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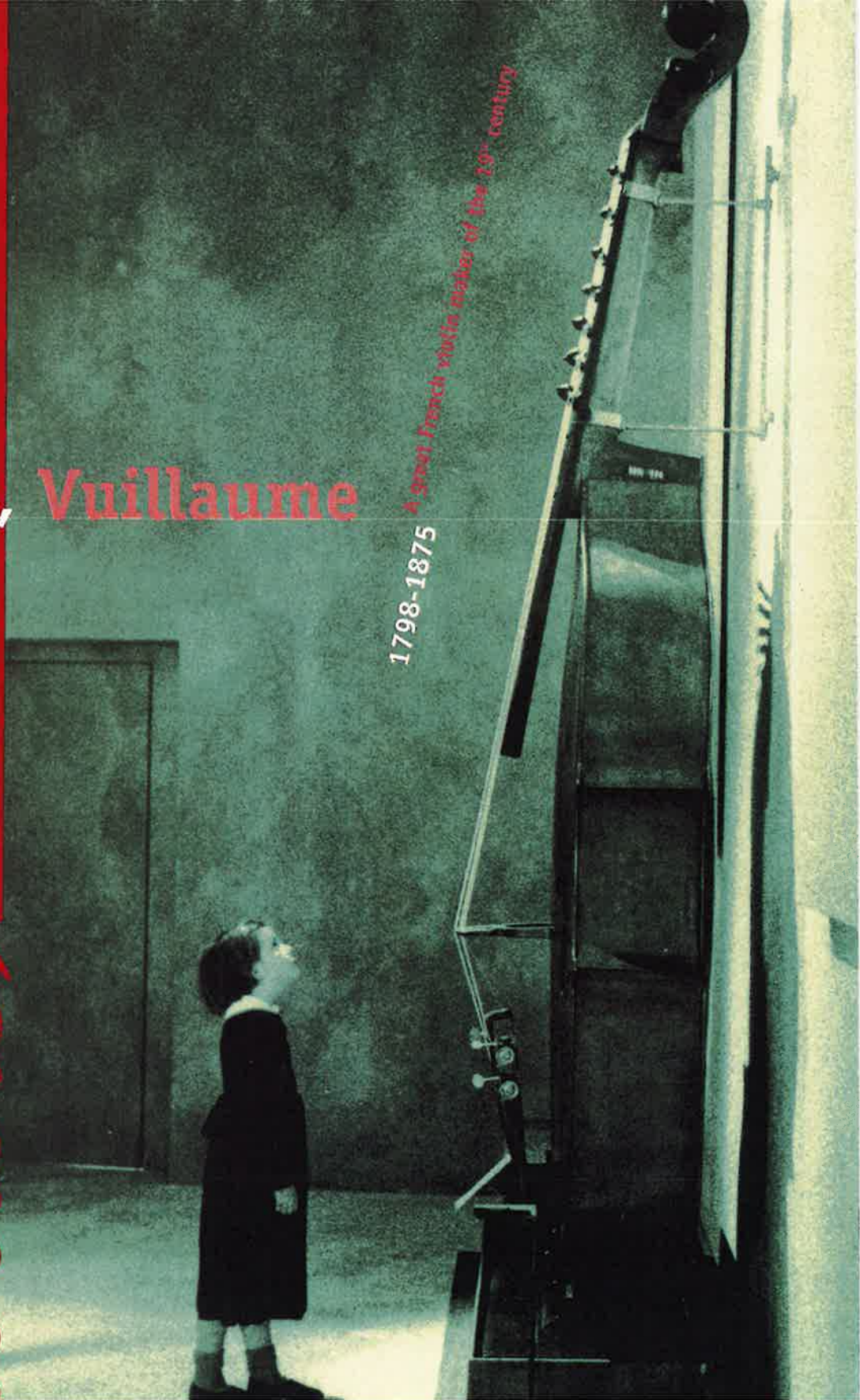
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violins, **Vuillaume**

1798-1875 *A great French violin maker of the 19th century*

Vuillaume,



violins, Vuillaume

1798-1875
A great French violin maker of the 19th century

Paris, cité de la musique / musée de la musique

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The French Market for Musical Instruments during Vuillaume's time: First Steps

Florence Gétéreau

To try and understand the French market for musical instruments of the nineteenth century remains a delicate task. The sources are essentially the printed catalogues of public sales and the largely unpublished manuscript archives of instrument makers¹.

We have thus undertaken a systematic inventory of the public sales catalogues of a few large collections, without this review being exhaustive. The Bibliothèque Nationale de France (département des Imprimés, département des Estampes et de la Photographie, département de la Musique), the Bibliothèque d'Art et d'Archéologie (Fondation Jacques Doucet), as well as the library of the Musée instrumental du Conservatoire de Bruxelles², have enabled us to widen our search of the number of sales mentioned respectively in the publication by Frits Lugt³, and in the more specialised study by James Coover⁴. The latter has inventoried about twenty collections dispersed in Paris during the nineteenth century involving quartet instruments, as well as about ten sales of old instruments without quartet instruments. At this stage of our work (for we would need to go through the archives of the Compagnie des Commissaires Priseurs de Paris), we can already rely on a body of work that is fairly representative: on the one hand seventy-four public sales, devoted almost entirely to violins, violas, cellos or double basses; and on the other hand about thirty sales devoted partially or totally to old instruments or curiosities, with no quartet instruments.

These results, even if provisional, show the double orientation of nineteenth century instrument collections. On the one hand musicians, amateurs or profes-

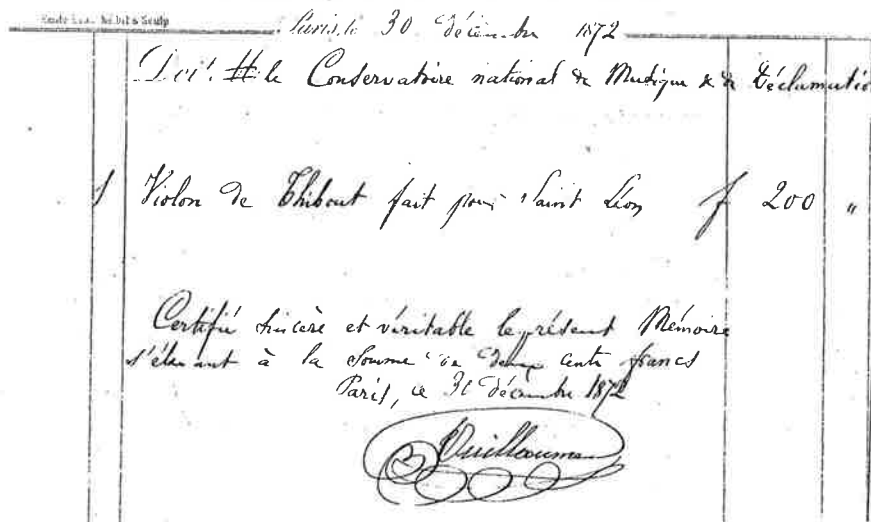
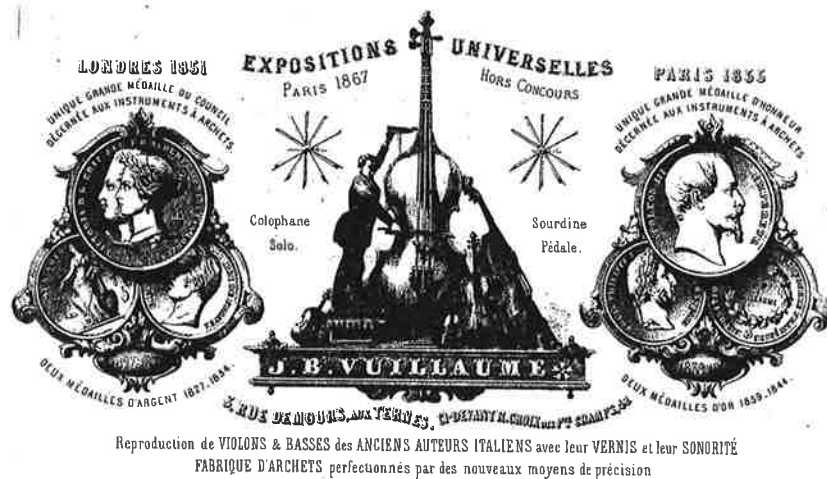
sionals, and professional instrument makers bring together the elements of contemporary musical practice. They are interested above all in the instruments which make up string quartets, even if sometimes their curiosity widens the field of their collection. On the other hand, painters⁵ (Revoil, Voillemot, Flameng), amateurs of beautiful objects (Alexandre Sauvageot⁶, E. Laborie, Ledicte Duflos, Charles Davillier, Julien Fau, Madame Nathaniel de Rothschild), instrument makers (Adolphe Sax, M^{me} Erard, Gustave Lyon, Chartier, A. Thibout), musicologists (Charles de Coussemaker), composers and musicians (Louis Clapisson, Eugène de Bricqueville), collected instruments passed from use, often of a very rare design, but are not interested in the instruments of the string quartet range. This second group of collectors seems to have come into existence during the second decade of the century, the first collections having been dispersed from 1840. It is only at the end of the 1880s that collectors started trying to restore these instruments, created for forgotten repertoires, to playing condition⁷. But, in this research, we are only interested in the first group of collections, those which include quartet instrument making.

The second source which we intend to exploit for this study is made up of the accounting archives of instrument makers. They show the day-to-day trade and taste of the musicians. The Musée de la Musique has the good fortune to possess an exceptional collection of documents from Gand, Gand & Bernardel frères, Bernardel, Caressa & Français. The systematic exploitation of these documents would enable us to amplify the preliminary results presented hereafter, and to formulate realistic statistics, which we feel are still premature. Juxtaposing the two types of sources will confirm the tendencies expressed by public sales, while providing additional information.

Typology of public sales including quartet instruments

A first analysis of the corpus of public sales presented here⁸ enables us to define three main categories of collections: the great majority of these sales (48 out of 74) concern lots which include paintings, furniture, decorative objects, coaches, harnessing, arms, clocks, wine, etc., as well as musical instruments, whose number and quality can be quite remarkable. The sales of the composer Gioacchino Rossini (1869), and in particular those of the violinists Joseph Telesinki (1876) (he had a Bergonzi violin), and Jules Armingaud (1900) (owner of a Guarnerius del Gesù violin), are typical examples of these mixed sales where Italian instruments of top quality can be found.

From the 1860s appeared sales entirely devoted to quartet instruments. We have checked twenty of them. They are sometimes diversified, sometimes limited, but always include one or two top quality pieces, which justify a specialised sale. The first sale to illustrate this second category is that of Jean-Joseph Vidal, first violin at the Chapelle de Charles X et de Louis Philippe (1868); followed by that of Fibich, former violinist at the Chapelle de S.M. l'Empereur d'Autriche, and solo violin at the Strasbourg and Metz concert houses. In this category we can also mention Achille Gouffé, the famous double bass player for whom two sales were organised (1875 and 1892). It is noticeable that in the collections of these professional musicians, the number of instruments is greater than the quality. On the other hand, the collections of the violinist Joseph Mas (1898), soloist at the Société des Concerts du Conservatoire, or professors of music such as



Bouchet (1891) and Trombetta (1899), and of rich amateurs (Mr. Durand-Dubois, S. Glandaz, count Théodore Torcy, M. d'Emonville, the viscountess of La Panouse, Abel Bonjour), include current instruments of top quality. In a different category, two specialised sales devoted to the contents of instrument makers' workshops are worth noting: that of Jean-Baptiste Vuillaume in 1880, which we will come back to, and that of Claude-Augustin Miremont in 1888.

1. Bill of sale of Jean-Baptiste Vuillaume for a J.-P. Thibout violin made for Arthur Saint-Léon (musée de la Musique, E 471), 30 December 1872. Paris, Archives nationales, AJ37 387.

From 1880 onward, a third category of public sales appears: those, not very numerous, where quartet instruments are on sale among very complete lots of ancient instruments. In this case, the expert on historic instrument making is also an amateur musician, but the instruments he uses for practicing do not include any major violins. In 1881 Luigi Arrigoni, a Milanese organologist recently established in Paris, offered 173 instruments, of which 23 are Italian violins with doubtful attributions. The following year, the cellist Léon Savoye sold his first collection, 214 instruments of all kinds. Together with harpsichords, violas da gamba and plucked string instruments of various periods, is a Klotz viola, a Chanut guitar-shaped viola and eight unspectacular French violins. In 1833 the collection put together by the piano manufacturers Mangeot Frères & Co. was sold. Among a majority of keyboard or plucked string instruments, it included eight violins of which five have Italian attributions that cannot be proved. Soon after, Georges Samary, violinist at the Théâtre Italien, sold about 170 old instruments, including 20 violins: one by Giovanni Paolo

Maggini, two, unvarnished, from the Vuillaume sale. Among seven cellos, two are by Vuillaume. Similarly, Ernest Loup, a regular at Drouot sales from 1877, tastefully put together a collection of about 300 instruments of all periods and families during a ten-year period. His nine violins were all of second rank, among them some Vieux Paris, an Italian (Pressenda in Turin) and a Vuillaume. Finally we have included within this tendency the Ernest Gand sale (1904) which definitely closes this overview of the nineteenth century. Put together by the last representative of this dynasty, the sale consisted of 137 instruments including some specimens by Nicolas Lupot⁹, François Lupot, Gand père¹⁰, Gand of Versailles¹¹, Gand frères. But it is also completed by violas da gamba, kits, citterns and theorbos, instruments from amateur cabinets and by reconstitutions, many elements that render it similar to the sets collected by Savoye, Samary and Loup.

2. A register of new and old instruments from the Gand workshop, February 1844; sale of a Stradivarius to Arthur Saint-Léon. Musée de la Musique (Paris), inv. E. 981 8 38.

Date	Description	Price	Other
1844	Violoncelle à 4 cordes, Mont...	200	
21	Violoncelle à 4 cordes, Lacoper...	120	
22	Violoncelle à 4 cordes, Lobron...	120	
23	Violoncelle à 4 cordes, Bellange...	20	
24	Violoncelle à 4 cordes, Vesce...	60	
25	Violoncelle à 4 cordes, Stanon...	15	
26	Violoncelle à 4 cordes, Cunfroy...	80	
27	Violoncelle à 4 cordes, Wagner...	270	
28	Violoncelle à 4 cordes, Haugues...	25	
29	Violoncelle à 4 cordes, Vaslin...	20	
1844 Jan 1	Violoncelle à 4 cordes, Pillet...	120	
17	Violoncelle à 4 cordes, Furat...	18	
18	Violoncelle à 4 cordes, Lorina...	15	
19	Violoncelle à 4 cordes, Lhu...	150	
20	Violoncelle à 4 cordes, Crispitt...	2000	
21	Violoncelle à 4 cordes, Crispitt...	100	
22	Violoncelle à 4 cordes, Crispitt...	2700	
23	Violoncelle à 4 cordes, Crispitt...	78	

Authentication of instruments described in catalogues

The identification of instruments on offer remains often uncertain. There are no descriptions in these catalogues, no photographs¹², no measurements, no record of labels or marks. In some cases the names of the makers have been roughly altered. It should be noted that no expert instrument maker was called on by the auctioneers until the intervention in 1872 of Gand & Bernardel frères. As from the Durand-Dubois senior sale, it can be said that this workshop provided the great majority of appraisals carried out for sales including musical instruments, specialised or not¹³. A much

more precise and systematic terminology is then noticeable to describe the degrees of authenticity of the violins: "violin by", "violin in the style of", "stamped violin", "violin in imitation of". The sales carried out without the intervention of this prestigious workshop confirm the impression of great approximation left by other non-specialised experts¹⁴.

To complete this information, the auction of items remains very precious because, if they do not represent an absolute guarantee, they nevertheless reflect a scale of value, degrees of beauty or rarity of the pieces on offer, a reflection in any case of evolving taste. If, for the moment, the in-depth examination of auctioneers' archives remains a dream¹⁵, some annotated sales catalogues can be useful in this first approach. Those used by the curators of the Musée instrumental du Conservatoire de Paris are very precious in this regard. There are also about thirty catalogues from Gand & Bernardel kept in the Musée Instrumental de Bruxelles, almost all of them annotated by the evaluators themselves. This information, compared with the accounting archives of this same firm preserved at the Musée de la Musique, provides further elements of analysis which enable a first approach to be made of the musical instrument market during the nineteenth century in Paris.

Presence of Italian Instruments

Over half a century, from 1845 to 1903, 22 violins by Antonio Stradivari were catalogued as such in the sales examined here. For two thirds of these instruments, we possess auction prices ranging from 1,040 francs (1872, Ramonet sale) to 22,100 for the "La Pucelle" violin at the Glandaz sale in 1878. But values are varied considerably since the violin dated 1714 "ex-Cuisinier" reached 7,900 francs at the Maulaz sale in 1875, whereas at the same sale another instrument, dated 1717 this time, went for 2,200 francs. In 1878 at the anonymous sales of 18 April and 23 November, one of them reached 5,000 francs, the other 3,250. The Emonville sale offered

two examples of the same period (1713 and 1714) at similar prices (respectively 4,650 and 4,600), and the following year the violin of Madame de La Panouse went for 14,500 francs. After the Degarge sale in 1885 (a violin of 1716 was sold for 7,050 francs), Cail in 1890 (1719 violin acquired by Samary for 5,200 francs) and Trombeta (a Stradivari-son of 1736 reached 5,850), exceptional prices would not be found until 1903 with the Lelong sale (1720 violin for 12,000 francs, and 1725 for 19,900 francs). To appreciate these fluctuations, the regular trade of the Gand workshop should be examined. Between 1843 and 1852, nine transactions concern the Cremona master for much more reasonable and regular amounts, going from 1,700 to 3,700 francs. A violin, for example, was sold to the famous dancer and violinist Arthur Saint-Léon in February 1844 for 2,600 francs (See 1), an average price during this decade¹⁶. One can in fact compare these amounts with those indicated by Hill in their publication on Antonio Stradivari¹⁷: Viotti's violin was sold for 3,816 francs at the auction room in 1824; Habeneck bought one of the master's violins from Lupot for 2,400 francs in the same year; "le Messie" was offered to Julien Fau in 1865 by Vuillaume for 10,000 francs; finally the four quartet instruments signed by the master and belonging to Mr. de St. Senoch were dispersed at his death for the following amounts: a violin (1737) for 15,000 francs, a second violin dated 1704 for 7,000, a viola of 1728 for 12,900, a cello for 10,200 francs. In order to have an idea of the value of these prices it was interesting to note that Vuillaume himself sold a Thibout violin "made for Saint Léon" to the Musée Instrumental for 200 francs in 1872 (See 2.).

Carlo Bergonzi's instruments, although not numerous, reached high sums when compared with those of his master. Three violins offered respectively in the Maulaz sale (1,550 francs), Telezinki (2,120) and Emonville (3,050, bought by Gand & Bernardel), whereas the violins sold by this workshop between 1843 and 1850 reached a maximum of 500 francs. Violins by Joseph

Guarnerius appeared more often, and were negotiated between 700¹⁸ and 28,000 francs¹⁹, but a specimen from 1733 was sold for 2,020 francs at the Emonville sale in 1881.


The name of Duiffopruggar appears very rarely: once in 1845 and then in an anonymous sale of 1857 ("very good violin", sold for 1,520 francs); finally in the Maulaz sale, an instrument attributed to him was bought for 1,010 francs. Amati instruments are regularly mentioned in the Gand registers, but it was almost impossible to tell which member of the dynasty was being designated. Their instruments go for between 400 and 1,000 francs. As for public sales, a violin "with coat of arms on the back" reaches 4,630 francs at the Maulaz sale (1875), whereas a violin with no indication of christian name, dated 1636, was sold for 2,100 francs to IteI (See 3) during the Cail sale in April 1890.

3, Catalogue of the Cail sale, hôtel Drouot, Paris, 17 April 1890. Gand and Bernardel collection, Musée instrumental (Brussels).

Giovanni Paolo Maggini was represented seven times in sales between 1842 and 1887, with the best price at 2,150 francs in April 1878, Mr. Croué buying a violin from Gand in 1847 for 1,000 francs. Francesco Ruggeri's prices do not go over 700 francs in 1849, also from Gand, and do not reach more than 1,000 to 1,500 in important sales of the second half of the century (1,150 at the Emonville sale; 1,500 at the Cail sale bought by Hill). The Guadagnini family, with no indication of christian name, appears frequently in the Gand registers, with instruments on sale between 300 and 500 francs in mid-century.

The Vuillaume Sale

The Italian school was the only one to attract so many talented musicians (Jacob Stainer was sold for barely more than a new Parisian violin around 1843, whereas the Klotz family appears only five times in public sales). In these circumstances how could one not be disappointed by the contents of the sale following Jean-Baptiste Vuillaume's death, organised with the help of Gand & Bernardel at Drouot on 21 and 22 May 1880 (See 4). Have we not shown in the present exhibition's catalogue the important role played by this instrument maker in the circulation and diffusion of Italian instruments? The list of instruments printed for this sale was entitled "Catalogue composant sa collection de violons, violoncelles, contrebasses et instruments anciens"²⁰. But there are only two instruments with plucked strings given as authentic creations of Antonio Stradivari: a cittern dated 1700 and a guitar dated 1711. The cittern was in fact considered, from 1937, to be a work by Gerolamo di Virchis (Brescia, end of sixteenth century), probably modernised by Stradivari. It was bought for the considerable sum of 6,600 francs in 1889 by the Musée Instrumental de Paris from Henri Croué, Delphin Alard's son-in-law. It was Alard, Vuillaume's son-in-law, who lent this exceptional piece to two retrospective exhibitions



DÉSIGNATION

INSTRUMENTS A CORDES

Saravali	1	- Violon STRADIVARIUS, année 1719.	5200
Menschikov	2	- Alto STRADIVARIUS, année 1728.	6500
Dahu	3	- Alto MONTAGNANA, année 1706.	520
Hill	4	- Violon ANATI, année 1632.	2100
Hill	5	- Violon Stradivari , année 1648.	1500
Chapuis	6	- Violon RUGGER, année 1691.	1150
Bernheim	7	- Violon GAND et BERNARDEL frères, année 1876.	805
Gand	8	- Violon GAND et BERNARDEL frères, année 1879.	230
Gand	9	- Violon GANDET BERNARDEL frères, année 1879.	260
	10	- Violon Charles GAILLARD, année 1851.	210
	11	- Violon marqué GUADAGNINI.	50
Gand	12	- Alto GAND et BERNARDEL frères, année 1880.	220
Gand	116	- Violon ancien français	101
Gand	116	- Alto GAND et Bernardel frères année 1880	700
			18534

(in 1878 at the Trocadero in Paris, in 1885 in London)²¹. The second instrument was a guitar whose attribution, sometimes called into question, was today confirmed and it was placed among the master's production of plucked string instruments²². The "six moulds of different models from the workshop of Stradivarius" appearing later on in this sale are of great organological importance. They correspond to several preserved instruments by the master, and complete the precious technical documentation kept at the Cremona Museo Civico²³. They were acquired by the Paris museum together with the guitar, a collection of accessories and a viola d'amore by Storioni. With two violins (one marked Stradivari, the other "Gasparo da Salo"), a Testore, two violas and a cello, this lot was a timid witness of the intense negotiating activity Vuillaume kept up with Italy. Besides a few French violins and violas (François Lupot, Bassot, Rémy, Augustin Claudot, Bernardel père, Bourlier, Nicolas Vuillaume), this sale was the occasion to disperse the remnants of the famous instrument maker's workshop. A violin with his mark, an imitation of "le Messie", two cellos, copies of Stradivari, a small Sainte-Cécile double bass, preceded thirty unvarnished violins, Stradivari models, eight Giuseppe Guarnerius models; six others were just tinted. Also three unvarnished violas, five cellos and numerous bows from his workshop (some models with a fixed frog or a steel stick), together with some guitars. Planed wood, spare pieces, cases, wood cut out for violins (175 bellies, as many backs) and cellos (35 bellies, 20 backs), and sticks (1,450), give an idea of this prestigious workshop's activity. No auction price was reported by Chouquet for the copy from the catalogue of the Musée Instrumental. However one can get an idea of the prices reached by pieces from Vuillaume's workshop during the end of the nineteenth century: a cello with his mark, dated 1872, was sold to the Musée Instrumental de Paris by Gand & Bernardel three months after the sale (number 29 or 30) for 800 francs. The Conservatory's suppliers probably forced the price up a little compared to the auction. At the Emonville sale in 1881, a Vuillaume cello,

an imitation of a Stradivari, reached only 335 francs and a Sainte Cécile amateur double bass, 159 francs. At the Miremont sale in 1888, a violin, imitation of Stradivari, found a taker at only 135 francs. In 1896 (François sale), a cello cost 195 francs, and a viola varnished by Chanot 385 at the Trombetta sale in 1899²⁴. Vuillaume seems to have entered a sort of purgatory compared to Lupot of whom a bass was sold for 1,550 francs at the Maulaz sale in 1875.

VENTE APRÈS DÉCÈS
De **M. J.-B. VUILLAUME**, Luthier

CATALOGUE
Composant sa Collection de

VIOLONS

VIOLONCELLES, CONTRE-BASSES
ET
INSTRUMENTS ANCIENS

VIOLONS NON VERNIS, MODÈLES STRADIVARIUS
Bois, Bagues pour arches

AUTOGRAPHE, GRAVURES, MUSIQUE
LIVRES, ETC.

DONT LA VENTE AURA LIEU
HOTEL DROUOT, SALLE N° 2
Les Vendredi 21 et Samedi 22 Mai 1880

EXPOSITION PUBLIQUE
Le Jeudi 20 Mai 1880, de une heure à cinq heures

<p style="text-align: center;">M^e ALÉGATIERE <small>COMMISSE-PRISON</small> Rue de Morès, n° 2 <small>CHEZ LESOIRALS SE DÉLIVRE LE CATALOGUE.</small></p>	<p style="text-align: center;">MM. GAND et BERNARDEL frères <small>LOTHIERS-EXPERTS</small> Rue Croix-des-Petits-Champs, 31</p>
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4. Catalogue of the Jean-Baptiste Vuillaume sale, hôtel Drouot, Paris, 21-22 May 1880. Unregistered collection, Bibliothèque nationale de France, département de la Musique (Paris).

Public Sales in Paris during the nineteenth century containing Quartet Instruments

Items studied in chronological order

N.B. : Until 1830 the Paris Auction house was located at the Hotel Bullion, rue du Coq-Héron. From 1830 to 1858, it was at the angle of the rue Notre-Dame-des-Victoires and the Bourse. It was finally located 9 rue Drouot from 1858. Unless otherwise mentioned, all sales noted hereafter post 1856 took place at the Hôtel Drouot.

1818, 26 January, St-Morys, *Catalogue de tableaux... dessins... bustes, anciens laques, ivoires, vitraux peints, émaux de Limoges, faiences anciennes, armures... meubles, médailles... instruments de musique et curiosités de tous genres... provenant du Cabinet de Feu M. Le Comte de St Morys, Maréchal de camps, Lieutenant des Gardes du Corps du Roi, Paris, en son hôtel rue de Seine.*

1832, 28 March, M. D***, *Notice d'une collection de bons tableaux anciens des écoles italiennes... ainsi que d'un beau violon de Guarnerius et d'un meuble ancien appartenant à M. D***, Paris, rue du Vingt-Neuf-Juillet.*

1839, 21-23 January, M. B***, *Catalogue d'une jolie réunion d'objets d'art et de curiosité provenant en partie du Château de M. B***, hôtel des ventes.*

1840, 20 March, M. T. et L., *Catalogue d'un choix de très beaux tableaux provenant des cabinets de MM. T et L et plusieurs instruments de grand prix, Paris, hôtel des commissaires priseurs. Expert : Thierry.*

1840, 16 May, Anonymous [Happe ?], *Catalogue de tableaux anciens et modernes, italiens... curiosités, riche mobilier, dorures, instruments, voitures, harnais, etc..., Paris, rue Neuve-des-Mathurins.*

1840, 17-19 December, M. [Bertrand], *Notice de tous les articles de curiosité, tableaux, estampes de M *** [Bertrand], Paris, hôtel des commissaires priseurs. Expert: Théret.*

1842, 4 February, Gramont, *Catalogue d'objets d'art et de haute curiosité, verrerie... vases, bronzes... porcelaines de Sèvres ; plusieurs violons dont deux de Guarnerius et un Amati ; tableaux anciens... après le décès de M. Gramont, duc de Cadérouse, Paris, en son hôtel, rue Saint-Guillaume.*

1842, 16-19 March, Lusson de Clermont, *Notice de tableaux... curiosités, armes, trophées, porcelaines... pendules... objets divers provenant du cabinet de M. C. H. Lusson de Clermont, Paris, hôtel des commissaires priseurs.*

1845, 14-15 April, M. B***, *Catalogue d'une belle collection de tableaux anciens, d'une riche collection de 140 bordures anciennes en bois sculpté, 200 m de guipure ancienne, 2500 médailles, 50 bouteilles de vin de Chypre, 12 violons, 1 alto, 2 basses, pour cause de départ de M. B*** de Versailles. Expert Debellavoine.*

1850, 17-20 December, Benazet, *Catalogue d'un très riche mobilier moderne... bons pianos, basse de Guarnarius (1529) [sic], porcelaines... tableaux... vins fins, chevaux, par suite du décès de M. Benazet, artiste, Paris, place de la Bourse.*

1855, 19-20 October, M. P***, *Catalogue d'une intéressante collection de tableaux anciens et modernes, de quelques dessins et instruments dont la vente aura lieu après le décès de M. P***.*

1856, 25 June, Boucherot, *Notice des gravures anciennes, instruments de musique et objets d'art dépendant de la succession de M. Boucherot, Paris, rue Bourg-l'Abbé.*

1856, 6 November, Mayer d'Averman, *Notice des tableaux, dessins, miniatures, livres et autographes, des violons... médailles... de la vente après décès de M. Mayer d'Averman. Expert : Defer.*

1857, 24 April, Anonymous, *Notice des tableaux, instruments de musique et objets d'art et de curiosité... Experts : Gérard et Evans.*

1859, 21-22 April, M***, *Catalogue de tableaux, aquarelles, dessins... instruments de musique, ustensiles d'atelier... pour cause de départ de M****. Expert : François Petit.

1862, 20 January, Anonymous, *Catalogue d'une collection de tableaux anciens et modernes...aquarelles, gouaches, gravures, armes, violons, instruments de médecine...* Expert : M. Dhios.

1866, 16-17 April, Marquise de C***, *Catalogue d'un très riche mobilier ... très beau piano d'Érard, violons italiens, trois panneaux d'Oudry, grands portraits des écoles françaises et hollandaises, pour cause de départ de Mme la Marquise de C****.

1867, 19 April, Josset, *Vente par suite du départ de M. J. Josset, directeur de théâtre*.

1868, 6 February, J. J. Vidal, *Catalogue de la collection musicale et des instruments de musique de feu M. Vidal, ancien premier violon de la chapelle de Charles X et de Louis-Philippe*. Expert : Lavigne

1868, 28 May, Fibich, *Catalogue de musique instrumentale, 21 violons et un violoncelle, archets de Tourte, livres modernes... provenant de la collection de feu M. Fibich, ancien violon de la Chapelle de S. M. L'Empereur d'Autriche et violon solo des théâtres de Strasbourg et de Metz*. Expert : Lavigne

1869, 11 March, Pascal, *Catalogue des tableaux anciens de différentes écoles, violons et altos par Dufopugand [sic], Amati, Pascal et Bergonsi formant la collection de M. Pascal, de Marseille*. Expert : Horsin Déon, peintre.

1869, 12-13 March, G. Rossini, *Catalogue des objets d'art et de curiosité [...], instruments de musique... dépendant de la succession Rossini*. Expert : Mannheim.

1872, 15 March, Durand-Dubois aîné, *Succession de feu M. Durand-Dubois aîné, instruments de musique dont un alto de Stradivarius, monnaies, médailles*. Experts : Gand et Bernardel.

1872, 23-24 December, Ramonet, *Collection de feu M. Ramonet, propriétaire à Saint-Omer*.

1875, 29 November, A. Gouffé, *Vente aux enchères publiques par suite de décès d'une très belle contre-basse de Montagnana dépendant de la succession de feu M. A. Gouffé, ancien artiste de la Société des concerts du Conservatoire et de l'Opéra*. Experts : Gand et Bernardel.

1875, 29-30 March, Maulaz, *Catalogue des tableaux anciens et modernes, objets d'art et d'ameublement, instruments de musique, bijoux, etc., dépendant de la succession de M. Maulaz*. Experts : Gand et Bernardel.

1876, 20-22 January, Anonymous, *Aquarelle, tableaux, dessins et gravures, objets d'art et curiosités, bons meubles, beau violon de Stradivarius, livres d'histoire, de littérature, partitions de musique*. Experts : Gand et Bernardel.

1876, 27 May, [Villestreux de], *Catalogue des objets d'art et de curiosité, violon de Stradivarius, belles tapisseries, étoffes*. Experts : Gand et Bernardel.

1876, 20-22 November, Telezinski, *Succession Telezinski, ancien artiste de la Société des concerts du Conservatoire et de l'Opéra. Bon mobilier, bronzes, curiosités, objets d'art, bijoux, belle collection d'instruments de musique. Violons, altos, violoncelles, piano, musique*. Experts : Gand et Bernardel.

1876, 16 December, Anonymous, *Vente par suite de décès. Instruments de musique et estampes, médailles, curiosités, argenterie, meubles*. Experts : Gand et Bernardel.

1877, 13-15 June, L. Bertin, *Succession de Mlle Louise Bertin*. Experts : Gand et Bernardel.

1878, 14 February, S. G [landaz], *Vente après le décès de M. S. G. *** d'un très beau violon de Stradivarius, violons, violoncelles, archets, et vente volontaire*. Experts : Gand et Bernardel.

1878, 16 April, [Comte Théodore Torcy], *Vente volontaire, par suite de décès, d'instruments de musique, notamment violon de Stradivarius, Maggini et Ruggeri, basses, archets, piano*. Experts : Gand et Bernardel.

1878, 23 November, Anonymous, *Vente d'instruments de musique et archets*. Experts : Gand et Bernardel.

1878, 8 June, Landormy, *Vente aux enchères publiques après le décès de M. Landormy d'un bon mobilier..., bon piano à queue de Érard, très beau violon de Guadagnini, 4 autres violons d'amateurs, 1 alto, 1 violoncelle*.

1880, 1 April, [Ducrotois], *Vente aux enchères publiques en vertu d'Ordonnance de M. le Président du Tribunal civil de la Seine, d'un violon italien Stradivarius 1703 et de 5 violons et alto et 2 violoncelles*. Experts : Gand et Bernardel.

1880, 29-30 May, Th. Gentil, *Notice d'un riche mobilier, tableaux, œuvre importante de Cabanel, violon de Stradivarius, bronzes d'ameublement, porcelaines, bijoux, diamants, perles fines, argenterie*. Expert : Wiart.

1880, 21-22 May, J.-B. Vuillaume, *Vente après décès de M. J.-B. Vuillaume, Luthier. Catalogue composant sa collection de violons, violoncelles, contre-basses et instruments anciens, violons non vernis, modèles Stradivarius, Bois, baguettes pour archets, autographes, gravures, musique, livres...* Experts : Gand et Bernardel.

1881, 8 June, Emonville (d'), *Catalogue d'une collection d'instruments des grands maîtres italiens, comprenant plusieurs violons de Stradivarius, J. Guarnerius, Bergonzi, Maggini, Rugger, altos, violoncelles, contrebasses, archets de Tourte et autres, collection de musique ancienne et moderne dont la vente aura lieu après décès de M. d'Emonville*. Experts : Gand et Bernardel.

1881, 19 December, L. Arrigoni, *Collection de M. Luigi Arr*** de Milan. Instruments de musique anciens rares et curieux des xv^e, xv^e et xviii^e siècles. Ayant figuré à l'Exposition nationale italienne (1881)...* Expert : Gandouin.

1882, 26 April, La Panouse, *Notice d'un très beau violon de Stradivarius, un alto marqué Maggini, plusieurs archets, dont la vente aura lieu pour cause de départ de M^{me} la vicomtesse de L. [a Panouse], 32 rue de Monceau, Paris, à son domicile*. Experts : Gand et Bernardel.

1882, 15 May, L. Savoye, *Catalogue des instruments de musique anciens, rares et curieux des xv^e, xv^e, et xviii^e siècles. La collection de M. Savoye...* Experts : Gand et Bernardel.

1883, 20 April, [Caumartin], *Notice. Instruments de musique, violons, altos, violoncelles italiens, allemands, viole et basse de viole, belle collection d'archets...* Experts : Gand et Bernardel.

1883, 30 April, Anonymous, *Notice de beaux meubles modernes... Harpes, violons et pianos, bronzes*.

1883, 4 November, [Garnier], *Vente par suite de départ, objets d'arts de curiosité et d'ameublement, tableaux anciens et modernes*. Expert : Bloche.

1883, 24 December, [Mangeot], *Catalogue d'une intéressante collection d'instruments de musique, pianos à deux claviers renversés de Mangeot frères et Cie, objets de curiosité*. Expert : A. Bloche.

1884, 26 February, Anonymous, *Objets d'art et d'ameublement, objets de vitrine, bronzes, étains et cuivres, sculptures en ivoire, faïences... instruments de musique.*
Expert : Mannheim.

1884, 1-3 April, L. Leloir, *Vente après le décès du peintre Louis Leloir. Catalogue des armes, instruments de musique, livres, costumes, étoffes, bronzes et meubles.*
Expert : Mannheim.

1885, 4 June, Anonymous, *Catalogue des objets de vitrine... porcelaines, faïences, partitions...* Experts : Gand et Bernardel.

1885, 8-9 June, [Defarge], *Catalogue des tableaux anciens des diverses écoles, meubles en marqueterie, bronzes d'ameublement, quelques porcelaines, violon de Stradivarius, argenterie, mobilier courant par suite du décès de M. D[efarge].* Experts : Mannheim et Féral.

1886, 1 December, Anonymous, *Vente anonyme d'objets d'art anciens.*

1887, 5 February, A. Bonjour, *Succession de M. Abel Bonjour. Neuf violoncelles de Stradivarius, Rugger, École Amati, Steininger. Quatuor de Gand et Bernardel frères, Archets de Tourte [...], pianos et musique.* Experts : Gand et Bernardel.

1887, 15 March, G. Samary, *Catalogue des instruments de musique... composant la collection de M. Georges Samary.* Experts : Charles Mannheim et Gand et Bernardel.

1887, 12 December, Anonymous, *Vente anonyme de porcelaines de Saxe et tapisseries.*

1888, 21-23 April, C. A. Miremont, *Catalogue des instruments de musique anciens et modernes, violons, altos, violoncelles, archets, instruments en cours de fabrication,*

bois, par suite de décès de M. C. A. Miremont luthier.
Experts : Gand et Bernardel.

1888, 28-30 May, E. Loup, *Catalogue de la collection d'instruments de musique anciens, rares et curieux des XVII^e, XVIII^e et XIX^e siècles. Tableaux, dessins, gravures... Mobilier moderne... dépendant de la succession de M. Loup... par suite de son décès.* Experts : Gand et Bernardel.

1888, 12 December, M. de X, *Vente par suite de décès de M. de X.*

1889, 24 April, Anonymous, *Vente anonyme.*

1890, 17 April, C[ail] / M. et S., *Catalogue d'instruments de musique, violons, altos et violoncelles de Stradivarius, Amati, Montagnana, Rugger, Pierray, Gand et Bernardel, Gaillard, Jacquot, etc. archets de Tourte, Pécatte et Voirin, piano à queue d'Érard, musique, après le décès de M. C[ail] et par suite du décès de MM. M. et S.* Experts : Gand et Bernardel.

1890, 21 April, Anonymous, *Catalogue de meubles anciens et modernes, bronzes, porcelaines... instruments de musique, violons anciens et modernes, violoncelles.*
Experts: J.-F. & M. S.

1890, 22-24 May, Comte de D*,** *Vente après le décès de M. le Comte de D***, objets d'arts et de haute curiosité.*

1891, 21 March, Boucher, *Vente par suite du décès de M. Boucher, professeur de musique, d'un violon de Stradivarius 1701 et de violons marqués André Guarnerius, Nicolas Amati et Chanot, archets de Tourte et autres.*
Experts : Gand et Bernardel.

1891, 26 June, [Moutier-Danjoy], *Catalogue d'instruments de musique, violons, altos, violoncelles italiens et autres, archets.* Experts : Gand et Bernardel.

1892, 28 May, Anonymous, *Vente anonyme de tableaux et d'instruments de musique.* Expert : Bernardel.

1892, 28 May, A. Gouffé, *Vente de musique et instruments ayant appartenu à M. Achille Gouffé, ancien artiste de l'Opéra et de la Société des concerts ..., violons Pique, Bernardel, Silvestre, Nicolas Mathieu, altos italiens et français, violoncelle italien, viola di gamba, archets Lupot, Peccatte, Malines, etc., piano.* Expert : Bernardel.

1894, 20 December, Anonymous, *Vente anonyme.*

1896, 29-30 July, François, *Vente aux enchères publiques après décès de M. François, violoncelliste, ancien directeur du conservatoire de Saint-Quentin, 15 violoncelles anciens, contrebasses, archets anciens, musique, meubles anciens, cartel et pendules, bronzes, statuettes.* Expert : Bernardel.

1897, 26 February, *Collection de M. V. de W*** de Lille, 2 violons Stradivarius, altos, violons, violoncelles italiens et français.*

1897, 16-17 June, Jacquard, *Vente après décès de M^{me} veuve Jacquard, née Laure Bedel. Mobilier, bronzes d'art et d'ameublement, tableaux, bijoux, argenterie, violoncelles, violons, archets, livres, musique.* Expert : Bernardel.

1898, 5 March, M[as], *Vente aux enchères publiques. Instruments de musique anciens et modernes, 1° après décès de M. M[as], ex-soliste à la Société des concerts du Conservatoire et de M. B*** amateur. 7 violons, altos et violoncelles italiens et autres, 2° après départ, violons,*

violoncelles, altos, archets, piano d'Érard et autres, mandolines, guitares etc. Expert : G. Bernardel.

1899, 9 May, Trombetta, *Vente aux enchères publiques après décès de M. Trombetta, professeur de musique.* Expert : MM. Chardon et fils.

1900, 25 April, Armingaud, *Collection de M. Armingaud. Instruments de musique, violon de Guarnerius del Jesu, tableaux, dessins, aquarelles, miniatures, eaux-fortes, bronzes.* Expert : H. C. Silvestre.

1903, 16-20 June, Lelong, *Catalogue des objets d'art et d'ameublement, instruments de musique, violons de Stradivarius, bijoux, orfèvrerie, objets de vitrine, sièges et meubles dépendant des collections de M^{me} C. Lelong.* Expert : Caressa et Français.

1904, 22 March, E. Gand, *Collection Gand...Vente aux enchères publiques, après le décès de M. Ernest Gand, d'une très belle collection d'instruments de musique. Violon et viole d'amour de Nicolas Lupot, alto, violoncelle, théorbes, cistres, instruments exotiques, archets, ouvrages sur la lutherie... Expert : Léon Bernardel.*

Alphabetical list of records under study

1. ANONYMOUS, 24 April 1857.
2. ANONYMOUS, 21-22 April 1859.
3. ANONYMOUS, 20 January 1862.
4. ANONYMOUS, 20-22 January 1876.
5. ANONYMOUS, 16 December 1876.
6. ANONYMOUS, 23 November 1878.
7. ANONYMOUS, 30 April 1883.
8. ANONYMOUS, 26 February 1884.
9. ANONYMOUS, 4 June 1885.
10. ANONYMOUS, 1 December 1886.
11. ANONYMOUS, 12 December 1887.
12. ANONYMOUS, 12 December 1888.
13. ANONYMOUS, 24 April 1889.
14. ANONYMOUS, 21 April 1890.
15. ANONYMOUS, 28 May 1892.
16. ANONYMOUS, 20 December 1894.
17. ARMINGAUD, 25 April 1900.
18. ARRIGONI Luigi, 19 December 1881.
19. B***, 21-23 January 1839.
20. B*** de Versailles, 14-15 April 1845.
21. BENAZET, artist, 17-20 December 1850.
22. (BERTRAND) M.***, 17-19 December 1840.
23. BERTIN Louise, 13-15 June 1877.
24. BONJOUR Abel, 5 February 1887.
25. BOUCHER, 21 March 1891.
26. BOUCHEROT, 25 June 1856.
27. C***, 16-17 April 1866.
28. C(AIL) and MM. M. and S., 17 April 1890.
29. C(AUMARTIN), 20 April 1883.
30. D***, 28 March 1832.
31. D*** COUNT OF, 22-24 May 1890.
32. D(EFARGE), 8-9 June 1885.
33. (DUCROTOIS), 1 April 1880
34. DURAND-DUBOIS AINE, 15 March 1872.
35. ÉMONVILLE (d'), 7 June 1881.
36. FIBICH, 28 May 1868.
37. FRANÇOIS, 29-30 July 1896.
38. GAND Ernest, 22 March 1904.
39. (GARNIER), 5-6 November 1883.
40. GENTIL Th., 15-16, 18-20 October 1880.
41. G(LANDAZ), 14 February 1878.
42. GOUFFE Achille, 29 November 1875.
43. GOUFFE Achille, 28 May 1892.
44. GRAMONT, M. de, duc de Cadérouse, 4 February 1842.
45. (HAPPE), 16 May 1840.
46. JACQUART, née BEDEL, 16-17 June 1897.
47. JOSSET J., 18-19 April 1867.
48. LANDORMY, 8 June 1878.
49. LA PANOUSE, M^{me} la Vicomtesse de, 26 April 1882.
50. LELOIR Louis, 1-3 April 1884.
51. LELONG, 16-20 June 1903.
52. LOUP Ernest, 28-30 May 1888.
53. LUSSON de CLERMONT C.H., 16-19 March 1842.
54. MANGEOT et Cie, 24 December 1883.
55. MAS, 5 March 1898.
56. MAULAZ, 29-30 November, 1 December 1875.
57. MAYER d'AVERMAN, 6 November 1856.
58. MIREMONT, 21, 23 April 1888.
59. MOUTIER-DANJOY, 26 June 1891.
60. P***, 19-20 October 1855.
61. PASCAL, 11 March 1869.
62. RAMONET, 23-24 December 1872.
63. ROSSINI, 12-13 March 1869.
64. SAINT-MORYS M. le Comte de, 26 January 1818.
65. SAMARY Georges, 15 March 1887.
66. SAVOYE Léon, 15 May 1882.
67. T. and L., 20 March 1840.
68. TELEZINSKI, 20-22 November 1876.
69. (TORCY Comte Théodore), 16 April 1878.
70. TROMBETTA, 9 May 1899.
71. VIDAL, 6 February 1868.
72. (VILLESTREUX), 27 May 1876.
73. VUILLAUME Jean-Baptiste, 21-22 May 1880.
74. W*** Mme Widow, 26 February 1897.

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67. Alard, Delphin, *L' Art Moderne*, Paris, Schonenberger, 1873.
68. Arias, Antonio, *Anthologie d'études pour le violon*, Paris, Bouvier, 1978.
69. Alard, Delphin, *Collection progressive et méthodique de duos pour deux violons*, Paris, Schonenberger, 1850-1853.
70. Alard, Delphin, *Vingt-quatre mélodies italiennes des opéras d'Adam, Bellini, Donizetti, Mercadante, Rossini, Verdi*, Paris, Schonenberger, 1861.
71. Alard, Delphin, *L'École du Violon*, Paris, Schonenberger, 1844.
72. Paris, Lemoine, 1962.
73. Alard, Delphin, *Les Maîtres classiques du violon*, Paris, at the Conservatory Music Shop, 1862-1885.
74. Autographed letter of 29 December 1868, Bibliothèque Nationale de France, Music Department, receiver not identified.
75. *Ibid.*
76. Alard, Delphin, *École classique concertante*, Paris, Heugel, 1866-1868.
77. *Ibid.*
78. M. Alard, violiniste, compositeur, "Archives des hommes du jour et les contemporains réunis", *op. cit.*, p. 3.
79. Alard, Delphin, *Seize morceaux de salon op. 49*, Paris, Schonenberger, 1870-
80. Alard, Delphin, *Aragonesa op. 42*, Paris, Schonenberger, s.d.
81. In particular Bellini (*La Norma, I Puritani, La Sonnambula*), Donizetti (*Anna Bolena, L'Elisir d'Amore, La Fille du régiment, Maria Padilla and Linda di Chamounix*), Rossini (*Semiramide, La Gassa Ladra, Il Barbiere, di Seviglia, Moise, Guillaume Tell*), Verdi (*Un Ballo in Maschera, Ernani, Nabucco, Il Trovatore, Rigoletto, La Traviata and Aïda*), Mozart (*Don Giovanni, La Flûte enchantée*), Adam (*Le Chalet*), Halévy (*La Reine de Chypre, La Juive*), Auber (*La Muette, Le Maçon*), G. Salvayre (*Le Bravo*), Gounod (*Faust, Polyucte*), Mayerbeer (*Robert le Diable, L'Africaine*).
82. E.D., "Troisième concert de la Gazette musicale", *RGMP*, 12 April 1846, p. 115-116.
83. "Chronique départementale", *RGMP*, 19 December 1858, p. 422-423; concerning a concert given with Franchomme at Fontenay in Vendée.
84. Botte, Adolphe, "Revue Critique", *RGMP*, 30 September 1860, p. 342-343.
85. "Chronique Départementale", *RGMP*, 18 January 1863, p. 23; concerning a concert given in Amiens on 7 January.
86. "Concert donné par la Revue et Gazette musicale", *RGMP*, 13 February 1848, p. 53.
87. No. 1, Paris, Schonenberger, 1846, n° 2, *ibid.*, 1857; n° 3, autographed manuscript, coll. Joël-Marie Fauquet.
88. Blanchard, Henri, "Coup d'oeil musical sur les concerts de la saison", *RGMP*, 22 February 1846, p. 62-63.
89. E.D., "Troisième concert de la Gazette musicale", *RGMP*, 4 April 1847, p. 115-116.
90. No 1 in G Major; no 2 in D Major, op. 31, Paris, Schonenberger, 1856; no. 3 in A Major, op. 34 bis, (in fact a transcription of the 2nd Concerto for violin op. 34), Paris, Schonenberger, 1857.
91. Botte, Adolphe, "Auditions musicales", *RGMP*, 28 April 1861, p. 129-130.
92. Alonso, Luis, *Le virtuose moderne*, Paris, Ch. Nicosias & Cie., (1895). The comment applies to Paganini, Baillot, Vieuxtemps, Bériot, Alard, Wieniawski, Ernst and Sivori.
1. Although less numerous, the printed catalogues of retrospective exhibitions and world fairs, as well as printed or unpublished catalogues of private collections, complete this information. It would also be necessary to study the inventories taken on the death of professional musicians, kept in the central records of Paris solicitors.
2. Thanks to Ignace de Keyser for his valuable help.
3. Lugt, Frits, *Répertoire des catalogues de ventes publiques intéressant l'art ou la curiosité*, La Haye, Martinuz Nijhoff, 1938, 1964, 3 volumes.
4. Coover, James, *Musical Instrument Collections. Catalogues and Cognate Literature*, Detroit Studies in Music Bibliography, 1981, 464 p.
5. Chaudonneret, Marie-Claude, "Les peintres "troubadours", collectionneurs d'instruments de musique", *Musique-Images-Instruments*, 1995, no. 1, p. 22-23.
6. Huynh, Michel, "Les instruments de musique de Pierre Révoil et d'Alexandre-Charles Sauvageot", *Revue du Louvre*, 1997, no. 3, p. 47-57.
7. Gétreau, Florence, "Images du patri-moine : collectionneurs d'instruments anciens et ensembles de musique ancienne en France (1850-1950)", *Musique-Images-Instruments*, 1995, no. 1, p. 34-47.
8. see annex with chronological and alphabetic presentation of auction sales under study.
9. Dated 1814; sold for 11,500 francs.
10. Dated 1820, 1,500 francs.
11. Dated 1817, 1,710 francs
12. The *Catalogue of the Special Exhibition of Ancient Musical Instruments* (London 1873), already contains illustrations, the first real photographs appear in the catalogue of Musée retrospectif de la Classe 17. instruments de musique, edited for the Paris Exposition of 1900.
13. Of the 51 sales organised from 1872 to 1904 at Drouot Auction Room, only 17 did not ask for the expertise of, successively, Gand and Bernardel, then from 1892 Bernardel, and finally in 1903 Caressa and Français. Chardon & Son (in 1899 for the Trombetta sale) and H. C. Silvestre (in 1900 for the Armingaud sale) are the only other instrument makers requested by the auctioneers.
14. Paul Eudel was surprised at the mediocrity of the instruments on sale without expertise at the Liugi Arrigoni sale in 1881. The expert was Gandouin. Cf. Eudel, Paul, *L'Hôtel Drouot et la curiosité*, Paris, Charpentier, 1882, t. II, p. 5-6, and Truc et Truqueurs, Paris, Molière Bookshop, 1907, p.293.
15. see in the Paris Archives serie D 119E (3).
16. E. 981.8.38, Fonds Français, Registre des instruments neufs et anciens (Octobre 1840-Décembre 1902), Music Museum, Paris.
17. Hill, W. Henry, Hill, Arthur F. & Hill, Alfred E., *Antonio Stradivari. His Life and Work (1644-1737)*, reprint of 1902 edition, New York, Dover, 1963, p. 270-271 and 277.
18. Jacquot in Nancy bought from C. A. Gand a J. Guarnerius for 800 francs in March 1843; Mr. Reade of London bought from the same several instruments by the same maker for 700 and 650 francs in 1844 and 1846 (French Records, id.). In 1849 an instrument by the same author was sold for 3,100 francs and the following years two other instruments from the same workshop went for 1,200 francs.
19. Armingaud Sale in 1900 for an instrument dated 1732.
20. Two copies of this catalogue are kept in the Bibliothèque de France. One, un-numbered, comes from the of the Music department Instrumental Museum of the Conservatory. The other was from the Prints department under the reference 8° V 36 (8322).
21. Gétreau, Florence, *Aux origines du musée de la musique: les collections instrumentales du Conservatoire de Paris. 1793-1993*, Paris, Klincksieck/Réunion des musées nationaux, 1996, p. 271-272 and 681.
22. Gregori, Gianpaolo, "La harpe et les guitares d'Antonio Stradivari", *Musique-Images-Instruments*, 1997, no.3.
23. Pollens, Stewart, *The Violin Forms of Antonio Stradivari*, London, Peter Biddulph, 1992, 34 p.
24. At the Telesinski Sale of 1876, a viola, imitation of Stradivari, reached 200 francs, and in April, in an anonymous sale, a violin, imitation of Joseph Guarnerius, was bought for 460 francs by Glandaz.