

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.
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 Reiss 1975.
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 Amsterdam 1987: 290–304.
 Dordrecht 1992: 117–136.
 Brown/MacLaren 1992: 86–87.
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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*

og *Moderne Anvendt Kunst*, Copenhagen, 1922, no. 30.⁴ *Ten-
toonstelling van Werken door Dortsche Meesters*, Pictura, Dor-
drecht, 1924, no. 10.⁵

ALONG THE NEAR BANK of an inland waterway a herd of eight cows quietly enjoys the gentle winds of a late afternoon in summer. A few sailboats glide along the river beyond them, their reflections shimmering in the peaceful water. On the crest of the gentle rise to the right, two herdsmen converse with a rider mounted on a large brown horse. Their diminutive forms are accented by shafts of light that break through the billowing clouds that fill the sky.

Cuyp was not the first Dutch artist to focus on a herd of cows for his subject matter, but in his hands the theme took on a grandeur and dignity lacking in the work of his predecessors. Whether in the hilly, dense forest landscapes of Roelandt Savery (q.v.) or the flatter landscapes of Cornelis Saftleven (1607–1681), cows are portrayed as inelegant, graceless animals that mill together in haphazard formations. Cuyp, however, seems to have perceived a certain nobility in the beasts. He simplified and purified their forms, giving the cows' heads sharp, angular shapes. He emphasized the noble profiles of these animals by orienting his herd on a horizontal axis along which their overlapping forms become visually connected. Finally, he projected their heads forward, even those lying in the grass, in a way that suggests a degree of alertness and even intelligence not normally associated with the species.

This painting is one of several similar images that Cuyp painted in the late 1640s and early 1650s, such as *Seven Cows on a River Bank* (fig. 1).⁶ In each of these

works the viewpoint is low so that the animals take on added grandeur. The compositions are also linked by the way in which the herd is placed in the immediate foreground, along the bank of an inland waterway, and by the dramatic cloud formations that activate the sky. The stylistic evolution that led Cuyp to these imposing visions of pastoral life is complex. His picturesque scenes of rural life from the late 1630s and early 1640s belong to a tradition first introduced to Dutch art by Abraham Bloemaert (1564–1651), and developed by, among others, his pupil Jacob Gerritsz. Cuyp, Aelbert Cuyp's father. By the early 1640s, however, Aelbert began to move away from this style and developed a tonal approach to landscape under the influence of Jan van Goyen (q.v.). His compositions, painted largely in yellow ochers, became simpler as he eliminated many picturesque elements from his scenes. Van Goyen's interest in vigorous cloud formations, evident in his river landscapes from the late 1640s, also seems to have awakened Cuyp to the possibilities of incorporating such skies in his works. In *River Landscape with Cows*, Van Goyen's influence can be seen in the way Cuyp's free and energetic brushwork in the clouds creates effects that capture the varied atmospheric conditions of a Dutch midsummer day.

By the late 1640s, however, Cuyp also began to incorporate stylistic elements into his paintings that derive from the Dutch Italianate artists who were then returning to the Netherlands, among them Jan Both (q.v.), Nicolaes Berchem (q.v.), Jan Baptist Weenix (c.1621–c.1660), and Jan Asselijn (after 1610–1652). Although his interest in depicting rural Dutch scenes remained essentially the same, Cuyp dramatized his images by portraying large foreground forms, particularly cattle, within a generalized, arcadian landscape. He gave his scenes an aura of pastoral well-being by placing the viewer at a low vantage point and silhouetting the cattle against a light-filled background.⁷ Indeed, as has often been noted, the cow represented for the Dutch the prosperity of their nation, and this concept may well underlie the significance given to the herd in this painting as well as in comparable works around mid-century.⁸

As did other Dutch landscape artists, Cuyp based his paintings on drawings made from life. He used two basic types of drawings for his scenes: extensive landscape drawings and studies of single figures and animals. He may have used one of the latter, that of a horse seen from behind, as a basis for the horse on the crest of the hill.⁹ Although a number of his studies of cows resemble those in this painting, no

Fig. 1. Aelbert Cuyp, *Landscape with Cows*, oil on panel, private collection, on loan to Malibu, J. Paul Getty Museum





Aelbert Cuyp, *River Landscape with Cows*, 1986.70.1

known drawing seems to have served as a direct prototype for any of these cows.

Notes

1. Agnew's purchased the painting on 9 August 1919 and sold it to Gaston Neuman two years later (information provided by Alan Chong, letter in NGA curatorial file).

2. Steinmeyer's possible ownership is cited in the files at the RKD.

3. The picture was removed from Czechoslovakia in, or shortly before, 1938 by Frank C. Petschek.

4. An annotated catalogue shows that the picture was being offered for sale by Muller in 1922. This catalogue states that the picture was formerly in the possession of "W. M. Mensing," which was the previous name for Muller's company. The exhibition was held in a provisional pavilion, built on an old railway yard near the Vesterport.

5. Alan Chong, associate curator of paintings, Cleveland Museum of Art (letter of 2 June 1994 in NGA curatorial files) has confirmed that this exhibition was held in Dordrecht.

6. Reiss 1975, 76; HdG 1907–1927, 227.

7. Since this painting exhibits elements of both Van Goyen's style and that of the Italianate artists, it probably dates to the late 1640s. Cuyp's compositional organization, in which a large diagonal form fills the lower right quadrant, is characteristic of the so-called "single-wing composition" so prevalent in Dutch landscapes from this period. For a full discussion of the changes in the compositional structure of Dutch landscapes, see Stechow 1966, 38–40, 50–64.

8. Spicer 1983, 251–256.

9. Private collection, Heemstede. Reproduced in Dordrecht 1977, 164–165, no. 66.

References

1907–1927 HdG, 2 (1909): 79, no. 243.

1975 Reiss: 206.

1987 Amsterdam: 294.

1988 Chong: 82, repro.

1940.2.1 (501)

The Maas at Dordrecht

c. 1650

Oil on canvas, 114.9 x 170.2 (45¼ x 67)

Andrew W. Mellon Collection

Inscriptions

On sideboard of ship in right foreground: *A. cuyp*

Technical Notes: The original support is a single, moderate-weight, plain-weave fabric with threads of various thicknesses, which has been lined with the tacking margins trimmed. Cusping along all edges indicates that the dimensions are unchanged.

The pale ground is thinly applied, and a darker imprimatura is used as a mid-tone in the foreground. Paint is applied in thin layers, at times blended wet into wet, at times

scumbled wet on dry, with thin lines drawn fluidly in brush-applied paint. The x-radiograph shows no changes.

The painting is in good condition, particularly for a work of its size. Moderate abrasion to the thin upper paint layers is visible in dark passages of the boats; figures, and seascape. Discolored retouching is present throughout the sky and along the edges. The painting was lined in 1944 and cleaned in 1958.

Provenance: Johan van der Linden van Slingeland [1701–1782], Dordrecht, by 1752.¹ (Sale, Dordrecht, 22 August 1785, no. 70); "Rens" or "Delfos."² (Alexis Delahante, London, c. 1804 to 1814); Abraham Hume, Bart. [1749–1838], Wormley, Hertfordshire;³ by inheritance to his grandson, John Hume Cust, Viscount Alford, M. P. [1812–1851], Ashridge Park, Hertfordshire; by inheritance to his son, John William Spencer, 2nd Earl Brownlow [1842–1867], Ashridge Park; by inheritance to his brother, Adelbert Wellington, 3rd Earl Brownlow, P. C., G. C. V. O. [1844–1921], Ashridge Park and London; (sale, Christie, Manson & Woods, London, 4 May 1923, no. 75); (Duveen Brothers, New York and London); by exchange 1940 to The A. W. Mellon Educational and Charitable Trust, Pittsburgh.

Exhibited: *British Institution for Promoting the Fine Arts in the United Kingdom*, British Institution, London, 1815, no. 67;⁴ 1838, no. 37; and 1867, no. 21. Nottingham Castle, 1878, no. 78.⁵ *Loan Collection of Pictures*, Corporation Art Gallery (Guildhall), London, 1892, no. 85. *Loan Exhibition of Dutch Paintings of the Seventeenth Century*, Detroit Institute of Arts, 1925, no. 3. *Inaugural Exhibition*, Art Gallery of Toronto, 1926, no. 143. *Exhibition of Art Treasures*, Grafton Galleries, London, 1928, no. 1424. *Exhibition of Dutch Art, 1450–1900*, Royal Academy of Arts, London, 1929, no. 267. *Cinq Siècles d'Art*, Exposition universelle et internationale, Brussels, 1935, no. 714. *Tentoonstelling van Oude Kunst*, Rijksmuseum, Amsterdam, 1936, no. 37. *Loan Exhibition of Dutch Landscape Paintings*. 20th *Loan Exhibition of Old Masters*, Detroit Institute of Arts, 1939, no. 7. *Rétrospective d'art*, Exposition internationale, Liège, 1939, no. 54. *Great Dutch Paintings from America*, Mauritshuis, The Hague; Fine Arts Museums of San Francisco, 1990–1991, no. 17.

IN THE MID-1830S, Gustav Waagen, director of the Royal Gallery at Berlin, made an extensive tour of British private collections, which, after the events surrounding the French Revolution, had become one of the greatest storehouses of Old Master paintings in the world. Cordially greeted everywhere because of his charm and expertise, Waagen had the rare privilege of experiencing firsthand many of the great examples of European painting that were not otherwise accessible to the public. With this knowledge in mind, Waagen took careful notes and in 1838 published an account of the works of art he had seen in English private collections.

He published a revised and better known edition, *Treasures of Art in Great Britain*, in three volumes from 1854 to 1857. One of the outstanding masterpieces he described was a painting in the collection