

The Decorative Recorder

Recorders portrayed on musical instruments

Nicholas S. Lander

Nothing can be made without some concession, however slight and unwitting, to the requirements of appearance (David Pye 1964). Musical instruments are certainly no exception, as a visit to any almost any museum where they are displayed will show.

Christoph Ruegger (1982) has identified eight broad themes found in the decorations of musical instruments. Foremost amongst these are motifs taken from the world of music itself including:

- Scenes of musicmaking by biblical characters (e.g. King David), angels, putti)
- Figures from classical mythology (e.g. Apollo and the Muses, satyrs, fauns)
- Real people drawn from various social strata (e.g. shepherds, or groups of aristocrats in parks, interiors or salons)
- Depictions of musical instruments themselves merely as decorative elements (e.g. in swags or trophies)

Recorders can be found in all these categories: on keyboard instruments (clavichords, harpsichords, pianos and organs), English guitars (*sic*), and even on recorders themselves.

The following catalogue comprises items taken from my online enumerative iconography of the recorder (Lander 2004 et suiv.) I have included in this article all occurrences known to me, with the exception of pipe organs, for which I have listed only a representative sample. For the remainder, the enumerative iconography must be consulted.

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Clavichords

The clavichord is a stringed rectangular keyboard instrument used largely in the Late Middle Ages, through the Renaissance, Baroque and Classical eras. Historically, it was mostly used as a practice instrument and as an aid to composition, not being loud enough for larger performances.

- *Concert in a Park* (1742), painted decoration of the inside lid of a clavichord made by German instrument maker Hieronymus Albrecht Hass (1689–1752). Museum für Hamburgische Geschichte, Hamburg.



In a park, a man playing a transverse flute stands beside a woman who appears to be conducting, with an open score on her lap; another man stands beside a woman who plays a clavichord; and a young woman plays a xylophone balanced on a tree-stump, whilst her brother plays a small recorder.

- *Musical Trophy*, painting on the inside lid of a clavichord (1753) of Swedish manufacture. Ängsö: Ängsö Slott (Engsö Castle).



A trophy made up of many crudely painted musical instruments: drum, triangle (with 3 jingle rings), hurdy-gurdy, lyre, 2 folded trumpets, bassoon or curtal, and 2 recorders. Only the heads of the recorders are shown, in side-profile so that their characteristic beaks can be seen. Unfortunately, I have been unable to locate a photograph of the lid decoration. Coincidentally, around the time this instrument was made, the castle was occupied by the Swedish count, statesman and civil servant Carl Fredrik Piper (c.1700–1770). One might speculate that the presence of recorders in the musical trophy reflects the interest of some member of his family in our instrument.

- *Musical Company* (1736), painting on the inside lid of a rectangular clavichord made by Swedish instrument maker Erich Månsson German (1684–c.1746). Stockholm: Scenkonstmuseet (Performing Arts Museum), Inv: M2215 (1942).



In a park, musicians play harpsichord, harp, cello and two alto recorders. This painting is loosely based on Bernard Picart's [*Concert Champêtre*](#) (1709). It has been suggested that it obscures the original paintwork on the clavichord.

Harpsichords

- *Decorative Plaque* (1555), relief-carved cheek on the left-hand side of the key well of a pentagonal spinet by the Italian harpsichord maker Annibale dei Rossi (16th century). London: Victoria & Albert Museum, No. 156-1869.



The cheek at each end of the keyboard comprises a plaque decorated with musical trophies and an allegorical figure of the Italian Mannerist Style, the one on the left holding a lyra da braccio and the one on the right a lute.



The small carved plaque on the left cheek is decorated with a swag of musical instruments, amongst them harp, hurdy-gurdy, bagpipes, lute, trumpet, bow, two ?shawms, and a duct flute (probably a recorder). The beak, window/labium and first three finger holes of the latter are clearly depicted, but the rest of the instrument is hidden.

- Harpsichord drop-board (1602), painting on the inside of the drop-board of a harpsichord inscribed "Christoforus Rigunini, Firenze, A.D. 1602". Ann Arbor: University of Michigan, Stearns Collection of Musical Instruments, Inv. 1333.



There are a few interesting images on the painted case. On the inside of the drop-board three musical monks are depicted: one playing a slender pipe (possibly a recorder), another a violin, and the last singing.



An image of a music book is painted above a stand for the performer's actual music, and the inside of the case has an image of seven putti dancing while a cherub (winged putto) plays a keyboard. An inscription along the jack rail bears the Latin inscription *Corda mulcet tristia* (I soothe sad hearts). This is the only instrument by Rigunini to have survived. It was purchased from Leopoldo Franciolini, a notorious forger of antique instruments. Thus, neither the instrument nor its decoration need be authentic.

- *Festival on a Riverbank* (1626), decorated harpsichord lid, oil on panel, 79.5 × 170.0 cm, Philip Schey (17th century). Amsterdam: Rijksmuseum, Inv. SK-A-4279.



Depicts a feast in the garden of a castle on the banks of a river. In the middle some of the guests are seated around a long banqueting table whilst others dance to music provided by a group of musicians playing lute, violin, duct flute (probably a recorder) and viol.



To the left are some men on horseback; to the right, more guests arrive in boats, and couples promenade in the garden. In the river are a boating party and some swans.

- *Harpsichord: outside lid* (ca 1730–1750), 225.0 × 81.5 cm. Paris: Cité de la Musique, Inv. E.979.2.1.



This magnificent harpsichord, originally made by Andreas II Ruckers, Anvers (1646), was later rebuilt by an anonymous Parisian maker (1780). The inside of the lid was repainted at this time, but the other decorations appear to have been done some 30-50 years earlier.





The decoration on the outside of the lid features fruit and flowers on a golden yellow background, including pomegranates. In the central section is an open music book with music, probably French (? 1720–1740), partly obscuring a perfectly depicted baroque alto recorder. Five of the finger holes and the foot with its turnery and bell flare are visible. The bore opening appears to be quite small. Many other musical instruments are depicted on this harpsichord.

- *Heavenly Musicians*, painted inside lid of a harpsichord (1716) by Carl Conrad Fleischer (1680–c.1738), Museum für Hamburgische Geschichte, Hamburg.



This instrument was purchased at a New York auction in 1978. It was restored in 2019 by Ulrich Weymar. The case and soundboard are heavily decorated with ornamental painting which has undergone extensive changes over the course of the centuries. The painting on the inside of the lid depicts a heavenly scene with angels singing and playing various musical instruments.

which include harpsichord, cello, violins, cornetto, trumpet, kettle drums, lute, organetto and recorder.



The beak and window-labium and other features of the later are clearly depicted. Two male figures are said to represent composers Dieterich Buxtehude and Johann Adam Reincken. This instrument can be seen and heard on [YouTube](#).

- *Musica dulce laborum* (1581), painted inside lid of double virginals by Hans Ruckers the Elder (1540s–1598). New York: Metropolitan Museum of Art, Inv. 1929 (29.90).



The inside lid of this instrument reveals a painted interior opening into a pleasure garden scene, by an unknown artist. The theme of the outdoor garden party, the *buitenpartij* or *fête champêtre*, of which this is an early example, became a popular genre in the seventeenth-century Netherlands, reviving the age-old artistic tradition of the Garden of Love. Particularly charming in this garden scene is the way in which the elegantly dressed members of the upper class are amusing themselves in the meadows of the adjoining, moated castle. Their activities range from dining and playing musical instruments in the central pergola, to gentle promenades, embarking on a boat ride, or playing the game of *kolf*, forerunner of today's golf.



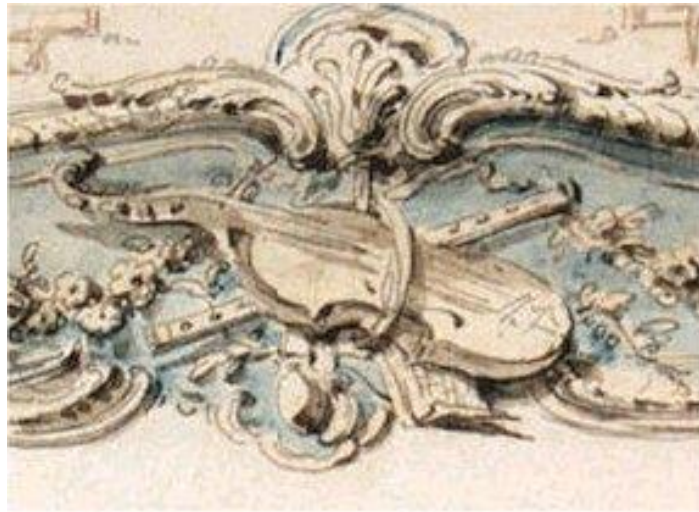


The text painted on the drop-board of this virginal, *MUSICA DULCE LABORUM LEVAMEN* ("sweet music eases work"), not only refers to the playing of this keyboard instrument, but also to the musicians in the painted garden of leisure who are variously playing a lute and shawms. On the ground are a lute, a crudely drawn shawm, and four very narrow, flared recorders, the window/labium of each clearly indicated.

- *Design for the Decoration of a Harpsichord* (1710s), pen & pen, brush, Indian ink and water-colour on paper, 28.1 × 46.3 cm, Claude Gillot (1673–1722). St Petersburg: Hermitage, Inv. OP-28552.



The decoration of the stand depicts various musical instruments, and at the centre of the bent side there is a musical trophy with a possible duct flute crossed with a viola above it.



The finger holes are visible on each side of the occluded section. The instrument is of tenor size and cylindrical, but has an incised decorative ring at the bell end before a very slight flare. What might be a window/labium is very close to the blown end, as the blur suggests the oblique shape of the labium. This is ambiguous representation is either a recorder or a transverse flute.

- *Pastoral Concert* (1759), painted inside lid of a small spinet by Milanese harpsichord maker Giovanni Domenico Birger (fl. 1746-1759), Italian. Rome: Museo degli Strumenti Musicali, Inv. PV 8408 (on loan from the Palazzo Venezia).



A couple dance amongst classical ruins to music provided by a seated singer accompanied by a pipe, violin, harpsichord and cello. The pipe has a mouthpiece too broad to be an oboe; the player's lips are relaxed; the fingering shows fingers of the upper (left) hand down and four in the lower (right) hand down; and there are no keys. Thus, this is likely to be a recorder.

Pianos

- *Grand piano*, by Robert Wornum & Sons (ca 1870), the case decorated by James Gamble (1837–1911). London: Victoria & Albert Museum.



This instrument was presented by Sir Henry Cole, the V&A's first Director, decorated with instruments in the museum's collection.



The panel on the left (straight) side of the case includes lute, triangle, oboes, shawm, tabor, viol, harp and a renaissance-style tenor recorder with a fontanelle and key for the lowermost finger.

Organs, including regals and barrel organs

Organ cases have many projections and ledges used as additional platforms for all kinds of statues, amongst them naturalistic human forms, putti and angels, and grimacing demons.

- *Musical Trophy* (a.1548), painted wooden organ shutters, Netherlandish. Oosthuizen: Grote Kerke, organ case.



This organ has two lower shutters, each with two panels painted with trophies of crossed musical instruments. The lower inside-left and inside-right panels each depict a cylindrical recorder and a flute crossed and tied with a ribbon. The outside panels each depict two shawms.



- *Regal* (ca 1580), oak case decorated in ebony & ivory, Austrian. Vienna: Kunsthistorische Museum, Inv. SAM 636.



The case of this regal (a small, portable organ furnished with beating reeds and two bellows) has a line of seven ebony and ivory inlays beneath the keyboard, of which the next to last on the right shows three women playing a trombone, alto cornetto and bass recorder.



- *Musical Angel*, gilt woodcarving (1738), Jan van Logteren (1685–1732). Haarlem: St Bavokerk, on right side of great organ.





A half-length figure of a man playing a tenor-sized baroque recorder with gilt mounts and beak.

- *Van Hagerbeer/Schnitger organ*, Grote Sing Laurenskerk, Alkmaar (1641), painted and gilded wood carvings, ? Pieter Matthijsz. (17th century).



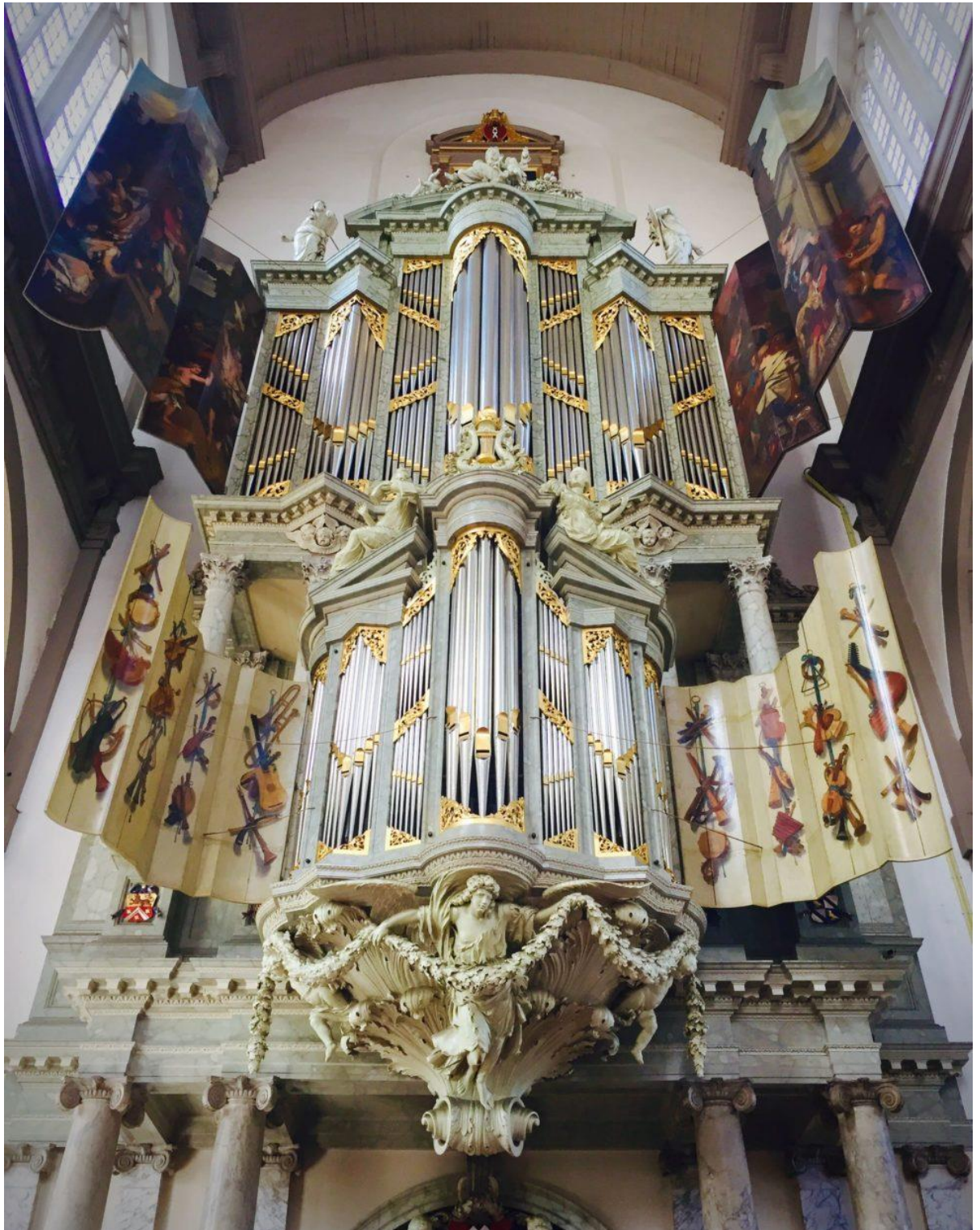


Swags of musical instruments between the shutters of the Ruckpositiv and the main chest: one depicting horns, trumpet, violin, and a tenor-sized early baroque recorder; the other depicting violin and bow, and an alto-sized recorder.



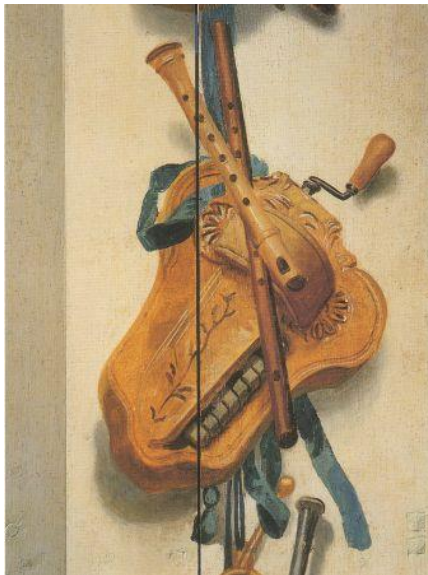
Hidden behind the Rugpositiv's shutters, another decoration includes two putti, one singing the other playing a small recorder.

- *Organ shutters* (1686), oil painting on wood, Gérard de Lairese (1640–1711). Amsterdam: Westerkerk.



The left shutter comprises a number of musical garlands, amongst them a flared-bell recorder tied together with an oboe and a cornett; a recorder with a strongly flared bell tied together with a tambourine and two small black bells; a recorder with a very strongly flared bell tied together with two flutes; and a

small duct flute (possibly a recorder, though only six finger holes are shown)
crossed with a mute cornett and a hurdy-gurdy.



Similarly, the right shutter, is decorated with musical garlands, amongst them
a stoutly made recorder with a slightly flared bell, tied with a shawm and other
wind instruments.

- *Pipe Organ*, Luxeuil-les Bains: Basilique St Pierre–St Paul.

At the rear of the Basilica stands a majestic organ which was commissioned by the Abbot Charles-Emmanuel de Bauffremont, a great lover of music. The case was built in 1617 by Jean Doguadec, a Breton woodworker. It was enlarged in 1685.



Beneath the tribune, the lampe, built between 1668 and 1695 is in two parts. The upper part of the lampe comprises four powerful Atlanteans who appear to support the tribune. Between these, three circular medallions depict David with his harp; Jesus holding out the keys to St Peter who is followed by St Paul; St Cecilia at the organ accompanying an angel playing a violin.



The lower part of the lampe is in the shape of an *Acanthus* leaf and features four musical trophies: at the centre-left, a perfectly depicted baroque recorder crossed with folded trumpet; at the centre-right, an oboe crossed with a straight trumpet; to the far left, a serpentine trumpet crossed with a ?mute cornetto; to the far right, a violin crossed with a straight trumpet. Finally, at the very bottom the diminutive figure of Atlas supports the entire thing on his shoulders.

- *Pipe organ*, John Baptiste Cuvillie (1723–1725, Dublin: Saint Michan's Church of Ireland.



A carved wooden panel by Henry Houghton (1710–m.1729) or John Houghton (fl.1726–m.1761) at the front of the organ gallery rail depicts 17 musical instruments, amongst them a harp, violin, cello, viol, lute, trumpet, oboes, bassoons, and two baroque recorders the head and upper body of each clearly depicted.



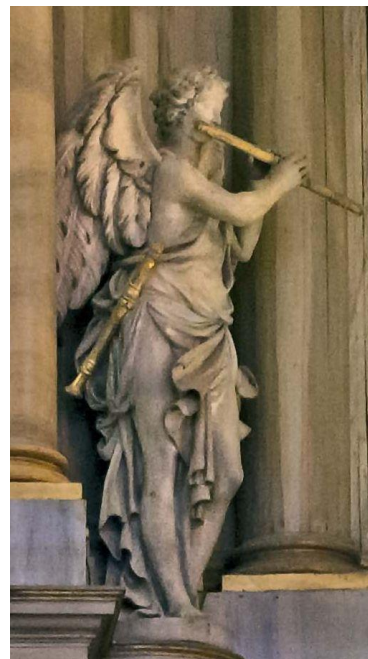
The ground plan of the church shows that the panel was in place by 1724. The woodcarver is unknown, but this panel bears a striking resemblance to the frame by John Houghton for Francis Bindon's [*Portrait of Jonathan Swift*](#), which hangs in St Patrick's Cathedral deanery.

It is believed that the composer George Frideric Handel used this organ to compose (or at the least revise) his *Messiah* in 1741, before its first performance at New Music Hall in Fishamble Street at noon on 13 April 1742. Handel had his own organ shipped to Ireland for the performances

- *Pipe Organ* (1742), Pietro Nachini (1694–1769), renewed in 1768 by Gaetano Callido (1727–1813 when the choir was decorated with wooden statues (1768) by Giovanni Marchiori (1696–1778). Venice: Chiesa di San Rocco Venezia.



Sculptures of musical angels and swags of musical instruments in carved & gilded wood by Giovanni Marchiori (1696–1778) above and below the organ depict four winged putti and five musical angels.



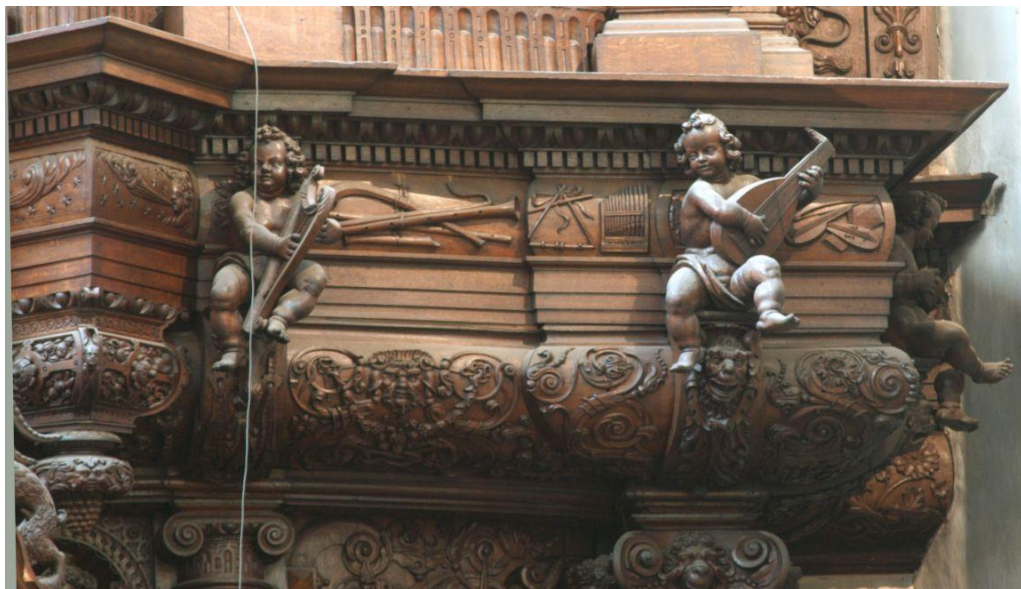
One of the putti holds a perfectly depicted baroque recorder in the air. An angel blows a straight trumpet held in his right hand whilst holding a perfectly depicted baroque recorder in his left; the others play cello, guitar, cymbals, and transverse flute. The flautist also has a baroque recorder hanging from his right side.



Two swags hang from the central arch housing the organ and include violins, lutes, guitar, straight trumpets, horns, and four clearly depicted baroque recorders.

- *Pipe organ, main case*, Floris Hocque II, Hans Goltfuss and Germer van Hagerbeer (c.1484-1638). 's-Hertogenbosch: Sint Janskathedraal, organ.





The large organ in Sint Janskathedraal is one of the most important organs of the Netherlands, and its case is monumental. The sculpture of the case was carved by Gregor Schysler from Tyrol who, like the organ's builder, Florentius (Floris) Hocque, was originally from Cologne. The case decorations include carved putti playing violin, flute, lute, harp and bassoon, and a series of carved wood panels which depict cornetts, flutes, horns, jew's harps, lyre, shawm, harp, cylindrical recorders, organetto, rebec, triangle (with jingle rings) and curtal.

- *Tribune Organ* (1573), Nicholas Dabenet (fl.1534–1573). Grand-Andely: Église de Notre Dame.

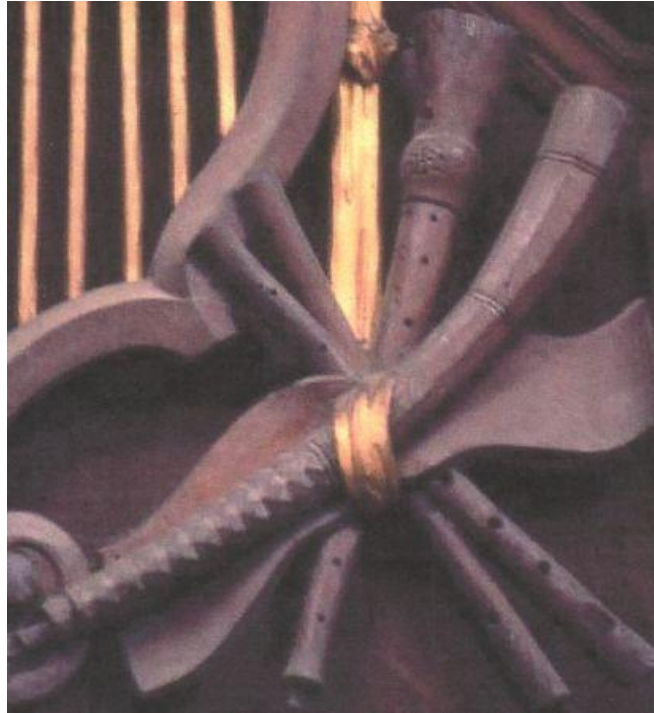


The case of this organ is elaborately decorated with carved wooden panels depicting the Seven Liberal Arts as musicians, said to be inspired by a cycle of allegories by the engraver Étienne Delaune (1518–1583), published in 1569 in Paris. *Musique* plays a lute; *Phisique* plays a lyre; *Retorique* plays a viol; *Dialectique* plays a horn; *Geometrie* plays a triangle (with rings); *Theologie* plays cymbals. Beside *Theologie* is a lute on a draped table, and on the ground are two books behind which a pipe and a duct flute are partially hidden. Only the head of the duct flute is visible, its beak and window/labium clearly depicted. Other figures play a long straight trumpet and a pommer.

- *Great Organ*, Pierre Schyven (1827–1916). Antwerp: Onze-Lieve-Vrouwekathedraal.



Although the case dates from the 17th century, the organ it houses mostly dates from the 19th century and is the work of Belgian organ builder Pierre Schyven (1827–1916).



Carved wooden panels by Michiel Frans van der Voort the Elder (1667–1737) visible from the organist's bench include garlands of musical instruments. The garland second from the left comprises harp, shawm, cornetto, traverso and cylindrical recorder with details of the window/labium and finger holes clearly depicted, the paired holes for the little finger of the lowermost hand arranged diagonally as if to indicate semitone holes, but probably just the work of woodworm! Others comprise drum, cornetto, mute cornett, syrinx (comprised of seven duct flutes with finger holes); lute, tambourine and bagpipes; and guitar violin, traverso, fife and triangle (with jingle rings).

- *Decorated organ shutters* (1658), Cornelis Brize (1622–1670). Amsterdam: Oude Kerk, chancel (transept) organ. This small organ was made in 1658 by Hans Wolf Schonat, but the registers are now to be found in a church in Oegstgeest, near Leiden. In 1965, Ahrend & Brunzema made a new organ in the existing case. In 2002 this organ has been reconstructed and retuned by the Dutch firm Flentrop from Zaandam, to sound again like a 17th-century instrument.



The shutters of this organ are decorated on the outside with many musical instruments, including violin, viola and cello (but not the more fashionable viols), cittern, rebec, guitar, lute, trombone, transverse flute, shawms, cornetts and recorders.

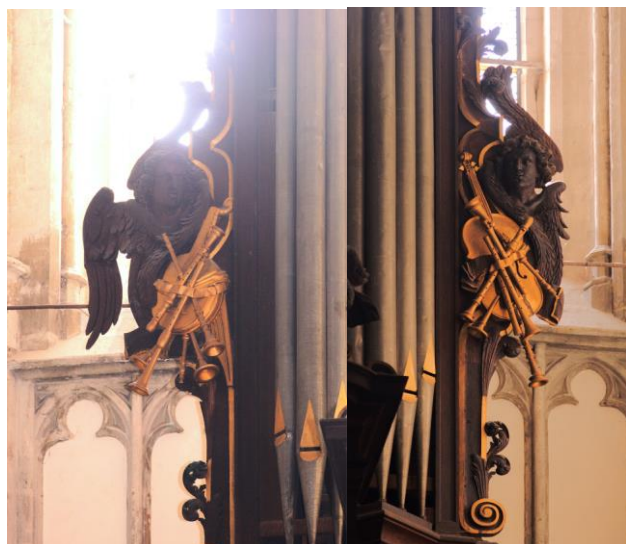


At the top of the outer centrefold of the **West shutter** are two crossed soprano recorders, one of ivory and one of wood (boxwood). That in wood has two incised rings and a slight bell flare; that in ivory has a more marked bell flare. Beneath the crossed recorders is a basset recorder without a bocal, also a dark wooden flute with a brass sheath at the head, an ivory flute, two cornetts, both with carved diamond decorations.



On the right side of the **East shutter**, is a bass recorder arranged vertically in the background. In front of it are a pommer, a large tenor [or basset] recorder, a long trumpet, a tenor shawm and mute cornetto. To the left side of the East shutter are a curved alto cornetto, a large tenor recorder above which is a pale wooden soprano recorder showing six large inline finger holes and a paired hole for the lowermost little finger, two incised rings before the short bell flare. This recorder is crossed with a darker pipe which has a disk like that of a bagpipe chanter or possibly the pirouette of a small shawm. Also depicted is the underside of what is probably a tenor recorder, behind which is another mute cornett. Right at the back is an alto cornett.

- *Pipe Organ* (1671), Blasius Bremser (1646-79). Diest: St Sulpitiuskerk. The church dates from 1321 and was built mainly in the period 1417-1534.



The 18th-century case of this organ is richly decorated with putti singing and playing musical instruments, including cello, bassoon, tambourine (with jingle rings), harp, straight trumpet, violins and shawms. A trophy on the right of the case includes a violin, 2 oboes, a mute cornett, 2 shawms, a ? bagpipe chanter, and a perfectly depicted 3-piece baroque tenor recorder. A similar trophy on the

left includes a lute, 2 oboes, a shawm, and another 3-piece baroque tenor recorder.

- *Chamber Organ* (18th century), Dutch. Oxford: New College Chapel. This instrument, formerly owned by Thurston Dart, and then by Christopher Hogwood, is now on loan to New College from the Bate Collection of Musical Instruments, Oxford.





A large ornamental trophy sitting above the case of this small chamber organ comprises a lyre, trumpet and two horns crossed by a recorder (left) and flute (right) respectively. The recorder is a three-piece baroque style instrument. The chest beneath the keyboard is faced with three panels depicting three female figures singing and playing lute and flute.

- *Pipe Organ* (1703–1705), possibly by “Father” Bernard Smith (c. 1630–1708). Cambridge: Christ's College. The organ was rebuilt by Bishop & Son of Ipswich in 1983 .





The carved wooden trophies at either side of the front of the case of this organ are possibly the work of 18th-century woodcarver John Austin. Each depicts two crossed recorders and part-books of music. The trophy on the left of the console is headed *Sinphony Flauto Primo*; that on the right *Sinphony Flauto Secundo*. A *Sinphony* sounds like fun, but the music here is possibly by Lord William Biron who composed some *Symphonys for 2 Flutes*, or by Charles Quarles, organist of Trinity College and of Christ's College, who was responsible for the installation of the new organ in 1705.

- *Pipe Organ* (1702–1705), Renatus Harris (c.1652–1724). Aldgate: St Botolph's Church. It was enhanced for the new church (the current building) by Harris' son-in-law, John Byfield the elder, in 1740. Subsequently, it was enlarged several times. The most recent restoration was undertaken at the workshops of Goetze and Gwynn in Welbeck, Nottinghamshire and completed in May 2006.



The case, restored to its original condition, is surmounted by two pairs of gilded plaster musical putti: one playing oboe and violin; the other singing and holding a baroque-style recorder.

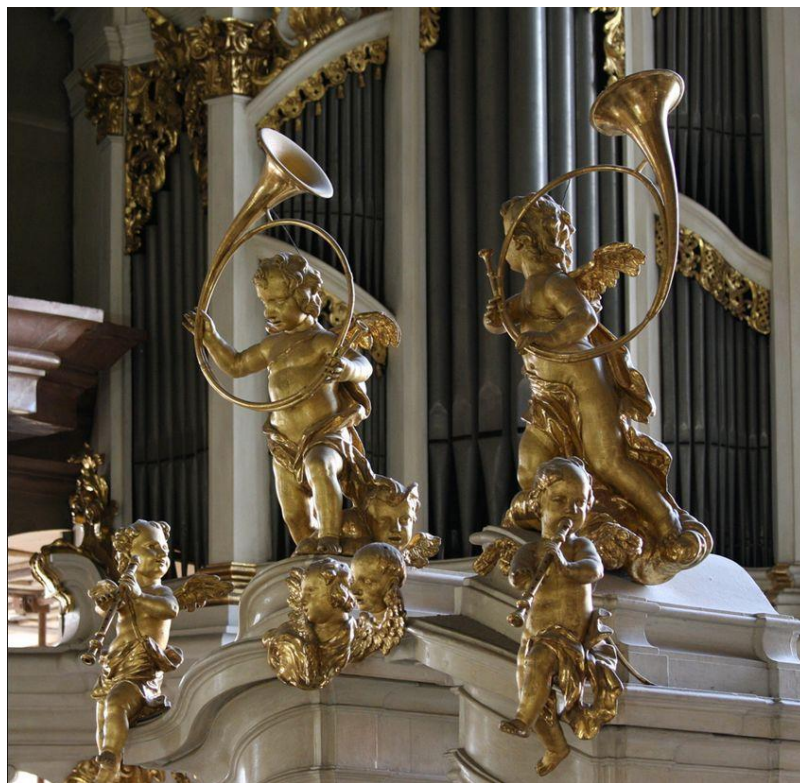
- *King David with Musical Putti and Angels* (c. 1750), organ case decorations, plaster sculptures, German. Füssen: Basilika Sankt Mang.



Atop the organ King David sings and plays the harp with one hand and holds a pipe of some kind in his other. He is accompanied by musical angels playing bassoon, and violins; and putti playing oboes, straight trumpets, folded trumpets, violins and two three-piece baroque recorders.

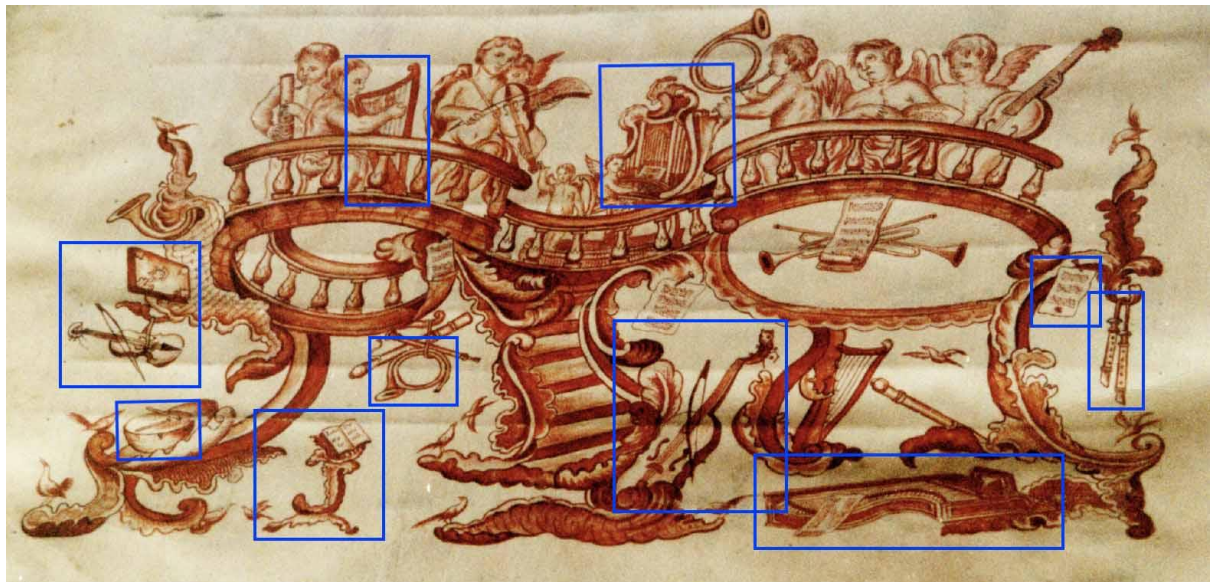


- *Pipe Organ (1745-1746).* Prague: Malá Strana St Mikuláše. This church was built from 1704 to 1755 and has been described as the greatest example of Prague Baroque.



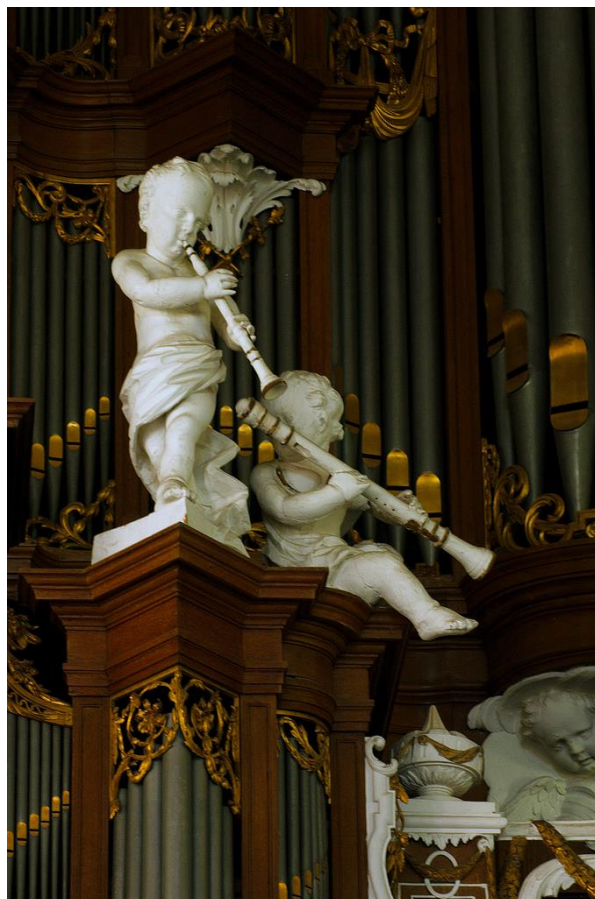
This magnificent organ is decorated with gilt sculptures by Tomáš Schwarz (18th century) of St Cecilia conducting a band of musical angels playing violins, flute, oboe, horns, kettle drums, trumpets, trombones, and two perfectly depicted 3-piece baroque recorders.

- *Putti Musicians on an Organ gallery* (1760), pen and sanguine ink on parchment, José Andrés Gastón y Balbuena. Tepotzotlán: Museo Nacional del Virreinato, Inv. 10-12518. Illustration on page 212 of an autograph *Cantoral con Credos, Sanctus, y Agnus para distintas festividades dobles y semidobles* calligraphed and illuminated by Gastón y Balbuena in 1760.



Around an elaborate balcony putti musicians play ? bassoon, harp, violin, coiled horn, and cello. Scattered about are coiled horns, violin, timpani, cello, harp, harpsichord, and four baroque recorders two of which are hanging upside down. This image combines elements of [King David](#) (Plate 61/100) and [King Ahaziah](#) (Plate 46/100) from *Historiae Biblicae Veteris et Novi Testamenti* engraved and printed by the Klauber Bros (1748), a major resource and inspiration to many of the artists in colonial South America.

- Pipe Organ, 1776–1781 by Albertus Anthoni Hinsz f(Groningen). Bolsward: Martinikerk. The case features plaster decorations by Hermanus Berkebijl.



Atop the positive organ case, King David plays his harp. Two putti play clarinet and a basset recorder, both perfectly depicted, the basset recorder with a swallow-tail key. Other putti play cornett, flute, harp and drums.



A trophy on a panel at the front of the main organ comprises a perfectly depicted violin and bow, lute, syring, triangle, two clarinets, flute, and a basset recorder with a bocal complete with mouthpiece, and single key.

- *Pipe Organ* (1782), De Rijckere te Kortrijk & Joachim & Johannes Reichner. Middelburg: Oostkerk.



This organ was built by De Rijckere te Kortrijk and delivered in 1782. However, it was rejected and heavily revised by Joachim & Johannes Reichner later that year. Subsequent alteration and restoration were carried out during the 19th and 20th centuries, most recently in 1996.





The case work is decorated with trophies comprising dummy musical instruments: three include baroque-style recorders. One includes a lute with a guitar-like peg-box, an oboe, a small horn, and two ? alto recorders. A second trophy is the mirror image of the first, but the lute is replaced with a violin. A third trophy comprises a bassoon, trumpet, cittern, two oboes, coiled horn, flute, and a ? tenor recorder.

- *Cylinderpositiv Barrel Organ* (before 1883), Swedish. Stockholm: Scenkonstmuseet / Swedish Museum of Performing Arts, Inv. N34925.



The organ cabinet is painted reddish brown, the inside of the lid covered in printed paper with floral ornaments. On the front is a garland depicting sheet music, a bell, a lyre and wind instruments: horn, bassoon, trumpet, triangle (with jingle rings), and a baroque style recorder viewed in side-profile, only the head joint of which is visible.

- *Continuo organ* (1989), J.W. Walker & Sons Ltd (1828–). Lawrence: Kansas State University, School of Music, Theatre & Dance.



The carved façade at the front of the oak case of this instrument features a pipe 'shade' depicting a lute, viol, folded trumpet, oboe and recorder. If the instruments are to scale, the recorder is a 3-piece baroque style alto. The case design is possibly the work of David Graebe (1937–2016).

- *Musical Trophies* (2016), carved limewood, in the style of 18th century organ pipe shades, Laurent Robert (contemporary).



The foliage and musical instruments are carved in the same section. The left-hand panel depicts a baroque recorder, trumpet, oboe and lute. In the right-hand panel a violin replaces the lute. In both, scrolling *Acanthus* leaves wind in the background.

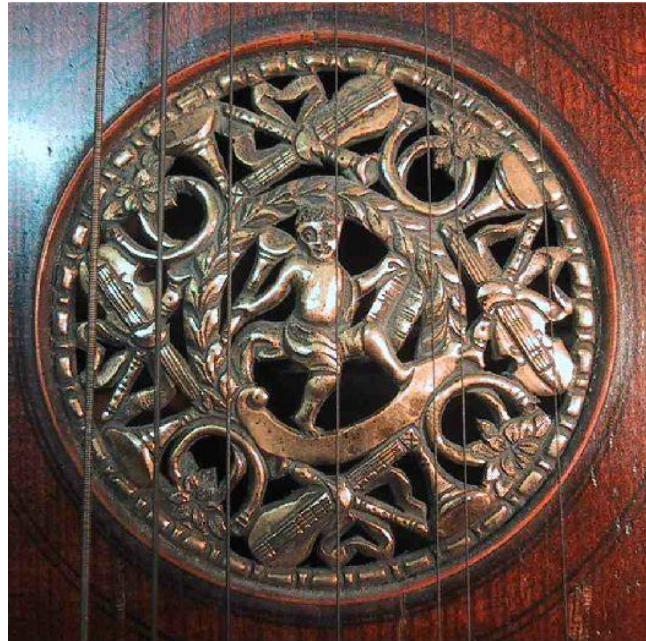
English Guittars

The English guittar (*sic*) was in vogue from about 1750 until 1790. It was a four-course, wire-strung instrument derived from the cittern, particularly popular among fashionable ladies. Some were fitted with piano keys, presumably to preserve their nails from the wire strings. Examples like the ones listed here were tuned with a watch-key mechanism. The modern *guittara portuguesa*, an essential element in *fado*, is a direct descendent of this type of instrument.



Mrs. Robert Gwillym playing an English guittar (1766), oil on canvas, by Joseph Wright of Derby (1734-1797). Saint Louis Art Museum, Inv. 72:1965

- *English guittar rose* (c.1760), gilt metal, William Gibson (fl. c.1760 –1790). Amsterdam: Palm Guitars (2015). Website: Palm Archives: Tales of a Salesman: William Gibson (2015, col.)



At the centre of the rose is a dancing putto holding a sheet of music in one hand and a shawm or trumpet with a wide bell in the other. Around him are arranged other musical instruments, including four horns, four viols and four pipes, probably recorders.

- *English guittar rose* (1772), gilt metal, William Gibson (fl. c.1760-1790). Edinburgh University: Music Museum, Inv. 0309.



At the centre of the rose is a decorative sheath and diaper around which are arranged other musical instruments, two guittars, two lutes, four horns and four recorders. The latter appear to be of baroque design, in three parts. There is a seemingly identical instrument with the same date in the Powerhouse Museum, Sydney (see below).

- *English guittar rose* (1772), gilt metal, William Gibson (fl. c.1760-1790). Sydney: Powerhouse Museum, Inv. H7854.

The rose of this instrument appears to be identical to an instrument with the same date in the University of Edinburgh Music Museum (see above).

- *English guittar rose* (1778), gilt metal, Wiliam Gibson (fl. c.1760-1790). London: Bonhams, Fine Musical Instruments, 9 July 2007, Lot 28.



At the centre of the rose a dancing cherub holds a shawm or straight trumpet, and a book. He is surrounded by musical instruments: two viols, two guittars, four horns, and four recorders.

- *English guittar rose* (1788), gilt metal, William Gibson (fl. c.1760-1790). Malmesbury: Restored by Arthur Robb.



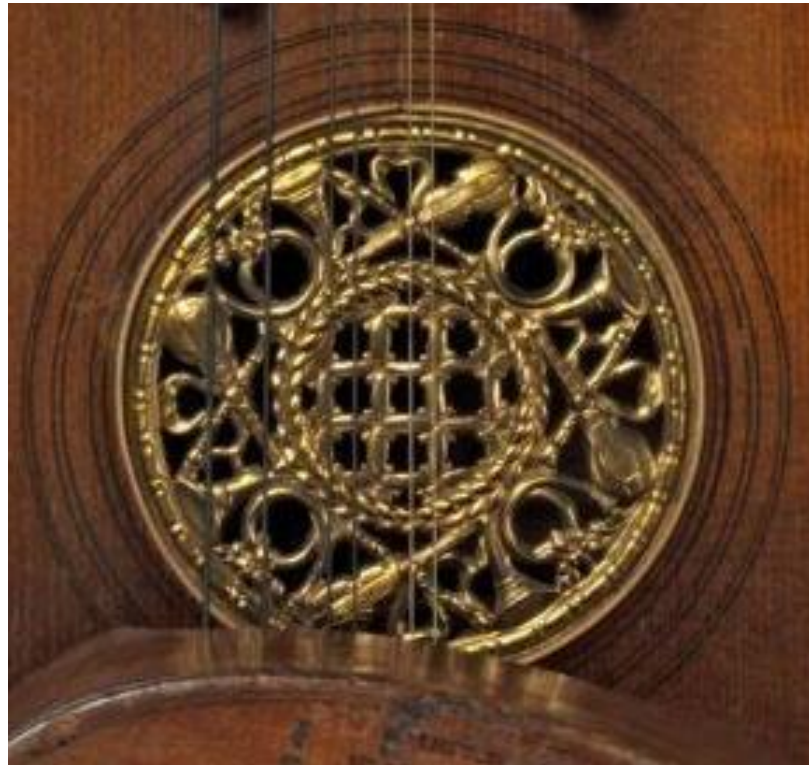
A central wreath and diaper is surrounded by musical instruments: four viols, four horns and four 3-piece recorders. Robb comments that the metal rose is thin and appears to have been [die] stamped rather than cut.

- *English guittar rose* (18th century), gilt metal, ? William Gibson (fl. c.1760-1790). Location unknown. "Will Yeoman's cittern" (Walter Bergmann Slide WB 33).



At the centre of the rose a couple play flute and hurdy gurdy. Around them are arranged other musical instruments, including four horns, two viols, two guittars, two oboes and two 3-piece baroque recorders.

- *English guittar rose* (1755 –1760), gilt copper, John Frederick Hintz (1711–1772). London: Victoria & Albert Museum, Inv. 37-1870.



On this rose a central wreath and diaper is surrounded by musical instruments: four horns, two guittars, two viols and four 3-piece baroque recorders.

- *English guittar rose* (18th century) rose, gilt metal, John Preston (1727-1798). London, Horniman Museum, Inv. M15.10.48/51).



At the centre of the rose is the Sun around which are arranged musical instruments, including four horns, two viols, two guittars, two oboes and two 3-piece baroque recorders.

- *English guittar rose* (18th century), gilt metal, John Preston (1727–1798). Private Collection, Anacortes: Ronald Fernandez.



At the centre of the rose is the Sun around which are arranged musical instruments: two guittars, two viols, four horns, two oboes, and two baroque 3-piece recorders.

- English guittar rose (late 18th century), gilt metal, Joseph Ruddiman (1733–1810). London, Victoria & Albert Museum, Inv. 375-1882.



At the centre of the rose an 8-pointed star is surrounded by musical instruments: two English guittars, two viols, four horns and four 3-piece baroque recorders.

Recorders

Last, but not least, I know of three examples of actual recorders each decorated with a representation of another recorder.

- *Musical Trophy*, carving on the head of an ivory alto recorder (1740), possibly French. Paris: Cité de la Musique, Inv. E.681.



A cartouche on the front of the recorder's head joint contains an open music book, horn, lute, triangle, tambourine, bagpipe and a baroque recorder, quite like the one it decorates. From the sale after the death of Gioacchino Antonio Rossini, Paris, Hôtel Drouot, March 12-13, 1869.

I note that the Italian light operatic composer Gioacchino Rossini (1792–1868) owned two recorders! The other, by an unknown (possibly Neapolitan) maker, survives in the collection of the Victoria and Albert Museum, London, Inv. 1124-1869, also purchased at the sale after Rossini's death. It is covered in turtle-shell and gold-piqué with mother of pearl inlay. Both recorders formed part of a decorative trophy of old wind instruments that hung on a wall of the composer's Paris apartment



- *Serenader* (ca 1980), preparatory drawing & recorder head, Stanley Hess (op. 1951–1995). USA: Location unknown. Depicts a young boy playing a neo-baroque recorder. In the event, the final woodcarving turned out rather differently from the preparatory drawing.



- [Carved bass recorder](#) (c. 1995), carved maple relief, Serapio Hernández Muñoz (contemporary). [Detail](#) (head joint).



An elaborately carved Moeck 'Tuju' bass of neo-baroque design. The head features a variety of designs. The window is the mouth of a man, with a beard extending beneath the labium; on the other side is the head of a cat.

Around the middle are a standing man playing a lute and a kneeling man playing a renaissance-style recorder. The latter is taken from Plate 19 of Filippo Bonanni's *Cabinetto Armonico* (1716, 1723, 1776).

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Cite this article as: Nicholas S. Lander. 1996–2024. Recorder Home Page: The Decorative Recorder. Last edited 30 December 2025.