

On the trail of factual reality

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The following text consists of commentaries on some aspects of the article 'On the Trail of a Russian Nobleman' written by Gennady Filimonov and published in the June 2023 issue of *The Strad*, pp.42-47, the article extended through an **Addendum** simultaneously web-published (7 June 2023) by *The Strad* with the title 'On the trail of a 1708 Stradivari: J.T.Carrodus and a mystery violin.'

The addendum's subtitle states: 'In an addendum to his article in the June 2023 issue, Gennady Fillimonov [*sic*] uncovers how a 1708 Stradivari violin was mistaken for a cello, and other sundry observations.'

The addendum is available at bit.ly/3Hb4DTg.

1. *The Strad*, June 2023, p.42. **GF**: *I discovered that he [Nikolai Kittel] bought the 1698 'St. Senoch' cello from collector Charles Willemotte between 1865 and 1868.*

Present writer: 'Perhaps Willemotte sold his repaired cello to Nikolai Ferdinandovich Kittel in a private transaction between October 1865 and April 1868 (when Kittel died).'

'The Case of the *St. Senoch* cello', web-published in 2021 at www.themessiahviolin.uk.

2. p.42: [Nikolai Kittel's son] *Nikolai Nikolaevich is listed in Charles François Gand's 1886 catalogue as having sold it [Charles Willemotte's 1698 'St Senoch' cello] for 7,000 francs.*

Charles-François Gand died in 1845; it was Charles-Nicolas-Eugène Gand who, in 1886, wrote a description of the 'St. Senoch' cello in his 'Catalogue descriptif des Instruments de Stradivarius et J. Guarnerius', p.119. 'Kittel' paid 7,000 French francs to buy Charles Willemotte's 1698 cello.

3. pp.42-43: *The story seemed to connect with that told by the British collector David Laurie in his 1900 'Reminiscences of a Fiddle Dealer', of how he obtained that cello [the 'St. Senoch'] along with the 'Bass of Spain'.*

In David Laurie's 'Reminiscences of a Fiddle Dealer' (Chapter XIII, 'A Purchase in St. Petersburg', pp.84-108) there is no mention of *how he obtained that cello along with the 'Bass of Spain'*. Laurie only identifies 'three Strad. cellos'; none is identified by name. Laurie's 'Reminiscences' were published in 1924.

4. p.43, column 1: *'The king of the collection was [one of the 'cellos, which was'] of Strad's best period 1712.'* (NB. This was a mistake on Laurie's part; the 'Bass of Spain' is dated 1713).

In his **Addendum** GF further states: *Here we have the first of his [Laurie's] errors: the cello he refers to was the 'Bass of Spain' Stradivari, which he knew to be dated 1713.*

Laurie never mentions the 'Bass of Spain' cello in his St. Petersburg chapter. To the best of the present writer's knowledge, no-one has ever stated that the *BoS* has a dated label inside, or, if it has, has reproduced any part of the label-text, either through commentary or imagery. What Laurie 'knew' – if he visited the 1872 South Kensington Exhibition and/or read Charles Reade's four 'Letters' in the 'Pall Mall Gazette' – was that the cello brought back from Madrid by Luigi Tarisio was dated 1725, and, in 1872, was owned by Jules Gallay. See also item **8**. overleaf.

See the present writer's article: "The 'Bass of Spain' and the 'Vaslin-Gallay': two cellos of Cremona" (www.themessiahviolin.uk).

5. p.43, column 1: *He [Laurie] states in the letter that he sold it 'a fine and grand looking violin' to an amateur, and it was later sold through Hills to John Tiplady Carrodus.*

GF's text is a conflation of two different parts of David Laurie's full-page letter to *The Strad*, issue of January 1896, p.276. In column 1 of his letter, as printed, Laurie writes about the 1708 Stradivari violin which he sold to J T Carrodus:

The "Stradivarius" of Mr. Carrodus was a fine and grand looking violin of the "great period", date 1708.

Laurie's Sales Account ('Reminiscences', p.[172]) shows that during 1880 he sold two 1708 Stradivari violins, on 30 January and 25 February, with prices of £480 and £435 respectively. Carrodus subsequently sent Laurie a music-manuscript notation of his teacher's personal cadenza for Beethoven's Violin Concerto; Laurie comments that 'he [JTC] sent me this as a mark of gratitude *for putting such a violin into his possession.*'* It is thus certain that 'such a violin' was bought by Carrodus through a private transaction with Laurie; the firm of W E Hill & Sons was not involved. It is not known whether Carrodus paid £480 or £435 (it is just conceivable that neither sale, as recorded by Laurie, was to J T Carrodus).

* present writer's italics.

In column 2 of his *Strad* letter, as printed, Laurie writes exclusively about the 1744 Guarneri *del Gesù* violin which was also owned by J T Carrodus. Near the end of column 2 Laurie writes of how he had earlier rescued the badly-damaged violin from 'a German artist' [Rudolf Gleichauff]:

[I] brought it [the Guarneri *del Gesù* violin] to Paris, and got it put right there. I then brought it to London and sold it to an amateur there [C G Meier], who gave it to a dealer in London afterwards [W E Hill & Sons] to sell for him, and from whom Mr. Carrodus finally purchased it [c.1883].

In his 'Reminiscences' (pp.148-9) Laurie provides the same information but worded slightly differently:

I brought the [Guarneri *del Gesù*] violin to Paris and placed it in the hands of MM. Gand and Bernardel to be put right again; and then I sold it in London to a well-known amateur who eventually placed it on sale with Mr. Hill. It became the property of the late Mr. Carrodus.

In his web-published **Addendum** GF quotes from the end of column 2 of Laurie's letter but inserts an incorrect identification in parentheses:

I then brought it (the 1708 Stradivari violin) to London and sold it to an amateur there, who gave it to a dealer (Hills) in London afterwards to sell for him and from whom Mr. Carrodus finally purchased it.

Verbatim presentation of the text.

6. p.43, column 1: *It [the 1708 Stradivari violin belonging to J T Carrodus] has been out of circulation since the 1880s and is not listed in any publications.*

As shown above, in 1880, four years after his journey to St. Petersburg, David Laurie sold a 1708 Stradivari violin to J T Carrodus. JTC passed the violin to his son Bernhard Molique in 1883 when he bought for himself the *ex-Eller* 1744 Guarneri *del Gesù* violin. A letter sent by Ada Carrodus (second wife) to the editor of *The Strad* and published in the February 1896 issue states:

Dear Sir, [...] The Stradivarius [violin of 1708] has been in Mr. Bernhard's possession some years [...].

Readers of the present article may wish to know that a recording made by Bernhard Carrodus in 1901 of Wieniawski's *Mazurka*, op.3 can be found on compact disc: 'The Recorded Violin, Vol.1' (Pearl BVA1). In the CD's liner notes, written by Tully Potter, it is stated that Bernhard's violin 'was a Stradivarius'. Thus, ownership of the 1708 Stradivari violin between 1880 and 1901 (at least) is known and documented.

Ernest Doring writes:

Bernhard, who inherited the Stradivari violin, headed the Bernhard Carrodus String Quartet. Deafness compelled his early retirement from active professional life.

Violins and Violinists, September-October 1954, p.202.

Tully Potter states that Bernhard retired in 1905. The subsequent ownership of Bernhard's 1708 Stradivari is unknown.

For further information see the present writer's article: 'John Tiplady Carrodus: a tale of seven violins' (www.themessiahviolin.uk).

7. p.43, column 1: *I concluded that the cello ['Bass of Spain'] was brought from Madrid in pieces by Luigi Tarisio, who journeyed the whole way to Paris on foot.*

The Hills, in their 1902 'Antonio Stradivari' monograph, state (p.135) that the cello was 'Brought from Madrid by Tarisio, who, we are assured, journeyed the whole way from Paris on foot.' Tarisio's return journey was reported in the 'Pall Mall Gazette' by Charles Reade on the basis of a face-to-face meeting with the Italian – Madrid to Paris via a sea-crossing of the Bay of Biscay. The cello which Luigi Tarisio brought back from Madrid was in one piece.

8. p.43, column 1: *It [the 'Bass of Spain' cello] was purchased by Jean-Baptiste Vuillaume who subsequently put it together and sold it for 20,000 francs (£800) to (in Hill's words) a 'Russian nobleman'.*

The only linkage between '20,000 francs' and J-B Vuillaume which is known to the present writer appears within Charles Reade's 'Pall Mall Gazette' article of 24 August 1872:

He [Tarisio] got it safe to Paris. A certain high priest in these mysteries called Vuillaume, with the help of a sacred vessel, called the glue-pot, soon rewedded the back and sides to the [original] belly, and the bass [cello] being now just what it was when the ruffian Ortega put his finger in the pie, was sold for 20,000 francs. I saw the Spanish bass in Paris twenty-two years ago, and you can see it any day this month you like: for it is the identical violoncello now on show at Kensington, numbered 188.

Exhibit 188 was a 1725 Stradivari cello owned by Jules Gallay, as is made clear by the exhibition catalogue:

188 VIOLONCELLO. By Antonius Stradiuarius, 1725. A magnificent specimen.
Purchased by M. Gallay for 20,000 francs (800l.)
Lent by M. Gallay, Paris.

See the present writer's web article: "The 'Bass of Spain' and the 'Vaslin-Gallay': two cellos of Cremona".

9. p.43: It is difficult to read GF's small reproduction of the ledger-text which shows the Gand & Bernardel sales to *M^r Haller*; the text is therefore presented here (source: Archives du Musée de la musique, Paris; E.981.8.14, p.159):

	<i>M^r Haller à S^t Pétersbourg</i>	
1870 Mai 21	<i>Un violon Stradivarius (Reiset) [not 'Reisch'] 1708 beau fond table très fendue</i>	3.500 [francs]
	<i>Un violoncelle de Stradivarius 1696 beau bois vernis jaune fendu au fond (Willemot)</i>	10.000 [francs]
1870 Juin 2	<i>un archet de Tourte de basse [cello] complet</i>	250 [francs]

Frédéric de Reiset (1815-1891) inherited his father's fortune in 1835, became an art collector and connoisseur, and in 1861 was made curator of art works at the Louvre.

To price a 'Golden Period' Stradivari violin, in 1870, at just 3,500 francs suggests that the cracks in the front plate were extensive and serious, and materially affected the price of the instrument. Given the 1:25 exchange rate between UK Pounds and French Francs in the latter half of the nineteenth century 3,500 francs equalled just £140.

continued overleaf

10. p.44: *Haller's name appears several times in the memoirs of Russian violinist Aleksandra Vasilevna Unkovskaya.*

GF quotes Unkovskaya's memoirs as the source of some generalised details about Nikolai Aleksandrovich Haller's purchase of instruments from J-B Vuillaume in or around 1870:

[... he] *bought from J. B. Vuillaume a whole collection of magnificent violins, violas, and cellos of Antonio Stradivari, Nicolò Amati, and other famous Italian masters, and a violin by Guarneri 'del Gesù'.*

Note that only one maker's instrument is specifically identified and that only partially – no label-date.

(10. contd.) p.46: [David] *Laurie's sales ledger also gave me a clue as to the Nicolò Amati in Haller's collection.*

To extrapolate '*the Nicolò Amati in Haller's collection*' (present writer's italics) from 'a whole collection of magnificent violins, violas, and cellos of Antonio Stradivari, Nicolò Amati, and other famous Italian masters', without some robust supportive evidence, is questionable.

At first I thought it might be the 1649 'Alard' Amati which Laurie bought around the same time as the Haller instruments. But it turned out he purchased it directly from Jean-Delphin Alard himself.

p.47: *The only other Amati in the ledger from around that time was the one he [Laurie] sold to Joseph Joachim for £250 on 25 May 1880.*

Laurie's sales account ('Reminiscences', p.[172]) shows that he sold –

- (1) a '1645 Amati violin' on 3 August 1877 for £260
- (2) a 'Nicholas Amati' – violin, viola, cello? – label-date? – on 25 May 1880 for £250
- (3) a '1645 Nicolas Amati violin' on 26 September 1880 for £315
- (4) an 'Antonius and Hy. Amati' – violin, viola, cello? – label-date? – on 11 October 1880 for 88 Pounds and 10 shillings.

The purchasers are not named.

Altogether, 25 sale items are extracted from David Laurie's records and presented at the end of his 'Reminiscences'. The final four entries – together with an annotation – are presented thus:

March 10, 1880	Stradivarius violin, 1722	£500*
January 11, 1880	Bergonzi tenor [viola]	£ 80
February 25, 1880	Stradivarius violin, 1708	£435
May 25, 1880	Nicholas Amati	£250

*Sold to Dr. Joseph Joachim.

It was actually Joseph Joachim's older brother, Heinrich, who bought the 1722 violin; he gifted it to Joseph. § If, when Laurie's 'Reminiscences' was being prepared for publication, the compiler of the extracted entries thought it important to demonstrate, through two asterisks, that the recipient of the 1722 Stradivari violin was Joseph Joachim, why did he not use the same graphical linkage if Joseph was also the intended recipient (or, alternatively, the outright buyer) of the undated 'Nicholas Amati'?

§ See the present writer's web article: 'Joseph Joachim, David Laurie, and Mischa Elman: revising the provenance'.

(10. contd.) p.47: *This 'ex Joachim' Amati turned up in 1966 in New York, at an exhibition marking the 70th birthday of Simone Sacconi, listed as a 1678 Amati and exhibited by its owner, Albert Moglie of Washington DC.*

The exhibition catalogue's listing of the displayed instruments identifies the violin as:

Nicolo Amati, Cremona 1678, exhibitor: Albert Moglie, Washington D.C.

Joseph Joachim's name is not mentioned.

(10. contd.) p.47: *But in 1988 it was reassessed by Bein & Fushi, who believed it to be the work of Francesco Rugeri.*

In the 1989 Calendar published by the Chicago firm of Bein & Fushi there are two colour photographs of the exact same violin as above, the images being captioned:

A violin by Francesco Rugeri
Cremona, 1678, the Joachim
In the possession of Miss T Kobayashi
Formerly in the collection of Bein & Fushi, Inc.

The violin was acquired by B&F in 1987, possibly when Albert Moglie retired, donated his papers and documents to the Smithsonian Institution, and closed his violin workshop. An enquiry to the firm of Bein & Fushi elicited the following definition of the violin's label-text:

Nicolaus Amati Cremonae, Hieronymus
Fil ac Antonius Nepos fecit 1678

No information was available from Bein & Fushi with regard to the claimed connection between the violin and Joseph Joachim.

This Amati?/Rugeri? violin was auctioned on 23 March 1994 at Christie's in London; the catalogue entry appeared thus:

Lot 190 A VERY FINE ITALIAN VIOLIN by *Francesco Rugeri* labelled *Nicolaus Amati*; the two-piece back of handsome medium curl, the scroll similar, the ribs cut on the slab, the table of medium grain, the varnish of a golden brown colour, the length of back 14in. (35.5cm.)
Sold with the certificate of Bein & Fushi Inc. dated 20 September 1988 £80,000-90,000

The same violin re-appeared at a Christie's auction on 22 June 1994; the catalogue entry appeared thus:

Lot 149 A FINE ITALIAN VIOLIN by *Francesco Rugeri* labelled *Nicolaus Amati*; the two-piece back of handsome medium curl, the scroll similar, the ribs cut on the slab, the table of medium grain, the varnish of a golden brown colour, the length of back 14in. (35.5cm.)
Sold with the certificate of Bein & Fushi dated 20 September 1988

LITERATURE: *Loan Exhibition of Stringed Instruments and Bows Commemorating The Seventieth Birthday of Simone Fernando Sacconi*, New York, 1966, illustrated as the work of Nicolò Amati £60,000-75,000

(10. contd.) p.47: *I also found a copy of a certificate in the Jacques Francais archives, describing it as a c.1678 Amati.*

The Francais certificate (Smithsonian Institution, National Museum of American History) consists of a single piece of folded card, on one side of which are three photographs of a violin which is labelled, at the top of the card: 'label: Nicalaus [*sic*] Amati 1678'; **NB:** not 'c.1678'. The reverse side of the card contains only the following information: 'N. Amati, Bernardo Katz, Nicalaus Amati, 5286' [certificate number]. According to the Cozio Archive of Tarisio.com (ID 44125) Francais' certificate is dated 1997; it is assumed that this date appears on an accompanying letter. The certificate card is viewable at https://edan.si.edu/slideshow/viewer/?eadrifed=NMAH.AC.0872_ref27

(10. contd.) p.47: *It seems Joachim had gifted the [Amati] violin to his godson Hans Joachim Moser [1889-1967] (son of his friend and biographer Andreas Moser) who became a famous musicologist. His son [i.e. H J Moser's son] Kai Moser [b.1944] confirmed all this to me, and added that his father had sold it to a Norwegian collector in 1923, during the hyperinflation period, for ten million Deutschmarks.*

In 1923 ten million Deutschmarks was equivalent to one ten-thousandth of one US dollar; see *Paper Money* by 'Adam Smith' (George W Goodman), 1981, pp.57-62.

In 1957 Hans-Joachim Moser set down his 'Memories of Joseph Joachim, and a memorial speech' ('Erinnerungen an Joseph Joachim und eine Gedenkrede'). Literatur in Bayern 22/23; München, 1988/89, p.41 *et seq.*

Bald danach überraschte mich Joachim, der von meinem Violinstudien beim Vater gehört hatte, mit dem Geschenk einer reizenden altitalienischen Geige von Francesco Ruggieri 'detto il per', die mir bis zur Inflation gedient und den Ubereifer durch ihre leichte Spielweise sehr gemehrt. Leider hat sie damals mein unerfahrener Vater für so gut wie nichts nach Schweden verkauft.

Soon afterwards [c.1900-1901] Joachim, who had heard about my violin studies with my father, surprised me with the gift of a lovely old Italian violin by Francesco Ruggieri ‘detto il per’, which served me until inflation [i.e. until hyper-inflation hit the German economy in 1923] and greatly increased my enthusiasm [for playing the violin] thanks to its easy-playing style [i.e. the violin’s responsiveness]. Unfortunately, my inexperienced father sold it to [a buyer in] Sweden for next to nothing.

In an article about Francesco Rugeri, written by Carlo Chiesa and published on the Tarisio.com website in January 2020, Chiesa provides an image of a Rugeri label:

<p>Francesco Ruger detto Il Per Cremona 1686</p>
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Chiesa also states: ‘In all the labels that I am aware of the name Rugeri is accompanied by the phrase ‘detto il Per’ (‘called the Per’).’ Chiesa’s statement is supported by many of the late-period Rugeri violins which are shown on the Cozio Archive pages of Tarisio.com.

It seems very unlikely that Hans-Joachim Moser could have mis-remembered the unusual label-text, i.e. ‘Francesco Ruggieri detto il per’, inside a violin which was a gift from his internationally-famous godfather; it seems very unlikely that the gifted violin contained a ‘Nicolaus Amati’ label.

11. pp.45-46: [Vuillaume’s 1872 ‘St. Nicolas’ violin] *was one of the instruments displayed at the 1998 exhibition of Vuillaume works in Paris. The catalogue erroneously described it as a ‘commission’ rather than a gift to [Nikolai Aleksandrovich] Haller for buying so many fine instruments [from Vuillaume].*

Vuillaume wrote to N A Haller having completed the latter’s ‘St. Nicolas’ violin:

Cher Monsieur Nicolas de Haller,

I have received your good letter of the 23rd just passed, which tells me of the preference you have for Stradivarius. I have therefore finished the instrument I had prepared specifically for you. As with the few extraordinary instruments I have made, I gave them names, to identify them, the one intended for you is called St Nicolas. I hope it will make its impact upon your music-lovers, I don’t believe I have made one so complete, or more accomplished, the wood, the craftsmanship, the varnish are magnificent. As for the sound, you will be the judge of that. My wish is that it gives you as much pleasure to receive it as it gives me to offer it to you. I think it will not pale in comparison to your magnificent instruments of the great masters.

Note: the violin has been well packaged and sent for shipment today. Enclosed is the receipt [*voici la quittance*].

With, dear Sir, the assurance of the highest regard from your devoted
Vuillaume
Paris, 11 September 1872

The present writer’s translation of *quittance* has been confirmed by a French colleague (a retired businessman).

If N A Haller’s letter to Vuillaume was dated 23rd August 1872, and sent from St. Petersburg (?arriving with Vuillaume in Paris on the 27th or 28th?) it is implausible that Vuillaume could have made a new violin from scratch – and varnished it – and sent it for shipment – by 11th September. It is probable that Haller’s violin had already been made, in all its essentials, by a member of Vuillaume’s workshop personnel. Vuillaume ‘finished’ the instrument.

(11. contd.) p.46: [with respect to Vuillaume's 'St. Nicolas' violin] *The French historians seem to have missed the bigger story regarding Haller's purchase of a collection of magnificent instruments from Vuillaume, and have always avoided publishing the last two sentences of the letter as they could not explain it.*

It is assumed that 'the last two sentences' refers to *My wish is that it gives you as much pleasure to receive it as it gives me to offer it to you. I think it will not pale in comparison to your magnificent instruments of the great masters.* The evidence which underpins GF's comment – *have always avoided publishing the last two sentences of the letter* – is unknown to the present writer. GF omits from his own text Vuillaume's concluding **Note:** (see previous page) which indicates that the 1998 Paris exhibition catalogue is correct in identifying the 'St. Nicolas' violin as a commission from N A Haller.

12. p.47: *The viola mentioned by Unkovskaya could well be a Carlo Bergonzi tenor, labelled 'Anno 1723 Carlo Bergonzi fece in Cremona', sold by Laurie to James Johnstone of Glasgow around the time he bought the Haller instruments [spring,1876].*

In her texts, as quoted by GF, Aleksandra Unkovskaya does not mention 'a' tenor (viola), nor does she mention Carlo Bergonzi. David Laurie's sales account shows the sale of two Bergonzi violas; the names of the purchasers are not specified.

October 5 1878	Bergonzi tenor	£200
January 11 1880	Bergonzi tenor	£ 80

The Cozio Archive of Tarisio.com lists just one viola by Carlo Bergonzi, the instrument 'bearing its original label, with the date altered to read 1721.' The viola's date is alternatively specified as 'c.1737-42'. This is the same instrument as that of Plate 1: 'Bergonzi viola, date 1721, (John Adam, Esq.)' in the 1875 edition of John Hart's 'The Violin: its famous makers and their imitators'. On p.323 of the same publication, Hart reports on various auctions of instruments, including that of the Joseph Gillott collection which took place on 29th April 1872 at the premises of Christie and Manson. Hart identifies 'A very perfect Tenor by Bergonzi £50.' The name of the successful bidder is not mentioned but one source has stated that it was Charles Reade. In Peter Davidson's 'The Violin: its construction theoretically and practically treated' (new edition), F Pitman, London, 1880, he lists (pp.291-293) some of the instruments owned by John Adam. With respect to violas, Davidson identifies one by Stradivari dated 1696, one by the Amati Brothers dated 1620, and two by Carlo Bergonzi: '17--, Fine red varnish
1727, Fine varnish of light red tint.'

David Laurie's 1878 sale of a Bergonzi viola for £200 raises many questions.

continued overleaf

Gennady Filimonov's web-published ADDENDUM

1. In the present writer's research article 'John Tiplady Carrodus: a tale of seven violins', initially web-published in 2017 (www.themessiahviolin.uk) a cropped photograph – as shown below – of J T Carrodus surrounded by four of his sons is included on p.3. The original, larger, photograph appears opp. p.110 in the memoir written by Ada Carrodus, JTC's second wife: 'J. T. Carrodus: a life story', published by A. J. Bowden in 1897; a copy of the memoir is held at the British Library, St. Pancras, London:



Nicholas Sackman: 'John Tiplady Carrodus: a tale of seven violins'; www.themessiahviolin.uk, 2017 onwards; p.3.
Source: Ada Carrodus, 'A Life Story' (1897), opp. p.110, British Library, London. The original, larger, image has been cropped.

continued overleaf

At the start of his **Addendum** GF presents a group photograph of J T Carrodus and four of his sons. There is no acknowledgement of the source of the photograph:



Gennady Fillimonov: 'On the trail of a 1708 Stradivari: J. T. Carrodus and a mystery violin', *The Strad*, 7 June 2023; bit.ly/3Hb4DTg.

2. Addendum (third paragraph): *There is no history of a 'Carrodus' 1708 Stradivari cello.*

In his 'Reminiscences' chapter, 'A Purchase in St. Petersburg', David Laurie specifically refers to 'three Strad. 'cellos' (p.89). The other instruments in the collection which Laurie had travelled to Russia to see/buy are more generally referred to – dismissed, even – as 'several violins and a tenor'. In his long letter to *The Strad* (see earlier, item 5.) Laurie emphasises the importance of the three Stradivari celli by writing:

I bought [the Stradivari violin sold to J T Carrodus] in the year 1876, in St. Petersburg (along with three "Stradivarius" violoncellos – no less – and other less notable instruments).

The final sentence of Laurie's 'St. Petersburg' chapter reads:

My collection was soon put in order and ready for sale; one of the Strad. 'cellos 1708 being bought by the late Mr. Carrodus.

Internal evidence shows that Laurie wrote his 'St. Petersburg' chapter in 1896 (see, therein, p.85); Laurie's letter to *The Strad* was published in January 1896. This chronological proximity provides assurance that Laurie's two texts were aligned with each other, and their reliability thereby enhanced. There is little reason to doubt the existence of a 1708 Stradivari cello bought by J T Carrodus for his son, John Frederick. The close relationship between father and son can be gauged by noting that it was John Frederick who journeyed with his father all the way to Cape Town in 1891 (where two concerts were given during a five-day period) before father and son boarded the ship once more to return to England; the two men spent more than five weeks at sea.

Four months after JTC died three of his sons – Bernhard, Robert, and John Frederick (together with the viola player W. Richardson) – formed the ‘Bernhard Carrodus String Quartet’. One of the quartet’s early concerts (20 November 1895) was reported in *Strings: the Fiddler’s Magazine* (issue of December 1895, p.165). Ada Carrodus’ letter to *The Strad* (see below, **3. contd.**) was written just two months after the concert – February 1896. In light of her letter, it is surely the case that at the November concert Bernhard would have been playing on the 1708 Stradivari, while Robert Carrodus would have been playing the 1744 Guarneri. It is difficult to imagine that John Frederick Carrodus would have been playing on a cello of any lesser quality.

Therefore, an alternative proposition can be advanced: Laurie’s ‘Prices of Italian Instruments’ (p.[172] of ‘Reminiscences’) shows the sale of two 1708 Stradivari violins; one on 30th January 1880 and the second on 25th February 1880. For Laurie to sell two 1708 ‘Golden Period’ Stradivari violins less than four weeks apart is astonishing. Given that Laurie’s sales of 25 Italian Instruments are listed in his book in a confusingly non-chronological sequence perhaps a moment’s inattentiveness on the part of the editor, or the type-setter, resulted in the unintentional creation of a second violin instead of a cello.

In his diary for 3rd July 1910 Alfred Hill writes:

[...] With the exception of Bernhard, none of Carrodus’s sons – and several are trained musicians – are doing well. John the cellist is, I am afraid, in a bad way. I could not keep reproaching him for not offering us his late father’s fine Guarnerius [violin] when the family made up their mind to sell it.
The Fulton Collection, P. Biddulph, 2020-21, p.273.

John Frederick Carrodus died in 1917, aged 49. What happened to his cello is not known to the present writer.

3. As mentioned on p.2 of this commentary David Laurie wrote a lengthy letter to the editor of *The Strad* following the Puttick & Simpson auction of some of JTC’s instrumental possessions in December 1895. The two violins about which Laurie writes were *not* included in the auction and the editor of *The Strad* added an annotation to the end of Laurie’s letter (verbatim presentation):

[The two instruments mentioned in the above letter were not included in the sale; we understand they are still in the possession of the Carrodus family. – ED.]

When presenting this annotation in his research article (‘John Tiplady Carrodus: a tale of seven violins’, p.7) the present writer substituted the word ‘Laurie’s’ – within editorial brackets – as a clarification of the editor’s original text; thus:

The two instruments mentioned in [Laurie’s] letter were not included in the sale; we understand they are still in the possession of the Carrodus family. – ED.

In his **Addendum** GF writes (verbatim presentation):

In fact, the 1708 Stradivari was not included in the sale, as confirmed by The Strad’s editor at the end of Laurie’s letter: ‘The two instruments mentioned in [Laurie’s] letter were not included in the sale; we understand they are still in the possession of the Carrodus family. – Ed.’

The text shown above within single quotation marks is presented in the **Addendum** without any acknowledgement of a previously-existing publication of that same unique form of text.

(3. contd.) Ada Carrodus’ subsequent letter to the editor of *The Strad* (shown here verbatim) was published in February 1896 and confirmed the correctness of the editor’s annotation to Laurie’s letter:

Dear Sir,
Thanks for the copies of *The Strad* which are very interesting to me. Your note to Mr. Laurie’s letter with regard to my dear husband’s two instruments is quite correct. The Stradivarius has been in Mr. Bernhard’s possession some years and the Cannon Joseph is retained in the family by Mr. Robert Carrodus, both of whom are following their late father’s profession.
Yours truly,
Ada Carrodus.

When including this letter-text in his research article the present writer excised Ada's opening sentence **and inserted two editorial clarifications:**

Dear Sir,
[...] Your note to Mr. Laurie's letter with regard to my dear husband's two instruments is quite correct. The Stradivarius [**violin of 1708**] has been in Mr. Bernhard's possession some years and the Cannon Joseph [**violin of 1744**] is retained in the family by Mr. Robert Carrodus, both of whom are following their late father's profession.
Yours truly,
Ada Carrodus.

In his **Addendum** GF writes (verbatim presentation):

The February 1896 issue of The Strad included a letter from Carrodus's widow Ada that confirmed his note: 'Dear Sir, Your note to Mr. Laurie's letter with regard to my dear husband's two instruments is quite correct. The Stradivarius [violin of 1708] has been in Mr. Bernhard's possession some years and the Cannon Joseph [violin of 1744] is retained in the family by Mr. Robert Carrodus, both of whom are following their late father's profession.'
Yours truly,
Ada Carrodus.

The text shown above within single quotation marks is presented in the **Addendum** without any acknowledgement of a previously-existing publication of that same unique form of text.
