



Fig. 1. Copy of *Herdsmen Tending Cattle*, oil on canvas, Norfolk, England, Collection Graham Baron Ash of Wingfield Castle, Diss

ally abraded (see Technical Notes). The painting appears to have been slightly trimmed, which would account for the rather cramped quality of the composition. Its original appearance can perhaps be deduced from an old copy (fig. 1).⁵

Notes

1. The only source to mention Vandergucht (also written van der Gucht) in the provenance of this painting is the draft catalogue of Knoedler pictures in the National Gallery of Art (Mellon Collection), written about 1937 by G. H. McCall for Duveen and Company (copy at the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts). McCall says that the picture was in the Vandergucht sale of 1777, whence it was acquired by Penton, but it is clear from the inscription on Vivares' engraving (see note 5) that the picture was in fact already in Penton's possession by 1760. Simpson 1953, 41, lists a *Landscape with Cattle etc.* by Cuyp as being no. 66 in a 1757 Vandergucht sale, where it was bought by "Jennens." It has not been possible, however, to confirm this reference or to know whether the painting in question is identical to *Herdsmen Tending Cattle*.

2. See Duveen notes in NGA curatorial files.

3. Lambert van den Bos, for example, the headmaster of a local school in Dordrecht, wrote a book entitled *Dordrechtsche Arcadia* in 1662.

4. For Jacob Gerritsz. Cuyp see Reiss 1975, 82–105; Dordrecht 1977, 22–41; Dordrecht 1992, 144–155.

5. François Vivares' reproductive engraving, entitled *The Evening*, is dated 1760. It depicts the composition in reverse but, with the exception of a group of two birds, it is otherwise identical. The reduction in size, thus, must have occurred prior to this date. This print is listed in Le Blanc 1854–1889, 4: 141, no. 20; and Andresen 1870–1873, 2: 678, no. 17. In addition to the Ash copy of the composition, a replica is owned by Dr. Wallace B. Shute, Ottawa.

References

1827/1880 Burnet (1880): 26–27, pl. 6, fig. 1 (etching).

1829–1842 Smith, 5 (1834): 305, no. 75.
 1891 Cundall: 161.
 1894 Temple: 14, repro.
 1907–1927 HdG, 2 (1909): 68, no. 203.
 1913–1915 Graves, 1: 245, 247, 250.
 1941 NGA: 50–51.
 1949 Mellon: 96, repro.
 1963 Walker: 314, repro.
 1965 NGA: 35.
 1968 NGA: 28, repro.
 1975 Reiss: 129, no. 92, repro.
 1975 NGA: 88–89, repro.
 1976 Walker: 298, no. 402, color repro.
 1983 Spicer: 251, 253, fig. 2.
 1985 NGA: 109, repro.
 1986 Sutton: 306, fig. 456.

1942.9.16 (612)

Horsemen and Herdsmen with Cattle

1655/1660

Oil on canvas, 120 x 171.5 (47³/₈ x 67¹/₂)

Widener Collection

Inscriptions

In lower right corner: *A. cuyp.*

Technical Notes: The original, medium-weight, plain-weave fabric support has been lined with the tacking margins trimmed. Cusping on all sides indicates that the original dimensions have been retained. A warm white ground layer is present. The paint is applied in thin layers, both opaque and translucent, blended wet into wet with minimal brush-marking and no appreciable impasto. Cuyp appears to have enlarged the scale of the Monterberg, the hill on the far left.

Numerous scattered tiny losses indicate a history of flaking, but abrasion is slight. Inpainting is discrete but discolored. An aged varnish layer reinforces the golden tonality of the painting, with brown remnants of old coatings trapped in the interstices.

In 1967 the painting was lined, partially cleaned, and inpainted, and a natural resin varnish applied over the existing surface coating.

Provenance: Johan van der Linden van Slingeland, Dordrecht, by 1752;¹ (sale, Yver, Delfos, Dordrecht, 22 August 1785, no. 71);² Fouquet. M. Albert Dubois, Paris; (sale, Lebrun, Paris, 20 December 1785, no. 16, bought in). William Smith [1756–1835], Norwich;³ Edward Gray, until 1830.⁴ Alexander Baring, later 1st Baron Ashburton [1774–1848], London, by 1834;⁵ by inheritance to his son, Lord Ashburton, The Grange, until 1907; (Thomas Agnew & Sons, London). (Arthur J. Sulley, London, until 1909); Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park.

Exhibited: *Italian Recollections: Dutch Painters of the Golden Age*, Montreal Museum of Fine Arts, 1990, 109–110, no. 28.

FIRST RECORDED in the distinguished Slingeland Collection in Dordrecht in the mid-eighteenth century, this broad, panoramic view of a river valley has long been considered one of Cuyp's most masterful works. In the soft golden light of the late afternoon sun, the moist air in the valley softens the landscape and casts a quiet, peaceful spell over the scene. In the foreground two elegant travelers, one astride a white horse and the other on a brown one, appear to have paused to discuss the route. Behind them, in the shadow of a group of large trees, two men, one of whom holds his donkey on a rope, rest amidst a small flock of sheep and a cow. Another herdsman and two cows appear on the left. The only active element in the scene is a rider who gallops along in the middle distance.

This painting is a prime example of the broad panoramic landscapes that evolved in the Netherlands during the 1650s. In counterdistinction to Jacob van Ruisdael (q.v.) and Philips Koninck (1619–1688), the two other artists who developed this genre, Cuyp did not attempt to convey the broad, flat landscape of the Dutch countryside. His paintings, rather, evoke a pastoral scene that defies localization. While the windmill and drifting sailboats in the distance remind us that Cuyp was a northern artist, one who never traveled to Italy, the soft, golden light that floods the scene, the elegant rhythms of the trees, and the staffage motifs of herders, sheep, cows, and donkeys are reminiscent of Claude Lorraine's evocations of the Roman campagna. Indeed, the pastoral quality of the scene reflects the influence of Dutch artists who had traveled to Rome and brought back images of this faraway world. Particularly important for Cuyp in this painting was the work of Jan Both (c. 1615–1652) who also enframed his vistas of distant river valleys with a large tree mass to one side. Jan Both also specialized in the *contre-jour* effects of the late afternoon light and frequently painted the long diagonal shadows cast by the setting sun.

Despite the evocative quality of this scene, the landscape that Cuyp has represented here has a basis in reality: the Rhine Valley near the towns of Kleve and Kalkar, not far from the Dutch border. The identifying features are the two hills surmounted by buildings that appear in the background. The steep-sided hill on the left with twin towers at its summit is Monterberg, and the distant hill is Eltenberg, on top of which is visible the partially ruined monastery of Hochelten.

Cuyp visited this area of the Rhine around 1651–1652 and compiled a sketchbook, including a large number of scenes that it has been possible to iden-

tify.⁶ He depicted both Eltenberg (fig. 1) and Monterberg (fig. 2).⁷ He also based another painting upon the view from the opposite direction than that seen here.⁸ He must have made a similar drawing of Eltenberg, for in the mid-1650s he painted a comparable topographic scene with this mountain in the background.⁹

A comparison between the sketches and *Horsemen and Herdsmen with Cattle* demonstrates that Cuyp freely interpreted the topographic elements in the painting. Monterberg is represented much higher than it was in actuality.¹⁰ The two towers, moreover, are only seen to such advantage from the opposite viewpoint. Finally, Monterberg and Eltenberg do not lie in such close juxtaposition and cannot be seen together in this way.¹¹ Given the freedom with which Cuyp combined these landscape elements, one hesitates to try to identify the towns that are vaguely

Fig. 1. Aelbert Cuyp, *Eltenberg*, c. 1651–1652, black chalk and wash, Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Kupferstichkabinett

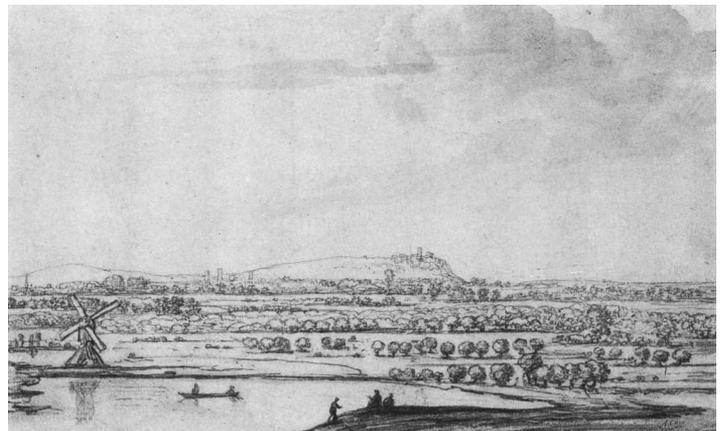
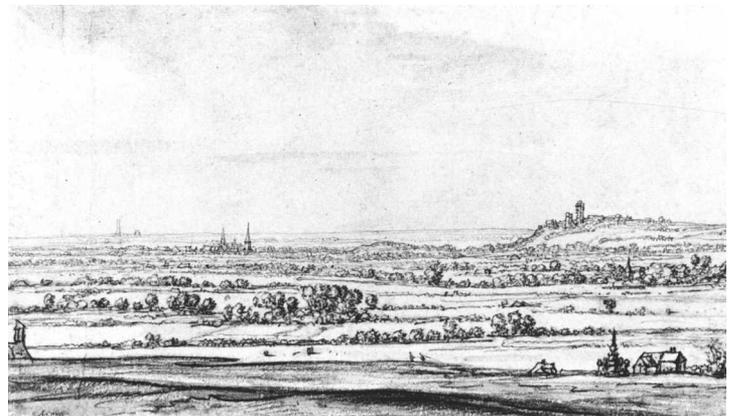


Fig. 2. Aelbert Cuyp, *Landscape near Calcar, with the Monterberg in the Distance*, c. 1651–1652, black chalk with white wash, collection Groninger Museum



discernable through the late afternoon mist.¹² No such towns exist in the two paintings that are closely based on his drawings made from life, and one may conclude that they are Cuyp's own creations, intended to suggest the character of this beautiful stretch of the Rhine Valley.

The Washington painting is not the only instance in which Cuyp introduced these landscape motifs. Monterberg can be seen in the background of his *Five Cows, Herdsmen and Two Riders* in the Corcoran Gallery of Art, Washington, and in a landscape belonging to the National Trust at Waddesdon Manor.¹³ Eltenberg also reappears in the distant background of his *Two Young Horsemen with Their Tutor*, 1652–1653, in the Metropolitan Museum of Art, New York (see p. 52, fig. 2).¹⁴

Aside from reusing landscape motifs, Cuyp also repeated figures and animal motifs in his paintings. The gray horse is identical to that in *Lady and Gentleman on Horseback* (1942.9.15); the brown horse is similar to the horse in the Waddesdon Manor painting; and the galloping horse and rider motif is found again in *Two Young Horsemen with Their Tutor* (see p. 52, fig. 2). This motif also appears in *The Coast at Scheveningen* (New York art market, 1960s, formerly Viscount Ridley).¹⁵

The ease with which Cuyp continually reused motifs in his paintings and the fact that he hardly ever dated his landscapes make it difficult to establish an exact chronology for his work. In this instance Cuyp's use of sketchbook drawings made around 1651–1652 provides some frame of reference. Most likely he painted this work in the latter half of

the 1650s. The expansiveness of the panorama, the soft, atmospheric qualities of the river valley, which derive from Cuyp's broad, planar technique of applying paint, and the elegance of the riders are elements associated with this period. Other distinctive characteristics of his mature style are the increasing artificiality of light effects and the introduction of twisted branches and large decorative leaves in the foreground. A striking example of this type of artificiality in this painting is the diagonal shadows that fall across rocks and foliage without any indication of the three-dimensional forms of the landscape elements.

A painting that contains similar characteristics and that must date from approximately the same period is Cuyp's *The Riding Lesson* in the Toledo Museum of Art (fig. 3).¹⁶ Indeed, this painting, which is exactly the same size as the Washington picture, hung as its companion when they were together in the Slingeland Collection in the eighteenth century.¹⁷ Slingeland had a large and distinguished collection of Cuyp's paintings, but unfortunately little is known about its origins. Whether he acquired these two paintings as companion pieces or whether their identical sizes and related styles inspired him to hang them together is not known. Neither thematic nor compositional relationships are sufficiently strong to settle the question.¹⁸

Notes

1. Hoet 1752, 2: 495.
2. The entry in the sale catalogue for no. 71 reads as follows:



Fig. 3. Aelbert Cuyp, *The Riding Lesson*, 1655/1660, oil on canvas, Toledo Museum of Art; Purchased with funds from the Florence Scott Libbey Bequest in memory of her Father, Maurice A. Scott



Aelbert Cuyp, *Horsemen and Herdsmen with Cattle*, 1642.9.16

CUYP (ALBERT)

Op Doek, hoog 46, breed 66 duim.

Een zeer capitaal Stuk, verbeeldende een ruim Landschap in den vroegen Morgenstond; by een aangenaam Zonlicht, zeit men, op den Voorgrond, ter regterzyde, twee Heeren te paard, en daar nevens twee Landlieden rustende by hun Vee; ter linkerzyde een Herder by een staande en leggende Koe, waar by een Man die te paard komt aanrennen; verder ziet men een Rivier met Schepen gestoffeerd, en in't verschieft verscheide Gebouwen en hoog Gebergte; dit Konststuk is van een ongemeene schoone uitwerking, en een der beste van deezen Meester.

An annotated copy of the auction catalogue at the RKD notes that no. 71 was purchased by "Fouquet."

3. Cited by HdG 1907–1927, 2: 131, no. 430.

4. Smith 1829–1842, 5: 288. Perhaps this was the same Edward Gray, of Harringay Park, Hornsey, whose collections were auctioned at Christie's, London, May 1839.

5. HdG 1907–1927. Baring, created Baron Ashburton in 1835, was a notable politician (architect of the 1842 Webster-Ashburton Treaty with the United States) and connoisseur (trustee of the British Museum and of the National Gallery).

6. J. G. van Gelder and Ingrid Jost have managed to piece together this sketchbook, and have deduced, from datable architectural details in the townscapes, that Cuyp visited the region in 1651–1652. (Unpublished research, referred to in an entry they wrote in Hartford 1973, 66.)

7. I would like to thank Professor Egbert Haverkamp-Begemann (letter, 6 January 1986) for sharing with me the identifications of the sites represented in these drawings that had been proposed by Jan G. van Gelder and Ingrid Jost.

8. Several versions of this composition exist, the best of which seems to be that in the Castle Howard Collection, Yorkshire (HdG 1907–1927, 2: no. 71).

9. Reiss 1975, no. 120 (HdG 1907–1927, 2: no. 72), Collection of the Duke of Bedford, Woburn Abbey. Eltenberg, as seen from the opposite side, also features in a painting that was on the New York art market in 1936 (formerly Beckford Collection, Fonthill Abbey). Reiss 1975, no. 125 (HdG 1907–1927, 2: no. 596).

10. Close examination of the painting indicates that Cuyp originally painted Monterberg somewhat lower. He seems to have enlarged the hill for compositional reasons.

11. Compare with the more topographically accurate depictions of the area produced by Joris van der Haagen (drawing, c. 1663, Kupferstichkabinett, Berlin, inv. no. 11821; repro. Dattenberg 1967, no. 211) or Romeyn de Hooghe (engraving, c. 1685/1695, repro. Gorissen 1964, no. 106).

12. J. K. van der Haagen (letter, 29 November 1964, in NGA curatorial files), tentatively identifies the towns as Griethausen (to the left), and Emmerich (immediately to the left of the pale horse, partly behind the twigs of the foreground sapling).

13. Reiss 1975, no. 89 (HdG 1907–1927, 2: no. 424); Reiss 1975, no. 137 (HdG 1907–1927, 2: nos. 458a and 711).

14. Reiss 1975, no. 121 (HdG 1907–1927, 2: nos. 85 and 617).

15. HdG 1907–1927, 2: no. 679.

16. Reiss 1975, no. 135 (HdG 1907–1927, 2: no. 448).

17. Smith 1829–1842, 5: 288, and HdG 1907–1928, 2: 125, both state that the two pictures were hung as pendants in the Slingeland Collection, information that they would have gained from Hoet 1752, 2: 495, who listed *Horsemen and Herdsmen with Cattle* as one of a "pair of landscapes," the other

of which was probably *The Riding Lesson*. The Toledo picture, moreover, came directly after the Washington picture in the 1785 Slingeland sale catalogue (see note 2), and was described as "een Meesterstuk van konst en een weerga van de vorige" (a masterpiece of art and a pendant of the previous [work]).

18. A nineteenth-century oil sketch *Landscape with Lake and Two Figures Riding*, in the collection of Paul Mellon, formerly attributed to J. M. W. Turner, is a free adaptation of Cuyp's *Horsemen and Herdsmen with Cattle*. The sketch, which is oil on paper and measures 21.6 x 27.3 cm, is one of a group of fifteen oil sketches by an unknown English artist working around 1850.

References

- 1752 Hoet, 2: 495.
- 1829–1842 Smith, 5 (1834): 288, no. 10.
- 1838b Waagen, 2: 282–283.
- 1854 Jervis, 2: 217, 325.
- 1854–1857 Waagen, 2 (1854): 110.
- 1891 Cundall: 163.
- 1907–1927 HdG, 2 (1909): 131, no. 430.
- 1913–1916 Widener: no. 12, repro.
- 1923 Widener: unpaginated, repro.
- 1930 Holmes: 165–185.
- 1931 Widener: 40–41, repro.
- 1936 Leslie: 113–115.
- 1942 Widener: 5.
- 1948 Widener: 57, repro.
- 1961 Hutton: 79–85, repro.
- 1965 NGA: 36.
- 1967 Dattenberg: 72–73, repro. 79a.
- 1968 NGA: 29, repro.
- 1975 Reiss: 179, no. 136 repro.
- 1975 NGA: 90–91, repro.
- 1976 Walker: 298–299, color repro.
- 1976 Toledo Museum: 47.
- 1982 White: 32.
- 1985 NGA: 110, repro.
- 1986 Sutton: 306.

1942.9.15 (611)

Lady and Gentleman on Horseback

c. 1655, reworked 1660/1665
Oil on canvas, 123 x 172 (48½ x 67¾)
Widener Collection

Inscriptions

At lower left: *A. Cuijp*.

Technical Notes: The original support, a fairly coarse fabric, has been lined with the vertical tacking margins trimmed. Cusping is visible along all edges. At both the top and bottom tacking margins have been unfolded and incorporated into the picture plane. Tears are found near the top edge, left of center, and the right edge, near the lower right corner. A coarsely pigmented red ground was applied overall followed by a gray preparatory layer under the landscape and a white layer in the sky.