

SPINET, English. By John Hitchcock. LONDON. 1710.
Messrs. John Broadwood & Sons, Ltd.

SPINET, English. By Baker Harris. LONDON. 1740.
Mr. T. L. Southgate.

The jacks have leathers instead of quills.

SPINET, English, small size. By Baker Harris. LONDON. [1750].
Rev. F. W. Galpin.

CLAVICHORD, German, in a painted and decorated case.
 By J. A. Hass. HAMBURG. 1767.
Sir Gervas P. Glyn, Bart.

With the original stand.

The weak, expressive tone of the Clavichord is produced by tangents, brass pins, flattened at the upper ends, which, raised by the depression of the keys, set the strings in vibration and at the same time form a dividing bridge. The red cloth on the further portion is for damping. The use of this simple instrument lasted long in Germany, where it was the favourite 'Clavier' or keyboard instrument of the Bachs. The earliest mention of the Clavichord is in 1404, when it appears named with the Clavicymbolum or Spinet.

CLAVICHORD (unfretted), German. By Horn and Mack. DRESDEN. [1775].
Rev. F. W. Galpin.

PIANOFORTE, English, very early square. By Burkard Shudi and Johannes Broadwood. LONDON. 1780.
Messrs. John Broadwood & Sons, Ltd.

HARPSICHORD, English. By Burkard Shudi and Johannes Broadwood. Two manuals and Venetian swell. A very early square instrument. LONDON. 1790.
Messrs. John Broadwood & Sons, Ltd.

The Venetian swell, invented by Shudi, and patented by him in 1769, is an important feature. Transferred subsequently to the organ, it has become an essential feature of that instrument.