

National Gallery of Art

NEWS RELEASE

Deborah Ziska,
Press and Public Information Officer

FOR IMMEDIATE RELEASE
July 30, 2001

CONTACT: (202) 842-6804
Lisa Knapp, Publicist, l-knapp@nga.gov

AELBERT CUYP'S MASTERPIECES REVEAL ARTISTIC GENIUS
OF 17-CENTURY DUTCH MASTER IN MAJOR EXHIBITION AT
NATIONAL GALLERY OF ART, OCTOBER 7, 2001 – JANUARY 13, 2002



Horsemen and Herdsmen with Cattle, late 1650s
National Gallery of Art, Washington, Widener Collection

Washington, D.C. – The first-ever international loan exhibition devoted to the masterpieces of Dutch artist Aelbert Cuyp (1620–1691) is on view at the National Gallery of Art, West Building, October 7, 2001, through January 13, 2002. Aelbert Cuyp brings together a selection of approximately 45 paintings and an equal number of drawings that survey the remarkable achievement of this artist, who was particularly renowned for his majestic Dutch landscape paintings.

The National Gallery is the exclusive North American venue for the exhibition, which was organized by the National Gallery of Art, Washington, in cooperation with the National Gallery, London, and the Rijksmuseum, Amsterdam. After Washington, the exhibition travels to the National Gallery, London, February 13 through May 12, 2002, and to the Rijksmuseum, Amsterdam, June 7 through September 1, 2002. The core of the exhibition draws upon the impressive collection of Cuyp's paintings and drawings at these organizing institutions.

"Cuyp's light-filled, idyllic scenes of the Dutch countryside have entranced viewers ever since the 17th century," said Earl A. Powell III, director, National Gallery of Art. "The five paintings by Cuyp in the National Gallery's collection constitute one of the finest and most varied collections of his work in the world. Thanks to the generosity of Shell Oil Company Foundation and the many lenders on both sides of the Atlantic, visitors to Washington will have the rare opportunity of viewing the full breadth of Cuyp's artistic genius."

CORPORATE SPONSOR

Shell Oil Company Foundation, on behalf of the employees of Shell Oil Company, is proud to make possible this presentation to the American people.

- more -

"We are delighted to help bring this exhibition to the National Gallery of Art," said Steven Miller, chairman, president, and chief executive officer of Shell Oil Company. "This continues a proud tradition of collaboration between Shell and the National Gallery that spans 15 years."

THE ARTIST

One of the foremost Dutch painters and draftsmen of the 17th century, Cuyp was a prolific artist whose career spanned the years between the late 1630s and the mid-1660s, the golden age of the Dutch Republic. Although renowned for views of his native countryside, Cuyp also painted portraits, biblical, and mythological scenes. His unique combination of Italianate atmospheric effects and his native Dutch landscape distinguishes his art from that of his contemporaries.

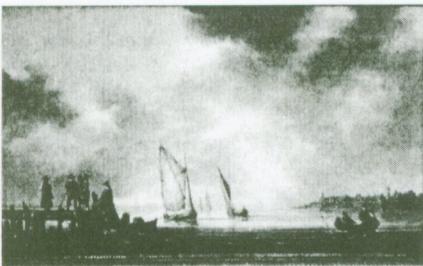
Cuyp was born in October of 1620 in Dordrecht, where he spent his entire artistic career. Dordrecht was a prosperous city with great economic power, a strong maritime fleet, and the distinction of being the oldest city in Holland.



Portrait of a Family in a Landscape, 1641
Collection the Israel Museum, Jerusalem,
Gift of Mr. and Mrs. Joseph R. Nash, Paris

Cuyp came from a family of artists: his father Jacob Gerritsz Cuyp was a successful portrait painter and his grandfather Gerrit Gerritsz Cuyp was Dordrecht's most important glass painter. Aelbert received his earliest training as a painter from his father, whom he assisted by supplying landscape backgrounds for portrait commissions, such as Portrait of a Family in a Landscape (1641), which will be on view in the first room of the exhibition.

THE EXHIBITION



A Pier in Dordrecht Harbor, early 1640s
Mr. and Mrs. George M. Kaufman

The exhibition provides an overview of Cuyp's career, from his early sketches and monochromatic views of the Dutch landscape, such as A Pier in Dordrecht Harbor (early 1640s) to his later light-filled pastoral scenes of shepherds and cattle, travelers winding past picturesque ruins, and majestic harbor views of his native Dordrecht. Some highlights from the exhibition follow.

A Farm with Cottages and Animals (c. 1642–1643), with its sun-drenched pasture populated by herds of cattle and sheep, is one of Cuyp's early depictions of the Dutch countryside. The harmonious relationship between man and nature illustrated in this painting is a theme found throughout his works.



Orpheus Charming the Animals, c. 1640
Private collection, Boston

Painted about 1640, Orpheus Charming the Animals depicts the story of the mythological hero who charmed animals with his singing and playing. The subject offered Cuyp the chance to illustrate this popular tale from Ovid's Metamorphoses and to portray a great variety of exotic animals, some of which he knew only from prints.

- more -



A Dike alongside a River, a Bridge, and Trees to the Right
The British Museum, London

In the early 1640s, Cuyp traveled widely in Holland and along the Rhine River and from these excursions created beautiful drawings of The Hague, Amersfoort, Arnhem, Rhenen, and Utrecht. Cuyp was an exceptional draftsman, and many of his sketches were used to establish the fundamental framework for his compositions. The rolling countryside that Cuyp discovered along the Rhine provided him with a visual vocabulary that transformed the character of his art.



Herdsmen with Cattle, c. 1645
The Trustees of Dulwich Picture Gallery, London

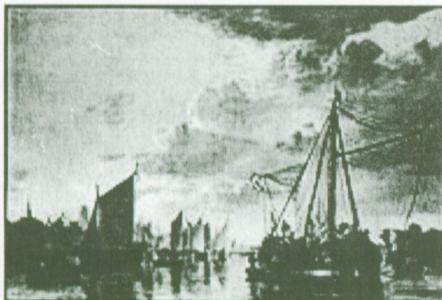
Herdsmen with Cattle (c. 1645) represents one of Cuyp's earliest endeavors in combining rural landscapes with peasants and herders tending their livestock. The scene is set in a panoramic landscape with steep hills reminiscent of those he saw along the Rhine. Dutch Italianate painter Jan Both, whom Cuyp probably met in Utrecht in 1641, inspired the painting's composition, colorful palette, and warm golden sunlight—characteristics of the visual vocabulary Cuyp would use throughout his career.

Cuyp's ability to convey the character of different times of the day and varied weather situations is evident in Dordrecht Harbor by Moonlight (c. 1643–1645), one of the artist's few surviving moonlit scenes.



River Landscape with Cows, 1648–1650
National Gallery of Art, Washington, Gift of Family Petschek (Aussig)

River Landscape with Cows (1648–1650) is one of Cuyp's most characteristic pictures. Although he was not the first Dutch artist to portray a herd of cows, Cuyp imbued his cattle with a sense of idealized grace and nobility that is lacking in the work of his predecessors. During the 17th century, dairy farming assumed an important role in the Dutch economy and the cow came to symbolize the prosperity and well-being of the Netherlands.



The Maas at Dordrecht, early 1650s
National Gallery of Art, Washington, Andrew W. Mellon Collection

Dordrecht was one of the most prominent subjects within Cuyp's oeuvre, with depictions of the city and its surroundings appearing in more than 25 paintings and 10 drawings. The broad and busy rivers passing near Dordrecht provided Cuyp with numerous opportunities to portray life along the river's edge. The Maas at Dordrecht (early 1650s) and Dordrecht from the North (mid-1650s) demonstrate the artist's remarkable sensitivity to the changing light and water conditions encountered on these inland waterways.



Michiel and Cornelis Pompe van Meerdervoort with Their Tutor, c. 1652-1653, The Metropolitan Museum of Art, New York, The Friedsam Collection, Bequest of Michael Friedsam

Michiel and Cornelis Pompe van Meerdervoort with Their Tutor (c. 1652-1653) is the first in a line of apparently popular equestrian portraits painted for members of a social class that would provide much of the artist's future patronage. Although numerous representations of the hunt exist, Cuyp was the only Dutch artist to create large-scale formal portraits of patrons engaged in this activity. Examples in the exhibition include this work and Lady and Gentleman on Horseback (begun c. 1655, completed 1660/1665).



Ice Scene before the Huis te Merwede near Dordrecht, mid-1650s
Private collection

Ice Scene before the Huis te Merwede near Dordrecht (mid-1650s) is one of the three known winter scenes Cuyp painted. His sensitive rendering of the warm and atmospheric shimmering light reflecting off the frozen ground makes this canvas one of his greatest accomplishments. The artist based his depiction of the ruins on several sketches he made of the structure on his travels through the region.



River Landscape with Horseman and Peasants, c. 1660
The National Gallery, London

River Landscape with Horseman and Peasants (c. 1660), painted at the height of Cuyp's career, is one of the artist's most accomplished pictures. The warm light of the late afternoon sun saturates the entire scene, covering the distant landscape in a golden haze that indicates moisture in the air. This painting reflects the distinctive characteristics of Cuyp's mature style: an increasing artificiality of light effects, the introduction of twisted saplings and large decorative leaves in

the foreground, the use of a broad, panoramic viewpoint, and a planar technique of applying paint.

CURATOR, CATALOGUE, AND RELATED ACTIVITIES

The exhibition is organized by Arthur K. Wheelock Jr., curator of northern baroque painting at the National Gallery of Art since 1984, and curator of such major National Gallery exhibitions as Johannes Vermeer (1995-1996) and Jan Steen: Painter and Storyteller (1996). An illustrated catalogue is available for \$35 (softcover) and \$65 (hardcover) in the Gallery Shops and through the Web site at www.nga.gov/shop/shop.htm. To order by phone, call 1-800-697-9350. A range of educational programs will be offered in conjunction with the exhibition. Further information and a complete schedule of gallery talks, lectures, films, and programs for families are available on the Gallery's Web site at www.nga.gov/programs/programs.htm.

NATIONAL GALLERY INFORMATION

The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets at Constitution Avenue, NW, are open Monday through Saturday from 10 am to 5 pm and Sunday from 11 am to 6 pm. Admission is free. For general information, call (202) 737-4215; call the Telecommunications Device for the Deaf (TDD) at (202) 842-6176; or visit the Gallery's Web site at www.nga.gov.

National Gallery of Art

Washington, D.C.

NATIONAL GALLERY OF ART Aelbert Cuyp Checklist

National Gallery of Art 7 October 2001 - 13 January 2002
The National Gallery 13 February - 12 May 2002
Rijksmuseum 7 June - 1 September 2002

- ◇ Slide available
- J-Peg image available

*measurements are given in centimeters with inches in parentheses.

Panoramic Landscape along the Rhine, 1640s
black chalk with yellow, brown, and gray wash and touches of gum arabic on laid paper
19 x 30.6 (7 1/2 x 12 1/16)
National Gallery of Art, Washington, The Patrons' Permanent Fund

1. *Orpheus Charming the Animals*, c. 1640
◇ oil on canvas
113 x 167 (44 1/2 x 65 3/4)
Private collection, Boston
2. *Open Countryside with Shepherds and Animals*, c. 1640
oil on panel
40 x 59 (15 3/4 x 23 1/4)
The Trustees of Dulwich Picture Gallery, London
3. Jacob and Aelbert Cuyp
Portrait of a Family in a Landscape, 1641
◇ oil on canvas
155 x 245 (61 x 96 7/16)
Collection of The Israel Museum, Jerusalem, Gift of Mr. and Mrs.
Joseph R. Nash, Paris
4. *Cattle and Cottage near a River*, early 1640s
oil on panel
43.5 x 74 (17 1/8 x 29 1/8)
Museum Boijmans Van Beuningen, Rotterdam
5. *Cattle and Herders, with Mariakerk, Utrecht*, early 1640s
◇ oil on panel
49 x 74 (19 5/16 x 29 1/8)
Residenzgalerie Salzburg, Salzburg
6. *River Landscape with Bridge*, early 1640s
oil on panel
40.3 x 54.9 (15 7/8 x 21 5/8)
Städelsches Kunstinstitut und Städtische Galerie, Frankfurt am Main
7. *A River Scene with Distant Windmills*, early 1640s
oil on panel
35.6 x 52.4 (14 x 20 5/8)
The National Gallery, London

8. *A Pier in Dordrecht Harbor*, early 1640s
oil on panel
44.5 x 75.5 (17 1/2 x 29 3/4)
Mr. and Mrs. George M. Kaufman
9. *The Baptism of the Eunuch*, c. 1642-1643
oil on canvas
108 x 151.1 (42 1/2 x 59 1/2)
The Menil Collection, Houston
10. *A Farm with Cottages and Animals*, c. 1642-1643
oil on canvas
105 x 155 (41 5/16 x 61)
Private collection
11. *Wooded Landscape with an Artist*, c. 1643
oil on canvas
98.5 x 136 (38 3/4 x 53 9/16)
Wadsworth Atheneum, Hartford, Gift of Dr. and Mrs. Charles C. Beach, Charles B. Curtis,
Mr. and Mrs. Eugene L. Garbaty, Dr. Francis Goodwin, Walter K. Gutman, Mrs. Walter Keney,
Lyman Mills, in Memory of Mr. and Mrs. Clement Scott by their children, Mrs. H. K. Welch and Horace
B. Clark, Mrs. Charles B. Wood, Hans Wreidt, Bequest of Warren H. Lowenhaupt, The Ella Gallup
Sumner and Mary Catlin Sumner Collection Fund by exchange. The Ella Gallup Sumner and Mary Catlin
Sumner Collection Fund, the Douglas Tracy Smith and Dorothy Potter Smith Fund, and the Evelyn
Bonar Storrs Trust Fund.
12. *Dordrecht Harbor by Moonlight*, c. 1643-1645
oil on panel
76.5 x 106.5 (30 1/8 x 41 15/16)
Wallraf-Richartz-Museum, Cologne
14. *Herdsmen with Cattle*, c. 1645
oil on canvas
99 x 144 (39 x 56 11/16)
The Trustees of Dulwich Picture Gallery, London
15. *Woman in a Stable*, 1645-1648
oil on panel
65 x 92 (25 9/16 x 36 1/4)
Dordrechts Museum
16. *Conversion of Saul*, c. 1645-1648
oil on panel
71 x 91 (27 15/16 x 35 13/16)
Private collection
17. *Two Horsemen on a Ridge*, c. 1646-1648
oil on panel
33 x 42.5 (13 x 16 3/4)
Private collection, New York
18. *The Maas at Dordrecht in a Storm*, c. 1648-1650
✧ oil on panel
49.8 x 74.4 (19 5/8 x 29 5/16)
The National Gallery, London
19. *River Landscape with Cows*, 1648-1650
oil on panel
68 x 90.2 (26 3/4 x 35 1/2)
National Gallery of Art, Washington, Gift of Family Petschek (Aussig)

20. *A Herdsman with Five Cows by a River*, c. 1650
oil on panel
45.4 x 74 (17 7/8 x 29 1/8)
The National Gallery, London
21. *Cows in a River*, c. 1650
✧ oil on panel
59 x 74 (23 1/4 x 29 1/8)
Szépművészeti Múzeum, Budapest
24. *Travelers in a Hilly Countryside*, c. 1650-1652
oil on panel
48.1 x 74.8 (18 15/16 x 29 7/16)
The Cleveland Museum of Art, Bequest of John L. Severance
25. *Landscape with Herdsmen*, c. 1650-1652
oil on panel
48 x 82.5 (18 7/8 x 32 1/2)
The Corcoran Gallery of Art, Washington, William A. Clark Collection
26. *Portrait of a Woman Aged Twenty-One as a Hunter*, 1651
oil on panel
80.5 x 68.5 (31 5/8 x 26 7/8)
Private collection
27. *Portrait of a Man with a Rifle*, c. 1651
oil on panel
80 x 68.5 (31 3/8 x 26 7/8)
Rijksmuseum, Amsterdam
28. *The Maas at Dordrecht*, early 1650s
✧ oil on canvas
114.9 x 170.2 (45 1/4 x 67)
National Gallery of Art, Washington, Andrew W. Mellon Collection
29. *Michiel and Cornelis Pompe van Meerdervoort with Their Tutor*, c.
✧ 1652-1653
oil on canvas
109.8 x 156.2 (43 1/4 x 61 1/2)
The Metropolitan Museum of Art, New York, The Friedsam Collection, Bequest of Michael Friedsam
30. *The Baptism of the Eunuch*, c. 1653
oil on canvas
117 x 171 (46 1/16 x 67 5/16)
Anglesey Abbey, The Fairhaven Collection (The National Trust)
31. *Ubbergen Castle*, mid-1650s
✧ oil on panel
32.1 x 54.5 (12 5/8 x 21 7/16)
The National Gallery, London
32. *Ice Scene before the Huis te Merwede near Dordrecht*, mid-1650s
✧ oil on panel
64 x 89 (25 3/16 x 35 1/16)
Private collection
33. *The Valkhof at Nijmegen from the Northwest*, mid-1650s
✧ oil on panel
48.9 x 73.7 (19 1/4 x 29)
Indianapolis Museum of Art, Gift in commemoration of the 60th anniversary of the Art Association of Indianapolis in memory of Daniel W. and Elizabeth C. Marmon

34. *The Valkhof at Nijmegen from the East*, mid-1650s
oil on panel
48.3 x 74 (19 x 29 1/8)
Private collection
36. *Dordrecht from the North*, mid-1650s
oil on canvas
97.8 x 137.8 (38 1/2 x 54 1/4)
English Heritage (The Iveagh Bequest, Kenwood)
37. *Horsemen Resting in a Landscape*, late 1650s
oil on canvas
116 x 168 (45 11/16 x 66 1/8)
Dordrechts Museum
38. *Horsemen and Herdsmen with Cattle*, late 1650s
◇ oil on canvas
120 x 171.5 (47 3/8 x 67 1/2)
National Gallery of Art, Washington, Widener Collection
39. *Landscape with Horse Trainers*, late 1650s
oil on canvas
118.7 x 170.2 (46 3/4 x 67)
The Toledo Museum of Art, Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey
40. *Lady and Gentleman on Horseback*, begun c. 1655, completed 1660/1665
oil on canvas
123 x 172 (48 1/2 x 67 3/4)
National Gallery of Art, Washington, Widener Collection
41. *Flight into Egypt*, late 1650s
oil on panel
68 x 90.8 (26 3/4 x 35 3/4)
Los Angeles County Museum of Art, Partial gift of Hannah L. Carter
42. *River Landscape with Two Horsemen*, late 1650s
◇ oil on canvas
128 x 227.5 (50 3/8 x 89 9/16)
Rijksmuseum, Amsterdam
43. *Landscape with a View of the Valkhof, Nijmegen*, late 1650s
oil on canvas
113 x 165 (44 1/2 x 64 15/16)
National Gallery of Scotland, Edinburgh
44. *Evening Landscape*, late 1650s
oil on canvas
101.5 x 153.6 (39 15/16 x 60 1/2)
Her Majesty Queen Elizabeth II
45. *River Landscape with Horseman and Peasants*, c. 1660
◇ oil on canvas
123 x 241 (48 7/16 x 94 7/8)
The National Gallery, London
46. *The Mariakerk in Utrecht from the Northeast*
black chalk, gray wash, watercolored in brown, yellow, green and pink
22 x 31 (8 11/16 x 12 3/16)
The British Museum, London

47. *The Mariakerk in Utrecht from the Northwest*
black chalk, gray wash, watercolored in green, yellow, and brown, heightened with white, yellow, and pink, partly brushed with gum arabic
19.1 x 30.7 (7 1/2 x 12 1/16)
Städelsches Kunstinstitut und Städtische Galerie, Frankfurt am Main
48. *The Buurkerk in Utrecht in Rural Surroundings*
black chalk, gray wash, watercolored in gray-green, white, and gray-green bodycolor, pen and brown ink, partly brushed with gum arabic
18.4 x 30.5 (7 1/4 x 12)
Mrs. Edward Speelman
49. *Utrecht with the Vecht River and the Pellekussenpoort*
black chalk, gray wash, watercolored in green, traces of pen and gray ink and some white bodycolor
17.6 x 30.7 (6 15/16 x 12 1/8)
Staatliche Museen zu Berlin, Kupferstichkabinett
50. *Four Trees near a Fence*
black chalk, gray wash, watercolored in brown and green, partly brushed with gum arabic
18.8 x 30.8 (7 3/8 x 12 1/8)
The Metropolitan Museum of Art, New York, Rogers Fund
52. *Path between Trees*
black chalk, gray wash, brushed with gum arabic
17.7 x 29.5 (6 15/16 x 11 5/8)
Städelsches Kunstinstitut und Städtische Galerie, Frankfurt am Main
55. *A Weather-Beaten Oak Tree*
✧ black chalk, gray wash, some graphite, heightened with white and yellow, partly brushed with gum arabic
15.3 x 19.6 (6 x 7 11/16)
Städelsches Kunstinstitut und Städtische Galerie, Frankfurt am Main
- 61a. *The Windmills at Kinderdijk (recto)*
black chalk, gray wash, watercolored in brown and red, heightened with white
sight size: 13.7 x 18.9 (5 3/8 x 7 7/16)
Private collection, U.S.A.
- 61b. *The Grote Kerk in Dordrecht from the Southwest (verso)*
black chalk, gray wash, watercolored in brown and red, heightened with white
sight size: 13.7 x 18.9 (5 3/8 x 7 7/16)
Private collection, U.S.A.
62. *Moored Rowboats on a River, a Church in the Distance*
black chalk, gray wash, watercolored in brown, pink, green, and yellow, heightened with white, partly brushed with gum arabic
14.1 x 19.4 (5 9/16 x 7 5/8)
Private collection, The Netherlands
63. *Boats at a Pier on a River*
black chalk, gray wash, graphite, pen and brown ink, heightened with white, partly brushed with gum arabic
14.6 x 19.5 (5 3/4 x 7 11/16)
Rijksmuseum, Amsterdam
65. *A Windmill and Farm Buildings beyond Meadows*
✧ black chalk, gray wash, partly brushed with gum arabic
18.3 x 30.4 (7 3/16 x 11 15/16)
Statens Museum for Kunst, Copenhagen
66. *A Dike alongside a River, a Bridge, and Trees to the Right*
✧ black chalk, gray wash, partly brushed with gum arabic

- 18.4 x 30.5 (7 1/4 x 12)
The British Museum, London
68. *Farmhouses along Both Sides of a Canal*
black chalk, gray wash, watercolored in green-gray
13.5 x 18.6 (5 5/16 x 7 5/16)
The Metropolitan Museum of Art, New York, Bequest of Mrs. H.O. Havemeyer
69. *View of a Village at Some Distance*
black chalk, gray wash, watercolored in green, brown, blue, and ochre, partly brushed with gum arabic
18.3 x 30.6 (7 3/16 x 12 1/16)
Staatliche Museen zu Berlin, Kupferstichkabinett
70. *River Landscape*
black chalk, gray wash, watercolored in red-brown, yellow, and green
18.9 x 30.3 (7 7/16 x 11 15/16)
Musées Royaux des Beaux-Arts de Belgique, Brussels
72. *Dordrecht Viewed from the East*
black chalk, gray wash, watercolored in yellow and red, partly brushed in gum arabic
19 x 44.5 (7 1/2 x 17 1/2)
Rijksmuseum, Amsterdam
73. *Rhenen Viewed from the Northeast*
black chalk, gray wash, watercolored in yellow and brown, partly brushed in gum arabic
17.9 x 50 (7 1/16 x 19 11/16)
Fogg Art Museum, Harvard University Art Museums, Cambridge, Gift of John S. Newberry, Jr., given in honor of Paul J. Sachs' 70th Birthday
75. *Arnhem Viewed from the Northwest*
black chalk, gray wash, watercolored in green and ochre yellow, partly brushed with gum arabic
19 x 48.6 (7 1/2 x 19 1/8)
Rijksmuseum, Amsterdam
76. *Calcar with Monterberg in the Distance*
black chalk, gray wash, watercolored in green and ochre yellow, partly brushed with gum arabic
18.5 x 49.5 (7 5/16 x 19 1/2)
The Metropolitan Museum of Art, New York, Promised Gift of an anonymous donor
77. *Panorama with a Shepherd Surveying the Landscape*
black chalk, gray wash
18.5 x 48 (7 5/16 x 18 7/8)
Rijksmuseum, Amsterdam
78. *The Hague Viewed from the Northwest*
black chalk, gray wash, watercolored in yellow and green
18.5 x 49.4 (7 5/16 x 19 7/16)
Rijksmuseum, Amsterdam
79. *Dunes with the Ruins of a Manor in the Distance*
black chalk, gray wash, partly brushed with gum arabic
19 x 30.2 (7 1/2 x 11 7/8)
Rijksmuseum, Amsterdam
80. *Dordrecht Viewed from the Northeast*
black chalk, gray wash, watercolored in brownish yellow, partly brushed with gum arabic
15.9 x 50.5 (6 1/4 x 19 7/8)
Colnaghi, London
82. *Dordrecht Viewed from the North, with a Windmill in the Foreground*
◇ black chalk, gray wash, watercolored with green, some brown chalk
18.2 x 36.8 (7 3/16 x 14 1/2)
The Metropolitan Museum of Art, New York, Robert Lehman Collection

83. *Dordrecht Viewed from the North, with the Grote Kerk*
black chalk, gray wash
18.6 x 50.4 (7 5/16 x 19 13/16)
Stichting Collection P. en N. de Boer, Amsterdam
84. *Dordrecht Viewed from the North, with the Grote Kerk and the Groothoofdspoort*
black chalk, gray wash
18.7 x 46 (7 3/8 x 18 1/8)
Rijksmuseum, Amsterdam
85. *A Freight Boat and a Timber Raft on Calm Water*
✧ black chalk, gray wash
16.8 x 25.4 (6 5/8 x 10)
The British Museum, London
86. *A Rowboat and a Ferry*
black chalk, gray wash
6.5 x 18.9 (2 9/16 x 7 7/16)
Teylers Museum, Haarlem, The Netherlands
87. *Nijmegen with the Valkhof, Viewed from the Northeast*
black chalk, gray wash
15.8 x 24.8 (6 1/4 x 9 3/4)
École Nationale Supérieure des Beaux-Arts, Paris
91. *Calcar and the Monterberg Viewed from Cleves*
black chalk, gray wash
15.9 x 23.9 (6 1/4 x 9 7/16)
Collection Groninger Museum, The Netherlands
92. *The Rhine Valley Viewed from Nijmegen toward the Elterberg*
black chalk, brush, and gray ink
15.4 x 24.7 (6 1/16 x 9 3/4)
Staatliche Museen zu Berlin, Kupferstichkabinett
93. *The Rhine Valley Stretching North toward the Elterberg*
black chalk, gray wash, pencil
14.9 x 23.9 (5 7/8 x 9 7/16)
Collection Frits Lugt, Institut Néerlandais, Paris
94. *Study of Leaves, Possibly Rhubarb*
pen and brown and gray ink, gray wash, traces of black chalk
21.8 x 21.4 (8 9/16 x 8 7/16)
Museum Boijmans Van Beuningen, Rotterdam
95. *Study of Leaves, Possibly Butterbur*
✧ black chalk, gray wash, watercolored in green and yellow, heightened with white, partly brushed with gum arabic
14 x 19.4 (5 1/2 x 7 5/8)
Collection Frits Lugt, Institut Néerlandais, Paris
98. *A Horse near the Bank of a River with Two Moored Rowboats*
black chalk, brush and gray ink, watercolored in brown and green, heightened in gray and white, traces of gum arabic at the lower right
13.6 x 19.1 (5 3/8 x 7 1/2)
Staatliche Museen zu Berlin, Kupferstichkabinett

99. *Two Studies of a Horse*
black chalk
12.7 x 17.7 (5 x 6 15/16)
Collection of Maida and George Abrams, Boston
101. *A Cow Standing*
black chalk, gray wash
13.6 x 18.9 (5 3/8 x 7 7/16)
The British Museum, London
102. *A Bullock Standing*
✧ black chalk, gray wash, watercolored in brown
13.6 x 18.1 (5 3/8 x 7 1/8)
Amsterdams Historisch Museum
103. *A Cow Lying Down*
black chalk, gray wash
7.6 x 13.3 (3 x 5 1/4)
Private collection, The Netherlands
105. *Shepherd with a Staff*
black chalk, gray wash, traces of gum arabic
19.4 x 11.8 (7 5/8 x 4 5/16)
Museum Boijmans Van Beuningen, Rotterdam
106. *Two Resting Shepherds*
✧ black chalk, gray wash, brushed with gum arabic in the foreground
10.9 x 16.8 (4 5/16 x 6 5/8)
Collection Frits Lugt, Institut Néerlandais, Paris
107. *A Milkmaid*
black chalk, gray wash, some pencil
12.1 x 14.8 (4 3/4 x 5 13/16)
The J. Paul Getty Museum, Los Angeles
108. *Portrait of a Twenty-Nine-Year-Old Man, 1646*
pen and brush and gray ink on white prepared parchment, heightened with white
20.8 x 16.5 (8 3/16 x 6 1/2)
Staatliche Museen zu Berlin, Kupferstichkabinett
109. *Portrait of a Twenty-Three-Year-Old Woman, 1646*
pen and brush and gray ink on white prepared parchment, heightened with white
20.6 x 16.3 (8 1/8 x 6 7/16)
Staatliche Museen zu Berlin, Kupferstichkabinett