

Facing the Music

Portraits of 100 Recorder Players Past & Present

Nicholas S. Lander

Introduction

The following gallery includes non-photographic portraits of recorder players through the centuries. The entries are abbreviated versions of those in the more complete [enumerative iconography of the recorder](#) available on my website. Immediately beneath each image there is sufficient information to positively identify it and its current whereabouts, in so far as that is known to me. Brief notes on the artists themselves can be found at the foot of each entry.

This selection is by no means exhaustive but includes single, family and group portraits from the early 16th century to the present day. Some known, others anonymous, the subjects depicted here include men, women and children of all ages who appear as beggars, buskers, clerics, composers, fools, gods, merchants, amateur and professional musicians, shepherds, teachers, theologians, etc. A few are self-portraits of the artists themselves.

Although many photographs of modern recorder players are available, images of them in artworks as such are surprisingly absent, in the public domain at least. I would, of course, welcome further sightings.

Alan



Alan on the Recorder, oil on canvas, Stacey Manton (1971–). Website: Pinterest, Tamalii Moli's photostream (2001).

An elderly, bearded man, his back to a window, sits in a folding chair and plays his plastic neo-baroque recorder, his bag of books beside him. Alan, who busks on recorder and tin-whistle, features in several of Manton's portraits of characters on the streets of Manchester.

Stacey Manton is a contemporary English professional artist living and working in the semi-rural town of Romiley, near Stockport. He paints landscapes seascapes and streetscapes but specialises in highly realistic portraits of the characters found on the streets in and around Manchester: the overlooked, the old, the frail, the drunk, the destitute, the disenfranchised, or the plain comical.

David Allan Sr



Portrait of the Artist's Father (c.1760), pen, black ink & grey wash in a ruled border on paper, 18.6 × 13.0 cm, David Allan Jr (1744–1796). Edinburgh: National Gallery of Modern Art, Inv. D 4940.

The artist's father holds a baroque alto recorder with ivory mounts during leisure time as Shoremaster (port administrator) in the small harbour of Alloa, on the River Forth, in central Scotland.

Until the nineteenth century the sketch was accompanied by the actual recorder shown in the drawing. Unfortunately, the instrument itself no longer exists, due to woodworm damage.

David Allan Jr was the "Scottish Hogarth", a painter and book illustrator, famous for his studies of science and people both in Italy, where he travelled, and Edinburgh, where he settled in 1780; he was born in Alloa (1744), and died in Edinburgh (1796).

Dirck van Baburen (c.1594/5–1624)



Man with a Flute (1625), oil on canvas, 74 × 62 cm, workshop of Dirck van Baburen (c.1594/5–1624). Mälaren: Skoklosters Slott, SKO 3098.

A bearded shepherd in a loose cloak holds a *hand-fluyt*, the foot of which is out of frame. Baburen painted several musicians, many of which probably contain a self-portrait, as they all seem to feature the same man.

Dirck van Baburen was a Dutch painter of religious works, history and genre scenes. Considered one of the finest artists of his day, his style was strongly influenced by Caravaggio and he was instrumental in establishing Utrecht as a stronghold of the latter's style.

Jacob Adriansz. Backer (1608–1651)



Shepherd with Wreath and Flute, oil on panel, 64 × 54 cm, Jacob Adriaensz. Backer (1608–1651). Leeuwarden: Fries Museum, Inv. FM 1960-54.

A shepherd in a loose cloak holds a soprano-sized duct flute with a metal-sheathed beak. It is clasped in the left hand, beneath which only four in-line finger holes are visible, but it is almost certainly a recorder. This is said by the Fries Museum to be a self-portrait of the artist.

Jacob Andriaensz. Backer was a Dutch draughtsman and painter of portraits, histories, biblical and mythological subjects. He was born in Harlingen (1608) and died in Amsterdam (1651).

? Bassano Family



Title page: *Opera intitulata Fontegara* (1535), woodcut, Silvestro Ganassi del Fontego (1492–p. 1653).

A man, a youth and a boy play recorders to accompany a singer, whilst a fourth recorder-player is unoccupied. Three viols and a lute hang on the wall, and a cornetto and lute lie on the window-ledge in front of the music table. Lyndon-Jones (1996) has suggested that some or all the musicians depicted are members of the 16th century Venetian Bassano family of musicians, composers and instrument makers who were active in Venice and later in England.

Silvestro Ganassi del Fontego was a Venetian musician and author of two important treatises on instrumental technique: *Opera intitulata Fontegara* (1535) for the recorder, and *Regola Rubertina* (1542) and *Lettione Seconda* (1543) for the viola da gamba. He worked as court musician to the Doge of Venice, Andrea Gritti, to whom *Fontegara* is dedicated, but also as a member of an independent company of instrumentalists formed completely or in part by family members, as a virtuoso of the viola da gamba and lute engaged in the *ridotti* promoted by the noblemen and intellectuals of the city, and as a teacher of music. In addition to all this, he also successfully practiced the art of painting. Ganassi was born in Fontego (1492) and died after 1571, probably in Venice.

Job Adriaensz. Berckheyde (1630–1693)



Self-portrait in the Atelier (1675), oil on panel, 36.0 × 30.7 cm, Job Adriaensz. Berckheyde (1630–1693). Florence: Galleria degli Uffizi, Catalogo Generale 09/0009894.

On a table beside the artist are a wine glass, a statue (bust), papers, a tobacco pipe, and an alto flared-bell recorder, the maker's mark clearly visible. There are two decorative incised rings close together near the bell, and the lowermost finger hole is offset to the player's left. A violin and bow hang on the wall at top right; a portrait at the top left. Berckheyde is making the point that he is no mere tradesman, but a person with the accomplishments of a gentleman. This is one of several self-portraits.

Job Berckheyde (1630–1693) was a Dutch painter of town- and landscapes, genre, hunting, historical and biblical scenes, portraits, and church interiors. He spent his entire life in Holland, apart from four years travelling and working in Germany with his younger brother, Gerrit (1638–1698), also a painter.

Adriana van den Bergh (1631–1668)



Portrait of a Lady as the Muse Euterpe (1650), oil on canvas. 169.5 × 133.5 cm, Jacob Adriaensz. Backer (1608–1651). Private Collection, formerly Foundation Vandervelden, Liège.

Looking exhausted, a young woman sits in chair, a branchlet of laurel leaves in one hand. On a table beside her against a dim background are a shawm (only the foot shown) and three recorders: a *hand fluyt* viewed from behind, the thumb hole clearly visible; an alto with what appears to be a metal-sheathed beak and curved windway (only the head joint visible); and a basset recorder with its fontanelle. Also on the table is a music print recognisable as Salomone Rossi's *Il quarto libro de varie sonate, sinfonie, gagliarde, brandi, e corrente per sonar, due violini et un chitarrone o altro stromento Nuovamente restampate* (1622).

The musician herself has now been identified as Adriana van den Bergh (Berch), a child prodigy on the recorder and viol in the Dutch Golden Age, who was the dedicatee of Paulus Matthysz' *Der Goden Fluithemel* (1644).

In his dedication, Matthysz compared Adriana to the muse Euterpe in a quatrain: ‘

Euterpe's spirit was reborn, or so it did appear,
Whene'er the sound of ADRIANA's Fluyt I chanced to hear:
A wonder of our century, that such a youthful lass
Wears in the name of all the maidens laurels on Parnas.

Her sad and turbulent life reads like an exciting novel. A recently biography of her by Thiemo Wind (2022) moves from Adriana's family background to her birth in 1631, her complex religious inheritance of both Protestant and Catholic observance, her apparently rapid mastery of the recorder, her participation in Amsterdam's lively performing culture and her status as a musical celebrity even as a teenager, to her marriage in 1650, which probably occasioned the commission of Backer's portrait. Thereafter the story turns darker, with a tale of bankruptcy, childbirth and -death, family splits and reconciliations, obscurity and ultimately Adriana's own death in 1668, at the age of 36, having given birth to her ninth child.

Jacob Adriansz. Backer was a Dutch draughtsman and painter of portraits, histories, biblical and mythological subjects. He was born Harlingen (1608) and died Amsterdam (1651).

Hendrik de Blinde (1728–1810)



Hendrik de Blinde (c. 1800), oil on canvas, 27.0 × 33.5 cm, Jan van Ravenswaay (1787–1869).
Hilversum: Collectie Hilversum, Inv. 270406.

Wearing a rather worried looking frown, a man sits at a table holding a perfectly depicted alto recorder of late-baroque design. Before him are some books, an open musical score, and a violin.

Hendrik de Blinde (1728–1810), was deputy secretary of the municipality of Hilversum for many years. This portrait was painted by his grandson, Jan van Ravenswaay. During the great fire that reduced part of Hilversum to ashes in 1766, Hendrik played a heroic role, entering the courthouse next to the village church and saving important documents.

Jan van Ravenswaay was a Dutch painter, watercolourist, draftsman and lithographer. His themes include landscapes, pastoral scenes, cityscapes, domestic interiors, genre scenes, and military events. He was born and died Hilversum (1789-1860) and was uncle to painter Adriana van Ravenshaw.

Giulio Ascanio Boiardo (c.1430–1460)



Concerto (c.1540), octagonal fresco, transferred to canvas, 84 × 84 cm, Niccolò Dell'Abbate (1509–1571). Modena: Galleria Estense, Inv. 493.

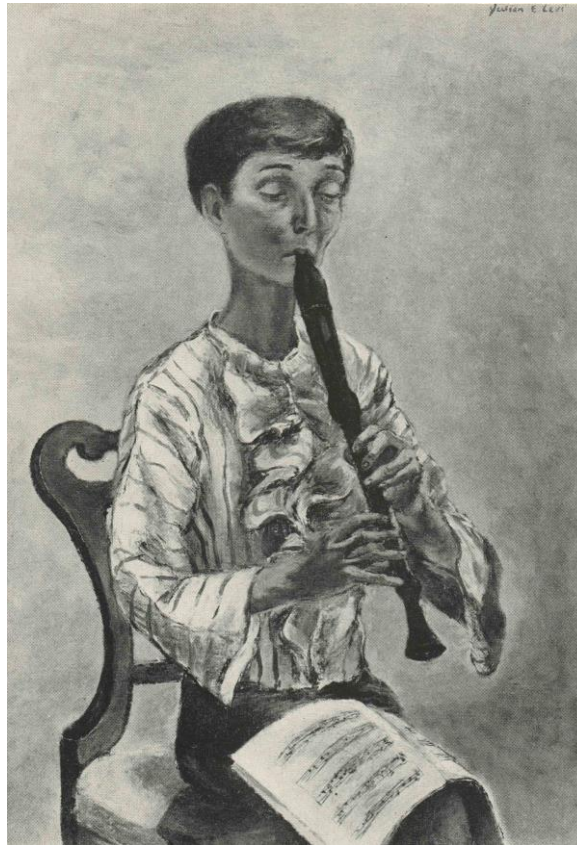
This fresco originally formed an oculus in the ceiling of the *Gabinetto dell' Eneide* in the Rocca di Scandiano, near Modena, Italy.

Thirteen singers, musicians and dancers peer down at their audience below. One of the musicians, a beardless youth with a conical hat, holds a lute; a bearded man with a flat cap plays a wide-bore, cylindrical recorder; a man wearing a leafy wreath plays a bass viol; and a woman sings from an open book.

It has been suggested that three of the performers were members of the Boiardo family, namely Giulio Ascanio Boiardo, Silvia Sanvitale and Laura Pallavicino. A further three figures resemble those depicted in a [*Musical Company*](#) (Alte Pinakothek München, Inv. 1050) by Sebastiano Florigerio (c.1500–p.1543).

Italian-born Niccolò Dell'Abbate, along with others, introduced the post-Renaissance Italian style of painting known as Mannerism to France and helped to inspire the French classical school of landscape painting.

Margaret Boni (1892–1974)



Margaret Boni (1940), oil on canvas, 53.34 × 38.10 cm, Julian Edwin Levi (1900–1982). Buffalo AKG Art Museum, Inv. RCA1943:4.

Seated on a chair, Margaret plays a baroque-style recorder of tenor-size, her left hand uppermost. She wears a ruffled blouse and reads from a book of music open on her lap.

Margaret Taylor Bradford Boni (1892–1974) was a music teacher and writer of popular books on song. She was early exponent of the recorder, an instructor in public schools in Pennsylvania and New York, and director of the music department of the City and Country School, New York (1928–1954).

Julian Edwin Levi was a USAmerican painter, lithographer, muralist and teacher in Pennsylvania and New York. His subjects include portraits, landscapes, as well as works in abstract and surrealist style.

Franciscus ('Frans') Jozef Brüggen (1934–2014)

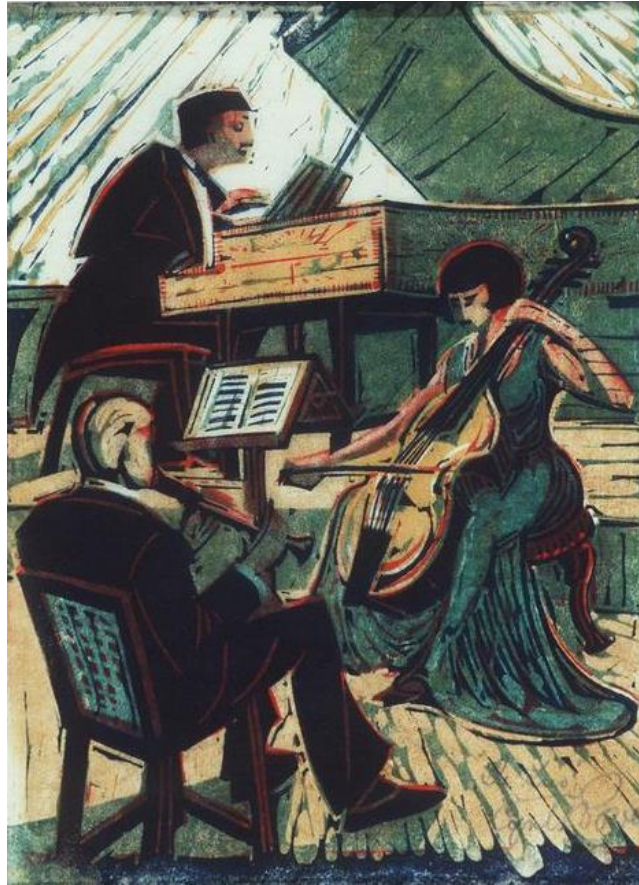


Frans Brüggen (1983), watercolour, Norman Perryman (1933–). Location unknown.

A sketchy portrait of the Dutch virtuoso recorder player, flautist and conductor Franciscus ('Frans') Jozef Brüggen (1934–2014) depicts him playing the recorder, seated. The instrument looks to be an alto baroque-style recorder. Surprisingly, this is one of very few non-photographic portraits of this outstanding 20th-century musician of which I am aware. Likewise, we await a thorough biography.

Norman Perryman is a contemporary English painter who lives and works in Amsterdam. He has won international acclaim for his many dynamic watercolours of great musicians in action, and he has made something of a speciality of live 'kinetic' paintings in response to musical performances.

Max Champion



The Trio, linocut, 26.0 × 19.5 cm, Cyril Edward Power (1874–1951). Victoria, B.C.: Art Gallery of Greater Victoria (Canada), Object 1994.044.001.

This linocut depicts a performance of the English trio of Cyril Power (piano), Sybil Andrews (viol) and Max Champion (alto recorder). Musicians Max Champion (flute and recorder) and his wife Stephanie (viola, viol and recorder) were instrumental with Edgar Hunt, and Carl and Arnold Dolmetsch in forming the British Society of Recorder Players, inaugurated in 1937.

Cyril Edward Power was an English artist best known for his linocut prints, long-standing artistic partnership with artist Sybil Andrews and for co-founding the Grosvenor School of Modern Art in London in 1925. He was also a successful architect and teacher.

Abraham Cowley (1618–1667)



A Boy as a Shepherd, oil on canvas, 91.4 × 75.6 cm, Sir Peter Lely (1618–1680). London: Dulwich Picture Gallery, Inv. 563.

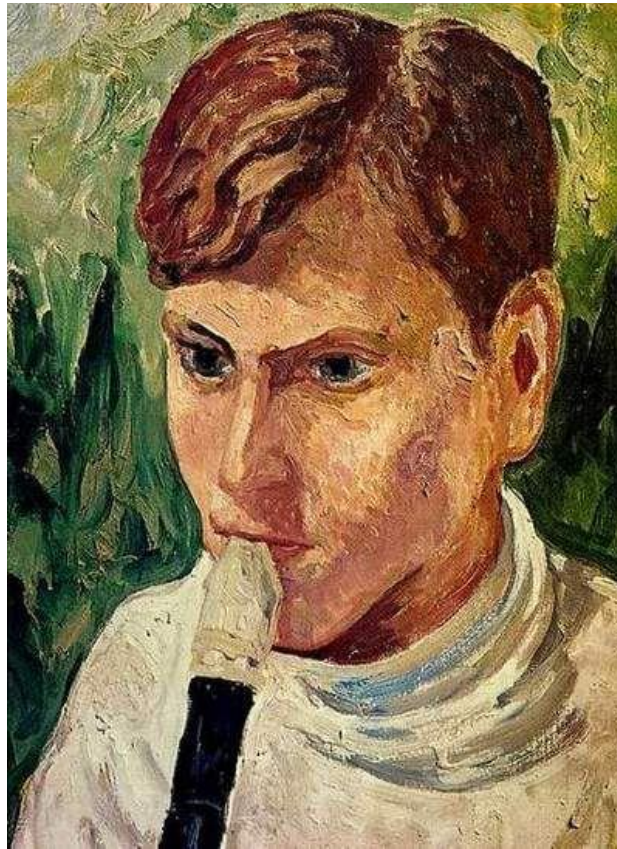
A portrait of a young man holding a slender, early baroque style recorder with its distinctive curved beak, narrowed body and flared bell decorated with turned beads. The sitter was the English poet and essayist Abraham Cowley who was the same age as Lely himself.

Although much admired in his own time, Cowley's poetry is little read nowadays. Much of his verse was of a pastoral nature, and the picture depicting him as a flute-playing shepherd – albeit a stately one – is apt.

The whistling winds add their less artful strains,
And a grave base the murmuring fountains play.
Nature does all this harmony bestow;
But to our plants, art's music too,
The pipe, theorbo, and guitar we owe;
The lute itself, which once was green and mute,
When Orpheus struck the inspired lute,
The trees danced round, and understood
By sympathy the voice of wood.

— from *The Garden* (1688), Abraham Cowley

Amico Dolci (1957–)

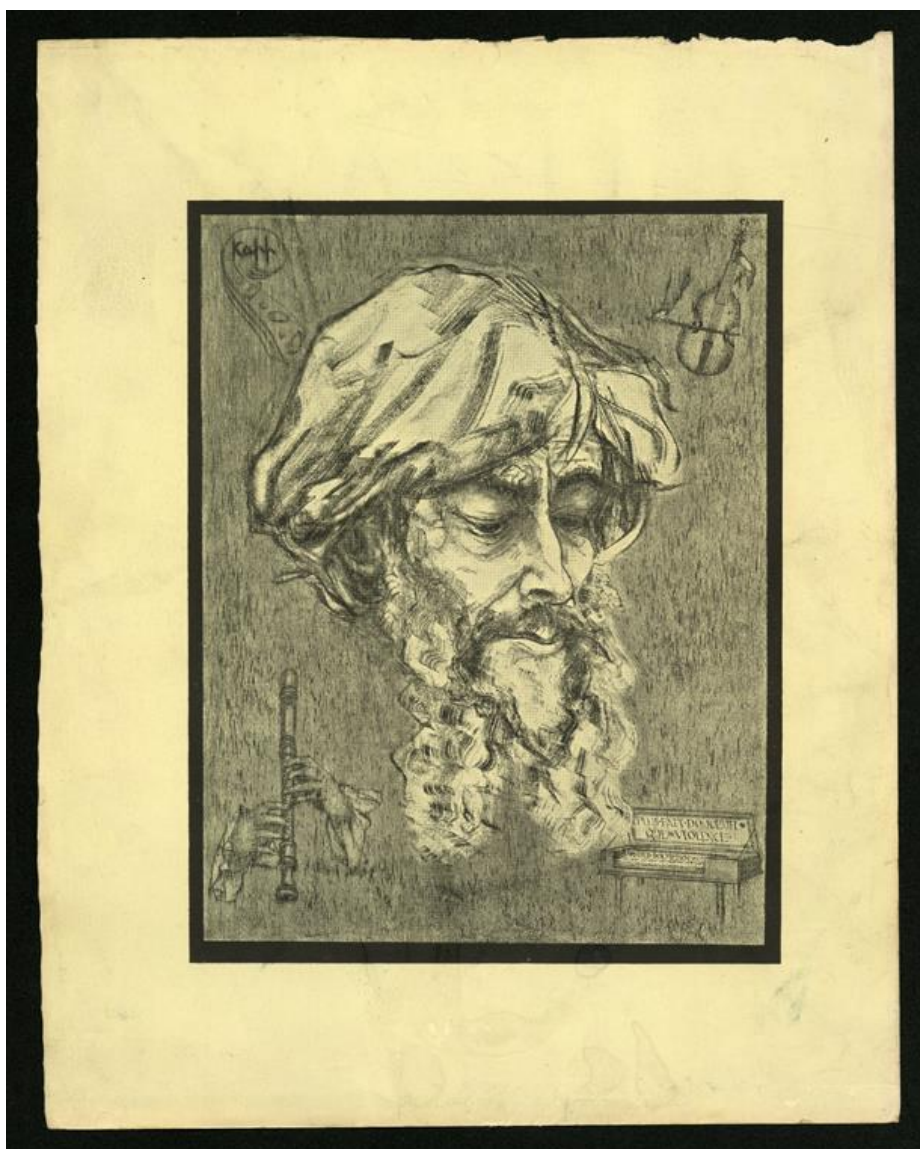


Amico Dolci (c.1973), Carlo Levi (1902–1975). Location unknown. LP cover: *Musici Siciliani – Amico Dolci* (c.1973l).

A youthful Amico Dolci plays a neo-baroque-style recorder with ivory beak, probably the one made for him by Dolmetsch in 1967 featured on the above LP. Amico Dolci was born in 1957 and was to become a keen recorder player. He is the son of Danilo Dolci (1924–1927), world-famous champion of the Sicilian peasants. This portrait by Carlo Levi is reproduced from the sleeve of a LP record, *Musici Siciliani – Amico Dolci*, of five *Nuovi Ricercari* for unaccompanied recorder(s) played by its composer. These *Ricercari*, published by Heinrichshofen, reveal Amico as a composer sensitive to and observant of his surroundings.

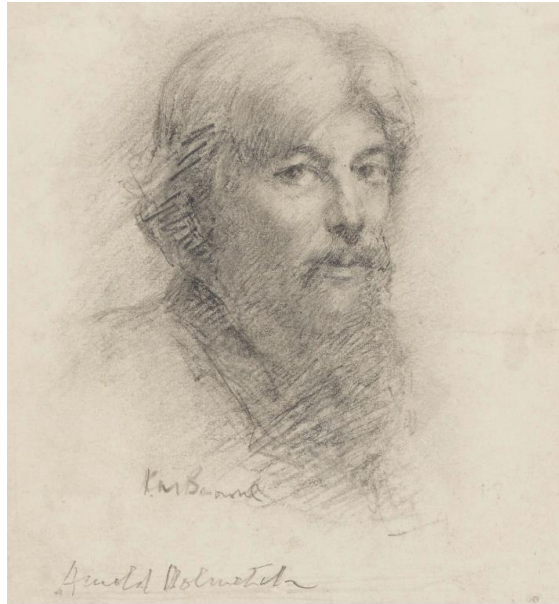
Carlo Levi was an Italian writer, journalist, artist, and doctor, whose first documentary novel, *Cristo si è fermato a Eboli / Christ Stopped at Eboli* (1945), became an international sensation and introduced the trend toward social realism in post-war Italian literature. The brushstrokes and characteristic style of his paintings are unmistakable.

[Eugène] Arnold Dolmetsch (1858–1940)



Portrait of Arnold Dolmetsch (a. 1926), print of an ink drawing, 20.4 × 25.5 cm, Edmond Xavier Kapp (1890–1978). London: Royal Academy of Music, Inv. 2006.2812.

The head of Arnold Dolmetsch with his distinctive two-pointed beard is surrounded by a few of the instruments with which he is associated: the scroll of a viol signed in the print 'Kapp', a viol, virginals (inscribed 'Arnold Dolmetsch fecit' and '*Plus fait douceur que violence*' inside the lid of the instrument, and a reproduction of Bernard Picart's *Recorder Player's Hands* – the frontispiece of *Principes de la flûte traversière* (1707) by Jacques Hotteterre (1674–1763). The original drawing is reproduced in the book by Kapp's wife, Yvonne Cloud (Yvonne Kapp), *Pastiche: A Music-Room Book* (1926: facing page 5).



Arnold Dolmetsch (1932), pencil, 19.7 × 53.2 cm, Kathleen Browne (1906–2007). London: National Portrait Gallery, NPG 5378.

A portrait of Eugène Arnold Dolmetsch (1858–1940), a French-born musician, instrument maker and musicologist who spent much of his working life in England where he became a leading figure in the 20th-century revival of interest in early music.

Whilst studying at the Brussels Conservatoire he learnt the violin with Henri Vieuxtemps. In 1883 he travelled to London to attend the Royal College of Music, where he studied under Henry Holmes and Frederick Bridge and was awarded a Bachelor of Music degree in 1889. He subsequently left England to build clavichords and harpsichords for Chickering of Boston (1905–1911), then for Gaveau of Paris (1911–1914).

Dolmetsch went on to establish an instrument-making workshop in Haslemere, Surrey, and proceeded to build copies of almost every kind of instrument dating from the 15th to 18th centuries including viols, lutes, recorders and a range of keyboard instruments. His 1915 book *The Interpretation of the Music of the XVIIth and XVIIIth Centuries* was a milestone in the development of 'authentic performances' of early music.

Edmond Xavier Kapp was an English portrait painter, draughtsman and caricaturist who depicted many of the most famous politicians, artists and musicians of his day. Later in life he abandoned figurative work and embraced abstract painting. Kapp was amongst the early purchasers of Arnold Dolmetsch's recorders.

Kathleen Browne was a New Zealand artist, lithographer, printmaker and a gifted art teacher at various school and colleges until 1949 when she established her own school with her future husband the artist Marian Kratochwil, (1906–1997), in Chelsea.

The van der Dussen Family



Portrait of the van der Dussen Family (1640), oil on canvas, 159 × 210 cm, Hendrick Cornelisz. van Vliet (ca 1611–1675). Delft: Stedelijk Museum Het Prinsenhof, Inv. PDS 231.

In a well-appointed room, the Dutch van der Dussen Family stand for their portrait. On the right are van der Dussen's wife, Wilhelmina van Setten (1605–1683) and their three daughters, the smallest with a pet bird on her arm, surrounded by symbols of fruitfulness, including the nuts on the floor. On the left, Michiel van der Dussen (1600–1681) and his two sons pose before a wooden music stand on one side of which lies an open music-book (? hymnal). One of the boys holds a cylindrical recorder in his right hand; his father holds a similar alto instrument in his left hand, pointing towards the open book on the stand (this may represent both left- and right-handed players). Interestingly, papa's recorder, which is entirely cylindrical, has a silver decorated ring at the foot and a silver sleeve covering the beak, similar to the metal sleeves seen on recorders illustrated by other Dutch painters of this period, amongst them Collier, van Steenwyck, Vermuelen and Vinne and to those found on the three tenor recorders in the collection of 17th-century recorders in the Accademia Filarmonica. Two more recorders lie on top of a tall stool (one with a metal-sleeved beak) and three others lean at different levels against this stool. Curiously, the recorders do not seem to vary greatly in size, although the boy's half-hidden instrument could be of soprano size and the one leaning from the floor to the top of the stool may be a basset in G₃. Both instruments beneath the stool have flared

bells. Possibly the picture shows seven rather similar recorders to emphasise the family's coherence.

The music on the stand is *Factum est silentium* by Hieronymus Praetorius from his *Cantiones sacrae de praecipuis festis* published in 1599 but reprinted from 1607 up to 1623. The music scattered on the floor (amongst which is *Nervi d'Orfeo*, a book of madrigals published in Leiden in 1605) is secular, and the devout father (the van Dussens were Roman Catholic) is possibly pointing to the sacred music on the stand as being more appropriate repertoire for his family, and in fact *Factum est silentium* was in honour of St Michael, in reference to the paterfamilias' own name. But even the pagan Orpheus stands for marital devotion, as well as for divinely inspired music-making.

Hendrick Cornelisz. van Vliet was a Dutch painter of conservative style portraits of middle-class Delft subjects and architectural interiors, amongst them the *Pieterskerk* in Leiden, and the *Oude Kerk* and *Nieuwe Kerk* in Delft.

Jacob van Eyck (c.1590–1657)



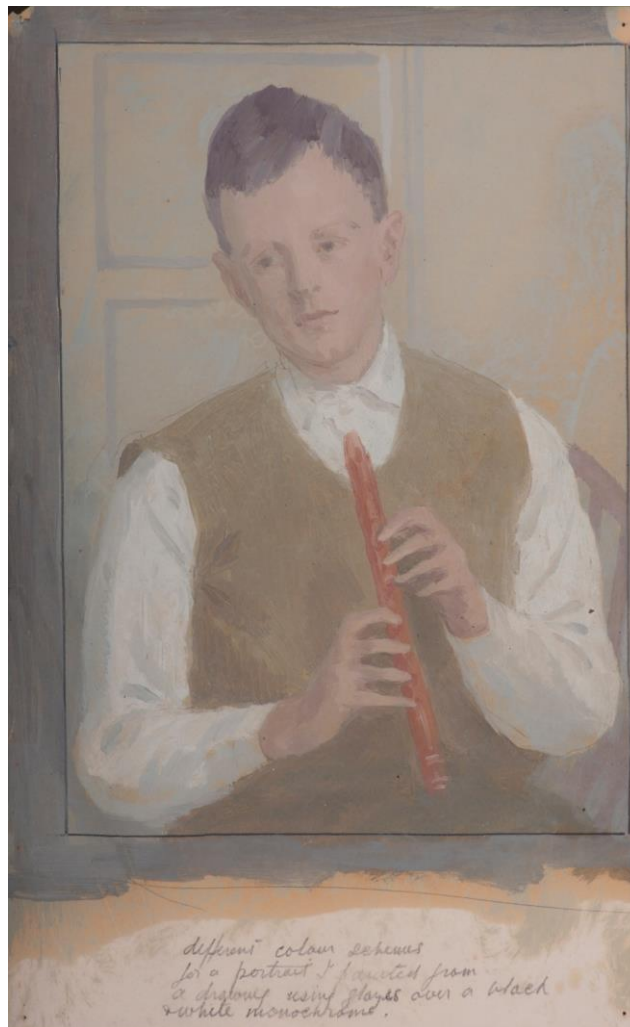
Van Eyck Medal, 60 cm in diameter, Theo van de Vathorst (1934–). Ref. Wind (2007).

This medal commemorates the life of Jacob van Eyck, blind recorder player, carillonist and designer of bells. The obverse depicts the blind master seated in a chair. It is a detail from the well-known nineteenth-century lithograph found in the *Lauwerbladen uit Nederlands gloriekrans* (1875–1879) by Willem Jacobsz. Hofdijk, a Romantic impression of van Eyck testing the bells cast and demonstrated by the Hemony brothers. Vathorst made this side of the medal slightly concave, as though van Eyck is sitting within a bell. The reverse shows the text '2007 homage Jacob van Eyck †1657' and depicts van Eyck playing the recorder for burghers out for an evening stroll in the Janskerhof. The medal thus brings together Van Eyck's activities.

Jacob van Eyck (c. 1590–1657) was a Dutch nobleman, composer and blind musician. He was one of the best-known musicians of the Dutch Golden Age, working as a carillon player and technician, a recorder virtuoso, and a composer. He was an expert in bell casting and tuning, and taught Pieter and François Hemony how to tune a carillon. Van Eyck is credited with developing the modern carillon together with the Hemony brothers in 1644, when they cast the first tuned carillon in Zutphen. He is also known for his collection of 143 compositions for recorder, *Der Fluyten Lust-hof*, the largest work for a solo wind instrument in European history.

Theo van de Vathorst is a contemporary Dutch sculptor and medallist. His large-scale works include the bronze doors of Utrecht Cathedral. Vathorst is the designer of hundreds of art medals.

Brian Finney



Brian Playing a Recorder (c.1950), gouache on paper, 33 × 20 cm, Hubert Arthur Finney (1905–1991). London: Modern British Art Gallery 10425.

A somewhat wistful-looking young man with far-away eyes and a receding hairline and wearing a sad-looking sleeveless pullover holds a sad-looking recorder. An earlier version depicts Brian in different colours.

Hubert Arthur Finney was an English painter, draughtsman and teacher who was reclusive and reluctant to show his work. Finney Sr played the flute to help him overcome moments of anxiety.

Brother Florian (1978)



Brother Florian Playing the Recorder (1978), chalk on paper, 48 × 33 cm, Stanley Roseman (1945–).
Switzerland: Private collection. Ref. Website: Stanley Roseman, the Monastic Life.

Invited to share in the day-to-day life in monasteries of the Benedictine, Cistercian, Trappist, and Carthusian Orders, the four monastic orders of the Western Church, the artist, Stanley Roseman, painted portraits and made drawings of monks and nuns at prayer, work, and study. He drew them at communal worship in church and in meditation in the quietude of their cells. Roseman's ecumenical and critically acclaimed work, brought to realization in the enlightenment of Vatican II, depicts monks and nuns of the Roman Catholic, Anglican, and Lutheran faiths in over 60 monasteries throughout Europe. The present work was drawn at the Benedictine Abbey of Tyniec, Poland. In this drawing, strong, rhythmic strokes of black chalk describing the black habit form a bold abstraction in contrast to the detailed rendering of the monk's face, dark hair and beard, and his hands as he plays a neo-baroque recorder.

Brother Florian was a philosophy student at the University of Krakow to which he commuted for classes during the week.

Stanley Roseman is a contemporary USAmerican draughtsman and painter. His various projects have included landscapes, the performing arts, clowns, the Saami people of Lapland, and the monastic life.

Johanna Helena Glauwe (m.1689)



Portrait of Johanna Helena Glauwe (1670), oil on canvas, 122 × 100 cm, Jan Frans van Douven (1656–1727). Arnhem: Huis Zypendaal.

Johanna Helena Glauwe (m.1689), who was born and died in Kampen, stands before a stone table on which are a violin and bow, musical scores and an alto-sized recorder in a pale wood, possibly boxwood. Behind a music book which Johanna seems to be in the process of opening with one hand whilst in the other she holds a page of music. Between the violin and the alto recorder is a second recorder of soprano size in a dark wood; its head is hidden but holes for seven fingers are clearly seen, the lowermost doubled. The music appears to be nonsensical. If the attribution and year are correct, this means that the artist painted the portrait at the age of 13 or 14!

Jan Frans van Douven was a southern Netherlandish portrait painter belonging to the Dutch Leyden School who spent most of his life as Court painter in Düsseldorf (now in Germany), where he created most of his works.

Benjamin Hallet (1748–?)



Benjamin Hallet (1748), mezzotint, 43.0 × 30.5 cm, by James McArdell (1728/9–1765) after a painting by Thomas Jenkins (c.1722–1798). The Hague: Gemeentemuseum, Music Department; London: British Museum No. 1871,1209.2691; London: Royal Collection Trust RCIN 655683.

The whereabouts of the painting on which this engraving is based is unknown. It purports to illustrate the five-year-old Benjamin Hallet (wearing a dress with a bodice and hair curled, as was fashionable for both boys and girls at that time) playing the cello. A caption beneath reads:

A Child not yet five Years Old, who under the tuition of Mr. Oswald, Performed on the Flute at Drury Lane Theatre An^o 1748 for 50 Nights with extraordinary Skill & Applause, and in the following Year was able to play his part in any Concert on the Violincello.

The boy plays at a desk on which there is a music-book and an alto recorder with a long mouthpiece, and ivory rings at the head/body joint and half-way down the body. Three or four finger holes can just be made out, and the foot seems rather elongated. The head appears to be rotated backwards, and the characteristic beak of a recorder is clearly visible. This performance was one of many "spectacles" that graced the London stage in Georgian England with acts as varied as performing animals and tightrope walkers.

Benjamin Hallet (1744–?) became famous as a child virtuoso on cello and recorder. His father, also Benjamin Hallet (1713–1753) was a maker of wind instruments three of whose recorders survive in public and private collections in the UK, USA and Netherlands.

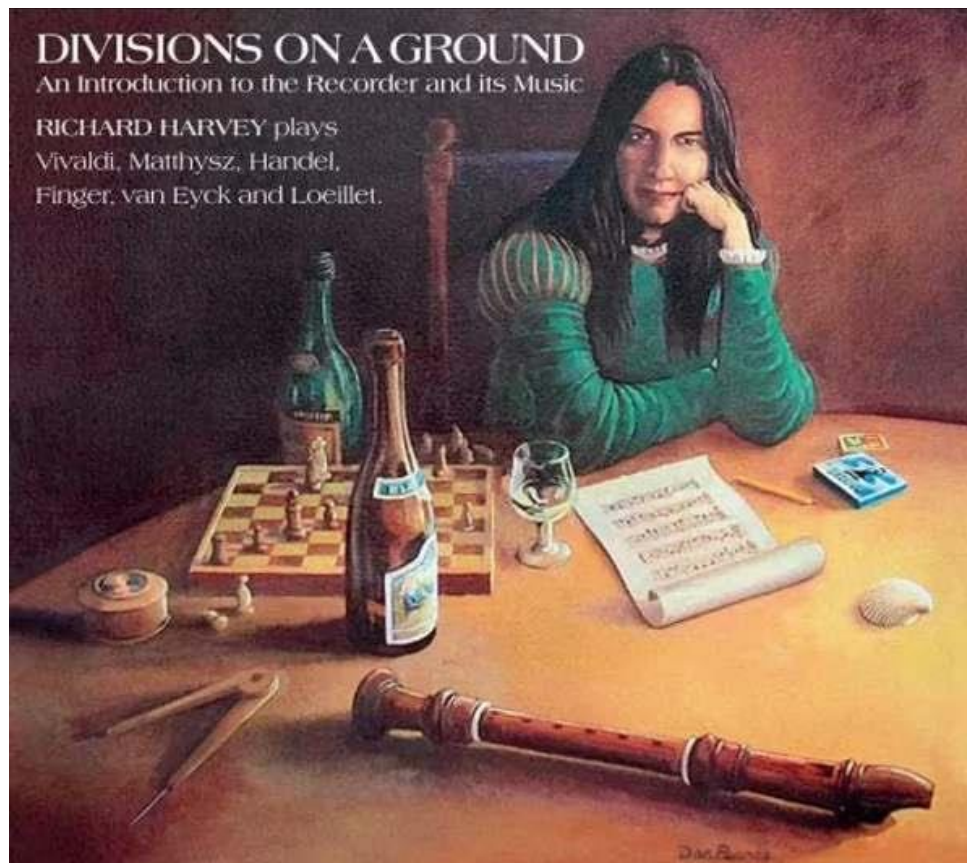


Ivory sopranino recorder by Benjamin Hallet Sr from the collection of Franz Brüggen.

Thomas Jenkins was a British artist who went to Rome accompanying the British landscape-painter Richard Wilson about 1750 and remained behind, establishing himself in the city by serving as cicerone and sometimes banker to the visiting British, becoming a dealer in Roman sculpture and antiquities to a largely British clientele and serving as an agent for gentlemen who wished a portrait or portrait-bust as a memento of the Grand Tour.

James McArdell was an Irish engraver whose output includes some 200 mezzotints after other artists, nearly all of which are portraits; he also produced prints after Rembrandt, Peter Paul Rubens, William Hogarth and others.

Richard Allen Harvey (1953–)



Richard Harvey, LP record cover, Dan Pearce (contemporary). *Divisions on a Ground: An Introduction to the Recorder and its Music*, Richard Harvey, Transatlantic, TRA 292 (1975).

A likeness of Richard Allen Harvey (1953–) in period costume sits at a table with a chessboard, wine bottles, cigarettes, a shell, dividers and what looks like a Moeck 'Rottenburgh' recorder with ivory mounts. Harvey, who cut his musical teeth playing recorder and renaissance reeds with the progressive folk-rock band *Gryphon* in the 1970s, is by now a distinguished multi-instrumentalist and composer, best known for his film and television soundtracks.



Richard Harvey, Dan Pearce (contemporary). Ref. Website: Gryphon (2016).

A caricature of the English recorder player and composer Richard Harvey playing a decidedly conical recorder.

Richard Harvey's official website can be found [here](#).

Dan Pearce is a contemporary British illustrator and designer who has created book and record covers, political cartoons, comic strips and caricatures and he has written two graphic novels: *Critical Mess* (against the nuclear industry) and *Oscar: The Second Coming*. His labour of love is the graphic novel, *Depression*.. He lived in Andalucia and then Umbria before coming back to live in the UK in Hastings.

Paul Hindemith (1895–1928)



Paul Hindemith (1931), oil on canvas, 60 × 39 cm, Rudolf Wilhelm Heinisch (1896–1956). Berlin: Fotoarchiv von Philipp Heinisch. Originally displayed at the Städelische Museum, Frankfurt am Main; confiscated by the German National-Socialist regime, displayed in the exhibition *Entartete Kunst* (Degenerate Art) and subsequently destroyed.

The composer Paul Hindemith (1895–1928)'s sole work for recorder is the *Abendkonzert: Trio für Blockflöten* from *Plöner Musiktage* (1932), a series of pieces written for a day of community music-making in the city of Plön, culminating in an evening concert by grammar-school students and teachers. On the day, the *Trio* was performed by Hindemith himself with two friends. It is perhaps the only important work of the first part of the 20th century composed specifically for recorders.

German artist who developed his own style in figure-rich drawings, graphics and paintings now attributed to expressive realism. Unlike many other artists, Heinisch remained in Germany, but refused to accept Nazi ideology and demonstratively entered the Catholic Church with his wife. Heinisch' portrait of his close friend, the composer Paul Hindemith, is his best-known work.

John Camillus Hone (1759–1836)



The Piping Boy (1768), oil on canvas, 36 × 31 cm, Nathaniel Hone, the elder (1718–1784). Dublin: National Gallery of Ireland, cat. 440).

John Camillus Hone (1759–1836), son of the artist, plays a one-piece recorder, the beak, window/labium and finger holes are clearly depicted, but the foot is obscured.

In later life, John Camillus Hone became a painter of miniatures. He was born in London where he trained under his father and exhibited with the Royal Academy from 1776–1780) fore emigrating to the East Indies where he continued to practice successfully as an artist. In 1790 he moved to Dublin where he was appointed Engraver of Dies at the Stamp Office. After taking up this post he appears to have retired from painting, exhibiting just once in 1809 with three oil portraits at an exhibition on Hawkins Street.

Nathaniel Hone the elder was an Irish painter and printmaker who established a fashionable practice as a miniature painter in London. He opposed the dominant classicism based on Italian Renaissance art, preferring a more Dutch-inspired domesticity for his figures and their settings. His portraits of children, particularly his own, are considered among the best of their kind in mid-18th-century painting.

Miss Anne Hoar (1808–1872)



Miss Anne Hoare as a Little Girl, oil painting, 124 × 98 cm, William Owen (1769–1825). Warminster, Wiltshire: Stourhead House, Music Room.

Anne is shown here as a young girl sitting on a knoll reading a book. Beside her on the ground lies a soprano-size recorder, the finger holes of which are picked out, oddly, in white paint. The upper central part of the instrument is unfortunately occluded by a tambourine so the labium is not visible, although what is possibly an ivory mouthpiece can just be made out. The lower body shows five finger holes in line plus a little finger hole at the jointed bell end. There is a sharp bell flare, but the bore end hole is small, suggesting that it might be narrowly obconic.

Anne Hoare (1808–1872), was the daughter of Henry Hoare (1781–1836). She married British diplomat and Conservative politician Sir George Mathew in 1835.

William Owen was an English artist who painted rural scenes but specialized in portraiture of society figures such as Pitt the Younger and George, Prince of Wales (later King George IV). In 1825 Owen died after being accidentally poisoned by an overdose of 'Barclay's Drops' – a mixture of aniseed, camphor and opium.

Friedrich von Huene (1929–2016)



Portrait of Friedrich von Huene (1972), oil on canvas, Claude Montgomery (1912–1990). Brookline: von Huene Collection.

The noted wind instrument maker and a pioneer in the reproduction of historical woodwinds, Friedrich von Huene (1929–2016), seated in side- profile, holds a three-piece baroque alto recorder with ivory beak, ferrules and foot, possibly one of the original Bressan altos from his own collection. One of von Huene's clients, the artist Claude Montgomery, spent the summers in Maine where Friedrich von Huene and his family also spent their vacations for some years at Indian Point. In 1972, Montgomery asked Friedrich, his wife Inge and their eight-year-old son Thomas to sit for him. As part payment for his services Friedrich gave Montgomery a basset recorder. The three portraits now decorate the family's Brookline music room.

Claude Montgomery was a North American etcher and painter of portraits, still lifes, and seascapes. He was known also as a progressive advocate and for his work with the homeless.

Koncz, also known as Fugger (m.1539)



Koncz, also known as Fugger, a fool (16th century), coloured illustration on ?paper, German. Ref. Pinterest: Malcom Jones' photostream (2023).

A portrait of the fool, Koncz, who was also known as Fugger (after his patron Joerg Fugger), who provided entertainment at weddings, etc. playing his pipe, dancing, and declaiming rhyming nonsense verse of his own composition. Koncz is dressed in a yellow tasselled smock, a chain of office around his neck, a feathered cap on his head, a short sword and a long dagger on his belt. He is playing a flared bell alto recorder, the top three finger holes open but the thumb bent as if half-holing. The first, third and lowermost finger holes of the lowermost (right) hand are covering their holes. The instrument's window/labium and beak are clearly depicted. A subsequent note written by Fugger's bookkeeper, Matthäus Schwarz (1497–c.1574), adds that Kunz died in 1539.

Nicholaes Lossy (c.1604–1664), and his Wife Marritgen Pieters



Portrait of Nicolaes Jansz. Lossy, Organist of the Nieuwe Kerk in Amsterdam, and his Wife Marritgen Pieters (1630s), oil on canvas, 47.6 × 62.9 cm, Gerrit Donck (a. 1610–c. 1640). London: Richard Green, Inv. BH1, 24 August 2011; New York: Sotheby's, Sale N08645, Old Master & 19th Century European Art, 10 June 2010, Lot 64.

Nicholaes Lossy (c.1604-1664) came from a musical dynasty that held prestigious posts as city musicians over several generations; like many such families, they were Catholic. Lossy and his wife are depicted seated in an interior. He rests his hand on a muselar virginal, while Marritgen is seated beside a table covered with an oriental carpet and a still life arrangement comprising a perfectly depicted one-piece alto recorder of slightly tapering profile with an abruptly flared bell, song books and sheet music. The manuscript leaf visible on the table contains an anonymous canon for two voices, tenor and soprano, with the tenor leading. Since the form of the canon depicted in the present work is perpetual, it could signify stability, unity and constancy in marriage.

Gerrit Donck was a Dutch portrait, genre painter, printmaker and book illustrator, probably active in Amsterdam and possibly in Haarlem. He painted market scenes and street vendors and small-scale portraits.

Walter van Hauwe (20-21st century)



Walter van Hauwe, drawing, Edgar Jansen

A sketch of Walter, seated on a folding chair, playing his recorder. His CV and much more can be found on his website via the above link.

Edgar Jansen is a contemporary Dutch portraitist living and working in Amsterdam much of whose work is dedicated to capturing musicians and dancers during concerts, performances, rehearsals and jam sessions. By his loose way of drawing and painting, Edgar mirrors the character of music and the freedom of movement of dance.

Richard Low (c.1681–1688)

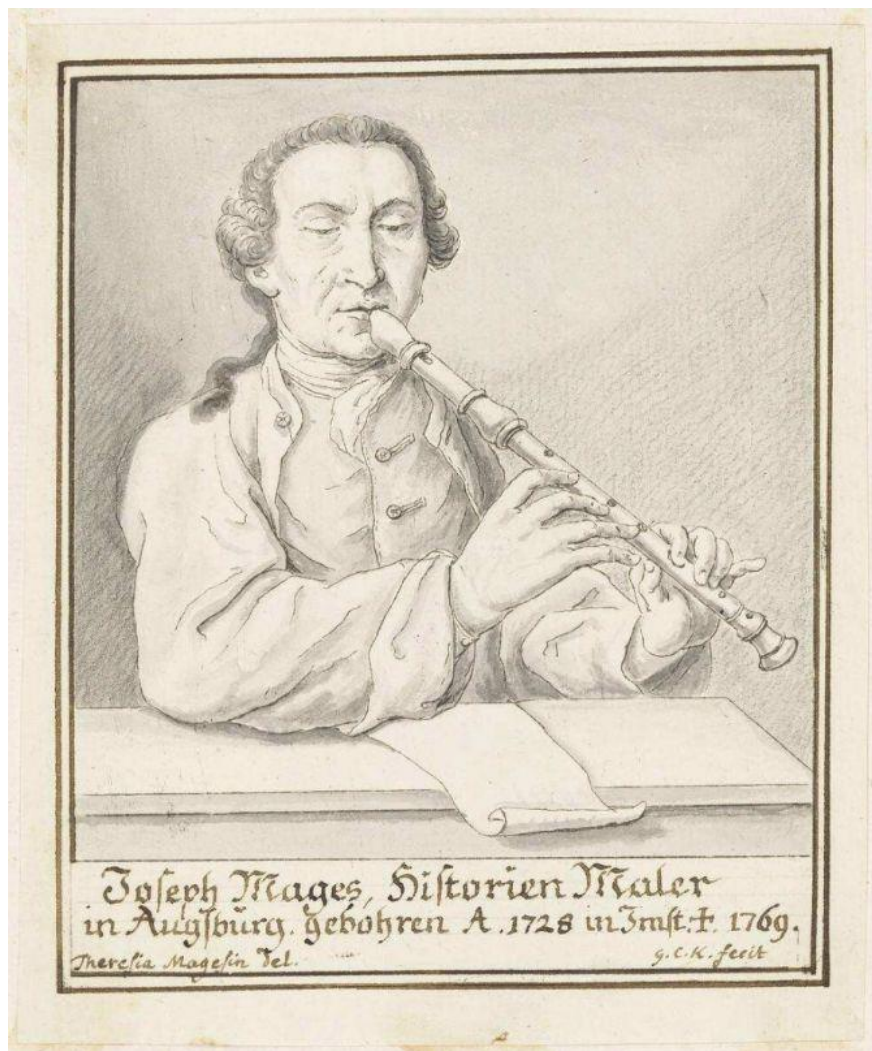


Richard Low (c.1681–1688), mezzotint, 29.8 × 22.5 cm, by Isaac Becket (1652/53–1688) after a painting possibly by John Hayls (op.1645–m.1679). London: National Portrait Gallery, NPG D11698; London: British Museum, Inv. 1852,1009.228; Washington: Library of Congress, Dayton Miller Collection, 0321/X.

An extravagantly dressed young man sits on a step with a book of music and a letter. He leans against a plinth carved in bas-relief depicting two *commedia del'arte* actors dancing. Beside him are a violin and an ivory-mounted baroque recorder. In the background is an island with a representation of Apollo and the Muses with Pegasus flying above. The identity of Richard Low is not certain, though it has been suggested that he may have been a son or relative of Edward Low (c. 1610–1682), the organist and master of choristers at Christ Church at Oxford from 1631 onward. From the imagery of this work, young Richard appears to have been an actor and musician at this early stage of his life.

John Hayls was an English portraitist whose subjects included Henry Purcell. He was known for his detailed depictions of his sitters, often capturing them in elaborate attire and accessories, indicating their wealth and status.

Thomas Mages (1728–1769)



Joseph Mages, Historical Artist ... (1770), etching, by Georg Christoph Kilian (1709–1781) after Theresia Mages (dates unknown). Augsburg: Städtische Kunstsammlungen & Museen, Inv. G 1888.

This portrait by Mages' daughter, Theresia (? dates), shows her father seated at a table playing a perfectly depicted alto-sized baroque recorder. One of two different versions. The Tyrolean painter Joseph [Josef] Mages [Magges] was born in Augsburg (1728) and died in Imst (1769). He worked in Innsbruck, Stuttgart, Strasbourg, and Vienna before returning to Augsburg where he finally settled. Mages was also a recorder player, it seems.

Georg Christoph Kilian was a painter and engraver working in Augsburg.

? Antonio de' Medici (1576–1621)



Allegorical Portrait of a Young Man in the Guise of Mercury Slaying Argus, oil on panel, 144.8 cm × 88.9 cm, Alessandro Allori (1535-1607). Cambridge (USA): Fogg Art Museum, 2000.272.

As Argus (a many-eyed giant in Greek mythology) lies sleeping on the ground, watched by the priestess Io (as a heifer), a triumphant Mercury does a victory dance with his caduceus in one hand and his recorder in the other. On Zeus' orders, Mercury is about to slay Argus. The recorder is clearly recognizable by its beak, window/labium and gently conical body. Several finger-holes are visible, but the foot is out of frame.

The Medici often identified themselves with classical gods, sometimes assuming their guises in allegorical portraits. Francesco I de' Medici, Grand Duke of Tuscany, was an enthusiast of alchemy and often had himself portrayed with an image of Mercury, who was associated with the metal of the same name. The facial features of this youth, however, more closely resemble those found in portraits of Antonio de' Medici (1576–1621), son of Francesco's second wife, Bianca Cappello (1548–1587).

Alessandro Allori was Italian painter of the Florentine school, one of the last notable exponents of Mannerism.

Gabriel Metsu (1629–1667)



Inspiration, oil on panel, 19.3 × 17.3 cm, attributed to Gabriel Metsu (1629–1667). Roermond: Private Collection.

The painter himself as a young man plays an early baroque style recorder of simple design with flared, ornamented bell. He reads from music on a table supported by a small statue and an artist's palette. This painting was in the vast collection of Hans A. Wetzlar in Amsterdam but following the death of his widow in 1977 it was dispersed in an evening auction organised by Sotheby's Amsterdam. The sale included this painting, as *Young Artist Playing a Recorder* as Lot 21.

Gabriel Metsu was an eclectic Dutch painter of genre scenes of everyday middle-class Dutch life, executed with consummate taste in colour and tone. He also painted some historical subjects, occasional portraits and still lifes. He was the son of the painter Jacques Metsu (c.1588–1629).

Jacob Meyen (m.1641)



Members of the Van Haeften Family Making Music (ca 1640), oil on panel, 95.2 × 148.2 cm, Jan van Bijlert (1597/8–1671). Richmond: Johny van Haeften (Private collection).

Members of the van Haeften family make music around a table. The instruments include lute, cello, harp and an alto-sized flared-bell recorder played left hand uppermost. The window/labium of the recorder is clearly visible. The artist has kindly inscribed each musical instrument with the name of the player, so we know the identities of all the participants: Jacobina Jacoba Deliana Meyen-van Haeften (1611–1655) - lute, Jacob Meyen (m.1641), Cathedral of St Marie - recorder, Cornelia van Haeften (1622–1678), Jacob van Haeften (1617–1666), lawyer in the Court of Holland - violin, Sibilla Versteeghe van Haeften (1609–1662) - singer, Johan van Haeften (1614–1653) - viol, Diederik Versteegh (m.1662) - harp.

Jan van Bijlert was a Dutch painter and important representative of the so-called Utrecht School whose work is characterised by bright colouring, an emphasis on the design of the composition and the use of Caravaggesque dramatic lighting and the choice of subject matter.

Rudolf Nehmer (1912–1983)



Self-portrait (1938), oil on wood, 89.9 × 85.0 cm, Rudolf Nehmer (1912-1983). Berlin: Villa Grisebach Auktionen, 30 November 2002, Lot 291.

The artist stands before a small table turning a page of music on a desk music-stand with hand and holding a stoutly made basset recorder of renaissance design in the other. Also on the ledge are a vase of flowers and three musical scores. The depiction of a renaissance-style recorder at this date is striking. It resembles very closely instruments made by Martin Kehr of Zwota c.1930 which were marketed by Peter Harlan.



Rudolf Nehmer was a German expressionist painter, printmaker, draughtsman – and recorder-player, it seems. His work includes still lifes, portraits, landscapes, religious subjects, in oil on canvas and wood, watercolour, pen and pencil have survived as well as woodcuts; he also worked as a glass painter, sculptor and artisan. Nehmer was born in Bobersberg bei Crossen (1912) and died in Dresden (1983).

Nellie Fink (1966)



Nellie and Recorder (1966), lithograph, Sheldon 'Shelly' Fink (1925–2002). New York: Gallery Originals, 56/125 (2011).

The daughter of the artist, as a young girl with flowers in her hair, plays a neo-baroque soprano recorder.

Sheldon Fink was a US-American artist and teacher, one of a group of realist painters active in New York the 1950s and 1960s. He was skilled in drawing, painting, illustration, graphic design, and furniture design, among other talents. His art included portraits, cityscapes, country/rural scenes, as well as advertising and other commercial illustrations.

Carl Nielsen (1863–1945)



Monument to Carl Nielsen (1933), bronze statue, Anne-Marie Carl-Nielsen (1863–1945). Nørre Lyndelse, Funen. Ref. Website: Lyndelse Sogns Lokalhistoriske Arkiv, BM3195 (col.)

This monument to the Danish composer Carl Nielsen is placed at his childhood home at Nørre Lyndelse on the island of Funen in 1933. It suggests Nielsen's childhood experiences as a flute-playing gooseherd at nearby Bramstrup Hall. A young boy sits on a tree stump holding a soprano-sized cylindrical duct flute. Although no details of the finger holes or window/labium are visible, the outline of the beak is plain to see, and the instrument is possibly meant to represent a recorder. Carl Nielsen wrote but a single slight piece for recorder, namely an [*Allegretto in C major for two recorders, CNW 72*](#), included in a tutor published by C.M. Savery (1931).



Herd Boy Playing a Wooden Flute (1933), plaster statuette, 125.0 × 46.3 × 62.0 cm, Anne Marie Carl-Nielsen (1863–1945). Odense: Fyns Kunstmuseum, Inv. FKM/478.

This is the original model for the bronze monument to Danish composer Carl Nielsen set in Nørre Lyndelse on the island of Funen in 1933. A young boy sits on a tree stump holding a soprano-sized cylindrical duct flute. Although no details of the finger holes or window/labium are visible, the outline of the beak is plain to see, and the instrument is possibly meant to represent a recorder. There are four variants, three at the Odense Bys Museer (CNM/1984/1979, CNM/1956/0016 & CNM/1984/2095), and a fourth in a private collection.

Anne Marie Carl-Nielsen was a Danish sculptor whose preferred themes were domestic animals and people, with an intense, naturalistic portrayal of movements and sentiments; she also depicted themes from Nordic mythology. She was the wife of composer Carl Nielsen.

Bob Neville (1939–)

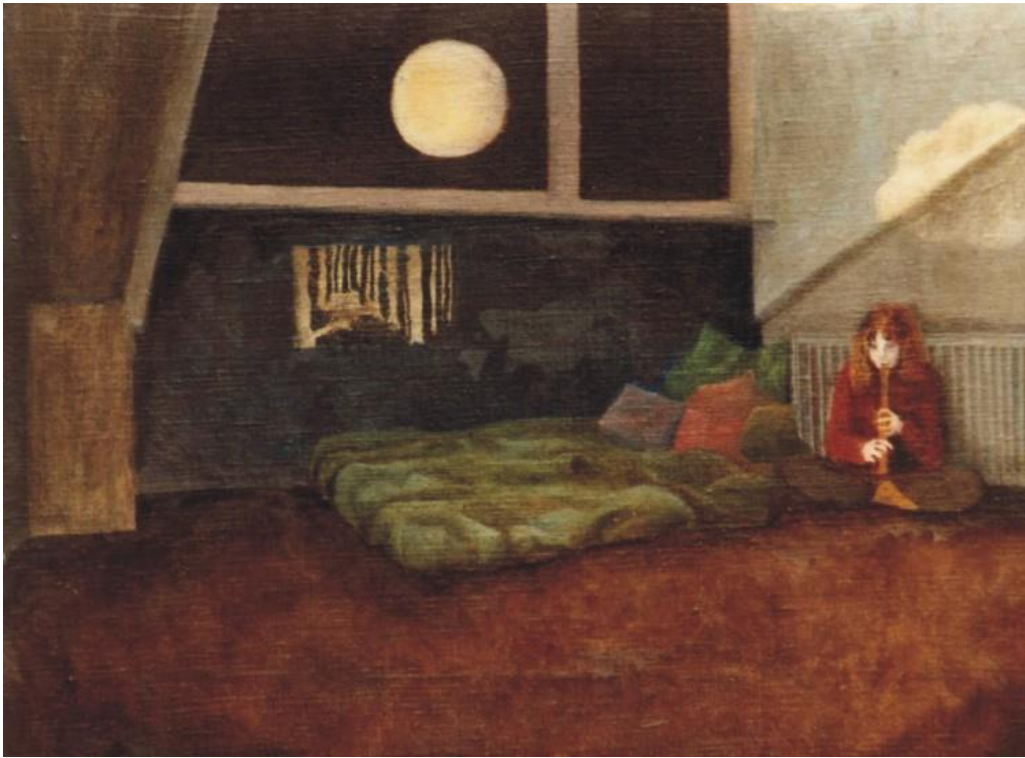


Bob Neville Playing the Recorder in his Study, West Haven, CT, oil on Masonite, Beth Neville (contemporary). Milton: [Neville Art Enterprises](#) (2005, col.)

Prof. Robert Cummings Neville, philosopher and theologian (1939–), stands at his desk playing a flared-bell tenor-sized recorder with a bulbous beak. Bob is ex-Dean of the Boston University School of Theology. He is Professor Emeritus of Philosophy, Religion, and Theology at Boston University.

Bob's wife, Beth is a draughtswoman, painter, muralist, stained glass maker, sculptor, and teacher.

Karen Opstelten (1962–)



Self-portrait with Recorder (1980), oil on canvas, 30 × 40 cm, Karen Opstelten (1962–). Location unknown.

In an attic, beside a mattress on the floor with cushions, the artist, as a young woman, sits cross-legged, leaning against a radiator. She plays an alto-sized recorder of simple design with a flared bell.

[Karen Opstelten](#) is a contemporary Dutch graphic artist, painter, recorder player, cellist, performance artist, and piano tuner.

Baron Pangaert d'Opdorp and his family (1725–1745)



Portrait of the Pangaert d'Opdorp Family (1725-1745), oil on canvas, 110.5 × 135.5 cm, Andries Beschey (1710–1786). Vienna: Palais Dorotheum, Alte Meister, 15 October 2013, Lot 771.

Baron Pangaert d'Opdorp stands behind his family holding a furled sheet of music. Seated in front of him, his wife plays a lyre. Beside her their oldest daughter plays a harpsichord. At her feet are four younger children one of whom sings, one plays a lute and a third plays a small recorder with ivory beak and mounts. A little dog sits next to a pile of books. In the background, through an open door, stand a couple and a young boy. The Pangaert d'Opdorp family owned Hoeilaart Castle in Belgium.

Andries Beschey was a Southern Netherlandish painter of historical and religious subjects, genre paintings and still lifes.

Rembrandt Harmensz. van Rijn (1606–1669)

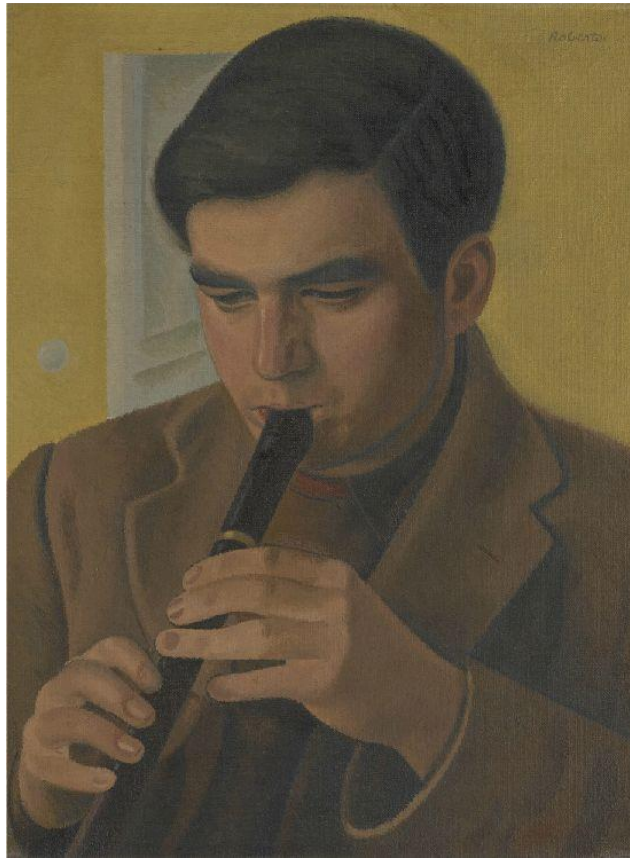


Portrait of Rembrandt as a Shepherd with Staff and Flute (ca 1636), oil on canvas, 74.5 × 64 cm, Govert Teunisz. Flinck (1615–1660). Amsterdam: Rijksmuseum, SK-A-3451.

Rembrandt Harmensz. van Rijn was a Dutch Golden Age painter, printmaker, and draughtsman. He is generally considered one of the greatest visual artists in the history of Western art. In this portrait he holds a flared-bell, soprano recorder, a shepherd's *houlette* over his shoulder, a wreath upon his head. This painting has a partner at the Brunswick Art Gallery, Germany, by the same artist, entitled *Saskia as a Shepherdess*, also painted in 1636. Together they seem to have been intended to illustrate the motto 'A sorrow shared is a sorrow halved'. The traditional identification of the models as Rembrandt and his wife Saskia has been questioned (see Brown et al., 1991).

Dutch artist Govert Flinck was a painter of portraits, genre, and narrative subject, and one of Rembrandt's most accomplished followers.

John David Roberts (1919–1995)



The Artist's Son Playing the Recorder (1935–1936), oil on canvas, 41 × 31 cm, William Roberts (1895–1980). Woking: Ingram Collection of Modern British Art at the Lightbox.

A half-length portrait of John David Roberts (1919–1995) playing a slender, two-piece alto recorder of modern design made of a dark wood with a brass ferrule at the joint. John was the son of the artist William Roberts and Sarah Kramer (1900–1992). He studied physics at University College London and became a player of the guitar and its ancestor the vihuela, a guitar historian, a teacher (with remarkably few pupils), an essayist, a diarist, but above all a poet. His literary output was substantial, and included not only the *Collected Poems*, the 651-page *Guitar Travels* and nine or ten slim volumes of verse – most of which are quatrains, a favourite form – but also five parts of an extended *Essay on the Guitar*, published separately but designed as chapters in a book, never completed, but the chapters that do are treasured by those few who obtained copies in the 1960s and 1970s (Cooper 1998).

William Patrick Roberts was a British war artist and portrait painter whose acerbic depiction of the arduous and deadly life in the firing lines of the Western Front are in a class of their own. His portrait subjects include T.E. Lawrence, John Maynard Keynes and Stanley Spencer. Later in life, he turned to group portraits and large-scale urban scenes.

Giuseppe [Francesco Gaspare Melchiorre Baldassare] Sammartini (1695–1750)



Concert Italien (1752–1754), engraving. Location unknown. Ref. Singleton (1917: 294).

An anonymous group portrait of a quintet of prominent Italian musicians: Giuseppe Domenico Scarlatti, Giuseppe Tartini, Giuseppe Sammartini, Pietro Locatelli and Salvare Lanzetti. Sammartini plays an instrument that looks like a cross between an oboe and a recorder, perhaps to show that he played both instruments. In front of them a cat sings to its own music. A caption beneath, in French, implies that the music would have been very pretty if the cat had not wanted to sing its part!

Elizabeth Spiegel (b.1628)



Portrait of Elizabeth Spiegel (1639), oil on wood, 62.7 × 49.5 cm, Dirck Santvoort (1609–1680).
Cleveland: Museum of Art, 75.81.

This painting belongs to a series of portraits representing the *Five Senses*, each depicting a daughter of a wealthy family from Amsterdam. A young girl with a strangely adult face holds a one-piece soprano recorder with a flared bell, covering all but the bottom and the second-from-bottom finger holes. The bottom hole is in line with the others and not offset. The note played on the recorder – E \flat (or in German *Es*) – supports the identification of the subject as 11-year-old Elizabeth Spiegel, a family friend of the artist whose name is written on the back of the painting. She represents *Hearing*. Her gown of costly satin and pearl ornaments proclaims her family's prosperity, and the imported ostrich feathers from Africa indicate Amsterdam's role as an international trade centre.

Dirck Santvoort was a Dutch painter of society portraits (especially of children), and a few religious compositions. He was a son of the painter Dirck (Pietersz.) Bontepaert (1579–1642), and brother of the landscape painter Pieter (Dircksz.) Santvoort (1603–1635).

Richard Mathew Stallman (1953–)



Richard Stallman (1953–), photograph from his personal website.

American free software movement activist, programmer, and self-styled Chief GNUisance of the GNU Project, photographed in Sydney playing a small recorder with a Cockatiel (*Nymphicus hollandicus*). Stallman campaigns for software to be distributed in such a manner that its users have the freedom to study, distribute, and modify that software. Software which ensures these freedoms is termed free software. Stallman launched the GNU Project and founded the Free Software Foundation (FSF) in October 1985, developed the GNU Compiler Collection and GNU Emacs, and wrote all versions of the GNU General Public License.

Brook Taylor (1685–1731)



The Children of John Taylor of Bifrons Park (?1696), oil on canvas, 19.0 × 27.2 cm), John Closterman (1656–1711). London: National Portrait Gallery, NPG 5320.

In this great family portrait, the Taylor family's motto 'Fame is sweeter than the white rose' is used here as an organising motif. The oldest child, Mary, seated centrally, holding a cornucopia of flowers, extends a white rose to her brother Nathaniel. The toddler below Nathaniel is Bridges; he offers a rose to the youngest child, Upton, who is supported by his brother John. On the left side, Olive and Margaret crown their brother Brook with a laurel wreath. Brook (1685–1731), holds an elaborately turned baroque recorder with ivory mounts that symbolises family harmony. Although only 11 years old, Brook was already a virtuoso on the recorder. In later life he was to become a distinguished mathematician.

John Closterman was a German portraitist who painted in Paris, England and at the Spanish Court. It was said of him that after his wife died he took a beautiful mistress who, while he was away in the country, robbed him of his valuables and disappeared, actions which drove the painter into madness. He was the older brother of artist John Baptist Closterman (m. 1713) – their works have often been conflated.

John Turner (1943–)



John Turner Playing "Lizard" by Alun Hoddinott at the Bridgewater Hall, 29 Sep. 1998, drawing, Dorothy Bradford (1918–2008).

This very sketchy likeness of the English musician John Turner playing a recorder captures his playing posture and personality well. Turner, a former lawyer, has done much to encourage the development of contemporary music for the recorder, particularly from British composers, and he has made many recordings. The "Lizard" of the drawing's title refers to Hoddinott's *Lizard: Variants, Op. 166 No. 2* for solo recorder, to which you can listen [here](#).

Dorothy Bradford was a, English artist whose work was inspired by music and motion. Her favourite subjects were musicians, ballet dancers, and horses and their riders. There were also many drawings, made during rehearsals at the Sadler's Wells theatre, north London, of dancers.

Georg Philipp Telemann (1681–1767)



Georg Philipp Telemann, print, Daniel Stoppe (1697–1747). Ref. Menke (1987).

The composer and multi-instrumentalist, Georg Philipp Telemann (1681-1767), in nightgown and cap, sits at his desk in a book-lined study smoking a clay pipe, drinking coffee and writing in a book. On the wall in front of him hang a viol and two inverted baroque recorders, crossed. While Telemann's career prospered, his personal life was always troubled: his first wife died only a few months after their marriage, and his second wife had extramarital affairs and accumulated a large gambling debt before leaving her husband. Perhaps those crossed recorders allude to the composer's misfortune.

Telemann was one of the most prolific composers in history, at least in terms of surviving works. He was considered by his contemporaries to be amongst the leading German composers of the time, and was compared favourably both to his friend Johann Sebastian Bach, who made Telemann the godfather and namesake of his son Carl Philipp Emanuel, and to George Frideric Handel, whom Telemann also knew personally.

Daniel Stoppe was probably the Silesian occasional poet of this name, some of whose works provided texts set by Telemann. Quite appreciated during his lifetime, Stoppe was completely forgotten after his death.



Georg Philipp Telemann (1750), engraving by Valentin Daniel Preisler (1717–1765), after a lost painting by Ludwig Michael Schneider (1712–1785). Ref. Wikimedia (2015).

Telemann was self-taught in music and, like many 18th century musicians, was a multi-instrumentalist, playing the recorder, flute, oboe, violin, viol, double bass, and other instruments. He wrote much music calling for the recorder – solo fantasias, duets, solo sonatas, trio-sonatas, concerti, cantatas, etc. One gets the uncanny sense when playing his music that it really was intended for the recorder, using the full range of the instrument and playing to its strengths. Telemann, as a recorder player himself, explores the instrument's full technical and expressive possibilities.

Ludwig Schneider learned music in his youth and came to the ducal chapel in Gotha as a chamber musician in his 18th year. There he studied the art of miniature painting, which led him to pursue his further artistic training at the academy in Vienna. There he devoted himself to pastel painting, becoming a cabinet painter in Darmstadt; later he lived at the court in Neuwied. After travelling to Braunschweig, Hamburg, Holland, etc., he was employed at the Palatinate court in Mannheim.

Tim (20th century)



Recorder Player, oil on canvas, 24 × 20 ?inches, Thomas Torak (op. 1974–). Ref. Website: Academic Arts Association, Celebrating Realism in Art since 1949 (2014).

The artist's friend, Tim, a bearded man in an open jacket, plays a perfectly depicted two-part alto neo-renaissance-style recorder with unusually long brass ferrules at the mid-joint. The instrument is slightly tapered with an abruptly flared foot. Tim looks rather perplexed, although he is said to be "a terrific recorder player".

Thomas Turak is a contemporary USAmerican artist living in Pawlet, Vermont, who describes himself as a liberal classicist. Painting is in a contemporary realistic style, his subjects include still lifes, landscapes and portraits. His wife is the artist Elizabeth Torak.

Jožef Tominc (1790–1866)



Self-portrait at Window (1826), oil on canvas, 88 × 74 cm, Jožef Tominc (1790–1866). Ljubljana: Narodna galerija, Inv. NG S 2008.

The casually dressed artist leans out from a window around which is twined a grape vine. He has a glass of wine on the window-ledge and holds in his right hand a very small duct flute, probably a bird flageolet, given the bird perched on the vine, but a piccolo recorder (*garklein flutlein*) remains a possibility, a rare occurrence in the world of musical iconography. The beak and window/labium are perfectly depicted, and two finger holes are visible towards the foot of the instrument.

Giuseppe / Jožef Tominc was an Italian-Slovene artist from the Austrian Littoral who worked mostly in the cultural milieu of the upper bourgeoisie in the Austrian Illyrian Kingdom. He was one of the most prominent portraitists of the Biedermeier period.

Lucas van Ueffel (m.1637)

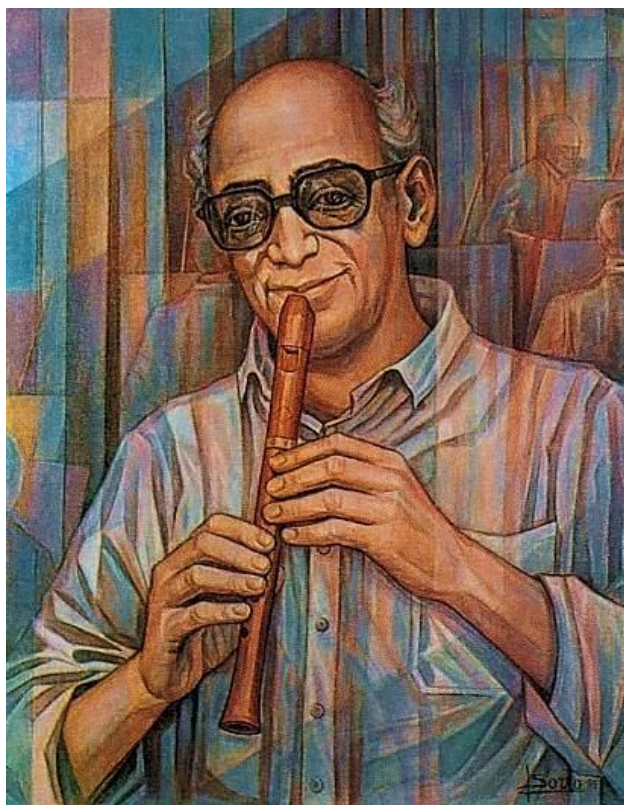


Lucas van Uffel (1621–1627), oil on canvas, 124.5 × 100.6 cm, Sir Anthony van Dyck (1599–1641). New York: Metropolitan Museum of Art, Inv. 14.40.619.

The Flemish merchant and shipowner Lucas van Uffel (m.1637) holds a pair of dividers on a table on which are a globe, a bust, the bow of a viol, a cylindrical recorder and some sheet music. The dividers and the recorder had the same symbolism for van Dyck as they did for Cranach almost a century earlier, as something challenging one's power of learning and need to achieve, but they doubtless also reflect the subject's interests.

Sir Anthony van Dyck was amongst the most prominent Flemish artists of the 17th century. He was a prolific painter of portraits of European aristocracy and works on religious and mythological subjects, also a fine draftsman and etcher. He was active in Antwerp, Genoa and London.

Vincenzo Vigneri (1985)



Portrait of Vincenzo Vigneri (1985), acrylic on canvas, Lydia Sorio (contemporary). Angelo Zaniol (pers. comm, 2003).

Vincenzo Vigneri was the father of the oboist and editor Roberto Vigneri. Angelo Zaniol (pers. comm.) writes: "This painting has a particular significance for me because the recorder in the hands of the old man was made by myself in 1982. M. Vigneri was very satisfied with this instrument, particularly for its exceptional tone, sweetness and flexibility. He used to tell me: 'I should like to take this recorder with me to the next world, so that I can be accepted among the angels making music for our Lord.' The soul of this honest and good fellow has now gone to heaven, and I hope he could realize there his dream. So, it is even possible that one of my recorders is charming the ears of God the Father himself! Such an honour is not granted to everybody ..."

Angelo Zaniol is a remarkable contemporary Italian polymath: Professor of modern languages, instrument maker, musician, composer and artist who lives in Castelfranco.

'Dad' Wahl (1960)



Dad Plays Recorder (1960), oil on hardboard, 60 × 50 cm, Diethard Wahl. Ref. Blog: Bildwerke-Galerie Ars von D.Wahl (2009)

The artist's father is seen in side-profile deeply absorbed in playing his neo-baroque recorder.

Diethard Wahl is a contemporary German painter, illustrator, sculptor and leptomorph whose subjects include buildings, cityscapes, landscapes, seascapes, still lifes, portraits, animals and flowers.

Willy (1831)



From *Kinderlein* sketchbook, No. 30: *Willy* (1831), drawing on paper, 8.1 × 7.7 cm, Wilhelm von Harnier I (1800–1838). Darmstadt: Hessische Landesmuseum, Hz AE 7341.

As infants are wont to do, a baby (*Willy*) chews contentedly on a small recorder with a turned, flared bell.

Wilhelm von Harnier, a German draughtsman and painter, was known for his portraits of family groups and of children.

Sonia Zaniol (c.1980)



Portrait of the Artist's Wife, Sonia (c.1980), drawing, Angelo Zaniol (contemporary). Ref. *Recorder Magazine* 29 (3): front cover (2009).

The artist's wife plays what looks like a soprano Hopf/Kobliczek renaissance recorder.

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Unknown Recorder Players



Portrait of a Man with a Recorder (1525), oil on canvas, 74.3 × 100.3 cm, Giovanni Giraolamo Savoldo (c.1480–p.1548). Brescia: Pinacoteca Tosio Martinengo.

A man in an ermine-collared coat holds a cylindrical recorder, the head and foot of which are ornamented with incised lines. Before him on a small table is an open book; on the wall beside him is pinned a piece of paper on which are the opening 45 *breves* of the tenor part of a four-part sonnet-in-dialogue by an anonymous composer, possibly Francesco Pativino also called Francesco Santa Croce (m.1556). From his attire, the subject is a courtier rather than a professional musician.

Giovanni Giraolamo Savoldo was an Italian painter of the Brescian school whose style is marked by a quiet lyricism. He was active in Brescia and Venice, Florence and Treviso, and he exerted a major influence on the development of naturalistic painting in Italy, particularly on the young Caravaggio.



The Recorder Player, Francesco Torbido, 'Il Moro' (1482/5–1561/2). Padua: Museo Civico agli Eremitari.

A youth with a laurel crown holding a renaissance-style recorder is seen in side-profile. This painting has also been attributed to Lorenzo Luppo Zara. There is a putatively 19th-century copy in the Bate Collection, School of Music, Oxford University presented, along with his instruments, by French recorder player and teacher Jean Henry (1910–2005).

Francesco Torbido was an Italian painter whose principal works are frescoes in Venice and Verona, but he also painted portraits, including two of himself.



Portrait of a Man with a Recorder (?17th century), painting, unknown artist (Flemish or Dutch).
Berwyn: Pennsylvania Art Conservatory.

A rather Byronesque-looking man with a moustache and wearing a turban holds a perfectly depicted one-piece, renaissance-style recorder, left hand uppermost. The little finger of his lowermost hand is shown half-closing its hole. But who was this congenial, red-nosed musician, and where has he gone?



Recorder Player, oil on canvas, 48 × 65 cm, Bartolomeo Mendozzi (c.1600–1644). Private Collection. Ref. Wikimedia Commons (2020).

A young man with curly hair holds a soprano-sized duct-flute (possibly a recorder), the beak, elongated window/labium and body with a slightly flared foot clearly visible but not the finger-holes. One of a pair of paintings, the other depicting a flute player.

Bartolomeo Mendozzi was an Italian artist active in Rome during the second and third decades of the 17th century. Amongst the most accomplished followers of Caravaggio, he has been identified with the Master of *The Incredulity of St. Thomas*.



Flute Player (c.1625), oil on canvas, 76.5 × 61.0 cm, Nicolas Tournier (1590–1639). Brescia: Pinacoteca Tosio Martinengo, Inv. 215.

A man holds a cylindrical soprano recorder with a short bell flare. The window/labium is clear; the thumb and all fingers are down except the little finger of the lower (right) the open finger hole for which shows clearly.

Nicolas Tournier was French painter, about whom little is known. Amongst the most important French Caravaggists. He painted both secular and religious subjects.



Old Woman Playing a Flute, oil on canvas, 69.8 × 62.8 cm, circle of Lambert Jacobsz. (ca 1598–1636). London: Christies, Live Auction 9433, Old Master Pictures, 12/07/2002, Lot 23 (sold).

An elderly woman plays a cylindrical recorder, right hand uppermost, the hole for the little finger of her lowermost (left) hand clearly visible.

Lambert Jacobsz. was a Dutch Mennonite preacher who worked primarily as a figure painter and as an art dealer. He was father of the artist Abraham van den Tempel, and teacher of Govert Flinck, Jacob Backer and Here Innes.



Interior with Still life and a Young Man Holding a Recorder (c.1615–1620), oil on canvas, 103 × 138 cm, Francesco Boneri (c.1589, fl.1621). Oxford: University of Oxford, Ashmolean Museum, Weldon Gallery, No. 451b.

A man wearing fashionable clothes and a feathered cap holds a stout alto recorder with a thickened ring between the foot and the centre-joint of the instrument. He is seated at a table surrounded by fruit, a bagel, crockery, vegetables, and other domestic items, including a violin and bow. Various attributed to Ludovicus Finsonius (1580/85–1617) and Diego Velazquez (1599–1660).

Francesco Boneri ('Cecco del Caravaggio') was a painter working in Italy during the first half of the 17th century who has variously been thought to have been Flemish, French or Spanish. Most recently Gianni Papi (1992) has given him Italian origins and the name Francesco Boneri, a follower of Caravaggio, hence his name.



Young Man Playing the Flute (1620–1630), oil on panel, 92.0 × 72.5 cm, Francesco Boneri (c.1589, fl. 1621). London: Sotheby's: Old Master Paintings Day Sale LO8037, Lot 128, December 2008

A young man in a magnificent, ostrich-feathered hat, wearing a jacket with slashed sleeves and an ermine stole around his shoulders, sits at a table playing a perfectly depicted renaissance tenor recorder, right hand uppermost. The beak, window/labium, and finger holes (doubled for the lowermost finger) are clearly visible. Before him lie smoking implements and playing cards.

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Beggars Playing Pipe & Hurdy-gurdy (1629-1634), oil on panel, 37 x 30 cm, Adriaen Pietersz. van de Venne (1589-1662). New York: Private Collection. Ref. Wikimedia Commons (2011, col.)

A heavily bearded beggar plays an alto-sized cylindrical recorder, his eyes closed and a blissful expression on his face. His companion, an old crone, plays a hurdy-gurdy. A splendidly happy painting in van de Venne's later 'monochrome' style!

Adriaen Pietersz. van de Venne was a Dutch painter, engraver and poet whose works show a preference for the themes of the countryside (scenes with wagons, peasants and horsemen) rather than the city; in later life he changed his style and painted crude peasant scenes in monochrome grisailles, representing the lower echelons of society.



A Man Holding a Guitar, a Recorder and a Wine Bottle (c.1640), oil on canvas, 71.1 × 57.8 cm, Franco-Flemish School. New York: Sotheby's, Important Old Master Paintings, Sale NO8162, 26 January 2006, Lot 257.

This painting was sold in 2006 as *Portrait of a Man Holding Bagpipes*! It depicts a smiling man who cradles in his arms a straw-covered wine-bottle and what is clearly a guitar: the ribbing of the vaulted back is visible, the gut frets can be clearly seen on the back of the neck, and the characteristic peg-box with 10 pegs extends over the man's shoulder. In his right hand he clutches a beautifully depicted tenor recorder of baroque design. There are no bagpipes in this painting!



Recorder Player (1640), oil on canvas, Gerrit van Honthorst (1590–1656). Bremen: Private collection.
Ref. Thomson & Rowland-Jones (1995: 191, pl. 39, b&w).

A young man seen in side-profile, wearing a plumed hat, a red jacket and a scarf, plays a perfectly depicted *hand-fluyt* with a maker's mark visible beneath the window/labium.

The Dutch painter Gerrit van Honthorst was a leading member of the Utrecht school influenced by the Italian painter Caravaggio. He was known for his biblical scenes, genre-painting, portraits and especially night scenes (hence his nickname, 'Gherardo della Notte') in a style characterized by chiaroscuro, strong colour, and dramatically posed figures.



Portrait of an Unknown Man as a Shepherd with a Recorder & Portrait of an Unknown Woman as a Shepherdess with a Bird (1645), oil on panel, 60.5 x 58.0 cm, & 69.5 x 58.0 cm, Jacob Lois (c.1620–1676). Rotterdam: Museum Rotterdam 66439-A-B & 66440-A-B.

Possibly a self-portrait of the artist and his wife. A slightly embarrassed man, with two roses in his bonnet, holds in his right hand a perfect soprano *hand-fluyt*. The two uppermost finger holes are covered, the four beneath are open, and there is an offset hole for the little finger of the lowermost hand. The recorder is slightly flared towards the foot with two lightly incised decorative rings at the bell. In the pendant the subject (perhaps the artist's wife) has her *houlette* over her shoulder, and a small bird perches on her fingers, its wings outstretched.

Jacob Lois was a Dutch etcher and painter of religious works and portraits.



Recorder Player, panel, 76.20 × 60.96 cm, Jan Woutersz. Stap (1599-1663). Paris: Étude Tajan, Old Master Paintings, Sale 4515, 14 December 2004, Lot 9, as *Flageolet Player* (sold).

A ruddy-faced, mustachioed man seen in side profile reading from an open music book, plays a one-piece, flared-bell alto recorder. The beak, window/labium, and off-set hole for the little finger of the lowermost (left) hand are clearly depicted.

Jan Woutersz. Stap was a Dutch painter working in Amsterdam and known for his genre works. Many of his attributed pieces appear to be portraits of people at work in some sort of allegorical context; others are religious in nature.



The Recorder Lesson (1662/1664), 31.8 × 25.4 cm, oil on wood panel, Jan Steen (1626–1679).
Pittsburgh: Frick Art Museum, Inv. 1973.32.

A grimacing man with hunched shoulders conducts a young woman seated before him playing a soprano flared-bell recorder.

Jan Steen was a Dutch Golden Age painter, especially noted for genre and interior scenes and religious subjects. His works are known for their psychological insight, sense of humour and abundance of colour, and they often bear references to old Dutch proverbs or literature.



Man Playing a Pipe (c.1648), oil on canvas, 141 × 105 cm, Sir Peter Lely (1618–1680). London: Tate Gallery, T00885.

A seated man plays a recorder with a flared bell. This is from a set of five pictures of people playing musical instruments dating from very early in Lely's career in England. Because the sitters are so individualised, it has been suggested that they may be portraits – perhaps of friends of the artist. Unidentified musicians are a frequent subject of Dutch paintings of the period, particularly in Haarlem, where Lely had been trained.

Peter Lely was a Westphalian-born painter, draughtsman and collector, active in England. A painter of small mythological motifs and genre paintings and portraits, he was known for his Van Dyck-influenced likenesses of the mid-17th-century English aristocracy. His development of an efficient studio practice is of great importance in the history of British portrait painting.



Boy Playing a Recorder by Lamplight, oil on copper, 15.8 × 13.2 cm, Caspar Netscher (ca 1635–1684). Munich: Bayerische Staatsgemäldesammlungen, Inv. 297 (3200).

A boy sits playing a recorder by the light of an oil-lamp, right hand uppermost. There is a copy of this in Le Musée d'Art et d'Histoire Genève, Inv. 109.

Caspar Netscher was a German artist of the Baroque era who established a fashionable practice as a painter of portraits and allegorical scenes in French style. He was active in Bordeaux and the Hague.



Woman with a Lyra Viol (1653), oil on canvas, 111.4 cm × 87.8 cm, Ferdinand Bol (1616–1680).
Vienna: Kunsthistorisches Museum, Inv. GG 9050.

A beautifully dressed woman wearing a cap frets a tenor-sized lyra viol which stands on a table before her. Underneath the viol is a sheet of music; to the right lies a tapering one-piece soprano recorder.

Ferdinand Bol was a Dutch painter of portraits, allegorical scenes, history pieces, and biblical themes, amongst the most successful artists of his day.



Young Man with a Recorder, oil on canvas, 77.5 x 64.7 cm, Simon Pietersz. Verelst (1664–?1721). Christies, Online Auctions 19030, Old Master Paintings and Sculpture, Lot 47, 19 June 2020 (col.); formerly Nicholas de Koenigsberg, Buenos Aires.

A young man wearing a cap, his head inclined to his left, holds an alto-sized baroque recorder, right hand uppermost. Formerly attributed to Jan van Bronchorst (1603-1661).

Simon Pietersz. Verelst was a Dutch Golden Age painter known for outstanding flower and fruit still life paintings. He was also a portraitist, popular for a time during the 1670s among English court circles. He was the son of the painter Pieter Harmensz Verelst (c.1618–c.1678), and brother of Hermann and Johannes, also artists. It seems that Simon Verelst began to suffer from bouts of insanity, which was reflected in a portrait with flowers on a gigantic scale, and who called himself "*the God of Flowers*". In 1709, he lived down the Strand, London at the house of the art dealer William Lovejoy who had him locked up for his bouts of unbridled aggression.



Recorder Player (1621), oil on canvas, circle of Hendrick Terbrugghen (1588–1629). London: Sotheby's, The Gustav Leonhardt Collection, Property from the Bartolotti House, Amsterdam, 29 April 2014, Lot 567, as *Flute Player*.

A young man with curling locks beneath a turban-like hat, holds a soprano-sized recorder, right hand uppermost.

Dutch painter Hendrick Terbrugghen was among the earliest northern followers of Caravaggio who made dramatic use of light and shadow. His principal subjects were half-length figures of drinkers or musicians, but he also produced larger-scale religious images and group portraits. His paintings are notable for the social realism of their subjects, sometimes charming, sometimes shocking or downright vulgar.



Old Woman with a Flute (c. 1639), red, white & black chalk on paper, oval, 55.3 × 39.7 cm, Karel van Mander III (1548–1606). Copenhagen: Statens Museum for Kunst, Kobberstiksammling.

An elderly woman in a bonnet and wearing a beautiful smile holds a stout tenor renaissance-style recorder of which only the head and body are visible.

Karel van Mander III was a Flemish-born painter and poet, who is mainly remembered as a biographer of Netherlandish artists. His own pictures, which were mainly religious and allegorical, adopted the elongated forms of the mannerist style, but his later works showed a tendency towards naturalism.



Old Woman with a Recorder (17th century), oil on canvas, 56.5 × 39.4 cm, Dutch (Utrecht School).
London: Phillips, 7 July 1998, Lot 165; formerly N. Ström, Göteborg.

An old woman wearing a turban-like head scarf grasps a recorder in her right hand. Only the head of recorder can be seen, and the corner of a maker's mark is just visible.



The Piping Boy (1665–1660), oil on canvas, 92.8 × 74.3 cm, Abraham van Dyck (c.1635–1672).
London: Christie's, Sale 6323, Old Master Pictures, 7 July 2000, Lot 18.

A seated youth, in a slashed doublet and red felt hat, plays a slender recorder with a prominently flared bell. His right hand is uppermost, and his thumb and fingers are perfectly positioned for recorder playing. Formerly regarded as a celebrated work by Rembrandt (1606–1669), and later by Barent Fabritius (1635/6–1672).

Abraham van Dyck was a Dutch draughtsman and painter whose works include biblical scenes, portraits and genre scenes. He is thought to have been a pupil of Rembrandt.



Portrait of an Unknown Man (late 17th century), oil on canvas, 53.6 × 44.2 cm, ?Dutch. London: Sotheby's, Sale 11094, 27 October 1993, Lot 86.

An elegantly dressed young man in a soft cap sits at a table before a draped window. He holds a slightly tapering *hand-fluyt*, the offset hole for the lowermost finger clearly seen. On the table is an open book of music and an alto recorder of similar design. On the wall behind him are several paintings.



Portrait of a Flute Player, oil painting, Bartholomeus van der Helst (1613–1670). Private Collection.
Website: Pinterest, Beau Bellman's photostream (2023).

A rather sensual looking men with a leafy wreath in his curly hair, moustachioed and wearing a loose open-necked white shirt (tied at the cuffs) and a blue silk cloak, holds a perfectly depicted *hand-fluyt*, left hand uppermost. The beak of the instrument, its window/labium, slender tapering profile, slightly flared foot, and several finger holes are clearly depicted.

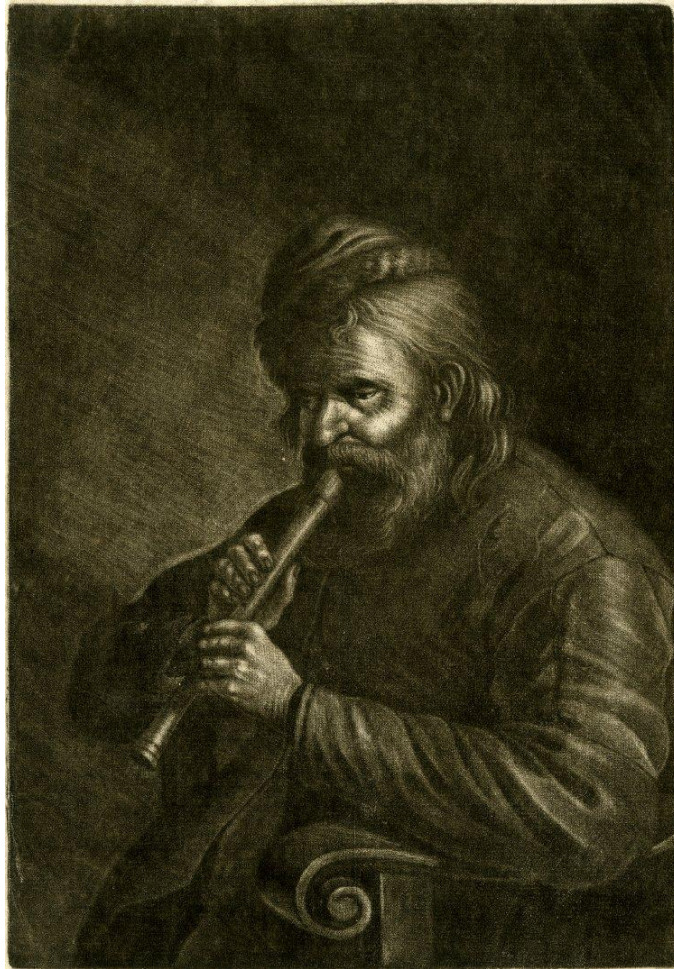
Bartholomeus van der Helst was a Dutch artist considered to be one of the leading portrait painters of the Dutch Golden Age. His elegant portraits gained him the patronage of Amsterdam's elite as well as the Stadtholder's circle. Besides portraits, he painted a few genre pictures as well as some biblical scenes and mythological subjects. He was the father of Lodewijk van der Helst who also became a portrait painter.



Shepherd with Flute and Ring (1660), oil on canvas, 72.4 × 63.5 cm, Barent Fabritius (1624–1673). Private collection; formerly Alfred Bader Fine Arts, Milwaukee.

A *tronie* in which a flamboyantly dressed man in a plumed, wide-brimmed hat with flowers and a weighted fringe (reminiscent of an Australian bushman's hat with corks to keep the flies at bay), an open short-sleeved cloak, a jerkin with a V-neck and slashed sleeves, and a cravat holds a ring between the index finger and thumb of his right hand of which the remaining fingers grasp a soprano recorder with a flared, turned bell. The lowermost finger hole is clearly offset. In his right hand there appears to be a second, larger recorder or flute held across his lap. Together with the ring the two flutes hint at marriage. This may be a self-portrait.

Barent Fabritius was a Dutch painter of portraits and biblical, mythological, and historical scenes, most of which have been lost. He was a teacher of Vermeer. He was the son of the painter Pieter Carlesz. Fabritius and brother of Johannes and Carel Fabritius, both artists.



Old Man Playing the Recorder (late 17th century), mezzotint, 21.6 × 15.1 cm, Dutch. London: British Museum, Inv. 1877,0609.110.

An elderly man with a beard sits in a chair playing a one-piece cylindrical alto recorder, right hand uppermost. Details of the beak, window/labium and offset hole for the little finger of the lowermost hand are clearly depicted. The foot is incised with two decorative rings.



Boy with a Recorder and Sheet Music (late 17th century), oil on panel, 27.3 × 20.9 cm, Dutch.
Munich: Karl & Faber, Old Masters, Lot 29, Auction 298, 14 November 2020; formerly Private Collection, Germany.

Seated at a rustic table, a young boy with faraway eyes, holds a small recorder (a soprano or possibly sopranino) in his left hand whilst pointing to an open music book with his right. In the background are trees and a mountain.



Recorder Player (early 18th century), oil on copper, 20 × 24 cm, Italian. Udine: Civici Musei e Gallerie di Storia e Arte.

A handsomely dressed woman holds an illegible sheet of music in her right hand and a three-piece turned baroque soprano recorder with ivory mounts in her left hand. On a corner of the table on which she is resting her right elbow more music and an inkpot with a pen are visible. Intriguingly, the V-shaped neck of her gown is fastened by four embroidered recorders crossed in pairs in front of the lace which hides her décolletage. It is difficult to escape the impression that she is a respected soloist; the inkpot and scores indicate that she was also a composer. The appearance of her clothing (e.g. her *andrienne*, a kind of shawl) has led to the belief that she herself, and the painter, were French, but there is nothing in the portrait to prevent its having been painted locally. It has been suggested that she could even be the player, marvellously talented but unknown, for whom Vivaldi composed his singular and difficult *flautino* concertos.



Portrait of a Musician, (c.1705), painting, artist & provenance unknown. Haslemere: Dolmetsch Musical Instruments.

What appears to be a baroque voice flute (tenor recorder in d') with ivory mounts is held in the right hand of a wigged male musician, once thought to have been the German composer Johann Christian Schickhardt (1682–1762). Carl Dolmetsch (1971, cited by Lasocki 1977: 36) wrote that the portrait was auctioned by Sotheby's in London in 1954, and that the identity of the recorder player depicted was supplied by the firm at that time, but that he now believed it to be the composer Jean-Baptiste Loeillet (1680–1730), probably by the marine painter Robert Woodcock (1690–1728). More recently, it has been suggested that this portrait depicts the English musician and composer William Babel (1690–1723), see IMSLP (2015), Wikimedia Commons (2016) & Vichy Enchères (2021). However, the sitter looks rather older than 15; and although the red book the subject holds is titled *Corelli's Solos for the Flute* (at that time meaning the recorder), none of the suspects is known to have arranged these works for the 'flute'.



Portrait of a Young Man, oil on canvas, 105.2 × 88.0 cm, Monogrammist HS (early 18th century, ?Danish). London: Sotheby's, 20010712 (auctioned as "The Property of a Gentleman").

A youth wearing a red jacket stands full-length holding a baroque recorder of soprano/alto size recorder within a classical interior with a view of a courtyard beyond. On a window ledge behind him are his hat and sword.

This artist known by the monogram HS (there are several) is thought to have been Danish.



Portrait of a Gentleman, oil on canvas (oval) in an elaborate 18th-century French carved and gilt wood frame, 122.2 × 96.0 cm, attributed to Giovanni Maria delle Piane (1660–1745). London: Sotheby's Sale: L00163, Old Master Paintings, 2 November 2000, Lot 75 (sold).

Three-quarter length standing portrait of a man elaborately dressed in a heavily decorated cloak, wearing a long flowing wig, holding a baroque-style recorder with ivory mounts and ebony studs. The instrument is probably a tenor recorder or *flûte de voix* and looks very much like those made by the French maker Dupuis (fl. 1692).

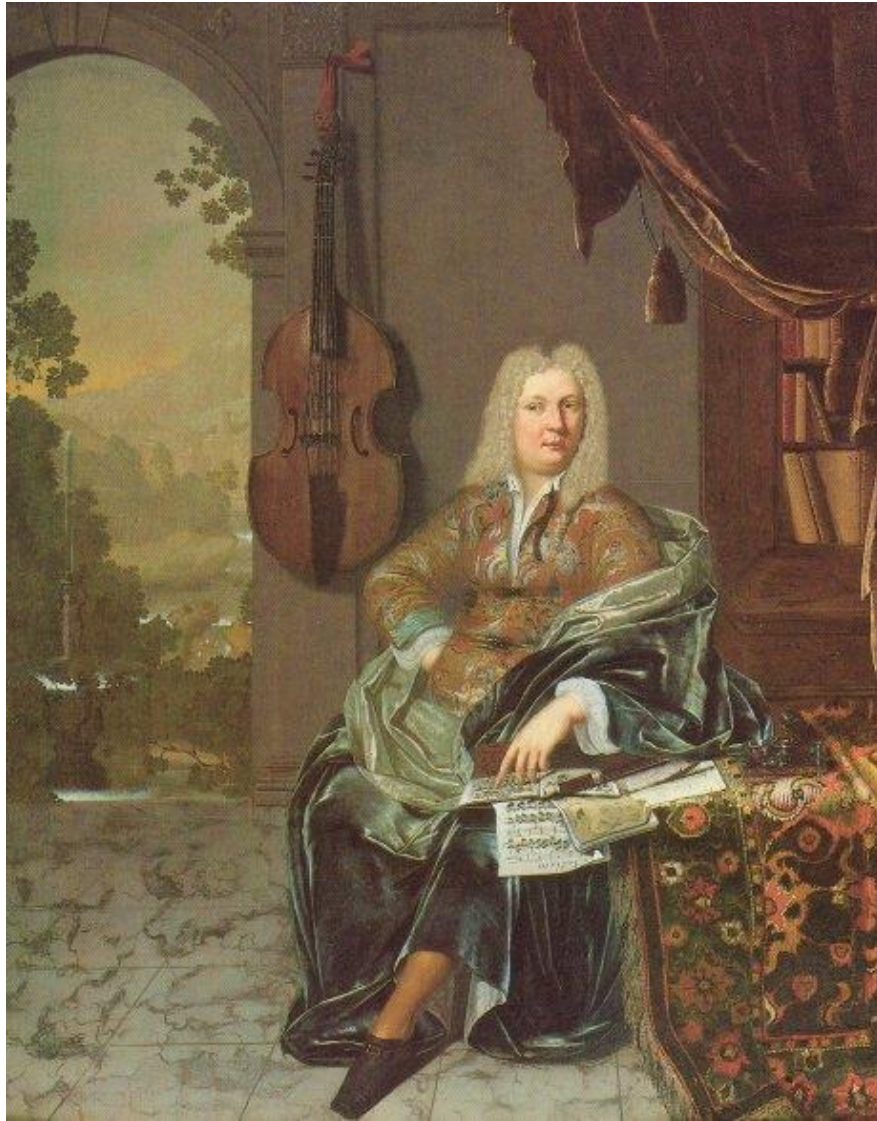
Giovanni Maria delle Piane (1660–28 June 1745) was an aristocratic Genovese who served as primary court painter for over 60 years in the late-Baroque period. He is also known as 'Il Molinaretto'.



A Boy Playing the Flute, oil on panel, 16 x 14 cm, Margaretha Wulfraet (1678–1760). Aartselaar: 1st Dibbs (2025).

A young boy standing gracefully in a sunlit park, his fingers resting lightly on a near cylindrical recorder, gazes at the viewer, poised to begin his music. Details of the beak and window labium of the recorder are clearly visible. There seems to be a hole for the little finger of the lowermost (left) hand, and the foot is slightly flared to form a bell. Dressed in a richly coloured, embroidered costume and crowned with a red feathered hat, the boy radiates youthful elegance and charm. Behind him, a luxurious landscape unfolds with manicured gardens and classical sculptures.

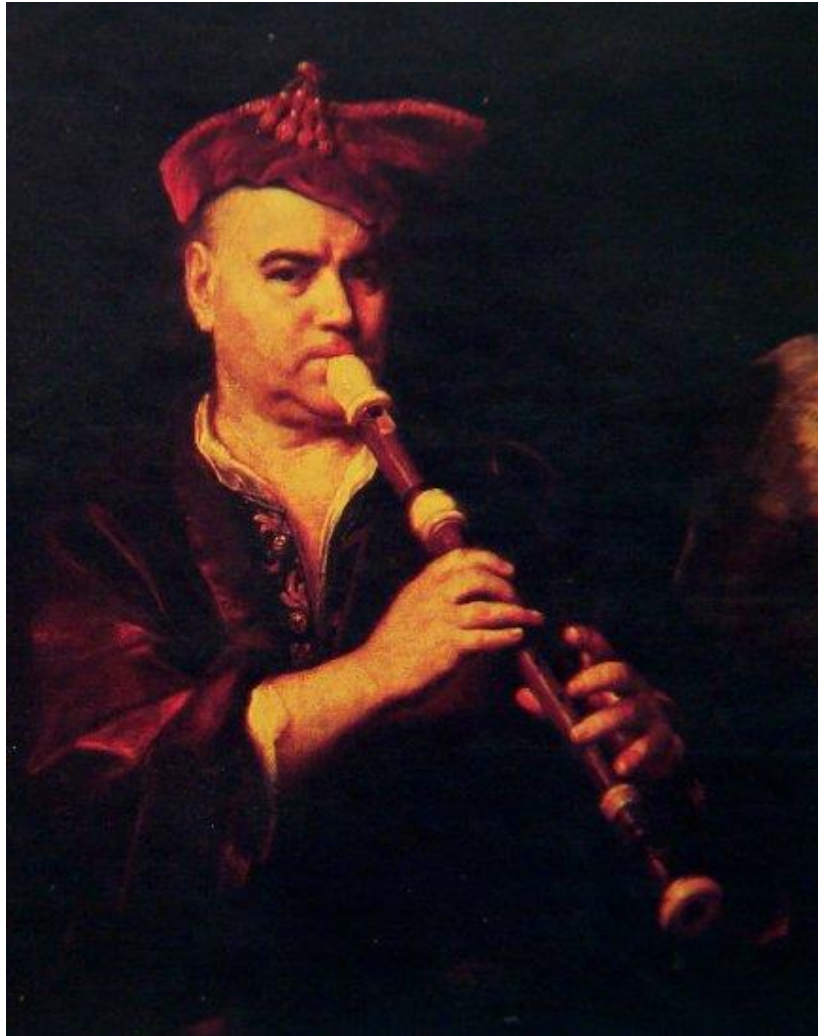
Margaretha Wulfraet was a distinguished Dutch painter, celebrated for her portraits and genre scenes. Her portraits were esteemed for their meticulous detail and the lifelike representation of her subjects. She was the daughter of Matthijs Wulfraet, history and portrait painter.



Portrait of a Composer (1715), oil on panel, 48.5 × 39.2 cm, Abraham van der Eyk (op. 1709–1725). Location unknown: auctioned Christies, London, 26 October 1990, Lot 139 (unsold)

In an interior, a composer, seated, full length, wears an embroidered coat and blue satin cloak. On a table before him are musical scores across which lies a soprano baroque recorder, the head of which has an ivory beak and ferrule. To the side are shelves with books beneath a tasselled drape. Behind, a beautifully depicted viol hangs on the wall by a ribbon. In the distance, through a door, can be seen a wild landscape. One of the scores, labelled *Anthem*, is legible.

Abraham van der Eyk was a Dutch artist, known for his exquisite portraits. His son, Matthijs van der Eyk, was also a painter.



Recorder Player (c.1720), oil on canvas, 92 × 73 cm, copy after János Kupezki (1667–1740).
Budapest: Szépművészeti Múzeum, Inv. 1778.

A man plays a baroque alto recorder of elaborately turned design with ivory mounts. A sheet of music can be seen behind the player. According to Šafařík (2014), this painting is not the original version but a replica. Various thoughts have been put forward: it could be a self-portrait of the artist, a portrait of the composer George Frideric Handel (1685–1759), or a portrait of the Prague musician Johann Zetz/Jan Čech (fl. 1690-1732).

János Kupezki was a Hungarian portrait painter whose subjects included several musicians. His rich coloration and energetic design were combined in character portrayals, searching for the reality behind the mask.



Recorder Player (1720s) oil on canvas, 91.0 × 75.5 cm János Kupezki (1667–1740). Moscow: Pushkin Museum, Inv. Zh-3880.

A young man plays a baroque alto recorder of elaborately turned design with ivory mounts. He is beautifully dressed, wears a crimson hat, and reads from a slightly crumpled score. He plays left hand uppermost. Behind him is a second young man, similarly attired but with a black hat. Both look us straight in the eye.

János Kupezki was a Hungarian portrait painter whose subjects included several musicians. His rich coloration and energetic design were combined in character portrayals, searching for the reality behind the mask.



A Young Man Playing a Recorder, red chalk on paper, 20.5 × 16.1 cm, Charles Beale the Younger (1660–1726). British Museum, Inv. Gg,5.22.

A young man in wearing a Montero cap plays a perfectly depicted baroque alto recorder, the head and upper body of which are visible. Formerly attributed to Mary Beale (1632–1699). Her son, Charles Beale's remarkable red-chalk studies of family members and friends comprise his most distinguished legacy, though they were not intended for sale or display.

Charles Beale the Younger was an English draughtsman and painter known for his many portraits, including a remarkable series of red-chalk studies of family members and friends which comprise his most distinguished legacy, though they were not intended for sale or display. He was the son of the painter Mary Beale.



Musical Gathering (c.1725), oil on canvas, 180 × 240 cm, Carlo Amalfi (1707–1787), Milan: Museo d'Arte Antica (Castello Sforzesco)

In this arresting group portrait, nine beautifully attired male and female musicians pose around their harpsichord holding their instruments which include a small lute, guitar, cittern, violin and a baroque three-piece alto recorder. Several of the women appear to be singers and the one standing in the middle is stroking a cat. The characters of each of the musicians is very finely observed, and each gazes directly at the viewer.

Carlo Amalfi was an Italian painter working in Naples and Sorrento; his works include sacred and secular themes as well as portraits.



Portrait of a Musician (? 18th century), painting, unknown artist, provenance or location.

A musician poses with his right hand in his jacket; his left, leaning against a small table, holds a furred music manuscript. Further along the table, an alto baroque recorder (the head hidden) lies on top of a legible sheet of music.



A Couple Making Music (1743), oil on panel, 49 × 68 cm, Cornelis Troost (1696-1750). Amsterdam: Rijksmuseum, Inv. SK-A-4115.

Seated cross-legged, a gentleman holds a perfectly depicted baroque alto recorder. Beside him, his elegantly dressed wife sits at a table, writing in a book. Doubtless she is recording her husband's latest musical creation for posterity.

Cornelis Troost was a Dutch thespian who gave up acting and became an outstanding painter, primarily remembered for his works depicting scenes from the Amsterdam Theatre (he also made theatre decorations for plays) and daily life of the upper crust in Amsterdam as well as military scenes.



Portrait of a Man with a Flute (1784), oil on canvas, 45 × 32 cm, Johann Jacob Mettenleiter (1750 – 1825). Website: eBay (Germany), Item 111610783122 (March 2015).

A blind man holds a baroque recorder only the head of which is seen, but the beak, window-labium and profile are clearly depicted.

Johann Jacob Mettenleiter was a German Russian artist, designer, decorator teacher; known for his genre-scenes and portraits. He was the father of artist Paul Mettenleiter.



Flute Player (c.1780), oil on panel, 13.5 x 11.0 cm, circle of Marguerite Gérard (1761–1837). Paris: Sotheby's, Tableaux, Sculptures et Dessins Anciens et du XIXe siècle, 15 June 2007, Lot 60.

A young man wearing a green and white slashed shirt with a lace collar and cuffs, and a plumed hat, holds a soprano slender baroque recorder. This seems very similar to several of Alexis Grimou's portraits of recorder playing boys.

Marguerite Gérard was a French painter and printmaker in the Rococo style. Much of her work depicts intimate domestic life, including scenes of motherhood and childhood, musicmaking, female companionship, and domestic pets. And more than 300 genre paintings, 80 portraits, and several miniatures have been documented to her.



Girl Playing a Recorder (1920–1930), oil on canvas, Edith Elizabeth Pijpers (1886–1963). Amersfoort: Museum Flehite, Inv. 1999-042.

A young woman in a bonnet and shawl plays a clearly depicted alto recorder of neo-baroque design.

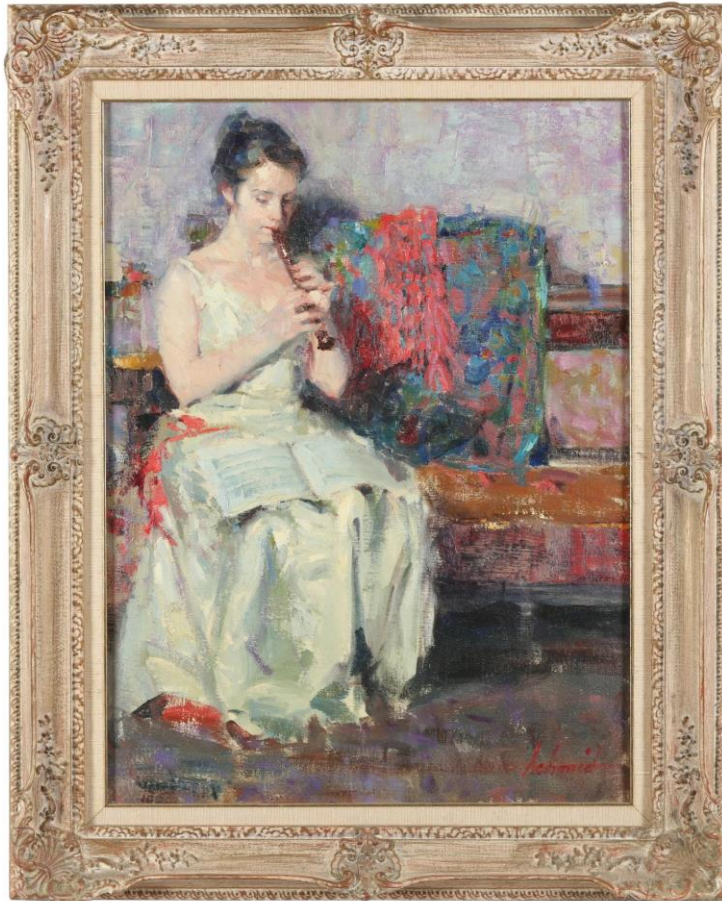
Edith Elizabeth Pijpers was a Dutch painter, draughtsman and graphic artist who lived and worked successively in Laren, The Hague, Amsterdam and Amersfoort. Her work included paintings, drawings, etchings, lithographs and woodcuts of portraits, figures, flowers, still lifes, cityscapes and landscapes.



Young Recorder Player (20th century), drawing, Rudolf Gebhardt (1894–1985). Postcard (? date).
Dresden: Oldthing, No. 40046859, sold (2023).

A young boy holds a clearly depicted soprano recorder of simple two-part design with a slightly flared bell. All the boy's fingers are covering their holes, the lowest offset to his right. The instrument looks to be one of those made in the Vogtland area of Germany.

Rudolf Gebhardt was a German painter and illustrator whose subjects include landscapes, cityscapes, nudes, portraits, animals and still lifes. His style was shaped by *Neuen Sachlichkeit* (New Objectivity) and closeness to nature. After WW2 he worked as a restorer.



Girl with a Recorder (1961), oil on canvas, 76.2 × 61 cm, Richard Alan Schmid (1934-2021).
Auctioned 10 September 2022; formerly Mickelson Gallery, Washington, DC. Ref. Website:
Mutual Art (2024, col.)

A young woman sits playing a neo-baroque soprano recorder, an open score on her lap. The beak and window/labium are clearly visible, and her fingers are covering all holes of the instrument.

Richard Alan Schmid was an American Postwar and contemporary realist painter who promoted art education through his books, articles, workshops, seminars, and television presentations. His subjects included plants, people, and landscapes, and championed the Grand Manner, an idealized aesthetic style which he described as “a mingling of virtuosity and unrestrained joy in art.” Schmidt travelled widely for his subjects, painting in over eight countries.



Girl Playing a Flute (20th century), oil on canvas, Winifred Smith (1872–1963). Ref. eBay, Item 370521468988 (26 June 2011).

A young woman sits on the ground playing a perfectly depicted soprano neo-baroque recorder.

Winifred Smith was a US American portrait painter and wife of philosopher Charles Henry Rieber (1866-1948).



Flute Player, oil on canvas, Natasha Milashevich (b.1967, Russian). Website: I am a child: Children in art history (2014, col.)

A young girl with a ponytail and wearing a red T-shirt and a long multi-coloured skirt sits on a step playing a neo-baroque soprano recorder, right-hand uppermost.

Natasha Milashevich is a contemporary Russian painter whose subjects include child portraits and still lifes.



Girl with a Recorder (1970–1989), oil on canvas, 60.9 × 91.4 cm, Roberto Lupetti (1818–1997). Encino (USA). eBay, Item 170700977368 (2011).

A young woman in a technicolour striped sleeveless jumper, standing, holds an alto recorder of modern design.

Roberto Lupetti was an Italian Classical Realist painter amongst whose works are many still lifes, nudes, portraits and studies of classical architecture. He assisted in the restoration of the Vatican's Sistine Chapel and the immense fresco *The Battle of Ponte Miluio* by Giulio Roman, a disciple of Raphael. After the end of Second World War, he moved to San Francisco where he taught art, later settling in Carmel where he ran an art studio. He was husband of fellow artist Lynn Lupetti, known for her whimsical paintings of children. Their daughter is USAmerican artist Silvana Lupetti.



The Recorder Player, giclée on canvas, 20 × 16 cm, Evan Wilson (1953-). Hoosick: Evan Wilson.

A woman wearing a black dressing gown sits on a chair beside her bed playing what appears to be a plastic, neo-baroque alto recorder.

Evan Wilson is a US American realist painter living in Hoosick, New York whose work includes portraits, still lifes, interiors and genre scenes.



Recorder player, oil on canvas, 54 × 65 cm, Lionel Picker (1949). Ref. Website: Picker (2025, col.)

A seated man seen in side-profile and wearing an open-necked white shirt plays a three-piece neo-baroque tenor recorder, perfectly depicted.

Lionel Picker is a contemporary US American artist who has spent most of his life in European countries, residing in France since 1979. Music has been a major theme and source of inspiration, whether in the form of instruments in still life compositions or as portrayals of musicians with their instruments.



Furulya óra [Recorder Hour] (2006), oil on canvas, 80 × 60 cm, Antal Szamosközi (1963–).

A woman stands, pointing to score on a music stand for the benefit of her pupil who sits beside her holding a perfectly depicted plastic alto neo-baroque recorder.

Antal Szamosközi is a contemporary Hungarian artist and draughtsman living and working in Szentes; his subjects include animals, still life, portraits, landscapes and nature scenes.



[*Recorder Player*], drawing, Nadia van Dessel (contemporary, Belgian).

A woman wearing a cardigan and scarf plays a neo-baroque alto recorder.

Nadia van Dessel is a contemporary Belgian artist and graphic designer who lives and works in Geraardsbergen, East-Flanders. Her work is focused mainly on pencil drawing and digital art. Her main theme is people and the diversity of mankind.

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