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)

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)

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 12 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, 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 1687, 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 (which Bertrand carved himself, unlike most of his colleagues) 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 at least sixteen basses, far more than survive from any other French maker, together with two 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 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 Barbe by played by his father, the brilliant virtuoso Antoine Forqueray. Nearly all of these viols 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.
BIS—-, Charle[s?]  
This maker is known only for one (undated) treble viol in the Brussels museum. Its handwritten label reads “Faict à Douai par Charle Bis—-,” with the last part of his surname being no longer legible. 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 lack of any other luthiers presently known to have worked in that city during the 17th and 18th centuries, suggests that this maker may have been an English expatriate, or at least trained in that country.

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.

[Adapted from a biographical sketch originally published in The Caldwell Collection of Viols, copyright 2012 by Music Word Media Group, Ltd., by permission]
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 Île Notre-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). A pardessus containing a handwritten label “Faist par Pierre Bocquay à Paris an 1697” is more puzzling, not only because no member of the family by that name is known but also because at the time Jacques was probably still too young to be signing his work with his own name. (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.)

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 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.

CASTAGERI, Andrea

Although formerly identified as the son and pupil of a certain Gian Paolo Castageri, 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 Castageri Fait à Paris à l’Hôtel de Soissons” and sometimes in Italian (“Andrea Castagneri nell’ Palazzo di Soesone, Pariggi”); 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 Princess 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 within a few months time. 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 Castagnieri 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, a quinton 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.

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 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.

CHARDON, Pere & Fils
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.

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 Dehaye 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.

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 maître faiseur
d’instruments like his father, living and working in the Rue Jean-Pain-Mollet. The main evidence for his career
therefore consists of nine surviving instruments, all from the viol family, namely two pardessus, one treble, and six
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.

Eight of the nine extant viols—all except for one of the pardessus—contain dated labels revealing that they
were made within the space of only a decade, between 1683 and 1693. All nine have tables consisting of four or five
bent strips of wood (a technique otherwise used only 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
from 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—by the English luthier Shem Mackey—as Spanish cedar. (Indeed, the three earliest basses, even
more exceptionally, 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; at least, no surviving examples of these types are known to antedate his 1683 bass and his 1686
pardessus. 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(7?)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 extant 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 made 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.

DEMOUCHI, P.

Not only is this maker’s first name unknown, but his surname appears in several alternate spellings, including “Demouche” and “De Mouchi.” He worked in Lyons and is known today only for two viols, dated 1618 and 1633. The first of these, a bass, was in the Berlin museum before being lost in World War II, while the second 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). The only French viol that can be positively dated earlier than these two is the 1617 bass by Antoine Despont.

At some point a seventh string had been added to the 1618 instrument, 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. The 1633 viol has a body length of only 55 cm, which normally would lead to its classification as a tenor. However, since no other French viols of that nominal size are known to survive, and the French stopped composing and playing consort music very early in the 17th century, it is provisionally listed here as a bass. Moreover, a recent communication from the Stadtmuseum describes the label as spurious, in which case the instrument may not be either French or made in the early 17th-century; once photos are obtained from the Nationalmuseum perhaps further conclusions can be drawn about its origin.

DESPONT, Antoine

Born in Paris in 1573, Despont is the earliest known French maker from whom any viols survive, namely a single bass made in 1617 (to which at some point a seventh string has been added), which is itself the earliest dated French viol.

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 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 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

Desrousseaux was born in 1716 in the village of Vachérauville, 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 Miraucourt, 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; five of his 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.
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 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

DURIEZ, 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 Abbeville, 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 one treble viol, a large six-string pardessus that should perhaps also be classified as a treble, and two quintons. He may have been related to, or even the same person as, the J. Feyzeau whose *Pieces de clavecin en sonate, Oeuvre première*, published in 1764, was stated on its title page to be 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 and a former student of Franz Beck, to whom he dedicated this publication.)

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 their November 2012 sale.

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 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 three pardessus, all with five strings.

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 Émil.

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. It appears to be a copy of an undated instrument by Romain Chéron in the Brussels museum.

GAVINIÈS, François

Gaviniès was born c. 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.

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.

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.

IMBER, René

This little-known maker is represented today only by a bass viol made in Lyons in 1707, which is unusual both for its festooned body outline and for having a five-piece table. No other French bass viol from the historical period (prior to 1800) makes use of this body shape, and the only other non-English viols with bent-stave fronts are those by 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 seven-string bass viol labeled “Faite 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.
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-Émile (1856–1898) Laberte, its roots go back a century earlier to a shop established by their 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 Apparut, 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 chosen as an official (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.

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

LEJEUNE, 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 1789 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 elder), logically his son Claude would have been called “Le Jeune” (the younger). 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.

LOUVET, Jean
Although the exact date of his birth is not known, Jean Louvet was 75 years old when he died in 1793, so he must have been born about 1718—in the village of Argennes, near Bayeux, in Normandy. 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,” 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 viol is a six-string pardessus dated 1750 in the Musée de la Musique in Paris.

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.

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, basset 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 Conservatory 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 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 a certain 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.

MORANT, Pierre

This maker does not appear in any of the standard reference books, and is known only from a five-string pardessus whose label is said to give 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 Ward Music, Ltd., in Vancouver (British Columbia), which loaned it for an exhibition in that city; its current location is unknown. (Because 1709 seems about two decades too early for a five-string pardessus, perhaps it was originally made with six strings and converted—one might also say “updated”—to five later in the century.) Additionally, an unlabeled six-string pardessus was attributed to Morant by Michael Heale, who restored it in 1976, 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.

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, he 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 (plus one more that was exhibited in 1904 but whose 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.

**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, theorbs, 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. This cello, dated 1697, 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 only by a bass viol 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 four 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 Maître 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.

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 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 tenaged 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.

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.

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Surviving viols by Salomon include three pardessus (one with six strings, the others with five), ten quintons, 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 one of 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.
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 Lyons (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 principalcellist of the Orchestre du Grand Théâtre in Marseilles 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.

VAILLAN, Barthélémy

No biographical information is available for 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 there may have been two makers of the same name, presumably father and son.

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.

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 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 Vauboam 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 this particular violin maker was active at least by 1739, and that he died in 1752; all three known viols (a treble and two 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.”