

**Boalch No:** 5

**Signature:** Stephanus Keene Londini Fecit and removed date

**Compass:** GG/BB-d''' short octave

**Case:** Walnut, double bentside.

**Stand:**

**Hinges:**

**Angle to left of keyboard:** Double

**Dimensions:**

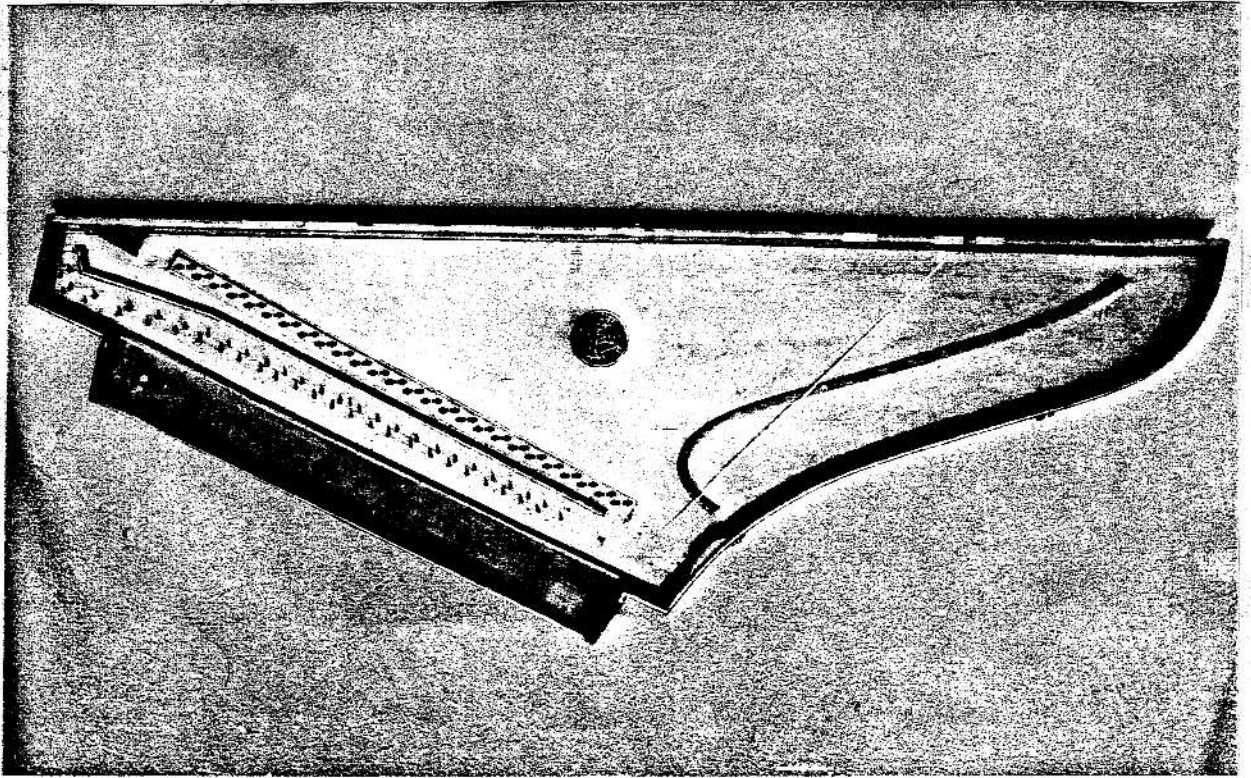
Length 1752  
 Widest point not including keyboard  
 Case height  
 3 octave span

Note	String length	Plucking point	Relative scale
c''	285		11¼'' 12¾'' longest

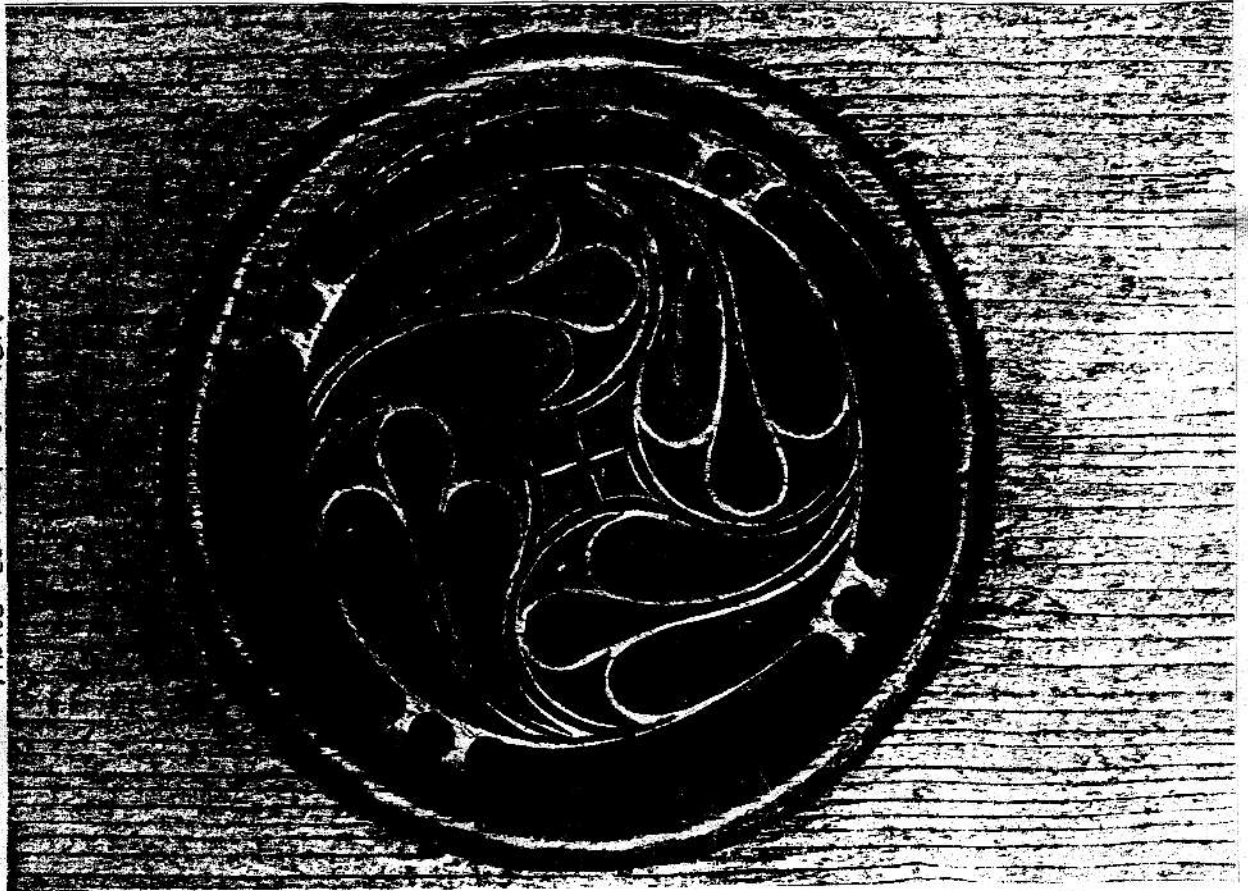
**Detailed description:**

The keyboard has ebony naturals with embossed paper keyfronts and skunktail sharps. The keyframe has a back touch limit and no front rail. The keys have wooden slips at their distal ends, guided by a rack. The soundboard, which has its grain parallel to the spine, carries a carved wood and parchment rose in a moulded hole. Three of the soundbars run perpendicular to the upper jack guide, which is laid over the soundboard and moulded round the edges; a fourth bar runs from the spine, under the tenor and extreme treble of the bridge. The nut is made in three pieces and has a pronounced hook at the bass end. Both the nut and the bridge have a brass wire along the ridge. The signature is on the jack rail and the date has been scratched off, possibly by a dealer in the 18th century trying to pass off the instrument as a more recent example. The moulding around the soundboard is of a more complex form than is normally found on spinets and is similar to those on Keene's virginals, but the moulding on the outside is very plain. The bentside carries two lid catch plates. The nameboard is veneered in laburnam oysters.

**Present owner:** *Royal College of Music Museum*



"Stephen Keene Londini Fecit" RCM 179 Boalch 5

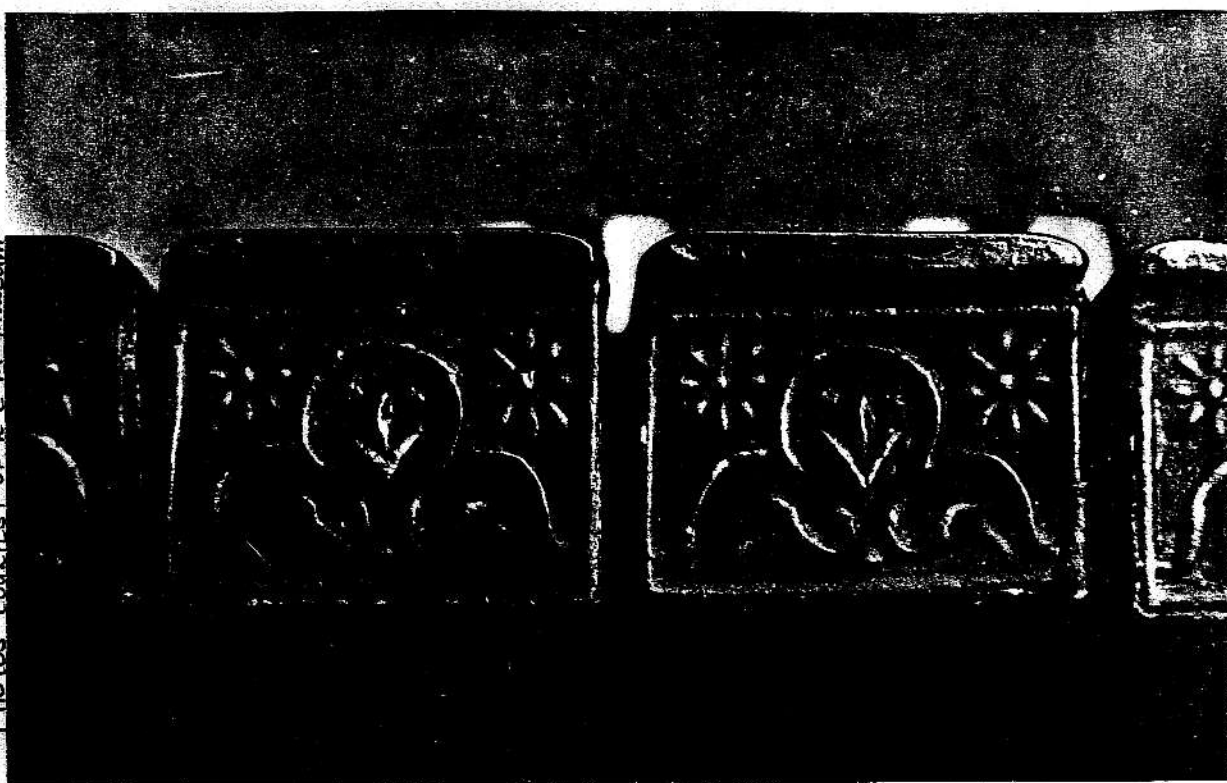


PHOTOS COURTESY OF RCM.

Detail of Wood + Parchment Rose.



Stephen Keene Boalch 5 The key frame.



PHOTOS COURTESY OF R.C.M. MUSEUM.

The embossed Paper key fronts used by many makers.

**Boalch No:** 2 under Blunt

**Signature:** Stephanus Keene Londini Fecit

**Compass:** GG/BB-d''' broken octave

**Case:** Walnut , straight tail.

**Stand:** Trestle, four turned legs.

**Hinges:**

**Angle to left of keyboard:** Obtuse

**Dimensions:**

Length 1627  
 Widest point not including keyboard  
 Case height 174  
 3 octave span 481

Note	String length	Plucking point	Relative scale
GG	1341		
c''	265		10 3/4"
d'''	139		11"

**Detailed description:**

The keyboard has ebony naturals with embossed paper keyfronts and ivory sharps. The lowest key is signed "E.B./1700" (possibly C.B.) The nameboard is veneered in pear and carries a marquetry panel depicting a cat and flowers. The signature is barely legible. The inside of the case is veneered in cedar. The spine, baseboards and interior bracing are of pine. The soundboard and bridge are modern.

**Present owner:** *Museum of Fine Arts, Boston.*

**Boalch No:** None

**Signature:** Stephanus Keene Londini Fecit

**Compass:** GG/BB-d''' broken octave

**Case:** Walnut, straight tail

**Stand:** Trestle, four turned legs.

**Hinges:** Brass

**Angle to left of keyboard:** Obtuse

**Dimensions:**

Length 1650  
 Widest point not including keyboard 521  
 Case height 176  
 3 octave span 486

Note	String length	Plucking point	Relative scale
GG	1390	140	
c	952		9 $\frac{3}{4}$ "
c'	521		10 $\frac{1}{4}$ "
c''	270		10 $\frac{3}{8}$ "
c'''	137		10 $\frac{3}{8}$ "
d'''	130	48	

**Detailed description:**

The keyboard has ebony naturals with embossed paper keyfronts and solid ivory sharps. The soundboard spruce is of wide grain (7-12 lines per inch) and runs parallel to the spine. The hitchpin rail is of walnut as is the box guide. The bridge is of pear, the nut beech, as is the wrestplank. The interior is veneered in cypress. The nameboard is inlaid with stringing and carries a marquetry panel of flowers in various woods. The lid hinges are like those on the John Player/Cawton Aston spinets.

**Present owner:** Colonial Williamsburg Foundation

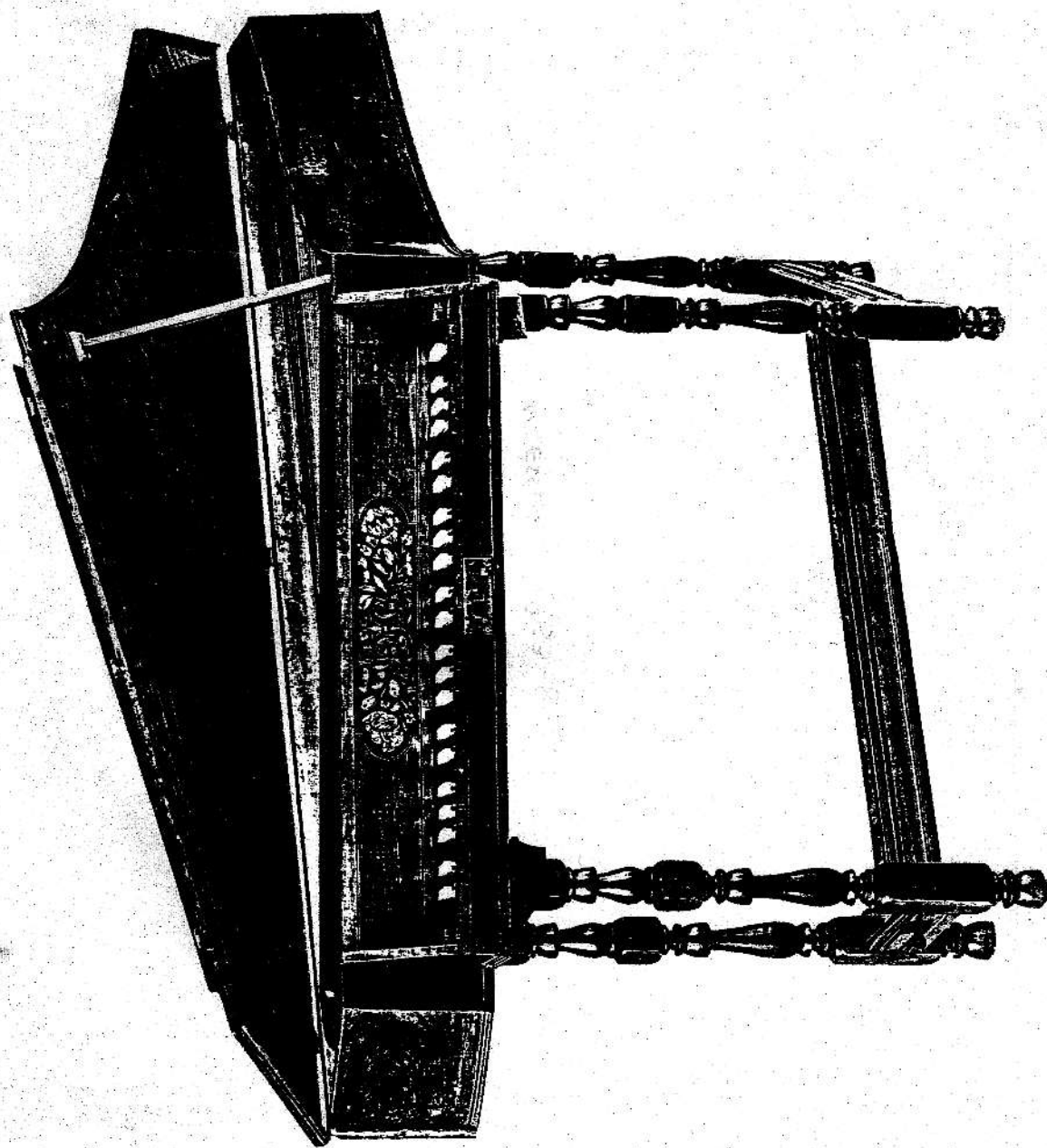
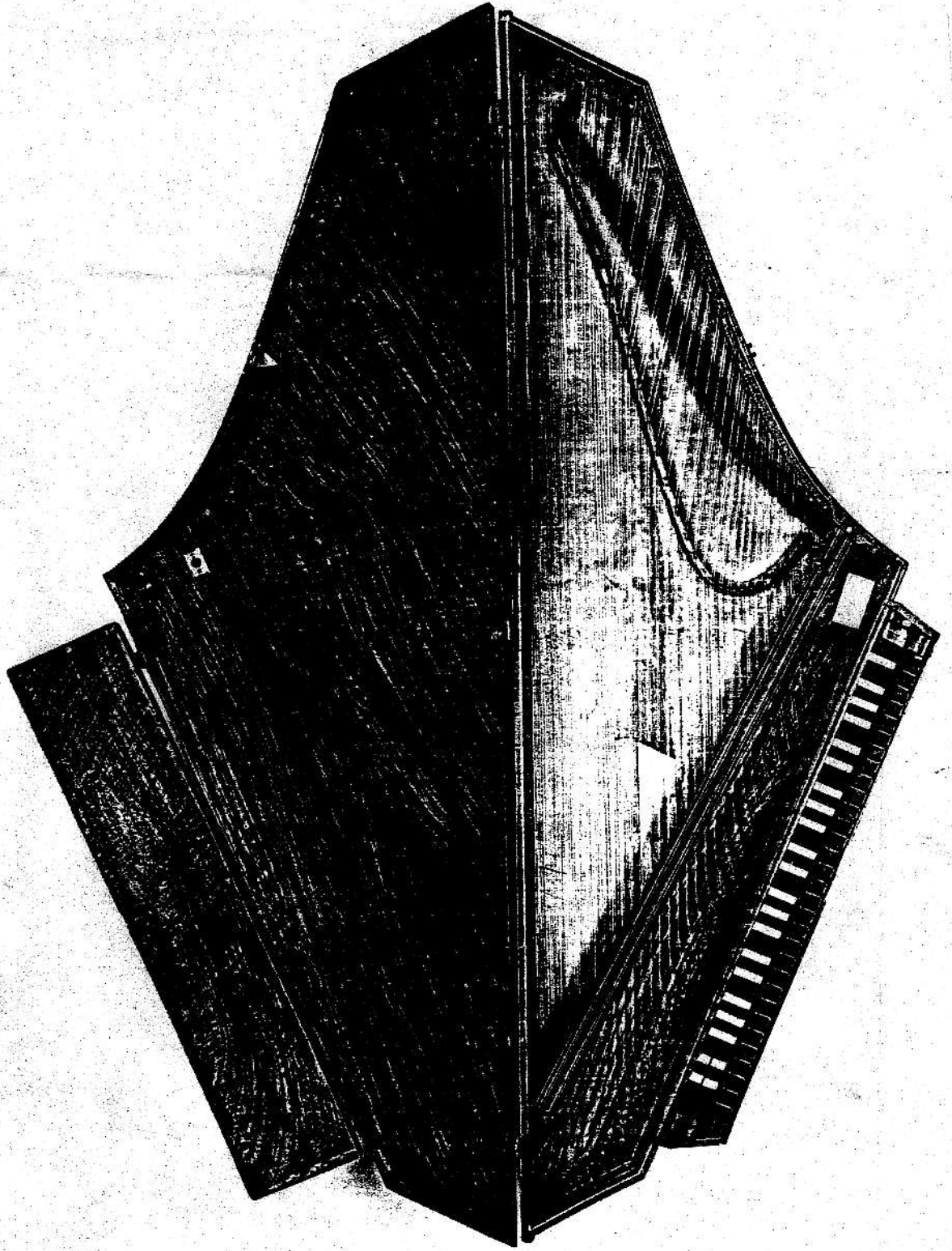


PHOTO : COLONIAL WILLIAMS BURR, VIRGINIA

Stephen Keene.

Not listed in Boalch. under Keene.

PHOTO COURTESY OF COLONIAL WILLIAMSBURG, VIRGINIA



Not listed in Beach

Stephen Keene

Boalch No: None

Signature: Stephanus Keene , Edwardus Blunt, Londini fecerunt.

Compass: GG/BB-d''' broken octave

Case: Walnut (lid probably mahogany), straight tail

Stand:

Hinges:

Angle to left of keyboard: Obtuse

Dimensions:

Length 1677  
 Widest point not including keyboard  
 Case height  
 3 octave span

Note	String length	Plucking point	Relative scale
c''			10½"

**Detailed description:**

The keyboard has ebony naturals with embossed paper keyfronts and solid bone sharps. The marquetry panel depicts flowers and a bird, possibly the same as that on Boalch's 13d.

Present owner: <sup>15</sup> Dennis McCaldin, Lancaster

Boalch No: 13d

Signature: Stephanus Keene, Edwardus Blunt, Londini Fecerunt.

Compass: GG/BB-d''' broken octave

Case: Walnut, straight tail

Stand: Three square tapered legs, not original

Hinges: Pierced brass.

Angle to left of keyboard: Obtuse

Dimensions:

Length	1675	
Widest point including keyboard		610
Case height		
3 octave span	483.	

Note	String length	Plucking point	Relative scale
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Detailed description:

The keyboard has ebony naturals with embossed paper keyfronts and solid ivory sharps. The nameboard is veneered in pear and carries a marquetry panel depicting flowers and a duck. The inscription is written either side of, and above this panel.

Present owner: Lord Bute.

PHOTOS COURTESY OF LORD BUTE



Stephen Keene + Edward Blunt.

Boalch 13d.



**Boalch No:** 19

**Signature:** Stephanus Keene Londini Pecit

**Compass:** GG/BB-d''' broken octave

**Case:** Straight tail

**Stand:** Four legs, spirally turned

**Hinges:** Pierced brass

**Angle to left of keyboard:** Obtuse

**Dimensions:**

Length  
 Widest point not including keyboard  
 Case height  
 3 octave span

<b>Note</b>	<b>String length</b>	<b>Plucking point</b>	<b>Relative scale</b>
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**Detailed description:**

The ebony naturals have paler keyfronts. The sharps are ivory. The nameboard carries a two tone marquetry panel of complex arabesque design. The bentside carries a lid catch and chain.

**Present owner:** >

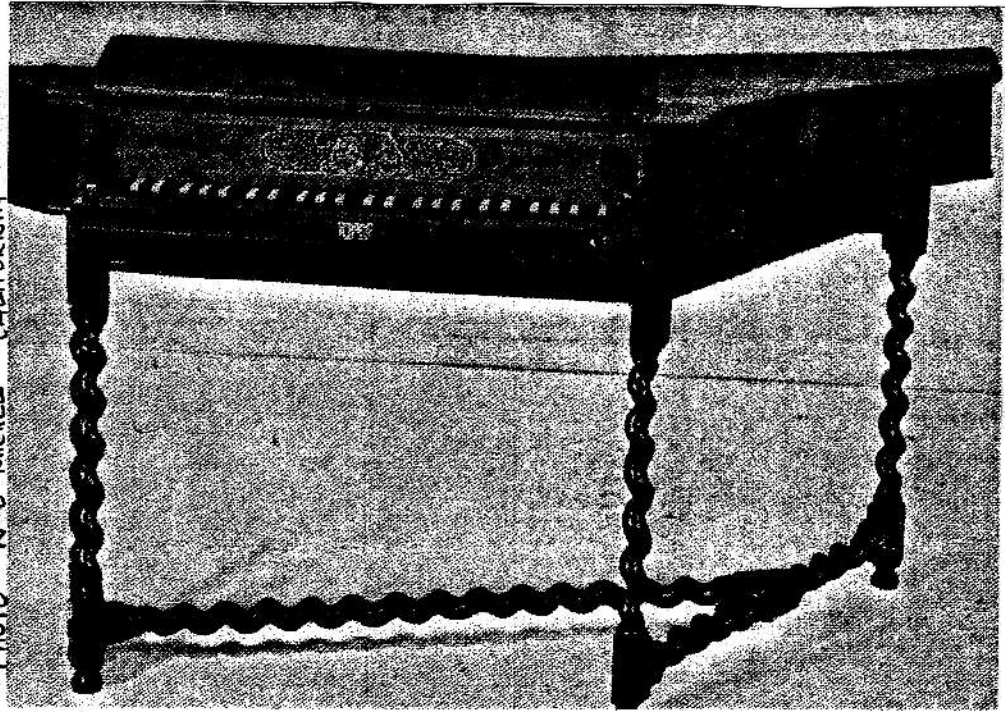


PHOTO N. E. MICHEL CALIFORNIA

Stephen Keene

Boalch 19.

Boalch No: 5a

Signature: Stephanus Keene Londini Fecit

Compass: GG/BB-d''' broken octave

Case: Walnut, straight tail

Stand: Trestle, four turned legs

Hinges: Pierced brass

Angle to left of keyboard: Obtuse

Dimensions:

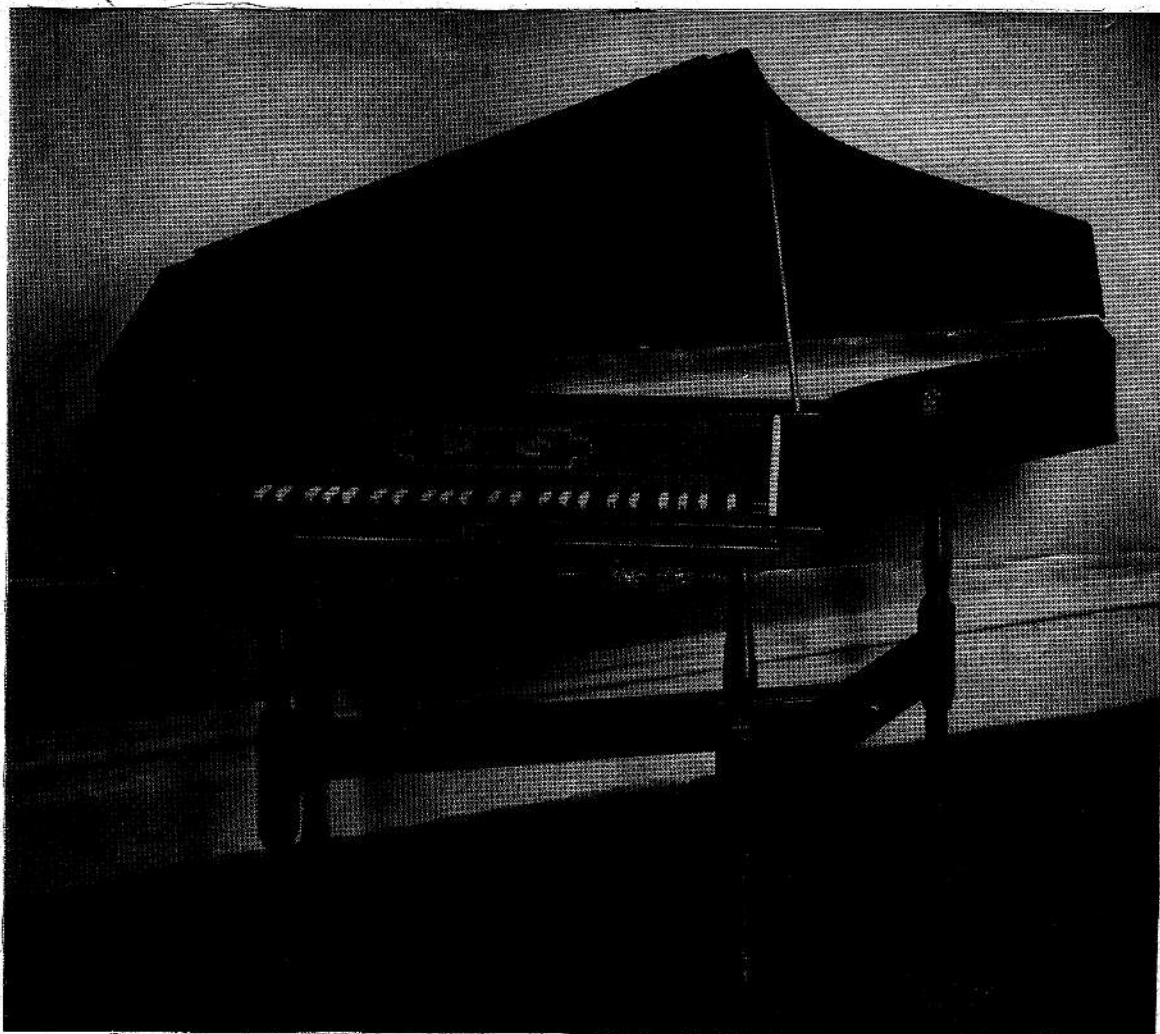
Length 1676  
 Widest point including keyboard 610  
 Case height 203  
 3 octave span

Note	String length	Plucking point	Relative scale
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Detailed description:

The keyboard has ebony naturals, with embossed paper keyfronts and solid ivory or bone sharps. The only remarkable features are that the marquetry panel, which is of two woods and has an arabesque background and two very stylized birds, is surrounded by a bold border; and that the bottom key is signed "T.B./1/1705". The number 1 cannot mean that this was the first keyboard Barton ever made for Keene, since his apprenticeship began in 1699. Perhaps it stands for January 1705.

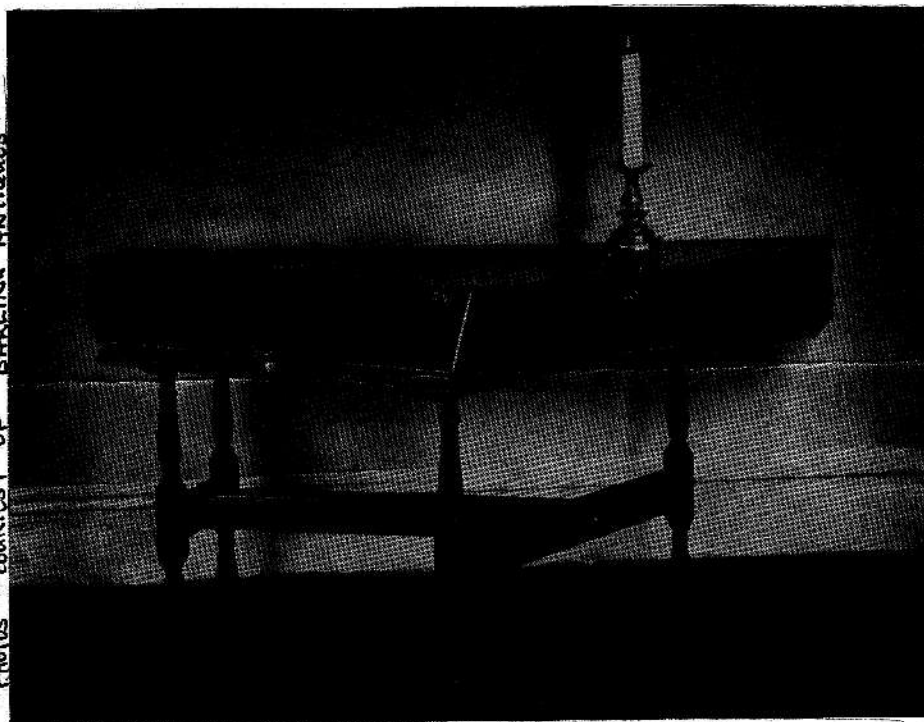
Present owner: *Alan Rubin*



Stephen Keene

Boalch 5a.

PHOTOS COURTESY OF BARLING ANTIQUES



**Boalch No:** 7  
**Signature:** None  
**Compass:** GG/BB-d''' broken octave  
**Case:** Walnut, straight tail  
**Stand:** Trestle, four legs, not original  
**Hinges:** Pierced brass  
**Angle to left of keyboard:** Obtuse

**Dimensions:**

Length 1660  
 Widest point not including keyboard 530  
 Case height 172  
 3 octave span 467

Note	String length	Plucking point	Relative scale
GG	1360	115	
C	1320	115	7½"
c	925	123	9½"
c'	505	100	9¾"
c''	262	81	10¼"
c'''	141	54	11½"
d'''	125	49	

**Detailed description:**

Apparently a typical Keene spinet, dated 1708 on the top key. The keyboard has ebony naturals, with embossed paper keyfronts and solid ivory or bone sharps. The soundboard grain runs parallel to the spine. The nut and jacks were replaced in the 18th century when the strings were re-aligned and the oak box guide had extra clearance cuts made in the mortices to allow for the tongues. The wrestplank is artificially grained to resemble walnut. The spinet is internally veneered in pear and the nameboard carries a marquetry panel of seaweed and two birds either side of a clam. The instrument was restored by John Barnes and is well documented.

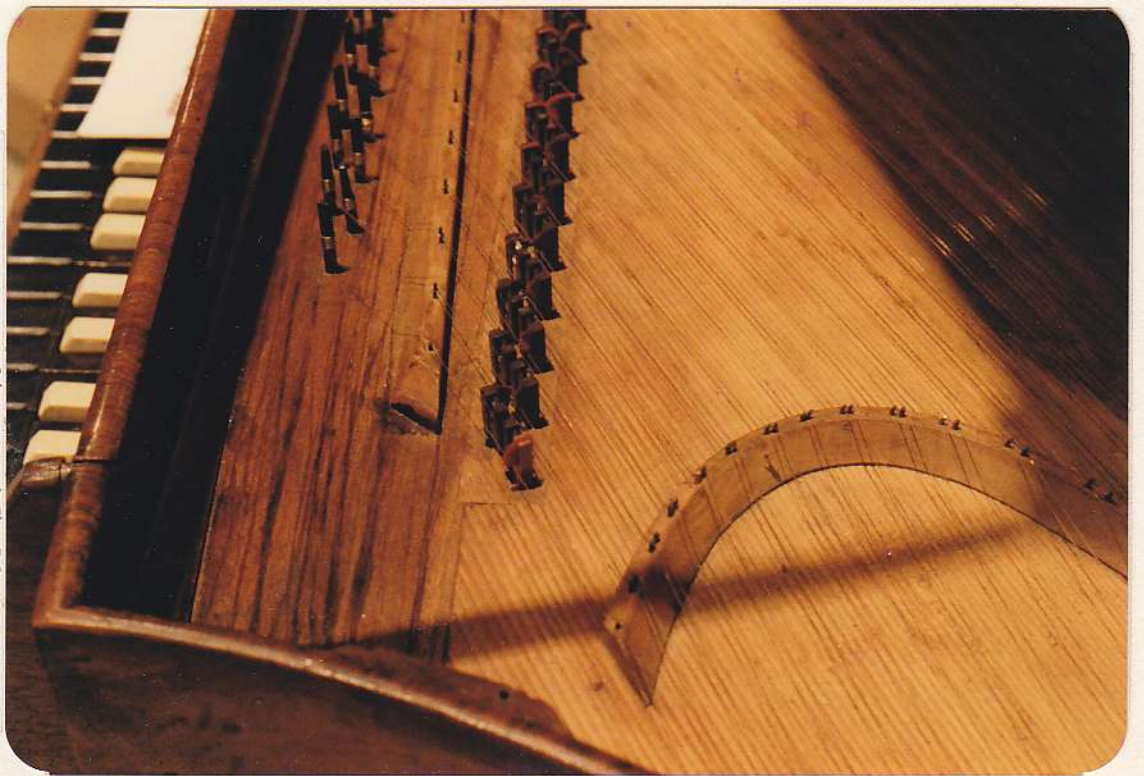
**Present owner:** *Royal College of Music Museum*



B15/6  
 "Unsigned" dated 1708

R.C.M. Boalch No 7

PHOTOGRAPHED BY KIND PERMISSION OF MISS WELLS



B15/13

Detail showing artificially grained wippen flange

Boalch No: 8

Signature: Stephanus Keene Londini Fecit

Compass: GG.AA-d'''.e'''

Case: Walnut, straight tail

Stand: Trestle, four turned legs

Hinges: Pierced brass

Angle to left of keyboard: Obtuse

**Dimensions:**

Length 1695  
 Widest point not including keyboard 540  
 Case height 178  
 3 octave span 483

Note	String length	Plucking point	Relative scale
GG	1429	158	
C	1298	154	7 $\frac{3}{8}$ "
c	913	129	9"
c'	498	104	9 $\frac{7}{8}$ "
c''	256	81	10"
c'''	133	57	10 $\frac{1}{2}$ "
e'''	105	48	

**Detailed description:**

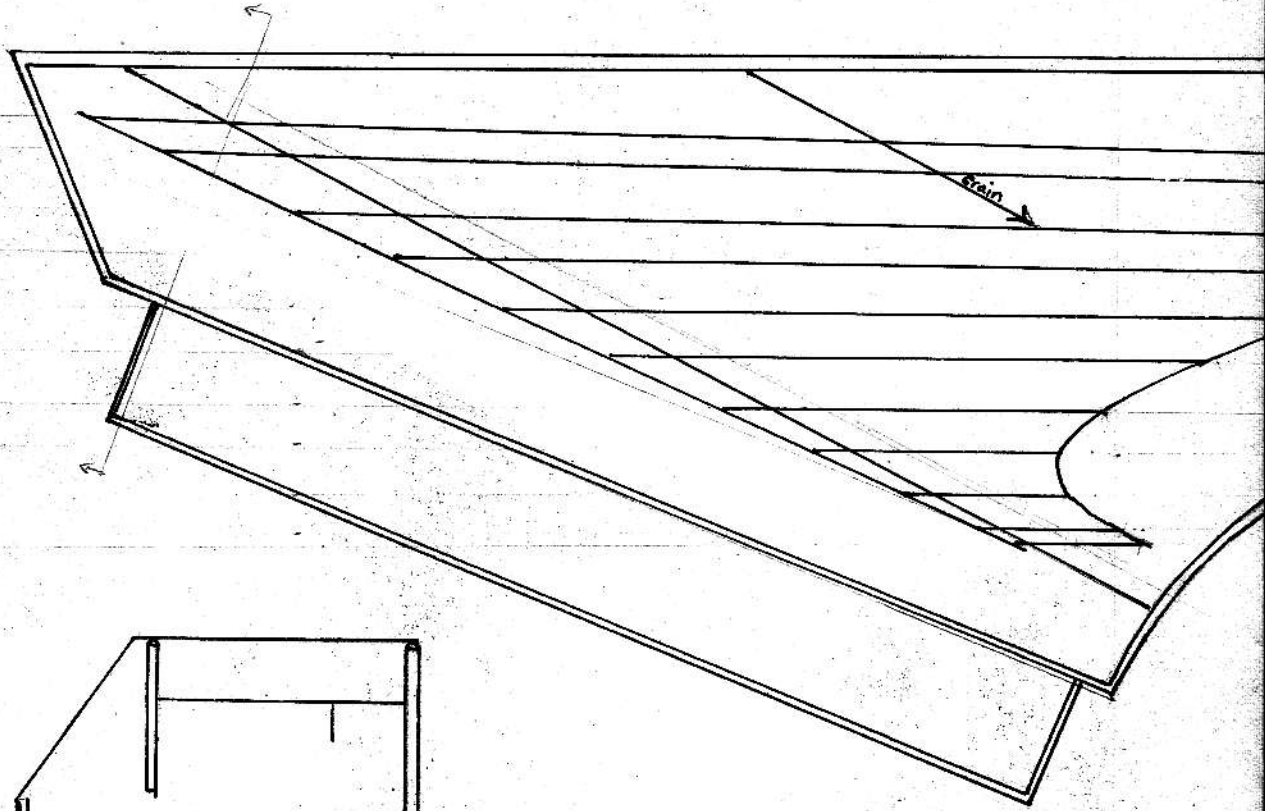
The keyboard has ebony naturals, with embossed paper keyfronts and solid ivory or bone sharps. The top key is signed "C.B./1711/18" suggesting it to be the eighteenth spinet made by Brackley since being apprenticed to Keene. The soundboard grain, somewhat unusually for a Keene spinet, runs parallel to the wrestplank.

Present owner: *Westwood Manor*

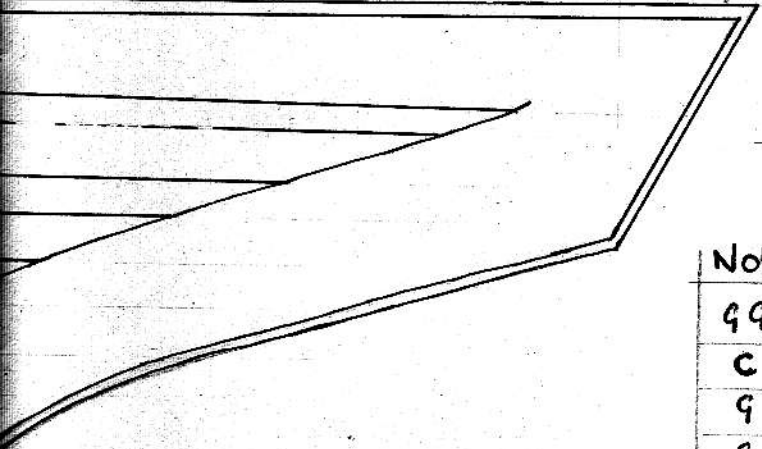
Stephen Keene

~~1711~~ 1711

Boalch. N



Scale 4mm = 1inch



Compass GG-AA - d<sup>'''</sup>.e<sup>'''</sup>

Note	length	pluck	<sup>≡C</sup> " "scale"
GG	1429	158	
C	1298	154	7 <sup>3</sup> / <sub>8</sub> "
G	1059	132	
c	913	129	9"
g	631	112	
c'	498	104	9 <sup>7</sup> / <sub>8</sub> "
g'	323	86	
c''	256	81	10"
g''	167	61	
c'''	133	57	10 <sup>1</sup> / <sub>2</sub> "
e'''	105	48	

Total width of keyboard 778

3 octave span 483.

Signed "C.B/17"/18" on top key.

**Boalch No:** 22

**Signature:** Stephanus Keene, Carolus Brackley, Londini Fecerunt.

**Compass:** GG.AA-d'''.e'''

**Case:** Walnut, straight tail.

**Stand:** Trestle, four turned legs.

**Hinges:** Pierced brass

**Angle to left of keyboard:** Obtuse.

**Dimensions:**

Length 1765  
 Widest point not including keyboard 540  
 Case height 180  
 3 octave span 471

Note	String length	Plucking point	Relative scale
GG	1480	183	
C	1405	200	7%
c	1024	190	10"
c'	520	135	10¼"
c''	265	100	10%"
c'''	131		10%"
e'''	97		

**Detailed description:**

A typical example of the work of Keene. The keyboard has ebony naturals with embossed paper keyfronts and solid ivory or bone sharps. The compass is larger. The marquetry panel, which depicts two cockscombed birds, was once stained in yellow, green and brown but is now very faded. The soundboard grain runs parallel to the wrestplank and has two soundbars running not quite perpendicular to the grain. Otherwise the case shows standard spinet construction practice. The spinet was restored by John Barnes in 1984.

**Present owner:** John Barnes

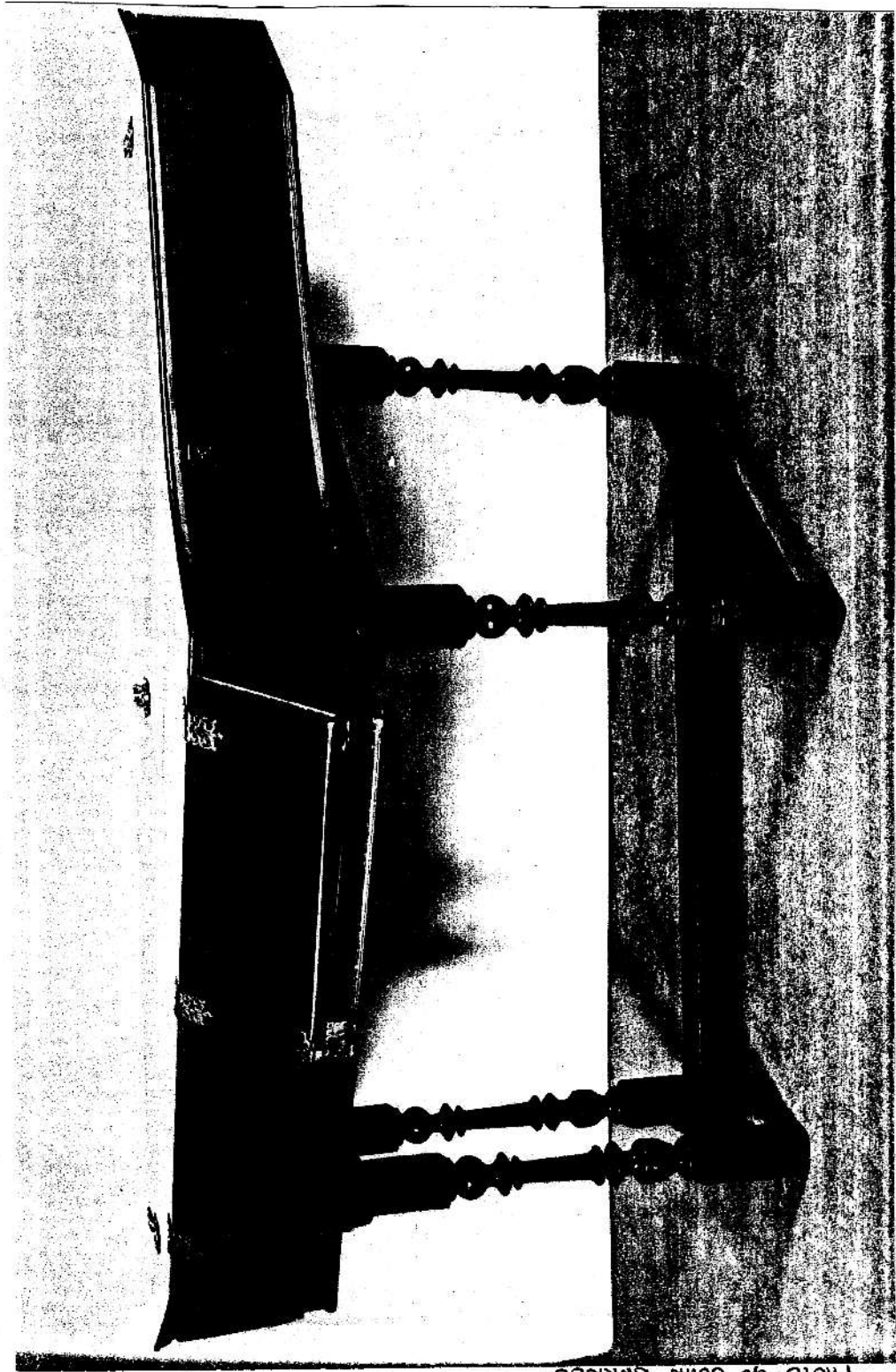


PHOTO BY JOHN BARNES.

Stephen Keene + Charles Brackley      Board No 22.

**Boalch No:** 12

**Signature:** Stephanus Keene Londini Fecit.

**Compass:** GG.AA-d'''e'''

**Case:** Walnut, straight tail

**Stand:** Modern.

**Hinges:** Pierced brass

**Angle to left of keyboard:** Obtuse

**Dimensions:**

Length 1715

Widest point not including keyboard

Case height

3 octave span

<b>Note</b>	<b>String length</b>	<b>Plucking point</b>	<b>Relative scale</b>
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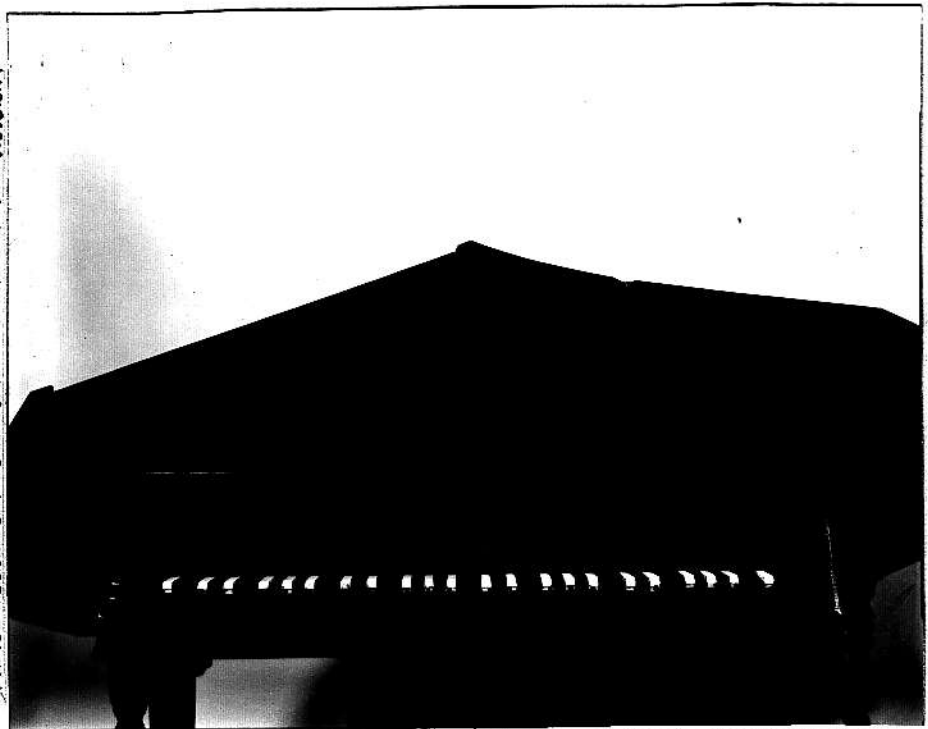
**Detailed description:**

The keyboard has ebony naturals with black stained fronts and solid ivory or bone sharps. The end blocks are thinner than on earlier spinets with smaller compasses. The nameboard appears to be veneered in cedar, as does the inside of the case, and carries a marquetry panel depicting two birds among tulips and carnations.

**Present owner:** *National Gallery of Victoria*



PHOTOS COURTESY OF NATIONAL GALLERY OF VICTORIA



Stephen Keene

Boalch No 12

**Boalch No:** 1 under Brackley

**Signature:** Carolus Brackley Londini Fecit

**Compass:** GG-e'''

**Case:** Walnut

**Stand:** Trestle, four legs

**Hinges:** Brass

**Angle to left of keyboard:** Obtuse

**Dimensions:**

Length  
 Widest point not including keyboard  
 Case height  
 3 octave span

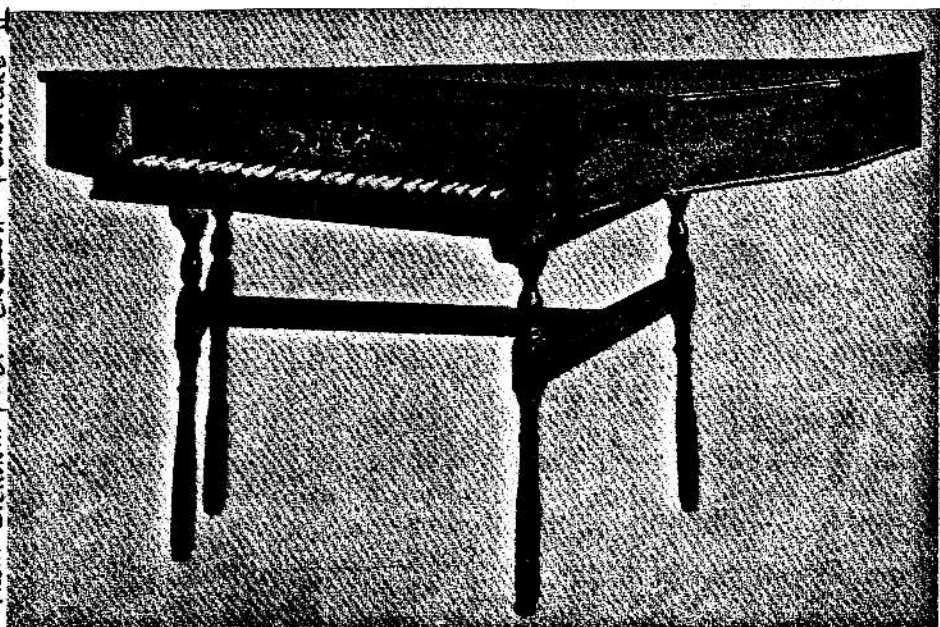
<b>Note</b>	<b>String length</b>	<b>Plucking point</b>	<b>Relative scale</b>
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**Detailed description:**

The keyboard has ebony naturals and solid ivory or bone sharps. The signature appears either side of a marquetry panel depicting animals (cats?) and flowers. The general appearance is like that of a later Keene spinet

**Present owner:**

FROM DICTIONARY OF ENGLISH FURNITURE II



Charles Brackley c.1720 Photo Col. N.R. Colville

- 1 Boalch. p. 80
- 2 and 8  
Boalch Appendix: Some London Apprentices 1622-1758 p. 205
- 3 Boalch No. 3 p. 81
- 4 21st December 1972
- 5 15th November 1956
- 6 Boalch No. 5
- 7 Detailed p. 50
- 8 See 2
- 9 Detailed p. 53
- 10 Boalch No. 19 p. 82
- 11 Harpsichord makers in England seem to have been remarkably behind the times when it came to applying new ideas in the decoration of furniture
- 12 Detailed p. 62
- 13 Boalch No. 12. Detailed p. 65
- 14 Russell Collection.
- 15 Information from Dennis Woolley.