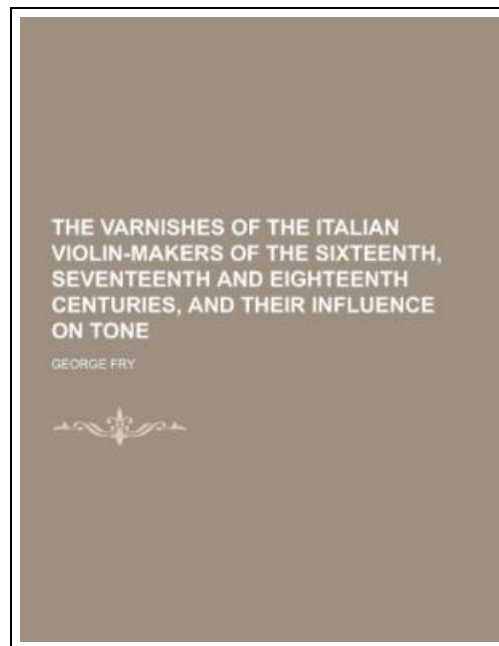


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TheClassics.us. Paperback. Book Condition: New. This item is printed on demand. Paperback. 46 pages. Dimensions: 9.7in. x 7.4in. x 0.1in. This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1904 edition. Excerpt: . . . Chapter VII. CONCLUSION. fLN order to form some definite conception of the general characteristics of the varnishes of the old violin-makers, the only practicable method (for persons who have not unlimited time at their disposal) is to study the descriptions given by experts, whose vocation has given them opportunities for examining many examples of the work of the different masters, or by musicians (professional or amateur) whose enthusiasm has led them to take an intelligent interest in the instruments on which they have played or which have come under their notice. Some quotations have already been given from acknowledged authorities; if these are read, with or without reference to the voluminous and discursive literature on the subject, one idea will be found to be generally prevalent--viz. , that the old Italian varnishes, covering musical instruments, were something special, different from those which are found in the world on other articles; that they had a common basis peculiar to themselves. Mr. Hart writes : -- Every instrument belonging to the school of Cremona has it, more or less, in all its marvellous beauty (35). . . . These varnishes (Brescian, Cremonese, Neapolitan and Venetian) are quite separable in one particular, which is the depth of their colouring; and yet three of them, the Brescian, Cremonese, and Venetian, have to all appearance a common basis. . . . If we examine the Brescian varnish, we find an almost complete resemblance between the material of Gaspard di...



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