

1728年制 朱塞佩·瓜奈利 “KUBELIK, VON VECSEY”小提琴

朱塞佩·瓜奈利早年的事迹不详，只知他于1722年已不再与父亲同住，而1722年至1730年的作品极少，令人相信当时他并非全职的制琴师。从当时少数流传后世的作品可见，虽然朱塞佩·瓜奈利没有斯特拉迪瓦利或父亲控制工具的耐性，但他训练有素，而且充满创意。瓜奈利早年作品极少，令1728制造的“Kubelik - von Vecsey”更具历史价值。

研究朱塞佩·瓜奈利的学者最近才发现，这把小提琴在十九世纪后期至二十世纪期间曾多次易手，由布达佩斯的小提琴家 M. Krancsevics 售予捷克的独奏家库贝利克，再于1905年售予匈牙利的路德维希·冯·威切伊 (Ludwig von Vecsey)，供其小提琴家儿子法兰兹·冯·威切伊 (Franz von Vecsey) 使用。冯·威切伊获得一把斯特拉迪瓦利小提琴后，于1910年将瓜奈利的小提琴售予另一名匈牙利小提琴家 Ilona de Regéczy，后者当时与儿子在柏林求学。De Regéczy 一直以这把小提琴演奏，直至1975年80岁时透过苏富比将小提琴售出。不过，苏富比的专家不熟悉瓜奈利早期或其它附有其标签的作品，因此就凭瓜达尼尼的经典卷形琴头，将小提琴当作瓜达尼尼的作品，售予伦敦医生 N. Ambache，他亦是位独具慧眼的业余小提琴家。

Ambache 医生经常怀疑自己投得的小提琴比拍卖目录所描述的更珍贵，于是决定收集小提琴的来源证明。他逝世后，小提琴交由伦敦乐器专家比达尔夫 (Peter Biddulph) 验证及评估。经过深入研究后，最终确认小提琴为瓜奈利的早期作品，而瓜达尼尼的卷形琴头则由朱塞佩·瓜奈利的父亲约瑟·瓜奈利 (安德烈之子 Joseph Guarneri) 以更合适的设计代替。

1728年制作的“Kubelik”小提琴予人的第一印象是一把经典的小提琴，琴身长35.5厘米，上段及下段分别阔16.7厘米及20.3厘米，琴型以斯特拉迪瓦利的设计为基础，但轮廓曲线更明显。两个音孔的顶部相距4.4厘米 (与瓜奈利兄长彼得及白贡齐的风格相近，二人于瓜奈利仍在学艺时已在工场工作)。这些早期作品的拱形琴身开始展现马吉尼 (Maggini) 的风格，由边槽开始拱起。约瑟的卷形琴头设计经典，跟1727年制造的“Dancla”相似。小提琴的轮廓鲜明，琴头旋首的雕凿痕迹分布平均，是朱塞佩·瓜奈利父亲的作品特色。橙金色的亮漆亦带有瓜奈利一贯的明亮质感。

对研究朱塞佩·瓜奈利的历史学家而言，最值得留意的是这把小提琴附有一个原装标签，当 W.E. Hill 于1932年出版《The Violin-Makers of the 270 Guarneri Family (1626-1762)》时并未发现。这个印有“Joseph Guarnerius Andreas Nepos”的罕有标签向瓜奈利的祖父兼家族元老致敬，也是唯一现存的标签。

文件：

伦敦 Peter Biddulph 证书，2014年1月28日
伦敦苏富比信件，1974年11月7日 (副本)
斯德哥尔摩 Ilona de Regéczy 教授致 N. Ambache 医生信件，1975年4月15日 (副本)
斯德哥尔摩 Ilona de Regéczy 教授致 N. Ambache 医生信件，1977年11月29日 (副本)
特维克纳姆 John Dilworth 致 Ambache 医生信件，1997年6月13日 (副本)
巴塞隆拿 Juan Manén 致 Ilona de Regéczy 信件，1956年9月1日 (副本)
爱丁堡 Jan Kubelik 致 Herr L. von Vecsey 买卖证明 (副本)
柏林 Ludwig von Vecsey 证书，1910年4月22日 (副本)
英国红山 John Topham 年轮鉴定分析，2005年4月8日

John Topham 在年轮鉴定分析中写道：琴身前后的木材除了年代吻合，亦与著名意大利制琴师所制的多把小提琴年份吻合，特别是朱塞佩·瓜奈利及卡洛·白贡齐 (Carlo Bergonzi) 的小提琴。例如，年份最相符的小提琴包括白贡齐于1732至1740年所制的多把小提琴，以及瓜奈利于1729至1743年制造的三把小提琴，反映这些乐器所用木材来自同一棵树或生长位置相近的树木。

文献：

伦敦苏富比乐器拍卖目录，1975年2月13日，拍品编号221，第36页

来源：

Krancsevics 先生
Jan Kubelik
Ludwig von Vecsey
Ilona de Regéczy
N. Ambache 医生
现藏家

朱塞佩·瓜奈利 (1698-1744)

“Von Vecsey, Kubelik” 小提琴克雷莫纳 约1728年制

附有“Joseph Guarnerius Andreas Nepos / fecit Cremonae Anno 1728” 标签

背板长度: $13 \frac{15}{16}$ 英寸(35.5厘米)



Giuseppe Bartolomeo Guarneri, del Gesù (1698-1744)

A Violin, Known as the *Von Vecsey, Kubelik*, Cremona c. 1728

Labelled *Joseph Guarnerius Andreas Nepos / fecit Cremonae Anno 1728*

Length of back: 13 ¹⁵/₁₆ in. (35.5 cm.)



1728 GUARNERI DEL GESU THE ‘KUBELIK, VON VECSEY’ VIOLIN

Documents

Certificate, Peter Biddulph, London, 28 January 2014
 Letters, Sotheby's, London, 7 November 1974 (copy)
 Professor Ilona de Regéczy, Stockholm, 15 April 1975 to Dr N. Ambache (copy)
 Professor Ilona de Regéczy, Stockholm, 29 November 1977 to Dr N. Ambache (copy)
 John Dilworth, Twickenham, 13 June 1997 to Dr. Ambache (copy)
 Juan Manén, Barcelona, 1 September 1956, to Ilona de Regéczy (copy)
 Bill of Sale, Jan Kubelík, Edinburgh to Herrn L. von Vecsey (copy)
 Ludwig von Vecsey, Berlin, 22 April 1910 (copy)

Dendrochronology, John Topham, Redhill, 8 April 2005
 In Mr. Topham's dendrochronology analysis he writes: *In addition to significantly cross-matching chronologies, both sides significantly cross-match fronts from many instruments by classical Italian makers, particularly other Guarneri del Gesù and Carlo Bergonzi violins. For example several of the highest matches occur with a variety of violins made by Carlo Bergonzi dated between 1732 and 1740 and three Guarneri del Gesù violins dated between 1729 and 1743. The matches are very good and suggest the pieces either came from the same tree or very closely neighboring trees.*

Literature

Sale Catalogue, Sotheby's Fine Musical Instruments, London, 13 February 1975, Lot 221, p. 36

Provenance

M. Krancsevics
 Jan Kubelík
 Ludwig von Vecsey
 Ilona de Regéczy
 Dr N. Ambache
 Current owner

The early life of Bartolomeo Giuseppe Guarneri 'del Gesù' is for the most part shrouded in mystery. What we do know is that by 1722 he was no longer living in his father's home and the dearth of instruments dating between 1722 and 1730 leads us to believe that he was not actively employed as a full-time violin maker. What few examples of his work from this time do exist tell us that he was a well-trained maker with a creative streak – albeit without the patient tool-handling skills of Stradivari or of his own father. This lack of early examples by del Gesù is testament to the historical importance of the 1728 *Kubelík, von Vecsey*.

Unknown to scholars of Guarneri del Gesù until recently, this violin traded hands between multiple musicians from the late 19th century until well into the 20th century. From a Budapest violinist, M. Krancsevics, the violin was sold to Czech soloist Jan Kubelík who in turn sold the violin in about 1905 to Ludwig von Vecsey for the use of his son, Hungarian violinist Franz von Vecsey. After acquiring a Stradivari, in 1910 von Vecsey sold the Guarneri to another Hungarian violinist, Ms Ilona de Regéczy, then studying in Berlin with his son. Miss de Regéczy performed on the violin throughout her career until, at the age of 80, she sold it via Sotheby's in 1975. Unfamiliar with the early works of del Gesù or one bearing such a unique label, the specialists at Sotheby's offered the instrument as a work by a member of the Guadagnini family, owing to the fact that it had an original G.B. Guadagnini scroll at the time. The buyer was a London physician and amateur violinist with a very keen eye: Dr N. Ambache.

Dr Ambache always suspected that he had purchased a more significant violin than described in the sale catalogue and set about

gathering as much provenance documentation as he could. After the death of Dr Ambache the violin was presented to London instrument expert Peter Biddulph for examination and appraisal. After extensive research, the violin was recognized as an early work by del Gesù. The G.B. Guadagnini scroll was replaced with a more fitting head cut by the father of del Gesù, Joseph Guarneri (*filius Andreae*).

Visually, the initial impression of the 1728 *Kubelík* is of a classically composed violin. With a body length of 35.5 cm. and 16.7 cm. to 20.3 cm. across the upper and lower bouts, it is based on a Stradivari model but with slightly more curvature in the outline. The f-holes are set wide apart at 4.4 cm. at the upper lobes (in a manner reminiscent of Guarneri's older brother Pietro and of Carlo Bergonzi, both of whom would have been in the workshop when young Bartolomeo was receiving his training). The full arching of these early works begins to show the influences of Maggini by rising from the modest channeling on the edges. The scroll by Joseph *filius Andreae* is classically composed and similar to the 1727 *Dancla*. With its bold outline and its evenly placed tool marks around the volute, it has all the hallmarks of a work by del Gesù's father. The varnish, as always with del Gesù, is lustrous in texture and in this instance of an orange-gold colour.

Of special importance to historians of Bartolomeo Giuseppe Guarneri is the fact that this violin bears a rare Guarneri label unknown to the Hills in 1932 when they published their seminal work *The Violin-Makers of the Guarneri Family* (1626-1762). Believed to be authentic, this label printed *Joseph Guarnerius Andreas Nepos* pays homage to Guarneri's grandfather and Guarneri family traditions and its existence was unknown to modern scholars until recently.