



## 1736年 朱塞佩·瓜奈利 “LAFONT”小提琴

制于1736年的“Lafont”小提琴与1735年的“Parlow, Viotti”一样，代表朱塞佩·瓜奈利创造力的全盛时期。虽然两把琴非常相似，但“Lafont”的制琴手法更随心所欲。瓜奈利在这段时期的所有小提琴镶边也比早期的克雷莫纳琴型幼细，并逐渐收细于琴角相交。琴长同样是35厘米，但与“Parlow”不同的是琴身更阔，加上其它特点，令造型非常优雅。朱塞佩·瓜奈利采用纹理细致的枫木制成两片式琴背，琴侧亦采用同样木材，悦目外表令人想起1735年的“D'Egville”或1732年的“King Joseph”。琴背与琴侧采用相同物料的制琴法并非朱塞佩·瓜奈利的常见风格，因为他往往采用不同或纹理较低调的枫木制造侧板及琴头。“Lafont”的琴头形态生动，大概出自朱塞佩·瓜奈利后期的作品。

不过，朱塞佩·瓜奈利一直坚持以顶级云杉制作琴面，“Lafont”小提琴的琴面独特，两侧有明显的水或树液痕迹，与“D'Egville”、“King Joseph”及其它后期出品相似。朱塞佩·瓜奈利于1726年的“Stretton”小提琴开始使用云杉，因此可假设他于制琴生涯早期向同一来源购入大量云杉。

### 文献：

参考文献研究  
1857年透过Christie's & Mason  
售出，查找拍卖目录，  
找出买家与卖家  
《Berühmte Geigen》，  
1896年12月21日  
《Celebrated Violins  
and Their Owners》  
《The Strad》，1999年3月  
R. Millant着，《J.B.Vuillaume: Sa  
Vie et Son Oeuvre》，伦敦，  
1972年，第120页，图69

### 来源：

查尔斯·菲利普·拉枫特  
(Charles Philippe Lafont)  
J.P. Thibout  
Charles Davis  
James Goding  
Jeane de Proumansky  
Alfred Brodsky  
W.E. Hill and Sons  
Anton Maaskoff  
Dr. Simon Ramo  
Bein & Fushi  
现藏家



朱塞佩·瓜奈利 (1698-1744)

“Lafont, Brodsky” 小提琴 克雷莫纳 约1735年制

附有 “Joseph Guarnerius fecit / Cremona anno 1735” 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 *Lafont, Brodsky*, Cremona c. 1736

Labelled *Joseph Guarnerius fecit / Cremone anno 1736*

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



## 1736 GUARNERI DEL GESU THE 'LAFONT' VIOLIN

### Documents

Certificate, Jean-Baptiste Vuillaume,  
Paris, 27 November 1857  
Certificate, William E. Hill and Sons,  
London, 30 May 1940  
Provenance letter, William E. Hill  
and Sons, London, 30 May 1940

### Literature

Berühmte Geigen, 21 December 1896  
*Celebrated Violins and Their Owners,*  
*The Strad*, March 1999  
R. Millant, *J.B. Vuillaume: Sa Vie et Son*  
*Oeuvre*, London 1972, p.120, p. 69

### Provenance

Charles Philippe Lafont  
J.P. Thibout  
Charles Davis  
James Goding  
Jeane de Proumansky  
Alfred Brodsky  
William E. Hill and Sons  
Anton Maaskoff  
Dr. Simon Ramo  
Bein & Fushi  
Current owner

As with the 1735 *Parlow*, *Viotti*, the 1736 *Lafont* was made at the height of Guarneri's creative powers. The similarities to the 1735 *Parlow* are striking yet there is evidence of a freer and easier hand at work. As with all Guarneri's instruments of this period, the purfling is a little thinner in width than earlier Cremonese masters, tapering out to a mitred joint that meets at the centre of each corner. The body length again falls at a petit 35 cm. but, unlike the *Parlow*, the width has increased across the bouts. This and other elements make for a very elegant visual impression. Reminiscent of the 1735 *D'Egville* or 1732 *King Joseph*, del Gesù chose a striking sample of highly figured maple for the two-piece back and matched this wood on the sides. This last attribute was never a guaranteed choice for del Gesù as he would often use mismatched or plainer maple for his ribs and scroll; the scroll in this case, though highly figured, probably dates from a later work by del Gesù.

What was often a constant is the high quality of the spruce Guarneri used for his tables. The *Lafont* sports an exceptional top plate with the pronounced 'water' or 'sap' mark on the flanks, again mirroring the *D'Egville* and the *King Joseph* as well as many later works. Because this unique wood shows up as early as the 1726 *Stretton*, it can be assumed that Guarneri purchased a large supply of this spruce from the same source early in his career.

