

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

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

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LYON & HEALY

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VIOLINS,
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CATALOG OF

Rare Old Violins

VIOLAS & VIOLONCELLOS

BOWS OF RARE MAKES



Collection of

Lyon & Healy

Chicago

THIRTY-SECOND EDITION—FEBRUARY, 1921

The first of the series having been published in 1890

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FOREWORD

IN this, the Thirty-second 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 offered 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 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 European firms from time to time exhibit many famous individual instruments, 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 as may be found in the Lyon & Healy Collection.

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 a violin without artistic repair and adjustment usually disappoints; with it an instrument is a source of joy and pleasure forever. It means the difference between failure and success—between dissatisfaction and satisfaction.

Obviously, in a catalog of this size, it is impossible to give anything like adequate descriptions of the various instruments listed, and we therefore suggest that those interested write us, and we will give any further information desired. Also an opportunity for examination and trial will be promptly arranged for.

Sincerely yours,

LYON & HEALY.

CONDITIONS

Prices quoted in this catalog are net.

Easy terms of payment, extending over a period of from two to three years, may be arranged by responsible persons, and correspondence is invited.

We take instruments in part payment and make the most liberal allowances possible. Any instrument purchased from this catalog is exchangeable for another of equal value, if it proves unsatisfactory, any time within one year from date of sale. Any old violin, viola or cello will be accepted by us at full price paid, in exchange for a better instrument, at any time, if returned to us in good condition.

Note:—We have a most attractive catalog of modern Violins, Violas, Cellos, Basses and accessories, which will be sent on application. It should be in the possession of every teacher of the violin or cello.



RARE OLD VIOLINS

The C. B. Schley Collection

AMONG the few notable American collections of Rare Violins, that of the late Mr. C. B. Schley easily takes first rank. Mr. Schley had a keen appreciation and a wide knowledge of violins and violin music. His collection first began to attract the attention of the violin world about 1901, at which time we became acquainted with him. We had but recently acquired the Hawley collection, and Mr. Schley selected for his own use the well known violin by Giovanni Paolo Maggini, which for so many years had been the property of the late Mr. R. D. Hawley. This violin Mr. Schley retained up to the time of his death. It is regarded as the finest work of Maggini in America.

Another Hawley violin which Mr. Schley wished to possess was the "Grand Amati," but he was too late, as it had already been sold. It was not until some years later that he finally became its owner.

The two violins which, among violin connoisseurs, are recognized as having no equals anywhere by the same master, are the pair of splendid Carlo Bergonzis, which rank as the very finest known examples of his work.

Another favorite is the violin by Joseph Guarnerius del Jesu, a well known and famous instrument, known as the "Mayseder," and for many years the property of Miss Maud Powell, the famous American virtuoso.

The Montagnani is one of the finest violins by the great Venetian known. It is extraordinarily beautiful, in the pink of condition, and possesses a tone of pristine freshness and beauty.

Owing to the decease of Mr. Schley, his collection has been placed in our hands for sale.

Special Terms

Ordinary terms on which Rare Old Violins are sold by us will not prevail in this instance. Sales will be made for cash only, or nearly so, and no instruments can be accepted as part payment.

The Schley Collection now comprises the following four instruments, the other members of the collection having been sold:



JOSEPH GUARNERIUS DEL GESU
Cremona, 1742

"THE WIENIAWSKI"

Number 5598—Description on page 10

PLATE I