

Appendix One

1. The Parts of the English Spinet

This part of Appendix One has two functions: - first, for those who are unfamiliar with the English spinet, it provides a basic description of the instrument and its constituent parts. Secondly, it provides a key to the terms which appear in the Long Forms which are reproduced later in the appendices. The description is intended to be studied in conjunction with the associated plates in which individual components are named and identified.

The English spinet is an essentially triangular instrument, with a keyboard which protrudes from the main body at an angle to the spine as shown in Plate 1101. The strength of the instrument lies mainly in the wrestplank which bridges the keys behind the nameboard. The strings run approximately parallel to the spine and their tension is taken by the wrestplank and by the spine, with some contribution from the baseboard. The lid flap and nut are present on the instrument shown in Plate 1101 but are not visible in the plate. Some spinets have fixed nameboards with a removable batten immediately above the keys, allowing access for maintenance.

The case is supported internally by upper-level braces which can be seen in Plate 1102. The soundboard, and the ribs which are attached to its underside, have been removed from the instrument shown in the plate and are not shown. The case has a long curved wall – the bentside – to the right of the keys: in some instruments the bentside is serpentine and in others there is a separate tail. To the left of the key

board is the left tail, sometimes with an additional short separate section of case wall. The upper edge of the case walls is usually capped with a rounded veneer and the lower edge, which is nailed to the baseboard, is decorated with a moulding. The instrument has a lid hinged to the spine, and a flap, hinged to the lid, is arranged to fold down over the keys.

The keys are pivoted and guided on a keyframe consisting of two side rails, a back rail and a balance rail. A typical example, which is totally original, is shown in Plate 1103. The keyframe is completely removable from the instrument, sliding out like a drawer and guided back into its correct position by the keyboard braces, one of which is visible in Plate 1102. The key tails push the jacks through a register, which is normally attached to the spine side of the wrestplank, into plucking engagement with the strings.

Plates 1101-1103 are below. Plate 1101 shows the Keene & Blunt spinet which is in private ownership in Lancaster, Plate 1102 shows the internal structure of the Keene & Brackley spinet prior to restoration, and Plate 1103 shows the keyboard and remaining keys of the Thomas Hitchcock Spinet Serial No. 471.

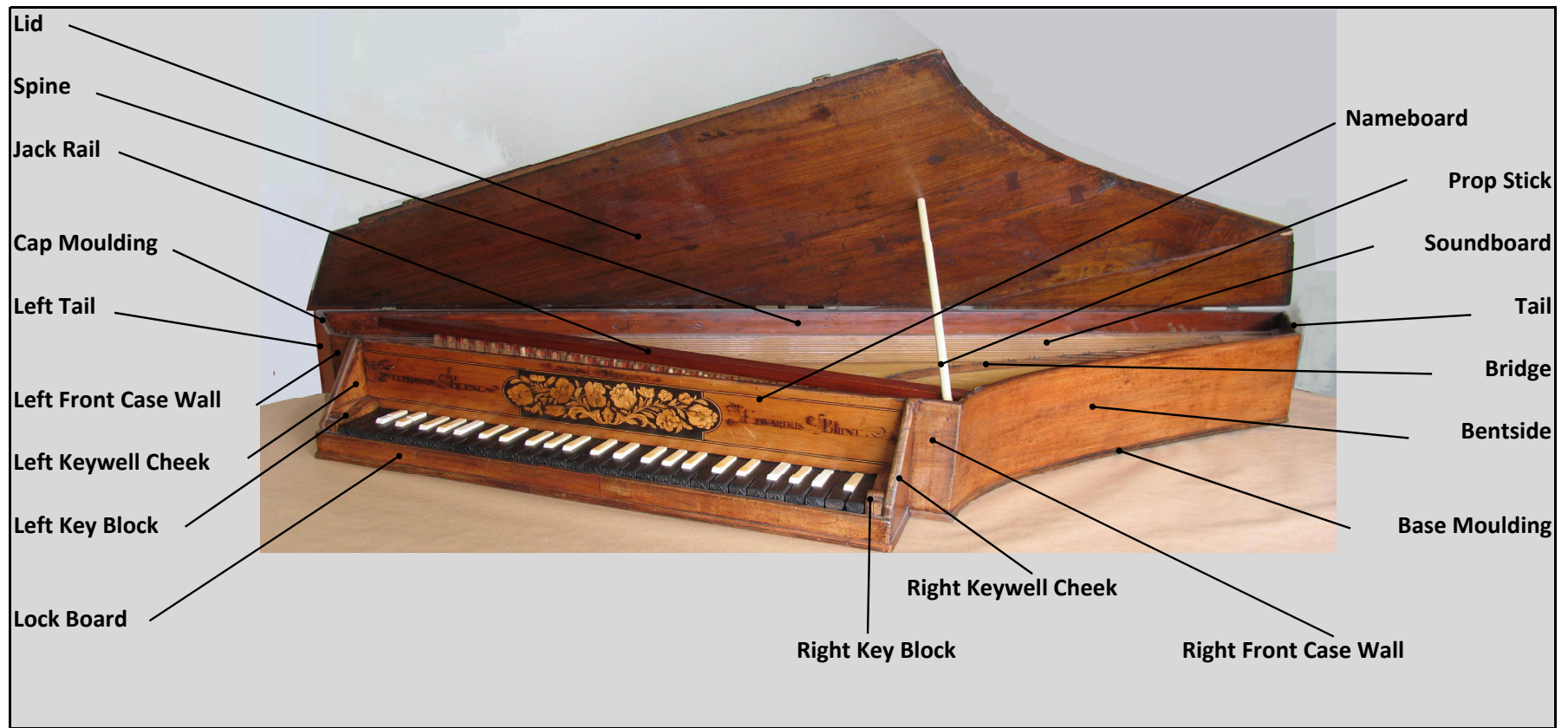


Plate 1101 - The Parts of an English Spinet - The Case

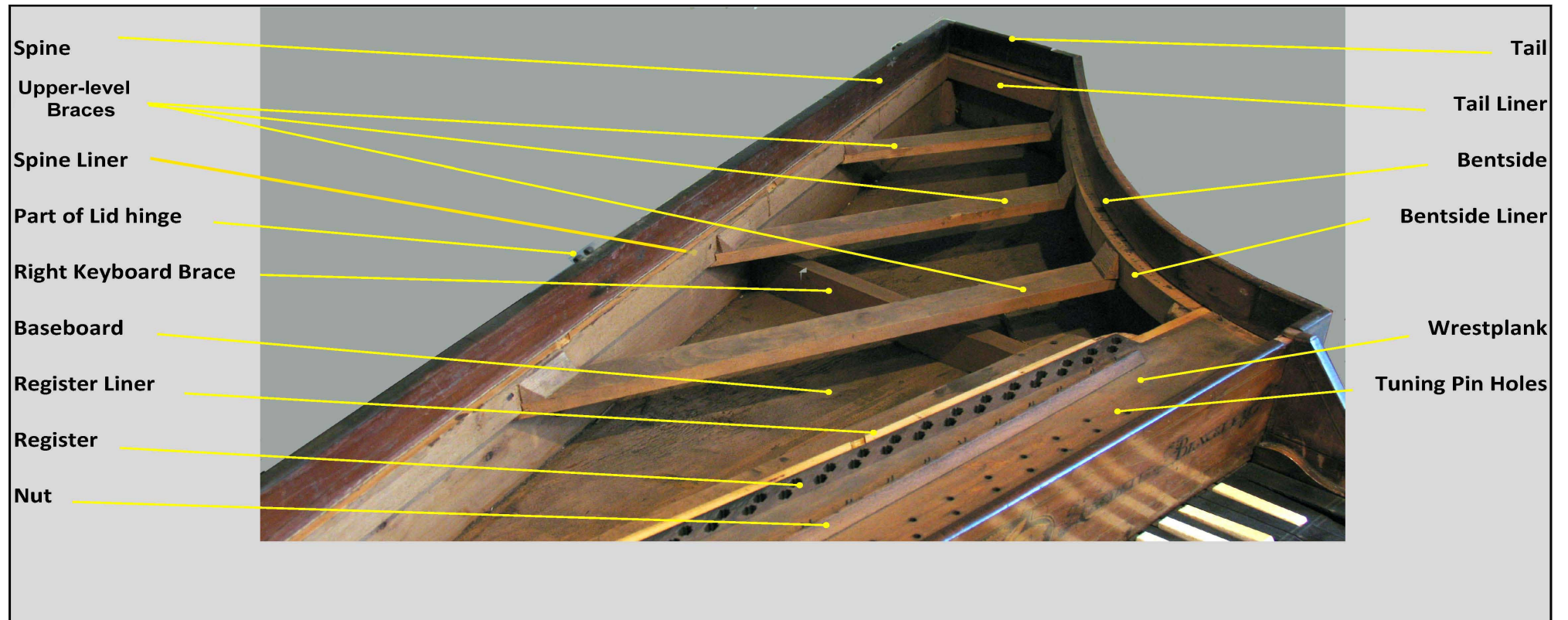


Plate 1102 - The Parts of an English Spinet - The Internal Structure

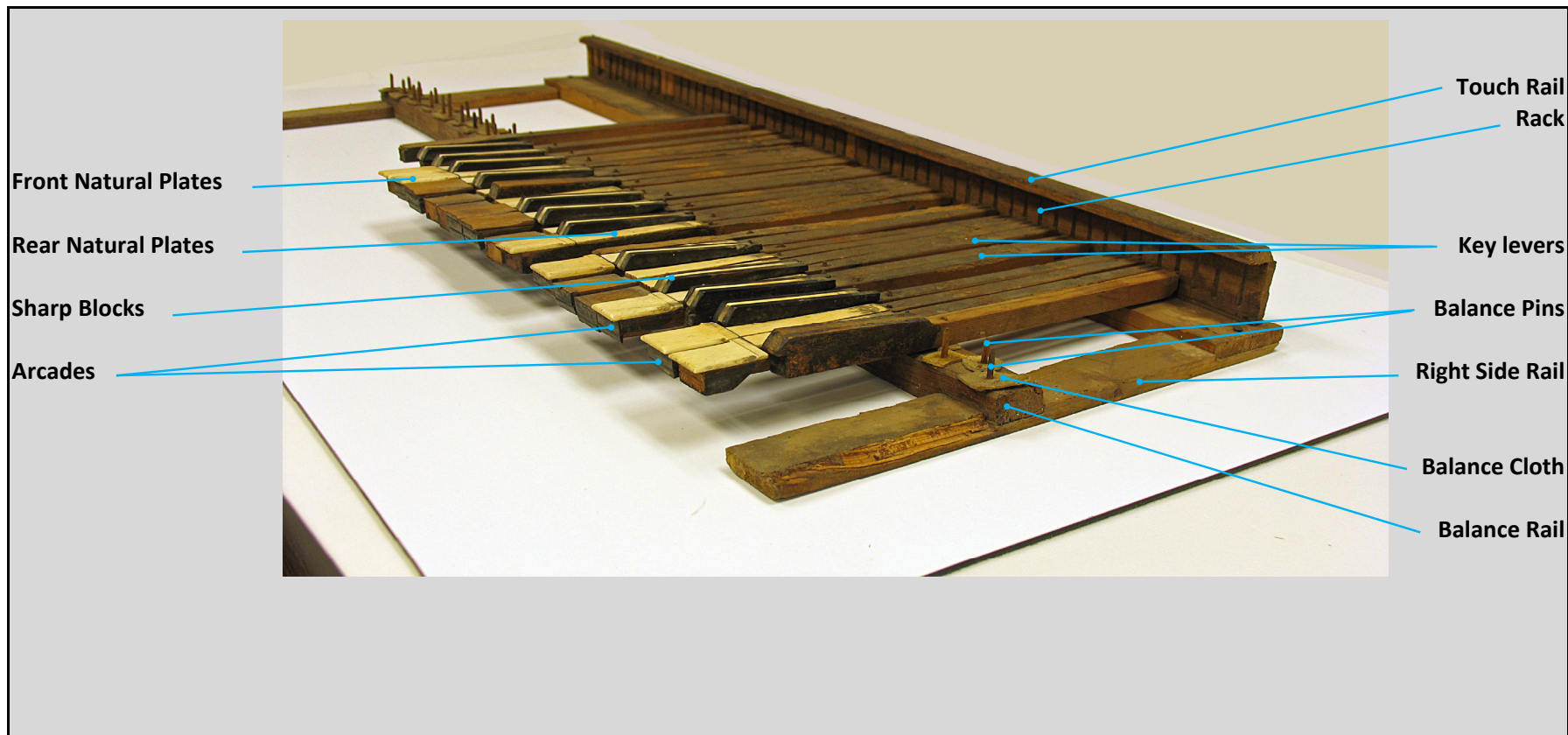


Plate 1103 - The Parts of an English Spinet - The Keyframe

2. Details of the Research Methodology

Lengths were measured in millimetres and are quoted as such unless otherwise indicated. Measurements of wooden features are taken to the nearest half millimetre. Lengths of more than 200mm were measured with a flexible steel tape. Lengths under 200mm were measured with an anodised aluminium rule or with a plastics rule. Lengths of less than about 80mm were measured using a stainless steel calliper with a digital read-out. Previous experience with this equipment had shown that it is capable of consistent measurement to accuracy of under 0.02mm, but except in the case of wire strings and metal pins, data was recorded only to the nearest half millimetre. Lengths of some items which are difficult to access were laid-off onto the aluminium rule using a pair of brass single-handed marine dividers with stainless steel points. The spine lengths quoted in the Long Forms are the effective lengths, that is to say they include the element contributed by the thickness of the case walls at the spine.

The measurements recorded in the Long Forms are observations. Some spinets are 1800mm long: changes in climatic conditions can affect the results of measurement of lengths as long as this by as much as 2mm. It is unlikely that another person, surveying the instrument on a different occasion under different conditions of temperature and humidity would record exactly the same dimensions as those recorded by the author (Cooke & Clarke 2004: 4).

Angles were gauged using a carpenter's bevel gauge and the results were laid-off onto a square navigational protractor of translucent plastics material. The results are expressed to the nearest half of a degree. In some instances, because of its translucency, it was possible to use the protractor directly by observing the instrument through it.

The Long Form (at Page 6) includes a number of data items designed to allow graphical construction of the plan form of the instrument. For example, determination of the lengths RC, CL, and LR allows the exact position of the internal corner between the keywell cheek and the right front case-wall to be plotted graphically. In addition, it was normally possible for an outline of the complete spinet to be traced onto a piece of stout paper. A subsequent correction was made to allow for the thickness of the lower external case beading before plotting the plan forms electronically. This correction was derived by difference from the external measurement across the upper edge of the keywell cheeks.

In most cases, no attempt was made to measure all of the strings of an instrument, but in accordance with the conventions in a study of keyboard instruments, all the Cs and all the Fs were measured, (or extrapolations were made when no strings were present). In addition string lengths of the top and bottom notes were normally measured.

Two small torches were used. One has a light-emitting diode (LED) mounted on a flexible lead. The other, available from The LED Light Inc., of Carson City, Nevada,

USA, is fitted with five LEDs whose emissions are concentrated in the ultra-violet spectrum. Both torches were found to be invaluable in highlighting dark areas of the instrument and in enhancing the visual contrast of indistinct lettering. A Wedo™ magnifying lens fitted with an integral light was also used. A short piece of light timber, stained to a dark colour to avoid reflection in photography, was always carried in case an instrument was found to have no prop-stick.

Photography was an important part of the survey process. Plates in the text and appendices showing the Keene spinet of 1704 and three Hitchcock spinets, Serial Nos. 616, 1241 and 1460 were produced using a Canon Powershot S45™ digital camera. This camera has an image sensor of 4.1 mega pixels. Plates showing the other instruments surveyed were produced using a Canon Powershot Pro1 digital camera, which has a sensor of 8 mega pixels. Where possible, the lighting used was the available light of the instrument's environment, either natural or artificial. Where possible a tripod was used. All images were transferred to a computer and were digitally manipulated using Adobe Photoshop Elements 6.0™.

Some digital images of inscriptions on instruments were manipulated in Adobe Photoshop Elements 6.0™. The manipulation involved first increasing the lightness and saturation of the whole image. The hue is then adjusted with the object of increasing the contrast of the inscription which is under study. The hue and saturation is then adjusted for each colour individually, using the digital sliders of the programme. Once maximum contrast has been obtained, the image is converted to greyscale and the contrast is adjusted again. A refinement is to save each colour as

separate layers and to 'flash' the layers onto the monitor in quick succession. The initials 'JH' on the Royal College of Music spinet were read in this way.

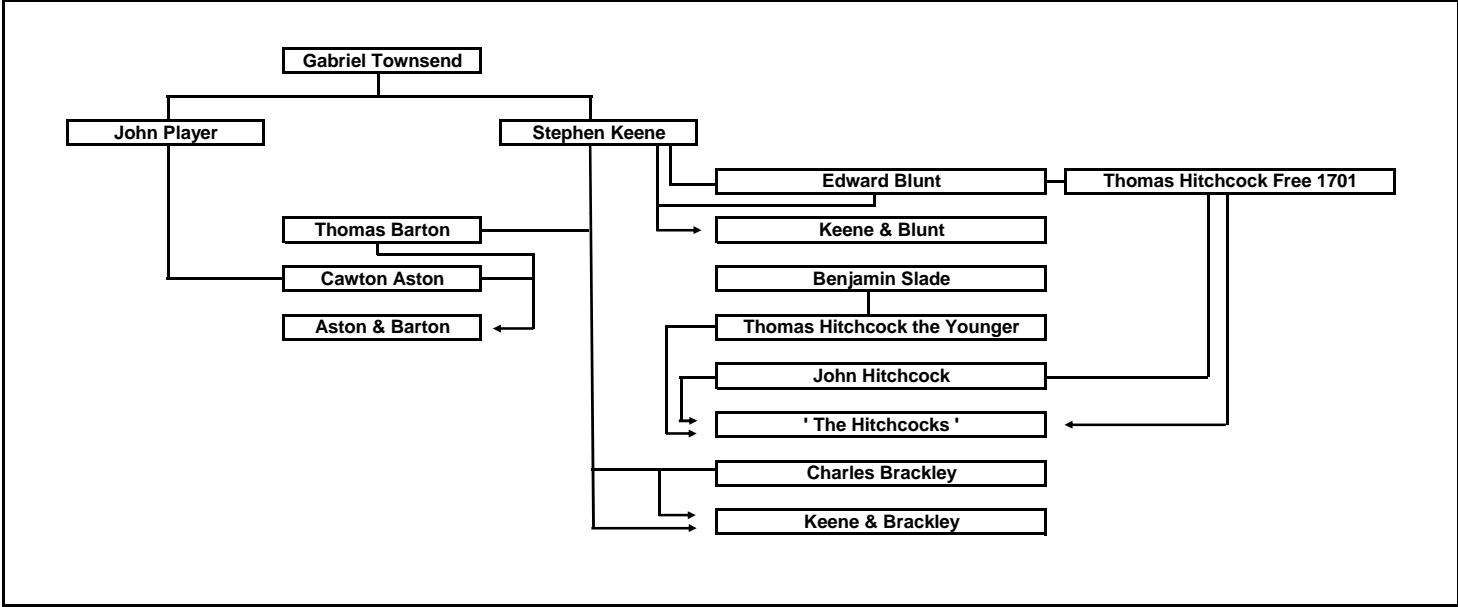


Plate 1104 - The Master/Apprenticeship Relationships

Appendix Three



The John Player Chinoiserie-painted Spinet

Appendix Four

1. Grant of Probate to the Will of Stephen Keene

Im.
Stephan.
Keene.

In the Name of God Amen
 I Stephen Keene Citizen and dweller of London being very sick
 and weak but of sound mind and memory do make and
 ordain this my last Will Viz: I give unto my Nephew and
 Christopher Keene all my freehold houses situated in York
 buildings with the appurtenances do hold to him his heirs and
 Christopher Keene his heirs and assigns for ever them I give
 and bequeath unto my said Nephew Christopher Keene and to
 his Brother William and Stephen Keene all that my freehold
 Estate in Sun Street with the appurtenances do hold to them the
 said Christopher William and Stephen their heirs and assigns
 for ever equally to be divided between them them I give and
 unto my Sister Philadelphia do give Ten pounds or annuity
 to be paid her quarterly during her naturall life them I
 give and devise unto my dear Wife Sarah the sum of
 Two hundred pounds in Trust to be by her disposed to
 and for the use and benefit of the five Children of Edward
 Day and Mary his Wife or the Survivor of them at the
 age of One and twenty Years or Day of Marriage or otherwise
 as she shall think fit them I give and bequeath unto the
 said Sarah my Wife One other sum of one hundred pounds
 in Trust to be by her disposed to and for the use and benefit
 of the five Children of Richard Doite and his
 Heires his Wife or the Survivor of them at the age of
 one and twenty Years or Day of Marriage or otherwise
 as she shall think fit I will before any of the Legacies
 aforesaid take place that all my Just Debts shall be paid
 and satisfied them I give and bequeath unto my dear Wife
 Sarah one moiety of my personall Estate & having no
 Children according to the Custom of the City of London them
 I make my said dear Wife and her said Christopher Keene
 Joynt Executors of this my Will to whom I devise all the
 residue of my said personall Estate and I here by do
 call former Wills and Testaments to be my last Will only
 In Witness whereof I have hereunto set my hand and seal
 this Twelfth Day of September Anno Domini 1712. The mark
 of Stephen Keene signed sealed delivered published and
 declared by the said Testator as and for his last Will and
 Testament in the presence of us who subscribed our names
 in his presence. Cor: Yeate William Page John Keene.

Probatum fuit huiusmodi Testamentum no
 apud London Coram Venerabili Viro Willelmo Phipps me
 Legum Doctore Honorato Praetori Viri Domini Caroli
 Sedgēs Viri Domini Thomae Doctore Curiae Praeceptoris
 Cantuarum Litagistis Custodis sive Commissarii hinc iustituli
 Datum Septimo Die Mēsis Septembris Anno Domini
 Milleseptingentesimo Quodringentesimo Ducesimo Sane
 Regni Viduae et Christopheri Keene Executorum in dicto no
 Testamento nominatim hinc iustitia fuit administratio
 omnium et singulorum bonorum hinc iustitia et Creditorum
 dicti Defuncti & bene et fideliter administrata eadem
 ad Saurta dei Evangelia Jurat. Ep.

2. Transcript of the Will of Stephen Keene from the Grant of Probate

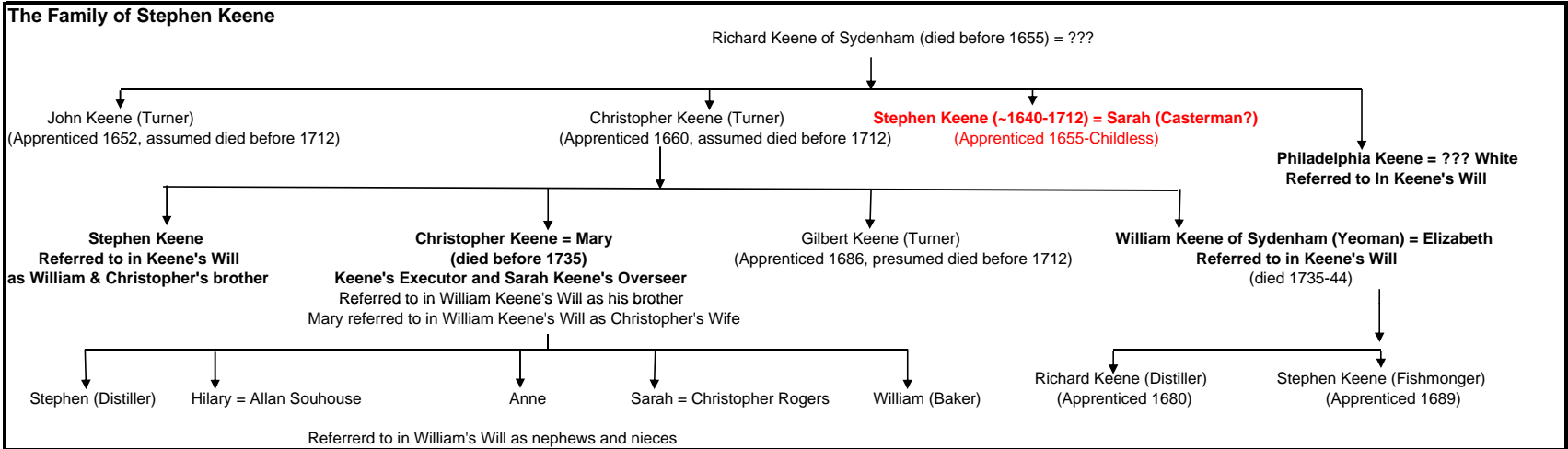
In the Name of God Amen

I Stephen Keene Citizen and Joyner of London being bodysick and weake but of sound mind and memory do make and Ordain this my last Will and Testament I give unto my Kinsman Christopher Keene all my ffreehold houses situated in York Buildings with the appurtencies To hold to him this said (illegible) Christopher Keene his heires and assigns for ever. *Item* I give and bequeath unto my said Kinsman Christopher Keene and to his brothers William and Stephen Keene all that my ffreehold Estate in Grace Street with appurtencies To hold to them the said Christopher William and Stephen Keene their heires and assigns for ever equally to be divided between them. *Item* I (gift?) unto my Sister Philadelphia White Ten Pounds per annum to be paid to her quarterly during her natural life. *Item* I give and devise unto my dear wife Sarah the sum of One hundred pounds on Trust to be by her disposed to and for the benefit of the two children of Edward Day and Mary his wife or the survivor of them at the age of one and twenty years or day of marriage or otherwise as she shall think fit. *Item* I give and bequeath unto the said Sarah my Wife One other sum of one Hundred pounds on Trust to be by her disposed to and for the use and (???) benefit of the five children of Richard White and Frances his Wife or the Survivor of them at the age of one and twenty years or day of marriage or otherwise as she shall think fit. I will before any of the legacies aforesaid take place that all my just debts shall be paid and satisfied. *Item* I give and bequeath unto my said Dear Wife Sarah one moiety of my personal estate having no Children according to the Custom of the City of London. *Item* I make my said Dear Wife and

the said Christopher Keene joint Executors of this my Will to whom I devise all the residue of my said personal estate and I hereby revoke all former Wills and declare this to be my last Will only. To Witness whereof I have hereunto set this hand and seal this Fourth Day of December Anno Domini 1712.

The mark of Stephen Keene Signed Sealed and Delivered Published such and Declared by the said Testators said for his last Will and Testament in the presence of us who subscribed our names in his presence Cor(?)Yeats William Parre Justin Reeve.

(The formal Grant of Probate, to the standard formula in Latin is dated 17th December, 1712).



5. The Anonymous Seventeenth-Century Spinet at The Royal Northern College of Music

This spinet, which was inspected at the Royal Northern College of Music, Manchester, (RNCM) is of a highly unusual plan form. It may be unique amongst surviving spinets in that at the bass end it has two rear case wall segments in the manner of a Player spinet, but at both the bass and treble ends the keywell cheeks are attached to front case walls in the manner of Stephen Keene and Benjamin Slade. A general view of the spinet is shown in Plate 1109 and the plan form is shown in Figure 1101.



Plate 1109 – The RNCM Anonymous Spinet

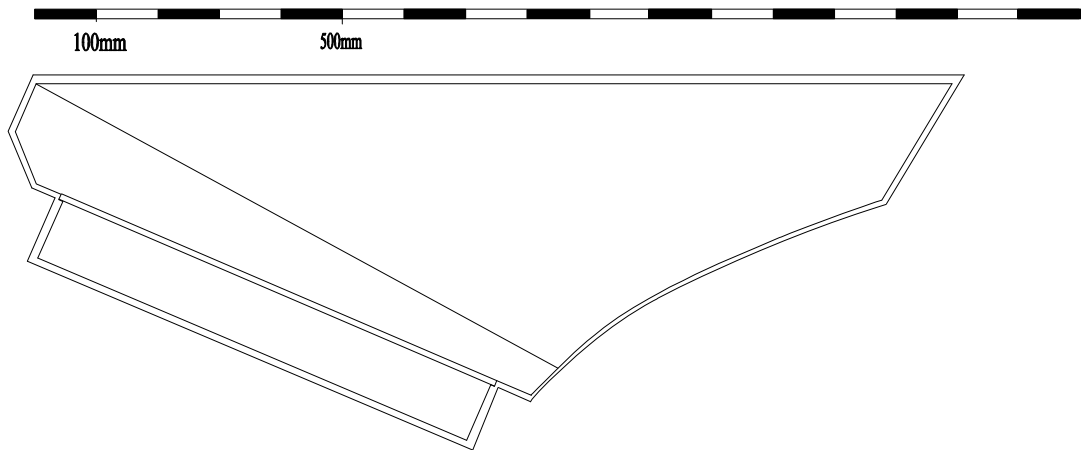


Figure 1101

In the catalogue of the RNCM this spinet is attributed to Charles Haward. This attribution is almost certainly erroneous. The spinet is listed in Boalch (1956: 47), where it is erroneously stated to have been part of the Henry Watson Collection. It was originally part of the Boddington Collection and was indirectly transferred to RNCM in January 1976.¹

In addition to its unusual plan form, the spinet is unusual in being elaborately veneered with marquetry. The marquetry around the inside of the case above the soundboard is thought to be original, since a fragment of it is visible underneath the treble jack rail attachment. A substantial sample of this marquetry is shown in Plate 1110. The remaining marquetry is relatively modern, probably nineteenth century

¹ Eleanor Smith, Honours Dissertation, University of Edinburgh, 2007

and has been applied to the nameboard and jack rail, which are replacements, and to the inside faces of the keywell cheeks in an attempt to reproduce the original.



Plate 1110 – The RNCM Anonymous Spinet - Original Marquetry

The spinet has a full set of hinges of the pattern found on Keene spinets.

It was not possible to remove either the keyframe or any of the keys from the instrument. Nevertheless, it can be said that the present fifty-five note compass of BB-f'' with 33 naturals and 22 sharps is non-original. The most obvious pointer to that is that there are now 56 jack guides and that there is therefore a discrepancy with the number of keys. The keyboard is shown in Plate 1111. The description in the Boddington & Pyne Catalogue (1888 No VIII) refers to the lowest C sharp being divided.² No such division is present today, so if the Boddington & Pyne description is correct the instrument must have been altered since 1888. It is readily apparent from Plate 1111 that the two lowermost sharps do not match the remainder of the keyboard. It is also apparent that there are no key blocks, an absence which signals that the keyboard has been extended to fill the whole of the space between the

² I am grateful to Eleanor Smith, who drew this to my attention (Personal communication, January 2008).

keywell cheeks. The register has been capped with piece of timber, so it is not possible to determine with any certainty how many jack guides it originally contained. But examination suggests that at least four additional jack guides have been added at the bass end.



Plate 1111 – The RNCM Anonymous Spinet Keyboard

Without removing the present keyframe it is not possible to say whether or not it is original. However the appearance of the keys, the size and shape of the key-plates, and the 3-octave span are consistent with the features of an early keyboard and in what follows it is assumed that it is basically original, but with some additions. The most obvious of these are the ivory arcades, which appear to have been taken from a Hitchcock spinet.

Measurement of the keyboard allows the original number of naturals to be calculated arithmetically: - The 3-octave span is 468mm. The distance between the two inner faces of the keywell cheeks is 746.5mm. If it is assumed that a key block was originally present at either end of the keyboard, and that the width of each block was 24mm (one inch nominal, which is a common measurement in early spinets) then the original keyboard length was $746.5 - (2 \times 24)$ mm and therefore 698.5mm. The number of natural keys in a keyboard having a 3-octave span of 468mm which will fit into a space of 698.5mm is thirty. The keyboard therefore originally had thirty natural keys.

A keyboard with 30 naturals would probably have had the disposition GG/BB - c''' with a broken bass octave (see Chapter Eight). It therefore seems that the original keyboard has been extended (in two phases) by adding two sharps in the bass to remove the split sharp arrangement. The addition of sharps does not affect the overall length of the keyboard. Additionally it is thought that the four notes above c''', that is to say c#''', d''', d#''' and f''' are all additions. The short original keyboard compass of GG/BB-c''' indicates an early date for the instrument.

The soundboard is original though it is coated with a thick layer of dark varnish. The grain of the soundboard timber runs parallel to the spine of the instrument. The register is cut directly into the soundboard in virginal style, which is a further feature which points to a very early date. The original leather top covering has presumably deteriorated, since it has been repaired by covering with a timber batten similar to that found on the Keene spinet at the Royal College of Music, London. The bridge is

original and appears to be in its original position, but the nut is a replacement. The original position of the nut is apparent since score marks are visible in the top surface of the wrest plank where the plank was keyed before gluing.

This spinet is in poor condition and has been inexpertly altered. There is no evidence of any sort which could affirm the attribution in the RNCM catalogue of this spinet to Charles Haward and that attribution can be dismissed as purely speculative. Indeed there is very little which can be used to assign the spinet to any known maker. Nevertheless, and despite the treatment of the bass end of the case, the RNCM spinet closely resembles the two early Keene spinets discussed in Chapter Five, as can be seen from the comparison of their plan forms shown below Figure 1102.

RNCM Anonymous in blue
Keene RCM in black
Keene Hall i' th' Wood in red

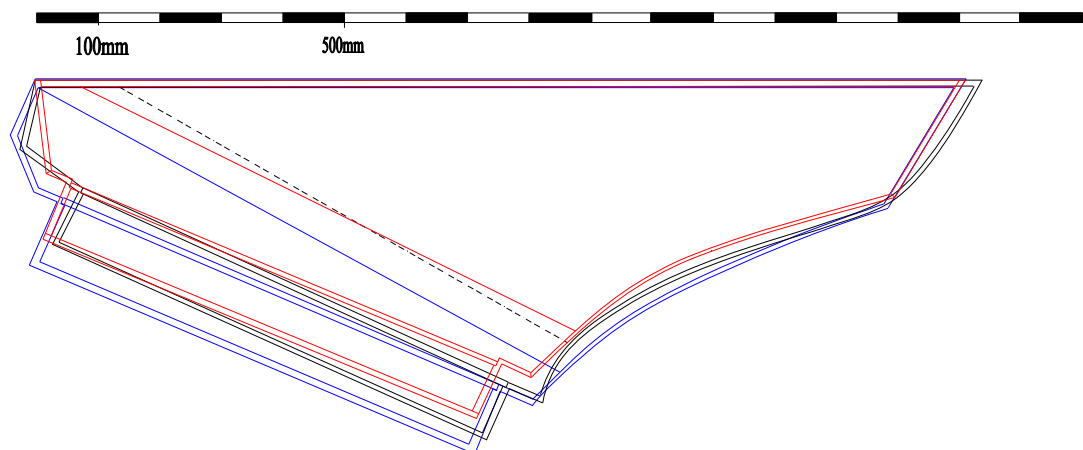


Figure 1102

The similarity of the plan forms and the fact that the appearance and dimensions of the keyboard are similar to those found in Keene spinets, suggests an attribution³ to Keene: but this can only be a tentative attribution. It is also possible that the spinet is by an unknown maker or by a maker none of whose other instruments have survived.

Nevertheless, this spinet is an interesting instrument because of its unique plan form, its very early date as shown by the design of the register and by the original keyboard compass, and because of the original marquetry veneering inside the case which is extremely rare. It is thought that it dates from about 1685.

³ This was in fact suggested as early as 1885 by Hipkins (1885: 94) (Eleanor Smith, Personal communication, January 2008).

6. The Slade Spinet at the Red Lodge Museum, Bristol

This spinet bears the inscription *Benjamin Slade Londini fecit* on the nameboard, but it appears to be undated and does not bear any artisan workers' inscriptions. A general view of the instrument and its stand, which may be original, is shown in Plate 1112 and a scale drawing of the plan is shown in Figure 1103. It is in good playing condition and is occasionally used for recitals.



Plate 1112 – The Red Lodge Slade Spinet

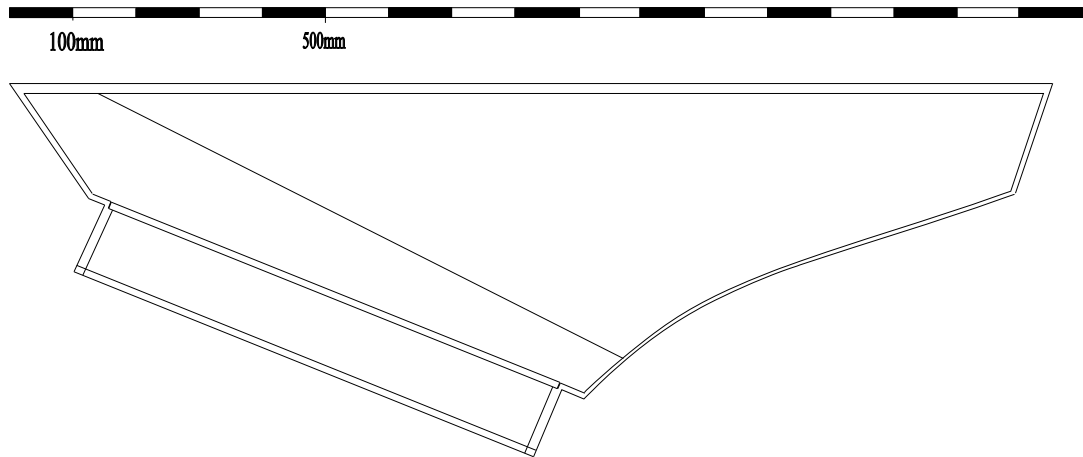


Figure 1103

The spinet has been at the Red Lodge Museum at least since 1935 when it was restored by Alec Hodson. It is possibly the one listed in the original inventory of 1923 although that gives a definite date of 1702.⁴ The spinet is listed as being at the Red Lodge in Boalch (1956: 115). No other provenance information is available.

The spinet is quite small, the nominal spine length of 1652mm being similar to that of the Stephen Keene spinet dated 1704 at St Cecilia's Hall, University of Edinburgh (1634mm). The design, construction and decoration of the instrument is that of a spinet of the first decade of the eighteenth century, characterised in Chapter Five as 'standard' instruments, so it may be that the date which appears in the 1923 inventory once appeared on a key-lever of the instrument and that it has been covered up by a jack-cloth during restoration.

⁴ Karin Walton, Curator, Personal communication, January 2007

The nameboard can be seen in Plate 1112. It exhibits the familiar central marquetry cartouche of a design of flowers and birds, illustrated in Plate 903 of Chapter Nine, and triple stringing inlay. The brass furniture typical of a spinet of the early years of the reign of Queen Anne is present on the instrument – two short lid hinges and a long one, three flap hinges, a lock and hasp and a lid-closure fitting, the upper part of which is missing. One of the lid hinges is illustrated in Chapter Nine. A flap hinge is shown in Plate 1113.



Plate 1113 – The Red Lodge Slade Spinet - Flap Hinge

The spinet retains its original compass of 54 notes, GG/BB - d''' (broken octave). The keyboard has conventional natural plates of ebony with lines of scoring to indicate termination of the chamfering of the sides of the plates, and to indicate the position of the front of the sharp blocks. The proximal ends of the naturals bear paper arcades of a trefoil design. All of the sharp blocks are composites of ivory and shims of softwood, of varying thickness, painted black. This shimming will

have been done by Slade to save the cost of ivory: it is a feature of some Keene spinets also. Though the key blocks are unusually narrow, at 18mm (left) and 20mm (right) there is no indication that the compass has been extended. The key-levers are rear-guided by a tongue and rack system. All the slots cut in the rack are substantially evenly spaced and there is no suggestion of newly inserted timber.

The soundboard, nut and bridge are original. The grain of the soundboard runs parallel to the register. A general view of the soundboard is shown in Plate 1114. It can be seen that like that of the Slade spinet at the Bate Collection, University of Oxford, the nut describes a shallow curve, concave on the player's side. The tuning pins follow this curve rather than being aligned on a scribed line.

Some of the jacks appear to be original, but many are modern replacements to the original design. The spinet has been strung in modern wire intended for historic instruments. The scaling in the treble of c'' at 251mm is short enough for the designed stringing to have been of brass throughout the compass.

Part of the stand of the spinet is shown in Plate 1115. It has been badly affected by worm damage and as can be seen in the plate, the lower parts of the legs have been replaced. Though the quality of the turning is high, the profile chosen does not match that of the upper part of the leg.



Plate 1114 – The Red Lodge Slade Spinet - Soundboard



Plate 1115 –The Red Lodge Slade Spinet - Stand

7. The Slade Spinet at the Bate Collection, University of Oxford

This walnut spinet bears the inscription *Benjamin Slade Londini fecit* on the nameboard. A general view of the instrument is shown in Plate 1116.



Plate 1116 – The Bate Collection Slade Spinet

The inside of the nameboard bears the inscriptions ‘Alec Hodson, Lavenham, Suffolk, Repaired Dec 1949’, ‘J Morley repaired June (?) 1924’ and ‘Bought from Alec Hodson by Norman Kenneth Hunter, Dec 1949, Manchester’. Boalch (1995: 632) refers to the instrument having been sold several times at Sotheby’s, most recently on 22nd November 1990 when it was bought by Michael Thomas and subsequently acquired from Thomas by the Bate Collection, University of Oxford.

The case lid and flap are of conventional design and are in walnut. A plan drawing is shown in Figure 1104.

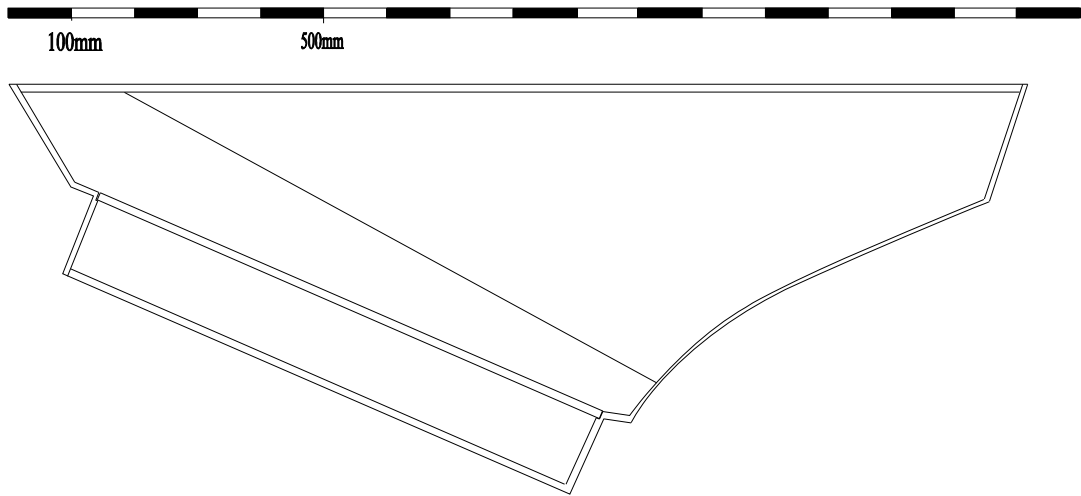


Figure 1104

The keywell exhibits two unusual features: - first, the nameboard is provided with a deep moulding surrounding the inscription, redolent of Italian virginals and harpsichords. Secondly, an Italianate scroll carving in the 'false inner/outer' style is present on the insides of the keywell ends. The carving appears to have been made into the inner face of the keywell end rather than being a separate layer of veneer. These features are shown in Plate 1117.



Plate 1117 – The Bate Collection Slade Spinet – Italianate Mouldings

The spinet has three equally sized lid hinges of identical design, three lid hinges, a lock and hasp and a lid-closure fitting, all in brass. A lid hinge and flap hinge are shown in Plate 910 of Chapter Nine. Plate 1118 shows the lock-plate and hasp: the lock-plate is similar to that seen on the Thomas Hitchcock spinet No. 471 illustrated in Plate 912 of Chapter Nine. It can be seen that the flap contains a cut-out in way of the hasp which cannot be accounted for from the design of this fitting, which strongly suggests that it is not original. Plate 1119 shows the lid-closure fitting which seems to be of a third pattern, suggesting that this is not original either. However a similar closure appears on Thomas Hitchcock Spinet No 616 and again, the Hitchcock fitting is chased whereas the present one is not.



Plate 1118 – The Bate Collection Slade Spinet - Lock and Hasp



Plate 1119 – The Bate Collection Slade Spinet - Lid Closure Fitting

The keyboard has a compass of GG/AA-d'''/e''', that is to say, GG-e''' without GG# and d#''' and is therefore of 56 notes. The key levers are of pine, weighted with lead and are rear-guided using (replacement) tongues of holly glued into a slot in the distal end of the key and co-operating with a slotted rack. If there were originally any inscriptions on the keys then these now rest under the modern leather jack pads, though no such inscriptions were indicated. The naturals have ebony plates and the sharp blocks are of ivory, with a pronounced downward taper from

front to back. The fronts of the naturals bear paper arcades of a trefoil pattern. The whole keyboard as removed from the instrument is shown in Plate 1120.



Plate 1120 – The Bate Collection Slade Spinet - Keyboard

The jacks are modern replacements, probably made in the 1980s. All are present and are working correctly so that the instrument is in playing condition. The register is of the Italian box-guide type, constructed from rhomboids of walnut and is glued to the rear face of the wrestplank. The soundboard appears to be original. It is of coniferous material, with the grain of the timber running parallel with the register.

An unusual feature of the instrument is that the tuning pins and the nut are arranged in a pronounced curve. This can be seen in Plate 731 of Chapter Seven. This curvature has the effect of increasing the sounding length of the strings in the tenor region of the compass and therefore of reducing the foreshortening as compared with the treble scaling. The instrument is fully strung. The sounding length at c'' is

273mm, which may well indicate that the instrument was intended to be strung in iron in the treble, which indeed it is, though with modern wire.

It is thought that from the spinet dates from the first about 1715-1720 because of its compass and the style of its brass furniture. It is therefore what has been termed a 'transitional' instrument.

8. The Slade Spinet sold at Bonhams



Plate 1121 - The Slade Spinet sold at Bonhams

Plate 1121 shows a spinet sold as Lot 23 in the rooms of Messrs Bonhams, New Bond St., London on 1st November 2004. The Catalogue of the Sale confines itself to a description in the following terms ‘An Important English Bentside Spinet by Benjamin Slade London ca. 1705. Inscribed on the jack-rail; Benjamin Slade Faciebat Londini’. Neither of the images in the catalogue is of sufficiently high resolution for much detail to be shown, though some features are clear.⁵ The most striking feature is the unusual and elaborate marquetry decoration. This is believed to be original and must signify that the instrument was a special order from a wealthy customer. The keyboard configuration appears to be GG/BB-d''' broken octave and

⁵ The most obvious of these is that the spinet has been incorrectly placed on its stand.

it is clear that the sharp blocks are to the skunk-tail pattern. From these features it is possible to conclude that this spinet is the one described in Boalch (1995: 632) and the one illustrated in James (1970: 110). In both of those descriptions the date of the spinet is stated to be 1700, but there is no mention of a date in the catalogue entry and the author believes, from examination of the image, that no date is present. An inscription on the jack rail would normally point to an early date, but in this instance the elaborate decorative treatment of the nameboard would have precluded an inscription there. Of course, Slade, as a virginal maker, would have been familiar with the earlier practice of locating inscriptions on the jack rail.

9. The Slade Spinet sold at Christies



Plate 1122 -The Slade Spinet sold at Christies

The second of the Slade spinets which has appeared recently in a sale room is that shown in Plate 1122 above, which was offered in Christie's 1996 sale No 9671 as Lot 1. The photograph appears here by kind permission of Messrs Christie's. Further details other than those seen in the photograph are not available except that the catalogue entry states that the spinet is dated 1716. The instrument may therefore be that listed in Boalch (1995: 632). The design and decoration of the instrument depicted seems consistent with that and the keyboard compass, GG, AA-d''', e''' is also consistent with that date.

Appendix Five

The 1700 Keene Spinet at Colonial Williamsburg

This spinet was briefly inspected at the DeWitt Wallace Decorative Arts Museum, Colonial Williamsburg, Virginia. A general view of the spinet is shown in Plate 1123¹ and a plan view in Figure 1105,² from which it can be seen that the spinet is of the mitred-tail design.



Plate 1123 – The Williamsburg Keene Spinet

¹ Plates 1125 and 1126 are by the author. The remaining plates are by John Watson and are reproduced here by kind permission.

² The thicknesses of the walls of the spinet were not measured and are shown as nominally 13mm thick in the drawing, indicated by dotted lines.

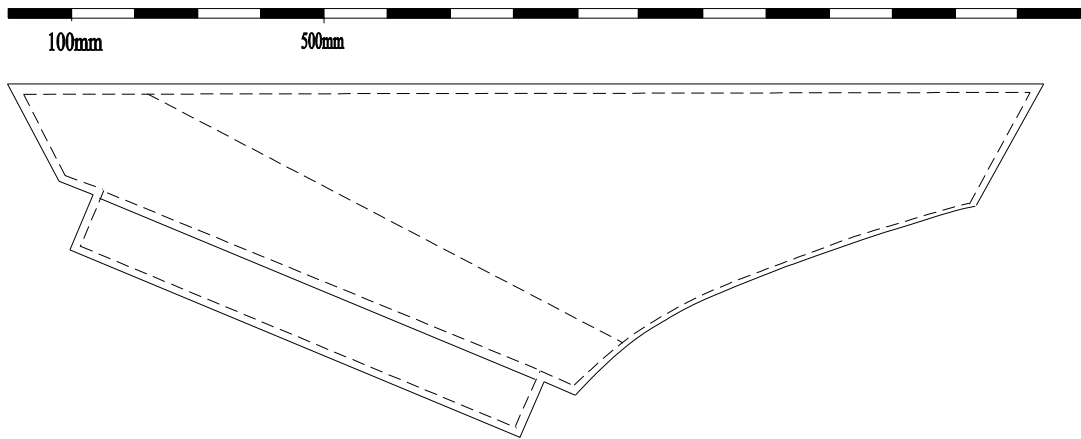


Figure 1105

The spinet is inscribed '*Stephanus Keene Londini fecit*' on the nameboard, and on the uppermost key is an inscription shown in Plate 1124.



Plate 1124 – The Williamsburg Keene Spinet - Inscriptions

The inscription reads '54', (the note number), 'EB' (the initials of Edward Blunt) and the date '1700'. Edward Blunt, who was apprenticed to Keene in 1693, became a Freeman in 1700 as noted in Chapter Five. The nameboard also bears a modern inscription on the reverse '*J S Morley repaired this instrument 1925 AD London SW7*'. Boalch (1995: 414) states that the spinet was again restored in 1962 by Hugh Gough. It was acquired by the Colonial Williamsburg Foundation in 1953. A further view of the spinet with the lid and flap closed is shown in Plate 1125 below.



Plate 1125 – The Williamsburg Keene Spinet

The nameboard, which is illustrated in Plate 902 of Chapter Nine incorporates an elaborate marquetry cartouche. The marquetry cartouche is of characteristically high quality workmanship in comparison with cartouches in later Keene spinets and the treatment of the images is similarly sophisticated.

Of the brass furniture, the lid-closure fitting on the case and the hasp for the lock are original, but the lid and flap hinges are not in the pierced style normally found on early Keene spinets and are thought to be replacements, even though they are attached in the main by clenches rather than by screws which might be thought to indicate originality.

The compass of the spinet is GG/BB-d''' (54 notes) with two split sharps in the bass octave, as is shown in Plate 1126. The construction of the split sharp levers is apparent from Plates 1127, which shows the keyframe and the lowermost keys from the underside. Plate 516 in Chapter Five shows the keyframe as removed from the instrument.



Plate 1126 – The Williamsburg Keene Spinet - Keyboard



Plate 1127 – The Williamsburg Keene Spinet - Underside of Keyboard

As in other Keene spinets the keys are fitted at their proximal ends with paper arcades of a trefoil pattern, as shown in Plate 1128.



Plate 1128 – The Williamsburg Keene Spinnet - Arcades

Barnes (1985: 48) states that Keene marked the key blocks on his instruments to aid the setting up of the instrument should major repair be needed in the future. A line parallel to the line of the keyframe is clearly visible scribed across the bass key block as shown in Plate 1129.



Plate 1129 – The Williamsburg Keene Spinnet - Bass Key Block

The spinet retains a substantially complete set of original jacks, a representative sample of which is shown in Plate 1130. Many of them have their original bristle springs: some have been weighted several times.

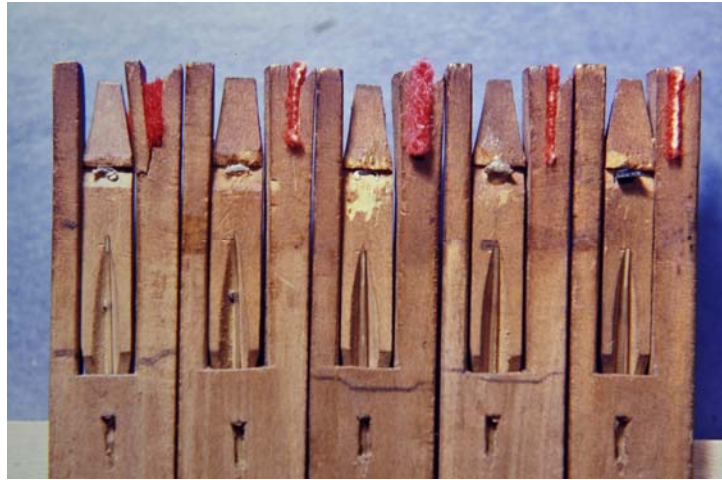


Plate 1130 – The Williamsburg Keene Spinet - Jacks

The soundboard has the grain of the timber running in a direction parallel to the spine. It has been repaired in the tenor close to the wrestplank and a substantial area of new timber has been inserted. The wrestplank has been treated to give the appearance of graining. The nut and the bridge appear to be original and the pin-hole marks on the soundboard used to assist location of the bridge are clearly visible – Plate 1131 shows a score line and two pin holes on the soundboard.³ The bridge is made in two pieces shot together in accordance with Keene's normal practice.

³ The holes in the bridge are from insect damage



Plate 1131 – The Williamsburg Keene Spinet - Bridge

The stand of this spinet is relatively recent, though it probably incorporates old components.

The Undated Keene & Blunt Spinet privately owned in Lancaster

This spinet was inspected briefly at the home of its owner in Lancaster. A general view of it is shown below in Plate 1132 and a scale diagram of the plan form in Figure 1106. It will be clear from these illustrations that the spinet is of the mitre tail pattern. It is supported on a stand of nineteenth century manufacture.



Plate 1132 – The Lancaster Keene & Blunt Spinet

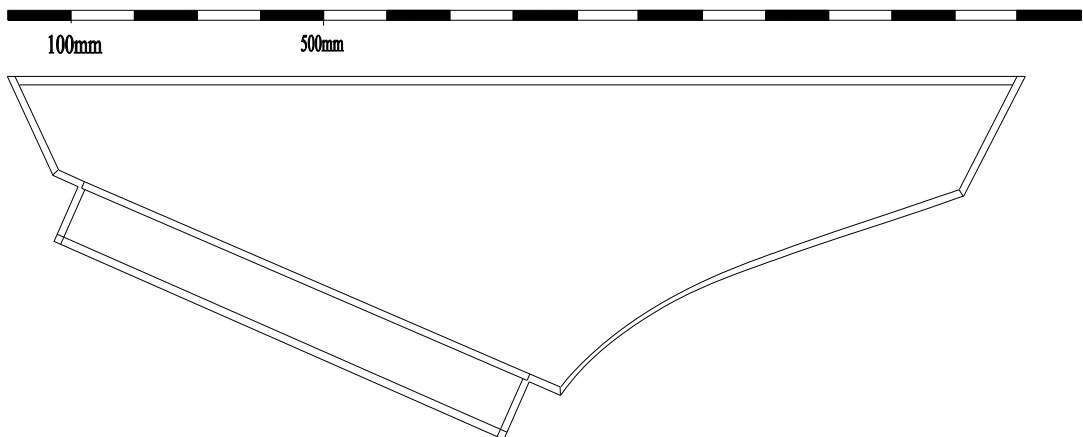


Figure 1106

The spinet is recorded in Boalch (1995: 419). The nameboard bears the inscription ‘*Stephanus Keene Edwardus Blunt Londini fecerunt*’ as can be seen in Plate 1133.



Plate 1133 – The Lancaster Keene & Blunt Spinet - Keyboard

The uppermost key lever bears what are believed to be the initials ‘EB’ of Edward Blunt though they are very indistinct, see Plate 1134 which has been digitally manipulated in Adobe Photoshop® to increase the contrast.



Plate 1134 – The Initials ‘EB’

The rear surface of the nameboard bears a number of recent inscriptions of restorers and perhaps of former owners. A paper label indicates that the instrument was restored by Alec Hodson of Lavenham, though there is no date. Other inscriptions are '*NE/C/ CDNU*', '*J H Pollens*', '*G Davis 19/1/1929*' and '*G Davis March 23 1931*'. Boalch notes that the instrument was restored in 1975 by Denis Woolley, which was confirmed by the owner, who holds a list of stringing diameters from that restoration. The spinet came into its present ownership by inheritance from Mrs Mary Foster of Nottingham.

The timber of the case, lid and flap are in good condition. The flap is a modern replacement in walnut. The jack rail is also a replacement, but in mahogany and without the decorative stringing found on other Keene spinets.

The nameboard, which is of softwood, is veneered in walnut with an elaborate marquetry cartouche of high quality depicting a floral design, and with the inscription in ink. The cartouche seems to depict speciality tulips, but the exotic birds often found in other Keene spinets are not evident in this particular cartouche: it is shown in Plate 1135.



Plate 1135 – The Lancaster Keene & Blunt Spinet - Cartouche

The brassware appears to be a mixture of original items and of replacement ones to the original pattern, presumably provided during the 1975 restoration. The lid is hinged to the spine with three short lid hinges rather than with one long and two short ones as normally found, and the (new) flap is hinged to the lid with two long lid hinges rather than the normal three flap hinges. The lock, hasp and lid closure fittings are missing.

The keyframe was not removed from the instrument, but it is clear that the keys, balances and rack guidance system are in good working condition. The compass is conventional for a spinet of this era, GG/BB-d''' (54 notes) with a broken octave in the bass using split sharps. The paper arcades of the keys appear to be replacements, though to the correct pattern. One is missing. The jacks are replacements.

The soundboard of the instrument is modern, but it has been made in the correct manner for a Keene spinet of this early date (c.1702) with the grain running parallel to the spine. The bridge has been repaired at the treble end.

The instrument is only partially strung. Many of the strings are broken. The scaling of 256mm at c'' suggests that the spinet was designed to be strung throughout in brass.

This spinet, which belongs to the 'standard' class of instruments which was characterised in Chapter Five. It is a very rare instrument, only two spinets inscribed by Keene and Blunt being known to have survived.

The 1703 Edward Blunt Spinet

This spinet was sold at Sotheby's on 24th November 2004 as Lot 261.⁴ It is shown in Plate 1136 which is reproduced by kind permission of Sotheby's. After a short resumé including a description of the nameboard as being of sycamore inlaid in a darker wood with a central crown flanked by two exotic birds, the catalogue entry noted that the spinet is inscribed *Edward Blunt Londini fecit*. It stated that the uppermost jack is inscribed *Thomas Hitchcock 1703* and that the uppermost key lever is also inscribed *T.H.1703*. The spinet is described as being 'five octaves, GG/BB – d3', but the compass, which can be seen from the plate to be correctly described as GG/BB-d''' does not quite amount to a full five octaves.



Plate 1136 – The 1703 Edward Blunt Spinet

⁴ http://www.sothebys.com/app/live/lot/LotDetail.jsp?lot_id=4B5MS, accessed 13th July 2007

The 1704 Keene Spinet at the University of Edinburgh

This walnut spinet, which belongs to the standard class of instruments defined in Chapter Five, has a nameboard bearing the inscription '*Stephanus Keene Londini fecit*' and a top key lever bearing the date '1704', in ink. A general perspective view of the instrument is shown in Plate 1138.



Plate 1137 – The 1704 Keene Spinet

A further view of the instrument with the lid and flap and lid closed is shown in Plate 1138.



Plate 1138 - The 1704 Keene Spinet

A scale plan of the instrument is shown in Figure 1107.

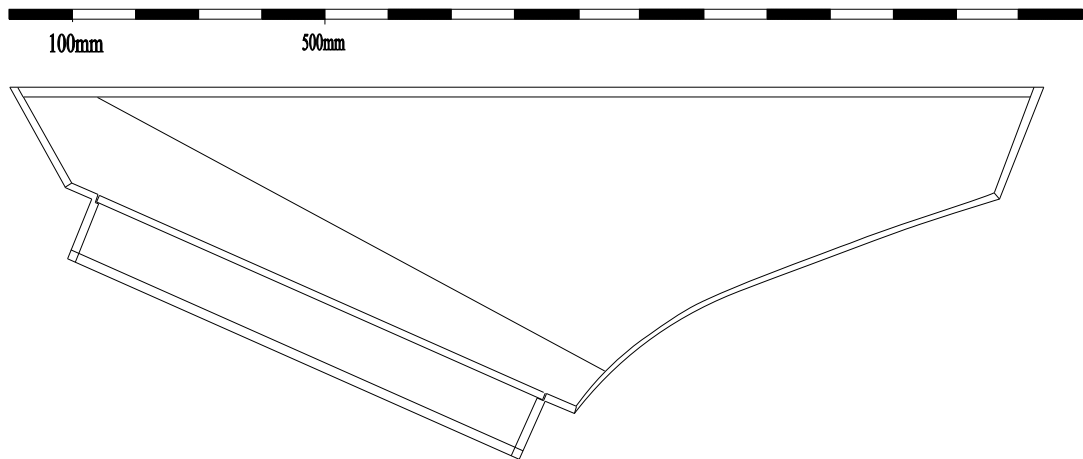


Figure 1107

The instrument is listed in Boalch (1995: 415) as belonging to Dr Percival Agnew of Ayr, Scotland. On Dr Agnew's death the instrument was bequeathed to Mrs Noel Whamond, who in 1999 gave it to the University of Edinburgh. It is now at St. Cecilia's Hall though it is not on display. The instrument is substantially complete and original, and is in reasonable structural (though not playable) condition. The significant dimensions of the instrument are recorded in Long Form LFSK1704. The monolithic central cartouche of the nameboard, which shows an oriental scene, is a replacement for the presumed original marquetry item.

The lid carries three ornamental brass hinges, one long and two short, and there are also two ornamental flap hinges, a lock and hasp and a lid closure fitting. One of the short lid hinges together with a flap hinge, the lock and hasp, and the lid closure fitting are shown in Plates 1140 -1143 respectively.

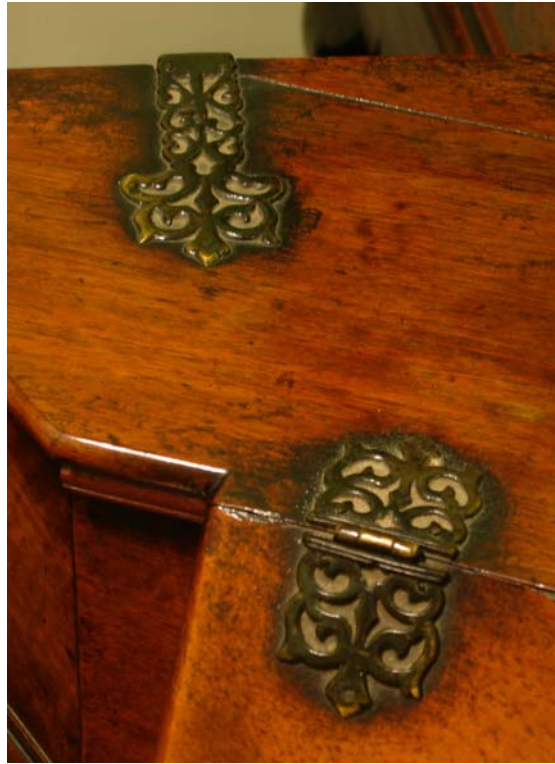


Plate 1139 – The 1704 Keene Spinet - Lid and Flap Hinges

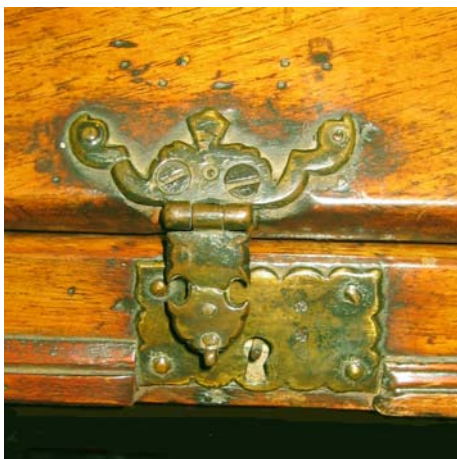


Plate 1140 – Lock & Hasp



Plate 1141 – Lid Closure

The compass of the instrument is GG/BB-d''' (54 notes) with split sharps in the bass

The keyboard is shown in Plate 1142.



Plate 1142 – The 1704 Keene Spinet - Keyboard

The key levers are of pine and the natural key-plates are of ebony, heavily chamfered at the sides and at the end facing the player. This chamfering can be seen in Plate 1143 below. Though Barnes (1995: 17) notes that Keene did not feel inhibited from joining ebony key-plates in the middle of a key as a means of avoiding wastage, there is no evidence of that practice in this spinet. However several of the sharp plates are shimmed with pine to raise the apparent thickness of the plate to that required, as shown in Plate 1143. Paper arcades, painted black, are glued to the natural key lever ends, see Plate 1144.



Plate 1143 – The 1704 Keene Spinnet – Shimmed Sharp Block



Plate 1144 – Arcade

Also visible in Plate 1143 is a small foot at the proximal end of the key lever. This is not thought to be an original feature. It is thought that this foot is intended to rest on a front touch rail. However, there is no front touch rail present in the instrument, so it seems likely that it was arranged to be removable. Confirmation of that is provided by the presence of a foot under the keys bearing the rear element of the split sharp

blocks, as shown in Plate 1145. Unless a touch rail was present, there would seem to be no purpose to this foot.



Plate 1145 – The 1704 Keene Spinnet - Split Sharp Construction

A general perspective view of the keyframe from which the keys have been removed is shown in Plate 1146. The dimensions of the frame and the materials from which it is made are recorded in Long Form LFSK1704.

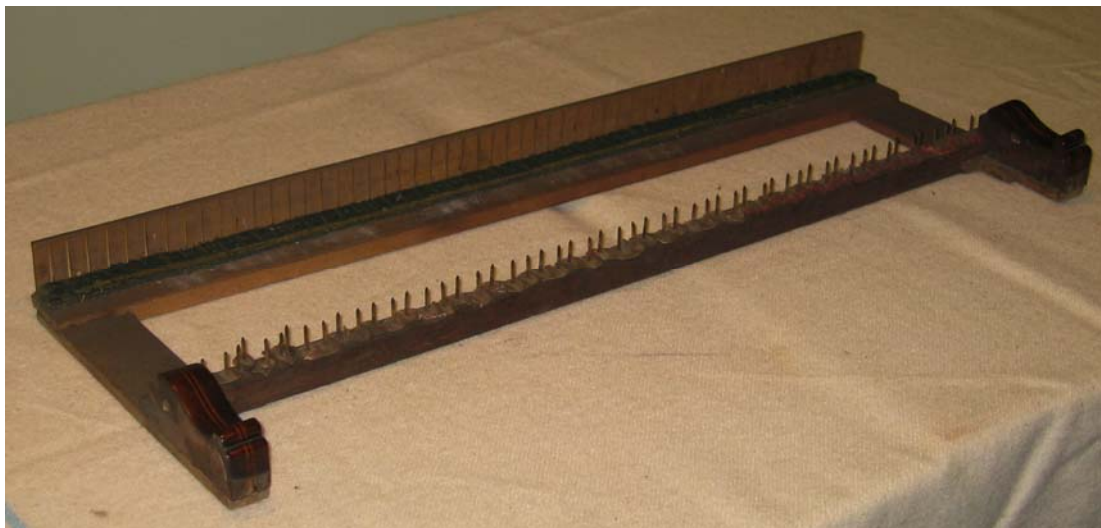


Plate 1146 - The 1704 Keene Spinnet - Keyframe

As can be seen from Plate 1146, the keyframe generally comprises two side-pieces, a rear rail which carries the rack, and a balance rail which carries balance pins for the keys. The side-pieces and rear rail are of deal, the rack is of probably holly and the balance rail, which carries the original balance pins and a strip of woven woollen bushing material which may also be original, is of oak. There is no front touch rail in accordance with standard spinet-making practice at this period, and despite the comments made above about the feet for a touch rail on the key lever. The rear rail is provided with several layers of cloth to form a back-touch, but in this case the cloths are replacements.

The key blocks are formed so that the portion which is visible when the keyframe is inside the instrument is decoratively shaped in the form of a scroll as shown in Plate 1147.



Plate 1147 – The 1704 Keene Spinet - Key Block

The blocks are formed from a sandwich consisting of seven layers in the sequence walnut/walnut-sycamore-ebony-sycamore-walnut/walnut, the two outer layers of walnut being each a third of the thickness of the whole. This gives the appearance of a line of white-black-white inlay in the walnut. It is suggested that this complicated form construction was adopted because it allowed an economy to be made in the use of ebony, which was (and is) an expensive material. It is thought that only the upper part of the sandwich is of ebony, the lower part being of a cheaper timber, though this cannot be checked since the relevant material is now hidden within the composite block. The shaped block would have been constructed by first gluing-up a sandwich of the timbers and cutting the required profile with a fretsaw. The curvature of the profile is certainly too tight for a manufacturing process which involved inlaying to have been successful on a regular basis.

Many, though not all, of the jacks are very old and are probably original. They appear to be of fruit wood and are quilled in bird quill with hog-bristle springs. All of the jacks have damper flags of a modern felt material. Two typical jacks are shown in Plate 1148. Figure 1108 shows a scale drawing of a different, but still typical, jack



Plate 1148

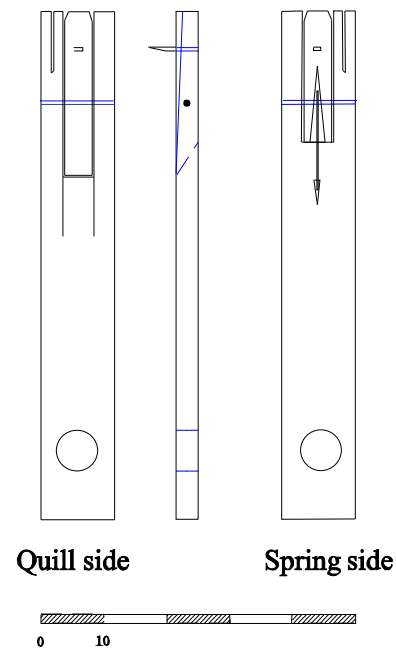


Figure 1108

The 1704 Keene Spinnet - Jacks

The soundboard is of a coniferous material with the grain running parallel with the spine. It is in generally poor condition, with water-damage and with two major (and quite recent) splits. The bridge, believed to be of pear, is scribed with two lines parallel with the crest. The distance of these lines from the crest is 2.5mm for the line facing the spine and 2mm for that facing the player. A number of faintly scribed lines scribed parallel to the spine are visible on the bridge, though because of its dirty state it is not easy to be confident that all of them have been identified. The bridge has cracked along one of the sound-board splits near the treble end. A few bridge- and nut-pins are missing, but the vast majority are present. The strings for the notes **a** and above are back-pinned. String lengths were measured and are shown in Long Form SK1704.

The Keene Spinet at the Cantos Music Foundation, Calgary, Alberta

This spinet was not inspected during the research: what follows has kindly been provided by Jesse Moffat, who has given permission for his material to be reproduced here.

A partial view of the spinet is shown in Plate 1149



Plate 1149 – The Cantos Musical Foundation Keene Spinet

The spinet was acquired by the Foundation from Sotheby's, where it was offered for sale on November 21st 2001 as Lot No.344. Sotheby's catalogue entry states that the nameboard is inscribed on the reverse '*John Knowles, 1701 and R. Clark, his spinnet (sic) 1730*'. The instrument was formerly the property of Mr R. R. Henshaw of Turleigh, Bradford-on-Avon and then Mr R. Mickleburgh of Bristol and it can

therefore be identified as the instrument described in Boalch (1995: 415) as belonging to Mr Mickleburgh.⁵

Mr Moffat, the Curator of the Cantos Musical Foundation, describes the spinet as having been in poor condition at the time of purchase, with many replacement parts and some insect damage, but it would appear from the photograph supplied that it has now been restored to playing condition. It is one of the 'standard' instruments of the Keene school with a keyboard compass of GG/BB-d''.

⁵ Boalch (1995: 415) records the date associated with the 'R. Clark' inscription as 1750

The Keene Spinet at the Musical Instrument Museum, Phoenix, Arizona

This spinet has not been inspected. The details and plates which follow have been kindly provided by Dr Albert Rice, former Curator of the Kenneth G Fiske Museum, Claremont, California, where the instrument was on loan from the owner until 2008. The spinet is now on loan to the Musical Instrument Museum, Phoenix, Arizona but at the time of writing was not on display. Plate 1150 shows a general view of the instrument and Figure 1109 below a plan view of the outline. Mr Rice did not measure the case wall thicknesses, which are shown as dotted lines in Figure 1109, at a nominal 12mm except for the spine which is shown as 18mm thick.



Plate 1150 – The Phoenix Keene Spinet

The spinet is referred to in Boalch (1995: 417) where the earlier provenance is recited. A photograph of the spinet, complete with its present stand appears in

Michel (1963: 173). The photograph is accredited to a Mr Botibol of London, whom Mr Rice believes may have been a previous owner in the 1930s.

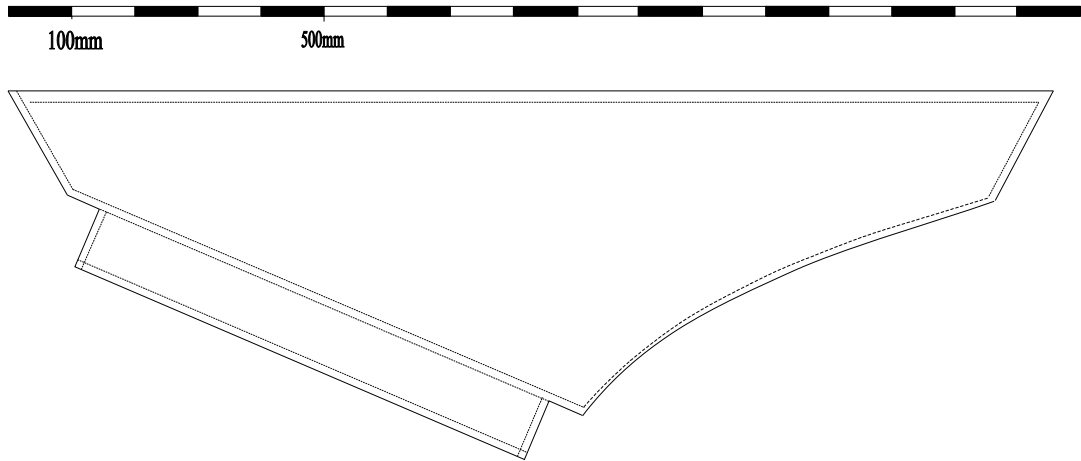


Figure 1109

The name board bears the inscription *Stephanus Keene Londini fecit* and has an unusual central cartouche including a stylised tulip, as shown in Plate 1151.



Plate 1151 – The Phoenix Keene Spinet - Cartouche

The brassware is complete and original in the pierced filigree pattern common to late Stuart spinets except for the upper component of the lid-closure fitting, which is a replacement of a later pattern.

The compass of the instrument is GG/BB-d''' with split sharps in the bass octave (54 notes) and this is thought to be original, since the keyblocks show no sign of an alteration in the past. The uppermost key lever appears to be newer than the others, though since the c''' sharp lever bears the number 53 in the same hand as on the remainder, the evidence points to this as being a replacement due to damage rather than an addition as a result of extension to the compass. The natural plates are of ebony with ivory sharps and black-painted paper arcades of the trefoil design common on Keene spinets, see Plate 1151. Some original jacks are present.

The register is of box guide construction in the Italian style, glued to the rear of the wrest plank. This can just be seen in Plate 1152.



Plate 1152 – The Phoenix Keene Spinet - Soundboard

The soundboard, bridge and nut are original. The soundboard has the grain running parallel with the spine: it is split towards the spine side, but the instrument has been re-strung in modern times and is in playing condition.

The stand is unusual in that it consists of two pairs of legs of barley-twist form connected close to floor level by a barley-twist stretcher. The upper part of the stand has heavy bracing in a triangular pattern. This can be seen in Plate 1153 in which the spinet has been placed on the stand in its inverted orientation.



Plate 1153 – The Phoenix Keene Spinet - Stand

Barley-twist legs and stretchers are characteristic of furniture from the reign of Charles II (1660 -1685), but the spinet is unlikely to be from a date as early as that, if only because of its compass and because of its box-guide register. The stand has probably been made up in relatively recent times from earlier pieces. One of the

braces appears to have a moulding similar to that found on the stretchers of Hitchcock spinet stands.

As shown in Chapter Eight, this spinet is similar in size to the 1707 instrument belonging to Lady Willoughby de Eresby, and its cartouche is in a design similar in general style to that of the anonymous spinet dated 1708 at the Royal College of Music. Because of these similarities, and notwithstanding the date attributed in Mole (2008 (c): 20) it is now thought that it dates from c. 1707.

The Keene & Brackley Spinet

This spinet, which belongs to the author, has a nameboard bearing the inscription '*Stephanus Keene Carolus Brackley Londini Fecerunt*' with an elaborate marquetry cartouche depicting flowers and exotic birds. The cartouche, which is similar to, but not identical with, that of the 1711 Keene spinet at Westwood Manor shown in Plate 536, is shown in Plate 1154 below. A general view of the instrument is shown in Plate 1155 below. A general view of the instrument is shown in Plate 1155.



Plate 1154 –The Keene & Brackley Spinet - Cartouche



Plate 1155 – The Keene & Brackley Spinet

The spinet bears no date or craftsman's initials, but it is believed to be the last surviving spinet which can be associated with Stephen Keene and to date from c.1712 as explained in Chapters Three and Four.

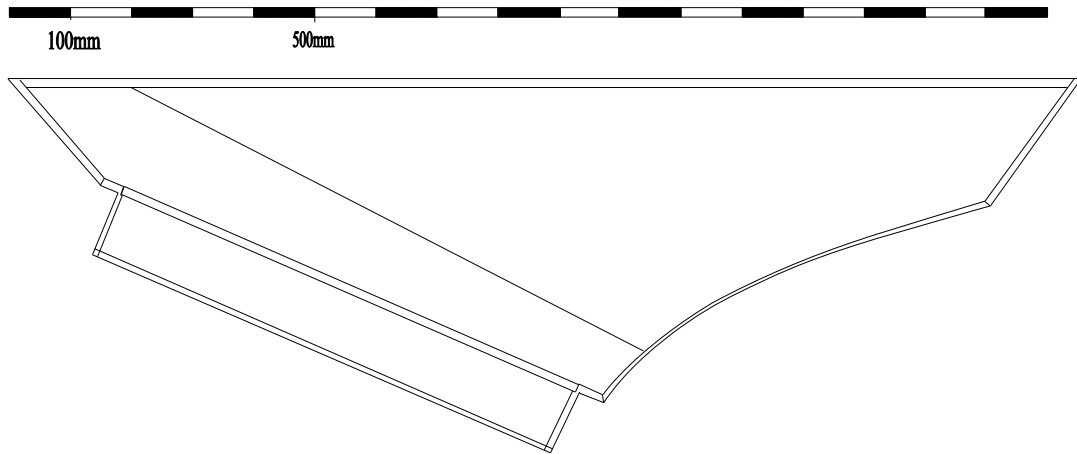


Figure 1110

The spinet is listed in Boalch (1995: 419). It was sent to the late John Barnes for restoration by Sir Islay Cambell, Bart., the first documented owner, but the restoration proceeded only as far as dismantlement. It was then purchased by Barnes, who based his monograph, Barnes (1985), on it. The insight gained by Barnes formed the basis of his design for a slightly modified kit version of the instrument sold by The Early Music Shop of Bradford. Barnes also prepared a full scale plan of the original spinet, copies of which are available from Mrs Sheila Barnes and from Peter Barnes. The spinet was bought by the author in 2007 and was restored to playing condition in 2008. All of the major original components, with the exception of the jack rail and jacks, were available for the restoration. The measurements made during the inspection and subsequently are shown in Long Form LFK&Br.

The spinet was inspected prior to its restoration while it still belonged to Mrs Sheila Barnes and some of the plates which follow were produced from that inspection. Plate 1102 in Appendix One shows the internal structure and some other features of construction the instrument.

The spinet retains all of its original brass furniture consisting of two short lid hinges and one long one, three identical flap hinges, a lock and hasp and a lid-closure fitting. Fillets of walnut have been inserted between the individual planks of the lid to restore it to its original size following shrinkage. Two of the lid hinges must have been re-positioned during this process, but as can be seen from Plate 1156 below the original clenches have been re-used. The plate also shows the pattern of the hinges. Further items of brass furniture are shown in Plates 1157 and 1158. These items are the originals from which the modern copies available from Traditional Brassware Ltd, Long Compton, Warwickshire, were cast.



Plate 1156 – The Keene & Brackley Spinet – Lid Hinge



Plate 1157 – The Keene & Brackley Spinet - Flap Hinge



Plate 1158 – The Keene & Brackley Spinet - Hasp

The compass of the instrument is GG, AA-d''', e''' (56 notes), that is to say five octaves GG-g''' without GG# or d#''' and it is therefore one of the 'transitional' instruments characterised in Chapter Five. A keyboard of this configuration gives the appearance of a much more symmetrical artefact than one with a broken octave in the base, as can be seen from Plate 1159, below and since classical proportion was becoming of greater cultural influence at the time that this spinet was made, this may be one reason that it was configured in this way. However, neither GG# nor d#''' is



Plate 1159 - The Keene & Brackley Spinet - Keyboard

commonly used in baroque music and so their omission would not have been an inconvenience. On the contrary it would allow the construction of a shorter and therefore more cheaply constructed instrument.

The proximal ends of the natural keys have applied paper arcades to a trefoil pattern. As noted by Barnes (1987: 17) three of the natural plates have a join in them, but these cannot be seen easily. The ivory sharp blocks are all of full height, none of them being shimmed to save ivory as has sometimes been found in Keene spinets. Two of the key levers are replacements, but they have been very well constructed, probably by Barnes.

The keyframe comprises two side pieces, a rear rail, which carries the rack, and a balance rail which carries balance pins for the keys. The side pieces and rear rail are of deal, the rack is probably of holly and the balance rail, which carries the original balance pins and a replacement felt balance washers, is of walnut. The keyframe does not comprise a front touch rail, in accordance with standard spinet-making

practice at this period, but in the keywell of the instrument there is a touch rail which is a later addition. The rack has no upper touch rail: it is shown in Plate 1160.



Plate 1160 – The Keene & Brackley Spinet - Rack

The register, which is of walnut, is in generally good condition and is shown in Plate 1161. The soundboard liner can be seen to the right of the register and below it, a capping piece for the back of the keywell. The purpose of this capping piece is not known.



Plate 1161 – The Keene & Brackley Spinet - Register

The original jack rail and jacks are missing from the instrument and those shown in the plates are modern replacements. At purchase by the author, the hitch-pin rail, the soundboard mouldings, the soundboard (which was in several pieces), the bridge (which was in two pieces) and the right-hand jack rail mount had been removed from the instrument and were loose. During the restoration by Malcolm Rose, all of these original components were re-used. Loose components, part of the bridge and the jack rail mount, are shown in Plate 1162.

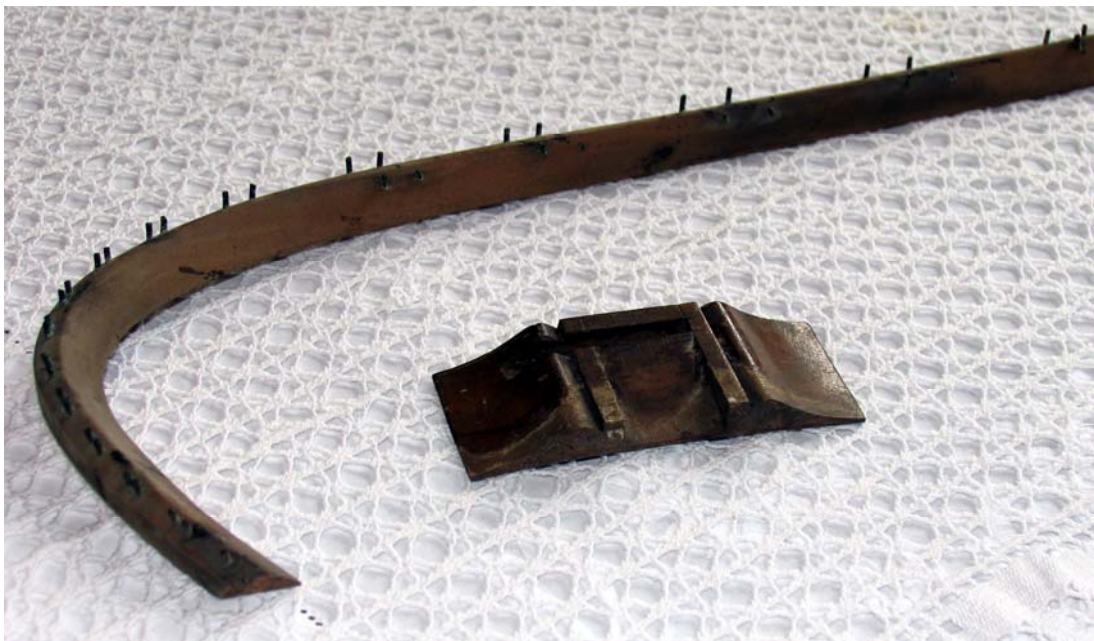


Plate 1162 – The Keene & Brackley Spinet – Bridge and Jack Rail Mount

Both the soundboard and the bridge had shrunk and it was necessary to insert new timber into them, first so that the soundboard fitted the case and secondly so that the bridge followed the glue marks and nail holes on the soundboard's upper surface. Once this was done the instrument was re-strung using the original bridge pins⁶

⁶ One new back pin was used, but this does not affect the measured string lengths.

which Barnes had left in the bridge. The string lengths recorded by Barnes and those measured by Rose after re-stringing the spinet are shown below in Table 1101.⁷

Table 1101
Comparison of String Lengths of the Keene & Brackley Spinet
as recorded by Barnes before Dismantlement
and by Rose after Restoration

Note	L	L	Difference
	Rose	Barnes	
GG	1469.0	1469.0	0.0
AA	1442.0		
AA#	1432.0		
BB	1407.0		
C	1400.0	1396.0	-4.0
C#	1376.0		
D	1365.0		
D#	1325.0		
E	1312.0		
F	1263.0		
F#	1249.0		
G	1194.0		
G#	1182.0		
A	1123.0		
A#	1110.0		
B	1037.0		
c	1021.0	1020.0	-1.0
c#	950.0	950.0	0.0
d	934.0	933.0	-1.0
d#	865.0	866.0	1.0
e	849.0	848.0	-1.0
f	778.0	778.0	0.0
f#	760.0	760.0	0.0
g	689.0	691.0	2.0
g#	672.0	672.0	0.0
a	606.0	606.0	0.0
a#	592.0	592.0	0.0
b	531.0	532.0	1.0
c'	518.0	520.0	2.0
c' #	469.0	469.0	0.0
d'	459.0	459.0	0.0
d' #	416.0	418.0	2.0
e'	408.0	410.0	2.0
f'	370.0	374.0	4.0
f' #	365.0	367.0	2.0
g'	330.0	334.0	4.0
g' #	325.0	328.0	3.0
a'	296.0	300.0	4.0
a' #	291.0	294.0	3.0
b'	264.0	268.0	4.0
c''	261.0	264.0	3.0
c'' #	237.0	239.0	2.0
d''	234.0	236.0	2.0
d'' #	213.0	214.0	1.0
e''	211.0	212.0	1.0
f''	190.0	191.0	1.0
f'' #	187.0	190.0	3.0
g''	167.0	169.0	2.0
g'' #	166.0	168.0	2.0
a''	146.0	148.0	2.0
a'' #	145.0	147.5	2.5
b''	132.0	133.0	1.0
c'''	131.0	132.5	1.5
c''' #	110.0	112.5	2.5
d'''	110.0	112.0	2.0
e'''	98.0	97.5	-0.5

⁷ The colouration of Table 1101 was applied automatically by the *Conditional Formatting* function of MS Excel 2007.™ It is designed to show deviations from a norm by means of colour intensity.

From the 'Difference' column of Table 1101 it can be seen that except for C and the four notes between f' and b', all the lengths are within 3mm, with most being much closer.

From surviving contemporary notes⁸ it seems that Barnes' interest was in checking how far down the keyboard the scaling (264mm at c'') was carried, the answer being that it is substantially constant to c with foreshortening to 65% at C and 51% at GG. In addition to the string lengths, Barnes marked on his notes a series of what appear to be guage numbers, though these have not been seen on the instrument. A photocopy of the sheet prepared by Barnes is attached to Long Form LFK&Br.

Both of the stands shown in the plates are non-original.

⁸ These were copied to the author by Peter Barnes.

The Charles Brackley Spinet Privately owned in Philadelphia

This spinet has not been inspected, but a set of photographs shown in the plates below were supplied by John Watson who has kindly agreed to their reproduction here. As can be seen from Plate 11634 below, the spinet is in walnut and is of the mitred-tail design. It is largely unrestored. From the inscription and from the genealogical details of Brackley's life it is presumed date to date from c.1712-1718.



Plate 1163 – The Charles Brackley Spinet

Only one spinet inscribed with the name of Charles Brackley alone appears in Boalch (1995: 254), that instrument being described as belonging to Captain, later Colonel, N. Colville, of Launceston, Cornwall and then to Mrs D Colville. It is thought that this must be the same instrument, though that has not been confirmed.

The spinet appears to be entirely conventional in the design of the case, lid and flap. Though no plan diagram can be prepared, the form of the instrument is evident from the photograph shown below as Plate 1164, which depicts the spinet from underneath, some of the baseboard having been removed, presumably in anticipation of some restoration work being performed.



Plate 1164 – The Charles Brackley Spinet - Underside

The interior veneering of the case, both in the keywell and around the insides of the case above the soundboard is given a more elaborate treatment than that of the early spinets from the school of Keene, as can be seen in Plate 1165 which shows considerable use of figured veneer and feathered stringing. The nameboard, shown in Plate 1166 is also decorated in a distinctive style with an unusual cartouche which depicts two exotic birds, thought to be hoopoes, and a crown or coronet.

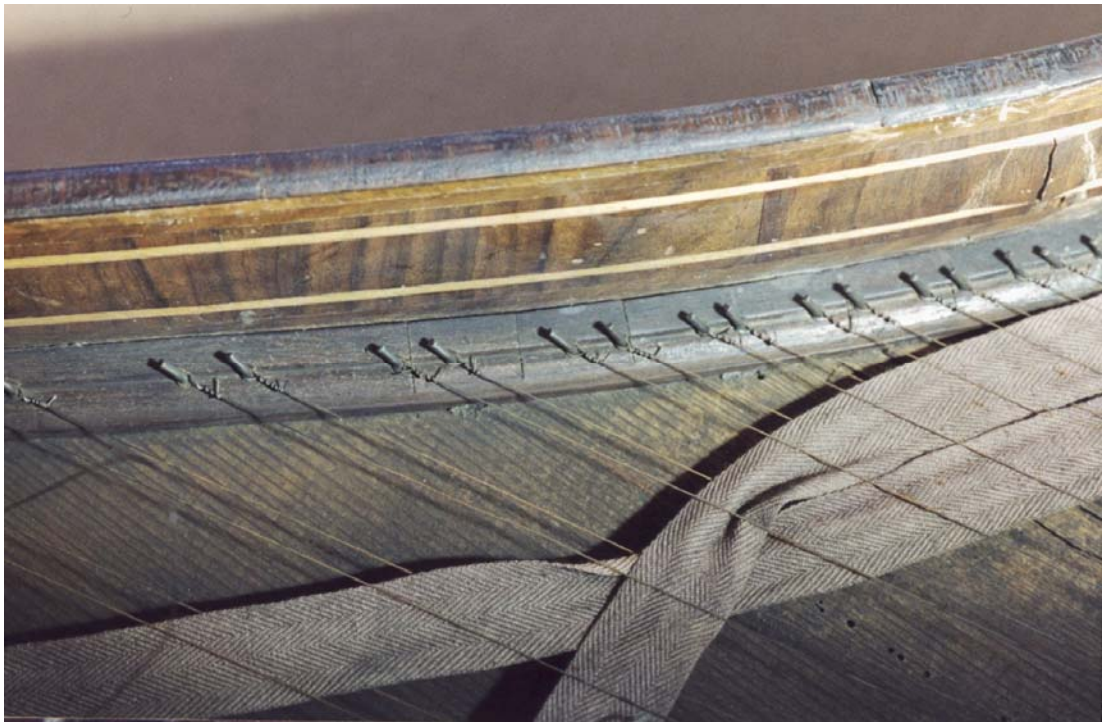


Plate 1165 – The Charles Brackley Spinet - Interior Veneering



Plate 1166 – The Charles Brackley Spinet - Cartouche

The brassware consists of three lid hinges, three flap hinges, a lock and hasp and a lid closure. One of the flap hinges is shown in Plate 1167. Its design is similar to,

though not identical with that of the lid hinge of Thomas Hitchcock Spinet Serial No. 616 shown in Plate 911. A lid hinge from the Charles Brackley spinet is shown in Plate 1179. This appears to be of a different design from that of the flap hinge, but appears to be original. The lock-plate can be seen in Plate 1166 above. It appears to be of the same pattern as that of the Thomas Hitchcock Spinet Serial No. 471 shown in Plate 912.



Plate 1167 – The Charles Brackley Spinet - Flap Hinge



Plate 1168 – The Charles Brackley Spinet - Lid Hinge

The pattern of these hinges is different from that seen on other spinets from the Keene school, and the reliance on chasing for part of the decorative effect marks a departure from previous practice.

The keyboard has a compass of 58 notes, GG-e''' and is fully chromatic throughout the range. Inspection of the key blocks, which are of substantially similar width, and of the wrestplank indicate that this is original, there being no sign of any notes having been added. The keyboard can be seen in Plate 1169.



Plate 1169 – The Charles Brackley Spinet - Keyboard

The key levers, which are numbered in ink in the manner adopted by the Keene school and also stamped with a number (presumably a later addition), are of pine, the natural plates are of ebony, and the sharp blocks, it is thought, of ivory. The jacks are clearly old, but it is impossible to say whether they are original.

The spinet appears to have its original soundboard, bridge and nut as shown in Plate 1170. The cracks which have formed indicate that the planking of the soundboard

runs parallel with the register, and it is assumed that the grain of the timber does also.

The stringing is probably a replacement, but the tuning pins may well be original.



Plate 1170 – The Charles Brackley Spinet – Soundboard

The 1724 Thomas Barton Spinet

This spinet has not been inspected. The brief details which follow were supplied by Andrew Garrett to whom thanks are due for allowing reproduction here. No modern photograph of the instrument is available, though a monochrome and very indistinct image of it appears in the advertisements inserted into *Early Music* in the late 1980s (see for example *Early Music*, May, 1987) by Paul Neville who restored the instrument in 1984. The image is reproduced below as Plate 1171. From this image it can be seen that the spinet is of the serpentine tail form and that it has a stand with cabriole legs.



Plate 1171 – The 1724 Thomas Barton Spinet

The brass furniture items on the spinet appear to be of more than one pattern. The lid hinges, one of which is shown in Plate 1172 below, are of the same pattern as those found on the Charles Brackley spinet shown in Plate 1168. But the flap hinges, one of which is shown in Plate 1173, are of a different pattern more similar to those found on the Keene & Brackley spinet, though they are not identical in pattern. The lock hasp, shown in Plate 1174 is of a third pattern as is the lid closure (not shown).



Plate 1172 – The 1724 Thomas Barton Spinet - Lid Hinge



**Plate 1173 - The 1724 Thomas Barton Spinet
Flap Hinge**



**Plate 1174 – The 1724 Thomas Barton Spinet
Hasp and Lock-Plate**

The keyboard compass of the instrument is five octaves GG-g''' with natural plates of ebony, and solid ivory sharps. The proximal ends of the natural keys bear black-painted paper arcades thought to be of the commonly-found trefoil design. As can be seen from Plate 1175, the instrument is constructed with a removable batten above the keyboard to allow removal of the keyframe. The maker's inscription reads *'Thomas Barton Londini Fecit 1724'*.



**Plate 1175 – The 1724 Thomas Barton Spinet
Nameboard and Keyboard**

Though this instrument was once on display at Blickling Hall, Norfolk (Boalch 1995: 232) its present location is unknown and no further details of it are available.

The 1708 Anonymous Spinet at the Royal College of Music

This mitred tail spinet, a view of which is shown in Plate 1176, bears no inscriptions or craftsman's initials, but is dated 1708 on the uppermost key lever. A scale plan of the case is shown in Figure 1111.



Plate 1176 – The 1708 Anonymous Spinet

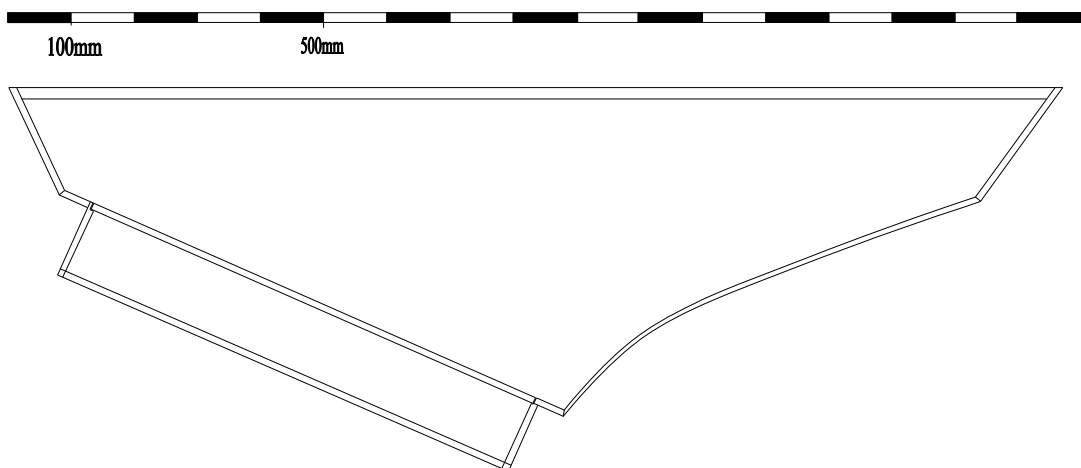


Figure 1111

The instrument was acquired by the Royal College of Music as part of the Donaldson Collection in 1894. It was restored in 1975 by John Barnes, whose Restoration Report in the instrument's file at the Royal College notes (page 10) that it 'was rebuilt between 1740 and 1800 by a professional who replaced the jacks and nut and modified the keys, and was re-strung and requilled c. 1860, possibly by Broadwood's.' It is described in Wells (2000: 43).

The nameboard bears a marquetry cartouche using a stylised exotic bird design (see Chapter Nine) similar to that of the Charles Brackley spinet, as shown in Plate 1177.



Plate 1177 – The 1708 Anonymous Spinet - Cartouche

The brass furniture of the spinet consists of three lid hinges, two short and one long, three identical flap hinges, a lid-closure and a lock and hasp. The lock-plate, which can be seen in Plate 1177, is thought to be a replacement, but the remaining items are original. The lid-closure fitting can be seen in Plate 1176 and two of the hinges are

shown in Plate 1178, which shows a flap hinge and Plate 1179, which shows one of the short lid hinges.



**Plate 1178 – The 1708 Anonymous Spinet
Flap Hinge**



**Plate 1179 – The 1708 Anonymous Spinet
Short Lid Hinge**

The keyboard compass is GG-d''' (54 notes with two split sharps in the bass octave), which is standard for a spinet of this date. The general style of the keyboard is apparent from Plate 1180, with the natural plates being of ebony and the sharp blocks of ivory. Uniquely amongst late-Stuart spinets the proximal ends of the natural key levers are plain. It is thought that the original paper arcades have been removed, possibly during a restoration. Plate 1180 shows the keyboard as removed from the instrument. The date '1708' inscribed on the d''' key.



Plate 1180 – The 1708 Anonymous Spinet – Keyframe and Keys

Plate 1181 shows the register, which is of conventional box-guide construction, though with jack guides which have been altered to provide clearance holes for the jack tongues which are triangular on the side away from the string. This is presumed to have been done when the jacks were replaced.



Plate 1181 – The 1708 Anonymous Spinnet - Register

Because the nut has been moved it is difficult to say what the original scaling would have been: Wells (2000: 44) quotes it as 263mm. at c'', which is certainly short enough for the instrument to have been strung in brass at its probable designed pitch of c. 410 – 412 Hz.

Table 1101	
3- Octave Spans of Keene Spinets	
Instrument	mm.
1700, Colonial Williamsburg	476
Hall i' th' Wood	477
1704, University of Edinburgh	477
1707, Lady Willoughby de Eresby	479
1708 Anonymous	466
1711, Westwood Manor	480
Keene & Brackley	479

It has been suggested that the instrument is by Keene, though that suggestion has been condemned as 'entirely without foundation' in Barnes' Restoration Report, largely on the basis that if it had been by Keene, then it would have been inscribed with Keene's name. That is only the case if the present nameboard is original, but

the author has inspected it carefully and believes it to be so. But like Barnes, the author is unconvinced by the attribution to Keene. A major determinant of that view is the 3-octave span of the spinet, which is only 466mm. Reference to Table 1101 above shows that this is inconsistent with other Keene spinets of comparable date. The attribution to Keene is thought on this basis to be unsound. Nevertheless, it is quite conceivable that it is by a member of the Keene School. Further details of the spinet appear in Wells (2000: 43).

Appendix Six

Plates 1182-1184 below show entries relating to the Hitchcocks in the Binding Registers of the Haberdashers and Joiners Companies held in the Guildhall Library, London. Full references are given in Chapter Six.

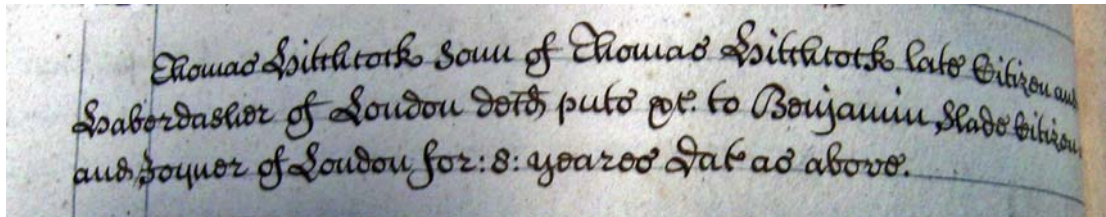


Plate 1182 – Binding of Thomas Hitchcock the Younger to Benjamin Slade

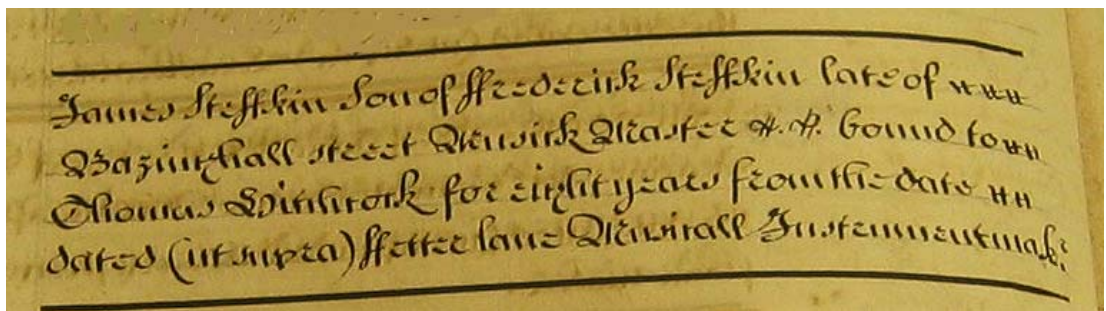


Plate 1183 – Binding of James Steffkin to Thomas Hitchcock the Younger

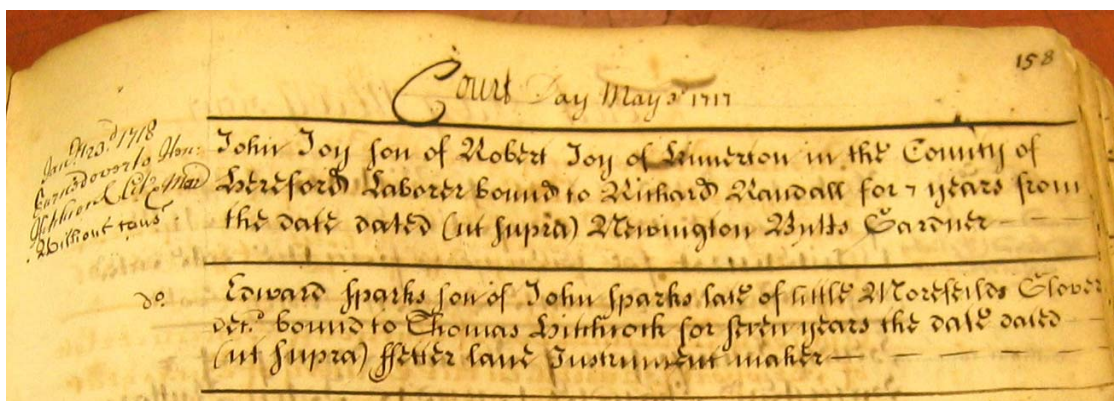


Plate 1184 - Binding of Edward Sparks to Thomas Hitchcock the Younger

1. Thomas Hitchcock Spinet Serial No. 471

This spinet was inspected at the Musical Instrument Conservation Laboratory of the Colonial Williamsburg Foundation, Virginia where in 2008 it was on loan from its owner, the Botetourt County Historical Society of Fincastle, Roanoke, Virginia. Plate 1185 showing a perspective view of the spinet, and Figure 1112 showing a plan view of the case are below. The organological measurements made are included in Long Form LFTH471. It can be seen that the spinet is of the mitred-tail design.



Plate 1185 – Thomas Hitchcock Spinet 471

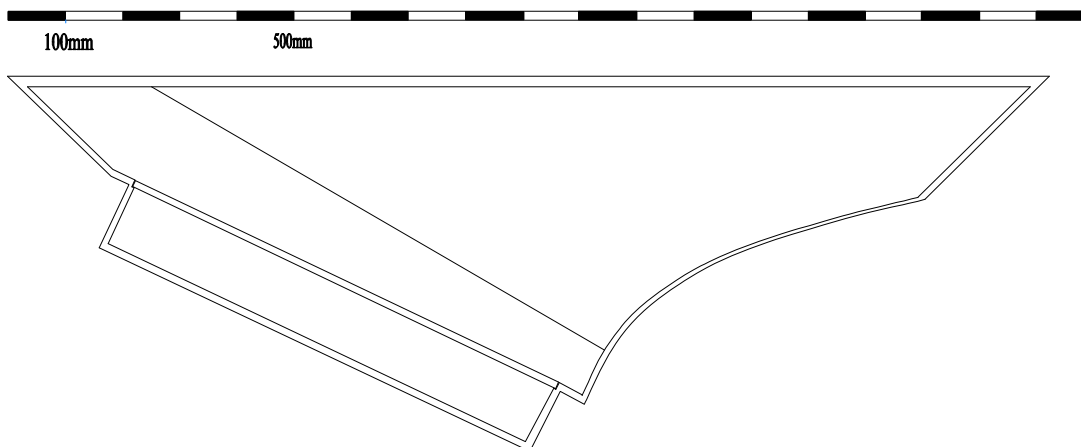


Figure 1112

The spinet was first described in Watson (1991) and is listed in Boalch (1995: 387). It is documented as having been owned successively by two prominent early Virginian families.¹ Although the serial number, 471, does not appear in the nameboard inscription, it is pencilled on to the front of the wrestplank, onto the keyframe in two places and onto the rear of the nameboard. The penultimate key of the bass bears the inscription ‘*No 1 July 12th 1760*’ cut into the surface with a knife or chisel, with ‘*Wm*’ cut into the edge. Watson believes these inscriptions to have been made after the instrument had arrived in Virginia.

As can be seen from the plates which follow, the spinet is un-restored. The case is in walnut. The plain veneer, possibly sycamore but now much discoloured, and the simple linear triple stringing can be seen to be glued to a softwood backing. In places the case therefore consists of three layers, the walnut carcass, the softwood backing for the veneer and the veneer itself. The original lid and flap are missing and have been replaced by a lid in oak. The nameboard bears the inscription ‘*Thomas Hitchcock fecit Londini*’ as shown below.

¹ Personal Communication John Watson, April 2008



Plate 1186 - Thomas Hitchcock Spinet 471 - Inscription

Only one piece of the original brassware, the lock-plate, survives: this is shown in Plate 1187 below.



Plate 1187 - Thomas Hitchcock Spinet 471 - Lock-plate

The keyframe and those keys which have survived are shown below. The keyboard compass is GG-e''' of 58 notes



Plate 1188 - Thomas Hitchcock Spinet 471 - Keyboard

As can be seen from the plates above and below, the rear rail bears a rack consisting of a wooden lamina formed with vertical guidance slots for co-operation with key-slips inserted into the distal ends of the key levers, in the manner of a late-Stuart spinet. So far as is known, in all other Hitchcock spinets the keys are guided using a wire rack as shown in Plate 711 of Chapter Seven. It has a softwood over-rail which was presumably used to stop the motion of the keys. No touch cloths are present.



Plate 1189 - Thomas Hitchcock Spinet 471 - Keyframe

The key levers are of pine having ivory natural plates, skunk-tail sharps of ebony-ivory-ebony and moulded arcades. Again, so far as is known, all other Hitchcock

spinets have arcades of ivory as shown in Plate 716 of Chapter Seven. The balance pins appear to be original, though it is difficult to say whether the leather balance washers are also. There are many old jacks, of beech with holly tongues, though not a complete set.

The soundboard is of spruce with the grain running parallel to the register. There are no strings remaining, but the original bridge and nut are present so it was possible to measure the string lengths. These, with plucking points and gauge numbers are listed in Long Form LFTH471.

In common with some other Hitchcock spinets, the nut is deeply convex toward the player: this is shown in Plate 730 of Chapter Seven. The mark left by the swan-neck lid closure fitting can also be seen in this plate.

The stand, which has not been inspected, is thought to have been made by a local craftsman, Peter Scott of Williamsburg, soon after the instrument arrived in America in the eighteenth century.²

² Personal Communication John Watson, April 2008

2. Thomas Hitchcock Spinet Serial No. 1007

This spinet, which is listed in Boalch (1995: 387), is described in Morris (1986: 74). Morris's data sheet is attached below by kind permission. The spinet was advertised briefly by e-mail in 2006 as about to appear in the salerooms of Messrs Ewbanks, auctioneers, of Woking, Surrey, but it was withdrawn before the date of the sale.

From the two low-resolution plates which were circulated at the time, and from the sketch in Morris's data sheet, it can be seen that the instrument is of the serpentine-tail design, but with plain veneer and triple stringing. It has a stand with turned feet. Though Morris's sketch shows the left tail to be straight, the plate below shows it to be very slightly arcuate. The lock-plate, which is the only item of brass furniture which can be seen in the plates, is of the pattern shown in Plate 913 of Chapter Nine.



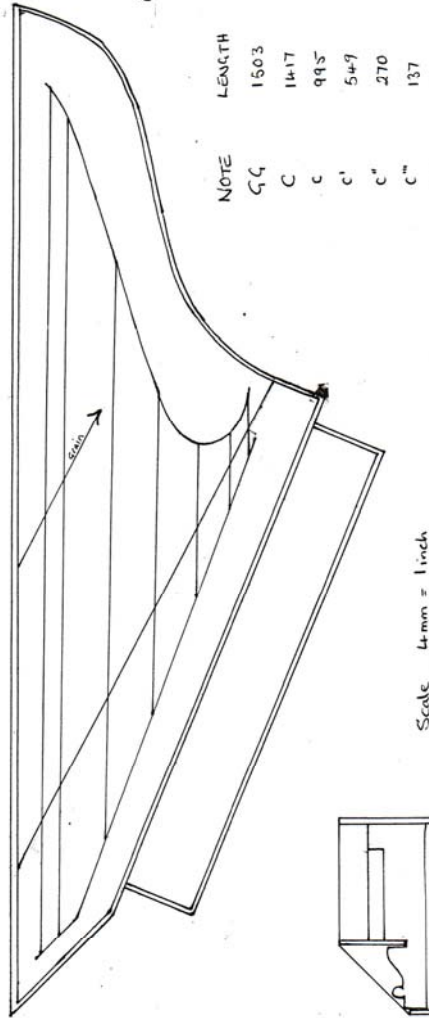
Plate 1190 - Thomas Hitchcock Spinet 1007



Plate 1191 – Thomas Hitchcock Spinet 1007 - Keyboard

Morris (1986: 74) reports that the instrument was restored by Martin Robertson who found the date 1722 inside the case.

Thomas Hitchcock (Younger) N° 1007 Date 1722 Batch No 33



Scale 4mm = 1 inch

Compass 99-9"

NOTE	LENGTH	PLUCK POINT	INCH SCALE = C"
G ₄	1503	195	7"
C	1417	217	9 3/4"
c	995	168	10 3/4"
c'	549	134	10 3/8"
c''	270	99	10 3/4"
c'''	137	66	10 3/4"
a''	97	57	

Key-board Details.

Total width 816

3 octave Span 486

Keyboard Details.

Length. Balance to back

	N	S	N	S
Bass	325	289	200	190
Treble	307	276	184	177

Naturals: Head + tail

37 76

SHARP-TOP

BRIDGE Bass Treble

Case Moulding

ARC

NUT Bass Treble

HFR Bass Treble

Sections Full size

Jacks Pear

Nut + Bridge. Beech.

Wrest Plank, Register.

Spine baseboards, Key levers, Nameboard Pine

Case sides + lid Walnut

End blocks Spruce / fir

Sound board Nameboard + Internal Veneer Holly or Syamant

Arcades + Naturals. Ivory

Accidentals. Ebony + Ivory

Strings Brass

3. Thomas Hitchcock Spinet Serial No. 1075

This spinet, which is listed in Boalch (1995: 387/8) is described briefly in Morris (1986: 77) where a faint image is reproduced. It is shown below by kind permission.

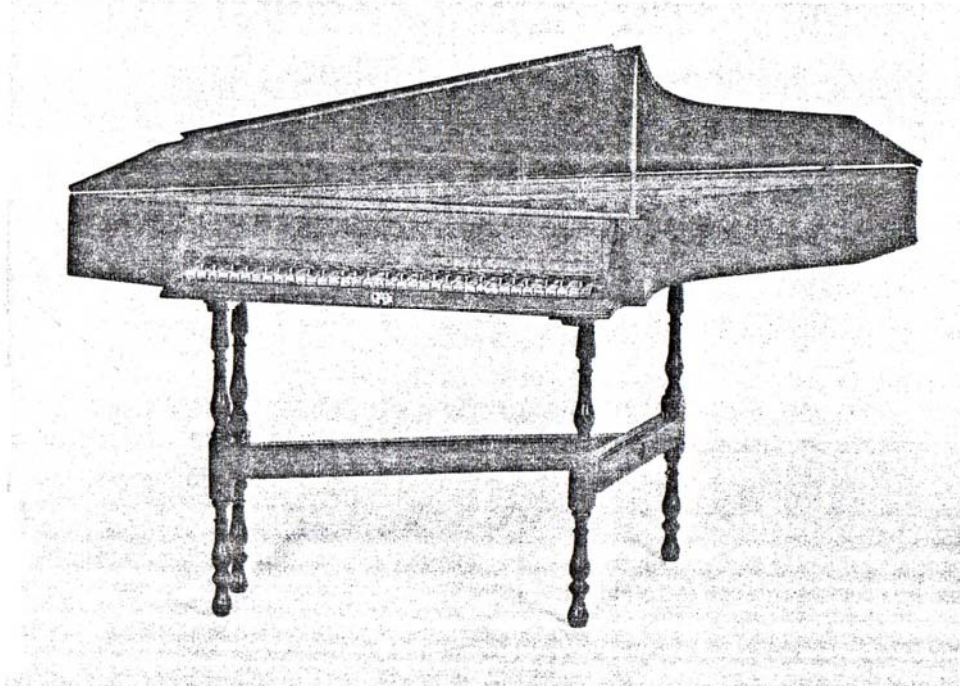


Plate 1192 – Thomas Hitchcock Spinet 1075

It can be seen from this image, and is confirmed by the entry in Boalch, that the spinet is of the mitred-tail design. It is veneered in sycamore with triple stringing and has a stand with turned feet. The keyboard has ivory naturals and skunk-tail sharps. Morris (1986: 76) reports that the lowermost key is inscribed '*James is 9*'.

The instrument was sold at Sotheby's auction rooms on 12th December 1985.

4. Thomas Hitchcock Spinet Serial No. 1143

This spinet is listed in Boalch (1995: 388). It is on display at Tryon Palace, New Bern, North Carolina. Plate 1193 and 1194, which are reproduced here by the kind permission of Tryon Palace, show that it is of the serpentine-tail design with figured walnut veneer and feathered banding. It has a stand with a turned foot.



Plate 1193 – Thomas Hitchcock Spinet 1143



Plate 1194 – Thomas Hitchcock Spinet 1143

Plate 1195 below, which shows the plan form of the spinet, is by John Watson and is reproduced here with his permission. It can be seen that the nut of this spinet is pronouncedly convex to the player, as described in Section 4c of Chapter Seven.



Plate 1195 – Thomas Hitchcock Spinet 1143 – Plan Form

5. Thomas Hitchcock Spinet Serial No. 1193

This spinet is listed in Boalch (1995: 388). It is on display at Packwood House, near Solihull, Warwickshire and has been seen, though not formally inspected, by the author in its display location. Three plates by Michael Cole are reproduced below with kind permission, from which it can be seen that the spinet is of the mitred-tail design, with plain veneer, simple triple stringing, and that it has a stand with turned feet. It can also be seen that it is one of the instruments with ebony natural plates and reverse skunk-tailing of the sharps.



Plate 1196 – Thomas Hitchcock Spinet 1193

The instrument carries a number of inscriptions internally, some of them modern. An original inscription on the balance rail reads 'H29' and on the treble-most key, (No. 61) '*Haris is 61/29*' as shown in Plates 1197 and 1198.

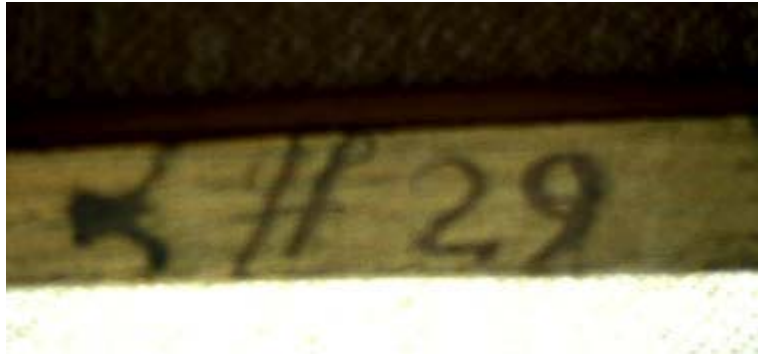


Plate 1197 – Thomas Hitchcock Spinet 1193 - Inscription



Plate 1198 – Thomas Hitchcock Spinet 1193 - Inscription

6. Thomas Hitchcock Spinet Serial No. 1228

This spinet is in the collection of the Smithsonian Institution, Washington D.C., though it is not on display there. It is listed in Boalch (1995: 388). Three plates showing the instrument have been supplied by the Smithsonian Institution and are reproduced here by kind permission.



Plate 1199 – Thomas Hitchcock Spinet 1228



Plate 1200 – Thomas Hitchcock Spinet 1228 - Inscription



Plate 1201 – Thomas Hitchcock Spinet 1228 – Plan View

From these plates it is possible to see that the spinet is of the mitred-tail design with plain veneer and triple stringing. The stand is unique in design amongst Hitchcock spinets so far as is known and can be assumed therefore to be a replacement of any original. The keyboard has ebony natural plates and reverse skunk-tailed sharps (see Table 707 of Chapter Seven). It has a dog-legged nut.

7. Thomas Hitchcock Spinet Serial No. 1243

This spinet is listed in Boalch (1995: 389). It was briefly inspected at the premises of Messrs Bonhams, auctioneers, and again briefly at the workshop of Miles Hellon, London, SE10. As can be seen from Plate 1202, which is reproduced by kind permission of Messrs Bonhams, the instrument is of the mitred-tail design and it is accompanied by what appears to be its original stand having turned feet.



Plate 1202 – Thomas Hitchcock Spinet 1243

It was not possible during the inspections to take sufficient measurements for a full organological survey, though sufficient were obtained on the second inspection to

enable a plan of the instrument to be drawn. This is shown as Figure 1113 below.

The organological data which was obtained is shown in Long Form LFTH1243.

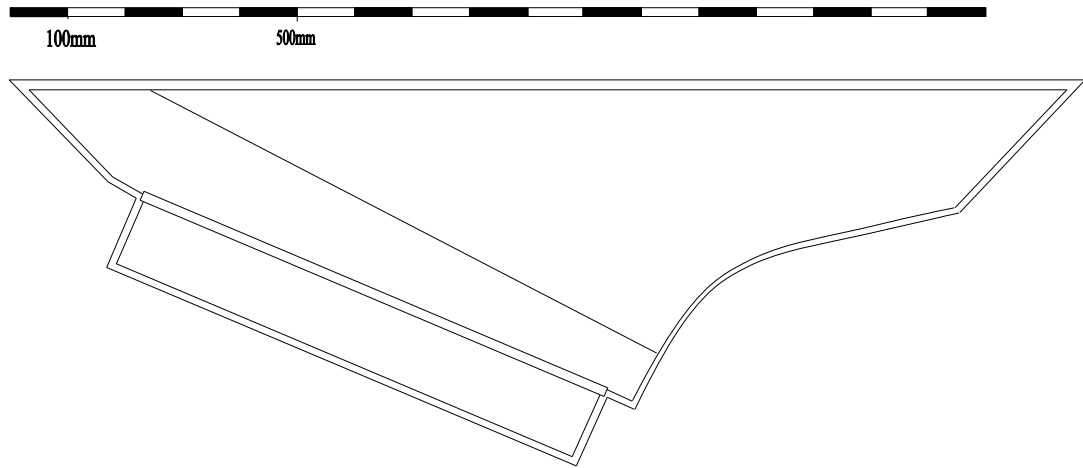


Figure 1113



Plate 1203 – Thomas Hitchcock Spinet 1243 - Inscription

As can be seen from Plate 1203 above, the veneering is in sycamore with triple stringing and the natural plates are of ivory with conventional skunk-tailing of the sharps.

Both the top and bottom key levers bear the signature '*Will Hilliar*'. In addition the bottom key bears the inscription '*Harris 19*'. These inscriptions are illustrated below. The front face of the wrestplank bears the words '*keys made*' (see Spinet Serial No 1289 below which carries the same inscription).



Plate 1204 – Thomas Hitchcock Spinet 1243 – Key Lever Inscription



Plate 1205 – Thomas Hitchcock Spinet 1243 – Key Lever Inscription

The brass furniture on the instrument is a matching set, though the lid hinge-pins are replacements. The lid closure, which is of the pattern found on the Hitchcock spinet No. 1335 at Sulgrave Manor is shown below as Plate 1206.



Plate 1206 – Thomas Hitchcock Spinet 1243 – Lid Closure

The serial number 1243 indicates that the spinet may very well have been in the Hitchcock workshops at the same time as serial number 1241, the Edinburgh instrument, but neither spinet is dated. However, a similar mitred-tail instrument at Haddon Hall, Derbyshire which bears the serial number 1289 is reported as dated 1730 (qv). It seems likely from this that number 1243 dates from late 1728 or early 1729/30.

Thomas Hitchcock Spinet Serial No. 1287

This spinet is listed in Boalch (1995: 389/90). It is in the collection of the Smithsonian Institution, Washington D.C., though it is not on display there. Two plates showing the instrument have been supplied by the Smithsonian Institution and are reproduced here by kind permission.



Plate 1207 – Thomas Hitchcock Spinet 1287



Plate 1208 – Thomas Hitchcock Spinet 1287 – Plan View

From the plates it can be seen that the instrument is of the mitred-tail design, and is veneered in plain light-coloured veneer, probably sycamore with triple stringing. It is thought that it may have its original stand with turned feet to which castors have been added. The nut is dog-legged and the natural plates are ivory with conventional skunk-tailing of the sharps.

9. Thomas Hitchcock Spinet Serial No. 1289

This spinet is listed in Boalch (1995: 390). It was seen by the author, though not formally inspected during a visit to Haddon Hall, Bakewell, Derbyshire where it is on display. It is shown in Plate 1209 below.



Plate 1209 – Thomas Hitchcock Spinet 1289

It can be seen that the spinet is of the mitred-tail design and that the nameboard is veneered in sycamore with triple stringing. It has ebony natural plates and reverse skunk-tail sharps. Unusually for a mitred-tail instrument it has a stand with scroll feet. Boalch (1995: 390) quotes Raymond as reporting the date *1730* with the words '*keys made*' on the key-bed and the inscription '*Tho 21*' on the uppermost key.

10. Thomas Hitchcock Spinet Serial No. 1335

This walnut spinet, which bears the nameboard inscription '*Thomas Hitchcock Londini fecit 1335*' was inspected at Sulgrave Manor, Banbury, Oxfordshire where it is on display. It is listed in Boalch (1995: 390). As can be seen from the plates below and from the Figure 1114, it is of the serpentine-tail design with figured walnut veneer and feathered banding, and it has a stand with scroll feet.



Plate 1210 – Thomas Hitchcock Spinet 1335

The spinet was restored in 1991 by David Law and is in good playing condition. A recording of English music generally contemporary with the instrument played on this spinet is available from Sulgrave Manor.³ The significant dimensions of the instrument are recorded in Long Form LFTH1335. The instrument is undated, but

³ *Sweet Sounds of Music*, Martin Souter, Classical Communications, CCL CD001 (1998)

Law has attributed a date of 1731 to it ⁴ and this seems likely to be approximately correct.



Plate 1211 – Thomas Hitchcock Spinet 1335

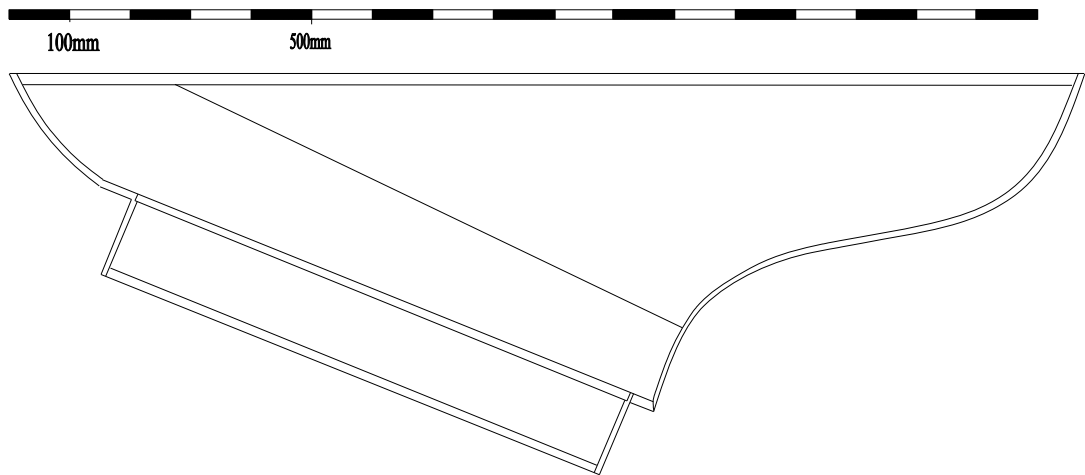


Figure 1114

⁴ This date appears as a manuscript correction to an erroneous date attribution in the Sulgrave Manor catalogue.

The nameboard inscription clearly shows a feature common to many Hitchcock spinets, namely that the last three figures of the serial number have been added by a different hand from that of the main part of the legend, see Plate 704 of Chapter Seven.

The brass furniture is a set of predominantly consistent style and is most probably original, although the pins in the hinges are now fixed rather than removable. Plates 1212 and 1213 below show details of a flap hinge and the lock-plate and hasp respectively: the design of these items are typical of five-octave Hitchcock spinets of the period 1725-1735.



Plates 1212 and 1213 – Thomas Hitchcock Spinet 1335

Brass Furniture Items

It was not possible to remove the keyframe from the instrument since it was screwed to the baseboard, rather than attached with turn-buckles in the usual manner. Details of the construction of the keyboard which could be ascertained in these circumstances are recorded in Long Form LFTH1335, but are necessarily

incomplete. A general view of the part of the keyboard is shown in Plate 1214 below.



Plate 1214 – Thomas Hitchcock Spinet 1335 – Keyboard and Inscription

The compass of the instrument is GG-g''' fully-chromatic (61 notes). As can be seen, the naturals carry ivory arcades at their proximal ends. The sharps are skunk-tailed in an ebony/ivory/ebony sandwich construction. The lowest key lever, GG, carries the inscription '*Tho 8*' and the uppermost a barely legible inscription, thought to be '*TH*', as shown below in Plate 1214.



Plate 1215 – Thomas Hitchcock Spinet 1335

Key Lever Inscriptions

The jacks are replacements by Adam Swainson to an eighteenth-century design. The soundboard, the nut, the wrestplank and the bridge have been stained with a reddish dye. A general view of the treble end of the soundboard, the nut, the register and the bridge appears below as Plate 1216. The nut appears to be a replacement and the nut pins are probably not in their original positions,⁵ which may account for the unusual string scaling.



Plate 1216 – Thomas Hitchcock Spinet 1335 – Soundboard

The scaling of the stringing is unusual for a Hitchcock spinet with a c'' measurement of 329.5mm, see Long Form LFTH1335. Boalch (1995: 387-396) quotes the scaling of no fewer than seven Hitchcock spinets with scaling of 269-274mm at c'' and measurements of in the range 270-275mm have been taken by the author from Serial Nos 616, 1241 and 1676, see Long Forms LFTH616, LFTH1241 and LFJH1676.

⁵ Law (personal communication, April 2006) reports that he repositioned some nut pins to optimise quill lengths.

As a consequence of this long treble stringing, the instrument was undoubtedly intended to be strung in iron in the treble rather than the more usual brass. There are no indications of string gauging on the instrument.

The stand, which is walnut, is in large part original. It consists, as is usual, of two pairs of turned legs formed with scrolled feet. Each pair of legs is united by upper and lower stretchers, short at the left hand (bass) end and longer at the treble, the two structures being connected by a lower rail, so that the pairs lie at an angle. The acute included angle is 59°. There is no top rail but the each top bearer incorporates a locating lug for the instrument. One of these is visible in the Plate 1217. It is apparent that some replacement timber has been incorporated into the stand.



Plate 1217 – Thomas Hitchcock Spinnet 1335 – Stand

11. Thomas Hitchcock Spinet Serial No. 1396

This spinet, which is listed in Boalch (1995: 391), was inspected at the Town House Museum, Kings Lynn, Norfolk. Correspondence in the Museum's file of the instrument establishes that it was restored most recently in 1967 by Clayson & Garrett. They reported an earlier restoration of 1845 during which piano parts had been incorporated into the spinet. Clayson & Garrett replaced the spine complete with veneer, soundboard, bridge and nut and supplied a new jack rail and re-strung the instrument. In 1974 further work was carried out to improve the mechanical reliability of the spinet: the instrument as it appears today is therefore much altered from its original state.



Plate 1218 – Thomas Hitchcock Spinet 1396

The spinet is of the serpentine-tail design with figured walnut veneer and feathered banding, ivory natural plates with skunk-tail sharps. It retains its original scroll-footed stand. The nameboard bears the inscription '*Thomas Hitchcock Londini fecit No 1396*'. The face of the nameboard was illustrated in Plate 705 of Chapter Seven. The inscription '*No 1396*' and the number '8' also appear on the rear of the nameboard in pencil in a roundhand script.

The spinet carries a full set of original brass furniture consisting of three lid hinges, three flap hinges a lock and hasp and a lid-closure fitting. Owing to access difficulties it was not possible to photograph all of these components. Plate 1219 below shows a flap hinge of the pattern used throughout the instrument.



Plate 1219 – Thomas Hitchcock Spinet 1396

Flap Hinge

The keyframe was screwed into the instrument but removal of all of the keys was possible. The distal ends of the keys are slotted and the keys are guided by cooperation with a wire rack in accordance with normal Hitchcock practice. The keyboard and the inscriptions 'Tho 8' which appear on the uppermost and lowermost keys are shown below in Plates 1220 -1222 respectively.



Plate 1220 – Thomas Hitchcock Spinet 1396 – Keyboard



Plates 1221 and 1222 – Thomas Hitchcock Spinet 1396

Key Lever Inscriptions

There is a substantially full set of original jacks, though these have been veneered. A representative sample is shown below. The soundboard and bridge were new to the instrument in 1967. They were no doubt constructed in accordance with the then-known details of Hitchcock's practice, but they are of no intrinsic historic interest.



Plate 1223 – Thomas Hitchcock Spinet 1396 – Jacks

The stand has the characteristic hoof- or scroll foot used by the Hitchcocks for their serpentine-tail spinets.

12. Thomas Hitchcock Spinet Serial No. 1460

This instrument was briefly seen at the warehouse of Messrs Sotheby's in Chiswick, West London after it had failed to reach its reserve in the sale of Early Musical Instruments of the 8th November 2005. As shown in Plate 1224 below, which is reproduced by kind permission of Sotheby's, it is a spinet of the serpentine-tail design, veneered in figured walnut with feathered banding. It has ivory natural plates, skunk-tail sharps and a stand with a scroll foot.



Plate 1224 – Thomas Hitchcock Spinet 1460

The soundboard, bridge and nut appear to be original but the soundboard is badly split in places. The jacks are replacements probably dating from the 1960s and it is strung in modern phosphor-bronze wire. The face of the nameboard bears the inscription '*Thomas Hitchcock Londini fecit 1460*' and the rear, the inscriptions

'1460', 'Thomas', and 'Tho 18': the wrestplank is inscribed 'James 18'. The nameboard inscriptions are shown in Plates 1225 and 1226 below.



Plate 1225 – Thomas Hitchcock Spinet 1460 – Nameboard Inscription



Plate 1226 – Thomas Hitchcock Spinet 1460 – Nameboard Inscriptions

13. Thomas Hitchcock Spinet Serial No. 1518

This spinet, which is listed in Boalch (1995: 3920), is owned by the Metropolitan Museum, New York but is not on display. It has not been seen by the author, but photographs of it have been supplied by Susana Caldeira and are reproduced here with her kind permission. As can be seen, the spinet is of the mitred-tail design. It has five octaves, GG-g^{'''}, with ebony natural plates and reverse skunk-tail sharps, with plain sycamore veneering and triple stringing.



Plate 1227 – Thomas Hitchcock Spinet 1518



Plate 1228 – Thomas Hitchcock Spinet 1518 - Keys

A further overall view of the spinet was provided in Plate 728, Chapter Seven, and a further close-up of the keys in Plate 927, Chapter Nine. The spinet has a dog-legged nut and appears to have a stand with turned feet.

The spinet is noteworthy for being the only surviving instrument to bear the inscription of Emmanuel Rosey (see Chapter Six). The inscription 'E:R No 2' appears on key lever No.1 and 'Emmanuel No.2' on key lever No.61 as shown in Plate 1229 below, though curiously the inscriptions are not written in matching positions, one being upside down in relation to the other.



Plate 1229 – Thomas Hitchcock Spinet 1518

Key Lever Inscriptions

14. John Hitchcock Spinet Serial No. 1520

This spinet, which is listed in Boalch (1995: 394), is owned by the Winterthur Museum, Delaware. It has not been seen by the author, but photographs of it have been provided by John Watson and are reproduced here with his kind permission.



Plate 1230 – John Hitchcock Spinet 1520

As can be seen, the spinet is serpentine-tailed, veneered in figured walnut and has feathered banding. It has ivory natural plates and skunk-tailed sharps.

The nameboard inscription, '*Johannes Hitchcock fecit Londini 1520*' is apparent from the Plate 1231 below. The front face of the wrestplank bears the inscription '*Samuel Hastings His spinet Boston 1808*', in ink and the numbers '*1520*' and the figure '*8*' in pencil. The reverse of the nameboard bears the inscription '*Rebuilt by R S (?) Breitenstein and Son. 1892 Providence. R.I.*'



Plate 1231 – John Hitchcock Spinet 1520 - Inscription

The brass furniture is to the pattern commonly found on Hitchcock spinets – a representative item, a lid hinge, is shown below as Plate 1232. Though there was clearly once a lid-closure fitting it is now missing, as is the original lock-plate and hasp.



Plate 1232 – John Hitchcock Spinet 1520 – Lid Hinge

The key-blocks are rectangular with a chamfered proximal upper corner as shown below in Plate 1233. This pattern is thought to be the norm in John Hitchcock spinets though in this example there is no inlay. Plate 1234 shows, the stand which has feet of the scroll or hoof pattern.



Plate 1233 – John Hitchcock Spinet 1520 – Keyboard



Plate 1234 – John Hitchcock Spinet 1520 – Scroll-footed Stand

15. Thomas Hitchcock Spinet Serial No. 1547

This spinet, which is listed in Boalch (1995: 394), is described by Morris (1986: 84). Morris's data sheet, and a plate (of compromised resolution) are included below by kind permission. The nameboard appears to be veneered in sycamore with triple stringing and the inscription, significantly, reads '*Thomas Hitchcock Londini fecit No 1547*'. This is the surviving spinet of highest serial number to have the *Thomas Hitchcock* inscription.

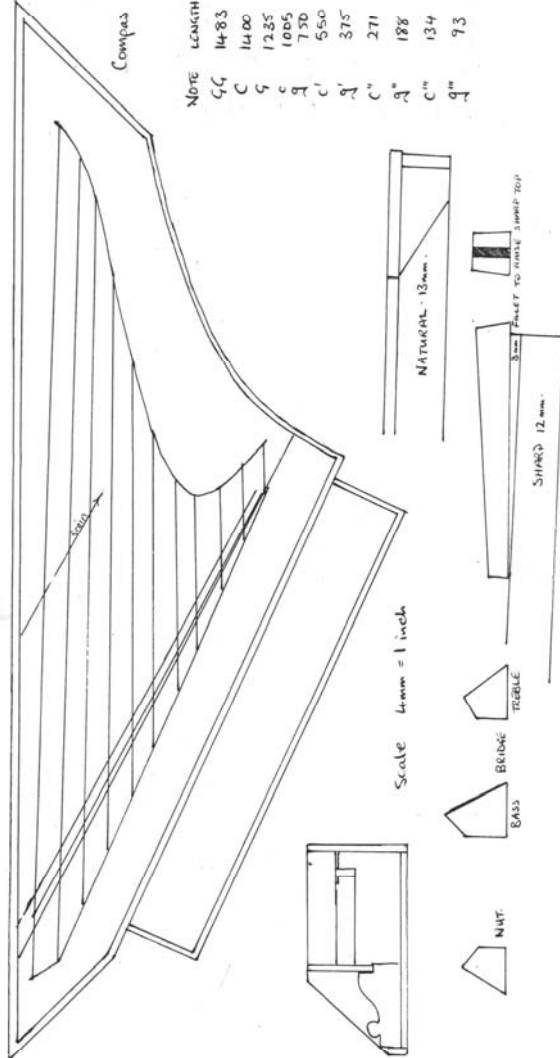


Plate 1235 – Thomas Hitchcock Spinet 1547 - Inscription

The keyboard has ebony natural plates and reverse skunk-tail sharps with ivory arcades in the Hitchcock style.

The data sheet, which includes a sketch, shows a spinet of the mitred-tail design and records that the instrument bears the inscription '*Tho I*' on the face of the wrestplank and '*No I*' elsewhere in the instrument.

Thomas Hitchcock (Younger) Case 1547 not dated Boalch No 17
 "The #1" on front of W.P. "no 1" on top/bottom keys and back of Nameboard.



Compass 46 - 9"

NOTE	LENGTH	PLUCK	1/8" INCHES
46	14-83	183	
C	14-00	191	6 7/8"
c	12-85	175	
c	10-05	153	9 7/8"
c'	7-50	143	
c'	5-50	123	10 3/4"
c''	3-75	111	
c''	2-71	92	10 5/8"
c'''	1-88	71	
c'''	1-34	59	10 1/2"
c'''	9-3	43	

Jacks, nut + bridge - Pear
 Wrist plank + keytop - Beech
 Case sides, lid + endblocks - Walnut (grain)
 Spine, base boards, key levers - Spruce
 Nameboard
 Soundboard - Spruce / fir 12-24 grain / inch

Arcades - Ivory
 Naturals - ebony
 Accidentals - Ivory + ebony
 Internal veneer - Holly or Spruce
 Strings - Brass

Total width 827
 3 octave span 492

BASS	Length		Balance total		Naturals tail
	Net	Acc	Net	Acc	
	336	300	205	196	35
TREBLE	323	287	202	194	77

16. John Hitchcock Spinet Serial No. 1570

This spinet, which is listed in Boalch (1995: 394) is owned by the Robert E Lee Memorial Foundation and is part of the collection at Stratford Hall, Montross, Virginia, though it is not on display. The spinet has not been seen by the author, but the Curators at Stratford Hall have supplied two plates which are reproduced here by kind permission. From the plates it can be seen that the spinet has the serpentine-tail design, with ivory natural plates, skunk-tail sharps and figured walnut veneer with feathered banding. The stand has turned feet.



Plate 1236 – John Hitchcock Spinet 1570

The nameboard inscription reads '*Johannes Hitchcock me fecit Londini 1570*' and Boalch (1995: 394) reports that the reverse of the nameboard carries the inscription '*Sam's No. 12*'. No further details of the instrument are available.



Plate 1237 – John Hitchcock Spinet 1570 - Inscription

17. John Hitchcock Spinet Serial No. 1630

An image of this spinet, which is listed in Boalch (1995: 395) appeared in *The Connoisseur*, July-December 1939, 73 and was reproduced in Morris (1986: 86). It is shown below by kind permission of Stephen Morris.

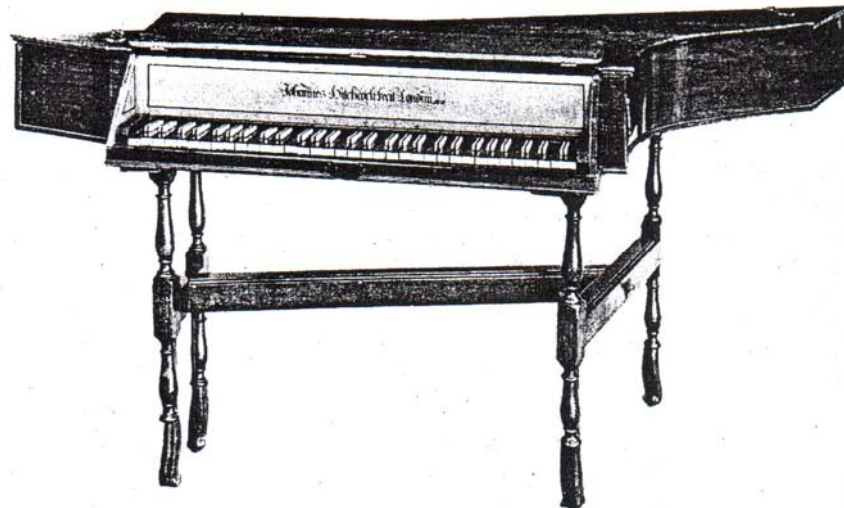


Plate 1238 - John Hitchcock Spinet 1630

As can be seen, the spinet is of the mitred-tail design, with plain sycamore or satinwood veneer and triple stringing, ebony natural plates with reverse skunk-tail sharps and a scroll-footed stand. It has the rectangular key-blocks with a chamfer on the upper proximal corner which appears on other John Hitchcock spinets. Boalch states that it is inscribed 'Sam's No 21'. No further details of the instrument are available.

18. John Hitchcock Spinet Serial No. 1676

This spinet, which is listed in Boalch (1995: 395), is in the Museum of Instruments at the Centre for Performance History, Royal College of Music, where it was inspected by the author. It is described in the Museum's Catalogue (Wells 2000: 46). The measurements made during the physical survey are recorded in Form LFJH1676. A perspective view of the instrument and a plan of the outline appear below.



Plate 1239 – John Hitchcock Spinet 1676

It can be seen that the spinet is of five octaves, GG-g''', and of the serpentine-tailed design but unusually, it is veneered in satinwood or sycamore, not figured walnut, with feathered banding. Though it is documented in Wells as being of walnut, it is

thought that the lid is mahogany. It has ivory natural plates and skunk-tail sharps. The stand is modern.

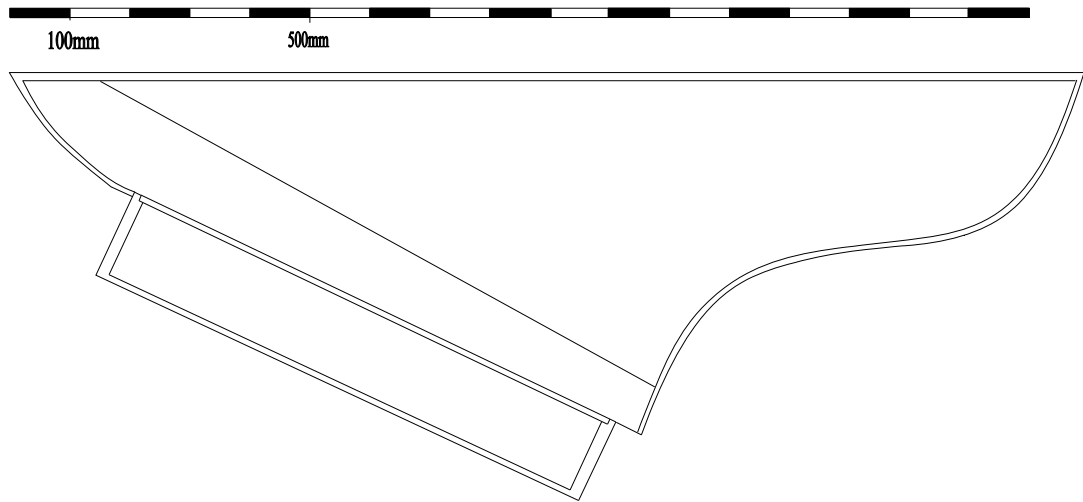


Figure 1115

The spinet bears no date, but the nameboard inscription '*Johannes Hitchcock Londini fecit. 1676*', provides an indication of date, which is treated as being c.1750 by Wells. The inscription is shown in Plate 1240 below.



Plate 1240 – John Hitchcock Spinet 1676 - Inscription

The face of the wrestplank bears the words '*Sam no 2*' in ink and the word '*odd*' in pencil. Both inscriptions are in an eighteenth-century round hand.



Plate 1241 – John Hitchcock Spinet 1676

Wrestplank Inscriptions

The designations '*no 2*' or '*2*' appear in other locations on the instrument as described by Wells, notably on the outside of the bass end key block.



Plate 1242 – John Hitchcock Spinet 1676 – Key Block Inscription

The shape and decoration of the key blocks on this spinet, shown in Plates 1242 above and 1243 below, is unusual for a Hitchcock instrument but appears on other John Hitchcock spinets. It is of a simplified form, essentially rectangular with the upper proximal corner chamfered. The key-blocks have been made by a simple

inlaying process rather than by means of a sandwiching technique as is normally found in Thomas Hitchcock spinets.



Plate 1243 – John Hitchcock Spinet 1676 – Key Blocks

The spinet bears a full set of brass furniture, three lid hinges, three flap hinges, a lock and hasp and a lid-closure fitting. Plates 1244 and 1245 below show the design of the lid- and flap hinges respectively.



Plates 1244 and 1245 – John Hitchcock Spinet 1676

Lid- and Flap Hinges

As is usual in Hitchcock spinets, the keyframe comprises two deal side rails, a balance rail, and a back rail. There is no front rail. The rack consists of a rectangular frame of deal supporting iron wires in a vertical alignment. Above the frame is a deal touch rail from which a number of woven touch cloths are suspended. The back rail also bears lower touch cloths. Both sets of cloths are modern replacements. Plate 1246 below shows one of the two hold-down blocks, glued to the rear edge of the back rail. These hold-downs slide under, and co-operate with, blocks glued to the inner face of the rear keywell brace, to prevent the rear of the keyframe lifting. It can be seen that each key lever is sawn through to provide a slot which co-operates with a vertical wire in the rack structure, providing key guidance.



Plate 1246 – John Hitchcock Spinet 1676 – Rack and Hold-down Blocks

The jacks are modern replacements to a traditional design. The soundboard is coniferous, with the grain running parallel to the register. The nut is straight and

parallel to the wrestplank, except in way of the last seven notes in the base, where it is jointed and angled towards the spine.

19. The John Hitchcock Spinet at the Musikhistorisk Museum, Copenhagen

This spinet is listed in Boalch (1995: 396). It has not been seen by the author, but three photographs of the instrument were supplied by the Museum, two of which are reproduced below by kind permission.



**Plate 1247 – The John Hitchcock Spinet
Musikhistorisk Museum, Copenhagen**



**Plate 1248 – The John Hitchcock Spinet at the Musikhistorisk Museum
Copenhagen - Inscription**

The spinet appears to be made in mahogany. The keyboard has ivory natural plates with ebony sharps but the characteristic ivory arcades of Hitchcock spinets are missing. The key-blocks are rectangular without a chamfer on the upper proximal corner. The nameboard inscription is not in the usual Hitchcock style though it appears similar to that of the instrument described immediately below. The triangular stand is unique in the author's experience.

20. The John Hitchcock Spinet at Yale University

This spinet is listed in Boalch (1995: 396) where it is referred to as an attributed instrument, despite the fact that it clearly bears an inscription. It is owned by Yale University but it is not on display at the Collection of Musical Instruments. A monochrome plate, said to have been taken over sixty years ago, was supplied by the Collection and is reproduced here by kind permission.



Plate 1249 – The John Hitchcock Spinet at Yale University

The spinet has a similar appearance to that at the Musikhistorisk Museum, Copenhagen described immediately above, except that the keyboard arcades are ivory. Boalch records that it is made from mahogany and that it carries the inscription '*Culliford No. 12*'. However, that must refer to an internal inscription, since by manipulation of the nameboard inscription of Plate 1249 above it is possible to discern that it reads '*Johannes Hitchcock Londini fecit*'. The cartouche of the spinet appears similar in style to that shown on Plate 1248.

Appendix Eight

1. The John Player Spinet at York Castle

This walnut spinet, which is listed in Boalch (1995: 526), was inspected at the repository of York Castle Museum, James Street, York. A perspective view of it is shown in Plate 1250 below. The nameboard bears the inscription '*Johannes Player Fecit*'. The instrument is incomplete and in poor condition – the jacks, jack rail and stringing are missing, the case is badly warped and the soundboard has partially separated from the case. A plan of the instrument is shown in Figure 1116.



Plate 1250 – The John Player Spinet, York Castle

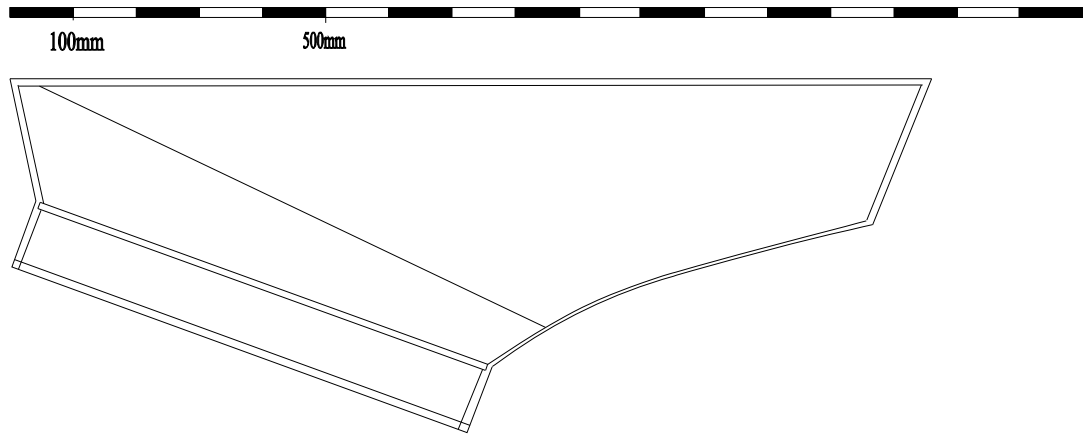


Figure 1116

As can be seen from Plate 1250 and Figure 1116 above, the instrument is unusual in that the case consists of only the spine, the tail, the left tail, the bentside, and the keywell and is therefore substantially pentagonal. The bentside and the left tail are joined directly to the keywell ends. It is also unusually small, with a spine length of only 1457mm, including the thickness of the case wall but excluding the external moulding. It is therefore the smallest spinet surveyed during this research. A further unusual feature is that the carcass timber of the case walls is thin, at about 6-7mm, with a relatively thick veneer applied to both sides. Finally, the flap is unusual in that it is a two-part item, a short fall board being attached to the main component. There is no evidence that the two components have ever been hinged together. The vertical edges of the keywell ends are chamfered to 45° to mate with a similar face on the fall board. The nameboard is simply veneered with the inscription crudely inked onto it between scored guide lines. These features can be seen in Plate 1251 below.



Plate 1251 – The John Player Spinet, York Castle

Two-Component Flap

The instrument has various items of brass furniture which seem not to be a set. The flap hinges are probably original: one of them is shown in Plate 1252



Plate 1252 – The John Player Spinet, York Castle - Flap Hinge

The lid closure fitting and the lock and hasp combination are shown in Plates 1253 and 1254 are of different patterns neither of which matches the style of the flap hinges. These items are typical of late-seventeenth century and early eighteenth-century brass spinet furniture and since they have their original clenches it is possible that they are also original.



Plates 1253 and 1254 – The John Player Spinet, York Castle

Brass Furniture Items

The present fifty-two note keyboard compass of the instrument, GG/BB-d''' with a short octave, is not the original one. Two additional notes have been added to the original keyboard, which had a fifty note GG/BB-c''' short octave compass. As can be seen in Plate 1255, the key block is missing at the treble end and two additional balance pins have been inserted, one of which is a modern replacement.



Plate 1255 – The John Player Spinet, York Castle - Keyframe

Two additional rear guides have also been added. One of these is an additional slot in the rack – the slight difference in the dimensions of this slot can clearly be seen. The second addition consists merely of a rear guidance pin added at the right hand end of the rack. The key block is also missing from the bass end of the keyframe as can be seen in Plate 1256. However, there is no evidence of additional keys in the bass: it is thought that the cutting away of the keyframe here can be accounted for by the presence of a front touch rail, added to the instrument after its manufacture.



**Plate 1256 – The John Player Spinet, York Castle
Keyframe, Bass End**

The material used for the new keys confirms that they are additions. The pine used for the two new keys is more prominently grained than the original and the ivory used as slips for the sharps does not match the original material: nor is the new natural key a matching height.

Plate 1257 shows the keyframe complete with its keys. It is noteworthy that the bass key levers are substantially straight, rather than cranked in the manner of a clavichord as in other Player spinets.

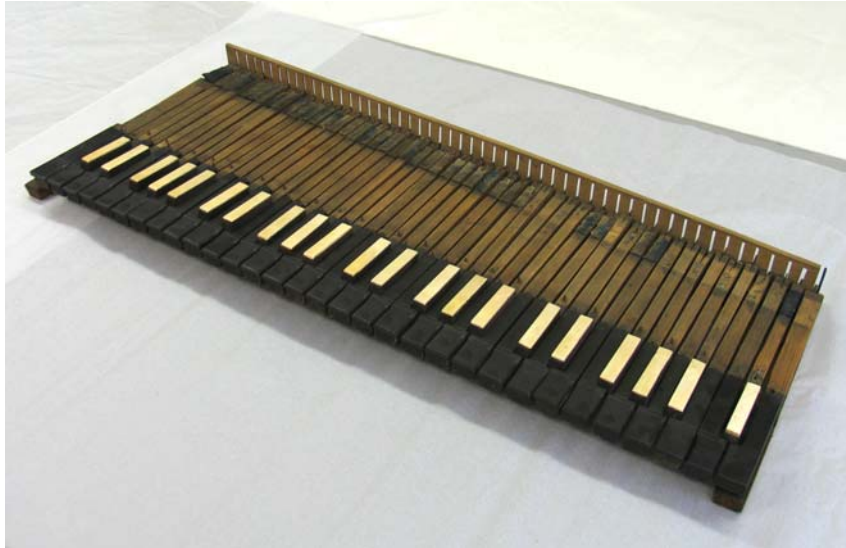


Plate 1257 – The John Player Spinnet, York Castle – Keyframe and Keys

The soundboard, which is coniferous and has the grain running parallel with the spine, extends over the wrestplank as a veneer. The position of the wrestplank shown in Figure 1116 has therefore been extrapolated from what can be seen of the register, since the inside edge of the wrestplank is not visible. The soundboard and part of the bridge are shown in Plate 1258.

The register is an early form of box-guide as found on other Player spinets, with the individual jack guides being of rectangular profile rather than the cruciform profile found in later instruments. Following from the description of the extension of the keyboard compass, it can be seen in Plate 1257 that an attempt has been made to insert two new jack guides into the register. Because the timber of the register does

not extend far enough under the soundboard, the last guide has collapsed, causing failure of the soundboard too. The two additional tuning pins, misaligned with the remainder can also be seen. There is only one jack in the instrument: it is damaged and nothing can be said about its originality, though it is clearly old



Plate 1258 – The John Player Spinet, York Castle - Register

The instrument is unstrung. However the scaling at c'' of 249.5mm indicates that it would have been strung in brass throughout the compass.

Though there is a stand for the instrument it was not possible to extricate it from its storage location on the day of the inspection. However it is not thought to be original, since it was possible to note that it has cabriole legs, which would have been too late in date for such an early instrument.

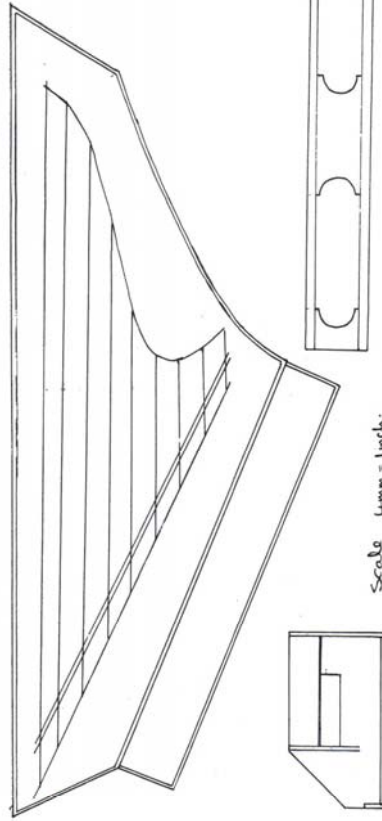
2. The John Player Spinet at Sizergh Castle

A spinet which appears substantially similar to the Player instrument at York Castle described immediately above is at Sizergh Castle, Kendal, Cumbria. It is referred to by Morris (1986: 27) and is listed in Boalch (1995: 527) but it has not been inspected by the present author. Boalch quotes the keyboard compass as GG/BB-c''' short octave.

Unlike the York Castle instrument, it appears from Morris's notes, and is confirmed by Boalch that this instrument has a soundboard register.

Morris's data sheet is reproduced below by kind permission.

John Player undated Not listed in Bouch. Sigergh Castle.



Compass 54/58 - c" Short Octave

Note	Length	Pluck	"c" Ind. Sol
54	1220	85	
C	1192	79	5 7/8"
F	1118	77	
c	958	68	9 3/8"
f	766	68	
c'	494	59	9 3/4"
f'	391	59	
c"	251	49	9 7/8"
f"	198	51	
c"	117	41	9 3/16"

Keyboard width 675
 3 octave span 473
 Sharp tops 2 1/8"
 Naturals (Head) 1 1/4"
 Bridge back pinned to b

- | | |
|-------------------------------|--|
| Wreck Plank + nut - Beech | Naturals - Ebony |
| Bridge - Pear | Sharps - Ivory |
| Jacks - covered in black lead | Keyfronts - Embossed (like VNA Player) |
| Case sides - Yew or Cedar | Guide System - pins into rack. |
| Soundboard - Spruce / fir | Main Lid Hinges - (modified Grandfather clock) |
| Registers - Leather | |

Long Forms - Case Measurements				
	SKHW	SKRCM	K&BI	SK1700CW
Height with cap moulding	161.0	171.0		
Spine length, LR	1515.0	1540.0	1615.0	1641.0
Spine thickness	11.0	11.0		
Angle ALR, Spine/Left Tail	84.0	102.5		64.0
Left Tail length, LA	151.0	115.0	171.0	180.0
Left Tail thickness	9.5	10.0		
Angle LAB	118.5	102.5		
Front Case Wall length, AB	48.0	58.0		
Front Case Wall length, CD	52.0	58.0		
Front Case Wall thickness	9.5-10	10.0		
Keywell Cheek lengths, BF & CG	95.5	91.0		
Keywell Cheek thickness	11.0	11.0		
External Keywell length, FG	761.0	759.0		
Lockboard height	41.0	38.5		
Lockboard thickness	9.0	9.0		
Tail length, RE	227.0		215.0	222.0
Wrestplank thickness	35.0	43.0		
Bentside thickness	9.0-9.5	9.0-9.5		
Angle LRE, Tail/Spine	57.5			62.0
Register width	25.0	31.0		
Lid & flap thickness	9.0	7.5-8.5		
Check Measurements				
LB	184.0	115.0	215.0	225.0
LC	892.0	892.0	961.0	976.0
LD	944.0	951.0	1014.0	1031.0
LE	1411.0		1529.0	1546.0
RA	1504.0	1570.0	1551.0	1564.0
RB	1466.0	1480.0	1510.0	1519.0
RC	886.0	918.0	924.0	936.0
RD	856.0	887.0	896.0	905.5
Thickness measurements include the veneer thickness				
SKRCM has a serpentine tail				

Long Forms - Case Measurements				
	SK1704	SK1707	SK1711	K&Br
Height with cap moulding	165.5	168.0	175.0	176.0
Spine length, LR	1638.0	1656.0	1693.0	1754.0
Spine thickness	15.0	17.0	17.0	13.5
Angle ALR, Spine/Left Tail	61.5	62.0	63.0	51.0
Left Tail length, LA	179.0	190.0	204.0	228.0
Left Tail thickness	12.0	10.0	11.0	13.0
Angle LAB	147.5	143.0	149.0	153.0
Front Case Wall length, AB	45.5	52.0	33.0	36.5
Front Case Wall length, CD	52.0	56.0	30.0	43.0
Front Case Wall thickness	11.5	11.0	9.5	12.5
Keywell Cheek lengths, BF & CG	100.0	115.0	111.0	111.0
Keywell Cheek thickness	14.0	11.5	10.0	13.0
External Keywell length, FG	788.0	784.0	829.0	820.0
Lockboard height	37.5	45.5	44.0	41.0
Lockboard thickness	15.0	9.0	10.0	11.0
Tail length, RE	190.0	197.0	248.0	253.0
Wrestplank thickness	32.5	34.0	33.5	36.0
Bentside thickness	9.5-12.0	9.0-10.0	10.5-11.5	9.0-11.0
Angle LRE, Tail/Spine	68.0	66.5	63.5	58.0
Register width	23.0	23.0	24.0	21.0
Lid & flap thickness	11.0	9.0-10.0	9.5-10.5	8.5
Check Measurements				
LB	219.0	238.0	232.0	260.0
LC	984.0	994.0	1030.0	1067.0
LD	1030.0	1047.0	1060.5	1111.0
LE	1577.0	1586.0	1603.0	1624.0
RA	1560.0	1577.0	1612.0	1619.0
RB	1522.0	1529.0	1586.0	1588.0
RC	937.0	948.0	983.0	969.0
RD	909.0	918.0	968.0	945.0
Thickness measurements include the veneer thickness				

Long Form LFSKHW - Keyboard & Stringing

Compass	GG/B - d'''
No.of notes	54

3-Octave Span	477.0
---------------	-------

Keywell Span	738.0
Key block, left	18.0
Key block, right	9.0-10.5

Balance point to front of natural, GG		100.0
Balance point to front of natural, d'''		85.0
Natural plate length, overall		85.0
Natural plate length, head		
Sharp block length (max)		46.0
Sharp block width (max)		11.5
Sharp block depth (max)		9.5
Key-lever depth		11.5

Soundboard grain	Parallel with spine
------------------	---------------------

Materials	
Natural plates	ebony
Sharp blocks	walnut with ivory slips

Stringing	Length	Pluck Point
GG	1325.0	145.0
C	1276.0	148.0
F	1212.0	153.0
c	968.0	113.0
f	848.0	116.0
c'	595.0	84.0
f'	474.0	89.0
c''	304.0	61.0
f''	222.0	52.0
c'''	161.0	49.0
d'''	149.0	48.0
f'''		
g'''		

Long Form LFSKRCM - Keyboard & Stringing

Compass	GG/BB short octave -d'''
No.of notes	52

3-Octave Span	468.0
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Keywell Span	736.5
Key block, left	8.5
Key block, right	8.5

Balance point to front of natural, GG		92.0
Balance point to front of natural, d'''		85.0
Natural plate length, overall		85.0
Natural plate length, head		
Sharp block length (max)		46.5
Sharp block width (max)		11.0
Sharp block depth (max)		6.5-8.5
Key-lever depth		

Soundboard grain	parallel with spine
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Materials	
Natural plates	ebony
Sharp blocks	skunk-tail

Stringing	Length	Pluck Point
GG	1361.0	123.0
C	1344.0	137.0
F	1215.0	112.0
c	978.0	68.0
f	840.0	57.0
c'	594.0	59.0
f'	466.0	59.0
c''	288.0	47.0
f''	228.0	51.0
c'''	149.0	42.0
d'''	142.0	40.0
f'''		
g'''		

Long Form LF1700CW - Keyboard & Stringing

Compass	GG/BB broken octave-d'''	
No. of notes		54

3-Octave Span	476.0
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Keywell Span	
Key block, left	
Key block, right	

Balance point to front of natural, GG		
Balance point to front of natural, d'''		
Natural plate length, overall		
Natural plate length, head	30.5	
Sharp block length (max)		
Sharp block width (max)	11.0	
Sharp block depth (max)		
Key-lever depth		

Soundboard grain	parallel with spine
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Materials		
Natural plates		ebony
Sharp blocks		ivory

Stringing	Length	Pluck Point
GG	1380.0	137.5
C	1248.5	148.0
F	1196.0	172.5
c	946.5	148.0
f	775.0	135.5
c'	519.0	116.0
f'	407.0	107.5
c''	270.0	82.0
f''	214.0	77.0
c'''	135.0	50.0
d'''	131.0	50.0
f'''		
g'''		

Long Form LFSK1704 - Keyboard & Stringing

Compass	GG/BB broken octave-d'''
No. of notes	54

3-Octave Span	477.0
---------------	-------

Keywell Span	763.0
Key block, left	26.0
Key block, right	26.0

Balance point to front of natural, GG		99.5
Balance point to front of natural, d'''		93.0
Natural plate length, overall		
Natural plate length, head		
Sharp block length (max)		54.0
Sharp block width (max)		12.0
Sharp block depth (max)		9.0
Key-lever depth		13.0

Soundboard grain	parallel with spine
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Materials	
Natural plates	ebony
Sharp blocks	ivory

Stringing	Length	Pluck Point
GG	1412.0	142.0
C	1380.5	145.0
F	1155.0	122.0
c	955.5	123.0
f	745.5	95.0
c'	526.5	96.5
f'	400.0	91.0
c''	260.5	65.0
f''	206.5	42.5
c'''	133.0	50.0
d'''	120.5	48.0
e'''		
f'''		
g'''		

Long Form LFSK1707 - Keyboard & Stringing

Compass	GG/BB broken octave-d'''
No.of notes	54

3-Octave Span	479.0
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Keywell Span	752.0
Key block, left	23.0
Key block, right	23.0

Balance point to front of natural, GG		107.0
Balance point to front of natural, d'''		98.0
Natural plate length, overall		100.0
Natural plate length, head		
Sharp block length (max)		58.0
Sharp block width (max)		12.5
Sharp block depth (max)		9.0
Key-lever depth		14.5

Soundboard grain	parallel with spine
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Materials	
Natural plates	ebony
Sharp blocks	ivory

Stringing	Length	Pluck Point
GG	1407.0	139.5
C	1381.0	147.5
F	1235.0	169.0
c	977.5	143.0
f	822.0	139.0
c'	511.0	112.0
f'	389.0	107.0
c''	255.0	85.0
f''	200.0	77.0
c'''	129.0	55.0
d'''	106.0	47.0
f'''		
g'''		

Long Form LFSK1711 - Keyboard & Stringing

Compass	GG,AA - d''', e'''
No. of notes	56

3-Octave Span	480.0
---------------	-------

Keywell Span	808.0
Key block, left	18.0
Key block, right	18.0

Balance point to front of natural, GG		
Balance point to front of natural, d'''		
Natural plate length, overall		
Natural plate length, head		39.0
Sharp block length (max)		69.0
Sharp block width (max)		12.0
Sharp block depth (max)		
Key-lever depth		

Soundboard grain	parallel with register
------------------	------------------------

Materials	
Natural plates	ebony
Sharp blocks	ivory

Stringing	Length	Pluck Point
GG	1422.5	
C	1295.5	
F		
c	911.0	
f		
c'	497.0	
f'		
c''	257.0	
f''		
c'''	132.0	
d'''		
e'''	106.5	
f'''		
g'''		

Long Form LFK&Br - Keyboard & Stringing

Compass	GG,AA-d''',e'''
No.of notes	56

3-Octave Span	479.0
---------------	-------

Keywell Span	795.0
Key block, left	10.0
Key block, right	10.0

Balance point to front of natural, GG		113.0
Balance point to front of natural, d'''		104.0
Natural plate length, overall		103.0
Natural plate length, head		32.0
Sharp block length (max)		67.0
Sharp block width (max)		12.5
Sharp block depth (max)		6.5-10.0
Key-lever depth		12.0

Soundboard grain	parallel with register
------------------	------------------------

Materials	
Natural plates	ebony
Sharp blocks	ivory

Stringing	Length	Pluck Point
GG	1469.0	176.5
C	1400.0	196.5
F	1263.0	191.5
c	1021.0	175.0
f	778.0	154.0
c'	518.0	138.5
f'	370.0	117.5
c''	261.0	101.0
f''	190.0	79.5
c'''	131.0	64.0
d'''	110.0	46.0
e'''	98.0	48.0
f'''		
g'''		

Long Forms - Case Measurements				
	TH471	TH616	TH1241	TH1243
Height with cap moulding	163.0	163.5	171.0	174.0
Spine length, LR	1824.0	1809.0	1774.5	1874.0
Spine thickness	15.5	14.0	16.0	17.5
Angle ALR, Spine/Left Tail	44.0	46.0	68.0*	47.0
Left Tail length, LA	252.0	271.0	238.0*	251.0
Left Tail thickness	9.0	9.5	10.5	12.0
Angle LAB	160.5	161.0	*	158.0
Front Case Wall length, AB	34.5	36.0	42.5	47.5
Front Case Wall length, CD	49.0	32.0	45.0	47.0
Front Case Wall thickness	9.0	9.5	11.5	12.0
Keywell Cheek lengths, BF & CG	120.0	121.5	125.5	130.0
Keywell Cheek thickness	12.0	10.0	11.5	13.0
External Keywell length, FG	831.0	872.0	897.0	891.0
Lockboard height	32.0	31.0	33.0	38.0
Lockboard thickness	12.5	12.0	12.5	13.5
Tail length, RE	256.0	314.0	*	320.0
Wrestplank thickness	34.5	30.5	31.0	
Bentside thickness	9.0 (ave)	9.0-10.0	9.0-10.5	10.0 av.
Angle LRE, Tail/Spine	45.0	45.0	*	41.0
Register width	24.0	23.0	23.0	20.0
Lid & flap thickness	None	9.0 & 7.5	8.5 & 7.5	9.0
Check Measurements				
LB	284.0	304.0	282.0	301.5
LC	1114.0	1164.0	1157.0	1179.0
LD	1157.0	1200.0	1197.0	1231.0
LE	1631.0	1608.0	*	1674.0
RA	1650.0	1626.0	1627.0	1708.0
RB	1620.0	1595.0	1594.0	1671.0
RC	1075.0	952.0	934.5	1001.0
RD	304.0	934.0	911.5	975.5
Thickness measurements include the veneer thickness				
*TH1241 has a serpentine tail and arcuate left tail				

Long Forms - Case Measurements				
	TH1335	JH1676		
Height with cap moulding	172.0	187.0		
Spine length, LR	1776.0	1791.0		
Spine thickness	18.5	14.0		
Angle ALR, Spine/Left Tail	62.0	61.5		
Left Tail length, LA	240.0	253.0		
Left Tail thickness	12.0	11.5		
Angle LAB	*	*		
Front Case Wall length, AB	53.0	41.0		
Front Case Wall length, CD	42.5	50.0		
Front Case Wall thickness	11.0	11.0		
Keywell Cheek lengths, BF & CG	130.5	142.0		
Keywell Cheek thickness	11.0	11.0		
External Keywell length, FG	884.0	884.5		
Lockboard height	38.0	37.5		
Lockboard thickness	14.0	16.0		
Tail length, RE	*	*		
Wrestplank thickness	34.0	39.5		
Bentside thickness	10.0-11.0	11.0 av		
Angle LRE, Tail/Spine	84.0	71.0		
Register width	22.0	20.5		
Lid & flap thickness	7.5 & 9.5	9.0		
Check Measurements				
LB	289.0	1791.0		
LC	1161.0	1158.0		
LD	1203.0	1210.0		
LE	*	*		
RA	1666.0	1637.0		
RB	1592.0	1600.0		
RC	951.0	952.0		
RD	930.0	927.0		
Thickness measurements include the veneer thickness				
*Both of these instruments have a serpentine tail				

Long Form LFTH471 - Keyboard & Stringing

Compass	GG - e'''
No. of notes	58 notes

3-Octave Span	486.0
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Keywell Span	unmeasurable
Key block, left	8.0
Key block, right	8.0

Balance point to front of natural, GG		115.0
Balance point to front of natural, d'''		110.0
Natural plate length, overall		
Natural plate length, head		
Sharp block length (max)		
Sharp block width (max)		
Sharp block depth (max)		
Key-lever depth		

Soundboard grain	parallel with spine
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Materials	
Natural plates	ivory
Sharp blocks	skunk-tail

Stringing	Length	Pluck Point
GG	1478.0	201.0
C	1389.0	215.0
F	1292.0	231.0
c	1020.0	234.5
f	840.0	239.0
c'	548.0	217.0
f'	419.0	199.5
c''	267.0	132.5
f''	215.0	110.5
c'''	135.0	66.0
d'''	118.0	57.5
e'''	103.0	52.5
f'''		
g'''		

Long Form LFTH616 - Keyboard & Stringing

Compass	GG-g'''
No. of notes	61

3-Octave Span	472.0
---------------	-------

Keywell Span	854.0
Key block, left	19.0
Key block, right	18.0

Balance point to front of natural, GG	116.0
Balance point to front of natural, g'''	112.0
Natural plate length, overall	107.0
Natural plate length, head	34.0
Sharp block length (max)	73.5
Sharp block width (max)	12.5
Sharp block depth (max)	5.5-9.0
Key-lever depth	11.5

Soundboard grain	parallel with register
------------------	------------------------

Materials	
Natural plates	ivory
Sharp blocks	skunk-tail

Stringing	Length	Pluck Point
GG	1455.0	193.0
C	1381.0	214.0
F	1279.0	200.5
c	992.0	175.5
f	820.0	166.5
c'	543.5	139.5
f'	423.0	128.5
c''	276.0	105.5
f''	215.5	96.0
c'''	135.5	67.0
d'''		
e'''		
f'''	97.5	51.0
g'''	96.0	54.0

Long Form LFTH1241 - Keyboard & Stringing

Compass	GG-g'''
No. of notes	61

3-Octave Span	482.0
---------------	-------

Keywell Span	872.0
Key block, left	16.0
Key block, right	19.5

Balance point to front of natural, GG		128.0
Balance point to front of natural, d'''		124.0
Natural plate length, overall		119.0
Natural plate length, head		38.0
Sharp block length (max)		77.0
Sharp block width (max)		11.0
Sharp block depth (max)		6.0-10.5
Key-lever depth		13.0

Soundboard grain	parallel with register
------------------	------------------------

Materials	
Natural plates	ivory
Sharp blocks	skunk-tail

Stringing	Length	Pluck Point
GG	1510.0	177.0
C	1437.0	209.0
F	1310.0	198.0
c	1017.0	173.0
f	834.5	161.5
c'	548.0	131.0
f'	387.0	124.0
c''	275.0	102.0
f''	215.0	90.5
c'''	136.5	76.0
d'''		
e'''		
f'''	107.0	53.0
g'''	97.0	50.0

Long Form LFTH1243 - Keyboard & Stringing

Compass	GG-g'''
No. of notes	61

3-Octave Span	483.0
---------------	-------

Keywell Span	865.0
Key block, left	
Key block, right	

Balance point to front of natural, GG		
Balance point to front of natural, d'''		
Natural plate length, overall		
Natural plate length, head		
Sharp block length (max)		
Sharp block width (max)		
Sharp block depth (max)		
Key-lever depth		

Soundboard grain	parallel with register
------------------	------------------------

Materials	
Natural plates	ivory
Sharp blocks	skunk-tail

Stringing	Length	Pluck Point
GG	1485.0	180.5
C	1416.0	208.0
F	1278.0	200.0
c	994.0	177.5
f	821.0	165.5
c'	562.0	138.0
f'	440.0	130.0
c''	282.0	103.0
f''	219.0	95.0
c'''	148.0	67.0
d'''		
e'''		
f'''	120.0	54.0
g'''		

Long Form LFTH1335 - Keyboard & Stringing

Compass	GG-g'''
No. of notes	61

3-Octave Span	482.0
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Keywell Span	862.5
Key block, left	15.0
Key block, right	15.0

Balance point to front of natural, GG		126.0
Balance point to front of natural, d'''		117.0
Natural plate length, overall		
Natural plate length, head		33.5
Sharp block length (max)		72.5
Sharp block width (max)		12.5
Sharp block depth (max)		11.0
Key-lever depth		13.5

Soundboard grain	parallel with register
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Materials	
Natural plates	ivory
Sharp blocks	skunk-tail

Stringing	Length	Pluck Point
GG	1500.5	188.0
C	1427.0	207.0
F	1315.0	202.0
c	1017.0	173.0
f	859.0	163.0
c'	600.5	144.0
f'	491.5	133.0
c''	329.5	106.0
f''	260.0	97.0
c'''	166.0	72.5
d'''		
e'''		
f'''	100.0	47.0
g'''		

Long Form LFJH1676 - Keyboard & Stringing

Compass	GG-g'''
No. of notes	61

3-Octave Span	476.0
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Keywell Span	861.5
Key block, left	21.0
Key block, right	21.0

Balance point to front of natural, GG	130.0
Balance point to front of natural, g'''	122.0
Natural plate length, overall	83.0
Natural plate length, head	37.5
Sharp block length (max)	77.5
Sharp block width (max)	11.0
Sharp block depth (max)	8.0
Key-lever depth	13.5

Soundboard grain	parallel with register
------------------	------------------------

Materials	
Natural plates	ivory
Sharp blocks	skunk-tail

Stringing	Length	Pluck Point
GG	1494.0	193.0
C	1425.0	210.0
F	1312.0	196.0
c	1023.0	172.0
f	840.0	167.0
c'	550.0	140.5
f'	424.0	131.5
c''	270.5	104.0
f''	206.5	91.5
c'''	151.5	68.5
d'''		
e'''		
f'''	110.0	56.0
g'''	98.0	51.0

Accession Numbers of Museum Spinets	
Keene Spinets	Numbers
Cantos Music Foundation, Calgary	340
Colonial Williamsburg	1953-876
Deerfield Memorial Hall, MA	1872.13.02
Hall i' th' Wood, Bolton	BOLMG: 1919.2.19.HITW
MKG, Hamburg	2000.534
Museum of Fine Arts, Boston	32.252
Royal College of Music, London	RCM179
St. Cecilia's Hall, Edinburgh	4351
Hitchcock Spinets	
Bate Collection, Oxford, Serial No. 616	984
King's Lynn Museum, Serial No.1396	KL54.978
MKG, Hamburg, c.1715	2000.535
MKG, Hamburg, c.1718	2000.536
MKG, Hamburg, Serial No. 1279	2000.537
MKG, Hamburg, Serial No. 1379	2000.538
Musikhistorisk Museum, Copenhagen	A12
Royal College of Music, London, Serial No. 1676	RCM181
Smithsonian Institution, Serial No. 1287	M371X H674PW S757A
St. Cecilia's Hall, Edinburgh, Serial No.1241	4310
Tryon Palace, NC, Serial No.1143	58.40.1 (1958)
Victoria & Albert Museum, London, Serial No. 1484	43-1922
Yale University	4860
Spinets by other makers	
Bate Collection, Oxford, Slade	x987
Colonial Williamsburg, Aston	1960-321
St. Cecilia's Hall, Edinburgh, Horsborough	4350
York Castle Museum, Player	DA1729
Victoria & Albert Museum, London, Player	466-1882
Anonymous Spinets	
Royal College of Music, London	RCM3
Royal Northern College of Music	K8
St. Cecilia's Hall, Edinburgh	4309

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