

1735年 朱塞佩·瓜奈利 “PARLOW, VIOTTI”小提琴

朱塞佩·瓜奈利在1730至1735年间的作品可谓其制琴生涯的顶峰，他不再跟随父亲的风格，而是不断革新。他部分最出色的作品均出自这数年，而William E. Hill家族形容当时的作品为“新颖装饰与优雅风格的完美结晶”。

“Kathleen Parlow”小提琴制于1735年，正值朱塞佩·瓜奈利产量最多的时期。琴型的长度固定为35.0厘米，与阿玛蒂的风格相似，长度变化不大，但同时有几处明显分别。布雷西亚小提琴的音孔更长更阔，上方呈喇叭形。音孔顶部相距4.2厘米，充分发挥较低、更饱满拱形琴身的声学特性。琴头贯彻他一向的做法，采用纹理简单的枫木，琴背则以一整块厚枫木制成，与1737年制作的“King Joseph”相似。

文件：

柏林及伦敦Emile Herrmann证书(#1499)
伦敦 William E. Hill & Sons
伦敦J&A Beare Ltd

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来源：

乔凡尼·巴蒂斯塔·维奥第
Piere Baillot
Pillet-Will伯爵
Henry Luc博士
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朱塞佩·瓜奈利 (1698-1744)

“Viotti, Kathleen Parlow” 小提琴 克雷莫纳 约 1736年制
附有 “Joseph Guarnerius fecit / Cremona anno 1736” 标签
背板长度: $13\frac{3}{4}$ 英寸(35厘米)



Giuseppe Bartolomeo Guarneri, del Gesù (1698-1744)

A Violin, Known as the *Viotti*, Kathleen Parlow, Cremona, c. 1735

Labelled *Joseph Guarnerius fecit / Cremone anno 1735*

Length of back 13 $\frac{3}{4}$ in. (35 cm.)



1735 GUARNERI DEL GESU THE 'PARLOW, VIOTTI' VIOLIN

Documents

Certificates, Emile Herrmann,
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Literature

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Provenance

Giovanni Battista Viotti
Piere Baillot
Count Pillet-Will
Dr. Henry Luc
Caressa & Francais
Hamma & Co.
Max Pringsheim
Wilhelm Hermann Hammig
Björnson family
Kathleen Parlow
Theodore Marchetti
Frederick E Haenel
Joseph Hull
J&A Beare Ltd
Current owner

Works by Guarneri del Gesù spanning the years 1730–1735 represent the apex of his development as a violin maker. No longer answering to the style of his father and master Joseph *filius Andreae*, del Gesù had begun following a path of insatiable and personal originality. Some of del Gesù's most attractive examples were produced during this period, in what the Hills called 'the perfect combination of youthful finish and refined style'.

The 1735 *Parlow, Viotti* was created in what is believed to be del Gesù's most prolific year of production. The model is now fixed at 35.0 cm, reminiscent of Amati, and with little variation in length except in a few notable exceptions. The Brescian-styled f-holes have become elongated and more open in the body, with the unmistakable flaring at the upper wings. Set with a spacing of 4.2 cm. at the upper lobes, they take full advantage of the acoustic properties of the lower and fuller arch. The scroll is cut from plain maple, as was so often Guarneri's choice. The back is carved from one piece of well-figured, slab-cut maple reminiscent of the 1737 *King Joseph*.

