

18th Century Material Culture

The Hurdy Gurdy



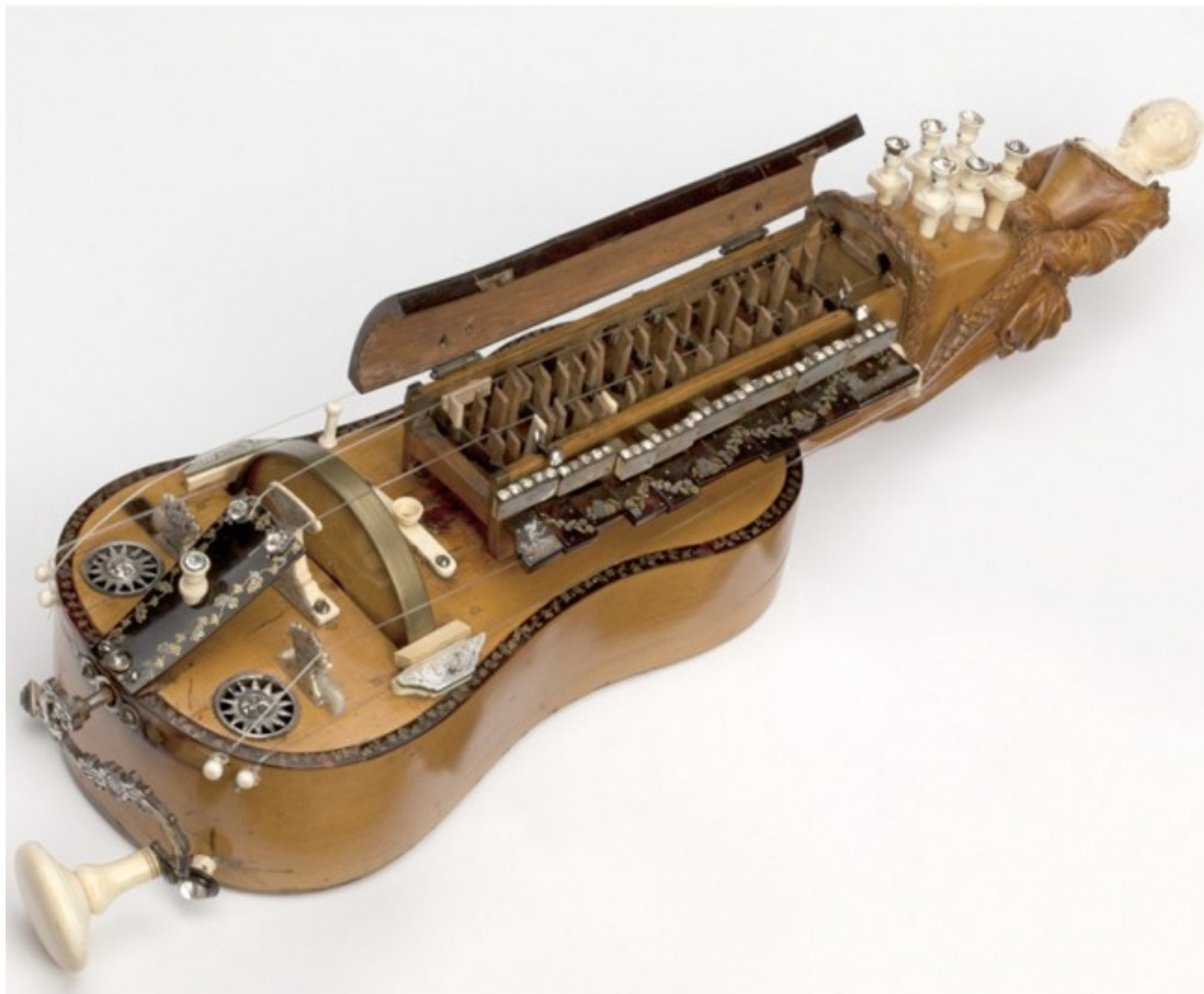
Hurdy - Gurdys



French Hurdy - Gurdy
c. 1775 - 1785
(Victoria & Albert)



French Hurdy - Gurdy
c. 1775 - 1785
(Victoria & Albert)



French Hurdy - Gurdy
18th Century
(Horniman Museum / Victoria & Albert)



French Hurdy - Gurdy
c. 1750 - 1790
(Metropolitan Museum of Art)



French Hurdy - Gurdy
by Joseph Bassot c. 1760 - 1774
(Museum of Fine Arts, Boston)



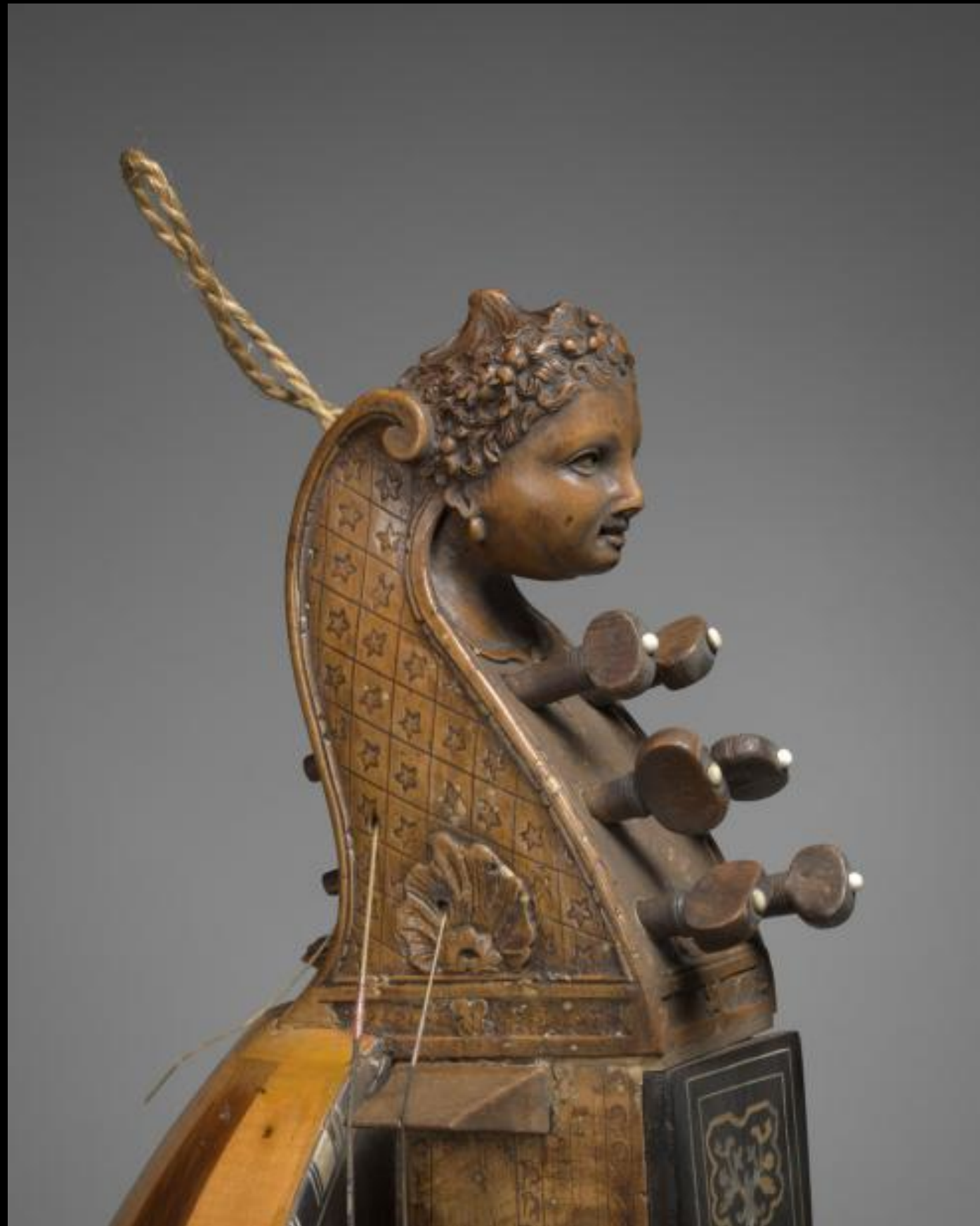
French Hurdy - Gurdy
by J.N. Lambert Mid to Late 18th Century
(Mount Holyoke College Art Museum)



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French Hurdy - Gurdy
by J.N. Lambert Mid to Late 18th Century
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French Hurdy - Gurdy
by Pierre Louvet Mid 18th Century
(Private Collection)



Hurdy - Gurdy
18th Century
(The Bowes Museum)



German "Gurdy Organ"
by César Pons, Grenoble Late 18th Century
(Musikinstrumenten - Museum)

Hurdy - Gurdys In Art



The Blind Hurdy - Gurdy Man
by Jacques Belland c. 1600
(Museum of Fine Arts, Boston)



A French Hurdy - Gurdy Man
After Jacques Callot c. 1622 - 1670
(The British Museum)



A French Hurdy - Gurdy Man
by Jacques Callot c. 1621 - 1625
(The British Museum)



A Dutch Hurdy - Gurdy Man
by Cornelis Visscher, After Adriaen van Ostade c. 1622 - 1670
(The British Museum)



A Dutch Hurdy - Gurdy Man
by Cornelis Dusart c. 1675 - 1704
(The British Museum)



A German Hurdy - Gurdy Man
by Matthias Scheits 1672
(The British Museum)



A Dutch Hurdy - Gurdy Man with His Dancing Dog
After Conelis Duser 1685
(The British Museum)



An Itinerant Musician Playing His Hurdy Gurdy
by a Follower of Adriaen van Ostade c. 1660 - 1685
(Manchester Art Gallery)



Le Vielleur Boniface . .

*Vous qui chériez l'harmonie
Avez que mon instrument*

*Entre mille est le plus charmant
Car tout cede à sa mélodie .*

Chez J. Bonnard vis-à-vis les Mathurins au Coq avec privil.

“Le Vielleur Boniface” (French)
by Henri II Bonnard c. 1678 - 1711
(The British Museum)



A Man Playing the Hurdy - Gurdy
Attributed to Nicholas Lancret c. 1720 - 1729
(The Barber Institute of Fine Arts)



French Hurdy - Gurdy Man
by Jean Georges Willie 1737
(The British Museum)



French Hurdy - Gurdy Boy
by Edme Bouchardon c. 1730 - 1739
(The British Museum)



“Le Vieilleux” A French Hurdy - Gurdy Boy
by Anne Claude Philippe de Tubieres, Published by Etienne Fessard, After Edme Bouchardon 1742
(The British Museum)



“Le vieilieur Hollandois” A Dutch Hurdy - Gurdy Man
by Johann Simon Negges after Adriaen van Ostade c. 1740
(The British Museum)



Ioh. Georg Merz excud. A.V.

In Anmuth, Schaffer! laß die lieblich Seyren klingen, Pastor ovans modulis blandissima carmina iunge,
 Vermischt mit holder Stim; Sag, was die Lieb mag seyn; Fila lyrae doctus sollicitare manu.
 Die in das Innerste des Herzens weiff du bringen, Quid sit amor? totum rem nobis ordine pande,
 Und unaisprechlich ist die Füllung ihrer Pein. Frustra; nam nemo scit prodere, quid sit amor.

A German Hurdy - Gurdy Man
 by Johann Georg Merz c. 1740 - 1760
 (The British Museum)



*If Musick of its Self has Soothing Charms,
Inspires soft Passions, & the hand disarms;
How doubly Sense receives the sweet Surprise,
When Harmony is help'd by seductive Eyes!*

*For Beauty acts the subtle Lightning's part,
Flashes at once, and pierces to the Heart:
The first Defection in a Glance is dealt,
And the rapt Youth dyes ere his Wound is felt.*

A Couple Playing Music
c. 1750 - 1759
(The British Museum)



“LAVIELLEUSE” (French)
by Rene Gaillard, Published by Jacques Phillippe Le Bas, After Sebastien Leclerc II c. 1742
(The British Museum)



The Comic Society
by William Pether, After Gerard Dou c. 1746 - 1766
(The British Museum)



John of Gant in Love, or Mars on his knees.

Price 6d

*Musick hath Charms to sooth the Savages Breasts!
To Soften Rocks, and bend the knotted Oaks.*

Congrave. Published according to Act of Parliament July 17.

"John of Gant in Love, or Mars on his knees."

1749

(The British Museum)

JOHN of GAUNT in Love; Or, MARS on his Knees.

Musick hath Charms to sooth the Savage Breast!
To soften Rocks, and bend the Knotted Oak.

Congreve.



LOVE is the noblest Frailty of Mind, says one of our famous English Poets; yet howsoever noble it may be generally thought, yet there are some particular Exceptions against it; and as a Proof of what I assert, I will only mention one Instance, and which is of Royal Authority.

King Charles II. was a Monarch, that wit out even the Shadow of Virtue, won the Hearts of his Subjects even to Adoration, was an illustrious Exception to this Rule; he was neither noble nor nice in his Amours, Ciader Moll, or Doll the Oyler wench, was as agreeable to him in his looser Hours, as a Countess or a Dutchess, and his Subjects were so far from being displeased at this merry Monarch's taste, that his odd and humorous Frolics became the evening Discourse of every jocular Assembly.

But now, forsooth, we are grown so nice and so delicate that if a great man, or a woman of Honour make a false step, scandal immediately sets up her shrill-mouth'd Halloo too without Regard either to Person or Place. Thus it tar'd with our Hero, whose Lowliness is never enough to be admir'd; but Blasted be the poor in spirit for they shall see God.

And now good people we will give you an account of this wonderful affair that has made so much noise about town, and you shall have it without addition or diminution, just as Dame Scandal delivered it to the press by the Hands of common Fame, her sister.

This wonder-of-the-world being, as they tell ye, at Mother Duggie-Arles celebrating the Nocturnal Mites of Venus, Monsieur Maw-mouch the Marmot-man was call'd in with his Magick Lanthorn, to crown the Frolick, and his Dowdy Sister attended as Chief Musician. To hear with Melody and Art this adorable Dulcinea tickled her Gut-tub, and with what thrilling Notes she pour'd out the harmonious Song of Doodle doo, was ravishing to the Sense, and

the Hero unable to withstand such powerful Charms, fell captivated to the Ground, begging her to commiserate the Pangs of a hapless Lover.

You may very well imagine he did not meet with many Repulses from this Sun-burnt Dowdy, but crown'd his Wishes by an entire Resignation of her Charms. The Oddity of this Affair was the Occasion of a deal of Mirth, and nobody was offended but the Marmot-man, who was afraid of losing his Sister, and the Whores, who took it as a great Affront upon their Person.

This is the whole Truth of this Remarkable Affair, and where is the great Wonder of a Gentleman's lying with a Ballad-singer? He may bring a great Monarch for a precedent, who did those things without any Rebuke.

But we need not wonder at every trifling Circumstance being turn'd to the disadvantage of this great Man, in an Age when scandal and detraction are at so high a Pitch. The Reader may perceive how difficult it is to oblige every one by the Example of Iphigenia; that dear, good-natur'd Nymph, who had nothing in View but to oblige the World with a Sight of her Charms, has thereby made herself the Jest of every dirty Parter and Shoe-black. Strange Ingratitude in a Christian Country.

This amazing Instance, how merry forever in itself, has displeas'd some part of the Town, especially the Female Sex; some of whom, whether in Jest or Earnest they best know, have been heard to say, Ay! We may well be flighted by Men of Fortune, when their superiors take up with Bunters, &c. who come from nobody knows where! And as the Ears of this great Man were tickled, and his Heart charm'd, on being serenaded with the MIDSUMMER WALTZ, 'tis most thought improper to insert it here,

THE Midsummer Waltz.

WAIT me some late and cooling Breeze,
To Windsor's shady kind Retreat,
Where Syrian Streams, wide-sprading Trees,
Repel the Dog-star's raging Heat.
Where rusted Grass, and mossy Bole,
Afford a rural calm Repose;
Where woodbines hang their dewy Heads,
And fragrant Sweets around disclose.

Old oncy Thames that flows fast by,
Along the smiling Valley plays,
His glossy Surface cheers the Eye,
As through the flow'ry Meads he strays;
His fertile Banks with herbage green,
His Vales with Golden Plenty swell,
Where'er his purer Streams are seen,
The Gods of Health and Pleasure dwell.

Let me the clear and yielding wave
With naked Arm once more divide;
In thee my glowing Bosom leave,
And stem thy gentle rolling Tide;
Lay me, with Damask Roses crown'd,
Beneath some Oxen's dusky Shade,
Where water-lilies paint the Ground,
And bubbling Springs refresh the Glade.

Let chaste Clarinda too be there,
With acute Maule lightly dress'd;
Ye Nymphs bind up her silken Hair,
Ye Zephyrs fan her glowing Breast;
Oh! haste away, fair Maid, and bring
Thy Mule, the only Friend to Love;
To thee alone my Mule will flee,
And warble through the Vocal Groves.

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London: Printed in the Year 1749. According to Act of Parliament.

“JOHN of GAUNT in Love; or MARS on his knees.”

1749  
(The British Museum)





*L'Education d'un jeune Savoyard.*

*à Paris chez Aliamet, Graveur du Roi, rue des Mathurins vis-à-vis celle des Mages.*

“L'Education d'un jeune Savoyard” (French)  
by Jean Jacques Aliamet, after Jean Baptiste Greuze c. 1750 - 1770  
(The British Museum)





“MARIE GABRIE, COMTE DE CHOISEUL: MICHEL FELIX CHEVALIER DE CHOISEUL”  
by Francois Hubert Drouais c. 1758  
(The Frick Collection)





“MARIE GABRIEL, COMTE DE CHOISEUL: MICHEL FELIX CHEVALIER DE CHOISEUL”  
by Ange Laurent de La Live de Jully, After Francois Hubert Drouais c. 1758 - 1770  
(The British Museum)





The Hurdy - Gurdy Man  
by John Collet  
(Bonhams)





Published as it first appeared, June 1772  
by Tho. Bradford, No. 122, Fleet Street, London.

The Hurdy - Gurdy Man  
after John Collet  
(Private Collection)





"May Morning"  
by John Collet  
(Heritage Images / Corbis)





Young French Woman with Hurdy - Gurdy & Child with Tambourine  
18th Century  
(Hampel Auctions)





Miss Anne Gore as a Savoyard  
by Johann Zoffany 1774  
(Private Collection)





Lovers at a Window  
by Nicholaes Berckelzoon (1638 - 1708)  
(Rafael Valls Gallery, London)





Woman with a Hurdy - Gurdy  
by French School c. 1750 - 1760  
(The Heckscher Museum of Art)





Woman with a Hurdy - Gurdy  
by Donatien Nonotte (1708 - 1785)  
(Christie's)





MADAMOISELLE CATHERINA *from an Original PAINTING* in Vauxhall Gardens.

“MADAMOISELLE CATHERINA from an Original PAINTING in Vauxhall Gardens.”

by Robert Sayer c. 1750  
(Lewis Walpole Library)





The PRETTY SAVOYARD GIRL.

London, Printed for R. Sayer, N<sup>o</sup> 53 Fleet Street, & J. Smith, N<sup>o</sup> 35 Cheapside as the Act directs, 1<sup>st</sup> Dec. 1771.

“The PRETTY SAVOYARD GIRL.”

by James Caldwell, Published by Robert Sayer, Published by John Smith of Cheapside, after Michel Vincent Brandoin 1771  
(The British Museum)



*Remarkable Characters at M<sup>rs</sup> Cornely's Masquerade.*



*Engrav'd for the Oxford Magazine.*

"Remarkable Characters at Mrs. Cornely's Masquerade."

London 1771

(Lewis Walpole Library)





A Dutch Hurdy - Gurdy Man  
by Pieter de Mare, after Nicolaes Berchem c. 1780  
(The British Museum)





WAYS & MEANS for 1784.

*Jun.] 21.<sup>st</sup> 1784. Pub. as & art directs. by J. Langham Russell Street Cor.<sup>er</sup> Garden.*

“WAYS & MEANS for 1784”  
by J. Langham 1784  
(Lewis Walpole Library)





*Printed for & Sold by Carington Bowles*



**The TRAVELLING MUSICIANS.**



*Nº 6.9 in St Pauls Church Yard, London.*

*Published at the Act directed, 4 Sep. 1784.*

"The TRAVELLING MUSICIANS."  
by Carington Bowles 1784  
(Lewis Walpole Library)





Dutch Terracotta Figure  
c. 1673  
(Rijksmuseum, Amsterdam)





Dutch Tin Glazed Earthenware Figures  
c. 1700 - 1715  
(Museum of Fine Arts, Boston)





German Tin Glazed Earthenware Figure  
by Johannes Zeschinger c. 1746 - 1753  
(Metropolitan Museum of Art)





English Porcelain Figure  
Bow Porcelain Factory c. 1750  
(Museum of Fine Arts, Boston)





English Soft Paste Porcelain Figure  
by the Longton Hall Manufactory c. 1750  
(Museum of Fine Arts, Boston)





English Soft Paste Porcelain Figures  
by the Girl - in - a - Swing Porcelain Factory, London c. 1750 - 1759  
(The British Museum)





English Porcelain Figure  
Bow Porcelain Factory c. 1752  
(Museum of Fine Arts, Boston)





English Soft Paste Porcelain Figure  
Bow Porcelain Factory c. 1755  
(Museum of Fine Arts, Boston)





English Porcelain Figure  
Chelsea Porcelain Factory c. 1753  
(Museum of Fine Arts, Boston)





English Porcelain Figures  
Chelsea Porcelain Factory c. 1755  
(The British Museum)





English Porcelain Figures  
Derby Porcelain Factory c. 1765  
(Metropolitan Museum of Art)





English Soft Paste Porcelain Figure  
Chinesemeister c. 1755  
(Museum of Fine Arts, Boston)





English Porcelain Figure  
Bow Porcelain Factory c. 1765 - 1775  
(Museum of Fine Arts, Boston)





English Hard Paste Porcelain Figure  
Bristol Porcelain Factory, Bristol c. 1772 - 1774  
(The British Museum)





French Soft Paste Porcelain Flower Vase  
by Charles - Nicolas Dodin. Factory of Sèvres c. 1763  
(The British Museum)

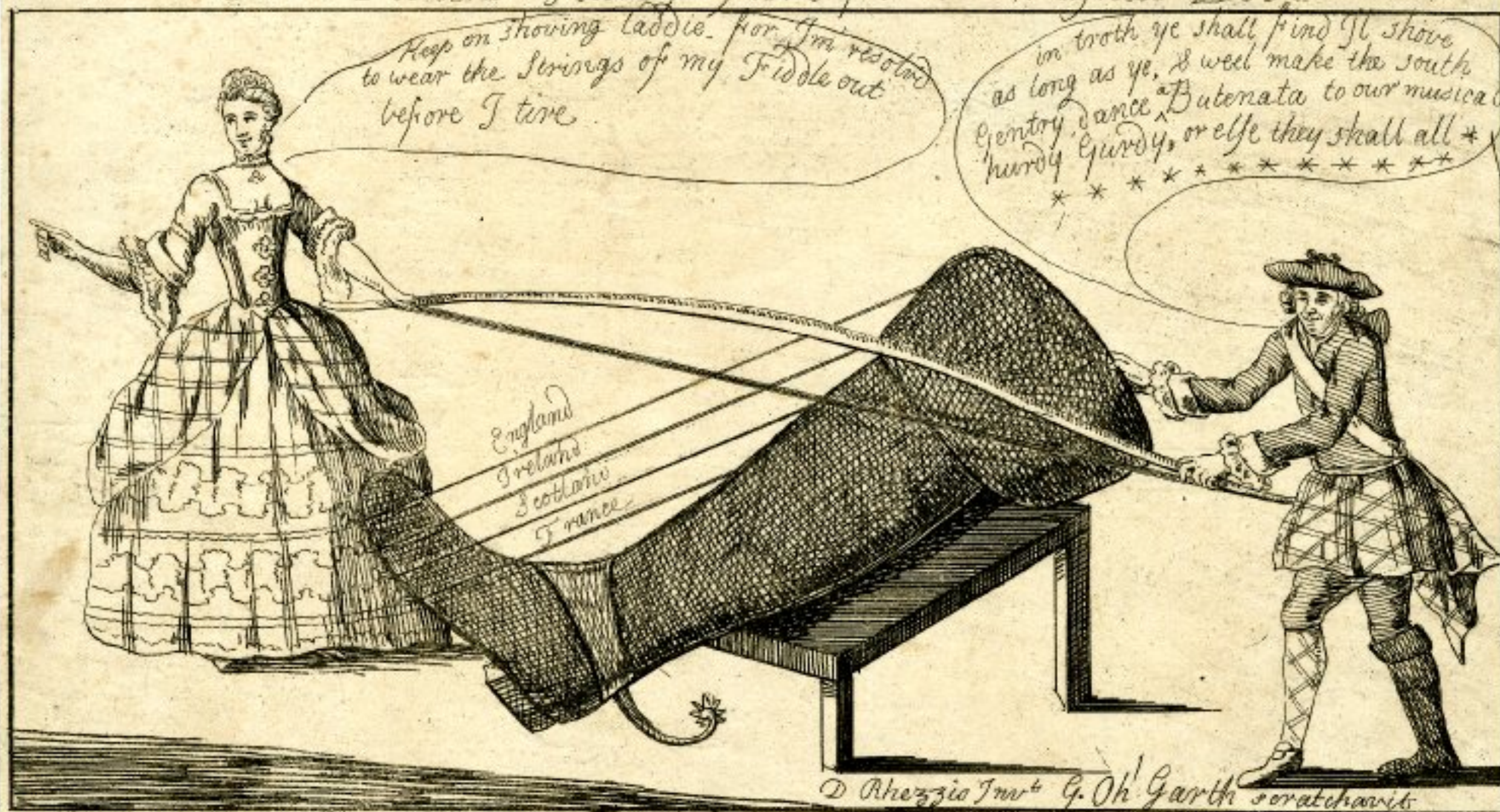




English Porcelain Tea Pot  
Workshop of James Giles, Factory of the Worcester Porcelain Factory c. 1770  
(The British Museum)



# The Scotch Hurdy Gurdy or the Musical Boot.



What is Ambition, but desire of Greatness?  
And what is Greatness, but extent of Power?  
But lust of Power's a dropsy of the mind.



Whose thirst increases, while we drink to quench it;  
Till, swoln, and stretch'd by the repeated draught,  
We burst and perish.

"The Scotch Hurdy Gurdy or the Musical Boot"

1762

(The British Museum)



# Acknowledgements

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