



GUITAR HEROES

:
LEGENDARY
CRAFTSMEN
FROM
ITALY
TO
NEW YORK

GUITAR HEROES

:
LEGENDARY
CRAFTSMEN
FROM
ITALY
TO
NEW YORK

Jayson Kerr Dobney

The Metropolitan Museum of Art
New York

Yale University Press
New Haven & London

CONTENTS

4 GUITAR HEROES: LEGENDARY CRAFTSMEN FROM ITALY TO NEW YORK

40 APPENDIX: COLLECTING FINE ITALIAN VIOLINS AT THE METROPOLITAN MUSEUM OF ART

45 EXHIBITION CHECKLIST

48 SELECT BIBLIOGRAPHY PHOTOGRAPH CREDITS

Reprint of *The Metropolitan Museum of Art Bulletin*
(Winter 2011)

Copyright © 2011 by The Metropolitan Museum of Art,
New York

This publication is made possible through the
generosity of the Lila Acheson Wallace Fund for
The Metropolitan Museum of Art, established by
the cofounder of *Reader's Digest*.

This publication is issued in conjunction with the
exhibition *Guitar Heroes: Legendary Craftsmen from Italy
to New York*, held at The Metropolitan Museum of Art,
New York, from February 9 to July 4, 2011.

The exhibition is made possible in part by
Mr. and Mrs. Richard L. Chilton, Jr.

Publisher and Editor in Chief: Mark Polizzotti
Associate Publisher and General Manager:
Gwen Roginsky
Editor of the Bulletin: Sue Potter
Production Manager: Christopher Zichello
Designer: John Kudos & Carol Lin, Studio Kudos

Front and back covers: John Monteleone (American,
born 1947), archtop guitar, Grand Artist Tri Port model
(serial number 185). Islip, New York, 1999. Private
collection (see fig. 61, page 36). Inside front cover:
John D'Angelico in his workshop at 40 Kenmare Street,
New York, 1942. Inside back cover: James D'Aquisto
and John D'Angelico outside D'Angelico's workshop
at 37 Kenmare Street, New York, ca. 1960. Page 3: John
Monteleone, archtop guitar (detail of headstock),
Sun King (serial number 195). Islip, New York, 2000.
Private collection (see page 47)

Cataloging-in-Publication data is available from
the Library of Congress
ISBN: 978-1-58839-422-4
(The Metropolitan Museum of Art)
ISBN: 978-0-300-16980-5
(Yale University Press)

All rights reserved. No part of this publication may
be reproduced or transmitted in any form or by any
means, electronic or mechanical, including photo-
copying, recording, or any information storage or
retrieval system, without permission in writing from
The Metropolitan Museum of Art.

Printed and bound in the United States of America.

DIRECTOR'S NOTE

"Guitar heroes" usually conjures up images of the virtuosos who play guitars. The heroes of this Bulletin, and the exhibition it accompanies, are three men who have designed and made many of the instruments those famed musicians not only play but treasure. *Guitar Heroes: Legendary Craftsmen from Italy to New York* celebrates the work of John D'Angelico (1905–1964), James D'Aquisto (1935–1995), and John Monteleone (born 1947). These three masters, all from the Italian American community in and around New York City, are part of a tradition that spans hundreds of years and two continents. They are the direct descendants of the Neapolitan craftsmen who came to New York in the decades around the turn of the twentieth century.

The stringed instrument makers, or luthiers, who first emigrated to the United States mainly built mandolins, which were hugely popular at the time. When musical tastes changed in the 1920s, the young John D'Angelico began building a new type of instrument, the archtop guitar, which incorporated features of violin construction. His application of old world skill to this distinctly American instrument set his work apart, and he became one of the most revered guitar makers of the twentieth century. With its bigger sound that cut through the big band instrumentation of the twenties, the archtop guitar was the instrument of choice in jazz ensembles. Jazz guitarists Johnny Smith, Tony Mottola, Bucky Pizzarelli, Irving Ashby, and Mel Bay all played D'Angelico guitars, as did many players in other genres, notably Chet

Atkins and Les Paul. And D'Angelico archtops have continued to please guitarists of subsequent generations, including George Benson, Pete Townshend, John Fogerty, and Eric Clapton.

After D'Angelico's death his apprentice, James D'Aquisto, carried on the tradition. D'Aquisto was enormously influential in his own right as well, as he broke from the past and took his guitars in radical new aesthetic and acoustic directions. He inspired scores of luthiers to explore new avenues of instrument production. Some of the greatest jazz guitarists of his day, Jim Hall and Grant Green among them, owned D'Aquisto's instruments, and he later made guitars for the likes of Steve Miller and Paul Simon.

John Monteleone came of age in the 1970s, when the acoustic guitar market was in steep decline, and there were no opportunities to apprentice in a shop. He forged his unique story by first building archtop mandolins and introducing important changes to their design. As the guitar market rebounded, he became equally well known for his beautiful and innovative archtop guitars. Mandolinists David Grisman and Mike Marshall and guitarists Mark Knopfler and Anthony Wilson, among many others, have used Monteleone's instruments.

This Bulletin examines the careers of these three makers and places them in the context of the long tradition of Italian and Italian American stringed instrument making. The engaging text was written by Associate Curator Jayson Kerr Dobney of the Museum's Department of Musical Instruments, who also organized the exhibition that precipitated it. Since the late 1880s the Metropolitan has been home to one of the world's great collections of historical musical instruments, and for more than a century it has been a vital research center for the study of their use and interpretation. Preparations for the

exhibition have brought to light new information about the acquisition of the Italian stringed instruments in the collection, and that information has been included here in an appendix. In many ways the Museum's collecting of early Italian stringed instruments, our relationship with donors, and our long history of using many of those instruments in a variety of performance venues has presaged the more recent formation of collections of vintage American stringed instruments. We look forward to the day when such modern instruments are included in our permanent collection.

The exhibition represents a number of exciting firsts for the Museum. The Metropolitan has prepared a multimedia guide for visitors. Packed with performances (both audio and video), interviews, and historic footage, the guide was designed as an application for iPhones and related products. This project has allowed the Museum to begin to experiment with a new generation of technological advances to give visitors a high-quality individualized experience. We are most grateful to The Jonathan & Faye Kellerman Foundation for its support of the project. The app was created by the staff of the newly formed Department of Digital Media, under the leadership of Erin Coburn. Douglas C. Hegley, Masha Turchinsky, Sung Kevin Park, Colin G. Kennedy, Christopher A. Noey, Jessica Glass, David Raymond, and Sarah Cowan all contributed to the successful design. Peggy H. Hebard, Senior Financial Manager for Images and Publications, spent innumerable hours researching and securing music rights.

Any exhibition of musical instruments presents the challenges and opportunities of bringing the objects on display to life through performances. In keeping with the Museum's century-old tradition of public programs, *Guitar Heroes* will be complemented by an ambitious series of events planned

in conjunction with the Departments of Education and Concerts and Lectures. The performances kick off on February 12, 2011, with a tribute to the instruments of James D'Aquisto, a celebratory concert led by the guitarist Steve Miller and friends. In a concert on March 31 the John Pizzarelli Quartet will pay homage to swing music of the type first played on archtop guitars like John D'Angelico's. The series culminates on April 14 with a free Sunday at the Met program that will include the premiere of a new piece composed by Anthony Wilson for the Four Seasons quartet of guitars built by the living maker John Monteleone. In addition, thanks to D'Addario & Company, Inc. and the D'Addario Music Foundation, every other Thursday afternoon for the length of the exhibition visitors to the galleries will be treated to a demonstration of the instruments.

Projects of such magnitude are possible only through the cooperation and generosity of a number of people. The staff of the Department of Musical Instruments, led by J. Kenneth Moore, Frederick P. Rose Curator in Charge, has been working toward the mounting of this exhibition for more than three years. We thank Marian Eines, Associate for Administration; Joseph Peknik III, Principal Departmental Technician; Pamela Summey, Programs Coordinator;

and Susana Caldeira, Assistant Conservator. Caroline Rubinstein, Ainslie Durnin, and Matthew Chilton helped with research for the project, and Arian Sheets, Jonathan Santa Maria Bouquet, Benjamin Hebbert, Todd Cambio, James Garber, Joseph Sciorra, and Peter Szego were invaluable sources of advice and information. The groundbreaking scholarship Paul Schmidt published in his book *Acquired of the Angels*, which includes hours of interviews with James D'Aquisto, has informed this and all subsequent work on the subject.

We extend our heartfelt thanks to Mr. and Mrs. Richard L. Chilton, Jr., for their support of the exhibition and to the collectors and musicians who lent instruments to *Guitar Heroes*: Chet Marron, Maria Maccaferri, Matt Umanov, Kathy Chinery DeVito, Perry Margouleff, Josh Tarnow, Paul Simon, Steve Miller, Lisa Simkin, Jim Hall, Joshua Katz, Chaim Caron, Jonathan and Faye Kellerman, Sue M. Lesser, Damian Grinberg, John Monteleone, Rudy Pensa, D'Addario & Company, Inc., David Kozy, and Thomas Van Hoose. We owe a debt of gratitude as well to the institutional lenders to the exhibition: the National Music Museum at the University of South Dakota, Vermillion; the Country Music Hall of Fame® and Museum, Nashville; and the Yale University Collection of Musical Instruments, New Haven.

The experience of visitors to *Guitar Heroes* will be immeasurably enriched by the musicians who have agreed to record and perform for the multimedia guide and in live performances: Steve Miller, John Colianni, Howard Alden, Carl Barry, Don DeMarco, Bucky Pizzarelli, John Pizzarelli, Bob Grillo, Jeffrey Mironov, Woody Mann, Barry Mitterhoff, Gene Bertoncini, and Anthony Wilson.

Thomas P. Campbell
Director, The Metropolitan Museum of Art



GUITAR
HEROES
:
LEGENDARY
CRAFTSMEN
FROM
ITALY
TO
NEW YORK

New York City and the surrounding areas of New Jersey, New York, and Long Island have for more than a century been home to large populations of people of Italian descent, and the region has been a vibrant center of Italian American culture. Within these communities a remarkable tradition of lutherie, or stringed instrument making, has flourished since the end of the nineteenth century. Although at first these local workshops continued to build traditional violins, mandolins, and guitars, they also adapted to changes in musical tastes by producing newer types of instruments. Since the 1930s Italian American makers from this tradition have become especially well known for their archtop guitars, a version of the instrument that borrows heavily from the design of the violin. And the archtop guitars made by three master craftsmen working in and around the city—John D’Angelico (1905–1964), James D’Aquisto (1935–1995), and John Monteleone (born 1947)—stand apart for their superb quality of sound, their beauty, and their often innovative designs.

All three of these New York makers have had a profound influence on the musical world. John D’Angelico trained in the mandolin and violin tradition with Italian immigrants, and as markets and musical styles changed he applied his traditional skills to building archtop guitars that would set the standard for subsequent generations. James D’Aquisto worked first with D’Angelico in an old world–style apprenticeship in the heart of New York’s Little Italy and later in several locations on Long Island, refining the instrument and introducing his own ideas about sound production and aesthetics. John Monteleone, from the Long Island town of Islip, is a self-trained luthier who first gained prominence for his innovations in the design of the mandolin. Decades of honing his craft and studying the work of other great luthiers, including his friend James D’Aquisto, have made him one of today’s most eminent guitar makers, and he continues to experiment with new ideas about instrument making.

The work of these three luthiers is firmly rooted in the long history of Italian, particularly Neapolitan, stringed instrument making. Naples was famous for its mandolin makers, who built instruments suited to the musical styles of



southern Italy. But it was also a center for violin making, and builders there made significant contributions to the design of the guitar as well. The Neapolitan school was predated by, and developed from, the great centers of lutherie that had flourished for many centuries in northern Italy, especially in Venice, Padua, Bologna, Milan, and Cremona. From the late eighteenth through the nineteenth century, however, Naples dominated the production of stringed instruments on the Italian peninsula. Then, in the decades around the turn of the twentieth century, along with millions of other southern Italians, Neapolitan luthiers emigrated to the United States, and many of them established themselves in the New York region.

Viewing the work of modern masters like D'Angelico, D'Aquisto, and Monteleone against the backdrop of the extensive holdings of Italian and Italian American stringed instruments in The Metropolitan Museum of Art offers an extraordinary opportunity to consider both the continuity of a traditional craft and its constant adaptation to meet the ever-changing needs of musicians and markets. The juxtaposition of the modern instruments, primarily guitars, with the products of earlier Italian traditions also highlights the relationships between seemingly quite different types of stringed instruments. The Museum's collection represents more than four hundred years of Italian

craftsmanship and includes masterpieces from several northern Italian classical schools, a number of highly important Neapolitan plucked instruments, and a significant group of instruments by the Italian immigrants from whom the master American archtop makers trace their lineage.

The craftsmen who build bowed (violins, viols) or plucked (guitars, mandolins, lutes) stringed instruments are known as luthiers. The word derives from the French *luth*, or lute. The Italian word is *liuteri*. Luthiers possess the skills to produce a variety of instruments, although they often specialize in a specific type or family of instruments. Although stringed instruments have been used since ancient times (see fig. 1), little is known about the craftsmen who built them in Europe before about the beginning of the sixteenth century. Earlier than that, musical instruments were probably but one of a variety of products made by highly skilled craftsmen. A rare stringed instrument built in northern Italy in the early fifteenth century survives in the Museum's collection (fig. 2). The small instrument, which was probably plucked, has a flat top with a large decorative rosette in the center and a sickle-shaped pegbox, which has five holes for pegs to tune the five strings that would have passed over the soundboard and bridge (now lost) and been fastened to small holes at the tail of the instrument. Judging



1. Lute. Egypt, Roman-Byzantine period; 3rd–4th century. Wood, L. 29 in. (73.7 cm). The Metropolitan Museum of Art, Rogers Fund, 1912 (12.182.44). The slightly rounded back of the lute is covered by a soundboard of thin wood perforated by five clusters of minuscule sound holes. Four large, slanted holes on the upper front of the neck once

held pegs for four strings; the bridge (now lost) would have braced the strings above the soundboard. The lower portion of the neck served as a fingerboard for the left hand, while the right hand most likely held a plectrum to pluck the strings.

2. Stringed instrument. Northern Italy, ca. 1420. Boxwood(?), rosewood; L. 14 1/8 in. (36 cm). The Metropolitan Museum of Art, Gift of Irwin Untermyer, 1964 (64.101.1409). This small instrument was cut from a slab-sawn block of wood. It has a richly incised surface. Four shallow circular depressions, formerly inlaid, surround the large, concave

rosette, which is likely original. The pegbox terminates in a carving of a woman playing a pear-shaped stringed instrument with a plectrum she grasps in her right hand.



3. Back of fig. 2, which is carved with a betrothed couple amid symbols of love and marriage, including oak leaves (strength and longevity), a falcon (devotion), and a dog (loyalty and fidelity), as Cupid flies above

from the exquisite carving on the back, which features a winged cupid floating above a young couple (fig. 3), the instrument was most likely made as a gift for a wedding.

As instrumental music changed from monophony (a single melody line) toward polyphony (two or more parts) in the fifteenth century, the more complex music and new performance techniques led to innovations in the design of musical instruments and to a need for specialized craftsmen to build them. Lute players switched from using a plectrum to play a single melodic line to a finger-plucking style that allowed them to perform multiple parts. More strings were added to the lute: a fifth and sixth course (pair) of strings in the fifteenth century, and a seventh (or sometimes more) in the sixteenth century. The center for the production of these newer instruments, which are now known as Renaissance lutes, was in Bavaria, in and around the town of Füssen in the Lech Valley. The region was well suited to lute manufacturing, with an abundance of slow-growth forests supplying the raw materials to build the instruments and a position along the Via Claudia Augusta, the ancient trading route that crossed the Alps, linking Augsburg and Venice. Lute making was well established in the area by the middle of the fifteenth century, and several prominent families of makers were working there by 1500. In 1562 a guild was founded in Füssen to regulate workshops like the one recorded in a woodcut of 1568 (fig. 4). A beautiful south German lute

in the Metropolitan was built in Augsburg in 1596 by Sixtus Rauchwolff, a lute maker for the powerful Fugger family (fig. 5). The lute has a back of twenty-five ebony or rosewood ribs with ivory spacers between them. Originally made for seven or eight courses of strings, in the nineteenth century it was fitted with frets and six strings to allow it to be played as a guitar.

The vast majority of lutes from the Lech Valley were made for export, especially to the wealthy cities of northern Italy, and in order to better capitalize on these markets many Bavarian makers moved to Venice, Padua, Bologna, and other Italian cities, where they found easier access to exotic materials such as ebony, ivory, and snakewood while retaining proximity to the wood of the Bavarian forests. The early émigrés included Luca Maler, who was in Bologna by 1518, and Ulrich Tieffenbrucker, who was building instruments in Venice by 1521. Many more craftsmen moved south after guild restrictions in Füssen limited the number of workshops in Bavaria. And a series of wars fought



4. Jost Amman (Swiss, 1539–1591, active in Germany). *The Lutemaker*. Woodcut from *The Book of Trades* (*Das Ständebuch*) by Jost Amman and Hans Sachs (1568)

in the region in the sixteenth and seventeenth centuries (the Peasants' War in 1524–25, the Schmalkaldic War in 1546–47, and the Thirty Years' War in 1618–48) continued the pressure for migration. The Bavarian luthiers thrived in Italy, and the traditions they established in cities throughout the north would continue for centuries. The Museum's collection includes a number of instruments by Bavarian makers who worked in northern Italy. The earliest may be a lute from the late sixteenth century that is attributed to the Paduan Wendelin Tieffenbrucker. A lute Pietro Railich of Padua built in 1669 (fig. 6) has a back made of twenty-one snakewood ribs. Like nearly all seventeenth-century lutes, it was later modified to stay current with changing musical fashions, in this case by Anton Fichtl of Vienna, who gave it an extended "swan neck" in 1720. The most impressive of the Museum's lutes is an archlute by David Tecchler of Rome (fig. 7), who was most famous as a violin maker. The decorative instrument, made in about 1725, features a bowl of



5. Sixtus Rauchwolff (German, 1556–1619). Lute. Augsburg, 1596. Spruce, rosewood, ivory, ebony; L. 29 7/8 in. (74 cm). The Metropolitan Museum of Art, Gift of Joseph W. Drexel, 1889 (89.2.157). The lute's back is made of twenty-five ebony or rosewood ribs with ivory spacers. It has ivory buttons at the top and tail of the back, an inlaid mother-of-pearl heart below the bridge, and a geometric rosette. It was probably originally strung with seven or eight courses (pairs) of strings and modified in the seventeenth century into a Baroque configuration. In the nineteenth century the instrument was converted into a six-string guitar with a reduced fingerboard, fixed frets, a new bridge, and a cut-down pegbox.

6. Pietro Railich (German, 1615–ca. 1678, active in Padua). Lute. Padua, 1669. Spruce, snakewood, ebony; L. 46 7/8 in. (118.2 cm). The Metropolitan Museum of Art, Purchase, Amati Gifts, 2008 (2008.3a, b). This was originally a ten- or eleven-course lute. According to a label inside the instrument, the swan neck was added in Vienna by Anton Fichtl in 1720. The bowl is composed of twenty-one snakewood ribs.





fourteen ebony ribs separated by ivory striping and an extended neck, which accommodates eight bass strings, and is veneered with tortoiseshell over a layer of gold leaf.

The Metropolitan also has an exquisite guitar that was likely built by Matteo Sellas, a member of a prominent family of luthiers in Venice, in about 1630–50 (fig. 8). The guitar is embellished with engraved bone plaques, inlaid bone and snakewood geometric designs, and a tiered parchment rosette. The vaulted back is made of scalloped snakewood ribs with ivory spacers. Another guitar (fig. 9) was probably made by Giacomo Ertel of Rome in the late seventeenth century. The back and sides of this beautiful instrument are decorated with a checkerboard pattern of bone, ebony, and fruitwood; the top is edged with small mother-of-pearl squares inlaid with strips of ebony; and the fingerboard and peghead are inlaid with large mother-of-pearl medallions.

By the beginning of the sixteenth century other lutherie traditions had also formed on the Italian peninsula. Luthiers in the Lombard towns of Brescia and Cremona, in particular, were known for their bowed stringed instruments, especially of the violin

family. The violin did not fully achieve its modern dimensions and form—arched top (carved) and back, rounded shoulders, and four strings on an unfretted fingerboard—until the middle of the sixteenth century in the workshop of Andrea Amati in Cremona. Amati was also probably the creator of the other members of the violin family (viola and violoncello), perhaps as part of a set of thirty-eight instruments said to have been built for King Charles IX of France in about 1560. Surviving instruments by Amati are exceedingly rare. An Amati violin in the Metropolitan that could also date to about 1559 (figs. 10–12) may have been built for the Spanish court of Philip II on the occasion of his marriage to Elisabeth of Valois, sister of Charles IX. It has the remnants of a painting on its back that includes fleurs-de-lis (for the house of Valois), and on its ribs is the motto “Quo unico propugnaculo stat stabitq[ue] religio” (By this bulwark alone religion stands and will stand).

Amati established the renowned Cremonese school of lutherie, which would include several generations of Amati’s family, members of the Guarneri family, and Antonio Stradivari. Though famed for their violins, the Cremonese makers also built a

7. David Tecchler (German, 1666–1747, active in Rome after 1700). Archlute. Rome, ca. 1725. Spruce, ebony, ivory, tortoiseshell, mother-of-pearl; L. 70 ³/₄ in. (179.7 cm). Inscribed on an ivory plaque on the long pegbox: *Dav[id]: Tecchler / fecit Roma / AD 1725*. The Metropolitan Museum of Art, Purchase, Clara Mertens Bequest, in memory of André Mertens, 1988 (1988.87). The bowl of this archlute is composed of fourteen ebony staves with spacers of ivory and ebony. The spruce top is edged with bone and has a

geometric rose and mother-of-pearl tulip inlays near the end and fingerboard on the top. The neck is veneered on the front and back with tortoiseshell, with ivory and ebony edging. Six double courses of strings emanate from the lower pegbox; eight single bass strings are attached to the longer shepherd’s-crook pegbox. David Tecchler was best known as a violin maker. This is the only known surviving lute by him and one of only ten known Roman archlutes, a variation of the long-neck lute.

8. Attributed to Matteo Sellas (German, ca. 1599–1654, active in Venice). Guitar (with detail of rosette). Venice, ca. 1630–50. Spruce, bone, parchment, snake-wood, ivory; L. $37\frac{7}{8}$ in. (95.6 cm). The Metropolitan Museum of Art, Purchase, Clara Mertens Bequest, in memory of André Mertens, 1990 (1990.103). This guitar is set up in a typical Baroque fashion with five courses of strings and gut frets tied

to the neck. The spruce top has inlaid ivory hearts near the end of the fingerboard and below the bridge, and a beautiful ring of bone plaques, engraved with leaping hares and dogs, around the sunken rosette (which is modern). Similar decoration covers the fingerboard and pegbox (also a modern replacement). Scalloped snakewood ribs with ivory striping form the vaulted back.



9

9. Attributed to Giacomo Ertel (German, ca. 1646–1711, active in Rome). Guitar (with detail of back). Rome, late 17th century. Spruce, ebony, fruitwood, bone, ivory, mother-of-pearl; L. $35\frac{3}{4}$ in. (90.7 cm). The Metropolitan Museum of Art, Purchase, Rogers Fund, Mrs. Peter Nicholas, University of Chicago Club of New York, Mrs. Henry J. Heinz II and Lowell S. Smith and Sally Sanford Gifts, The Crosby Brown Collection of Musical Instruments, by exchange,

and funds from various donors, 1984 (1984.225). This guitar has five double courses of strings. The spruce top is inlaid with a mother-of-pearl tulip below the bridge, and small squares of the same material ring the parchment rosette (a modern reconstruction) and edge the entire top. Large oval mother-of-pearl inlays line the fingerboard and peghead. The sides and back are of ebony with an inlaid checkerboard pattern of bone, ebony, and fruitwood.





10. Andrea Amati (Italian, ca. 1505–ca. 1578). Violin. Cremona, ca. 1559. Spruce, maple, ebony; L. 22 $\frac{5}{8}$ in. (57.4 cm). The Metropolitan Museum of Art, Purchase, Robert Alonzo Lehman Bequest, 1999 (1999.26). This violin has a one-piece maple back with maple sides and a two-piece spruce top.

wide variety of other stringed musical instruments. Stradivari is known to have built lutes, viols, harps, guitars, and mandolins. His guitars (see figs. 13, 14) are of particular interest because they are the oldest surviving guitars that use spruce for the top (or sounding board) of the instrument and maple for the back and sides, a combination that is standard for violin construction (and now also for



11. Detail of the painting on the back of fig. 10. The fleurs-de-lis that remain suggest an association with the Valois family. A reduced viola in the Musée de la Musique, Paris, that bears what is probably a fuller version of the painted decoration has been attributed to the court of Philip II and Elisabeth of Valois, who were married in 1559.

archtop guitars). Other guitars from the period are more highly decorated, with backs and sides made of exotic woods like snakewood, ebony, and ivory (see, for example, figs. 8, 9).

The death of Stradivari in 1737, followed by the death of Giuseppe Guarneri (called “del Gesù” because the IHS monogram of Christ appeared on his labels) in 1744, is often thought of as marking the end of the golden



12. Detail of the motto “Quo unico propugnaculo stat stabitq[ue] religio” (By this bulwark alone religion stands and will stand) painted on the ribs of fig. 10



13. Antonio Stradivari (Italian, 1644–1737). Guitar, “The Rawlins.” Cremona, 1700. Spruce, maple, ebony; L. 36 in. (91.3 cm), W. 10 7/8 in. (26.5 cm). National Music Museum, The University of South Dakota, Vermillion. This is one of only four documented guitars made by Antonio Stradivari that are known to survive.



14. Back of the pegbox of fig. 13

15. Giuseppe Presbler (Italian, 1760–1801). Mandolin and mandola. Milan, 1796 and 1797. Rosewood, spruce, walnut, bone, mother-of-pearl; mandolin: L. 22 7/8 in. (56.3 cm), mandola: L. 35 7/8 in. (91 cm). On labels pasted inside both: “Giuseppe Presbler / In Milano / nella Contrada della Dogana / all’insegna del Sole”; mandolin dated 1796, mandola 1797. The Metropolitan Museum of Art, Gift of Mr. and Mrs. Mark Willcox, in memory of Jane Byrd Radcliffe Whitehead, 1989 (1989.344.1, 2). This is a rare matched set of a Milanese-style mandolin (with six courses) and mandola (which is tuned one octave below the mandolin).



age of northern Italian lutherie. In reality, the tradition of fine stringed instrument making continued in the region long past the middle of the eighteenth century, and even to the present day, carried on by makers such as Antonio Gagnani of Livorno; the Bergonzi family of Cremona; Giovanni Guadagnini, who worked in Piacenza, Milan, Parma, and Turin, and his descendants; and Giuseppe Presbler of Milan, who built an extraordinary matched mandolin and mandola in the Museum’s collection (fig. 15). That said, it is true that by the mid-1700s northern Italy had lost much of its former economic power, and without a local market to sustain



16. Alessandro Gagliano (Italian, 1640–1730). Violin (front and back). Naples, 1704. Spruce, maple, ebony; L. 23 in. (58.4 cm). Private collection



large-scale workshops the number of luthiers was severely reduced. Major changes in music itself, some of which brought about the near obsolescence of the lute, also affected the demand for instruments. Then too, makers in other European cities vied for a share of the clientele, and on the Italian peninsula the center of stringed instrument making eventually moved south to Naples.

By the second half of the eighteenth century Naples was the largest city in Italy and the third most populated in Europe. It was known as a center for music, especially opera, and its musical instrument makers had been famous for their fine harpsichords since the sixteenth century. The beginnings of an important lutherie tradition in Naples can be traced to Alessandro Gagliano, who was a native of the city and is believed to have spent significant time in the late seventeenth century as an apprentice, probably in Nicolò Amati's workshop in Cremona. Gagliano, who established his own workshop in Naples in about 1700, is the earliest known Neapolitan violin maker. His work is generally considered less refined than that of the Cremonese makers with whom he studied, yet a stunning violin he made in 1704

(fig. 16), with distinctive f-holes and a beautiful two-piece back, demonstrates his skill and creative style. Alessandro established a family of luthiers that would remain active in Naples well into the nineteenth century (see fig. 17).

Neapolitan makers' contributions to the design of plucked stringed instruments are of great importance. In the 1740s members of the Vinaccia family created what would become the classic Neapolitan version of the mandolin. The Vinaccia made a substantive change to the structure of the instrument by canting the top, or soundboard, just below the bridge, so that the tension from the strings was more evenly distributed across the top. The pitch of the strings could then be higher, and strings under greater tension are also louder. The more robust instrument was strung with four courses of metal strings and tuned to the same pitches as a violin (GDAE). Musicians used a plectrum to play the Neapolitan mandolin. The instrument became enormously popular and was a vital part of the musical genre *canzone napoletana* (Neapolitan song) that developed in the nineteenth century. Perhaps the most extraordinarily decorated example of a Vinaccia mandolin



17. Giuseppe (Joseph) Gagliano (Italian, active 1770–1800). Viola d'amore. Naples, ca. 1780. Spruce, maple, ebony; L. 14 in. (35.7 cm). On label inside body: "Joseph Gagliano filius / Nicolai fecit Neapoli 178-." The Metropolitan Museum of Art, Gift of H. H. Schambach, 1981 (1981.480). This viola d'amore has the outline of a viol, but the top and back overhang the ribs as on a violin. It has six bowed strings and six sympathetic strings, and both "flame" sound holes and a rosette under the (later) fingerboard. Joseph Gagliano was the grandson of Alessandro Gagliano, the founder of the Neapolitan school of lutherie.

is one in the Museum's collection that was made by Antonio Vinaccia in 1781 (fig. 18). The instrument has a bowl back made of individual fluted staves with a tortoiseshell veneer. The top is ornamented with mother-of-pearl, tortoiseshell, and gold alloy inlays.

In the last quarter of the eighteenth century Neapolitan makers were also at the forefront in developing the six-string guitar, which would replace earlier instruments that had five double courses of strings. The Spanish had

already created an instrument with six double courses, but luthiers and players in southern France and Italy adopted the version with six single strings that remains the standard today. Members of both the Gagliano and Vinaccia families built six-string guitars in the eighteenth century, but it was the Fabricatore family who became the most important guitar makers in Naples. Fabricatore guitars tend to be much plainer than earlier instruments and have a figure-eight-shaped body with a pronounced waist and a paddle-shaped peghead. On a particularly beautiful instrument made by Gennaro Fabricatore in 1819 (fig. 19) a strip of mother-of-pearl over tortoiseshell outlines the entire top, fingerboard, peghead, and sound hole, and the neck and back are decorated with multiple thin strips of ivory and ebony. Guitars like this were played by the great Italian virtuosos of the nineteenth century, among them Mauro Giuliani and Luigi Legnani. The *posteggiatori*, or street musicians, who played throughout Naples paired them with mandolins.

One of the earliest six-string guitars, probably made in Naples about 1800, is in the Metropolitan (fig. 20). It has an unusual shape and decoration reminiscent of earlier Baroque



18. Antonio Vinaccia (Italian, active 1754–81). Mandolin. Naples, 1781. Spruce, tortoiseshell, mother-of-pearl, gold alloy, ivory; L. 23 in. (58.4 cm). The Metropolitan Museum of Art, The Crosby Brown Collection of Musical Instruments, 1889 (89.4.2140). The extraordinary body of this instrument is formed of twenty-three fluted tortoiseshell-veneered strips with ivory and ebony spacers. The sides of the body are elaborately decorated with tortoiseshell moldings and floral paintings on a gilt ground, the top with tortoiseshell, mother-of-pearl, and gold alloy inlays.



19. Gennaro Fabricatore (Italian, ca. 1750–1832). Guitar. Naples, 1819. Spruce, maple, ebony, mother-of-pearl, ivory, tortoiseshell; L. 36 $\frac{3}{8}$ in. (93 cm). Drs. Faye & Jonathan Kellerman. This six-string guitar is an ornate example of the work of the most celebrated Neapolitan guitar maker.



20. Guitar (with a detail of the satyr on the top). Probably Naples, ca. 1800. Spruce, ebony, ivory, tortoiseshell; L. 36 in. (91.4 cm). The Metropolitan Museum of Art, Rogers Fund, 1969 (69.29). This very early six-string guitar is unusually decorated in a style reminiscent of much older guitars.



guitars. The putti playing musical instruments, scenes of Orpheus taming the animals, and foliage that cover its back (figs. 21, 22) are repeated almost verbatim on a guitar in the Yale University Collection of Musical Instruments (fig. 23), albeit in ivory on an ebony ground instead of the opposite. The two instruments are decorated in reverse inlay, for which motifs are cut from multiple sheets of material stacked together, producing perfectly matched pieces. The technique allows for two sets of decorative inlays that are mirror images of each other to be created at the same time, reducing somewhat the high cost of these lavishly decorated guitars. Inset in the smaller medallion on the back of the Metropolitan's example is a portrait of the classical composer Giovanni Paisiello, who spent most of his life in Naples and served Ferdinand IV of Naples from 1784 until 1802.

Among the first, if not the first, Italian luthiers to work in New York City was Joseph E. Bini, who came to the United States in the 1840s from the Veneto. By 1846 Bini was performing as a guitarist in P. T. Barnum's American Museum (located on the corner of Broadway and Ann Street), and on July 23 of that year an article



21. Back of fig. 20. In the roundel at the top is a portrait of the Neapolitan composer Giovanni Paisiello.



22. Detail of the side of fig. 20, showing the scene of Orpheus taming the animals



23. Guitar (back). Probably Naples, ca. 1800. Spruce, ebony, ivory, tortoiseshell; L. 36 in. (91.4 cm). Yale University Collection of Musical Instruments, New Haven, The Belle Skinner Collection. The guitar has a spruce top and ebony and ivory inlaid decoration on the sides, back, neck, and pegbox. The inlaid decoration on the back is nearly identical to that on fig. 21, but with the materials reversed.



24. Joseph Bini (American, ca. 1810–1877), designer. J. Howard Foote, maker. Guitar (serial number 654). New York, ca. 1870. Spruce, rosewood, ebony; L. 36 $\frac{7}{8}$ in. (93.5 cm). The Metropolitan Museum of Art, Purchase, The Jonathan & Faye Kellerman Foundation Gift, 2010 (2010.334). This rather plain parlor guitar has a complicated internal bracing structure based on Joseph Bini's patented design.



25. Alessios De Filippis Mandolin Orchestra, ca. 1917. This ensemble appeared on early Edison recordings.

in *Scientific American* mentioned innovations he had introduced to guitar bridge design. Bini is listed as a guitar maker in the Brooklyn City Directory of 1859. After he became a naturalized citizen in 1866 he moved to Mount Vernon, just north of New York City, where he continued to build guitars with his son Antonio until his death in 1877. In 1870 Bini introduced a patent for an unusual and complicated bracing design for the underside of a guitar top. The Museum has an example with Bini's bracing, built by the J. Howard Foote company of New York (fig. 24).

After the Kingdom of Two Sicilies joined the Kingdom of Italy in 1861 as part of the long process of Italian unification, a prolonged period of economic upheaval on the peninsula forced many poor Italians, primarily from rural areas, to leave the country to find work. Between 1876 and 1915 millions of Italians moved to major urban areas in North and South America, forming "Little Italy" communities where they were able to retain much of their traditional culture. The New York area became

home to the largest population of Italians in the United States, most of them from southern Italy. The immigrants brought with them their love for their traditional music and their instruments.

In the 1880s a sudden craze for the Neapolitan mandolin swept across the United States, spurring sales of the instrument to both professional and amateur musicians. Ironically, this sudden interest was sparked by a musical troupe called the Spanish Students that toured the country in 1880. The group had achieved international attention at the Paris Exposition Universelle of 1878 and subsequently toured Europe before coming to the United States. Dressed in traditional attire, the Spanish Students performed Spanish folk songs and played the *bandurria*, a teardrop-shaped plucked stringed instrument with a flat back and twelve strings that was often incorrectly identified as a mandolin in the press. (An article in the *New York Times* of January 2, 1880, for example, noted the arrival of the troupe and its director, Ignacio Martin, in Boston and said that they



26. Giuseppe Vinaccia (Italian, active late 19th–early 20th century). Mandolin. Naples, 1896. Spruce, rosewood, mother-of-pearl, tortoiseshell; L. 23 in. (58.4 cm). Drs. Faye & Jonathan Kellerman. A label inside attests that this instrument was imported and sold in New York by the Tipaldi Brothers.

played “mandolins.”) The group was immensely popular, and almost immediately a number of similar acts tried to capitalize on their success. Most of these groups were formed by Italian immigrants who played their Neapolitan mandolins (see fig. 25), although they often performed under names similar to that of the original “Spanish Students.”

One of the earliest musicians to take advantage of this phenomenon was Domenico Tipaldi, who as early as 1883 was performing concerts on the mandolin throughout the New York area. Writing in *The Theatre* in 1886, Clara Lanza noted that

everybody surely remembers the Spanish Students, as they were called, who came here several years ago and trilled their aesthetic mandolins in our concert-halls. Before their arrival, no such thing as a mandolin existed in America. Since then, however, the graceful little instrument has crept gradually into favor, until finally it has become the fashionable craze of the hour. Not to know the mandolin is to argue oneself unknown. . . . Silvery strains are heard issuing from the Fifth Avenue mansion and the Newport villa. . . . The Spanish Students, as has been said, introduced the mandolin to us, but it has been owing to the efforts of their enterprising conductor, Signor Tipaldi [sic], that it has reached its present status and become an institution in society. . . . The maestro is a Neapolitan, and handles the mandolin as, alas! only a Neapolitan can.

Tipaldi was in great demand as a soloist and as the leader of chamber

groups and mandolin orchestras like the Orchestra dei Mandolinisti Tipaldi, which played in a concert for Columbus Day in 1890 that was advertised in *Il Progresso*, an Italian-language New York newspaper. Among the members of the group were Tipaldi’s brothers Francesco and Vincenzo. The Tipaldi brothers gained renown as a mandolin ensemble and also imported and sold mandolins from Italy, among them one made by Giuseppe Vinaccia in Naples in 1896 (fig. 26).

Mandolins of all sizes (mandolins, mandolas, and mandocellos, based on the violin family) were played by amateurs as well, in orchestras that were established on college campuses, in small towns, in factories, and in fraternal and professional organizations at all levels of society. These groups were probably more important for social gatherings than for the music performed, but they stimulated an enormous demand for mandolins. The first Italian mandolin makers that can be documented in New York arrived in the mid-1880s. Angelo Mannello, from Morcone, northeast of Naples, set up his workshop soon after he arrived in 1885. By 1893 he was established and successful enough to show instruments at the World’s Columbian Exposition in Chicago, where he won a bronze medal for his decorated mandolins and mandolas. Among the American exhibitors Mannello and several leading musical instrument manufacturers and distributors, including Lyon & Healy, William Tonk, and J. Howard Foote, showed mandolins. The contingent from Italy included three mandolin makers: Camillio Di Leo of Palermo and, from Naples, Nicola R. Calaca and the Vinaccia brothers, descendants of the family that standardized the Neapolitan mandolin (see figs. 18, 26).

Mannello is best known for his decorated mandolins, which he regularly

27. Angelo Mannello (American, born Italy, 1858–1922). Two mandolins. New York, ca. 1900. Spruce, maple, tortoiseshell, mother-of-pearl, ivory, metal; L. of each 24 $\frac{3}{8}$ in. (62.4 cm). The Metropolitan Museum of Art, Gift of the family of Angelo Mannello, 1972 (1972.111.1, 2)



28. Back of the mandolin on the left in fig. 27, which is completely covered with inlaid ivory and tortoiseshell plaques. The center rib features grotesques, seahorses, and, most prominently, a female nude.

exhibited. Among his masterpieces are two mandolins that were donated by the Mannello family to the Museum in 1972 (figs. 27–31). The more highly decorated of the two was even used in a publicity photograph that appeared in a 1904 article in the *Music Trade Review* about the Saint Louis World's Fair (fig. 29). The mandolin has a bowl completely covered with ivory and tortoiseshell inlays, the highlight of which is a female nude suspended in vines that creep up the center of the back (fig. 28). On the metal plate on the back of the peghead is a lyre, the instrument of Orpheus, intertwined with a modern parlor guitar (fig. 31),

doubtless reflecting Mannello's efforts to equate his instruments with celebrated instruments of the past and to place them in the long continuum of fine stringed instrument making. Luthiers had long evoked Orpheus in their work (see fig. 22), and the very form of the ancient lyre inspired many nineteenth- and twentieth-century craftsmen, among them Gennaro Fabricatore, Nicòla Turturro, and Luigi Mozzani (see figs. 32, 33).

The vast majority of instruments produced by Mannello and his workshop were made for musical instrument distributors such as C. Bruno & Son of New York, who sold Mannello's

mandolins under their own name. Several of the Bruno company ledger books survive in the archives of the Museum. The 1895 ledger, the first in which Mannello appears, records that in that year he sold Bruno \$4,349.94 worth of mandolins (the number of instruments is not noted). In the next surviving ledger, from 1897, the figure has risen to \$7,082.57. Bruno was selling these mandolins in its catalogue for prices ranging from \$7.00 to \$150.00. The 1895 catalogue offered twenty-seven models, most of which were fairly inexpensive. As Mannello was probably selling most of his mandolins to Bruno for a few

dollars, his workshop could have supplied anywhere from many hundreds to more than a thousand instruments each year to this one distributor. The January 30, 1904, issue of *Music Trade Review* reported that Mannello was said to be expanding his international sales and that in the previous year (1903), sales “showed an increase of about 7,000 instruments” over 1902. The scale of production would imply a large workforce, and indeed the article noted that “at present Mr. Mannello employs 75 hands in his plant.”

Another Italian mandolin maker, Neapolitan Luigi Ricca, came to New York in 1886 to teach guitar and mandolin at the German Conservatory of Music. Ricca appeared as part of Tipaldi’s mandolin orchestra for the Columbus Day concert in 1890, around the time he began to manufacture mandolins and guitars. Early in the 1890s he published a catalogue featuring thirteen models in which he claimed that he had made more “fine goods than any firm in my line in the country.” Ricca’s workshop grew quickly, and he relocated several times to ever larger facilities. In 1898

he began building pianos on a large scale, and to what extent he continued the mandolin business after that is unclear. Ricca’s greatest influence was on the many luthiers who worked for him and then established their own shops, including Charles Biggio, Antonio Grauso, and A. Russo.

Large American musical instrument manufacturers also produced massive numbers of mandolins and employed Italian luthiers to do so. Oscar Schmidt, the largest manufacturer of stringed instruments in the country, produced more than 75,000 of one type of mandolin in the decade preceding 1904, according to a *Music Trades* article that appeared on September 24 of that year. Among the Italian luthiers employed in Schmidt’s factory in Jersey City was Antonio Carlucci, who by 1912 was a leading member of the company. (Before coming to Schmidt, Carlucci had run his own workshop at 188 Houston Street, which is listed in the City



19

29. “Mannello at World’s Fair.” From *Music Trade Review* 39, no. 1 (July 2, 1904), p. 45. The photograph shows Angelo Mannello in front of his exhibition at the 1904 Saint Louis World’s Fair. He is holding the mandolin on the left in fig. 27.

30 (far left). Peghead of the mandolin on the left in fig. 27. The peghead veneer has mother-of-pearl inlaid in tortoiseshell. The top features a broken pediment design with a mother-of-pearl finial.

31 (left). Metal plate on the back of the peghead of the mandolin on the left in fig. 27. The plate is engraved with a lyre intertwined with a guitar.





32 (above left). Nicòla Turturro (American, born Italy, 1872–1953). Mandolira. New York, ca. 1905. Spruce, mahogany, rosewood, tortoiseshell, celluloid, brass; L. 25 ½ in. (64.8 cm). The Metropolitan Museum of Art, Rogers Fund, 1975 (1975.357.1). Turturro patented this unusual mandolin in the form of the classical lyre in 1904.

33 (above right). Luigi Mozzani (Italian, 1869–1943). Chitarra-lyra (harp guitar). Cento, Italy, ca. 1915. Spruce, ebony, maple; L. 33 in. (83.8 cm). The Metropolitan Museum of Art, Purchase, The Jonathan & Faye Kellerman Foundation Gift, 2008 (2008.356). Although Mozzani called this a lyre guitar, it is more appropriately classified as a harp guitar because of its open bass strings. Mozzani's designs were inspired by the German builder Friedrich Schenk, who was making similar instruments in the first half of the nineteenth century. This guitar was once in the collection of Mario Maccaferri.



Directory for 1905–6.) C. G. Conn of Elkhart, Indiana, the leading U.S. manufacturer of band instruments, hired John DeJulio, a former foreman of the Ricca workshop, to head a department building mandolins. They also brought in New York violin maker William Pezzone to establish a violin-making operation. The mandolin's mass-market appeal swelled when mail-order companies such as Montgomery Ward and Sears & Roebuck began selling the instrument at remarkably low prices. Sears offered a mandolin in 1905 for \$1.95. The Lyon & Healy Company of Chicago also built and sold Neapolitan-style mandolins under the model name Washburn. The Museum has a decorative model with a mother-of-pearl fingerboard and its original tooled leather case (fig. 34).

City directories, newspaper articles and advertisements, census records, patent applications, and labels from surviving instruments document scores of Italian luthiers working in New York in the early decades of the twentieth century. Some, like Mannello and Ricca, operated large workshops, but most, like Nicòla Turturro (see fig. 32), employed only a handful of workers. Turturro was an innovator who made products such as the beautiful mandolira, which combined the lyre shape often used for guitars with a bowlback mandolin, and the “peanut” ukulele, so named for the shape of its waisted body. The combination of large manufacturers and small workshops no doubt accounted for what must have been many hundreds of workers producing stringed instru-

ments in the area in the early years of the twentieth century.

It was this incredibly vibrant lutherie culture that John D'Angelico became a part of in the 1910s, when he was still a boy. D'Angelico was born in 1905 to immigrants Maria and Phillip D'Angelico, a tailor who lived on Mott Street in lower Manhattan. At the age of nine he began working with his uncle, the luthier Raphael Ciani, in his workshop at 57 Kenmare Street, and when Ciani died in 1923 the eighteen-year-old D'Angelico was left in charge of the workshop and its employees. The shop continued to build instruments with the Ciani label, including a guitar attributed to D'Angelico that is dated to about the time of Ciani's death (fig. 35). The only known bowl-back mandolin bearing a label with John D'Angelico's name (fig. 36) represents the traditional training he received in the Ciani shop.

In the 1920s the popularity of the mandolin greatly diminished as the tenor banjo became the plucked instrument of choice for amateur musicians. The tenor banjo has four strings tuned the same as a mandolin's, which made it easy for players to switch instruments. Suddenly the Italian luthiers had little market for their Neapolitan-style mandolins. This reality caused the young D'Angelico to look for other ways to make a living as a luthier. After the death of his uncle, he may have studied violin making with Mario Frosali, who lived on West 51st Street at the time. It was probably also in the 1920s that D'Angelico began to experiment with making archtop guitars, although none of his instruments from those years survive.

The archtop guitar was invented in the 1890s by Orville Gibson of Kalamazoo, Michigan. Gibson expounded his construction philosophy in his 1895 patent application (granted U.S. Patent Number 598,245 on February 1,



34. Lyon & Healy, maker. Mandolin, Washburn brand, style 275. Chicago, ca. 1900. Spruce, rosewood, mother-of-pearl, celluloid; L. 24 in. (61 cm). The Metropolitan Museum of Art, Rogers Fund, 1979 (1979.444). The Washburn brand was reserved for the high-end products built by Lyon & Healy. This model features a beautiful back of forty-four rosewood staves and a fingerboard decorated with mother-of-pearl. Its original tooled leather case survives.

1898), in which he described his attempts to create instruments that had as few distinct pieces (including internal bracings) as possible. The back and sides of the guitar, he explained, are built from a single piece of wood, and "the front or sounding-board and the back board are carved in a somewhat convex form to give



35. Attributed to John D'Angelico (American, 1905–1964). Guitar. New York, ca. 1923. Spruce, maple, ebony, imitation tortoiseshell, mother-of-pearl; L. 41 7/8 in. (106.3 cm). National Music Museum, The University of South Dakota, Vermillion. A rare example of a twelve-string guitar from this period, this instrument is believed to have been made by John D'Angelico while he was working in the workshop of his uncle the luthier Raphael Ciani (1876–1923), whose label it bears.

36. John D'Angelico. Mandolin. New York, ca. 1925. Spruce, Brazilian rosewood, celluloid, tortoiseshell; L. 24 1/2 in. (62.2 cm). The Metropolitan Museum of Art, Purchase, The Jonathan & Faye Kellerman Foundation Gift, 2007 (2007.456). This is the only known Neapolitan-style bowlback mandolin bearing the label of John D'Angelico.



37. Gibson. Archtop guitar, L-5 model (serial number 87083). Kalamazoo, Michigan, 1928. Spruce, maple, ebony, steel, celluloid, mother-of-pearl; W. 16 in. (40.6 cm). Private collection



the proper stiffness and are preferably the thickest at and near the center.” Violins had for centuries been constructed with a carved convex back and top. Gibson produced not just guitars but also mandolins in this way, creating a new American form of the instrument.

Orville Gibson sold his name and patents to five Kalamazoo businessmen who started the Gibson Mandolin-Guitar Manufacturing Company in 1902. The company hired sound engineer and master luthier Lloyd Loar in

1919. Loar worked for Gibson until 1924, introducing the Master Model instruments that included the iconic F-5 mandolin and L-5 guitar (fig. 37). Loar’s redesign of Gibson’s archtop guitar incorporated other elements from the violin, including a floating bridge held on only by the tension of the strings, a tailpiece where the strings terminate (flat top guitars have a fixed bridge glued to the top, where the strings terminate), and violin-style f-holes instead of a round sound hole. The L-5 produced a bigger sound,

which jazz players of the 1920s used to create a punchy rhythmic accompaniment that cut through the big band instrumentation popular at the time. Jazz guitarists like Charlie Christian and Eddie Lang made the instrument a mainstay of the jazz tradition.

The archtop guitar must have attracted D’Angelico for several reasons. First, the instrument required a great deal of highly skilled labor to build, and it therefore sold at higher prices than comparable flat top guitars. The 1928 Gibson catalogue listed



38. John D'Angelico in his workshop at 40 Kenmare Street, New York, 1942

the L-5 for \$275, whereas the most expensive flat top guitar was priced at only \$125. (In the mid-1930s, by which time prices had fallen, D'Angelico was selling his Excel model for the same price, \$175, as Gibson's L-5.) Second, D'Angelico's great skill and training as a craftsman meant that he was able to distinguish himself and his products as superior to factory-made instruments and those of other luthiers. And third, his location in New York allowed him access to many of the great jazz guitarists of the time. As his fame spread, guitarists of all genres would make a point of stopping by his shop whenever they played in the city (see fig. 38).

The earliest surviving archtop guitar by D'Angelico is serial number 1002 (figs. 39, 40), which is essentially a copy of the Gibson L-5 of the period (see fig. 37). It was made in 1932, the year D'Angelico opened his own workshop at 40 Kenmare Street (one block from the Ciani shop). The 1002 is nearly identical to an L-5 guitar, from the outline of the body and headstock to the dark sunburst finish. Early D'Angelico guitars lack the patented truss rod that runs the length of the neck on Gibson guitars of the same period, allowing adjustments to the curvature, but after the patent

expired D'Angelico included this feature as well. D'Angelico's instruments quickly gained a reputation among players for having a balanced, full tone throughout their range and a smoother sound than most other guitars. As he gained success as a guitar maker he began to move away from building L-5 copies and to shape his own style. Although each of his guitars was a singular creation, in the mid-1930s he introduced model designations, initially Style A, Style B, and Excel, which were fairly similar to each other except that each successive model had more ornamentation than the previous one. The Excel model was especially popular among players. Its bright sound was particularly well suited to rhythm guitar playing.



39. John D'Angelico. Archtop guitar (serial number 1002). New York, 1932. Spruce, maple, ebony, steel, celluloid, mother-of-pearl; W. 16½ in. (41.8 cm). John Monteleone, Islip, New York. This is the earliest known surviving archtop guitar by D'Angelico. It was owned by jazz guitarist Benny Mortell.



40. View from the bottom end of fig. 39, showing the arched top of the guitar

The 1951 sunburst Excel serial number 1871, for example (figs. 41, 42), features a cutaway body with a cutout of the upper treble rib that allows the player to reach higher up on the fingerboard. D'Angelico began building cutaways in the late 1940s, again copying earlier Gibson models.

D'Angelico introduced what would become his top model, the New Yorker, in the late 1930s. The New Yorker was a larger-bodied instrument, at eighteen inches a full inch wider than the earlier models (see fig. 43). Its decorative features echo the then fashionable Art Deco architecture, specifically the New Yorker Hotel, the profile of which is inlaid in mother-of-pearl on the headstock (figs. 44, 45). The classic

New Yorkers feature cutaway bodies, Art Deco-inspired geometric inlays on the fingerboard, gold-plated metal tuners and tailpiece, and multiple layers of plastic binding (usually in alternating black and white layers) around the body, fingerboard, and peghead.

D'Angelico's customers included well-known jazz and swing guitarists Al Valenti (the first artist to endorse his guitars), Johnny Smith, Tony Mottola (guitarist for Perry Como and Frank Sinatra), Irving Ashby (a guitarist in Nat King Cole's trio), and Bucky Pizzarelli. Guitarists known for other

genres of music were also attracted to the instruments: two early owners were Les Paul and Chet Atkins (see fig. 46), who both used D'Angelico guitars before they became famous for playing electric guitars. Many later-generation guitarists like Pete Townshend, George Benson, Eric Clapton, John Fogerty, and John Mayer have also owned or used D'Angelico archtops (see figs. 47, 48).

D'Angelico maintained a small shop, at most employing only one



41. John D'Angelico. Archtop guitar, Excel model (serial number 1871). New York, 1951. Spruce, maple, ebony, brass, mother-of-pearl, celluloid; W. 17 in. (43.2 cm). Private collection

42 (opposite). Peghead of fig. 41. D'Angelico used a broken pediment with an ornament on the headstocks of many of his guitars and mandolins. The motif is found on Neapolitan mandolins built in both Naples and New York (see figs. 27, 30).



43. John D'Angelico. Archtop guitar, New Yorker model (serial number 2091). New York, 1959. Spruce, maple, ebony, brass, mother-of-pearl, celluloid; W. 18 1/8 in. (46 cm). Private collection



or two workers, and resisted mass production. His first employee was Vincent DiSerio, who began working for him in 1932 at the age of twelve. For years DiSerio executed nearly all the rough work on almost every instrument built in the shop. James D'Aquisto joined the workshop in the early 1950s and would remain until D'Angelico's death in 1964. After earning a certain reputation, D'Angelico was pressured to expand

the shop or to create a signature instrument for a large manufacturer. The musical instrument manufacturer Fred Gretsch asked him to work for his company, but he turned him down. DiSerio disagreed with D'Angelico's decision, and the conflict between the two men caused DiSerio to leave the shop in 1959. This blow was followed later that year by the condemnation of the building at 40 Kenmare Street, which was not



44 (far left). Headstock of fig. 43. New Yorker guitars feature Art Deco-inspired decoration, including an interpretation of the New Yorker Hotel inlaid in mother-of-pearl on the headstock.

45 (left). The New Yorker Hotel, 481 Eighth Avenue, New York. The hotel was built in 1929 and opened on January 2, 1930.

only D'Angelico's workplace but also his home. He closed the shop and moved in with his brother-in-law and nephew at 166 Mulberry Street, where he would live for the rest of his life. These trials nearly convinced D'Angelico to abandon guitar building, but the ambitious D'Aquisto encouraged him to open in a new location and continue the business.

James D'Aquisto was born in Brooklyn on November 9, 1935, to a family of Italian Americans with roots in Palermo. His father was a tool and die maker and his grandfather a custom tailor. D'Aquisto was surrounded by the traditional music played on the violin, mandolin, and guitar (which his father played). Jimmy, as he was known throughout his life, took formal lessons from the guitarist Anthony Antone and became a proficient player. He was enamored of jazz music and went to the clubs in Manhattan to hear the modern sound of guitarists like Tal Farlow and Jim Hall. His interest in guitars led D'Aquisto to the workshop of John D'Angelico. In his book *Acquired of the Angels*, Paul Schmidt records D'Aquisto's first reaction to a D'Angelico guitar: "So I sat down

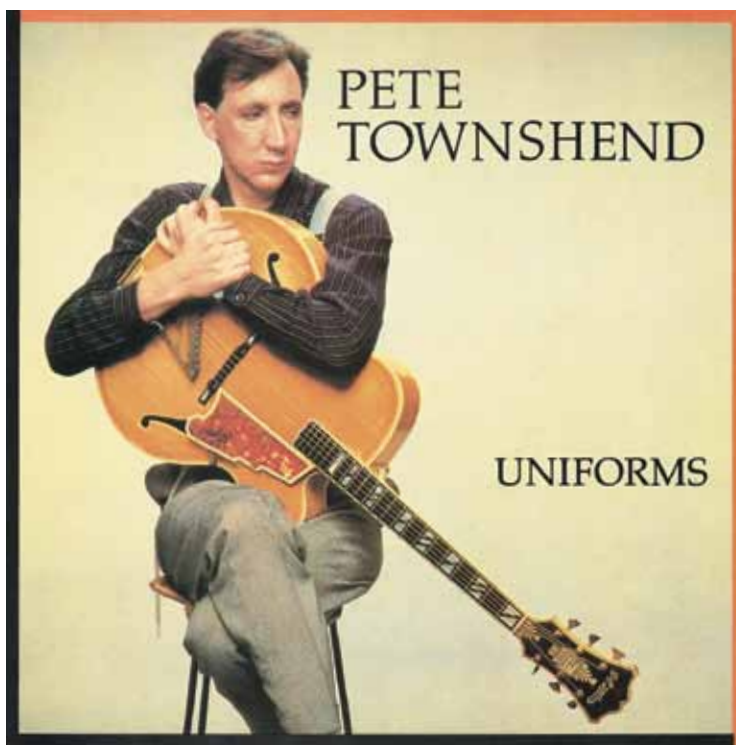
and he [D'Angelico] placed it in my lap; I played a chord and I couldn't believe it—it sounded like a piano. I'd never heard anything like that or ever thought a guitar was supposed to sound like that!"

D'Aquisto began to visit D'Angelico's shop on a regular basis, and when he was just seventeen, in about 1953, D'Angelico offered him a job. Initially he was little more than an errand and shop boy, but he was eager to learn and his incessant questions began to elicit information from D'Angelico and, even more so, from DiSerio, who saw in the energetic boy a chance to pawn off some of his work. After D'Angelico's shop was condemned, D'Aquisto spent several months pestering the older man to reopen and eventually convinced him to buy a new shop at 37 Kenmare Street. The workshop opened in early 1960, and for the next four years the two men worked side by side as D'Angelico taught every detail of guitar building to D'Aquisto (see inside back cover). When D'Angelico suffered the first of a series of heart attacks in 1960, the young D'Aquisto began to take over more and more of the guitar building, until eventually he was doing most of the work.

John D'Angelico died of a heart attack on September 1, 1964, at the age of fifty-nine. He had never married, and after his death the members of his extended family had little use for, or interest in, the guitar making business. They recognized that Jimmy D'Aquisto was practically a son to the master and the heir to his life's work. The family offered D'Aquisto the opportunity to buy the workshop, including the tools and the right to use the D'Angelico name, for \$3,000. Although the price was reasonable, D'Aquisto was married with three small children and unable to raise such a sum. He approached a wealthy lawyer who had been a customer of

D'Angelico's to secure a loan, and soon the shop at 37 Kenmare Street was operating again.

Although D'Aquisto had worked in the D'Angelico shop for years and by the end of D'Angelico's life was doing nearly all the work on the guitars, he had no reputation of his own as a luthier. With the older man gone, there were no orders for new guitars, and D'Aquisto turned to repairing instruments. Only after nearly a year on his



46 (top). Chet Atkins and the Carters (June, Helen, Anita, and Mother Maybelle, playing her L-5) onstage at the Grand Ole Opry, Nashville, 1950. Atkins is playing his D'Angelico guitar.

47 (bottom). Pete Townshend holding his D'Angelico New Yorker guitar on the cover of his 1982 single "Uniforms"



48. George Benson with his D'Angelico New Yorker model guitar, ca. 2008

own did he build his first instrument. As he remembered in the 1986 documentary *The New Yorker Special*:

So, I just said to myself, look you know you can build the damn thing. I don't want to do repairs for the rest of my life. I want to build a guitar. I can make a guitar. . . . The first ten guitars I made, they were just D'Angelicos and all I did was put D'Aquisto's [name] in the headpiece. And somebody would see the guitar and say, "Hey, what'd you get a new D'Angelico?" It was very, very satisfying. It turned out just the way I wanted it to turn out.

When players came to D'Aquisto's shop to have their guitars repaired, they would see and often play his instruments, and as word gradually spread orders began to trickle in. One of them was for a New Yorker Special in 1967 (fig. 49). With a seventeen-inch body and all the decorative appointments of the New Yorker, this D'Aquisto model was quite similar to

earlier D'Angelico guitars, but there were already some stylistic differences. The f-holes are shaped differently, for example, and New Yorker is written on a scroll on the headstock rather than on a stylized version of the New Yorker Hotel. Another of D'Aquisto's early instruments is an archtop mandolin with a two-point outline of his own design (fig. 50). Built in 1971, this was the first of the three mandolins he made during his career.

Unfortunately, the contract D'Aquisto had signed to secure a loan to buy the shop made his creditor the owner of the business—including the guitar building business—while he worked for a meager salary. Unable to earn enough to have any hope of ever repaying the loan and owning the business himself, the young luthier began to realize that he had been taken by the savvy lawyer. As tensions rose, confrontations between the two men became a regular occurrence. A disagreement about the ownership of the

guitars D'Aquisto was building led him to ask for an end to the relationship. But in his anger he rashly agreed to yet another bad deal, and he lost much of the shop equipment and the rights to the D'Angelico name. Then, on Christmas Day in 1965, the workshop was robbed of all the instruments inside it, both the guitars D'Aquisto was repairing and the ones he was building. He was forced to leave the shop and Manhattan, but his family helped him secure a loan to buy new equipment and build a shop in Huntington, Long Island, where he began to build instruments in 1966. He later moved to Farmingdale and finally settled permanently in Greenport (see figs. 51–52).

In the year that D'Angelico died, 1964, the Beatles played on the *Ed Sullivan Show*. Rock and roll and the electric guitar were the dominant musical forces of the time. The jazz scene was centered in the clubs of major metropolitan areas, where small combos explored the bebop and cool jazz styles of the time. The archtop guitar, with its many subtleties of sound, smooth and balanced tone throughout its range, and high-quality craftsmanship, continued to be the instrument of choice, especially when it was amplified through a speaker. Since the 1940s, D'Angelico had been building guitars with pickups to allow for amplification, and D'Aquisto built some solid body electric guitars during his career (see fig. 55). Like D'Angelico before him, D'Aquisto was sought out by the very best players working in the city, including the legendary Jim Hall. D'Aquisto's great skill and reputation allowed him to dominate this small niche market even when the demand for acoustic guitars was at its lowest. As his fame grew, he counted among his customers guitarists from a wide spectrum of the musical world, including Grant Green, Paul Simon, and Steve Miller



49. James D'Aquisto (American, 1935–1995). Archtop guitar, New Yorker Special model (serial number 1020). Huntington, New York, 1967. Spruce, maple, ebony, brass, mother-of-pearl, celluloid; W. 17 in. (43.2 cm). Perry A. Margouloff, New York

50. James D'Aquisto. Archtop mandolin (serial number 101). Huntington, New York, 1971. Spruce, maple, ebony, mother-of-pearl, celluloid; L. $22\frac{7}{8}$ in. (58 cm). The Metropolitan Museum of Art, Purchase, Amati Gifts, 2008 (2008.70). This is the first of three mandolins made by D'Aquisto. Because a small crack developed in the top when he was building it, he put it aside and made another instrument for the customer, always intending to come back and repair this one. After his death it was finished by an unknown repairperson. John Monteleone restored it in 2008 to resemble D'Aquisto's other mandolins.





51–52. James D'Aquisto in his shop in Greenport, New York, late 1970s



53. Grant Green with his 1972 D'Aquisto New Yorker Deluxe model archtop guitar (serial number 1055), from the 1976 album *The Main Attraction*

(see figs. 53–55). The orange archtop guitar he built for Paul Simon in 1975 (fig. 54) has Simon's name inlaid on the headstock. D'Aquisto suggested the unusual center sound hole because Simon usually played a flat top guitar, and he wanted a sweeter sound more appropriate to his music.

D'Aquisto felt confined by the legacy of D'Angelico and wanted to experiment with his own ideas. Early on he began altering the shape of the f-holes and the design of the headpiece and varying the colors of the varnish. He grew to prefer new materials, using European woods, for example, instead of the domestic varieties D'Angelico had favored. Because he had seen many of the plastics D'Angelico had used in the 1950s disintegrate, D'Aquisto began making bindings, tailpieces, and pickguards from wood. Throughout his career he experimented with the traditional aesthetic designs of the guitar, and he did so in order to realize his own acoustical ideas. Musicians and audiences had a certain expectation of what an archtop should look

like, and that look was defined by the classic Art Deco instruments. But D'Aquisto wanted to build much simpler designs with less ornamentation, believing that the extra decorative flourishes, inlays, and bindings subtracted from the resonance of the guitar. In the 1980s he incorporated his ideas into what he called the "classic" model, and he continued to push the design of the guitar in ever more radical directions. In the late 1980s and early 1990s he introduced what is now often called his modern series, which included the guitar models known as the Avant Garde, the Solo, the Centura, and the Advance (of which only one example was built; see fig. 56). These new D'Aquisto models remained characteristically free of ornamentation, but their design, with irregularly shaped sound holes, angular tailpieces and pickguards, futuristic headstocks with cutouts, and stark colors, was incredibly modern for archtop guitars. D'Aquisto made some twenty-five modern series instruments. Along with a handful of electric guitars incorporating the



54. James D'Aquisto. Archtop guitar, Oval Hole New Yorker Special model (serial number 1090). Farmingdale, New York, 1975. Spruce, maple, ebony, mother-of-pearl; W. 16 in. (40.6 cm). Paul Simon, New York. This special oval hole archtop guitar was built for Paul Simon and bears his name on the headstock.



same aesthetic, they have become arguably the most famous guitars of his entire output. Through them he dramatically changed the world of guitar making.

In April 1995 D'Aquisto was in California consulting with the Fender Guitar Company when he suffered an epileptic seizure—a disease from which he had suffered all his adult life—and died. He was fifty-nine years old, the same age at which John D'Angelico had died more than three decades earlier. Although D'Aquisto had trained no apprentice in the way that he had learned from D'Angelico, he had had an immense influence on a whole generation of younger luthiers, freeing them from traditional constraints, sharing his concepts of sound production, and linking the contemporary craft with the skilled craftsmanship of the luthiers of D'Angelico's generation.

The typical musician is rather conservative when purchasing instruments and generally prefers to buy an established brand name or a type he or she is familiar with. Even a master craftsman like James D'Aquisto, respected as the leading builder of his generation, felt compelled to make instruments that would match musicians' preconceptions of how an archtop guitar should look. Then, in the late 1980s, as the acoustic guitar market began to recover from its long slump, a new generation of guitar collectors came onto the scene. Prior to that time, collectors of vintage (usually American-made) stringed instruments had tended to collect old instruments such as pre-war flat top Martin guitars, 1920s and 1930s Gibson mandolins and guitars, and iconic 1950s Fender electrics. In the eighties, led by the young Scott Chinery, who had amassed more than a thousand instruments, collectors began to commission new instruments. Chinery had recognized



55. Steve Miller with his 1994 D'Aquisto chambered body Electric Centura model guitar (serial number 494 A)

that there was a whole class of fine luthiers working at the time who were building instruments that, like fine violins, were singular works of art, and not mass-produced objects. These collectors wanted pieces that were artistic examples of visual beauty, but they also wanted instruments that were custom-made to suit their own idiosyncratic playing techniques and physical structures. Chinery and those who followed him gave luthiers the opportunity to experiment without worrying about having to build a product that would sell in a guitar shop. It was this freedom that enabled D'Aquisto to break from his past and develop his modern series guitars.

Scott Chinery, who lived in Toms River, New Jersey, was one of the collectors who began working with D'Aquisto to create singular guitars

for his own private collection. D'Aquisto built several instruments for Chinery, one of the most famous of which was a Centura Deluxe guitar that the collector specifically requested in blue (fig. 57). After the instrument was finished, the collector was so thrilled with the result that it inspired him to commission a host of the best archtop makers to build instruments, stipulating only that they be lacquered the same blue as the D'Aquisto guitar and have an eighteen-inch-wide body. Chinery described the project in the catalogue for the collection:

I had often thought that it would be neat to get all the great portrait painters together to interpret the same subject and then see the differences among them. So that's what I set out to do with the Blue Guitars. To get all the greatest builders together and have them interpret the same guitar, an 18-inch archtop, in the same color blue that Jimmy had used. All of these great luthiers saw this as a friendly competition, and as a result they went beyond anything they'd ever done. We ended up with a collection of the greatest archtop guitars ever made.

After the death of D'Aquisto, Chinery began to see the Blue Collection

as a tribute to the late master and his profound effect on the guitar industry. The entire collection was exhibited in 1998 at the Smithsonian Institution in Washington, D.C. Chinery died in 2000, but the master luthiers he helped to establish, and the collectors he inspired to support these modern makers, continue to advance the world of lutherie and archtop guitar making, ensuring that the tradition will carry on far into the future.

James D'Aquisto's influence on the guitar-making world, and the generation of luthiers after him, was profound. Although the Blue Collection represents the greatest archtop makers from all over the country, several of the most important contributions were from Italian American makers who came from the same New York culture and tradition as D'Angelico and D'Aquisto. One of the great makers who came of age after D'Aquisto was Robert Benedetto, who was born in the Bronx in 1946, grew up surrounded by traditional Italian music making, and learned woodworking skills in his father's shop. Like most of the luthiers of his generation, Benedetto is self-taught and learned from other makers and by examin-

ing and repairing great instruments. Although he is from the New York Italian American tradition, the great majority of Benedetto's career has been spent in Florida, Pennsylvania, and Georgia. One of his most famous guitars is La Cremona Azzurra, which he built as his contribution to Scott Chinery's Blue Guitar project. The stunning guitar bears unusual foliate sound holes in the upper left and lower right corners. The design was partially in response to an idea that Scott Chinery had pursued by asking luthiers to build instruments that would give him a truer sense of what the guitar would sound like to the audience.

The maker who best represents the continuing tradition of Italian American lutherie in the New York region is John Monteleone (fig. 58). John's father, Mario, had left the family baking business in Brooklyn in order to study art. Mario went to work for his uncle John De Cesare, who created sculpture and bas-reliefs for buildings such as the Barclay-Vesey, the Irving Trust Company, and the Empire State Building. Following World War II Mario moved his family to Islip, on Long Island, and started a company with his brother that made



56. James D'Aquisto. Archtop guitar, Advance model (serial number 1255). Greenport, New York, 1994. Spruce, maple, ebony; W. 18 in. (45.7 cm). Private collection

industrial patterns for many of the aviation firms on the Island. John Monteleone, who was born in Manhattan in 1947, thus grew up surrounded by a family of craftsmen from whom he learned a wide variety of skills, including how to read blueprints, how to make casting templates, and how to work with many different materials. John was also a talented musician; he was classically trained as a pianist and also played the upright bass, tuba, euphonium, and guitar.

By the time he graduated from Tarkio College in Missouri with a degree in music education in 1970, Monteleone had developed a love for musical instruments. He began repairing instruments for his friends, and he even tried his hand at building one. Yet although he knew of the guitars of John D'Angelico and had heard about his famous apprentice, James D'Aquisto, Monteleone did not think he could make a living as a luthier. After college, he started working for his father, but after an extended backpacking trip through Europe he decided he wanted to make stringed instruments. Not long after he set up his own workshop in Islip, he heard on the radio about the new Mandolin Brothers vintage musical instrument store on Staten Island. When he showed them some of his instruments, the dealers immediately recognized his skill and hired him to do their repair work. This gave him access to the great vintage instruments that entered their store.

One of the problems Monteleone saw on the guitars he repaired in the 1970s and 1980s was the degradation of plastic parts that dated from the 1930s to the 1950s, when the materials were still relatively new. Among the materials susceptible to degradation was the particular type of plastic used in the bindings on a number of beautiful D'Angelico guitars, especially those from the early 1950s. When

Monteleone learned that D'Aquisto had his workshop in Long Island, he contacted him to ask about the construction of D'Angelico's instruments and the materials used to make them. The two men began a regular correspondence, and Monteleone often drove to D'Aquisto's workshop to observe the man's work and discuss ideas about building instruments. D'Aquisto, who had established himself as the preeminent guitar maker, began to send repair work to Monteleone and helped establish him as a trusted repairman for D'Angelico instruments. Monteleone especially appreciated D'Aquisto's approach to solving some of the challenges inherent in building an acoustic guitar and wanted to understand his ideas about sound production and the geometry of the guitar and its hardware.

As a young luthier in the 1970s Monteleone was also confronted with a deteriorating market for acoustic guitars. Unlike D'Aquisto, who was an established maker and had inherited the D'Angelico workshop and clientele, Monteleone had to make his own path. One of his interests was the folk music revival. Since returning to the city from college he had been playing bass in several of the folk groups that performed in the clubs of Greenwich Village. Although most of these guitarists used flat top guitars like the Martin D-28 model, Monteleone realized that there was an untapped market for high-quality luthier-made mandolins. The folk players used F-5 model mandolins, which have a carved top and back (without a bowl) like the archtop guitar. The F-5 model mandolin had been developed by Lloyd Loar and introduced in the 1920s as a counterpart to the L-5



57. James D'Aquisto. Archtop guitar, Blue Centura Deluxe model (serial number 1252). Greenport, New York, 1994. Spruce, maple, ebony; W. 18 in. (45.7 cm). The Scott Chinery Collection. This guitar inspired Scott Chinery to commission the Blue Collection of guitars.



58. John Monteleone sanding a Grand Artist model guitar in his workshop in Islip, New York, 2008

archtop guitar. In the beginning the F-5 model was not a success, largely because the popularity of the mandolin was already waning. After World War II, however, the F-5 was picked up by bluegrass musicians like Bill Monroe and became a favored instrument in the folk music world. Monteleone began building copies of the F-5 model, which he sold through the Mandolin Brothers store. But he soon developed his own ideas for improving the Loar design, which had remained virtually unchanged for fifty years. In 1977 Monteleone introduced the Grand Artist mandolin (fig. 59), which incorporated many of his innovations.

To start, Monteleone had redrawn the outline of the mandolin, although as an homage to the F-5 he kept the point on the lower right side and the scroll on the upper left, which he enlarged and hollowed out to give the instrument an increased sound chamber for greater resonance. He

redesigned the tailpiece and included a built-in string damper (to eliminate rattles and unwanted overtones), a one-piece bridge and an abbreviated pickguard, and, eventually, a radial fingerboard that better fit the players' hands. The resulting mandolin was a departure for players who had been using essentially the same model for half a century. It was enormously well received and began to be used by many of the most important mandolin players, including David Grisman. Monteleone developed his reputation as an outstanding luthier and secured commissions from the very best players and collectors, for mandolins as well as for the other members of the mandolin family, the mandola and the mandocello.

In 1979 Monteleone contacted another of the deans of New York lutherie, Mario Maccaferri of the Bronx. Maccaferri was born in 1900 in the town of Cento, near Bologna

in northern Italy. At the age of eleven he began working as an apprentice in the workshop of Luigi Mozzani, a virtuoso player and respected luthier (see fig. 33). Mozzani encouraged Maccaferri to build and also to play guitars. After studying at the conservatory of Siena, Maccaferri toured Europe as a soloist, eventually settling in London. In the early 1930s jazz was a big hit in Europe, and the instrument manufacturer Henri Selmer asked Maccaferri to design a guitar that could be used in jazz music. Maccaferri designed an instrument that Selmer began producing in 1933 (fig. 60). Maccaferri's design gained wide fame when Django Reinhardt chose it as his primary guitar.

Maccaferri, a great entrepreneur, began to make reeds for clarinets and saxophones in Paris. In order to expand the business and escape the war in Europe, he moved to New York in 1939. At the World's Fair that year Maccaferri grew intrigued with plastic and began to experiment with manufacturing plastic instead of cane reeds. He received a patent in 1941 and developed a market for the product when the supply of cane reed from southern France was cut off during the war. His enterprise grew to one of the major plastic manufacturing companies in the United States. Maccaferri produced all manner of products but always kept his hand in the musical instrument world, introducing mass-produced plastic ukuleles and guitars in the 1950s and 1960s and later experi-



59. John Monteleone (American, born 1947). Archtop mandolin, Grand Artist Deluxe model (serial number 185). Islip, New York, 2002. Spruce, maple, ebony, mother-of-pearl, celluloid; L. 28 in. (71.1 cm). Private collection. Monteleone introduced many innovations to

the design of the mandolin, including a new outline, a hollow scroll, and string dampers behind the tailpiece, all of which can be found on this example.

use of his plant and his famous name. Monteleone recalls Maccaferri saying, “What do you want to do, do you want to make art or do you want to make money?” Like D’Angelico, Monteleone decided he liked the freedom of working for himself, but he and Maccaferri remained friends and shared ideas until Maccaferri died in 1993 at the age of ninety-two.

Although the early 1980s were a difficult time for guitar makers, Monteleone flourished as he built a reputation as one of the great mandolin makers. He continued to refine his skills, influenced by both James D’Aquisto and Mario Maccaferri. When toward the end of the 1980s the market for guitars, including high-end archtops, experienced a great resurgence, Monteleone was well prepared to meet the demands of a new generation of players and collectors. Over the past twenty years he has continued to build the very finest of archtop guitars and mandolins. Like many modern builders he has benefited from D’Aquisto’s groundbreaking designs, but he has also experimented with the aesthetic design of the guitar. One of his signature designs is his Grand Artist scroll guitar (fig. 61, and see front and back covers), with a large scroll that is an homage to his mandolin-making roots. Like the luthiers of D’Angelico’s generation Monteleone has included Art Deco elements on his guitars, drawing inspiration from such landmarks as Radio City Music Hall and the Chrysler Building. His Radio City guitar and mandolin models (fig. 62)

menting with creating a plastic violin.

Maccaferri was winding down his plastics business when he met Monteleone in 1979. They immediately became friends and had long discussions about musical instrument making. Maccaferri had Monteleone build a guitar based on an old drawing, and the two men worked together to refine Maccaferri’s design. After constructing the initial guitar they embarked on a project to build twelve guitars together—six classical and six archtop—over the next few years. The work greatly excited Maccaferri, who wanted to start a guitar building business with Monteleone and offered the



60. Mario Maccaferri (American, born Italy, 1900–1993), designer; Henri Selmer Paris, maker. Guitar, Jazz model (serial number 565). Paris, 1942. Spruce, rosewood; W. 16 in. (40.6 cm). Private collection. After Maccaferri left Selmer in 1934, his distinctive guitar, first created in 1932, was redesigned to change the large D-shaped sound hole to a smaller egg shape (as on this guitar).



61. John Monteleone. Archtop guitar, Grand Artist Tri Port model (serial number 185). Islip, New York, 1999. Spruce, maple, ebony, mother-of-pearl; W. 18 in. (45.7 cm). Private collection. Monteleone's scroll model guitars harken back to his history as a mandolin maker.

62. John Monteleone. Archtop mandolin, Radio City model (serial number 201), and archtop guitar, "Marilyn" Radio City model (serial number 159). Islip, New York, 2004 (mandolin) and 1995 (guitar). Spruce, maple, ebony, celluloid, mother-of-pearl; mandolin: W. 10 in. (25.4 cm), guitar: W. 18 in. (45.7 cm). Private collection. The design elements on these two instruments were inspired by Radio City Music Hall in New York.



feature geometric pieces of mother-of-pearl inlaid in fan patterns reminiscent of the proscenium arch of the stage of the famous theater.

Monteleone has an extraordinary ability to combine a creative visual aesthetic with an astoundingly full and balanced sound to produce a masterpiece with each new instrument. In 2002 he undertook his most ambitious project to date: an ensemble of four guitars that were to be kept and played together as a set. He called the guitars the Four Seasons (figs. 63, 64). Winter, the first of the set to be completed, is a white instrument with ebony hardware and mother-of-pearl and diamond inlays. Spring is a light blue sunburst with floral inlays. The fiery red Summer is constructed as a scroll guitar. Autumn is a more autumnal orange, and its sound holes have raggedy edges inspired by the shapes of leaves. Monteleone commissioned jazz guitarist Anthony Wilson (fig. 65) to write a piece specifically for the ensemble, which was recorded in 2010. Each of the Four Seasons guitars has "side sound holes," which was an idea Monteleone developed for the Blue Guitar project in answer to Chinery's desire for a design that would allow the



63. John Monteleone with his Four Seasons guitars (serial numbers 200–203). From left to right: Autumn (2005), Winter (2002), Spring (2006), Summer (2004). Islip, New York. W. of each 18 in. (45.7 cm). Private collection



64. Detail of the inlaid mother-of-pearl and turquoise design inside John Monteleone's Spring guitar (see fig. 63)

musician to better hear the tone of the instrument. Monteleone's innovation was to place sound holes in the rib facing the musician, which he determined through a series of experiments had little or no effect on the overall sound of the guitar. Now most of his instruments have side sound



65. Anthony Wilson playing his 2001 Monteleone Radio Flyer model



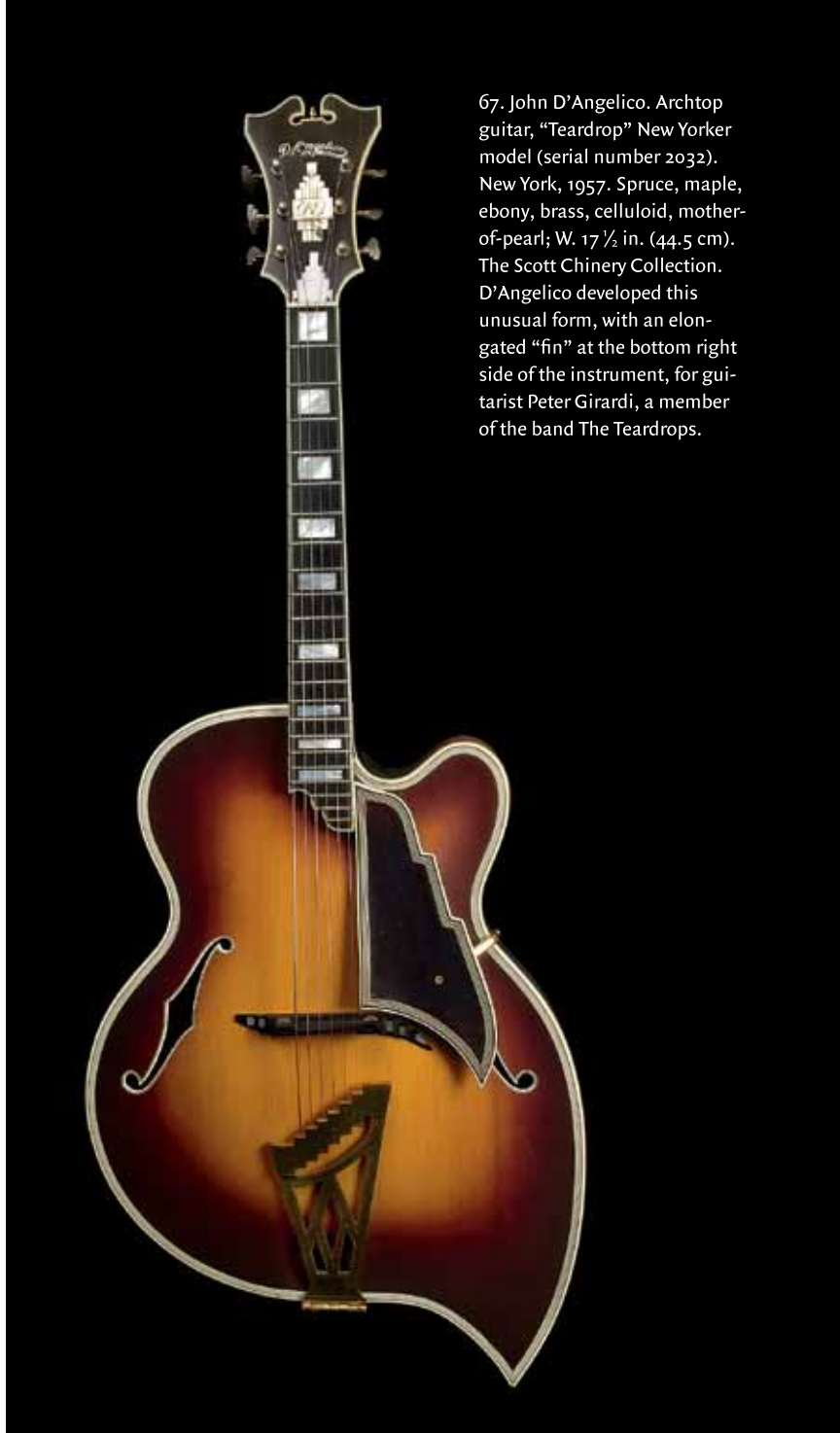
66. Mark Knopfler with his 2008 Monteleone guitar, which he named “Isabella” after his daughter

holes. Realizing that the repositioned holes allow the player to see a large portion of the inside of the guitar, Monteleone decided to use that space as a canvas for further artistic expression on his Four Seasons. On the inside of each guitar, on the rib opposite the player, he included a small scene related to the season. Autumn features a lone man raking leaves, Winter a lone ice skater beneath a night sky inlaid with small diamonds, and Spring a floral design of inlaid mother-of-pearl and turquoise (fig. 64).

As did D’Aquila, Monteleone works primarily on a commission basis and has a long list of customers waiting for guitars. And like many luthiers before him, Monteleone has had influential relationships with great musicians. His mandolins have been used by many of the greatest bluegrass musicians, foremost among them David Grisman. Monteleone also built a set of mandolins for the Modern Mandolin Quartet, who played them for years in their record-

ings of classical and popular music. In 2009 Mark Knopfler (see fig. 66), the lead guitarist and vocalist for Dire Straits, recorded the song “Monteleone,” a tribute he wrote after Monteleone built him a guitar. The song was included on the album *Get Lucky*.

One of the best-known commissions for a guitar was the order the guitarist Peter Girardi placed with

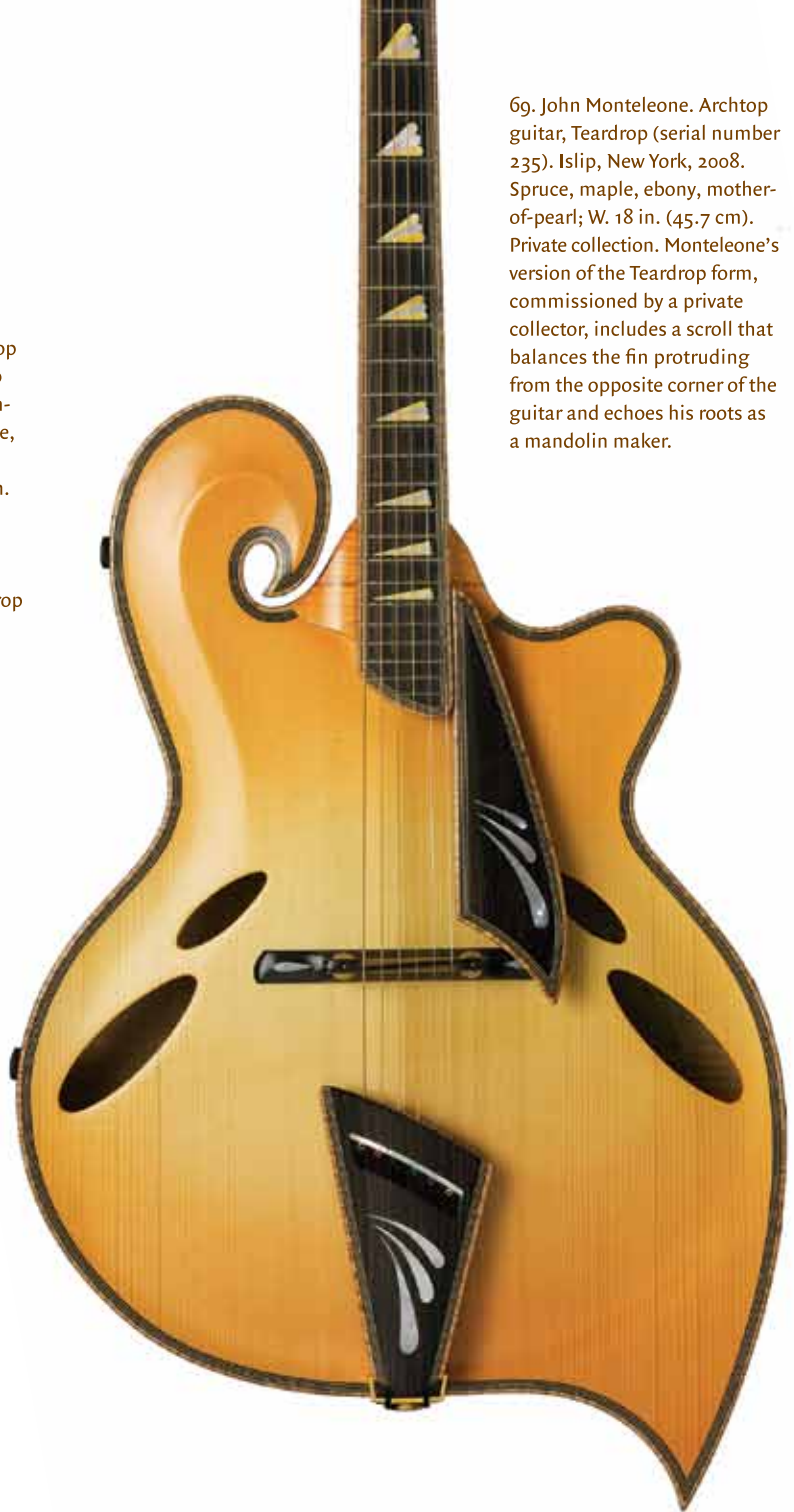


67. John D’Angelico. Archtop guitar, “Teardrop” New Yorker model (serial number 2032). New York, 1957. Spruce, maple, ebony, brass, celluloid, mother-of-pearl; W. 17 ½ in. (44.5 cm). The Scott Chinery Collection. D’Angelico developed this unusual form, with an elongated “fin” at the bottom right side of the instrument, for guitarist Peter Girardi, a member of the band The Teardrops.

John D’Angelico in 1957. Girardi played in a group called The Teardrops that frequented Atlantic City. They wanted an instrument that would stand out as part of their act. D’Angelico created an archtop guitar with all the decorative elements of a New Yorker model but with a large fin protruding from the lower right corner (fig. 67). The “Teardrop,” as it



68. James D'Aquisto. Archtop guitar, Solo model Teardrop (serial number 1246). Greenport, New York, 1993. Spruce, maple, ebony; W. 17 in. (43.2 cm). Private collection. The collector Scott Chinery commissioned D'Aquisto to create a guitar based on D'Angelico's famous Teardrop form.



69. John Monteleone. Archtop guitar, Teardrop (serial number 235). Islip, New York, 2008. Spruce, maple, ebony, mother-of-pearl; W. 18 in. (45.7 cm). Private collection. Monteleone's version of the Teardrop form, commissioned by a private collector, includes a scroll that balances the fin protruding from the opposite corner of the guitar and echoes his roots as a mandolin maker.

was called, would become one of the most famous guitars ever made. After Scott Chinery was finally able to add the instrument to his massive collection, he asked James D'Aquisto to do his own take on the famous form. Although reluctant at first, D'Aquisto finally built a version based on his Solo model guitar (fig. 68). D'Aquisto's Teardrop became as

famous as D'Angelico's, and the two were recorded together by Steve Howe and Martin Taylor on their album *Masterpiece Guitars*, which featured instruments from the Chinery collection. To finish the story, a private collector commissioned John Monteleone to build his own Teardrop, which he completed in 2008 (fig. 69). In an even more radical

departure from the original model, Monteleone built his Teardrop with his signature scroll. Although undisputedly related by their unusual form, the three instruments are each the result of a commission for a unique guitar, and they are a clear demonstration of the different design aesthetics of the three remarkable craftsmen who made them.

COLLECTING
FINE
ITALIAN
VIOLINS
AT
THE
METROPOLITAN
MUSEUM
OF
ART



Musical instruments as works of art first entered The Metropolitan Museum of Art in the 1880s. Joseph Drexel, a banker and philanthropist who served as the president of the Philharmonic Society, lent the Museum his collection of forty-four instruments in the mid-1880s, and in February 1889, after his death, his wife, Lucy, donated them to the Metropolitan. Later that same year Mary Elizabeth Adams Brown gave 270 instruments to the Museum. Over the next thirty years, until she died in 1918, Mrs. Brown would acquire more than 3,600 instruments for the Museum. The Crosby Brown Collection, named for Mrs. Brown's husband, comprised instruments from "all nations," and about sixty percent of the assemblage consisted of examples from outside Europe and the United States. The Western instruments were representative of both folk and art music traditions and included an especially important group of keyboard instruments. Yet, remarkably, considering the fame and importance of the great Italian luthiers, neither the Brown collection nor the earlier Drexel collection included a single notable stringed instrument from Italy. Mrs. Brown addressed her philosophy in the catalogue published by the Metropolitan Museum in 1902. Though the collection contained many examples of rare artistic merit, she explained,

no instrument has been chosen for its beauty alone, nor has historical association been a determining consideration. In each case the specimen has won its right to a place because illustrating some step in the development of music. No special effort has been

made to secure the works of famous masters. The collector has no sympathy with the practice of locking up in museums instruments noted for rare beauty of tone. In a few cases, indeed, it may be important to secure single specimens in order to illustrate some principle in the history of the art. Thus, it is greatly to be hoped that the collection may ultimately contain examples of the workmanship of the great Italian violin makers. But, in general, a Stradivarius or an Amati is too precious to be condemned to a monastic existence.

Unlike many old keyboards and winds, old stringed instruments, especially violins, remain playable, and they have become more desirable than new instruments. Old instruments are regarded as better than new ones because of the way that changes in the wood over time affect their tone. The construction, with an arched top and back, is also very stable, allowing instruments to stay in use for a very long time, and the design of the instrument has changed relatively little since the sixteenth century, allowing modern violinists to use older instruments that have been modified to current configuration. Perhaps even more so today than a hundred years ago, it is expected that a good violinist will use an old violin. At the time Mrs. Brown was collecting, fine old violins were extraordinarily rare in the United States, yet the few that were here were highly regarded for their use in performances.

The first Italian violins to come to the United States arrived with European virtuosos who toured the country in the nineteenth century. One of the first and most important of those violinists was the Norwegian Ole Bull, who was rapturously received by American audiences in 1843–45. When the press covered Bull's concerts and appearances, they often also wrote about his collection of fine

70. Antonio Stradivari (Italian, 1644–1737). Violoncello, "Battal-Piatigorsky." Cremona, 1714. Spruce, maple, ebony; L. 29 $\frac{7}{8}$ in. (76 cm). Private collection, U.S.A. (L.2005.8)

violins, many of which were elaborately decorated. Among the violins in his collection he counted several that were as well known for their visual appeal as for their sound. He owned a violin made in Brescia by Gaspar da Salo that in place of a scroll has a polychrome head traditionally attributed to the sculptor Benvenuto Cellini. His violin by Antonio Stradivari was of similar merit, being one of the set of ornamented violins Stradivari made in about 1694 as a gift to the king of Spain upon his anticipated progress through Cremona. Bull's collection also included a violin by Giuseppe Guarneri del Gesù, whose instruments are noted for their rugged appearance.

The first violin masterwork to be owned by an American was probably the "King Joseph" by Guarneri del Gesù, which was among the most celebrated of violins in Europe. John P. Waters of Brooklyn purchased the instrument in 1868 from the London dealer Hart & Sons, and Royal de Forest Hawley of Hartford, the first great American collector of violins, owned it from 1876 until his death in 1893. (Since 2002 the "King Joseph" has been owned by a well-known American collector.) The dearth of great Italian stringed instruments in the United States at the end of the nineteenth century is illustrated by the small size of "The Violin Collection" included in the loan exhibition hosted by the National Academy of Design in 1883 to raise money to build the pedestal for the Statue of Liberty. According to the *New York Times* review of December 26, only nine instruments, all on loan from private collections (Ole Bull's widow lent three), were on display in a modest case that stood in the middle of the print room among the Dürers, Rembrandts, Rubenses, and Cranachs. "Amateurs regret that there is no Stradivarius in the collection," the reviewer continued. "Per-

haps Mr. Hawley, of Hartford, might still send his instrument, the only 'Strad' that is believed to be found in the United States."

By the turn of the twentieth century interest was growing in Italian violins, and wealthy Americans were purchasing them for their art collections. A few, like Hawley, even specialized in collecting such instruments. When the instruments from Hawley's collection were eventually sold by the Chicago musical instrument dealers Lyon & Healy in 1903, they were purchased by such notables as Charles Ringling of Ringling Brothers; W. H. Winslow, publisher of *House Beautiful* and Frank Lloyd Wright's first client; and sugar magnate Henry Osborne Havemeyer, benefactor of the Metropolitan Museum, who purchased the famed "King Joseph" Guarneri violin in 1903. Havemeyer built an important collection of stringed instruments that also included the extraordinary "Batta-Piatigorsky" violoncello that has been on loan to the Metropolitan Museum since 2005 (fig. 70).

In 1906 Ann Bolton Fay Matthews of Boston, an amateur violinist from a wealthy New England family, purchased a long pattern Stradivari violin (fig. 71) from Patrick A. Collins, former mayor of Boston and a consul-general for the United States in London, where he had purchased the violin for his daughter a decade earlier. In 1910 Mrs. Matthews purchased from a private owner in Geneva a second "Strad," this one made during what is often called Stradivari's "golden period," the years 1700–1720 (fig. 72). She assigned names to her two violins, calling the long pattern violin the "Francesca" after Stradivari's wife Francesca Ferraboschi and the golden period instrument "The Antonius" after the maker himself. Matthews owned and played the instruments until her death in 1915, when they



71. Antonio Stradivari. Violin, "Francesca." Cremona, 1694. Maple, spruce, ebony, mother-of-pearl; L. 23 in. (58.4 cm). On label pasted inside body: "Antonius Stradivarius Cremonensis / Faciebat Anno 1694." The Metropolitan Museum of Art, Bequest of Annie Bolton Matthews Bryant, 1933 (34.86.2). During the 1690s Stradivari worked to perfect his "long pattern" violins, which are $\frac{5}{16}$ of an inch longer than normal.

were passed to her daughter, Annie (or Nanna, as she was known) Bolton Matthews Bryant, who was married to the painter Wallace Bryant and achieved a certain success as a sculptor in her own right. (Her pieces were shown in several exhibitions during her lifetime.) When Mrs. Bryant bequeathed the instruments to the Metropolitan Museum in 1933 they became the first Italian stringed instruments in the Museum's collection



72. Antonio Stradivari. Violin, "The Antonius." Cremona, 1711. Spruce, maple, ebony; L. 23 in. (58.4 cm). On label pasted inside body: "Antonius Stradiuarius Cremonensis / Faciebat Anno 1711. [Signed] F. A. Mayer, Violin expert." The Metropolitan Museum of Art, Bequest of Annie Bolton Matthews Bryant, 1933 (34.86.1). After a period of experimentation in the 1690s Stradivari returned in 1700 to building instruments known as "grand pattern" forms. The years between 1700 and 1720 are called Stradivari's "golden period." The date on the label on this violin was once thought to be 1717 or 1721, but recent examination under ultraviolet light has revealed that it is 1711.

and the first violins by the master Antonio Stradivari to enter a museum collection anywhere in the United States.

Mrs. Bryant's gift to the Museum is of special note because of the fate of another prominent American collection of violins a few years earlier. Dwight J. Partello, a career diplomat, had acquired a number of stringed instruments during his stays in Europe (see fig. 73), and he instructed in his will that his collection of twenty-one violins, three violas, and a violoncello be given to the Smithsonian Institution in Washington, D.C. When Partello died in 1920 the bequest sparked a public controversy that played out nationwide in the press. The *Louisville Evening Post* printed an editorial on February 18, 1921, entitled "On Imprisoning Violins in Museums" that demanded that "the American public should take steps to put an end to such an extravagant waste." The vio-

linists Fritz Kreisler, Eugène Ysaÿe, and Leopold Auer wrote letters of complaint to the family and the press. Kreisler summed up their opinions in a letter to the editor of the *Louisville paper* in February 1921: "It is a great pity that valuable violins should be placed in museums, and consequently out of reach of the artists who depend upon them for their musical expression." The Partello family challenged the will, and in a remarkable turn of events they won the court case, took possession of the instruments, and had them sold by Lyon & Healy in 1922.

The Partello collection and the subsequent court case had thus dominated the music world for years when, in the summer of 1924, Annie Bryant first approached the Museum about her violins. Mrs. Bryant was a lifelong resident of Boston and gave pieces from her family's collection to the Museum of Fine Arts there. (The



73. Photograph published in *The Violinist* 27, no. 4 (October 1920), p. 134. The caption reads: "Mr. Partello is seated on the left holding his 'Duke of Edinburgh Stradivarius,' Eugene Ysaÿe sits next to him with a Carlo Bergonzi violin. In the back row is Louis Siegel with a 1680 Stradivari, a Mrs. Abell holding a Joseph Guarnerius del Gesu, and a Mr. Abell with a Nicolò Amati, all from the Partello collection."



74. The audience at a concert in the Great Hall, The Metropolitan Museum of Art, February 1, 1933

Boston museum has been home to a collection of historic musical instruments since 1917.) One reason she decided to bequeath her violins to the Metropolitan instead may have been the high-profile series of public concerts that had been taking place in the Great Hall at the Museum under the direction of David Mannes since World War I. The concerts, presented free on eight successive Sunday evenings each winter, drew immense crowds of many thousands of people (fig. 74). Mrs. Bryant, who desired that her violins should be played by virtuosos and not just put on display, surely hoped that they would be used in such events. And indeed they were, for on March 23, 1935, the *New York Times* carried a notice for a concert that would feature the violins given by Mrs. Bryant.

In the years following the Bryant gift to the Museum, several other important violins were acquired by American institutions, including the Henry Ford Museum in Dearborn, Michigan, the Library of Congress, Yale University, the Smithsonian Institution, and the University of South Dakota. Since the early 1930s the Metropolitan Museum, too, has acquired many other fine Italian instruments, both bowed and plucked. In 1955 a third Stradivari violin was added to the collection, a 1693 long pattern named “The Gould” after its donor, George Gould (fig. 75). A violin by Nicolò Amati, regarded as the greatest maker of the Amati family and thought to have been Stradivari’s teacher, was donated to the Museum by Evelyn Stark in 1974 (fig. 76, center). In the 1970s it and “The Gould” were restored and refitted according to Baroque specifications so that they could be played at early music performances at the Museum. “The Gould” is the only Stradivari violin in Baroque setup that is playable, and it is used at the Museum several times each year.

75. Antonio Stradivari. Violin, “The Gould.” Cremona, 1693. Spruce, curly maple, pearwood, ebony; L. 23 $\frac{3}{4}$ in. (59 cm). On label pasted inside body: “Antonius Stradivarius Cremonensis/ Faciebat Anno 1693.” The Metropolitan Museum of Art, Gift of George Gould, 1955 (55.86). This is another of Stradivari’s long pattern violins.

76. Left: Antonio Gragnani (Italian, 1749–1794). Violin. Livorno, 1783. Spruce, maple, ebony; L. 23 $\frac{3}{4}$ in. (60 cm). On printed label: “Antonius Gragnani fecit / Liburni Anno 1783 (followed by an orb)”; branded A.G within a rectangle across tail joint and button and beneath fingerboard. The Metropolitan Museum of Art, Gift of Evelyn Stark, 1997 (1997.147). Center: Nicolò Amati (Italian, 1596–1684). Violin. Cremona, 1669. Spruce, maple; L. 23 in. (58.4 cm). On label inside body: “Nicolaus Amatus remonen. Hieronym . / Fil. Ac Antonij Nepos Fecit. 1669.” The Metropolitan Museum of Art, Gift of Evelyn Stark, 1974 (1974.229a–d). Right: Carlo Testore (Italian, 1693–1765). Violin. Milan, 1737. Spruce, maple, ebony; L. 23 in. (58.4 cm). On printed label inside body: “Carlo Antonio Testore figlio maggiore / del fu Carlo Giuseppe in Contrada / larga al segno dell’ Aquila. 1737.” The Metropolitan Museum of Art, Bequest of Charles William Jones, 1997 (1997.237.1)





In 1997 Evelyn Stark donated a violin by Antonio Gragnani of Livorno to the Museum, and that same year Charles William Jones added a violin by the Milanese maker Carlo Testore to the collection (see fig. 76).

Perhaps the most important violin in the Museum's collection is an instrument made by Andrea Amati that was purchased with funds from the Robert Alonzo Lehman estate in 1999 (see fig. 10). Two unusual bowed instruments by great Italian makers have entered the Museum in the past decade, a festoon-shaped viola d'amore of 1701 by Giovanni Grancino of Milan (fig. 77), who was the teacher of Carlo Testore, and an exquisite viola d'amore by Johannes Guidantus of Bologna from the middle of the eighteenth century that survives in remarkably original condition (figs. 78, 79). Several fine plucked stringed instruments acquired in the past few

decades represent the traditions of northern Italy during the Renaissance and Baroque periods. The rare early stringed instrument from the beginning of the fifteenth century (figs. 2, 3) came to the Museum as part of the Irwin Untermyer collection in 1964. The magnificent Baroque guitar attributed to Giacomo Ertel of Rome (fig. 9) arrived in 1984, the stunning archlute by David Tecchler of Rome of about 1725 (fig. 7) was acquired in 1988, and a late seventeenth-century lute by Wendelin Tieffenbrucker came to the Museum in 1989. The exquisite Matteo Sellas guitar from the early seventeenth century (fig. 8) was acquired in 1990, and the lute by Pietro Railich (fig. 6) and a charming mandolin from the early eighteenth century (fig. 80) were both acquired in 2008. The Museum continues to collect examples of fine stringed instruments by the most important Italian makers and schools.

77. Giovanni Grancino (Italian, 1637–1709). Viola d'amore. Milan, 1701. Spruce, maple, ebony; L. 23 ½ in. (59.7 cm). On paper label inside body: "GJIOVANNI GRANCINO IN / CONTRADA LARGHA DI / MILLANO AL SEGNO DELLA / CORONA 1701." The Metropolitan Museum of Art, Purchase, Amati Gifts, 2008 (2008.1)

78 (right). Johannes Florenus Guidantus (Italian, 1687–1760). Viola d'amore. Bologna, mid-18th century. Spruce, maple, ebony; L. 29 7/8 in. (76 cm). The Metropolitan Museum of Art, Purchase, Amati Gifts, 2009 (2009.41). This beautiful viola d'amore is in extraordinary original condition. It has six strings that are not bowed but sound in "sympathy" when the instrument is played to create a silvery sound.



79. Detail of the carved head of a young woman on the peghead of fig. 78. Many violas d'amore have anthropomorphic figures for heads. They are often depicted blindfold or with their eyes closed (as on this example), fulfilling the idea that "love is blind."



80. Mandolin, with its original leather case. Probably northern Italy, ca. 1710. Spruce, ebony, ivory, mother-of-pearl; L. 21 1/8 in. (53.5 cm). Six courses of strings, extended-width fingerboard, rosette with double-eagle rose. The Metropolitan Museum of Art, Purchase, Amati Gifts, 2008 (2008.2)

EXHIBITION CHECKLIST

GALLERY ONE Introduction

Antonio Stradivari (1644–1737)
Violin, “The Antonius” (fig. 72)
Cremona, 1711
Spruce, maple, ebony
The Metropolitan Museum of Art, Bequest of Annie Bolton Matthews Bryant, 1933 (34.86.1)

C. F. Martin & Co.
Guitar, style 27
Nazareth, Pennsylvania, ca. 1867–98
Spruce, rosewood, ebony
The Metropolitan Museum of Art, Gift of Louise Ransom, 1983 (1983.348)
The modern acoustic steel-string guitar is descended from early Martin-style guitars like this one that incorporate an X bracing on the underside of the top.

John D’Angelico (1905–1964)
Archtop guitar, Excel model (serial number 1871) (figs. 41, 42)
New York, 1951
Spruce, maple, ebony, brass, celluloid, mother-of-pearl; sunburst finish; W. 17 in.
Private collection

C. Bruno & Son
Mandolin
New York, ca. 1900
Spruce, rosewood, mother-of-pearl, tortoiseshell
Mercers Mills Preservation Trust, Chet Marron Collection

David Tecchler (1666–1747)
Archlute (fig. 7)
Rome, ca. 1725
Spruce, ebony, ivory, tortoiseshell, mother-of-pearl
The Metropolitan Museum of Art, Purchase, Clara Mertens Bequest, in memory of André Mertens, 1988 (1988.87)

Wendelin Tieffenbrucker (1570–1610)
Lute
Padua, late 16th century
Yew, spruce, ebony, maple
The Metropolitan Museum of Art, Purchase, Gift of Mr. and Mrs. Robert P. Freedman, by exchange, 1989 (1989.13)
Built as a bass instrument, this lute originally had eight or ten courses of strings and was modified in the eighteenth century to thirteen courses. The back is made of thirty-seven bicolor yew ribs.

Pietro Raillich (1615–ca. 1678)
Lute (fig. 6)
Padua, 1669
Spruce, snakewood, ebony
The Metropolitan Museum of Art, Purchase, Amati Gifts, 2008 (2008.3a,b)

Andrea Amati (ca. 1505–ca. 1578)
Violin (figs. 10–12)
Cremona, ca. 1559
Spruce, maple, ebony
The Metropolitan Museum of Art, Purchase, Robert Alonzo Lehman Bequest, 1999 (1999.26)

Giovanni Grancino (1637–1709)
Viola d’amore (fig. 77)
Milan, 1701
Spruce, maple, ebony
The Metropolitan Museum of Art, Purchase, Amati Gifts, 2008 (2008.1)

Attributed to Giacomo Ertel (ca. 1646–1711)
Guitar (fig. 9)
Rome, late 17th century
Spruce, ebony, fruitwood, bone, ivory, mother-of-pearl
The Metropolitan Museum of Art, Purchase, Rogers Fund, Mrs. Peter Nicholas, University of Chicago Club of New York, Mrs. Henry J. Heinz II and Lowell S. Smith and Sally Sanford Gifts, The Crosby Brown Collection of Musical Instruments, by exchange, and funds from various donors, 1984 (1984.225)

Attributed to Matteo Sellas (ca. 1599–1654)
Guitar (fig. 8)
Venice, ca. 1630–50
Spruce, bone, parchment, snake-wood, ivory
The Metropolitan Museum of Art, Purchase, Clara Mertens Bequest, in memory of André Mertens, 1990 (1990.103)

Mandolin (fig. 80)
Probably northern Italy, ca. 1710
Spruce, ebony, ivory, mother-of-pearl
The Metropolitan Museum of Art, Purchase, Amati Gifts, 2008 (2008.2)

Antonio Stradivari (1644–1737)
Guitar, “The Rawlins” (figs. 13, 14)
Cremona, 1700
Spruce, maple, ebony
National Music Museum, The University of South Dakota, Vermillion

Giuseppe Presbler (1760–1801)
Mandolin (fig. 15)
Milan, 1796
Rosewood, spruce, walnut, bone, mother-of-pearl
The Metropolitan Museum of Art, Gift of Mr. and Mrs. Mark Willcox, in memory of Jane Byrd Radcliffe Whitehead, 1989 (1989.344.1)

Giuseppe Presbler
Mandola (fig. 15)
Milan, 1797
Rosewood, spruce, walnut, bone, mother-of-pearl
The Metropolitan Museum of Art, Gift of Mr. and Mrs. Mark Willcox, in memory of Jane Byrd Radcliffe Whitehead, 1989 (1989.344.2)

Antonio Gragnani (1749–1794)
Violin (fig. 76, left)
Livorno, 1783
Spruce, maple, ebony
The Metropolitan Museum of Art, Gift of Evelyn Stark, 1997 (1997.147)

Johannes Florenus Guidantus (1687–1760)
Viola d’amore (figs. 78, 79)
Bologna, mid-18th century
Spruce, maple, ebony
The Metropolitan Museum of Art, Purchase, Amati Gifts, 2009 (2009.41)

GALLERY TWO Naples to New York

Guitar (figs. 20–22)
Probably Naples, ca. 1800
Spruce, ebony, ivory, tortoiseshell
The Metropolitan Museum of Art, Rogers Fund, 1969 (69.29)

Guitar (fig. 23)
Probably Naples, ca. 1800
Spruce, ebony, ivory, tortoiseshell
Yale University Collection of Musical Instruments, New Haven, The Belle Skinner Collection

Alessandro Gagliano (1640–1730)
Violin (fig. 16)
Naples, 1704
Spruce, maple, ebony
Private collection

Giuseppe (Joseph) Gagliano (active 1770–1800)
Viola d’amore (fig. 17)
Naples, ca. 1780
Spruce, maple, ebony
The Metropolitan Museum of Art, Gift of H. H. Schambach, 1981 (1981.480)

Antonio Vinaccia (active 1754–81)
Mandolin (fig. 18)
Naples, 1781
Spruce, tortoiseshell, mother-of-pearl, gold alloy, ivory
The Metropolitan Museum of Art, The Crosby Brown Collection of Musical Instruments, 1889 (89.4.2140)

Giuseppe Vinaccia (active late 19th–early 20th century)
Mandolin (fig. 26)
Naples, 1896
Spruce, rosewood, mother-of-pearl, tortoiseshell
Drs. Faye & Jonathan Kellerman

Castorino Ruggero
Mandolin
Catania, Sicily, late 19th century
Spruce, rosewood, mother-of-pearl, tortoiseshell, abalone
Mercers Mills Preservation Trust, Chet Marron Collection
Many of the mandolins made for importation to the United States were built in Sicily, and one of the centers of production was Catania. This example has a fingerboard that extends over the sound hole.

Pasquale D’Isanto
Pasquale Angara
Mandolin
Naples, 1887
Spruce, rosewood, mother-of-pearl, tortoiseshell, metal, abalone
Mercers Mills Preservation Trust, Chet Marron Collection

Gennaro Fabricatore (ca. 1750–1832)
Guitar (fig. 19)
Naples, 1819
Spruce, maple, ebony, mother-of-pearl, ivory, tortoiseshell
Drs. Faye & Jonathan Kellerman

Gennaro Fabricatore
Small guitar
Naples, 1802
Spruce, beechwood(?), ebony
The Metropolitan Museum of Art, The Crosby Brown Collection of Musical Instruments, 1889 (89.4.983)
This highly unusual instrument, which has a teardrop-shaped body and a shortened scale, was probably some sort of experiment into the form and pitch of a guitar; it is the only example known to survive.

Gennaro Fabricatore
Lyre guitar
Naples, 1807
Spruce, mahogany, ebony
The Metropolitan Museum of Art, The Crosby Brown Collection of Musical Instruments, 1889 (89.4.1056)

Gaetano Guadagnini II (1796–1852)
Harp guitar
Piacenza, 1845
Spruce, maple, ebony
Private collection

Joseph Bini (ca. 1810–1877), designer
J. Howard Foote, maker
Guitar (serial number 654) (fig. 24)
New York, ca. 1870
Spruce, rosewood, ebony
The Metropolitan Museum of Art, Purchase, The Jonathan & Faye Kellerman Foundation Gift, 2010 (2010.334)

C. Bruno & Son
Mandolin
New York, ca. 1900
Spruce, rosewood, mother-of-pearl, tortoiseshell
Mercers Mills Preservation Trust, Chet Marron Collection

Angelo Mannello (1858–1922)
Mandolin (fig. 27, right)
New York, ca. 1900
Spruce, maple, tortoiseshell, ivory, mother-of-pearl, metal
The Metropolitan Museum of Art, Gift of the family of Angelo Mannello, 1972 (1972.111.2)

Angelo Mannello
Mandolin (figs. 27, left, 28–31)
New York, ca. 1900
Spruce, tortoiseshell, ivory, mother-of-pearl, metal
The Metropolitan Museum of Art, Gift of the family of Angelo Mannello, 1972 (1972.111.1)

Nicòla Turturro (1872–1953)
Mandolina (fig. 32)
New York, ca. 1905
Spruce, mahogany, rosewood, tortoiseshell, celluloid, brass
The Metropolitan Museum of Art, Rogers Fund, 1975 (1975.357.1)

Nicòla Turturro
Ukulele
New York, ca. 1928
Mahogany, rosewood
The Metropolitan Museum of Art, Gift of Christopher T. Davis, 1995 (1995.552)
A Hawaiian music craze swept the country in the 1920s, and luthiers rushed to fill the desire for these small four-stringed instruments. This unusual ukulele, which Turturro patented in 1928, has a bowlback of ten ribs inspired by the Neapolitan mandolin but is waisted like a guitar, hence its nickname: the “peanut” ukulele.

Raphael Ciani (1876–1923)
Mandolin
New York, ca. 1905
Spruce, maple, ebony, tortoiseshell, mother-of-pearl
Mercers Mills Preservation Trust, Chet Marron Collection

Attributed to John D’Angelico (1905–1964)
Guitar (fig. 35)
New York, ca. 1923
Spruce, maple, ebony, imitation tortoiseshell, mother-of-pearl
National Music Museum, The University of South Dakota, Vermillion
This guitar bears the label of D’Angelico’s uncle Raphael Ciani, in whose shop he worked from about 1914 until Ciani died in 1923. Also on the label is the name A. Galiano, which appears on the labels of several other New York luthiers of the time as well; its significance is not known, though it could be a brand designation.

John D’Angelico
Mandolin (fig. 36)
New York, ca. 1925
Spruce, Brazilian rosewood, celluloid, tortoiseshell
The Metropolitan Museum of Art, Purchase, The Jonathan & Faye Kellerman Foundation Gift, 2007 (2007.456)

John D’Angelico
Violin
New York, 1927
Spruce, maple, ebony
Matt Umanov of Matt Umanov Guitars
This rare and rather rough example is the only known violin by D’Angelico.

Luigi Mozzani (1869–1943)
Chitarra-lyra (harp guitar) (fig. 33)
Cento, Italy, ca. 1915
Spruce, maple, ebony
The Metropolitan Museum of Art, Purchase, The Jonathan & Faye Kellerman Foundation Gift, 2008 (2008.356)

Mario Maccaferri (1900–1993), designer
Henri Selmer Paris, maker
Guitar, Jazz model (serial number 565) (fig. 60)
Paris, 1942
Spruce, rosewood
Private collection

Mario Maccaferri
Guitar, G-40 model
New York, ca. 1953
Plastic
Private collection
In his highly successful manufacturing facility in the Bronx Maccaferri produced a variety of plastic products, from clothespins to wall and floor tiles, and he also made plastic instruments, including ukuleles and two models of guitars. The G-40 was the archtop model, complete with f-holes.

Mario Maccaferri
Guitar, G-30 model
Rye, New York, ca. 1965
Spruce, plastic
Maria Maccaferri
This guitar, which has a plastic body and a spruce top, was a prototype Maccaferri built to show to his friend the classical guitarist Andrés Segovia, hoping to convince him to play his plastic instruments.

Mario Maccaferri
Violin
Rye, New York, 1988
Plastic, spruce
Maria Maccaferri
In his later years Maccaferri created a plastic violin that he heavily touted, even producing a major concert in Manhattan to introduce the instrument to the world.

Mario Maccaferri
John Monteleone (born 1947)
Guitar, classical model
New York, ca. 1982–83
Spruce, maple, ebony
Maria Maccaferri
This classical guitar, designed by Maccaferri, was one of twelve guitars—six classical and six jazz—that he built with Monteleone in the 1980s.

GALLERY THREE

John D'Angelico (1905–1964)

Gibson
Archtop guitar, L-5 model (serial number 87083) (fig. 37)
Kalamazoo, Michigan, 1928
Spruce, maple, ebony, steel, celluloid, mother-of-pearl; sunburst finish; W. 16 in.
Private collection
John D'Angelico's first archtop guitars were copied from the Gibson L-5 model.

Gibson
Archtop guitar, L-5 model (serial number 93308)
Kalamazoo, Michigan, 1936
Spruce, maple, ebony, brass, celluloid, mother-of-pearl; sunburst finish; W. 17 in.

Private collection
This guitar was owned by the jazz musician Tony Mottola, who played in the Tonight Show Band with Doc Severinsen and also recorded with Frank Sinatra and Perry Como. He used it for decades, and it can be heard on many of his recordings.

John D'Angelico
Archtop guitar (serial number 1002) (fig. 39)
New York, 1932
Spruce, maple, ebony, steel, celluloid, mother-of-pearl; sunburst finish; W. 16½ in.
John Monteleone, Islip, New York

John D'Angelico
Archtop guitar, Excel model (serial number 1123)
New York, 1935
Spruce, maple, ebony, brass, celluloid, mother-of-pearl; blonde finish; W. 16½ in.
Damian Grinberg, New York
D'Angelico made this instrument for jazz guitarist Tony Mottola. It originally had a sunburst finish and was later refinished as a blonde. The misspelled "Exel" appears on the headstocks of a handful of D'Angelico's guitars from this early period.

John D'Angelico
Archtop guitar, Excel model (serial number 1795)
New York, 1948
Spruce, maple, ebony, brass, celluloid, mother-of-pearl; sunburst finish; W. 17 in.
Estate of Chester B. Atkins at the Country Music Hall of Fame® and Museum, Nashville
Chet Atkins acquired his first D'Angelico guitar in 1950 and added his own electric pickup to it for use on some of his early recordings. This Excel model was given to Atkins by the famed mandolinist Jethro Burns.

John D'Angelico
Archtop guitar, Excel model (serial number 1977)
New York, 1955
Spruce, maple, ebony, brass, celluloid, mother-of-pearl; blonde finish, cutaway; W. 17 in.
Rudy Pensa, New York
Sometimes referred to as "the First Lady of Rock and Roll," Mary Kaye (born Mary Ka'aihue) was a Hawaiian descended from Queen Lili'uokalani. She and her trio were among the first acts on the Las Vegas Strip in the 1950s. She played this guitar onstage for many years and appeared with it in several movies.

John D'Angelico
Archtop mandolin, Style A (serial number 185)
New York, 1942
Spruce, maple, ebony, celluloid, mother-of-pearl; blonde finish; L. 26 in.
Sue M. Lesser, Seattle
Although D'Angelico was not as celebrated for his archtop mandolins, his ledger books reveal that he built at least forty-five of them in the 1940s and 1950s. This example was owned

by G. E. Smith, lead guitarist for Hall & Oates (1979–85) and bandleader for *Saturday Night Live* (1985–95).

John D'Angelico
Archtop guitar, New Yorker model (serial number 1247)
New York, 1937
Spruce, maple, ebony, brass, celluloid, mother-of-pearl; sunburst finish; W. 18¼ in.
Rudy Pensa, New York
D'Angelico introduced his top-of-the-line New Yorker model in 1936. This New Yorker, the fourth that he built, is in remarkable condition.

John D'Angelico
Electric mandolin, Guitarolin, "Rifle"
New York, ca. 1950
Maple, ebony, brass, mother-of-pearl; L. 29¼ in.
The Scott Chinery Collection
This one-of-a-kind electric mandolin in the shape of a rifle bears the initials P.V. for its original owner, Pat Valley, a vaudeville musician who used it in his stage act. It is made from a solid piece of maple and has two DeArmond pickups.

John D'Angelico
Archtop guitar, New Yorker model (serial number 2049) (fig. 43)
New York, 1958
Alpine spruce, curly maple, ebony, brass, celluloid, mother-of-pearl; blonde finish, cutaway; W. 18 in.
John Monteleone, Islip, New York
George Benson recorded with this guitar in the 1970s, at about the time the Gibson "Johnny Smith" pickup was added to it. It has been restored by John Monteleone.

John D'Angelico
Archtop guitar, New Yorker model (serial number 2091) (fig. 43)
New York, 1959
Spruce, maple, ebony, brass, celluloid, mother-of-pearl; blonde finish, cutaway; W. 18½ in.
Private collection
In addition to the stylized profile of the New Yorker Hotel inlaid on the headstock, D'Angelico's New Yorker guitars have a stairstep-shaped gold-plated brass tailpiece, a stairstep celluloid pickguard, geometric mother-of-pearl inlays on the fingerboard, gold-plated Grover "Imperial" tuners, and thin layers of alternating black and white celluloid binding on the body, f-holes, fingerboard, headstock, and pickguards. The most desirable New Yorkers date from the mid-to late 1950s and often have a blonde finish and a cutaway that makes it easier for the guitarist to play high on the fretboard.

John D'Angelico
Archtop guitar, Large Special White A-1 model (serial number 1473)
New York, 1940
Spruce, maple, ebony, brass, celluloid, mother-of-pearl; white lacquer finish; W. 18 in.

Rudy Pensa, New York
This eighteen-inch guitar, which survives with its original white lacquer, was specially made, along with a seventeen-inch version, for the guitarist Al Nevins of The Three Suns, which also featured a white organ and white accordion. Nevins was later replaced by Bucky Pizzarelli, who kept the seventeen-inch guitar when the band broke up and had it refinished in blonde. John Mayer used this larger version in a photo shoot for his 2009 album *Battle Studies* and is pictured with it on the cover of his single "Who Says."

John D'Angelico
Archtop guitar, Mel Bay New Yorker model (serial number 2038)
New York, 1957
Spruce, maple, ebony, brass, celluloid, mother-of-pearl; blonde finish, cutaway; W. 18½ in.
Rudy Pensa, New York
Mel Bay began playing D'Angelico guitars in the 1930s. Because he had small hands, he eventually asked D'Angelico to build him a New Yorker—size cutaway guitar with an Excel-size neck. When other guitarists requested the same combination, D'Angelico introduced the Mel Bay New Yorker model. Bay is best known for his Modern Guitar Method series of lesson books, millions of which have been sold and which still feature the original Mel Bay New Yorker guitar on the cover.

John D'Angelico
Archtop guitar, Lou Monte New Yorker model (serial number 2150)
New York, 1963
Spruce, maple, ebony, brass, celluloid, mother-of-pearl; sunburst finish; W. 17 in.
Drs. Faye & Jonathan Kellerman
During the last year of his life, when he was already having health problems, D'Angelico built this unusual archtop guitar with a round sound hole for Italian American singer Lou Monte, who was famous for his novelty songs "Pepino the Italian Mouse" and "Dominick the Donkey."

GALLERY FOUR

James D'Aquisto (1935–1995)

James D'Aquisto
Archtop guitar, New Yorker Special model (serial number 1020) (fig. 49)
Huntington, New York, 1967
Spruce, maple, ebony, brass, celluloid, mother-of-pearl; sunburst finish, cutaway; W. 17 in.
Perry A. Margouleff, New York

James D'Aquisto
Archtop guitar, New Yorker Special model, Hagström prototype (serial number 101)
Huntington, New York, 1966

Spruce, maple, ebony, brass, celluloid, mother-of-pearl; sunburst finish, cutaway; W. 17 in.
Perry A. Margouleff, New York
Built as a prototype for a guitar bearing D'Aquisto's name that was to be mass-produced by the Hagström company in Sweden, this instrument shows that by 1966 D'Aquisto was already moving away from D'Angelico's Art Deco designs.

James D'Aquisto
Flat top guitar, Deluxe (serial number 111)
Huntington, New York, 1980
Spruce, maple, ebony; W. 16 in.
Perry A. Margouleff, New York
According to his ledger books, D'Aquisto built at least sixteen flat top acoustic guitars in several different styles. This one is his take on the traditional dreadnought style flat top guitar. The oval sound hole increases the instrument's projection.

James D'Aquisto
Archtop mandolin (serial number 101) (fig. 50)
Huntington, New York, 1971
Spruce, maple, ebony, celluloid, mother-of-pearl; sunburst finish; L. 22½ in.
The Metropolitan Museum of Art, Purchase, Amati Gifts, 2008 (2008.70)

James D'Aquisto
Archtop guitar, New Yorker Special model (serial number 1128)
Greenport, New York, 1978
Spruce, maple, ebony, celluloid, mother-of-pearl; sunburst finish; W. 17 in.
Perry A. Margouleff, New York

James D'Aquisto
Archtop guitar, New Yorker Deluxe model (serial number 1055)
Huntington, New York, 1972
Spruce, maple, ebony, brass, celluloid, mother-of-pearl; honey-colored sunburst finish, cutaway; W. 18 in.
Joshua R. Tarnow, New Jersey
This guitar was built for the jazz guitarist Grant Green, who used it on several of his late recordings (see fig. 53). George Benson, one of the many musicians influenced by Green, owned it after Green's death in 1979.

James D'Aquisto
Archtop guitar, Oval Hole New Yorker Special model (serial number 1090) (fig. 54)
Farmingdale, New York, 1975
Spruce, maple, ebony, mother-of-pearl; orange to red sunburst finish; W. 16 in.
Paul Simon, New York
D'Aquisto built this sixteen-inch archtop for the musician Paul Simon, whose name is engraved on the headstock. The oval sound hole helps to give it a sweeter sound, as is typical of the flat top guitars Simon usually played.

James D'Aquisto
Electric guitar, Electric Centura model (serial number 495 C)
Greenport, New York, 1994

Maple, ebony; red finish, cutaway; W. 14 in.
Steve Miller
The musician Steve Miller met D'Aquisto when he was searching for a large archtop guitar for jazz use, and the two became friends. Miller asked D'Aquisto to build him a solid body electric guitar, and over the years D'Aquisto built a number of guitars, both electric and acoustic, specifically for Miller. Three of the electric guitars are included here.

James D'Aquisto
Electric guitar, Electric Centura model (serial number 494 A) (see fig. 55)
Greenport, New York, 1994
Maple, mahogany, ebony; blue finish, double cutaway; W. 15 in.
Steve Miller

James D'Aquisto
Electric guitar, Electric Centura model (serial number 495 E)
Greenport, New York, 1993
Maple, mahogany, ebony; honey finish, cutaway; W. 14 in.
Steve Miller

James D'Aquisto
Archtop guitar, Avant Garde model
Greenport, New York, 1989
Spruce, maple, ebony; blonde finish, cutaway; W. 18 in.
Jim Hall, New York
The Avant Garde, introduced in 1989, was the first of D'Aquisto's four modern series guitar models. This example was made for jazz icon Jim Hall, who had been using D'Aquisto instruments extensively since the 1970s.

James D'Aquisto
Archtop guitar, Solo model (serial number 1238)
Greenport, New York, 1992
Spruce, maple, ebony; blonde finish; W. 17 in.
The Scott Chinery Collection
This modern series Solo model is one of the few non-cutaway guitars D'Aquisto built late in his career. Its distinguishing feature is its four sound holes. Scott Chinery, who commissioned this guitar, said that of the more than a thousand instruments he owned, this was his favorite.

James D'Aquisto
Archtop guitar, Blue Centura Deluxe model (serial number 1252) (fig. 57)
Greenport, New York, 1994
Spruce, maple, ebony; blue finish, cutaway; W. 18 in.
The Scott Chinery Collection
This guitar inspired Chinery to commission the twenty-two guitars of the Blue Collection.

Robert Benedetto (born 1946)
Archtop guitar, La Cremona Azzurra (serial number 37996)
East Stroudsburg, Pennsylvania, 1996
Spruce, maple, ebony; blue sunburst finish; W. 18 in.
The Scott Chinery Collection
Benedetto's guitars are played by musicians all over the world, and he is endorsed by many of

the greatest living jazz guitarists. This guitar is widely hailed as one of his best pieces. His placement of sound holes in the upper left corner was an aesthetic design choice, but it also allows the player to better hear the true sound of the guitar. This was one of Scott Chinery's most prized guitars and according to him, the loudest instrument in the Blue Collection.

John Monteleone
Archtop guitar, Rocket Convertible (serial number 166)
Islip, New York, 1995
Spruce, maple, ebony; blonde to blue sunburst finish; W. 18 in.
The Scott Chinery Collection
The Rocket Convertible, Monteleone's submission to the Blue Collection, features his idea for sound holes built into the side of the guitar to give the performer a better sense of its sound. This early version of Monteleone's idea also includes shutters to close both the side and front sound holes.

James D'Aquisto
Archtop guitar, Advance model (serial number 1255) (fig. 56)
Greenport, New York, 1994
Spruce, maple, ebony; blonde to blue sunburst finish; W. 18 in.
Private collection
D'Aquisto built only this one Advance model guitar, on which he experimented with several innovative ideas. The sound holes can be opened and closed to create tonal differences, and the tailpiece adjusts to allow easy changing of the length and break-angle of the strings.

James D'Aquisto
Archtop guitar, Centura model (serial number 1256)
Greenport, New York, 1995
Spruce, maple, ebony; blonde finish; W. 17 in.
Rudy Pensa, New York

James D'Aquisto
Archtop guitar, Centura Deluxe model (serial number 1257)
Greenport, New York, 1995
Spruce, maple, ebony; blonde finish; W. 18 in.
Rudy Pensa, New York

GALLERY FIVE John Monteleone (born 1947)

John Monteleone
Archtop mandolin, Grand Artist model (serial number 62)
Islip, New York, 1981
Spruce, maple, ebony, brass, celluloid, mother-of-pearl; sunburst finish; L. 27 in.
Chaim Caron, New York
The Grand Artist mandolin, introduced in 1977, retained the traditional form of an F model Gibson mandolin, with a two-point body and scroll (albeit hollowed out), but the f-holes were restyled, the pick-guard abbreviated, and the tailpiece and bridge completely

redesigned. At the suggestion of the eminent player David Grisman, Monteleone added a radial fingerboard to better fit the natural curvature of a player's hands.

John Monteleone
Archtop guitar, Grand Artist Tri Port model (serial number 185) (fig. 61)
Islip, New York, 1999
Spruce, maple, ebony, mother-of-pearl; blonde finish; W. 18 in.
Private collection
The unusual shape pays tribute to Monteleone's work as a mandolin builder and also gives the body a larger resonance chamber and a distinctive tone.

John Monteleone
Archtop guitar, "Marilyn" Radio City model (serial number 159) (fig. 62)
Islip, New York, 1995
Spruce, maple, ebony, celluloid, mother-of-pearl; blonde finish; W. 18 in.
Private collection
A "dimple" on the wood on the back of this instrument reminded Monteleone of Marilyn Monroe. Alongside his signature inside the instrument is a red "kiss."

John Monteleone
Archtop mandolin, Radio City model (serial number 201) (fig. 62)
Islip, New York, 2004
Maple, spruce, ebony, celluloid, mother-of-pearl; blonde finish; L. 28 in.
Private collection

John Monteleone
Archtop mandolin, Grand Artist Deluxe model (serial number 185) (fig. 59)
Islip, New York, 2002
Spruce, maple, ebony, celluloid, mother-of-pearl; blonde to red sunburst finish; L. 28 in.
Private collection
The mandolin quartet is voiced like a string quartet, with two mandolins, a mandola, and a mandocello. The soprano mandolin has string courses tuned like a violin (EADG); the alto mandola is tuned like a viola (CGDA), and the mandocello, akin to a violoncello, is tuned an octave below the mandola.

John Monteleone
Archtop mandola, Grand Artist model (serial number 159)
Islip, New York, 1992
Spruce, maple, ebony, mother-of-pearl; red finish; L. 33¼ in.
Damian Grinberg, New York
Elizabeth Taylor commissioned this mandola as a gift for her son Christopher Wilding.

John Monteleone
Archtop mandolin, Baby Grand model (serial number 109)
Islip, New York, 1985
Spruce, spalted maple, ebony; blonde finish; L. 28 in.
Private collection
Monteleone named the Baby Grand model after his primary performance instrument. It is

based on the Gibson A model mandolin, without a scroll.

John Monteleone
Archtop mandocello, Grand Artist model (serial number 122)
Islip, New York, 1986
Spruce, maple, ebony, mother-of-pearl; sunburst finish; L. 40¾ in.
Rudy Pensa, New York

John Monteleone
Archtop guitar, Black Mambo (serial number 231)
Islip, New York, 2008
Adirondack spruce, maple, ebony; black lacquer finish; W. 18 in.
David W. Kozy, M.D., Ohio
The Black Mambo, inspired by the South American dance, came about when a customer asked Monteleone to build a black guitar. A postage stamp gave him the idea for the two-tone color scheme.

John Monteleone
Archtop guitar, Deco Vox model (serial number 215)
Islip, New York, 2007
Spruce, maple, ebony, mother-of-pearl; blonde to silver sunburst finish; W. 16 in.
Private collection
The Deco Vox draws inspiration from the Chrysler Building at sunset. Monteleone used the metallic colors of the building in the design, and the shape of the headstock evokes the profile of the Manhattan landmark.

John Monteleone
Guitar, Hexaphone model (serial number 106)
Islip, New York, 1977
Spruce, rosewood, ebony; natural finish; W. 18 in.
Joshua Katz, New York
Monteleone admired the Gibson J-200 for its size and design and the Martin OM-45 for its clear and balanced sound. His flat top Hexaphone, so named because he viewed it as a six-string speaker cabinet, incorporates the attributes of both. He built this prototype for his own use and later sold it to his friend and important early supporter Michael Katz of New York.

John Monteleone
Archtop guitar, Radio Flyer model (serial number 162)
Islip, New York, 1997
Spruce, maple, ebony; blonde finish; W. 18 in.
Dr. Thomas Van Hoose, Texas
The Radio Flyer model is a tribute to the radio and its importance for American music, specifically for the dissemination of great guitar playing. It has "dolphin" sound holes on the top and the Monteleone-designed side sound holes.

John Monteleone
Archtop guitar, Sun King (serial number 195)
Islip, New York, 2000
Spruce, maple, ebony; yellow to red sunburst finish; W. 16 in.
Private collection

John Monteleone
Archtop guitar, Winter, from The Four Seasons (serial number 200) (fig. 63)
Islip, New York, 2002
Alpine spruce, curly red maple, macassar ebony, Honduras mahogany, African padauk, sterling silver, mother-of-pearl, diamonds; natural finish; W. 18 in.
Private collection

John Monteleone
Archtop guitar, Spring, from The Four Seasons (serial number 201) (fig. 63)
Islip, New York, 2006
Italian spruce, tiger maple, ebony, curly sugar maple, Honduras mahogany, African padauk, mother-of-pearl, abalone, paua shell, turquoise, diamonds; white to blue sunburst finish; W. 18 in.
Private collection

John Monteleone
Archtop guitar, Summer, from The Four Seasons (serial number 202) (fig. 63)
Islip, New York, 2004
German alpine spruce, Oregon big leaf maple, macassar ebony, Honduras mahogany, African padauk, red coral reconstituted stone, mother-of-pearl, diamonds, rubies; scroll body, yellow to red sunburst finish; W. 18 in.
Private collection

John Monteleone
Archtop guitar, Autumn, from The Four Seasons (serial number 203) (fig. 63)
Islip, New York, 2005
Alpine spruce, Oregon big leaf maple, ebony, koa, Honduras mahogany, African padauk, spiny oyster reconstituted stone, mother-of-pearl; yellow to orange sunburst finish; W. 18 in.
Private collection

John D'Angelico
Archtop guitar, "Teardrop" New Yorker model (serial number 2032) (fig. 67)
New York, 1957
Spruce, maple, ebony, brass, celluloid, mother-of-pearl; sunburst finish; W. 17¼ in.
The Scott Chinery Collection

James D'Aquisto
Archtop guitar, Solo model Teardrop (serial number 1246) (fig. 68)
Greenport, New York, 1993
Spruce, maple, ebony; blonde to orange sunburst finish; W. 17 in.
Private collection

John Monteleone
Archtop guitar, Teardrop (serial number 235) (fig. 69)
Islip, New York, 2008
Spruce, maple, ebony, mother-of-pearl; blonde finish; W. 18 in.
Private collection

SELECT BIBLIOGRAPHY

- Benedetto, Robert. *Making an Archtop Guitar*. Anaheim Hills, Calif., 1994.
- Biddulph, Peter, et al. *The Violin Masterpieces of Guarneri del Gesù*. Exh. cat., The Metropolitan Museum of Art, New York. London, 1994.
- Cannistraro, Philip V., ed. *The Italians of New York: Five Centuries of Struggle and Achievement*. Exh. cat. New York: New-York Historical Society, 1999.
- Green, Frank W. *D'Angelico, Master Guitar Builder: What's in a Name?* Fullerton, Calif., 2008.
- Hill, Henry W., Arthur F. Hill, and Alfred E. Hill. *Antonio Stradivari: His Life and Work (1644–1737)*. London, 1902.
- Kellerman, Jonathan. *With Strings Attached: The Art and Beauty of Vintage Guitars*. New York, 2008.
- Kuronen, Darcy. *Dangerous Curves: The Art of the Guitar*. Exh. cat. Boston: Museum of Fine Arts, 2000.
- Libin, Laurence. *American Musical Instruments in The Metropolitan Museum of Art*. New York, 1985.
- Ongaro, Giulio M. "The Tieffenbruckers and the Business of Lute-making in Sixteenth-century Venice." *Galpin Society Journal* 44 (March 1991), pp. 46–54.
- Pensa, Rudy; photographs by Vincent J. Ricardel. *Archtop Guitars: The Journey from Cremona to New York*. New York, 2011.
- Schmidt, Paul William. *Acquired of the Angels: The Lives of Master Guitar Makers John D'Angelico and James L. D'Aquisto*. 2nd ed. Lanham, Md., and London, 1998.
- Spring, Matthew. *The Lute in Britain: A History of the Instrument and Its Music*. Oxford and New York, 2001.
- Vose, Ken. *Blue Guitar*. San Francisco, 1998.

PHOTOGRAPH CREDITS AND COPYRIGHT NOTICES

Unless otherwise specified, photographs are reproduced with the permission of the owners of the works of art, who hold the copyright thereto. We have made every effort to obtain permissions for copyright-protected images. If you have copyright-protected work in this publication and you have not given us permission, please contact the Metropolitan Museum's Editorial Department. Photographs of works in the Metropolitan Museum's collection are by Peter Zeray of the Museum's Photograph Studio, who also photographed the image on page 3 and figs. 16, 37, 40–43, 54, 59, 60, 62, 70.

Front cover, figs. 39, 44, 45, 48, 55–58, 61, 63–69: © Archtop History, Inc., from the book *Archtop Guitars: The Journey from Cremona to New York*, by Rudy Pensa, photographs by Vincent J. Ricardel (New York: Graphis Inc., 2011)

Back cover: Photograph by Michael Tamborrino. Courtesy of John Monteleone

Inside front and back covers, fig. 38: Archives of the National Music Museum, The University of South Dakota, Vermillion

Figs. 13, 14, 35: Photographs by Bill Willroth Sr.

Figs. 19, 26: Photographs by Jonathan Exley. Courtesy of Jonathan Kellerman, from his book *With Strings Attached: The Art and Beauty of Vintage Guitars* (New York: Random House, 2008)

Fig. 25: From *Edison Amberola Monthly* 15, no. 5 (May 1917), cover ill. Courtesy of Thomas Edison National Historical Park, National Park Service, United States Department of the Interior

Fig. 29: Courtesy of The International Arcade Museum (www.arcade-museum.com) and the Musical Box Society International (www.mbsi.org)

Fig. 46: Courtesy of the Country Music Hall of Fame® and Museum, Nashville

Fig. 47: Courtesy of Universal Music Enterprises. Photograph by Davies and Starr

Fig. 49: Courtesy of Perry A. Margouleff

Figs. 51–52: Photographs by Tim Olsen. From *American Lutherie* (www.luth.org)

Fig. 53: Courtesy of Sony Music Entertainment

Fig. 73: Empire Photography Company



ISBN 978-0-300-16980-5



9 780300 169805