

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.² 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.³ 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.⁴ 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.⁵

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 (63.5 x 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 Suitor's Visit*.

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

References

- 1959–1960 Gudlaugsson, 2 (1960): 206, no. 221f.
 1965 NGA: 126, no. 1562.
 1968 NGA: 113, repro.
 1975 NGA: 336–337, 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 riverscapes, painting only an occasional portrait in his mature period. Arnold Houbraken, a native of Dordrecht, noted that Cuyp was a man of "*onbesproken leven*" [irreproachable character], and the surviving documents concern his active involvement in the

Dutch Reformed Church and the city of Dordrecht, rather than his activities as a painter. His marriage to Cornelia Bosman (1617–1689), the wealthy widow of Johan van den Corput (1609–1650), a representative 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 combination of his increased church activity and the absence 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, disproves Houbraken's conclusion. Cuyp's early landscapes are clearly inspired by the compositional approach 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) becomes 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 returned 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 townscapes 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 autograph Cuyp paintings by the beginning of the twentieth century when Hofstede de Groot included over eight hundred entries in his catalog raisonné

of the master. By the late eighteenth century, Cuyp had many other followers and imitators, including Jacob van Strij (1756–1815).

Bibliography

- Smith 1829–1842, 5 (1834): 279–368.
 Veth 1884.
 HdG 1907–1927, 2 (1909): 1–248.
 Stechow 1966.
 Burnett 1969.
 Reiss 1975.
 Dordrecht 1977.
 Amsterdam 1987: 290–304.
 Dordrecht 1992: 117–136.
 Brown/MacLaren 1992: 86–87.
 Chong 1992.

1986.70.1

River Landscape with Cows

1645/1650
 Oil on oak, 68 x 90.2 (26¼ x 35½)
 Gift of Family Petschek (Aussig)

Inscriptions

At lower right: *A:Cuyp*

Technical Notes: The support is a cradled wood panel composed 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 wet 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, London); (Thomas Agnew & Sons, London, 1917 to 1919);¹ Guston 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, Czechoslovakia, 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, litografia y arte aplicado, llevados por la comisión del consejo para las artes representativas de la comisión holandesa en el extranjero*, Madrid, 1921, no. 51. *Udstilling af Aeldre og Nyere Hollandsk Malerkunst*