



**Jacob van Ruisdael**

Haarlem 1628/29 - 1682 Amsterdam

*River Landscape with Angler*

Oil on canvas: 10 1/2 x 15 inches  
26.5 x 38 cm

Signed lower left with monogram

Provenance:

Horutener collection, Rouen, by 1781, the year of the death of the engraver Jacques Bacheley

Private collection, Switzerland

With Kornfeld, Bern, 1992

With Gebr. Douwes, Amsterdam & London

Private collection, Boston

Literature:

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French painters*, 9 vols., London 1829-42, vol. 6, no. 95, p. 32

C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts*, 10 vols., Esslingen & Paris 1907-28, vol. 4, no. 192b

S. Slive, 'Additions to Jacob van Ruisdael: II', *The Burlington Magazine* 137 (1995), pp. 456, 457, ill.

S. Slive, *Jacob van Ruisdael: A Complete Catalogue of his Paintings, Drawings and Etchings*, New Haven & London 2001, no. 521, p. 381 (as on panel), illustrated in colour

In a river landscape, the foreground of which is entirely taken up by water, we see an angler seated on a bank at the left. On the opposite side of the stream, there is a high bank with dense bushes and trees just permitting a view to the background where a church tower and a mill can be seen. Beyond, we see the river expanding, framed by meadows in which cattle are grazing. The polder is closed off by a screen of woodland above which the rooftop of a house and another mill rise. The sky is filled with an imposing formation of clouds.

Before this very important painting surfaced in 1992, it was only known from a print by Jacques Bacheley dated 1781 (fig. 1) at which time it was in the collection of the Rouen merchant Horntener. All subsequent scholars, namely the London connoisseur and dealer John Smith and Cornelis Hofstede de Groot based their descriptions on the print.

# Bijl-Van Urk



Fig. 1, Jacques Bacheley, engraving (in reverse)

The painting was dated by Professor Seymour Slive to about 1650, but the thickly painted passages and the concentration of trees in the centre of the composition strongly recall earlier works by Ruisdael from the last years of the 1640s. A slightly earlier date of execution remains therefore under consideration. The painting ranks among Ruisdael's most refined early landscape compositions. The painter was much taken in by the painting himself as is suggested by the fact that he apparently had some difficulty parting with it. Meindert Hobbema, who around 1658 became Ruisdael's pupil, copied the present painting in about 1660 (fig. 2). At that point, the painting was obviously still in the painter's possession.



Fig. 2, Meindert Hobbema after Ruisdael, Glasgow, Kelvingrove Art Gallery and Museum

In the present river view Ruisdael combined the most appealing features of Haarlem landscape painting such as the finely delineated and textured foliage, reminiscent of Cornelis Vroom, and the sensitive atmospheric effects with an unprecedented sense of poetry, forecasting his mature compositions that were to have such a tremendous impact on the school of nineteenth-century landscape painting, notably Constable.