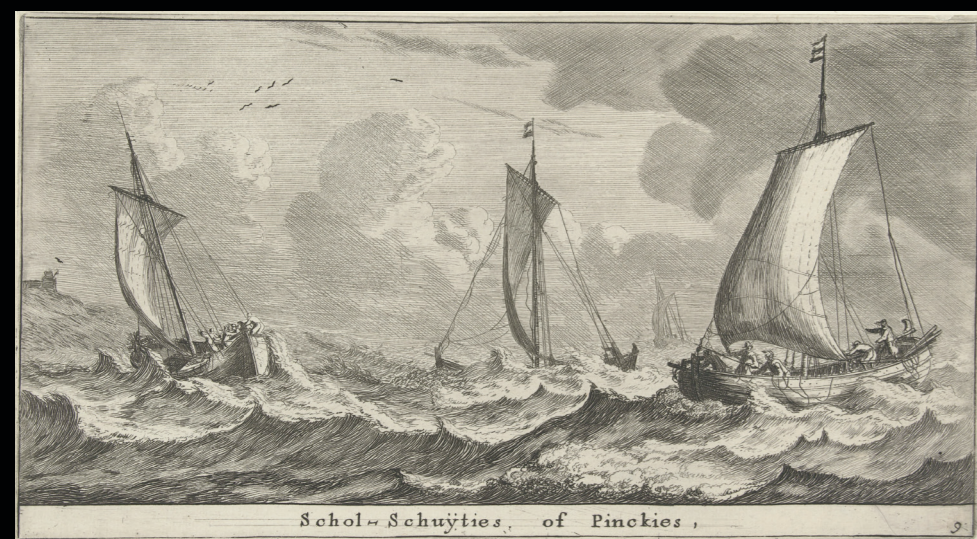




Claes Jansz Vischer
Vierbake t' Sandvoordt
Etching, 102 x 145 mm
Amsterdam, Rijksmuseum



Reinier Nooms alias Zeeman
'Schol-Schuyties or Pinckies'
Etching, 205 x 300 mm
Rob Kattenburg Collection



*The painting is a joint acquisition of
Gallery Rob Kattenburg and Bijl- Van Urk Master paintings*

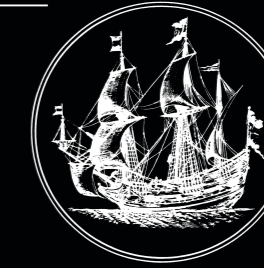
Rob Kattenburg BV
Oosterzijweg 124
NL-1851 PS Heiloo
The Netherlands
phone +31725895051
info@robkattenburg.nl
www.robkattenburg.nl
By appointment only



ROB KATTENBURG

Bijl-Van Urk BV
Sander Bijl
Kennemerstraatweg 174
NL-1815 LE Alkmaar
The Netherlands
phone +31653425432
sander@bijlvanurk.com
www.bijlvanurk.com

MASTER PAINTINGS
Bijl-Van Urk



*Dutch Old Master Marine Paintings,
Drawings & Prints*



*A Beach Scene by Simon de Vlieger
One of the important Marine Painters
of the Seventeenth Century*

SIMON DE VLIIEGER

(Rotterdam 1600/01-1653 Weesp)

A beach scene with fishermen displaying their catch before the beacon light near Zandvoort

Oil on canvas, 71.7 x 119.8 cm.

Signed and dated: 'S DE VLIIEGER / f 1646'
(lower left, on the barrel)

PROVENANCE

- Henry J. Pfungst, F.S.A. (1844-1917), London; (†) his sale, Christie's, London, 15 June 1917, lot 167 (178 gns. to Durlacher).
- With Jacques Goudstikker, Amsterdam, by 1918.
- Private collection, The Netherlands, by 1929.
- Private collection, Southern Netherlands, by 1938.
- B.H.M. Lips, Dordrecht, by 1948, and by descent to, A.J.M. Lips, Dordrecht, 1950.
- H.A. Wetzlar, Amsterdam; Lempertz, Cologne, 18-21 November 1954, lot 15 (unsold).
- With Eduard Plietzsch, Cologne, and by whom sold on 27 February 1956 to,
- Emil G. Bührle (1890-1956), Zurich, and from whose estate sold in 1965 to the following, with Arthur Kauffmann, London.
- With Böhler, Munich, 1965-6, where acquired by a private collector and by whose son sold, [The Property of a Gentleman]; Sotheby's, London, 6 December 2006, lot 19, where acquired by the present owner.

In this typically Dutch coastal scene Simon the Vlieger depicts the dunes of the village of Zandvoort with lively activity on the beach. Fishing was one of the pillars of prosperity for the Netherlands, so it was an important motif in the genre of marine painting. On the right there are three pinks, small fishing vessels that were used off-shore and beached on rollers after the day's fishing. De Vlieger created a compositional effect by placing the beacon light above the dunes, with various figures at different distances on the shore. The ships in the background create depth and atmospheric perspective. The characteristic Dutch skies are enlivened with clouds and rays of sunlight.

Beach scenes were a speciality of Simon de Vlieger, who contributed significantly to its development. Typically, a large portion of the painting is devoted to the elements of sky and water. The horizontal format allowed him to use atmospheric effects to create an overwhelming sense of space. De Vlieger constructed a compositional effect by placing the beacon light above the dunes, with various figures at different distances on the canvas establishing the size of the ships

LITERATURE

- L. Gloor, *The Emil Bührle Collection: History, Full Catalogue and 70 Masterpieces*, Zurich, 2021, pp. 280-281, no. 498.

EXHIBITED

- The Hague, Pulchri Studio, *Collectie Goudstikker / Catalogue de la Collection Goudstikker d'Amsterdam*, October 1918, no. 56.
- Amsterdam, Rijksmuseum, *Tentoonstelling van Oude Kunst*, 1929, no. 159.
- Rotterdam, Boymans Museum, *Meesterwerken uit vier Eeuwen 1400-1800*, 25 June-15 October 1938, no. 161.
- Eindhoven, Stedelijk Museum Van Abbe, *Nederlandse landschapskunst in de 17e eeuw*, August-10 October 1948, no. 75.
- Rotterdam, Museum Boymans, *Kunstschatten uit Nederlandse verzamelingen*, 19 June-25 September 1955, no. 133.

in the background, which also create a sense of depth and atmospheric perspective. De Vlieger observed light and water from real life, which resulted in this case in a limited tonal palette that contrasts with the more lavish color scheme in the left foreground. He created a convincing impression of the sea, sky, beach and dunes, making the interplay of the elements of nature tangible, displaying the full mastery of his skills in the process.

The painting can be placed among a group of extraordinary beach scenes such as Beach view from the Mauritshuis, The Hague, and Beach scene in the Wallraf-Richartz Museum, Cologne. The group of paintings all reflect a luminosity, in their relationship between the different variations of grey and blue in the sky and water and the yellow browns of the dunes and the beach, which contrast with some specks of color in the foreground.

The painting is signed and dated on the barrel in the lower left foreground.

Simon de Vlieger, together with Hendrick Cornelisz Vroom, Jan Porcellis, Jan van de Capelle, Ludolf Backhuysen and Abraham Storck, is considered to be one of the most important marine painters of the entire Seventeenth Century.

Master of rendering the Dutch coastal landscape



Simon de Vlieger was one of the greatest and most important maritime artists of the 17th century. His work consists mainly of paintings, drawings and prints. He was influenced by Jan Porcellis, who had taken a new direction with his tonalist or atmospheric painting style. De Vlieger later moved away from this monochrome style to a more realistic use of color, with highly detailed and accurate representations of ships, rigging and the like. In turn, De Vlieger influenced Jan van de Capelle, Hendrick Dubbels and Willem van de Velde the Younger, among others.

As regards subject matter, Simon de Vlieger was initially interested in the depiction of stormy seas and coasts scattered with rocks, but in the course of his career he began favoring calmer coastlines with the emphasis on the atmospheric effects of the elements on the coasts of the North Sea. His oeuvre shows a transition from a muted tonality in the early works, which were greatly influenced by Jan Porcellis, towards the more classical style of Jan van de Cappelle and the Van de Veldes in his later pictures.