

Alexandre Artôt and his Stradivari violins

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Alexandre Artôt was born in 1815 in Brussels. While still a child he displayed a precocious talent for playing the violin and was quickly admitted to Rodolphe Kreutzer's class at the Paris Conservatoire. In 1828, when just thirteen years of age, the Conservatoire awarded Artôt a *Premier Prix* for performance on the violin. He then embarked upon the life of a touring virtuoso, giving concerts across Europe as well as completing a concert tour of America and Cuba. In late 1844 tuberculosis and exhaustion overtook Artôt, and his doctors recommended that he should go to Nice to recuperate.¹ In the spring of 1845, following an improvement in his health, Artôt travelled to Madrid to perform for Queen Isabella II. While in Madrid he became exceedingly ill and was obliged to struggle back to Paris; he died at Ville d'Avray (a western suburb of Paris) on 20 July 1845.² Alexandre Artôt is associated with a number of violins made by Antonio Stradivari.

The Musée de la Musique, in Paris, has placed online more than 40 free-to-access digital files, the files containing an image of each and every page from the business ledgers which were used by the personnel at the Gand/Bernardel/Caressa & Français violin dealership in Paris during the nineteenth and early-twentieth centuries: <http://archivesmusee.citedelamusique.fr/en/gand/archives.html>. The ledgers are paired together:

1. a Directory (*Répertoire*) showing customers' names in alphabetical order, each name usually being followed by an address; adjacent to the address are numbers which refer to pages in
2. the General Ledger (*Grand Livre*) which usually covers the same chronological period as the Directory.

Code numbers for all these digitised files follow a consistent format: E.981.8.xx. A few further ledgers have not yet been digitised and are therefore not available to researchers.

1. The earliest appearance of (Alexandre) Artôt's name is within a General Ledger compiled by Charles-François Gand between 1816 and 1831:³

M^r Artôt

X^{bre} 21 [21 December 1828]: *remonté ton violon*

1829 Fevrier 17: arrangé un violon

These are the only entries against Artôt's name in this General Ledger. The source of Artôt's violin is unknown, likewise its identity.

Artôt's name reappears in a Directory compiled by Charles-Adolphe Gand between 1839 and 1845.⁴ Against the violinist's name is the number *112*. This refers to page 112 within the parallel General

¹ See also pp. 14-15 of this account.

² See the obituary in *Revue et Gazette Musicale*, 27 July 1845.

³ E.981.8.9

⁴ E.981.8.15

Ledger of 1839-1854.⁵ On that page, against the date of 4 July 1840, C-A Gand itemises the repairs he has carried out on a Stradivari violin belonging to Artôt (the cost of the repairs being 30 francs):

Levé la table du Stradivarius, raccommo   les cassures, doubl   les bords, remis 1 talon interieusement, repos   le manche, 1 touche fait, 1 chevalet et remont  .

Removed the front plate of the Stradivari [violin], mended the splits, doubled [reinforced] the edges, replaced one interior block, re-positioned the neck, made a new fingerboard and a bridge, and re-strung the violin.

Five days later, on 9 July 1840, Gand *repar   l'interieur du nouveau Stradivarius* (also 30 francs). It is assumed that Gand's use of the word *nouveau* indicates a newly-purchased Stradivari violin but whether this instrument was bought from Gand is unknown. Gand does not identify the label-dates of Artôt's two Stradivari violins. Subsequently:

- against the date of 17 August 1840 C-A Gand itemises a two-violin case he has made for Artôt (160 francs) and writes: *remont   le Stradivarius ancien* (3 francs);
- on 8 February 1841 Gand writes: *remont   le Stradivarius nouveau* (3 francs);
- on 17 September 1843 Gand *ajust   plusieurs cordes aux deux Stradivarius* (4 francs);
- on 1 September 1844 Gand removed the front plate *du Stradivarius d'Aurier*⁶ and carried out various internal repairs (18 francs), and,
- on the same day, *Lev   la table de l'autre* and fitted a new bass-bar (14 francs); he also re-haired three Tourte bows belonging to Artôt;
- on 27 September 1844 Artôt bought from Gand two more two-violin cases (160 francs and 40 francs).

The evidence suggests that Artôt may have owned as many as six violins, of which at least two were Stradivari instruments.

2. Artôt's name does not appear in the Directory compiled between 1845 and 1853;⁷ perhaps the violins he owned at the time of his death (1845) were dispersed without passing through Gand's hands. Some of these posthumous violins may be those which are subsequently identified in the *Catalogue descriptif des Instruments de Stradivarius et J. Guarnerius [del Ges  ]* compiled from 1870 onwards by Charles-Nicolas-Eug  ne Gand (1825-1892).⁸ The first such violin is described by C-N-E Gand on page 3 of his *Catalogue*:

(ann  e 1870) Monsieur Arpin, Paris

Violon Stradivarius, 13 pouces 5 lignes (Longuet) (ann  e 1705)

Diapason des f, 7 pouces 3 lignes, fond de deux pi  ces, ondes peu prononc  es, ayant plusieurs cassures,   clisses presqu'unies cass  es en plusieurs endroits, table ayant des cassures    l'  me et au menton. Vernis jaune brun, retouch   par Vuillaume.

[Gand's subsequent annotations written in red ink] *Ex Artot*

1876 M^{  } B  rou

18 M^{  } Achille Kierdorff.

⁵ E.981.8.16

⁶ No further information for Monsieur Aurier has been located (but see footnote 73).

⁷ E.981.8.17

⁸ A facsimile of the *Catalogue* was published in 1994 by Les Amis de la Musique, Spa.

(1870) Mr Arpin, Paris

Antonio Stradivari violin, 13 *pouces 5 lignes* [363.2mm],⁹ (long pattern) (year 1705)

The ‘body stop’ [from the edge of the front plate adjacent to the neck-foot down to the inside notch of the *f*-hole] is 7 *pouces 3 lignes* [196.27mm]. The back plate is made from two pieces; faint flames, having several splits. The ribs, almost plain, are broken in several places. The front plate having splits at the sound-post and at the chin. The varnish is yellow-brown, re-touched by Vuillaume.

ex Artot

1876 Mr Bérrou

18 Mr Achille Kierdorff.

Pierre Bérrou (1824-1907)¹⁰ was awarded a *Premier Prix* (in 1845) by the Paris Conservatoire for performance on the violin; he was a Professor at the Conservatoire between 1882 and 1892. The name *Bérrou* appears in the Directory for 1866-1875¹¹ with a reference to page 494 of the parallel General Ledger for 1866-1876¹² where the following item is dated 24 May 1872:

ajusté une touche et chevalet au Stradivarius

fitted a fingerboard and bridge to the Stradivari [violin].

Mr Bérrou, in May 1872, was evidently the owner of a Stradivari violin. Perhaps, in 1876, he added another (i.e. Mr Arpin’s 1705 violin). The names *Bérrou* and *Kierdorff* do not appear in the Directory which covers the period 1875-1884¹³ which suggests that, at an unknown date, Bérrou sold the 1705 violin to Achille Kierdorff in a private transaction.

No further information about this violin has been located. The label-date sits uncomfortably against the violin’s extreme length (a dimensional experiment which had occupied Stradivari some fifteen years earlier).

3. The next appearance of Artôt’s name within Gand’s *Catalogue* is on page 17:

(année 1870) Monsieur Lenepveu, Paris

Violon Stradivarius, 13 *pouces 3 lignes fortes*, année 1721

Fond de deux pièces, veines droites un peu serrées, talon neuf, éclisses veines plus larges, table de deux pièces, sapin inégal un peu serré, cassures au menton et à l’âme, jolie tête, bois brun. Vernis rouge doré.

[Gand’s red ink annotations] *Ex Artot*
*Ex Falcon*¹⁴

1897 Germain, Août, heiox [price code], Août 97 (*p^r* Rinuccini)

1897 Rinuccini, payé par M^r Voisin.¹⁵

⁹ The French *Pied du Roi* measuring system comprised a *Pied* of 324.84mm which was divided into twelve *pouces* of 27.07mm; a *pouce* was divided into twelve *lignes* of 2.26mm. Many of Gand’s measurements of instruments (instruments whose 19th-century identity matches today’s identity) can be seen to be entirely consistent with 21st-century calliper-derived measurements, which suggests that Gand used the same point-to-point measuring procedure.

¹⁰ ‘Adrien’ was apparently the preferred given name, and the family name often appears without an acute accent on the ‘e’.

¹¹ E.981.8.19

¹² E.981.8.14

¹³ E.981.8.5

¹⁴ It is not known whether the violin’s *ex Artot/Falcon* provenance was communicated by Mr Lenepveu to C-N-E Gand or whether Gand already knew the history from his father’s business documents.

¹⁵ After Gand died in 1892 some of his *Catalogue descriptif* texts were updated by Gustave Bernardel; the date applied to the last two lines of the French text – 1897 – indicates that those two lines of information come from Bernardel. When the Gand/Bernardel business was bought by Albert Caressa and Henri Français in 1901 the entire updated *Catalogue* – 252 descriptive texts – was copied into a new ledger. This ledger (which includes new descriptions of a further 140 instruments) is now archived as part of the Jacques Français Rare Violins, Inc. Photographic Archive and Business Records, held at the Archives Center, National Museum of American History, Smithsonian Institution, Washington DC, USA; the ledger is within Box 55, Folder 2, and is hereafter identified as JF55.2. A copy of the Gand/Bernardel/Caressa & Français ledger was

(1870) Mr Lenepveu, Paris

Antonio Stradivari violin, 13 *pouces 3 lignes* full [?closer to 359mm than 358.7mm], year 1721

The back plate is made from two pieces; the straight flames are slightly tight/narrow. New neck-foot. The ribs have flames which are wider [than on the back plate]. The front plate is made from two pieces; the spruce [?rings are] uneven, slightly tight/narrow. There are splits at the chin and at the sound-post. Attractive head; brown wood. The varnish is golden red.

Ex Artot

Ex Falcon

1897 Germain, August, 18,750 [francs], August [18]97 (for Rinuccini)¹⁶

1897 Rinuccini, paid by Mr Voisin.

The earliest appearance of the name *Lenepveu* within the Paris ledgers is in a Sales Register¹⁷ begun by Charles-Adolphe Gand in 1840; the section which identifies *Instruments vieux (violons, altos & basses)* starts on page 41:

On page 43: 1842 *Décembre 15* *Vendu a M^r Lenepveu, un alto Gand, 250 [francs]
une Basse [cello] André Amati, 400 [francs].*

On page 64: 1847 *Avril 7* *Vendu a M^r Lenepveu, un alto Italie N^o 43, 300 [francs].*

The name *Monsieur Lenepveu* appears in the Directory for 1839-1845¹⁸ which identifies two pages in the parallel General Ledger for 1839-1854:¹⁹ pages 271 and 366:

On page 271, under the name *Monsieur Lenepveu* and on 14 January 1844 C-A Gand writes:
Remonté le Stradivarius, redressé la touche, changé l'âme, etc.: 4 francs.

On page 366, under the same name and on 23 May 1845 Gand writes:
Visité le Stradivarius, redressé la touche, et mis 2 cordes: 2 francs.

It is reasonable to assume that the *M^r Lenepveu* who is identified by C-A Gand in his Sales Register is the same person as identified by C-N-E Gand in his *Catalogue* description of 1870 (see previous page and above); it follows that the Stradivari violin repaired by C-A Gand in January 1844 and May 1845 is the 1721 instrument which is identified in 1870.

C-A Gand, in his Sales Register of 15 December 1842 (see above) does not identify a Stradivari violin as being sold to Mr Lenepveu, but, little more than one year later, on 14 January 1844, Gand itemises his repairs to just such an instrument. This suggests that Mr Lenepveu bought the 1721 violin privately, the transaction taking place, perhaps, in 1843. That the seller was Mr Falcon (who had bought the violin from Alexandre Artôt at an earlier, unknown, date) is strongly suggested by the provenance indicated by C-N-E Gand in 1870.

The name *Falcon* appears within the Directory of 1839-1845²⁰ with three page-number references: 195, 257, and 333. Page 195 of the parallel General Ledger,²¹ under the name of *Falcon*, contains an entry dated 5 December 1841 which describes repairs made to a *violon Stradivarius*; no further details are provided. Page 257 of the same ledger shows an entry dated 10 January 1843: *remonté le*

made by Emile Français; this is also archived at the Smithsonian Institution, within Box 55, Folder 4 (EF55.4 hereafter). A transcription and translation of the JF55.2 and EF55.4 ledgers (with commentaries) is linked from www.themessiahviolin.uk. The Smithsonian archive also contains Emil Herrmann's copies of the instrument certificates which he issued to his customers.

¹⁶ Emile Germain (1853-1933) was a violin dealer in Paris. Charles-Louis Rinuccini (b. 1873) studied with Lambert Massart at the Paris Conservatoire and was awarded a *Premier Prix* for violin in 1887 (aged 14).

¹⁷ E.981.8.38

¹⁸ E.981.8.15

¹⁹ E.981.8.16

²⁰ E.981.8.15

²¹ E.981.8.16

Stradivarius.²² Page 333 has *Monsieur Falcon* entries from the period 1844-1849 of which two identify small repairs made to *le Violon* in December 1848 and January 1849 but this instrument is more likely a *violon neuf*, N^o 53 which Falcon bought from C-A Gand on 15 March 1844 for 300 francs.

The dates of the above-quoted Sales Register entries – December 1842 and April 1847 – exclude any possibility that *Monsieur Lenepveu* might be referring to the musician Charles-Ferdinand Lenepveu (b. 1840).²³ An alternative identification for *Monsieur Lenepveu* is that he was one of four brothers born from the marriage between Frédéric René Lenepveu (1783-1861) and Aimée Jeanne Gentilhomme (1787-1871):

1. Frédéric (1813-????)
2. Charles Frédéric (1814-1883). In 1841 he married Geneviève Boussaroque de Lafont (1822-1845). It seems that Charles Frédéric thereafter identified himself as Charles Frédéric Lenepveu-Boussaroque de Lafont (perhaps to acquire prestige and status). From his short marriage was born one son, Frédéric Charles Hyacinthe René (1845-1905) who, it is assumed, maintained the extended family name (but may have shortened it to ‘Lenepveu de Lafont’; see later in this account). The name of ‘Charles-Frédéric Lenepveu’ appear in the records of the Paris Conservatoire where he is listed as having been awarded a *Second Prix* for violin in 1837. It must surely be the case that the references to *Lenepveu* in the Gand/Bernardel ledgers are indicating Charles Frédéric Lenepveu-Boussaroque de Lafont.
3. Jules Eugène (1819-1898) – a painter of huge historical canvases.²⁴
4. Prosper (1821-????) – a doctor of medicine (and a botanist) who lived in Algeria (at Arzew, and then at Tlemcen) during the 1850s and ’60s; see p. 7 of the present account for ‘Tlemcen’.

The *Lenepveu* entries within the General Ledger of 1839-1845 (see previous page of this account) conclude with an instruction: *Voyez le Nouveau Livre, Page 114*. The ‘new book’ is the General Ledger for 1845-1867.²⁵ On page 114 the name *Monsieur Lenepveu* appears above a listing of transactions dating from between November 1846 and January 1848. On 9 March 1847 C-A Gand writes:

Visité et recollé le Stradivarius, fait une touche neuve et remonté
Examined and re-glued the Stradivari, made a new fingerboard, and re-strung [the violin]

The entries conclude with an instruction: *Voyez Page 177* (of the same ledger). On page 177 is found the name *Monsieur Lenepveu* and two more entries:

1848 Septembre 9: *Visité le Stradivarius, Recollé, Nettoyé et remonté*
Examined the Stradivari, re-glued, cleaned and re-strung.

1855 Janvier 30: *Visité, Nettoyé, Redressé la touche et Remonté le Stradivarius.*
Examined, cleaned, resurfaced the fingerboard and re-strung the Stradivarius.

²² The date of 10 January 1843 sits well with the aforementioned proposition that Mr Falcon sold a 1721 Stradivari violin to Mr Lenepveu during 1843.

²³ Charles-Ferdinand, as a child, learned the violin and received training in music theory; he subsequently became a professor of composition at the Paris Conservatoire and died in 1910.

²⁴ Jules Eugène was the winner of the Prix de Rome for painting in 1847, and, between 1873 and 1878 was Director of the French Academy in Rome.

²⁵ E.981.8.18

Again, a continuation is indicated – *Voyez le nouveau Livre Page 137* – and this paper-trail continues through subsequent General Ledgers. The identifications are always the same: *Monsieur Lenepveu* and *le Stradivarius*. For complete chronological details see the Appendix at the end of this account.

Charles Frédéric Lenepveu-Boussaroque de Lafont died on 16 December 1883.

The Directory for 1892-1899²⁶ identifies a Paris address for *Lenepveu* – *8 rue Lincoln* – but then lists another *Lenepveu* with the address *75 rue de Longchamps* and the page-number reference of *1491*. In the General Ledger for 1892-1899,²⁷ page 1491, various entries are found under the name of *Lenepveu* including three instruments which he placed *en dépôt* with Gustave Bernardel on 23 April 1897:

Un violon de J.-B. Rugger, étui, en dépôt, 2,000 [francs]

Un alto de Maggini, étui, en dépôt, 3,000

Un violon de Stradivarius 1721, étui, en dépôt, 16,000.

These entries are immediately followed by :

1897 Juin 9: Payé violon Rugger, 2,000

1897 8^{bre} [October] 13: Payé violon Stradivarius, 16,000

1897 8^{bre} 18: Alto rendu

The name of the violin dealer Emile Germain appears in the Directory for 1892-1899²⁸ – *Germain, luthier, 5 faubourg Montmartre* – with four page-number references: *1284, 348, 322, and 350*. In the parallel General Ledger for 1892-1899²⁹ there appear the details of transactions between Gustave Bernardel and Emile Germain during the period November 1896-December 1897; one such entry, on page 348, is dated 12 August 1897:

Violon Stradivarius année 1721, N° 1623, Reçu 18,750 [francs]

This evidence points strongly towards the following sequence of events:

- on 23 April 1897 the 1721 Stradivari violin, which *Lenepveu*, of *75 rue de Longchamps*, had placed on deposit with Gustave Bernardel, was bought by the dealer Emile Germain.
- on 12 August 1897 Germain paid Bernardel 18,750 francs
- on 13 October 1897 Bernardel paid 16,000 francs to *Lenepveu*.
- see overleaf (p.7) for the quoted text which identifies Germain's sale of the violin, in 1898, to Charles-Louis Rinuccini, the cost – 25,000 francs – being met by Claude Voisin.³⁰

Rinuccini's name appears in the Directory for 1892-1899³¹ where Bernardel describes him as *Artiste, 48 Avenue Noailles* [Lyon]. In the Directory for 1899-1905³² Rinuccini's name appears with a new address: *10 rue du Plat, Lyon*.

The name of Claude Voisin appears in the 1892-1899 Directory³³ with the address *16 quai des Brotteaux, Lyon*, and a page reference: *822*. Page 822 of the parallel General Ledger³⁴ has the following text underneath Mr Voisin's name, the text being dated 3 May 1893:

²⁶ E.981.8.42

²⁷ E.981.8.41

²⁸ E.981.8.42

²⁹ E.981.8.41

³⁰ See also Gustave Bernardel's annotations to C-N-E Gand's 1870 descriptive text (pp. 3-4 of this account).

³¹ E.981.8.42

³² E.981.8.44

³³ E.981.8.42

³⁴ E.981.8.41

Un étui à violon, plaqué en acajou flambé, ferrures à ressorts, dorées, avec chiffre gravé sur la plaque de la poignée, garni en velours de soie, bleu, coussin en surah avec chiffre brodé enveloppe en cuir, mouton bruni (pour M.^r Rinuccini) 250

A violin case, flamed mahogany veneer, golden spring fittings, with engraved monogram on the plate of the handle, trimmed in silk velvet, blue, cushion made with ‘surah’ fabric with embroidered monogram. Brown sheep [-skin] leather covering (for Mr Rinuccini) 250 [francs].

Clearly, Mr Voisin was a wealthy and devoted supporter of Mr Rinuccini, paying for both the violin case (in 1893) and the 1721 Stradivari violin (in 1898). In an undated ledger which is identified by the Musée de la Musique as a Directory of Instrument Owners (*Répertoire: propriétaires d'instruments*)³⁵ the following text appears under the city-name of Lyon:

Rinuccini, 10 rue de Plat, a l'ancien Stradivarius de Lenepveu de Lafont, doublé au fond; lui fût donné par M.^r Voisin, payé 25,000^f à Germain en 1898.

Rinuccini, of 10 rue de Plat, has the old Stradivari which belonged to Lenepveu de Lafont, reinforced back plate; given to him by Mr Voisin who paid 25,000 francs to Germain in 1898.

Thus the *Lenepveu* (of 75 rue de Longchamps) from whom Rinuccini's violin was sourced is here more precisely identified as *Lenepveu de Lafont*. Within the Gand/Bernardel/C&F ledgers the first occurrence of the name *Lenepveu de Lafont* is in the Directory for 1899-1905;³⁶ the name is followed by an address: 8 rue Lincoln. Therefore *Lenepveu de Lafont* of 8 rue Lincoln is apparently the same person as *Lenepveu de Lafont* of 75 rue de Longchamps.

The aforementioned General Ledger of 1892-1899³⁷ provides further information with respect to the identity of the *Lenepveu* family. On page 1579, under the title *Lenepveu de Lafont* and against the date of 14 June 1898, Gustave Bernardel writes:

Détablé et retablé 1 basse; crins et rec^l à l'archet (Lenepveu de Tlemcen)

Lenepveu de Tlemcen can only refer to Prosper Lenepveu who, as shown earlier (see p. 5 of this account), lived for part of his life in the town of Tlemcen in Algeria. The use of parentheses suggests that the cello and the bow were both previously owned by Prosper Lenepveu but that both items were now owned by a close relation from within the *Lenepveu de Lafont* family – probably Frédéric Charles Hyacinthe René Lenepveu de Lafont (1845-1905) the son of Charles Frédéric Lenepveu-Boussarogue de Lafont.

The CzAr/Tarisio.com website³⁸ identifies a Stradivari violin ‘labeled...1722’ as the *Maazel, Artôt* (ID 40210) which is defined as having been owned by Alexandre Artôt until ‘c.1842’ and by Lenepveu de Lafont between ‘c.1842-c.1895’; there is then a gap in the provenance until 1923 when, according to the website, the Geneva-based violin dealer Alfred Vidoudez sold the violin accompanied by a certificate dating the instrument as ‘1721’.³⁹ This history seemingly refers to the *Artôt/Falcon/Lenepveu de Lafont/Bernardel/Germain/Rinuccini* violin (ignoring, for the moment, the discrepancy in the violin's label-date). The geographical proximity between the cities of Lyon and Geneva may support a proposition that Rinuccini sold his 1721 Stradivari violin to Vidoudez, perhaps

³⁵ E.981.8.33, probably compiled by Albert Caressa.

³⁶ E.981.8.44

³⁷ E.981.8.41

³⁸ i.e. the Cozio Archive which is hosted within the Tarisio.com website.

³⁹ For photographs of the 1722 ‘Artôt’, ‘Spalding’, ‘Maazel’ violin see Jost Thöne, *Antonius Stradiarius*, Vol. VIII, pp. 20-27. Thöne's historian does not offer any details of ownership during the 90-year period following the death of Alexandre Artôt.

around 1920; alternatively, such a sale may have been effected by Rinuccini's heirs (but the date when Rinuccini died has not been discovered). Ernest Doring writes:

1721* The VIDOUEZ. Formerly owned by Louis [Alfred?] Vidoudez of Geneva, this violin came to our country [USA] about 1922 to Wurlitzer. Through a Mr. Ribaupierre it was sold to T. C. Petersen in 1923. Present whereabouts unknown to the writer.⁴⁰

The Tarisio.com website identifies, in addition to Vidoudez's '1721' certificate, four other certificates for the *Maazel, Artot* violin, these being issued by W. E. Hill & Sons (1928), Lyon & Healy (1936), Rembert Wurlitzer (1960), and Dietmar Machold (1995); all four, however, date the violin to 1722.⁴¹ The Tarisio.com website indicates that Thomas C Petersen owned the 1722 *Maazel, Artot* violin 'from 1923' and that Lyon & Healy sold the violin to Albert Spalding (1888-1953) in 1936.⁴²

Ernest Doring also writes of a 1722 *Artot* violin:

1722* The ARTOT. This violin is named after a former owner, Alexander Artot, a distinguished violinist born at Brussels 1815, died near Paris 1845. He toured in the Americas in 1843. Illustrated in color in the Lyon & Healy catalogue of 1929. Now owned by Albert Spalding.⁴³

The 1929 *Catalogue of the Lyon & Healy Collection of Rare Old Violins* offers the following vague description of the violin (p. 13):

ANTONIUS STRADIVARIUS, CREMONA, 1722

Number 7944. THE ARTOT. For many years this was the solo instrument of the famous virtuoso, Artot, hence its name. It is one of the most beautiful violins of the Golden Period that we have ever beheld. The back is composed of two pieces of handsome maple, with sides to match. The top is of spruce of the very choicest selection known to the master. The scroll is in Stradivarius' finest style. The instrument is covered with a varnish of beautiful brownish red; it is in a fine state of preservation. The tone is of exquisite quality and possesses great carrying power. Truly a solo violin for an artist.

Price \$27,500⁴⁴

Regrettably, Doring does not provide any photographs of the 1721 *Vidoudez* violin which could be compared with the Lyon & Healy photographs of the 1722 *Artot/Spalding/Maazel* violin.

The Tarisio.com photographs of the *Maazel, Artot* violin (these photos correlating satisfactorily with the 1870 textual description at the top of p.4 of this account) include one of the violin's label, revealing a smudged and stained area of the paper where the date numerals are found. The printed Roman-numeral 'I' is clear to see; the second and third (hand-drawn) numerals – 72 – are distinguishable from the background discolouration; the final numeral, by far the hardest to decipher, could be 1, 2, or 3. No other part of the label exhibits the smudged staining; it is as if someone wetted the paper and then used an eraser to try and remove Stradivari's inked numerals; failing to achieve the desired result the 'someone' abandoned the attempt.

It would seem that the 1721 *Artot/Falcon/Lafont/Bernardel/Germain/Rinuccini/Vidoudez* violin passed from the last-named to Rembert Rudolph Wurlitzer (New York) and then, through the mediation of Mr Ribaupierre, to T C Petersen (California) who sold the violin to Lyon & Healy

⁴⁰ *How many Strads?*, William Lewis & Sons, Chicago (1945), p. 236. The asterisk indicates Doring's personal inspection of the violin.

⁴¹ The present author has not been permitted to view any of these certificates.

⁴² Albert Spalding's autobiography, *Rise to Follow* (Henry Holt, New York, 1943) concludes at an unspecified date during the 1920s; there is no autobiographical narrative dating from the 1930s.

⁴³ *How many Strads?*, p. 247.

⁴⁴ An important ERRATUM slip is glued into the *Catalogue*, indicating that while the front face of the 1722 *Artot* violin is correctly photographed in Plate V the back face of the *Artot* is that which is photographed in Plate II.

(Chicago); L&H sold it to Albert Spalding in 1936. It is not known why the Hills (London) should have written a certificate for the violin in 1928.

It seems that there is only one violin in this narrative, not two, yet Doring's descriptive texts indicate that he personally inspected both the 1721 *Vidoudez* and the 1722 *Artot* violins (but the date when these inspections took place is not identified). If there really were two violins then two histories have seemingly become tangled together.

4. A 1728 Stradivari violin – *The Artot* – appears in the brochure produced for the 1937 *Stradivarius Memorial Concert* in New York (p. 24). Within the associated commentary the combination of 'Artot', 'Falcon', 'Germain', and '1897' is disconcertingly reminiscent of the chronology for the aforementioned 1721 (1722?) violin:

This instrument was for many years in the possession of Artot, well known French violinist; since 1870 we find it the property of a Monsieur Falcon in Paris, who sold it to the French luthier Germain in Paris in 1897. It then passed into the hands of W. E. Hill & Sons, of London, and was sold by them in 1902 to the Dutch artist, F. A. W. Hack, of the Hague, in Holland.

The *Memorial Concert* brochure does not indicate who, in 1937, was the owner of the violin but it would seem to have been the New York dealer Emil Herrmann (see below).

The Hills' sale of a 1728 Stradivari violin to J A W Häck, of 26 Hoogerwesteinde, The Hague, was accompanied by a certificate, dated 18 January 1902, stating that the violin bears an 'original label dated 1728', measures $13^{15}/_{16}$ inches in length of body [354mm], has varnish 'of a pleasing red colour', and is listed in the Hill ledgers against the number '7803'.⁴⁵ There is no annotation on the certificate indicating that it was accompanied by an account of the violin's history. If the provenance of this violin truly was through Artôt, Falcon, and Germain one might have expected the Hills to at least identify the historical involvement of the first-named.

Twelve years later, Häck's 1728 violin passed through the hands of Caressa & Français, in Paris, who sold it to a Mr van Cricht, of Antwerp, accompanied by a certificate dated 15 December 1914. The certificate-text identifies the violin as being authentically of Antonio Stradivari, bearing *une étiquette originale datée 1728*, having a body-length of 354mm, and a dark red varnish, shading towards brown. The certificate concludes with an annotation which references the Hill certificate of 18 January 1902; an extension to this annotation states that the violin previously belonged to Alexandre Artôt ('*avait appartenu au célèbre violoniste Artot*') but the source of this information is not indicated. The names of 'Falcon' and 'Germain' are not mentioned, which leaves a gap in the violin's provenance between 1845 (when Artôt died) and 1902 (when Häck bought the violin from the Hills).

The next known sale was in 1938 when Emil Herrmann, in New York, sold the 1728 violin to the pianist Leopold Godowsky. Herrmann's certificate-text of 10 January 1938 is little more than a repetition of the Hills' text, but, noticeably, he states simply that the violin 'bears a label dated 1728.' The only comments written by Herrmann on his copy-certificate⁴⁶ are that the violin is *ex Artôt & Hack* (this information sourced from the 1902 and 1914 certificates) the body-length is *354mm*, the varnish is *rouge-brun*, and the date is *1728*.

⁴⁵ Lisa B Robinson, *A Living Legacy: Historic Stringed Instruments at The Juilliard School*, The Juilliard School/Amadeus Press (2006), p. 82.

⁴⁶ Smithsonian Institution; see footnote 15.

The violin subsequently passed to Godowsky's son, Leopold Jr., who, in 1959, donated it to the Juilliard School of Music. The violin is described and photographed in the aforementioned publication, *A Living Legacy*;⁴⁷ Robinson's commentary closely follows the 1937 *Memorial* text.

The *Memorial Concert* brochure's photographs of the 1728 Artôt violin – front and back plates as well as the bass-side ribs – are identical to those which appear on Herrmann's certificate and on his copy-certificate. Colour photographs – front and back as well as a view of the bass side of the head – are provided by Robinson.⁴⁸ All the photographs illustrate the same violin.

Evidence from the descriptive ledgers compiled by Jacques Français and by Emile Français⁴⁹ shows that Häck's 1728 violin, with its Hill and C&F certificates (1902 and 1914), was again in Paris around 1930. Information presented in Emile Français' personal copy of the descriptive ledger (EF55.4) indicates that the original label inside Häck's violin was removed and glued inside another violin (assumed to have been anonymous) which was then sold to the Comtesse Monti de Rezé and gifted by her to the singer Willy Thunis; this faked violin was also fitted with a new head (scroll and pegbox) supplied to Caressa & Français by the Stuttgart violin dealer Fridolin Hamma.⁵⁰ Emile's descriptive text⁵¹ is shown on p. 11 of the present account:

1933: C^{sse} Monti de Rezé (Joseph de), 30 avenue d'Eylau, Paris
Violon de A. Stradivarius 1728 (étiquette originale)

Fond de 2p., érable à ondes vives, moyennes, droites, régulières, talon original; éclisses, érable pareil au fond; cassure irrégulière à celle à gauche du bouton. Table de 2 pièces, sapin très fin au milieu, un peu plus large aux bords; petite meutrissure à droite en haut près du bord, comme une tâche de fer, légèrement chevillé au menton; cassure fine, à droite du cordier; ~~pas de pièce d'âme~~;⁵² belle tête, ondes très-vives; trous non-rebouchés; taille 356mm. Vernis orange clair doré, très-beau.

[this information in JF55.2 only]: Appartient à Willy Thunis
Appartient à M^{me} J Lalemant.

[this information in EF55.4 only]: (Tête venant de Fridolin, étiquette provenant de Strad. de M^r J. A. W. Hack de la Haye, acheté chez Hill en 1902; numero 1803 sur leurs livres)⁵³
Donné par la C^{sse} à Willy Thunis, créateur à Paris de l'opérette 'Le Pays de Sourire', gros succès).
Vient de Courvoisier. Vendu à la C^{sse} ottttt;⁵⁴ acheté avant à des Russes.

1933: Countess Monti de Rezé (Joseph de), 30 avenue d'Eylau, Paris⁵⁵
Antonio Stradivari violin, 1728 (original label)

The back plate is made from two pieces; the maple-wood has bright flames, medium, straight, regular. The neck-foot is original. The ribs are made from maple which is similar to the wood of the back plate; there is an irregular split in the rib which is to the left of the [tail-piece] end pin. The front plate is made

⁴⁷ pp. 18-19. The violin is named by Robinson as the Artôt but perhaps Artôt/Godowsky is more appropriate.

⁴⁸ *Ibid.*

⁴⁹ See footnote 15.

⁵⁰ Some (inconclusive) visual evidence for the Thunis violin having a new 'head' can be seen in Jost Thöne, *Antonius Stradiuarius*, Vol. IV, p. 193.

⁵¹ EF55.4, p. 214r; see also JF55.2, p. 214.

⁵² *pas de pièce d'âme* appears only in JF55.2, not in EF55.4, and is crossed out with red crayon.

⁵³ The obvious error with the first numeral of 1803 is almost certainly the result of Emile Français reading the Hills' 7 (of their stock number - 7803) as a French-style 1.

⁵⁴ A financial 'translation' of this price-code has not been achieved.

⁵⁵ The Comtesse Monti de Rezé was Renée Marie Amélie Butler O'Madden (1887-1972) who, in 1908, married Joseph Henri Marie Augustin de Monti de Rezé (1885-1948).

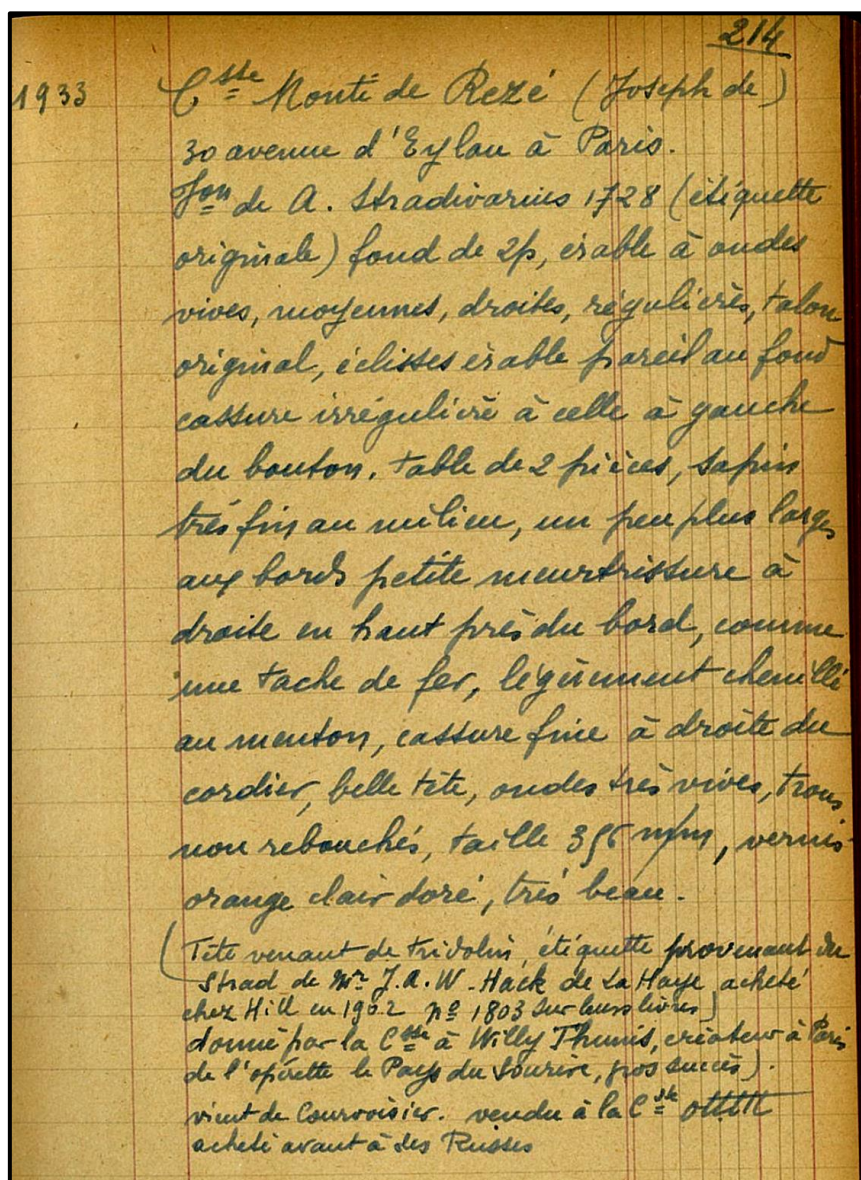
from two pieces; the spruce [?rings are] very thin in the middle, slightly wider at the edges. There is a small bruise in the upper-right bout near the edge – as if made with a [branding] iron. [The plate] is lightly pinned at the chin; there is a thin split to the right of the tail-piece; ~~no sound-post patch~~. The head is beautiful, the flames very bright; the peg holes have not been bushed. The body length is 356mm; the varnish is golden light orange, very beautiful.

[JF55.2 only] Owned by Willy Thunis⁵⁶

Owned by Mrs J Lalemant⁵⁷

[EF55.4 only] The head is from Fridolin [Hamma], the label obtained from the [1728] Stradivari [violin] belonging to Mr J A W Hack, of The Hague, which was bought from the Hills in 1902; the violin was number 1803 in their ledgers.

Gifted by the Countess to Willy Thunis, the Parisian creator of the operetta *Le Pays de Sourire* ['The Land of Smiles'] – huge success.⁵⁸ [The violin] came from Courvoisier.⁵⁹ Sold to the Countess, ottttt; previously bought from some Russians.



⁵⁶ Willy Thunis was a tenor, particularly associated during the 1930s and 1940s with romantic operettas.

⁵⁷ No further information for Mrs J Lalemant has been located.

⁵⁸ The operetta *Le Pays de Sourire* (*Das Land des Lächelns*, Berlin 1929) was composed by Franz Lehár.

⁵⁹ 'Courvoisier' is very likely to have been Jean-Louis Courvoisier, a Parisian banker who, in the early years of the twentieth century, briefly owned (among many other instruments) the 1737 Stradivari violin known as the *Chant du Cygne*.

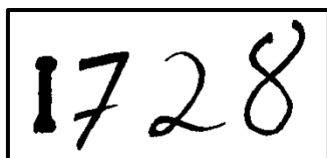
The identification of a ‘small bruise in the upper-right [of the front plate] near the edge’ is absolutely confirmed by the photographs of the 1728 *Thunis* violin provided in Jost Thöne’s *Antonius Stradiuarius* publication.⁶⁰ Thöne’s historian states that it was this *Thunis* violin which the Hills sold to J A Häck in 1902, but, as shown earlier, the subsequent ownership of Häck’s violin (i.e. van Cricht/Emil Herrmann/Godowsky) concludes with the violin being presented to the Juilliard School of Music, and the aforementioned photographs of the School’s *Artôt/Godowsky* violin do not reveal any sign whatsoever of a ‘bruise’ in the the upper-right area of the front plate. In addition, the Hills’ certificated description (1902) of the woods of the Häck violin – ‘The back in two pieces of pretty wood of small figure – the wood of sides plainer and of broader figure – the wood of head almost plain’ – does not match the evidence displayed in the large and detailed photographs of the *Thunis* violin which are provided by Jost Thöne. It is unclear whether it was Albert Caressa, or Emile Français, or Fridolin Hamma who removed the label from Häck’s violin and then glued it inside a violin which had originated with ‘some Russians’, the resultant instrument then being sold to the Comtesse Monti de Rezé as a 1728 Stradivari and today identified as the *Thunis*.

The CzAr/Tarisio.com web-page for the *Thunis* violin (ID 41545) presents the sequence of ownership

as:	until 1902	W. E. Hill & Sons
	from 1902	J. A. W. Häck
	-	Jean Louis Courvoisier
	in 1933	Monti de Rezé ⁶¹
	-	Sold by Albert Caressa
	in 1939	Current owner

The web-page also states that the *Thunis* violin has an ‘original label’ which is defined as: “Antonius Stradivarius Cremonensis Faciebat Anno 1728”.

If the label inside Häck’s 1728 violin was removed and transplanted into another violin – a violin which now is known as the *Thunis* – was Häck’s violin then fitted with a fraudulent label? The shaping of the hand-drawn numerals on the label which is presently inside the Häck (i.e. *Artôt/Godowsky*) violin – especially the short cross-stroke on the stem of the 7 – suggests that the label was not created by Antonio Stradivari.⁶²



Author’s sketch of the Häck (*Artôt/Godowsky*) label-date.

Ernest Doring itemises a Stradivari 1728 violin (following his personal inspection of the instrument). Doring’s use of the word ‘claimed’ may be significant:

1728: A specimen claimed to be certified by Hart, Maucotel, Caressa, and Hamma, was in the possession of Willy Thunis [...] while in America about 1939.⁶³

⁶⁰ Vol. IV, pp. 187 and 188.

⁶¹ There is no mention of Jean Louis Courvoisier or the Comtesse de Rezé in the chronology of ownership for the *Thunis* violin presented by Jost Thöne’s historian, *ibid.*, p. 186.

⁶² Photographs of the *Artôt/Godowsky* label were supplied to the present author by the Juilliard School. Not one of the twenty-two labels illustrated by the Hills in their *Antonio Stradivari* monograph of 1902 (between pp. 216 and 217) – labels which each contain a hand-drawn 7 – shows the numeral to have a cross-stroke on the stem.

⁶³ *How many Strads?*, p. 290.

5. The next appearance of Alexandre Artôt in C N E Gand's *Catalogue descriptif* is on page 82:

(année 1878) Monsieur de Vilainne, Paris

Violon Stradivarius, 13 pouces 1 ligne, année 1709

Fond de deux pièces très-beau, veines presque droites descendant un peu, cercle au talon, éclisses ondes un peu plus larges, celle du bas côté droit ayant une petite pièce carrée de 3 lignes dans le milieu. Table ayant quelques cassures des deux côtés, pièce d'âme. Très-belle tête. Vernis rouge doré.

[red ink annotations] (Ex Artot)

1885 M^e le Duc de Campo Selice, 15,000.

(1878) Mr de Vilainne, Paris

Antonio Stradivari violin, 13 pouces 1 ligne [354.2mm], year 1709

The back plate is made from two pieces, very beautiful; the flames almost straight, descending slightly; there is a circle [of ebony?] around the neck-foot. The flames of the ribs are slightly wider [than on the back plate]; the rib of the lower-right side having a small square patch, 3 lignes [6.7mm], in the middle. The front plate having some splits on both sides [on both half-widths], and a patch at the sound-post. Very beautiful head. The varnish is golden red.

(ex Artot)

1885 Mr le Duc de Camposelice, 15,000 [francs].

The name *de Vilaines* is found within the Directory which covers the period 1875-1884;⁶⁴ his address in Paris is given as *22 rue des Ecuries Artois* and a page-reference is provided: 942. Page 942 of the 1875-1884 General Ledger⁶⁵ displays the name of M^e de Vilaines with brief details of a repair to a violin in November 1878; note that Gand's descriptive text (above) is dated from the same year.

The Duc de Camposelice (Prince Edmond de Polignac) appears within the 1881-1887 Directory;⁶⁶ his Paris address is given as *27 Avenue Kléber*. Three page references are specified: 1424, 1425, and 392. The parallel General Ledger,⁶⁷ page 1424, has an entry dated 13 November 1886:

Visité le violon Stradivarius Artot, poli la touche, fait un chevalet, mis des olives en or aux chevilles.

Examined the Artôt Stradivari violin, polished [cleaned] the fingerboard, made a [new] bridge, fitted golden pearls to the pegs.

Although no label-date is specified for this Artôt violin there is every reason to believe that it is the 1709 Stradivari as described by Charles Gand in 1878 (see above) and bought by the Duc in 1885.

This violin appears on the CzAr/Tarisio.com website as ID 41356 and with two monochrome photographs – front and back. The condition of the violin's back plate appears to agree with Gand's descriptive text: 'the flames almost straight, descending slightly; there is a circle [of ebony?] around the neck-foot.' The photographs do not show the violin's lower-right rib so it cannot be confirmed that a 'small square patch' is present. The website specifies the body-length of the violin as 354mm.

Following the death of the Duc de Camposelice in 1901 the violin passed to the Czech violin maker Karel Boromeus Dvořák (1856-1909) who had worked for Gand & Bernardel between 1882 and 1885; in 1886 Dvořák returned to Prague and in 1888 took control of his father's violin workshop.⁶⁸ The price achieved when the 1709 violin was sold (by Winaretta Polignac?) has not been discovered (nor the date when it was sold) but, given that the Duc paid 15,000 francs for the violin in 1885 it seems unlikely that it could have been sold for less than 20,000 francs. It seems implausible that Karel B Dvořák could have amassed such enormous financial resources, yet in the General Ledger for 1899-

⁶⁴ E.981.8.5

⁶⁵ E.981.8.6

⁶⁶ E.981.8.39

⁶⁷ E.981.8.4

⁶⁸ The E.981.8.44 Directory (1899-1905) lists *Prague, Dvorak, luthier (Autriche)*.

1905,⁶⁹ page 1014, the name of *Dvorak* appears above an entry dated 2 January 1902 indicating that this person bought a ‘Gabielli’ cello for 3,000 francs.⁷⁰

6. On page 96 of Gand’s *Catalogue descriptif* Artôt’s name appears in connection with a 1716 Stradivari violin which, in 1880, belonged to Mr William Croall of Edinburgh.⁷¹

(année 1880) Monsieur William Croal, Edimbourg

Violon Stradivarius, 13 pouces 1 ligne, année 1716

Fond de 2 pièces magnifique, ondes remontant, éclisses du bas, même bois, celles des C et du haut ondes plus larges, table de 2 pièces, très-beau sapin, petite fente à l’âme invisible, très-belle tête (trous des chevilles de la chanterelle et du La rebouchés). Vernis rouge marron magnifique.

[red ink annotation] *Ex Artot, Ex Cessolles.*

(1880) Mr William Croall, Edinburgh

Antonio Stradivari violin, 13 *pouces* 1 *ligne* [354.2mm], year 1716

The back plate is made from two pieces; magnificent; the flames rising [from the centre-joint]. The ribs around the lower bout are made from the same wood [as used for the back plate]; the ribs of the Cs, and the ribs which go round the upper bout – these have flames which are wider. The front plate is made from two pieces of very beautiful spruce; there is a small split at the sound-post, invisible. Very beautiful head (the peg holes for the E and A strings have been bushed). The varnish is red/chestnut-brown; magnificent.

ex Artôt, ex Cessole.

The programme booklet which was produced for the aforementioned *Stradivarius Memorial Concert* includes (p.19) the following history for “*The Cessole*” violin:⁷²

The history of this violin dates back to 1841 at which time it was sold by M. Dauries, an amateur of Nancy, France, to Artot (b. 1815, d. 1845), a pupil of Kreutzer and a brilliant violinist.⁷³ Artot retired to Nice, where he became intimate with the Comte [Jean-Joseph] Eugène [Spitalieri] de Cessole [1806-1876], an enthusiastic amateur who befriended all the musicians with whom he came into contact. After the death of Artot this Stradivari passed into the possession of Count [J-J E] Cessole who retained it until 1870 when he exchanged it with J. B. Vuillaume, the Paris dealer, for a violin by Guarneri del Gesu plus a round sum of money. In 1871 Vuillaume sold the violin, through the dealer David Laurie, to Mr. William Croall of Edinburgh, Scotland, for the exceptionally high price (for those days) of 500 pounds sterling. [...] [Mr Croall] jealously guarded his treasure for many years until his death in 1906 when Hill, of London, purchased it from his Executors.

⁶⁹ E.981.8.43

⁷⁰ The CzAr/Tarisio.com website states that ‘K. B. Dvorak’ was the owner of the 1683 *Suk* Stradivari violin (‘until 1935’) as well as the 1698 *Weinberger/Vornbaum* (‘from 1895’); he also owned the 1744 *Prince of Orange* Guarneri *del Gesu* violin (‘in 1897’). Karel Boromeus Dvořák had a brother, Jaroslav Antonin (died 1921), and the latter had a son, Karol Josef (died 1947); both were violin makers.

⁷¹ William Croall (b. 1822) was the founder and leader of an amateur string quartet in Edinburgh and also the leader of local orchestras.

⁷² There is no indication of any documentary support for the historical information provided in the programme booklet. The author of the text is not indicated but is likely to have been the violin dealer Emil Herrmann who was Chairman of the Stradivarius Memorial Association. It is also likely that Herrmann was simply replicating the information supplied to him by the Hills of London.

⁷³ It is all-but certain that the name ‘Dauries’ is a mis-representation of ‘d’Aurier’ which appears in C-F Gand’s General Ledger of 1839-1845; see p. 2 of this account where Gand’s 1st September 1844 repair to Artôt’s Stradivari violin clearly indicates Artôt’s earlier acquisition of such a violin from Monsieur Aurier: *du Stradivarius d’Aurier*. Note, however, that C-F Gand does not specify the label-date of the Aurier violin.

The Cessole family of Nice (on the French Riviera) was well known for their patronage of the arts and music, and, as indicated above, it is certainly possible that Artôt gifted one of his violins to the Comte J-J Eugène in gratitude for his support during the former's recuperation from severe illness in the winter months of 1844-45. Jean-Joseph Eugène became the 4th Comte de Cessole in 1845 on the death of his father, Hilarion.⁷⁴

William Croall's name appears in the Gand & Bernardel Directory (*Répertoire*) for 1875-1884,⁷⁵ together with his address – 36 Abercromby Place, Edinbourg – and two page-references: 1513 and 1550. These pages within the parallel General Ledger⁷⁶ indicate that some of Croall's instruments were repaired in Paris:

1880 Septembre 10	Réparation d'un violon, 199-1880	100 francs
1881 Mars 7	Réparation d'un alto, 281-1880	150 francs
[Same date]	Réparation d'un violon, 282-1880	100 francs
[Same date]	Réparation d'un violon, 283-1880	100 francs
1881 Août 9	Réparation d'une Basse, 109-1881	300 francs
1883 Novembre 13	Réparation d'un violon, 146-1883	150 francs

It is not known why Croall's instruments should have suffered so much expensive-to-repair damage.

It seems that even if Gand & Bernardel maintained a specific repairs ledger, with detailed identifications of the instruments which were brought in, that ledger has not survived. Nonetheless, plausible propositions can be advanced:

1. Following Jean-Baptiste Vuillaume's death in 1875, Gand & Bernardel became the obvious first choice, in Paris, for the maintenance and repair of valuable string instruments.
2. It is entirely probable that Gand wrote his 1880 description (previous page) when Croall's violin was in the G&B workshop for repair (?repair no. 199 of 1880 – see above) since Gand likely did not see the instrument when, in 1871, it passed through Vuillaume's hands *en route* to David Laurie and then on to Edinburgh.
3. The source for Gand's identification of *ex-Artôt* and *ex-Cessole* is unknown but if William Croall personally took his damaged instruments to Paris then he would surely have told Gand the violin's history. Alternatively Croall may have used Laurie as his go-between, especially since Laurie was so well known in Paris and on good terms with Gand & Bernardel. The present-day investigator has to hope that the historical information conveyed by Count J-J E Cessole to Vuillaume, by Vuillaume to Laurie, by Laurie to Croall (and by Croall to Gand?), did not become (advantageously) embroidered during the telling and re-telling.

In 1885 a 1716 Stradivari violin was exhibited in London at the International Inventions Exhibition (Loan Collection of Musical Instruments); the entry for the violin, in the Exhibition's *Guide* was:

CROALL, Mr. WILLIAM. – *Violin*, Italian, by Antonius Stradiuarius, of Cremona. Date 1716.
From the "Cessol Collection" and formerly the property of the violinist Artot.
A perfect specimen of the "Grand pattern".

⁷⁴ Comte Hilarion Spitalieri de Cessole (1776-1845) had been closely involved with Niccolò Paganini during the latter's final months of life (he died 27 May 1840) and interceded on his (posthumous) behalf during the negotiations regarding the burial of Paganini's remains.

⁷⁵ E.981.8.5

⁷⁶ E.981.8.6

In 1898 the Rev. H. R. Haweis completed the writing of his book *Old Violins and Violin Lore* which was published by William Reeves (London) in that year. Haweis writes (p. 75):

Mr. Croall (1897) of Edinburgh is the happy owner of M. Artôt's Strad, varnished dark red, quite perfect, and one of the finest known for tone; it is dated 1716.

Confusingly, there is (A) another Stradivari violin named the 'Cessol', and (B) another 1716 Stradivari violin which belonged to Alexandre Artôt, which then passed to David Laurie and which was sold by Charles Gand in 1880 to an unknown purchaser:

(A) In his *Reminiscences of a Fiddle Dealer* David Laurie includes a chapter titled 'M. Jansen's 'cello' (Chapter III) and relates his first meeting, in Brussels, with Monsieur Jansen.⁷⁷

[...] he was a fine specimen of a Flemish gentleman, both tall and broad. He was between sixty and seventy years of age, thoroughly intelligent and polite, and his life was entirely devoted to music. [...] M. Jansen received me cordially, and kindly shewed me his violins, a Strad. and a Bergonzi. [...] M. Jansen [...] gave me a most hearty invitation to come at any time I was in Brussels to his musical reunions; an invitation of which I was not slow to take advantage and I had the pleasure of meeting there many distinguished artistes.

Note that M. Jansen already owned a Stradivari violin and a Bergonzi violin. Subsequently Laurie describes meeting the celebrated violinist Henri Vieuxtemps at a private performance of one of Beethoven's late string quartets, the event being held in M. Jansen's rooms; from Laurie's description it appears to have been Beethoven's Quartet Op. 132 which was being performed.⁷⁸ Laurie does not provide a precise date for this event but does state the following:

At the time when I made M. Vieuxtemps' acquaintance [i.e. at this quartet performance] he was the principal violin professor in the Brussels Conservatoire of Music.

Vieuxtemps took up the position of Professor at the Brussels Conservatoire in 1871 but held the post for only two years; in 1873 he suffered a stroke which paralysed his right arm, and his performing and teaching career thus came to an end. The performance of Beethoven's Op. 132 can therefore be placed between 1871 and 1873. It is very likely that Laurie's first meeting with M. Jansen, as described above, pre-dated 1871.

Laurie relates that after the performance of the Beethoven quartet ended he was introduced to Vieuxtemps by M. Jansen:

M. Jansen introduced me to him [Vieuxtemps] and in the course of conversation remarked that M. Vieuxtemps was a great admirer of the "Cessol" Strad, and had offered several times to buy it.

Evidently M. Jansen's 'Strad.' (see quotation above) was 'the "Cessol" Strad'.

Laurie continues:

[Vieuxtemps] had a great advantage over me in the fact of his being always on the spot [i.e. in Brussels] if, at any time, M. Jansen should change his mind and wish to sell the fiddle.

⁷⁷ Monsieur Jansen was a Flemish musician who lodged with Nicolas-François Vuillaume (1802-1876), the younger brother of Jean-Baptiste Vuillaume; the N-F Vuillaume violin dealership was established in Brussels in 1828.

⁷⁸ Laurie, *Reminiscences*, Chapter XIV, *Vieuxtemps – the celebrated virtuoso*.

I only had the pleasure of hearing him [Vieuxtemps] once again and that was at another of these pleasant little concerts in M. Jansen's rooms when [Vieuxtemps] still possessed in full vigour all his abilities [...] Unfortunately his great gift of playing was very soon taken from him.

Laurie writes with sensitivity of the subsequent bereavements within Vieuxtemps' family, and how the violinist lived, towards the end of his life, on a pension from the Belgian Government; he died in 1881. Laurie then returns to the "Cessol" violin:

I must now return to the "Cessol" Strad. over which I worried myself [...] with doubts and fears that I should never acquire it. This was hardly to be wondered at, considering how many likely buyers saw it in M. Jansen's possession. [...] The fiddle [...] acquired its name from having been in the possession of the Comte de Cessol. On the death of the Comte the estate was put into the hands of trustees from whom Monsieur N F Vuillaume bought several violins. M. Jansen accompanied him on his journey to Nice for this purpose and immediately decided on having the "Cessol" and a Bergonzi violin for himself. He paid £280 [= 7,000 francs] for the "Cessol" which was, as he knew, an unusual price, but the violin was unusual too and he felt that it was worth it. He brought it back to Brussels with him and was always on the alert to induce some fine artiste to come and play on it.⁷⁹

The violin-buying trip to the south of France – the trip made by N F Vuillaume and M. Jansen following 'the death of the Comte' – must have taken place before the first meeting between Jansen and Laurie (prior to 1871?).

The only member of the Spitalieri de Cessole family who died shortly before 1871 was Hilarion's younger brother, Eugène (not to be confused with Hilarion's eldest son, Jean-Joseph Eugène). Younger brother Eugène was born in 1785, became a priest, and helped establish a refuge in Nice for young girls who had been abandoned and were 'at risk'; he died in 1864. There is no reason why Eugène should not have played the violin, and no reason why that violin should not have been a Stradivari. The sale of such a violin, by the Trustees of the Cessole estate, in, say, 1865 or 1866, is entirely plausible, but Laurie states that M. Jansen, during the joint visit to Nice, also bought a Bergonzi violin, and, on the same occasion, N-F Vuillaume 'bought several violins'; it seems, therefore, that a substantial collection of instruments was being sold. Would a priest have owned such a collection?

Hilarion's second son was Louis Charles who was a military officer on the island of Sardinia; he died on 29th April 1871. Again, it is difficult to reconcile the death of Louis Charles with an immediate disposal of numerous instruments. Hilarion's third son was Joseph Benoit Henri but he did not die until 1875 so can be discounted from the present investigation. Hilarion's eldest son, the aforementioned Jean-Joseph Eugène, the 4th Comte de Cessole, died in 1876.

It has proved impossible to establish when multiple string instruments owned by the Spitalieri de Cessole family were sold (and, indeed, *why* they were sold). It might be expected that such a sale would be announced in the pages of the *Revue et Gazette Musicale de Paris* but a search reveals no such information in any issue published between 1860 and 1872; neither is there any announcement in the pages of *Le Ménestrel*.

Laurie continues his narrative by stating that M. Jansen's health declined 'a few years after M. Vieuxtemps' death'. Since Henri Vieuxtemps died 6th June 1881 it would seem that Jansen must have

⁷⁹ The Cozio Archive of the Tarisio.com website dates the sale of the 'Cessole' violin to M. Jansen as '1858'; no supportive evidence is provided.

died around 1884.⁸⁰ Laurie relates how he then bought the “Cessol” violin from Jansen’s heir, a nephew, for £400 – ‘an enormous price then’ – and also bought the Bergonzi violin for £140.

The “Cessol” I shewed to various dealers in London, more as a treat than with any hope of selling it, for at this time – 1872-4 – it was surprising how dead the market was, particularly in London, for high priced instruments. [...] I disposed of it to a well-known and great artiste who had seen it in Brussels and knew the value of this fine instrument.⁸¹

Laurie’s narrative is problematic: how could he have owned Jansen’s “Cessol” violin in 1872-4 when Jansen did not die until c.1884? Perhaps Laurie made a simple mistake when working on his manuscript and wrote ‘1872-4’ instead of the correct ‘1882-4’; alternatively, perhaps Laurie made no mistake but the book’s type-setter did – and the mistake was not spotted before printing was started.

In the first edition (c.1924) of Laurie’s *Reminiscences* the list of illustrations identifies ‘Plate 4. THE “CESSOL” STRAD, page 116’. It is noticeable that no date of manufacture is specified for this violin whereas the other six instruments which are illustrated are all dated. Plate 4 shows a front portrait of ‘The “Cessel” Strad.’ (another uncorrected typo?), a treble-side view of the neck/pegbox/scroll, and a portrait of the back plate in which the mild flames can be seen to be gently descending from the centre joint. All photographs of the 1716 *Cessole* violin show a back plate with distinctive flames rising steeply from the centre joint (as C-N-E Gand described in 1880). Laurie’s “Cessol”/“Cessel” violin is not the Artôt/J-J E Spitalieri de Cessole violin, dated 1716, which was owned by William Croall from 1871 onwards.

(B) Examination of the Gand & Bernardel business ledgers reveals another Stradivari violin of 1716 which is identified as having been owned by Alexandre Artôt. In the General Ledger which covers the years 1875-1884⁸² the transactions with David Laurie appear on pp. 313 and 314. On p. 314 Charles Gand writes (on 20th March 1880):

réparation d’un violon Stradivarius (Artot). 47. – 1880 [i.e. repair no. 47 of 1880].

Under the same date Gand also itemises his repair of the ‘Joachim’ violin and the ‘Deurbrouck’ violin; the repair costs are 60, 60, and 50 francs respectively. Laurie paid the bill for all three violins on 22nd March 1880.⁸³ Although Gand does not specify a date for the *Stradivarius (Artôt)* it is likely to be the same violin which, consigned by Laurie for sale, is identified eight months later (2nd December 1880) as dated ‘1716’:

à vendre un Violon Stradivarius année 1716 ex Artot

The sum of 7,500 francs (equivalent to 300 GBPs) is credited to David Laurie. The source from whom Laurie obtained the violin is unknown.

The next line of text, dated 9th February 1881, has *Espèces payées solde Strad^{us}* (‘balance for the Stradivarius paid in cash’) and the sum of 7,500 francs is entered into the ledger; what is not indicated is the name of the person who bought the 1716 violin. It is tempting to assume that this is the “Cessol” violin which was ‘disposed of to a well-known and great artiste who had seen it in Brussels’ but the

⁸⁰ Laurie describes Jansen’s age at his death: ‘he was by this time [in 1884?] well over his allotted span’. Laurie’s estimation is consistent with his comment made at the time of his first meeting with M. Jansen (in 1870?): ‘He was between sixty and seventy years of age’ (see p.16 of this account).

⁸¹ The identity of the ‘well-known and great artiste’ is unknown.

⁸² E.981.8.6

⁸³ At an unknown later date the *Deurbrouck* (‘Deurbroucq’) violin was owned by Robert Crawford of Edinburgh; his ownership of the violin is mentioned by Alfredo Piatti in a letter to Crawford, dated 20th March 1891; David Laurie was almost certainly the intermediary between Gand and Crawford.

date of the sale – 9th February 1881 – does not fit with either Laurie’s (erroneous?) ‘1872-4’ or the proposed corrected date of ‘1882-4’.

The evidence is that Alexandre Artôt owned two Stradivari violins of the year 1716; the soubriquet identity of the violin listed above is unknown.

7. Yet another Stradivari violin associated with Alexandre Artôt is that which is identified as the *Artôt Alard*, dated 1728. Two distinctive physical features of this violin are 1) its two-piece back plate which displays very narrow flames, almost perfectly horizontal across the entire width of the plate, and 2) the similarly narrow flames of the ribs, the flames being almost perfectly vertical.

The historical commentary for this violin, as provided in Jost Thöne’s *Antonius Stradiuarius* publication of 2010,⁸⁴ states that in a Certificate of Warranty issued by Caressa & Français on 15 March 1905 the violin is identified as having belonged to Artôt. Thöne’s historian observes that ‘no documents have been found to substantiate the claim.’

The name of *M^e Alard* appears in the General Ledger for 1839-1854;⁸⁵ the ledger itemises adjustments made in 1840, 1843, and 1844 to his *Stradivarius* violin (for which no label-date is specified). Alard married Jeanne-Emilie Vuillaume in 1849; unsurprisingly, his name then disappears from the ledgers since any repairs to his violin(s) would have been undertaken by his father-in-law, J-B Vuillaume.

In his *Catalogue*, page 74, Charles Gand describes an *ex-Alard* violin sold to *Madame Boiss* in 1878; his description of the flames on the back-plate and on the ribs matches the visual evidence provided by Jost Thöne. Gand does not mention Alexandre Artôt and he dates the violin as 1725:

(année 1878) Madame Boiss, Paris

Violon Stradivarius, 13 pouces 2 lignes, année 1725

Fond de deux pièces, petites ondes serrées droites, éclisses semblables. Table de deux pièces beau sapin, cassure à l’âme et une au dessus du C droit. Très-belle tête. Vernis rouge brun doré.

[red ink annotation] *Ex Alard*

Ex Massard (de Beaumont)

(1878) Mrs Boiss, Paris

Antonio Stradivari violin, 13 *pouces 2 lignes* [356.4mm], year 1725

The back plate is made from two pieces; small flames, tight/narrow and straight – the ribs are similar.

The front plate is made from two pieces; beautiful spruce, with a split at the sound-post and one above the treble-side C. Very beautiful head. The varnish is golden red-brown.

ex Alard

ex Massard (de Beaumont)

The Directory covering the period 1875-1884⁸⁶ identifies *Boisse M^e, 1 rue de Bretonvilliers* [Paris], with a page-reference of 1508. The parallel General Ledger,⁸⁷ page 1508, confirms the 1878 purchase of this 1725 Stradivari violin by *M^e Boisse*:

1878 Avril 23

Un violon Antonius Stradivarius année 1725, N^o 1193, 9,500 [francs]

Reçu pour solde, 9,500 [francs]

Gand’s descriptive text (above) was surely written in April 1878.

⁸⁴ Vol. IV, p. 170.

⁸⁵ E.981.8.16, pp. 33, 266, and 376.

⁸⁶ E.981.8.5

⁸⁷ E.981.8.6

In the overlapping Directory for 1881-1887⁸⁸ the name of Madame Boiss (or Boisse) is not found; nonetheless, her address – *1 rue Bretonvilliers* – is still listed but now against the name *Lelong*.

The Directory for 1875-1884 identifies *Lelong ainé, violoniste* as well as *Lelong jeune*. The parallel General Ledger itemises a *Stradivarius* (no date) belonging to the elder Lelong which was inspected in January 1879. The younger Lelong appears in the same General Ledger but the only items shown are purchases of strings and other small items. It is almost certain that *Lelong ainé, violoniste* can be identified as Zephyrin Edouard Camille Lelong (1841-1888) who was awarded a *Premier Prix* for violin at the Paris Conservatoire in 1862.

In February 1884 *Lelong* consigned a Stradivari violin (no label-date is specified) to Gand & Bernardel for sale at 10,000 francs; the violin was not bought, and so, in December 1884, it was returned.⁸⁹ In 1896, eight years after Z E Camille Lelong died, *Madame Lelong*, of *16 quai de Béthune*,⁹⁰ consigned a 1725 Stradivari violin to Gustave Bernardel for sale:

1896 Octobre 31 *Un violon de A. Stradivarius année 1725, à vendre, 20,000 francs.*⁹¹

Four months later Bernardel returned the unsold violin to Madame Lelong:

1897 Mars 6 *Violon rendu.*

Following the death of Madame Lelong (who is assumed to have been Madame Boiss) an enormous number of personal and family items were auctioned at the Hôtel Drouot (the Paris auction-house) in June 1903.⁹² The Paris music journal, *le Ménestrel*, announced the auction in the issue dated 14 June 1903 (p. 191) – *Les collections de M^{me} Camille Lelong sont inépuisables...* – explaining that since there were so many items to be sold the auction would be spread over five days (16-20 June) but that all the musical instruments and bows would be auctioned on the first day. The instrumental collection included at least three Stradivari violins, dated 1720, 1725, and 1721. The subsequent issue of *le Ménestrel* (21 June 1903, p. 200) included a report on the auction: the 1720 violin was sold for 12,000 francs, the 1725 violin was sold for 10,500 francs.⁹³ The report states that the 1720 violin had been re-varnished – *avait été reverni (quel est le luthier misérable qui a pu commettre un tel sacrilège?)* – while the 1725 violin had a reinforced back plate – *avait été “doublé” au fond.*⁹⁴ The label-date of 1725 matches the date for the violin which was sold to Madame Boiss in 1878 but Charles Gand’s brief descriptive text (previous page) does not identify the 1725 violin as having a doubled/reinforced back plate.

Subsequently, Gand’s text was copied, verbatim, into the ledger compiled by Caressa & Français (JF55.2, p. 72^{bis}). C&F also do not mention a reinforced back plate (despite annotating their copy-text – see illustration overleaf) which suggests that the “*doublé*” *au fond* comment from the anonymous reporter for *le Ménestrel* was an error.

⁸⁸ E.981.8.39

⁸⁹ E.981.8.4

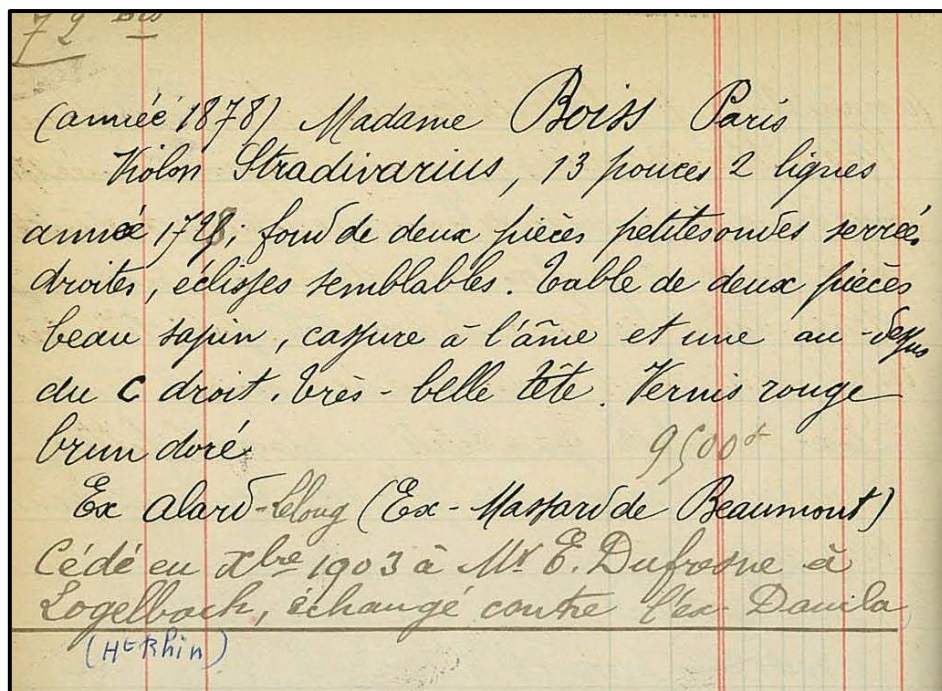
⁹⁰ The two addresses – *16 Quai de Béthune* and *1 rue de Bretonvilliers* – are front and side entrances to the same building.

⁹¹ E.981.8.41.

⁹² A report in the *Philadelphia Inquirer*, dated 11 May 1902 (p. 26), identifies Mme. Camille Lelong as ‘deceased’.

⁹³ The identities of the purchasers are not provided in the report. The 1721 violin was bought by a consortium of dealers – Hill, Silvestre & Maucotel, and Caressa & Français – for 13,350 francs; the Hills sold the violin in January 1904 to Walter Wilson Cobbett; see JF55.2, p. 149. This 1721 violin is not mentioned in the *le Ménestrel* report. The CzAr/Tarisio.com website (ID 40518) identifies this violin as the *Lelong/Cobbett/Suk*.

⁹⁴ It is presumably just a coincidence that the 1721 violin which passed from Lenepveu de Lafont to Charles-Louis Rinuccini was also *doublé au fond*; see quotation from *Répertoire: propriétaires d’instruments* on p. 7 of this account.



Although the C&F copyist (using a pen with dark-blue ink) repeated the violin's label-date as had been specified by Gand – i.e. 1725 – someone subsequently used a pen with grey/pale-brown ink to change the final 5 into an 8. In light of the repeated identification of the violin's label-date as 1725 (by Charles Gand, by Gustave Bernardel, and by the reporter from *le Ménestrel*) it is inexplicable why this alteration should be implemented; there would be no commercial advantage in falsifying a later date of construction. It is possible that C&F genuinely believed that the label's fourth numeral really was an 8 and not a 5; perhaps they could discern a diagonal inked line (previously not noticed) which indicated an 8 rather than a 5. Alternatively, perhaps the re-dating was part of a strategy whereby the violin was 'disconnected' from the 1725 violin which was auctioned in June 1903.

In addition, the text at the end of the ledger-description was altered and extended.⁹⁵

*Ex Alard – Lelong (Ex Massard de Beaumont)
Cédé en X^{bre} 1903 à M^r E. Dufresne à
Logelbach (H^e Rhin) échangé contre l'ex Dancla*

... December 1903: [the violin] made over to Mr E Dufresne,
from Logelbach (Upper Rhine), exchanged against the 'ex-Dancla' violin.

The name *Lelong* and the two-line annotation are written using grey/pale-brown ink. It cannot be determined whether the positioning of the name *Lelong* is deliberate – i.e. intended to show that the violin passed from Delphin Alard to Camille Lelong – or whether the latter name was simply inserted in an unused area of the paper. Because of the colour of the ink it is reasonable to conclude that these annotations were penned by the same person who altered the final numeral of the violin's date; it is also reasonable to conclude that all these annotations were made at the same time, i.e. in December 1903 when the Dufresne exchange took place. The annotations strongly suggest that, at the June 1903 auction, the purchasers of Madame Camille Lelong's 1725 Stradivari violin were Albert Caressa & Henri Français. Note that the passing of the Lelong violin to Mr E Dufresne took place six months after the auction.

⁹⁵ The monetary annotation – 9,500^f – refers to the price paid by Madame Boiss on 23 April 1878 for the 1725 violin (see p.19).

The name *Massard* appears in the 1845-1853 Directory;⁹⁶ adjacent is the word *Beaumont* which, following the examples elsewhere on the same page of the Directory, indicates the place of residence (the town of Beaumont is in the Dordogne area of France). The parallel General Ledger⁹⁷ lists *Monsieur Massart* [sic] à *Beaumont*, his purchases comprising new strings, a bow, and a half-size violin; there is no mention of a Stradivari violin.

The General Ledger for 1899-1905⁹⁸ lists an extraordinary number of rare and expensive instruments which were bought by Émile Fauconneau Dufresne (1835-1913) during the period 1902-1904 (some of the purchases subsequently being returned and exchanged for other instruments). The 1708 *ex-Dancla* violin was sold by Caressa & Français to Mr Dufresne on 23 September 1903; he returned the violin on 10 December 1903 and exchanged it for the *ex-Lelong* violin with its revised date of 1728:

1903 Décembre 10 Violon Stradivarius année 1728, (ex Lelong), N° 1817: [price] 45,000 francs
[same date] Stradivarius 1708 / ex Dancla

The Directory for 1899-1905⁹⁹ identifies *Frankfort s/Mein, Edler F. Ch., luthier, 6 alte Rothofstrasse*, while the General Ledger for 1905-1912¹⁰⁰ shows F. Ch. Edler to have made the following purchase:

1905 Février 23 Un violon de A. Stradivarius, 1728, ex Lelong, N.° 1817 21,000 francs

The stock number – 1817 – demonstrates that the 1728 *ex Lelong* violin which was sold to Émile Dufresne in December 1903 (for 45,000 francs) was the same violin as subsequently bought by Friedrich Christian Edler in February 1905 (for 21,000 francs).

Summary:

1. In April 1878 Charles Gand sells a 1725 Stradivari violin, stock number 1193, to Madame Boiss; the price is 9,500 francs. No connection with Artôt is mentioned.
2. In 1896 Madame Lelong (Boiss) tries to sell a 1725 violin, through Gustave Bernardel, for 20,000 francs; the unsold violin is returned the following year.
3. At the June 1903 Lelong auction Albert Caressa & Henri Français buy the 1725 Stradivari violin for 10,500 francs.
4. In December 1903 an *ex-Lelong* violin, stock number 1817, is made over to Émile Dufresne. The label-date has apparently been re-defined as 1728.
5. In February 1905 Friedrich Christian Edler buys from Caressa & Français an *ex-Lelong* Stradivari violin, stock number 1817, which is dated 1728.
6. Was the stock number for Madame Boiss' violin – 1193 – changed by C&F to 1817 as part of a strategy which saw the violin (falsely?) re-dated to 1728 and its provenance amended?

At an unknown subsequent date the *Artôt*[?] *Alard* violin passed through the hands of Emil Herrmann in New York. Herrmann's undated copy-certificate has the following handwritten text in which the

⁹⁶ E.981.8.17

⁹⁷ E.981.8.18

⁹⁸ E.981.8.43

⁹⁹ E.981.8.44

¹⁰⁰ E.981.8.45

identification of *Artot* is probably copied from the unsupported information which had been included in the C&F certificate of 15 March 1905 (see p.19 of this account):

A Stradivarius
Artot 1728
Purchase in Holland from estate of Hudig
Ex Artot, ex Allard [sic]
 [?] \$13.000.00
David Sackom [Sackson]
*Garantien: Caressa Français, Edler, Hakkert*¹⁰¹

It is thought that the *Artôt*[?] *Alard* violin is currently in the United States of America.

APPENDIX

The Lenepveu/Stradivari paper trail in the Gand/Bernardel/Caressa & Français ledgers (Musée de la Musique, Paris) is as follows:

Directory [*Répertoire*] 1839-1845, E.981.8.15

Lenepveu [no address] 271, 366

General Ledger [*Grand livre*] 1839-1854, E.981.8.16, p. 271, March 1843–August 1844

Monsieur Lenepveu

1844 Janvier 14: remonté le *Stradivarius*, redressé la touche, changé l'âme etc.

ibid., p. 366, December 1844-October 1846

Monsieur Lenepveu

1845 Mai 23: Visité le *Stradivarius*, redressé la touche et mis 2 cordes.

Voyez le nouveau livre page 114.

Directory 1845-1853, E.981.8.17

M^r Lenepveu [no address] 114, 177

General Ledger 1845-1867, E.981.8.18, p. 114, November 1846-January 1848

Monsieur Lenepveu

1847 Mars 9: visité et recollé le *Stradivarius*, fait une touche neuve et remonté.

Voyez page 177.

ibid., p. 177, January 1848-January 1856

Monsieur Lenepveu

1848 Septembre 9: Visité le *Stradivarius*, recollé, nettoyé et remonté.

1855 Janvier 30: Visité, nettoyé, redressé la touche etc., remonté le *Stradivarius*.

Voyez le nouveau livre page 137.

Directory 1854-1861, E.981.8.3

M^r Lenepveu [no address] 137, 206, 409, 442

General Ledger 1854-1864, E.981.8.36, p. 137, March 1856-May 1857

Monsieur Lenepveu

¹⁰¹ Jacob Hakkert (b. 1906, d. Auschwitz 1944) was a violin maker whose family business was located in Rotterdam. Perhaps it was from Jacob that 'Hudig' bought the violin.

1857 Mai 2: Levé la table du Stradivarius, visité l'intérieur, lavé, recollé et consolidé intérieurement les cassures du menton, rajusté la table etc. Redressé la touche, rajusté l'âme, repassé les chevilles, fait un chevalet, remonté etc.

Voyez page 206.

ibid., p. 206, May 1857-February 1860

Monsieur Lenepveu

1858 Février 6: Visité le Stradivarius, ajusté 3 cordes etc.

1858 Mai 12: Visité le Stradivarius, retouché l'âme, le chevalet. Remonté.

1858 Juin 23: Visité entièrement et remonté le Stradivarius.

Voyez page 409.

ibid., p. 409, February 1860-August 1860

Monsieur Lenepveu

1860 Mai 5: Visité le Stradivarius, nettoyé intérieurement et extérieurement, repassé les chevilles, revu l'âme, le chevalet, et remonté.

Voyez page 442.

ibid., p. 442, August 1860-March 1861

Monsieur Lenepveu

[no mention of a Stradivari violin]

Voyez sur le nouveau livre page 83.

Directory [1860-1863], E.981.8.24

[no listing of *Lenepveu*]

Directory 1861-1866, E.981.8.34

M^r Lenepveu [no address] 83, 289, 502

General Ledger 1861-1878, E.981.8.35, p. 83, April 1862-March 1864

Monsieur Lenepveu

[no mention of a Stradivari violin]

Voyez page 289.

ibid., p. 289, April 1864-May 1865

Monsieur Lenepveu

1865 Février 27: Visité et recollé la table du Stradivarius au menton, ajusté un bord et changé le filet, mis une chanterelle etc.

ibid., p. 502, August 1866-February 1869

Monsieur Lenepveu

[no mention of a Stradivari violin]

Directory 1863-1866, E.981.8.20

[no listing of *Lenepveu*]

Directory 1866-1875, E.981.8.19

i. *Lenepveu, 115*

ii. *73 rue de Cléry [Paris], Lenepveu, 923*

General Ledger 1866-1876, E.981.8.14, p. 115 (left), September 1866-August 1871

M^r Lenepveu

1868 Février 22: *Visité le Stradivarius, repassé les chevilles etc.*

ibid., p. 923 (left), January 1869

M^r Lenepveu, Rue de Cléry 73

[no mention of a Stradivari violin]

ibid., p. 196 (right), January 1876

M^r Lenepveu

[no mention of a Stradivari violin]

Directory 1875-1884, E.981.8.5

Leneveu [sic], I, Quai d'Orsay, 531

General Ledger 1875-1884, E.981.8.6, p. 531, April 1876-July 1882

M^r Leneveu [sic]

1876 Août 4: *Réparation du violon Stradivarius*

Directory 1881-1887, E.981.8.39

i. *Lenepveu M^e, I, Quai d'Orsay, 535*

ii. *Lenepveu, 29 Avenue d'Antin, 397, 316*

General Ledger 1881-1887, E.981.8.4, p. 535, February 1884-January 1886

M^{me} Lenepveu

1886 Janvier 2: *Visité, recollé le Stradivarius à plusieurs endroits etc.*

ibid., p. 397, December 1885-December 1887

M^r Lenepveu

[no mention of a Stradivari violin]

[voyez] fo 316

Directory 1887-1891, E.981.8.26

i. *Lenepveu, 29, Av. d'Antin, 8 rue Lincoln, 316*

ii. *Lenepveu, I, Quai d'Orsay, 1360*

General Ledger 1888-1892, E.981.8.27, p. 316, January 1888-February 1890

Lenepveu

[no mention of a Stradivari violin]

ibid., p. 1360, August 1889-February 1891

Lenepveu

[no mention of a Stradivari violin]

Directory 1892-1899, E.981.8.42

i. *Lenepveu, 8, rue Lincoln, H54, 1579*

ii. *Lenepveu, 75, rue de Longchamps, 1491*

General Ledger 1892-1899, E.981.8.41, p. 1154, February 1895-November 1896

Lenepveu

[no mention of a Stradivari violin]

f^o ci-contre [p. 1155], December 1896-May 1897

Lenepveu

[no mention of a Stradivari violin]

f^o 1579

ibid., p. 1579, December 1897-November 1898

Lenepveu de Lafont, Provient f^o 1154,

[no mention of a Stradivari violin]

f^o ci-dessus [p. 1154]

ibid., p. 1491, April 1897-October 1897

Lenepveu

1897 April 23: Un violon de A. Stradivarius 1721, étui, en dépôt, 16,000 [francs]

1897 October 18: Payé violon Stradivarius, 16,000 [francs]

Directory 1899-1905, E.981.8.44

Lenepveu de Lafont, 8 rue Lincoln, ~~618~~, 621

General Ledger 1899-1905, E.981.8.43, p. 621, January 1900-December 1902

Lenepveu de Lafond [sic]

[no mention of a Stradivari violin]

f^o 620

ibid., p. 620, January 1903-May 1904

Lenepveu de Lafont

[no mention of a Stradivari violin]

Directory 1905-1912, E.981.8.46

Lenepveu de Lafont, 8 rue Lincoln, 1276

General Ledger 1905-1912, E.981.8.45, p. 1276, December 1908-September 1909

Lenepveu de Lafont

[no mention of a Stradivari violin]

Directory 1912-1920, E.981.8.48

[no listing of *Lenepveu*]

Nicholas Sackman: Associate Professor, Department of Music, University of Nottingham (retired). Author of **The Messiah violin: a reliable history?** (2015); see www.themessiahviolin.uk for details. Author of an historical study of the Stradivari *Habeneck* violin, published in the Journal of the American Musical Instrument Society, 2016, and re-published on the aforementioned website. Author of an historical study of the ‘original’ neck of the Stradivari *Soil* violin (website). Author of a detailed historical study of the two Guarneri *del Gesù* violins which belonged to John Tiplady Carrodus (website). Author of an extensive and detailed investigation into the reality of the 1724 Stradivari violin which Count Cozio di Salabue sold in 1817 to Niccolò Paganini (website). Author of an historical study of the Stradivari *Chant du Cygne* violin (Journal of the Galpin Society, March 2017). Author of a transcription and translation of the complete sales-ledger archive of Jacques Francais (Smithsonian Institution, Washington DC); see website. Author of a detailed historical examination of the Stradivari quartet of decorated instruments exhibited at the Palacio Real in Madrid, Spain; see website. Author of *The case of the missing mould* (‘The Strad’, June 2018). Author of a detailed examination of issues which surround both the *Cannone* violin in Genoa and the *Canon* violin sold by David Laurie (website).
