

Charles Haward

Probably a son of the John Haward who died around 1667,<sup>1</sup> Charles was admitted to the Joiners Company by Patrimony in 1652 and had probably spent a period of training in his fathers workshop before this date.

He made virginals and harpsichords as well as spinets according to Pepys and Salmon.

Pepys gives us our first reference to him since his entry in the records of the Joiners Company, when on 4th April 1668 he wrote in his diary:

"To Whitehall. Took Aldgate Street in my way, and there called upon one Haward that makes virginals and there did like of a little espinette, and will have him finish it for me; for I had a mind to a small harpsichon but this takes up less room."

Pepys eventually paid £5 for the spinet when it was delivered to his home on 15th July.

The second reference is from 1672 when Thomas Salmon published his 'Vindication of an essay to the advancement of music.'<sup>2</sup> In this he mentions:-

"...a curious pair of Phanatical Harpsichords made by that Arch Heretick Charles Haward."

Whether or not this is a double manual harpsichord is outside the scope of this study, but at least we know that Charles Haward had a reputation for running against the mainstream of harpsichord making or that Salmon held a grudge against him!

Boalch gives his ascertained dates for Charles Haward as 1660-87. In fact we know from the apprentices he took<sup>3</sup> that he was active at least until 1689 when his apprentice Joseph Sandles, whom he had taken over from Thomas Hill, was made free of the Joiners Company. Haward had at least two other apprentices, one John Robinson who was bound to

him in 1670 and a Thomas Bolton who wrote his signature on the bottom jack of the virginal, accredited to Charles Haward, in the Warrington Museum. The virginal is undated but we know that Haward was making them in 1668 and probably later, since the last dated surviving English virginal is the 1679 Charles Rewallin, in Exeter Museum.

The usual length of time for an apprenticeship to last was seven years, however this time was sometimes extended as can be seen in the case of Joseph Sandles who was bound to Hill in 1680 and was therefore bound to a master for 9 years.<sup>4</sup> An even more extreme case was Henry Avery who was bound to John Haward from 1652 to 1672 - a period of twenty years!<sup>5</sup> Assuming that Charles Haward did not have more than one apprentice at any one time, (although this was often the case - see Stephen Keene) Thomas Bolton must have been working for him either before 1670 or between 1677 and 1684, the former being more likely since it is hard to believe that Haward would have been making virginals later than 1675.

The main source of evidence to provide dates for Charles Haward is the selection of surviving instruments by him, of which there would seem to be seven spinets, one harpsichord and one virginal. Boalch lists fourteen instruments altogether but several of these are duplicates. The dated instruments range from the 1683 harpsichord and spinet to the spinet dated 1689.

The surviving spinets by Charles Haward would seem to be mostly in their original states, only one has been seriously altered, which is the one in the Royal Northern College of Music in Manchester,<sup>6</sup> formerly in the Henry Watson collection. This will be dealt with at a later stage. Possibly the oldest surviving spinet is that now dated 1689, presently in the ownership of Tony Bingham.<sup>7</sup> The instrument shows many of the features characteristic of the early dated examples; such as the soundboard wood continuing over the wrestplank, the leather jack guide, the embossed paper keyfronts and the parchment rose in the middle of the soundboard.

Although it has been altered, probably by Haward himself in 1689, the compass was originally GG/BB - c''' with short octave but not broken. This is the main indication of its date since the first dated English example of a spinet compass beyond c''' is the 1683 Charles Haward. The other feature that suggests an early date is the length of the spine. At only 1280mm it is the shortest of all the Haward spinets, which seem to get longer as their dates get later.

It is the length of the spine that suggest the spinet listed variously by Boalch as No 6, 10 and 13, as the next in date to the above. It is very similar; differing mainly in its decorated soundboard and the larger size, at 1350mm, it is almost three inches longer and  $\frac{1}{4}$ " deeper. Although the longest relative c''' scale is still  $11\frac{3}{8}$ " it also has correspondingly longer bass strings. However the scaling seems to be better thought out, instead of peaking around c'' it gradually increases until the  $11\frac{3}{8}$ " is achieved at c'''.

There is then ample evidence to suggest that the two above examples are from around 1680 to '82. This leads nicely into the first dated example from 1683, Boalch No 2, which belongs to the Earl of Haddington and which was on loan to the Victoria and Albert Museum for some years. Here again the scaling is increasing gradually up the compass but this time it peaks at  $11\frac{3}{4}$ ". The compass of this instrument is larger than the previous two in that it extends up to d''' as does the spinet dated 1684 in the Metropolitan Museum of Art in Washington, D.C. (Boalch No 3). The instrument is longer by another  $1\frac{1}{2}$ " and deeper by another  $\frac{1}{4}$ " and has yet longer bass strings. However the scaling still peaks at  $11\frac{3}{4}$ ".

The next instrument comes from a later period of Charles Haward's work where decoration seems much more in keeping with contemporary furniture. Here we see the introduction

of the marquetry panel above the keyboard, a feature which is found on the 1683 harpsichord but not on the early spinets. The style has changed considerably on this instrument (Boalch's No 14) since the angle to the left of the keyboard is now obtuse rather than acute, much as is found on Stephen Keene spinets. This change in design appears to be a one off for Haward and perhaps it was done specifically to a customers order, a possibility indicated by the sumptuous internal veneer of Laburnam oysters and multicoloured marquetry panel.

The soundboard wood still carries on over the wrestplank and this, the leather jack guide and the short, rather than broken, octave point to a fairly early date. The whole spinet is smaller than the above instruments and has a correspondingly short scaling, peaking at only 10 $\frac{1}{4}$ ". All these points would suggest a date around 1685.

The broken octave is first introduced to Haward's spinets in a small way on the 1687 spinet in Leipzig (Boalch No's 4 and 5). Here only the D\*key is split, there being no provision for a C\*. Again we find the marquetry panel, this time of much finer workmanship, although the internal veneering is more subdued than on the previous instrument. Another dramatic change in Haward's style is the introduction of a wooden jack guide, still laid over the surface of the soundboard. However the latter no longer is continuous over the wrestplank, which this time is plain oak. Other decorative changes are from embossed keyfronts to turned semi-circular arcades, and the introduction of skunk-tail sharps. The scaling has increased again to peak at 11 $\frac{3}{4}$ ". but has gone back to having this peak at c" rather than at the top of the compass. Perhaps the desire for an even scaling progression has been sacrificed to achieve a more delicate case outline.

The last spinet by Haward is that housed in Manchester at the Royal Northern College of Music. (Boalch No 9 and perhaps 12 too). Unfortunately it has been much changed, the bridge has been moved and the compass extended up to f<sup>'''</sup>. The broken octave takes a strange form in which only the C\* key is split to give AA at the front. The

D\* key gives only BB. The case, reported as mahogany<sup>8</sup> but more likely walnut, arcaded naturals and fine marquetry panel point to a date around 1687-89. The extension of the compass may well have been made in the mid eighteenth century although, apart from the broken octave, it is a compass found on the Haward Virginal which is undoubtedly of earlier date.

The moving of the bridge has had the effect of lengthening the scaling to the unusually high level of  $13\frac{1}{2}$ " at its greatest. This feature would point to the change having been made in the mid eighteenth century.<sup>8</sup> The spinet must now be strung in iron or be at excessively low pitch!

It is not known when Charles Haward died but assuming that he was about 21 when admitted to the Joiners Company he would have been in his late fifties when the above spinet was made and his first spinet came back into his workshop for repair and extension. It certainly seems likely that he died before 1700.