

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

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649421886

Catalog of Rare Old Violins, Violas, Violoncellos, Bows of Rare Makes by Anonymous

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Edited by Trieste Publishing Pty Ltd.
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ANONYMOUS

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

CATALOG OF

Volume 5

Rare Old Violins

VIOLAS & VIOLONCELLOS

BOWS OF RARE MAKES



Collection of

Lyon & Healy

Chicago

THIRTY-THIRD EDITION

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ML 846
L 991
1922



FOREWORD

IN this, the Thirty-third 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 in an exceptional state of preservation, 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 such attention 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.

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.

On the decease of Mr. Schley, his collection passed into our hands. The two Bergonzis and the Montagnani will be found listed in this catalog, the others have been disposed of.

ANTONIUS STRADIVARIUS, "THE COLOSSUS," CREMONA, 1716

NUMBER 6252. Many exceptional violins from the great master have passed through our hands, but this is one of the very choicest examples of his work that has come under our notice. It is one of his largest and broadest type of violin. Its tone is surpassingly lovely, and of tremendous carrying power. The wood employed in its construction is of the very choicest description. The back is formed by two pieces of handsome curly maple, with sides to match.

The top is of spruce of exceptional quality. The varnish is of a beautiful orange red color. The scroll is in the master's finest style. This violin is known as the "Colossus." It acquired this title, no doubt, on account of its magnificent tone. It was formerly the property of the celebrated artist, Jacques Thibaud. The instrument is in a splendid state of preservation. (Plate 1)

Price: \$15,000

ANTONIUS AND HIERONIMUS AMATI, CREMONA, 1595

NUMBER 4913. This violin reaches very far back—almost to the very beginning of violin history. Fifty-five years after the first violin of which there is any record appeared in Brescia in 1540, this instrument, made for Henry IV, King of France and Navarre, was completed by the master builders of Cremona, of their time, Antonius and Hieronimus Amati, in 1595. Nearly fifty years were to elapse before the birth of Antonius Stradivarius. Nicola Amati had not yet been born, and one hundred and thirty-five years were to pass before Joseph Guarnerius would give to the world his great treasures.

The violin was beginning to attain popularity in Italy, and reports had reached Paris of the remarkable work of the brothers Amati in Cremona. This was thirteen years before a violin part was to appear for the first time in an operatic score. Violins were used to accompany the voice in song and occupied a very unique position in church service.

So it was that a set of violins was ordered by the King of France, for his chapel. They remained in the possession of the court, with the one known exception of this particular violin, until the French Revolution, when they were destroyed or lost in the attack on Versailles.

Among the courtiers of the court of Henry IV was a music loving cavalier, Francois de Bassompierre, Marshall of France, and later Ambassador to the court of Queen Elizabeth, at London. His memoirs show him to have been a passionate lover of music and to have had in his suite his own orchestra, composed of the best musicians of the time. When not engaged in one of his many military campaigns he devoted his time to the cultivation of music and other arts.

This violin passed into his hands—probably as a gift of the king to his music loving favorite—and it remained in the possession of