

BIOGRAPHICAL SKETCHES OF FRENCH MAKERS OF EXTANT VIOLS,
WITH BRIEF SURVEYS OF THEIR SURVIVING WORK

The following notes are for the most part simply compilations of information available in several standard reference books (omitting or amending anything known to be incorrect), notably the following:

- Willibald Leo, Freiherr von Lütgendorff, *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* (Frankfurt am Main, 6/1922) and Thomas Drescher, *Nachtragsband* (Tutzing, 1990)
- René Vannes, *Dictionnaire universel des luthiers* (Spa, Belgium, 3/1999; first published in 1951–59)
- William Henley, *Universal Dictionary of Violin and Bow Makers* (Brighton, 1973)
- Albert Jacquot, *La lutherie lorraine et française depuis ses origines jusqu'à nos jours, d'après les archives locales* (Paris, 1912).

These have been supplemented by an excellent and more recent study devoted specifically to French makers of the 18th century, Sylvette Milliot's *Histoire de la lutherie parisienne du XVIIIe siècle à 1960*, vol. 2: *Les luthiers du XVIIIe siècle* (Spa, Belgium: Les Amis de la Musique, 1997). This includes English summaries of each section of the main text, numerous photos of instruments by the makers in question (mostly from the violin family, but also some viols), and a very valuable appendix containing transcriptions of inventories taken of the contents of their workshops, usually at the time of their deaths.

From time to time, reference is made to “the museum” of certain European cities, without giving its full name. These names can be found in the database entries for the instruments in question, but are also given here for the reader's convenience:

- Berlin: Musikinstrumenten-Museum des Staatlichen Instituts für Musikforschung, Preußischer Kulturbesitz
- Brussels: Musée des instruments de musique (formerly at the Conservatoire royal de musique and now part of the Musées Royaux d'Art et d'Histoire)
- Leipzig: Museum für musikalische Instrumente der Universität Leipzig (also known as the Grassi Museum)
- Paris: Musée de la musique (formerly the museum of the Paris Conservatoire and now part of the Cité de la musique)

—Thomas G. MacCracken
(revised 11/2022)

AUBERT, Claude

Much recent information on this maker can be found on the internet, at <http://facteursetmarchandsdemusique.blogspot.com/2013/12/claude-aubert-luthier-troyes-lhonneur.html>. Aubert was born in 1721 in Bétignicourt, near Troyes, in northeastern France, where his parents were farmers. It is not known from whom he learned the craft of violin making, but by at least 1754 he had established himself in Troyes, where he was the only luthier active in that city during the mid-18th century, remaining there until his death in 1794. In 1748 he married Jeanne Alexandrine Baussuel, with whom he had a daughter Elisabeth, born the next year. In 1791 he sold his business to two former apprentices and assistants, Claude Giron (1762–1832) and Alexis Villaume (1766–1842), both of them natives of Mirecourt.

Aubert's surviving instruments include a quinton in the Paris museum, which also owns two guitars by him; a viola d'amore was offered at auction in 2013.

AUDINOT, Léopold

A member of a well-known family of violin makers in Mirecourt, Léopold Audinot (1811–1891) presumably learned the craft from his father, Charles. However, in 1835 he married the daughter of another Mirecourt luthier, Laurent Bourlier, and eventually became successor to him rather than to his own father.

A bass viol signed “Léopold Audinot à Mirecourt 1830” is something of a hybrid instrument, heavily built and with a cello-style neck but a flat back, C-shaped soundholes, and six strings (plus evidence of the former presence of 6 sympathetic strings); its current owner considers it to be “a mixture of nostalgia and acoustical

experimentation.” Because it was made when Audinot was only 19, this might be the “masterpiece” with which he demonstrated his skill in order to qualify as a master luthier, there being a long tradition of doing so with some unusual and esoteric kind of instrument.

BARBEY, Guillaume

Surviving instruments by Barbey are dated from 1717 to 1745, suggesting that he was probably born some time during the fourth quarter of the 17th century and died about the middle of the 18th century. No information is available about who his teacher may have been, but it is clear that he was both highly skilled and respected as a maker: not only was he elected (twice, in 1723–24 and again in 1738–39) to the office of *maître juré comptable de la corporation des faiseurs d’instruments de musique* (master of the guild of musical instrument makers), but both Marin Marais and Antoine Forqueray owned viols made by him. In fact, a letter from Jean-Baptiste Forqueray to Prince Friedrich Wilhelm of Prussia explains that he had inherited two such instruments from his father, a smaller one for solo work and a larger one for playing bass lines in ensemble music.

Extant viols include three pardessus (all with six strings) and three basses, one of which, now at the Brussels museum, has often been used as a model by modern makers. Its back is decorated with English-style purfling patterns, and indeed Forqueray *fils* remarks that Barbey “made a large number of viols from English wood.” This could be a roundabout way of saying that he, like other French luthiers in the early 18th century, took old English instruments and updated them with new necks wide enough for seven strings and angled back somewhat to produce a more focused tone.

A fourth bass, formerly in the Erich Lachmann Collection in California, was said (in a catalogue published in 1950) to contain a handwritten label reading “Guillaume Barbey fait a Paris 1719,” and indeed such a label is illustrated by Vannes in connection with his entry for this maker. However, it is not to be found in the instrument today, and in several respects the instrument itself differs from the other three known basses, making its attribution to him somewhat questionable.

BERNARDEL, Gustave Adolphe

Trained by his father, Auguste Sébastien Philippe Bernardel, Gustave Bernardel (1832–1904) would come to be considered one of the best French violin makers of his time. When Auguste retired in 1866, Gustave formed a partnership with Eugène Gand (1825–1892, also the son of a luthier), trading under the name Gand and Bernardel. In 1901 Bernardel retired and turned the firm over to his former apprentice Albert Caressa, in partnership with the former shop foreman Henry Français, an arrangement that lasted until Français’s own retirement in 1920.

According to Lütgendorff, Gustave Bernardel not only made “splendid” instruments of the violin family, but also sought to create “a successful reconstruction of the viola da gamba.” The only currently known example of this effort is a seven-string bass made in 1896 that is now in the Brussels museum.

BERTRAND, Nicolas

Nicolas Bertrand, *faiseur d’instruments ordinaire de la muzique du Roy* (instrument maker in ordinary to the king’s music), died in 1725 and his earliest dated viol was made in 1685, so he was probably born no later than the mid-1660s. We know nothing of his parentage or education, and in fact the earliest document that mentions him dates only from 1700. His home and workshop were located at the corner of the Rue du Pélican and the Rue de Grenelle St Honoré (subsequently renamed the Rue Jean-Jacques Rousseau), in a building that still stands today. Although he lived very frugally, Bertrand was clearly a successful businessman, because when his daughter (and only child) was married in 1721 he was able to provide a very large dowry for her. After his death four years later the workshop was purchased by Claude Boivin, in financial partnership with his uncle, the composer Michel Pignolet de Montéclair, although there is no evidence that Boivin had previously been a pupil or employee of Bertrand.

The inventory taken at his death lists no fewer than 72 bass viols and 44 examples of smaller sizes, though at least 20 of the former, described as “modern English viols,” were obviously not his own work. Bass viols with heads were valued at 30 livres, those with a scroll at either 20 or 25, while pardessus were considered to be worth between a half and a quarter of these prices, a relationship that would be reversed in the inventories of other makers over the following three decades. Although no Bertrand violins are known today he clearly made them as well, because in addition to several dozen such instruments by other luthiers the inventory notes the presence of more than 500 tables and backs waiting to be assembled. Also enumerated were five cellos (worth 25 livres each) and nine bass

violins (ranging from 15 to 30 livres), as well as component parts for guitars, lutes, and even harpsichords.

Today Bertrand's name is relatively familiar to people interested in the viol, both because a significant number of original instruments still exist and are being actively played, and because many modern makers have chosen one or another of them as a model for their own production. In all there are fifteen basses, far more than survive from any other French maker, together with three trebles and four six-string pardessus. Most of the basses have a body length of 70 or 71 cm, although the earliest is significantly smaller (64 cm), while two others are quite a bit larger at 74 and 78 cm respectively. The latter were probably intended for playing basso continuo parts, while most or all of the others would have been used mainly for solo work, a distinction explicitly mentioned by Jean-Baptiste Forqueray in describing the instruments by Barbey played by his father, the brilliant virtuoso Antoine Forqueray. Nearly all of these basses are currently set up with seven strings, which is probably how most of them were originally made, even though only two or three retain their original necks and pegboxes.

[Adapted from a biographical sketch originally published in *The Caldwell Collection of Viols*, copyright 2012 by Music Word Media Group, Ltd., by permission]

BIS, Charle[s?]

This maker is known only for one (undated) treble viol in the Brussels museum, whose handwritten label reads "Faict a Douaij par Charle Bis." The back and sides are made up of alternating strips of light and dark wood, a technique found on nearly all the pardessus made by Louis Guersan in mid-18th century France. However, its original fingerboard and tailpiece are blond maple and decorated with English-style geometric purfling patterns, and a number of early English treble viols, including several by Henry Jaye, also have striped backs. This, together with the location of Douai in far northern France (only about 80 miles from the English Channel) and the presence there since 1569 of an English College for training Catholic clergy, suggests that this maker may have been an English expatriate, or at least trained in that country.

BOCQUAY, Pierre

A five-string pardessus sold by Sotheby's in 1973 had a handwritten label reading "Faist par Pierre Bocquay à Paris an 1697." No maker by this name is to be found in any of the standard reference books (though he may have been a relative of Jacques Boquay), and the date seems several decades too early for a five-string setup (though it may represent a subsequent updating of the instrument, as happened with at least three others of the same size).

BOIVIN, Claude

Unlike most other instrument makers of this period, Boivin came from a middle-class background. Born some time not long before 1707, he was the third of six children of Nicolas Boivin, "bourgeois d'Humberville en Bassigny" (a small village in the Champagne region of northeastern France), and his wife Jeane Pignolet, sister of the composer and theorist Michel Pignolet de Montéclair (1667–1737), who played bass violin—and later also contrabass—in the orchestra of the Paris Opera.

Montéclair, who had no children of his own, generously helped each of his nieces and nephews to establish themselves professionally; in the case of Claude, this assistance took the form of financing the purchase of Nicolas Bertrand's shop after that maker's death in 1725. In 1732 Boivin married Étiennette de Varenne, the daughter of an architect, and moved the business to the Rue de la Licorne (near the Hôtel-Dieu), where he took on Benoist Fleury as an apprentice. He subsequently worked in the Rue de Grenelle (near Saint-Eustache), remaining there until 1740, when he bought the stringed-instrument portion of Christophe Chiquelier's business in the Rue Tiquetonne, including the rights to his identifying shop sign, "A la guitarre royale." In 1752–53 he served as *maître juré comptable* of the Parisian guild of musical instrument makers, evidence of the esteem in which he was held by his professional peers.

At least as early as 1740 he was assisted by Louis-Jacques Rastoin, the son and grandson of harpsichord makers and a former apprentice of Louis Guersan, who qualified as a master in his own right in 1747 and continued the shop after Boivin's death in 1756, marrying his widow the following year. The inventory of Boivin's estate, prepared by Guersan and Pierre Louvet, lists mostly bowed string instruments, together with some guitars, bows, strings, wood, and fittings. Violins, violas, quintons, and plain guitars were valued at 12 livres each, bass viols at 15, and pardessus at 5 or 6 livres.

Surviving instruments include two quintons and two bass viols that likewise have cello-like pointed body corners, F-shaped soundholes, arched backs, and overhanging edges. Interestingly, several instruments apparently of this type are listed separately in the inventory, described as “arched viols” (*violes voutées*) and appraised at only 9 livres each. One other bass viol, also with an arched back but C-holes and unpointed corners, was formerly in the Leipzig museum but lost during World War II; it was sometimes described in catalogues as a *basse de viole d’amour* due to the presence of a set of sympathetic strings, but these were probably a later addition. Two more viols are known only from documentary evidence, one of which belonged to the famous cellist Adrien-François Servais (1808–1866). At least two guitars survive, one now at Yale University and the other in the Musée de la Musique in Paris, which also owns a cello by Boivin.

BOQUAY, Jacques

Together with Claude Pierray, Boquay is considered one of the best French violin makers of the early 18th century. Earlier writers claimed he was born in Lyons, but in fact he was a native of Saint Martin la Garenne, located some 40 miles northwest of Paris, downstream along the Seine River. His father, Gabriel, grew wine-grapes there, but died about 1695, when Jacques and his sister Marie were probably still in their teens. Not long thereafter his mother, Barbe de Soindre, married a Parisian weaver named Michel Guersan, with whom she had two more children, including a son Louis, who by the middle of the 18th century would become an outstandingly important maker of stringed instruments in his own right.

It is unknown from whom Boquay learned his craft, but in 1711, when he married a tailor’s daughter named Suzanne Du Fay, he was already entitled to call himself a master luthier. At first the couple lived in the Rue Saint-Honoré, but two years later moved to the Rue d’Argenteuil, where according to the most recent research they remained for a dozen years before relocating to the Rue de la Juiverie, on the Ile Nôtre-Dame. By 1727 he was assisted by a *compagnon* named Antoine Véron, who had previously worked for Nicolas Bertrand until the latter’s death in 1725. When Boquay died in 1730, Véron married his widow and continued the business, a not uncommon occurrence in those days.

The inventory of Boquay’s estate, prepared by Christophe Chiquelier and Guillaume Barbey, begins with 13 cellos (“mostly made by the decedent” and apparently somewhat of a specialty of his, appraised at 40 livres each) and continues with a variety of less valuable stringed instruments, including “six old viols, some good and some bad” (worth a total of 100 livres) and eight treble viols (8 livres apiece). Also enumerated are various quantities of violins, bass violins, and pochettes, numerous component parts not yet assembled, plus strings, bows, and cases.

Instruments surviving today include two bass viols (dated 1714 and 1726) as well as a few cellos and dozens of violins, many of which appear to be modeled on the work of the Amati family. Some extant violins bear labels dated after 1730, which may simply mean that they were made by Véron but sold under the better-known name of his late employer. However, a quinton supposedly labeled “Jacques Boquay Luthier Rue d’Argenteuil A Paris 1761” probably involves a misreading of the date’s third digit (the museum that owns it currently suggests a date of c. 1720). Further inconsistencies involve quoted or illustrated labels with the Rue de la Juiverie address but dates of 1709 and 1718, and others giving the Rue d’Argenteuil location combined with the years 1722 and 1732.

BOURDOT, Jean-Sébastien

Though little known today, Lütgendorff describes Bourdot as “a very skillful master,” and Jacquot calls him “one of the best luthiers of the early 18th century,” observing that his name was sometimes written as Bourdet. He was active in Mirecourt at least from 1728 (when he stood godfather at the baptism of a nephew) until 1766 (when he filled the same function for the son of another luthier). He and his wife, Marguerite Baudouin, had a dozen children, born during the 1730s and 40s, only five of whom survived infancy.

Two small viols by Bourdot are known today. A pardessus, now in the Historisches Museum in Basel, was made in 1742, according to the museum’s published catalogue of their viols (though Vannes gives its date as 1772, probably due to a misreading of the third digit); and a privately-owned quinton is dated 1759.

CABROLY, Antoine

This maker worked in Toulouse, in the far southwestern corner of France, and at the turn of the 18th century was one of only two luthiers in that city, described as a *faiseur de violons ou des instruments*. It is not known when or where Cabroly was born, nor when he died. However, it seems he was active at least as late as 1747, because both Lütgendorff and Vannes reproduce a label bearing that date, which is cited by several other writers as

well, though without saying where it was found. Neither do any of these sources (or the label itself) give the maker's first name, which was only discovered some 20 years ago by a local researcher, Luc Charles-Dominique.

Cabroly is survived by a single viol, a treble dated 1734 now at the Metropolitan Museum of Art in New York, which is distinctive for the unusual positioning of its soundholes (very high and upright, essentially centered on and parallel to the C-bouts) and its very short neck, which is only long enough for four frets. There is also a composite cello at the Musée de la Musique in Paris that contains his label, dated 1739.

CASTAGNERI, Andrea

Although formerly identified as the son and pupil of a certain Gian Paolo Castagneri, in fact Andrea's parents were Stefano and Gioanna Castagneri of Turin, where he was born in 1696, and where in 1717 he married Ursula Gaffino. At that time he was already employed by Prince Victor Amédée Carignan, and almost certainly moved to Paris with him about 1719, continuing to work as a valet and music copyist in the extensive musical establishment maintained by the prince.

It may have been only later in life that Castagneri took up instrument making, because he did not earn the title of master luthier until 1740. However, he seems to have been active before then as well, since labels dated as early as 1730 (but also as late as 1754, several years after his death) have been cited in auction catalogues. Reflecting both his native and adopted countries, these labels are sometimes printed in French ("André Castagneri Fait à Paris à l'Hôtel de Soissons") and sometimes in Italian ("Andrea Castagneri nell' Pallazzo di Soessone, Parigi"); and in some sources his surname is spelled with a final y instead of the usual letter i.

When his wife died in 1746, the Castagneris and their three unmarried daughters lived in the Hôtel de Soissons, owed by the family of the Princesse de Carignan, with a shop on the ground floor and a well-furnished apartment on the fifth floor. In the estate inventory prepared by Louis Guersan and Jean Ouvrard, Castagneri's own violins are appraised at 20 livres each, the same price as others made in Cremona and more than twice as much as several by Claude Pierray and Jacques Boquay that also formed part of his inventory. Also listed were 23 cellos and 18 bass viols, though the latter, tellingly, were valued at only 6 livres each, less than a third of the former.

The following year Castagneri became mentally ill and died a few months later. His business was continued by his brother-in-law and former assistant, Joseph Gaffino, who went on to become a full-service music retailer as well as a luthier, while one of the Castagneri daughters, Marie-Anne, became a stationer specializing in musical scores and supplies.

Surviving instruments of the viol family include two pardessus of rather different appearance, two quintons and a quinton d'amour, and one bass with cello-style (or quinton-like) pointed corners, F-shaped soundholes, an arched back, and overhanging edges, which at least in these respects is similar to extant examples by Castagneri's contemporaries Claude Boivin and J. B. D. Salomon. Also extant are a relatively large number of violins, violas, and cellos, among which perhaps the best-known to early music devotees is the cello played by Nikolaus Harnoncourt for most of his career.

CHAMPION, René

Little is known about Champion's life or work. Surviving instruments are dated between 1730 and 1770, and his violins are said to resemble those of Louis Guersan and Jacques Boquay. Labels reveal that in 1735 he was located in the Rue des Bourdonnois, but by 1748 had moved to the Rue des Vieilles Odriettes. His only known instruments of the viol family are two five-string pardessus, one of which was lost from the collection of the Berlin museum during World War II, while the other has been privately owned in the Netherlands at least since the 1930s. Although both are dated 1748 they are clearly different instruments, because the former had an arched back, in contrast to the striped back and ribs found on the latter.

CHANOT, Georges

Initially a pupil of his father Joseph in Mirecourt, Georges Chanot (1801–1883) relocated to Paris in 1819, where, after serving an apprenticeship with Jean Laurent Clément and working briefly for Charles-François Gand, he was able to open his own shop in 1823. Considered a leading member of the 19th-century French school of violin making, he was regarded with equal respect as a repairer and dealer. His first wife, Marie-Florentine-Sophie Demolliens, was initially his pupil and later his colleague, an unusual choice of activity for a woman at this time. After her death he married Antoinette Chardon, with whom he had already had a son, Joseph [Chardon] (1843–1930), who succeeded his father in 1873.

A seven-string bass viola da gamba made by Chanot in 1855 belongs to the municipal museum of Graz; it is said to be heavily built, with many cello features, and was probably intended to be played without frets.

CHAPPUY, Nicolas and Nicolas-Augustin

These two brothers were born in Mirecourt, probably in the first third of the 18th century. According to Jacquot, Nicolas was active as a luthier there between 1733 and 1781, and his four sons (with his wife Anne Parisot) were born during the period 1762 to 1775. Augustin worked in Paris during the 1750s and 1760s before returning to live in Mirecourt, where in 1773 a son, Nicolas Augustin II, was born to him and his wife Marie-Anne Genaudet. At some point he was appointed luthier to the Duchess of Montpensier, as noted either in words or through the presence of her coat of arms on some of his labels. He died in Mirecourt in 1784.

Vannes and Lütgendorff state that Augustin's labels always use either both of his given names (or their initials), or else a Latinized version of his middle name ("Augustinus Chappuy"), often combined with a brand stamp "Chappuy a Paris" at the top of the back. In contrast, instruments branded "N. Chappuy" are generally considered to be by his brother Nicolas. Several writers observe that Chappuy violins vary widely in quality, but this may be due to confusion between the work of the two brothers; William Monical writes of Nicholas that "his work is finer than that of the Paris maker, Nicholas Augustin Chappuy, with whom Nicholas is often confused."

Surviving instruments of the viol family include five pardessus and sixteen quintons. Five of the quintons have dates (falling between 1757 and 1775), so are presumably labeled, and therefore made by Augustin, since Nicolas evidently did not use labels. Five more are stamped "N. Chappuy," two are unmarked, and the status of two others is unknown; of the pardessus, three are likewise stamped "N. Chappuy" while no information is available about the other two. Finally, two quintons (as well as some violins) have been described by auction houses and dealers as having been made by N. A. Chappuy for the widow of J. B. D. Salomon, whose label they bear.

CHARDON, Pere & Fils [i.e., Joseph and Georges]

Joseph Chardon was born in 1843, the son of Georges Chanot and Antoinette Chardon, who would later become Chanot's second wife. Joseph succeeded his father upon the latter's retirement in 1873, and in 1897 Joseph's own son, also named Georges, became a partner in the firm, continuing its activities after Joseph's death in 1930. Together they developed an excellent reputation not only as restorers and experts but also for their work as copyists, including of ancient instruments such as violas da gamba.

A seven-string bass labeled "Chardon Pere & Fils / Luthiers / Paris 1900" is currently owned by the Pomona College Music Department in California. It was supposedly made for the Paris Exposition Universelle of that year but does not appear in the published catalogue of the musical instruments exhibit. Its back is decorated with an inlaid image of a bearded man looking at hourglass, whose style is reminiscent of the viols attributed to Caspar Tieffenbrucker but probably made in the 19th rather than the 16th century. In addition, at least two violas d'amore by the Chardons have been offered at auction in recent years, one of them dated 1928.

CHATELIN, Adrien-Benoit

Lütgendorff says that "some good viols by him are known," mentioning specifically a quinton dated 1758 in the Samary Collection and a pardessus, no. 789 in the Heyer Collection. However, these are one and the same instrument, since Heyer no. 789 (now in the Leipzig museum) is in fact a five-string pardessus—a type sometimes also called quinton—and was formerly owned by the French collector Georges Samary. No other examples of Chatelin's work are known, nor is there any information about his birth, training, or death except that the label gives his location as Valenciennes, a city near the modern-day border between France and Belgium.

CHERON, Romain

The surname of this little-known maker was once thought to be "Berori," based on a misreading of the nearly illegible label in one of the two surviving bass viols, now in the Brussels museum. Since then a second bass has come to light, whose label is better preserved, although only the back and ribs of the instrument itself are original. In both cases the maker's address is given as "Rue Ste Antoine a Paris," but only the second label is dated (1700). However, he must have moved soon after the turn of the century, because a recently-discovered pardessus contains a label reading "Romain Cheron, Porte Baudoyer, a Paris 170-," on which the final digit has either faded into invisibility or was never filled in by hand. In 1701 Cheron held the office of *maître juré comptable* in the

instrument-makers' guild, a position later filled by many luthiers whose names are today better known than his, including Claude Pierray, Guillaume Barbey, Louis Guersan, Claude Boivin, and Jean-Baptiste Dehay Salomon.

CHIQUELIER, Christophe

Born about 1661, Chiquelier qualified as a master instrument builder in 1691 and mainly made harpsichords at his workshop in the Rue Tiquetonne, "A la guitarre royale." However, no keyboard instruments by him are known to survive, and of other types only a single treble viol dated 1712, which has been part of the collection of the Paris Conservatoire (now at the Musée de la Musique) since the mid-19th century. Both Lütgendorff and Vannes follow the 1884 catalogue of that collection in erroneously calling this a viola bastarda, and also in spelling the maker's name with an initial letter G. The instrument's table and back are covered with chinoiserie, a decorative style very popular at this time that was often used on harpsichord cases as well as other kinds of furniture.

In 1703 Chiquelier married Emérentienne-Marguerite Gigault, the widow of an organ builder. In 1728 he was appointed Keeper of the King's Instruments (*Garde des instruments du Roi*), a position later inherited by his son (also named Christophe), who in that same year was apprenticed to the harpsichord builder Jean Claude Goujon. A dozen years later Chiquelier sold the bowed-instrument portion of his business to the luthier Claude Boivin, while retaining the right to remain active in the field of keyboard instruments. However, when Mme Chiquelier died in 1743, the inventory of her estate still listed more than 130 viols of various sizes, some by other makers, all of which were sold to Louis Guersan. Chiquelier himself died in 1748.

COLIN, Jean or Joseph

One five-string pardessus and half a dozen quintons are stamped "I. Colin" but all are unlabeled and therefore undated. They were probably made either by Jean Colin, who was active as a luthier and bow maker in Mirecourt between 1744 and 1784, or (less likely) by his older son Joseph, born in 1750. The pardessus has an arched back but unpointed body corners and C-shaped soundholes; one of the quintons has a festoon-shaped outline, while another is actually a quinton d'amour, with six sympathetic strings.

COLLICHON, Michel

Michel Collichon was born in 1641, the second son of the Parisian lute maker Nicolas Collichon and his wife Marguerite Lucas. While there is fairly extensive documentation about Nicolas's life, very little exists for Michel, but we do know that by the time his mother's estate was being settled in 1682 he was a *maitre faiseur d'instruments* like his father, living and working in the Rue Jean-Pain-Mollet. The main evidence for his career therefore consists of ten surviving instruments, all from the viol family, namely two pardessus, one treble, and seven basses. Eight of these have been described in detail by Tilman Muthesius in an illustrated article published in the journal *Musique, Images, Instruments* (vol. 2, 1996), where it is followed by Corinne Vaast's summary of available biographical information on the family. More recent discoveries are a pardessus whose date of 1686 makes it the earliest known example of this size, and a composite bass in the Brussels museum whose back and ribs Shem Mackey has convincingly attributed to Collichon.

Eight of the ten extant viols—all except the other, undated pardessus and the recently-attributed bass—contain labels revealing that they were made within the space of only a decade, between 1683 and 1693. Except for the composite bass, all have tables consisting of four or five bent strips of wood (a technique otherwise used primarily by English makers), and those with original necks reveal that Collichon employed the so-called "through neck" approach whereby the top block is not a separate piece of wood to which the neck heel is fastened (typically by gluing and nailing), but rather is an integral extension of the neck itself. In addition, he apparently preferred not to make his backs from maple, instead using a variety of unusual woods including walnut, cherry, sorbus, and a tropical species that was formerly thought to be mahogany but has recently been identified (in an earlier article by Shem Mackey) as Spanish cedar. Even more exceptionally, the three earliest basses, use this same exotic variety for their tables as well.

Based on present knowledge, it appears that Collichon was the first to make both seven-string basses and *pardessus de viole*. Also noteworthy is that his viols were owned by some of the leading players of his day, including the Sieur de Machy, Jean Rousseau (who for a time was a lodger in the house of Collichon's father), and Rousseau's teacher Sainte-Colombe.

Although Collichon's labels display a variety of handwriting styles, this may be the result of employing several different professional calligraphers, which could also explain why his surname is sometimes written with a double L and elsewhere with only one. However, his signature on the document settling his mother's estate clearly reads "Collichon," so that spelling has been adopted here and in most standard reference works.

COTTON, Robert

Although the dates of his birth and death are unknown, Cotton evidently was active in Rouen in the late 17th century. Two treble viols survive bearing his name and that of his city, one each in the museums of Berlin and Brussels. The former label has no date, while the latter has been read as "Robert Cotton / a Rouen 16(?)4", presumably with the first two digits printed and the last two filled in by hand in the usual way.

Lütgendorff reported that he could find no information about this maker in Rouen, and the former owner of the Berlin example, the noted 19th-century collector César Snoeck, speculated that Cotton may have been English. However, if the date is anything close to correct this seems unlikely, since hardly any treble viols were made in England after 1660, when the violin rapidly replaced it in most kinds of ensembles following the Restoration of the monarchy. Henley wrote that Cotton "worked at Rouen, 1709–1790. ... Some violins known," but the basis for both of these claims is unknown, as is also Vannes's assertion that "According to [Harry] Dykes, at the beginning of the 18th century he made Italian-style violins with beautiful varnish."

In any case, with a body length of only 36 cm the two exant instruments are clearly not tenor viols, despite Snoeck's having classified his example thus in the catalogue of his collection published in 1894. A few years later Victor Mahillon, in his Brussels Conservatoire catalogue, correctly called that collection's instrument a treble but gave Cotton's first name as Louis. Although this was later explicitly contradicted by Vannes, a 1969 exhibition catalogue prepared by one of the museum's own curators reported the label as reading "Louis [sic] Cotton." (The museum's website currently identifies the maker as "Cotton Robert ou Louis".)

Comparisons between the two instruments, with a view to determining whether they were made by the same person, are difficult because the table of the Berlin example is not original, and the same may be true of the Brussels instrument. Additionally, the back of the Berlin viol is made of ash (though the ribs are the normal maple), while both the back and ribs of the Brussels example are walnut.

COUSINEAU, Georges

Cousineau, born in 1733, was a nephew of the luthier Jean Ouvrard, with whom he lived until Ouvrard's death in 1748, followed four years later by that of Ouvrard's wife, Barbe Marguerite Deshaies. By this time Cousineau had begun an apprenticeship with François Lejeune, which he completed in 1756. Three years later he married Madeleine Victoire Regnault, the daughter of a painter; their son, Jacques Georges, was born in 1760. In 1769 Cousineau was elected *maître juré comptable* of the instrument-makers' guild, and in 1773 moved his shop to the Rue des Poulies, where over the years he occupied a series of three different houses, one of them "vis-à-vis la colonnade du Louvre." By the time of his son's marriage in 1783 he was described as "luthier ordinaire de la Reine" and had become financially very successful.

As a full-service music merchant Cousineau sold many kinds of bowed and plucked instruments—including all sizes of the violin family, violas d'amore, mandolins, guitars, lyres, and cistres—but seems to have specialized in making harps, and indeed his son became a professional harpist, playing for more than 30 years in the orchestra of the Académie Royale in addition to becoming a partner in the family firm starting in 1775. Cousineau also expanded into music publishing, and later became a dealer in English keyboard instruments before his death in 1800. In the world of the viol, however, he is known only by a single, privately-owned quinton, whose undated label reads "Cousineau Ouvrard, luthier rue de la Juiverie, Près La nouvelle Gde Poste, Paris."

DE LANNOY, Henri Joseph

This peripatetic maker was born in 1712 in Lille, the son of Charles de Lannoy and Marie Antoinette Bourgard. By 1730 he had established his own shop in Brussels, but from 1740 to 1752 he worked in his native city, then in Ghent, The Hague, Rotterdam, Antwerp, and Mons before returning to Brussels in 1767, where he worked for the court between 1785 and 1794. A letter written to recommend him for this appointment described him as "the only good worker of this kind that I know."

His only surviving viol is a five-string pardessus, which according to its label was made in Lille in 1761. For this reason he is here counted as a French maker, despite having spent the majority of his career working in what is now Belgium or the Netherlands.

DELEPLANQUE, Gérard Joseph

Exceptionally, this maker has an internet web page devoted to him (<http://deleplanque.org/gerard/gerard.htm>), containing information far exceeding that provided in older reference books by Vannes and Lütgendorff. He was born in 1723 in Lille, the son of the wholesale merchant and musician François Deleplanque and his wife Marie Catherine Beaucourt. By the time Gérard married Marie Caroline Joseph Lambelin in 1745 he had earned the title of Master Sculptor; only subsequently did he become a luthier, being described as an instrument maker in a census of 1759.

In 1768 he moved his shop to the corner of the Rue de la Grand Chaussée and the Rue des Dominicains, in 1786 relocating to the Place Rihour, “at the [sign of the] Cremonese Violin.” A few years earlier he is credited with having invented a new type of guitar, called *Chitarra decachorda*, which had six single strings on the neck plus four unfingered bass strings in the manner of a theorbo. He died in Lille in 1784.

According to Vannes, in addition to violins and cellos Deleplanque made citterns, pandoras, guitars, viols, and lutes, examples of which may be found in major museums. His only surviving viol is a pardessus in the Brussels museum which has (at least now) twelve metal frets on its fingerboard, made in 1766 when his shop was located “at the chicken market, near the fish market” in Lille.

DEMOUCHI, P.

Not only is this maker’s first name unknown, but he may not ever have existed. His surname appears in several alternate spellings, and is known today only from the labels of two viols, both of which give his location as Lyon. The first of these, a bass supposedly made in 1633, was in the Berlin museum before being lost in World War II, while the second, a tenor, has moved back and forth between two museums in Munich, the Stadtmuseum (which had it on long-term loan from 1922 to 1999) and the Bayerisches Nationalmuseum (which has owned it at least since 1883 and to which it has now been returned). A recent communication from the Stadtmuseum describes its label as spurious, and the instrument itself is probably not either French or a product of the early 17th century, both because it has a festooned body outline, a feature found on some English and German instruments but not on any other a French viol (apart from some of Auguste Tolbecque’s historical reconstructions in the late 19th century), and because there are no other extant French tenors of any shape.

DESPONT, Antoine

Born in Paris in 1573, Despont is the earliest known French maker of an extant viol, namely a bass made in 1617. At some point it acquired a seventh string, which could not have been present originally because this feature was not introduced until the last quarter of the 17th century, after the invention of overspun bass strings.

Lütgendorff quotes, and Vannes reproduces, a handwritten label from 1634 that gives Despont’s address as “Sur le Pont Notre Dame, Au Luth Royal.” Neither man says in what instrument it was found, evidently by the luthier and writer Albert Jacquot, who claimed (in 1912) that Despont also made violins that were very rare and much sought-after. In contrast, both Lütgendorff and Vannes note that Despont’s name appears in various poorly-made violins, which they consider to be later fakes.

In 1607 Despont was described as a *maître faiseur d’instruments* when he took on Pierre Prévost for a two-year term as his *serviteur*, a word which literally means servant but in this context should probably be understood as either shop assistant or journeyman. Evidently this was the start of an enduring relationship, for in 1618 Despont stood godfather to Prévost’s son, who was accordingly named Antoine after his father’s former master. Despont lived at least until 1636, when he gave expert testimony in a lawsuit; in this and other documents his name is sometimes written “D’Hespont”.

DESROUSSEAUX, Nicolas

Desrousseau was born in 1716 in the village of Vachérouville, about 20 km north of Verdun in northeastern France. His father was a manual laborer and Nicolas himself first worked as a stone-cutter before becoming a pupil of the luthier Joseph Miraucourt in Verdun about 1735. In 1744 (not 1747, as reported in older

reference books) he married his teacher's daughter, Jeanne, and opened his own shop in that same city, remaining there until his death in 1783, when their son Jacques took over the business. Desrousseaux's violins are said to be modeled on those of the Klotz family; seven of his eight known pardessus have five strings, while only one is set up for six. The latter may or may not be the earliest of this group: although its date has been reported as 1731, in light of the biographical information given above this now appears likely to be either a misreading (perhaps for 1751, though that would be rather late for a six-string pardessus) or else a forgery. There are also labels dated 1733 and 1735 for which a similar degree of caution may be warranted, not only because Desrousseaux would still have been a teenager in those years, but also because Miraucourt did not move to Verdun until about 1734.

DIEULAFAIT

Very little is known about this maker, not even his first name. Only two instruments are extant, both in the Musée de la Musique in Paris: a treble signed "Dieulafait / à Caen / 1724" and a signed but undated seven-string bass. The treble's one-piece back and ribs are made of walnut, while the back of the bass is elaborately decorated with two vertical lines of relief carving and seven inlaid diamond matrices between and beside them. He must also have made violins, because 18 of them were listed in the estate inventory of Nicolas Betrand's shop in 1725.

DUIFFOPRUCGAR, Gaspard: *see* TIEFFENBRUCKER, Caspar

DU RIEZ, Nicolas

Nothing is known of this maker apart from a bass viol labeled "Nicolas Du Riez / à Abbeville 1663." In 1894 it was part of César Snoeck's collection and described in his catalogue as having been renecked as a cello. However, it did not subsequently go to the Berlin museum, as so many of Snoeck's other instruments did, and its current location is unknown. Vannes's geographical index lists no other luthiers who worked in Abbéville, which is located in northern France, only a dozen miles from the English Channel.

FEYZEAU

The identity of this maker is mysterious, with even his first name remaining unknown. He worked in Bordeaux during the second half of the 18th century, and is survived by three pardessus and two quintons. He may have been related to, or even the same person as, the J. Feyzeau whose *Pieces de clavecin en sonates, Oeuvre première*, was published in 1764 and stated on its title page that it was available not only at the usual places in Paris, but also "Chez l'auteur a Bourdeaux." (The composer was also organist of the Cathedral of Saint André in Bordeaux.)

Lütgendorff says Feyzeau was active between 1740 and 1770 and that some of his small, nicely arched violins were very well made, a statement implying the existence of several known examples by this maker over a three-decade span. Vannes extends his working period to 1795, based on a guitar of that date formerly in the collection of Léon Savoye (sold at auction in 1924); Lütgendorff mentions a quinton dated 1765 in the same collection that—barring a typographical error—is likely to be different from either of the two known today, which were made in 1760 and 1761. A Feyzeau violin made in 1773 was sold on eBay in January 2012, while a small viola dated 1780 was offered by Christie's in November 2012.

FLEURY, Benoist

Benoist Fleury was the son of Charles Fleury, a Parisian currier (someone who processes tanned leather to prepare it for use in products such as shoes, gloves, and saddles) and his wife Françoise Quentin, who came from a family of merchants. In 1732, at the age of 13, Benoist was apprenticed to Claude Boivin, and by 1744 he had achieved the status of master luthier and was working for Louis Guersan. In that year he married Marie-Zélie Case, a niece of Mme Guersan who was also living with the family, and set up his own business in the Rue des Boucheries, in the Faubourg Saint German. He remained there for the rest of his life, working in a shop on the ground floor and living in an apartment on the fourth.

A skillful maker well regarded by his peers, he served as *maître juré comptable* of the instrument-makers' guild in 1755–56. Somewhat inexplicably, written documentation of his career stops after 1774, although he lived

until 1792, and surviving instruments are dated at least as late as 1780. No other luthier is known to have taken over his shop, either during or after his lifetime; his son Charles became a musician but not an instrument maker.

Fleury's output consists mainly of violin-family instruments, including contrabasses, but he also made hurdy-gurdies, guitars, and viols. Examples of nearly all these types may be found at the Musée de la Musique in Paris, including an unusual eight-string bass viol dated 1769, fully 25 years later than the next-oldest French instrument of that size made during the historical period. Also extant are four pardessus, all with five strings, and a quinton.

FRANÇAIS, Henry

Henry Français (1861–1943) was a pupil of Auguste Darte in his native city of Mirecourt before moving to Paris in 1880 to work for Gand & Bernardel. When Gustave Bernardel retired in 1901, Français and Albert Caressa (a former apprentice of Bernardel) joined forces to continue the firm under the name Caressa & Français, a partnership that continued until the latter's own retirement in 1920. During his career Français earned an excellent reputation as a repairer, restorer, and connoisseur, as well as for training numerous well-known violin makers, including his son Émile.

A seven-string bass viola da gamba with an unspecified number of sympathetic strings, made in 1902, was offered for sale by a French auction house in 2008 and again in 2010. From the accompanying photos, it appears to be a copy of an undated instrument by Romain Chéron in the Brussels museum.

GAVINIÈS, François

Gaviniès was born about 1683 in Bordeaux, and began his career there before moving to Paris in 1734, where he lived and worked in the Rue Saint Thomas du Louvre. In 1723 he married Marie Laporte, and in 1728 their son Pierre was born, who would grow up to become one of the leading French violin virtuosos of his generation. François was elected to the position of *maître juré comptable* in the instrument-makers' guild for 1762–63, at which time he was described as a *maître et marchand luthier*. An inventory taken shortly after his death in 1772 lists a total of 83 instruments made by him and still in his possession, including 65 violins, 15 pardessus, a cello, and two bass viols, the whole group being valued, somewhat surprisingly, at only 200 livres.

Surviving instruments of the viol family include six pardessus (half with five strings and half with six) plus an unusual *pardessus d'amour*, two trebles, a quinton, and a bass. Also extant are violins, violas, and cellos, as well as a contrabass with a carved head of King David in the Musée de la Musique in Paris.

GILBERT, Nicolas Louis

No dates of birth or death are known for this maker, and he is survived only by a pardessus (with an arched back) whose label appears to read "Nicolas Louis Gilbert facteur d'instruments à Metz 1701"; however, the top of the third digit of the date is damaged, and is more plausibly a 6. Vannes quotes its label as belonging to "a pardessus transformed into a violin," strongly suggesting that its original neck would have been replaced by a four-string version, which in turn later yielded to the current one for five strings. Vannes also mentions "a quinton dated 1765 in the former Samary Collection," but this is more likely to have been made by his (presumed) son Simon (see below).

GILBERT, Simon

Lütgendorff describes Simon Gilbert as "perhaps" the son of Nicolas Louis, an hypothesis that Vannes promotes to "probably"; in any case, it is certain that both men worked in Metz, and several of Simon's labels state that he was a "Musicien de la Cathédrale" as well as a luthier. According to a website devoted to instrument makers and merchants of eastern France, Simon lived from 1718 to 1782 and was indeed the son of Nicolas Louis; the family was well known for both making and selling high-quality musical instruments.

Two five-string pardessus are known to survive today, one supposedly made in 1730, the other in 1752, both having arched backs and flame-shaped soundholes. However, the date of the former is problematic because the maker would have been only 12 years old at the time. Another small five-string instrument, also with an arched back and flame-shaped soundholes, was lost from the Leipzig museum during World War II; it is here provisionally classified as a quinton, though the shape of its body is unknown. Its label does survive, with a printed date of "175 " whose final digit was never filled in by hand. We do know that this instrument was formerly owned by Georges

Samary, so despite a discrepancy in the reported date it may be identical to the “quinton dated 1765 in the former Samary Collection” that Vannes mentions in his entry on Nicolas Louis Gilbert (see above).

Jacquot also notes a quinton of 1744 in the Sax collection, and another dated 1749 in the Loup collection; the current status and correct classification of both remain unknown, though Lütgendorff does parenthetically remark —on what basis he doesn’t say— that the former is more correctly described as a pardessus.

GROSSET, Pierre François

Information is lacking about Grosset’s birth and parentage, and because his printed labels use only the initial letters “P. F.” there has even been some confusion about his first name, which many reference sources wrongly give as Paul rather than Pierre. However, we do know that he was a pupil of Claude Pierray, who died in 1729, making it likely that Grosset was born no later than the first decade of the 18th century. In 1731 he married Marie-Jeanne Rebours, the widow of luthier Pierre Véron, which may imply that Grosset had been Véron’s assistant. From then until his death in 1756 he worked and lived in the Rue de la Verrerie, “at the sign of the god Apollo,” and at least by 1750 (though probably long before then) had attained the status of *maître luthier*. Evidently he was not very successful financially, and his business consisted as much of repairs as of newly-made work.

The inventory of his estate, prepared by Benoist Fleury and François Feury, lists a relatively modest number of instruments on hand, both finished and unfinished, including pardessus, quintons, and bass viols as well as violins and cellos, plus a few pochettes and guitars. Of these, the cellos were considered the most valuable at 20 livres each, compared to only 4 livres apiece for a group of 17 bass viols, and anywhere from 8 to 15 livres for pardessus. Surviving examples of Grosset’s work include three pardessus (one with six strings, the others with five), a treble viol, and a quinton, in addition to unknown numbers of violins and cellos.

GUERSAN, Louis

Louis Guersan, one of the most important makers of stringed instruments in mid-eighteenth-century France, was born in Paris about 1700, the son of Michel Guersan, a weaver, and his wife Barbe de Soindre; the luthier Jacques Boquay was his older half-brother, being a child of his mother’s first marriage. It is unknown from whom Guersan received his training (he was formerly thought to have been a pupil of Claude Pierray), but by the time of his marriage to Marie-Françoise Lécuyer in 1725 he was already an independent maker. During the following decades he built an extensive and prosperous business making instruments of both the violin and viol families and selling related items such as bows, strings, accessories, and wood. In 1744 two of his wife’s nieces married the luthiers Benoist Fleury and François Lejeune, respectively, giving him still more family connections in the same business. He was twice elected *maître juré comptable* of the luthiers’ guild (in 1736 and 1748), subsequently also serving that organization as syndic (in 1750) and dean (in 1769). In 1758, four years after the death of his wife, he married Marie-Jeanne Zeltener, the widow of the violin-maker Pierre-François Saint-Paul, whose son Antoine took over the shop following Guersan’s death in 1770.

In his own time Guersan enjoyed a high reputation, counting among his customers both noble amateurs and leading professionals such as the violinist and composer Jean-Marie Leclair; in 1754 he received a royal appointment as “luthier de Monseigneur le Dauphin,” i.e., violin-maker to Crown Prince Louis, the son of Louis XV and father of the future Louis XVI. An inventory of his shop taken at the time of his second marriage lists more than 300 violins (less than half of them “de la façon du Sieur Guersan”) along with some three dozen cellos, but also a dozen pardessus, eight quintons, and no fewer than 64 bass viols, many of the latter by other makers both Parisian (Barbey, Bertrand, Bocquay, Chéron, Collichon, and Pierray) and English. Most of the violins were valued at 30 livres, as were the pardessus and quintons, while cellos were worth variously 20, 30, or 60 livres, but bass viols were considered less valuable at either 10 or 20 livres, no doubt due to their declining popularity by this time. For the most part these values were unchanged in 1770, when Mme Guersan died only a few months before her husband, at which time the shop also contained several violas d’amore, a contrabass, and “deux violles en forme de violoncelle” (two viols shaped like cellos).

Guersan was an especially prolific maker of five-stringed pardessus, of which more than 60 survive from his workshop, most of them with backs and ribs made with alternating stripes of dark and light wood. These date from 1740 to 1770 and account for nearly half of all extant instruments of this type. There are also three pardessus with six strings (and one more that was converted from six to five within living memory) and half a dozen quintons.

The Musée de la musique in Paris has a notably large number of Guersan’s instruments in its collection, including two violins, two violas, four cellos, and no fewer than nine pardessus (one of them with six strings); however, no bass viols by him are known to survive.

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HARMAND, Nicolas

Nicolas Harmand was probably the son, and therefore also the pupil, of Philippe-Nicolas Harmand, who is documented as a master luthier in Mirecourt between 1719 and 1727. In 1755 Nicolas married Agathe Guinot; when their son Nicolas II was baptised in 1766, his godfather was his uncle Jean Harmand, also a luthier. In 1771–72 the elder Nicolas served as master of the Mirecourt luthiers' corporation, and remained active as a maker until 1789. Lütgendorff calls him "one of the better violin makers of his time, certainly the best of his family."

Harmand is assumed to be the maker of five quintons bearing the brand mark "N H" within a small decorative square at the top of the back. In addition, several violins by him have been offered at auctions during the past 20 years, all with a date of c. 1770, suggesting that they too are only stamped and lack a dated label, and a viola is likewise identified only in this minimal manner.

IMBER, René

This little-known maker is represented today only by a bass viol made in Lyons in 1707, which is unusual for having a five-piece table, a construction technique common in 17th-century England but found in France only on the viols of Michel Collichon, plus a unique example by Imber's fellow-Lyonnais, P. Pommier.

In 1895 the collection of Count Eugène de Bricqueville, in Versailles, contained a bass viol labeled "Faité par Imber, à Lyon." Although its current location is unknown, it must be different from the example mentioned above because its back was striped with a double border of purfling, whereas the 1707 instrument has a two-piece back with no purfling. Evidently Vannes was unaware of either of these viols, but he does mention a trompette marine by this maker (branded with the slightly different spelling "Inber, Lyon") that was shown at the Paris Exposition of 1900.

JOMIER, Nicolas

There were two luthiers by this name in Mirecourt in the mid-18th century. The older of them, Nicolas I, was a son of Joachin Jomier who married Anne Gascard there in 1741 and died about 1764. The younger, Nicolas II, was the son of Nicolas I's brother Jean, also a luthier; he was born in 1744, married in 1764, achieved the status of master luthier in 1765, and died in 1781.

Albert Jacquot, who owned a violin by Nicolas II, says that he used a brand stamp reading "NICOLA / IOMIER," an observation echoed by both Lütgendorff and Vannes. However, more recently a quinton in the Musée d'Angers stamped on its button with the initials "I N" (separated by a small fleur-de-lys) has been attributed to him, based on a similar mark that appears on several *vielles à roue*, or hurdy-gurdies.

LABERTE-HUMBERT FRERES

This firm operated one of the larger violin-making factories in Mirecourt, as well as a sideline in higher-quality, handmade instruments. Founded in 1876 by the brothers Pierre Alexis Auguste (1848–1929) and Maurice-Emile (1856–1898) Laberte, its roots go back a century earlier to a shop established by their maternal grandfather (Humbert was their mother's maiden name). By 1920 Pierre's son, Marc André Joseph Laberte (1880–1963), was in charge of the business, which, after a recent merger with the firm of Fourier Magnié, employed more than 300 people. This number included a special team constituting the high-end "Atelier des Artistes," under the direction of luthier Georges Apparat, whose work was based on the firm's notable collection of instruments by famous makers including Stradivari, Guarneri, Ruggeri, Stainer, Lupot, and Vuillaume.

A catalogue published by Laberte-Humbert Frères in 1912 devotes a page to descriptions of the violas d'amore and da gamba offered for sale (priced at 200 and 500 francs respectively), though only the former is illustrated. However, an example of the latter, made in 1914, was listed on eBay by a private seller in Germany in 2004; the accompanying photo reveals that it has a cornerless body outline and flame-type soundholes, with six strings and frets.

LAMBERT, Jean-Nicolas

Jean-Nicolas Lambert was born in 1708 in the village of Saint-Laurent, near Épinal, in northeastern France, and probably received his training in nearby Mirecourt, an important center for making stringed instruments from the early 17th to the mid-20th century. (His father, a laborer, had died when he was only six years old; he and his two younger brothers may have been raised by their much-older sister, who was married in that same year.) Some time in the 1730s Lambert moved to Paris, where in 1739 he took an apprentice, implying that he had previously qualified as a master craftsman himself. At that time he lived in the Rue Phelippeaux, but by 1745, when he was elected *maître juré comptable* of the instrument-makers' guild, his address was given as Rue Michel-le-Compte. Two years earlier, already quite prosperous, he had married Anne-Charlotte Caron, who continued to run the business for three decades after Lambert's death in 1759.

Inventories drawn up at the time of their marriage and his death reveal that the workshop made a wide variety of stringed instruments, both bowed and plucked, including viols of all sizes; violins, violas, violas d'amore, and cellos; guitars, lutes, and mandolins; and hurdy-gurdies. Examples of nearly all of these types can be found today in European museums, notably at the Musée de la Musique in Paris, which owns no fewer than ten of his instruments. However, only one viol by Lambert is known to exist, a bass in the Caldwell Collection. Interestingly, although there were 15 bass viols in the shop when he died, they were valued at only 3 livres each, in contrast to 6 livres apiece for 8 pardessus, 10 livres apiece for 16 quintons, and 15 livres for violins and violas—all of which, however, were far outranked by 14 hurdy-gurdies ranging in price from 24 to 40 livres.

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LARCHER, Pierre

According to both Lütgendorff and Vannes, Larcher was an apprentice of Guersan who initially established himself in Paris before moving his shop to Tours about 1780, where he remained at least until 1791. Both writers describe his instruments as being of mediocre quality, with poor varnish, and both quote a label (from an unidentified instrument) on which he identifies himself as “Luthier de Paris / élève de Guersan, Grande Rue au / Grand Dauphin à Tours 1785.” His only known viol, a five-string pardessus, appears to date from forty years earlier, though its label is apparently difficult to read, resulting in a partial and possibly mangled transcription in the catalogue of the museum where it now resides.

LE BLOND, Guillaume

Though hardly a well-known figure today, Guillaume Le Blond is the subject of a Wikipedia page that contains much more detailed information than is available in older reference works by Lütgendorff and Vannes. They simply note that he worked in Dunkirk (or Dunkerque) between 1772 and 1789 and made plucked as well as bowed string instruments; Vannes reproduces a label bearing the former date, while both mention a pardessus from the latter year that was in the Berlin museum until World War II.

Evidently based on new research, Wikipedia reports that Le Blond was born about 1735, was married in Dunkirk in 1765 to Marie Bernardine Colinon of nearby Saint-Omer, and died some time between 1795 and 1804. Over the course of a quarter-century of activity he worked at several different addresses in Dunkirk, with interludes in Rouen (in the early 1770s) and London (between 1789 and 1792, perhaps as a refugee from the French Revolution).

In addition to the pardessus made in 1789, there are at least a dozen plucked instruments surviving in the museums of Berlin, Bruges, Brussels, The Hague, Leipzig, Lille, and Paris, as well as two square pianos, one dated 1789 and inscribed “Guillielmus Le Blond et Co Londini fecit nunc Dunkercoe” (suggesting it was made in London even though the maker was “now at Dunkirk”) and the other “Guilhelmus Le Blond fecit Dunkerque 1792.”

LE JEUNE, Claudin

Although the handwritten inscription inside a six-string pardessus in the Musée d'Angers is reported to read “Claudin ... / Le Jeune a Mirecourt / 1745,” no maker by this name is listed in any of the standard reference books. He could be a relative of the Parisian luthier François Lejeune, who was active from 1750 to 1785 and served as an official of the Parisian instrument-makers' guild in 1764–65. But perhaps a more likely explanation is that the text

missing from the transcription of the inscription's first line may contain the maker's true surname, with the subsequent words "Le Jeune" serving to distinguish him from his identically-named father.

Among luthiers in mid-18th-century Mirecourt, at least two generations of the Remy family bore the given name of Claude (admittedly not quite the same as "Claudin," though the latter is clearly a nickname for the former). The first of these lived from c. 1710 until after 1764, was married in 1733, and qualified as a master in 1738. Because he is said to have been known as "Le Vieux" (the old one), logically his son Claude would have been called "Le Jeune" (the young one). It is probably the latter who likewise was elected a master in 1761, and was still active in 1789. However, if the date of the pardessus has been read correctly, the younger man would have been at most 11 years old when the instrument was made, which seems unlikely, so perhaps this is not the right family after all.

LE PILLEUR, Pierre

According to Vannes, this maker (who also used the name Pietro Le Pilieri) is known from instruments with labels dated between 1703 and 1758, which reveal that he worked at the Abbey of St. Germain and by the mid-1750s had a royal privilege. Lütgendorff notes that a "quinton" dated 1755 was in the Savoye collection; this might be the same instrument as a five-string pardessus from that year that was acquired a few years ago by an American player and subsequently sold to a Canadian gambist. A violin dated 1749 was offered for sale by Sotheby's in 2011. A Parisian maker named François Le Pilleur may have been his brother or son.

LEJEUNE, François

The son of a wine merchant, Lejeune was orphaned at a young age and was both raised and trained in violin making by Louis Guersan. In 1744 he received his diploma as a master luthier and married Guersan's niece, Anne Marguerite Lescuyer, so he was probably born in the early 1720s. Together they had five sons and three daughters, of whom four sons also became instrument makers, though two specialized in keyboard rather than stringed instruments. From 1749 until his death he lived and worked in the Rue de la Juiverie, near the Marché aux Fleurs (flower market) "at the [sign of the] Royal Harp." The shop was located on the ground floor, together with a kitchen and dining room, while the upper levels contained bedrooms for his large family.

Lejeune was and still is considered one of the most important Parisian masters of his time, making violin-family instruments of all sizes as well as violas d'amore, vielles, guitars, and mandolins. In 1765 he was elected *maître juré comptable* of the instrument-makers' guild, and in later years also served as warden of his parish church. An inventory made at the time of his death in 1785—like another one drawn up when his wife died the previous year—lists numerous instruments both finished and unfinished as well as quantities of unassembled parts and raw materials. Among these were three bass viols valued at 3 livres each, a group of 18 quintons and pardessus at 40 sols (equal to 2 livres), and 28 more "ordinary" examples at only 20 sols. In comparison, 60 violins were appraised at 6 livres apiece (though 55 others at only 3), 19 violas were worth 7 livres each, and cellos anywhere from 12 to 24 livres, with four contrabasses topping the list at 60 livres apiece. Pochettes were valued at 18 livres, vielles between 7 and 15, and guitars with fancy decoration at 7 or 8 livres, while plainer ones were worth only 4 or 5.

Surviving instruments of the viol family include one bass with a cello-shaped body, one five-string pardessus (dated 1755), and eight quintons dating from 1753 to 1768. Two of the latter were last documented at an auction in 1910, but cannot be identical to any of the others because their dates are all different.

LOUVET, Jean

Although the exact date of his birth—in the village of Argennes, near Bayeux, in Normandy—is not known, Jean Louvet was 75 years old when he died in 1793, so he must have been born about 1718. The son of Pierre Louvet and Marie Leclerc, both he and his older brother Pierre (Jr.) moved to Paris and became luthiers. Jean qualified as a master in 1743, at the age of 25, and it was probably around the same time that he married Marie Thierry. At least by 1750 he had established his shop in the Rue de la Croix des Petits Champs, "à la Vielle Royale" (at the [sign of the] royal hurdy-gurdy) and from 1759 to 1760 he served as *maître juré comptable* of the instrument-makers' guild. In 1777 he was described as a specialist in making pedal harps and hurdy-gurdies; examples of the latter are in the museums of Paris and Berlin, with a viola made in 1755 also in the latter collection. His only known viols are three pardessus, one with six strings and two with five.

LUPOT, François and Nicolas

Nicolas Lupot (1758–1824) is considered one of the finest French violin makers of all time, often called “The French Stradivari,” in part because he based his work on that of the older Italian master. A third-generation luthier, he was the son and pupil of François Lupot (1725–1805), who spent several years working at the court of Württemberg in Stuttgart (where Nicolas was born) before returning to France and settling in Orléans. Nicolas began his career in the latter city but in the mid-1790s moved to Paris and opened his own shop in the Rue de Gramont, later relocating to the Rue de la Croix des Petits Champs. Toward the end of his life he received several royal appointments; his successor was his pupil Charles François Gand, who had also married his adoptive daughter.

According to the *New Grove Dictionary of Music and Musicians*, “[Nicolas] Lupot’s production was almost entirely of violins; violas and cellos are a rarity.” However, he did occasionally make more exotic instruments, including a lavishly decorated viola d’amore dated 1817 that was shown at the Paris Exposition Universelle of 1900. It is therefore conceivable that he could also have made a much plainer seven-string bass viol that is unlabeled but branded “LUPOT” at the top of the back, preceded by a single initial letter of rectangular outline that could be either N or F. Certainly this is a late instrument, with many features influenced by violin making, including an arched back, hybrid neck design, solid ebony fingerboard, and fluted pegbox back. On the other hand, its soundholes are flame-shaped, the pegbox ends in an open scroll, and the bridge—with a currently unused lower shelf to accommodate sympathetic strings—is marked with name of Léon Bernardel (1853–1931), whose grandfather had worked for Nicolas Lupot. This viol could plausibly have been made during the last quarter of the 18th century or the early decades of the 19th, and thus within the working years of either François or (perhaps more likely) Nicolas Lupot.

MALAHAR, Pierre

No biographical information is available about Malahar, except that he worked in Bordeaux. Lütgendorff and Vannes both mention a bass viol made in 1698 that was sold at a French auction in 1924, which is now at the conservatory of music in Aix en Provence. Lütgendorff mentions a well made and good sounding violin, but Vannes says he made violins of only average quality. A five-string violoncello piccolo dated 1726 also exists and has been used for a recent recording of the sixth Bach cello suite.

MARCHAND, François-Eugene

Born in Mirecourt in 1858, Marchand studied there with François Durand and others before moving to London to work at W. E. Hill & Sons during the early 1890s. After gaining additional experience with Georges Mougenot in Brussels and Hyppolyte Silvestre in Paris, he opened his own shop in the latter city in 1902, and by the time of his death in 1916 he enjoyed a reputation as a skillful luthier, especially for restoration work and copying of old instruments.

A seven-string bass viol labeled “E. Marchand / Paris, l’an 1904” is owned by the Conservatoire de Musique in Geneva. Formerly equipped with six sympathetic strings and somewhat heavily built, it was the property of the cellist Henri Honegger (1904–1992), and was played by him in the 1929 premiere of Swiss composer Frank Martin’s incidental music for an adaptation of Shakespeare’s *Romeo and Juliet*, which is scored for the unusual combination of alto, chorus, flute, bass horn, violin, viola da gamba, double bass, and percussion.

MÉDARD, Antoine and Nicolas

The Médard family, considered by some to be the founders of the Mirecourt school of violin making, worked in Nancy, the capital city of Lorraine, in northeastern France, and produced at least 15 professional luthiers during the course of the 17th and 18th centuries. Antoine (1621–after 1667) and Nicolas (1628–?1701) were two of the five sons of Henri Médard, who was identified as a *faiseur de violons* at the time of his marriage to Anne Pierresson in 1620. Presumably they were both trained by, and later inherited the business of, their father.

A number of extant instruments are cited by earlier writers such as Lütgedorff, Jacquot, and Vannes, including a violin dated 1660 and a pochette made in 1666 by Antoine, as well as a 1665 violin (bearing the arms of the Duke of Lorraine) and a 1670 viola (with elaborate chinoiserie decorations on its table) by Nicolas. Each brother is also credited with one extant treble viol, both instruments being part of the Brussels museum’s collection. Antoine’s is dated 1667 and has only five strings as well as a short neck, features that have led some to call it, anachronistically, a pardessus despite its body length of 39 cm; Nicolas’s was made in 1701 and has fleur-de-lys ornaments at the corners of its table and back. Both labels give the place of manufacture as Paris, but this claim was

made by many other luthiers of the Mirecourt school who never actually worked there, so must be viewed skeptically in this case as well.

MIRAUCOURT, Joseph

The son of a farrier (a person who shoes horses), Joseph Miraucourt was born in 1694 in the village of Souilly, about 20 km southwest of Verdun in northeastern France. In 1720 he married Jeanne Henriette Grosjean, with whom he had seven children, including Joseph Jr. (who also became a luthier) and Jeanne, who married another luthier, Nicolas Desrousseaux. Miraucourt moved to Verdun about 1734, and identified himself as a luthier at the time his daughter Marie Anne was born in 1739. In 1750, seven years after the death of his wife, Joseph married Anne Triboult, turned over his shop to his son and son-in-law, and relocated to her home town of Jametz (about 40 km north of Verdun), where he continued to call himself an instrument maker in various official documents. The date of his death is unknown, but he was still living in 1757.

Lütgendorff notes that Miraucourt was highly regarded as a maker of viols, but mentions only two cellos, both dated 1743, while quoting the label from an unidentified instrument of 1740. Vannes quotes the same label and illustrates one from 1743, presumably from one of the cellos. Albert Jacquot owned a quinton dated 1741 by Claude Miraucourt (whose relationship to Joseph is unknown), but knew of Joseph only from a handwritten label of 1736 in an unspecified instrument. The Musée de la Musique in Paris has a six-string pardessus whose handwritten label, dated 1739, was only recently recognized (by the author of these lines) as reading “A Verdun par Joseph / Miraucourt 1739”; previously, the museum had taken the maker’s surname to be “Joseph” and the location as “Mirecourt,” disregarding the first two words. Another such instrument, made four years later, is in a private collection in Europe.

MORANT, Pierre

This maker does not appear in any of the standard reference books, and is known only from a small viol whose label gives the place of its manufacture as Caen (in Normandy) in the year 1709. In 1958 it was owned by W. E. Hill & Sons, and by 1980 belonged to the proprietor of Ward Music, Ltd., in Vancouver (British Columbia), who loaned it for an exhibition in that city; photos taken in those years show it as a five-string pardessus. Because 1709 seems at least two decades too early for such a set-up, most likely it was originally made with six strings and converted—one might also say “updated”—to five later in the century. In 2014 its new owner recognized this incongruity and had it renecked as a six-string treble, a decision amply justified by its body length of 35 cm. A second instrument of approximately the same size, unlabeled but with six strings, was attributed to Morant by Michael Heale (who restored it in 1976 and considered it to be a pardessus), based on the decoration surrounding its rosette, which he found very similar to that of the 1709 instrument.

NICOLAS, François

At least two luthiers of this name worked in Mirecourt during the middle decades of the 18th century, though reference books list as many as four without always agreeing on their identities, some of which should probably be conflated. The first of these had died by 1778, when his wife, Anne Boyer, was described as a widow at the baptism of their grandson Charles-François Nicolas. This child’s parents were their eldest son, Charles-François-Léopold Nicolas (born in 1754 and active at least until 1782) and Elisabeth Mast, whom he had married in 1775.

An extant pardessus, currently fitted with six strings, contains a barely legible handwritten label that has been read as “François ... 17[?57],” together with the initials “F N” stamped in a cartouche on its back. It has therefore been suggested that the maker was François Nicolas I; if the third digit of the date has been read correctly, the instrument could not have been made by any of his children. Because physical evidence suggests that this instrument may originally have had only five strings, it could be identical to a “quinton [with] yellow varnish”—labeled with the name François Nicolas, the place Mattaincourt (a village just south of Mirecourt), and the year 1752—that was repaired by Jacquot some time before 1912. A second such instrument, undated and strung as a violin was offered in a French auction in 2003, attributed only to the Nicolas family.

OUVRARD, Jean

Though the date of his birth has not been discovered, we do know that Ouvrard was the son of a village carpenter in Poitou, in western France. At the time of his 1724 marriage to Barbe Marguerite Deshaies, in Paris, he

was a *valet de chambre* to the Marquis de Savonière; the marquise was a witness. It is often claimed that Ouvrard was a violin-making pupil of Claude Pierray, despite there being no documentary evidence for such a relationship. In any case, by 1735 he was established as a *marchand luthier* on the Place de l'École, where the following year François Feury became his apprentice, later staying on as his assistant. In 1742–43 Ouvrard served as *maître juré comptable* of the instrument-makers' guild, evidence of the esteem in which he was held by his peers.

After his death in 1748, his widow married J. B. D. Salomon (also recently widowed), and although she died only four years later, Salomon successfully continued the workshop until his own death in 1767. The instruments listed by Louis Guersan in the inventory of Ouvrard's estate included a dozen cellos of his own manufacture (valued at 36 livres each), 18 pardessus and 2 *violes d'amour* (12 livres each, the same as his violins), and 16 [bass] viols (10 livres apiece), as well as unassembled parts for these and other types, plus bows, strings, and cases.

Surviving instruments of the viol family include at least eight pardessus (one more was exhibited in 1904 but its current status is unknown), one treble, and one bass. Some of the pardessus have five strings, others six; two of the latter type are in the Musée de la Musique in Paris, which also has a cello. Another cello was offered at auction in 2012, as were two violins in 2006; and the Museum of Fine Arts in Boston recently acquired a viola d'amore by Ouvrard. Even more recently, a "spectacular" hurdy-gurdy was preemptively acquired by the Musée de la Musique from a French auction.

PACHEREL, Michel

Michel was the son of Jacob Pacherel, a violin maker active in Mirecourt c. 1725. Despite the existence of a label dated 1779 giving his address as Rue d'Argenteuil in Paris, Jacquot was able to show, based on local documents, that Michel Pacherel lived in Mirecourt at least from 1767 to 1789. The style of his violins is said to be reminiscent of Guersan, with low arching and a yellow varnish, branded on the upper back.

A quinton by Pacherel was owned by the French collector Baron Vidal de Léry until 1910; since no other such instrument is known, it is likely to be the same one that, according to a European luthier who saw it some time before 1996, was then owned by an American.

PIERRAY, Claude

Although Pierray is considered one of the best makers of his generation in France, nothing is known of his birth, parentage, or training. Active during the first quarter of the 18th century, he lived and worked in the Rue des Fossés in the Saint Germain des Prés area of Paris, near the *Comédie française*. He never married, and although he had a number of pupils, none of them became his successor after his death in 1729. His estate inventory, prepared by Christophe Chiquelier, lists 20 bass viols (some unfinished and others not made by him), half a dozen pardessus, violins in various stages of completion, and some bass violins and cellos, together with a few lutes, theorbos, guitars, and hurdy-gurdies. In addition, Pierray was significantly involved in the world of keyboard instruments (as Chiquelier also was)—though probably more as a renovator and rental agent than as a maker—with four spinets and half-a-dozen double-manual harpsichords scattered throughout the house, including several frankly described as "fake Flemish" models.

Four extant bass viols are either signed by or attributed to him; those with dated labels were made in 1709 and 1712. The latter is now in the Musée de la Musique in Paris, together with two violins, two violas, and a cello dated 1697, which is the earliest known instrument by Pierray; another cello recently sold at auction for the record-breaking price (for this maker) of just under €65,000.

POMMIER, P.

This maker is known primarily for a bass viol, now in a museum in Basel, whose label reads "Fait a Lyon par / P. Pommier 17.." (with the final two digits never added by hand to the printed text). Unusually, it has a five-piece table with double purfling, characteristics more often associated with English makers of the 17th century. With a body length of 79 cm it is the largest known French bass, a centimeter larger than the exceptionally large Bertrand bass of 1702 now in a museum in Geneva. The combination of these factors has prompted two present-day American viol makers to wonder if this instrument might be an English consort bass, or perhaps more likely a French copy of one, since the English themselves had stopped making instruments of that size well before the start of the 18th century.

Vannes claims that Pommier came to Lyons from Germany, and describes both the extant viol and a large-format violin dated 1722, remarking that “violins by this maker were often deprived of their original identification in order to give them a more commercial pedigree.” That this is not always the case, however, is shown by a violin dated 1701 that was sold at Sotheby’s in 1986 under his own name, accompanied by a certificate from Hill and Sons.

PRÉVOST, Pierre

Prévost is known today for a single instrument, a bass viol made in 1634 that is one of only two known French viols bearing dates before the middle of the 17th century. In 1607 he began a two-year term as *serviteur* (literally “servant,” or in this case perhaps more plausibly “shop assistant,” or even “journeyman”) to the Parisian luthier Antoine Despont. In 1615, by now described as a *Maitre facteur d’instruments* in his own right, he and a lute maker named Nicolas Houdot together rented a combination workshop and residence in the Rue Saint-Denis. Three years later his son Antoine was baptised, named for his godfather (and his father’s former master), Antoine Despont. In 1638 Prévost’s 15-year-old younger son Jacques was apprenticed to the guitar maker René Voboam, and the father’s name is also found on several other apprenticeship contracts from the mid-1630s.

RÉMY, Mathurin François

Originally from Mirecourt, Rémy established himself in Paris about 1760, first in Rue Sainte-Marguerite-Saint-Antoine, later in Rue Tiquetonne. He made both bowed and plucked string instruments, including mandolins, guitars, and harps as well as pochettes, quintons, violas d’amore, and viols; for instruments of the violin family, at least, his work is said to be in the style of Guersan, Gaviniès, and Saint Paul. Lütgendorff calls him “not unskillful,” while Vannes comments that his son and successor, Jean Mathurin Rémy (1770–1854), was a better maker than his father.

The only viol currently known is a quinton d’amore recently acquired by the Metropolitan Museum of Art, with 5 bowed and 6 sympathetic strings; there is also a viola d’amore in the Berlin museum.

SAINT PAUL, Antoine

Antoine was only about five years old when his father, the luthier Pierre-François Saint Paul, died in 1749. Nine years later his mother married the widowed Louis Guersan, whose pupil Antoine may already have been, because he was able to earn his master’s certificate by the time he was eighteen. In 1768–69, still only in his early twenties, he served a term as *maître juré comptable* of the instrument-makers’ guild. At the age of 21 he married Marie-Anne Leroy, the daughter of a jeweler who lived a few doors away, and by the time his mother died in early 1770 they had two children, a son and a daughter.

Later that year Guersan also died, whereupon Antoine took over his business, buying out the other heirs to obtain possession of both the premises and the inventory. He seems to have prospered, functioning perhaps less as a maker than a dealer (including of keyboard instruments), to the extent that by the time his daughter Marie Louise was married in 1785 he was able to provide a substantial dowry of 8,000 livres. At about the same time Saint Paul decided to retire, selling his shop (to a pair of milliners), auctioning off his stock, and retiring to his estate in Fontainebleau. Perhaps he was already sick and unable to continue working, because when he died in 1790, at the age of about 45, it was said to be after a long illness.

Antoine de Saint Paul’s surviving viols consist of two five-string pardessus, dated 1772 and 1774, both with striped backs and ribs, very similar in appearance to the numerous examples made by his step-father. Vannes and Lütgendorff were both unimpressed by his violins, describing them as unsuccessful copies of Boquay’s work, with poor varnish.

SAINT PAUL, Pierre-François

Saint Paul (1714–1749) was the son of a notary and bourgeois of Paris. It is unknown from whom he learned to make string instruments, but once established (in the rue Saint André des Arts, “à la lyre d’Apollon,” in 1742) he seems to have specialized in violins, cellos, and pardessus, in addition to selling bows and some instruments by other makers. Among his customers were “le Sieur de Marais” (probably Roland, the son of Marin) and the famous violinist l’Abbé le Fils. In 1739 Saint Paul married Marie Jeanne Zeltener, the young widow of another luthier named Jacques Dyjacques (known as “Henry”), but died himself only ten years later, leaving a five-

year-old son named Antoine. A decade later still, in 1758, Marie Jeanne married Louis Guersan, whose business Antoine would later inherit. The only surviving viol made by Pierre Saint Paul is a six-string pardessus dated 1742 in the Brussels museum.

SAJOT, Jean

Active in Paris from about 1720 to 1735, Sajot made violins that Vannes considered to be without much artistic value, while opining that his viols show better workmanship. Only one of the latter was documented during the 20th century, a bass dated 1731 that was exhibited in 1958 (by which time it had been converted into a cello) but has not been seen in public since then. Vannes reproduces a label from 1731 that may well come from this very instrument, together with another label from 1732 that Lütgendorff also illustrates.

SALOMON, Jean-Baptiste Dehaye

Jean-Baptiste Dehaye was born in 1713 in Reims, where his father was a violin maker and presumably his teacher; Salomon is the trade name with which he signed his instruments, either on paper labels inside or branded on the exterior, typically at the top of the back. In 1735 he married Catherine de Rodé and soon thereafter moved to Paris, but the existence of instruments dating from 1744 to as late as 1773 and signed “Fait à Reims, par Salomon” (in contrast to his own mark, “Salomon à Paris”) suggests that another member of the family younger than his father, perhaps a brother, remained active in their home town, using the same trade name.

In 1748, a few months after the death of his wife, Jean-Baptiste married Barbe Marguerite Deshaies, the widow of the luthier Jean Ouvrard, whose business he thereupon took over. However, four years later she also died, leaving him to finish raising not only his own ten-year old son from his first marriage but also Ouvrard’s teenaged niece and nephew, Marie and Georges Cousineau, whom they had taken into their home. By this time Georges had already begun his apprenticeship with the luthier François Lejeune—he would go on to an important career in his own right, notably as a maker of harps—while young Jean Dehaye died prematurely in 1759. As for Marie, in 1765 (at the age of 28) she became Jean-Baptiste’s third wife and continued to run the firm for more than two decades after his death in 1767. Their son Jean-Baptiste Antoine became a professional musician but not an instrument maker.

The output of the Salomon shop comprised members of both the violin and viol families (including hybrids such as quintons and violas d’amore), as well as harps and guitars. The inventory taken after his death mentions a book containing not only his varnish recipe but also financial records and a list of his customers, revealing that these included both members of the nobility and well-known professional musicians. As a result, his business flourished and he became quite well-to-do, living in a finely furnished home and wearing elegant clothes; he also achieved recognition from his peers by being elected *maître juré comptable* of the instrument-makers’ guild in 1760. Salomon’s cellos were held in especially high regard, the eight examples on hand at the time of his death being valued at 30 livres, while one group of violins was appraised at 12 livres each and another group at 20 each—this in comparison to 21 bass viols worth only a single livre each and a dozen pardessus “in the old style” at 5 livres apiece.

Surviving viols by Salomon include two pardessus (one with six strings, the other with five), a dozen quintons (two of them quintons d’amour with sympathetic strings), and at least one bass with cello-style body corners and F shaped soundholes, plus rumors of a second or even a third like it. In addition to the five-string pardessus (and a six-string pardessus by Salomon of Reims), the Musée de la Musique in Paris owns two violins, a viola d’amore, and a cello; and five more cellos are illustrated, along with the bass viol, by Milliot.

[Adapted from a biographical sketch originally published in *The Caldwell Collection of Viols*, copyright 2012 by Music Word Media Group, Ltd., by permission]

SARAILLAC, François

This maker worked in Lyons during the second half of the 17th century and at least a decade into the 18th, and was thus a contemporary of Imber and Pommier in that city. His only known viol is (or rather was) a bass dated 1711, formerly in the Berlin museum, that was destroyed in World War II, except for its carved head.

Other extant instruments bearing his name include a pochette made in 1678 mentioned by Lütgendorff, another from 1670 cited by Vannes, and a third dated 1679 now in the Slovenian National Museum, as well as a trompette marine recently (re-)discovered in the Musée Crozatier in Puy en Velay (France), where it has reposed since 1840 as the only musical instrument in a large and highly diverse collection. Its label reads “F. Saraillac a

Lyon 16.”; unfortunately, the final two digits of the date are no longer legible. In addition, the Smithsonian Institution in Washington, D.C., owns a small guitar made by Saraillac in 1652.

TIEFFENBRUCKER, Caspar

Caspar Tieffenbrucker was part of a large family whose members, during the 16th and 17th centuries, made stringed instruments (both bowed and plucked) in various locations in southern Germany, northern Italy, and France. Born about 1514 in the village of Tiefenbruck, near the Bavarian town of Rosshaupten and just north of the city of Füssen, he is thought to have learned his craft locally and then spent some time in Italy, likely with relatives in Venice, before returning home in 1544 to marry the daughter of a local burgher, thereby attaining the status of citizen for himself as well.

Tieffenbrucker may have relocated to Lyon (France) as early as 1546, though the earliest documentary evidence for his presence there is dated 1553. Five years later he became a French citizen, receiving papers signed by King Henri II; though many different spellings of his name are found, those involving the French or Italian language usually begin with the letter D instead of T, often written something like “Duiffoprugcar.” In 1564 the city of Lyons took his property as part of a project to expand its fortifications, but the promised monetary compensation was delayed until after his death in 1570 or 1571, when it was finally paid to his son and successor, Johann. Another son, Caspar II, was also a luthier whose activity in Paris is documented in the years 1575 and 1582.

Although their father was once regarded by some as the inventor of the violin, that theory is now completely disproved, not only because Andrea Amati was active earlier in Cremona but also because most if not all of the violins attributed to Tieffenbrucker have turned out to be forgeries of one kind or another. The status of three bass viols with which his name has been associated is likewise very questionable, and it seems increasingly likely that, while some of them may incorporate pieces of older instruments, all three are likewise objects created in the 19th century.

TOLBECQUE, Auguste

Auguste Tolbecque was a cellist, writer, composer, and collector who made various kinds of string instruments as an adjunct to those activities. Born in 1830, he was the son of Auguste-Joseph Tolbecque, a violinist in the orchestras of the Paris Opéra and the Société des Concerts du Conservatoire, whose three older sons also became professional musicians. Auguste earned his first-prize diploma from the Paris Conservatoire in 1849 and subsequently became principal cellist of the Orchestre du Grand Théâtre in Marseille and (from 1865) a professor at that city’s conservatory. In 1871 he returned to Paris to become principal cellist of the Société des Concerts du Conservatoire, in addition to playing in two string quartets and serving as editor of the magazine *Le Monde musical*. In 1879 he gave the first performance of the Cello Concerto No. 1 by his friend Camille Saint-Saëns, who dedicated the work to him.

Parallel with his studies and career as a performer, Tolbecque learned and practiced the building and restoration of string instruments, initially as a pupil of the Parisian luthier Victor Rambaux. He was especially interested in recreating medieval instruments known only from paintings or sculptures, and in 1896 exhibited no fewer than 33 such examples (ranging from a Greek lyre and a Carolingian crwth to copies of Renaissance viols) at the Exposition Internationale du Théâtre et de la Musique, where he was awarded a Grand Prize. Most of these, and numerous others as well, were made in Niort, the home town of his wife, pianist Laure Morisset. In 1875, while still active as a performer, he bought property there and made this his base of operations, setting up a workshop in which he continued to work until his death in 1919.

At least half a dozen viols by Tolbecque still exist, all with festooned body outlines. The two earliest, made in 1865 and 1877, are supposedly based on the work of Gasparo da Salò and were part of the important collection of wind, string, and keyboard instruments that he sold to the Brussels conservatory in 1879; one is set up with 6 bowed and 12 sympathetic strings, while the other is a 15-string lira da gamba. Three others are now in a museum in Niort, including a pair dated 1898 and 1899 that are based on the viol seen in a painting of Saint Cecilia by Dominichino, now in the Louvre. (A viol with a very similar body outline at the Musée de la Musique in Paris contains a label bearing the name of Giorgio Seraphin— Venice, 1712—and is so credited on the museum’s website, but is more likely to be another Tolbecque copy.) The third, undated viol in Niort is of yet a different design, with extensive painted decoration on both its front and back, and is the instrument he kept to the end of his life for personal use. All of these are reported to be rather cellistic in concept, and seems that Tolbecque himself played the viol without frets and holding the bow overhand, as did most of the few other players active during his lifetime.

TOULY, Claude

Touly worked in Lunéville and is known today only from a five-string pardessus (with an arched back) dated 1752 that was lost from the Berlin museum during World War II, together with an undated cittern that survives in the Brussels museum.

VAILLAN, Barthélémy

No biographical information is available for Barthélémy Vaillan, who is survived only by a six-string pardessus dated 1704 belonging to a museum in his home town of Marseille. Vannes also mentions “a pretty bass viol in the Blanchi Collection, in Nice ... [with a] nice carved head of a Moor [and] Renaissance-style marquetry,” whose label dated 1662 he reproduces. (Vannes’s entry for Albert Blanchi [1871–1942] describes him as a violin maker who “also reproduced for collectors several viols and pochettes.”) The current location of the bass viol is unknown; if both its date and that of the pardessus are correct Vaillan enjoyed a notably long career, though in view of the 42 years between the two instruments another possibility is that there may have been two makers of the same name, presumably father and son.

VAILLANT, François

By 1736 Vaillant had established his own shop in the Rue de la Juiverie in Paris; by 1775 he had moved to the Rue Notre-Dame de Bonne-Nouvelles. Both Vannes and Lütgendorff quote a label dated 1783 with the latter address and comment that his work is reminiscent of Boquay and Pierray.

He is survived by an instrument originally made as a pardessus but subsequently converted into a cither viol, with four double and two single courses of strings. Vannes refers to it as a viola d’amore and quotes its label (“François Vaillan / rue Debussy 1721 / A Paris”) while remarking that the date must have been misread. Another possibility is that there were two makers of this name, perhaps father and son. If the date of 1721 is correct, this pardessus was mostly likely built with six strings, since creditable five-string models are not otherwise known before the 1730s.

VALLER

This is a maker who, like Dieulafait and Feyzeau, is known only by his surname. He is survived by a single instrument, a bass viol labeled “Valler à Aix / en Prouvence 1679,” which now belongs to a museum in nearby Marseille and is described in some detail by Vannes, based on an article published in the museum’s bulletin. Lütgendorff, while noting that Valler is mentioned in various publications about violins, reports he could find no further information about him either in Marseille or elsewhere in France; Henley reports the existence of violins and small cellos, but such instruments are not presently known.

VÉRON, Antoine

Antoine Véron, born in 1697, and his older brother Pierre were sons of the master instrument maker Edme Véron and his wife Louise Lenoir. At the age of 8 he was apprenticed to Michel Richard; by 1726 he was working in the show of Jacques Bocquay, and when Bocquay died in 1730 Véron took over the shop in the rue de la Juiverie, marrying Bocquay’s widow Suzanne the following year. He took on one apprentice in 1740, and another in 1742 shortly after moving the business to a location near the Hôtel-Dieu, after which there is no more documentation of his activities. He is known today only for a pardessus in the Musée de la Musique, which currently has seven strings but the peg for the seventh appears to be a later addition, perhaps from an attempt to use the instrument as a viola d’amore.

VETTER, Georg

Like his son Johann Christoph Vetter, this maker signed his instruments with both German and French versions of his surname (the latter being “Cousin,” an exact translation of “Vetter”), thereby acknowledging the bilingual history and culture of their native city of Strasbourg, which was part of the Holy Roman Empire until being annexed by France in 1681 (but subsequently ruled by Germany from 1871 to 1918). Only a single viol by Georg is known today, a bass dated 1720, which is included here as an instrument of French origin even though its

maker probably considered himself more German than French, both by ancestry and training. Both Lütgendorff and Vannes quote the label of a “viola da gamba” (presumably also a bass) made by Vetter in 1672; according to Lütgendorff, in the early 20th century it was owned by the University of Freiburg im Breisgau, but its current location is unknown. The span of nearly half a century between these two dates raises the possibility that there may have been two makers of the same name, with the second being perhaps a brother of Johann Christoph.

VETTER, Johann Christoph I

Johann Christoph Vetter was born about 1693 in Strasbourg (Alsace), accepted into the instrument-makers’ guild in 1722, and died there in 1761. Like his father, Georg, he signed his labels with both French and German versions of his name (and city); Vannes reproduces examples dated 1728 and 1741, the latter perhaps taken from his only known viol, a six-string pardessus made in that year.

VOBOAM, Jean-Baptiste

A third-generation luthier, Jean-Baptiste Voboam is—like his father Alexandre, uncle Jean, and grandfather René—primarily known for his guitars. More than 30 instruments made by members of this family between 1641 and 1730 are still extant, many of them lavishly decorated in ebony, ivory, and tortoiseshell.

Jean-Baptiste was born some time after 1671, when his father married Anne Bourdet; and he himself married Marie-Angélique Senallié (a sister of the famous violinist Jean-Baptiste Senallié) some time before 1710. The latest document to mention him is Pierre Véron’s estate inventory, which he and Guillaume Barbey prepared in 1731. Voboam’s son Jean-Jacques must have been born in or close to this same year, because the boy was said to be “nine or ten years old” in 1740, when he was apprenticed to the harpsichord maker Jean Claude Goujon. However, in 1737 Marie-Angélique was described as a widow, so Jean-Baptiste must have died some time in the early or mid-1730s.

Jean-Baptiste is the only family member credited with having made viols, based on two surviving examples, a six-string pardessus dated 1719 and a bass made in 1730. These, like his seven known guitars, are signed only with the family’s surname, but are attributed to him not only because his father and uncle always included their given names in their signatures but also because by this time Alexandre and Jean were no longer living. (Lütgendorff mentions the bass and quotes its label; Vannes reproduces the label but wrongly says its source is a guitar; neither writer was aware of the existence of Jean-Baptiste, though both surmise that any instrument made this late must be by a son of either Jean or Alexandre.) In recent years a violin has come to light whose label reads “Fait par J Vaoboam Luthier / Pres de la foire St. Germain / Paris 1729,” which likewise must be the work of Jean-Baptiste rather than his uncle.

VUILLAUME, Jean III

The Vuillaume family, based in Mirecourt, produced several generations of luthiers during the 17th, 18th, and 19th centuries, of whom the most famous and prolific was Jean-Baptiste, active in Paris between 1828 and 1875. Several others were named plain Jean Vuillaume, and are distinguished from each other in the literature by the use of roman numerals. Documentary evidence reveals that maker known as “Jean III” was active at least by 1739, and that he died in 1752; all three known viols (a treble and two six-string pardessus) fall into that time period, and have therefore been credited to him, despite being signed with variant spellings of the name (“Villaume” or “Villiaume”). Former claims that he was a pupil of Stradivari are now considered false, and Vannes judged his work to be “third-rate lutherie.”

WOLFF, Hans-Caspar

Wolff worked in Strasbourg during the second half of the 17th century, when it transitioned from being a free city of the Holy Roman Empire to becoming part of France after the conquest of Alsace by Louis XIV in 1681. Because his only known viol, a bass now in that city’s decorative arts museum, is dated 1697, he is here included here as a French maker despite his German name. Vannes evidently knew this instrument, characterizing its varnish as a rich brown and its head as finely carved; he also mentions a pochette dated 1689 and a lute dated 1679, and reproduces the label from another lute dated 1651.

WOLTERS, Jean-Mathias

Originally from Germany, Wolters worked in Paris from 1740 at least until 1777. In addition to bowed string instruments he made harps, including one in 1759 for Madame Louise, a daughter of King Louis XV. The Victoria and Albert Museum in London has a pedal harp signed “Wolter Porte St Denis à Paris” which may be by this maker, and the Japanese harpist Masumi Nagasawa owns and has made recordings on a harp described as “from the workshop of Jean-Mathias Wolters (1785, Paris).”

Vannes notes the existence of a quinton (perhaps really a five-string pardessus) dated 1749 that was once in the collection of Léon Savoye, dispersed at auction in 1924, and quotes its label as reading “J. M. Wolters fecit Lutetiae Parisiorum, au faubourg Saint-Antoine, Paris, 1749.” Cecie Stainer, in *A Dictionary of Violin Makers* published in 1898, also quoted its label but described it as “a small six-stringed viol, beautifully made, with double purfling and yellow-coloured varnish, the head ornamented with carving.” Unfortunately, the current location and status of this instrument is unknown.