

1694年制 斯特拉迪瓦利 “MUIR-MACKENZIE”小提琴

1694年制造的“Muir-MacKenzie”小提琴保存状况非常良好，结构几乎未曾修补，对于一把有320年历史的小提琴而言十分罕有。“Muir-MacKenzie”琴身偏长，轮廓优雅，具备斯特拉迪瓦利“长型”小提琴的特点。精细的琴边、音孔位置及中腰的几何结构一气呵成，效果夺目。这把小提琴与1692年的“Bennett”一样，是当时的长型小提琴，并与1693年的“Harrison”及1694年的“Benecke”同样采用两片式枫木背板。最吸引历史学家的小提琴标签上，斯特拉迪瓦利名字“Antonius”中的“u”罕有地倒转，证明他采用活字印刷技术印制标签。

“Muir-MacKenzie”小提琴在十九及二十世纪曾由多位著名小提琴鉴赏家收藏，先为比利时小提琴家Charles Wilmotte，后来经查尔斯·法兰索瓦·刚德(Charles Francois Gand) 的商店售予收藏家C.G. Meier。其后，W.E. Hill & Sons以中介身分将小提琴售予罗伯特·克罗福德(Robert Crawford)，他已拥1716年制的斯特拉迪瓦利“Messiah”小提琴，现藏于阿须摩林博物馆。下一位有纪录的收藏家是著名小提琴鉴赏家

兼买卖商大卫·罗利(David Laurie)。W.E. Hill于1902年出版《Antonio Stradivari, His Life and Work》时，小提琴由K.S. Muir-Mackenzie拥有，即Ernest Doring口中Muir-Mackenzie夫人的丈夫。于1920年，Puttick & Simpson透过拍卖以1,700英镑将小提琴售予Cooper先生。于二十世纪，这把名琴多次易手，藏家包括美国小提琴家佛里茨·西格尔(Fritz Siegel) 及德国小提琴家Maria Grevesmühl，后者在1996年逝世后，小提琴再度转售，后来由现藏家买下。

“长型”小提琴

斯特拉迪瓦利一直寻求能提升小提琴音色及响亮度的设计，他于1690年开始研究十六世纪布雷西亚制琴大师提出的构思及几何结构，决定放弃克雷莫纳流行的阿玛蒂小巧玲珑琴型，制造出体型更大、更独特的小提琴。斯特拉迪瓦利在其后九年继续采用这种风格，故可假设这项新尝试十分成功。由1690年至大约1699年间，他所制的大部分小提琴尺寸也介乎360毫米至365毫米，但有少数例外。目前尚有80把于“长型琴时期”制造的小提琴，当中大部分琴身也较长。现今小提琴家认为长型小提琴比斯特拉迪瓦利的早期作品音色更强劲均匀，最适合演奏协奏曲的独奏者。

文件：

伦敦William E. Hill and Sons证书，
1902年4月12日
伦敦William E. Hill and Sons来源信件，
1902年4月12日
日内瓦Alfred Vidoudez证书，
1947年9月30日
巴黎Etienne Vatelot证书，
1970年5月18日

文献：

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R. Hargrave着，《The Strad》，伦敦，1985年

来源：

Charles Wilmotte
查尔斯·法兰索瓦·刚德
C.G. Meier
W.E. Hill & Sons
罗伯特·克罗福德
大卫·罗利
Van de Weghe先生
W.E. Hills & Sons
Muir-Mackenzie夫人
Arthur Swinburne夫人
Puttick & Simpson(拍卖图录)
Cooper
M. Mouton
佛里茨·西格尔
Maria Grevesmühl
现藏家

安东尼奥·斯特拉迪瓦利 (1644-1737)

“Muir-MacKenzie” 小提琴 克雷莫纳 1686年制

附有 “Antonius Stradivarius Cremonensis / Faciebat Anno 1694” 标签

背板长度: $14\frac{3}{16}$ 英寸(36.2厘米)



Antonio Stradivari (1644-1737)

A Violin, Known as the *Muir-MacKenzie*, Cremona, 1694

Labelled *Antonius Stradivarius Cremonensis / Faciebat Anno 1694*

Length of back $14 \frac{3}{16}$ in., 36.2 cm.



1694 STRADIVARI THE ‘MUIR-MACKENZIE’ VIOLIN

Documents

Certificate, William E. Hill and Sons,
London, 12 April 1902
Provenance letter, William E.
Hill and Sons, London, 12 April 1902
Certificate, Alfred Vidoudez,
Geneva, 30 September 1947
Certificate, Etienne Vatelot,
Paris, 18 May 1970

Literature

Gand, Charles-Eugene. *CATALOGUE
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Chicago, 1945 pp. 83-84
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Sussex, 1961, p.29
R. Hargrave, *The Strad*,
London, 1985

Provenance

Charles Wilmotte
Charles Francois Gand
C.G. Meier
William E. Hill and Sons
Robert Crawford
David Laurie
Mr. van de Weghe
William E. Hill and Sons
Lady Muir-Mackenzie
Mrs Arthur Swinburne
Cooper
M. Mouton
Fritz Siegal
Maria Grevesmühl
Current owner

The 1694 *Muir-Mackenzie* survives in extraordinarily fine condition with little to no structural repairs. This is a rare occurrence for a violin that is 320 years old. It shares the attributes of all of Stradivari's 'Long Pattern' violins with the elegant outline he achieved by lengthening the body. The edgework, placement of the f-holes and geometry of the c-bouts all flow together to create a striking silhouette. Like the 1692 *Bennett*, it is one of the longer violins of this period and shares the same strongly figured two-piece maple back as the 1693 *Harrison* and 1694 *Benecke*. Of interest to historians of Stradivari's work, the label of the *Muir-Mackenzie* was printed with the rare inverted 'u' in *Antonius*, verifying that movable type was used in setting the printed characters of Stradivari's labels.

The provenance of the *Muir-Mackenzie* reads like a 'top ten' list of violin connoisseurship in the 19th and 20th centuries. Starting with the Belgian violinist Charles Wilmotte, the violin passed through the shop of Charles François Gand to the collector C.G. Meier. From Meier, the Hills brokered a sale to the collector Robert Crawford, who owned the famous *Messiah* Stradivari of 1716 now housed at the Ashmolean Museum in Oxford. The next recorded owner was the ubiquitous violin connoisseur and dealer David Laurie. By the time of writing of the Hills' *Antonio Stradivari, His Life and Work* in 1902, the violin was in the possession of

a Mr. K.S. Muir-Mackenzie who Ernest Doring claimed was the husband of the Lady Muir-Mackenzie. In 1920 the violin was sold at auction via Puttick & Simpson for the sum of £1,700 to a Mr. Cooper. Through the 20th century the violin changed hands a number of times, including passing to American violinist Fritz Siegel and later German violinist Maria Grevesmühl. Following the death of Ms Grevesmühl in 1996, the violin changed ownership once before being purchased by the current owner.

The 'Long Pattern'

By 1690 Antonio Stradivari, in search of a pattern that would enhance tonal quality and projection of the violin, turned to ideas and a geometry already well established by the Brescian masters of the 16th century. He jettisoned the smaller and more feminine Amati outlines so prevalent in Cremonese making and produced violins of increasing body size and boldness. Stradivari continued on this track for the next nine years. From 1690 to about 1699 the bulk of his output was violins measuring between 36 cm. and 36.5 cm. (with some exceptions). There are 80 surviving Stradivari violins from this time, now known as the 'Long Period' – the vast majority of which are of this longer outline. Violinists find these instruments more powerful and tonally balanced than earlier works and excellent for the concerto repertoire so essential in soloists' careers today.