



SALOMON VAN RUYSDAEL



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SALOMON VAN RUYSDAEL (1602-1670)

A Dune Landscape with Figures Resting and a Couple on Horseback, a View of Nijmegen Cathedral Beyond

c. 1642-43

oil on canvas

26 ½ x 41 ½ in. (67.3 x 105.4 cm)



WATCH VIDEO

PROVENANCE

Sale: Monsieur J.B., Paris, Drouot, 23 March 1931, No. 13, repr.

Munich, Collecting Point, Recuperation, 1947, No. 5609

Wildenstein & Co., Buenos Aires

Collection Raul Lamuraglia, Buenos Aires

Sale: Christie's New York, 31 May 1991, Important Old Master Paintings, No. 30A, repr. in colour

Private Collection, New York

Private Collection, California, by descent

EXHIBITION

Exh. De El Greco a Tiepolo, Museo Nacionales de Bellas Artes, Buenos Aires, 1964, No. 110, repr.

LITERATURE

W. Stechow, *Salomon van Ruysdael*, 1975, p. 107, no. 258

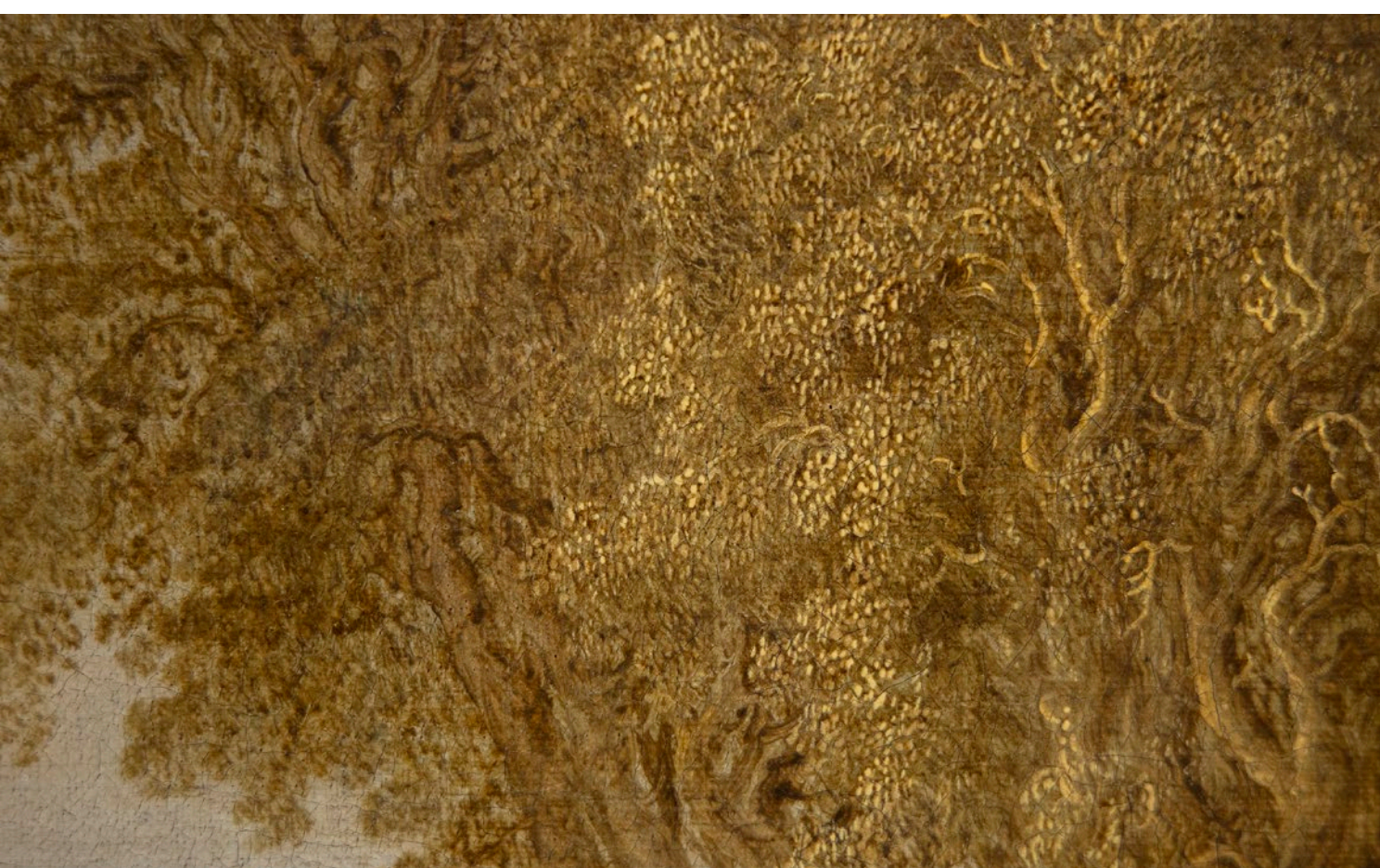
— IMPORTANT FACTS

- Van Ruysdael looked to the energy and drama of the sky to suggest familiar poetic or scriptural metaphors vis a vis any number of weather anomalies
- *A Dune Landscape with Figures Resting* is a beautifully orchestrated demonstration of that principal carried on the strength of its brilliant staging of light and shadow in creating drama and energy. It is the *beau idéal* that collectors of seventeenth century Dutch landscapes value most
- *A Dune Landscape with Figures Resting* is a picture full of positivism, an embodiment of a benevolent equilibrium of sea and land and air and water – all experienced by people, whether peasant, or of a more leisurely class – a show of prosperity and harmony.

DETAIL IMAGES







TOP PAINTINGS SOLD AT AUCTION



An Extensive River Landscape
1644

oil on panel

24 ½ x 35 ¾ in. (62 x 91 cm)

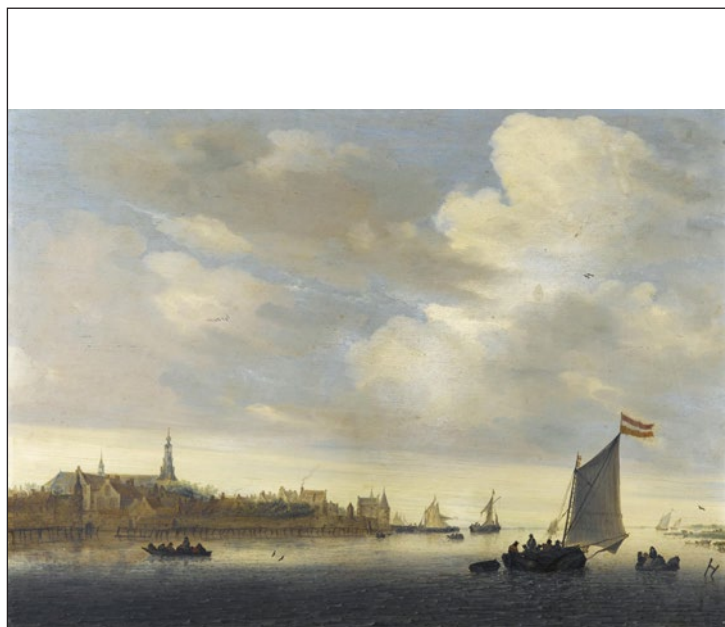
**Sold at Sotheby's London:
December 1997 for \$3,892,724**

A River View with the Town of Weesp
1650

oil on panel

18 ½ x 25 in. (47 x 63.5 cm)

**Sold at Sotheby's New York:
January 2010 for \$3,330,500**



TOP PAINTINGS SOLD AT AUCTION



*Wijdschip and Other Small Dutch
Vessels at the Mouth of an Estuary*
oil on oak panel
14 ½ x 12 ¾ in. (36.1 x 32.3 cm)

**Sold at Sotheby's New York:
January 2015 for \$3,077,000**

VAN RUYSDAEL PAINTINGS IN MUSEUM COLLECTIONS



**Szépművészeti Múzeum
Budapest**

Road in the Dunes with a Passenger Coach
1631
oil on panel
22 x 34 in. (55.8 x 86.3 cm)

The Metropolitan Museum of Art New York

Market by the Seashore
1637
oil on wood
16 x 23 in. (40.6 x 58.4 cm)



VAN RUYSDAEL PAINTINGS IN MUSEUM COLLECTIONS



Kunsthalle, Hamburg

River Scene

1632

oil on canvas

13 ½ x 20 in. (34.2 x 50.8 cm)

HISTORY



Salomon van Ruysdael, *Landscape with Two Figures Conversing*, Graphite on Paper
Metropolitan Museum of Art, New York

Born in Naarden where his father, Jacob Jansz de Goyer was a moderately wealthy cabinetmaker, Salomon van Ruysdael initially used the name 'de Goyer' but soon followed the example of his eldest brother and adopted 'Ruysdael' from the castle of Ruijschdaal in Gooiland, which may once have been a family possession. Shortly after his father's death, Salomon and his brother, Isaack van Ruysdael (1599-1677), a painter, frame maker and dealer, moved to Haarlem, where Salomon entered the Guild of St Luke in 1623 and largely painted scenes of the surrounding countryside.

By 1640, Salomon distanced himself from the tonal aesthetic that had largely dominated landscape pictures of the previous decade. Instead, he adopted a more varied and brighter palette that can be seen as part of a wider movement in landscape painting whereupon the impulse to paint the more mundane features

of the Dutch environment in a relatively uncomplicated manner was supplanted by a desire to imbue the landscape with a new sense of grandeur and refinement. Salomon did not, for example, intend cloud structures to be simply beautiful features or atmospheric elements that augment the 'feeling' of the picture. Instead, he looked to the energy and drama of the sky to suggest familiar poetic or scriptural metaphors vis a vis any number of weather anomalies — natural world reminders of God's creative power, his benevolence, and his goodness visible from the top of the dunes, from the lands reclaimed from the sea, and from the sea conquered with their mighty ships.

A Dune Landscape with Figures Resting is a beautifully orchestrated demonstration of that principal carried on the strength of its brilliant staging of light and shadow in creating drama and energy. It is the *beau idéal* that collectors of seventeenth century Dutch landscapes value most, illustrated in this case by a dramatic cloud-driven sky that conveys the essential nature of a blustery day, a rising sandy wedge of land that provides a gently sloping diagonal to a lowered horizon on the left gloriously capped by a silvery band of distanced water, and a landscape populated by figures that have come for the bracing air and together, create a kind of euphoric



Salomon van Ruysdael
View of the Dunes near Zandvoort
oil on canvas

Salomon van Ruysdael
River View of Nijmegen with the Vakhof
1648, oil on panel
Fine Arts Museums of San Francisco



spectacle of life and living; people admiring the scene just as Salomon van Ruysdael wanted us to admire the picture. It is all pitched and brought to dynamic balance by those wind-driven darkened cumulus clouds that echo and drive the clustered shape of the trees skyward; an effect counter-balanced by patches of white clouds that sort of speak to the strongly lit area that irradiates and transfigures the landscape at mid-ground. The overall effect is a radiant one, and it is clear, Salomon took the advice of given by Karel van Mander to painters in 1604 that, "above all do not forget to put small figures under tall trees. . . Make the countryside, the town, and the water full of activity, the houses inhabited, and the roads traveled." *A Dune Landscape with Figures Resting* is a picture full of positivism, an embodiment of a benevolent equilibrium of sea and land and air and water – all experienced by people, whether peasant, or of a more leisurely class — a show of prosperity and harmony.

Salomon van Ruysdael

Landscape with Wagons on a Sandy Road with Other Travelers and Cows, a Church Beyond, 1647
oil on oak panel



