

**ANTONIO
STRADIVARI**

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Antonio Stradivari by Horace Petherick

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HORACE PETHERICK

**ANTONIO
STRADIVARI**



HORACE PETHERICK.

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A. Siebeneichen,

Violins,

DUNTON, L. I.

ANTONIO STRADIVARI,

BY

HORACE PETHERICK.

*Of the Music Jury, International Inventions Exhibition,
South Kensington, 1885; International Exhibition,
Edinburgh, 1890; Expert in Law Courts, 1891;
Vice-President of the Cremona Society.*

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1900

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PREFACE.

IT was in the month of April, 1898, when THE STRAD monthly magazine had completed its eighth year of issue, that the Editor suggested that then might be an appropriate time for giving a biographical sketch of the great Cremonese master in serial form, expressed in a manner interesting and instructive as possible. With this view I took up the subject with some enthusiasm and proposed to work upon lines which I believed to be bound by truth. All references to peculiarities in connection with Stradivari's designs, construction and purposes should be the result of my own personal observation during many years of experience as connoisseur and expert. In formulating my results of study of a great number—possibly the majority—of the instruments of the master extant—I have abstained as far as possible from using technical terms not readily comprehended by a reader coming newly to the subject, and I trust all persons reading through the matter now collected, added to, and presented in book form, will find their time not mis-spent at least when they arrive at the conclusion.

HORACE PETHERICK.

Croydon.

INTRODUCTION.

IT was during the second half of the sixteenth century that the violin, with its well recognised combined excellences of artistic form and musical sonority, was started on its way in the world to supply a want and prove its fitness as a leading instrument at once and for future times. So happily was this effected, so complete and mature was it in conception, that the advancing intellect of three centuries has proved incompetent to insert any fresh and permanent addition to its original simple arrangement. Precisely as it came from the hands of an artistic and inventive genius in the city of Brescia so we have it now, unchanged in its essential details of construction, although having its natural qualities made more evident after undergoing the modern adjustment with regard to accessories of detail, or regulation as it is termed. This has been effected by simply enlarging some parts for the purpose of allowing more freedom and convenience in the execution of more modern music, its elaboration of rhythm, besides the extended range of notes in the higher positions of the register, necessitating this. As might have been expected in connection with the then still living Renaissance period, on the violin making its appearance it was soon taken in hand by men of superlative talent, who stamped it with their own individuality in which was a marvellous perception of artistic quality. All that was to be