

1. The ca. 1480 Royal College of Music clavicitherium. The instrument is shown here in its outer case. London, Royal College of Music, Museum of Instruments. Clavicitherium, (?) South German, ca. 1480, RCM 1.



2. *Apollo Crowning the Singer Marc Antonio Pasqualini* by Andrea Sacchi, ca. 1640. This painting is full of classical symbolism. The tortured figure in the background is the satyr Marsyas, who had the temerity to challenge Apollo to a music contest. The figure on the “bentside” of the instrument is the nymph Daphne, caught in the act of turning into a laurel tree, while Apollo crowns Pasqualini with a laurel wreath. New York, Metropolitan Museum of Art.





3. An anonymous sixteenth-century octave spinet. Strumming his lute (a “modern” replacement for the lyre), Arion is borne triumphantly to shore on the back of a dolphin. In this version of the legend the dolphins evidently capsized the ship, sending the larcenous sailors into the sea. London, Victoria and Albert Museum.

4. This anonymous instrument, built for the Duke of Cleves in 1568, is unique among Flemish virginals in its sarcophagus shape, carved case, little feet, and wealth of mottoes. London, Victoria and Albert Museum.





5a. The 1580 Martin van der Biest mother and child spinett virginal. The child's keyboard can be seen in the compartment in the right side of the case and can be partially withdrawn or even removed for playing. Nuremberg, Germanisches Nationalmuseum.

5b. The child of the 1580 van der Biest has been removed from its case and placed on top of the mother, with the latter's jackrail removed. The mother's jacks push up the backs of the child's keys, enabling the player to activate both sets of strings from the mother's keyboard. Nuremberg, Germanisches Nationalmuseum.





6. The 1581 Hans Ruckers mother and child muselar virginal. The child, on the left, has been partially withdrawn from its compartment. This is a particularly rich and striking instrument. New York, Metropolitan Museum of Art.

7. When new and fresh, the colors on the exterior of this 1560 inner by Guido Trasuntino must have been dazzling. It may never have had an outer case.  
© Bildarchiv Preussischer Kulturbesitz, Berlin, Musikinstrumenten Museum.





8. In both materials and workmanship, this 1577 instrument by Annibale dei Rossi is probably the most spectacular-looking virginal ever made. London, Victoria and Albert Museum.



9. This large 1666 2x8' inner-outer by Girolamo Zenti is typical of his precise but unassuming work. The outer case has been redecorated. New York, Metropolitan Museum of Art.



10. Michele Todini's eye-popping golden harpsichord and its attendant statues are full of classical allusions. New York, Metropolitan Museum of Art, The Crosby Brown Collection of Musical Instruments, 1889. Accession no. 89.4.2929.



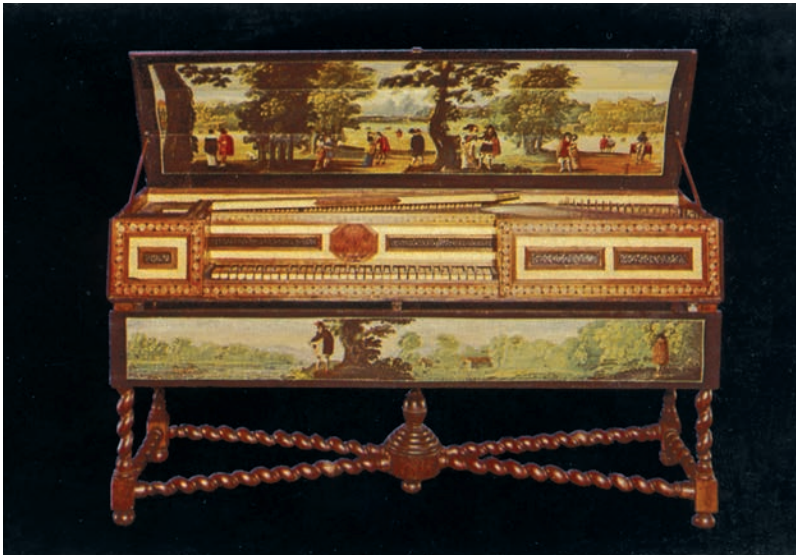
11. The 1681 Vaudry harpsichord. This beautiful court instrument is one of the finest extant examples of seventeenth-century French harpsichord making and decorating. London, Victoria and Albert Museum.

12. This striking 1678 or 1679 harpsichord by Gilbert Desruisseaux is an outstanding example of a provincial style of decoration. The large white plants painted on the exterior are bulbs of garlic. Paris, Musée de la Musique.



13. The 1619 harpsichord by Johann Mayer. Disposed 2x8', it has three rows of jacks and produces three distinct kinds of timbres. Salzburg, Museum Carolino Augusteum.





14. The lid painting on this 1666 virginal by Adam Leversidge was once thought to be of London's St. James Park. New Haven, Yale University Collection of Musical Instruments.

15. The 1697 harpsichord by Carlo Grimaldi. The gold-on-black decoration of the outer case was probably originally all gold. The Baroque stand visually overwhelms the harpsichord itself. Nuremberg, Germanisches Nationalmuseum.





16. The 1785 Joachim José Antunes harpsichord is a large, powerful instrument, seemingly typical of the late-eighteenth-century style of Portuguese harpsichord building. Goudhurst, Finchcocks, The Richard Burnett Collection of Historical Keyboard Instruments.

17. The famous 1770 harpsichord by Pascal Taskin demonstrates the powerful appearance of the late French double. The external decoration is nineteenth century. New Haven, Yale University Collection of Musical Instruments.



18. The soundboard painting of the ca. 1736 harpsichord by the Parisian builder Henri Hensch. Museum of Fine Arts, Boston. Reproduced with permission. © 2000 Museum of Fine Arts, Boston. All rights reserved.





19. Among the world's most beautifully decorated harpsichords, François-Etienne Blanchet's 1733 instrument left its home only once, to return to Paris for the addition of an *f*<sup>o</sup>. Château de Thoiry-en-Yvelines, France.



20. The rose and wreath of the 1769 Pascal Taskin harpsichord, by the "Earlier Taskin Painter." Edinburgh, Russell Collection of Early Keyboard Instruments, University of Edinburgh.



21. Done in the nineteenth century, the decoration on the case of this ca. 1736 Henri Hensch harpsichord is extraordinarily beautiful. Museum of Fine Arts, Boston. Reproduced with permission. © 2000 Museum of Fine Arts, Boston. All rights reserved.

22. This ornate 1716 harpsichord by Pierre Donzelague of Lyons has some advanced features not yet seen in Paris; nevertheless, it sits on a lovely but old-fashioned stand. Le Musée Lyonnais des Arts Decoratifs.





23. This beautiful 1702–04 single by Michael Mietke, known as “the white harpsichord” because of the porcelain-like appearance of its white ground, was finished by the famous japanner Gerard Dagly, decorator to the Berlin court of Frederick I. Berlin, Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg/ Fotograf.