

Iconography of Ruckers Keyboard Instruments in 16th- and 17th- Century Flemish and Dutch Painting

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Additional information

1. Preliminary notes
2. A list of 27 painters and of 101 of their works showing Ruckers/Couchet-like instruments
3. A list of 41 paintings by 31 painters possibly showing Ruckers instruments (blurred, incomplete, vague or schematised views)
4. A list of 31 paintings by 19 16-17th century artists showing non-Ruckers keyboard instruments
5. Bibliography

1. Preliminary notes

Of the 477 paintings found to show virginals or harpsichords 174 were used in this Ruckers iconography study. Whenever possible, a web site is provided enabling to look at the considered painting. However, access is never guaranteed, as access paths can change over time. Additional information is available from Dr. Marcel Vekemans, m.vekemans@mim.be.

Below, [Vx] refers to images in L. VAN DIJK & T. KOOPMAN, *Het klavecimbel in de Nederlandse kunst tot 1800*, Zutphen, 1987, in which x is the number of the reproduction.

2. A list of 28 painters and 101 of their works showing Ruckers/Couchet-like instruments

Other artists than those cited below may have represented Ruckers instruments, but in an equivocal or unclear way. Their names and their works are listed in section 3.

Jan Brueghel I the Elder (1568-1625) (see also van Kessel, below, **(86, 87, 87bis)**). An Andreas Ruckers attribution of the harpsichords represented in the Brueghels paintings **1-4** has been suggested.

1. *El oído* [V56a] 1617-18. Madrid, Prado. <https://www.museodelprado.es/en/the-collection/online-gallery/on-line-gallery/obra/hearing/> with an interesting zoom possibility.

2. *El gusto, el oído y el tacto* [V57] 1620. Madrid, Prado. https://www.museodelprado.es/imagen/alta_resolucion/P01404.jpg.

The double-keyboard harpsichords partially visible in these two works are painted very precisely. The instruments are different, with variations in the friezes and the decorations on the lids, and different keyboards (one transposes, the other does not). One instrument has two registers, the other three. Could the variations be attributed to restorations? The first painting could have been retouched. The rough sketch can still be seen, and even more thanks to the digitalized image on the web, with a fine zoom possibility. The fallboard from the first sketch can be seen pending behind the one on the final version. Are the instruments by Ruckers? Some scholars believe they are, but O'Brien cautiously limits his attribution to "Antwerp manufacturers". Concerning the double keyboards, see also *Bildnis einer Familie* (**31**) by Cornelis de Vos.

Jan Brueghel II the Younger (1601-1678) (See also van Kessel, below, **86 - 87bis**).

3. *Allégorie de l'ouïe* [V101] c. 1620. Saint-Germain-en-Laye, Musée municipal. Sometimes attributed to Jan van Kessel or Hendrik van Balen, both active in Jan Brueghel II's workshop http://upload.wikimedia.org/wikipedia/commons/c/ce/Kessel,_Jan_van_Sr._-

[Allegory of Hearing.JPG](#). A detail, the harpsichord, can be seen at <http://www.kimballtrombone.com/files/2009/11/Kessel-1-detail.jpg>. Jan Brueghel the Younger painted his own *L'ouïe* (*The hearing*) showing a transposing harpsichord very similar to the one seen on his father's *El oïdo*, with the same sentence « Acta virum probant ». The stand is clearly seen.

4. *Allegorie van het gehoor (een van de vijf zintuigen): een musicerende vrouw*. One of the many variants of this scene [V102]¹ showing a harpsichord on its own in the background, with a stand very similar to present-day authenticated Ruckers instruments. Reproduction sold at Sotheby's (London), 10 July 2002 <http://explore.rkd.nl/explore/images/58403>.

5. *Id.* Geneva, Diana Kreuger collection. The stand differs (5 pillars instead of 8) in this variant of (4). Or could it be a modern copy? <http://www.grandimostrecomo.it/the-works> (n°23) http://www.culturaitalia.it/opencms/export/sites/culturaitalia/thumbs/800x800/images/Jan_Brueghel_il_Giovane.jpg.

Pieter Codde (1599-1678)

Pieter Codde was active in Rubens' workshop. Two paintings (however with dubious attribution) show two different virginals : the one's lid has a painting (6), the other a latin maxim (7). The former has a strangely shaped flap, put on the floor. What could it cover? In the latter, the virginal is clearly Ruckers-like. Other paintings by the same artist show virginals, but rather obscurely. Pieter Codde might be the author of *Woman at the virginals* (70) attributed to Anthonie Palamedesz.

6. *Woman at the virginals*, [V89]. No image available on the web, unknown location.

7. *Musicerend gezelschap in een interieur*, [V90]. Unknown location. Also attributed to Abraham Bosse or his circle <http://explore.rkd.nl/explore/images/51664>.

8. ["Circle of", according to the Rijksmuseum], *Familieportret in een interieur met een schilderijverzameling*. Unknown location. Ssold at Sotheby's London, 9 March 1983. <http://explore.rkd.nl/explore/images/4172>.

Gonzales Coques (1614-1684) (See Albert Pomme DE MIRIMONDE, 1967, 185-203)

The works showing harpsichords [V137-143] are stereotypical: family portraits in rich, bourgeois settings. A man or a woman plays, standing or sitting, on a more or less Ruckers-like instrument. While the harpsichords are all quite similar, they are never identical.

9. *Lady at the harpsichord* [V138]. No image on the web. Unknown location. Sold at Dorotheum, Vienna, Austria, on 13 March 1962, "attributed to Coques". The sculpted stand shows a winged woman with three breasts, an allegory of abundance. The lateral decoration does not match Ruckers practice.

10. *Portret van een jong echtpaar met hun kind rond een klavecimbel* (or *Family portrait*) [V139]. <http://explore.rkd.nl/explore/images/111807>. Unknown location. The harpsichord lid, in two pieces, carries two paintings, a judgment of Midas and a landscape. The cheek is decorated with "iron" fittings.

11. *The family Coudenberg* [V141]. Unknown location. <http://www.menl.be/Portals/115/Downloads/ML%209-6.pdf> (p. 47). Leppert is careful: "an Antwerp instrument". As in *Der junge Gelehrte und seine Frau* (14), the lid is in one piece, yet Leppert does not hesitate to name it a Ruckers². Does he mean a Couchet?

12. *Concert in an interieur* [V142]. No view on the web, unknown location. "Attributed" to Coques.

13. *Engagement party* [V143] <http://explore.rkd.nl/explore/images/50634>. Sold at Christie's London, 16 April 1999. Unknown location. Sometimes attributed to Pieter I Neefs and/or Pieter II Neefs. The lid, in

¹ Comparing the images V56, 56a, 57, 101, 102, 171 and 172 in L. Van Dijck & T. Koopman enables to show an evident relationship between these works. The painters collaborated. At times, Jan Brueghel I et II, Rubens, Frans Francken II, Frans Snijders, Jan I van Kessel, Hendrik van Balen worked together.

² R. Leppert, *The theme of music in Flemish paintings of the seventeenth century*, München-Salzburg, 1977, 7, note 9& 137.

two parts, carries two paintings. Registers' ends are seen on the cheek. The side is decorated by diamond-shaped lines connected by thicker ones. The stand has four turned legs.

14. *Der junge Gelehrte und seine Frau* [V137]. Kassel, Staatliche Kunstsammlungen <http://altmeister.museum-kassel.de/32122/0/0/147/s1/0/0/objekt.html>. The instrument has a one-piece lid, with an *Appolo and Marsyas* painting. A Ruckers? If it were it would contradict O'Briens' conclusion that no Ruckers harpsichords had a two-piece lid (see O'Brien 1990). The side is in red-brown marble imitation, limited by thick black lines. Quite Ruckers-like! In *Family portrait* (10) and *Engagement party* (13) the lid is "rightly" in two parts.

15. *Im Maleratelier* [V140]. A virginal is shown, albeit summarily. Schwerin, Staatliches Museum, FRG. https://reproarte.com/images/stories/virtuemart/product/coques_gonzales/0259-0045_maleratelier.jpg,

16. *Portret van een jonge vrouw aan haar spinet* (sometimes attributed to Jacob van Oost). Unknown location. <http://explore.rkd.nl/explore/images/242297>. Shows a virginal with stylised friezes and a lid with a painting, but the tool box at the left of the keyboard, typical in Ruckers virginals, is lacking.

Pieter de Hooch (or de Hoogh) (1629-1684)

Twelve paintings by Pieter de Hooch with Ruckers-compatible virginals or harpsichords have been identified. Evidently, the main concern was to represent personages, as the instruments are far away from the center of the canvas and thus quite small. A good example is *Musical party of four figures* (19).

17. *Officers and ladies in an interior* [V176]. Darlington, UK, Raby Castle. No image on the web.

18. *Die Liebesbote* [V177] ca. 1669. Hamburg, Hamburger Kunsthalle. https://commons.wikimedia.org/wiki/File:Pieter_de_Hooch_-_Young_woman_in_an_interior_receiving_a_letter.jpg.

19. *Musical party of four figures* [V182]. Pittsfield, MS, Berkshire Museum. No image on the web.

20. *Music making couple* [V178]. No image on the web, unknown location. Harpsichord marbled on the side. A vertical line, not Ruckers-like according to O'Brien, separates the cheek and the bentside.

21-23. *Musical company of four figures* [V179], *of three figures* [V180], *with four figures* [V181]. No images available on the web, unknown locations.

24. *Woman with a keyboard instrument* [V183] (sometimes attributed to Hendrik Pot). No image available on the web, unknown location.

25-26. Two *Musical company* [V184-185]? No images available on the web, unknown locations.

27. *Music making couple* [V186]. Unknown location. A variant by de Hooch himself has been sold at Sotheby's New York City, 25 May 2000, titled *Couple making music in an interior with dancing dogs*. <http://explore.rkd.nl/explore/images/65221>. It is unclear how the lid of this harpsichord can be maintained, and moreover it is too large. The side is in red marble imitation, without the black rim typical of Ruckers.

28. *Lute playing man and singing woman* [V187]. No image available on the web, unknown location.

Ludolf de Jongh (1616-1679)

29. *Jonge vrouw aan een virginaal* [V146]. Rotterdam, Historisch Museum. http://www.europeana.eu/portal/record/2021609/objecten_11027_A.html. Armorial bearings embellish the nameboard, limited by a narrow frieze and a black line. An example of the impossibility of definitely proving Ruckers manufacturing: the frieze is different from all known Ruckers types.

Cornelis de Vos (1584/5-1651)

The first two works show families surrounding a girl playing the harpsichord. Large parts of the harpsichords are hidden behind the characters. It is quite possible Ruckers instruments are represented, as Cornelis de Vos was a friend of the Ruckers and painted lids of their instruments.

30. *Familienbild* [V69] 1622. Braunschweig, FRG, Herzog Anton Ulrich-Museum. Erroneously attributed to Jan Anthonisz. van Ravesteyn (1570-c. 1657). <http://explore.rkd.nl/explore/images/60091>.

31. *Bildnis einer Familie* [V70] 1622. Köln, Wallraf-Richartz-Museum. http://www.kulturelles-erbe-koeln.de/documents/obj/05011536/rba_c002943. This is one of the first paintings showing a double-keyboard harpsichord, another one being *El gusto, el oido y el tacto* (2) by Jan Brueghel I, c. 1620.

32. *Girl at a virginal*. Unknown location. Shows a protruding keyboard. A "child", separated from a "mother and child"? http://commons.wikimedia.org/wiki/File:Cornelis_de_Vos_Girl_at_a_Virginal.jpg.

Godert de Wedige (Gottfried von Wedig) (1583-1641)

33. *Bildnis der Familie Christoph Wintzler* 1616. Köln, Wallraf-Richartz-Museum. The virginal is oversimplified. Pols believes it is a Ruckers, while J. Lambrechts-Douillez affirms that the instrument precedes the Ruckers era³. Walter Salmen writes "ein wahrscheinlich in Antwerpen gebautes Virginal".⁴ Wedig was a German painter, active in Köln. <http://em.oxfordjournals.org/content/XVII/2/198.extract>.

Emanuel de Witte (1616-1692)

34. *Interieur met vrouw aan het virginaal* [V147] 1660. Rotterdam, Museum Boijmans-Van Beuningen. Analysis and bibliography in DE JONGH 1976, 288-289. A woman seen from behind plays a virginal decorated with Ruckers-like friezes (according to Pols). The lid carries the typical lines surrounding a maxim, which however cannot be seen. The lid rests against a wall of a neat and tidy bourgeois interior. A suite of three adjoining rooms display beautiful chandeliers. <http://www.geheugenvannederland.nl/?/zoom/index/&language=nl&i=http%3A%2F%2Fresolver.kb.nl%2Fresolve%3Furn%3Durn%3Aagv%3AICN01%3ANK2685%26size%3Dlarge>.

Gerard (Gerrit) Dou (1613-1675)

35. *Man and woman at the virginals* [V132]. No image on the web, unknown whereabouts. Sold in Utrecht, 21 March 1933.

36. *The music lesson* [V133]. Dresden, Gemäldegalerie. <http://www.pubhist.com/w2689#exhibitions>. Dou often painted women playing the clavicord⁵, an instrument the Ruckers did not manufacture [V129 à 131, V134]. However, it might be that *The music lesson* indeed figures a Ruckers virginal.

Gabriel Metsu (1629-1667)⁶

A similar Ruckers-like virginal clearly appears in different works that all show an intimate, comfortable bourgeois interior. The presence of a man (sometimes playing the lute, the violin or the viole) next to a woman playing the virginal is equivocal: is it a music lesson or is it a seduction scene (or both)?

37. *Vrouw aan het virginaal* [V188]. Rotterdam, Museum Boijmans-van Beuningen. http://www.essentialvermeer.com/dutch-painters/masters/metsu_da.html. Blue frieze. Compared to the next painting (39) this one shows a modest woman. Very clear edifying mottos. No man, no wine. A spotless space. An openness to the outside world is suggested by a sunny window with open curtains.

38. *The music lesson* [V189]. London, Blackheath, Ranger's House. <http://www.pubhist.com/w917>. Blue frieze. Music as an excuse for gallantry. The instrument seems the same as that in paintings (40), (43) and (44). The one represented in *The concert* (42) is different, with a lower anterior spine.

39. *A man and a woman seated by a virginal* [V190]. London, National Gallery. <http://www.pubhist.com/w913>. According to A.J. Gierveld (cited by Magda Kyrova), « [this] virginal depicted by Metsu [is] so faithfully depicted that [it] can be identified with extant instruments produced

³ J. Lambrechts-Douillez, "Catalogus Ruckers : documenten en instrumenten", *The Brussels Museum of Musical Instruments Bulletin*, IV (1974), 68.

⁴ W. Salmen, "Haus- und Kammermusik, privates Musizieren in gesellschaftlichen Wandel zwischen 1600 und 1900", in H. Bessler und W. Bachman (eds.), *Musikgeschichte in Bildern*, Leipzig, 1969, 42.

⁵ See [V129-134] in L. Dijck & T. Koopman, *op. cit.*

⁶ See A.E. Waiboer, *Gabriel Metsu, life and work, a catalogue raisonné*, New Haven, 2012.

in the Antwerp workshop of Ruckers »⁷. Perhaps, but this is impossible to prove. The mottos are excerpts from the Old Testament's Psalms. They warn these young people to behave properly. Danger is suggested by the glass of wine and by a partial view of a painting by Metsu entitled *Twelfth Night Feast*⁸ showing an uninhibited feast.

40. *Joueuse de virginal et chanteur préparant un morceau de musique* [V191] ca. 1661. Paris, Le Louvre. http://www.essentialvermeer.com/dutch-painters/masters/metsu_ab.html.

41. *Violist en zangeres* [V192]. Moscow, Pushkin Museum. A copy by Jacob Gole (1680-1700) [V196] figures at the Rijksmuseum, Amsterdam (go to 2nd image) <https://www.rijksmuseum.nl/en/search/objecten?q=metsu&s=artist&f=1&p=1&ps=12&f.dating.period=1.7&maker=Gabri%20abl+Metsu&imgonly=True&ii=1%20-%20/RP-P-1906-3190,1#/RP-P-1906-3190,1>.

42. *The concert* [V193]. Unknown location. No view found.

43. *The cello player* [V194]. London, Royal Collection. The ochre lids are edged by red, brown, black lines. The keyboard lies centrally, not a Ruckers characteristic <http://www.royalcollection.org.uk/collection/405534/the-cello-player> or <http://www.fineart-china.com/upload1/file-admin/images/new8/Gabriel%20Metsu-245484.jpg>.

44. *Femme au virginal* [V195]. Paris, Musée du Petit Palais. <http://www.art.com/products/p8121850023-sa-i5269805/gabriel-metsu-femme-au-virginal.htm?sOrig=CAT&sOrigID=27711&dimVals=5026927-27711-24608&ui=1CEAA2B32D814365B87A22B74B2B7413>.

Jan Miensz. (ou Miense) Molenaer (c. 1610-1668)

Ten works have been found, some of them showing Ruckers-like virginals, all different however by some characteristics: lid decoration, stand or position of the keyboard. The sides most often show the typical marbling. Players look at the spectator, the "portrait" aspect predominating. Instruments other than keyboards are represented. *Allegory of vanity* (51) and *De virginaalspeelster* (45) are clearly an admonition: a small ape and the unexpected arrival of a man evoke carnal lust. On the instrument in painting (48) the landscape is replaced by garlands. The same instrument appears in two other works, although with very few details (46 and 53). Quite different virginals (maybe only reflecting the artist's liberty) are shown in (51) and (52). Finally, in two drawings the instruments are hardly sketched but still evoke the Ruckers proportions (see (49) and (50)).

45. *De virginaalspeelster* [V107]. Amsterdam, Rijksmuseum. <http://www.essentialvermeer.com/dutch-painters/molenaer.html>. A fine, detailed representation of a keyboard instrument. On the fallboard a frieze is lined all around. The side is not marbled but stippled. The square shape, the absence of a jackrail and the presence of small square wooden blocks underneath the strings prove this is not a usual virginal but a keyboard instrument variant with bowed strings, thus highly unlikely to be a Ruckers (for an extensive discussion see Edwin M. RIPIN 1978, p. 79-86 and Baudouin BOKIAU 2012, p. 62-66). The young woman poses rather than plays, as suggested by the position of the hands and of the body.

46. *Familiegroep Ruychaver-Van der Laen en nakomelingen* [V108] 1629. Amsterdam, Stichting Museum Van Loon. Music making as a symbol of family harmony <http://www.geheugenvannederland.nl/?/zoom/index/&language=nl&i=http%3A%2F%2Fresolver.kb.nl%2Fresolve%3Furn%3Durn%3Aagv%3ANCARD01%3A101399391%26size%3Dlarge>.

47-48. *Three women at the virginals* [V109]. Sold at Christie's London, 10 July 1953. <http://explore.rkd.nl/explore/images/137557> and *Woman at the virginals*, [V110]. No images available on the web; unknown locations.

⁷ M. Kyrova, "Music in seventeenth-century Dutch painting", in E. Buijsen & L.P. Grijp, *The Hoogstede exhibition of music and painting in the golden age*, Zwolle, 1994, 45; A.J. Gierveld, "The harpsichord and clavichord in the Dutch republic", *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 31(2) (1981), 117-166.

⁸ M.E. Wieseman, *Vermeer and music, the art of love and leisure*, London, 2013, 44-45.

49. *Young woman at the spinet* [V111]. Drawing. No image available on the web. Berlin, Staatliche Museen. A freeze on the cheek of the harpsichord. The keys are hardly schematized.
50. *Musical company* [V112]. Drawing. Amsterdam, Historisch Museum. No image on the web.
51. *Allegory of vanity* [V113]. Toledo, OH, Museum of Art. <http://explore.rkd.nl/explore/images/2623>. Symbols of vanity and vice abound : skull, expensive music instruments, ape, soap bells... Nevertheless, a well-behaved interpretation has been proposed, as illustrated by the alternative title *The preparation for the wedding* (see Dennis P. WELLER, p. 100-101).
52. *Musicerende kinderen in een interieur* [V114] 1630-1635. Amsterdam, Instituut Collectie Nederland, in bruikleen aan Museum Gouda <http://explore.rkd.nl/explore/images/199796>.
53. *Zelfportret met zijn familieleden* [V115] c. 1635. Haarlem, Frans Halsmuseum. http://upload.wikimedia.org/wikipedia/commons/1/1f/Jan_Miense_Molenaer_004.jpg. A frieze on the fallboard is surrounded by the usual lines.

Pieter Neefs I (c. 1578-c. 1660), Pieter Neefs II (1620-1675) see Gonzales Coques, above.

Caspar Netscher (1639-1684) (see Marjorie E. WIESEMAN 2002).

54. *Concerto* [V220] 1666. Dresden, Gemäldegalerie. Maxim. <http://www.bbc.co.uk/arts/yourpaintings/paintings/dutch-interior-215877>.
55. *Man with a viola-da-gamba* (or *The young viol player*, [V218]. Krakow, Museum Narodowe. http://symposium.music.org/index.php?option=com_k2&view=item&id=1882:iconography-of-the-viol-the-soloist-in-baroque-portraits&Itemid=124.
56. *Woman at the virginals with a violonist and gambist* (or *Trionsonate* or *Concerto*) [V219] <http://www.mutualart.com/Artwork/CONCERTO/66E08C0A3B95346D>, unknown location.
57. *Scene of domestic music-making* shows especially well the brown-red marbling lined in black <http://www.orpheon.org/OldSite/Seiten/Paintings/P-DelaHaye.htm> (see details on the second image). The web site provides interesting (anonymous) comments.

Jacob Ochtervelt (1634-1708)

Nearly one third of Ochtervelt's surviving paintings include music instruments. Ten showing Ruckers-like instruments have been found, but with few or no details or inscriptions. Often the instrument is unclear, making it impossible to analyze anything. Ochtervelt loves to honour women, most often represented standing in a majestic position, wearing a splendid bright scarlet dress, their image covering the main part of the canvas. (see Susan DONAHUE KURETSKY 1979; Marjorie E. WIESEMAN 2002, p. 49).

58. *Two women and a man making music* 1675-80. London, National Gallery. <http://explore.rkd.nl/explore/images/239507>.
59. *A woman standing at a harpsichord, a man seated by her* (ou *The music lesson*) [V206] 1675-80. London, National Gallery. <http://explore.rkd.nl/explore/images/239512>.
60. *Musical scene* [V209] 1671. Birmingham, City Museum and Art Gallery. <http://www.bmagic.org.uk/objects/1955P113/images/136172>.
61. *Lute-player with a lady at the virginals* [V210], 1671-73. Unknown location, no image on the web.
62. *Die Singprobe* [V207] 1669-70. Kassel, Staatliche Kunstsammlungen. http://commons.wikimedia.org/wiki/File:Jacob_Ochtervelt_-_Rehearsing_the_Song_-_WGA16623.jpg. <http://altmeister.museum-kassel.de/33679/0/0/147/s1/0/0/objekt.html>.
63. *Musical performance* [V208]. Stockholm, Statens Konstmuseer, Nationalmuseum. No web image.
64. *Das Duett* [V213] 1676-80. Worms, FRG, Kunsthaus Heylshof. <http://www.museum-heyshof.de/katalog/kat037b.jpg>.
65. *Musical couple* [V214] 1671-75. Augsburg, FRG, Städtische Kunstsammlung Haberstock. horst.kessler@augzburg.de.

66-67. *Musical company* [V211] and *Lady at the virginal* [V212] are in unknown locations. No web images.

Antonie Palamedesz (1601-1673)

Two paintings, both entitled *Musical company* (**68, 69**), show a Ruckers-like virginal placed remotely at the far end of a function room. A third work (**70**) shows more clearly a Ruckers-like instrument.

68-69. *Musical company* [V96] (unknown location) and (same title) [V97]. Den Haag, Rijksdienst voor beeldende Kunst. No images available on the web.

70. *Vrouw aan een virginaal* [V99] (sometimes attributed to Pieter Codde). Unknown location.

<http://www.essentialvermeer.com/dutch-painters/codde.html>. See also Thomas de Keyser (**102**).

Pieter Paul Rubens (1577-1640)

71. *Die heilige Cäcilie* [V65]. Berlin, Staatliche Museen. [http://www.cosmovisions.com/\\$Cecile.htm](http://www.cosmovisions.com/$Cecile.htm)
Did Rubens represent an actual instrument? The protruding keyboard, only existing in Ruckers' smaller "child" forms, and the exaggerated length of the keys allow elegant hands in their entirety, however in a position that technically would not allow her to play. The volute decoration of the side is unique, not found elsewhere, and a virginal's keys do not reach the side edge. Rubens was familiar with the Ruckers and knew their instruments⁹, but it seems his representation uses artistic criteria rather than organologic ones. Indeed, is it a virginal? a harpsichord? an organ¹⁰? It remains that a virginal symbolizes best the traditional virginity of saint Cecilia.

Jan Havicksz. Steen (c. 1626-1679)

72. *The music lesson* [V164]. London, Wallace Collection.

<http://www.wallaceprints.org/image/320884/jan-steen-the-harpsichord-lesson>.

73. *A young woman playing a harpsichord to a young man* [V168] c. 1659. London, National Gallery. http://www.nationalgallery.org.uk/cid-classification/classification/picture/jan-steen,-a-young-woman-playing-a-harpsichord-to-a-young-man/267005/*/moduleId/ZoomTool/x/191/y/0/z/1 (with zoom). The dolphin friezes, the marbled side, the lids with maxims and the rope retaining the lid all are characteristics of Ruckers instruments. On the nameboard Jan Steen has preferred to put his own name. The blushing of the young player reveals a seduction scene. A copy by Jan Steen himself [V166] is kept in Dresden.

74. *The van Goyen family* [V170]. Kansas City, MO, The Nelson-Atkins Museum of Art.

http://www.casa-in-italia.com/artpx/dut/Steen/Steen_Kansas_City_Interior_Jan_Steen_Jan_van_Goyen.jpg.

75. *The doctor's visit* [V169]. Philadelphia, PA, The Philadelphia Museum of Art.

<http://uploads8.wikipaintings.org/images/jan-steen/doctor-s-visit-1665.jpg>.

76. *The Music amateur* [V167]. Den Haag, Gemeentemuseum. "School of Jan Steen", according to this museum. No image available on the web.

76bis. *Vrolijk gezelschap met klavecimbel spelende vrouw (De muziekles)* c. 1774-7. Unknown location <https://rkd.nl/explore/images/248567>.

Jan Thopas (?-1675)

77. *Portret van onbekende vrouw aan het spinet* [V93]. Leeuwarden, Fries Museum. No image available on the web.

Bartholomeus van Bassen (c. 1590-1652)

⁹ Rubens decorated a Ruckers harpsichord for the archiduchess Isabelle, governess of the Lower Countries. E. Closson, "La facture des instruments de musique", in C. van den Borren (dir.), *La musique en Belgique du moyen âge à nos jours*, Bruxelles, 1950, 457.

¹⁰ Eddy de Jongh entitles the painting *De heilige Cecilia orgel spelend* (Saint Cecilia playing the organ). E. de Jongh, *Muziek aan de muur: muzikale voorstellingen in de Nederlanden 1500-1700*, Zwolle, 2008, 45.

78. *Musical scene* [V76]. 's Gravenhage, Rijksdienst voor Beeldende Kunst. No image on the web.

79. *Interieur met vijf dames* 1652. Amsterdam, Rijksmuseum.

<http://www.geheugenvannederland.nl/?/zoom/index/&language=nl&i=http%3A%2F%2Fresolver.kb.nl%2Fresolve%3Furn%3Durn%3Aagv%3ARIJK01%3ASK-A-4246%26count%3D1>.

80. *Interior of a large room* [V77] 1629. Berlin, Staatliche Museen. No image on the web.

81. *An interior with elegant figures conversing, a child playing with a dog and a woman playing an harpsichord* (in collaboration with Esaias van de Velde). Unknown location. Sold at Christie's London 4 July 2012.

<http://www.christies.com/lotfinder/ZoomImage.aspx?image=http://www.christies.com/lotfinderimages/d55863/d5586330&IntObjectID=5586330>.

Jacob Fransz. v. d. Merck (c. 1610-1664) Three works show sketches of Ruckers-like virginals.

82. *Elegant musicerend en dansend gezelschap in een interieur* [V117]. Unknown location

<http://explore.rkd.nl/explore/images/199490>.

83. *The lute-player* [V118]. Unknown location. Motto « Musica dulce laborum levamen »

<http://explore.rkd.nl/explore/images/199551>.

84. *Het gehoor* [V119]. Rotterdam, Museum Boijmans van Beuningen.

<http://collectie.boijmans.nl/nl/collection/1512-a-ok>.

Eglon Hendriksz. van der Neer (1634-1703)

85. *Lute-player* [V215] 1669, Rotterdam, Museum Boijmans-van Beuningen. Shows a typical Ruckers-like muselaar. A young woman plays the cister (not the lute). The fallboard shows a large frieze surrounded by a smaller one and red lines. The lid, held by a rope, carries a latin motto, a narrow frieze and black and red lines. The side is not marbled but beaded with white pearls on a black background. Scarlet stripes are very well rendered around the maxim and the freezes. Around the former the rims consist of a series of black, light brown, red lines, a narrow freeze, red, light brown, red lines http://www.boijmans.nl/images/newsletter/534/eglon_vd_neer_invnr_1585.JPG.

Jan van Kessel (1626-1679)

Some scholars consider this painter to be the author of works attributed to Jan Brueghel the Younger. The paintings **86-87** indeed show an instrument almost identical to the ones on the corresponding works by the Jan Brueghels father and son (**1-4**).

86. *Amor docet musicam* [V171]. No image available on the web. Unknown location.

87 *L'ouïe* [V172]. Louviers, France, Musée municipal. No image available on the web.

87bis *Les cinq sens*, in collaboration with Adriaen van Stalbert (1580-1662). Sold at Tajan, Paris, 25 June 2003. On the harpsichord : "Andreas Ruckers me fecit Antwerpia 1619". As in **1-4**, double keyboard, freezes (O'Brien types 6 and 13), marbled side. The stand is similar to the one of a 1627 Andreas Ruckers harpsichord kept at Den Haag, Gemeentemuseum.

http://www.tajan.auction.fr/_fr/lot/jan-van-kessel-et-adriaen-van-stalbert-les-cinq-sens-suite-596585?from=search#.V-4VR02JEps.

Michiel van Musscher (1645-1705)

88. *Woman with a harpsichord* [V222] 1686. No image available on the web, unknown location.

The harpsichord carries the inscription "Johan Couchet", while Couchet is mostly known as Ioannes.

89. *Dame mit Viola da Gamba*. Winthertur, Museum Briner und Kern.

<http://utopia.knoware.nl/users/royalc/romned/pix/verkoljegrt.jpg>.

Theodoor van Thulden (1606-1665)

90. *Allegory of music* [V104]. 's Hertogenbosch, Noordbrabants Museum. The stand has circumvolved pillars. "*Peut-être un Ruckers*" ("might be a Ruckers") according to Albert Pomme de MIRIMONDE, 1981, p. 201. No image available on the web.

Gilles van Tilborgh (c. 1625-1678)

91. *Familieportret* [V161]. Bruxelles, Musées royaux des Beaux-Arts de Belgique. Shows perhaps a "Couchet", the lid being in one piece¹¹. Ten persons are viewed full-face in a bourgeois interior. A harpsichord is clearly depicted, carrying a sentence. The stand has eight columns, in Flemish tradition, and is quite similar to the one in Jan Brueghel II (or Van Kessel) (4). Would it be the same instrument? Gillis van Tilborgh was indeed contemporary with Jan Brueghel II. <http://www.fine-arts-museum.be/nl/de-collectie/gillis-van-tilborgh-familieportret?artist=van-tilborgh-gillis-1>.
92. *The concert* [V162]. Glasgow, The University of Glasgow Art Collections. Presents a family in the same spirit as (91). No image on the web.,
93. *Bildnis einer Familie* [V160]. Köln, Wallraf-Richartz Museum. Shows a scene of musical practice in open air. <http://www.kulturelles-erbe-koeln.de/documents/obj/05011480>.
94. *Muzikaal gezelschap rond een klavecimbel*. A harpsichord with a one-piece lid showing a painting. The side is brown, monochrome. A colour reproduction was sold at Sotheby's Northamptonshire, 17 May 2005. <http://explore.rkd.nl/explore/images/117592>.

Johannes Vermeer (1632-1675)

95. *A young woman seated at a virginal* [V200]. London, National Gallery. <http://www.nationalgallery.org.uk/paintings/johannes-vermeer-a-young-woman-seated-at-a-virginal>. A viol invites the viewer to participate, as does the player's gaze. The colours are not typical of the Ruckers instruments: the side has white, grey, blue, ocre; the stand is lightblue, the fallboard dark brown and white. The painting (98) shows a similar instrument, differently coloured, with another painting on the lid.
96. *The concert* [V201]. Boston, MA, Isabella Stewart Gardner Museum. The van Baburen painting on the wall is also seen in (97). <http://explore.rkd.nl/explore/images/235380>.
97. *The music lesson* [V202]. London, Royal Collection. The muselaar could not be more Ruckers-like. Is the man a music teacher... or a seducer? or both? It does not seem to be a lesson, as suggested by the wine jug, the viola d'amore, the van Baburen painting on the wall entitled *The procuress*, the girl looking ostensibly away from her virginal and the man's baldric. A.J. Gierveld estimates that the maxim « Musica [...] dolor » suffices to prove a Ruckers making, but this is questionable¹². Dominic ECKERSLEY, 2015, 31-43, analyzing the dolphin motive, proposes an attribution to Ioannes Ruckers. http://commons.wikimedia.org/wiki/File:Jan_Vermeer_van_Delft_014.jpg.
98. *A young woman standing at a virginal* [V203]. London, National Gallery. An illustration of fidelity, according to Eddy DE JONGH 2008, 65. The muselaar is not very clearly represented. One can debate if Vermeer used the same model instrument for (95) and (98). The stands are similar, but the paintings on the lids are different, at least regarding the colour of the sky. Here (98) only the shape and the marbling suggest a Ruckers. The side, marbled brown, black, and white, is much darker than in (95) while the front side is much more light-coloured. As in the "seated" version (95), the girl looks at the viewer, and an instrument invites participation. <http://kerdonis.fr/ZVERMEER01/page3.html>.
99. *A young woman seated at the virginals* [V204]. Unknown location (private collection, New York). The Vermeer autorship has been contested. The instrument is only sketched, but could be the same as in the other Vermeer paintings. <http://www.pubhist.com/w5947>.

3. A list of 41 paintings by 31 painters possibly showing Ruckers instruments (blurred, incomplete, vague or schematised views)

Balthasar Beschey (1708-1776)

100. *Musical company* [V248]. Not visible on the web, location unknown. The fallboard is far too large. Based on a Teniers painting with no keyboard instrument (Margaret KLINGE, 1994, 104-113).

¹¹ According to Edward L. Kottick, the one-piece lid proves it is not a Ruckers. However, Couchet has used the one-piece upper lid. E.L. Kottick, *A history of the harpsichord*, Bloomington, 2003, 109.

¹² A.J. Gierveld, *op. cit.*

Gilles Coignet (1538-1599)

101. *Mars et Venus* [V30] 1598. Saintes, France, Musée du Présidial. A virginal with a heavy jackrail right in the middle of the soundboard

http://www.linternaute.com/musee/image_musee/540/50154_1278700838/mars-et-venus---gilles-coignet.jpg.

Thomas de Keyser (c. 1597-1667)

102. *Company with a virginalist* [V83]. Unknown location, <http://explore.rkd.nl/explore/images/62284>
Attributed by RKD to Anthonie Palamedesz. The Latin motto on the lid has an orange background.

Reinier de la Haye (1640-1695)

103. *Twee musicerende vrouwen aan een clavecimbel* 1670-1690. Sold at Dorotheum, Vienna, Austria, 15 October 1996. Unknown location. <http://explore.rkd.nl/explore/images/27105>.

Cornelis de Man (1621-1706)

104. *Musicerend paar* [V154]. Amsterdam, Rijksmuseum. See also Jan Verkolje (134). <http://explore.rkd.nl/explore/images/24746>. Fallboard and nameboard are schematized and in flat orange.

Crispijn de Passe (1564-1637)

105. *Het plezier van het samen muziek maken* [V47 à V50]. Four drawings and engravings, 16th century. The keyboard instruments are schematized.:

- [V47] Den Haag, Haags Gemeentemuseum <http://www.vanedwards.co.uk/month/jan01/month.htm>.

- [V48] is the mirror image of [V50]). Amsterdam, Rijksprentenkabinet. The keyboard protrudes.

<http://www.geheugenvannederland.nl/?/zoom/index/&language=nl&i=http%3A%2F%2Fresolver.kb.nl%2Fresolve%3Furn%3Durn%3Aagv%3ABVB01%3ABDH24757PK%26size%3Dlarge>.

- [V49] *Nachtelijke serenade*. Den Haag, Haags Gemeentemuseum and Rotterdam, Museum Boijmans Van Beuningen, Prentenkabinet.

<http://www.geheugenvannederland.nl/?/zoom/index/&language=nl&i=http%3A%2F%2Fresolver.kb.nl%2Fresolve%3Furn%3Durn%3Aagv%3ABVB01%3ABDH24436PK%26size%3Dlarge>.

- [V50] (mirror image of [V48]). Of course, here also the keyboard is protruding

<http://www.geheugenvannederland.nl/nl/geheugen/view?coll=ngvn&identifier=BVB01%3ABDH24757PK>.

François Duchatel (c. 1620-c. 1685)

106. *Portrait of the family Janssens* [V145]. No image on the web. Unknown location. The lid is in one piece. A Couchet?

Jacob Duck (c. 1600-1667)

107. *A galant company* [V95]. No image available on the web. Unknown location.

Dirck Hals (1591-1656)

108. *Rich children, poor parents* [V79]. Oldenburg, FRG, Landesmuseum.

<http://explore.rkd.nl/explore/images/195514>. According to RKD the work is more likely by Anthonie Palamedesz., with the title *Elegant musicerend en drinkend gezelschap in een interieur*.

109. *Vrolijk gezelschap* [V81]. Haarlem, Frans Hals Museum.

<http://www.geheugenvannederland.nl/nl/geheugen/view?coll=ngvn&identifier=FHM01%3AOS-76-9>.

110. *Interieur met musicerend gezelschap*. A reproduction has been sold at Dorotheum, Vienna, Austria, 22 March 2001. According to RKD, the work is more likely by Andries Both (active between 1627 and 1642). <http://explore.rkd.nl/explore/images/65150>.

Godaert Kamper (1613-1679)

111. *Musical company* [V128] c. 1640. Boston, Museum of Fine Arts. Oversimplistic virginal (or clavicord?), with a red fallboard and a red-brown side <http://explore.rkd.nl/explore/images/198817>.

Hendrick Gerritsz. Pot (c. 1585-1657)

112. *Allegorie op de vergankelijkheid* [V71]. Haarlem, Frans Halsmuseum. Virginal with freezes hardly recognizable. The painting on the lid is vaguely seen.

<http://www.franshalsmuseum.nl/nl/collectie/zoeken-de-collectie/allegorie-op-de-vergankelijkheid-121/>.

113. *Jonge vrouw die op een virginaal speelt in een interieur* c. 1625. Sold at Christie's, Amsterdam, 11 May 2005. By "Circle of H. Pot" or "Anonymous", according to RKD.

<http://explore.rkd.nl/explore/images/202771>.

David Rijckaert (1612-1661)

114. *Musicians* [V123]. Lanzenkirchen, Austria, Collection Graf Czernin. No image on the web. Shows a closed lid; no fallboard. Laterally, cheek and bentside are painted in continuity: not Ruckers' style.

115. *The concert* [V124]. Valduz, Collection Regierenden Fürsten von Liechtenstein. No web image.

116. *Musikalische Gesellschaft* [V125]. Pommersfelden, FRG, Sammlung von Schönborn-Wiesentheid. <http://gallica.bnf.fr/ark:/12148/btv1b8430142k> (blurred image, in black and white).

Jan Siberechts

117. *Huishoudelijke taken* 1671. Copenhagen, Statens Museum for Kunst. A closed virginal with a beautiful stand. A virginal? a chest? a storage compartment? a linen cupboard? The Danish museum curators believe it is a virginal. <http://www.smk.dk/en/explore-the-art/search-smk/#/detail/KMSsp302> (enter Siberechts in "Search", despite the "page could not be found").

Karel Slabbaert (1619-1654)

118. *Woman in an interior* [V152]. Shitomir, Ukraine, Shitomir Museum. An instrument (Ruckers-type, but difficult to analyse) not played. Sentence « Musica laetitiae comes medicina dolorum ».

Hendrik Martensz. Sorgh (c. 1611-1670)

119. *Girl playing the virginal* [V121] 1648. Unknown location. A harpsichord with a lateral decoration unknown on Ruckers. <http://explore.rkd.nl/explore/images/139494>.

Pieter Gerritsz. Sweelinck (1566-c. 1612)

120. *The garden of love* [V54]. Cambridge, MA, Collection Sidney J. Freedberg. No web image.

Gerard ter Borch II (1617-1681)

121. *To women playing music in an interior* [V151] 1660-1665. Berlin, Staatliche Museen. <http://explore.rkd.nl/explore/images/70273> Strangely, in a variant painted by ter Borgh himself, the female keyboard player is replaced by a male one [V149], in *Musicerend paar* (Zwolle, Stedelijk Museum).

Joos van Craesbeeck (c. 1606-c. 1660)

122. *Réunion des rhétoriciens* [V105]. Bruxelles, Fine Arts Museum. A man (barely seen) plays the virginal. <http://www.fine-arts-museum.be/fr/la-collection/joos-van-craesbeeck-reunion-des-rhetoriciens>.

Hendrik van Dalem (c. 1600-1660) (see also 148)

123. *Portrait de famille* [V94]. Tournai, Musée des Beaux-Arts. Virginal. No image on the web

Abraham Lambertsz. van den Tempel (1622-1677)

124. *David Leeuw met zijn gezin* [V156] 1671. Amsterdam, Rijksmuseum. <http://explore.rkd.nl/explore/images/14426>.

Adriaen Pietersz. van de Venne (1589-1662)

125. *Allégorie de la trêve de 1609 entre Albert, archiduc d'Autriche, gouverneur des Pays-Bas du Sud, et les Pays-Bas du Nord représentés par les princes d'Orange* [V73] 1616. Paris, Le Louvre. http://cartelfr.louvre.fr/cartelfr/visite?srv=obj_view_obj&objet=cartel_25484_26406_p0006813.001.jpg_obj.html&flag=true. See Florence GÉTREAU, s.d., for comments: http://halshs.archives-ouvertes.fr/docs/00/25/67/20/PDF/La_Treve_de_Van_de_Venne.pdf.

126. *Le jardin d'amour*. No image available on the web, location unknown.

Anthony van Dijck (1599-1641)

127. *Portret van een genuese dame en haar dochter* [V86] 1625. Bruxelles, Fine Arts Museum. Is the instrument a harmonium, an organ, a clavicord, a virginal or a harpsichord?. The painting is supposed to show a young girl presented for marriage by her mother. With the motto «Virtute gaudet». <http://balat.kikirpa.be/photo.php?path=B120805&objnr=20026436&nr=1>.

Gerard van Honthorst (1590-1656)

128. *Musical scene* [V78]. Kassel, Staatliche Kunstsammlungen. No image on the web.

Michiel van Limborgh (1647-1675)

129. *Musical scene* [V225]. Valduz, Liechtenstein, Sammlungen des regierenden Fürsten. No web image.

Pieter Cornelisz. van Slingelandt (1640-1691)

130. *The singer* [V221]. Dresden, Staatliche Kunstsammlungen. The frieze evokes O'Briens type 12, but does not strictly correspond to it. No image available on the web

Martin van Valkenborgh the Elder (1534-1612)

131. *Celebration in a park. Tourcoing*, Musée municipal. A painting on the lid of a polygonal virginal : a man plays. No web image.

Jacob van Velsen (?-1656)

132. *Musical company* [V120]. No image available on the web. Unknown localisation.

Jan I Verkolje (1650-1726)

133. *Family portrait of Johan Reyniersz.* [V228] 1671. Zürich; Kunsthaus. No image available on the web.

134. *A galant musical pause at Delft* [V231] 1674. Louisville, KY, J.B. Speed Art Museum. This painting is identical to (104), by Cornelis de Man [V153]. No image available on the web.

Cornelis Vermeulen (1644-1708)

135. *Allegory of Music* [V122]. No image available on the web. Location unknown.

136. *Musicians*. No image available on the web. Location unknown.

David Vinckboons (1576-c. 1632)

137. *Jardin d'amour* [V60]. Orléans, Musée des Beaux-Arts. <http://gallica.bnf.fr/ark:/12148/btv1b8435380h> (after David Vinckboons; engraved by Nicolas de Bruyn). A copy exists at the Koninlijke Museum voor Schone Kunsten, Antwerp.

138. *Gesellschaft im Freien* [V62] 1610. Vienna, Gemäldegalerie der Akademie der bildende Künste. <http://explore.rkd.nl/explore/images/42202> and (detail) http://www.thecipher.com/orpheoreon_orpharion_DavidVinckboon_consort_1610_lrg-det-sm_deta.jpg.

139. *Tavern with music making noblemen* [V63]. Drawing. Bezrlin, Staatliche Museen, Kupferstichkabinet. No image available on the web.

140. *Bruylofte banquet* [V64]. Gravure. Den Haag, Koninklijke Bibliotheek. http://www.bibliopolis.nl/zoom/urn%3ABBB%3A1B19_1602-LUST_P000-TP.

4. A list of 31 paintings by 21 16-17th century painters showing non-Ruckers keyboard instruments

Anonymous

141. *A man with a keyboard instrument* [V37]. Den Haag, Gemeentemuseum. The instrument is signed « Martin van der Biest 1584 ». No image available on the web.

142. *Noble company in the open air* [V59]. Aachen, Suermondt-Museum. No web image.

143. *Still life with a keyboard instrument* [V158]. Den Haag, Gemeentemuseum. No web image.

Charles Emmanuel Biset (1633-c. 1710)

144. *The prodigal son among the courtesans* [V205]. No web image, unknown location. A virginal whose proportions differ from the Ruckers ones. A man puts his hand on the bosom of the playing girl.

Jurriaan Buttner (active 1735)

145. *Familieportret* [V259]. Haarlem, Frans Halsmuseum. <http://explore.rkd.nl/explore/images/177276>. The lid is in a single piece, decorated with an Apollo. An image inspired by a Couchet? The lateral decoration is not at all Couchet-like, but has maybe been altered according to the painter's taste.

<http://www.geheugenvannederland.nl/nl/geheugen/view/Portret%20van%20Jacob%20Ploos%20van%20Amstel%20zijn%20vrouw%20Sara%20Roth%20zijn%20moeder%20Margaretha%20Tol%20Jurriaan%20Buttner?coll=ngvn&maxperpage=36&page=1&query=buttner&identifieer=FHM01%3AOS-84-484>.

Frans Florisz. de Vriend (c. 1520-c. 1570)

146. *Familieportret* [V22] 1561. Lier, Belgium, Museum Wuyts-van Campen en Baron Caroly. A polygonal virginal with thick walls. On the cheek figure two pigeons. No friezes, lid or fallboard <http://www.tento.be/OKV-artikel/frans-floris-de-familie-van-berchem>, (with a historical analysis, in Dutch).

Cornelis de Zeeuw (?- ? active 16th century)

147. *Portret van Pierre de Moucheron (1508-1567), Isabeau de Gerbier (1508-1568) en hun familie* (other titles will be found in various publications, e.g. *Familieportret van Pierre de Moucheron*) [V25] 1563. Amsterdam, Rijksmuseum. The painting is now attributed to an anonymous "Meester van het Familieportret De Moucheron" or to "Antwerp school" while formerly attributed to Cornelis de Zeeuw. The Rijksmuseum simply states "Anonymous". A polygonal virginal carries a rose clearly different from the Ruckers ones. A toolbox similar to the ones on Ruckers virginals is visible.

<https://rkd.nl/explore/images/28977>

148. *Familienporträt des Hendrik van den Broucke* [V26] 1564. Münster, FRG, Westfälisches Landesmuseum für Kunst und Kulturgeschichte. <http://explore.rkd.nl/explore/images/202394>. Albert Pomme DE MIRIMONDE, 1967, 202-3 attributes it to Hans van Dalem. Dolphin friezes, a lid retained by a rope and laterally an imitation of metal hinges would evoke Ruckers craftsmanship. However, the painting precedes the Ruckers era. The polygonal virginal has 32 keys; the removable external case is shown. It can be seen that the girl playing is ten years old. The MIM exhibits a Karest virginal with its removable external case, an instrument very similar to the one on this painting. See Nicolas MEEÛS, 1974, p. 58.

Gerard Donck (before 1610-after 1640)

149. *Portret van Nicolaes Jansz. Lossy en Marritgen Pieters*. Unknown location. <http://explore.rkd.nl/explore/images/203697> (with an interesting reference to comments by S. CRAFT-GIEPMANS). A Ruckers-compatible virginal, but the decoration differs from what is known of the Ruckers ones. The main frieze is quite similar to the O'Brien type 21, still it differs from it. Friezes are seen on all visible faces of the instrument. The lid is decorated with armories and wash painting.

Willem Cornelisz Duyster (c. 1598-1653)

150. *Musical company* [V87]. Virginal, unknown location. Sold at Christie's, London, 8 December 1950. The distorted proportions, the lid's ridge and the cheek's decoration are non-Ruckers <http://explore.rkd.nl/explore/images/47302>.

Hieronymus Francken (1540-1610)

151. *The palace ball* [V31]. Suecia, Stockholm, University of Stockholm Art Collections. No web image. Rose and nut are non-Ruckers. The proportions are similar to those in a Biset painting (148).

152. *The wise and foolish virgins* [V33]. Warsaw, Narodowe Muzeum. No web image.

Jan Josef Horemans II le Jeune (1714-1790)

Horemans, active in Antwerp, is not a 17th century artist, but he was fond of that period's style. He integrated into his works copies of David Teniers II's characters. The paintings listed below all show a young lady playing a harpsichord that is partially seen on the left of a group of people.

153. *Het nieuwe lied* [V250]. Amsterdam, Rijksmuseum. A harpsichord carries on its fallboard in a frieze the motto « Soli Deo gloria ». Black ridges everywhere, also between the cheek and the bentside. The upper lid in two parts is bright orange. The keys are decorated, a slot and registers' ends are visible <http://www.geheugenvannederland.nl/?/zoom/index/&language=nl&i=http%3A%2F%2Fresolver.kb.nl%2Fresolve%3Furn%3Durn%3Aagv%3ARIJK01%3ASK-A-1614%26count%3D1>.

154. *Concert in een interieur* [V251]. Antwerpen, Rockoxhuis. An orange harpsichord with a painting on a one-piece lid. http://commons.wikimedia.org/wiki/File:Horemans,_Jan_Josef_II_-_Concert_in_an_Interior_-_1764.jpg.

155. *Le concert* [V252]. Dijon, Musée des Beaux-Arts. No web image.

156. *Musicerend gezelschap in een interieur* 1736, sold at Hampel Kunstauktionen, München (date missing). <http://explore.rkd.nl/explore/images/203682>. Orange-yellow harpsichord.

157. *Musicerend gezelschap* 1759. Reproduction sold at Sotheby's (London), 12 December 2012. Yellow-coloured harpsichord with black lining, and a music rest. A young man slips a hand under a servant girl's skirt <http://explore.rkd.nl/explore/images/46833>.

158. *A musical party*. Duluth, MN, Tweed Museum of Art at the University of Minnesota. A yellow harpsichord with black lining, and a latin motto on the fallboard. Is the lid in one piece, or is it folded? <http://www.d.umn.edu/tma/collections/peopleplaces/cat11.html>.

Jean-Marc Nattier (1685-1766)

159. *Madame Henriette de France (1727-1752) jouant de la basse de viole*. Versailles, Musée du Château. http://www.culture.gouv.fr/Wave/image/joconde/0636/m507704_88ce4274_p.jpg. The harpsichord has no Antwerp characteristics; it is probably a Nicolas Dumont instrument (see Florence GÉTREAU, Denis HERLIN, 1998, p. 68).

160. *Jean-Marc Nattier et sa famille*. Versailles, Musée du Château. Again (see 158), there are no Antwerp characteristics, and the harpsichord is also probably the same instrument. http://www.culture.gouv.fr/Wave/image/joconde/0636/m507704_99de6245_p.jpg.

Frans Pourbus I the Elder (1545-1581)

161. *De familie Hoefnagel* [V36]. Bruxelles, Fine Arts Museum. Rectangular virginal with freezes all over. No lid. <http://explore.rkd.nl/explore/images/60733>.

162. *Scène d'intérieur, l'enfant prodigue chez les courtisanes* [V35]. Nîmes, Musée des Beaux-Arts. <http://commons.wikimedia.org/wiki/File:Pourbus-Sc%C3%A8ne-d%27int%C3%A9rieur.jpg>.

Cornelis Troost (1696-1750)

163. *Dubbelportret van een man en een jongen*. Enschede, Nederland, Rijksmuseum Twenthe. Much schematized <http://explore.rkd.nl/explore/images/24613>.

164. *Familiegroep bij een clavecimbel* [V246] 1739. Amsterdam, Rijksmuseum. With a painting on the one-piece lid, and a wood coloured case. <http://explore.rkd.nl/explore/images/5877>.

165. *Interior with a harpsichord* [V245]. No image available on the web, unknown location.

Catharina van Hemessen (1528-c. 1587)

166. *Mädchen am Virginal* [V18] 1548. Köln, Wallraf-Richartz-Museum. http://www.kulturelles-erbe-koeln.de/documents/obj/05011191/rba_c001118. A polygonal virginal, with a frieze similar to the one seen on de Zeeuw's *Pierre Moucheron and his family* (173). On the bentside there is a dolphin frieze. The rose is very small.

Jan Sandersz. van Hemessen (c.1504-1566)

167. *Young woman playing a clavichord* [V16] c.1528-1529. Worcester, MA, Art Museum. <http://explore.rkd.nl/explore/images/55758>.

Frans van Mieris I the Elder (1635-1681)

168. *Dame am Cembalo* [V216] 1658. Schwerin, FRG, Staatliches Museum. <http://www.pubhist.com/w5065>. On the harpsichord « [H]aegerts me fecit Antverpiae » is written on the nameboard, just under a painting. The diatonic keys are decorated. The side is marbled brown-black and lined up and down by thick black lines. The fallboard is ornamented by a frieze, but not of a type listed by O'Brien. See also Peter VAN DER PLOEG, « Het duet », in Quentin BUVELOT, 2005, p. 120-123.

Frans van Mieris II (1689-1763)

169. *Musicerend paar* 1712. Unknown location. Colored reproduction sold at Christie's (Amsterdam) 13 Novembre 1995. <http://explore.rkd.nl/explore/images/2568>. Ruckers-like, except the lateral decoration, marbled bright red surrounded by green. One wonders if the instrument is the same as in his grandfather's *Dame am Cembalo* (168), redecorated. The proportions are similar.

Hendrik van Steenwijk (c. 1580-c. 1649)

170. *Lute playing woman* [V67]. Stockholm, Suecia, Nationalmuseum. A Ruckers? The shape is typical, but not the sideboard decorations: a rectangle surrounds a losange included in a cruciferous form. An innovation by the artist? A rarely used Ruckers decoration? No web image.

Joos van Winghe (1557-1603)

171. (attributed to) *Elegant gezelschap, musicerend bij fakkellicht*. Unknown location. Colour reproduction sold at Dorotheum, Vienna, 6 Octobre 1999 <http://explore.rkd.nl/explore/imeres/61861>.

Lancelot Volders (?1657-?1687)

172. *Groepsportret van een musicerende familie* 1665. Unknown location. A virginal with a protruding keyboard and an unusual stand. The side is greenish. <http://explore.rkd.nl/explore/images/48942>.

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