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The 'harpe organisée', 1720-1840 : rediscovering the lost pedal techniques on harps with a single-action pedal mechanism

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Citation

Cleary, M. C. (2016, December 14). *The 'harpe organisée', 1720-1840 : rediscovering the lost pedal techniques on harps with a single-action pedal mechanism*. Retrieved from <https://hdl.handle.net/1887/45096>

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Cover Page



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Issue Date: 2016-12-14

Chapter 7

Shoes and pedalling

When pedalling on harps with a single-action mechanism,¹ one of the first questions that comes to mind is what sort of shoes did harpists of the time wear? How did these shoes help or hinder pedalling and especially what were the consequences for double- and triple-pedalling? This final chapter of historical sources discusses the styles of shoes, using any contemporary descriptions of the harpists' shoes, paintings and illustrations of harpists.

The harp flourished in Paris from 1760 as harp-making, harp performances and harp publications began in earnest.² The time period of this thesis covers two main fashions in shoes: footwear before the French Revolution, and the period afterwards. Men's shoes up to 1792 were mostly black, made of leather, medium-heeled and pointed.³ They usually also had silver or gold buckles. Women's shoes were made from embroidered silks and painted leathers, were high-heeled, and often with buckles that could be transferred from one shoe to the other.

Figure 7.1 is an example of women's shoes around 1780.⁴ These shoes were probably made from pink satin with blue satin bows in front. The heel is a low court heel.

Figure 7.2 shows a similar type of shoe with a low court heel, probably made from white satin.⁵

¹The word "harp" is used throughout this thesis to refer exclusively to a harp with a single-action pedal mechanism.

²See Chapters 2 and 4.

³I am indebted to the expert advice, assistance and correspondence of June M. Swann, MBE, British footwear historian, formerly the Keeper of the Boot and Shoe Collection at the Northampton Museum and Art Gallery in England. Without her help, this chapter and any attempts of coupling shoe and harp research would not have been possible. Her publications include: June Swann, *Shoes* (London: B.T. Batsford, 1983), June Swann, *Shoemaking* (Princes Risborough: Shire, 1986).

⁴Niklas Lafrensen the Younger (1737-1807), attributed, *Jeune femme à sa toilette*, oil on canvas, 68 x 51 cm, c. 1780.

⁵Jean-Laurent Mosnier (1743-1808), French painter and miniaturist. Full-length portrait of a harp and harpist. I would like to thank Dr. Gerrit Walczak, Institut für Kunstwissenschaft und Historische



Figure 7.1: Niklas Lafrensen the Younger, attributed, *Jeune femme à sa toilette*, c. 1780, location unknown.



Figure 7.2: Jean-Laurent Mosnier, attributed, Full-length portrait of a harp and harpist, location unknown.



Figure 7.3: Étienne Aubry, *Portrait de Madame Victoire, daughter of Louis XV, playing the harp*, 1773, Musée National des Châteaux de Versailles et de Trianon.



Figure 7.4: Detail of fig. 7.3, left shoe.

The portrait of Madame Victoire, shown in fig. 7.3 and 7.4, show a typical high-heeled white satin shoe with a block “Pompadour” heel.⁶

Figure 7.5 shows pre-Revolution shoes for men, even if the harp is a single-rowed harp with no pedals.⁷

Shoe fashions for both men and women changed dramatically after 1792, most importantly heels were lowered and were usually now between 5 to 25 mm in height, or had simple wedge or waisted heels with a tiny top piece.⁸ From 1790 to 1814 (or even to 1850), women’s shoes were very flexible slip-on shoes, quite low cut with thin soles and often made of satin. Ready-to-wear shoes also became available.⁹ In fact, it was a hobby for elegant women to make their own shoes,

Urbanistik, TU Berlin, for sharing this image with me. “It derives from the Munich Central Collecting Point in 1945. The painting was handed back to an unknown private owner in Germany, the sitter remaining unidentified.” Email correspondence, January 10, 2016.

⁶Étienne Aubry (1746–1781), French painter, *Portrait de Madame Victoire, daughter of Louis XV, playing the harp*, oil on canvas, 263 x 177 cm, Musée national des Châteaux de Versailles et de Trianon, Accession No.: MV8969. http://collections.chateauversailles.fr/?permid=permobj_75076199-f9c4-4bf3-8e88-46f16ed8e09d. The sheet music (air de Julie) is in front of a bust of Louis XV.

⁷Nathaniel Dance-Holland (1735–1811), English portrait painter, *Portrait of Giuseppe Lidarti and Giovanni Battista Tempesti*, oil on canvas, 72.4 x 62.2 cm, Accession Number B1981.25.201, Yale Center for British Art, Paul Mellon Collection. <http://collections.britishart.yale.edu.ezproxy.leidenuniv.nl:2048/vufind/Record/1670828>. Cristiano Giuseppe Lidarti (1730–1795), Austrian musician of Italian descent. Giovanni Battista Tempesti (1732–1804), artist. The author has not been able to identify any full-length image of a male harpist before 1792, where the pedals and feet are visible. Louis Carmontelle dit Carrogis, *Mr de La Live, introducteur des ambassadeurs*, 1769, http://www.culture.gouv.fr/Wave/image/joconde/0349/m505201_0000390_p.jpg. Carmontelle is a sketch of a harp with pedals, but the shape of the neck of the instrument is more similar to a triple harp. Mersenne, *Harmonie universelle, contenant la théorie et la pratique de la musique*, 170. The scroll and base of the column are clearly in the Louis XVI style. As the harp does not correspond to any known model, the author has excluded it in this research. Carmontelle drew this atypical harp twice and drew a normal Louis XVI-style harp twice.

⁸Private email correspondence, November 11, 2015, with June M. Swann.

⁹Giorgio Riello, “The Boot and Shoe Trades in London and Paris in the Long Eighteenth Century” (PhD Thesis in History, University College London, 2002).



Figure 7.5: Nathaniel Dance-Holland, *Cristiano Giuseppe Lidarti and Giovanni Battista Tempesti*, 1759/1760, Yale Center for British Art, Paul Mellon Collection.

especially during the Napoleonic Wars. The average size of women's feet between 1760 and 1820 was between sizes 4-5 English and 36-38 Paris points. Figure 7.17 shows characteristic women's shoes from the beginning of the nineteenth century. Men after 1792 wore either flat leather shoes or boots. The average size of men's feet was between 39-41.¹⁰ Examples of men's shoes can be seen in fig. 7.6, worn by Bochsa taken from his *Nouvelle Méthode* of 1813.



Figure 7.6: Bochsa, *Nouvelle Méthode*, 1813

He is wearing typical men's shoes of the 1790-1815 period with a low heel and ribbon lace. Baecker, in fig. 7.7, wears Hessian boots, with a low heel and without a tassel on top. Shoes, and knee and calf high boots, were worn indoors as well as outdoors and were very fashionable, even for dancing. These new shoes with a low heel or no heel were ideal for placing the foot across several pedals. The heel

¹⁰Private email correspondence, June 26, 2016, with June M. Swann.

and toe are level, so more than one pedal could be moved at a time, making double- and triple-peddalling easy.



Figure 7.7: De Genlis, *Nouvelle Méthode*, 2nd ed., Casimir Baecker, [1804]

7.1 Portraits and historical pedalling

Most harp repertoire before 1792 does not require excessive pedalling as the music rarely modulates.¹¹ This repertoire was aimed at amateur harpists, and it would have been possible to move the few pedals with any sort of shoe. The action of

¹¹See Chapter 4.

pressing and releasing pedals entailed lifting the whole foot off the ground and the tip of the shoe pressed down on the pedal. The heels had no consequence for this sort of pedalling. The changes in shoe fashions were in fact irrelevant for amateur harpists.

Of over two-hundred-and-fifty images (1760-1840) researched for the purposes of this research, most are portraits, *genre* paintings, with some book illustrations and sketches.¹² The portraits of the nobility of the late eighteenth century and early nineteenth century often contain a harp somewhere in the scene. The harp is depicted accurately, so much so that the harp-builder and model of harp can be identified. The carvings on the top of the harp column and the decoration on the sound-board are visible. When the right side of the harp is in view, the one row of rivets, which is part of the pedal mechanism under the tuning pins is shown; when the left side of the harp is in view, the strings and the type of mechanism to shorten the strings¹³ is painted carefully. Strings that have not been cut off at their ends are left dangling, as in fig. 7.5. The colours of the strings, red, blue and cream, are visible and also the difference between the gut strings and the bass octave wound-silver strings. There are few exceptions to this accuracy of the harp, which is new in the tradition of iconography of the harp.¹⁴

These images have been divided in three categories:

Harp is in the background

The harp is frequently in the background of a lady's boudoir. It is part of the scene like another piece of furniture. This scene is a private one, one of the daily life of a noble woman, surrounded by books, *objects d'art* and sometimes also other musical instruments like a guitar or harpsichord. In these paintings, the harp is usually not shown in full, but the part that is on display is correct and with details. The sitter is never playing the instrument. Figure 7.1 is an example of this situation, where the harp is in the background. The author has identified more than thirty images in this category.

When the harp takes a central role in a portrait, the author has identified two general poses:

The standing pose

The sitter, while standing, rests the right arm on the curve of the neck of the harp, while the left hand is free or placed on the strings. This pose is used for both half-length and full-length portraits. There is no attempt to capture the harpist in the real act of playing. The harp is to one side of the painting, most often to the right of the sitter, allowing as much of the canvas as possible to display the sitter's

¹²Caricatures are not included, as they often do not show a realistic harp or playing position.

¹³*Béquilles, forchettes* etc. See section 2.2.

¹⁴Most images of harp before 1760 are symbolic representations, often relating to the harp as a sacred or celestial instrument. For the purpose of this study, over 250 paintings have been studied. Not one image depicts the single-action harp incorrectly. In some rare cases, if the harpist is in a playing position, the harp is placed on the left shoulder rather than on the right, or the harp is simply resting against the shoulder of the sitter.

gown, shoes, hat and jewellery. Sometimes the sitter appears to be preparing to play, even if she is standing. There is a music stand with an open score on it, and the sitter often has a tuning key in the right hand. Figure 7.2 shows this pose.

Another example is Rose-Adélaïde Ducreux's *Self-portrait with a Harp*, 1791, shown in fig. 7.8 and 7.9. She holds the tuning key, while her right hand rests on the neck of the harp, and her left hand is placed high on the strings. There is a music book open behind the harp. The left three pedals, the D, C and B are all folded away. It is the author's opinion that this is done for the visual lines of the painting. She is leaning forward and if the pedals were unfolded, they would impede her standing pose.¹⁵ The visual aspect of the harp with folded pedals is more important in this portrait than capturing a real moment in time before playing. A professional harpist would hardly have allowed themselves to be painted with a harp with unfolded pedals. The author has identified more than 120 images in this category.

The sitting pose

The subject is sitting and both hands are on the strings as if in the act of playing. In half-length portraits, only the upper half of the body of the subject and the harp is visible. The hands are slightly open with the fingers facing the strings. The left hand is sometimes placed higher on the strings than the right hand, as is described in harp treatises like Backofen's method.¹⁶ The left side of the harp is in view, so the strings and mechanism for shortening the string lengths are also visible. The subject's attire is also on view, including her gown, hat, fashionable hairstyle and jewellery. Bracelets are often on the left arm of the sitter so they are also on display.

When the paintings are full-length portraits, several additional features are noted. The full attire of the subject and the harp are now on show. For this study, full-length portraits are especially pertinent, as the pedals and shoes are visible. In most portraits, where the sitter appears to be playing the harp, the feet are usually positioned in front of the harp and the pedals. This pose favours the folds of the dress and the tip of the shoes. Otherwise, the feet are simply placed on the floor behind the pedals. There are over one hundred of these type of paintings.

7.1.1 The act of pedalling

The author has identified over fifteen images, where one foot is actually placed over one or two pedals. These images would seem to capture the act of playing and pedalling.¹⁷ However, none of these images are of known professional harpists and it is the author's opinion, that the foot may be positioned on the pedal to merely

¹⁵Rose-Adélaïde Ducreux (1761-1802), French painter, *Self-portrait with a Harp*, 1791, oil on canvas, 193 x 128.9 cm, Metropolitan Museum of Art New York. <http://www.metmuseum.org/art/collection/search/436222>. Inscribed on the music: (on book) Opera; (on music) Romance / par Benoit pollet / [?] tendre amour . . . marit je rend l[es] / ar-me je rend les ar-me / il est pour moi si plein de / charme que j'en atta . . . (verses from a song by Jean Joseph Benoit Pollet [1753-1818], which has not been identified).

¹⁶Backofen, *Anleitung*, 1801, 14.

¹⁷Parker, *Child of Pure Harmony*, 52.



Figure 7.8: Rose-Adélaïde Ducreux's *Self-portrait with a Harp*, 1791, Metropolitan Museum of Art, New York.



Figure 7.9: Detail of fig. 7.8.

highlight the footwear of the subject, rather than to show the historical pedalling technique. Even if the foot seems to be placed across two pedals, it is more likely that the alignment with the pedal box of the harp is visually more pleasing. There is no evidence that the shoes or attire worn in the portraits were actually ever used when the subjects were playing the harp. Several factors could have been relevant as far as the choice of clothing is concerned. The clothes and shoes in portraits may have had no relevance to daily harp playing or pedalling.

The following six images show harpists in the act of playing and pedalling, with a foot off the ground or poised on one or possibly two pedals. These works are discussed in chronological order.

Pierre-Michel de Lovinfosse's harpist is wearing a yellow dress and waist heel yellow shoes.¹⁸

The left foot of the harpist, in fig. 7.10 and 7.11, is perched across the D and C pedals. Pressing the D and C pedals together is described in Naderman's *École*¹⁹ and required in d'Alvimare's *Sonate I*, Op. 2, in the second movement, *And^{no}. Poco All^o* (bars 17-23)²⁰ and C. P. E. Bach's *Solo für Harfe*, Wq. 139.²¹

The portrait of Glafira Ivanovna Alymova by Dmitry Levitsky shows the sitter playing a Naderman harp in a yellow dress and yellow satin shoes with a waisted heel (fig. 7.12).²² The left foot is perched across the D and C pedals, as in the previous portrait.

¹⁸Pierre-Michel de Lovinfosse called Noblet (1745-1821), Belgian painter, *An elegant party in the countryside with a lady playing the harp and a gentleman playing the guitar*, 1771, oil on canvas, 89 x 113.6 cm, private collection. Sold at Sotheby's (Lot 257), New York, January 22, 2004. The following inscription is on a tablet at the feet of the guitarist: DAPHNIS/ ET/ AMALTEE/ OPERA/ EN-3/ ACTES, referring to Claude-François-Felix Boulenger de Rivery's *Daphnis et Amalthée*.

¹⁹Naderman, *École*, 92. See section 3.4.4.1. and fig. 5.11.

²⁰See section 5.3.2.

²¹Carl Philipp Emanuel Bach (1714-1788), German composer. *Solo für Harfe*, Wq. 139, Berlin, 1762.

²²Dmitry Levitsky (1735-1822), Russian painter, *Portrait of Glafira Ivanovna Alymova*, 1775. Oil on

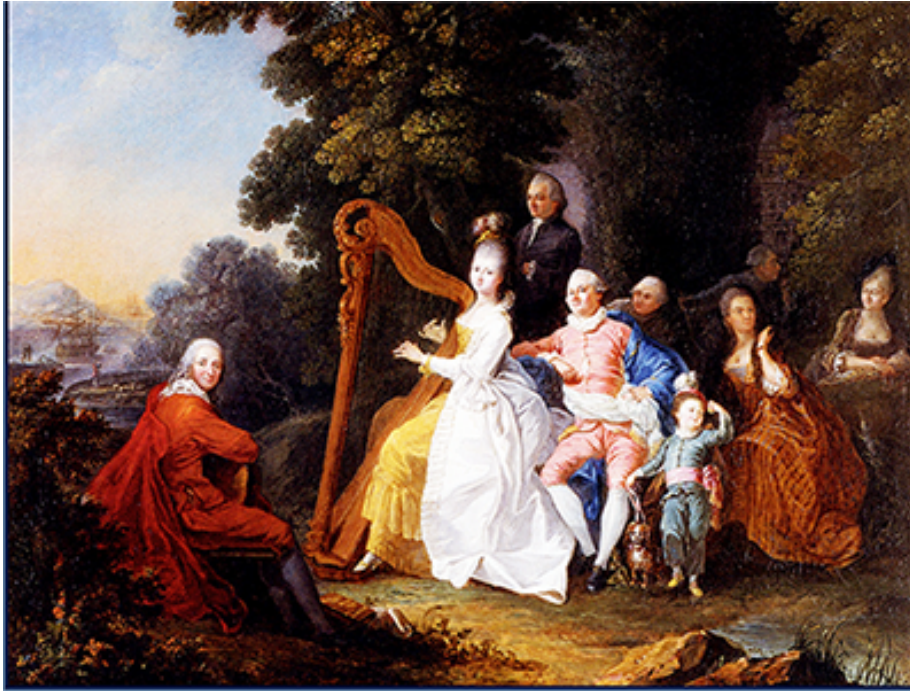


Figure 7.10: Pierre-Michel de Lovinfosse, *An Elegant Party in the countryside with a lady playing the harp and a gentleman playing the guitar*, 1771, location unknown.



Figure 7.11: Detail of fig. 7.10.



Figure 7.12: Dmitry Levitzky, *Portrait of Glafira Ivanovna Alymova*, 1775, The Russian Museum St. Petersburg, Russia.



Figure 7.13: Richard Cosway, *Marianne Dorothy Harland, Later Mrs. William Dalrymple*, 1779, The Metropolitan Museum of Art, New York.

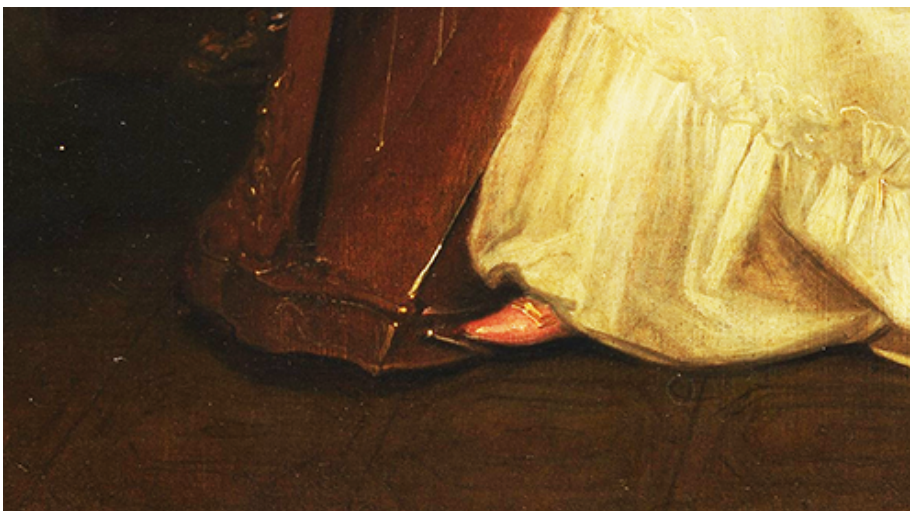


Figure 7.14: Detail of fig. 7.13.

Richard Cosway's portrait of Marianne Dorothy Harland (fig. 7.13 and 7.14) shows the subject with both hands on the strings and a pink shoe placed on the C pedal, or across the C and B pedals.²³ It was first exhibited at the Royal Academy London in 1779.²⁴

Margaret Casson's *Lady playing the harp under the tree*, in fig. 7.15 and 7.16, show a woman playing the harp also in a white dress and pink satin shoes.²⁵ The left foot is placed over the C pedal, or possibly over the C and B pedals. This could enable double-peddalling with the C and B pedals together, or a pivoting pedal technique. These pedal moves are found in Krumpholtz's, Op. 2, *5^{eme}* and *7^{eme}* *Prélude*, Spohr's Op. 113, d'Alvimare's *Sonate I*, Op. 18, in the final movement, *Polacca, Allegro. Poco All^o* (bars 128-30, 133-34, 137-39, 165, 169),²⁶ and in Dauprat's *Air Écossais Varié pour Cor et Harpe (ou Piano)*, Op. 22 (bars 25-26).²⁷

The anonymous book illustration in fig. 7.17 shows a woman in a pale dress and flat pumps,²⁸ with her left foot placed above the D pedal.²⁹ The woman's hands are outstretched towards the gentleman who is approaching her and the harp. The open door in the background leads to a bedroom, where part of the bed is visible.³⁰

This following description of the harpists' feet and pedalling echoes the illustration:

“Even the Lilliputian foot, dressed in its white satin slipper, peeped out from time to time; and popping up in full view on the pedal, looked as saucy and as pretty, as a canary bird on its perch.”³¹

The harp also gave women the possibility to show off all of their physical features, including the feet:

canvas. The Russian Museum, St. Petersburg, Russia. Glafira Ivanovna Alymova (1758-1826), was the daughter of Colonel Ivan Akinfievich Alymov. She studied in the Smolny Institute and graduated with a gold medal. In 1776, she became maid of honour to the Empress Catherine II, and later was lady-in-waiting. Her first husband was A. A. Rzhevsky, author, freemason and vice director of the Academy of Science. Her second husband was I. P. Maskle, translator and later consul of Russia in Nice. Alymova was awarded the Order of St. Catherine. She was buried in the Vagankovsky cemetery in Moscow. <http://www.abcgallery.com/L/levitzky/levitzky19.html>.

²³Richard Cosway, *Marianne Dorothy Harland (1759-1785), Later Mrs. William Dalrymple*, oil on canvas, 71.1 x 91.8 cm. The Metropolitan Museum of Art, New York, gift of Mrs William M. Haupt, from the Collection of Mrs James B. Haggin, 1969. <http://www.metmuseum.org/art/collection/search/435993>.

²⁴Richard Leppert, *The Sight of Sound: Music, Representation, and the History of the Body* (University of California Press, 1993), 110-12. Leppert analyses this painting with respect to the social culture and domesticity of music.

²⁵Carl H. Pforzheimer Collection of Shelley and his Circle, The New York Public Library: Margaret Casson, *Lady playing the harp under the tree*, July 8, 1796, watercolour, 12 x 7.5 cm, New York Public Library Digital Collections. Accessed August 12, 2016. <http://digitalcollections.nypl.org/items/510d47db-b6ba-a3d9-e040-e00a18064a99>

²⁶See fig. 5.14.

²⁷See section 4.3.1., fig. 4.15.

²⁸Swann, *Shoe Dictionary*, unpublished. E mail correspondence, August 12, 2016.

²⁹Anonymous, German, 19th century, Design for a Book Illustration: *A Man Approaching a Woman Playing a Harp*, Pen and brown ink, brush and brown wash, 9.2 x 6.8 cm. <http://www.metmuseum.org/art/collection/search/335766>.

³⁰This and other images were discussed in 'Undressing the single-action harp', Maria Cleary, *bodies/music* Conference, April 19-20, 2010, University College Cork.

³¹Margratia Loudon, *Maternal Love* (London: Cautley Newby, 1849), 346.



Figure 7.15: Margaret Casson, *Lady playing the harp under the tree*, 1796, The New York Public Library.



Figure 7.16: Detail of fig. 7.15.



Figure 7.17: Anonymous, *A Man Approaching a Woman Playing a Harp*, 19th c., The Metropolitan Museum of Art, New York.

“The contour of the whole form, the turn and polish of a beautiful hand and arm, the richly-slippered and well-made foot on the pedal stops, ...”³²

The pedal harp was an important symbol in music, art and literature within the Paris, and then later, London salons. As the harp was rapidly established as an instrument played by women in domestic settings, the instrument became feminised.³³ The sexual innuendos are transformed into music ones, as continuous series of *arpeggi* meant that a woman’s arms were continuously in motion, while the movement of the feet on the pedals was considered bawdy to the public. These overtones are often found in literature and art where the harp is used to woo a new lover,³⁴ or the harp cover was used to hide the secret lover.³⁵ This German illustration is part of an erotic genre, where the man not only approaches the harpist but also the harp, as if their embrace would also encompass the gender-loaded musical instrument.

The final painting of the Viennese Lewy family shows Melanie with her right foot across, at least, the A and G pedals on the harp.³⁶ There is no musical example of double-peddalling with the A and G pedals on a single-action harp. There are two explanations for this foot position: it is once again for the visual effect, or this could be an example where the G pedal is folded away and her foot is lying across the F and A pedals. Double-peddalling with the F and A pedals is the most common double-pedal move in the harp repertoire.³⁷

To conclude, these images capturing the act of playing and pedalling merely enforce the technique of lifting the whole foot off the ground to pedal as was the historical way. Double- and triple-peddalling were certainly easier with the flat post-Revolution shoes for both women and men. It is not known if the altered shoe fashion enabled these techniques, or if harpists, even before the Revolution, used special flat shoes for pedalling. It is the author’s personal experience with multi-peddalling and the single-action harp that links the development of more and more complex pedal moves and shoes without heels. When the toe and heel are level with each other,

³²Lady of distinction, *The Mirror of the Graces: Or, The English Lady’s Costume* (New York: I. Riley, 1811), 195.

³³For a history of the feminisation of the harp, see Robert Adelson and Jacqueline Letzter, “For a woman when she is young and beautiful’: The Harp in Eighteenth-Century France,” in *History/Herstory*, ed. Annette Kreutziger-Herr and Katrin Losleben (Köln/Weimar: Böhlau Verlag, 2008), 314–35.

³⁴James Anthony Froude and John Tulloch, *Fraser’s Magazine* (J. Fraser, 1837), 461–76: “Drawing the harp towards her, her small black satin slipper on its pedals, her arms gracefully thrown round it, and her eyes timidly glancing towards the Doctor to see if he understood her song ...”.

³⁵Pierre Noel Famin, *Lobligeant maladroit* (Paris: Denné, 1793). Pierre-Noël Famin (1740-1833), French playwright.

³⁶Albert Schindler, attributed, “The Lewy family”, oil on wood, 38 x 51.5 cm Museum Niederösterreich, St. Pölten, Austria, Inv. KS-13640. Albert Schindler (1805-1861), Austrian painter. Eduard Constantin Lewy (1796-1846) with his sons Richard (1827-83) on horn, Carl on the piano and daughter Melanie (c. 1824-1856) on harp. Melanie later married the harpist Elias Parish-Alvars. Freia Hoffmann and Juliane Schaer, “Melanie Lewy,” *Europäische Instrumentalistinnen des 18. und 19. Jahrhunderts*, 2008, <http://www.sophie-drinker-institut.de/cms/index.php/lewy-melanie>. It is quite probable that this harp is a small double-action harp, rather than a single-action harp.

³⁷See sections 3.4.4, 4.3.1, and 5.3.2 for double-peddalling on the single-action harp. See section 8.1 for double-peddalling with the right foot on the double-action pedal harp.



Figure 7.18: Schindler, attributed, Eduard Constantin Lewy with his son Richard and daughter Melanie, c. 1835, Museum Niederösterreich, St. Pölten.



Figure 7.19: Detail of fig. 7.19.

several pivoting pedal moves are possible, which is the essence of Spohr's harp music. No image has been identified depicting the C or G pedals folded away, in order to show that most common double-pedal move.

7.2 Harpists' shoes

From the other historical sources cited in Chapter 3 to Chapter 6, it can be summarised that the following professional harpists used multi-peddalling when playing the harp:

- François Petrini (1744-1819)
- Jean-Baptiste Krumpholtz (1747-1790)
- Madame Krumpholtz (1766/68-1813) (Anna Margarita/Anne/Julie Steckler-Krumpholtz)
- Johann Georg Heinrich Backofen (1768-1839)
- Xavier Desargus (c. 1768-1832)
- (Martin)-Pierre D'Alvimare (1772-1839)
- (Jean)-François-Joseph Naderman (1781-1835)
- Louis-François Dauprat (1781-1868)
- Neville Butler Challoner (1784-after 1835)
- Dorette Scheidler-Spohr (1787-1834)
- Robert Nicholas Charles Bochsa (1789-1856)
- Casimir Baecker (1790- after 1863)

Two drawings of professional harpists exist, depicting Bochsa playing in shoes with no heels (fig. 7.6.) and Casimir Baecker playing in Hessian boots (fig. 7.7).

Madame Krumpholtz's probate contains a list of her footwear³⁸ This includes:

“two pair [sic.] of Jean boots, two pair of ditto Shoes and two pair of Stout walking ditto, two pair of ditto boots a pair of Clogs two pair of Jean Shoes and two pair of Sarsnet ditto”.

Swann comments on this list of shoes:

³⁸The National Archives, London, PROB/31/1085 of Julie Krumpholtz, February 26, 1814.

“The list of her [Krumpholtz’s] shoes would be typical of any well-to-do woman. Her Jean (textile) boots would be ankle high, side-lace, the stout walking boots & shoes would have been made of leather or possibly also wool. Sarsnet was a common silk used for the slip-on sandal shoes. The clogs may be old overshoes, though as she travelled much on the continent, even that is not certain, as wooden shoes were widely worn there.”³⁹

The relationship between shoes and pedalling is a new area of research. Further investigation will lead to more images and perhaps shoe manufacturers inventories, indicating special shoe orders for harpists. Modern harpists normally play with shoes with some heel, as the modern technique usually is one where the heel is always on the floor and the toe is flexed to move one pedal at a time.

³⁹June M. Swann, email correspondence, February 9, 2016.