



The Ex-Croisilles-Mavrikes:
An Important Violin by
Nicolas Lupot, Paris 1824

BROMPTON'S
FINE & RARE INSTRUMENTS

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Bearing the original label dated 1824, branded internally on the table N Lupot a Paris, The initials NL inked on the verticle face of the ungrafted neck mortice. The one piece back of broad to medium curl descending from the left, the ribs and scroll of similar curl, the table of medium grain, the plentiful varnish of a beautiful golden-red colour.

Length of back: 355mm

The violin retains the original neck, the overall condition of the violin is superb and is without a single crack that we can detect.

Certificates:

Caressa & Francais, Paris, 1907

Letters:

An insurance letter from
Jaques Francais, New York, 28.01.1974









It is very welcome to be examining a violin that has just celebrated its 200th birthday, especially one that has survived the two centuries in such pristine condition. But the celebration is tempered by the fact that it also marks the 200th anniversary of its maker's death. When Nicolas Lupot made this violin in 1824, he was 66 years old, and had lived through the most tumultuous times. That same year saw the coronation of Charles X as absolute monarch of France, with the intention of ending the dramatic cycle of events that began with the revolution of 1789 and the 'terror' of 1793, which ended just before Lupot arrived in the city from his native Stuttgart. He lived and worked there through the years of the first republic and the Napoleonic empire and the defeat at Waterloo in 1815 which brought the restoration of the monarchy. Charles Dickens famously characterised it as the best of times and the worst of times. For Lupot it was most likely the best of times. Under Napoleon, Paris became the richest city in Europe. He had the distinction of being appointed luthier to the court of both the Emperor and subsequently the King, Louis XVIII, and was celebrated as the finest and most influential violin maker in Europe. He was blessed with the skills of a great craftsman acquired through two generations of his family originating in Mirecourt, but clearly also a keen intelligence and ambition, and a clear appreciation of the work of the Cremonese masters. Napoleon's conquest of Italy in 1797 brought many riches to France, not the least a trove of great

Jacques Francais

Rare Violins, Inc.

140 WEST 57TH STREET

NEW YORK 19, N. Y.

JUDDSON 6-2607

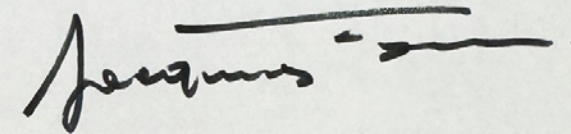
January 28, 1974

Mr. Nicholas Mavriks
424 East 57th Street
New York, NY 10022

TO WHOM IT MAY CONCERN:

I hereby certify that the violin in the possession of Mr. Nicholas Mavriks of New York, NY bearing a label Nicolas Lupot, dated 1824, is a genuine instrument of this maker in all its parts.

It has a fair insurance value on today's market of \$12,000.00.



JACQUES FRANCAIS RARE VIOLINS INC.



violins including both Stradivaris and Guarneris providing ample inspiration and guidance to makers who previously had been as much in thrall to Stainer as to any Italian master. Lupot and his first employer in Paris, François Pique, were quick to take advantage.

The violin itself is in beautiful condition, with a pure, red varnish that was certainly applied in a full layer- not in the imitative style of Vuillaume. It is surely one of the finest surviving examples of his work. The model conforms closely to the 'P' form of Stradivari (ms no.44 in the Museo del Violino), and was presumably taken from a specific instrument of the 1716 period. It is full of mannerisms, however, that make it instantly identifiable as Lupot's work. The exaggeratedly deep and extended fluting of the bold and upright 'F' holes is typical, as is the use of ebony for the purfling, and the strongly scribed line around the back of the pegbox. These details apparently small details express much; Stradivari was the source for the model, the construction, the arching, the colour (if not the texture) of the varnish, but Lupot was clearly determined to imprint his own identity on his work, not just to demonstrate his skill as a copyist. It was later in the 19th century that makers settled for anonymity, if their work could pass as 'the real thing'.

Lupot's violins were his own 'real thing' and this violin is so very definitive of Lupot's own workmanship, it even carries his initials 'N.L.' inked on the vertical face of the ungrafted neck mortice,

ANCIENNES MAISONS
S.-P. BERNARDEL ÉLÈVE DE NICOLAS LUPOT
FONDÉE A PARIS, EN 1826
GUSTAVE BERNARDEL
Hors Concours, Membre du Jury
6 Médailles d'Or de Collaborateurs

CARESSA & FRANÇAIS, Succ^{rs}
LUTHIERS DU CONSERVATOIRE
DE LA SOCIÉTÉ DES CONCERTS, DE L'OPÉRA, DE L'OPÉRA COMIQUE, DES CONCERTS COLONNE
4, Rue Saalnier, PARIS (9^e)

Certificat de Garantie

Nous soussignés, CARESSA et FRANÇAIS,
Luthiers du Conservatoire de Paris, attestons que
le violon appartenant à Monsieur NICOLAS BAUMANN
à LYON
est authentique de Nicolas Lupot, Luthier de la Musique du Roi
année 1824, dont il porte l'étiquette originale.

DESCRIPTION DE L'INSTRUMENT:

Fond d'une pièce érable à très belles veines larges et vive descendant légèrement sur la droite
Table d'une seule pièce, sapin moyen très régulier, splendide
Eclisses en érable à veines très vives et très régulières
Tête en érable magnifique avec son manche original; on voit encore dans la mortaise les 2 lettres à l'endro N.L.
Vernis rouge doré transparent de toute beauté.
Taille 358 millimètres

Instrument merveilleusement conservé en tous points. A appartenu à Mr Croisilles, ancien violon solo de l'Opéra pendant 50 années
Paris, le 3 Décembre 1907

Cressa Français

exactly in the manner in which Stradivari himself noted the particular form of each instrument.

The strikingly fresh state of the violin belies the fact that it has had extensive use over its life. The certificate accompanying the violin from Caressa & Français (themselves the successors of Lupot's protégé Bernardel) dated 1907 is made out to Nicolas Baumann of Lyon, and remarks on the excellent condition. It also states that the previous owner was M.Croisilles, 'violin solo de l'Opéra'. This was Louis Jules Croisilles, who was born in 1816, and so is unlikely to have been the first owner. He joined the orchestra of the Opera-Comique in 1839, as successor to Louis Clapisson. Clapisson was the owner of the celebrated Stradivari pochette of 1717 which still bears his name, and the founder of the collection of instruments at the Paris Conservatoire, now in the Musée de La Musique. Croisilles remained at the opera in Paris until his retirement in 1880, a remarkably long service for himself and the Lupot.

This violin was never a closely protected or hidden treasure, but a much-played and hard-working instrument. Its present condition is thus even more remarkable, and a testament to the workmanship invested in it.

John Dilworth



... PROGRAM ...

BY

NICHOLAS MAVRIKES

Accompanied by Karl E. Tunberg

BENEFIT OF

MINERVA COTTAGE HOME FOR GIRLS



NICHOLAS MAVRIKES

HOTEL FONTENELLE

Friday, March 16, 1934

AMERICA'S PAGANINI IN CONCERT HERE THURSDAY



Nicholas Mavrikes, termed by contemporary Masters as "America's Young Paganini," will appear in concert at Central High School Auditorium, Thursday, April 12th, at 8 p. m. Mavrikes thrills his audiences by colossal technique; ingenious ability; celestial harmony and exotic rhythm. This concert will be the music event of the year.

Tickets at \$2.00, \$1.50, \$1.00, 75c. Delivered by Postal Telegraph. Phone AT 4565. Or, available at Beaton Drug Stores.

The Caressa & Francais certificate written in 1907 uses many adjectives to describe the violin; the back has 'wide and very beautiful flames, the head is magnificent with original neck, the table is splendid, the varnish is a beautiful golden-red, and the condition is marvellous in every way'. Who could disagree, as since that time, the violin is in the same marvellous condition.

More recently it was played by Nicholas Mavrikes, who was born around 1917, and performed in New York and Europe to great acclaim as a teenage prodigy - in the 1930s his concerts were hugely successful, and he was so much in demand across America his left hand was insured for the colossal sum of \$1,000,000. He was presented with numerous awards. The violin has remained in the family and is being sold on their behalf.

Nicholas Mavrikes



17-Year-Old Master of Violin

in Concert

8:15 P. M., April 12

CENTRAL HIGH
SCHOOL AUDITORIUM

He astonishes the Musical World with his spectacular Pizzicato technique, which enables him to play a complete composition with one hand. New York proclaims him a genius. Critics are awed by his masterful playing.

MAYOR TURNS FIDDLER



NICHOLAS MAVRIKES MAYOR ROY N. TOWL.
"Pretty good tone, Mr. Mayor, and not bad for execution," comments Nicholas Mavrikes, 17-year-old violin prodigy, as Mayor Roy N. Towl tests the former's instrument. Nicholas, a pupil of Harry Kononovitch, former Omahan, will be heard in concert at Central high school auditorium April 12.



Click the image above to watch violinist Roberts Balanas perform on this instrument

Arrange a Viewing

Private Viewing

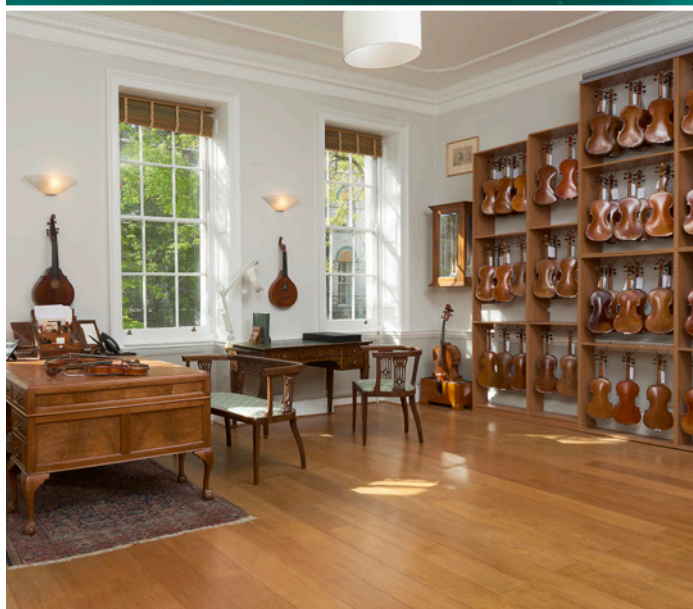
If you have any queries or would like to arrange a private viewing of this instrument, please contact us on

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or send an email to info@bromptons.co

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