

UNIVERSAL
DICTIONARY
OF
VIOLIN AND BOW MAKERS

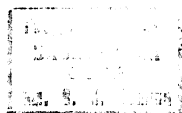
BY
WILLIAM HENLEY

VOLUME IV

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VOLUME IV

This, the fourth volume of the UNIVERSAL DICTIONARY OF VIOLIN AND BOW MAKERS by William Henley, begins at MAUCOTEL, ERNEST, and ends at SAUNDERS, WILFRED G.

MAUCOTEL, ERNEST.

Born at Mirecourt, 1867. Apprenticed to Paul Bailly. Worked for his uncle at Moscow, 1885. Partner of H. C. Silvestre, 1900. Associated with Paul Deschamp (distinguished expert), 1922. Generally replicas of Seraphino, Montagnana, and Gofriller. Reddish-brown oil varnish. £90, 1960.

Silvestre et Maucotel
Paris, 1901. No. 439

Maucotel et Deschamp
Paris. 19 . . No. . .

MAUCOTEL, JOSEPH.

Born 1874. Worked at Mirecourt. Died 1904. £70, 1960.

MAUCOTEL, JUSTIN.

Worked at Mirecourt 1805-1820. Clever craftsman who generally remained aloof from supplying ordinary merchandise. Persistently worked with the sincere consciousness of only producing the best that his artistic capabilities would admit of, though perhaps the pecuniary emoluments were less enticing. Various models, usually of large pattern sometimes double purfling, yellow or reddish varnish. Branded "*Justin Maucotel Luthier*" in triangular fashion—sometimes with a lyre as a background. £90, 1960.

MAUGER, E.

Established at Rennes (France), 1913-1925.

MAUGIN, J. G.

Originally a violinist resident in Paris, 1825. Became fascinated with constructive art, studied for several years at Mirecourt. Subsequently produced a large number of violins, guitars, and bows when he returned to Paris. Generally favoured the Amatese model, golden-brown varnish, neat workmanship, and excellent tone.

J. G. Maugin
Paris. 1829.

Some branded "*Maugin à Paris*". Author of "*Manual for Violin Makers*" (Paris, 1834), second edition with additions by W. Maigne. 250 pages of very informative material concerning the art of making. (illustrated.)

MAURETTI, IGNAZIO.

Several departures from refinement. Brown varnish.

MAURER, NICHOLAS.

Born 1858. Wood carver. Resident at Beech City (Ohio). First instrument produced 1890. Generally modelled on the Dolphin Strad. Brownish-red varnish.

MAURIZI, BROTHERS.

Lived at Appignano d'Ascoli Picino (Italy), 18 . . Called Pulghina. Agriculturists who employed free time in making instruments for the peasantry of their district. Three-stringed fiddles of rebec type, also guitars and mandolines.

MAURIZI, CAROLUS.

Worked at Bologna. Violins and violas largely circulated by Beare and Son, London, 1900. Amatese Strad modelling—nice representations of modern workmanship. Deep orange-red varnish slightly shaded. Catalogued at £7 and £8. Label with decorative border. £30, 1960.

Carolus Maurizi —(decorative border)
Fece in Bologna, 19 . .

MAURIZI, FRANCESCO.

Worked at Appignano (Italy), 1840. Died 1903. Outline rather attractive in spite of the rather abrupt curvatures of the waist. Quick gradient from the purfling then flat near centre, a pronounced dip all round. Narrow edging, purfling very near the edge. Large but weak-looking scroll, not carefully worked at the approaches to the boss, too abrupt at the front—scalloping not at all smooth. Longish narrow sound-holes, having some characteristics of the Amati but less handsome,

upper curves rather inartistically broadened. Brownish-golden varnish, of fair quality but slight transparency. Splendid and prettily marked material, plentifully and accurately thickened. Nicely full tonal quality, very clear though only having a modicum of real brilliance. £100, 1960.

*Anno 1850
Franciscus Maurizi
Appineanensis
Fecit.*

*— sometimes pretty ornamented
border, occasionally of large
oval shape, not always dated)*

*Francesca Maurizi
fece in Appignani, nel 1856.*

*Fecit Franciscus Maurizi
Apponeani*

*Fecit Franciscus Maurizi
Apponeani, 1798.*

*— this is falsely dated
by dealers)*

MAURIZI, GIOVANNI.

Son and pupil of Francesco. Worked at Appignano, 1870. Died 1922. Excellent Amatese modelling. Also made Brescian and Tyrolese models for dealers.

*Anno, 1902 fecit
Maurizi Giovanni fu Francesco
Appignano del Tronto.*

MAUROS, ANDRÉ.

Double-bass maker in Paris, 1914.

MAURRI, P.

Mandoline maker at Florence, 1913.

MAURY, FRANÇOIS.

Worked at Mirecourt, 1763. Excellent bows. Stamped "Maury".

MAUSCHAUER, JOSEF.

Worked at Klinghart, near Wildstein (Bohemia), 1908-1925.

MAUSSIELL, LEONARD.

Born 1685. Worked at Nürnberg (Bavaria), 1706-1765. Frequently copied the Stainer outline and excessive arching, others bear a resemblance to the Tecchler style with slightly reduced arching—very occasionally tried flatter modelling. Compressed scroll, but neatly worked, many specimens have elegantly carved heads of women's or lions' faces. Narrow sound-holes. Purfling rather shaky, frequently of whalebone. Belly wood generally of medium grain, generally one-piece backs. Dark golden-orange or yellow, or brownish-red shades of varnish—very seldom light yellow. Tonal quality quite excellent notwithstanding the high arching; G and D strings of viola-like depth, but only moderately powerful. £65, 1925.

*Leonhardus Maussiell
me fecit Nurmberg. An 1736.*

*Leonhard Maussiell, Lautten.
und Geigenmacher in Nurnberg, 1720.*

Sometimes a written label. Often branded "L.M." with the Imperial Eagle between.

MAWBAY, FREDERICK H.

Worked at Nottingham, 1900. Backs generally of one piece. Attractive modelling. Light red, orange-brown and pale yellow shades of varnish. Tone much appreciated by the best players in the Midlands. Label with monogram circled.

MARIGLIA, F.

Worked at Chieti (Italy), 1943. Cremonese and Neapolitan modelling; golden-brown or reddish-orange varnish.

*Francesco Mariglia.
fece in Chieti, anno 1951.*

—(with signature)