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SAMUEL VAN HOOGSTRATEN

Dordrecht 1627 – 1678

Trompe L'oeil of a letter rack with self portrait.

Oil on Panel, 44.7 x 60.7 cm

Signed and dated on the booklet below the magnifying glass: *LS Hoogstraten, 1663*



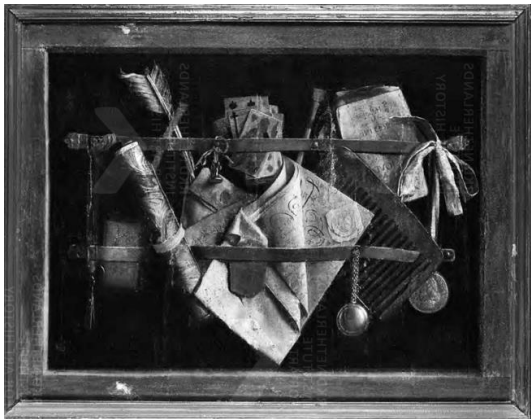
Provenance: Private Collection, England;
Koetser Gallery, Zurich, 2003;
Private Collection, France.

Literature: Horace Walpole, *Anecdotes of painting in England*, 1828, pp. 22-23;
G.H. Veth, "Aantekeningen omtrent eenige Dordrechtse schilders XVII: Samuel van Hoogstraten" in *Oud Holland* 1889, p. 137, 145, cites George Vertue who saw the painting at auction at Covent Garden in 1730;
E.W. Moes, *Iconographia Batava: beredeneerde lijst van geschilderde en gebeeldhouwde portretten van Noord-Nederlanders in vorige eeuwen*, Amsterdam, 1897-1905, vol. 1, p. 445, no. 3702-1, possibly;
The Twentieth Volume of the Walpole Society, Vertue Note book, volume II, University Press by John Johnson, Oxford 1931-1932;
C. Brusati, *Artifice and illusion: the art and writing of Samuel van Hoogstraten*, Chicago and London, 1995, cat. no. D54, catégorie "works mentioned in XVIIIth and XIXth century sources";
Drohr Wahrman, *Mr Collier's letter Racks, A tale of art and illusion at the threshold of the modern information age*, Oxford University Press, New York, 2012, p. 109, reproduced p. 108;
C. Brusati, "Paradoxal passages: the work of framing in the art of Samuel van Hoogstraten" in Weststeijn, *The Universal art of Samuel van Hoogstraten: painter, writer and courtier*, Amsterdam, 2013, pp. 53-73.

Comparative Letterracks by Samuel van Hoogstraten



Dordrechts Museum, The Netherlands



Private Collection France



Staatliches Kunsthalle Karlsruhe, Germany.