

Koller Auktionen - Lot 3045

A192 Tableaux de Maîtres Anciens - vendredi 19 juin 2020, 14h00



SALOMON VAN RUYSDAEL

(Narden circa 1603–1670 Haarlem)

Landscape with a group of trees, herd of cows, herdsman and the Abbey of Egmond in the distance, circa 1660.

Oil on panel.

76.5 × 115 cm.

Expertise: Dr. Walther Bernt, 15.6.1959 (copy available). Provenance: - Collection of John Howard Galton, Hadzor (Worcestershire), 1854 and 1857–1858 (verso with label). - Collection of Adolf P. Vischer-Boelger, Basel. - Collection of Vischer-d'Assonleville, Basel. - Swiss private collection, since 1963. Exhibited: Manchester 1857, The Art Treasures of the United Kingdom Collected at Manchester, Art Treasures Palace, 1857–1858, Cat. No. 1008. Literature: -

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Gustav Friedrich Waagen: Treasures of Art in Great Britain, London 1854, Vol. III, p. 220. - Exh. cat. The Art Treasures of the United Kingdom Collected at Manchester, Art Treasures Palace, 1857–1858, London 1857, p. 70, No. 1008. - Wolfgang Stechow: Salomon van Ruysdael, Berlin 1975, p. 101, No. 218 B. Salomon van Ruysdael is one of the most important landscape painters of the Dutch Golden Age. The painting presented for sale here, recently rediscovered in a Swiss private collection, is a characteristic example of the artist's late period, which can be described stylistically as his classic phase. While at the beginning of his career, Salomon van Ruysdael turned to a rather monochrome palette of brown tones, his late work is characterised by a variety of colour and rich contouring, as is clearly demonstrated in this example. Stylistically this picture can be compared with the landscape "Les treillis" at the Musées Royaux des Beaux-Arts in Brussels (Inv. No. 3421), which is dated 1659, so that it can be assumed that the present landscape dates to the second half of the 1650s. Ellis Dullaart of the RKD, The Hague, who has confirmed the authenticity of this painting on the basis of a photograph and whom we thank for her help in cataloguing this work, points out that the ruins in the distance can be identified as the Abbey of Egmond. The motif appears several times in the oeuvre of Salomon van Ruysdael, for example in the painting "The watering place" from 1660 at the Rijksmuseum in Amsterdam (Inv. No. SK-A-352). Born in Naarden in Gooiland, as Salomon de Go(o)yer, he only later called himself Salomon van Ruysdael, as did his brother Isaack (1599–1677), probably in reference to the Ruijschdaal castle, which lay close to his father's home. He was the uncle of probably the most famous landscape painter of the 17th century, Jacob Isaacksz van Ruysdael (1628–1682). About his artistic education nothing has been recorded. In 1623 he joined the Guild of St Luke of Haarlem and his earliest dated work is from 1626, in which we clearly see the influence of Esias van der Velde (1587–1630), who was active in Haarlem from 1609 to 1618. Moreover, his early work is also characterised by his study of the work of Jan van Goyen (1596–1656) and Pieter de Molijn (1595–1661). Although Salomon van Ruysdael was to remain in Haarlem until the end of his life, his landscapes, including the present one, prove that he must have

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visited Leiden, Utrecht, Amersfoort, Arnhem, Alkmaar, Rhenen, Dordrecht and Egmond. Also of note is the recorded provenance of this painting, which stretches back to the 19th century. The art historian and director of the Berlin Gemäldegalerie Gustav Friedrich Waagen, whose appointment as professor at the University of Berlin represented the first time that art history had been recognised as a discipline at university level, published three volumes after his travels through England and France: "Kunstwerke und Künstler in England und Paris" (Berlin 1837–1839), and the English edition "Treasures of Art in Great Britain" in 1854 (with a supplementary volume "Galleries and Cabinets of Art in Great Britain in 1857). In his publication Waagen also mentions the painting offered here, which he had seen in the dining room of the art collector John Howard Galton during a personal visit, and which he highlights as a work of especially high quality because of the brilliant colours and excellent execution (Waagen 1854, p. 220). The painting is archived at the RKD.

CHF 25 000 / 35 000

€ 23 360 / 32 710

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