

SIMON JACOBZ. DE VLIEGER

(Rotterdam 1600 - Weesp 1653)

A Wooded Landscape with a Flock of Sheep on a Track

oil on panel
72.8 x 67.6 cm (28⁵/₈ x 26³/₈ in)

BEST KNOWN FOR HIS SEASCAPES, *A WOODED Landscape with a Flock of Sheep on a Track* is a rare example of Simon Jacobsz. de Vlieger's wooded landscapes. A flock of sheep are being guided with their lambs from under the leafy shade towards the warm glow of the setting sun. The thick trunk of a tree that dominates the foreground with its twisted and exposed roots, leads our eye to a wolf below. He licks his paws in anticipation of the sheep he hopes will pass his way. De Vlieger demonstrates a great understanding of the depiction of animals in the present work, further demonstrated in his large signed drawing *Goats before a Shed* (Kupferstichkab, Berlin), and in a series of ten prints that he produced representing various types of domesticated animals.

In *A Wooded Landscape with a Flock of Sheep on a Track*, de Vlieger combines almost Italianate atmospheric effects in the billowy and swirling clouds which dominate the upper part of the painting, in a scene that is likely to have been inspired by his native Dutch countryside. The wonderfully full canopies of the trees are filled with a rich deep green foliage, that has turned a musky brown where it is touched by the sun's rays; the attention paid to the numerous elements of the landscape demonstrate de Vlieger's great skill in detailing.

Principally known as a marine artist, de Vlieger's *A Wooded Landscape with a Flock of Sheep on a Track* is one of a few surviving paintings of forest subjects by the artist, *Landscape with Hunters* in the Museum of Fine Art, Budapest being another such example. Despite the few oils that are known to exist, de Vlieger's attraction to this subject matter is clearly manifested in the large number of chalk drawings of wooded landscapes that he produced, often on blue paper, such as those in the Kupferstichkab, Berlin and the Groninger Museum, The Netherlands.

De Vlieger was one of the leading marine and landscape artists of the Dutch school, influencing the direction of Dutch marine art during the 1630s and 1640s. In early 1634 de Vlieger moved from Rotterdam to Delft, becoming a member of the Guild of St. Luke that same year. He provided designs for the festivities associated with Marie de Medici's (1575-1642) visit to Amsterdam, designed tapestries for Delft's magistrates, painted organ shutters for Rotterdam's Laurenskerk, and designed stained glass windows for Amsterdam's prestigious Nieuwe Kerk.

Although his training is undocumented, de Vlieger's early paintings display similarities with the monochrome palette of Jan Porcellis (c.1580-1632). He had developed his work by the 1640s to produce a style that had become his own, as exemplified in his *Arrival of William of Orange in Rotterdam*, 1642,

in the Hermitage, see figure 1, in which the skilled execution of the romantic whiskered up sky recalls that of his *A Wooded Landscape with a Flock of Sheep on a Track*. His early tendency to portray dramatic rocky coasts gave way to placid, deeply spatial marine vistas, whose firmly structured compositions and calm seas influenced a number of prominent marine painters, such as Willem van de Velde the Younger (1633-1707) (see inventory), Hendrik Dubbels (1621-1707) and Jan van de Cappelle (1626-1679). It is noted that van de Cappelle owned numerous paintings by de Vlieger, and more than 1,300 drawings by him, suggesting that he obtained much of his material from de Vlieger's estate.

De Vlieger also produced a few history paintings, which incorporated marine settings. In addition to these, he produced a few rare landscape paintings, such as the present work, which anticipated works by Jacob van Ruysdael (1628/9-1682) and Meindert Hobbema (1638-1709). De Vlieger was also a notable draughtsman and etcher, drawing particularly fine townscapes and large-scale topographical subjects. His pupils included Hendrick van Anthonissen (1606-after 1660), Claes Claesz Wou (c.1592-1665), Pieter Mulier the Elder (c.1615-1670), Abraham van Beyeren and Hendrick Martensz. Sorgh (1611-1670).

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Simon de Vlieger, *Arrival of William of Orange in Rotterdam*, 1642, The Hermitage, St. Petersburg (Figure 1)

