List of Plates

Plate 1  The first-floor drawing room in William Bradshaw’s home, view into the room from the entrance. 4
Plate 2  The first-floor drawing room in William Bradshaw’s home, view towards the entrance from the front left-hand corner of the room. 5
Plate 3  The first-floor drawing room in William Bradshaw’s home, view towards the entrance from the front left-hand corner of the room. 6
Plate 4  William Bradshaw’s Parianware statue of Hebe, the goddess of youth (detail). 8
Plate 5  Grand piano by John Broadwood & Sons (London, 1834). 8
Plate 6  Grand piano by John Broadwood & Sons (London, 1834). 9
Plate 7  William Bradshaw’s Matthew Boulton (1728–1809) teapot. 10
Plate 8  Diary entry dated 29 May 1756, written by George William Harris (1717–69). 37
Plate 9  Sutton Nicholls (fl. 1680–1740): Hanover Square (1754). 53
Plate 10  Johann Zumpe’s house. 54
Plate 11  The first-floor drawing room in Johann Zumpe’s house. 54
Plate 12  The view of Hanover Square from the first-floor drawing room in Johann Zumpe’s house. 55
Plate 12a  Hanover Square and surrounds (detail). 55
Plate 13  Johann Christian Bach’s house. 60
Plate 14  The security alarm labelled ‘Abel’ located directly opposite Johann Christian Bach’s house. 60
Plate 15  Square piano by Frederick Beck (fl. ca. 1756 – ca 1798) (London, 1780/86?). 91
Plate 16  Marriage bond between Arnold Frederick Beck and Rose Ann Shudi, 7 September 1779. 93
Plate 16a  Marriage bond between Arnold Frederick Beck and Rose Ann Shudi, 7 September 1779: Frederick Beck’s signature (detail). 93

Plate 16c  Frederick Beck’s address as recorded by the City of Westminster Coroner’s Court, 20 November 1765 (detail).

Plate 16d  Broad Street (detail): Frederick Beck’s house is number 10 Broad Street.

Plate 17  Square piano by Frederick Beck and George Corrie (London, ca 1790; serial number 2505): nameboard inscription.

Plate 17a  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): nameboard inscription.

Plate 17b  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): nameboard inscription—street numbers (detail).

Plate 17c  Square piano by John (?) Simpson (fl. 1767–95) (London: 1770–?): elaborately decorated nameboard inscription.

Plate 18  Frederick Beck’s house.

Plate 19  ‘Sounds of the Universe’ in Duck Lane.

Plate 20  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): nameboard—‘1780’ (detail).

Plate 20a  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1786): nameboard inscription.


Plate 20c  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1774): nameboard inscription.


Plate 20g  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1783): nameboard inscription.

Plate 20h  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1782/87?).

<table>
<thead>
<tr>
<th>Plate</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>20i</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1782/87?): nameboard inscription.</td>
<td>123</td>
</tr>
<tr>
<td>21</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): five lapped dovetail joints at the bass corner of the spine.</td>
<td>129</td>
</tr>
<tr>
<td>22</td>
<td>Square-legged trestle frame: the frame belongs to a square piano by John (?) Simpson (fl. 1767–95) (London: 1770s?).</td>
<td>135</td>
</tr>
<tr>
<td>23</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1783): simple French frame.</td>
<td>135</td>
</tr>
<tr>
<td>23a</td>
<td>Square piano by Muzio Clementi &amp; Co. (London: ca 1805): French frame with under-tier.</td>
<td>136</td>
</tr>
<tr>
<td>23b</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1782/87?): French frame with under-tier.</td>
<td>136</td>
</tr>
<tr>
<td>24</td>
<td>French frame, Muzio Clementi &amp; Co. (London: ca 1805): treble-end front—a slender, straight square-tapering leg, fitted at its termination with a brass cup castor (detail).</td>
<td>137</td>
</tr>
<tr>
<td>25</td>
<td>French frame, Muzio Clementi &amp; Co. (London: ca 1805): treble-front corner—the bolt head holding the frame together is visible because a brass patera has not been rotated into its rest position (detail).</td>
<td>137</td>
</tr>
<tr>
<td>26</td>
<td>French frame, Muzio Clementi &amp; Co. (London: ca 1805): treble-front corner—the bolt head holding the frame together is concealed by a brass patera (detail).</td>
<td>137</td>
</tr>
<tr>
<td>27</td>
<td>French frame, Muzio Clementi &amp; Co. (London: ca 1805): mahogany under-tier (shelf) with a serpentine front.</td>
<td>138</td>
</tr>
<tr>
<td>28</td>
<td>Square piano by John Broadwood &amp; Sons (London: ca 1817): lathe-turned legs terminating in brass cup castors.</td>
<td>138</td>
</tr>
<tr>
<td>29</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): four square-tapered cabriole legs.</td>
<td>140</td>
</tr>
<tr>
<td>30</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble end of the instrument—stretcher let into the lower part of each leg.</td>
<td>143</td>
</tr>
<tr>
<td>31</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): treble end of the instrument—stretcher let into each leg.</td>
<td>143</td>
</tr>
<tr>
<td>Plate</td>
<td>Description</td>
<td>Page</td>
</tr>
<tr>
<td>---------</td>
<td>-------------------------------------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>32</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798)</td>
<td>144</td>
</tr>
<tr>
<td></td>
<td>(London, 1780/86?): detachable lower stretcher running the length of the case.</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798)</td>
<td>144</td>
</tr>
<tr>
<td></td>
<td>(London, 1780/86?): treble end of the instrument—the protruding dovetail at the end of the detachable lower stretcher has sunk into a socket that has increased in depth because of wear.</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798)</td>
<td>145</td>
</tr>
<tr>
<td></td>
<td>(London, 1780/86?): treble end of the instrument—the legs are joined at the top edge by a bar, the ends of which curve into the legs.</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798)</td>
<td>148</td>
</tr>
<tr>
<td></td>
<td>(London, 1780/86?): bass end of the instrument—iron butt hinge attaching the top of the rear leg to the case.</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798)</td>
<td>149</td>
</tr>
<tr>
<td></td>
<td>(London, 1780/86?): top front of the ‘frame’—detachable stretcher running between the top of each front leg.</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798)</td>
<td>150</td>
</tr>
<tr>
<td></td>
<td>(London, 1780/86?): bass end of the instrument—slot in the top of the front leg for the detachable front stretcher.</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798)</td>
<td>150</td>
</tr>
<tr>
<td></td>
<td>(London, 1780/86?): bass end of the instrument—the detachable front stretcher tapers off into the curve of the front leg.</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798)</td>
<td>151</td>
</tr>
<tr>
<td></td>
<td>(London, 1780/86?): bass end of the instrument—brass swivel hook on the back of the detachable front stretcher.</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798)</td>
<td>151</td>
</tr>
<tr>
<td></td>
<td>(London, 1780/86?): bass end of the instrument—brass swivel hook and catch (in situ).</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798)</td>
<td>151</td>
</tr>
<tr>
<td></td>
<td>(London, 1780/86?): bass end of the instrument—square brass catch (for the swivel hook) protruding from underneath the case.</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Square piano by Frederick Beck (fl. ca 1756 – ca 1798)</td>
<td>152</td>
</tr>
<tr>
<td></td>
<td>(London, 1780/86?): the front stretcher creates the illusion that the instrument, legs and detachable front stretcher are one article.</td>
<td></td>
</tr>
</tbody>
</table>
Plate 43  | Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end of the instrument—legs folded underneath.
Plate 43a | Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1773).
Plate 43b | Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1774).
Plate 43d | Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1777).
Plate 43f | Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1778).
Plate 43g | Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?).
Plate 43h | Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1782/87?, serial number 5008).
Plate 43i | Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1783).
Plate 43j | Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1785).
Plate 43k | Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1786).
Plate 43m | Tangent action square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, ca 1790 – estimate).
Plate 43n | Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1783): French frame. The square-tapered legs are original; the apron is not.
Plate 43r  Square piano by Frederick Beck and George Corrie (London, ca 1790?, serial number 2505).
Plate 43s  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1776).
Plate 43t  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1776): nameboard.
Plate 44  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): lockboard, decorated with a simplified form of Tunbridgeware inlay.
Plate 45  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): outside of the lid, decorated with a simplified form of Tunbridgeware inlay running parallel with the edge.
Plate 46  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): front of the case—decorated with a simplified form of Tunbridgeware inlay running parallel with the edge.
Plate 47  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): bass end of the instrument, front leg.
Plate 48  Unknown artist, engraved from a sketch by John Hunter (1737–1821): Governor Phillip, John White and George Worgan [?] Visiting an Aboriginal Woman, Who is Recovering from Illness.
Plate 49  Unknown artist: Captains Hunter, Collins & Johnston, with Governor Phillip, Surgeon White, etc Visiting a Distressed Female Native of New South Wales, at a Hut Near Port Jackson.
Plate 50  Dr John Worgan’s house, in which he died on 20 August 1790.
Plate 51  The Church of St Andrew Undershaft.
Plate 52  Brass plaque commemorating Dr John Worgan in the Church of St Andrew Undershaft.
Plate 53  Organ by Renatus Harris in the Church of St Andrew Undershaft.
Plate 54  Organ by Renatus Harris, dating from 1704–05, in the Church of St Botolph, Aldgate.  226

Plate 55  Dr John Worgan: title page from Pieces for the Harpsichord, Composed Purposely for Forming the Hands of Young Pupils to that Instrument, with the Help of a Proper Instructor (London: W. Owen, 1780).  230

Plate 56  Dr John Worgan: title page from Six Sonatas for the Harpsichord (London: Mrs Johnson, 1769).  247

Plate 57  Dr John Worgan: Six Sonatas for the Harpsichord (London: Mrs Johnson, 1769)—Sonata No. 5 in E-flat Major, i (Larghetto), p. 22.  248

Plate 58  Jan Ladislav Dussek: title page from The Sufferings of the Queen of France..., Op. 23 (Edinburgh and Soho: Corri & Co., 1793).  281

Plate 59  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): lockboard music desk—right-hand front lid flap closed.  312

Plate 59a  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1782/87?): lid open.  312

Plate 59b  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1782/87?): lid open.  313

Plate 59c  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1782/87?): lid standing open, revealing the hinged lockboard music desk.  313

Plate 60  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): right-hand front lid flap open.  315

Plate 61  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): entire lid held open (manually).  316

Plate 62  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): witness marks indicating the (missing) lid-stick’s arc of rotation.  316

Plate 63  Square piano by Frederick Beck (fl. ca 1756 – ca 1798) (London, 1780/86?): leather-covered hammerheads of the first four bass notes (FF–GG⁵).  329

Plate 64  Josiah Wedgwood (1730–95): medallion made from clay collected at Sydney Cove (1789).

Plate 65  ‘The Rogue’s March.’


Plate 67  Unknown artist: Elizabeth Macarthur (n.d., ca 1850s).

Plate 68  Unknown artist: John Macarthur (?) (n.d.). Unauthenticated portrait.

Plate 69  Unknown artist: Elizabeth Macarthur (?) (n.d.). Unauthenticated portrait.

Plate 70  ‘Foot’s Minuet’.

Plate 71  ‘God Save the King. Harmonized by Jon”n Battishill Org’ of S’ Pauls.’

Plate 72  Liskeard: view of the town centre from the top of the tower of the Church of St Martin.

Plate 73  The Fountain Inn, Liskeard (as it appears today).

Plate 74  Webb’s Hotel, Liskeard (as it appears today).

Plate 75  The Barley Sheaf Inn, Liskeard (as it appears today).

Plate 76  The White Horse Inn, Liskeard (as it appears today).

Plate 77  The Red Lion Inn, Liskeard (as it appears today).

Plate 78  The Albion Inn, Liskeard (as it appears today).

Plate 79  The Church of St Martin, Liskeard.

Plate 80  The site, if not the building, of the Liskeard Grammar School (as it appears today).

Plate 81  The site of the National Society Boys’ School, Liskeard (as it appears today).

Plate 82  Dean Street, Liskeard (as it appears today).

Plate 83  West Street, Liskeard (as it appears today).

Plate 84  Wadeland House (as it appears today).

Plate 85  The service cottage attached to Wadeland House.

Plate 86  The separate privy at the rear of Wadeland House.
Plate 87  Wadeland House: at the back of the house, a single-room pantry wing extends behind the kitchen.  553
Plate 88  Wadeland House: the hipped concrete-tile roof.  553
Plate 89  Wadeland House: projecting eves at the front.  553
Plate 90  Wadeland House: in typical Cornish fashion, the roof sweeps lower at the rear than at the front.  554
Plate 91  Wadeland House: symmetrical three-window front.  555
Plate 92  Wadeland House: original small-horned sashes and glazing bars.  555
Plate 93  Wadeland House: original four-panel central doorway.  556
Plate 94  Wadeland House: original panelling of the left-hand vertical section of the wall lying between the doorframe and the outer wall.  556
Plate 95  Wadeland House: distyle Roman Doric porch.  557
Plate 96  Wadeland House: each of the porch's plain columns has a moulded base and a Doric frieze to the entablature.  557
Plate 97  Wadeland House: the original exterior bell-pull.  558
Plate 98  Wadeland House: the original bell-pull (lever) (detail).  558
Plate 99  Wadeland House: original moulded plaster ceiling cornices in the ground-floor right-hand front (drawing) room (detail).  559
Plate 100 Wadeland House: original moulded plaster ceiling cornices comprising the right-hand rear corner of the ground-floor central entrance hallway (detail).  559
Plate 101 Wadeland House: top-floor original moulded plaster cornice (detail).  560
Plate 102 Wadeland House: original internal window shutters (right-hand, half-closed) in the left-hand ground-floor front room (detail).  560
Plate 103 Wadeland House: original internal window shutters (closed) in the left-hand ground-floor front room (detail).  561
Plate 104 Wadeland House: the original open-well stair.  561
Plate 105 Wadeland House: the original mahogany handrail, scrolled over the newel post (detail).  562
Plate 106 Wadeland House: the original mahogany handrail, scrolled over the newel post (detail).  562
Plate 107  Wadeland House: the original laterally sliding pantry window (detail). 563
Plate 108  Wadeland House: attached service cottage. 564
Plate 109  Wadeland House: attached service cottage—the original ground-floor window’s slate windowsill. 565
Plate 110  Wadeland House: attached service cottage—original slate ground floor (detail). 565
Plate 111  Wadeland House: attached service cottage. 566
Plate 112  Wadeland House: attached service cottage—the external stairway’s original iron balustrade (detail). 566
Plate 113  Wadeland House: original front gate piers and screen walls. 567
Plate 114  Wadeland House: original right-hand front gate pier and screen wall (detail). 567
Plate 115  George Worgan’s grave, Church of St Martin, Liskeard. 596
Plate 116  The inscription on George Worgan’s headstone. 596
Plate 117  The brass plaque affixed to George Worgan’s headstone. 597
Plate 118  The brass plaque on George Worgan’s headstone (detail). 598
Plate 119  Mary Worgan’s headstone. 599
Plate 120  Charles Parsons Worgan’s headstone. 600
Plate 121  Portman Square, London (as it appears today). 602
Plate 122  The Royal Society of Musicians, London (as it appears today). 605
Plate 124  The unveneered spine of George Worgan’s square piano. 625
Plate 125  Elizabeth Farm cottage. 626
Plate 126  Unknown artist: Major Johnston with Quarter Master Laycock One Sergeant and Twenty Five Privates of ye New South Wales Corps defeats Two Hundred and Sixty Six Armed Rebels 5 March 1804 (1804). 644
Plate 127  Elizabeth Farm cottage: 1826 dining room. 648
Plate 128  George Worgan’s Beck piano in the 1826 dining room of Elizabeth Farm cottage. 648
Plate 129  George Worgan’s Beck piano in the 1826 dining room of Elizabeth Farm cottage.  649
Plate 130  Upright grand piano by John Broadwood & Sons, (London, 1815).  654
Plate 131  Upright grand piano by John Broadwood & Sons, (London, 1815): door open.  654
Plate 132  Cabinet piano by John Broadwood & Sons (London, ca 1810).  655
Plate 133  The left-hand page of William Bradshaw’s handwritten entry in one of his stock books regarding acquisition of the 1780/86? Frederick Beck square piano (detail).  687
Plate 133a The right-hand page of William Bradshaw’s handwritten stock book entry regarding acquisition of the 1780/86? Frederick Beck square piano (detail).  687
Plate 133b George Worgan’s Beck square piano nestling against the bent-side of a grand piano by Joseph Kirckman, dated 1809?.  717