GERMAN BOWMAKING OF THE 19TH AND BEGINNING OF THE 20TH CENTURIES

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The focus of this lecture will be on the bowmakers of the 19th and beginning of the 20th centuries. Most of these makers are listed in Lütgendorff, who wrote the most important reference book for German making. Despite this, and even though we find large numbers of bow makers listed in such sources as guild and church records, it is impossible to give a comprehensive lecture on the history of German bowmaking. This is due to the fact that relatively few bows carry the authentic stamp or brand of their maker. This lecture will concentrate on bows that do carry either the maker's stamp or that of a well-known shop.

The origin of German bow making as a craft separate from violin making was in Markneukirchen, which is located in the so-called Bohemian - Saxon corner, an area located on the border of Bohemia and the kingdom of Saxony. A Markneukirchen historian writes that bows before 1750 were purchased in the woodworking town Schmalkalden in Thüringen, but we have no records that these bows were made by professional bow makers. The area of Markneukirchen was traditionally known for its focus on the making of musical instruments, bows, and accessories. With very few exceptions it was also the hometown of almost all renowned German bow maker families, whose members then took the craft with them as they moved to the large cities and cultural centers of Berlin, Leipzig, and Dresden. Due to the tradition of building musical instruments, which had existed
in the Bohemian- Saxon corner for centuries, the profession of the bow maker established itself quickly. Bow making became a particular source of income for many families in this economically underdeveloped area from the middle of the 19th to the beginning of the 20th century.

The real beneficiaries of this rising new craft at the end of the 18th century were not the bow makers themselves but rather the numerous wholesale distributors of instruments based in Markneukirchen. Already in the 18th, but especially in the 19th and the beginning of the 20th century they held a kind of monopoly of the sales market. The majority of the bow makers worked for these large firms and very quickly became dependent on them. The low wages they received for each bow could be compensated for only by increased production. This led here, as well as in violin making, to that division of labor known as piecework. This method of production integrated members of the family in the beginning and then spread to small farmers of the area, who supplemented their low income with this work. Only this way could the required speed of production be attained.

As they delivered their bows unstamped, we know little or nothing about most of these bow makers. The dealers sold the bows in large numbers especially to England, Russia, and later above all to the United States, in the process making a considerable profit. It was customary to stamp the bows with the name of the company or, more often, with other famous names, such as Tourte, Dodd or Voirin, to name just a
few. This led to the reputation of German bow makers as being no more than copyists and mass producers.

However, there were also a number of renowned German bow makers who were more independent. They worked in close contact with the musicians of their time and left us beautiful examples of the true art of German bow making.

The first bow maker mentioned in the records is a certain Josef Strötz (1715-1760), a musician and carpenter from Bavaria, who moved to Markneukirchen in the middle of the 18th century and was the first to specialize in bow making. His bows probably looked like this.

Note the tongue and groove seating of the frog (much like an early Hill style) that you find on many old German bows before 1800.

Shortly thereafter, many others took up the craft of bow making in Markneukirchen, but unfortunately we know very little about them. Commercial registers tell us about 18 bow makers in 1790, a number that had grown to 46 by 1828. Their output was considerable as tax records speak of roughly 41,000 bows produced in the years of 1784 to 1789; roughly, that is, for we do not know how tight the tax system was in these days.
Another early German bow with the old German seating I just mentioned but much more refined in craftsmanship. (photograph not available)

In the year 1790, a group of craftsmen who now also made bows tried to form a bow makers guild. This group, consisting "of a cloth maker, a joiner, and butcher, 4 violin makers, and 10 further craftsmen," was successfully blocked by the violin makers guild. The reason for this was clearly economical as the violin makers wanted to keep the sales for their violins together with case and bows. It was not until 1888 that a bow makers guild was officially recognized. For me this is the most evident reason that we find very few bows stamped in Markneukirchen before 1880. In comparison, we do find stamped bows in Berlin, Dresden, Leipzig, and Munich, places where the tight Markneukirchen guild system was of no importance. Of the Markneukirchen bow makers who signed the pledge for a bow makers guild in 1887, we know very few who also stamped their bows. H. R. Pfretzschner, Jr. did, of course, but did Richard Pfretzschner, his father?

Another important question concerns the quality of the majority of the bows from Markneukirchen in the 19th century. The earliest known instrument catalog in Markneukirchen dates from around 1830. Three of the four models shown are rather simple, while two still have no button. No. 55 clearly shows a "dentated mechanism."
question can be raised as to whether these simple bows were not even worthy of being stamped. Only No. 56 shows a modern bow ornamented with flowers like those of the Knopf family.

Christian Wilhelm Knopf (1767-1837) was the first bow maker from Markneukirchen, from whom we have stamped bows. He was the founder of the famous bow maker family Knopf, which was important for the development of German bow making in the 19th century.

In my opinion, this bow was built between 1810 and 1820. (802,803)

The head draws a little bit forward and, as a whole, seems to have a rather round form. The sides are deeply worked out and converge sharply at the ridge. The faceplate is made out of silver and is attached with 3 brass pins, one at the tip and 2 behind the mortice. The stick is planed very cleanly, with the edges rounded off a little. The end of the stick, as you can see, is ornamented with pearl stripes. Unfortunately, the button is not original. Like this one, his frogs are frequently inlaid with arrangements of flowers and leaves. In profile, this frog seems to be slightly tilted, the nose being quite a bit behind the ferrule and has, as you see, a rather strong angle in the back. The frog has no liner. In Germany, C. W. Knopf is considered the inventor of the liner, but I have no proof of this. The one-piece heelplate is typical. It doesn't go
all the way to the stick, which is similar to those of Persois or Eury. The bow is stamped on both sides of the stick underneath the frog. On the one side you can read C. W. KNOPF, on the other NEUNKIRCHEN. There is a very similar bow in the book by Retford which the Hills have titled "German, about 1800."

This cello bow of C. W. Knopf has the same characteristics as the violin bow. (804,805).

In this example, unfortunately, the face plate is not original and the tip has been worked on. However, the frog and button are original and in very good condition. The end of the stick, which has the same pearl inlays as seen before, has an octagonal silver ring. We find this ring very often on Knopf bows, especially those from his sons. The silver rings of the button have been hammered octagonally and are not pinned. There are mother of pearl inlays in the ebony. The heelplate at the frog doesn't go all the way up to the stick and has a sort of Gothic form, coming to a point at the end. This bow is unstamped.

The second generation Knopf is comprised of the three sons of Christian Wilhelm. They are Christian Wilhelm, Jr. (1799-1835), Karl Wilhelm (1803-1860) and Christian Friedrich (1815-1897). They present a big problem in identification both for me as well as probably for many other colleagues interested in this field. Lütgendorff mentions the existence of a stamp K. W. Knopf for Karl
Wilhelm, but despite extensive research, I couldn't find any proof for that. Therefore, I stick strictly to the elements of style and try to trace a continuation of the work of C. W. Knopf in the bows of his sons.

Here is an example. (806,807)

The head has all the characteristics of the heads made by C. W. Knopf, only this one is not so rounded off at the top. The planing work on the stick is very accurate, the edges of the octagonal are not rounded off as on the bows seen before. The frog is nickel-mounted. Nickel was introduced to Germany about 1825, which means this bow can either be a late work of C. W. Knopf, or, what I tend to believe because of its more defined work, was made by one of his sons. The work on head and stick of this bow is almost identical to the one seen before. The more advanced form of the silver-mounted frog is remarkable. Now here you can see the first example of a liner made out of nickel. I would date this bow around 1840. As you can see, the inlay work is pearl lyre. The Lyra as an instrument was very popular in Germany between 1820 and 1860. You can find the Lyra theme in many variations on different items at this time in Germany. I never found such an inlay on a French bow. To determine the maker of this bow, I have to work backwards in time, following the style of the student to his master. It hardly resembles the examples seen before. The head reminds me especially of the work of W. Knopf, Dresden, who, according to Lütgendorff, was trained by his uncle C. F.
Knopf for a while, probably also in Dresden. The frog is an earlier model than that which W. Knopf would have made. Thus, consequently, this bow could have been made by C. F. Knopf. Of course, this conclusion is very hypothetical. So please take this bow as a beautiful piece of German work from the time between 1830 and 1840.

There are two other bow makers of this period we should consider. Johann Gottfried Schramm (about 1780-1850) worked in Gotha, the capital of Saxony-Gotha. He was actually a violin maker, but Lütgendorff mainly speaks highly of his bows. In this, I can fully agree with him, although I only know 2 stamped examples.

(n.a.) The head does not have a true classical form, but it is charming in its shaping and workmanship. The same can be said about the frog. The stamp is at the end of the stick: SCHRAMM GOTHA in big letters.

Christian Friedrich Glass (1751-1833) and his son Christian Friedrich, Jr. (1777-1843) lived and worked in Klingenthal, a town which is situated in the vicinity of Markneukirchen.

This example was made around 1840, which means it is a late bow by Christian Friedrich Jr. (n.a.) The head is very elegant and shows the influence of the Bausch style. The stick is balanced and well proportioned. The frog with its lyre inlay is similar to the Knopf bow shown before. In this picture you can see the silver framed slide, which
shows very much of the Bausch influence again. Under the frog, between the mortice and letter, the bow is stamped "C. F. GLASS" in big letters.

Before I continue with the more eminent German bow makers of the 19th century, I want to present to you a sideline of German bow making, bows that were made in the first half of the 19th century in Munich, Bavaria.

These bows were made for the violin makers S. Thumhart and A Engleder and carry their stamps. Even though clearly of German origin, there are quite a few differences in some details from the Markneukirchen tradition. From the high quality of work and the continuation and similarities in their styles we can presume that there must have been a bow maker working in the Munich area, either working for these violin makers or delivering bows to them. Unfortunately, no records have been found yet to prove my assumption.

The first example is a bow stamped "THUMHART MÜNCHEN" in block letters from around 1820. (808,809)

The head is rather bold and a little bit heavy. The planing work on the octagonal stick is not very refined, finished perhaps with a scraper. The frog is tiny and shows a particular style in its far back nose, neatly rounded heel and long ferrule. The button is strong with a narrow ebony part and one simple collar cut. With its pearl dots the button looks similar to those by Fonclause.
I know of earlier bows with this stamp that still have an open frog, bone button, and the typical early German seating done with tongue and groove.

The second example of a Bavarian bow dates from around 1830/40 and is stamped "AND. ENGLEDER MÜNCHEN" in written letters. (810,811)

The head looks a bit heavy, as did the one by Thumhart we just saw, but this one is more definite in style and more refined in its craftsmanship. Notable details on this bow are the three brass pins that hold the silver tip, an influence of the Knopf school. The planing work on the stick is similar to the one before, but more elegant and precise. The frog has the same features as the Thumhart bow, with a short nose, long ferrule, and a rounded heel. As an improvement we find a silver liner secured by two iron screws. The button has the same proportions but the silver rings are pinned.

The next example is a cello bow I would date around 1840, stamped "AND. ENGLEDER" in block letters on the side facet of the seating. (812, 813)

This head shows much more of the Saxon influence. It looks almost like an early Ludwig Bausch, with the stick finished in the Saxon tradition using a file and sandpaper, a method that softens the edges of the octagonal stick a little more. Lütgendorff writes of a Danish violin- and bow maker with the name Thomas Jacobsen, who died 1853 in Copenhagen where he was the purveyor to the royal Danish
household. During his journeyman years he worked for Bausch, then for Engleder, and then after that we find his name in the Vuillaume shop. Did he bring ideas from the Bausch workshop to Munich? The frog in its entire appearance is characteristic of the Munich tradition. The button with its narrow silver rings looks more delicate than the one on the violin bow before.

Now we come to the classic period of German bow making with one of its most important representatives: Ludwig Christian Bausch (1805-1871). Although actually trained as a violin maker, it is his bows that are especially high esteemed. After he moved a number of times, journeying as far as Paris and St. Petersburg, in 1839 he opened up his business in Leipzig and stayed there, with one 3-year interruption until his death. As he built not only violins and bows but also guitars, you can see why there are not too many bows by him personally.

Some records say that L. Spohr brought bows made by F. Tourte to L. Bausch to have them copied, although not until recently did I see a bow that could confirm this. However, this bow stamped L. Bausch, Dessau, which was made ca. 1835, is clearly a copy of a late F. Tourte bow.

Just the metal strips attached to the frog along the side of the slide and the one piece heelplate show Bausch's usual working methods. The refined craftsmanship on this bow is worthy of note, as are his own personal ideas shown
in the work on the frog. This bow indicates an already experienced craftsman.

This beautiful bow, shown as a comparison, exhibits more clearly his personal model, which is much more frequently found. (816, 817)

The head is very elegant and its profile is very round. Seen from underneath, the faceplate bulges out towards the tip. The work on the stick and its are very well executed and its playability is of high quality. The 3-piece button can be recognized at once by its narrow ebony piece. The round hollowing of the first collar cut is also typical. This round hollowing became a general practice in Germany throughout the 19th century. There is a short second cut which you can only see on the edges. The rings are of relatively thick gold, round on the inside and without pins. On the gold-mounted frog, the eye is especially striking. The ring around the eye has the same thickness as the liner, is bent round and then soldered. The narrow ebony ring is endgrain, the pearl eye is made of green abalone as is the slide. From the underside, you can see the square ferrule and the metal strips along the pearl slide. With L. Bausch Sr. these metal sides were separate from the slide. The one-piece heelplate, held in place with two pins, is rather long, which is also very typical for this bow maker. The metal liner is worth noting; it is wide in its middle facet and is held by two pins. The narrow chamfer at both ends of
the mortise is also typical. The bow is stamped "L. BAUSCH LEIPZIG" in big letters under the frog.

This bow is the most beautiful work of L. Bausch that I know of. (n.a.)

It is stamped KITTEL on both sides and after all I can tell this stamp is original. Possibly the bow is a product of Bausch's journey to St. Petersburg, but it could have been simply a commission work from N. Kittel. The head is quite remarkable; it seems shorter and steeper, but nevertheless round. Maybe the influence of Kittel? It is clear that the frog, button and the end of the stick are the work of L. Bausch. The proportions and the collar of the button are the same as seen on the slides before. The only difference is the black abalone pearl eye, which is a little smaller in diameter. The black abalone slide itself is without metal sides.

L. Bausch made this bow in commission for the violin maker Karl Grimm in Berlin.(n.a.)

It is stamped "GRIMM BERLIN" in small letters. The head appears to be longer and a bit more massive. This could possibly be an earlier work. Frog, button and the end of the stick have the same characteristics as the previous bow. Noteworthy here are the sides of the frog, which are extremely flat their execution.

In 1860, L. Bausch's elder son Ludwig Jr. (1829-1871) took over his father's shop in Leipzig and ran it until his
death in 1871, which is the same year in which his father died. From 1871 to 1875, the business was run by Otto Bausch (1841-1875), Ludwig Jr.'s younger brother. During this period, many bows of different quality were made both for the Bausch workshop and on commission for other shops. The bows are often stamped with the father's name L. Bausch, which of course makes it very difficult to identify the actual bows of L. Bausch Sr.

Here are some examples from the period between 1860 and 1875. This is a violin bow by L. Bausch Jr. (818, 819)

The head has the same round form as on the bows of his father, only the nose is a bit heavier and longer. The work is a little rougher and usually you can find file marks, especially at the back part of the head. The planing work on the octagonal stick is also not carefully carried out. The button on this bow is not original. On the frog, the small silver eye is a typical characteristic of the Bausch 2nd generation. Again you can see the metal sides of the slide, which are separate like those of his father. The one-piece heelplate is a bit shorter and on the back part of the frog it is slightly curved. The bow is stamped "L. BAUSCH JUN." in big letters under the frog.

Here is another example by L. Bausch Jr. (820, 821)

You can see the shape of the head as on the preceding bow, but the stick is round this time. The button is original and there are no differences with respect to those by his father. In the frog we again find the typical small
silver eye. The difference is that here the heelplate is missing, probably indicating a different quality bow. The metal strips of the slide are separated and fixed on the ebony, and are also without a heel plate. The bow is also stamped "L. BAUSCH JUN." under the frog.

This bow proves that H. Knopf worked for the Bausch shop, as Lütgendorff claims. I know other examples which support this claim. (822, 823)

The head is a little straighter at the ridge and not so rounded off at the top. Here you can see again the lined abalone slide and the lack of a heelplate, but this time the metal is covering the slide indicating a new working method. The entire bow shows the work of a great craftsman.

This viola bow is stamped "X. KERSCHENSTEINER" "REGENSBURG." (n.a.)

X. Kerschensteiner worked in Regensburg from 1865-1910. In my opinion, this bow was also purchased through the Bausch shop. The work on the stick shows very much the hand of H. Knopf. Just remember the hand you have seen on the bow before! The frog and its seating are made in the Vuillaume style. This is the earliest bow where I have found this pattern. The eyes on the frog, the proportions of the buttons as well as the view from underneath are in the style of the Bausch workshop. The entire work is of the highest craftsmanship.
Heinrich Knopf (1839-1875), like his older brother Johann Wilhelm, studied bow making with his uncle Christian Friedrich Knopf. It is amazing how highly consistent his work was, especially since he only lived to be 36. Before he established himself in Berlin in 1868, it is said that he worked for other shops, among those the shops of Bausch, Kittel, Neuner, and Grimm. We can only verify that he worked for Bausch and Neuner.

Here is an early stick by H. Knopf from around 1870.

The head is very similar to the one seen before, but you will notice the original faceplate is a little more curved and flows up towards the tip. The octagonal stick is stamped "H. KNOPF BERLIN." The ebony part of the 3-piece button is much wider than the one seen before, but here you can see as well the one deep, hollowed-round collar. The silver rings are not pinned. This is not very practical, but is a frequent, almost general peculiarity of German bows until the end of the 19th century.

Here I want to show you a bow which is stamped "KITTEL". (n.a.)

Especially looking at the headwork of this bow, it is very similar to those by H. Knopf. Frog and button are what we notice as "KITTEL". Did H. Knopf deliver bows to Kittel, or perhaps just the sticks? A question that can be raised and which for me is a very important one! With all the changes in Russia in our days, it may be possible to get
access to documents from the Kittel shop that will solve this question!

This bow shows a model which is a little different from the first H. Knopf bow we saw. (824, 825).

It was built mainly for the violin maker Ludwig Neuner. It is a bow from his late working period. In comparison to the previous bow, here the head is a bit shorter and rounded off at the top.

This bow is stamped "H. KNOPF BERLIN" in block letters as well.

This model has a particularly deep and long round collar at the button. On the frog, you can easily see the typical short and high throat and short nose. Here you can see the bevel at the front of the ferrule, which is typical for this model, not for all of his bows. The mortise has the same chamfered ends as we saw in the bows from L. Bausch.

This bow is the twin of the one just shown. (826, 827)

It is stamped L. NEUNER in big letters.

Another very similar bow. (n.a.)

The only differences here are seen in the double eye in the Bausch proportions and the stamp NEUNER BERLIN in very small letters. Here you can see the metal covered slide again.

Lütgendorff mentions another member of the Knopf family who also worked in Berlin, but did not give any detailed
facts. He set his working period in the years between 1873 and 1877. He allegedly was the foreman of the Loewenthal violin firm in Berlin and worked later for the Zimmerman firm in Moscow. For the most part, Lütgendorff speaks highly of the bows from this master.

This example could be by him. (828, 829)

The head reminds me very much of the work by H. Knopf. In profile, you will see that it is broader and the cheeks are flatter. The round stick is of excellent workmanship. There are two stamps at the end of the stick in relatively small letters: on the side visible when playing is "LOWENDALL'S"; on the other side is "L. LÖWENTHAL BERLIN". The one-piece gold button with its short round collar is quite remarkable. As far as I know, this is one of the first entirely covered metal buttons in Germany. The nicely shaped gold-mounted ebony frog is reminiscent of the Knopf school. This example has a particularly beautiful round throat that opens gently in its upward flow. Looking at the frog from underneath, you can see the short, wide ferrule and the square, one-piece heelplate.

Wilhelm Knopf (1835-1914) was a student of C. F. Knopf as well. Although he was self-employed in Dresden, he delivered bows on order to other violin makers, among others to R. Weichold, also in Dresden.

In my opinion, this example was made in his middle to late working period, about 1880-1890. (830, 831)
The form of the head is rounder than the ones made by his brother; I would call it bell-shaped. The workmanship of both the head and the stick is solid, but it is not in the class of the work of H. Knopf. This bow is stamped "W. KNOPF DRESDEN" in block letters of medium size. The button is remarkable and you can see two clear cuts in the collar, which is an exception to the early practices of the German school. The metal rings are not pinned. The frog is similar to the model made by his brother Heinrich, the ones we saw first (824, 826), however, it is rounder in form. The soft chamfer on the one-piece heelplate is characteristic. The broad German liner is held by two pins; I have seen examples where screws have been used.

Here is a very nice example of one of his cello bows. (n.a.)

This bow is from his best period of work. I would date it around 1870. The craftsmanship on head and stick is better than the one seen before. The stick, again, is stamped "W. KNOPF DRESDEN". In comparison to the previous bow, the collar on the button shows the early German hollowing. Also the frogwork is more refined, the lines more clear and precise. I'm not quite sure if the engraving work is original, but the style is definitely Biedermeier (early Victorian style), so why not?

This half-size bow provides very nice proof to support the fact that W. Knopf worked for R. Weichold. (n.a.)
The head is similar to that of the full-size bow we have already seen. The stamp, in block letters, reads "R. WEICHOLD DRESDEN." The button has, once again, two visibly cut collars. The frog seems to be more sharply cut.

Richard Weichold (1823-1902), violin maker in Dresden, had the most important violin shop in Saxony in the second half of the 19th century. In about 1850, he took it over from his father and as time went on, he earned the title of Purveyor to the royal Saxon household, one of the most important titles of his time. The importance of his position and his shop can be shown by the fact that the best German bow makers of this time, for example Wilhelm Knopf and Johann Christian Süss worked for him. After he left his business in 1881, his shop was continued by his successors, but under the name of R. Weichold. This firm existed until 1945, which explains both the great number and great variation in quality of bows sold under his name.

Here are two very nice examples, which were made under his supervision between 1860 and 1870 and are stamped IMITATION DE TOURTE.

(n.a.) The profile on this head reminds me very much of the bell-shaped heads of W. Knopf, only this one is a bit more slender. Given the fact that the head and the octagonal stick are made more precisely, I cannot clearly attribute it to W. Knopf. This bow has two stamps: On the visible side "R. WEICHOLD A DRESDE," on the reverse side
"IMITATION DE TOURTE" in middle sized block letters. The bow has a typical three-piece German button. The ring at the end is slightly twisted which is a result of the missing pins. The form and proportion of the frog, especially the throat, remind me very much of the work of W. Knopf, but here also the ridges are sharper than those on the bow stamped "W. KNOPF DRESDEN." The liner is pinned and still one piece.

(832, 833, 834) This bow is a very good copy of the Tourte model. The faceplate is somewhat more curved. The stick is octagonal in the style of Tourte and is of the best quality. The stamp is the following: On the visible side "IMITATION DE TOURTE", on the reverse side "R. WEICHOLD A DRESDEN". The 3-piece button has a very French look to it with its visible first and short second cut at the collar. If the button were pinned, it could hardly be differentiated from a French one. This frog cannot deny its German origin, even though its details show traces of work done for the purpose of imitating Tourte. The one-piece heelplate is pinned twice. The liner is held by two iron screws. I think that this bow was probably built by J. Chr. Süss.

Johann Christian Süss (1829-1900) worked in the vicinity of Markneukirchen. Later, he went to Dresden to work for C. F. Knopf. Then he must have worked for R. Weichold for a while, which is shown by examples of his work stamped R. Weichold. In about 1870, he opened up his own
business in Markneukirchen. In addition to this, he worked for the violin firm W. H. Hammig in Leipzig. He used a number of stamps:

- TOURTE in middle-sized block letters
- SUSSE in middle-sized block letters
- SUESS in block letters with the beginning letter "S" a little bigger.

After his death, this last stamp mentioned was used by unscrupulous hands, which explains the great number of copies of his work which have the original stamp on them.

This bow was made around 1870. (835, 836)

It can clearly be seen that the head is a copy of the late Tourte model, for it pulls even further forward than the one seen before. The file marks at the back part of the head are clearly visible, especially in the champfer. Seen from above, the ridge is not very sharp. Nevertheless, the head remains precise and 3-dimensional. The octagonal stick is of high quality in workmanship, wood selection, and playability. It is stamped TOURTE in block letters at the end of the stick. The 3-piece button is smaller than the stick and thereby seems to be rather long. The collar is cut once with typical German form. No pins as usual. The clear proportions and the very refined workmanship of the frog are charming, and the u-shaped, beautifully carved throat and the pronounced angle in the back are very characteristic. The one-piece heelplate is pinned twice. The relatively broad liner is held by two pins, whereby the
front one is far away from the eyelet. All of the edges of the frog and stick are slightly rounded.

The head of this bow has the same characteristics as the previous one, although toward the tip it is a bit thicker. (n.a.)

This bow is stamped SUSSE in block letters. The button seems very slim and has two thinly cut collars in the French style. Unfortunately, the gold-mounted frog is not well preserved. The big double eye and the quite short throat are prominent features.

On this example of a bow by J. Chr. Süß you can see once again the typical style of the head, drawn toward the front. (837, 838)

The stick is octagonal and with slightly soft edges similar to the bow we have seen before. The stamp here is SUESS with a bigger "S" at the beginning and smaller following letters. This indicates a bow of his last working period. On the slender button you can see the two cuts of the collar again, whereby the second cut is extremely short. The frog is almost identical to the one seen in the first example, except that the slide is a bit narrower this time.

Another violin maker that J. Chr. Süß made bows for was, as already mentioned, Wilhelm Hermann Hammig (1838-1925). He learned violin making with his father in Markneukirchen and with K. Grimm in Berlin. In 1875, he set up his business in Leipzig. This shop was of great
importance in Germany until the 1940's. Among others, Franz Albert Nürnberg II also worked for this firm.

This bow was made around 1880 and shows the characteristics of J. Chr. Süss. (839,840)

The head, frog, and button have the same features as the preceding bows. The only difference is the stamp: "W. H. LEIPZIG", in letters which are very close.

This bow is a work by Franz Albert Nürnberg II (1854-1931) from Markneukirchen. (852,853)

In contrast to the bow we have just seen by J. Chr. Süss, here you can notice a very round and curved head. The influence of the Knopf school of Dresden is clearly visible, but here there are evidences of a more refined workmanship. The full silver button, with a long first and shorter second cut at the collar, is pinned this time. The bow is stamped W. H. HAMMIG, although this time the letters are far apart. The frog has a plain pearl eye, while the ferrule is longer and broader than the one by J. Chr. Süss. Unfortunately the throat has been worked on. The divided heelplate, the liner held by two nickel screws, as well as the pinned button clearly indicate work of the late 19th or early 20th century.

At the end of the 19th century, we can see a definite change in German bow making both stylistically as well as in working methods. The person who was a certain extent responsible for this change was H. R. Pfretzschner.
Herman Richard Pfretzschner was born in 1856 in Markneukirchen and learned from his father. In 1874, he served a one-year apprenticeship with J. B. Vuillaume in Paris. We have a letter from Vuillaume to R. Pfretzchner Sr. as proof of H. R. Pfretzchner's one-year stay in his shop. In 1880, H. R. Pfretzschner opened his own business in Markneukirchen, in which he was extremely successful (together with his sons Hermann and Berthold) until his death in the year 1925. In the year 1901, he earned the title "purveyor to the royal Saxon household," the first and probably the only bow maker who earned that title. From then on, he stamped the Saxon coat of arms on his frogs.

As you can see in this example shown, his early bows are very much under the influence of the French style of the late 19th century. (843, 844)

If one would view the stick by itself without a stamp it could hardly be differentiated from a late 19th century French bow. The frog, with its wide ferrule, also shows signs of the new influence in bow making in Germany.

Here, probably a surprise for you, a completely different bow stamped "TOURTE." (n.a.)

The bow is gold-mounted and of high craftsmanship. I'm not quite sure which Tourte model inspired him for this bow; maybe it was an idealized Tourte model that he carried out. But I have to admit that I know only two bows made in this pattern.
Here you see a different bow by the same maker. (845, 846)

The model is clearly that of James Tubbs of London, although H. R. Pfretzschner describes it in his catalog as being the "Wilhelm" model.

The Pfretzschner family is still making bows today using the stamp "H. R. PFRETZSCHNER".

With the likewise important bow making family Nürnberg there are no references that the first two generations, Christian Gottlob (1792-1868) and Franz Albert I (1826-1894) stamped their work at all. The bows of Franz Albert Nürnberg II (1854-1931) are stamped "Albert Nürnberg." His early bows are mostly made out of the round German style model as shown here. (n.a.)

The influence of the work of Johann Christian Süss, who was related to the Nürnberg family, is clearly visible. Looking at the frog from underneath, one can see the wide ferrule, the narrow liner, and the separate heelplate.

Catalogues prove that already round 1910 he introduced a model in the Tourte style. Up til nowadays, we call this model "typical Nürnberg." It is still in use today, as is the original stamp.

Here is a real copy of a F. Tourte by Albert Nürnberg II. (841, 842)

When you compare this copy with a Tourte bow round 1810 you can clearly see the similarity.
Franz Albert and his son Carl Albert made quite a few copies which they did not stamp and which they aged artificially. I don't think that they sold them as real Tourtes, but they were later sold as such by unscrupulous dealers.

From the beginning of the 20th century and especially in the depression after World War I, we can find a lot of copies of French bows made by competent German bow makers. These copies brought a new aspect to the trade as they were stamped with the names of French makers and sold as originals by dealers. In those economically difficult times, the bow makers were most likely pressured by dealers to take part in this dishonest business.

I would like to present two makers at this point who both were trained in France. With both of these makers, it is easier to find bows made by them stamped with French names than bows that they stamped with their own.

Herman Prell (around 1875 in Bad Brambach, after 1925 in Markneukirchen) was definitely one of the most competent German bow makers at the beginning of the 20th century. Before he established himself in Markneukirchen in 1898, he had worked for one year with E. Sartory in Paris.

The bow that you can see here clearly shows the influence of this great French master. (854, 855)

The head is particularly well copied and is getting pretty close to the original Sartory. In this example, the
A bow is stamped with the maker's own name "HERM. W. PRELL" in very small letters.

The following two bows are made by Paul Weidhaas (1894-1962). Before World War I, he worked for a while in Paris — probably with Victor Fetique — prior to establishing himself in Markneukirchen in 1918.

In example number 1, you see his own stamp "PAUL WEIDHAAS". (n.a.)

In example number 2, the bow is stamped "VICTOR FETIQUE A PARIS". (847, 848, 849)

The last two slides of my lecture show the work of August Rau (1866-1951 in Markneukirchen). (856, 857) (865, 866)

He was trained by Wilhelm Knopf in Dresden and worked later in the shop of R. Weichold. It was mainly due to August Rau that some stylistic elements of the 19th century bow making were carried on into the 20th century.

With this fine example of German bow making I now end my lecture.
This **KNOPF-FAMILY TREE** was researched with the help of Dr. Bernhard Zoebisch

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**Christian Gottfried**
*11.04.1780 Markn.
+ ?
brother of Christian Wilhelm

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**Christian Wilhelm**
*26.09.1767 Markneukirchen
+12.09.1837 Markn.
Father Johann Gottlieb was tailor and violindealer
Stamp: "C. W. KNOPF"

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**Christian Friedrich**
*02.09.1815 Markn.
+26.04.1897
worked for a while in Dresden

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**Christian Wilhelm Jr.**
*13.3.1799 Markn.
+25.10.1835

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**Karl Wilhelm**
*05.03.1803 Markn.
+02.11.1860
Stamp: "K. W. KNOPF"

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**Christian Wilhelm**
*01.01.1856 Markn.
+29.09.1882 Colditz

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**Johann Wilhelm**
*04.12.1835 Markn.
+ 1915 Dresden
married 22.08.1857 Auguste Lederer
Stamp: "W. KNOPF DRESDEN"

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**Heinrich (Henry) Richard**
* 15.12.1860 Markn.
+ 1939 New York
1879 Philadelphia, 1880 New York
Stamp: "H. R. KNOPF NEW YORK"

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**Carl Heinrich**
*03.03.1839 Markn.
+01.03.1875 Berlin
married 28.10.1860 Wilhelmine Eschenbach
1868 Berlin
Stamp: "H. KNOPF BERLIN"

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**Heinrich (Henry) Richard**
* 15.12.1860 Markn.
+ 1939 New York
1879 Philadelphia, 1880 New York
Stamp: "H. R. KNOPF NEW YORK"
Dates of the violin- and bowmakers mentioned in the lecture

STRÖTZ, Josef (1715-1760)
KNOPF, Christian Wilhelm (1767-1837)
KNOPF, Christian Wilhelm Jr. (1799-1835)
KNOPF, Karl Wilhelm (1803-1860)
KNOPF, Christian Friedrich (1815-1897)
SCHRÄMM, Johann Gottfried (about 1780-1850)
GLASS, Christian Friedrich (1751-1833)
GLASS, Christian Friedrich Jr. (1777-1843)
THUMHART, Stephan (1786-1845)
ENGLEDER, Andreas (ca. 1810-ca. 1865)
BAUSCH, Ludwig Christian (1805-1871)
BAUSCH, Ludwig Jr. (1829-1871)
BAUSCH, Otto (1841-1875); successors ran the business till 1901
KITTEL, Nikolaus Ferder (1804/05-1868)
KERSCHENSTEINER, Xaver (1839-1915)
GRIMM, Karl (1794-1855); successors ran business till 1901
KNOPF, Carl Heinrich (1839-1875)
NEUNER, Ludwig (1840-1897)
KNOPF, Johann Wilhelm (1835-1890)
WEICHOLD, August Richard (1823-1902); successors ran the business till 1945
SÜSS, Johann Christian (1829-1900)
HAMMIG, Wilhelm Hermann (1838-1925); family members and successors ran shop in Berlin till 1956

NÜRNBERGER, Christian Gottlob (1792-1868)
NÜRNBERGER, Franz Albert I (1826-1894)
NÜRNBERGER, Franz Albert II (1854-1931)
NÜRNBERGER, Philipp Paul (1882-1946)
NÜRNBERGER, Carl Albert (1885-1971)
PFRETZSCHNER, Hermann Richard (1856-1921)
PFRETZSCHNER, Hermann (1876-1960)
PFRETZSCHNER, Berthold (1889-1983)
PRELL, Hermann (1875-1925)
WEIDHAAS, Paul (1894-1962)
RAU, August (1866-1951)