

TREATISE

ON THE

CONSTRUCTION,

PRESERVATION, REPAIR, AND IMPROVEMENT,

OF THE

VIOLIN,

AND ALL BOW INSTRUMENTS,

TOGETHER WITH A

DISSERTATION ON THE MOST EMINENT MAKERS, POINTING OUT THE
SUREST MARKS BY WHICH A GENUINE INSTRUMENT
MAY BE DISTINGUISHED.

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INSTRUMENT MAKER TO THE COURT OF THE ARCHDUKE OF WEIMAR.

TRANSLATED FROM THE GERMAN, WITH NOTES AND ADDITIONS,
BY

THOMAS FARDELY,

PROFESSOR OF LANGUAGES AND MUSIC, LEEDS.

LONDON:

LONGMAN, REES, ORME, BROWN, GREEN, AND LONGMAN,
JOHN CROSS AND WHEATLEY KIRK, LEEDS,
AND TO BE HAD OF ALL MUSIC AND BOOKSELLERS.

—
1833.

they approach nearer to the originals than the Tyrolese, not excepting even those of EGITIA KLOTZ, which are likewise distinguished by their amber varnish.

The foregoing distinguishing marks of the CREMONESE and STEINER'S Violins are applicable to Tenors and Violoncellos as well. These latter instruments are however much rarer than Violins. During all my travels I have had in hand but six Basses, and two Cremonese and one Steiner Tenor, which were in the possession of the late HERR STAMITZ, *Maitre de Chapelle*, (leader of the choir). Of new Violins after the Cremonese pattern I have made only a few for the chapel at Weimar, and six, together with a Tenor and a Bass, for the Chapel Royal at Copenhagen. I was prevented from making more by the following circumstance. The late DUCHESS AMELIA of WEIMAR having introduced the Guitar into Weimar, in 1788, I was immediately obliged to commence making imitations of this instrument for several noblemen, which soon obtained so high a repute in Leipzig, Dresden, and Berlin, that for sixteen years I had more orders in hand than I could execute.

I must in this place observe that the Guitar had originally *five* strings only. The late HERR NAUMANN, *Maitre de Chapelle*, at Dresden, gave me the order for the first Guitar with the sixth or low E string, which I added according to his instructions. Since then the Guitar has always had six strings, for which improvement amateurs have to thank HERR NAUMANN.

As, however, for the last ten years a great number of instrument makers, as well as cabinet makers, have taken up this business, I have since then entirely given it up. When I receive any orders I turn them over to my sons at Jena and Halle, who are doing considerably in that branch. The substitution of *covered* strings for the D and G are a small improvement of my own. In the Guitar introduced by the Duchess Amelia, a strong Violin 3d was used for the D string, and only the A string was covered.

As I now expect to be most serviceable in the construction of new and the restoration of damaged old instruments, I shall henceforth dedicate my time to that branch alone.