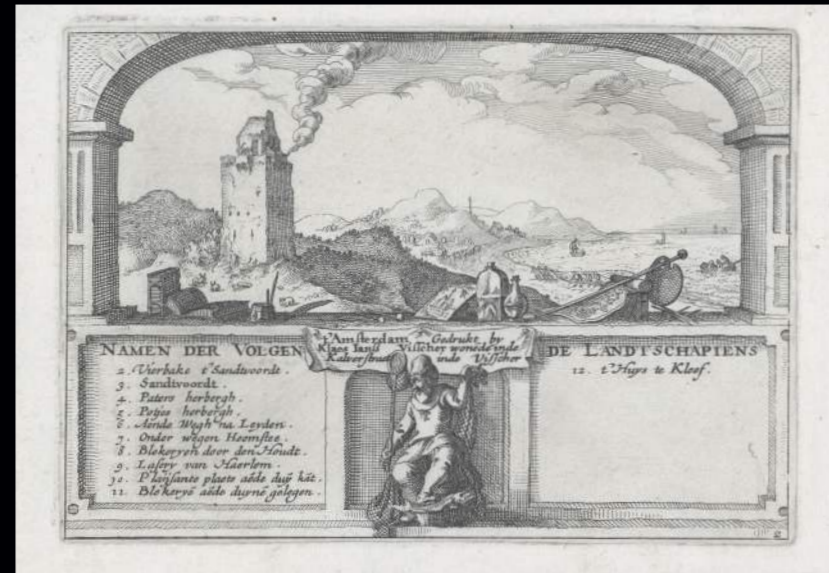
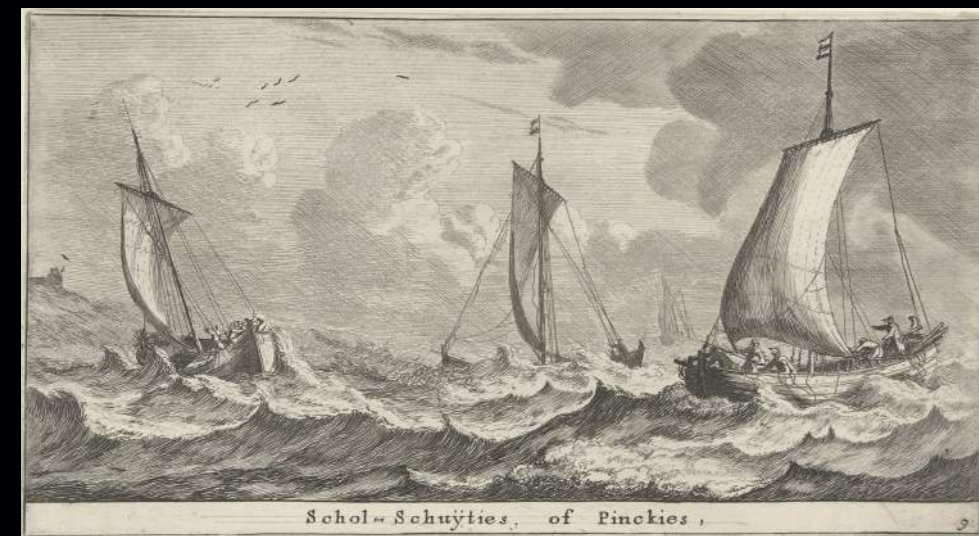


*Dutch Old Master Marine Paintings,  
Drawings & Prints*



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*

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MASTER PAINTINGS  
*Bijl-Van Urk*



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

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## 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.

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*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*

