Ter Borch did occasionally repeat compositions and readapt figures in his paintings, stylistic comparisons between the woman in the London and Washington paintings demonstrate that, while the images are very similar in character, different hands were at work. The modeling of the woman's face and hands in the London painting is slightly fuller than that in the Washington version, which gives the forms a greater sense of three-dimensionality. The sense of sheen on the satin dress and the soft textural qualities of the fur on the jacket are also more convincingly rendered in the London painting than in *The Music Lesson*. Similar comparisons can be made with the outstretched hand of the music master, and with the candlestick and cloth on the table.

Connections between *The Music Lesson* and other paintings, however, also exist. As Gudlaugsson has pointed out, the music master replicates in reverse a figure in another depiction of a music lesson, in the Roach Collection. The present painting is rightly considered by him a pastiche, a joining together of motifs from the London and Roach paintings. Just when such a pastiche would have been made is difficult to determine. Since Gudlaugsson brings into his discussion a later mezzotint by Jan Stolker (1724–1785) that reproduces the Roach painting in reverse, he seems to imply that *The Music Lesson* must have been produced long after Ter Borch's lifetime. The quality of the painting, however, is certainly sufficient to assume that it was created by an artist working under Ter Borch's supervision.

While little is known about Ter Borch's studio, the large number of replicas and versions of his paintings suggests that a widespread demand existed for his works. It is known that Caspar Netscher (c. 1639–1684), who studied with Ter Borch before going to Italy in 1658 or 1659, made copies of his master's paintings. Presumably Ter Borch continued to use assistants and students for such work, even to the extent of encouraging them to create new compositions by combining elements from a variety of his images. In this regard it could well be that Ter Borch's assistant derived his reversed image of the music master from a counterproof of one of Ter Borch's preliminary drawings.

Notes

1. While no earlier provenance is known for certain, Gudlaugsson 1959–1960, 2: 206, proposed that this painting might be the one that was sold at auction in Rotterdam on 3 August 1811, no. 48 (HdG 1907–1927, 5: 55, no. 146). The dimensions ($63.3 \times 49.5$ cm) of this depiction of a music lesson, however, were somewhat smaller than 1960.6.10, so it may well have been yet another variant of the composition.

2. Reproduced by Gudlaugsson 1959–1960, 1: 355, no. 221, as being in the collection of Mrs. W. J. Roach. This same figure is also found in at least three other paintings once attributed to Ter Borch (see Gudlaugsson 1959–1960, 2: 203–206, for discussion of these and other paintings).

3. Gudlaugsson 1959–1960, 2: 203. In addition to his prints after Ter Borch, Stolker also executed mezzotints and drawings after paintings by other Dutch artists, including Rembrandt, Dou, Steen, and Adriaen van Ostade.

4. Gudlaugsson 1959–1960, 2: 288–289, identifies a number of signed copies Netscher made of Ter Borch compositions. As indicated in note 9 in the entry on 1937.1.58, Netscher made a signed copy of *The Satur's Visit*.

5. Amsterdam 1981a, 28–29, discusses the use of counterproof drawings by Gerrit Berckheyde and Adriaen van de Velde.

References

1965 NGA: 126, no. 1562.
1968 NGA: 113, repro.
1985 NGA: 387, repro.

Aelbert Cuyp (Cuijp)

1620–1691

Aelbert Cuyp, one of the foremost Dutch landscape painters of the seventeenth century, was born in Dordrecht in October of 1620. His father, Jacob Gerritsz. Cuyp (1594–c. 1650) was a successful portrait painter in the city, and from him Aelbert received his earliest training as a painter, assisting his father by supplying landscape backgrounds for portrait commissions. It is uncertain whether Cuyp had apprenticed with a landscape painter, but he soon abandoned his father's style and subject matter and turned almost exclusively to landscapes and river-scenes, painting only an occasional portrait in his mature period. Arnold Houbraken, a native of Dordrecht, noted that Cuyp was a man of "onbeproken leven" [irreproachable character], and the surviving documents concern his active involvement in the
July 1658. After his marriage, Cuyp appears to have
of Johan van den Corput (1609-1650), a representa­
tive to the admiralty at Middelburg and member of
an important Dordrecht family, took place on 30
July 1658. After his marriage, Cuyp appears to have
painted less frequently, probably owing to a combi­
nation of his increased church activity and the ab­
sence of financial pressures. He was buried in the
Augustinian Church at Dordrecht on 15 November
1691.

Houbraken commented that only the artist’s own
works were found in his home at the time of his
death, proof that nature alone served as his model.
The stylistic evolution of his oeuvre, however, dis­
proves Houbraken’s conclusion. Cuyp’s early land­
scapes are clearly inspired by the compositional ap­
proach and monochromatic palette of Jan van Goyen
(q.v.), but by the middle of the 1640s, the influence
of the Utrecht painter Jan Both (c. 1615-1652) be­
comes apparent. Cuyp never lived in Utrecht, but
probably his parents had met there while his father
was studying, and Aelbert apparently visited the
city regularly. By the mid-1640s, Jan Both had re­
turned from Italy, bringing with him a new style
employing the contre-jour effects associated with the
style of Claude Lorrain. Cuyp soon recognized the
possibilities of this new compositional approach and
began to employ large foreground elements in his
panoramic scenes, infusing them with a warm light
and atmosphere. The occasional classical motif and
Italianate lighting effects that are found in his mature
works are derived from an association with Both,
and perhaps other Italianate landscape painters
Cuyp may have had contact with in Utrecht, and
not to an Italian trip. Although no documents exist,
drawn landscapes and townscape do indicate that
Cuyp traveled within the Netherlands and along the
lower Rhine in Germany.

Cuyp seems to have worked for a number of
important Dordrecht families. He was clearly an
important artist in the city, although little is known
about the organization or production of a workshop.
Houbraken mentions only one pupil, Barent van
Calraet (1649-1737), whose brother Abraham van
Calraet (1642-1722), if not a pupil of Cuyp, certainly
was a follower. It appears that many of Abraham van
Calraet’s works were among those mistaken for au­
tograph Cuyp paintings by the beginning of the
twentieth century when Hofstede de Groot included
over eight hundred entries in his catalogue raisonné
of the master. By the late eighteenth century, Cuyp
had many other followers and imitators, including
Jacob van Strij (1756-1815).

Bibliography
Veth 1884.
Steechow 1966.
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Amsterdam 1987: 290-304.

1986.70.1

River Landscape with Cows
1645/1650
Oil on oak, 68 x 90.2 (26½ x 35½"
Gift of Family Petschek (Aussig)

Inscriptions
At lower right: A:Cuyp

Technical Notes: The support is a cradled wood panel com­
posed of three, slightly warped, white oak boards joined
horizontally. The horizontal grain is prominently visible
through the extremely thin, off-white ground layer and paint.
Paint is applied in thin opaque layers worked both wet into
and wet over dry. Small elements, such as the boats, are
painted over landscape and sky, while reserves were left for
larger elements, such as the cows. Parallel strokes from a dry
brush pulled through drying paint give texture to areas
such as the distant landscape, while the sky is vigorously
brushmarked.

Small losses are found along the edges, the lower panel
join, and the foreground, where a caustic liquid dripped on
the surface. Dark passages are moderately abraded. In 1987
discolored varnish and retouching were removed.

Provenance: Caroline Anne, Marchioness of Ely, Eversley
Park, Winchmore Hill, London; (sale, Christie, Manson &
Woods, London, 3 August 1917, no. 43); (C. Huggins, Lon­
don); (Thomas Agnew & Sons, London, 1917 to 1919);1 Gus­
ton Neuman, Brussels. (Sale, Frederik Muller & Co.,
Amsterdam, 30 November 1920, no. 1024, bought in).
(Perhaps Steinmeyer, Lucerne, by 1923);2 (Paul Cassirer &
Co., Berlin, by 1924). Ignaz Petschek, Aussig, Czecho­
slovakia, by 1927; by inheritance to his son Frank C.
Petschek, New York;3 by inheritance to his daughters
Elisabeth de Picciotto, New York, and Maria Petschek
Smith, Falls Church, Virginia.

Exhibited: Pintores bolandeses dibujos, escultura, lithografia y
arte aplicado, llevados por la comision del consejo para las artes
representativas de la comision bolandesa en el extranjero, Madrid,
1921, no. 51. Udstilling af Aeldre og Nyere Hollandsk Malerkunst