8}$	$1\frac{6}{8}$
Bottom " " "	$1\frac{9}{8}$	$1\frac{9}{8}$	$1\frac{7}{8}$

VIOLONCELLOS.

	STRAD, 1701.	STRAD, 1713.	MAGGINI.
	Inches.	Inches.	Inches.
Length of Body . .	31	30 bare	$29\frac{1}{8}$
" " Stop . .	$16\frac{1}{8}$	$15\frac{1}{8}$	$14\frac{1}{8}$ bare.
Top width of Body	$14\frac{7}{8}$	$13\frac{9}{8}$	$14\frac{1}{8}$ "
Bottom " " "	$18\frac{8}{8}$	$17\frac{1}{8}$	$18\frac{8}{8}$
Top height of Sides	$4\frac{1}{8}$	$4\frac{2}{8}$	} $4\frac{3}{8}$
Bottom " " "	5	5 bare	

* The height of the sides at the bottom is sometimes variable, and as much as one-sixteenth of an inch greater than at the top.

NOTES IN EXPLANATION OF THE TABLE OF
MEASUREMENTS.

The foregoing dimensions are those of instruments which have not been altered from their original form in any way.

The modes of construction of the early Italian schools did not apparently permit of the absolute accuracy of dimensions which the improved appliances of our times easily secure. No doubt the Masters of earlier days set little store on obtaining that mechanical accuracy of appearance which now tends to destroy all originality.

Therefore possessors of instruments by the makers mentioned in the table who compare the dimensions of their instruments with those given there may find a difference of one-sixteenth of an inch more or less.

Many instruments have had their edges much worn; it is our practice to allow for this when measuring.

The measurements in the table were all taken with a wooden rule, over the modelling—*i.e.*, exterior to the instruments.

The violins by Maggini selected for measurement represent the usual size of his instruments: but a few violins by him of a smaller size exist.

DOCUMENTS.

I.

POLIZZE D'ESTIMO DELL' ANNO 1588.

300.
Pa Johannis.
Del Padre, di
Gio. Paolo
Maggini.

Polizza de mi Giovanni f. q. Ser Bertolino Maggini, cittadino et habitante in Bressa.

Io Giovanni, senza exercitio alcuno, d'età d'anni	...	70
Giulia mia moglie, d'età d'anni 44.	... ..	44
Bertolino mio figliolo, caligaro in Bressa, d'età d'anni	...	22
Margaritta sua moglie, d'età d'anni	... ..	18
Gio. Paolo mio figliolo, d'età d'anni	... ..	7
.

2.

POLIZZA PRESENTATA NEL 1617 (INCLUSA FRA QUELLE DEL 1614).

^{56.}
2^a Johannis.

Polizza del estimo di M. Gio. Paolo Maggini, maestro di violini in contrada del Palazzo vecchio del Podestà.

M. Gio. Paolo Maggini d'anni trentasei ... n^{ro} 36
 Anna sua moglie d'anni n^{ro} 22
 Gio. Pietro suo figliolo d'anni n^{ro} 1

DEBITI del sudetto Maggini—prima per uno lavorente della mia bottega con le spese et salario Lire duecento et ottanta planet £280

ITEM, una serva con salario et spese Lire cento £100

CREDITI del sudetto Maggini—prima una casa in contrada del Palazzo vecchio del Podestà, con bottega per mio uso, choerentie a mezzodi la strada, a mattina Madonna Teodora Gizzola, a sera gli heredi di M. Pavol Batteo, a monte uno ingresso (1). La bottega si potria fittar Lire sedeci £230

ITEM, mi ritrovo in mercantia di violini, lignami et cordi di essi violini Lire cento planetti £100

(1).
Parola indecifrabile che deve significare *vicolo*.

3.

POLIZZA PRESENTATA NEL 1626 (INCLUSA FRA QUELLE DEL 1627).

Polizza dell 'Estimo di me Gio. Paolo Maggini che fa Violini in Contrata delle Bombasarie a S^{ta} Agata.

Prima Johannis.

Io Gio. Paolo Maggini, de Anni 46
 Anna, mia Moglie, de Anni 32
 Cecilia, mia filiola, d'Anni 5
 Veronica, de Anni dui 2
 Carlo, de mesi sei 6

DEBITI de me Gio. Paolo da uno lavorante nella bottega con salario et spese de Planetti £300

Una Serva con salario et spese £150

Mi ritrovo debitore sopra la casa alli Heredi di Messer Francesco Fracasso de Planetti con aggravio et int. cinque per cento £1,270

CREDITI per una Casa et Bottega parte per mio uso et parte de affitar quale se potria affitare £130. Hora se affitta hora non se affitta, in la suddetta contrata coherente a mattina et coher. merid. il Tresanello a mezzo di parte Messer Cesare della Porta et parte Messer Vincenzo Botturino a gera strada per valore di £2,600

ITEM uno Roncho di Più X. in circa con casa per uso del Padrone et una per uso del Massaro in contrata di Sto Fiorano coherente a mattina il Sig^r. Calimerio Cigola et Mess. Giovanni Castedo et a monte la strada de Sto. Gottardo, a sera Mess. Fausto Foresto parte et parte il Rev. Dom Ventura et parte la strada a mezzo di li Rev. di Padri di Sta Afra parte et parte il Sig^r. Bernardo Vinacese di valore di lire dui millia planet £2,000

ITEM un altra pezza di terra aradora in Spianada, confina con li Ronchi in contrata di St. Fiorano de Piùsei et tavole novanta in circa, coherente a mattina parte Mess. Thomaso Pilotto et parte de mezzo di a sera et a parte de monte Mess. Fausto Foresto qual potrà valer £1,000

ITEM un altra pezza di terra boschiva in contrata della Pajna verso Bottecino de sera de Più quattro in circa coherente a mattina et medio del Comune di Botticino mattina, a sera li Heredi di Andrea di dño Paina a monte strada e parte li Heredi di Bartolomeo di Maggini di valore di lire cinquanta £50

UN altro livello con la Sig^{ra}. Chiara moglie del Sig^r. Lelio Castello de lire cinquanta planet di capitale a ragione del cinque per cento £500

UN altro livello con Maddalena Castiliola de Pegozzi de lire mille e sette cento planet come sopra un casa a 5 p. 100 £1,700

PER il mio Arte in Legname et Corde per il mio arte del capitale di lire cento et cinquanta planet £150

4.

Chiesa Parrocchiale di S. Agata, Registro Matrimoni III. dal 1607 al 1672, pag. 42.

A dì 20 8bre, 1615.

Mg. Gio. Paolo Maggini ha contratto matrimonio per verba de presenti con Maddalena Anna figlia de Ms. Fausto Foresto in casa privata per licentia Ordinaria alla presentia di me Pre Salvador Cargnoni Curato foraneo per testimoni Ms. Hercule Buio et Ms. Nicolo Della Torre. Servato però l'ordine del sacro Concilio Tridentino le denuntie furono fatte adi 18, sudd. et adi 20 detto, feste de Precetto et consuetudine, la 3^a tralasciata de licentia ut supra come si vede in filza.

TRANSLATIONS.

Income Tax returns preserved in the collection of similar papers *in the Quirinian Library of Brescia.*

I.

1588.—Declaration of me, Giovanni, son of the late Ser Bertolino Maggini, citizen and inhabitant of Brescia.

I, Giovanni, without any profession, aged	...	...	70
Giulia, my wife, aged	...	...	44
Bertolino, my son, shoemaker, in Brescia, aged	...	...	22
Margaritta, his wife, aged	...	...	18
Gio. Paolo, my son, aged	...	...	7
.

^{300.}
Quarter or Gate
of St. John.

The father of
Gio. Paolo
Maggini.

2.

1617.—FORM PRESENTED IN THE YEAR 1617 (INCLUDED AMONG THOSE OF 1614).

Declaration of expenses and income of *Master Gio. Paolo Maggini, Violin Maker in Contrata del Palazzo vecchio del Podestà.*

M. Gio. Paolo Maggini, aged	...	...	36
Anna, his wife, aged	...	...	22
Gio. Pietro, his son, aged	...	...	1

⁵⁶
St. John.

DEBTS of the said Maggini—first for a workman in shop, boarding expenses, and salary, lire, two hundred and eighty of planet coin (viz., with stars)	£280
ALSO a female servant, with salary and boarding expenses, lire, one hundred	£100
CREDITS of the said Maggini—first, a house in the street of the old Palace of the Town Mayor, with a shop for my use, neighbouring on the south side with the street ; on the east with Madonna Theodora Gizzola ; on the west with the heirs of M. Paul Batteo ; on the north with a little lane (a manor footpath called “Trasandello,” or little passage). The shop could be let for sixteen lire	£230
ALSO, I have in stock in violins, woods and strings for the same violins, one hundred lire of planet coin . . .	£100

3.

1626.—FORM PRESENTED IN THE YEAR 1626 (INCLUDED AMONG
THOSE OF 1627).

First of St John. Income return presented by me, Gio. Paolo Maggini, maker of
Violins in Bombasarie Street, parish of St. Agatha.

I, Gio. Paolo Maggini, aged	... ..	46
Anna, my wife, aged	... ..	32
Cecilia, my daughter, aged	... ..	5
Veronica, aged	... ..	2
Carlo, aged six	... ..	... six months

DEBTS which I, Gio. Paolo, have for a workman in the shop,
with salary and board expenses, in starred coins ...
 £300 |

For a Maid Servant, with salary and board expenses
 £150 |

I have a residual debt for this house towards the
heirs of Messer Francesco Fracasso, with onus of
interests at 5%, in starred coin
 £1,270 |

CREDITS for a house and shop, part for my own use and
part to be let, which should be let for £130 (sometimes
it is let, sometimes not), situated in the same street,
with following boundaries: on the East and South side
the (lane called the) Trasandello; the neighbouring

houses on one side being that of Messer Cesare della Porta, and the other that belonging to Messer Vincenzo Botturino, on the west side of the street, valued ... £2,600

ALSO a Hill of about ten acres, with residential house for the owner and a house for the farmer, situated in the district of S. Fiorano, neighbouring on the east side with the estates of Signor Calimerio Cigola and of Master Giovanni Castedo; on the north side with the road of St. Gottardo; on the west side with the estates of Master Faust Foresto, of the Reverend Dominic Ventura, and with the road; on the south side with the estates of the Reverend Fathers of the Convent of St. Afra and of Signor Bernardo Vinacese; of the value of two thousand starred lire £2,000

ALSO another piece of cultivated land, "the Plain," in the district of St. Fiorano, near the Hills, of about seven acres, neighbouring on the east side with the estates of Messer Tommaso Pilotto, and on the south, west, and north sides with those of Messer Fausto Foresto. The value might be reckoned at £1,000

ALSO a piece of wooded land in the district of the Pajjna, near Bottesino, consisting of about four acres, neighbouring on the east and south sides with the district of Botticino; on the west side with the estates of the heirs of Messer Andrea, son of Mr. Paina; on the north side with the road and with the estate belonging to the heirs of Bartolommeo di Maggini. Of the value of fifty lire ... £50

ALSO a loan to Signora Chiara, the wife of Signor Lelio Castello, of the sum of fifty starred lire at the rate of 5% £500

ALSO a loan to Maddalena Castiliola de Pegozzi of one thousand and seven hundred starred lire, with a security on a house and at 5% £1,700

Stock in wood and strings for my business, representing a capital of one hundred and fifty starred lire £150

On the 19th of October, 1626. SWORN by MASTER CHARLES,
An Income Tax Collector or Lawyer.

4.

TRANSLATION OF RECORD OF MAGGINI'S MARRIAGE.

In the Marriage Registers of the Parish Church of S^{ta}. Agata (in Brescia), Vol. III., extending from 1607 to 1672, at page 42 is entered *the marriage certificate of Gian Paolo Maggini* as follows :—

On the 20th of January, 1615, I, Priest Salvador Cagnoni, certify herewith that *Messer Gian Paolo Maggini* has contracted marriage with *Maddalena Anna, daughter of Messer Faust Foresto*, in a private house by ordinary licence at my presence, the witnesses being Messer Hercule Buio and Messer Nicolo dalla Torre, the regulation of the banns as prescribed by the Sacred Council of Trient having been observed by publication of the same on the 18th and 20th instant (both regular and consuetudinary feast days), the third bann being omitted by licence, as mentioned above and as can be seen in the file (of papers).

 TAXATION OF 1641.

CHARLES, SON OF JOHN PAUL MAGGINI.

A house (see sketch in the original), with shop, in the street of the Old Palace, bordering on the east side with the heirs of the late Pompeo Gezzol; on the south with the street; on the west with Francis Usupino; on the north with the foot-path (*or lane for foot-passengers only*).

FRANCIS USUPINO.

A house in the same street, neighbouring on the east side *with the heirs of Gio. Paolo Maggini*; on the south with the street; on the north with the lane; on the west also with the lane.

The following is the translation of the additional items relating to Gian Paolo Maggini and his family, published by Prof. Berenzi:—

I. Income Tax return for the year 1568 (Village of Botticino).

Schedule presented by *Zovan* (Giovanni) of the late Bertolino di Magini and by his brother Laurentio.

Zovan, aged	...	...	...	...	...	...	45
Laurentio, aged	...	...	...	...	...	...	30
Julia, wife of Zovan, aged	...	...	...	...	...	...	28
Bertolino, son of Zovan, aged	...	...	...	...	...	...	3
Zovana (Jane), daughter of Zovan,	8 months old.						

From this entry it appears that the names of Maggini's parents were Giovanni and Giulia; that the first was born in 1523 and the second in 1540; and that they were originally from Botticino "de sera" (viz., West Botticino), a village on the hills about an hour's drive from Brescia.

II. *Date of Maggini's birth.*

(Register of births of the Parish Church of Botticino di Sera, leaf 9.)

August, 1580.— Paul . . . son of Messer John Maglino (the old form for Magino) and of Signora Giulia his wife, was christened on the 25th instant by the Rev. Rector Francesco Pasina, and Messer Michel di Maglini was the godfather.

III. *Dates of birth and death of the Ten children which Maggini had by his wife Anna Foresti* (from the Registers of the Parish Church of S. Agata):—

1. *Giovanni Pietro*, born June 23rd, 1616; christened on the same day; died, aged 3, on September 17, 1621.
2. *Giulia Barbera*, born 21 December, 1617; christened on the 24th; died, aged 5, on December 28th, 1622.
3. *Domenica*, born 1st September, 1619; christened on the 3rd; died — ?
4. *Cecilia Elena*, born April 26, 1621; christened on the 28th.
5. *Giulia Costanza*, born February 17th, 1623; christened on the 20th.
6. *Veronica*, born towards the end of 1624.
7. *Carlo Francesco*, born April 13th, 1626, and christened on the 14th.
8. *Biagio Gio. Battista*, born February 2nd, 1628; christened on the 6th; died on December 24th of the same year.
- 9—10. *Faustino-Giovita and Catterina Silvia*, twins, born May 17th, 1630; christened on the 18th. *Faustino-Giovita* died, two months old, on July 5th, 1630.

IV. *Purchase by Gian Paolo Maggini of the house in the street of "Palazzo Vecchio del Podestà"* (from the "*Liber Livellorum Sanctæ Agathæ*," or book of tithes and tributes due to the Parish Church of S. Agatha):—

At pages 271-272 there is an entry stating that in the first years of the seventeenth century "*Gian Paolo Maggini* bought from Signor Ludovico Serina the house, which is situated opposite the Old Palace of the Podestà (Mayor)," and that "*Gio. Paolo Maggini*, who makes citheras," began as owner of the house to pay yearly Seven Lire of perpetual tribute to the Parish Church of S. Agatha.

V. *The house is now occupied by the Saddler Zanetti.*

VI. *Date of Maggini's death.*

Though writers on the history of the violin have advanced the suggestion that Maggini died an old man, the facts show that he must have died aged only 50. From a Schedule presented by his son, Carlo Maggini, in the year 1632, we gather that Gian Paolo was already deceased in that year, the son using the formula "filius quondam Johannis Pauli," and from the same document it also appears that the widow, as well as the only children still remaining—namely, Carlo, Cecilia, Veronica, and Cattarina—were then living in the other house in Contrada delle Bombasarie and S. Agata, where Gian Paolo had opened another shop in 1626. Perhaps he died there, but in the Register of Deaths of the Parish his name does not appear, and I suppose that he must have fallen a victim of the plague which, in 1632, desolated the town; perhaps he was carried away from home to die in the pest-house.

VII. His wife, *Anna Foresti*, died twenty years after, and was buried in the church of S. Agata on the 24th of *November*, 1651. "Madonna Anna Foresti Maggini, widow, aged about 58, rendered her soul to God in the faith of our holy religion; her body was buried in this church; she received the Sacraments."

VIII. What about *Pietro Santo Maggini*, universally believed to be the son of Gian Paolo? He was certainly not his son, but I have found mention of other families of the name of Maggini, in the parishes of S. Agatha, of S. Alexander, and of S. John; there are a Girolamo, a Benedetto, and a Giovanni Maggini, but shall I be so fortunate to find trace of Pietro Santo? We shall see!

DIRECTIONS FOR FINDING MAGGINI'S HOUSE, NOW
OCCUPIED BY ZANETTI, THE SADDLER.

Either of two routes may be followed :—

- (1) Starting from the steps of the Duomo, proceed down the *Via del Duomo*, *Via S. Ambrogio*, *Via S. Agata*, and the *Via del Palazzo Vecchio del Podestà* till *Zanetti's* is reached.
- (2) Starting from the Railway Station, proceed down the *Corso V. Emanuelo*, *Via Dolzoni*, and then turn to the right into the *Val del P. V. del Podestà* and proceed down it till *Zanetti's* is reached.

THE GEORGE III. MAGGINI.

A fine Maggini, now in the possession of Baron d'Erlanger, was formerly the property of George III., who is supposed to have given it to Baumgarten, a violinist, member of the Royal Private Band, and orchestra leader at Covent Garden for forty years. The latter parted with it to an amateur, named Gorham, a watch and clock maker to the Royal Family, living in High Street, Kensington. Mr. Gorham was accustomed to have musical and quartet parties in which the late Henry Hill, the viola player, and other musicians took part. A violinist named Cotton Reeve, who was the principal second violin for many years at the Opera House in the Haymarket, on Gorham's death became its owner. It was eventually purchased by Mr. W. E.

Hill, with a Stradivari* that also belonged to Cotton Reeve, through a Mr. Ward, a solicitor acting for the executors of Miss Reeve. The Maggini soon after this passed into the hands of its present possessor.

THE DE BÉRIOT MAGGINI VIOLINS.

Of the two instruments which are associated with this player's name, one was purchased of De Bériot towards the end of his life by his friend and pupil, the Prince de Caraman Chimay, who still has this violin in regular use at Brussels. The other, De Bériot had previously parted with to a favourite pupil, Mr. H. Sternberg, who came to England but has not followed the career of a musician although possessed of great talent and executive ability as a violinist. From the lips of Mr. Sternberg's father, who had long connection with the lives of De Bériot and Vieuxtemps, we have gathered the information that De Bériot purchased the Maggini in the possession of the Prince at the shop of a dealer in antiquities in Paris, for the sum of fifteen francs. Where De Bériot obtained his other Maggini is not known. Mr. Sternberg's Maggini has varnish of a fine

* In connection with this Stradivari there is a circumstance to record which testifies strongly to the danger of leaving a violin unused and neglected. It is not known for how many years after Cotton Reeve's death his violin remained untouched in its case; but on the case being opened by Mr. Hill at the solicitor's office it was found that a fungus was growing on the back of the violin through its resting on a bed of mildew. The old case was at once destroyed, but on the violin being wiped it was seen that the growth of the fungus had had the effect of bleaching, or taking from the varnish its beautiful red colour.

golden brown colour, similar to that on the "Dumas" tenor, and we think from the style of its work and the absence of the more perfect finish met with in the "Dumas" that it belongs to the second period of Maggini's work. The fine tone of this instrument is heard to advantage in Mr. Sternberg's occasional performances.

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