Appendix B

A Rival First Fleet Piano?

In any reunion, the real moment of truth comes after the euphoric embrace and before the cascade of competing stories, when both parties hold each other at a slight distance and look one another in the eye. It is the moment in which—without sentimentality but not without affection—one says, 'Let me look at you as you are.'

At the street end of the first-floor hallway in an elegant Victorian terrace house in Waverley, Sydney, a Longman & Broderip square piano of 1785/86 sits in the space it has quietly occupied for the past 44 years, gently embraced by shadow (Plate 320). Despite the instrument’s subtly glowing cabinetwork, the piano does not attract attention, being but one object in a profusion of magnificent antique furniture that adorns each room and corridor of the rambling house. Opulently framed, exquisite, richly coloured paintings and intricately ornamented, breathtakingly beautiful ceilings—some created by the current owner/occupant of the house, the antiques restorer, collector and fortepiano aficionado Brian Jack Barrow (b. 1946)—beautify the home (Plates 321–5; the ceiling decoration shown in Plates 321 and 324 is by an anonymous hand, and dates from the late 1880s). Every room ‘breathes of instruction by a gifted past’, and provides ‘evidence of a happiness to which’ erudition and refinement have made a ‘distinctive contribution’. The home is a veritable hymn to good taste. Barrow asserts that his Longman & Broderip instrument may be the ‘First Fleet piano’.

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2. The terrace house, in the Italian style, was built in 1886. I am indebted to Brian Barrow for this information.
3. I am further indebted to Brian Barrow for this information. Barrow suggests that the painting may have been executed by the first owner of the house.
4. West, Black Lamb and Grey Falcon, p. 705.
5. de Botton, The Architecture of Happiness, p. 11.
Plate 320 Square piano by Longman & Broderip (London, 1785/86?).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 321 The ground-floor drawing room in Brian Barrow’s home, viewed from the entrance to the adjacent dining room.

Source: Reproduced with permission of Brian Barrow. Photo by the author.
Plate 322 The dining room in Brian Barrow’s home, viewed from the entrance to the adjacent drawing room.

Source: Reproduced with permission of Brian Barrow. Photo by the author.

Plate 323 Ceiling of the dining room in Brian Barrow’s home.

Source: Reproduced with permission of Brian Barrow. Photo by the author.
Plate 324 Ceiling of the ground-floor drawing room in Brian Barrow’s home.

Source: Reproduced with permission of Brian Barrow. Photo by the author.

Plate 325 Ceiling of the entrance hallway in Brian Barrow’s home (detail).

Source: Reproduced with permission of Brian Barrow. Photo by the author.
A Tale of Two Pianos

Both Brian Barrow and Stewart Symonds claim to own the First Fleet piano. Since there was only one piano on board the *Sirius* as the ship made its way to Botany Bay, there can only be one First Fleet piano.

Barrow’s instrument may be the piano that George Bouchier Worgan brought to Botany Bay in 1788. On the other hand, the instrument may be the piano that Elizabeth Macarthur purchased at Thomas Laycock’s estate auction on Thursday, 4 January 1810. At the very least, the instrument is one of about 105 extant Longman & Broderip square pianos.

Ascertaining the facts surrounding the history of Brian Barrow’s 1785/86 Longman & Broderip square piano is essential for the formation of ‘its meaning as a historic [instrument] … and therefore to its value as a cultural artefact worth conserving and interpreting’.

Two hypothetical provenances may be posited in relation to the history of Barrow’s 1785/86 Longman & Broderip piano. Each is based substantially on details derived both from hearsay and from pronouncements made by William Bradshaw. The two hypothetical provenances are given below.

When the two hypothetical provenances are compared with the provenance of Stewart Symonds’ 1780/86 Frederick Beck square piano—many details of which are also substantially based upon hearsay and Bradshaw’s pronouncements—inconsistencies in detail emerge, which appear to originate with William Bradshaw.

Hypothetical Provenance 1: If the instrument is the First Fleet piano

- Between 1785? and December 1786?, George Bouchier Worgan purchased the instrument from Longman & Broderip at one of their premises—either at 26 Cheapside or at 13 Haymarket.
- On Sunday, 13 May 1787, at three in the morning, the instrument departed England for Botany Bay on board the flagship of the First Fleet, the *Sirius*.

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6 See ‘Brian Barrow’s Longman & Broderip Square Piano: Elizabeth Macarthur’s second piano?’, below.
7 See Watson, *Clinkscale Online*.
8 Rosen, *Australia’s Oldest House*, p. 82.
9 See ‘Discovery’, in the Introduction to Volume 1 of this publication.
10 See ‘The History of George Bouchier Worgan’s Piano: A speculative summary’, in Chapter 16, Volume 1 of this publication.
11 See ‘A Date of Manufacture: Bradshaw’s estimation and what evidence suggests—the keyboard compass, the serial number and the nameboard inscription’, below.
12 See ‘The First Fleet Departs from England’, in Chapter 5, Volume 1 of this publication.
• About 7 on the evening of Saturday, 26 January 1788, the instrument arrived at Sydney Cove. It is not known exactly when the instrument was offloaded from the *Sirius*, but it had been taken off by Saturday, 6 March 1790. Nor is it known exactly where the instrument was housed for the three years between its arrival at Sydney Cove and early 1791.

• Between January and Monday, 7 March 1791, the piano was placed in John and Elizabeth Macarthur’s new thatched wattle-and-daub hut at Sydney Cove. This hut may have been up the hill to the west of the fledgling colony’s parade ground (the parade ground was located at what is now the corner of Bridge and George streets).

• George Worgan gave the instrument as a gift to Elizabeth Macarthur between January and 7 March 1791.

• In November 1793, the piano was placed in John and Elizabeth Macarthur’s new cottage (‘Elizabeth Farm’) at Parramatta.

• Between Sunday, 4 March and Monday, 5 March 1804, Worgan’s piano escaped destruction by fire within the context of an uprising by Irish convicts.

• In January 1805, Worgan’s piano once again escaped destruction—from a fire that broke out in the kitchen of Elizabeth Farm cottage.

• The instrument remained in the Macarthur family’s possession until 15 years after Elizabeth Macarthur’s death (in 1850).

• In 1865, the piano was acquired by the Mat(t)hews family at an auction of furniture from Elizabeth Farm cottage.

• In 1942, the antiques dealer William Bradshaw purchased the 1785/86? Longman & Broderip square piano from the Mat(t)hews family, whose home was in the vicinity of Parramatta.

• Between 1943 and 1949, Bradshaw sold the piano to the antiques dealer and expert in Australian colonial silver Albert George Briskie (1914–87).
• During early 1969, William Bradshaw repurchased the 1785/86? Longman & Broderip square piano, from Albert Briskie, at Briskie’s shop in Catherine Street, Leichhardt, Sydney.25

• The current owner, Brian Barrow, purchased the instrument from William Bradshaw on Friday, 29 May 1969.26

Hypothetical Provenance 2: If the instrument is Elizabeth Macarthur’s second piano

• Between 1785/86?27 and early 1791,28 Thomas Laycock purchased the piano, either new or second-hand. If Laycock purchased the instrument from Longman & Broderip, the transaction would most probably have taken place at one of the piano maker’s premises—at 26 Cheapside, 13 Haymarket or Tottenham Court Road.29

• Between Wednesday, 21 September 179130 and late December 1809,31 the piano arrived at the colony of New South Wales.

• On Thursday, 4 January 1810, Elizabeth Macarthur purchased the piano for £8532 at Thomas Laycock’s estate auction.33 If the instrument is not the piano that Macarthur acquired at Laycock’s estate auction, conjecturally it may be the unidentified instrument that was offered for sale at auction by David Bevan on Monday, 2 April 181034 and/or Wednesday, 12 January 1814;35 it is not known what became of this particular instrument.

• The instrument remained in the Macarthur family’s possession until 15 years after Elizabeth Macarthur’s death (in 1850).

• In 1865, the piano was acquired by the Mat(t)hews family at an auction of furniture from Elizabeth Farm cottage.36

25 See ibid.
26 See ibid.
27 See ‘A Date of Manufacture: Bradshaw’s estimation and what evidence suggests—the keyboard compass, the serial number and the nameboard inscription’, below.
28 Thomas Laycock arrived in Sydney on the Gorgon, which dropped anchor at Sydney Cove on Wednesday, 21 September 1791.
29 Longman & Broderip acquired their premises in Tottenham Court Road on 29 September 1787. Unlike their premises at 26 Cheapside and 13 Haymarket, the Tottenham Court Road property was used principally ‘as a musical instrument manufactury and timber yard’. M. Kassler, ‘Chronology of the Business Begun by James Longman’, in M. Kassler (ed.), The Music Trade in Georgian England (Farnham, Surrey: Ashgate, 2011), p. 3. To the author’s knowledge, there are no extant records concerning the sale by Longman & Broderip of one of their pianos to Thomas Laycock.
30 When the instrument may have arrived at Sydney Cove with Thomas Laycock on board the Gorgon.
31 Thomas Laycock died on Wednesday, 27 December 1809.
33 See ‘Thomas Laycock’s Estate Auction’, in Chapter 13, Volume 1 of this publication.
34 See ‘1810: David Bevan’, in Chapter 14, Volume 1 of this publication.
35 See ‘1814: David Bevan’, in ibid.
36 See ‘Brian Barrow’s Longman & Broderip Square Piano: Elizabeth Macarthur’s second piano?’, below.
• In 1942, the antiques dealer William Bradshaw purchased the Longman & Broderip piano from the Mathews family, whose home was in the vicinity of Parramatta.37
• Between 1943 and 1949, Bradshaw sold the instrument to the eccentric antiques dealer Albert George Briskie.38
• In early 1969, William Bradshaw repurchased the Longman & Broderip square piano, from Albert Briskie, at Briskie’s shop in Catherine Street, Leichhardt, Sydney.39
• On Friday, 29 May 1969, the current owner, Brian Barrow, purchased the piano from William Bradshaw.40

Sources of Information

On Saturday, 28 July 2012, the author visited Brian Barrow at his home. Within the context of this visit, information concerning the provenance of Barrow’s 1785/86? Longman & Broderip square piano emerged from several sources. These sources were

1. a single-page printed document entitled ‘Longman & Broderip Piano 1781’, containing provenance details of the instrument, signed by William Bradshaw on Monday, 6 August 2007 (Plate 326)
2. a single-page printed document entitled ‘Square Piano No 604 Longman and Broderip. C 1781’, with ‘Signed / William. F. Bradshaw’ handwritten at the bottom of the page, undated (Plate 327)
3. a single-page printed document that includes handwritten comments by Brian Barrow, containing information related to the provenance of the Longman & Broderip piano, undated (Plate 328)
5. conversations held between the author and Barrow.

On Saturday, 20 April 2013, the author again visited Brian Barrow at his home. Within the context of this visit, Barrow furnished the author with a copy of a two-page printed document entitled ‘Certificate by Richard John William

37 See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, below.
38 See ibid.
39 See ibid.
40 See ibid.
41 Bradshaw, ‘The Domestic Piano’.
d’Apice of 135 King Street, Sydney’ (Plates 328a and 328b). D’Apice AM, senior partner of Makinson & d’Apice, authenticated both pages of this certificate with his handwritten signature on Wednesday, 10 April 2013.

In the certificate, d’Apice attests to the fact that, within the context of conversations held with William Bradshaw in late July 2007 and on Monday, 6 August 2007, Bradshaw verified the provenance details contained in the following two documents:

1. a single-page printed document entitled ‘Longman & Broderip Piano 1781’, containing provenance details of the instrument, signed by William Bradshaw on Monday, 6 August 2007 (Plate 326)


In the certificate, d’Apice warrants that William Bradshaw signed each of these two documents in his presence.

There is no reason to doubt that Bradshaw demonstrated his agreement with the pronouncements contained in the two signed documents (Plates 326 and 327). Nor is there any reason to doubt that Bradshaw signed the two documents in d’Apice’s presence. A problem does exist, however, in relation to the believability of some of the pronouncements contained in the two signed documents.

Although one hesitates to disparage a man as eminent as William Bradshaw, inconsistencies arising from his recounting of provenance details pertinent to Brian Barrow’s Longman & Broderip square piano and Stewart Symonds’ 1780/86? Beck square piano (Bradshaw suggested to each of these gentlemen, on several occasions, that their instrument was the First Fleet piano) and his publication as fact of an apparently estimated date for the Longman & Broderip instrument, make it difficult to consistently accept all his statements as being true. Because so much depends upon Bradshaw’s remarks, anything that casts even the smallest degree of doubt upon the veracity of his pronouncements assumes significance.

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42 I am indebted to both Brian Barrow and Stewart Symonds for this information. See ‘George Bouchier Worgan’s Piano in Windsor’, in Chapter 15, Volume 1 of this publication. See also ‘The History of George Bouchier Worgan’s Piano: A speculative summary’, in Chapter 16, Volume 1 of this publication.

43 See ‘A Date of Manufacture: Bradshaw’s estimation and what evidence suggests—the keyboard compass, the serial number and the nameboard inscription’, below.

44 See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, below.
In 1942 I purchased a Longman & Broderip piano of 1781 which is now in the possession of Brian Barrow. I purchased this piano from a family called Matthews who lived near Parramatta. Mr Matthews told me that this piano had been in his family for two or three generations and that it was (by tradition in the family) Elizabeth Macarthur’s piano, which was the only reason they had kept it.

When I first saw this piano it was in the laundry of the Matthews house. The piano had no keys, the lid was broken in two parts and there was a rat’s nest and borers in the case. The family said that the keys had been burnt under the copper. They had kept this piano because of the Macarthur connection but that it was not fit to be in the house.

I sold this piano in the 1940’s to ……………………. He attempted to restore it by installing keys from another piano. I bought this piano back from him in 1969 by which time it was missing the front fall of the lid which had been intact when I bought the piano in 1942.

I sold this piano to Brian Barrow in late 1969 and it is the piano shown in the attached photographs.

W F Bradshaw

Date


Source: Reproduced with permission of Brian Barrow. Photo by the author.
Appendix B


Source: Reproduced with permission of Brian Barrow. Photo by the author.
Plate 328 Single-page document that includes comments handwritten by Brian Barrow, containing information concerning the provenance of Barrow’s Longman & Broderip square piano.

Source: Reproduced with permission of Brian Barrow. Photo by the author.
Certificate by Richard John William d’Apice of 135 King Street, Sydney

1. I am a solicitor of the Supreme Court of New South Wales and senior partner of the firm of Makinson & d’Apice.

2. I knew the late William Frederick Bradshaw (Bill) from the late 1960’s until his death in late 2009. I acted as his solicitor shortly before his death. I had not acted as his solicitor prior to or at the time referred to in this document.

3. I have known Brian Jack Barrow (Brian) since the late 1960’s and have acted as his solicitor since the 1980’s.

4. From the early 1970’s Brian had in his possession at his homes at 31 Park Parade, Waverley and 105 Carrington Road, Queen’s Park, a small square piano (the Piano). From time to time over that period, Brian has told me of the First Fleet provenance of the Piano as told to him by Bill at the time of his purchase of the Piano from Bill.

5. In the first part of July 2007, Brian repeated to me the First Fleet provenance of the Piano.

6. In response to my enquiry as to how he had documented this provenance, Brian produced a document a copy of which is annexed initialled by me and marked “A”. I told him that I would visit Bill and enquire whether he would agree to sign a record of the provenance of the item.

7. In late July 2007, I telephoned Bill and made an appointment to see him which I did in late July 2007 taking with me a copy of annexure “A” prepared by Brian and three (3) colour photographs of the Piano, copies of which are annexed initialled by me and marked “B1”, “B2” and “B3” inclusive. I spent about an hour with Bill alone talking about this matter and reminiscing about life. I read annexure A to Bill and he interjected comments at various points. I showed him the photographs and he agreed that they showed the Piano he had sold to Brian. I asked him whether he was prepared to allow me to prepare a short statement from notes I would take to which he agreed. We then discussed the Piano, his purchase of it, the vendor’s representations to him, its first sale by him, its repurchase by him and its final sale by him to Brian. I took notes from his comments limited to how the piano came into his possession and the provenance which the vendor had ascribed it.

8. At or towards the end of our discussion, I asked Bill whether the document prepared by Brian concerning the Piano was accurate and I again read it to him. He agreed that it was accurate. I asked him whether he would sign it which he agreed to do and he did so in my presence, signing two original documents and dating one of them “2007”. The original documents prepared by Brian and so signed by Bill are annexed hereto initialled by me and marked “C1” and “C2” respectively. It was agreed

Plate 328a ‘Certificate by Richard John William d’Apice of 135 King Street, Sydney’: page one of two.

Source: Reproduced with permission of Brian Barrow. Photo by the author.
between Bill and I that I would type up the notes relating to Bill’s purchase of the Piano and return with it for him to check and, if satisfactory, to sign.

9. I subsequently drafted the document numbered (bottom right) 128328.1:RDA:RDA. On 6 August, 2007, I again visited Bill in Queen Street taking with me a copy of that document and the three colour photographs of the Piano which I had previously shown to him. I spent about a half hour with Bill alone talking about this matter and generally. I read that document to Bill and again showed him the photographs. Bill agreed that the document was accurate and that the photographs showed the Piano referred to in the document. I invited him to sign it which he did in my presence. The original of that document as signed by Bill Bradshaw in my presence is annexed hereto initialled by me and marked “D.”

Richard d’Apice AM

10 April 2013

Plate 328b ‘Certificate by Richard John William d’Apice of 135 King Street, Sydney’: page two of two.

Source: Reproduced with permission of Brian Barrow. Photo by the author.


Source: Stewart Symonds Collection, Sydney. Reproduced with permission of Stewart Symonds. Photo by the author.
Regrettably, some of the provenance details provided in the documents shown in Plates 326–8 cannot be conclusively substantiated. As a consequence, some information contained in these documents can only be regarded as hearsay.

On Wednesday, 19 June 2013, the author held a telephone conversation with Brian Barrow. As a result of this conversation, further sources of information pertinent to the provenance of Barrow’s Longman & Broderip square piano and Stewart Symonds’ Beck square piano emerged:

1. a photographic copy of a letter dated Thursday, 23 May 2013, handwritten by Paul Kenny45 to Brian Barrow, containing edited transcriptions of selected entries made by Bradshaw in his business records (Plate 328d)46

2. a photographic copy of a page in William Bradshaw’s stock book, showing acquisition details associated with the 1780/86? Frederick Beck square piano (Plates 133 and 328e);47 since this page does not contain data concerning the name and address of the individual from whom Bradshaw purchased the Beck (information contained on the adjacent page; see Plate 328f),48 this photographic copy represents only half of the data pertaining to the 1780/86? Beck piano as recorded by Bradshaw

3. conversations held between the author and Barrow.

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45 Paul Kenny was one of William Bradshaw’s closest friends, and an importer of fine antiques. Kenny currently possesses Bradshaw’s meticulous business records.
46 I am indebted to Brian Barrow for providing me with a photographic copy of this letter.
47 I am indebted to Brian Barrow for providing me with this photographic copy.
48 I am indebted to Paul Kenny for providing me with a photographic copy of the stock book page containing the second half of Bradshaw’s entry detailing his acquisition of the 1780/86? Frederick Beck square piano (Plate 328f).
Mount Pleasant  
Sophia NSW 2795  
23rd May 2013

Dear Brian,

As I am going to Thailand & Vietnam for three weeks I thought I would bring you up-to-date on my piano search.

I can’t find mention of the Lyraean & Bechstein but I can remember it—maybe it is one of the unnamed ones.

17/6/41 Square Piano, Wurlitzer Sates  
11/9/41 Labeled Piano Sold to Tech's Department

Then to you:

29/5/69 Orchestral & Piano Case date 1780  
27/4/70 Collard & Collard  
5/6/70 Organ Player  
26/11/70 Electric Grand & Titles

11/2/72 Mechanic's Price by the Cabinet

I wonder if the Vein attributed to a piano case date 1780 has importance?

All the very best.

Paul

Plate 328d Letter dated 23 May 2013, handwritten by Paul Kenny to Brian Barrow.

Source: Reproduced with permission of Brian Barrow and Paul Kenny. Photo by Brian Barrow.
<table>
<thead>
<tr>
<th>Date</th>
<th>Description of old wares purchased or received</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>20/11/30</td>
<td>Carved mahogany table</td>
<td>1760</td>
</tr>
<tr>
<td></td>
<td>2 chairs</td>
<td>1850</td>
</tr>
<tr>
<td>29/11/30</td>
<td>Square piano by Beck, formerly</td>
<td>1780</td>
</tr>
<tr>
<td>20/11/30</td>
<td>Four corner desk in mahogany</td>
<td>1790</td>
</tr>
<tr>
<td>30/11/30</td>
<td>William Symons Piano</td>
<td>1800</td>
</tr>
<tr>
<td></td>
<td>Chair and</td>
<td>1830</td>
</tr>
<tr>
<td>30/11/30</td>
<td>Walnut boy's chair</td>
<td>1780</td>
</tr>
<tr>
<td>30/11/30</td>
<td>Gold arm chair</td>
<td>1760</td>
</tr>
<tr>
<td>1/12/30</td>
<td>Square back in mahogany</td>
<td>1800</td>
</tr>
<tr>
<td>1/12/30</td>
<td>Painted office standy counter</td>
<td>1685</td>
</tr>
<tr>
<td>10/12/30</td>
<td>Silver plated for the dining table</td>
<td>1885</td>
</tr>
<tr>
<td>10/12/30</td>
<td>Mahogany writing desk</td>
<td>1850</td>
</tr>
<tr>
<td>10/12/30</td>
<td>George's table</td>
<td>1760</td>
</tr>
<tr>
<td>16/12/30</td>
<td>Plate table</td>
<td>1860</td>
</tr>
<tr>
<td>16/12/30</td>
<td>Regency block by J. Scott</td>
<td>1780</td>
</tr>
<tr>
<td>26/1/31</td>
<td>Longcase box by Scott</td>
<td>1832</td>
</tr>
</tbody>
</table>

Plate 328e A page from William Bradshaw’s stock book showing the first half of his handwritten entry concerning acquisition of the 1780/86? Frederick Beck square piano.

Plate 328f A page from William Bradshaw’s stock book showing the second half of his handwritten entry concerning acquisition of the 1780/86 Frederick Beck square piano.

Tea, Cake, Convivial Company and a Proposed Provenance

Within the context of the author’s visit to Barrow’s home on Saturday, 28 July 2012, the following provenance details came to light.

In 1942, the Longman & Broderip piano currently in Barrow’s possession was purchased by the antiques dealer William Bradshaw. At the time of purchase, Bradshaw was 20 years old. Bradshaw started business with his mother when he was 16. Because Bradshaw’s age rendered him legally ineligible to trade, his mother, Ruby Florence (1885–1974), owned the necessary antiques/second-hand goods trading licence. Bradshaw traded from a small shop at the then unfashionable end of Market Street, Sydney; at a wartime rent of £2 per week, Bradshaw and his mother leased number 12—an ‘old 1840s house where the kitchen was in the yard out the back’, the shop at street level and the residence upstairs.

Bradshaw was approached by a member of the Mat(t)hews family with an invitation to visit their home, which was in the vicinity of Parramatta. The Mat(t)hews intended to sell a cedar sideboard that had allegedly been part of the furniture in Government House, Parramatta. In 1855, Governor-General Sir William Thomas Denison (1804–71) had all the furniture and fittings in Government House, Parramatta, sold at public auction. A number of sideboards were offered for sale. Perhaps an ancestor of the Mat(t)hews acquired the cedar sideboard at the auction. Bradshaw purchased the sideboard, and subsequently sold it to Government House, Parramatta. The sideboard is currently part of the impressive furniture collection of the National Trust of Australia (New South Wales).

49 See Keating, Eulogy, p. 1.
51 I am indebted to Stewart Symonds for this information.
53 Lawson, ‘The Other Man in Keating’s Life’. In 1957, Bradshaw moved his shop from Market Street to 96 Queen Street, Woollahra, Sydney. With the support of family, friends and clients, he paid £2470 for the premises in Woollahra. In 1991, Bradshaw recalled that ‘Queen Street then was rather run down, sleazy, and 5,000 pounds would have bought anything in the street … Next to me was an old produce store which sold potatoes by the sack and on the other side, a lodging house. Over the road … was a fish and chip shop.’ Ibid. After Bradshaw’s death in 2009, his shop was ‘tenanted to Jacardi, the children’s clothing store from Paris, following’ the property’s A$2.7 million sale. Chancellor, ‘Queen Street Eschews Antiques for Fashion’. See also Oakman, ‘Man of Antiques Lived on Fruit Cake’.
54 I am indebted to Stewart Symonds for this information.
55 I am indebted to the eminent historian and Emeritus Curator of the Mitchell Library, Sydney, Elizabeth Ellis OAM, for alerting me to this possibility. See ‘The Mat(t)hews Connection’, below.
Why the Matthews approached a dealer as young and inexperienced as Bradshaw remains a mystery (in 1942, Bradshaw was only 20 years old). Bradshaw’s maternal aunt was Vere Mathews, who was married to Freddy Mathews, Bradshaw’s mother’s brother (Freddy was a ‘gentlemanly-looking man; always well dressed’). Vere was a well-known and successful Sydney businesswoman ‘who liked crocodile shoes’, ‘lived in the T&G building’ and ‘ran a restaurant’ of distinction on the lower ground floor of the Rigneys Building, 147 King Street, Sydney. Vere’s restaurant was ‘known far and wide for its floral decorations’, and gained a reputation as the venue at which the best of Sydney’s high society might meet and be seen. Apparently, Vere could ‘make wonderful salads’.

56 Bradshaw had another aunt, Ms Batwell, whose home was at the top of Queen Street, Woollahra (on the current site of the Hughenden Hotel, now 14 Queen Street), and who was very fond of Bradshaw. Although Ms Batwell was not one of Bradshaw’s relatives, he affectionately referred to her as ‘Aunt Bat’. I am indebted to Paul Kenny for this information.

57 I am indebted to Paul Kenny for this information.

58 Vere would ‘wear a different pair of shoes every day’. I am again indebted to Paul Kenny for this information, which emerged within the context of a telephone conversation held between the author and Kenny on Friday, 16 August 2013.

59 Vere would ‘wear a different pair of shoes every day’. I am again indebted to Paul Kenny for this information, which emerged within the context of a telephone conversation held between the author and Kenny on Friday, 16 August 2013.


61 An early Sydney skyscraper, on the corner of Elizabeth and Park streets. Between 1930 and 1939, Sydney’s T&G Building was the tallest in Australia. This elegant building was demolished in 1975, replaced in 1977 with a 50-storey office tower. Company policy precluded single and/or divorced women from living at the T&G Building. I am indebted to José Gutierrez for this information.

62 ‘Rigneys, the House of Perfect Footware, 147 King Street (2 doors from Castlereagh Street), Sydney.’ Advertisement in Sydney Morning Herald, 20 January 1939, p. 1, Trove, National Library of Australia.

63 Lawson, ‘The Other Man in Keating’s Life’.

64 The Cessnock Eagle and South Maitland Recorder, 8 November 1946, p. 5, Trove, National Library of Australia. The observation is made in a report concerning the ‘lovely flowers at the Red Cross Cup Party held at the club house of the new [Cessnock] golf links’, within which context ‘it was said by one well-known person that she felt she had just walked into “Vere Matthew’s”, which city restaurant is known far and wide for its floral decorations’.

65 The tone of the neighbourhood was outrageously lowered on the evening of Tuesday, 18 February 1947, when a ‘man, wearing only a pair of trousers, threw carving knives at the staff and splashed’ a large can of ‘tomato sauce over walls … fittings’ and anyone he could reach in Vere Mathews’s restaurant … Women dining in the restaurant ran for shelter … and waitresses cried. He snatched off two tablecloths and crockery smashed on the floor. Mr. Chris Morgan, the chef, overpowered the man after a struggle. When Constable Anger, who was on traffic duty at the intersection of King and Castlereagh Streets (two buildings from Vere’s restaurant; see Plate 328h) arrived, he found the nearly naked man dripping with blood and tomato sauce. “I’m the nude dancer from Armidale,” the man shouted.’ Definitely not a successful floorshow (to say the least). Sydney Morning Herald, 19 February 1947, p. 1, Trove, National Library of Australia.

66 I am indebted to Paul Kenny for this information, which emerged within the context of a telephone conversation held with the author on Friday, 16 August 2013. Kenny remarked that he’d ‘had some of them’.
Plates 328g and 328h show 147 King Street as it appears today (it is the Victorian free classical-style yellow building). The site of Vere’s restaurant is currently occupied by The Emperor’s Choice Chinese restaurant.67

Left: Plate 328g 147 King Street, Sydney.
Right: Plate 328h 147 King Street, Sydney, as seen from the corner of King and Castlereagh streets.

Source: Photos by the author.

Originally a five-storey structure, 147 King Street was built in 1888 to house the offices and printing equipment of the Sydney newspaper the *Daily Telegraph*.

In 1914, the building was sold and renamed Elystan Chamber. The new owners commissioned architects Spain, Cosh and Dodds, to modify the shop fronts and building interior.

In 1935 architects McCredie and Evans were commissioned to provide two additional floors and a caretaker’s flat at roof level. In 1974 Cornelius Properties Pty Ltd. purchased the building and renamed it Cornelius Court.

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67 Vere Mathews’ restaurant and The Emperor’s Choice Chinese restaurant are not linked only by location, but also by flowers: Vere’s renowned floral decorations and the culinary tradition found in many Chinese restaurants in Australia—flowers made out of carrots.
In 2003 the building was sold to the Ashington Group who upgraded the building and carried out major conservation works restoring many of the lost internal details, renaming the building Ashington Court.68

On more than one occasion, Vere and Freddy Mathews’ finances were compromised by: 1) Vere’s penchant for expensive shoes (purchased at only the best shops in the exclusive Sydney suburb of Double Bay); and 2) Freddy’s passion for horseracing.69 At one stage, financial circumstances forced the Mathews to move from the T&G Building to Barrenjoey Road, Palm Beach, Sydney.70 Following Freddy’s death,71 Vere moved to the upstairs flat of 94 Queen Street, Woollahra, next to William Bradshaw’s shop/home.72

Vere Mathews had a private passion and appreciation for Georgian decorative arts and design, owning many high-quality Georgian engravings, pieces of furniture and a 1785 square piano by George Pether (fl. 1775–94). Vere often travelled to England, where she acquired most of her antiques. It was Vere who encouraged Bradshaw to enter the antiques trade, and her consistent emphasis on quality and impeccable taste became an enduring influence on her nephew, William Bradshaw. It is reasonable to suppose that Bradshaw’s interest in fortepianos was a direct result of Vere Mathews’ influence.

After Vere retired, whenever she needed money, Bradshaw would collect antiques from her home and sell them. (In this way, Vere’s 1785 Pether square piano eventually came into the possession of Stewart Symonds, who purchased the instrument in 1983.)73

Bradshaw’s mother, Ruby Florence, lived at 96 Queen Street, Woollahra, with her son. When Bradshaw was overseas purchasing antiques (during which times, his shop was closed for business), it was Vere Mathews who looked after the elderly Ruby;74 on such occasions, Ruby and Vere squabbled ‘like two alley cats’.75

68 Brass heritage plaque affixed to the facade of 147 King Street, Sydney.
69 I am indebted to Paul Kenny for this information.
71 Vere found herself at the Eastern Suburbs Crematorium, Matraville, Sydney. Upon observing a column of red flames exploding from the top of a tall chimney in the petrol refinery next door, she remarked: ‘Dear oh dear! There goes Freddy.’ I am indebted to Paul Kenny for this information, which emerged within the context of a telephone conversation with the author on Friday, 16 August 2013.
72 I am further indebted to Paul Kenny for this information.
73 The instrument is currently housed in the Stewart Symonds Collection, Sydney. I am indebted to Stewart Symonds for information concerning Vere Mathews’ passion for Georgian antiques, her influence on Bradshaw, Bradshaw’s assistance to Vere following her retirement and the 1785 Pether square piano. Surprisingly, there is no mention of Vere Mathews in the entry for the 1785 Pether square piano in the Catalogue of the Stewart Symonds Keyboard Instrument Collection; the entry states: ‘The original owner was Baron Paul Celestini—Brought to Sydney c1920 by Mrs Arquaif After her death to 3 other owners before coming into the collection through WFB [Bradshaw]’ (Plate 328c).
74 I am indebted to Paul Kenny for this information.
75 I am further indebted to Paul Kenny for this information.
Did Vere Mathews have any contact (and/or familial connection) with the Mat(t)hews who were located in the vicinity of Parramatta? Perhaps it was Vere who recommended her 20-year old nephew William to the Mat(t)hews.76 The Mat(t)hews may have been aware not only of Vere’s discriminating taste in antiques, but also of her reputable social standing; if so, they would probably not have hesitated to act positively upon her recommendation.

At the Mat(t)hews’ home, after having viewed the cedar sideboard that had allegedly been part of the furniture in Government House, Parramatta, Bradshaw was taken to the laundry to see a broken-down square piano. Bradshaw was told that the piano had been in the possession of the Mat(t)hews family for at least two generations, and that the instrument—Mr Mat(t)hews believed—had once belonged to Elizabeth Macarthur. The Mat(t)hews did not regard the piano as being in fit enough condition to place in their house.

Oddly—especially given the supposed historical significance of the instrument, a significance the Mat(t)hews regarded as being important enough to communicate to Bradshaw—bricks and rubbish had been piled on top of the piano. Not only had borers damaged the interior of the instrument, but it also contained a rats’ nest. The lid was warped and broken into two parts. The piano’s keys were missing. Upon asking what had become of the keys, Bradshaw was informed that they had been used as kindling to heat the copper!

The instrument was not only a ruin

in the prosaic sense, something that time and fortune … [had] left damaged and incomplete, but a ruin in the elevated sense, too. A ruin is not the same thing as a pile of rubble after all; it can be magnificent and affecting, in its own ways. Ruin fanciers speak of feelings that ruins evoke more intensely than intact structures: mystery, romance, nostalgia, wistfulness, melancholy, regret.77

Reflecting the fact that the instrument was in terrible condition, and because he may also have sensed deep significance in the blighted remains of the Longman & Broderip square piano that lay before him, Bradshaw purchased the instrument for a small (unknown) price.

At some time between 1943 and 1949, Bradshaw sold the piano to Albert George Briskie, an antiques dealer and expert in Australian colonial silver.78 Briskie was notorious for disassembling clocks and antiques as part of (sometimes inadequate)
attempts at restoration (Briskie ‘enjoyed tinkering with his pieces’). 79 Born in Queensland, Briskie had been ‘in service’ in England. 80 Briskie’s ‘acquaintance with antiques’ began ‘when he was a butler in Gloucestershire. He worked for Lady Topham of Grand National associations, and’ was also employed for a time as ‘a gentleman’s gentleman at the Old Etonian Club, before returning to Australia’. 81

Between 1940 and 1942, Briskie was employed as a houseman at the home of Clara Board, widow of the collector and artist Leslie Richmond Board (d. 1935), in Macleay Street, Potts Point, Sydney. 82 (Apparently, Briskie had carving skills: using a long knife, he could create a thin slice of roast beef with a single, strong stroke.) 83 In February 1944, Briskie opened a second-hand shop at the foot of King Street, Sydney: 84

> 20 foot window and … shop … [were] crammed full of shells, porcelain goods, foreign coins, pieces of jade, knives, lacquer cigarette cases, cameras, Chinese perfume bottles, ancient French inkpots, pewter and silver rings, hair bracelets, [and] carved wooden heads. 85

Prior to opening his shop in King Street, Briskie traded largely through the antiques dealer Stanley Lipscombe (1918–80). 86 (William Bradshaw despised Stanley Lipscombe, or ‘Stella’, as he used to call him.) 87 The painter William Dobell (1899–1970) was a ‘frequent visitor’ to Briskie’s shop, ‘in search of unusual frames for his own works’. 88 Musical instruments sometimes passed through Briskie’s hands. In late August 1945, for example, two violins stood alongside one another in Briskie’s shop window: one had been made by a sailor on board ship; the other, with a price tag of £350 was, according to Briskie, the work of Nicolò Amati (1596–1684). 89 Eventually, Briskie moved to a ‘tin and wood premises at Catherine Street’, Leichhardt. Briskie’s shop was ‘the epitome of clutter in the middle of which was his bed’. 90 About 1983, Briskie

79 Ibid.
80 This information is derived from a conversation held between the author and Stewart Symonds on 1 August 2012. About 1969, Symonds purchased his first piano from Briskie, at Briskie’s shop in Catherine Street, Leichhardt, Sydney. The instrument, a Broadwood & Sons square piano, dated 1837, was completed on Monday, 2 January 1837, 100 years to the day before Symonds was born.
81 Ingram, ‘An Eccentric Magpie Bites the Dust’.
83 This information is derived from a conversation held between the author and Stewart Symonds on 1 August 2012.
85 Ibid.
86 See Ingram, ‘An Eccentric Magpie Bites the Dust’.
87 See Keating, Eulogy, p. 3.
88 ‘Sydney “Sailors” Last Hope’.
89 See ibid.
90 Ingram, ‘An Eccentric Magpie Bites the Dust’.
moved to his last shop/abode at Parramatta Road, Leichhardt. Briskie was 'a very successful dealer', who, 'like all true eccentrics ... irritated others'. In 1987, at the age of 73, Briskie found himself in hospital. Whilst there, his aorta ruptured, causing his death.

In early 1969, 18 years before Albert Briskie's death, William Bradshaw repurchased the Longman & Broderip piano currently in Brian Barrow's possession from Briskie, by which time the instrument had lost its front fallboard (lockboard). A set of keys taken from a contemporaneous square piano had been substituted for the missing originals.

On Friday, 29 May 1969, Brian Barrow bought the piano from Bradshaw (along with an unrestored Aeolian Orchestrelle—a roll-operated reed organ) for slightly less than A$1000. (Not only were Bradshaw and Barrow friends, but also, on occasion, Bradshaw had need to call upon Barrow's virtuosic gilding and painting skills.)

After acquiring the piano, Barrow glued the lid back together (the lid had been clumsily glued together) and made a rough set of hammers for the instrument.

In July 1970, a photograph of Barrow's Longman & Broderip square piano appeared in The Australasian Antique Collector, as part of an article written by Bradshaw entitled 'The Domestic Piano'. Bradshaw's caption to the photograph explicitly dates the piano as 1781; moreover, in his article, Bradshaw reiterates the piano's date: 'it is by Longman & Broderip and dated 1781.'

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91 Ibid.
92 This information is derived from a conversation held between the author and Stewart Symonds on 1 August 2012.
93 See 'Key Fronts', below.
94 I am informed that Bradshaw affectionately referred to Barrow as 'Tricky Vicky' not only because Barrow possessed the gilding and painting skills necessary to make (if required) an antique appear older than it really was, but also because of Barrow's predilection for Victorian-era antiques. Bradshaw often gave his friends nicknames: there was, for example, "Matron" [Keith] Lehane, who was the early carer and janitor. John Reilly, the offshore diver who was affectionately called "The Mermaid" and also known as "The Princess Kinkara" for his tea-making prowess. Then his theatre-usher friend, Peter Berry, whom he called "the glow worm". Keating, Eulogy, p. 4. I am informed by Stewart Symonds that Bradshaw called the Queen Street antiques dealer Peter Code 'Kora Code'. Moreover, Symonds informs me that Bradshaw gave a female neighbour who had undergone a breast reduction procedure the name 'Dorothy Crop-Tit'. On several occasions, within the context of 'polite' company, refined conversation and witty repartee, Bill enthusiastically uttered this name—not surprisingly, teacups rattled.
95 Bradshaw, 'The Domestic Piano', p. 72, Fig. 1, captioned 'Square piano by Longmann & Broderip of London 1781'.
96 Ibid., p. 74. I am indebted to Brian Barrow for providing me with a copy of a letter written to him by Paul Kenny (a very close and supportive friend of William Bradshaw), dated Thursday, 23 May 2013, in which Kenny provides information taken from Bradshaw's business records (Kenny is the current custodian of Bradshaw's business records). Since Brian Barrow purchased his 1785/86 Longman & Broderip square piano from Bradshaw along with an unrestored Aeolian orchestrelle, Bradshaw's description '29/5/69 Orchestrelle & Piano case date 1780' strongly suggests that the specified 'piano case' is Barrow's 1785/86 Longman & Broderip square piano. Note that Bradshaw dates this piano as 1780 (Plate 328d).
About 2006–07, Bradshaw attempted to repurchase the piano from Brian Barrow. At that time, ‘in a hushed voice’ (to quote Barrow), Bradshaw informed Barrow that he had purchased Stewart Symonds’ 1780/86? Beck square piano in London, and that he had scratched off the little round British Antique Dealers’ Association sticker.

If Bradshaw’s scenario is true then he appears to have had no qualms in telling Stewart Symonds—one of his closest friends—that he purchased the Beck 1780/86? square piano in an old farmhouse on the outskirts of Windsor, and that it was the First Fleet piano. Unfortunately, such a disquieting inconsistency casts doubt upon the veracity of provenance details attested to and/or provided by Bradshaw.

Within the context of a conversation held between the author and Stewart Symonds on Sunday, 12 May 2013, Symonds recounted that Bradshaw had encouraged him to purchase the Frederick Beck piano not only by informing him of the instrument’s Windsor-related provenance, but also by stating ‘it should be in your collection’, as the instrument is ‘important to Australia’. Symonds also recounted that when he gave Bradshaw a deposit to purchase the Beck piano in mid-October 1986, Bradshaw asked him not to ‘brag about it’, not to ‘make a noise’ about owning the instrument, or about the instrument’s provenance. Bradshaw’s request invites concern in relation to his motives for making such an appeal. Perhaps

1. Bradshaw was no longer convinced of the significance of the 1785/86? Longman & Broderip piano that Brian Barrow had purchased from him four years before, on 29 May 1969 (Bradshaw told Barrow that the instrument had once belonged to Elizabeth Macarthur and was the First Fleet piano)

2. Bradshaw was not as certain as he appeared to be about the significance of the 1780/86? Beck square piano that he had just sold to Symonds.

In either case, Bradshaw’s request suggests that he did not want to be ‘caught out’ one way or another. After all, his professional reputation was on the line.

One could speculate that in response to provenance details associated with the Frederick Beck square piano he had purchased on 29 October 1973, he had

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97 Symonds was the executor of Bradshaw’s estate.
98 See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’, in Chapter 15, Volume 1 of this publication.
99 Bradshaw, having informed Stewart Symonds of the 1780/86? Beck piano’s provenance when Symonds first saw the instrument in early October 1986, reiterated the piano’s provenance when Symonds purchased the instrument a week or two later. See ‘George Bouchier Worgan’s Piano in Windsor’, in Chapter 15, Volume 1 of this publication.
100 See ibid.
101 See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’ and ‘George Bouchier Worgan’s Piano in Windsor’, in Chapter 15, Volume 1 of this publication.
102 See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’ and ‘George Bouchier Worgan’s Piano in Windsor’, in Chapter 15, Volume 1 of this publication.
revised his opinion concerning the significance of the 1785/86? Longman & Broderip piano that he had sold to Barrow—in other words, new and more recent information had resulted in the formation of new conclusions.

The Mat(t)hews Connection

What was the connection between the Mat(t)hews family and the Macarthurs?

1. Did the Mat(t)hews family acquire the piano as a result of the fact that they (or one or more of their ancestors) had at some stage worked at Elizabeth Farm (the Macarthurs used local labour and craftsmen at Elizabeth Farm)?

2. Did a local person, or a member of the Mat(t)hews family, purchase the 1785/86? Longman & Broderip square piano at the 1865 clearing sale103 of the Macarthurs’ estate?104

What was the connection between William Bradshaw and the Mat(t)hews family?

1. Did Vere Mathews, Bradshaw’s aunt, have any contact or familial connection with the Mat(t)hews who lived in the vicinity of Parramatta?

The nature and depth of the connection between the Mat(t)hews and the Macarthurs and the Mat(t)hews family and Bradshaw represent an enticing goad for future research.

A Piano Disrespected

Given the Mat(t)hews family believed the Longman & Broderip square piano to be historically significant because of its association with Elizabeth Macarthur—they felt it important enough to inform Bradshaw that they believed the instrument had once been owned by Elizabeth Macarthur—it seems odd that

1. the piano had been stored in the laundry
2. bricks and rubbish had been piled on top of the instrument
3. the piano’s keys had been used as kindling to heat the copper
4. the piano had not been (either to some extent or fully) restored.

Times and ideas change. In 1942, antiques were not always regarded or treated with the reverence that is often accorded to them today. If the Mat(t)hews’ attitude towards their Longman & Broderip square piano was one of indifference (as the instrument’s storage context and condition suggest), the fact that they told

103 See ‘Brian Barrow’s Longman & Broderip Square Piano: Elizabeth Macarthur’s second piano?’, below.
104 I am indebted to the eminent historian and Emeritus Curator of the Mitchell Library, Sydney, Elizabeth Ellis OAM, for raising these questions.
Bradshaw that the piano had belonged to Elizabeth Macarthur is paradoxical: the Mat(t)hews were aware of the instrument’s historical significance, and yet, having allowed the piano to fall into a state of gross disrepair, had stored it in their laundry.

That the dilapidated instrument was housed in the laundry may be explained by the fact that by the time Bradshaw first saw the piano, the Macarthurs had not only faded from social and cultural prominence, but also, perhaps, from relevance to the Mat(t)hews family; and yet still the Mat(t)hews felt it important enough to tell Bradshaw that the instrument had once been owned by Elizabeth Macarthur.

The Mat(t)hews family may have been reticent to restore the instrument because of

1. financial constraints
2. the fact that they did not know of (or could not find) a restorer with the appropriate skills
3. their wish not to alter the fabric of the instrument through restoration, for fear that information that could be of benefit to posterity might be lost (this seems unlikely, however, given both the extent of damage that had been allowed to occur and the instrument’s storage context)
4. a belief that because the instrument was both antiquated and unable to meet the musical demands inherent in nineteenth and twentieth-century keyboard repertoire, the piano was not worth the expenditure associated with restoring it to playing order
5. indecision resulting from the frustration of not knowing quite what to do with the instrument—a level of frustration, perhaps, that prompted them to sell the instrument to the 20-year-old Bradshaw.

Given the piano’s purported significance, Bradshaw (who would have been acutely aware of its heritage value) inexplicably

1. sold the instrument to Albert Briskie, a dealer who was notorious for both disassembling and inadequately restoring antiques (Briskie’s subsequent treatment of the piano is alarming, especially so as Bradshaw must have made the instrument’s provenance—as he understood it—clear to Briskie at the time of sale)
2. having reacquired the instrument in early 1969, sold it almost immediately, rather than keeping it as a part of his impressive personal keyboard instrument collection.

See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, above.
A Taxing Proposition

Bradshaw’s decisions may be explained by the fact that the ‘turnover’ time between his purchase and subsequent sale of instruments was usually small. Bradshaw, in his own enigmatic words, would only keep a piano or piece of antique furniture for himself until he had ‘drained it’.106 (After Bradshaw had ‘drained’ an instrument, he was often reluctant to part with it. Bradshaw had no room, however, to store every instrument he acquired, nor could he afford to keep every piano he purchased. In such circumstances, his close friend Stewart Symonds was usually given first offer to buy the ‘drained’ instrument. Consequently, Symonds became one of Bradshaw’s biggest clients.)107

Unlike the turnover time for the 1785/86? Longman & Broderip, Bradshaw’s turnover time for the 1780/86? Beck square piano was uncharacteristically long.

Having acquired the Beck on 29 October 1973, Bradshaw waited 13 years before he sold the instrument. In fact, given the Beck’s cultural significance, it is surprising that Bradshaw elected to sell it at all, rather than keeping the instrument as a permanent part of his formidable personal piano collection (apart from the instrument’s proposed association with George Worgan, it was—and still is—the only piano located in Australia made by Frederick Beck, and is one of 32 extant Frederick Beck instruments. Moreover, it is the only fully chromatic five-octave late eighteenth-century English square piano with cabriole legs and a campaign-furniture-inspired stand).108

It may be argued that Bradshaw’s intention when purchasing the Beck piano on 29 October 1973 was to reduce his tax bill in the future. As a shrewd businessman, Bradshaw would have known that the eventual sale of such a culturally significant instrument would yield a considerable profit (Bradshaw purchased the instrument in 1973 for A$150, and sold it in 1986 for A$3800—a substantial return of A$3650).

In 1973, Bradshaw’s stock book entry ‘Square Piano by Beck for self’ (Plates 133 and 328e) reveals that he did not categorise the instrument as shop stock (the piano is described as Bradshaw’s own private property). A quiet sale of the instrument sometime after he had acquired it (as it turned out, 13 years) would ensure that earnings from the sale were kept ‘off the radar’. Since the piano was Bradshaw’s private property, the instrument could not be regarded as a generator of taxable income derived from his business.

106 I am indebted to Stewart Symonds for this information.
107 I am further indebted to Stewart Symonds for this information.
108 See ‘Extant Pianos by Frederick Beck’, in Chapter 2, Volume 1 of this publication.
When Stewart Symonds purchased the 1780/86 Beck square piano from Bradshaw in mid-October 1986, payment was made by cheque. If Bradshaw had hoped to disguise his taxable earnings, a quiet sale for cash would have been more expedient, and yet Bradshaw made no request that cash be involved in the transaction. Moreover, Bradshaw provided Symonds with a receipt.

It appears that in 1973, Bradshaw did not acquire the Beck piano for himself as a tax dodge, but rather as a response not only to his belief that the instrument was the First Fleet piano, but also to his belief that such an important instrument would sit well in his personal collection. Until the Beck piano’s eventual sale to Stewart Symonds 13 years later, Bradshaw kept the instrument until he had ‘drained it’.

A Date of Manufacture: Bradshaw’s estimation and what evidence suggests—the keyboard compass, the serial number and the nameboard inscription

In *The Australasian Antique Collector* (Vol. 3, No. 9, July–December 1970), William Bradshaw labelled a photograph of Brian Barrow’s Longman & Broderip square piano as ‘Square Piano by Longman & Broderip of London 1781’. The photograph is part of an article written by Bradshaw. In the article, the Longman & Broderip instrument is described as ‘a very early and typical example of the square piano … it is by Longman & Broderip and dated 1781’. Bradshaw’s explicit dating of the instrument is surprising as the date appears to be the product of guesswork; however, given the little that was known in 1970 about Longman & Broderip’s pianos, serial numbers and dates, Bradshaw’s guess is not only the best that could be managed at the time, but is also, remarkably, not far off the mark. Moreover, in his sales register, Bradshaw inconsistently dates Barrow’s Longman & Broderip as 1780 (Plate 328d).

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109 See Plate 133.
111 Ibid., p. 74.
112 From 1933 to the early 1980s, the leading and only comprehensive source concerning the history of the development of the piano was Rosamond E. M. Harding’s *The Piano-Forte: Its History Traced to The Great Exhibition of 1851*. According to Stewart Symonds, Bradshaw owned this book. In the 1933 edition, Harding mentions Longman & Broderip only briefly, and twice (pp. 56, 82).
113 I am indebted to Brian Barrow for providing me with a copy of a letter written to him by Paul Kenny, dated Thursday, 23 May 2013, containing edited transcriptions of some of the entries found in Bradshaw’s business documents. Since Barrow purchased his 1785/86 Longman & Broderip square piano from Bradshaw along with an unrestored Aeolian orchestrelle, Bradshaw’s datum ‘29/5/69 Orchestrelle & Piano case date 1780’ strongly suggests that the specified ‘piano case’ is Barrow’s 1785/86 Longman & Broderip square piano. In the entry, Bradshaw dates this piano erroneously as 1780.
Each of the two documents in Brian Barrow’s possession signed by William Bradshaw gives the piano’s date as 1781. One of these documents is dated, in Bradshaw’s own hand: ‘6-8-07’ (Plate 326). It is surprising that a man of Bradshaw’s erudition should not, by 2007, have been aware of Clinkscale’s 1995 pronouncements concerning the significance of the year 1782 when dating Longman & Broderip pianos: ‘The [firm’s] original name was J. Longman & Co and the first address 26 Cheapside … [In] 1775 … Francis Fane Broderip … joined the partnership … Longman & Broderip enjoyed a long association, which included the addition of another address, 13 Haymarket in 1782.’

It is also surprising that Bradshaw appears not to have heard of David Hunt’s research (or, if he was aware of Hunt’s conclusions, does not appear to have paid any attention to relevant data). As Bradshaw’s health was in decline by 2007, perhaps his need for pedantic accuracy was of little concern to him. If so, doubt must be cast upon some aspects of the recollections and pronouncements communicated by Bradshaw between 2007 and 2009.

An informed proposed dating of Barrow’s Longman & Broderip square piano may be achieved using three sources of information derived from the instrument itself: 1) the keyboard compass; 2) the serial number; and 3) the nameboard.

**Keyboard Compass**

Although the original keyboard of Barrow’s Longman & Broderip is missing, the dimensions of the instrument’s keywell make it reasonable to assume that the keyboard compass was five octaves (FF–f); this 61-note keyboard was the normal compass throughout late eighteenth-century Europe. Longman & Broderip began making 5.5-octave square pianos in ca 1794, the five-octave compass of Barrow’s Longman & Broderip piano suggests that the instrument may have been made prior to this date.

114 See ‘Sources of Information’, above.
117 Symptoms of Bradshaw’s encroaching dementia began to appear during the last three years of his life—that is, from 2006. I am indebted to Stewart Symonds for this information.
118 Bradshaw died on Wednesday, 18 November 2009.
119 Four 5.5-octave square pianos ‘are known and dated 1796 on the enamel plaque, with numbers from 291 to 470’. ‘ Dating Pianos’, in *Square Piano Tech.* Longman & Broderip did not cease making five-octave square pianos in ca 1794; the firm made five and 5.5-octave instruments concurrently.
Serial Number

Five-octave Longman & Broderip square pianos were subject to a serial number series that ran to more than 4000,\(^{120}\) numbering commencing in late 1783 or 1784.\(^{121}\) The dates of nine five-octave Longman & Broderip pianos are currently known:

- serial number 289 is dated 1785?
- serial number 361 is signed ‘John Geib Fecit 1785’ (on the bottom boards under the soundboard)\(^{122}\)
- serial number 1025 is ‘believed to date from 1786’\(^{123}\)
- serial number 1049 is dated 23 August 1787
- serial number 1072 is dated 1787
- serial number 1134 is signed and dated by Geib 1787
- serial number 2386 is signed ‘Geib and Goldsworth 1791’
- serial number 2416 is dateable to 1789 by invoice from Burghley House (? given the previously listed serial number and date, these details are inexplicable)
- serial number 2707 is dateable to 1 September 1792 by invoice.\(^{124}\)

Barrow’s piano has the serial number 604 stamped into the bottom of the compartment at the left of the keyboard; this compartment originally contained mutation hand-levers (Plate 329). Longman & Broderip square pianos commonly have a serial number stamped into the bottom of the mutation hand-lever compartment—see, as representative examples, instrument number 1846 (London, ca 1788)\(^{125}\) and number 1926 (London, ca 1790).\(^{126}\) Basing supposition on information contained in David Hunt’s list, it is more than reasonable to speculate that Brian Barrow’s Longman & Broderip square piano dates from 1785/86.\(^{127}\)

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\(^{120}\) See Hunt, ‘Instrument History/Research’.

\(^{121}\) ‘Longman & Broderip’, in *Square Piano Tech: A Resource for the Restoration of 18th and Early 19th Century Square Pianos* [n.d.].


\(^{127}\) In the light of information contained in David Hunt’s list, Andrew and Robert Durand’s dating of square piano number 306 as 1796 may be incorrect. See A. Durand and R. Durand, ‘Restored Instrument Archive: Square Piano by Longman & Broderip No 306, London 1796’, in *The Music Room Workshop. Makers & Restorers of Early Keyboard Instruments* [n.d.]. David Hunt’s research suggests that instrument number 306 dates from 1785.
Plate 329 Square piano by Longman & Broderip (London, 1785/86?): serial number ‘604’ stamped into the bottom of the mutation hand-lever well.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Nameboard

1) Nameboard Decoration

Styles of nameboard decoration found on extant Longman & Broderip square pianos suggest that until ca 1790, decorative options included either inlaid arabesques or ‘inlaid swags and bell-flower drops’\(^{128}\) on either side of and above an inlaid inscription cartouche. ‘A new fashion becomes apparent around 1790 when many of the pianos have hand-painted decoration on the nameboard, featuring either laurel wreaths or floral garlands featuring roses, sweet peas and eglantine.’\(^{129}\) The inlaid nameboard decoration on Barrow’s Longman & Broderip piano dates the instrument prior to ca 1790, reinforcing the viability of 1785/86 (derived from the serial number) as a proposed date of manufacture.

2) Nameboard Inscription

Many late eighteenth-century square pianos made by the principal London-based makers provide a date of manufacture as part of the nameboard inscription. The nameboard inscriptions of Longman & Broderip square pianos typically contain no date.


The nameboard inscription on Barrow’s Longman & Broderip piano (Plate 330) reveals that at the time the instrument was made, Longman & Broderip occupied premises at both 26 Cheapside, near the Church of St Mary-le-Bow\(^{130}\) (Cheapside was one of London’s most prestigious shopping streets\(^{131}\) and 13 Haymarket (at the southern end of the street, near the opera house).\(^{132}\) ‘Longman & Broderip were for some years the premier manufacturers in Europe, and their shops in Cheapside and Haymarket became an essential call for all musical visitors to London.’\(^{133}\)

\[Plate 330 Square piano by Longman & Broderip (London, 1785/86?): nameboard inscription.\]

Source: Brian Barrow Collection, Sydney. Photo by the author.

Longman & Broderip acquired their second address—13 Haymarket—on Sunday, 29 September (Michaelmas) 1782.\(^{134}\) These premises appear to have been ‘primarily a shop with living accommodation on the upper floors, and to have had no warehouse or workshop’.\(^{135}\) Assuming the nameboard on Barrow’s piano is original (no evidence suggests anything to the contrary), the inclusion of the 13 Haymarket address in the instrument’s nameboard inscription reinforces the viability of 1785/86 (derived from the instrument’s serial number) as a proposed date for the piano’s manufacture. What is not viable, however, is William Bradshaw’s estimated date of 1781.

Surprisingly, not only did Bradshaw date the instrument in his sales register as 1780 (Plate 328d), he also labelled a photograph of Barrow’s Longman & Broderip square piano, published in The Australasian Antique Collector,\(^{136}\) knowing that the date given in the caption (1781) was an estimation, and signed two documents in 2007 explicitly attesting to 1781 as the date of the instrument’s manufacture, knowing that the date was just an approximation.\(^{137}\)

\(^{130}\) See ‘Cheapside’, in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 29. See also Bozarth and Debenham, ‘Piano Wars’, p. 46.

\(^{131}\) See Cole, ‘Longman & Broderip’.

\(^{132}\) See ‘Hay Market’, in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 36. On Cary’s map, the Haymarket Opera House is designated with the number 72.

\(^{133}\) Cole, ‘Longman & Broderip’.

\(^{134}\) See ibid. See also ‘21) James Longman (ca 1740–1803) and Francis Broderip (d. 1807)’ in Appendix E, this volume.


\(^{136}\) Bradshaw, ‘The Domestic Piano’, p. 72

\(^{137}\) See ‘Sources of Information’, above.
The Piano in the Laundry

The tale Bradshaw told Brian Barrow in late 1969 and Richard d’Apice in August 2007 regarding his initial encounter with the Longman & Broderip piano in the Mat(t)hews’ laundry in 1942 is strikingly similar to the story Bradshaw told Stewart Symonds in early October 1986 concerning Symonds’ 1780/86? Beck square piano.138 On several separate occasions, Bradshaw recounted the provenance details of the 1785/86? Longman & Broderip piano to Brian Barrow. Similarly, on a number of distinct occasions, Bradshaw recounted the provenance details of the 1780/86? Frederick Beck piano to Stewart Symonds.139 One can only conjecture as to why this is the case.

1. Was Bradshaw telling a truth that is ‘stranger than fiction’?

2. Was Bradshaw eager to make both the 1785/86? Longman & Broderip and the 1780/86? Beck pianos enticingly saleable by suggesting that each instrument was the First Fleet piano? As a master salesman and bon vivant, Bradshaw could, and may have, spun a captivating tale in order to secure a sale. Paul Keating (b. 1944), Prime Minister of Australia from 1991 until 1996, observed that Bradshaw was a ferocious salesman … [Keating] used to say [to Bradshaw], ‘You’re like a black widow spider’. He’d sidle out of that narrow door and come upon [customers]. If they were old customers he would know the approach, but if they were new customers he’d go through the patter, slowly reeling them in—it was something to see.140

3. Did Bradshaw revise his initial opinion of the significance of the 1785/86? Longman & Broderip in the light of his more recent encounter with the 1780/86? Beck square piano, and as a consequence sought to protect Brian Barrow from disappointment?

4. Did Bradshaw knowingly sign the two documents in Barrow’s possession (each containing details of the provenance of the Longman & Broderip square piano) having ‘trapped’ himself with fabricated facts?141

5. Did Bradshaw knowingly sign the two documents in Barrow’s possession (each containing details of the provenance of the Longman & Broderip square piano) in order to protect Barrow from distress and disenchantment?

138 See ‘George Bouchier Worgan’s Piano in Windsor’, in Chapter 15, Volume 1 of this publication.
139 I am indebted to both Brian Barrow and Stewart Symonds for this information.
140 Keating, Eulogy, p. 5.
141 The fact that Bradshaw was capable of overenthusiastic pronouncements and/or selective memory concerning a late eighteenth-century piano is suggested by documentation held in the archives of the Powerhouse Museum, Sydney, concerning the museum’s 1782–98? Longman & Broderip square piano. See ‘6’), in Appendix D, this volume.
6. Was Bradshaw confused? Symptoms of Bradshaw’s encroaching dementia began to appear during the last three years of his life—that is, from 2006.\textsuperscript{142} The document entitled ‘Longman & Broderip Piano 1781’ (Plate 326), containing provenance details of Barrow’s instrument, signed by Bradshaw on Monday, 6 August 2007, falls within this period.

7. Is the tale the result of rivalry between two collectors? (‘There is … an understandable desire among collectors to possess instruments that are unique in some respect. Most prized would be the only example of some interesting type, but, failing that, the oldest.’)\textsuperscript{143} The author is strongly of the opinion that both Barrow and Symonds have revealed what they ardently believe to be the truth concerning the provenance of their pianos. Moreover, the author has found no evidence suggesting that either of these reputable collectors is not truthful; they are both gentlemen of reason and probity. Any inconsistencies and/or inaccuracies in provenance detail appear to originate with William Bradshaw.

Close Proximity and Dr Worgan’s Tenuous Connections with Longman & Broderip

Brian Barrow maintains that at the time of the manufacture of his 1785/86? Longman & Broderip square piano, Dr John Worgan and his family lived in Berners\textsuperscript{144} (Berner\textsuperscript{145} or Berner’s\textsuperscript{146} Street (off the northern side of Oxford Street), within walking distance of Longman & Broderip’s premises at 13 Haymarket\textsuperscript{147} (about 10 blocks south of Oxford Street),\textsuperscript{148} and that such proximity may have influenced Worgan to purchase a piano from Longman & Broderip.

A conversation held between the author and Brian Barrow on Thursday, 29 November 2012 revealed that Barrow had obtained information concerning the location of Dr John Worgan’s home in Berners Street from two sources:

1. Alec Worgan, a descendant of one of George Bouchier Worgan’s brothers; regrettably, Alec provided no evidence to substantiate the assertion

\footnotesize{\textsuperscript{142} I am indebted to Stewart Symonds for this information.  
\textsuperscript{143} Cole, The Pianoforte in the Classical Era, p. 317.  
\textsuperscript{144} See Bowles, Bowles’s Reduced New Pocket Plan of the Cities of London and Westminster, Grid Reference Cm. See also Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 27.  
\textsuperscript{145} See A Plan of the Cities of London and Westminster (1767), Map Section: left-hand quadrant, northernmost extent Mary le Bon and southernmost extent Tothill Fields.  
\textsuperscript{146} See Hughson, ‘Walk 15th’.  
\textsuperscript{147} Clinkscale, Makers of the Piano 1700–1820, p. 182. See also ‘21) James Longman (ca 1740–1803) and Francis Broderip (d. 1807)’ in Appendix E, this volume.  
\textsuperscript{148} See ‘Berners Str’, in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 19.}
2. Mollie Gillen, who states (without citing her sources) that Dr John Worgan ‘had lived in Berners Street, London, not far from the residence of James Bradley’ (1693–1762), the astronomer royal from 1742 until his death, ‘a friend of Evan Nepean’ (1752–1822)149 ‘and later under secretary at the India Board, whose brother Henry became superintendent of the Dunkirk hulk at Plymouth’.150

Three sources associate Dr John Worgan with an address in Berners Street:

1. the assertion (mentioned above) made by Alec Worgan
2. Mollie Gillen’s statement (mentioned above)
3. a single-page printed document in Brian Barrow’s possession, comprising a map (taken from Google Maps, dated Monday, 15 March 2010) showing ‘Berners St Westminster, London W1 UK’. The document contains the following handwritten statement at the bottom of the page: ‘The Worgan family lived in Berners St within walking distance of the Haymarket shop, Longman & Broderip, where the piano may have been purchased.’ The statement is signed underneath with the initials ‘BB’ (Brian Barrow).

To the author’s knowledge, no late eighteenth or early nineteenth-century evidence links Dr John Worgan with an address in Berners Street.

In 1746, Berners Street was the short, first-named street westward from Rathbone Place. On the northern side of Oxford Street, travelling westward from Rathbone Place, streets and entrances were

1. Rathbone Place
2. a relatively long yet narrow entrance to a stable yard
3. Marybone Pass, a narrow lane linking Oxford Street with uncultivated land
4. a wide unnamed entrance to the same uncultivated land accessed by Marybone Pass
5. Berners Street.151

In 1767, Berner Street was the first-named street westward from, and running parallel with, Rathbone Place.152 Berner Street and Rathbone Place were

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149 Evan Nepean was involved with arrangements for the dispatch of the First Fleet and the administration of the newly established penal colony in New South Wales during its early years. See Parsons, ‘Nepean, Evan (1752–1822)’.
150 Gillen, The Founders of Australia, p. 393.
151 See ‘Berners St.’, in Rocque, A Plan of the Cities of London and Westminster, [B] [seq. 7]. Map Reference I-12/B-7.
152 See ‘Berner Str.’, in A Plan of the Cities of London and Westminster (1767), Map Section: left-hand quadrant, northernmost extent Mary le Bon and southernmost extent Tothill Fields.
intersected at their halfway points by a relatively wide unnamed cross street,\textsuperscript{153} making it viable to describe Berner Street as being ‘off Rathbone Place’. During the mid-1780s, Dr John Worgan resided at 40 Rathbone Place.\textsuperscript{154} The fact that Berner Street was located ‘off Rathbone Place’ during the late 1760s may explain why Alec Worgan, Mollie Gillen and Brian Barrow have Dr John Worgan residing in Berners Street.

By 1775, Berners Street had become the second street westward from Rathbone Place. On the northern side of Oxford Street, travelling westward from Rathbone Place, named streets and entrances were

1. Rathbone Place
2. Newmans Street
3. Berners Street.\textsuperscript{155}

In 1775, Berners Street and Rathbone Place were no longer connected by an intersecting street; consequently, Berners Street could not be described as being ‘off Rathbone Place’.

In 1795, Berners Street was the third street westward from Rathbone Place. On the northern side of Oxford Street, travelling westward from Rathbone Place, named streets and entrances were

1. Rathbone Place
2. Perrys Place
3. Newmans Street
4. Berners Street.\textsuperscript{156}

In 1795, no cross street connected Berners Street with Rathbone Place. Berners Street could not be considered as being ‘off Rathbone Place’.

Within the context of conversations held between the author and Brian Barrow on Saturday, 28 July 2012, Barrow shared his belief that the Worgans’ proximity to 13 Haymarket may explain why George Bouchier Worgan purchased an instrument from Longman & Broderip.

\textsuperscript{153} See ibid.
\textsuperscript{154} See below.
Late eighteenth and early nineteenth-century sources make no mention of Berners Street in connection with the address of Dr John Worgan’s family home. Five addresses are verifiable; these are

1. 7 Millman (Milman or Millmans) Street
2. 40 Rathbone Place
3. 1 Maids of Honour Row, Richmond Hill
4. 2 Richmond Green
5. 65 Gower Street.

When seeking to ascertain the viability of Barrow’s proposition, three of these addresses are germane.

1) 7 Millman Street

In 1755, John Worgan published his ‘Trio for Three Voices. With Instruments. Sung by Miss Burchell, Miss Stevenson, and Mr. Lowe in Vaux Hall Gardens’. The work’s publication inscription contains details of Worgan’s address at the time: ‘Printed for the Author and sold at his house in Millman Street, facing St. John’s Chapel, Bedford Row, Holborn.’

Mortimer’s London Directory of 1763 erroneously gives John Worgan’s address as St John’s Square, near Clerkenwell Green (in the then northern outskirts of the city). The Public Advertiser of Tuesday, 27 March 1764 provides (by not confusing the whereabouts of the relevant St John’s) a correct address:

157 See ‘Millman Str’, in ibid., Map Reference 20; and ‘Millmans Street’, in ibid., ‘A List of 528 of the Most Principal Streets with Reference to their Situation’.
158 In 1793, two London directories give Dr John Worgan’s last address: 1) J. Wilkes, Directory to the Nobility, Gentry, and Families of Distinction, in London, Westminster, &c. being a Supplement to the British Directory of Trade, Commerce, and Manufacture, for 1793. Together with the Alterations, Corrections, and Additional Names, in the List of Merchants, Manufactures, Brokers, and Traders (London: J. Wilkes, 1793?), p. 50, ‘Worgan, Dr. 65, Lower Gower-street’. 2) P. Boyle, The Fashionable Court Guide, or Town Visiting Directory, for the Year 1793, Considerably Enlarged, and Carefully Corrected. With the Addition of Near One Thousand Measured Hackney Coach Fares. Also the Respectable Hotels at the West-End of the Town (London: P. Boyle and Hookham & Carpenter, 1793?), p. 164, ‘Worgan, Dr. 65, lower gower-street’. Concerning the title of the Court Guide, a ‘hackney coach’ was a horse-drawn carriage with ‘four wheels, two horses and six seats … driven by a Jarvey (also spelled jarvie), which operated as a vehicle for hire. See ‘Hackney Carriage’, in Wikipedia: The Free Encyclopedia (Last modified 28 February 2013).
Mr. Worgan's House, facing St. John's Chapel, Millman-street Bedford Row, Holborn (John Worgan became organist of St John's Chapel, near Bedford Row, in 1760).

Millman Street lay one block south-east from the Foundling Hospital. It appears that Millman Street was regarded as insignificant enough to warrant its exclusion from any late eighteenth-century London map until 1795. In Millman Street, John Worgan lived at number 7. The Public Advertiser describes Worgan's house as 'facing St. John's Chapel, Millman-street'. It is reasonable to propose that the Worgan family lived in a house on the eastern side of Millman Street, at the southern end, presumably either near or on the corner of Chapel Street.

It seems that Dr John Worgan called 7 Millman Street home for approximately 20 years; in 1780, Dr Worgan's son Joseph (1768–1825) enrolled at Eton College; as part of Joseph's particulars, the Eton College Register records Dr Worgan's address as 'Milman Street, London'.

2) 40 Rathbone Place

There is a discrepancy between the address of the Worgan family as given in the 1780 Eton College Register and that published in The Daily Advertiser of Monday, 13 January 1777. Announcing the death of Dr Worgan's second wife, Eleanor, The Daily Advertiser remarks:

On Saturday [11 January 1777] at her House at Rathbone-Place, Mrs. Worgan, Wife of Dr. Worgan, one of the most amiable of her Sex. If the affectionate Wife, the tender Parent, the good Christian, the sincere Friend, and agreeable Companion, were ever united in one Character, they most happily were in this Lady's; consequently her Family sustain a real Loss, and her Friends must ever remember her with Regret.

The mention of Rathbone Place in The Daily Advertiser suggests that the Worgan family had left their previous address at 7 Millman Street, Holborn, by late 1776. If The Daily Advertiser is correct, John Worgan and his family did not reside in Millman Street in 1780. For some unknown reason, the Eton College Register entry is inaccurate.

161 The Public Advertiser, 27 March 1764. Quoted in Handel Reference Database 1764.
162 Edwards, 'Worgan, John [DNB00]'.
164 See McGairl, ‘Worgan’.
165 See The Public Advertiser, 27 March 1764. Quoted in Handel Reference Database 1764.
166 See ‘Millman Str’, in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 20. On Cary's map, St John's Chapel is designated with the number 52.
167 See Worgan 1780–87, in The Eton College Register, 1753–1790.
168 The Daily Advertiser, 13 January 1777.
In 1785, Dr John Worgan helped to fund the publication of *The Adventures of the Six Princesses of Babylon, in their Travels to the Temple of Virtue: An Allegory*, written by Lucy Peacock (fl. 1785–1816). Dr Worgan is mentioned in the book’s ‘List of Subscribers’, which gives his address as ‘Rathbone-Place’. This information locates the Worgan family’s residence ca 1784–85 at Rathbone Place.

In 1823, the English journalist and musician Richard Mackenzie Bacon informs us that Dr Worgan’s address was ‘No. 40, Rathbone Place’.

Longman & Broderip’s 13 Haymarket premises were about 12 blocks to the south of Rathbone Place.

3) Richmond

Dr John Worgan also enjoyed the benefits of a country house. Rate books dating from 1780 and 1790 reveal that, along with his London addresses, he had a country house at 1 Maids of Honour Row, Richmond Hill. Subsequently, Dr Worgan occupied 2, Richmond Green, about 800 metres south-east of Richmond Hill. He named his abode at Richmond Green ‘Nightingale Lodge’. Located outside the boundaries of late eighteenth-century London, Worgan’s Richmond addresses have no relevance in relation to any hypotheses concerning George Bouchier Worgan’s purchase of a square piano.

Writing 33 years after Dr Worgan’s death, Bacon makes no mention of the Worgan family living in Berners Street. Of Dr Worgan, he states: ‘his first residence in town’—that is, in London—‘on record was at No. 7 in Milman Street, Bedford Row: his next, at No. 40, Rathbone Place; and his last, where he died, at No. 22, Gower Street, now No. 65’ (near Bedford Square).

Similarly, in 1835 Thomas Oliphant does not mention Berners Street when giving Dr Worgan’s address as ‘Millman-street, Bedford-row’. (Similarities in detail between the pronouncements of Oliphant and Bacon suggest that Oliphant may have based his research on that of Bacon.)

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170 Ibid., pp. ix–xxiv.

171 Ibid., p. xxi.


173 See Baty, ‘Private Houses’. Maids of Honour Row is now one of the finest Georgian terraces in England.


176 Ibid., p. 133.

The Worgan family may have lived in premises that are not on record. Dr Worgan’s lifelong fame as an organist (child prodigy to esteemed professional), not to mention the notoriety he attained through his divorce proceedings in June 1768, makes this unlikely (though not impossible).

If the Worgan family lived in Berners Street, the workshops of eight highly regarded piano makers lay within a closer walking distance than Longman & Broderip’s 13 Haymarket premises (which were about 11 blocks to the south of Berners Street):

1. John Broadwood: the western side of Great Pulteney Street and Bridle Lane—approximately five blocks to the south of Berners Street

2. Frederick Beck: 4 Broad Street (before ca 1777) and 10 Broad Street (after ca 1777)—the same premises, depending on the date—approximately three blocks to the south of Berners Street

3. George Froeschle: Great Pulteney Street (ca 1780–88), opposite John Broadwood, on the east side of the street—approximately five blocks to the south of Berners Street

4. Christopher Ganer: Broad Street, on the opposite side of the street to Frederick Beck, at 47 and 48—approximately three blocks to the south of Berners Street

5. George Garcka: Stephen Street, Rathbone Place, off the western side of Tottenham Court Road—approximately four blocks to the east of Berners Street

6. Jacob and Abraham Kirckman: Broad Street, on the same side of the street as Frederick Beck, in the adjacent block, at number 19—approximately three blocks to the south of Berners Street

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178 See Cole, Broadwood Square Pianos, p. 38. See also ‘Pultney Str’ and ‘Bridle Lane’ in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 27.
179 See ‘Frederick Beck’, in Chapter 2, Volume 1 of this publication. See also ‘Broad Street’, in Bowles, Bowles’s Reduced New Pocket Plan of the Cities of London and Westminster, Grid Reference Dc.
180 Cole, Broadwood Square Pianos, p. 43. This address is recorded in the rate books for St James’s Parish. See ‘Pultney Str’ in Cary, Cary’s New and Accurate Plan of London and Westminster the Borough of Southwark and Parts Adjacent, Map Reference 27.
184 See Clinkscale, Makers of the Piano 1700–1820, p. 165.
7. Robert Stodart: Wardour Street, a southward extension of Berners Street from the southern side of Oxford Street.\(^\text{186}\)

8. Charles Trute: Broad Street, on the same side of the street as Frederick Beck, at number 7—approximately three blocks to the south of Berners Street.\(^\text{187}\)

Even in relation to the Worgan family’s Rathbone Place address (rather than Berners Street), the workshops of these eight piano makers lay within a closer walking distance than Longman & Broderip’s 13 Haymarket premises.

On Saturday, 29 September 1787, ‘Longman & Broderip acquired additional premises in Tottenham Court Road for use as a musical instrument manufactury and timber yard’.\(^\text{188}\) From 1791, Longman & Broderip made their pianos exclusively at 195 Tottenham Court Road (on the east side of Tottenham Court Road, opposite Whitefield’s Chapel,\(^\text{189}\) ‘in the heart of the music instrument makers’ district’).\(^\text{190}\)

Berners Street was approximately five blocks to the west of Tottenham Court Road; Rathbone Place lay only two blocks to the west of Tottenham Court Road. Longman & Broderip’s Tottenham Court Road premises cannot, however, play any part in hypotheses concerning George Bouchier’s purchase of his ‘First Fleet’ piano. This is because Longman & Broderip’s acquisition of their Tottenham Court Road address in 1787 took place five months after the First Fleet had departed from England for Botany Bay (and therefore at least five months after George Bouchier Worgan had purchased his piano). Moreover, Longman & Broderip’s move to 195 Tottenham Court Road in 1791 occurred in the same year that George Bouchier’s tour of duty at Sydney Cove concluded.

Did the Worgan family have an allegiance to Longman & Broderip’s instruments? If they did, such an allegiance may not necessarily have played any part in George Bouchier’s purchase of a piano. This is suggested by the Broadwood company records, which reveal that on Thursday, 10 April 1783, a ‘Mr Worgan’ purchased one of their square pianos. John Broadwood’s workbook for the period 1771–85 (held in the Bodleian Library, Oxford)\(^\text{191}\) contains the following

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\(^{190}\) Bozarth and Debenham, ‘Piano Wars’, p. 46.

simple statement: 'Mr Worgan bought a piano.' As Broadwood only began making grand pianos in 1784, the type of instrument purchased in 1783 by 'Mr Worgan' was a square piano. Who was Broadwood's Mr Worgan?

George Bouchier’s father, John Worgan, gained his doctorate in music from Cambridge University in 1775—that is, eight years before the unidentified Mr Worgan acquired his square piano from Broadwood’s workshop. Following the conferring of his degree, Worgan consistently used the prefix, and was commonly and respectfully referred to as, ‘Dr’. Dr John Worgan’s reputation as a virtuoso organist and harpsichordist was such that any person whose vocation involved commercial transaction with London-based musicians (such as John Broadwood) would have been aware of Dr Worgan’s high professional/academic status (in 1793, John Wilkes included Dr Worgan’s household as one of London’s ‘families of distinction’). For John Broadwood not to have referred to John Worgan as ‘Doctor’ would not only have seriously breached the bounds of commonly upheld propriety, but would also have thwarted a habit arising from the ordinary dictates of protocol. It seems unlikely that the Mr Worgan listed in John Broadwood’s journal for the period 1771–85 is George Bouchier’s father, Dr John Worgan.

Of Dr John Worgan’s five surviving sons, three became professional musicians: Richard (1759–1812), James (1762–1801) and Thomas Danvers (1773–1832). In 1783, only two of these brothers would have been old enough, and perhaps financially secure enough (very little is known about their lives), to independently purchase a Broadwood square piano: Richard was 24 years old and James, 21. Perhaps one of these two musicians was the unidentified Mr Worgan listed in Broadwood’s journal; or perhaps Mr Worgan was the then 26-year-old George Bouchier. (It is reasonable to propose that Dr John Worgan gave financial assistance to whichever of his sons purchased the piano; then again, it is just as reasonable to conjecture that one of Dr John Worgan’s sons purchased the instrument either for, or on behalf of, their father. There are simply too many unanswered questions for a definitive understanding to be reached.)

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Dance’. See also Goold, Mr. Langshaw’s Square Piano, p. 190. See also Appendix C, this volume.
193 See Appendix C, this volume.
194 See, for example, the title page from Dr John Worgan’s Pieces for the Harpsichord. See Plate 55. See also Boyle, The Fashionable Court Guide, p. 164, ‘Worgan, Dr. 65, lower gower-street’. See also J. Worgan, Pieces for the Harp ... By Dr. Worgan (London: W. Owen, n.d.).
195 Wilkes, Directory to the Nobility, Gentry, and Families of Distinction, p. 50.
196 The use of the prefix ‘Dr’ by contemporaneous writers in relation to John Worgan can, for example, be found in the writings of Richard Mackenzie Bacon, Patrick Boyle, Dr Charles Burney, Thomas Busby, Reverend Richard Cecil, Alexandre Choron, John Langshaw, John S. Sainsbury, Arthur Bowes Smyth, Richard John Samuel Stevens, The Daily Advertiser (26 March 1772, No. 12872) and Sylvanus Urban.
If George Bouchier was the Mr Worgan who acquired a Broadwood square piano on 10 April 1783,197 was this instrument the one that he subsequently took with him on board the Sirius, bound for Botany Bay? Attractive as an affirmative answer to this question may be, no evidence exists that unequivocally proves this to be the case.

If George Bouchier is the unidentified Mr Worgan listed in the Broadwood archives, it seems unlikely that the proximity of Dr John Worgan’s home to Longman & Broderip’s premises played any part in his decision to purchase a piano from John Broadwood. Nor does it seem likely that the proximity of Dr Worgan’s home to Longman & Broderip’s premises was the driver for George Bouchier’s decision to purchase a square piano from (if he did) Longman & Broderip. Given George Bouchier’s limited income, it is more likely that his decision to purchase a piano from a particular maker was influenced by the cost of the instrument.198

If the Worgan family were not exclusively committed to Longman & Broderip’s pianos, were they supportive of the firm in other ways?

James Longman began publishing ca 1767. Subsequently trading as ‘Longman & Broderip from 1776’,199 the firm was the first ‘to deposit … [their] new publications at Stationers Hall for copyright purposes, and [were] probably the most prolific of all London music publishers in the 1790s’.200

In order to survive, publishers had not only to supply their customers with music, but to provide them with the sort of music they wanted to play or hear, not just the sort of music that composers thought they should publish. The problematic nature of this endeavour may be one of the reasons for the bankruptcy of so many eighteenth-century music publishers201 [including Longman & Broderip, who filed for bankruptcy on Saturday, 23 May 1795].202

Dr John Worgan had occasional commercial associations with Longman & Broderip in their capacity as music publishers. He contributed catches to the first

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197 In 1783, George Bouchier is unaccounted for. Having served on board the hospital ship Pilote between 1780 and 1782, he may have subsequently worked as a naval surgeon on the Portsmouth guardship Ganges, or may have been on some sort of detached list. See ‘Significant Events in George Bouchier Worgan’s Life: Summary’, in Chapter 12, Volume 1 of this publication. See also Appendix C, this volume.

198 See ‘How Much Did George Worgan’s Piano Cost?’, in Chapter 4, Volume 1 of this publication. See also Appendices C and F, this volume.

199 See Bozarth and Debenham, ‘Piano Wars’, p. 49.

200 Krummel and Sadie, Music Printing and Publishing, p. 102. See also ‘Music Publishing in Late Eighteenth-Century London’ in Chapter 5, Volume 1 of this publication. See also ‘21) James Longman (ca 1740–1803)’ and ‘Francis Broderip (d. 1807)’ in Appendix E, this volume.


and tenth volumes of a 32-volume set of vocal music (comprising approximately 650 works by more than 100 composers) published by Longman & Broderip from 1782 through to 1793.

   - p. 4: a three-voice catch, ‘Prithee is Not Miss Chloe’s a Comical Case’.

   - p. 33: a three-voice catch, ‘Come Hither My Pretty Maid’
   - p. 41: a three-voice catch, ‘Come Hither My Merry Boys All in a Ring’
   - p. 42: a three-voice catch, ‘As Colin One Ev’n’ing Walk’d out to the Grove’ (the following information is printed above the full score: ‘This gain’d a Prize Medal 1771’)
   - p. 43: a three-voice catch, ‘Tom Cobler Mending of a Shoe’
   - p. 44: a three-voice catch, ‘As Joan Lamenting Her Good Man’.

On Friday, 23 October 1789, Dr Worgan’s *Six Canzonets for Two and Three Voices* was entered at Stationers’ Hall. This is the only music published by Longman & Broderip composed by Dr John Worgan to be entered at Stationers’ Hall. The *Catalogue of Printed Music Published between 1487 and 1800 Now in the British Museum (Volume 2)* proposes ‘1785?’ as the publication date for Dr Worgan’s *Six Canzonets for Two and Three Voices*. Because ‘entry at Stationers’ Hall was the principal … way of securing copyright protection’ and Longman & Broderip was the first publishing firm to ‘deposit … new publications at Stationers Hall for copyright purposes’, the British Museum’s proposed publication date of 1785 seems unlikely; Dr Worgan’s ‘Six Canzonets for Two and Three Voices’ was almost certainly first published in 1789. (The only work of Dr Worgan’s published in 1785 was a harpsichord concerto, which was self-published.)

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203 Longman & Broderip acquired their second address, at 13 Haymarket, on Sunday, 29 September 1782. The inscription’s inclusion of the Haymarket address suggests that the publication dates from 1782 or later.
207 Krummel and Sadie, *Music Printing and Publishing*, p. 102. See also ‘Music Publishing in Late Eighteenth-Century London’ in Chapter 5, Volume 1 of this publication. See also ‘21) James Longman (ca 1740–1803)’ and ‘Francis Broderip (d. 1807)’ in Appendix E, this volume.
208 Worgan, *A New Concerto for the Harpsichord*. 

It appears that John Johnson (d. 1761)222 (working at the sign of the ‘Harp and Crown, facing Bow Church, Cheapside’)223 and Johnson’s widow (d. 1777) may have been Dr Worgan’s preferred publishers. By way of example, over a period of 19 years (between 1752 and 1771), the Johnsons issued no less than

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211 See, for example, J. Worgan, The Little Coquette (London: R. Falkener, ca 1775).
212 See, for example, J. Worgan, Dearest Kitty, Kind and Fair. Set to Music by Mr. Worgan (London: H. Foug, ca 1767–70).
213 See, for example, J. Worgan, A Collection of New Songs and Ballads Sung by Miss Burchell, Mr. Lowe & Miss Stevenson at Vaux Hall. Set by Mr. Worgan (London: J. Johnson, 1752). This collection contains one cantata and seven songs: ‘Cease Your Music Gentle Swains (A Cantata)’; ‘If I Say, though ‘tis Gospel’; ‘One Morning Bright within the Grove’; ‘Of freedom Too Fond; Ye Woods and Ye Mountains Unknown’; ‘I Once was Prudish, Vain and Grave’; ‘Ah, Why Must Words by Flame Reveal?’; and ‘The Winter’s Fled with All Its Train [to Euphrosyne]’.
214 See, for example, Worgan, Six Sonatas for the Harpsichord.
215 See, for example, D. Scarlatti, Libro de xii sonatas modernas para clavicordio ... Libro ii, edited by J. Worgan (London: Wm Owen, 1771). See also Worgan, Pieces for the Harpsichord.
217 See, for example, Various Composers, Apollo’s Cabinet, p. 56 (‘Did You See E’er a Shepherd’); p. 68 (‘Nanny of the Hill’); p. 69 (‘When Phoebus the Tops of Ye Hills does Adorn’); p. 70 (‘Ye Swains that are Courting a Maid’); p. 97 (‘Young Collin was the Bonniest Swain’); p. 137 (‘The Lad for Me’); p. 154 (‘Young Strephon a Shepherd the Pride of the Plain’); p. 157 (‘The Happy Swain’).
218 See, for example, J. Worgan, Blest as the Immortal Gods is He. Set to Musick by Mr. Worgan (London: J. Simpson, ca 1745).
219 See, for example, J. Worgan, The Fair Thief. Set by Mr. Worgan; And Sung by Mr. Lowe at Vaux-Hall (London: Robert Thompson, 1748–69).
220 See, for example, J. Worgan, Hannah: An Oratorio Written by Mr. Smart; The Musick Composed by Mr. Worgan; As Perform’d at the King’s Theatre in the Hay-Market (London: J. & R. Tonson, 1764).
221 See, for example, J. Worgan, The Agreeable Choice. A Collection of Songs Sung by Miss Burchell, Miss Stevenson, and Mr. Lowe at Vaux-Hall-Gardens; Set by Mr. Worgan (London: I. Walsh, 1751).
223 F. Kidson, British Music Publishers, Printers and Engravers: London, Provincial, Scottish, and Irish. From Queen Elizabeth’s Reign to George the Fourth’s, with Select Bibliographical Lists of Musical Works Printed and Published within that Period (La Vergne, Tenn.: n.p., 2010), p. 66 [Originally published London: W. E. Hill & Sons, 1900].
13 commercially successful publications devoted to Dr Worgan's Vauxhall songs, cantatas and dialogues; between 1752 and 1761, a new publication in the series appeared each consecutive year. These publications are:

1. *A Collection of New Songs and Ballads Sung by Miss Burchell, Mr. Lowe & Miss Stevenson at Vaux Hall. Set by Mr. Worgan* (London: J. Johnson, 1752): seven songs and one cantata

2. *A Collection of New Songs and Ballads Particularly the Favourite Dialogue (No Never) Sung by Mr. Lowe & Miss Stephenson at Vaux Hall. Set by Mr. Worgan* (London: J. Johnson, 1753): three songs and one dialogue

3. *A Collection of New Songs and Ballads Sung by Miss Burchell, Mr. Lowe & Miss Stevenson at Vaux Hall. Set by Mr. Worgan* (London: J. Johnson, 1754): nine songs

4. *The New Ballads Sung by Mr. Lowe & Miss Stevenson at Vaux Hall. Set by Mr. Worgan. Book the 4th* (London: Jn. Johnson, 1755): eight songs and one dialogue


7. *The Songs and Ballads Sung by Mr. Lowe and Miss Stevenson at Vaux Hall. Set by Mr. John Worgan. Book the VII* (London: John Johnson, 1758): 11 songs

8. *The Songs and Ballads Sung by Mr. Lowe and Miss Stevenson at Vaux Hall. Set by Mr. Worgan. Book the VIII* (London: John Johnson, 1759)


11. *The New Ballads Sung this Summer at Vaux Hall. Set by Mr. Worgan. Book the 11th* (London: Mrs Johnson, 1770): seven songs and one cantata

12. *A Collection of the Favourite Songs Now Singing in Vauxhall Gardens, by Mrs. Weichsell, Miss Jameson, Miss Cowper, and Mr. Vernon. Set by Mr. Worgan* (London: Mrs Johnson, 1771)
13. A Collection of the Favourite Songs Sung this Summer in Vaux Hall Gardens by Mrs. Weichsell, Miss Jameson, Miss Cowper, & Mr. Vernon. Set by Mr. Worgan. Book the 13th (London: Mrs Johnson, 1771): eight songs.

Ironically, Dr Worgan’s opinion of his Vauxhall songs was far from glowing; in 1823, the English journalist and musician Richard Mackenzie Bacon informs us:

[A]t a late period of Dr. Worgan’s life, a friend told him that he had just bought a complete collection of his Vauxhall Songs. ‘Then’ replied the Doctor, ‘you have bought a great deal of trash, for many of them were penned either when I was fatigued with business or straitened for time, or from some cause or other not at all in the humour for composition.’

In 1769, Mrs Johnson also issued John Worgan’s Six Sonatas for the Harpsichord.

The Johnsons were fortunate. No other publishing house enjoyed an equivalently prolific and ongoing relationship with Dr John Worgan. The commercial connection between Dr Worgan and the Johnsons resulted in a significantly greater published output of his music (more than 78 songs, three cantatas, five dialogues and six harpsichord sonatas) than the relatively modest offering of six three-voice catches (n.d.) and Six Canzonets for Two and Three Voices (1789) published by Longman & Broderip.

All the works published by Longman & Broderip composed by Dr Worgan’s sons James Worgan and Thomas Danvers were entered at Stationers’ Hall after Dr John Worgan had died (in 1790). The Catalogue of Printed Music Published between 1487 and 1800 Now in the British Museum (Volume 2) proposes ‘1785?’ as the publication date for James Worgan’s Port and Sherry, or, Britons be Wise and Merry. A Favorite New Song. Written and Composed by J. Worgan. The work was entered at Stationers’ Hall on Friday, 22 December 1797. The publication date of 1785 proposed by the British Museum is unlikely; James Worgan’s Port and Sherry was almost certainly published in 1797.

It cannot be ascertained whether or not Dr Worgan’s comparatively brief and relatively insignificant associations with the publishing house of Longman & Broderip were enough to inspire his family to form an allegiance to the pianos of the Longman & Broderip firm. Moreover, when Dr John Worgan’s Six Canzonets for Two and Three Voices were published by Longman & Broderip in 1789, both George Bouchier Worgan and his square piano had been in Sydney Cove for 21 months.

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225 Worgan, Six Sonatas for the Harpsichord. See ‘Keyboard Music’, in Chapter 3, Volume 1 of this publication.
226 See ‘George Worgan’s Father, Dr John Worgan’, in Chapter 3, Volume 1 of this publication.
227 J. Worgan, Port and Sherry, or, Britons be Wise and Merry. A Favorite New Song. Written and Composed by J. Worgan (London: Longman & Broderip, 1797?).
Plate 331 Square piano by Longman & Broderip (London, 1785/86?):
outside of the front of the case and lid, bass-end front corner—stained(?)
fruitwood stringer inlaid on each side with a holly(?) or boxwood(?)
stringer (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 332 Square piano by Longman & Broderip (London, 1785/86?):
outside of the front of the case, treble end of the closed front fallboard
(lockboard) and the treble end of the case—stained(?) fruitwood stringer
inlaid on each side with a holly(?) or boxwood(?) stringer, running parallel
with the edge of the case (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
A Plain Instrument

The modestly decorated casework and plain trestle stand of Barrow’s Longman & Broderip piano (Plate 320) suggest that the instrument was not made for a particularly wealthy person. Ornamental elaboration was the chief visual reminder of the quality that owners had paid for (there were no differences internally, or musically). The cases of English square pianos belonging to the ‘more pricey examples’ had complex, exquisite inlay. ‘Economy style’ instruments ‘had unadorned cases, or were ornamented with only simple stringing’.228

The decorative style of the casework on Barrow’s 1785/86 Longman & Broderip square piano is in keeping with the type of instrument that may have been found in the possession of a person with fairly limited financial means—a person such as George Bouchier Worgan.

1. The instrument’s plain mahogany case is decorated with a stained fruitwood stringer inlaid on each side with a holly? or boxwood? stringer (Plates 331 and 332).

2. Some decorative extravagance is found on the outside of the lid, where two rows of stringing run parallel with each other and with the edge (whilst not especially decoratively opulent, these two parallel rows of stringing would have been regarded as more ornamental sumptuous than a single row: ‘one is usual, two much less so’).229

An instrument with such relatively unexceptional casework could easily have fallen within the range of George Bouchier Worgan’s purchasing power.230

The Trestle Stand

The single-page printed document in Barrow’s possession, written in the third person, entitled ‘Square Piano No 604 Longman and Broderip. C 1781’, with ‘Signed / William. F. Bradshaw’ handwritten at the bottom of the page, undated (Plate 327), contains the following statement: ‘a plain collapsible tressle stand like the campaign furniture of the period suitable for shipboard use and light weight.’

Campaign (or travelling) furniture was usually designed in the most fashionable contemporary taste. It was not only durable and practical, but also more

229 Cole, Broadwood Square Pianos, p. 170.
230 See ‘How Much Did George Worgan’s Piano Cost?’, in Chapter 4, Volume 1 of this publication. See also ‘An ‘Elegant’ Piano’, below.
often than not extremely elegant.\textsuperscript{231} The essential difference between elegant household furniture and campaign furniture was that the latter could be quickly disassembled, packed away, transported and reassembled without using nails, tacks or tools.\textsuperscript{232}

A typical late eighteenth-century English square piano trestle stand comprises two square-section non-tapering ‘H’ end frames joined by one or two long stretchers—‘the whole stand considerably shorter than the piano which sits on it’\textsuperscript{233} (Plates 22, 320 and 425). Square piano trestle stands are usually simple and unadorned. As such, they are aesthetically remote from the elegance commonly associated with contemporaneous campaign furniture.

By the time George Bouchier purchased his square piano, trestle stands were no longer considered fashionable. By 1780, trestle stands had been ‘rejected for all but the cheapest class of piano’,\textsuperscript{234} and had been replaced with the elegant so-called ‘French frame’ (Plates 441, 444 and 453).\textsuperscript{235} (The decorative casework and nameboard decoration of Barrow’s Longman & Broderip piano cannot be included in the category of ‘the cheapest class of piano’.)\textsuperscript{236}

Apart from having the capacity to be dismantled, the trestle stand of Barrow’s Longman & Broderip is not ‘like the campaign furniture of the period’,\textsuperscript{237} inasmuch as it is not fashionably elegant, nor can it be disassembled and reassembled without the use of tools.\textsuperscript{238}

With many English square piano trestle stands, each end of the long stretcher is joined to an ‘H’ end frame with an iron bolt;\textsuperscript{239} representative examples are found on the following pianos (to list but a few):\textsuperscript{240}

1. Johann Zumpe, 1766\textsuperscript{241}
2. Johann Zumpe, 1767\textsuperscript{242}

\textsuperscript{231} See McDonald, ‘Campaign Furniture’, p. 22.
\textsuperscript{232} See ibid.
\textsuperscript{233} Kibby, ‘Square Piano Legs & Stands’.
\textsuperscript{234} Cole, \textit{The Pianoforte in the Classical Era}, p. 80.
\textsuperscript{235} See ‘Stand in George Worgan’s Piano (Frederick Beck, London, 1780/86?)’, in Chapter 2, Volume 1 of this publication.
\textsuperscript{236} See ‘A Plain Instrument’ and ‘An ‘Elegant’ Piano’, above.
\textsuperscript{238} See McDonald, ‘Campaign Furniture’, p. 22.
\textsuperscript{239} In some instances, the long stretchers are \textit{glued} rather than bolted to the ‘H’ end frames.
\textsuperscript{240} Images referenced in relation to the listed pianos show \textit{bolted} (rather than \textit{glued}) long stretchers.
\textsuperscript{241} See photograph in Gadd, \textit{The British Art Piano and Piano Design}, p. 227. See also photograph in Cole, \textit{Square Pianos}.
\textsuperscript{242} See photograph in Gadd, \textit{The British Art Piano and Piano Design}, pp. 123, 230. See also photograph in James, \textit{Early Keyboard Instruments}, p. 137, Plate LVII.
3. Johann Zumpe, 1769
4. Johann Pohlman, 1769
5. Johann Zumpe & Gabriel Buntebart, 1770
7. Longman, Lukey & Co., ca 1772–73 (reasonably attributed to Frederick Beck)
8. John Broadwood, 1774
9. Johann Pohlman, 1774
10. Fredrick Beck, 1775
11. Johann Zumpe & Gabriel Buntebart, 1775
12. George Froeschle, 1776
13. Frederick Beck, 1777
14. Christopher Ganer, ca 1777
15. John Geib, ca 1777
16. Adam Beyer, 1778
17. Adam Beyer, 1780
18. Johann Pohlman, ca 1780–84
19. Longman & Broderip, ca 1782
20. John Broadwood, 1783

244 See Beurmann, Das Buch vom Klavier, p. 21, Plate 102c.
246 See photograph in ibid., p. 120.
247 See ‘The Stands of Extant Beck Instruments’, in Chapter 2, and Plate 43u, Volume 1 of this publication.
248 See photograph in Cole, Broadwood Square Pianos, p. 166.
253 See photograph in Deachman, ‘Fortepiano’.
259 See photograph in Durand and Durand, ‘Restored Instrument Archive’.
260 See Plate 400. See also photograph in Clarke, ‘Australian Colonial Dance’.
21. Christopher Ganer, 1785
22. Christopher Ganer, ca 1785
23. John Broadwood, 1786
24. Adam Beyer, 1788
25. James Houston (made for John Bland), early 1790s
26. John Broadwood, 1791
27. John Broadwood, 1795.

The trestle stand of Barrow’s Longman & Broderip piano has this arrangement—that is, two long bolted stretchers—and cannot be regarded as being representative of, or inspired by, campaign furniture. This is because the nature of campaign furniture is such that it can be quickly disassembled and reassembled without using tools. Unscrewing the tightened bolts on the stand of Barrow’s Longman & Broderip cannot be achieved without the aid of tools; what is more, the process is a protracted one—especially compared with the disassembling process associated with the unique hinged cabriole legs and campaign-furniture-inspired stand of Stewart Symonds’ 1780/86? Beck piano.

Contrary to William Bradshaw’s remark that the trestle stand of Barrow’s Longman & Broderip square piano is ‘suitable for shipboard use’, the stand has several distinct shipboard disadvantages:

1. if a storm at sea suddenly arose, the trestle stand could not be quickly and easily dismantled as part of a process leading to the safe and protectively immobilised storage of the piano
2. the stand cannot be dismantled without the piano having to be first lifted off the stand
3. having to move a separate (assembled or disassembled) trestle stand is inconvenient

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262 See photograph in ‘Gallery’ in Lucy Coad Square Piano Conservation and Repair.
264 See photograph in ‘For Sale’, in Andrew Lancaster Music Room Antiques (n.d.).
265 See photograph in Koster, Keyboard Musical Instruments in the Museum of Fine Arts, Boston, p. 147.
267 See photograph in Burnett, Company of Pianos, p. 52. See also pertinent photographs in O’Leary, ‘Restoration Report of 1795 Broadwood Square Piano #3007 5 Octave Compass FF–f3’.
268 See McDonald, ‘Campaign Furniture’, p. 22.
269 See ‘A Unique Stand’ and ‘The Advantages of Beck’s Unique Folding Stand’, in Chapter 2, Volume 1 of this publication.
4. when a trestle stand is disassembled, five or eight elements remain separate from the piano—that is, two ‘H’ end frames, a single or two long stretchers, and two or four iron bolts—there is always a risk that the several parts comprising a disassembled trestle stand may be lost

5. within the context of storm-induced movement, the trestle stand is not inherently stable enough to prevent the instrument from sliding around on the floor; as the soldier, composer, music publisher and author Captain Thomas Williamson remarks in his *East India Vade-Mecum*, the instrument may be ‘tumbled about, and shivered to atoms, by the vessel’s motion’.270 Conditions on board the *Sirius* were both crowded and cramped, and it is something of a miracle that surgeon Worgan managed to find space enough to safely and conveniently house his piano.

In accordance with navy regulations, specific areas of the ship were designated for the occupancy of officers. Commissioned officers (lieutenants) ‘and warrant officers of wardroom rank (surgeon, sailing master, purser) lived in the Ward Room’.271 ‘The Ward Room consisted of a series of small cabins along the sides of the ship with a long dining table in the middle’,272 and functioned as a recreation room.

Typically, a cabin adjacent to the Ward Room was 1.5 by 2 metres ‘and large enough only for [one or] two bunks and a little storage space’.273 If surgeon Worgan managed to make room for a piano in his cabin—the 1780/86? Beck square piano is a little more than 1455 millimetres long, a little less than 505 millimetres wide and 191 millimetres high—he probably kept the instrument unassembled for both space-related and protective reasons.274 The portable nature of the piano, however, would have enabled it to be moved into the ward room, where it may have functioned as a side table (one of the advantages of the square piano’s design).

During the eighteenth century, a square piano was most likely to have been placed in a room with dimensions commonly found in houses built in West London: no more than about 7 metres by about 5 metres, with a ceiling about 3 metres high.275 The ward room on board the *Sirius* was certainly no longer or wider than rooms ordinarily found in eighteenth-century West London houses.

During a shipboard journey, a keyboard instrument was not necessarily put into storage and rendered silent for the duration of the voyage; nor was it

271 See ‘The Great Cabin’, in Chapter 4, Volume 1 of this publication.
272 HMS Rose Foundation, *The Great Cabin*.
273 Hill, *1788*, p. 76.
274 When standing on its legs, the 1780/86? Beck piano’s height from the floor to the upper surface of the keyboard’s naturals is 668 millimetres.
permanently placed on its legs on board a rolling ship. Keyboard instruments could be played whilst the ship was at sea when conditions were relatively calm. Representative examples of this decades-long custom include the following:

1. In 1761, Queen Charlotte, during her crossing of the English Channel ‘to marry a man she had never seen (George III) … comforted herself by playing the harpsichord. She … left her cabin door open so that others on board the ship could enjoy her playing’.

2. During a voyage to India in 1764, Robert Clive endured the daily practice regime of a talentless female would-be harpsichord player who unremittingly practised ‘two hum drum tunes for four hours every day without the least variation or improvement’.

3. Captain Thomas Williamson, in his *East India Vade-Mecum*, provides advice for the traveller at sea in relation to the design and functionality of keyboard instrument storage boxes. Williamson implies that pianos were played on board ships at sea by stating that the box ‘should open in front, so as to admit of playing the instrument, while its lid should be fixed upon hinges, that it may be thrown back at pleasure’.

4. William Henty (1808–81), who, in 1837, travelled to Van Diemen’s Land on board the *Fairlie*, reported that ‘once they were in calmer and warmer waters … [a] piano was brought on deck and … 7 or 8 couples danced country dances, quadrilles, etc’.

Regular access to a piano during a sea voyage ‘was a matter of real concern to the unmarried woman wishing to maintain her level of accomplishment, as indeed it was to the genuine music lover, anxious not to be deprived of a favoured recreation’. ‘For many, music, singing and dancing would have been a highlight on a lengthy and monotonous voyage … pianos … were essential ship board equipment.’

No evidence suggests that George Worgan played his piano on the high seas as the *Sirius* plied its way to Botany Bay. Throughout the eighteenth century, however, precedents for playing keyboard instruments at sea had been set, and it may be conjectured that within such a context, Worgan, on occasion, availed himself of the opportunity to play his piano.

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If Brian Barrow’s 1785/86? Longman & Broderip square piano is the instrument that was owned by, and travelled with, surgeon George Bouchier Worgan on board the Sirius, there can be little doubt that Worgan would have found the shipboard inconveniences associated with assembling and disassembling the instrument’s trestle stand, as well as the stand’s inherent shipboard instability, bothersome.282

Although the trestle stand of Barrow’s Longman & Broderip square piano is typical for its era (at least until ca 1780),283 William Bradshaw signed his name to a document in which the instrument’s trestle stand is wrongly described as being ‘like the campaign furniture of the period suitable for shipboard use’. This is perplexing, for the statement is not an enlightened one. Bradshaw’s comment rests as an uncomfortable bedfellow alongside his usual erudition, and leads one to consider that not all his remarks may be regarded as being accurate. Because unveiling the provenance of Barrow’s 1785/86? Longman & Broderip square piano is largely reliant on the veracity of Bradshaw’s statements, any inaccuracies become, axiomatically, notable. Employment of the mistaken notion that the 1785/86? Longman & Broderip square piano’s trestle stand is ‘like the campaign furniture of the period suitable for shipboard use’ as either justification for or reinforcement of the proposition that the instrument came to Botany Bay with the First Fleet is a little lip-pursing.

Brian Barrow’s Longman & Broderip Square Piano: Elizabeth Macarthur’s second piano?

The single-page printed document in Barrow’s possession, entitled ‘Longman & Broderip Piano 1781’, containing provenance details of the instrument, signed by William Bradshaw on Monday, 6 August 2007 (Plate 326), includes the following statement: ‘Mr Matthews told me that this piano had been in his family for two or three generations and that it was (by tradition in the family) Elizabeth Macarthur’s piano.’284

Furthermore, the single-page printed document in Barrow’s possession, entitled ‘Square Piano No 604 Longman and Broderip. C 1781’, with ‘Signed / William. F. Bradshaw’ handwritten at the bottom of the page, undated (Plate 327), contains the following remark: ‘The only reason why the family had kept [the piano] … for two or three generations, was because Matthews believed it had once belonged to Elizabeth Macarthur.’285

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282 See ‘A Unique Stand’, and ‘The Advantages of Beck’s Unique Folding Stand’, in Chapter 2, Volume 1 of this publication.
283 See ‘A Unique Stand’, in ibid.
284 See ‘Sources of Information’, above.
285 See ibid.
Both documents present the notion that the Longman & Broderip square piano had once belonged to Elizabeth Macarthur. The notion that the instrument arrived with the First Fleet is presented in only one of the two documents (Plate 327), and then only as a conjectural statement: the instrument is ‘likely to be the first piano in the colony’.

It is quite reasonable, however, to speculate that in 1865, the piano was acquired by the Mat(t)hews family. In 1865, Edward Macarthur, who had inherited Elizabeth Farm on his father’s death, ‘decided to lease the estate and the house which had deteriorated. He gave his brothers and sisters the opportunity of purchasing items of furniture from the house and decided that the remaining contents should be disposed of at auction.’

Within the context of this sale, the piano may have passed out of the hands of the Macarthur family. (By 1865, George Worgan’s instrument had been supplanted at least twice: Worgan’s piano ‘appears to have been replaced in 1810 by … [an] instrument … purchased at auction in Sydney from the estate of Thomas Laycock … and in 1836 Edward [Macarthur] purchased in London, from Broadwood’s, a piano for [his sister] Emmeline’. The Macarthur family may eventually have regarded Worgan’s piano as both outmoded and musically irrelevant. If—as may reasonably be conjectured—a member of the Mat(t)hews family purchased the 1785/86? Longman & Broderip square piano at the 1865 auction of furniture from Elizabeth Farm, this aligns with the Mat(t)hews’ statement, recounted by Bradshaw, that the piano had been in their family for two or three generations (see Plates 326 and 327).

On the other hand, could it be that Barrow’s Longman & Broderip is the piano that Elizabeth Macarthur purchased at Thomas Laycock’s estate auction on Thursday, 4 January 1810? Unfortunately, there is no evidence proving that Laycock’s piano was an instrument made by Longman & Broderip. Furthermore, there is no evidence substantiating James Broadbent’s claim that the instrument purchased by Elizabeth Macarthur from Laycock’s estate was ‘larger and finer … (perhaps a piano in upright form)’ than the square piano that George Bouchier Worgan had given Elizabeth in early 1791.

The first advertisement in a Sydney newspaper in which a piano by Longman & Broderip is specifically named was published in The Monitor on Friday, 22 September 1826. The advertisement reads:

286 Broadbent, *Elizabeth Farm Parramatta*, p. 44.
287 Ibid., p. 38.
288 See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, above.
289 Laycock died on Wednesday, 27 December 1809. See ‘Laycock, Thomas (1756?–1809)’, in *Australian Dictionary of Biography Online*.
290 Broadbent, *Elizabeth Farm Parramatta*, p. 38. Broadbent provides no evidence to substantiate his claim.
291 See ‘Was Elizabeth Macarthur’s ‘New’ Piano an Instrument in Upright Form?’, below.
To be sold by auction, by Mr. Paul, this day, at his rooms, George Street, a very fine toned *Piano Forte by Longman*, an elegant chimney glass, Brussels carpet, new, 4 by 4 yards and half, Spanish mahogany table, handsome China tea service, hearth rugs, chimney ornaments, a set of block tin dish covers, Fire irons, brass fenders, drawing and fancy paper, memorandum books and various other stationary.

Conditions:—Prompt payment, Sterling, or Dollars at 4s. 4d.292

The fact that the auction sale involving this piano took place in 1826 places the event well outside the time frame relevant to Elizabeth Macarthur’s acquisition of a piano in 1810 at Thomas Laycock’s estate auction.

**The Enticement of Touch**

If Elizabeth Macarthur’s ‘new’ instrument contained design innovations that rendered it more ‘modern’ and desirable than Worgan’s ‘old-fashioned’ piano, the ‘new’ instrument’s ‘modernity’ may saliently have been manifested through its action.

‘Longman and Broderip’s square pianos were the first to incorporate an escapement mechanism, giving them a subtlety of touch and expression [close to that] found in grand pianos.’293

Typical Longman & Broderip square pianos ‘dating from the mid 1780s have an escapement lever’.294 This action design closely resembles ‘the designs shown in’ a two-lever escapement action ‘patent drawing … taken out in 1786 by John Geib’295 (patent number 1571, granted on Thursday, 9 November 1786).296

Longman invested a large sum to purchase the exclusive right to Geib’s two-lever escapement action patent.297 The sensitivity of touch resulting from an escapement action was enhanced by hammers that were covered in leather with the softer, suede-like side out (rather than with the hair-side out, as on other pianos); this also created a sweeter sound.298 The results of Michael Cole’s extensive research on Longman & Broderip pianos reveals that the escapement mechanism

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293 Cole, *Broadwood Square Pianos*, p. 78.
295 Ibid.
296 See Bozarth and Debenham, ‘Piano Wars’, p. 50. ‘At the time John Geib was in the employ of pianoforte maker Thomas Culliford [1747–1821].’ Ibid., p. 50, fn. 16. ‘In 1784 Culliford established a fourteen-year partnership with William Rolfe, John Goldsworth [fl. mid-1780s], and Thomas Bradford [fl. 1784–89]. In 1787 Goldsworth left the company to start a new business with John Geib.’ Ibid., p. 50, fn. 17.
298 See Bozarth and Debenham, ‘Piano Wars’, p. 51.
went through several stages of refinement leading, around 1788, to a design which became so successful that it was universally known, to nineteenth century piano-makers, as ‘English action’ for square pianos—copied not only in London (after the patent had expired) but also in America and Germany, and adapted for upright pianos too.\footnote{Cole, ‘Longman & Broderip’.}

Although the original action of Barrow’s Longman & Broderip square piano is missing, the instrument’s date of manufacture, 1785/86?, makes it possible for an escapement action—either of Longman & Broderip’s single-lever type or of Geib’s two-lever design—to have originally been present.

Thomas Laycock arrived in Sydney in September 1791.\footnote{‘Laycock, Thomas (1756?–1809)’, in Australian Dictionary of Biography Online.} If he purchased a Longman & Broderip square piano prior to his departure for Sydney Cove, it is possible that the instrument’s action had an escapement mechanism. Assuming this is so, it may have been this design innovation that persuaded Elizabeth Macarthur to buy Laycock’s piano.

**Keyboard Compass**

Was the keyboard compass of the piano that Elizabeth Macarthur purchased at Laycock’s estate auction in January 1810 larger than that of the square piano that George Bouchier Worgan had given her in early 1791? The compass of Stewart Symonds’ 1780/86? Frederick Beck piano, believed to be Worgan’s piano, is a fully chromatic five octaves (FF–f⁸).\footnote{See ‘Keyboard’, in Appendix A, this volume.} Although the original keyboard of Barrow’s 1785/86? Longman & Broderip is missing, it is reasonable to assume that the instrument’s keyboard compass was also a fully chromatic five octaves (FF–f⁸). The piano’s keywell has no space for the inclusion of additional key levers—that is, there is no room for an ‘upward extension’ of five additional notes to 5.5 octaves, ‘retaining FF as the bottom note’ (FF–c⁴).\footnote{Cole, *Broadwood Square Pianos*, p. 70.}

Given that Thomas Laycock arrived in Sydney in September 1791,\footnote{‘Laycock, Thomas (1756?–1809)’, in Australian Dictionary of Biography Online.} and that Longman & Broderip began making 5.5-octave square pianos in ca 1794 (Broadwood began making 5.5-octave square pianos late in 1793),\footnote{James Shudi Broadwood, in a letter dated Wednesday, 13 November 1793, written to Thomas Bradford of Charleston, reveals that Broadwood first added extra treble keys to square pianos in 1793. See Bozarth and Debenham, ‘Piano Wars’, p. 70.} it is highly unlikely that Laycock’s square piano (if he brought the instrument with him to the colony) had additional keys.

The first advertisement appearing in the Sydney press in which a piano with additional keys is described was published on Saturday, 30 October 1813 in the
Sydney Gazette, and New South Wales Advertiser: ‘For sale, a capital piano forte, with the additional keys, made by Bolton.’ This advertisement appeared three years after Laycock’s estate auction had taken place.

Bolton’s identity remains a mystery. He may have been the ‘T. Bolton’ who composed Six Waltzes, Composed and Adapted as Lessons for the Piano Forte, with Accompaniments for a Tambourine and Triangle (ad libitum); And Instructions for Performing on the Tambourine. An anonymous critic writing in The Monthly Magazine; Or, British Register of Tuesday, 1 April 1800, described Bolton’s Six Waltzes in the following way:

[L]overs of tambourine music will find a variety of useful hints. The flamps, semi-flamps, the travale, the double-travale, the gûgles, the bass, the turn, and other necessary particulars, are explained. The waltzes are, for the most part, uncommonly pleasing, and well calculated for tambourine and triangle accompaniments.

If Laycock’s piano had additional keys, the auctioneer David Bevan did not need to mention the fact in his advertisement for the piano’s sale at Laycock’s estate auction; by 1809, a 68-note keyboard compass (5.5 octaves: FF–c⁴) was nothing special.

An ‘Elegant’ Piano

At Thomas Laycock’s estate auction, his piano was described as ‘elegant’. The Sydney Gazette, and New South Wales Advertiser of Sunday, 31 December 1809 contains the following advertisement:

Sale by auction, by Mr. Bevan,

On Thursday next the 4th of January, 1810, on the premises of Mr. Laycock, deceased, in Pitt’s Row, at ten o’clock in the forenoon, all the neat household furniture, consisting of bedsteads, beds, bolsters, blankets, and mattresses, tables and chairs, table linen, sheeting, a small quantity of plate, knives, forks, and all kinds of kitchen furniture, a quantity of wearing apparel, some fine Hyson tea, sugar, wine and spirits, an elegant piano-forte with music books.

It is thought that during the eighteenth and early nineteenth centuries, the term ‘elegant’ pertained to elaborate case decoration, such as buhl (boulle) or other

305 Sydney Gazette, and New South Wales Advertiser, 30 October 1813, p. 1. See ‘Pianos “with Additional Keys”’, in Chapter 13, Volume 1 of this publication.
306 Bolton, Six Waltzes.
The case of Barrow’s Longman & Broderip is not elaborately decorated, being plain mahogany ornamented with a simple stained? fruitwood stringer inlaid on each side with a holly? or boxwood? stringer (Plates 331 and 332). On the outside of the lid, however, two rows of stringing run parallel with each other and with the edge. Whilst not extravagant, these rows of stringing would have immediately been regarded as more ornamentally splendid than the commonly encountered single row.

The nameboard of Barrow’s Longman & Broderip is embellished with beautiful inlaid swags on either side of and above the central inlaid rectangular inscription cartouche (Plates 333–6). The style of nameboard decoration on extant Longman & Broderip instruments reveals a variety of approaches, ranging (at the most simple) from a nameboard inscription cartouche comprising an elongated rectangular form312 (some have convex rounded ends)313 to oval enamel plaques exquisitely embellished on either side, ‘either with inlaid swags and bell-flower drops … or … painted sprays of flowers and other fancies’.314

Plate 333 Square piano by Longman & Broderip (London, 1785/86?): nameboard—inlaid decorative swags on either side of and above the central rectangular inlaid inscription cartouche.

Source: Brian Barrow Collection, Sydney. Photo by the author.


311 See, by way of comparison, photographs of the case and lid decoration on Longman & Broderip square piano number 306 in Durand and Durand, ‘Restored Instrument Archive’. The date assigned to this instrument, 1796, may be too late. Research undertaken by David Hunt (in ‘Instrument History/Research’), suggests that a proposed date of 1785 is more viable.


313 See, for example, photographs in Durand and Durand, ‘Restored Instrument Archive’.


Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 335 Square piano by Longman & Broderip (London, 1785/86?): nameboard—continuation of the inlaid decorative swag shown in Plate 334 (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 336 Square piano by Longman & Broderip (London, 1785/86?): nameboard—the inlaid decorative swag above the central inscription cartouche (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

The inlaid decoration found on the nameboard of Barrow’s instrument is by no means as extravagant as that found on some Longman & Broderip square pianos; conversely, the nameboard of Barrow’s instrument is more elaborately decorated than some other square pianos made by Longman & Broderip. In Sydney in 1810, such fine-looking decoration may well have been regarded as ‘elegant’—and within the colonial context, rare and exquisite enough to entice Elizabeth Macarthur to purchase the instrument for £85.

Was Elizabeth Macarthur’s ‘New’ Piano an Instrument in Upright Form?

As has been previously mentioned, James Broadbent states that in 1810, ‘Elizabeth Macarthur appears to have replaced Worgan’s piano with a larger and finer instrument (perhaps a piano in upright form) that was purchased at auction in Sydney from the estate of Thomas Laycock … for the then substantial sum of £85’, which was approximately four times the price of a new square piano in London.

It is surprising that Elizabeth spent so much money to acquire Laycock’s piano, especially given that many contemporaneous documents reveal her to be an

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317 See Broadbent, Elizabeth Farm Parramatta, p. 38.
astute and prudent businesswoman. Furthermore, it seems odd that a piano about 25 years old would have so substantially appreciated in value at a time when contemporaneous innovations in design had resulted in the emergence and acceptance of a significantly different and usually more expensive instrument.

At the very least, Elizabeth’s purchase appears to be an extravagance. At the very worst, Elizabeth may have been an unfortunate victim of the financial opportunism that existed in relation to the cost of square pianos sold by Sydney residents to other citizens of Sydney (in 1810, the population of the colony was relatively small, and pianos were a rare and desirable commodity). On Sunday, 24 July 1803, for example, a piano (presumably square) was advertised for sale in the *Sydney Gazette, and New South Wales Advertiser*; the asking price was an exorbitant 60 guineas—approximately three times the price of a new square piano in London. Judge Advocate Ellis Bent provides another example of the unprincipled practice. In a letter dated Friday, 27 April 1810, Bent, writing from Sydney to his mother in England, recounts:

> Mrs. Paterson had a small pianoforte [that is, a square piano] but she asked for it £40. and the sounding board was broken, and the instrument was in other respects not a good one. I offered her £26 for it, but it was not accepted, tho’ it did not cost her more than £25 and she had used it for ten Years.

Mrs. Paterson ‘was the wife of the lieutenant-colonel of the New South Wales Corps and had arrived with her husband in 1791. At the time Bent wrote she was packing to leave for England.’

One assumes that the piano purchased by Elizabeth Macarthur at Laycock’s estate auction was, unlike Mrs Paterson’s square piano, in good condition. ‘Either Mrs Macarthur had been practising assiduously since Worgan’s departure, or she was determined to give her daughters the early opportunities she herself had lacked.’ One also assumes that Elizabeth was so personally drawn to the instrument that she was prepared to spend £85 to acquire it.

Even though it is logical to suppose that Elizabeth’s new piano was ‘larger’ and ‘finer’ than Worgan’s piano, we do not know exactly how (or if) it differed from Worgan’s piano. Furthermore, there is no evidence that Laycock’s piano was an instrument in upright form.

During the late eighteenth and early nineteenth centuries, ‘structural problems inherent in square piano fabrication, as the makers strove for a more powerful

318 *Sydney Gazette, and New South Wales Advertiser*, 24 July 1803, p. 4.
319 Bent, ‘Letter to His Mother’. See *Ellis Bent Correspondence*, pp. 147–8.
321 Ibid.
tone, increasing string tensions while at the same time widening the case to accommodate extended keyboards caused many piano makers to ponder the merits of a new type of piano in upright form. Many design difficulties specific to the upright piano were successfully overcome by late eighteenth and early nineteenth-century makers. (In 1811, the Viennese piano maker J. F. Bleyer, on examining an upright piano, wrote: ‘When we examine this action closely, we observe the drops of sweat shed by its inventor.’)

That an upright piano would have found its way to Australia so soon after its invention in London is unlikely. Significant dates pertaining to the development of the upright piano are

- 1795: patent for Robert Stodart’s ‘upright grand piano-forte in the form of a bookcase’ (commonly referred to as an ‘upright grand’) (Plates 2, 130 and 131)
- December 1798: patent for William Southwell’s ‘upright square’ piano
- 1800: John Isaac Hawkins’ (1772–1855) small upright piano (‘patent portable grand’)
- 1811: patent for the inventive William Southwell’s ‘cabinet piano’ (Plate 132)
- ca 1811: Broadwood begins to make cabinet pianos
- 1811: Robert Wornum’s (1780–1852) ‘cottage upright’.

If Laycock’s piano arrived with him in September 1791 on board the Gorgon, the instrument could not have been in upright form; such pianos were not invented until 1795. There remains the possibility that Laycock imported an upright instrument into the colony sometime after 1795 and before his death on Wednesday, 27 December 1809. If his piano had been such a rare and innovative type of instrument (and this within the contexts both of English and of colonial culture), remarks would certainly have been made by contemporaneous colonial commentators, who remain silent on the matter.

It did not take too long, however, for upright pianos to find their way to the colony. The first mention in the antipodean press of an upright piano appears in an advertisement published in the Hobart Town Gazette and Van Diemen’s Land.
Advertiser on Friday, 9 April 1824.\textsuperscript{330} The first mention of an upright piano in the Sydney press appears in an advertisement for the raffling of ‘an elegant patent upright piano-forte, by Wornum’, published in The Australian on Wednesday, 18 April 1827.\textsuperscript{331} In both instances, these advertisements appear more than a decade after Elizabeth Macarthur purchased Thomas Laycock’s piano at his estate auction.

A portrait of the merchant, pastoralist, politician and philanthropist Robert Campbell ‘at Wharf House, Sydney, [painted] by Charles Rodius in 1834 shows [Campbell] … seated on a gilt japanned chair beside a table’. ‘In the background can be seen an upright grand piano’—or, because the instrument’s proportions are inaccurately depicted, perhaps a cabinet piano—with a typical ‘pleated silk front’ panel (commonly known as the ‘sunburst’ or ‘cloudburst’ design) in the upper section.\textsuperscript{332}

In 1835, approximately one year after Campbell’s portrait was painted, the pianoforte maker\textsuperscript{333} John Benham designed? and produced the first Australian-made piano. This extant instrument is in upright form: a ‘cottage’ piano.\textsuperscript{334}

The Allure, for Elizabeth Macarthur, of Laycock’s Longman & Broderip(?) Piano: Summary

If Laycock’s piano is the Longman & Broderip square piano dated 1785/86? currently owned by Brian Barrow, it is possible that the instrument had an escapement action. Although the keyboard compass of Barrow’s square piano was most probably identical to that of George Worgan’s piano—that is, five octaves, FF–f3—the instrument’s ‘modern’ escapement action, as well as the ornamental double stringing on the outside of the lid and the beautiful and elaborate inlaid nameboard decoration (all of which rendered the instrument ‘elegant’) may have been the crucial factors that persuaded Elizabeth Macarthur to acquire the piano at Thomas Laycock’s estate auction on 4 January 1810.

Remaining Questions

Confronting the questions that arise from provenance details associated with the 1785/86? Longman & Broderip and the 1780/86? Beck square pianos may reveal not only the interests that these provenance details serve, ‘but also the kinds of exclusion which they involve … Any address to these problems will serve to animate a range of questions’.\textsuperscript{335}

\textsuperscript{330} See Hobart Town Gazette and Van Diemen’s Land Advertiser, 9 April 1824, p. 4.
\textsuperscript{331} The Australian, 18 April 1827, p. 2.
\textsuperscript{332} Fahy, ‘Furniture and Furniture-Makers’, p. 123.
\textsuperscript{333} Sydney Gazette, and New South Wales Advertiser, 9 July 1835, p. 3.
\textsuperscript{334} This instrument is part of the Powerhouse Museum Collection, Registration no. H8405. The workmanship revealed in this instrument is splendid.
\textsuperscript{335} Harrison and Wood, Art in Theory 1900–2000, pp. 1–2.
Several pertinent questions remain:

1. Why did William Bradshaw attempt to reacquire Barrow’s Longman & Broderip square piano in ca 2006–07? If Bradshaw had revised his initial opinion of the significance of the 1785/86 Longman & Broderip in the light of his encounter with the 1780/86 Beck square piano, was he attempting to
   a) protect Brian Barrow from disappointment
   b) protect his reputation by ‘diffusing’ the effect of provenance-related incompatibilities that had arisen because of information he had imparted in May 1969 when he sold the Longman & Broderip to Brian Barrow
   c) reacquire the instrument for purely commercial reasons?

2. If Bradshaw was of the opinion that the 1785/86 Longman & Broderip was the First Fleet piano, why would he wish to deprive Brian Barrow of the joy of owning the instrument by attempting to reacquire it in ca 2006–07—an intention that runs contrary to Bradshaw’s character?

3. Why did Bradshaw inform Barrow in ca 2006–07 that he had purchased Stewart Symonds’ 1780/86 Beck square piano in London and that the instrument was not the First Fleet piano—information that contradicts everything Bradshaw had told Symonds in 1986 when Symonds purchased the Beck? Given Bradshaw voiced this revelation at the time of his (unsuccessful) attempt to reacquire the 1785/86 Longman & Broderip from Barrow, perhaps he hoped that a reinforcement of the Longman & Broderip’s provenance as he understood and described it to Barrow in May 1969 would prevent a problematic situation from becoming embarrassing and/or volatile (new information arising from his encounter with the Beck piano on 29 October 1973 catalysing the formation of new conclusions).

4. Why did Bradshaw not tell Stewart Symonds that he had purchased Symonds’ 1780/86 Beck piano in London, and that he did not believe the instrument to be the First Fleet piano? Was he attempting to
   a) protect Symonds from disappointment; Symonds was one of Bradshaw’s biggest clients (as in the world of visual art, so too in the world of antiques: a dealer will always endeavour to keep the biggest clients happy)

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336 See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, above.
337 See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’ and ‘George Bouchier Worgan’s Piano in Windsor’, in Chapter 15, Volume 1 of this publication.
338 See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, above.
339 I am indebted to Stewart Symonds for this information.
b) protect his own reputation by ‘diffusing’ the effect of provenance-related incompatibilities that had arisen because of information he had imparted ca mid-1986 when he sold the Beck to Symonds? (Perhaps there was no need for Bradshaw to emend his story, because the 1780/86? Beck piano’s provenance as communicated to Symonds—that is, the Beck was purchased at an old farmhouse on the outskirts of Windsor, and was the First Fleet piano340.—was true.)

The Plot Thickens

Within the context of the author’s visit to Brian Barrow’s home on Saturday, 28 July 2012, Barrow recalled that in ca 2006 or 2007 Bradshaw attempted to reacquire his 1785/86? Longman & Broderip. At that time, Bradshaw informed Barrow ‘in a hushed voice’, that

1. he had purchased Stewart Symonds’ 1780/86? Frederick Beck square piano in London
2. he had scratched off the little round British Antique Dealers’ Association sticker
3. the 1780/86? Beck was not the First Fleet piano.341

Did Bradshaw purchase the Beck piano in London? Like Bradshaw, Paul Kenny, the eminent antiques importer and Bradshaw’s close friend, regularly left Australia during the 1980s in order to purchase antiques. Bradshaw and Kenny would meet in England, and, by combining resources, would jointly ship their new acquisitions to Australia. Within the context of a telephone conversation held between the author and Kenny on Tuesday, 2 July 2013, Kenny (a man blessed with an acute memory) remarked: ‘As far as I know, Bill didn’t buy a Beck in London.’ Furthermore, Kenny remarked that when it came to provenance, Bradshaw might ‘embellish a story, but he wouldn’t invent; he was a truthful man’. Kenny’s remarks represent tantalising hearsay.

On Wednesday, 19 June 2013—11 months after the author’s visit to Barrow’s home in July 2012—the author held a telephone conversation with Brian Barrow. Within the context of this conversation, Barrow reiterated that Bradshaw had attempted to reacquire his 1785/86? Longman & Broderip in ca 2006 or 2007. Barrow’s ensuing recollections, however, differed from those imparted to the author in July 2012. On the telephone, Barrow recounted that Bradshaw informed him that

340 See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’, in Chapter 15, Volume 1 of this publication.
341 See ‘Tea, Cake, Convivial Company and a Proposed Provenance’, above.
1. he had acquired Stewart Symonds’ 1780/86? Beck square piano in Australia from someone who had purchased the instrument in London
2. he had scratched off the little round British Antique Dealers’ Association sticker after he had purchased the instrument.

Each of Barrow’s two versions of events contradicts information that Bradshaw communicated to Symonds regarding the provenance of the 1780/86? Beck square piano.342 Bradshaw informed Symonds that

1. he had purchased the Beck piano at its location in an old farmhouse on the outskirts of Windsor
2. the instrument had been in the owner’s family for living memory
3. the owners were adamant that the instrument had come to Botany Bay with the First Fleet
4. he believed the 1780/86? Beck was the First Fleet piano.343

Within the context of the telephone conversation held between the author and Barrow on 19 June 2013, Barrow proposed that the individual who had purchased the Beck piano in London may have been the Australian composer Varney Monk (née Peterson; 1892–1967), who owned a collection of pianos. Barrow continued by informing the author that his speculation was based upon pronouncements published in Heather Clarke’s article ‘Australian Colonial Dance: Australia’s First Piano’.344

Clarke, in the section of her article entitled ‘Responses to “Australia’s First Piano”’, posted a response on Sunday, 10 February 2013. Citing as her source Scott Carlin, Manager of House Museums at the Tasmanian Museum and Art Gallery, Hobart, Clarke wrote:

In the 1960s Elizabeth Macarthur’s piano was said to be owned by a Mrs Varney Monk. Later it was said that Queen Street antiques dealer, Bill Bradshaw, either owned it or knew of its location. This comment from Scott Carlin.345

Clarke’s/Carlin’s description of the instrument as ‘Elizabeth Macarthur’s piano’ tends to muddy the waters a little; it is unclear whether or not the instrument is

342 Symonds was the executor of Bradshaw’s estate.
343 See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’, in Chapter 15, Volume 1 of this publication. Bradshaw, having informed Stewart Symonds of the 1780/86? Beck piano’s provenance when Symonds first saw the instrument in early October 1986, reiterated its provenance when Symonds purchased the instrument a week or two later. On occasion, Bradshaw took Symonds to dinner, and on these occasions he also reiterated the piano’s provenance.
344 Clarke, ‘Australian Colonial Dance’.
1. the First Fleet piano
2. the instrument that Elizabeth Macarthur purchased at Thomas Laycock’s estate auction on Thursday, 4 January 1810.\textsuperscript{346}

Given that Clarke’s/Carlin’s comments appear in an article subtitled ‘Australia’s First Piano’, however, it is reasonable to assume that the description ‘Elizabeth Macarthur’s piano’ refers to the First Fleet piano.

Clarke’s/Carlin’s comments do not contain information pertaining to

1. \textit{who} reported that ‘Elizabeth Macarthur’s piano was said to be owned by … Varney Monk’\textsuperscript{347}
2. \textit{why} ‘Elizabeth Macarthur’s piano was said to be owned by … Varney Monk’\textsuperscript{348}
3. \textit{who} said that ‘Bill Bradshaw owned it or knew of its location’\textsuperscript{349}
4. \textit{how} Bradshaw came to own it or know of its location.\textsuperscript{350}

Within the context of a telephone conversation held between the author and Scott Carlin on Tuesday, 6 August 2013, Carlin revealed that the source of information upon which his comment was based was Lesley Harwin, a curator at the Historic Houses Trust of New South Wales who had been tasked with the custodianship of property in Parramatta associated with Elizabeth Macarthur.

When Barrow’s second version of events—that is, that Bradshaw had acquired Symonds’ 1780/86? Beck square piano in Australia \textit{from someone who had purchased the instrument in London}—is combined with his speculation based on Clarke’s/Carlin’s comments (that the individual who purchased the Beck piano in London may have been Varney Monk), several outcomes ensue.

1) \textbf{Varney Monk’s Piano is Not Brian Barrow’s Longman & Broderip}

Varney Monk’s piano could not have been Brian Barrow’s 1785/86? Longman & Broderip. Clarke/Carlin note that ‘\textit{in the 1960s Elizabeth Macarthur’s piano was said to be owned by … Varney Monk}’ (emphasis in the original).\textsuperscript{351} If the

\begin{footnotesize}
\item[346] See ‘Elizabeth Macarthur Purchases Thomas Laycock’s Piano’, in Chapter 13, Volume 1 of this publication. See also ‘Brian Barrow’s Longman & Broderip Square Piano: Elizabeth Macarthur’s second piano?’, above.
\item[347] ‘Heather Says: February 10, 2013 at 1:35 am’ in ‘17 Responses to ‘Australia’s First Piano’’, in Clarke, ‘Australian Colonial Dance’.
\item[348] Ibid.
\item[349] Ibid.
\item[350] Ibid.
\item[351] Ibid.
\end{footnotesize}
Longman & Broderip’s provenance as communicated by Bradshaw to Barrow on 29 May 1969 and on subsequent occasions is true, in the 1960s the instrument was owned by Albert Briskie, not Varney Monk (William Bradshaw repurchased the piano from Briskie in early 1969, and shortly thereafter sold it to Barrow).

2) Varney Monk’s Piano is Stewart Symonds’ 1780/86? Frederick Beck

The following hypothesis is based on two assumptions:

1. Clarke’s/Carlin’s comment that ‘[i]n the 1960s Elizabeth Macarthur’s piano was said to be owned by … Varney Monk’ is true

2. the Beck’s provenance as communicated by Bradshaw to Symonds—that is, that the Beck was purchased at an old farmhouse on the outskirts of Windsor, and was the First Fleet piano—is false (thereby rendering feasible Barrow’s second version of events and his speculation regarding Varney Monk).

If these two assumptions are embraced, a connection between the 1780/86? Beck and Varney Monk may be proposed.

Monk lived near Sirius Cove, Mosman, ‘overlooking Sydney Harbour’. She died, aged 75, on Tuesday, 7 February 1967. Bradshaw’s stock book (Plate 133) reveals that he acquired the Beck piano on 29 October 1973, six years after Monk’s death. Within the context of the telephone conversation held between the author and Barrow on 19 June 2013, Barrow conjectured that the reason six years had elapsed between Monk’s death in 1967 and Bradshaw’s acquisition of the Beck piano in 1973 may have been the protracted winding up of Monk’s estate. No evidence can be found, however, pertaining to an extended time frame for the granting of probate in relation to Monk’s estate.

On Saturday, 7 March 1970, three years after Monk’s death, her husband, the violinist Cyril Farnsworth Monk (1882–1970), died, aged 88. Probate on his estate was granted to Ian Maxim Monk (1915–78), Cyril and Varney’s son, on Monday, 6 April 1970.
It is reasonable to propose that if Varney Monk was the individual who had purchased the Beck piano in London, the instrument may eventually, upon her death in 1967, have passed into the custodianship of her husband, Cyril. Subsequently, upon Cyril’s death in 1970, the instrument may have passed into the hands of Varney and Cyril’s son, Ian.

If the provenance of the Beck piano as communicated by Bradshaw to Symonds—that is, that the Beck was purchased on the outskirts of Windsor, and was the First Fleet piano—is true, the instrument cannot have been owned by Varney Monk. This is because that particular history of the 1780/86? Beck piano’s ownership presents an unbroken line of progress from: 1) an unnamed family living in an old farmhouse on the outskirts of Windsor, through to 2) William Bradshaw, and 3) Stewart Symonds.

3) Bradshaw Owns Elizabeth Macarthur’s Piano

Clarke/Carlin record that ‘later’—that is, after the 1960s—‘it was said that Queen Street antiques dealer, Bill Bradshaw … owned’ Elizabeth Macarthur’s/ the First Fleet piano.

Hearsay concerning Bradshaw’s ownership of ‘Elizabeth Macarthur’s piano’, as recorded by Clarke/Carlin is feasible, and may viably refer either to Barrow’s 1785/86? Longman & Broderip or to Symonds’ 1780/86? Frederick Beck piano.

1. If Clarke’s/Carlin’s ‘Elizabeth Macarthur’s piano’ is Barrow’s 1785/86? Longman & Broderip, Bradshaw owned the instrument twice:

   a) between 1942 and 1943/49?: Bradshaw purchased the piano in 1942; between 1943 and 1949, he sold the instrument to Albert Briskie
   b) between early 1969 and 29 May 1969: in early 1969, Bradshaw repurchased the piano from Briskie.

Bradshaw sold the instrument to Barrow on 29 May 1969 (Plate 328d).

2. On the other hand, if Clarke’s/Carlin’s ‘Elizabeth Macarthur’s piano’ is Symonds’ 1780/86? Frederick Beck, Bradshaw held this instrument in his personal collection for 13 years before selling it:

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359 See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’, in Chapter 15, Volume 1 of this publication.
360 Clarke, ‘Australian Colonial Dance’.
361 See ‘A Taxing Proposition’, above.
4) Bradshaw Knows the Location of Elizabeth Macarthur’s Piano

Clarke/Carlin record that after the 1960s, ‘it was said that’ Bradshaw knew the location of Elizabeth Macarthur’s piano.\(^{362}\)

Hearsay regarding Bradshaw’s knowledge of the location of Elizabeth Macarthur’s piano, as recorded by Clarke/Carlin is feasible, and may apply either to Barrow’s 1785/86? Longman & Broderip or to Symonds’ 1780/86? Frederick Beck piano.

If Clarke’s/Carlin’s ‘Elizabeth Macarthur’s piano’ is Barrow’s 1785/86? Longman & Broderip, Bradshaw knew the location of the instrument because

1. he purchased the instrument from the Mat(t)hews family in 1942
2. between 1943 and 1949?, he sold the piano to Albert Briskie
3. in early 1969, he repurchased the instrument from Briskie
4. on 29 May 1969, he sold the piano to Brian Barrow
5. following this sale, Bradshaw was aware of its location in Barrow’s home (in ca 2006 or 2007, Bradshaw attempted to repurchase the Longman & Broderip from Barrow).

On the other hand, if Clarke’s/Carlin’s ‘Elizabeth Macarthur’s piano’ is Symonds’ 1780/86? Frederick Beck, and if the Beck’s provenance as communicated by Bradshaw to Symonds—that is that the instrument was purchased in Windsor, and was the First Fleet piano—is true, Bradshaw knew the location of the Beck because

1. Bradshaw acquired the piano on 29 October 1973 (Plates 133 and 328e)
2. Bradshaw maintained possession of the instrument for 13 years before selling it to Symonds in mid-October 1986\(^{363}\)
3. following the piano’s sale to Symonds, Bradshaw was aware of the instrument’s location in the Stewart Symonds Collection.

From a different perspective, if Clarke’s/Carlin’s ‘Elizabeth Macarthur’s piano’ is Symonds’ 1780/86? Frederick Beck, and: 1) if the instrument’s provenance as communicated by Bradshaw to Symonds is false; and 2) if Barrow’s second


\(^{363}\) See ‘A Taxing Proposition’, above.
version of events (that is, that Bradshaw acquired the Beck in Australia from someone who had purchased the instrument in London) is true; and 3) if Clarke's/Carlin's hearsay regarding Varney Monk's ownership of the instrument is true; Bradshaw knew the location of the Beck because

1. he acquired the piano on 29 October 1973 (Plates 133 and 328e); Bradshaw may have purchased the instrument from Ian Monk, who, by that time, may have had the piano in his possession for three years

2. Bradshaw maintained ownership of the Beck for 13 years before selling the instrument to Symonds in mid October 1986

3. following this sale, Bradshaw was aware of the Beck’s location in the Stewart Symonds Collection.

The Interplay of Equals

Drawing on information and hypotheses discussed in the foregoing ‘The Plot Thickens’, the following two lists comprise events associated with Brian Barrow’s 1785/86? Longman & Broderip and Stewart Symonds’ 1780/86? Frederick Beck square pianos.

Brian Barrow’s Longman & Broderip Square Piano 1785/86?

- Sometime in 1942: William Bradshaw purchases the piano from the Mat(t)hews family.
- Between 1943 and 1949: Bradshaw sells the piano to Albert Briskie.
- 7 February 1967: Varney Monk dies.
- Early 1969: Bradshaw repurchases the piano from Albert Briskie.
- 27 May 1969: Brian Barrow purchases the piano from Bradshaw, who dates the piano as 1780 in his sales register.
- 6 April 1970: Probate on Cyril Monk’s estate is granted to Ian Maxim Monk, Cyril and Varney Monk’s son.
- 1978: Ian Monk dies.
- ca 2006–07: Bradshaw attempts (unsuccessfully) to repurchase the piano from Brian Barrow.

364 See ibid.
Stewart Symonds’ Frederick Beck Square Piano 1780/86?

- 1960s: The piano is owned by Varney Monk.
- 7 February 1967: Varney Monk dies.
- 6 April 1970: Probate on Cyril Monk’s estate is granted to Ian Maxim Monk, Cyril and Varney Monk’s son.
- 29 October 1973: William Bradshaw purchases the piano from Adam Barber.
- End of winter 1974: The author first meets Bradshaw, at his antiques shop.
- 1974–77: The author never sees the piano in Bradshaw’s collection, despite Bradshaw conducting frequent tours of his collection with the author.
- 1978: Ian Monk dies.
- 8 June 1970: Bradshaw first ventures overseas to acquire antiques.
- ca April 1986: Bradshaw returns to Sydney from England.
- ca May 1986: Bradshaw returns to Sydney after spending two weeks in the United States.
- Early October 1986: Stewart Symonds first sees the Beck piano at Bradshaw’s home/shop.
- Mid-October 1986: Stewart Symonds purchases the piano from Bradshaw.

Through a Glass Darkly

When the following four propositions are combined, they reinforce the supposition that the First Fleet piano is Stewart Symonds’ 1780/86? Beck square piano.

Proposition 1

Barrow’s second version of events is true—that is, Bradshaw acquired Stewart Symonds’ 1780/86? Beck square piano in Australia from someone who had purchased the instrument in London.

Proposition 2

Barrow’s speculation that the individual who purchased the Beck piano in London was Varney Monk is true.

Proposition 3

The claim that ‘Elizabeth Macarthur’s piano’ of Clarke’s/Carlin’s article was owned by Varney Monk in the 1960s is true.365

Proposition 4

‘Elizabeth Macarthur’s piano’ of Clarke’s/Carlin’s article refers to the First Fleet piano.

A Moment in Time

The final section of Heather Clarke’s article ‘Australian Colonial Dance: Australia’s First Piano’ comprises ‘17 Responses to “Australia’s First Piano’’’. On Wednesday, 12 December 2012, ‘Sandy’ posted the following response: ‘Way back in the 70’s I had a friend who worked in an antique shop in Woollahra, a very well-off Eastern suburb of Sydney. He showed me a piano his boss thought was the First Fleet piano (all I have is a vague memory of a rectangular box).’

- On Sunday, 19 May 2013 Sandy appended another response: ‘The only other thing I can remember definitely is that the shop was on the Sydney side of Queen St & I vaguely remember we were upstairs, so it was at least 2-storeys,—as were all the other shops in the street.’

It could be conjectured that the instrument in question is Stewart Symonds’ 1780/86? Frederick Beck square piano.

- ‘Way back in the 70’s’ (emphasis added): William Bradshaw purchased the Beck piano on 29 October 1973 (Plates 133 and 328e); after acquiring the Beck, Bradshaw did not sell the instrument for 13 years.
- ‘An antique shop in Woollahra’ (emphasis added): Was this William Bradshaw’s antiques shop at 96 Queen Street, Woollahra?
- ‘The shop was on the Sydney side of Queen St & I vaguely remember we were upstairs, so it was at least 2-storeys’: The description is consistent with the location and design of William Bradshaw’s antiques shop at 96 Queen Street, Woollahra.
- ‘His boss’ (emphasis added): Was this William Bradshaw?
- His boss thought the piano ‘was the First Fleet piano’ (emphasis added): Was this the 1780/86? Beck instrument that Bradshaw acquired on 29 October 1973 (bearing in mind the Beck piano’s provenance as communicated by Bradshaw to Stewart Symonds—that is, the Beck was purchased at an old farmhouse on the outskirts of Windsor, and was the First Fleet piano)?
- ‘All I have is a vague memory of a rectangular box’ (emphasis added): The 1780/86? Beck is a square piano.

366 Clarke, ‘Australian Colonial Dance’.
367 ‘Sandy Says: December 19, 2012 at 1:01 am’ in ibid.
368 ‘Sandy Says: May 19, 2013 at 11:36 am’ in ibid.
369 See ‘George Bouchier Worgan’s Piano at a Farm “30 miles out of Sydney”’, in Chapter 15, Volume 1 of this publication.
If Sandy’s recollections are accurate, the ‘First Fleet piano’ could not have been Brian Barrow’s 1785/86 Longman & Broderip. This is because in the 1970s, the Longman & Broderip was owned by Brian Barrow (Barrow purchased the piano from Bradshaw on Thursday, 29 May 1969) (Plate 328d).

It is reasonable to surmise, however, that Sandy’s ‘First Fleet piano’ is Stewart Symonds’ 1780/86 Federick Beck square piano. Sandy’s hearsay certainly seems to point in that direction—especially so because Sandy’s recollections are from the 1970s. As is so often the case when attempting to conclusively identify the First Fleet piano, provenance and supposition are based on unsubstantiated hearsay.

Verifying the provenance and date of a culturally significant piano, especially when answers are not known, [or] when understanding is evolving … is particularly challenging. Yet such circumstances can be energising, exciting in fact, prompting theories and research that can take place … new insights and understandings, revealing unconsidered research directions and connections.

The English historian H. A. L. Fisher wrote:

Men wiser and more learned than I have discerned in history a plot, a rhythm, a predetermined pattern. These harmonies are concealed from me … there can be no generalizations, only one safe rule for the historian: that he should recognize in the development of human destinies the play of the contingent and the unforeseen.371

‘Above all, to rediscover a lost piano is like welcoming a prodigal child.’372

The First Fleet Piano: Brian Barrow’s Longman & Broderip or Stewart Symonds’ Frederick Beck? Summary of hearsay, inaccuracies, conjecture and unsubstantiated claims

My object all sublime
I shall achieve in time—
To let the punishment fit the crime—
The punishment fit the crime.373
Both Brian Barrow and Stewart Symonds claim to own the First Fleet piano. Since there was only one piano on board the *Sirius* as the ship made its way to Botany Bay, there can only be one First Fleet piano.

The claims made by Barrow and Symonds are based substantially on provenance details whose origins lie in hearsay. Inconsistencies in provenance details consistently appear to originate with William Bradshaw.

The dating of Barrow’s 1785/86? Longman & Broderip square piano and Symonds’ 1780/86? Frederick Beck square piano is open to question. An informed proposed date for each instrument allows, however, for a departure for Botany Bay with the First Fleet.

With historical context in mind, and when placed within the framework of evidence based on hearsay, the unique hinged cabriole legs and campaign-furniture-inspired stand of Symonds’ Beck square piano represent the strongest physical features supporting speculation that the instrument may be the First Fleet piano.

To the author’s knowledge, there are only four other extant late eighteenth-century English square pianos with folding legs:

1. an instrument by Charles Trute, dated ca 1771?, with four straight square-tapering legs braced by a removable shelf;\textsuperscript{374} this piano has a compass of four octaves (54 notes, C–f\textsuperscript{3} chromatic—a compass perhaps inspired by that found on some seventeenth and eighteenth-century organs and clavichords)\textsuperscript{375}

2. an instrument by Ferdinand Weber, dated 1772, with a folding ‘picnic table’ stand. This piano has a compass of two keys less than five octaves (59 notes, GG–f\textsuperscript{3}).\textsuperscript{376}

3. an instrument by Ferdinand Weber, date unknown, with a folding ‘picnic table’ stand. This piano has a compass of two keys less than five octaves (59 notes, GG–f\textsuperscript{3}).\textsuperscript{377}

\textsuperscript{374} On Wednesday and Thursday, 18 and 19 September 2013, this square piano was offered for sale (Sale 1186) in London—within the context of the auctioning of the Collection of Professor Sir Albert Richardson, PRA—by Christie’s. The instrument was offered as Lot 128, with a possible attribution to Joseph Merlin, and sold for £5250. See ‘Christie’s Auction Results—The Collection of Professor Sir Albert Richardson, P.R.A.—Lot 128’, in ‘Sale 1186 Lot 128’ (n.d.). See also photographs in ‘A Magical Mystery Piano’ in ‘Update 28th October’, in *Friends of Square Pianos* (n.d.). See also ‘A Mystery Solved’ in ‘Update (2) December 12th’, in *Friends of Square Pianos*.

\textsuperscript{375} A strikingly beautiful example of a square piano with an identical compass to that of the ca 1771? Trute instrument may be seen in ‘Restored Instrument Archive: Square Piano by John Bland, London c.1790’, in *The Music Room Workshop: Makers & Restorers of Early Keyboard Instruments* (n.d.).

\textsuperscript{376} This piano is housed in the Metropolitan Museum of Art, New York (Accession Number: 2003.300).

\textsuperscript{377} On Wednesday 11 March 2015, this square piano was offered for sale in Stansted, UK, by Sworders Fine Art Auctioneers. The instrument was offered as Lot 1395, and sold for £4200.
4. an instrument by Longman & Broderip, ca 1790, with four somewhat unattractive straight square-tapered legs that fold underneath the case. At first, this instrument appears to support the notion that Longman & Broderip manufactured campaign-furniture-style pianos as a matter of course. It is not known, however, how many instruments with folding legs Longman & Broderip either commissioned or sold. Significantly, this decoratively plain instrument (whose unadorned nature precludes it from association with the campaign furniture aesthetic) has a keyboard compass of only three octaves (37 notes, F–f₂ chromatic). This suggests that the piano may have been designed to function as a choirmaster’s or dancing teacher’s instrument, or as a portable piano made for a church organist (the so-called ‘shipboard’ piano, an especially narrow instrument in upright form, is a nineteenth-century invention).

Stewart Symonds’ 1780/86? Frederick Beck square piano is the only extant late eighteenth-century English square piano with hinged legs whose case dimensions and fully chromatic five-octave keyboard compass reflect late eighteenth-century norms. From a late eighteenth-century perspective, the instrument’s size and compass render it a ‘piano’ in both the commonly encountered and the fullest senses. The fact that the instrument has intricately decorated casework, cabriole legs and a unique stand designed to be quickly disassembled, packed away, transported and reassembled without using tools reinforces not only its distinctiveness and its campaign furniture aesthetic, but also its hypothetical appropriateness for participation in the First Fleet’s epic journey to Botany Bay—a journey presenting contexts within which the instrument’s portability was requisite.

By favouring this hypothesis, the author chooses not to avoid a certain amount of partisan emphasis. A willingness, however, to remain open-minded (especially in the absence of irrefutable evidence) reflects the author’s hope that proof will emerge in the future enabling conclusive identification of the First Fleet piano to occur.

In relation to the provenance of each of the two instruments that vie for the status of First Fleet piano, the list below summarises:

1. relevant information presented in Appendix B and in previous chapters
2. provenance details arising from hearsay
3. inaccuracies
4. conjecture
5. unsubstantiated claims.

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378 See Watson, *Clinkscale Online*, EP# 2139. See also photographs in ‘Square Piano (Portable Model Accession Number: 89.4.2849’, in *The Metropolitan Museum of Art*. See also McDonald, ‘Campaign Furniture’, p. 22.
<table>
<thead>
<tr>
<th>Brian Barrow’s Longman &amp; Broderip square piano 1785/86?</th>
<th>Stewart Symonds’ Frederick Beck square piano 1780/86?</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Found in a laundry (hearsay)</td>
<td>1) Found in a laundry (hearsay)</td>
</tr>
<tr>
<td>2) The piano belonged to Elizabeth Macarthur (hearsay; Bradshaw’s reiterated claim)</td>
<td>2) Purchased by the owners of a farm near Windsor on 6 June 1838 (hearsay; conjecture)</td>
</tr>
<tr>
<td>3) In the 1960s, Elizabeth Macarthur’s piano was owned by Varney Monk (hearsay; erroneous)</td>
<td>3) Bradshaw acquired the piano from a family living in an old farmhouse on the outskirts of Windsor (hearsay)</td>
</tr>
<tr>
<td>4) Elizabeth Macarthur’s piano (the First Fleet piano?) was owned by William Bradshaw (hearsay)</td>
<td>4) Bradshaw acquired the piano from the Macarthur-Onslow family (hearsay; Kenneth Muggleston’s recollection)</td>
</tr>
<tr>
<td>5) Bradshaw’s estimated date of 1780 (Plate 328d)</td>
<td>5) Bradshaw purchased the piano in London, and scratched off the little round British Antique Dealers’ Association sticker (hearsay)</td>
</tr>
<tr>
<td>6) Bradshaw’s estimated date of 1781</td>
<td>6) Bradshaw did not buy a Beck piano in London (hearsay)</td>
</tr>
<tr>
<td>7) Campaign furniture stand (Bradshaw’s erroneous claim)</td>
<td>7) Bradshaw acquired the piano from someone who had purchased it in London, and scratched off the little round British Antique Dealers’ Association sticker (hearsay)</td>
</tr>
<tr>
<td>8) Any who regard the instrument to be the First Fleet piano are deluding themselves (Kenneth Muggleston’s claim)</td>
<td>8) No UK-based antique dealer remembers a Beck piano being sold in London during the twentieth century (hearsay)</td>
</tr>
<tr>
<td>9) Bradshaw acquired the piano from Adam Barber on 29 October 1973 (there is no listing of Adam Barber in 1968, 1972 or 1977 Australian Electoral Rolls)</td>
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</tr>
<tr>
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</tr>
<tr>
<td>11) Came out with the First Fleet (hearsay; Bradshaw’s reiterated claim)</td>
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</tr>
<tr>
<td>12) Likely to be the First Fleet piano (hearsay; Kenneth Muggleston’s strong impression)</td>
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</tr>
<tr>
<td>13) The instrument belonged to George Worgan (hearsay; Bradshaw’s reiterated claim)</td>
<td>13) The instrument belonged to George Worgan (hearsay; Bradshaw’s reiterated claim)</td>
</tr>
<tr>
<td>14) The instrument is important to Australia (hearsay; Bradshaw’s claim)</td>
<td>14) The instrument is important to Australia (hearsay; Bradshaw’s claim)</td>
</tr>
</tbody>
</table>

The First Piano to be Brought to Australia or Elizabeth Macarthur’s Second Piano? Longman & Broderip (London, 1785/86?, serial number 604):

Description

Nameboard

- Cross-banded (top and bottom) with prominently grained veneer (possibly kingwood).
- The cross-banding is separated from a wide central band of light-coloured, golden veneer (possibly maple) by a boxwood? stringer at the top and bottom; this stringer is edged with an ink line (pseudo-stringer) (Plate 333).
The First Fleet Piano: A Musician’s View

- The inscription is contained in a rectangular inlaid boxwood? cartouche (Plates 330 and 337).
- The edges of the cartouche are delineated by a boxwood? stringer edged with an ink line (pseudo-stringer) (Plates 330, 337, 338 and 341).
- The inscription comprises handwritten pen work in ink, on a warm honey-coloured veneer (possibly boxwood) rectangular cartouche (Plates 330 and 337).
- Infills of fine pen work scrolls.
- Embellished with inlaid decorative swags (Plates 333–6).

Plate 337 Square piano by Longman & Broderip (London, 1785/86?): nameboard inscription.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Source: Brian Barrow Collection, Sydney. Photo by the author.


Source: Brian Barrow Collection, Sydney. Photo by the author.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 341 Square piano by Longman & Broderip (London, 1785/86?): nameboard inscription (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Serial Number

- ‘604’ stamped into the bottom of the well at the left of the keyboard that originally contained mutation hand-levers (Plate 329).

Case

Moulding

The moulding runs around the upper top inside edge of the case (Plate 342).

Plate 342 Square piano by Longman & Broderip (London, 1785/86?): treble end—moulding on the top inside edge of the case (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Interior Framing

- Case construction (Plates 343–5).
- Hole in the belly rail (Plates 346–8).

Plate 343 Square piano by Longman & Broderip (London, 1785/86?): internal construction.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 344 Square piano by Longman & Broderip (London, 1785/86?): internal construction—the box formed by the case from the bass end to the belly rail (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 345 Square piano by Longman & Broderip (London, 1785/86?):
internal construction—the box formed by the case at the right-hand end of
the instrument (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 346 Square piano by Longman & Broderip (London, 1785/86?):
hole in the belly rail, viewed from the bass end of the instrument.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 347 Square piano by Longman & Broderip (London, 1785/86?): hole in the belly rail, viewed from the treble end of the instrument.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 348 Square piano by Longman & Broderip (London, 1785/86?): hole in the belly rail, viewed from the treble end of the instrument.

Source: Brian Barrow Collection, Sydney. Photo by the author.
• ‘The main strength of the structure is provided by double-thickness bottom boards of pine, the lower layer laid parallel to the spine and the inner planks [laid] diagonally’, approximately parallel to the strings\textsuperscript{379} (Plates 343–5).

**Soundboard**

• Alpine spruce.
• Grain runs parallel to the spine (Plate 349).
• Loose in the case. Under normal circumstances, the soundboard of a square piano is tightly glued onto pine liners, which are themselves glued to the internal faces of the box formed by the case at the right-hand end of the instrument (Plate 350). ‘With the top of the wrestplank made level with these liners, the soundboard [is] … glued down tightly to both.’\textsuperscript{380}

**Ribs**

• The main rib—running parallel with the straight part of the bridge—is large compared with those around it (Plate 351).
• ‘Two ribs running parallel to the bridge, the longer [main] one being posterior to the bridge, passing near the hooked treble end’, tapering considerably to be ‘lapped into the liner at the back left hand corner’.\textsuperscript{381} (This is similar to the soundboards of Johannes Pohlmann and Adam Beyer.)
• ‘At right angles to [the] … main rib are [six ribs] … of much smaller cross-section passing under the bridge. They are lapped into stopped mortises in the main rib, extend to the edge of the soundboard, tapering to almost nothing.’\textsuperscript{382} (This is very much in deference to Zumpe’s early instruments, and has resonances of Adam Beyer’s approach. On Beyer’s instruments, at right angles to the main rib, there are two or three ribs of much smaller cross-section that pass under the bridge;\textsuperscript{383} Plate 352.)
• The ribs appear to be made of spruce.

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\textsuperscript{379} Cole, *The Pianoforte in the Classical Era*, p. 71, caption for Figure 1.
\textsuperscript{380} Cole, *Broadwood Square Pianos*, p. 41.
\textsuperscript{381} Cole, *The Pianoforte in the Classical Era*, p. 71, caption for Figure 1.
Plate 349 Square piano by Longman & Broderip (London, 1785/86?): soundboard—the grain runs parallel to the spine.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 350 Square piano by Longman & Broderip (London, 1785/86?): pine liners glued to the internal faces of the box formed by the case at the right-hand end of the instrument, and the top of the wrest-plank, upon which the soundboard is tightly glued.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 351 Square piano by Longman & Broderip (London, 1785/86?):
soundboard ribs.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 352 Square piano by Longman & Broderip (London, 1785/86?):
the main rib—running parallel with the straight part of the bridge—is large
compared with those around it.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Bridge

- Single.
- Beech?
- J-form, which has a curve at the treble end, and is straight in the tenor and bass (Plate 349). The J-form bridge is typical for a late eighteenth-century English square piano.
- Single-pinned throughout the compass.
- Truncated wedge-shaped cross-section, leaning towards the keyboard.
- Undercut at the bass end (reducing the bridge’s footprint) in order to increase the flexibility of the soundboard in this narrow region near the corner, thus making the soundboard generally more resonant—and more resonant to lower frequencies (Plates 353 and 354).


Source: Brian Barrow Collection, Sydney. Photo by the author.

Source: Brian Barrow Collection, Sydney. Photo by the author.

**Condition**

- At sometime, the curve at the treble end of the bridge has been clumsily replaced (Plate 355).

Plate 355 Square piano by Longman & Broderip (London, 1785/86?): bridge—the treble-end curve has been clumsily replaced.

Source: Brian Barrow Collection, Sydney. Photo by the author.
The First Fleet Piano: A Musician’s View

Nut

- A thin strip of oak.
- Located parallel to the front edge of the hitch-pin block, immediately behind the nut-pins (Plate 356).
- Single-pinned.


Source: Brian Barrow Collection, Sydney. Photo by the author.

Hitch-Pin Block

- Oak.
- Anchored to the spine.
- The bass-end vertical face of the hitch-pin block has been severely damaged by woodworm (Plate 357).

Plate 357 Square piano by Longman & Broderip (London, 1785/86?): hitch-pin block, bass end—extensive woodworm damage.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Wrest-Plank

- Diagonally disposed at the treble end, made from a composite block comprising an oak? base and an upper layer of beech? (Plates 350 and 358).
- ‘Under the middle part of the wrestplank it is not attached to the bottom boards.’384
- The top of the wrest-plank is level with pine liners that are glued to the internal faces of the box formed by the case at the right-hand end of the instrument.

Plate 358 Square piano by Longman & Broderip (London, 1785/86?): composite wrest-plank comprising beech(?) and pine(?).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Bottom Boards

- Plain pine.
- Double thickness.
- The lower layer comprises four rectangular planks, whose long sides are laid adjacent to one another, parallel to the spine.
- The upper-layer planks are laid diagonally in the direction of the back left-hand corner to the front-right corner—that is, approximately parallel with the diagonally positioned strings of the instrument (Plates 343 and 344).
- In the bass half of the instrument, the upper-layer planks are reinforced within the case walls by two longitudinal wooden bars running at a right angle to the lower-layer planks (Plates 343 and 344). (These two longitudinal wooden bars add only a little strength to the diagonal upper-layer planks.) The two longitudinal bars are glued to the lower-layer bottom boards.

Main Lid

- The grain runs parallel to the spine.

Moulding

- Applied convex running mould, with an overhang along the front and sides of the main lid, excluding the spine (Plates 320 and 331).
- The spine side of the main lid is flush with the top of the spine (Plate 359).

Plate 359 Square piano by Longman & Broderip (London, 1785/86?): the spine side of the lid is flush with the top of the spine.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Lid-Stick
• Tapered wooden prop, hinged with a screw (extant).

Lid-Stick Fastening Hole
• A single hole is located at the bass end of the underside of the lid.

Lid-Stick Screw
• Location: Inside the bass-end case, above the flat-surfaced wooden block on the left-hand inside of the case (Plate 360).

Plate 360 Square piano by Longman & Broderip (London, 1785/86?): the lid-stick rotates around a screw inside the bass-end case, above a flat-surfaced wooden block on the left-hand inside of the case.

Source: Brian Barrow Collection, Sydney. Photo by the author.
The First Fleet Piano: A Musician’s View

Lid Sections

The lid is split into three parts by a longitudinal cut over the nameboard (extending the length of the instrument) and a short lateral cut over the right-hand cheek (Plates 361 and 362).

Main Lid

- Hinged to the outside of the spine with two three-screw butt hinges (one at the treble and one at the bass end) (Plate 363). A mortice indicates that, originally, another butt hinge was located centrally between the two butt hinges that have survived.

Keywell Flap

- The keywell flap is hinged to the main lid with four brass butt hinges (Plate 364).

Lockboard

- The lockboard is hinged to the inside of the keywell lid flap with three brass butt hinges (Plate 365). (The lockboard falls forward, as in clavichords of the Hamburg school.) When the instrument is opened, the lockboard can stand vertically as a support for a book of music (Plate 366).
  - Solid mahogany.

Treble-End Front Lid Flap

- Mahogany.
  - Grain runs parallel to the spine.
  - The back edge is hinged to the main lid with three brass butt hinges (Plate 361).

Moulding

- Applied convex running mould, with an overhang along the front (Plate 362) and treble-end side (when closed).

---

Plate 361 Square piano by Longman & Broderip (London, 1785/86?): the lid is split into three parts by a longitudinal cut over the nameboard (extending the length of the instrument) and a short lateral cut over the right-hand cheek.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 362 Square piano by Longman & Broderip (London, 1785/86?): the lid is split into three parts by a longitudinal cut over the nameboard (extending the length of the instrument) and a short lateral cut over the right-hand cheek.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 363 Square piano by Longman & Broderip (London, 1785/86?): the main lid is hinged to the outside of the spine with two three-screw butt hinges (one at the treble and one at the bass end)—a mortice indicates that, originally, another butt hinge was located centrally between the two butt hinges that have survived.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 364 Square piano by Longman & Broderip (London, 1785/86?): the keywell flap is hinged to the main lid with four brass butt hinges.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Music Desk

• There is no internal provision for a sideways-folding music desk fitted to the back of the nameboard that when extended holds the lid open (a sideways-folding music desk became a commonly encountered feature of square pianos during the late 1790s).

• The only provision for holding a music book or music sheets in place is a solid wooden ledge screwed near the edge of the inside face of the hinged lockboard (to be used with the lockboard opened and standing in its vertical position) (Plate 365). Two swivelling brass stays prevent a music book or music sheets from sliding forward (Plates 365 and 366). This means that when a music score is used, the main part of the lid has to remain closed, the upright lockboard serving as a convenient prop for the score. The small treble-end front lid flap may be opened, at the player’s discretion.

• Solid mahogany.

Plate 365 Square piano by Longman & Broderip (London, 1785/86?): solid wooden ledge screwed near the edge of the inside face of the hinged lockboard, for holding a music book or music sheets in place (to be used with the lockboard opened and standing in its vertical position).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 366 Square piano by Longman & Broderip (London, 1785/86?): the treble-end swivelling brass stay (one of two) that prevents a music book or music sheets from sliding forward over the solid wooden ledge screwed near the edge of the inside face of the hinged lockboard.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Stand

- Trestle stand (Plate 367).
- Each pair of legs at the treble and bass ends is joined at the top edge by a horizontal bar (Plate 367).
- At each end of the instrument, the middle part of each pair of legs is fixed by a horizontal bar (Plate 367).
- When the piano is standing on its feet, each of these two horizontal bars (and therefore each pair of legs at each end of the instrument) is held apart by two horizontal stretchers running the length of the case, in solid mahogany (Plate 367).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Glue

- Hide (animal) glue.

Metalware

Wrest-Pins

- Wrest-pins have been removed, and stored separately.
- Four rows (Plate 368).
- There are 116 wrest-pins for the 61-note compass.
- Iron.
- Unbored.
Plate 368 Square piano by Longman & Broderip (London, 1785/86?):
soundboard—four rows of holes for the wrest-pins to pass through.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Hand-Levers

• Missing (Longman & Broderip’s square pianos ‘had at least two hand stops to
  vary the tone colour, usually three’.)

Damper Raising

• Witness marks on the hand-lever well (the compartment in the left-hand
  cheek) suggest that there were three iron hand-levers running from the
  front towards the back of the case (Plates 369 and 370); the levers were
  probably associated with raising the dampers (the left hand-lever raised the
  bass dampers, FF–b inclusive, while the right hand-lever raised the treble
  dampers, c¹–f³ inclusive), and a harp stop.

• Witness marks comprise:

  1. three holes (located towards the spine end of the hand-lever well, near
     and to the right of the prop’s hinged end), each for a vertical pivot pin
     that enabled the hand-lever to move horizontally

  2. a long residual stain indicates the position of one of the hand-levers.

386 Ibid., p. 101.
Plate 369 Square piano by Longman & Broderip (London, 1785/86?):
Witness marks associated with hand-levers—located towards the spine end of the well, near and to the right of the prop’s hinged end, there are three holes, each for a vertical pivot pin. A long residual stain indicates the position of one of the hand-levers.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 370 Square piano by Longman & Broderip (London, 1785/86?):
Witness marks associated with the hand-levers (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Decoration

Main Lid (All Flaps Closed)

- Top: plain mahogany.
- Then two rows of stringing, running parallel with each other and with the edge, on the outside of the lid (Plate 361).
- Wax polished.

Keywell Cheeks

- The same pattern and timbers as found on the nameboard continue around onto the treble and bass keywell cheeks (Plate 371).
- Varnished (‘using the standard spirit varnish of the [contemporaneous] furniture trade’).\(^{387}\)

Back (Spine) of the Instrument

- Oak.
- Plain, unveneered (Plate 359).

Plate 371 Square piano by Longman & Broderip (London, 1785/86?): treble-end keywell cheek.

Source: Brian Barrow Collection, Sydney. Photo by the author.

\(^{387}\) Cole, Broadwood Square Pianos, p. 102.
Action

- Almost the entire original mechanism is missing. It is not known whether or not the instrument had an escapement action. (‘Longman and Broderip’s square pianos were the first to incorporate an escapement mechanism, giving them a subtlety of touch and expression found in grand pianos. This was owing to the patent taken out in 1786 by John Geib in which Longman, with his irrepressible enthusiasm, invested a large sum for exclusive rights to manufacture.’)388

Dampers

- A single wooden batten associated with damper raising is all that has survived (Plates 372–4).

Plate 372 Square piano by Longman & Broderip (London, 1785/86?): wooden batten associated with damper raising.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 373 Square piano by Longman & Broderip (London, 1785/86?): wooden batten associated with damper raising (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 374 Square piano by Longman & Broderip (London, 1785/86?): wooden batten associated with damper raising (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

388 Ibid., p. 78.
Mutation Stops

Harp Stop (Also Called a Buff Stop)

- The harp stop was ‘especially prevalent in English square pianos between 1770–1790’. 389
- The entire mechanism is missing.
- Screw holes on the front (vertical) face of the hitch-pin block reveal that a harp stop was incorporated into the instrument (Plate 375).

Plate 375 Square piano by Longman & Broderip (London, 1785/86?): hitch-pin block, treble end—two screw holes on the front (vertical) face for a harp stop (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Keyboard

- The original keyboard is missing.
- Fully chromatic (FF–f3; 61 notes).
- Taken from a contemporaneous instrument (Plates 376–8).

389 Ibid., p. 378.
Plate 376 Square piano by Longman & Broderip (London, 1785/86?): keyboard.

Source: Brian Barrow Collection, Sydney. Photo by the author.


Source: Brian Barrow Collection, Sydney. Photo by the author.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Keyframe

- The keyframe is original.
- The disposition of the keyframe is not original: witness marks reveal that the position of the balance rail has been altered to accommodate the replacement keyboard (Plates 379 and 380).
- Front touch rail: A strip of green felt is glued along the top face of the front touch rail; this is not original (Plate 381). (Because the original cloth on both the front and the back touch rails appears to have been lost, any possibility of determining the original key dip has been irretrievably lost.)
- Green woven cloth punches have been installed around each front touch rail pin.
- A thin strip of woven green cloth is glued between the pins along the top face of the balance rail and back touch rail.
- At each of the two outside edges of the keyframe, there is a protective ‘side fence’.

Condition

- There is some damage to the protective side fence at the bass-end back edge of the keyframe (Plates 382 and 395).
- The treble-end side fence is considerably damaged (Plate 383).
Plate 379 Square piano by Longman & Broderip (London, 1785/86?): keyframe, bass end—witness marks show that the position of the balance rail has been altered (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 380 Square piano by Longman & Broderip (London, 1785/86?): keyframe, treble end—witness marks show that the position of the balance rail has been altered (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 381 Square piano by Longman & Broderip (London, 1785/86?): front touch rail—a strip of felt had been glued to the top face (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 382 Square piano by Longman & Broderip (London, 1785/86?): damaged protective side fence at the bass-end back edge of the keyframe.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 383 Square piano by Longman & Broderip (London, 1785/86?): damaged protective side fence at the treble-end back edge of the keyframe.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Key Levers

• Lime?.
• Front-guided, with a single vertical metal pin for each key lever (Plate 384).
• A single pin at the balance rail (Plate 385).

Undercutting

• A gently rounded profile at the balance rail (Plate 386).

‘Cranked’ Key Levers

• The six highest treble key levers (f3–c3 inclusive) are cranked or deviated to the left (Plate 387).
Plate 384 Square piano by Longman & Broderip (London, 1785/86?): front-guided key levers, with a single vertical metal pin.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 385 Square piano by Longman & Broderip (London, 1785/86?): a single vertical metal pin at the balance rail.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 386 Square piano by Longman & Broderip (London, 1785/86?): gentle undercutting at the balance rail.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 387 Square piano by Longman & Broderip (London, 1785/86?): the six highest treble key levers are cranked to the left.

Source: Brian Barrow Collection, Sydney. Photo by the author.
Key Plates

During the second half of the eighteenth century, black accidentals and ivory naturals were the prevailing style for piano keyboards in England.

Naturals
- Ivory key plates.
- In two pieces (Plates 388 and 389).
- In some instances, the key heads are significantly thinner than the tails (in these instances, the key heads and tails do not appear to have come from the same keyboard) (Plate 390).

Key Fronts
- Varnished boxwood cornice (Plates 391 and 392). ‘The front mouldings in all John Broadwood’s instruments have an ovolo form with a protruding lip placed in the lower half’\(^{390}\) (Plates 392a and 392b). Despite inconsistencies in the form of key front moulding on Brian Barrow’s Longman & Broderip square piano, there is a preponderance of this form on the key fronts of the instrument. As the instrument’s original keyboard has been replaced with one taken from a contemporaneous piano, it seems likely that the replacement keyboard is from a piano made by John Broadwood. This proposition is strengthened by the fact that the raised part of the Longman & Broderip’s sharps is solid ebony—another feature consistently found in Broadwood instruments.
- Clearance from the top of the natural keys to the bottom edge of the nameboard: There is no indication that woven cloth or felt has ever been glued to the bottom edge of the nameboard.

\(^{390}\) Ibid., p. 169.
Plate 388 Square piano by Longman & Broderip (London, 1785/86?): naturals, key lever $c^2$—ivory key plates in two pieces.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 389 Square piano by Longman & Broderip (London, 1785/86?): naturals—ivory key plates in two pieces (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 390 Square piano by Longman & Broderip (London, 1785/86?): naturals—in some instances, the key head is significantly thinner than the tail (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 391 Square piano by Longman & Broderip (London, 1785/86?): key fronts—varnished boxwood cornice (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 392 Square piano by Longman & Broderip (London, 1785/86?): key front, key lever c2—varnished boxwood cornice.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 392a Grand piano by John Broadwood (London, 1796, serial number 875): key-front moulding—ovolo form with a protruding lip placed in the lower half.

Source: Geoffrey Lancaster Collection, Perth. Photo by the author.
Plate 392b Grand piano by John Broadwood (London, 1796, serial number 875): key-front moulding—ovolo form with a protruding lip placed in the lower half.

Source: Geoffrey Lancaster Collection, Perth. Photo by the author.

Sharps

- Many of Longman & Broderip’s ‘contemporaries (excluding John Broadwood) made their sharps of stained pearwood with only a thin cap of ebony glued on top’.391 The raised part of the sharps comprises solid ebony; this suggests that the keyboard, which is not the Longman & Broderip’s original, may have once belonged to an instrument by John Broadwood.
- Solid ebony (Plate 393).
- Sharps are uncharacteristically short in length (witness marks at the back of each ebony lever suggest they have been cut down) (Plates 393 and 394).

391 Ibid., p. 169.
Plate 393 Square piano by Longman & Broderip (London, 1785/86?): sharps—solid ebony.

Source: Brian Barrow Collection, Sydney. Photo by the author.


Source: Brian Barrow Collection, Sydney. Photo by the author.
Key Plate Score Lines

- None.

Stringing

- The strings are missing.

History of Restoration

- In 1942, at the time of purchase by William Bradshaw, the piano was in a deteriorated condition, which is surprising, given that the Mat(t)hews family, who owned the instrument, openly recognised its historical significance.
- In late 1969, Brian Barrow purchased the piano from Bradshaw. At some stage thereafter, Barrow undertook the following restoration.

Hammers

- A new set of hammers was made (Plates 395–7).
- The hammers are crudely made.
- The hammerhead covering is not consistent with Longman & Broderip’s common practice.
- The top piece of the wooden hammer rail comprises French-polished wood taken from another article of furniture (Plates 395–6 and 398–9).


Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 396 Square piano by Longman & Broderip (London, 1785/86?): hammers, bass end—FF–F.

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 397 Square piano by Longman & Broderip (London, 1785/86?): hammers (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.
Plate 398 Square piano by Longman & Broderip (London, 1785/86?): hammer rail, bass end—the top of the wooden hammer rail comprises French-polished wood taken from another article of furniture (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.

Plate 399 Square piano by Longman & Broderip (London, 1785/86?): the top of the wooden hammer rail comprises French-polished wood taken from another article of furniture (detail).

Source: Brian Barrow Collection, Sydney. Photo by the author.