

1686 年制 斯特拉迪瓦利 “ KOCHANSKI, ROSENHEIM”

“Ex-Kochański, Rosenheim” 小提琴制于 1686 年，当时为斯特拉迪瓦利的“阿玛蒂风格时期”。不过，斯特拉迪瓦利 1690 年前制造的作品并非完全受阿玛蒂玲珑小巧的琴型影响，背板长 35.6 厘米，琴身三段分别阔 16.9 厘米、11.6 厘米及 20.9 厘米，与其“黄金时期”作品的尺寸及特质相同，但细看之下便会发现仍然带有尼可罗寇恒斯基阿玛蒂的影子，特别是极为细腻的工艺，以及斜度更小的拱形面板，令传音的琴身更阔更浅，琴边亦比阿玛蒂的作品更结实。刚阳的结构使音色宏亮，令人眼前一亮，来自同一块优质厚枫木、采用单背板设计的 1679 年制“Hellier”、1685 年制“Guyot”及 1686 年制“Rosgonyl”小提琴便是最佳例子。“Ex-Kochański, Rosenheim”小提琴亦附有最

早期的斯特拉迪瓦利标签，引起学者及收藏家的兴趣。这些用于 1660 年代的标签皆将年份最后的数字留空，而为节省资源，斯特拉迪瓦利将“1666 Stradivari”预印标签的第三个数字“6”以人手改为“8”，以正确显示小提琴的制造年份为“1686”年。

首位有文献记载的小提琴收藏家为 Willy Rosenheim，据说他在演奏生涯早期将小提琴借予波兰小提琴家兼作曲家保罗·寇恒斯基 (Paul Kochański)。二十世纪初，小提琴辗转落入美国爱因斯坦家族的手中，其后售予纽约的小提琴家伯恩斯坦 (Bornstein)。1967 年，Sylvia Cleaver 买下小提琴，成为现时珍藏的一部分。

文件：

伦敦 William E. Hill and Sons 证书，
1898 年 11 月 15 日
纽约 Rembert Wurlitzer Inc.,
1967 年 11 月 28 日
伦敦 John and Arthur Beare Ltd,
1967 年 12 月 15 日
伦敦 Charles Beare 信件，
1967 年 11 月 13 日

文献：

H.K. Goodkind 着，《Iconography of Antonio Stradivari》，纽约拉奇蒙特，1972 年，第 210、211 (插图)、727、759 页
E.N. Doring 着，《How Many Strads》，芝加哥，1945 年，第 56 页
W.H.、A.F. 及 A.E. Hill 合着，《Antonio Stradivari, His Life & Work》，伦敦，1902 年，第 38 页
《The Strad》，伦敦，1906 年 12 月

来源：

Willy Rosenheim
保罗·寇恒斯基
爱因斯坦家族
伯恩斯坦
Sylvia Cleaver
现藏家



安东尼奥·斯特拉迪瓦利 (1644-1737)

“Ex-Kochański, Rosenheim” 小提琴 克雷莫纳 1686年制

附 “Antonius Stradivarius Cremonensis / Faciebat Anno 1686” 标签

目录编号 “P-606”

背板长度: 14英寸(35.6厘米)



Antonio Stradivari (1644-1737)

A Violin, Known as the *Kochanski, Rosenheim*, Cremona, 1686
Labelled *Antonius Stradivarius Cremonensis / Faciebat Anno 1686*
and bearing the catalogue number *P-606*
Length of back 14 in., 35.6 cm.



1686 STRADIVARI THE 'KOCHANSKI, ROSENHEIM' VIOLIN

Documents

Certificates, William E. Hill and Sons,
London, 15 November 1898
Rembert Wurlitzer Inc.,
New York, 28 November 1967
John and Arthur Beare Ltd.,
London, 15 December 1967
Letter, Charles Beare,
London, 13 November 1967

Literature

H.K. Goodkind, *Iconography of
Antonio Stradivari*, Larchmont, NY,
1972, il. pp. 210, 211, pp. 727, 759
E.N. Doring, *How Many Strads*,
Chicago, 1945 p. 56
W.H., A.F. and A.E. Hill, *Antonio
Stradivari, His Life & Work*,
London 1902 p. 38
The Strad, London, December 1906

Provenance

Willy Rosenheim
Paul Kochański
Einstein Family
Bornstein
Sylvia Cleaver
Current owner

The 1686 *Kochański, Rosenheim* comes from what is commonly referred to as Stradivari's Amatis Period. It would be a misconception to believe that all of Stradivari's works prior to 1690 were of the diminutive and feminine outline associated with the Amatis. With a back length of 35.6 cm. and width across the bouts of 16.9 cm., 11.6 cm. and 20.9 cm., it shares dimensions and attributes associated with the bolder 'Golden Period' works – though on closer examination the influences of Nicolò Amati are still present: notably the exceptionally fine workmanship and a full arch that begins its descent sooner to the edging, making for wider and shallower channeling and a more robust edge than seen on any Amati. The masculine composition all translates to a surprisingly bold-sounding violin. As with the 1679 *Hellier*, the 1685 *Guyot* and the 1686 *Rosgonyi*, the one-piece back is carved from the same handsomely figured slab-cut maple. What is interesting to scholars and collectors is that the violin bears one of

Stradivari's earliest labels. These were printed for use in the decade of the 1660s and left the last year of the date blank. With the pre-printed label reading *166*_Stradivari showed typical thrift and business acumen. Changing the third digit 6 to an 8 by hand, he dated the violin correctly as *1686*.

The first recorded owner of the violin was Willy Rosenheim who is said to have loaned the instrument to Polish violinist and composer Paweł Kochański early in his career. In the early 20th century the violin made its way to the United States where it was in the possession of the Einstein family before being sold to the New York violinist Bornstein. In 1967 it was purchased by Sylvia Cleaver (an original member of the British ensemble the Element Quartet, which championed the works of composer Robert Simpson) and is now part of the current collection.

