

The Broad wood Books

by Charles Mould

WITH the resurgence of interest in the harpsichord has come an awakening of interest in the men who built them, and Donald Boalch's invaluable study *Makers of the Harpsichord and Clavichord 1440-1840* published first in 1956 has long been out of print and is so sought after that a completely revised edition is about to be published.

Harpsichord making in eighteenth-century England was dominated by the figures of Jacob Kirkman and Burkat Shudi, and though both men took others into their businesses before the end of the century, their work remained pre-eminent in England throughout the period when the harpsichord was in fashion and well into the nineteenth century when the piano had supplanted it. Boalch, and William Dale¹ describe the evolution of the firm of Shudi and Broadwood from which grew the present Broadwood Company, which still makes pianos and is maintaining a tradition of nearly two hundred and fifty years of fine craftsmanship.

The founder of the firm was Burkat Shudi (originally Burckhardt Tschudi) who came to England in 1718 as a journeyman joiner. Like his rival, Jacob Kirkman, he was apprenticed to Herman Tabel² and it was probably the influence of the latter that caused Shudi and Kirkman to build instruments which owe much to the Flemish school of harpsichord making. The earliest instrument by Shudi is dated 1729, and it is popularly supposed that it was at this date that he set up on his own, though on page 7 of a nineteenth-century catalogue of the Broadwood firm³ it is stated that "The present year 1895 is the 164th since the foundation of the house of Broadwood", and this would place the year in which Shudi set up his business at 1731. Shudi married Catherine Wild, the daughter of a prosperous merchant, and in due course four children were born to them, of whom, Barbara, the third child married John Broadwood,

a Scottish cabinet maker who had come to work for Shudi in 1761. In the year of their marriage, 1769, Broadwood was taken into partnership by his father-in-law, and with a few exceptions, the instruments from that year onward carried the names of both men, though from 1773 when Burkat Shudi died, the name Shudi on the instruments refers to his eldest son who remained with the firm as a junior partner to Broadwood until about 1792.

The existence of the Broadwood workbooks was noted by Dale, and he gives a short summary of the more interesting items which he observed in them. Dale was at that time writing for a small public, and one which in 1913 had neither the interest in the harpsichord nor the corpus of scholarly research on which to rely that readers of 1973 have come to know. In 1971, the workbooks were made available to a much wider public when they were deposited in the Bodleian Library, Oxford, and a more detailed study has revealed hitherto unrecorded evidence and a wealth of material of general interest concerning Shudi and Broadwood and the instruments which they made.

There are three workbooks of which the first, catalogued under the call mark MS Eng misc b 107 is a book bound in white vellum, and marked on the spine with the title *JOURNAL 1771-1785* which for ease of reference is subsequently referred to as the Journal. The second book is newly bound in blue leather and marked on the spine *BARBARA BROADWOOD'S ACCOUNT BOOK*, and is subsequently called Barbara's book. Its call mark is MS Eng misc c 529. Finally, under the call mark MS Eng misc e 663 is another white vellum bound book which is untitled and is henceforth referred to as the Accounts.

Dale refers to the Journal and to Barbara's book, but surprisingly he does not appear to have known of the Accounts which shed new light

on Shudi and Broadwood. The pages of this book are 7.5in. x 6.25in. and they contain a curious mixture of material. The inside cover carries an inscription in ink which undoubtedly has the name John Broadwood, but unfortunately the lines have been erased in ink, and it is not now possible to distinguish the full text. The inside fly leaf carries a table of dates in one year, which appear to be one day in the week given month by month, and headed with columns showing the number of days in each month. There follows an inserted piece of paper carrying several inked calculations

Interest on 2000 from 24 Oct 92 to 27 Apr 1796
4 years 6 months & 3 days 450 8 2

of which one examnle will suffice:

and on the reverse appears the address *Mr. Broadwood Great Pulteney Street Golden Square*. Following material shows that this is most probably a bill returned to Broadwood from James Gibson to whom Broadwood lent £2000 in 1792.

The Bodleian Library has numbered the leaves in the book at the top right hand corner of each open double page. Whilst it would be typographically more acceptable to refer to these leaves and to quote recto and verso, it seems to make more sense to refer * to the open double page when talking about accounts showing income and expenditure, and this convention has been adopted throughout.

Page vi is headed *Chas Sweeny Cork, Brownes Street Jas Roche at David Deanes Merchants Quay Cork* and then after two blank pages comes the first of five double pages numbered 2 to 6 giving details of harpsichord transactions. Raymond Russell⁴ quotes a covenant of 7 March 1771 in which Shudi agreed to give up his business to Broadwood in return for certain concessions including a fixed sum of £25 per annum, and royalties on every harpsichord made. These range from sixteen guineas for every double harpsichord with five stops, patent Venetian swell and pedals, down to smaller sums for less comprehensive instruments. An example from the account book shows how this was recorded by Broadwood:-

1771
Sepr. 16
To Mr. Williams a double Keyd
Harpsichord 16 16 0
Octr. 2
To a single Keyd Harpsichord
with an octave Pedal and Patent Swell
for Mr. Rendall at Raderiff* 10 10 0
Octr. 2
By Mr. Avisons order a single
keyd Harpd 4 4 0

* This symbol indicates an indistinct word. In each case the rendering is the author's.

There are many similar entries, and the page closes with the words:

the above account settled April the 25th 1772.

Several similar double pages follow, of which the most interesting is one which bears the signatures of Shudi and Broadwood, and was signed by the former only a couple of months before his death. This will be reproduced with the second part of this article. The left-hand page records the sums owed by Shudi to Broadwood (one similar double page shows that Broadwood must have been a dutiful son-in-law for he was paid 16 shillings by Shudi for "Making Boards round the garden in Charlotte Street"—this being Shudi's place of retirement in Tottenham Court Road), and the right-hand page records the sums owed by Broadwood to Shudi.

After seven double blank pages, there follow ten double pages of which the left-hand side is receipts from customers giving the name of the person making the payment and the bank on which the payment was made. Interesting examples

1790
June 15
Baker on Martins and Co Bath 28 9 6
July 3
Newenham on Barclay and Tritton 25 4 0

include:—

On the right-hand side there are entries showing amounts paid to tradesmen and also amounts paid out of the business to Broadwood and Shudi, presumably as their wages. Examples include:—

1784
June 8
Paid to Mr. Compton for Mohogeny
at Sale 62 6 11
1790
June 5 Self 57 15 0
June 18 Mr. dementi
June 22 Mr. Shudi 10 0 0
July 10 Walker & Co. 9 0 0

It is possible that the last item may relate to Walker's who invented the Celestina stop. There are two references to this stop in the Journal and the £9 0 0 paid out may be a purchase or some sort of royalty paid for the use of the invention.

Pages 23 and 24 are out of order with respect to the rest of the book, and are two small inset notes giving details of the sale of a number of pianos. These are followed by pages 22 and 25 of which the former is headed *Dr. Burney* and 25 has on the left side *Patter Settled* and on the right *Clementi Settled*. In each case the heading is followed by a number of items which unfortunately give no conclusive indication of the purpose of the pages.

Pages 26—28 are blank, and these are followed by some 32 neatly written folios giving details

of financial transactions in which Broadwood appears to have been involved as a speculator.

Kirkman's money lending activities are well known, and an examination of his affairs shows that his considerable wealth must have come more from this activity than from his harpsichord building. Dale makes it clear that Shudi was prosperous but does not hint at any activity other than harpsichord building. These folios show that at least from 1785, Broadwood lent out money, advanced mortgages on property, and even bought some shares in shipping. Examples of the latter are the first and second folios which are headed:—

1. Brig Duchess of York	
1792	
August 27	
Cash paid Donald Denoon for one fourth share of the said Brig	518 17 6
2. Ship Sally	
1792	
May 11	
Cash paid John Allday of Carlisle Street for 1 share	173 0 0

The remaining pages up to 146 are blank, and then follows an index to the above folios. In order to give an indication of the extent of Broadwood's dealings this index is quoted verbatim on the left hand side of the following list, whilst a summary of the contents of the folio is given on the right. Unfortunately, as with many entries there are often insufficient details to give a complete picture of the dealings, and the writing too is occasionally indistinct.

	Folio
Allday John	4 & 27
Brig Duchess of York	1
Dickson Andrew	11
Fraser John	14
Gray James	9
Gibson James	20 & 24
Kitson Ketita	5
Kemp John	13
Matthews Mary	18
Raynsford Nicolls	6
Sally Ship	2
Scott Aron	3
Simpson David	8
Sheldrake Thos	15
Vestern John	12
Ware William	10
Ware Thomas	21
Rodgers Edward	17
Martin Alex	30
Fraser John	14 & 32

Whilst these amounts are less than those advanced by Kirkman, they represent a total investment of more than £7700 over the period 1785—1797 and the folios show that sizeable sums were exacted in interest from the various borrowers.

The final pages of the book show that at one time it was used by Broadwood by starting at the back and working forward. The end two pages are therefore upside down with respect to the rest of the text and carry lists of repairs carried out to harpsichords, presumably by Broadwood from Christmas 1771 up until the time just before Shudi died on 19 August 1773. The lists contain names which are often found in the pages of the Journal.

This latter is a combined record of sales of instruments, Wrings and tunings and is an interesting mixture of useful data and tantalizingly incomplete entries. Dale has recorded much of general interest, and since he quotes entries as late as 1792 it seems that he must have had access to a further book continuing beyond the Journal which ends in 1785. Barbara's book does contain information about the business up to 1792, but a careful search has failed to find some of the entries quoted by Dale. An example from the third page of the Journal will serve to show the format of the entries:— 1771

Sept. 19	Mrs. Bedford at Eltham	10 6
23	Mrs. Perkinson at Watlingstreet a spinnet Lord Sandwichs harp	

Address, Date of Agreement and amount borrowed

Carlisle Street, 1792, £87-10-0
One quarter share costing £518-17-6, 1792
Queen Anne Street, 1793, £250
Charles Street, 1790, Mortgage on property in Weymouth Street, £600 and loan of £400
Kensington Gore, 1790, loan of £400
No address given, 1792, loan of £2000 and further loan of £1000 in 1796
Stainforth, Yorks, 1789, loan £200
Piccadilly, 1793, loan £150
No address given, 1794, mortgage of £300
Brithworth, Northants, 1785, £50 loan
One quarter share costing £173, 1792
South Shields, 1792, loan of £200
Paddington Street, 1792-4, loan of £500
of the Indiaman, Ravenswood, 1786, £29-6-0
New Bond Street, 1794, loan of £200
Belfast, 1786, Balance of account £164
Kensington Gore, 1797, House Rent of £21
Warwick Street, 1792, £200
Houses in Panton Street, £300
Folio 32 is a continuation of folio 14

25 Mr. Duval
 30 Mrs. Lessinghams spinnet Percy Strt
 Octr. 2 Mr. Prandle Ship Builder
 Bought a Harpsichord and
 was sent home
 Mrs. Bird Mill Bank 5

Surprisingly, until June 1783, the entries are only occasionally priced though from 15 June onwards they are much more carefully entered and the charge is invariably given. Those entries such as Mr. Duval above relate to tunings and the charge seems to have varied, probably according to distance travelled by the tuner, the size of the instrument, and even the ability of the client to pay. The minimum charge for tuning a spinnet was 2/6, and for a harpsichord 5 shillings though this appears to rise to 7/6 for clients such as Miss Pain and Miss Gooding at Edmonton, and to 10/6 for clients who were further afield in such places as, for example, *Bekenham, Tames Ditton and the Country*.

Contract tunings for a period are quoted on a number of occasions, the charge being fixed by

1772
 July 3 Mrs. Williams of Little Teatchfield
 agreed to pay a Guinea for five
 times

In many cases the contract was for a monthly tuning and the entries are specified as the first and last time as in the case of Lady Thanet who was a regular client:—

1773
 Decr. 28 Lady Thanet first time
 and

1774
 June 23 Lady Thannet last time

mutual agreement as for example:—

In this case, intermediate tunings took place monthly on 27 January, 22 February, 4 April, 25 April and 19 May.

The two versions of the spelling of Lady Thanet's name emphasise the liberal approach which Broadwood took towards his spelling, and words such as oritorio, pattant, reharsle and sett are common throughout the book.

One of the interesting sidelights on the tuning entries is the occasional addition of the tuner's name, presumably so that he could be credited with the appropriate amount. Those noted include Helburgh who appears on many occasions and was credited with £2-3-0 on 25 January 1772; Stodart who was Robert Stodart, a pupil of Broadwood and eventually a builder in his own right; Fricker, who may be the Fricker referred to by Boalch as a builder, and Thos. Hopkins of whom nothing further seems to be known.

A regular feature of the book is the number of instruments hired. The periods vary from one

night, either for a concert or an *Oritorio* to periods of months at a time. The instruments are not usually specified, though it is obvious that there were at least two Ruckers harpsichords in regular use, and Dale shows how they were eventually sold—the smaller to Lord Camden in 1790 and the other, a double, to Mr. Williams in 1792. There were obviously other instruments available for hire and the charge seems to have been variable for short periods. For longer periods of a month or more, the charge for a double seems to have been fairly standard at one guinea per month, though there are entries for which only fifteen shillings was charged.

A hitherto unmentioned aspect of Broadwood's trade is the large range of musical instruments in which he traded and there are several entries in the Journal recording sales of guitars—one for example on 13 January 1776 to Miss Palmer who appears on many occasions in association with Sir Joshua Reynolds. Slightly less usual is an entry of 29 January 1776 recording the sale of a *Sett of Musickal Glasses* and a fiddle was sold to Lady East in April 1778. More associated with the harpsichords are numerous references to the sale of sets of strings, tuning forks, pliers, wire in a range of gauges, (including 3 to 10 inclusive and 03 for a clavichord), and sales of raven and crow quill. Not surprisingly, even in those days, the former was much the most expensive at 7/6 for 50 whilst crow quill was 3/- for 500. Boalch states that Shudi made combined organs and harpsichords, and says that he did this on his own and in cooperation with Snetzler. Unfortunately there is no mention of Snetzler in any of the three books, though there are several references which indicate that claviorgana did pass through the workshops. As an example, an entry on 4 May 1785 records *Dr. Mr. Keeble to the Chairman for Carrying the Organ and Harpsichord to Pulteney St.* and underlines the difficulty of transporting instruments in the days when chairmen and carters were the only means of moving instruments on short and long journeys respectively. Incidentally, the Mr. Keeble mentioned was almost certainly the organist of St. George's Hanover Square, predecessor in that post of Jacob Kirkman, the composer and organist, and nephew of the harpsichord maker of the same name. There are also other entries showing that organs were dealt with such as that of 13 October 1780 —*Lady Pembroks Bird Organ Repaired*, and a reference to the famous English organ builder Samuel Green (1740—1786) on 16 April 1783 when *Mr. Green fund Ld Howe Organ*.

Mention of Lord Howe brings to mind the wide range of harpsichords and pianos by other makers in which Broadwood dealt, for an entry of 18

March 1777 states *Lady Howe Bought a second-hand Harpsichord made by Table*. The instrument must have been at least 39 years old for Tabel had died in 1738, and it is probably this instrument which appears later in the Journal as *Lady Howe's old harpsichord*. There are references to other makers throughout the years 1771 to 1785 covered by the Journal including second-hand harpsichords by (perhaps surprisingly) Kirkman (spelt with and without the middle c), Pether, Scalor (most probably Ccouler who appears in this spelling in Barbara's book), Sheene (either Christian Shean whom Boalch gives as a London maker until about 1760 when he moved to Edinburgh, or the Skeene mentioned by Philip James⁵ as an English Harpsichord maker in 1779), dementi, and Ganer. It would appear that Broadwood had an amicable working relationship with the latter two, for there are numerous references in the Journal to Clementi hiring instruments, and on 11 May 1781, he sent a Broadwood harpsichord and piano to Paris, and this resulted in the Journal entry of 23 October 1784:— *Dr. Pascall Taskian for four Piano-forte one Plain & three Inlaid without Stands*. Ganer, surprisingly, does not seem to have had much to do with his nearest neighbour Kirkman who lived just across Dufour's Place from him in Broad Street but there are references to Broadwood hiring out Ganer's pianos, and on 17 December 1783, there is a curious entry:— *Dr. Miss Pettiwood for the hire of a Pianoforte sent {by Mr. Ganer} to Chelsea at half a Guinea per month*. It may be that Ganer acted as an agent for Broadwood's instruments, and in that he was certainly not alone for there were many who sold his instruments particularly in Scotland and Ireland as well as abroad. The agents who appear most frequently in the Journal include Mr. Brooks—Oporto; William Ware—Belfast; Corrie and Sutherland—Scotland; Neil Stewart—Edinburgh; Mr. Obert—Boulogne; Leotard Cazenove—France (his instruments were shipped through Dunkirk); and Robert Bremner

who seems to have ordered instruments for clients in the New World including Quebec, and a double harpsichord, the order for which is repeated in entirety as an example of a later entry in the Journal:—

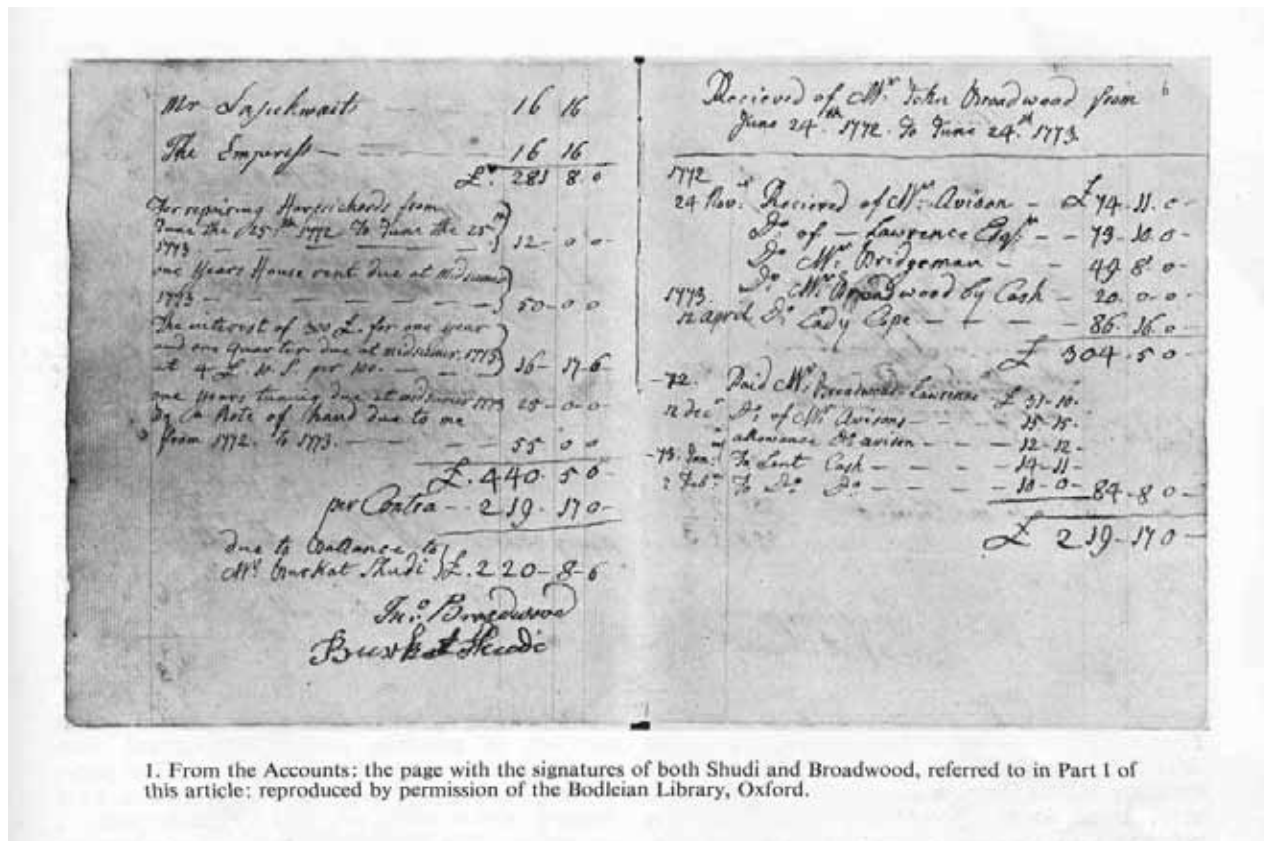
1784	
June 28	Dr. Robt Bremner for
	a Double keyd Harpsichord
	With five stops & two Pedals
	& Patent swell, &c.
	73 10
	Mohogoney Case
	to three extra row of Jacks
	3 3
	To a sett of Tuning forks
	1 1
	To a Leather Cover
	1 11 6
	To 50 Raven Quill
	7 6
	To 500 Crow Quill
	3
	To a Pair of Plyers
	1 3
	To 13 yards of Red Flanel
	18
	To a Packing Case & matts
	1 2
	<hr/>
	81 17 3

Sent to Mr. Hopkinson Philidelphi

The reference to Hopkinson is treated fully by Raymond Russell, to whom we are indebted for the reproduction of much material concerning Hopkinson's improved methods of quilling the harpsichord. The above instrument was referred to by Hopkinson when he read a paper before the Philosophical Society, Philadelphia in 1784 as *an excellent double harpsichord, made by Messrs. Shudi and Broadwood of London, and quilled according to my method . . .*

FRANCIS HOPKINSON was but one of a large number of celebrated patrons who received harpsichords from Broadwood or were on his books for tunings. Undoubtedly Shudi enjoyed Royal patronage for he was able to use the Prince of Wales' feathers as his sign, but surprisingly the only reference to the English royal family is to tuning for H.R.H. the Princess Amelia at Gunners-

bury. That Shudi supplied at least three harpsichords to Frederick the Great (one in 1765 and two the year after) is well known, and it may be that one further instrument was supplied. The last royal commission executed was for the Empress Maria Theresa, and the entry for 20 August 1773 reads *Sent the Emperiss Harpd on Board of Ship.* (The entry for the previous day when Shudi died



1. From the Accounts: the page with the signatures of both Shudi and Broadwood, referred to in Part I of this article; reproduced by permission of the Bodleian Library, Oxford.

is marked simply 19—.) Throughout the Journal every page carries the names of the nobility—a page at random for 29 October—2 December 1773 mentions the following: Sir Jos Rennals, Lord Sandwich, Mr. Dashwood, Dutchess of Bedford, Mrs. Grass, Mr. Bach (presumably Johann Christian), Lady Mayne, Lord Bruce, Lady Edgcombe, Lord Spencer, Lady Chariot Tufton, Lady Chatrien Manning, Barron Aughar. The spelling is Broadwood's and even the more frequently recurring names such as Sir Joshua Reynolds are often given different spellings on adjacent pages. Whilst it appears that Broadwood never sold him a harpsichord, his association with Reynolds is interesting and has shed light on one of Reynolds portraits, that known as *Mrs. Paine, Miss Paine and Miss Polly Paine* which is now in the Lady Lever collection. The picture shows two young girls seated at a harpsichord whilst their mother (who is slightly too large in proportion) looks on over the instrument. The harpsichord is unusual in that it has a cross banded spine. Entries in the Journal for 1771 and 1772 show a Miss Pain at Salisbury Street and at Enfield Chase with the standard charge of 5/- for tuning a single manual harpsichord such as the one shown. Thus it would seem that the harpsichord is a Shudi, though as

has been seen, Broadwood was not above selling the instruments of others. (When the painting was first acquired by the first Lord Leverhulme, Mrs. Paine was invisible, but she was restored by cleaning in 1935.) Broadwood also sold a harpsichord to Reynolds' rival Gainsborough and his name appears regularly in the list of tunings. Apart from the agents noted above (in Part 1), Broadwood had many orders from overseas, and there are records of instruments sold to Russia, Barbados, St. Kitts, Copenhagen, Jamaica, Lisbon, Turin and Paris. Unfortunately it is particularly difficult to trace any of these instruments for the entries are usually terse and a full address is the exception. Shudi numbered his harpsichords on the front fascia board, and the Accounts and the Journal record these numbers occasionally with the name of the purchaser. Unfortunately the list is by no means full, and of the 37 instruments given at the end of this article, only three are known to have survived. Finally, though there are no records of purchases of harpsichords, the following interesting personalities and organisations are to be found in the Journal for fairings or tunings: Mrs. Fitzherbert, The Philharmonic Society at Wexford, the Richmond Playhouse, the Thatcht House, the Royal Circus, Mr. Hickford

Concert, Mr. Burney (who in 1785 ordered a new piano for Mrs. Ellis of Berkeley Street), and Beeston Long, who would be forgotten but for an inscription on the John Crang clavichord of 1745. This is one of the two surviving English eighteenth century instruments of this type (the other being by Kirkman), and over the keyboard appears the inscription *This Organ and Harpsichord were a Present from Beeston Long, Esq; to his Sister Mrs. Drake.*

Several references in the Journal give an indication of the trend in Broadwood's harpsichord building techniques as well as pointing to some hitherto unsuspected innovations. The reference to the Celestina stop has been noted above. The entry of 7 March 1778 reads *Made a Celestina & sent* whilst that of 2 May 1775 states *Lady Chesterfield Harpd sent home, & Celestina.* In neither case is it certain that the stop was made by Broadwood, and it may well have been fitted by Walkers who patented the device. Broadwood must have invoked one other patent for there are references on 1 April 1783 and 12 March 1784 to the fitting of Barton's stop to a harpsichord. Strangely, both entries are for a Mr. Long, and in view of the sketchy nature of the patent taken out by William Barton in 1730 in which he claimed to have made improvements to the harpsichord by the use of *Pens of Silver, Brass, Steel, and other Sorts of Metall* it is only possible to hazard a guess at the meaning which Broadwood ascribed to Barton's stop. As the Journal proceeds there are increasing references to the use of leather as a plectrum material. There has been a tendency amongst restorers to regard a leather register in an eighteenth century harpsichord by an English maker as a later addition. That Broadwood changed registers for customers is quite clear, and it is also certain that he supplied harpsichords fitted with them. There are also references to the supply of desks and occasionally to bookkeepers indicating that the older instruments which had been supplied without these fittings were later given them, though many eighteenth century pictures indicate that if the instrument had not been fitted with one when built, then the addition was placed on top as can be seen in the case of the Misses Paine (cover).

One problem which has caused some contention amongst researchers is the question of who actually built the cases of English harpsichords. Some workers have assumed that they were built by cabinet makers who brought them to the harpsichord makers for the insertion of the action and the voicing. Certain pieces of evidence have tended to support this theory such as, for example, the name Broadwood scrawled on the underside of the soundboard of a harpsichord which was seen by one maker several years ago. This seemed to indicate that some central maker of soundboards had

scribbled the name on the soundboard when booking it out to its final destination. There is every indication from the Journal that Broadwood made the instruments in entirety, particularly in view of the quantities of mahogany which he bought, and also an entry of 21 October 1782 in which *Mr. Williams Bought 6 sounding boards*, and there are other references to new soundboards being fitted to old harpsichords. Presumably if Broadwood had not made the soundboards himself Mr. Williams would have gone direct to the source of supply and not through Broadwood. It is stimulating to conjecture why Mr. Williams should have wanted six soundboards. He does not appear to have been a maker in his own right.

Finally there are references to the decor of some of the harpsichords particularly the later ones, though a *blew bordered* harpsichord supplied to Miss Skrine in 1774 is an earlier though somewhat unorthodox example. It may be that the term applied only to the soundboard. In addition there are many references to *mohogoney* cases, some with white airwood on the front and several instances of stands having castors fitted and occasionally a shelf for books.

Barbara Broadwood's Account Book is a delightful hotch-potch of domestic accounts, business diary, continuation of the Journal, and a number of puzzling entries interspersed with graffiti such as those shown in plate 2. The pages of the book which measure 3-9in. x 12-5in. have become dark with age, and they are much mutilated in places. The Bodleian Library has therefore mounted the pages on white paper and rebound them in an attractive blue cover, thus preventing further deterioration. At a cursory examination, it appears to be a book containing mostly domestic accounts, but a closer inspection reveals many other entries probably by at least four different people, though Barbara was the first to use it, and she opened the book with the statement: *this is the Book belongs to Barbara Broadwood.* She followed this with a list of her husband's clothes and then her own, between which she entered a list of names headed by *Dutchess of Marlborough* and a list of foodstuffs recorded in either January or February 1769. This intermingling of business and domestic lists is typical of the book. Undoubtedly the early pages and those at the end are in Barbara's own hand, but the interpolation of other writers with her entries is due to the fact that Barbara and subsequent users of the book were happy to use any part of any blank page for their jottings. At a later date other writers have used the book more frugally by filling in the spaces left by the earlier authors. By page 5 Barbara records *Dolly came to My Mothers Service the 10th of March so Likewise three Girls the Monday following* and this is the first of a number of similar entries recording

the employment of servants in the house. Subsequent notes deal with Barbara's own servants such as that on page 77: 7772 *Ann Davies came to my Service. Agreed Six Pounds Wages and her Tea—for Washing the Childs things Ten Shillings per Year, followed by June 18th. Ann Gilbard came to my Service. Agreed Eight Pound Wages and to find herSelf Tea.* The child incidentally, must have been James Shudi Broadwood who was born to Barbara in 1772. A similar entry shown on the left hand page illustrated at plate 2 records the service of Elizabeth Powel and this might be thought to be one of Barbara's servants, but since she died in 1773 it must be evident that either Broadwood's second wife or a housekeeper must have made this and many other household entries which continue as late as 1792. Barbara's household accounting is both homely and interesting as will be seen by the following list of 12 March 1770:

	£	s	d
A Bullox Heart	1		2
Gravy Beef			2
Potatoes		1	$\frac{1}{2}$
Herbes			1
Old Peper			2
Paid the Baker	11	$\frac{1}{2}$	
Wood			2
Bakeing			1
paid peggy		10	
half a pound of Butter			$4\frac{1}{2}$
three pound of Soap	1		6
half a pound of Soap			3
Starch			6
Tea			$7\frac{1}{2}$
Suet			2
Eggs			2
		etc	

Barbara's spelling may appear odd to us, but it is remarkably accurate by comparison with some later lists made probably by a housekeeper or cook from 28 October onwards:

March 19	Potetys	2
20	Sand	1
	Ryce	2
	Suggr	$4\frac{3}{4}$
	Oyle	2
	Sellet	4
21	Milke	1 2/1
	Ryce	3
	Eggs	4
	Send	1
	Grins	4
22	Sellet	3
	Potetys	2 2/1
	Mekrile	2 3
	Parsly	$\frac{3}{4}$
23	Fishe	11
	Potetys	2 2/1
	Mengling	3



2. From Barbara's Book; reproduced by permission of the Bodleian Library, Oxford.

There is one spelling which cannot fail to intrigue a modern reader

May 14 Spary Grace 1 3

Amidst these purely domestic matters it is a welcome treat to find references to those who have become familiar figures from the Journal such as on page 13 where a single item is given: *Corri and Sutherland 2 pianos 32 11* -. By page 14 the business entries largely replace the domestic, and lists of names such as those shown in plate 2 appear to be indices to folios in some other book. Unfortunately it has not been possible to find any connection between these lists and any other part of the three books under examination. Page 17 gives a puzzling entry which gives rise to speculation about the Broadwood family: At the top left hand side a neat copperplate hand has been used to write:

Folio
Jacobus Broadwood fillius primus natus
Guilliamus - second! fratii
Jacobus 3

The words fillius, primus and secundi have been pencilled over but are still quite distinct. As far as is known no branch of the family would correspond to these names, and the entry may be simply a piece of doodling. The rest of the page is blank with the exception of an entry at the bottom in a different hand *Lent Mr. Carter a Pianoforte for night*. As a further example of the way in which the book has been used in a somewhat cavalier fashion, the words *2 cart loads of Mahogany From Mr. Alldee* are written vertically in the margin against a list of names given by dates, and probably recording tunings. Certainly the lists contain well-known names such as Hammersley and Gainsborough and they continue up to page 31 with the enigmatic insertion *I am your humble Servant James R* in another hand on page 19. There are one or two entries of interest in this section including *Peter Hicks for tuning Harpd* on the left of page 19. It is this name which appears on the sole surviving English clavichord though whether there is any connection is not yet known. From page 20 onwards the entries closely resemble those of the Journal and include on page 21 *Willm Taverner Brass Copper and Iron Wire Drawer No. 4 Peter Street, Half Moon Alley, Bishopsgate without*, on page 24 1789 Feb 26 *Mr. Scouler for a frame to Harpd 3 3 -*, and on page 27, on 8 December of the same year *Mr. Dibdin a Pianoforte hired, hird a week*.

From page 51 to page 67 the book has been used backwards and the entries appear upside down with the exception of a break from page 62 to 66 which was probably written first. This latter section has a mixture of entries of which the most interesting are a list of the main wagon departures for the towns in the provinces. None of the pages bears a date though the hand looks like Barbara's. Typical examples include: *Bungay Suffolk Sets out from Saracens Head Snow Mill on Saturday evenings Cachpole . . .*, *Worcester Waggon sets out from the Bull and Mouth, Bull and Mouth Street by Smiths on Tuesday evenings*, etc. The section which has been written backwards from page 67 to 51 appears in yet another hand and is probably a continuation of the Journal. Well known personalities appearing in the period October 1789-1790 include Mr. Chippendale, Mr. Bartolozzi, Mme. Mara, the Attorney Generall, Mr. Beard, Mr. Knyvett, Mr. S. Wesley and the Archbishop of Canterbury. Beard was a well known singer of the day, Knyvett was organist of St. George's Hanover Square after Jacob Kirkman had been dismissed for lack of attention to duty and the Mr. Wesley was Samuel Wesley the organist and composer of such well-known anthems as *In Exitu Israel*.

After the upside down section, the book is mostly in Barbara's hand, and there are several graffiti of candles and the initials I B in roman

capitals. Page 71 throws an interesting sidelight on the Broadwood family life for it groups a number of wives together in one list. Unfortunately it is undated but since it is almost certainly in Barbara's writing it is probably dated before 1773. The list is headed *Five pieces of Handkerch* and there follow the names Mrs. Rector, Mrs. Wild, Mrs. Ruff, Mrs. Calwell, Mrs. Bates, Mrs. Hands, Mrs. Beck, Miss Shudi, Mrs. Motrey, Mrs. Patadergell, Mrs. Broadwood, Mrs. Jenny and Mrs. Newby. Each has a number before the name and an amount after it ranging from 7-0 to 1-1-0 indicating that whatever was being paid for cost 3/6 per item. At the end after the total 7-7-0 comes *Mr. Wild No cloths 15-9* followed by *Mr. Shudi 1-11-6*. Of the above Mrs. Wild most probably was the wife of Jacob Wild, brother of Burkat Shudi's wife. Mrs. Bates may well have been the wife of Joah Bates who was conductor of the Handel commemorative concert whilst Mrs. Beck was probably the wife of the piano maker Frederick Beck (1774-1794). Miss Shudi must have been Shudi's daughter, Margaret and Mrs. Broadwood is presumably Barbara herself. Why Mr. Wild should have had no clothes must remain a mystery! Page 74 carries a list of expenses incurred by someone who appears to have travelled to Newbury. Entries are made for such items as Coach, Barber, Dinner, Breakfast, Bed, Waiters and *Divers things at Newbury*, and ends with *money gave me for expences*. Unfortunately it is undated, unsigned and in yet another hand.

The book ends as it began with lists of household expenses and records of the agreements between Barbara and her servants, though as at the beginning there are many business entries and calculations interpolated between lists of foodstuffs.

A thorough study of the three books takes many hours, but the human touches in them make it an enjoyable undertaking. The books are written by the down to earth business men of the eighteenth century but there are occasional flashes of humour as for example the entry by Broadwood of a Mr. F. Sharp which has been entered as Mr. F#, and the drawings and doodlings in Barbara's book ranging from pencilled puritans to a knight in armour or the caricatures of roman emperors of plate 2. It is hoped that readers may detect other detail of value to the researcher and that the wider availability of the books may result in the detection of other surviving harpsichords by Shudi and Broadwood.

List of 37 numbered harpsichords mentioned by Broadwood in his Journal or Accounts.

No.	Source	Date of mention	Original owner	Details
611	A	4 June 1773	Mr. Marknode, Amsterdam	D,O,Sw
661	A&J	5 Dec 1772	Henry Toye Bridgeman	S,O,Sw,LC

663	A	17 Dec 1772	— Hammond, Esq.	S,O,Sw	795	J	9 July 1777	Mr. Naschokin	D,Sw
666	A	Date missing	Mr. LeCock	S,O,No Sw	798	J	12 Sep 1777	Mr. Savage, bought for Mr. Rudge, Elstree	No details
668	A	12 Oct 1772	Sir Alexr. Don Bart	S,O,Sw					
670	A	Date missing	Mr. Rocher	S,O,Sw	804	J	6 Oct 1777	Mr. Brooks	No details
671*	A&J	24 Nov 1772	Esqr. Atkinson, Newcastle	D,Sw				(exported to Oporto)	
672	A&J	23 Oct 1772	Robert Pell, Esqr	S,O,Sw,LC	807	J	1 March 1777	Capt. Sutton	D
674	A&J	19 Apr 1773	Mr. Brooks (Exported to Oporto)	S,O,Sw	808	J	1 March 1777	Capt. Sutton	D
676	A	1 Feb 1773	Lord Plymouth	D	812	J	21 Oct 1778	Mr. Law, Jamaica	D
678	A	3 Mar 1773	Mr. Whittaker	S,O,Sw	825	J	18 Nov 1778	Mr. Naish	S,B
679	A	26 Jan 1773	Count Orloff	D,Sw	830	J	18 Nov 1778	Mr. Tylie	No details
708	J	5 Mar 1774	Mr. Gainsborough, Painter, Bath	No details	831	J	18 Nov 1778	Mr. Naish	Sw
710	J	20 Dec 1774	Miss Skrine	O, Blew Bordered	832	J	16 Jan 1779	Mr. Delamain, Cork	No details
714	J	13 May 1773	Mr. Alexander, Caledon? Street	No details	833	J	21 Oct 1778	Earl of Arran, Dublin	No details
736*	J	26 Nov 1774	Mr. Avison (probably exported)	No details	834	J	4 May 1779	Mr. Vincent, Salisbury Court	D
750*	J	10 Aug 1775	Lady Stavordale, Red Linch, Bruton	No details	845	J	1 Jan 1779	Mr. Palmer	No details
758	J	9 Jan 1776	Mr. Moreland, Bedford Street	No details	849	J	9 Jan 1779	Ld Bishop of Worcester	S
785	J	10 Sep 1776	Mrs. Frederick	D	866	J	25 Oct 1779	Mr. Buckley for Miss Pate, Epsom	D
786	J	19 Dec 1780	Mr. Smith, Richmond	D	882	J	7 Apr 1780	Mr. Harvey, Dublin	No details
790	J	1 Jan 1779	Mr. Cockburn	No details	<i>Abbreviations:</i> S—Single, D—Double, Sw—Swell, LC—Leather case, B—Buff, O—Octave. (These terms are the ones used by Broadwood in the two books; the Journal and the Accounts.) * Denotes surviving instruments.				

1 William Dale, *Tschudi the Harpsichord Maker*, London, 1913.

2 Charles Mould, *The Tadel Harpsichord, Keyboard Instruments*, Edited by Edwin M. Ripin, Edinburgh University Press, 1971.

3 Broadwood and Co. *A Descriptive Album of Artistic Pianos*, London, 1895-6.

4 Raymond Russell, *The Harpsichord and Clavichord*, Faber and Faber, 2nd edition edited by Howard Schott, 1973, Appendix Eleven.

5 Philip James, *Early Keyboard Instruments*, Peter Davies, 1930 (reprint, Holland Press).

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Les Broad. This little book is being offered free because it shows how, with a little bit of luck, a writer can become very, very rich. It's also being offered free because it shows how, with a little bit of poor research, a writer can suffer all sorts of very, very expensive bad things. Call it a cautionary tale that's fun to read. Martin Harrison wrote a book. It wasn't very good, but it got published. Somebody read it, somebody in the film industry, and he decided to make a movie based on the book. "Les Broad, Wales" a bit of Great Britain that has punched above its weight globally but which has a population of not a lot more than two million people. So how much government does it need? The Broad wood Books. by Charles Mould. WITH the resurgence of interest in the harpsichord has come an awakening of interest in the men who built them, and Donald Boalch's invaluable study Makers of the Harpsichord and Clavichord 1440-1840 published first in 1956 has long been out of print and is so sought after that a completely re-vised edition is about to be published. The second book is newly bound in blue leather and marked on the spine BARBARA BROADWOOD'S ACCOUNT BOOK, and is subsequently called Barbara's book. Its call mark is MS Eng misc c 529. Finally, under the call mark MS Eng misc e 663 is another white vellum. bound book which is untitled and is henceforth referred to as the Accounts. This was the foundation of the business now known as John Broadwood and Sons. 1729 Shudi (not yet 30) made a harpsichord for Handel, who wanted to give a special present to a soprano starring in his Italian opera season in London. 1740 Shudi built a harpsichord for Frederick, Prince of Wales (now in Kew Palace). 1761 John Broadwood came to London from his native Scotland, to seek his fortune. Aged 29, he was the eldest son of the village "wright" or carpenter of Oldhamstocks in the Lothian hills, south of Edinburgh.