

18th Century Material Culture

Dairy



Bovines



Jan Josef Horemans I (1682 - 1759)



Young Herdsmen with Cows
by Aelbert Cuyp c. 1655 - 1660
(Metropolitan Museum of Art)



Study of Two Cows
by Aelbert Cuyp c. 1655 - 1660
(Metropolitan Museum of Art)



French Cows in a Landscape
by Jean Pillement 1774
(Metropolitan Museum of Art)

THE CONTRAST.



*Let us not Cut down the Tree to get at the Fruit.
Let us Stroke and not Stab the Cow; For her Milk, and not her Blood, can give us real Nourishment and Strength.*

"THE CONTRAST"

1775

(Lewis Walpole Library)



(A Picturesque View of the State of the Nation)

1778

(Lewis Walpole Library)



The Widow Costard's Cow & Goods distrain'd for Taxes, are relieved by the Generosity of Johnny Pearmain.

London, Printed by S. Sayer & J. Bennet, Street & Pall-mall, N^o. 21. Four Shillings as the Act directs, on the 20th of October.

“The widow Costard's cow & goods distrained for taxes, are relieved by the generosity of Johnny Pearmain”
by Sayer & Bennet 1782
(Lewis Walpole Library)



“The widow Costard's cow & goods distrained for taxes, are relieved by the generosity of Johnny Pearmain”
by Sayer & Bennet 1782
(Lewis Walpole Library)



The Cheshire Farmer's Policy, or Pitt outwitted.

Published at and fronts Dec. 11th 1784 for M. Smith, N^o 46 Fleet Street

A FARMER in CHESHIRE, who kept a good TEAM of HORSES, but had not entered one as a Hackney or Saddle Horse, having Occasion to go to STOCKPORT MARKET on Friday, actually SADDLED a COW, and rode her in Triumph to and from the Market, attended by a numerous Concourse of Spectators, who heartily enjoy the Joke. — See *Morning Herald of Friday Dec. 3, 1784.*

“The Cheshire Farmer’s Policy, or, Pitt outwitted.”
 by John Nixon 1784
 (Lewis Walpole Library)



Jean-Étienne Liotard (1702-1789)



Widow Costard's Cow & Goods
by Edward Penny 1782
(Yale Center for British Art)

Cow Bells



Cows in a Park
Paul Sandby
(Tate Gallery)



Leather Straps & Iron Cow Bells Dipped in Brass or Copper to Retard Rusting
Found at Fort Ligonier, Pennsylvania 18th Century
(Fort Ligonier)



Iron Cow Bells

Lower Center c. 1825 (Champaign Co. OH), Remainder 18th Century Ohio

(Photograph Courtesy Greg Shipley)



Iron Cow Bell Dipped in Brass to Retard Rust
18th - Early 19th Century
(Passagassawakeag)



Iron Cow Bell Dipped in Brass to Retard Rust
18th - Early 19th Century
(Passagassawakeag)



Iron Cow Bell Dipped in Brass to Retard Rust
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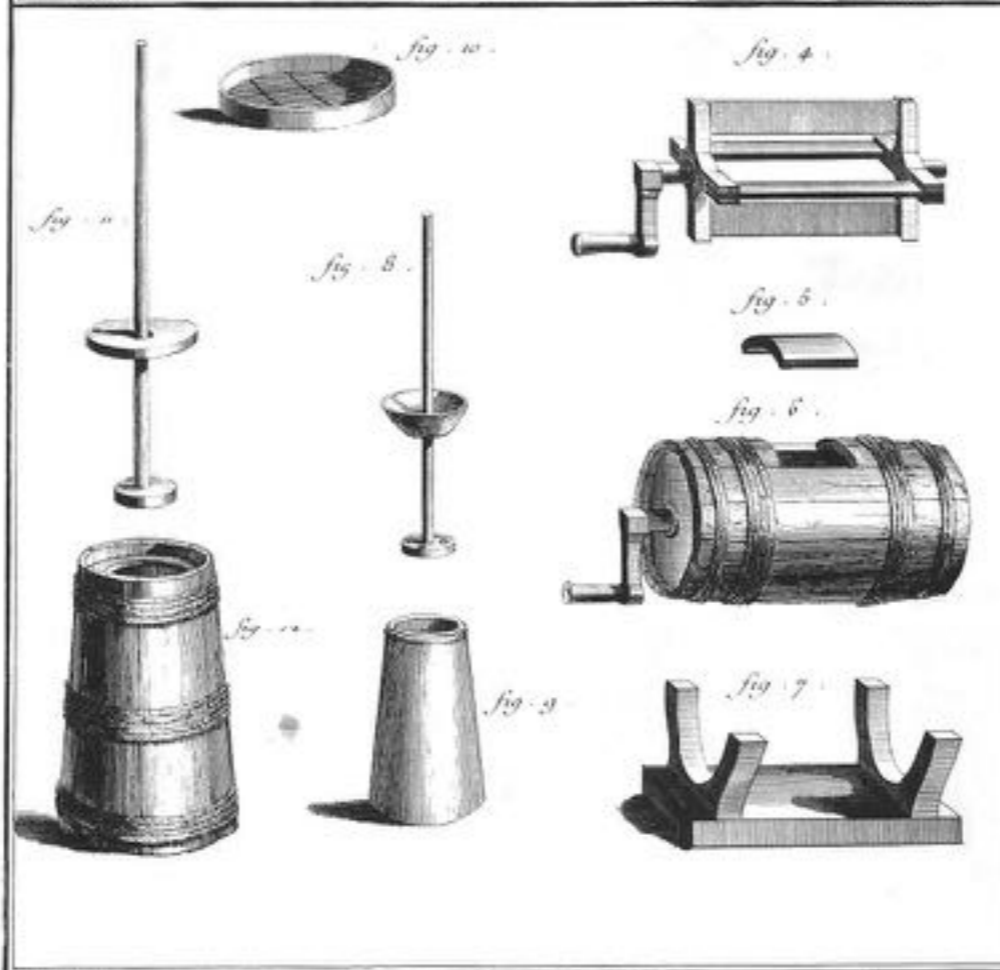
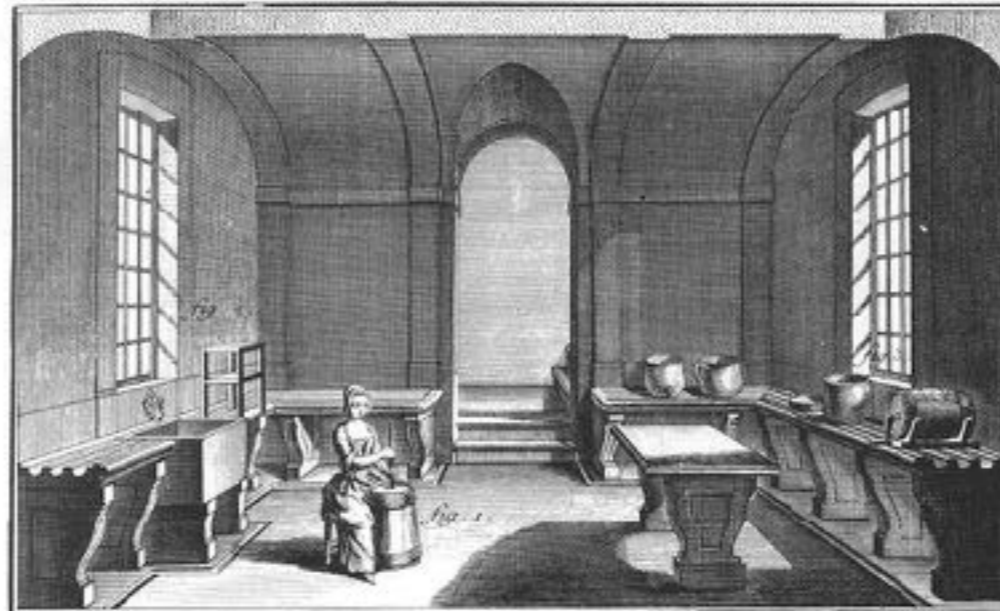


Iron Cow Bell
18th - Early 19th Century
(Passagassawakeag)



Iron Cow Bell
18th - Early 19th Century
(Passagassawakeag)

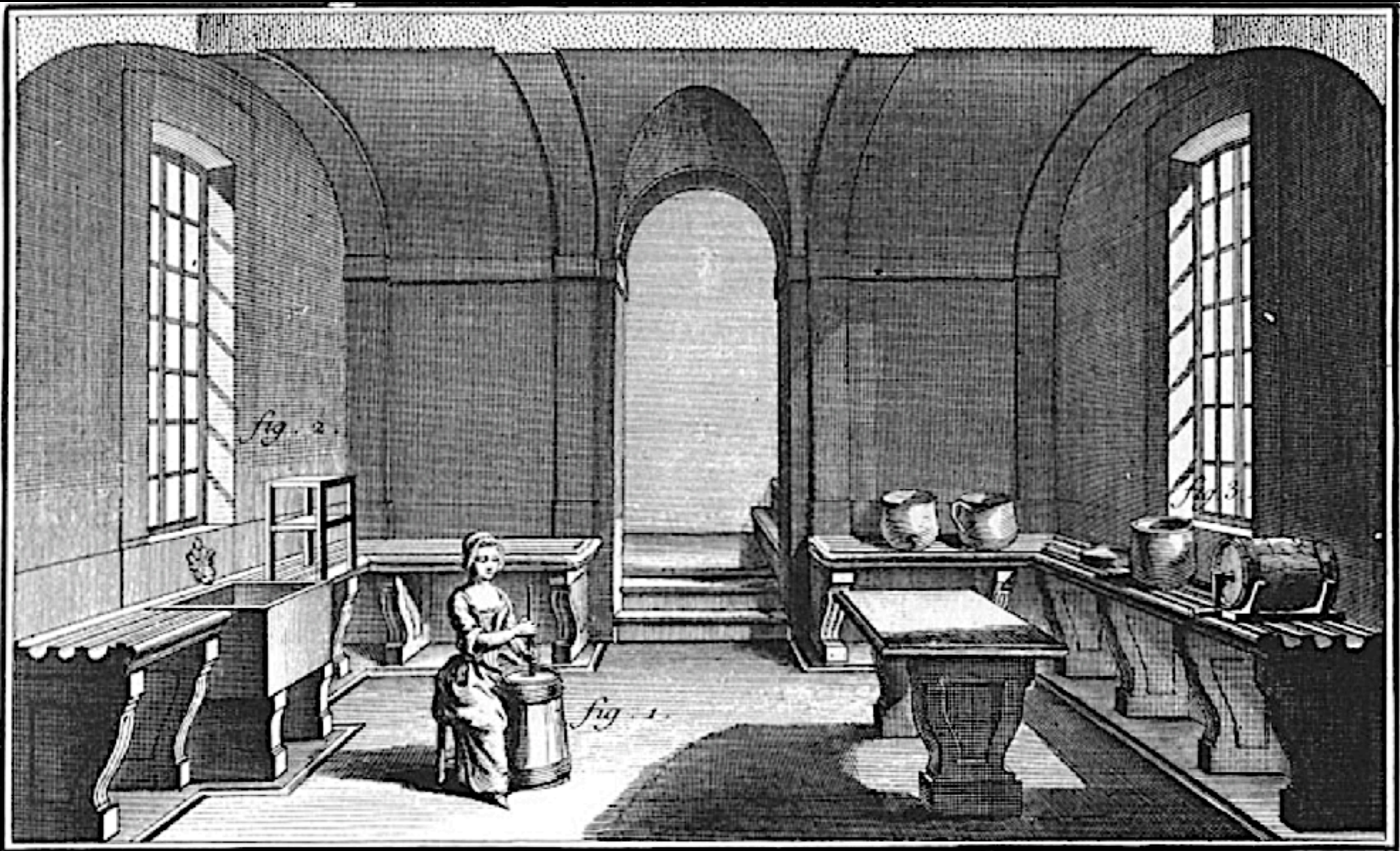
The Dairy



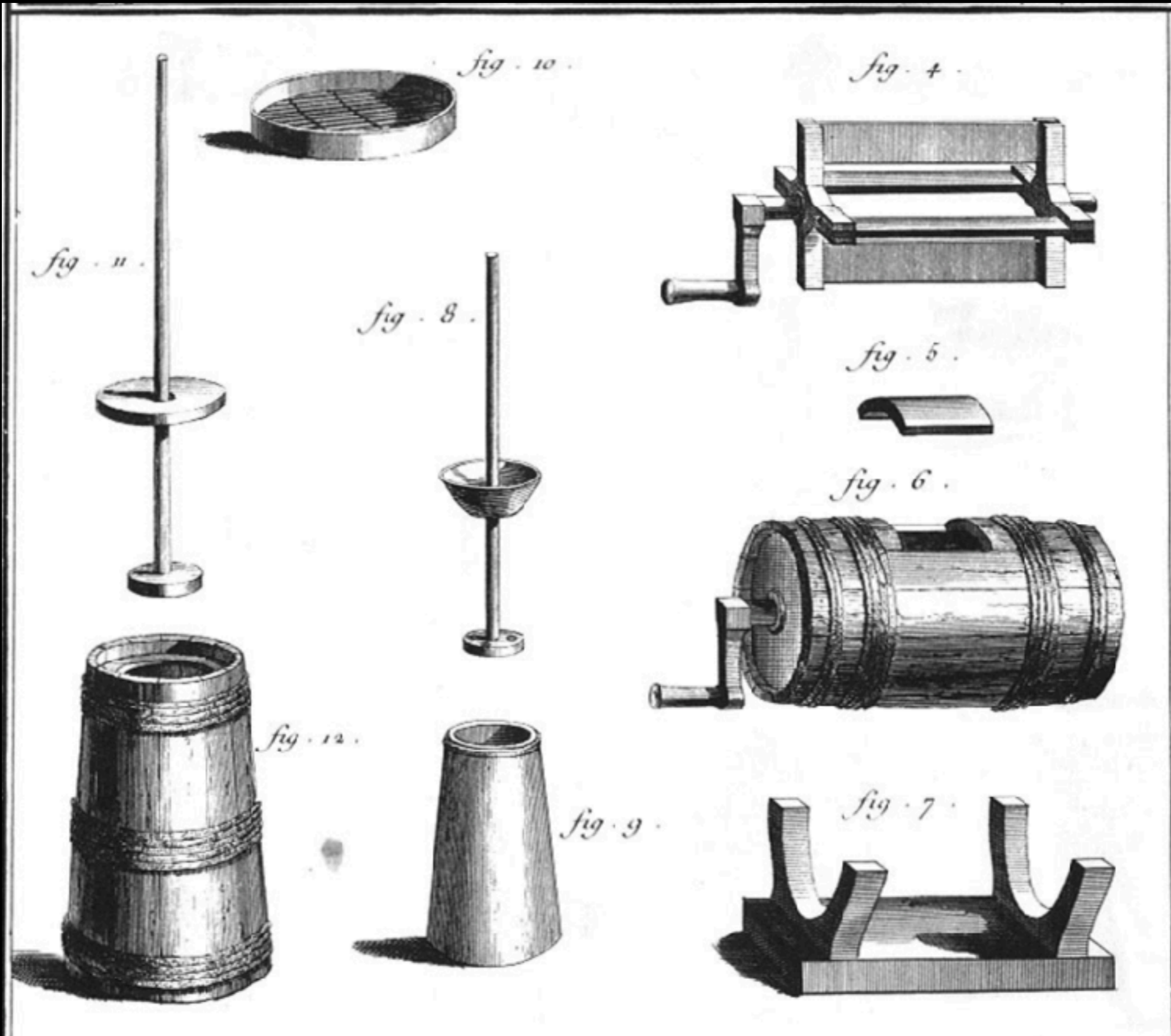
Expédict Paris.

*OEconomie Rustique,
Laiterie.*

“OEconomie Rusique / Laiterie”
The Encyclopedia of Diderot & d'Alembert 1763
(University of Michigan)



“OEconomie Rusique / Laiterie”
The Encyclopedia of Diderot & d'Alembert 1763
(University of Michigan)



“OEconomie Rusique / Laiterie”
The Encyclopedia of Diderot & d'Alembert 1763
(University of Michigan)

Milk Maids & Sellers



The Curds and Whey Seller
by Anonymous c.1725 - 1735
(Museum of London)



Catherine Douglas, née Hyde, Duchess of Queensberry, Dressed as a Milkmaid
by Charles Jervas c. 1725–1730
(National Portrait Gallery)



Catherine Douglas, née Hyde, Duchess of Queensberry, Dressed as a Milkmaid
by Charles Jervas c. 1725–1730
(National Portrait Gallery)



The merry Milk Maid
la Femme au Lait
Allegro Capriadinella

A. Courton delin.

*P. Tempest sculp.
Amst. & Vollegis*

“The pretty Milk Maid”
by Pierce Tempest 1733
(Lewis Walpole Library)



Young Milkmaid
by Anne Claude Philippe de Tubières, Comte de Caylus after Edme Bouchardon 1737
(Metropolitan Museum of Art)



“Boxkampf in London”
by Andreas Moller c. 1737
(Museum Kassel)



“Boxkampf in London”
by Andreas Moller c. 1737
(Museum Kassel)



“Boxkampf in London”
by Andreas Moller c. 1737
(Museum Kassel)



“Boxkampf in London”
by Andreas Moller c. 1737
(Museum Kassel)



“Boxkampf in London”
by Andreas Moller c. 1737
(Museum Kassel)



"The Milkmaid's Garland"
by Hayman c. 1741 - 1742
(Victoria & Albert Museum)



The **MILK-MAID** on **MAY-DAY**.

<p><i>Fresh as the Morn that Ushers in the Day, The Girl with Rosy-Cheeks and left Array; With Garland Rich and Rogers' Fiddle too: The Jiggs away See what gay Youth will do. Takes care likewise the Child its milk shall have, Lest Nurse should fret for the poor harmless Babe. Then to the Dance returns with sprightly Air Then is she made amends for all her Care.</i></p>	<p><i>Claspid in Dick's Arms she sports the Night away, And tends her Kine in Morn ere break of Day: She rises with the Lark and early goes: To bed and free from Care takes most Repose. Free from the noise and Bustle of the great, Whilst Anxious Cares attend a great Estate: Her honest Mind in low Estate is Blest Enjoys the needfull things of Life & cares not for</i></p>
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Printed by J. Smith, Bedford-Street, Cornhill.

“The MILK-MAID on MAY-DAY”
by J. S. Muller c. 1740
(Images of the Outcast by Sean Shsegreen)



“Milk”
by Paul Sandby c. 1745 - 1760
(The British Museum)



Seven Dials, Covent Garden
by William Hodges c. 1750s
(Private Collection)



London Cries: "A Milkmaid"
by Paul Sandby c. 1759
(Yale Center for British Art)



Milk above or Milk below

London Cries: "Milk above or Milk below"
by Paul Sandby c. 1759
(Colonial Williamsburg)



Cries of Dublin
by Douglas Hamilton c. 1760s



New Milk sold in the Streets.

Cries of Dublin: "New Milk sold in the Streets"
by Douglas Hamilton c. 1760s



A Milkmaid in Winsor Great Park c. 1765 - 1770
Paul Sandby



The Celebrated Kitty Fisher
by Paul Sandby
(The British Museum)

Cov. Gard. Mag. May. 1773.



The London Beau in the Country, or the Dairy-house Gallant

“The London Beau in the Country, or the Dairy-house Gallant”

1773
(The British Museum)



“The London Beau in the Country, or the Dairy-house Gallant”

1773
(The British Museum)



"The Milk Woman."
by Louis-Marin Bonnet 1774
(C & J Goodfriend)

LOVE in a BARN.

Or, Right Country Courtship.



COME all ye brisk country girls,
 And London lasses too;
 A merry ditty I have to tell,
 Which certainly is true.
 In Rye-gate liv'd a buxome lass,
 Both beautiful and fair,
 Her beauty was her portion,
 As hereafter you shall hear.
 Her father was a farmer,
 Who did at Rye-gate dwell,
 Just by N'd a noble Lord,
 Whose name I must not tell:
 Whose country house at Rye-gate was,
 In the sweet pleasant air,
 And this Lord he fell in love
 With the farmer's daughter fair.
 He oftentimes beheld her
 A-milking in the moon,
 And he must go to drink the milk
 From the cow while it was warm.
 The draught of love he drank so sweet,
 By gazing on her charms,
 That the sweet creature he would oft
 Wish for in his arms,
 He said, I've slighted ladies,
 Of honour, birth, and fame;
 Now Cupid has betray'd me
 To an innocent country dame.
 I must reveal my passion,
 Or for her lose my life;
 For my her virtue will overcome,
 I soon will end the strife.

Next morning he goes to her,
 As the a-milking were,
 And he began the story
 To the farmer's daughter fair.
 Thou fairest of all creatures,
 My heart is in love with thee;
 If thou can't love a London Lord,
 A Lady thou shalt be.
 Sir, said she, What do you mean,
 More fit I am, I vow,
 To mind my father's dairy,
 And feed the pigs and fow.
 I cannot dress up in the mode,
 As London lasses wear.
 Said he, but I will keep a maid,
 To wait on thee, my dear.
 A maid! said the country lass,
 I can but laugh at that;
 Must I ride to the church in my short cloak,
 With a feather in my cap?
 No, no, my dear, that is the dress
 My jewel thou shalt wear,
 When thou along with me dost go
 To take the rural air.
 Then, Gaffer, said the country girl,
 Yet something I've to say,
 Among the lasses I cannot dance,
 Except it be the hay.
 But thou can't dance in bed, my dear,
 And that's the prettiest sport.
 Ay, never fear, I'll warrant thee,
 As well as the best at court.
 This was Right COUNTRY COURTSHIP,
 And made the Lord to smile,
 But his whole intention was
 This maiden to beguile.
 But the country girls are not such fools,
 For to be taken in,
 So now come here the country wite,
 Which she did put on him.
 He made her many presents
 Of watches, jewels, rings,
 The girl she was well pleas'd
 At sight of such fine things.
 The cow-house was the chamber
 In which they us'd to cover:
 At length he must be seeking

Under her petticoats.
 She said, is this the way
 That courtiers come to woo?
 There's no harm, says he, my dear,
 We serve the ladies so.
 I do not like the fashion,
 The country giv' reply'd,
 I will not be a lady
 Until I am a bride.
 She finding he had store of gold,
 Says she, I plainly see,
 That he has no intention
 That I his bride shall be;
 He shall not have my maidenhead,
 I solemnly do swear,
 But I'll bite him of a portion,
 Then wed with Ralph my dear.
 Next morning came the Lord,
 As he was us'd to do,
 With a pretence to drink the milk
 Warm fir from the cow.
 Then with the charming milk-maid
 Still fooling he would be,
 Says he, five hundred pounds I'll give
 One night to lie with thee;
 Then afterwards I will thee wed,
 So no harm can there be.
 Well, if I lose my maidenhead,
 It shall be in my father's barn:
 So now the money put me down,
 And eat me well with wine,
 Then to-night at twelve o'clock,
 It is the on'y time.
 He was delighted far to watch
 The maiden in the mind,
 Then unto the barn he took
 A bottle of rhenish wine,
 A gang of Gypsies us'd to lie,
 Sir in the barn all night,
 Then here this daniel soon she play'd
 A country crazy wite.
 She told unto the Gypsies
 How she the scheme had laid,
 So bid them to conceal themselves
 Among the corn and hay.
 She said, I'll give you notice
 In every degree;
 And if you bite this am'rous blade,
 Rewarded you shall be.
 'Bout twelve o'clock to her he came
 Just as the appointment were,
 When no light but what the moon
 Granted unto them there.

Thus they sit down among the straw,
 His arms round her he twines;
 Full merrily they talk about
 The bottle of rhenish wine.
 The girl oft kiss'd the bottle,
 But never touch'd the wine,
 Until his Lordship's eyes began
 To twinkle very fine.
 He laid him down amidst the straw,
 And fast asleep he falls;
 The farmer's daughter then arose,
 And the Gypsies soon did call:
 Says she, Go strip you a buff,
 Then down by him go ye,
 And the little gypsy at his back,
 I beg that you would tie.
 Both his hands I have made fast
 Not easy to be undone,
 Then as he rises in a fright,
 Like a devil he will run.
 Five pound she to the gypsies gave,
 Then home she strait did steer.
 The Lord began to awake, fir,
 In the morning fair and clear,
 He took a roll upon his back,
 The gypsy began to squeak,
 His hands being ty'd he then began
 To scramble on his feet.
 The gypsies all were standing up,
 Their coal-black hair hung down,
 He took them all for devils in bush,
 And ran into the town,
 With the bastard squalling at his back,
 His wig was tag'd with straw,
 Sure such a fight as this
 No mortal ever saw.
 The servants were amazed
 When they did let him in,
 They took the gypsy from his back,
 And soon relieved him.
 So the child he is like to keep,
 For the gypsies they are gone;
 Thus now he is the talk of all
 The women in the town.
 But yet he is well pleased
 With the pranks that she has play'd,
 He said, I am resolv'd to wed
 This virtuous country maid,
 For virtue is her portion,
 Of that she has her share;
 O now this Lord has married
 This farmer's daughter fair.

Printed and sold at No. 5, Aldermany church yard.

"LOVE in a BARN. Or, Right Country Courtship"

1775

(Lewis Walpole Library)



Any Milk below, Maids?



"Laugh and Grow Fat"
by William Austin 1778
(Lewis Walpole Library)



The SAILOR'S PRESENT or The JEALOUS CLOWN.

From the Original Picture by John Collet, on the possession of Carington Bowles.

1778

Printed and Sold by C. Smith in Bow Lane, at the Sign of the Three Heads, in Pall Mall, and by J. Smith in St. James's Street.

Published by the Art Dealer.

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“THE SAILOR’S PRESENT or The JEALOUS CLOWN”
by Carington Bowles c. 1778
(Lewis Walpole Library)



Portrait of a Milkmaid
by Francis Wheatley c. 1780
(Shipleigh Art Gallery)



Landscape with a Milk Maid and a Beau
by Paul Sandby
(Yale Center for British Art)



Detail: Milk Maid
by Paul Sandby c. 1780
(The Royal Collection)

The Exhibition of Dancing Dogs



Published May. 20. 1785 by J. Marshall & Co. Aldermary Church Yard London

"The Exhibition of Dancing Dogs"
 by J. Marshall & Co. Aldermary Church Yard, London 1785
 (Bodleian Library)



“The Exhibition of Dancing Dogs”
by J. Marshall & Co. Aldermay Church Yard, London 1785
(Bodleian Library)



“SPRING and WINTER”
by Carington Bowles after Robert Dighton c. 1785 - 1786
(Lewis Walpole Library)



Drawn by G. Kneller.

Engraved by G. Kneller.

SPRING and WINTER. Le PRINTEMPS et L'HIVER.

1785

Printed at the Theatre Royal, Covent Garden.

“SPRING and WINTER”
by Dighton 1785
(Lewis Walpole Library)



“SPRING and WINTER”
by Dighton 1785
(Lewis Walpole Library)



Iron Hook: Extant Drum Sling & Excavated Artifact
(Don Troiani Collection)



The Parson and the Milkmaids
by Thomas Rowlandson c. 1790
(Private Collection)



Cries of London: "Milk Below Maids"
by Luigi Schiavonetti 1793
(Victoria & Albert)



Cries of London: "Milk Below Maids"
by Luigi Schiavonetti 1793
(Victoria & Albert)

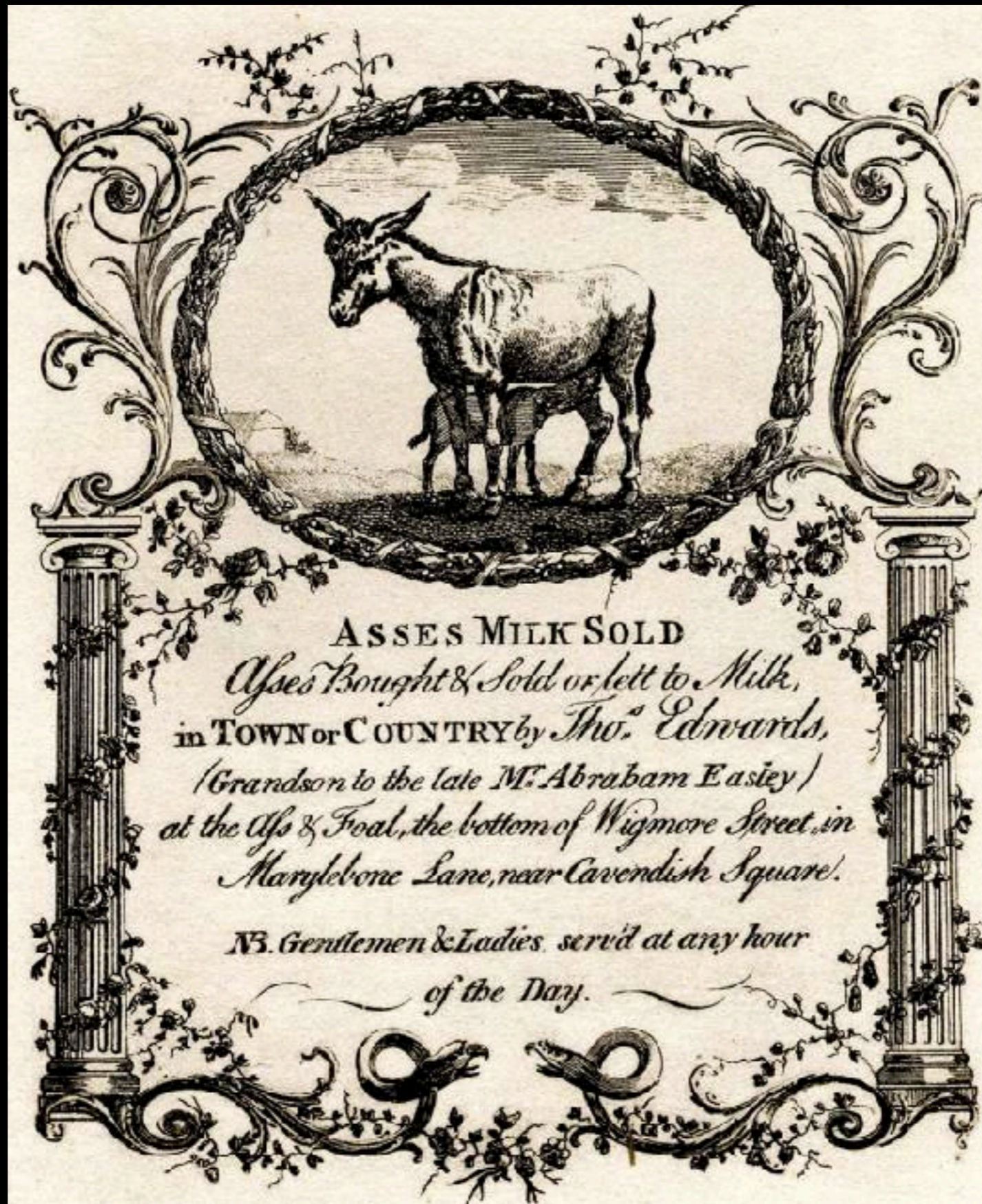


"The Milkmaids" Soft Paste Cup & Saucer
Royal Worcester Pottery, Engraved by Robert Hancock c. 1750 - 1775
(Victoria & Albert)



Staffordshire Plaque of a Milkmaid and Two Cows
c. 1780
(Victoria & Albert)

Assees Milk



Trade Card
18th Century
(Bishopsgate Institute)



“Certain City Macaronies, Drinking Asses Milk”
(Lewis Walpole Library)

Milk / Cream Pails

*Oh I have lost mine Milk &
I shall break mine heart*

*You shall have no more Manjisto's
Mynhar Bushel A-se, — but a little of your
milk we will have by Virtue of Mari-Froto's*



*Myneer Nic Froog's Lamentation;
Or Dutch Milk a fine Relish to English Sailors.
Pub^d as the Act directs by W. Wells (Feb^r 2, 1781) N^o 132 Fleet Street.*

"Myneer Nic Froog's Lamentation, or Dutch Milk a fine Relish to English Sailors,"
by W. Wells 1781
(National Maritime Museum)

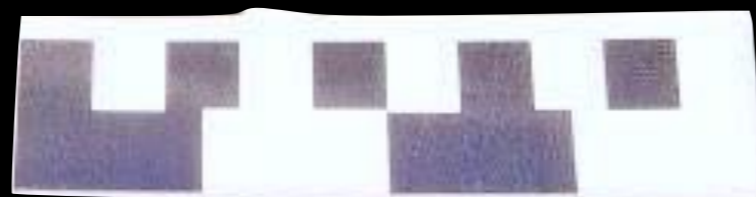


"Myneer Nic Frogs Lamentation, or Dutch Milk a fine Relish to English Sailors,"
by W. Wells 1781
(National Maritime Museum)



Boston Silver Cream Pail
"William Dawes, Sr. to Hannah Lucas 3d Nov. 1765"
(Museum of Fine Arts, Boston)

Milk - Cream Crocks / Pots



American Lead Glazed Interior Earthenware Milk - Cream Crocks / Pots from Massachusetts
Recovered at the Site of the Isaac Royall House and Slave Quarters in Medford, Massachusetts
Made Prior to 1781
(Isaac Royall House and Slave Quarters Museum)



American Lead Glazed Interior Earthenware Milk - Cream Crock / Pot Possibly from Philadelphia, Pennsylvania
Recovered at the Severns/Kennedy Site in Greenwich Township, New Jersey 18th Century
(New Jersey Historic Preservation Office / Early American Ceramics by Justin W. Thomas)

Milk / Cream Pans



American Earthenware Lead Glazed Interior Pan

by the First English Born Potter in Virginia, Thomas Ward c. 1625 - 1630

(Department of Historic Resources of the Commonwealth of Virginia - Courtesy Museum of Early Southern Decorative Arts)



American Earthenware Lead Glazed Interior Pan
by the First English Born Potter in Virginia, Thomas Ward c. 1625 - 1630
(Kingsmill Collection, James City County, Virginia - Photograph Rob Hunter)



American Earthenware Lead Glazed Interior Pan
by the First English Born Potter in Virginia, Thomas Ward c. 1625 - 1630
(Kingsmill Collection, James City County, Virginia - Photograph Rob Hunter)



American Earthenware Lead Glazed Interior Pan
by Potter Thomas Ward of Virginia c. 1625 - 1630
(Kingsmill Collection, James City County, Virginia - Photograph by Bly Straube)



American Lead Glazed Slip Decorated Earthenware Pan from Charlestown, Massachusetts
Found in the Privy of the Three Cranes Tavern, Charlestown. Burned by the British June 17, 1775
Likely Made in Charlestown, Massachusetts Prior to 1775
(City of Boston Archeology Program)



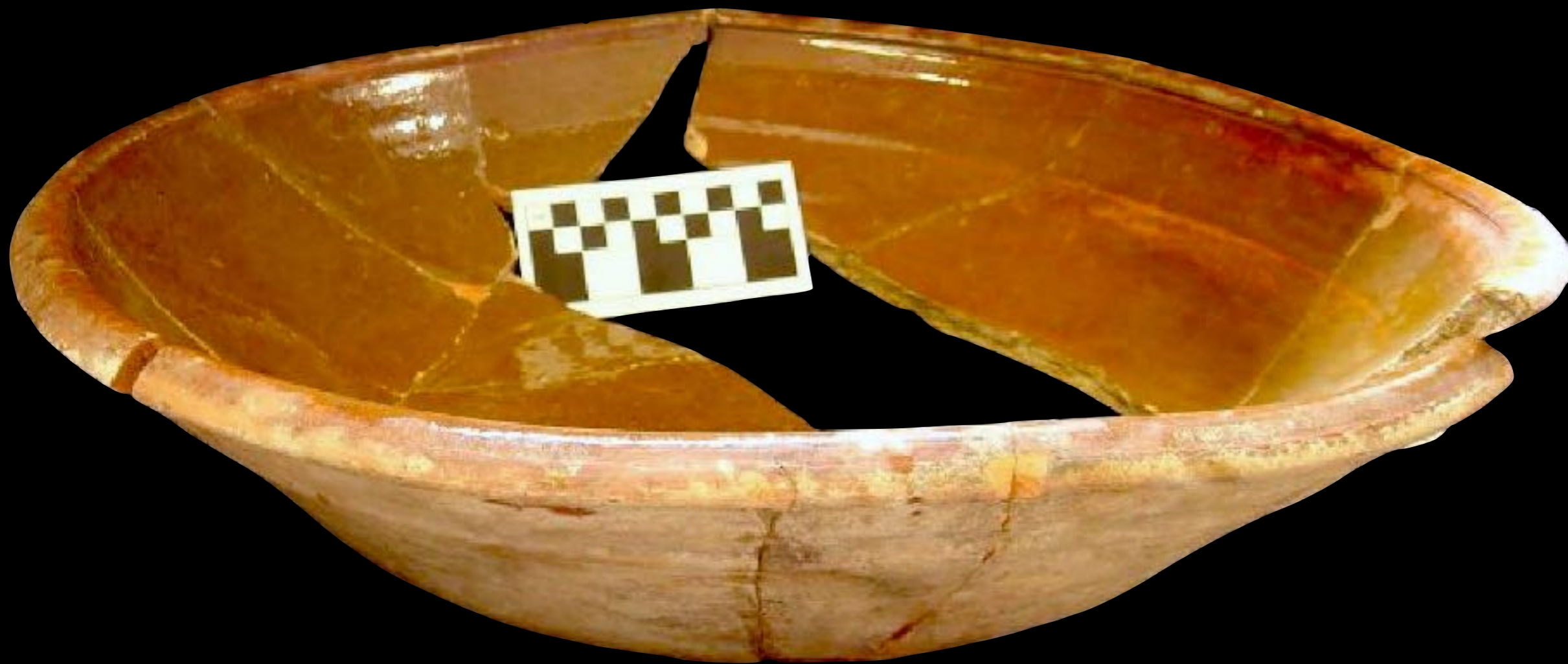
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Likely Made in Charlestown, Massachusetts Prior to 1775
(City of Boston Archeology Program / Early American Ceramics by Justin W. Thomas)



American Lead Glazed Earthenware Pan from Massachusetts
One of 53 Recovered at the Site of the Isaac Royall House and Slave Quarters in Medford, Massachusetts
Made Prior to 1781
(Isaac Royall House and Slave Quarters Museum)



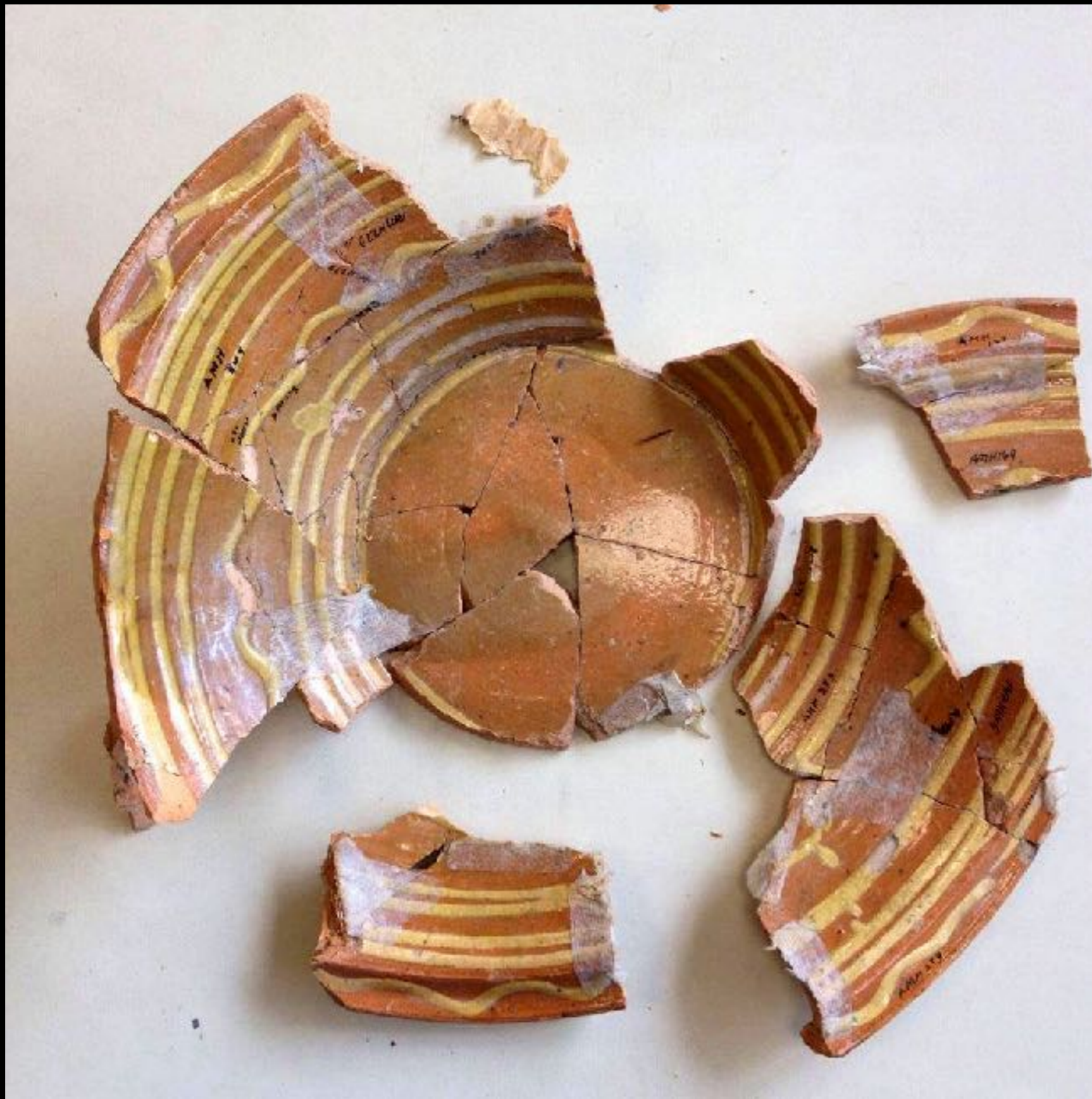
American Lead Glazed Earthenware Pan from Massachusetts
One of 53 Recovered at the Site of the Isaac Royall House and Slave Quarters in Medford, Massachusetts
Made Prior to 1781
(Isaac Royal House and Slave Quarters Museum)



American Lead Glazed Slip Decorated Earthenware Pan Attributed to Philadelphia, Pennsylvania
Recovered from a Philadelphia Privy on Cuthbert Street c. 1780 - 1790 and Thought to be Locally Made
(Bruce Adwell / Early American Ceramics by Justin W. Thomas)



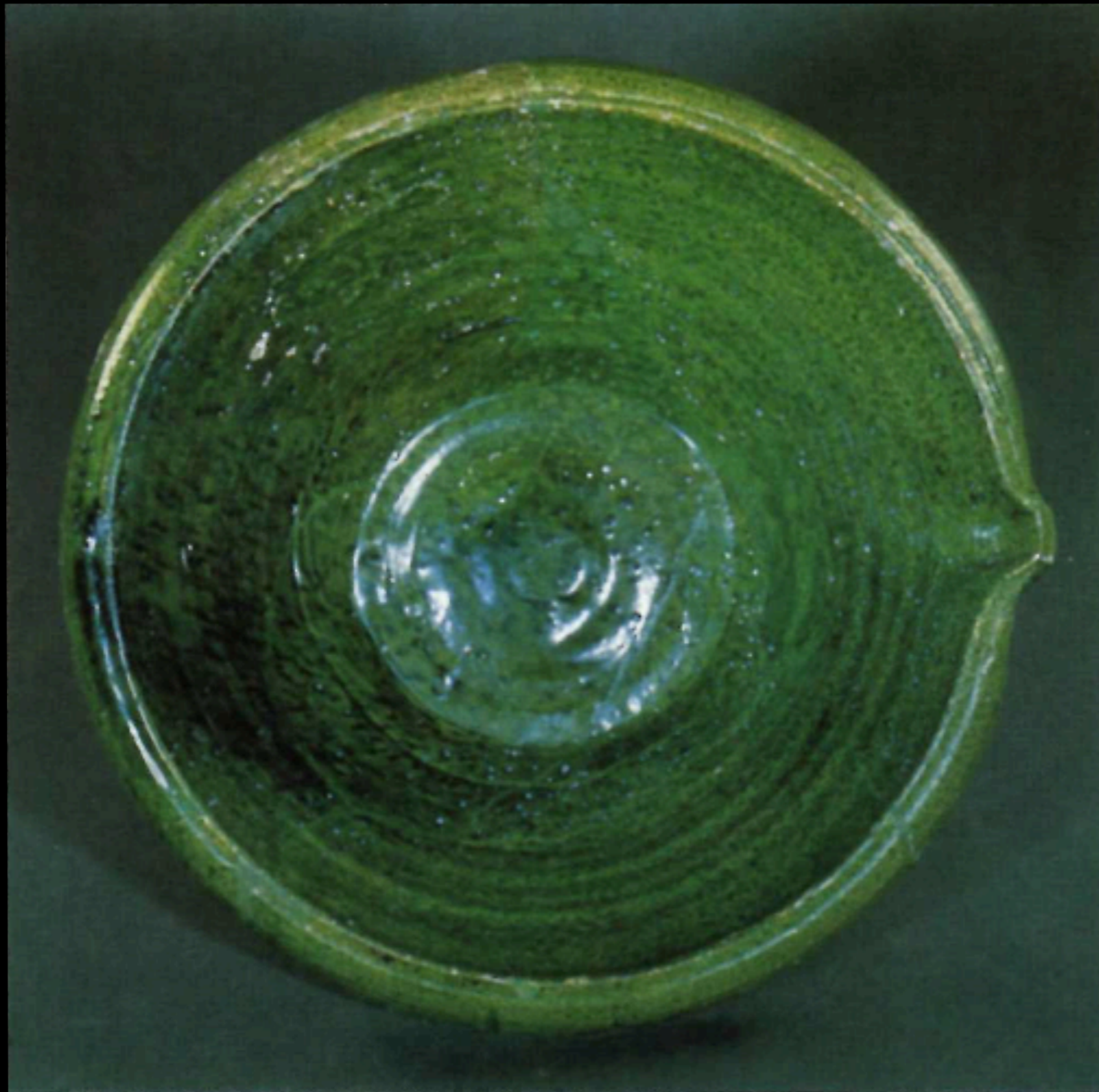
American Lead Glazed Slip Decorated Earthenware Pan Attributed to Philadelphia, Pennsylvania
Recovered from a Philadelphia Privy on Cuthbert Street c. 1780 - 1790 and Thought to be Locally Made
(Bruce Adwell / Early American Ceramics by Justin W. Thomas)



American Lead Glazed Slip Decorated Earthenware Pan
Recovered at the Site of the African-American Meeting House in Boston Late 18th - Early 19th Century
(City of Boston Archeology Program)



American Lead Glazed Earthenware Milk Pan from Virginia
by Henry Pierce of Alexandria, Virginia c. 1792 - 1796
(Chipstone)



French Lead Glazed Earthenware Pan
From the Wreck of the Machault Sunk in the 1760 Battle of Restigouche in the Bay of Gaspé in Quebec Province
c. 1755 - 1760
(Parks Canada)



Detail: "The Butter Churner"
by Henry Robert Morland (London 1719 - 1797)
(Bonhams)



Detail: "The London Beau in the Country, or the Dairy-house Gallant"

1773
(The British Museum)

Milk / Cream Jugs



English Lead Glazed Earthenware Milk / Cream Jug from Shelton
c. 1735
(Chipstone Foundation)



English Lead Glazed Earthenware (Agateware) Milk / Cream Jug from Staffordshire

c. 1750 - 1770

(Chipstone Foundation)



English Stoneware Milk / Cream Jug from Staffordshire
by J. Wedgwood c. 1764 - 1769
(The British Museum)



English Salt Glazed Stoneware Scratch Blue Milk / Cream Jug from Staffordshire

c. 1745 - 1770
(Winterthur)



English Salt Glazed Stoneware (Drabware) Milk / Cream Jug from Staffordshire

c. 1755

(Chipstone Foundation)



English Salt Glazed Stoneware Milk / Cream Jug from Staffordshire
c. 1760
(Chipstone Foundation)

Milk Pots



French Silver Hot Milk Pot
by Mathieu Bouvier c. 1746 - 1749
(Metropolitan Museum of Art)

Ceramic Cows



English Pearlware Cow Creamer
c. 1775 - 1785
(Earle D. Vandekar of Knightsbridge Inc.)



Staffordshire Cow Creamer
c. 1775
(New Hampshire Antique Co-op)



English Cow Creamer
c. 1770 - 1780
(Leo Kaplan Ltd.)



English Cow Creamer
c. 1770 - 1780
(John Howard)



Staffordshire Milkmaid and Cow
After a Model by Ralph Wood the Elder c. 1750 - 1760
(Metropolitan Museum of Art)

Butter



“Rural Life”
pre- 1756
(Private Collection)





“The Butter Churner”
by Henry Robert Morland (London 1719 - 1797)
(Bonhams)



Ash Butter Churn
Late 18th - Early 19th Century
(Christies Auction House)



American Butter Churn
Late 18th - Early 19th Century
(J.D. Wahl Antiques)



American Butter Churn
Late 18th - Early 19th Century
(J.D. Wahl Antiques)



Butter Churn
Late 18th - Early 19th Century
(Kimballs Auction)



WWW.AAAWT.COM

American Pine & Ash Butter Churn - Lacking Lid & Agitator (H: 15.5")
18th - Early 19th Century
(Antique Associates of West Townsend)



American Pine & Ash Butter or Sugar Tub
Late 18th - Early 19th Century
(Antique Associates of West Townsend)



Pennsylvania Butter Mold

c. 1700 - 1800

(Winterthur)



Pennsylvania Butter Mold

c. 1700 - 1800

(Winterthur)



Pennsylvania Butter Mold
c. 1700 - 1800
(Winterthur)



American Walnut Butter Scoop / Paddle
Late 18th - Early 19th Century
(Antique Associates of West Townsend)



American Butter Paddle
c. 1775 - Early 19th Century
(Winterthur)

Cheese



Dutch Tin Glazed Earthenware Cheese Strainer

c. 1750

(Antique Associates of West Townsend)

Acknowledgements

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Thank you!

- The 18th Century Material Culture Resource Center