

**CATALOG OF RARE OLD  
VIOLINS, VIOLAS AND  
VIOLONCELLOS, ALSO  
BOWS OF RARE MAKES**

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Catalog of Rare Old Violins, Violas and Violoncellos, Also Bows of Rare Makes by Lyon & Healy

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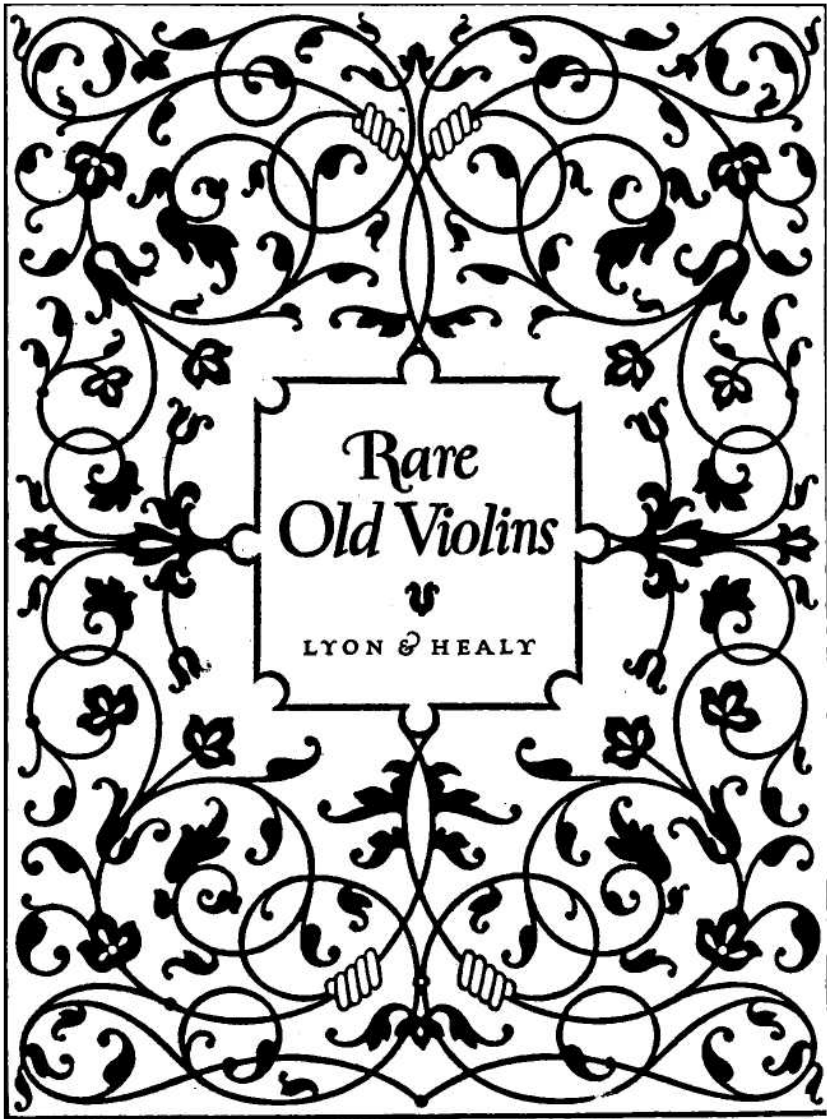
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**LYON & HEALY**

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*Laura Justin.*  
*San Jose, Cal.*  
*Jan. 24, 1918.*

CATALOG

OF

RARE *Old* VIOLINS

VIOLAS *and* VIOLONCELLOS

ALSO

BOWS OF RARE MAKES

COLLECTION OF

*Lyon & Healy*

CHICAGO

28th Edition—October, 1917

The first of the series having been published in 1890

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1917  
1917

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## FOREWORD

**I**N THIS, the Twenty-eighth Edition of our Catalog of Rare Old Violins, Violas, Cellos, Bows, etc., we offer a noteworthy collection of instruments by the great violin makers of the 17th, 18th and 19th Centuries.

Our Violin Department was inaugurated in 1888, and it was the ambition of the late P. J. Healy (founder of the house), that it should be a leading factor in the musical development of America by supplying violins of highest quality, so that every violin offered in this department should be the best possible value in its class, musically and commercially.

The violin occupies a unique position in the musical life of the country.

It forms the foundation of the orchestra, around which the other instruments are grouped, as well as being the principal solo instrument of our concert stage and the favorite instrument of a large portion of our people.

It follows, therefore, that the question of *quality* is most important to any one contemplating a purchase. The necessity of owning a good instrument becomes obvious to every violin player before he progresses very far in his studies. Musical quality comes to be appreciated as the musical faculties are cultivated. To violin students this is of supreme importance because it invariably, sooner or later, reflects itself in the playing. The late Theodore Thomas used to say that he "could tell the kind of violin a soloist had used in his younger days, after hearing him

play a few measures." By this he meant that the quality of tone possessed by the artist was a sure index of the violin he had used in his student days. If the tone of that instrument had been hard, stiff and non-elastic, that of the mature player took on the same quality; and although it might be very much improved by the instrument used in his concert work, yet there always remained that lack of beautiful tone color—that musical feeling which identifies the true artist.

Our Collection this year contains an unusual number of attractive and interesting specimens of the work of the great Italian makers, some of which are truly remarkable. An added feature and an equally interesting one is the large number of excellent violins at medium prices, made possible largely by the European War. We wish to call the attention of concert violinists to the exceptional opportunities now afforded for the selection of fine instruments. We have never had such a large number of magnificent concert violins at moderate prices.

Owing to our long experience, and the extraordinary care exercised by us in the selection, our violins are better in point of preservation than those of houses less fortunate, and the genuineness of Lyon & Healy violins is accepted everywhere. Constant application of these principles for many years has resulted in the bringing together of a number of the choicest, purest, best conditioned violins in the world today. While one or two European firms may, from time to time, exhibit more famous individual instruments than are contained in the Lyon & Healy collection, no one of them—it would be found by any competent judge willing to make the investigation—possesses a stock so comprehensive and so entirely representative of the very best the world offers in *all classes* of violins.

Our constant aim is that, in its class, every old violin offered by us shall be unique in point of musical worth and value, to the end that one who buys from us an old violin at a modest price shall receive an instrument which, as far as it goes and in its class, is as desirable as the most expensive Stradivarius or Guarnerius. This is a feature of deep interest to violin lovers, collectors, students, and to the intending purchaser who is desirous of spending his money where he is certain of receiving proper value.

We wish to call special attention to the artistic adjustment which every violin sold by us receives before leaving our establishment. Even a Stradivarius will not sound properly unless it is correctly adjusted. Without adjustment an instrument is never at its best—all the finer qualities being lost. We have had many years experience in the careful regulation of fine violins, and to this fact credit must be given, in a large measure, for the satisfaction which the violins from our collection afford. It is a matter too often overlooked by purchasers of violins because they do not understand its importance. We cannot emphasize too strongly the fact that without artistic repair and adjustment, disappointment usually follows; with it an instrument is a source of joy and pleasure forever. It means the difference between failure and success—between dissatisfaction and satisfaction.

We call especial attention to a complete line of W. E. Hill & Sons, London, Bows, which we are now introducing. They are very exceptional in quality. This famous firm of violin makers and bow makers has a reputation which is not approached by any other European house.

Obviously, in a catalog of this size, it is impossible to give anything like adequate descriptions of the various instruments listed, and we there-