



## AMSTERDAM

Lekstraat 63, 1079 EM  
Tel. +31 20 301 29 50  
Fax +31 20 301 29 60  
Email: [info@aagauctioneers.com](mailto:info@aagauctioneers.com)  
Website: [www.aagauctioneers.com](http://www.aagauctioneers.com)

## GENEVA

Rue du Rhône 59-I  
CH-1204  
Tel. +41 22 310 33 32  
Fax +41 22 312 02 03

## JAKARTA

Jl. Pasuruan no. 9  
10310  
Tel. +62 21 315 86 36  
Fax +62 21 398 99 533

## SINGAPORE

30 Bideford Road #03-02  
Thong Sia Building, 229922  
Tel. +65 67 372 130  
Fax +65 67 371 859





## **OLD MASTERS TO MODERNISTS**

**506**

**Amsterdam**

**Auction: Monday 26 November 2018, 2 p.m.**

**Viewing: Friday 23 - Sunday 25 November, 10 a.m. - 5 p.m.**

Please note:

Faults or imperfections are not recorded in the lot description.

We encourage you to inspect the lots during our viewing days.

Condition reports are available upon request.

You are requested to collect the acquired item(s) within five days after the auction.

After five days this can be done by appointment only.





## INDEX

Adolfs, G.P.	118	Hilverdink, J.	43	Ostade, A. van <i>circle of</i>	9
Arends, F.	38	Hoen, C.P. 't	51	Pieck, H.	108
Berg, F. van den	97	Hove, B.J. van	64	Plas, P.	70
Berg, J.F.	87	Hupin, J. <i>attributed to</i>	12	Pleijzier, A.	39
Berg, S. van den	78	Indonesian School	119	Powell, C.M.	42
Berkhout, N.	71	Israels, I.	111 - 117	Rajin, I Wyn	128
Bilders, J.W.	32	Italian School	1, 17	Robertson, S.	83
Bloemaert, A. <i>circle of</i>	11	Jansen, W.G.F.	79	Roelofs, W.	76, 77
Blommers, B.J.	85	Jong, G. de	90, 96	Roffiaen, J.F.X.	35
Bollongier, H.	14	Kaemmerer, F.H.	27	Sadée, P.	84
Bommel, E.P. van	45	Karssen, A.N.M.	48	Sande Bakhuysen, H. van de	30, 31
Bonnet, R.	121 - 124	Kleijn, L.J.	52	Schelfhout, A.	53 - 55
Brassauw, M. <i>circle of</i>	19	Klinkenberg, J.C.K.	65, 66	Schijndel, B. van	18
Broekhuizen, C.	126	Klombek, J.B.	37	Schiller, F.	105
Bruyn, J.C.	15	Koekkoek, W.	60	Schipperus, P.	74
Caenen, T.	20	Koster, A.L.	75	Schotel, P.J.	44
Claesz., P. <i>studio of</i>	13	Kruseman, F.M.	34	Schreurs, C.P.	26
Cossaar, J.C.W.	89	Kunz, L.A.	25	Schulman, L.	68
Delfgaauw, G.	94	Kuyten, H.	100	Schütz I, C.G. <i>attributed to</i>	4
Delort, C.E.	36	Langendijk, D.	56	Sluijters, J.	102, 103
Does, W. van der	120	Leemans, A. <i>attributed to</i>	10	Sluiter, W.	109
Dooijewaard, W.	104	Leickert, C.	46, 47	Smit, A.	125
Dutch School	8, 22	Lieste, C.	28, 29	Smith, H.	86
Esman, J.	23	Lubbers, A.	93	Spohler, J.J.	73
Everdingen, A.	67	Mackenzie, M.H.	92	Stoop, D.	3
Eversen, A.	62, 63	Maes, N.	16	Strij, J. van	33
Fiedler, H.	101	Meijer, H. de	5, 6	Sukada, I Md	129 - 131
Filarski, D.	99	Meijer, L.	40	Swyncop, P.	106
Gabriël, P.J.C.	81	Mesdag, H.W.	88	Tavenraat, J.	72
German School	2	Meucci, M.	24	Verschuur, W.	49
Gulik, F.L. van	91	Mijtens, J. <i>studio of</i>	21	Vertin, P.G.	57 - 59
Gunawan, H.	127	Moll, E.	95	Wagner, M.D.	61
Haan, D. de	69	Noltee, C.	107	Wieggers, J.	98
Hem, P. van der	110	Nooms, R. <i>called 'Zeeman'</i>	7	Wijsmuller, J.H.	80, 82
Hilgers, C.	50	Opdenhoff, G.W.	41		



## UNIEK VERZEKERINGSCONCEPT VOOR VERMOGENDE PARTICULIEREN, ONDERNEMERS EN FAMILIES

Paardekooper  
Private Insurance is  
één van de weinige  
verzekeringskantoren in  
Nederland dat zich met  
een totaalconcept specifiek  
richt op deze bijzondere  
categorie relaties.

Paardekooper Private Insurance is al ruim 25 jaar gespecialiseerd in het verzekeren van bijzondere bezittingen zoals (rietgedekte) villa's, woonboerderijen, grachtenpanden, waardevolle inboedels, kunst, kostbaarheden, exclusieve auto's, vakantiehuisen (in het buitenland) en onroerend goed portefeuilles van particuliere beleggers. Maar ook zakelijke verzekeringen, alsmede financiële planning, pensioen- en levensverzekeringen zijn onze specialisaties en bieden wij onze bijzondere cliëntèle aan. Het Paardekooper Totaalconcept staat hierbij centraal: nieuwe relaties

ontvangen een voorstel voor hun gehele verzekerings situatie (particulier en/of zakelijk). Het resulteert direct in: een overall upgrade in dekking, doorlopend lagere premies, meer inzicht, betere structuur en uniformiteit in de portefeuille. Geheel toegesneden op de persoonlijke voorkeuren.

Het unieke verzekeringsconcept is speciaal ontwikkeld voor vermogende particulieren, ondernemers en families. Indien wij uw nieuwsgierigheid hebben gewekt, dan verzoeken wij u contact met ons op te nemen.

### Ruim 25 jaar gespecialiseerd in het verzekeren van waardevolle bezittingen

**Paardekooper**

private insurance

Soestdijkseweg 247, Bilthoven

+31 (0)30 30 32 100

[www.paardekooper.net](http://www.paardekooper.net)



**NOBLE HOUSE VALUATION**  
Art, Antiques & Movable Assets

# HELEMAAL WEG VAN DE WEG

Annandale - Banks Peninsula, Nieuw-Zeeland

U bent even onderweg om een prachtige verlaten weg te vinden zoals deze. Maar wanneer u er één vindt, vindt u er vele. Aan de andere kant van de aarde. In een land beroemd om haar natuur, verschillende landschappen en gastvrijheid. Nieuw Zeeland. U rijdt door oeroude regenwouden, langs slapende vulkanen en over kronkelende kustwegen.

Om u goed op weg te helpen, zorgen wij ervoor dat u uitgerust in Nieuw-Zeeland aankomt. Geen gedoe met parkeren of volle treincoupés. Wij brengen u graag met

een privé chauffeur naar het vliegveld, vanwaar u boven in de wolken zult zijn in uw ruime First Class ligstoel. Hemelse spijs, wijn, films of een goed boek geven u al helemaal het gevoel op weg te zijn.

Beleef Nieuw-Zeeland à la TravelEssence. In een rustig tempo, via plaatsen waar u zelf nooit gekomen zou zijn.

**Uw wensen. Onze kennis. Uw perfecte reis.**  
[www.travelessence.nl](http://www.travelessence.nl) | 030 272 5335

**TRAVELESSENCE**  
Nieuw-Zeeland • Australië





Tentoonstelling

**Dineren  
aan de gracht  
Museum  
Van Loon**

5 okt 2018 – 14 jan 2019

Dagelijks te zien van 10.00 tot 17.00 uur





# HARROGATE

SPRING WATER



HARROGATE.NL



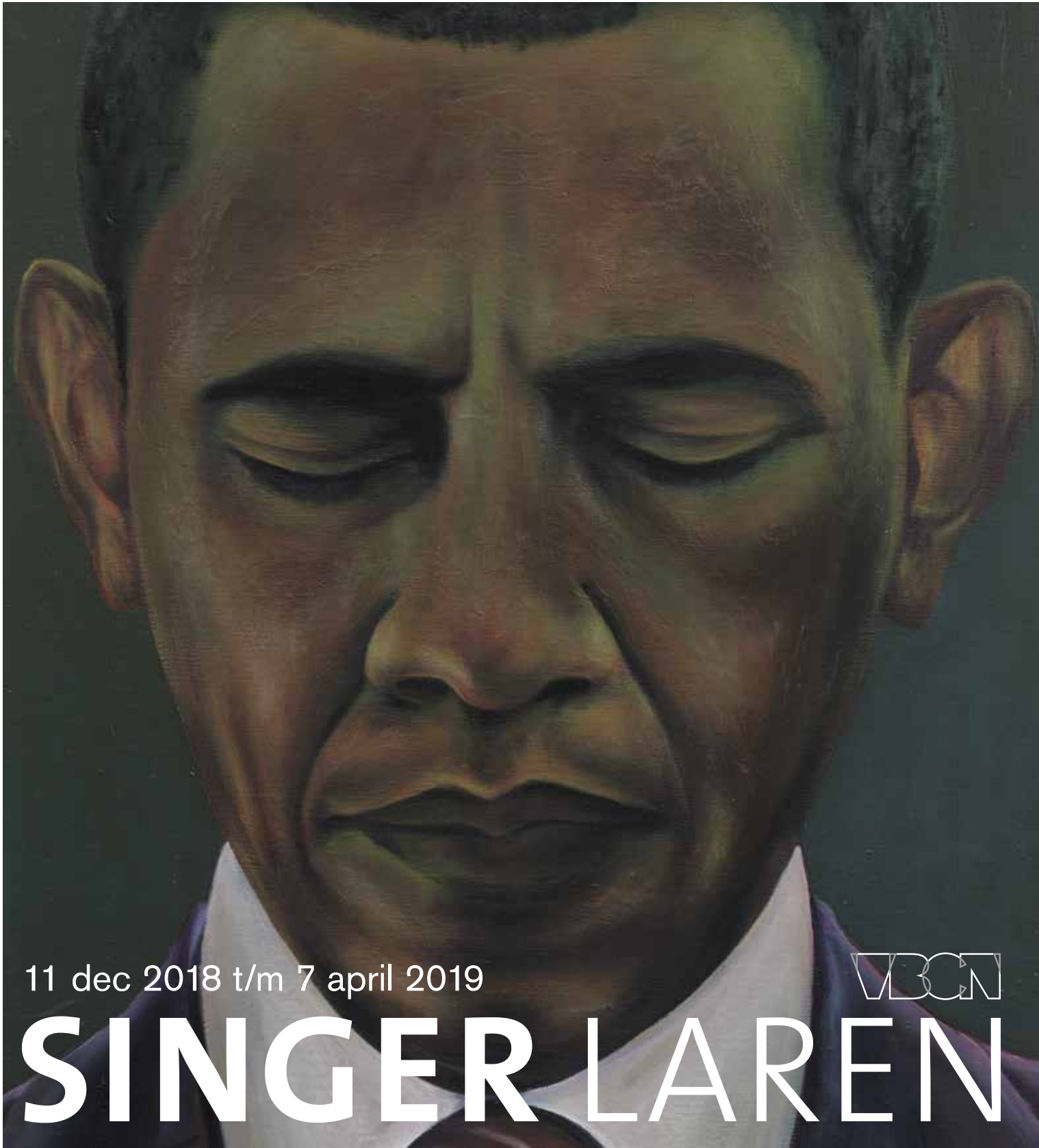
Dutch Inventory Brokers is gespecialiseerd in het complete traject boedelafwikkeling van nalatenschappen. Van advies en transport tot en met taxatie en verkoop. In het bijzonder richt Dutch Inventory Brokers zich op het hogere segment kunst, antiek en design. Bij nalatenschappen verzorgt Dutch Inventory Brokers ontruiming van huis of appartement en is deskundig en respectvol partner voor familieleden.

Kunsthistoricus Kati Wieg is met jarenlange ervaring en kennis van de kunstmarkt één van de drijvende krachten achter Dutch Inventory Brokers. Van Oude Meesters tot en met Moderne en Hedendaagse schilderijen, sculpturen, antiek, juwelen en design begeleidt Dutch Inventory Brokers nabestaanden. Jan-Willem Königel en Kati Wieg vormen de directie en verzorgen de gehele boedelafwikkeling van A-Z.

Dutch Inventory Brokers werkt onder meer samen met Private Wealth relaties en cliënten van financiële instellingen, Family Offices en adviseert notarissen, advocaten en accountants.

# out of office

kunstschatten uit bedrijven



Ina van Zyl, *Politicain*, 2010, olieverf op linnen, Collectie AkzoNobel Art Foundation. Foto Peter Cox, Eindhoven, Courtesy Galerie Onrust, Amsterdam

11 dec 2018 t/m 7 april 2019



# SINGER LAREN

## DROIT DE SUITE

The applicability of Droit de Suite (The Artist's Resale Right) has taken effect on 1 April 2006 and applies to:

Original works of art by artists (alive or up to 70 years after death), being a national or an inhabitant of a country, member of the EU or EEA or of a country that applies a similar Droit de Suite.

Arts & Antiques Group BV will collect the legally compulsory Droit de Suite fee from the buyer for the financial settlement.

The Droit de Suite fee will be collected over a sale price starting at €3.000,- including the premium (excluding VAT) and will be calculated using a sliding scale of percentages of the sale price:

> € 3.000 - ≤ € 50.000	4%
> € 50.000 - ≤ € 200.000	3%
> € 200.000 - ≤ € 350.000	1%
> € 350.000 - ≤ € 500.000	0,5%
> € 500.000	0,25%

(with a maximum of €12.500,-)





De  
Mesdag  
Collectie

Den Haag



de  
zindering  
van de zee

een eerbetoon  
aan Bas Jan Ader

met o.a. Viola - Goldin  
Fabre - Dibbets

14.09.2018\_06.01.2019  
[www.demesdagcollectie.nl](http://www.demesdagcollectie.nl)



Ministerie van Onderwijs, Cultuur en  
Wetenschap



Van Lanschot  
SINDS 1737



It is beautiful to talk about beautiful things and  
even more beautiful to silently gaze at them

Koningslaan 14  
1075 AC Amsterdam

T | 020 305 97 77  
E | [info@broersma.nl](mailto:info@broersma.nl)  
W | [broersma.nl](http://broersma.nl)

MAKELAARDIJ  
CONSULTANCY  
NIEUWBOUW  
RENTALS  
BEDRIJFSMAKELAARDIJ

BROERSMA



**NEUMANN & VETTIN B.V.**

# Packers and shippers of antiques and fine art

[www.neumannenvettin.com](http://www.neumannenvettin.com)



Langs de Werf 18-20 • 1185 XT Amstelveen • Holland  
Postbus 9147 • 1180 MC Amstelveen  
Tel. (020) 640 75 84  
[info@neumannenvettin.com](mailto:info@neumannenvettin.com)





**fab  
fabrics**

[www.fabfabrics.nl](http://www.fabfabrics.nl)  
[info@fabfabrics.nl](mailto:info@fabfabrics.nl)

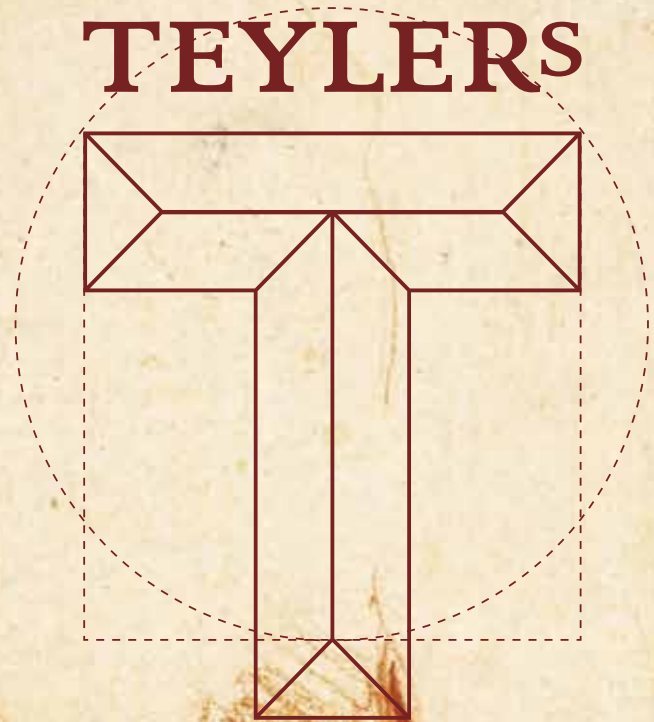


ORDER ONLINE AT  
[WWW.LUC-ROSE.COM](http://WWW.LUC-ROSE.COM)

TICKETS VIA  
TEYLERSMUSEUM.NL

5 oktober 2018  
6 januari 2019

TEYLER'S



# LEONARDO DA VINCI



BankGiro  
Loterij

BLOCK  
BUSTER  
FONDS

FONDS21

M

Turing  
Foundati n



Ministerie voor het Cultureel Erfgoed  
Ministerie van Onderwijs, Cultuur en  
Wetenschap

HERLEM  
VIERT CULTUUR

Van Lanschot  
SINCE 1733



NATIONAAL  
CULTUURFONDS  
De kunst van het geven



J.C. Rutgers Stichting

ZABAWAS

GRAVIN VAN VLANDT  
STICHTING

MUSEUM · VAN · DE · VERWONDERING

Hoofd en schouders van een jonge vrouw, ca. 1490, Leonardo da Vinci (1452-1519) – Turijn, Biblioteca Reale





Please note:

Faults or imperfections are not recorded in the lot description. We encourage you to inspect the lots during our viewing days. Condition reports are available upon request.

Before picking up your acquisition, the payment has to be received on bank account: NL28FVLB0637264002 in the name of Stichting Derdengelden. Payments in cash, debit- or credit card are accepted by AAG Auctioneers. For credit card payments a surcharge is applicable.

You are requested to collect the acquired item(s) within five days after the auction. After five days this can be done by appointment only.

AAG shall have the right to put items that have been sold but not yet collected into storage at the buyer's expense after five working days.

The applicable handling fee per item is:  
transportation € 10,- / storage € 5,- per day.







1

1

**Italian School**

(circa 1700)

*Adoration of the Shepherds*

Oil on copper, 20.9 x 17.4 cm

Provenance:

Private collection, the Netherlands

€ 2.000 - 4.000

2

**German School**

(16th century)

a) *Saint Sebastian*

Oil on pinewood panel, 106.3 x 33.8 cm

b) *Saint Gregory the Great*

Oil on pinewood panel, 106.7 x 34.4 cm

Note:

The panel on the left depicts Saint Sebastian (died c. AD 288), who can be recognized by his arrow. Most portraits depict Saint Sebastian as a martyr; wearing only a lioncloth, his body pierced with arrows. However, in this portrait, he is dressed in a rich robe, carrying the arrow as a symbol.

Pope Gregory I (Saint Gregory the Great) (540 – 604) is portrayed on the right panel. Pope Gregory I was one of the four Great Church Fathers. He can be identified by his tiara, papal ferula, stigmata gloves and beardless face.

(2x)

€ 4.000 - 6.000





2a



2b



3

3

**Dirk Stoop**

(Utrecht 1610 - 1686)

*The cavalry battle*

Oil on panel, 36.9 x 54.5 cm

Provenance:

Collection Adriaan Stoop, Bloemendaal (1960's), thence by  
descent to the present owner

€ 3.000 - 5.000



4

4

**Attributed to Christian Georg Schütz I**

(Flörsheim am Main 1718 - Frankfurt am Main 1791)

*A Rhenish landscape with travellers and a farmer with cattle  
near a town gate*

Oil on copper, 28.3 x 39.6 cm

Provenance:

Private collection, the Netherlands

€ 2.000 - 4.000



5

5

### Hendrick de Meijer

(1620 - 1689/1698)

*Ships on the Merwede with Dordrecht on the horizon*

Oil on panel, 57.3 x 80.1 cm

Provenance:

Private collection, United Kingdom

Note:

In the foreground of this painting, one immediately notices a man doing his business. The artist often chose to depict these humorous scenes in order to provoke laughter from the viewer. When the owner of the painting would show off his newly acquired work to a friend or visitor; it served as a conversation starter.

In 2015, a discovery was made on the painting *Dorpskermis*

*met een kerk in de achtergrond* by Isaac van Ostade (1621-1649), in the Royal Collection in the United Kingdom. During the restoration, a pooping man, who had been over-painted at the beginning of the 20th century, was unveiled. King George IV (1762-1830) appreciated the little figure and bought the work, but his prude Victorian successor Edward VII (1841-1910), the son of Queen Victoria (1819-1901), was not as fond of the joke.

The 17th century artists often painted such subjects, partly as a joke, partly to emphasize their inspiration: nature. Sometimes, a commissioner did not pay enough or got in an argument with the artist, who would then depict himself in a demeaning squatting position.

€ 4.000 - 6.000



6

6

**Hendrick de Meijer**

(1620 - 1689/1698)

*A sleigh and ice-skaters on the frozen canal nearby the Oude Ooster Hoofdpoort in Rotterdam*

Oil on canvas, 45.3 x 62.5 cm

Provenance:

Private collection, the Netherlands

€ 5.000 - 10.000



7



8

7

**Reinier Nooms, called 'Zeeman'**

(Amsterdam 1623/1624 - 1664)

*Fishermen and vessels on the beach*

Signed R. Zeeman lower left

Oil on canvas laid down on panel, 14.6 x 19.4 cm

Provenance:

Private collection, the Netherlands

Note:

Reinier Nooms, also known as Zeeman (Dutch for *sailor*), was

a maritime painter known for his highly detailed paintings and etchings of ships. Nooms started painting and drawing in his later years, following a rough, drunken life as a sailor. It is not known how he acquired his skills as an artist. His knowledge of ships is evident in his work: ships and foreign locations are depicted with high accuracy and in great detail. This served as an example for other artists. As a widely travelled artist, Nooms visited Paris, Venice and possibly Berlin, and also journeyed along the coast of North Africa.

€ 800 - 1.200



9

8  
**Dutch School, possibly Delft or Rotterdam**  
 (circa 1650)  
*Still life in a barn*  
 With signature *M. Sorgh* lower right  
 Traces of date on the jar in the center  
 Oil on panel, 20.1 x 25.2 cm  
 € 600 - 1.000

9  
**Circle of Adriaen van Ostade**  
 (circa 1650)  
*Carousing peasants in a tavern*  
 Oil on panel, 38.7 x 56.6 cm  
 Provenance:  
 Private collection, Paris  
 € 1.000 - 2.000







11

10

**Attributed to Anthonie Leemans**

(The Hague 1630/1631 - Amsterdam/Dordrecht 1671/1673)

*A huntsman with his dogs and equipment*

Oil on canvas, 190.6 x 157.1 cm

Provenance:

Private collection, the Netherlands

€ 5.000 - 8.000

11

**Circle of Abraham Bloemaert**

(17th century)

*Pisces natare oportet*

Oil on canvas, 64 x 94.1 cm

Provenance:

Private collection, the Netherlands

€ 5.000 - 8.000



12

12

**Attributed to Jacques Hupin**

(active circa 1650 - 1680)

*Still life with armour, sword and show pieces on a draped rug*  
(*Waffen Stilleben*)

Oil on canvas, 97.2 x 134.7 cm

Provenance:

Private collection, the Netherlands

€ 3.000 - 5.000



13

13

**Studio of Pieter Claesz.**

(circa 1645-1650)

*Still life with a large roemer of wine, a dish of fish, silver salt,  
a roll of bread, a partly peeled lemon and grapes on the vine*

With monogram PC lower right

Oil on panel, 67.7 x 89.1 cm

Provenance:

Private collection, the Netherlands

€ 8.000 - 12.000





15

14

**Hans Bollongier**

(Haarlem 1598/1602 - 1672/1675)

*Bouquet on a stone pedestal*

Monogrammed and dated 1672 lower right

Oil on panel, 38.9 x 29.1 cm

Provenance:

- Gallery Pintelon, Aalst (Art fair Brussels, February 1988)

- Private collection, the Netherlands

Note I:

In a Dutch ebony and tortoiseshell frame.

Note II:

Registered at the RKD - Institute for Dutch Art History in The Hague under number 50357.

€ 12.000 - 18.000

15

**Johannes Cornelis Bruyn**

(active 1763 - after 1828)

*Still life of flowers on a marble plinth*

Oil on panel, 41.1 x 32.6 cm

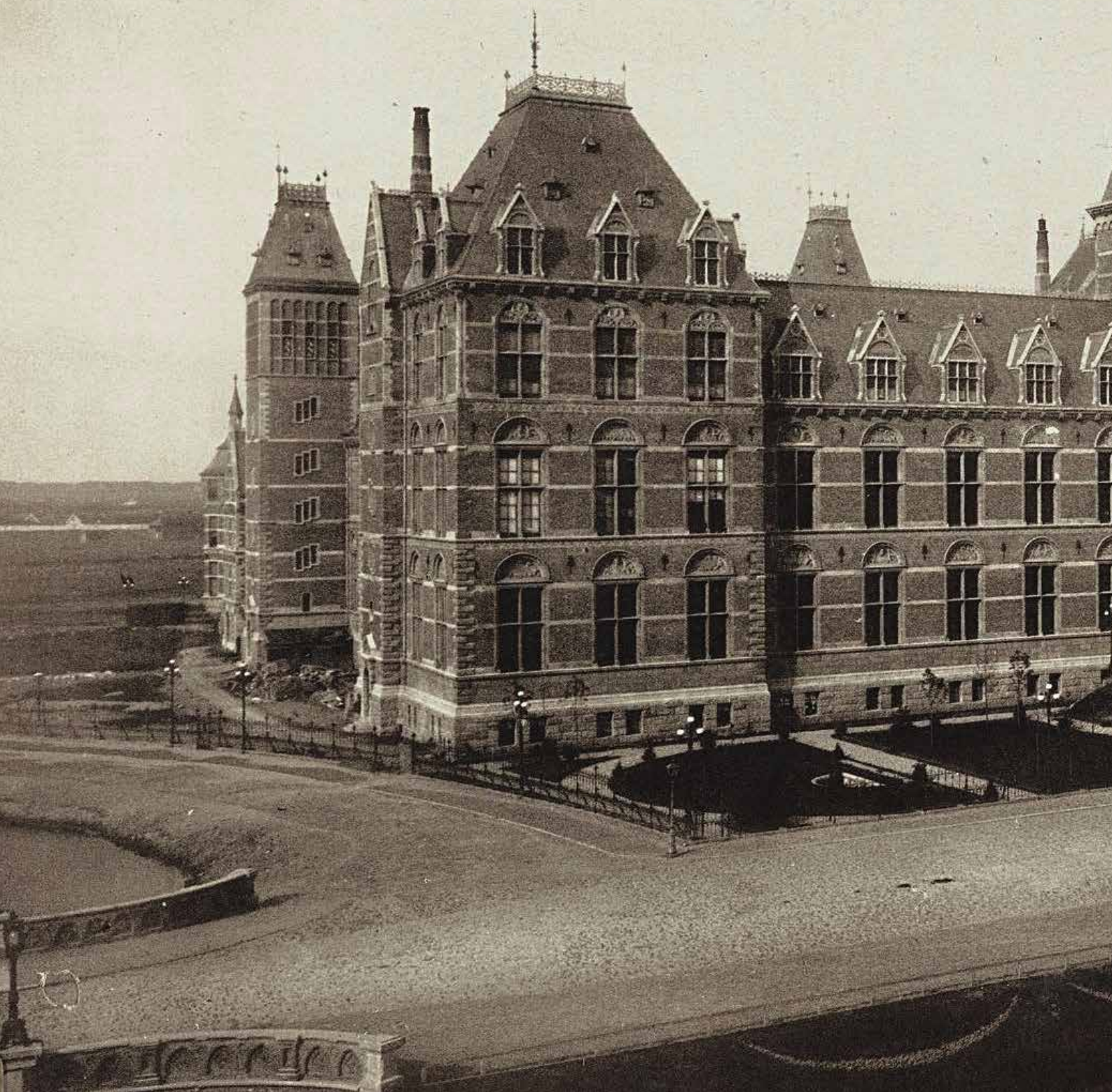
Provenance:

- Auction AAG Auctioneers, Amsterdam, 6 December 2010, lot 107

- Collection H.J. van Dam, Amsterdam

€ 800 - 1.200

# The Rijksmuseum





# The Rijksmuseum

## From 1800 to 2013

The Rijksmuseum first opened its doors in 1800 under the name 'Nationale Kunstgalerij'. At the time, it was housed in Huis ten Bosch in The Hague. The collection mainly comprised of paintings and historical objects. In 1808, the museum moved to the new capital city of Amsterdam, where it was based in the Royal Palace on Dam Square. After King Willem I's accession to the throne, the paintings and national print collection were moved to the Trippenhuys on Kloveniersburgwal, while the other objects were returned to The Hague. The current building was put into use in 1885. The Netherlands Museum for History and Art based in The Hague moved into the same premises, forming what would later become the departments of Dutch History and Sculpture & Applied Art.

## The beginning

On 19 November 1798, more than three years after the birth of the Batavian Republic, the government decided to honour a suggestion put forward by Isaac Gogel by following the French example of setting up a national museum. The museum initially housed the remains of the viceregal collections and a variety of objects originating from state institutions. When the Nationale Kunstgalerij first opened its doors on 31 May 1800, it had more than 200 paintings and historical objects on display. In the years that followed, Gogel and the first director, C.S. Roos, made countless acquisitions. Their first purchase, *The Swan* by Jan Asselijn, cost 100 Dutch guilders and is still one of the Rijksmuseum's top pieces.



*'The threatened swan', Jan Asselijn, c. 1650*



## Move to Amsterdam

In 1808, the new King Louis Napoleon ordered the collections to be moved to Amsterdam, which was to be made the capital of the Kingdom of Holland. The works of art and objects were taken to the Royal Palace on Dam Square, the former city hall of Amsterdam, where they were united with the city's foremost paintings, including the Night Watch by Rembrandt. In 1809, the Koninklijk Museum opened its doors on the top floor of the palace. A few years after Willem I returned to the Netherlands as the new king in 1813, the 'Rijks Museum' and the national print collection from The Hague relocated to the Trippenhuis, a 17th-century town-palace on Kloveniersburgwal, home to what would later become the Royal Netherlands Academy of Arts and Sciences. Much to the regret of the director, Cornelis Apostool, in 1820 many objects including pieces of great historical interest were assigned to the Kabinet van Zeldzaamheden [Royal Gallery of Rare Objects], which had been founded in The Hague. In 1838, a separate museum for modern 19th-century art was established in Paviljoen Welgelegen in Haarlem. Contrary to the days of Louis Napoleon, very few large acquisitions were made during this period.

## Cuypers Cathedral

The Trippenhuis proved unsuitable as a museum. Furthermore, many people thought it was time to establish a dedicated national museum building in the Netherlands. Work on a new building did not commence until 1876, after many years of debate. The architect, Pierre Cuypers, had drawn up a historic design for the Rijksmuseum, which combined the Gothic and the Renaissance styles. The design was not generally well-received; people considered it too mediaeval and not Dutch enough. The official opening took place in 1885. Nearly all the older paintings belonging to the City of Amsterdam were hung in the Rijksmuseum alongside paintings and prints from the Trippenhuis, including paintings such as Rembrandt's Jewish Bride, which had been bequeathed to the city by the banker A. van der Hoop. The collection of 19th-century art from Haarlem was also added to the museum's collection. Finally, a significant part of the Kabinet van Zeldzaamheden, which had by then been incorporated into the new Netherlands Museum for History and Art, was returned to Amsterdam.

## Renovations

Over the years, collections continued to grow and museum insight continued to expand, and so the Rijksmuseum building underwent many changes. Rooms were added



*Trippenhuis, A. Lutz, 1825*

to the south-west side of the building between 1904 and 1916 (now the Philips wing) to house the collection of 19th-century paintings donated to the museum by Mr and Mrs Drucker-Fraser. In the 1950s and 1960s, the two original courtyards were covered and renovated to create more rooms. In 1927, while Schmidt-DeGENER was Managing Director, the Netherlands Museum was split to form the departments of Dutch History and Sculpture & Applied Art. These departments were moved to separate parts of the building after 1945. The arrival of a collection donated by the Association of Friends of Asian Art in the 1950s resulted in the creation of the Asian Art department. The 1970s saw record numbers of visitors of almost one-and-a-half million per year, and the building gradually started to fall short of modern requirements.

## 'Verder met Cuypers'

The most recent renovation reinstated the original Cuypers structure. The building work in the courtyards were removed. Paintings, applied art and history are no longer displayed in separate parts of the building, but form a single chronological circuit that tells the story of Dutch art and history. The building was thoroughly modernized, while at the same time restoring more of Cuypers original interior designs: the Rijksmuseum has dubbed the venture 'Verder met Cuypers' [Continuing with Cuypers]. The Rijksmuseum is now a dazzling new museum able to satisfy the needs of its 21st-century visitors!

*(Text and photos: courtesy Rijksmuseum, Amsterdam)*



16

**Nicolaes Maes**

(Dordrecht 1634 - Amsterdam 1693)

*Portrait of a gentleman, possibly Frederik Ruysch (1638-1731) (c. 1675)*

Traces of signature lower left

Oil on canvas, 47.2 x 36.9 cm

Provenance:

- Harewood Charitable Trust, Leeds
- Private collection, the Netherlands
- Auction Sotheby's, Amsterdam, 13 November 2007, lot 53
- Private collection, the Netherlands
- Auction AAG Auctioneers, Amsterdam, 31 October 2011, lot 61
- Collection H.J. van Dam, Amsterdam

Note:

According to the label on the stretcher, this painting depicts Frederik Ruysch (1638-1731), the famous Dutch botanist, zoologist and anatomist. He is mainly known for developing techniques for preserving anatomical specimens, which he used to create dioramas or scenes incorporating human parts.

By the time Ruysch was 24, his anatomical collection had become extremely popular and attracted the attention of many foreign dignitaries. In 1697 Peter the Great (1672-1725) and Nicolaes Witsen (1641-1717) visited Ruysch, who had all the specimens exhibited in five rooms open to the general public. He told Peter, who had a keen interest in science, how to catch and preserve butterflies.

In 1717, during his second visit, Ruysch sold his 'repository of curiosities' to Peter the Great for 30,000 guilders, including the secret composition of a liquor: clotted pig's blood, Berlin blue and mercury oxide. However, Ruysch refused to help when everything had to be packed and labelled, probably because he regretted agreeing to sell. It took pharmacist Albert Seba (1665-1736) more than a month to complete this task and the collection was sent almost a year later, also due to the Great Nordic War. The collection arrived intact, but there are rumours that the sailors drank all the alcohol.

Ruysch was elected a Fellow of the Royal Society in 1715 and was portrayed by many artists, such as his son-in-law Jurriaen Pool (1665-1745), Jan van Neck (1634/1635-1714) and Adriaen Backer (1635/1636-1684).  
€ 4.000 - 6.000



17



18



19



20

17

**Italian School**

(circa 1600)

*Portrait of a young bearded man*

Oil on panel, 42.3 x 32.6 cm

€ 1.000 - 1.500

18

**Bernardus van Schijndel**

(Weesp 1647 - Haarlem 1709)

*The offer*

Monogrammed lower right

Oil on panel, 37 x 29.3 cm

Provenance:

Collection H.J. van Dam, Amsterdam

€ 1.000 - 2.000



21

21

**Studio of Johannes Mijtens**

(The Hague 1614 - 1670)

*Portrait of Willem II of Orange-Nassau (1626 - 1650)*

Oil on panel, 43.1 x 32.3 cm

Provenance:

- Collection Mrs. van den Steen van Ommeren - Van Beek, the Netherlands
- Auction P. Brandt, Amsterdam, 11 -17 May 1971, lot 27
- Collection Mrs. M.F.M Manschot - Van der Meij, the Netherlands
- Auction Glerum, Amsterdam, May 5 2009, lot 22 (as *Studio of Gerard van Honthorst*)
- Collection H.J. van Dam, Amsterdam

Literature:

J. Judson & R.E.O. Ekkart, *Gerrit van Honthorst*, Doornspijk 1999, p. 139, version 19 (as *copy of Honthorst*)

Note:

This portrait is based on Gerard van Honthorst's (1592-1656) 1647 double portrait of Prince Willem II (1626-1650) and his wife Princess Royal Mary Stuart (1662-1694), in the collection of the Rijksmuseum Amsterdam. The portrait is possibly from the collection of portraits of the 'Castle te Buren', acquired by the Van den Steen family during the liquidation of the castle. According to Alexandra Nina Bauer in *Jan Mijtens (1613/14-1670): Leben und Werk eines Haager Porträtmalers*, Michael Imhof Verlag, Petersberg, 2006, p.192, the portrait comes from the Oranienstein Castle in Dietz, where in an inventory of 1726 a series of 30 portraits is mentioned, some of which were painted by Mijtens.

€ 800 - 1.200

19

**Circle of Melchior Brassauw**

(First half 18th century)

*Portrait of a lady*

Oil on panel, 27.8 x 23.4 cm

Provenance:

Collection H.J. van Dam, Amsterdam

€ 600 - 1.000

20

**Theodorus Caenen**

(Germany 1711/1721 - 1765/1785)

*Portrait of a gentleman*

Signed and dated 1743 lower left

Oil on canvas, 75.5 x 60 cm

Provenance:

- Auction AAG Auctioneers, Amsterdam, 8 November 2010, lot 18

- Collection H.J. van Dam, Amsterdam

€ 1.000 - 1.500



22



23



24a



24b

22

**Possibly Dutch School**

(18th/19th century)

*Portrait of a landscape painter*

Oil on canvas, 84.6 x 65 cm

Note:

The clothing of the portrayed can be dated around 1790.

€ 600 - 1.000

23

**Joannes Esman**

(Hilversum 1793 - Antwerp 1847)

*Still life with hare and hunting equipment*

Signed and dated 1841 lower right

Oil on canvas, 79.1 x 64 cm

€ 800 - 1.200



25

24

**Michelangelo Meucci**

(Florence 1840 - 1890)

a) *Partridge and a snipe hanging from a nail*

Signed and dated Firenze 1875 lower right

Oil on panel, 48.2 x 37.8 cm (oval)

b) *Mallard and a godwit hanging from a nail*

Signed and dated Firenze 1875 lower left

Oil on panel, 48.2 x 37.9 cm (oval)

Provenance:

- Auction Christie's London, 5 December 1996, lot 173

- Private collection, the Netherlands

(2x)

€ 800 - 1.200

25

**Ludwig Adam Kunz**

(Vienna 1857 - Munich 1929)

*Der kleine Feind*

Signed and dated 1891 upper left

Oil on canvas, 70.7 x 151.4 cm

€ 2.000 - 3.000



26a



26b

26

**Clemens Prosper Schreurs**

(Roermond 1820 - 1911)

a) *Elegant young lady in a green dress holding a rose*

Signed lower left

Oil on panel, 49.8 x 39.2 cm

b) *Elegant young lady in a pink dress with butterflies*

Signed and dated 1856 lower right

Oil on panel, 49.3 x 39.3 cm

Provenance:

- Auction AAG Auctioneers, Amsterdam, 8 November 2010, lot 24

- Collection H.J. van Dam, Amsterdam

(2x)

€ 1.500 - 2.500

27

**Frederik Hendrik Kaemmerer**

(The Hague 1839 - Paris 1902)

*Taking cover from the storm (1865-1902)*

Signed lower right

Oil on canvas, 110 x 65 cm

Provenance:

- Collection Mr. &amp; Mrs. Graney, United Kingdom

- Auction Sotheby's, London, 19 October 1984, lot 110

- Auction Christie's, Amsterdam, 15 April 2008, lot 182

- Auction Christie's, Amsterdam, 15 - 16 November 2016, lot 271

- Private collection, the Netherlands

Note:

Registered at the RKD - Institute for Dutch Art History in The Hague under number 220452, as *A sudden storm*.

Frederik Hendrik Kaemmerer was a Dutch painter who painted in the Romantic, Academic and Impressionist styles. He achieved great success with his 18th century setting 'French genre pieces', which depicted elegant ladies with flower-covered hats, silk dresses, ribbons and bows. His work was appreciated by both French and Dutch art critics and was awarded a medal at the *Salon de Paris* in 1874. In 1889 Kaemmerer won a silver medal at the world famous *Exposition Universelle*.

€ 15.000 - 25.000







28

28

**Cornelis Lieste**

(Haarlem 1817 - 1861)

*Resting figures in the heathland near Oosterbeek (c. 1855)*

Signed lower right

Oil on panel, 29 x 37.2 cm

Provenance:

Private collection, the Netherlands

Note:

Cornelis Lieste is best known for his panoramic views of sun-drenched heathlands. The artist was often compared by his contemporaries to Claude Lorrain (1602-1682), who also illuminated his landscapes with a poetic sunlight. Lieste particularly favoured the tranquil atmosphere and the vastness of the Gelderland heath, near Oosterbeek.

€ 2.000 - 3.000



29

29

**Cornelis Lieste**

(Haarlem 1817 - 1861)

*Sunlit landscape*

Signed lower left

Oil on panel, 58.1 x 79.9 cm

Provenance:

- Auction Sotheby's, Amsterdam, 24 April 2006, lot 33
- Auction Christie's, Amsterdam, 15-16 November 2016, lot 209

- Private collection, the Netherlands

Exhibited:

- Saint Petersburg, State Hermitage Museum
- Gemeentemuseum, The Hague
- M-Museum, Leuven,
- B.C. Koekkoek-Haus, Cleves
- Kumu Kunstimuuseum, Tallinn
- Sinebrychoff Art Museum, Helsinki
- Art Museum Riga Bourse, Riga
- National Gallery, Salmovský Palace, Prague, *A Romantic View*, 29 October 2010 - 1 September 2013, no. 42
- Musée National d'Histoire et d'Art, Luxembourg
- Noordbrabants Museum, 's Hertogenbosch, *A Romantic*

*Journey*, 3 April 2014 - 25 January 2015, no 55 (40)- B.C. Koekkoek-Haus, Cleves, *Cornelis Lieste (1817-1861) - schilder van het licht*, 21 February - 19 June 2016

Literature:

- P. Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 98, no. 42- G. de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 122, no. 40- E. Kiljan, A. Erfteijer, U. Geisselbrecht-Capecki a.o., *Cornelis Lieste (1817-1861) - schilder van het licht*, Cleves, 2016, p. 196, ill. 99 (cover)

Note:

Lieste is known for his panoramic landscapes with intense colours painted in the romantic tradition. After half a century, the Teylers Museum recently bought back a painting of a *Landscape at Sunset* by Lieste which is very similar to this work. The painting was initially acquired by the museum in 1850. After being exhibited for over a 100 years, the museum sold it to a German private collector in 1966, due to their critical financial situation. In 2017, the museum was able to acquire the painting back.

€ 10.000 - 20.000



30



31

30

### **Hendrikus van de Sande Bakhuyzen**

(The Hague 1795 - 1860)

*Grazing cattle near the ruins of Brederode Castle*

Signed lower center

Oil on panel, 36.1 x 43.3 cm

Note:

The ruins of Brederode are the remnants of Brederode Castle near Santpoort-Zuid, which was the former seat of the noble family Van Brederode who played a major role in the Kennemerland region. The name Brederode refers to *Brede Roede*; the forest where the castle was built in the second half

of the 13th century. The Van Brederodes were descendants of the Lords of Teylingen, who were relatives of the Counts of Holland. The castle formed part of the *Hoge Heerlijkheid Brederode* (fiefdom of Brederode), which was granted by a loan from the Count of Holland to the lords of Brederode in the thirteenth century. After the death of the last lord in 1679 the castle reverted to the Counts of Holland. Due to its historical value, the ruins of Brederode were one of the first buildings to be restored with the help of government grants. It is the first national heritage site in the Netherlands.

€ 1.800 - 2.400



32

31

**Hendrikus van de Sande Bakhuysen**

(The Hague 1795 - 1860)

*Resting cattle on a summer day*

Signed lower left

Oil on panel, 16.9 x 22.8 cm

€ 800 - 1.200

32

**Johannes Warnardus Bilders**

(Utrecht 1811 - Oosterbeek 1890)

*Summer landscape with figures near a watermill*

Signed lower center

Oil on canvas, 73.3 x 93.4 cm

Provenance:

- Drents Museum, Assen (1961) (possibly on loan)
- Auction Sotheby's, Amsterdam, 16 April 1996, lot 53
- Kunsthandel Rococo, Margraten
- Private collection, the Netherlands

Literature:

Rijksmuseum Twente, Enschede, 1991, no. 20

Note:

Registered at the RKD - Institute for Dutch Art History in The Hague under number 36947.

€ 2.000 - 4.000



33

33

**Jacob van Strij**

(Dordrecht 1756 - 1815)

*Landschap met hoog geboomte (Landscape with high trees)*

Signed lower right

Oil on panel, 69 x 90.5 cm

Provenance:

- Gravin J.C.A van Hogendorp - Barones van Zuylen van Nyevelt, thence by descent to the present owner

Exhibited:

Gotische Paleis in het Noordeinde, The Hague, *Tentoonstelling van schilderijen van oude meesters ten behoeve der watersnoodlijdenden, onder de hooge bescherming van Hunne Majesteiten den Koning en de Koningin*, 1881.

Literature:

*Catalogus der tentoonstelling van schilderijen van oude mees-*

*ters te 's Gravenhagen ten behoeve der watersnoodlijdenden onder de hooge bescherming van Hunne Majesteiten den Koning en de Koningin*, Gotische Paleis in het Noordeinde, The Hague, 1881, p. 40, no. 287

Note:

Although Van Strij was strongly influenced by his famous predecessor and 'towny' Aelbert Cuyp (1620-1691), this work shows strong resemblances to the oeuvre of Meindert Hobbema (1638-1709). Van Strij had seen the painting *A stormy Landscape* by Hobbema in 1800 in Middelburg, which is now part of The Wallace Collection in London (inv.no. P75), and copied this work on paper. Several details of this drawing can be found in his works, such as the trees, pathway and river depicted in this painting.

€ 3.000 - 5.000



34

34

**Frederik Marinus Kruseman**

(Haarlem 1816 - Saint-Gilles 1882)

*A panoramic summer landscape with travellers, peasants and cattle near a castle*

Signed and dated 1861 lower left

Oil on canvas, 54.1 x 59.1 cm

Provenance:

- Auction Christie's, Laren, 20 October 1980, lot 309
- Private collection, the Netherlands

Exhibited:

- Museum Jan Cunen, Oss, '*Kruseman: Kunstbroeders uit de Romantiek*', 14 December 2014 - 15 March 2015
- Stedelijk Museum Alkmaar, '*Kruseman: Kunstbroeders uit de Romantiek*', 18 April 2015 - 19 July 2015

Literature:

- M. van Heteren & J. de Meere, *Frederik Marinus Kruseman*

1816-1882: *Painter of Pleasing Landscapes*, Schiedam, 1998, p. 186, cat.no. 139 (ill.) (size incorrect)

- M. van Heteren & M. van den Nieuwenhof, *Kruseman: Kunstbroeders uit de Romantiek*, Waanders Uitgevers, Zwolle, 2014

Note:

Born in Haarlem, into a family known for its famous painters, Kruseman was taught by the romantic landscape painters Nicolaas Johannes Roosenboom (1805-1880) and Jan van Ravenswaaij (1789-1869). In 1837 he moved to the German city of Cleves to develop his technique as a student of the 'prince of landscape painting'; Barend Cornelis Koekkoek (1803-1862). Koekkoek taught Kruseman how to paint dreamy summer landscapes, as well as technically advanced winter scenes. In the 1850's and 60's, when Kruseman reached the peak of his career he painted this work, which in many ways surpasses the beloved quality of his teacher Koekkoek.

€ 20.000 - 25.000



35



36

35

**Jean François Xavier Roffiaen**

(Ypres 1820 - Elsene 1898)

*Waterfall*

Signed lower right

Oil on canvas, 41.5 x 33.5 cm

Note:

Remains of a label on the stretcher, possibly of Galerie Georges Giroux, Brussels.

€ 600 - 1.000

36

**Charles Edouard Delort**

(Nimes 1841 - Bourron-Marlotte 1895)

*Romantic encounter in Venice*

Signed lower left

Oil on canvas, 41.5 x 32.3 cm

€ 800 - 1.200





37

37

**Johann Bernhard Klombeck**

(Cleves 1815 - 1893)

*Travellers in a summer landscape*

Signed and indistinctly dated 1847 lower right

Oil on panel, 29.7 x 41.2 cm

Provenance:

Private collection, the Netherlands

Note:

Klombeck was the best pupil of Barend Cornelis Koekkoek (1803-1862), who was known as the 'prince of landscape painting'. Klombeck painted summer and winter landscapes and forest views, in which he shows the strong influence of his famous teacher. This summer landscape was painted during his most famous years and shows many similarities with Koekkoek's work; both in composition and atmosphere.

Compare:

Auction Sotheby's, Amsterdam, 18 October 2005, lot 185:

*Figures in a mountainous landscape*

€ 4.000 - 6.000



38



39

38

**Fred Arends**

(Arnhem 1949)

*Sailing boats near a harbour*

Signed lower right

Oil on canvas, 79.9 x 120 cm

€ 1.000 - 2.000

39

**Ary Pleijsier**

(Vlaardingens 1819 - Vreeland 1879)

*Bomschuiten in the surf at night*

Signed and dated 1835 lower left

Oil on panel, 32.4 x 44 cm

€ 1.250 - 1.750



40

40

**Louis Meijer**

(Amsterdam 1809 - Utrecht 1866)

*Ships at sea*

Signed lower right

Oil on panel, 82.3 x 108.6 cm

## Provenance:

- Collection B. de Geus van den Heuvel
- Auction Sotheby Mak van Waay, Amsterdam, 26 - 27 April 1976
- Private collection, the Netherlands

## Exhibited:

Stedelijk Museum, Amsterdam, *Van Romantiek tot Amsterdamse school: schilderijen uit de collectie B. de Geus van den Heuvel*, 7 July - 29 September 1958 (inv.no b. 37a)  
 € 8.000 - 12.000



41



42

41

**George Willem Opdenhoff**

(Fulda 1807 - The Hague 1873)

*Shipping in a calm*

Signed lower left

Oil on panel, 20.4 x 29.1 cm

Provenance:

Private collection, the Netherlands

€ 1.800 - 2.400

42

**Charles Martin Powell**

(Chichester 1775 - London 1824)

*Dutch fishing vessels off the coast*

Traces of date lower right

Oil on panel, 34.5 x 44.4 cm

Provenance:

- The Christies Galleries, Worcestershire

- Auction AAG Auctioneers, Amsterdam, 14 December 2009, lot 25

- Collection H.J. van Dam, Amsterdam

€ 800 - 1.200



43

43

**Johannes Hilverdink**

(Groningen 1813 - Amsterdam 1902)

*Sailing ships at a harbour*

Signed and dated 1854 lower right

Oil on panel, 30.8 x 44.6 cm

€ 2.500 - 3.500



44

44

**Petrus Johannes Schotel**

(Dordrecht 1808 - Dresden 1865)

*Moored Bomschuiten on the beach*

Signed lower right

Oil on canvas, 36.3 x 49.7 cm

Provenance:

Private collection, the Netherlands

Note:

P.J. Schotel took on the same profession as his father; renowned Dordrecht seascape painter Johannes Christianus Schotel (1787-1838). Like his father, he painted sea, river and harbour views in the realist Romantic style and due to his great knowledge of ships and rigging, he even became a teacher at the Dutch Royal Naval Institute in Medemblik. He did not only paint Dutch ships and seascapes, but frequently visited France, Belgium and Germany - countries where his works were also greatly appreciated.

€ 1.800 - 2.400



45

45

**Elias Pieter van Bommel**

(Amsterdam 1819 - Vienna 1890)

*A view of the Damrak with the Royal Palace of Amsterdam  
in the background*

Signed and dated 1881 lower right

Oil on canvas, 47.5 x 100.5 cm

Provenance:

- Collection Van Zuylen van Nijevelt, the Netherlands
  - Auction Bonhams, New York, 2 November 2016, lot 50
  - Private collection, the Netherlands
- € 6.000 - 8.000



46

46

**Charles Leickert**

(Brussels 1816 - Mainz 1907)

*Activities on a canal in a sunlit Dutch town*

Indistinctly signed lower right

Oil on panel, 19.7 x 25.5 cm

Provenance:

- Private collection

- Rayner MacConnal Fine Art Dealers, London (c. 1925 - 1930)

- Private collection, the Netherlands

€ 3.000 - 5.000





47



48

47

**Charles Leickert**

(Brussels 1816 - Mainz 1907)

*Ice-skaters on the Spaarne, Haarlem*

Signed lower left and indistinctly signed lower right

Oil on panel, 23.7 x 33 cm

Provenance:

Private collection, the Netherlands

€ 1.500 - 2.500

48

**Anton Nicolaas Maria 'Ton' Karszen**

(The Hague 1945)

*A winter landscape with figures on the ice*

Signed lower left

Oil on panel, 50 x 60 cm

Provenance:

- Family of the artist

- Auction AAG Auctioneers, Amsterdam, 8 November 2010, lot 30

- Collection H.J. van Dam, Amsterdam

€ 1.500 - 2.500



49

49

**Wouterus Verschuur**

(Amsterdam 1812 - Vorden 1874)

*Winter landscape with a horse-drawn cart and figures, a koeken-zopie stand in the distance*

Signed and dated 1849 lower right

Oil on panel, 27 x 35.1 cm

Provenance:

Private collection, the Netherlands

Note:

Wouterus Verschuur sr. was one of the most competent Dutch horse painters of the 19th century. His teacher, Pieter Gerardus van Os (1776-1839), taught him how to depict the animals vividly and realistically. By 1840, Verschuur was regarded as a very talented painter, for he knew how to reveal the character of the horses in his paintings, as can be seen in the work on offer. Winter landscapes with figures and horses by his hand are rare and sought after.

€ 8.000 - 12.000



50



51

50

**Carl Hilgers**

(Düsseldorf 1818 - 1890)

*Winter landscape with a horse-drawn sledge on a frozen river*

Signed and dated 71 lower left

Oil on panel, 37.4 x 46.1 cm

Provenance:

- Auction Christie's, Amsterdam, 27 April 1999, lot 98

- Kunsthandel Rococo, Margraten

- Private collection, the Netherlands

€ 1.000 - 2.000

51

**Cornelis Petrus 't Hoen**

(Amsterdam 1814 - Brussels 1880)

*Winter landscape at dusk*

Signed and dated 46 lower left

Oil on panel, 13.9 x 19.4 cm

€ 600 - 1.000



52

52

**Lodewijk Johannes Kleijn**

(Loosduinen 1817 - The Hague 1897)

*Skaters on a frozen river by a mansion, koek-en-zopie booths beyond*

Signed lower right

Oil on panel, 30.5 x 42.5 cm

Provenance:

- Auction Christie's, Amsterdam, 29 April 1997, lot 207

- Private collection, the Netherlands

€ 3.500 - 4.500



53



55

53

**Andreas Schelfhout**

(The Hague 1787 - 1870)

*A winter landscape (c. 1820's)*

Signed lower left

Oil on panel, 12.4 x 15.1 cm

€ 600 - 1.000

54

**Andreas Schelfhout**

(The Hague 1787 - 1870)

*Dutch winter landscape with ice-skaters by the windmill*

Signed and dated 43 lower left

Watercolour on paper, 21.9 x 27.3 cm

€ 600 - 1.000



54



56

55

**Andreas Schelfhout**

(The Hague 1787 - 1870)

*Return to the village*

Signed lower left

Signed on the reverse

Ink on paper, 25 x 34.1 cm

Provenance:

- Kunsthandel Borzo, Den Bosch
  - Private collection, the Netherlands
- € 600 - 1.000

56

**Dirk Langendijk**

(Rotterdam 1748 - 1805)

*Pissing horse*

Monogrammed lower center

Traces of graphite, pen and black ink, grey wash, 19.7 x 27.7 cm

Provenance:

- Auction AAG Auctioneers, Amsterdam, 31 October 2011, lot 23
  - Collection H.J. van Dam, Amsterdam
- € 800 - 1.200



57



58

57

**Petrus Gerardus Vertin**

(The Hague 1819 - 1893)

*Snowball fight in a sunlit street*

Indistinctly signed and dated 89 lower right

Oil on panel, 24.3 x 19.1 cm

Provenance:

Private collection, France

Note:

Petrus Gerardus Vertin was a nineteenth century etcher, lithographer, painter and watercolourist and part of the movement of the Hague Romantics. From 1839 to 1840 he was trained at the Haagse Academie voor Beeldende Kunsten by Bartholomeus Johannes van Hove (1790-1880) who also taught Jan Hendrik Weissenbruch (1824-1903) and Charles Leickert (1816-1907). Vertin is known for his landscapes and cityscapes, but also painted portraits and church interiors. His cityscapes of, amongst others, Alkmaar and Delft are usually very accurate. However, he often painted fantasized architectural elements and combined various cities and landscapes as well. Vertin's great eye for detail can be seen in the light reflecting off the snow, which gives the street a magical atmosphere. His paintings are on display in the Gemeentemuseum in The Hague and the Centraal Museum Utrecht.

€ 1.000 - 2.000

58

**Petrus Gerardus Vertin**

(The Hague 1819 - 1893)

*Winter in the Amsterdam Jewish quarter*

Signed lower left

Oil on panel, 19 x 14.9 cm

€ 1.500 - 2.500



59



60



61a



61b

59

**Petrus Gerardus Vertin**

(The Hague 1819 - 1893)

*Activity on a sunlit village square*

Signed and dated 60 lower left

Watercolour on paper, 24.7 x 34.9 cm

€ 1.200 - 1.800

60

**Willem Koekkoek**

(Amsterdam 1839 - Nieuwer-Amstel 1895)

*L'arrivée du bateau*

Signed lower right

Watercolour and ink on paper, 23.8 x 34.9 cm (measured within the mount)

Provenance:

- Private collection
- Art dealer MacConnal-Mason & Son, London
- Private collection, the Netherlands

€ 1.200 - 1.500

61

**Maria Dorothea Wagner**

(Weimar 1719 - Meissen 1792)

a) *Summer*

Gouache on paper, 16.8 x 23.7 cm

b) *Winter*

Gouache on paper, 16.8 x 23.7 cm

Provenance:

- Auction Sotheby's, London, 5 July 1993, lot 144
- Auction Sotheby's, Amsterdam, 12 November 1996, lot 130
- Private collection, the Netherlands

€ 800 - 1.200



62a





62b

62

**Adrianus Eversen**

(Amsterdam 1818 - Delft 1897)

a) *Villagers by a savings bank*

Monogrammed and dated 53 lower left

Oil on panel, 21.9 x 28.5 cm

b) *A view of a town with figures on a square*

Signed and dated 53 lower left

Oil on panel, 21.9 x 28.4 cm

Provenance:

- Family of the artist

- Auction Sotheby's, Amsterdam, 23 October 2000, lot 280

- Private collection, the Netherlands

(2x)

€ 15.000 - 25.000





64a



64b

63

**Adrianus Eversen**

(Amsterdam 1818 - Delft 1897)

*Dutch city with figures near a church and gatehouse (c. 1849-1850)*

Remains of monogram lower left

Oil on panel, 18.6 x 14.9 cm

Provenance:

Private collection, the Netherlands

Note:

Notable in this painting are some architectural elements, like the gate and church, that show similarities with paintings by Cornelis Springer (1817-1891); Eversen's teacher.

Compare: W. Laanstra, H.C. de Bruijn, J.H.A. Ringeling, *Cornelis Springer (1817-1891)*, Utrecht 1984, p. 67, cat.no. 49-3 (ill.).

Both compositions possibly used and combined real elements of Amsterdam, resulting in beautiful capriccios.

€ 2.500 - 3.500

64

**Bartholomeus Johannes van Hove**

(The Hague 1790 - 1880)

*a) People resting by the river bank in Haarlem, the Bakenesse church beyond*

Signed lower left

Watercolour on paper, 30.6 x 24.2 cm

*b) Street scene with people near the Saaihal, Leiden*

Signed lower right

Watercolour on paper, 32.9 x 26.3 cm

Provenance:

- Kunsthandel Rococo, Margraten

- Private collection, the Netherlands

(2x)

€ 800 - 1.200

# Christiaan Karel Klinkenberg

(1852-1924)

Johannes Christiaan Karel Klinkenberg began as a painter of landscapes and historical subjects. But from his mid-twenties onwards, he turned to painting cityscapes and town-scenes. This change of subject absolutely paid off. He developed an unique style and Klinkenberg became a leading artist in this genre.

Klinkenberg was born on January 14, 1852 in The Hague, the eldest son in a family of ten children. His father, the gunsmith Leendert Johan Klinkenberg, and mother initially did not want him to become a painter and regarded a social career as a better option for their son. Nevertheless, at a young age (thirteen years old), his parents agreed to let him attend lessons at the 'Akademie van de Beeldende Kunst' in The Hague. This is where his life-long friendships with Louis Apol (1850-1936) and Evert Jan Boks began. After leaving the Academy, Klinkenberg became a student of marine painter Louis Meijer (1809-1866). At the time, Meijer was one of the most famous Dutch artists, but he was quickly forgotten after his death in 1866. When Meijer died, Klinkenberg became a pupil at Cristoffel Bisschop's (1828-1904) studio; Bisschop was a versatile artist from The Hague who also taught Bernardus Johannes Blommers (1845-1914).

Karel Klinkenberg was a peculiar person. He was withdrawn and independent and, unlike his peers, preferred to be absorbed in the books of Tacitus, Vondel and Molière: "he was happiest in a corner with a book" (Thomas à Kempis). Following in his master's footsteps, he began painting still lifes, historical pieces and Brabant landscapes, but Klinkenberg soon discovered his passion for the Dutch cityscape. At the age of twenty-four, his passion for painting cityscapes paid off. These were often topographically recognizable but not always accurate. Partly due to his literary and historical interests, he was inspired by Dutch historical architecture and he often fantasized whilst creating his cityscapes in order to create more balance in his compositions.

His cityscapes were usually sun-drenched; with beautiful reflections in the water, as you can see in his *View of the Groenmolen, Delft* (lot 65). His use of light, and bright, sunny colours juxtaposed with the gritty ambi-

ance of the landscapes and cities and he developed his own unique style. Cities such as Amsterdam, Rotterdam, The Hague, Alkmaar and Delft have all been immortalized by Klinkenberg many times over. Contemporaries respected Klinkenberg's use of sunlight; the way he could make a façade of white sandstones or red bricks glisten. His view of *Het Heilige Geest Hofje te 's Gravenhage* (lot 66) illustrates this perfectly. Frank van Dongen wrote in Elsevier's Illustrated Monthly Report (1893): "He moved from place to place with his sketchbook and painting chest, capturing each beautiful view and laying claim to every remarkable building or rare gate he came across. Usually, it was a realistic depiction; the accurate portrait of village or city, but under a very peculiar, strong light. The artist wanted to present the sun in all her glory; her triumph above all, and achieved this through the sharp contrast of light and dark."

Klinkenberg lived in The Hague for most of his life and, like many painters at the time, he became a member of the Pulchri Studio. After the early death of his father, the wellbeing and care of his mother and many siblings rested on Klinkenberg's shoulders and he therefore lived with his mother until her death in 1902. That same year, now fifty years old, Klinkenberg married Cornelia Marie Geertrude Scheepens (1864-1932); a woman twelve years his junior. No children were born from this marriage. Thanks to Karel, the Klinkenberg family led a reasonably luxurious life. Indeed, his works were very popular and were bought for a lot of money; often for more money than works by contemporaries such as George Hendrik Breitner (1857-1923), Willem Witsen (1860-1923), Nicolaas Bastert (1854-1939) and Eduard Karsen (1860-1941).

Karel's reputation grew internationally. Exhibited in Paris, Munich and Vienna, he received many awards and prizes both nationally and internationally. He also mentored Philip Zilcken (1857-1930) and one of his imitators was Cor Bouter (1888-1966). His works offer a beautiful representation of Dutch cities and landscapes in the 1900s before the industrial revolution and urbanization.



Klinkenberg



65

65

**Johannes Christiaan Karel Klinkenberg**

(The Hague 1852 - 1924)

*View of Zierikzee with the Zuydthavenpoort in the background*

Signed lower right

Oil on canvas, 39.3 x 47.5 cm

Provenance:

Acquired directly from the artist by the grandfather of the present owner

€ 8.000 - 12.000



66

66

**Johannes Christiaan Karel Klinkenberg**

(The Hague 1852 - 1924)

*Het Heilige Geesthofje te 's Gravenhage*

Signed and indistinctly signed lower right

Oil on canvas, 101.4 x 60.8 cm

Note:

The Heilige Geesthofje is an almshouse at the Paviljoensgracht 51-125 in The Hague. The almshouse was established in 1616 and consists of four wings, centered by an inner courtyard. The gatehouse with boardroom at the street side dates from 1647. The inner courtyard features a *Juttepear*, planted in 1638, which is most likely the oldest pear tree in the Netherlands.

€ 10.000 - 15.000



67

67

**Adrianus van Everdingen**

(Utrecht 1832 - 1912)

*Hollandsch landschap met graanveld*

Signed and with remains of date lower left

Oil on canvas, 72.3 x 124.9 cm

Provenance:

Private collection, the Netherlands

Note:

With a label of authenticity on the stretcher, signed by the daughter of the artist *W.M. van Everdingen* and with date Utrecht, April 1918.

€ 2.000 - 4.000





68



69

68

**Lion Schulman**

(Hilversum 1851 - Auschwitz 1943)

*A Gelderland landscape with figures on a country road*

Signed lower left

Oil on canvas, 24.6 x 33.4 cm

Note:

With a label by the artist on the reverse, declaring the authenticity of the work.

€ 700 - 900

69

**Dirk de Haan**

(Amsterdam 1832 - 1886)

*Dutch river landscape with fisherman and washerwoman*

Signed lower left

Oil on panel, 18.1 x 25.9 cm

Provenance:

- Auction Bergmann Auktionshaus, 28 June 2008, lot 502

- Private collection, the Netherlands

€ 800 - 1.200



70



71

70

**Pieter Plas**

(Alkmaar 1810 - 1853)

*Sheep and goats in the stable*

Signed and dated 1846 center left

Oil on panel, 30.3 x 38.3 cm

€ 1.000 - 1.500

71

**Nicolaus Berkhout**

(Zaandam 1813 - Wachenheim 1892)

*Horsemen by a tavern*

Signed and dated 1839 lower center

Oil on panel, 49.2 x 40.3 cm

Provenance:

Private collection, the Netherlands

€ 800 - 1.200

72

**Johannes Tavenraat**

(Rotterdam 1809 - 1881)

*Panoramic landscape with peasants and hunters, a city beyond*

Signed and dated 1847 lower left

Oil on panel, 14,6 x 20.9 cm

Provenance:

Private collection, the Netherlands

Note:

Tavenraat probably depicted the surroundings of Cleves in this work; since the church towers in the background resemble the Kleve Stiftskirche.

€ 800 - 1.200



72



73



74



74 print



75

73

**Jan Jacob Spohler**

(Nederhorst den Berg 1811 - Amsterdam 1866)

*Dutch river landscape with travellers and fishermen near a mill*

Remains of signature lower left

Oil on panel, 13.5 x 18.2 cm

€ 800 - 1.200

74

**Piet Schipperus**

(Rotterdam 1840 - The Hague 1929)

*Kortekade, Rotterdam (c. 1860-1870)*

Signed lower right

Watercolour on paper, 34.4 x 51.7 cm

Note:

Included in this lot is a small print (7.3 x 13.1 cm) of this watercolour by Schipperus.

(2x)

€ 600 - 1.000

75

**Anton L. Koster**

(Terneuzen 1859 - Haarlem 1937)

*Tulip fields*

Signed lower right

Pastel on paper, 21.5 x 27 cm

€ 800 - 1.200



76

76

**Willem Roelofs**

(Amsterdam 1822 - Berchem 1897)

*Pres d'Abcoude - (le clocher du village dans le fond)*

Signed lower left

Titled on the reverse

Oil on canvas laid down on panel, 21.2 x 29.7 cm

Provenance:

- Gallery LM, Strasbourg

- Private collection, the Netherlands

€ 2.000 - 4.000



77

77

**Willem Roelofs**

(Amsterdam 1822 - Berchem 1897)

*Dutch polder landscape with cows grazing near a windmill*

Signed lower right

Oil on panel, 30.9 x 54 cm

Provenance:

- Kunsthandel Pieter A. Scheen, The Hague (c. 1950)

- Private collection, the Netherlands

€ 3.500 - 4.500



78



79

78  
**Simon van den Berg**  
 (Overschie 1812 - Arnhem 1891)  
*Cattle in a polder landscape*  
 Signed lower right  
 Oil on panel, 23.9 x 37.2 cm  
 € 1.500 - 2.500

79  
**Willem G.F. Jansen**  
 (Harlingen 1871 - Blaricum 1949)  
*Logging wheels on a country road*  
 Signed lower left  
 Oil on canvas, 60.9 x 80.7 cm  
 Provenance:  
 - Kunsthandel Simonis & Buunk, Ede (inv.no. 8072/Kh.bv)  
 - Private collection, the Netherlands  
 € 1.000 - 2.000



80



82

80

**Jan Hillebrand Wijsmuller**

(Amsterdam 1855 - 1925)

*The dunes at sunset*

Signed lower right

Oil on canvas, 39.3 x 53.2 cm

Provenance:

- Auction Christie's, Amsterdam, 20 September 2006, lot 332

- Private collection, the Netherlands

€ 600 - 1.000

81

**Paul Joseph Constantin Gabriël**

(Amsterdam 1828 - Scheveningen 1903)

*Farm in a heather landscape*

Signed and dated 93 lower left

Oil on canvas laid down on panel, 18.7 x 33.2 cm

€ 600 - 1.000



81



83

82

**Jan Hillebrand Wijsmuller**

(Amsterdam 1855 - 1925)

*River landscape in autumn*

Signed lower left

Oil on canvas, 31.8 x 60.4 cm

Provenance:

- Auction Sotheby's, Amsterdam, 7 March 2006, lot 213

- Private collection, the Netherlands

€ 600 - 1.000

83

**Suze Robertson**

(The Hague 1855 - 1922)

*Yellow roses in a bowl*

Signed lower right

Oil on panel, 32.4 x 37.5 cm

Provenance:

- Kunsthandel D. Sala &amp; Zonen, The Hague

- Collection H.J. van Dam, Amsterdam

€ 600 - 1.000







84

< *Doors in the studio of Hendrik Willem Mesdag, ca. 1915*  
*The Mesdag Collection, The Hague*

84

**Philip Sadée**

(The Hague 1837 - 1904)

*Les Saurissières (Herring smokers)* (Panel from the famous  
*Mesdag studio doors*)

Signed lower right

Oil on panel, 38.8 x 54.6 cm (image size) / 46.7 x 61.5 cm  
 (panel size)

Provenance:

- Private collection Hendrik Willem Mesdag (1831-1915), The Hague
- Auction Frederik Muller & Co., Amsterdam, *Collection Mesdag*, 1916, lot 203 (auction cancelled)
- Private collection Julian Edy Henson, Denver (Colorado) (1916 - 1920)
- American Art Association, New York City, 8 - 10 March 1920, lot 265 (catalogue description attached to the reverse of the panel)
- Private collection, the Netherlands

Note:

Registered at the RKD - Institute for Dutch Art History in The Hague under number 236387.

This panel was once attached to one of the two doors of Mesdag's house and studio at Laan van Meerdervoort in The Hague. According to Mesdag "The doors here are worth treasures; the panels are all painted by friends.." (NRC, Thursday 22 March, 1906 'Onder de mensen. Een gouden schilders-bruiloft.')

The panels of the doors were painted by famous contemporaries of Mesdag: Anton Mauve (1838-1888), Willem (1837-1899) and Jacob Maris (1844-1910), Simon van den Berg (1812-1891), Bernard Johannes Blommers (1845-1914), Gerke Henkes (1844-1927), Willem Carel Nakken (1835-1926) and Philip Sadée.

€ 3.500 - 4.500



85



86



87

85

**Bernardus Johannes Blommers**

(The Hague 1845 - 1914)

*Fisherman's wife*

Signed on the stretcher

Oil on canvas, 17.5 x 27.3 cm

€ 800 - 1.200

86

**Hobbe Smith**

(Witmarsum 1862 - Amsterdam 1942)

*Fisherman*

Signed lower left

Signed on the reverse

Oil on panel, 21.6 x 10.3 cm

€ 600 - 1.000

87

**Jhr. Joan Frans Berg**

(Amsterdam 1851 - 's-Graveland 1935)

*Op den uitkijk (On watch)*

Signed lower right

Signed and titled on the stretcher

Oil on canvas, 85 x 101 cm

Note:

Berg attended the Royal Academy of Fine Arts in Antwerp at the young age of 17. After leaving the academy, he returned to Amsterdam and became a student of the esteemed painter Petrus Franciscus Greive (1811-1872), who, at that time, specialised in fisherman's scenes. Joan Berg became famous for depicting country life (mostly of Zeeland).

€ 600 - 1.000



88

88

**Hendrik Willem Mesdag**

(Groningen 1831 - The Hague 1915)

*Scheveningen, vissersschepen voor de kust*

Signed and dated 1903 lower right

Oil on canvas, 99.9 x 125.1 cm

Provenance:

- Auction Paul Brandt, Amsterdam, 28 - 29 November 1961,  
lot 93

- Private collection, the Netherlands

Literature:

J. Poort, *Hendrik Willem Mesdag (1831-1915) Oeuvrecatalogus*, Stichting Mesdag Documentatie, Wassenaar, 1995,  
p. 274, no. 1903.2 (ill.)

€ 10.000 - 20.000



89

89

**Jacobus Cornelis Wynand (Ko) Cossaar**

(Amsterdam 1874 - The Hague 1966)

Lower Regent Street, London

Signed lower right

Oil on canvas, 71.2 x 92.1 cm

Provenance:

- Auction Christie's, London, 26 November 1999, lot 133

- Private collection, the Netherlands

€ 3.000 - 5.000

90

**Germ de jong**

(Sint Jacobiparochie 1886 - Overveen 1967)

Koffiehuisjes Amsterdam, 1912

Signed lower right

Signed on a label on the reverse

Oil on panel, 15.7 x 13.3 cm

Note:

The artist's label on the reverse reads:

Anno 1912

*Dit schilderijtje stelt voor de 3 cafeetjes (koffiehuisjes) waar de vroegere bezoekers van de melkmarkt, hun boterham kwamen eten. Ook waren het logementen voor de kleine burgerman. Het waren oude huisjes met Spaanse gevels in 1914 aangekocht door de Kon. Holl. Lloyd voor afbraak. Deze huisjes stonden op de hoek Prins Hendrikkade - Martelaarsgracht en Raamskooij. Thans is er het Hoofdkantoor van genoemde Scheepvaarts Mij. Een stukje mooi oud Amsterdam verdwenen. G. de Jong*

€ 600 - 1.000



90



91



92

91

**Franciscus Lodewijk van Gulik**

(Maastricht 1841 - Rotterdam 1899)

*View of the Grote Markt with the statue of Erasmus*

Remains of initials lower right

Oil on panel, 35.2 x 28.5 cm

Note:

A similar work by this artist, of larger size, belongs to the collection of the Historisch Museum Rotterdam (inv. no. 010872).  
€ 800 - 1.200

92

**Maria Henri Mackenzie**

(Rotterdam 1878 - Hilversum 1961)

*Prinsengracht, Amsterdam*

Signed lower right

Oil on canvas, 40.3 x 60.5 cm

Provenance:

- Auction AAG Auctioneers, Amsterdam, 17 May 2010, lot 66  
- Collection H.J. van Dam, Amsterdam  
€ 800 - 1.200



93

93

**Adriaan Lubbers**

(Amsterdam 1892 - New York City 1954)

*Binnenhaven, New York*

Signed lower right

Oil on canvas, 46.6 x 65.4 cm

Provenance:

- Collection Mrs. van Duppen-Peels, Helmond
- Auction Sotheby's, Amsterdam, 23 May 2006, lot 48
- Private collection, Sweden

Exhibited:

Museum de Wieger, Deurne, *Adriaan Lubbers (1892-1954)...**zie hier mijn nieuw adres...*, 20 May - 17 July 1988, no. 32

€ 3.000 - 5.000



94



95

94  
**Gerard Delfgaauw**  
 (Monster 1882 - Rijswijk 1947)  
*Rotterdam Harbour*  
 Signed lower right  
 Oil on canvas, 59.6 x 99.4 cm  
 € 2.000 - 4.000

95  
**Evert Moll**  
 (Voorburg 1878 - The Hague 1955)  
*Activity at the harbour, Rotterdam*  
 Signed lower left  
 Oil on canvas. 40.3 x 60.4 cm  
 Provenance:  
 - Kunsthandel De Protector, Rotterdam  
 - Private collection, the Netherlands  
 € 800 - 1.200



96

96

**Germ de Jong**

(Sint Jacobiparochie 1886 - Overveen 1967)

*Hommage à Van Gogh*

Signed and dated 1941 lower center

Oil on canvas, 92.6 x 73.5 cm

€ 800 - 1.200

97

**Freek van den Berg**

(Amsterdam 1918 - Veessen 2000)

*A summer bouquet*

Signed lower right

Oil on canvas laid down on board, 80 x 80 cm

Provenance:

- Kunsthandel Warners &amp; Warners, Naarden

- Private collection, the Netherlands

€ 2.000 - 4.000



97

98

**Jan Wiegers**

(Kommerzijl 1893 - Amsterdam 1959)

*Three quinces and a jug*

Signed lower left

Oil on canvas, 41.1 x 32.7 cm

Provenance:

- Private collection, the Netherlands

- Auction Christie's, Amsterdam, 5 June 2008, lot 29

- Private collection, the Netherlands

€ 2.000 - 4.000

99

**Dirk Filarski**

(Amsterdam 1885 - Zeist 1964)

*Bloemen (c. 1919-1924)*

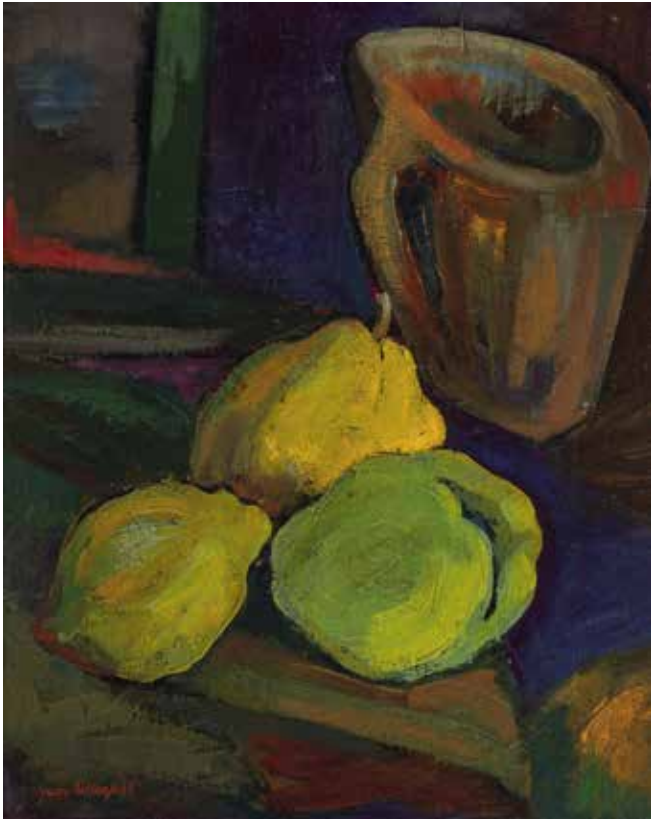
Signed (scratched) lower right

Signed and titled on the stretcher

Oil on canvas, 65.4 x 54.3 cm

€ 1.200 - 1.800





98



99



100



101

100  
**Harrie Kuyten**  
 (Utrecht 1883 - Schoorl 1952)  
*Farmhouse with haystacks*  
 Signed lower right  
 Oil on canvas laid down on panel, 40 x 60 cm  
 € 1.200 - 1.800

101  
**Herbert Fiedler**  
 (Leipzig 1891 - Amsterdam 1962)  
*Landschap, Laren*  
 Signed and dated 36 lower right  
 Signed twice and dated 36 on the reverse  
 Oil on panel, 40 x 59.9 cm  
 Provenance:  
 - Kunsthandel M.L. de Boer, Amsterdam (inv.no. 5224)  
 - Kunsthandel Het Interbellum, Oudekerk aan de Amstel (2005)  
 (incl. copy invoice)  
 - Private collection, the Netherlands  
 € 1.000 - 2.000

# Jan Sluijters

(1881-1957)

Jan Sluijters (1881-1957) preferred not to explain his work since, according to him, his art was his best form of expression: "Any attempt to add an explanation or clarification to my work, would be like putting a bad copy next to the original." Sluijters described his work as a struggle to express what lived and grew inside him. This earned him the nickname 'schilderbeest' (painting animal). Initially Sluijters painted in a symbolist style and he made money during his student years with illustration assignments. In 1904, his painting career was honoured with the first of many awards; winning the Prix de Rome. This prize was the starting point of his infamous career as a modern rebel. The Prix de Rome included a trip to Rome to study classics, but Sluijters went on a painterly adventure and ended up in the middle of the Parisian avant-garde instead. The bright colours and expressive brushstrokes which he used to capture the dynamism of this sophisticated city, cost him his scholarship in 1906 as his art was labelled 'frivolous' and 'sick'. Sluijters mockingly presented himself as a martyr of modern art, and it is thanks to him that the art world radically changed in the Netherlands as he acquainted them with modernism.

In Paris, Sluijters experimented with the many avant-garde movements. He increasingly focused on more contemporary subjects, such as his immediate environment and life in dance halls. He absorbed the impressions of the city and the work of contemporary artists such as Henri de Toulouse-Lautrec, André Derain, Henri Matisse and Kees van Dongen. Back in Amsterdam, his new Paris-inspired work was received with disappointment. It was criticised as 'rough and passionate', 'a painful and cruel use of his colour palette' and 'a dreadful neglect of the beauty of the feminine form'. Soon however, this disappointment turned into appreciation and Sluijters played a pioneering role for art in the Netherlands. As a Luminist, like Jan Toorop and Piet Mondriaan, he focused on the depiction of various sensations of light. Comparisons with Vincent van Gogh's work continue to be drawn today. By the

Twenties he was an established name and had become the most desirable portrait painter in the Netherlands. He received many honours, large solo exhibitions and his work was chosen to represent Dutch painting at international exhibitions.

After a turbulent start in Paris, Sluijters chose to lead a quieter life in Amsterdam. Sluijters described himself as a 'normal person' who followed a strict daily schedule: "I work the whole day and in the afternoons I go to Arti, to play billiards. I am considered a shopkeeper amongst my colleagues, and not at all artistic." Sluijters would then go home to have dinner with his wife and children.

Sluijters was a very motivated artist, for whom reality always remained the starting point. He was also an intuitive painter who never completely surrendered to a particular theory or movement: "Suppose I have great pictorial talent, I would be crazy to sacrifice it to a certain theory." His work is often described as moderate expressionist realism.

In addition to his skills as an illustrator and watercolourist, Sluijters was also an exceptional painter with an artisanal vision of what it means to be an artist. He experimented with the depiction of colour, light and form and, endlessly inspired by painting; it brought him an enormous amount of joy. Sluijters applied oil paint in a truly virtuoso manner and often spoke about the effect which certain colours had on him. The image of Sluijters as the smooth painter who finished one painting after the next however, does not seem to be right. He experimented a lot, but also struggled because he was not easily satisfied and endlessly wanted to improve his work. "My best painting will be the next thing I'm going to make" is one of his most quoted statements.

Sluijters usually painted on large canvases. Every so often there was a subject or topic that he would exclusively focus on and research, until he could make a big collective piece.





102

102

**Jan Sluifers**

(Den Bosch 1881 - Amsterdam 1957)

*The lovers (1935)*

Signed with initials lower left

Charcoal on paper, 61.9 x 45.5 cm

Provenance:

Private collection, the Netherlands

Note:

Including certificate of authenticity by Robert Sluifers, the son of the artist.

Registered at the RKD - Institute for Dutch Art History in The Hague under number 101391.

This work is a study for the famous painting *De geliefden*, dated 1935.

€ 2.000 - 3.000

103

**Jan Sluifers**

(Den Bosch 1881 - Amsterdam 1957)

*Seated nude with stole*

Signed upper left

Oil on canvas, 78.5 x 57.5 cm

Provenance:

- Kunsthandel 't Geelhuyts, Oosterhout

- Auction Glerum, The Hague, 20 November 1991, lot 143a

- Private collection, Almelo

- Private collection, the Netherlands

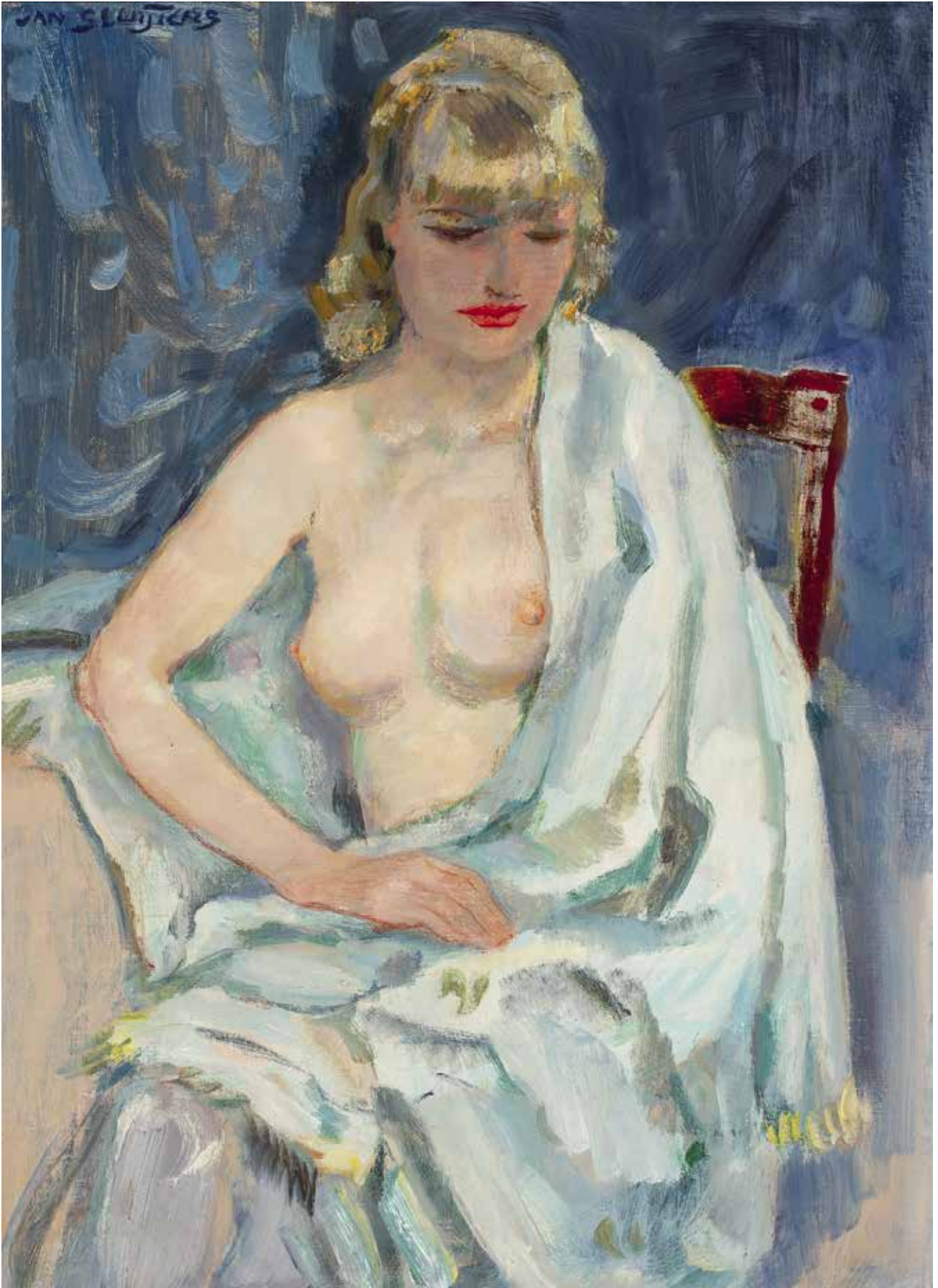
Exhibited:

't Geelhuyts, Oosterhout, 11 November - 3 December 1989

Note:

Registered at the RKD - Institute for Dutch Art History in The Hague under number 100647.

€ 40.000 - 60.000





104

104  
**Willem Doijewaard**  
 (Amsterdam 1892 - Blaricum 1980)  
*Nude in front of mirror*  
 Signed lower left  
 Oil on canvas, 101 x 56.4 cm  
 Provenance:  
 Private collection, the Netherlands  
 € 800 - 1.200



106

105  
**Frits Schiller**  
 (Amsterdam 1886 - Bussum 1971)  
*Reclining nude*  
 Signed upper left  
 Oil on canvas, 35.3 x 111.5 cm  
 Note:  
 Frits Schiller was not only a meritorious painter, but also the founder of the famous Schiller Hotel in Amsterdam. Opened in 1913, the hotel was located at the then highly elegant Rembrandtplein. In the 1920's and 30's the hotel and the Schiller Bar next door became a meeting place for the *beau monde*. Famous artists, such as Jan Sluijters (1881-1957) and George Hendrik Breitner (1857-1923), were frequent visitors. A large number of paintings by Schiller can still be found exhibited on the walls in the hotel and bar/restaurant.  
 € 4.000 - 6.000



105



107

106

**Philippe Swynop**

(Brussels 1878 - 1949)

*Spanish beauty*

Signed and dated Grenade 1930 upper left

Oil on canvas, 100.5 x 80 cm

€ 1.200 - 1.800

107

**Cor Noltee**

(The Hague 1903 - Dordrecht 1967)

*Winter in Rotterdam*

Signed lower right

Oil on canvas, 60.6 x 81.7 cm

€ 1.000 - 2.000



108

108

**Henri Pieck**

(Den Helder 1895 - The Hague 1972)

*Duo*

Signed and dated 14 lower right

Titled lower middle

Mixed media on paper, 63.4 x 50.4 cm

Provenance:

- Auction AAG Auctioneers, Amsterdam, 8 Jun 2015, lot 39
- Collection H.J. van Dam, Amsterdam

Note:

Henri Pieck was the twin brother of painter Anton Pieck (1895-1987).

€ 600 - 1.000



109

109

**Willy Sluiter**

(Amersfoort 1873 - The Hague 1949)

*Scheveningen*

Signed and dated 33 upper right

Titled upper left

Mixed media on paper, 35.8 x 27.8 cm

Provenance:

- Kunsthandel Peter Pappot, Amsterdam (Art Fair Den Bosch 2004) (incl. copy invoice)
  - Private collection, the Netherlands
- € 1.500 - 2.500





110

110

**Piet van der Hem**

(Wirdum 1885 - The Hague 1961)

*Muziekavondje*

Signed lower right

Mixed media on paper, 50.6 x 53.7 cm

Provenance:

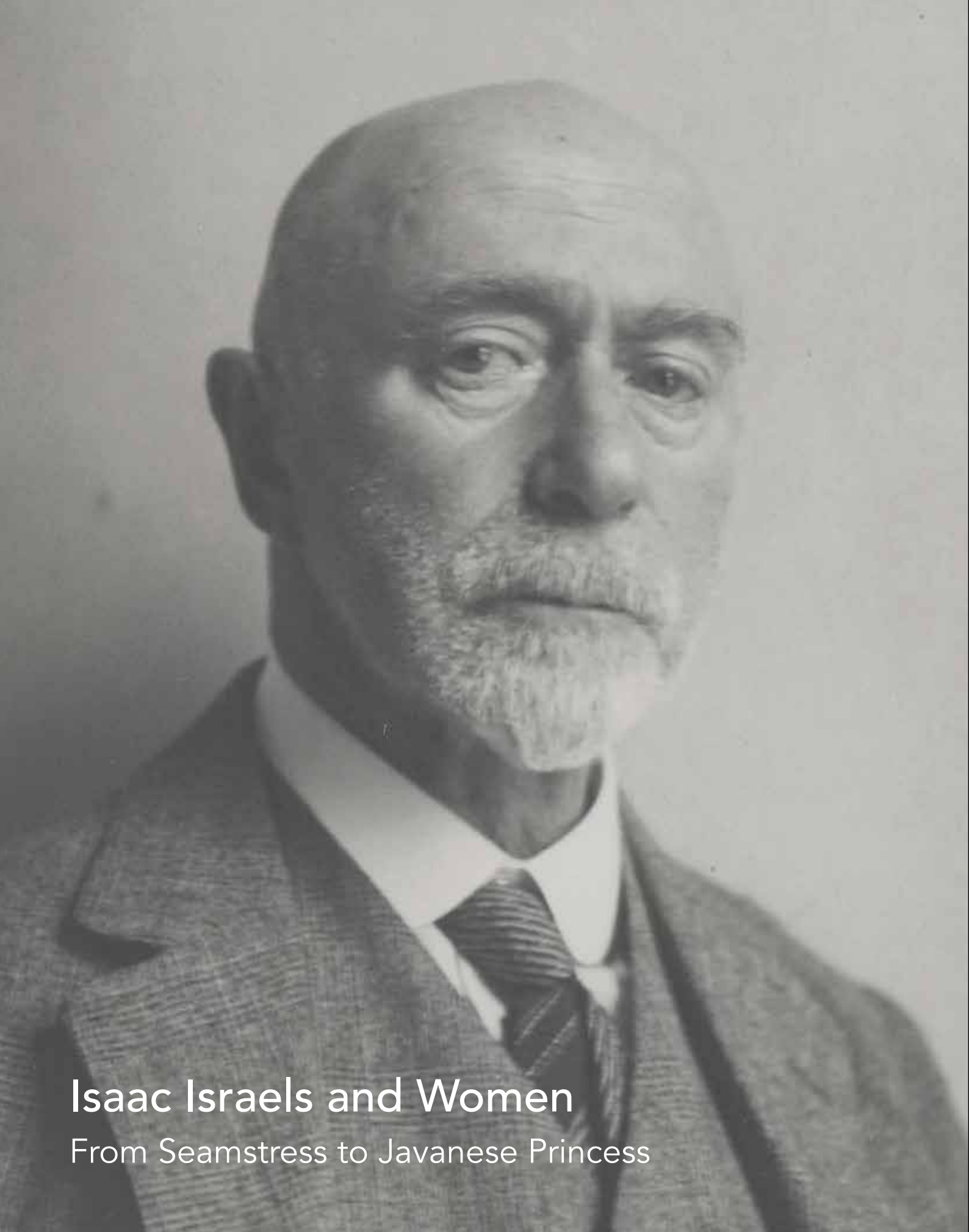
- Auction Sotheby Mak van Waay, Amsterdam, 12 - 29 June 1979, lot 169

- Private collection, the Netherlands

Note:

Registered at the RKD - Institute for Dutch Art History in The Hague under number 213905.

€ 4.000 - 6.000



**Isaac Israels and Women**  
From Seamstress to Javanese Princess

Isaac Israels (1865 - 1934) is famous for his fashionable portraits, flamboyant dancers and his ability to portray mundane city life. He learned to speak fluent French, German, Spanish, Italian and even Russian during the many trips the Israels family made through Europe. His youth undoubtedly laid the foundation for his love of traveling and the cosmopolitan lifestyle. Later in life, even Europe appeared to be too small for Israels.

From 1878 to 1880, Israels studied at the Academy of Fine Arts in The Hague, with his contemporaries Willem de Zwart (1862-1931), Floris Verster (1861-1927) and Marius Bauer (1867-1932). Israels had a strong bond with all these artists throughout his life, but his friendship with Bauer was special. Perhaps this is why Israels painted Bauer at work in his studio; as can be seen in lot 113. When he finished his studies, he began painting military themes (see lot 115, *Le Tambour*, painted while Israels was only 17 years old) as well as expertly executed portraits which show exceptional psychological insight for a teenager. George Hendrik Breitner (1857-1923) wrote about these portraits: "... the young Israels has already painted several lady portraits, and beautifully. I believe I could be equally artistic, but he moves in those society circles, and I don't! I envy him for that, even though I know it's foolish of me."

Israels and Breitner's love-hate relationship began at the 'Rijksacademie voor Beeldende Kunsten' in Amsterdam. Neither of them were at the academy for long; in fact a year after registration in 1886 both painters had left: "completely out of place there, as already formed artists." For some time hereafter, they would meet up and discuss their favourite themes; nudes, taverns, café-chantants, factory girls and the performances and visitors at the recently opened Theatre Carré.

### **The woman**

Israels had been going to Paris since he was a young boy, but around 1900 he was introduced to the director of the fashion house Hirsch in Amsterdam, through the painter Thérèse Schwartze (1851-1918). This Belgian fashion house was established on the Leidseplein since 1881 and was one of the leading brands in the Netherlands at the beginning of the century. Isaac was given special permission to work at their fashion shows, in the fitting rooms and sewing workshops where he created dozens of watercolours and oil painting. Israels was immensely popular and of course there was nothing as fashionable as having yourself painted by the new maestro.

Israels made a large number of portraits in his life, with his subjects ranging from young children to old ladies. It is remarkable how easily Israels could paint the body and background of the person and how much trouble he sometimes had when making the portrait itself. The personal relationship between painter and model played a major role in this. A portrait commission from the Amsterdam based collector J.M.P. Glerum to portray his wife ended in a debacle because of Isaac's inability to portray a subject with whom he had a poor relationship. The first version was refused by the client, a second version from 1919 (Amsterdam Museum, inv. no. SA 41359) has been preserved, however it turned out to be a mediocre portrait of a strict old lady. This contrasts with the portraits of the rest of the family, including his friend Glerum, which are painted beautifully (Amsterdam Museum, inv.no. SA 41358).

The fact that Israels painted the people whom he liked or loved more attractively, can be seen in lot 112, *Sleeping nude*. The softness and delicate way of painting this elegant nude, almost makes the spectator blush – and it is easy to picture Israels behind his easel, painting in silence, but with great inspiration. The artists' nudes can be ascribed to the most delicate and yet striking part of his oeuvre.

### **Israels and the Indonesians**

Isaac Israels was constantly searching for the grace in mankind, especially in women, and even more so in woman at work. Israels loved to paint factory workers and also painted the girls of the telephone exchange; elegantly painted in lot 114. In all likelihood, this also was the reason that he visited the Great Exhibition of Women's Labour in The Hague in the summer of 1898; in search of themes and inspiration. In many of the depictions of women, the exhibition curators wanted to show that women are "more accurate, tidier, quicker, controlled, have more delicate hands and fingers, are less susceptible to alcohol abuse and more pliable" than men. A fifth of the exhibition space of 31,200 square meters was occupied by 'Kampong Insulinde'; where people could eat Indonesian food, watch Javanese and Balinese dances, gamelan performances and admire batik demonstrations. It was at this exhibition, that Israels saw the graceful and elegant Javanese dancers and his enchantment with the East began. His enthusiasm for this wondrous and 'other' world took hold of him and would hereafter never let him go. That Indonesian performers were shivering from the Dutch cold perhaps escaped Israels' mind, as he was too pre-

occupied by the richly decorated traditional clothing and exotic sounds: "The Javanese are beautiful, you have to come and see them. [...] "I am constantly spinning my head and hands in the Javanese fashion and am thinking about tandakken and alang alang" Israels wrote to a friend.

Driven by his new passion, Israels attended a benefit for the victims of a flood in Java at the Royal Theatre in The Hague in 1916, where he was once again fascinated by the exotic Javanese dancing and gamelan. Israel began painting this impressive spectacle at home and went so far as to borrow palm trees from the Hague Zoo to serve as an Oriental background for his Indonesian scenes. That same year, Israels met Raden Mas Jodjana (1893-1960), who accompanied the crown prince of Yogyakarta Hamengkoe Boewono VIII on his journey to the Netherlands in 1914. A friendship between Jodjana and the artist flourished and Israels even began giving him painting lessons. During this period, Israels painted a number of flamboyant portraits of Indonesians studying in Leiden; who were mostly of Javanese aristocratic origin.

### **At last: 'Israels in de Insulinde'**

Israels toyed with the idea of visiting the Dutch East Indies for a long time; both Willem Witsen (1860-1923) and Jan Veth (1864-1925) tried to persuade him, but his aversion to the 5 week long boat trip, his fear of great heat and the uncertainty of what he would find there, made him delay taking the journey. Israel hesitated until the very last moment: "Of course you did not think I was coming and I did not think so either. Even though I could still give my cabin back - I know that I am very curious. For better or worse - I am going ... and will take a pile of canvas à tout hasard!"

In 1921, Israels embarked on the H.M.S. Queen of the Netherlands to Batavia, and stepped onto the quay of Tandjong Priok, Batavia on December 2nd of that year. He was, however, not immediately enthused by the city: "I now understand what it is like to have to walk around here in the heat of the day. Frankly, Wim, you did not tell me about the stench. [...] (but let me quickly add, that Teillers brought me to a Chinese temple here, that you know of course, with that amazing garden and rubbish around it - which was lovely!)" His later visits to Buitenzorg, Yogyakarta (with its Borobudur), the court

of Solo and Bali, would make his trip to Indonesia unforgettable. Solo (Surakarta) would make the biggest impression on Isaac; where he was allowed to work in the Kraton of one of the two princes. He was given permission to "roam around the palace and draw what I liked" and regularly drank a whiskey soda with the prince, if one of the nine different courtiers did not forget to serve them!

Israels did not only paint the dancers and surroundings of the Keraton, but most importantly portrayed several court officials. The portrait of the ruler Prince Mangkunegara VII can perhaps be regarded as the most important of the portraits painted in the Keraton. Although the prince was quite unhappy with the impressionist style in which he was portrayed, he was eventually pleased with it and even had a replica painted. Another highly important portrait painted in the Keraton is lot 117, Javanese princess; the name of the depicted woman remains unknown. Several princesses swayed elegantly through the palace grounds, which makes it hard to recognize the woman Israels painted. But it is clear that Israels asked the most beautiful princess of all to pose for his 'Mona Lisa of Java'.

Although Israels complained his fair share throughout the trip, he postponed his return four times. Indeed, he wrote to Marie Witsen that: "As I get closer to the hour of departure, I start to think how much nicer it is here! Actually, I shiver and shake at the idea that I have to paint Blandas (read: Dutch) again, there is no substance to those Blandas. In Indonesia, even the ugliest people are more beautiful than the idiotic and conceited Blanda, with her huge thick derriere and calves and shoes with high heels."

Soon after his return, Israels focused once again on painting Dutch beauties to refine his opinion on them. He would, however, remain fascinated by the beautiful Indies for the rest of his life. His Indonesian works are among the highlights of his oeuvre and are very sought after; raising high amounts at auction. Indeed, AAG Auctioneers achieved a record price of more than €350,000 for the work 'Two Javanese Dancers' by Isaac Israels. The popular demand for this part of the oeuvre seems unstoppable and the artist is firmly regarded as one of the greatest painters to immortalize Indonesia on canvas.



111 recto



111 verso

111

**Isaac Israels**

(Amsterdam 1865 - The Hague 1934)

*A self-portrait in the artist's studio (recto);**A young beauty (verso)*

Signed lower left (verso)

Oil on board, 33.1 x 33.3 cm

Provenance:

- Private collection, Wassenaar
- Auction Barridoff Galleries, 2 August 2000, lot 164
- Private collection, United States
- Auction Christie's, Amsterdam, 28 October 2003, lot 179
- Private collection, the Netherlands

Literature:

W. de Vlioger-Moll, *Isaac Israels in Den Haag*, Thoth, Bussum 2012, p. 134 (ill.)

Note:

Registered at the RKD - Institute for Dutch Art History in The Hague under number 64550.

€ 5.000 - 8.000



112

112

**Isaac Israels**

(Amsterdam 1865 - The Hague 1934)

*Sleeping nude*

Signed lower left

Oil on canvas, 33 x 55.1 cm

Provenance:

Private collection, the Netherlands

€ 45.000 - 55.000

113

**Isaac Israels**

(Amsterdam 1865 - The Hague 1934)

*Marius Bauer in the studio of Isaac Israels (1917)*

With studio stamp lower right

Oil on canvas, 70 x 58.2 cm

Provenance:

- Collection Jakob Nieweg (1877-1955)
- Kunsthandel Ivo Bouwman, The Hague
- Private collection, the Netherlands

Literature:

- A. Wagner, *Isaac Israels*, Lemniscaat, Rotterdam, 1967, p. 108, no. 160

- A. Wagner, *Isaac Israels*, Van Speijk, Venlo, 1985, p. 126, no. 108

Exhibited:

- Gemeentemuseum, The Hague, *Isaac Israels*, 1958 - 1959, cat. no. 40

- Singer Museum, Laren, *De Schilder Isaac Israels*, 1965, no. 77

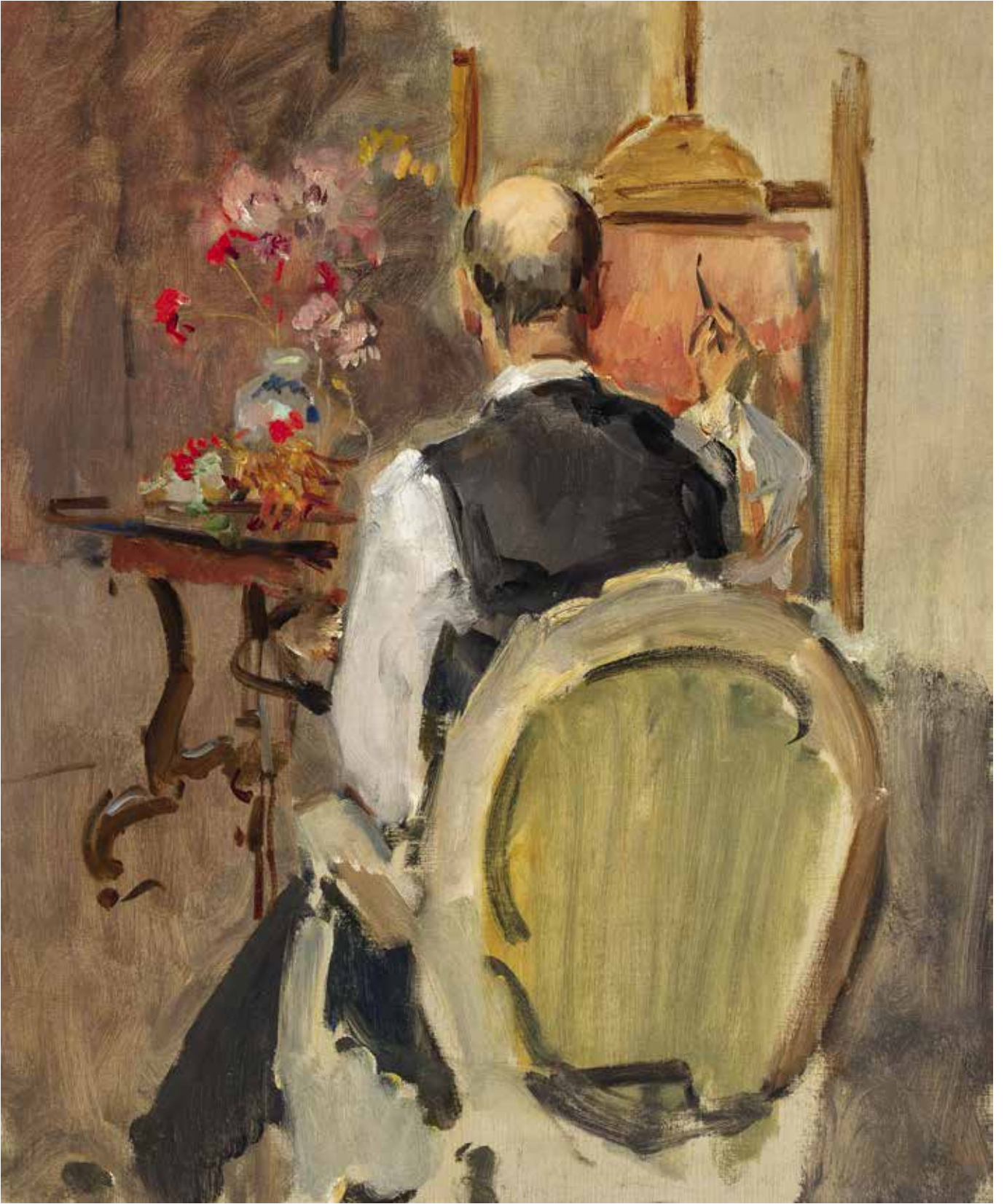
- Kunsthandel Peter Pappot in Museum Het Grachtenhuis, Amsterdam, 3 March - 15 April 2018

Note:

Registered at the RKD - Institute for Dutch Art History in The Hague under number 227050.

From 1878 to 1880, Israels studied at the Academy of Fine Arts in The Hague, with his contemporaries Willem de Zwart (1862-1931), Floris Verster (1861-1927) and Marius Bauer (1867-1932). Israels had a strong bond with all these artists throughout his life, but his friendship with Bauer was particularly special. Perhaps this is the reason why Israels painted Bauer at work in his studio, a very intimate scene symbolising their friendship.

€ 30.000 - 50.000



114

**Isaac Israels**

(Amsterdam 1865 - The Hague 1934)

*The girls of the Hague telephone exchange (c. 1924)*

Signed lower left

Oil on canvas, 60.4 x 50.3 cm

Provenance:

- Kunsthandel C.M. van Gogh, Amsterdam
- Collection Jan Michiel Pieter Gerum, Amsterdam (inv./cat.no A295)
- Auction Mak van Waay, Amsterdam, *Verzameling J.M.P. Glerum*, 26 September 1933, lot 116
- Collection Mr. A.D. Hamburger, Utrecht
- Collection Mw. Praag-Hamburger, The Hague
- Collection Merz, Harderwijk
- Auction Christie's, Amsterdam, 30 October 1991, lot 226
- Fijnaut & Paol Fine Art, Amsterdam
- Private collection, the Netherlands

Literature:

- J.H. Reisel, *Isaac Israels: portret van een Hollands impressionist*, Hertzberger & Co, Amsterdam, 1967, p. 144, no. 174 (ill.)
- A. Wagner, *Isaac Israels*, Van Spijk, Venlo, 1985, no. 183 (ill.)
- W. de Vlieger-Moll, *Isaac Israels in Den Haag*, Thoth, Bussum, 2012, p. 131 (ill.)

Note:

Registered at the RKD - Institute for Dutch Art History in The Hague under number 110039.

In 1924 Israels was commissioned to depict the telephone exchange in The Hague, where he painted the girls at work. Comparable works can be found in the collections of COMM, Museum for Communication in The Hague and the Jewish National Museum in Tel Aviv.

€ 200.000 - 250.000



*Mrs. J.H. Botterman-Groot (b. 1906) worked at the Alkmaar telephone exchange until 1935. According to her descendants, she posed for this work for Israels. Most likely, she had to travel from the exchange in Alkmaar to The Hague because of her renowned beauty.*







115

115

**Isaac Israëls**

(Amsterdam 1865 - The Hague 1934)

*Le Tambour* (c. 1882)

Signed lower right

Oil on panel, 28.7 x 17.3 cm

Provenance:

- Kunsthandel Ivo Bouwman, The Hague
- Private collection, the Netherlands

Note:

Israëls' great talent is clearly demonstrated in this work, which he painted as a study for *Transport der Kolonialen*, 1883 when he was only 17 years old.

€ 5.000 - 8.000



116

116

**Isaac Israëls**

(Amsterdam 1865 - The Hague 1934)

*Atelier Hirsch & Cie (c. 1900-1903)*

Signed lower left

Pastel on paper, 56.9 x 42 cm

Provenance:

- Kunsthandel Peter Pappot, Amsterdam (PAN Amsterdam 2001)

- Private collection, the Netherlands

Note:

Around 1900, Israëls was introduced to the director of the fashion house Hirsch in Amsterdam by painter Thérèse Schwartz (1851-1918). This Belgian fashion house was established on the Leidseplein in 1881 and was one of the leading brands in the Netherlands at the turn of the century. Isaac was given special permission to work at their fashion shows, in the fitting rooms and sewing workshops.

€ 10.000 - 20.000

117

**Isaac Israels**

(Amsterdam 1865 - The Hague 1934)

*Javanese Princess (1921-1922)*

Signed lower right

With artist's studio stamp lower right

Oil on canvas, 79.3 x 65.8 cm

Provenance:

- Collection Hidde Nijland (1853-1931), The Hague
- Collection Mrs. R. Nieweg, the Netherlands
- Kunsthandel Ivo Bouwman, The Hague
- Private collection, the Netherlands

Literature:

- D. Welling, *Isaac Israels: The sunny world of a Hague cosmopolitan*, Van Voorst van Beest Gallery, The Hague, 1991, page 21 (ill.)
- M. de Haan, Museum Mesdag, *De Indische Zomer*, The Hague, 2005, exhibition leaflet, no. 8, *Javaanse prinses, 1922*

Exhibited:

- Zonnehof, Amersfoort, *Kunst in partikulier bezit*, 27 January - 25 February 1962
- Museum Mesdag, The Hague, *Isaac Israels en Raden Mas Jodjana: een Indische vriendschap*, 10 June - 25 September 2005

Note:

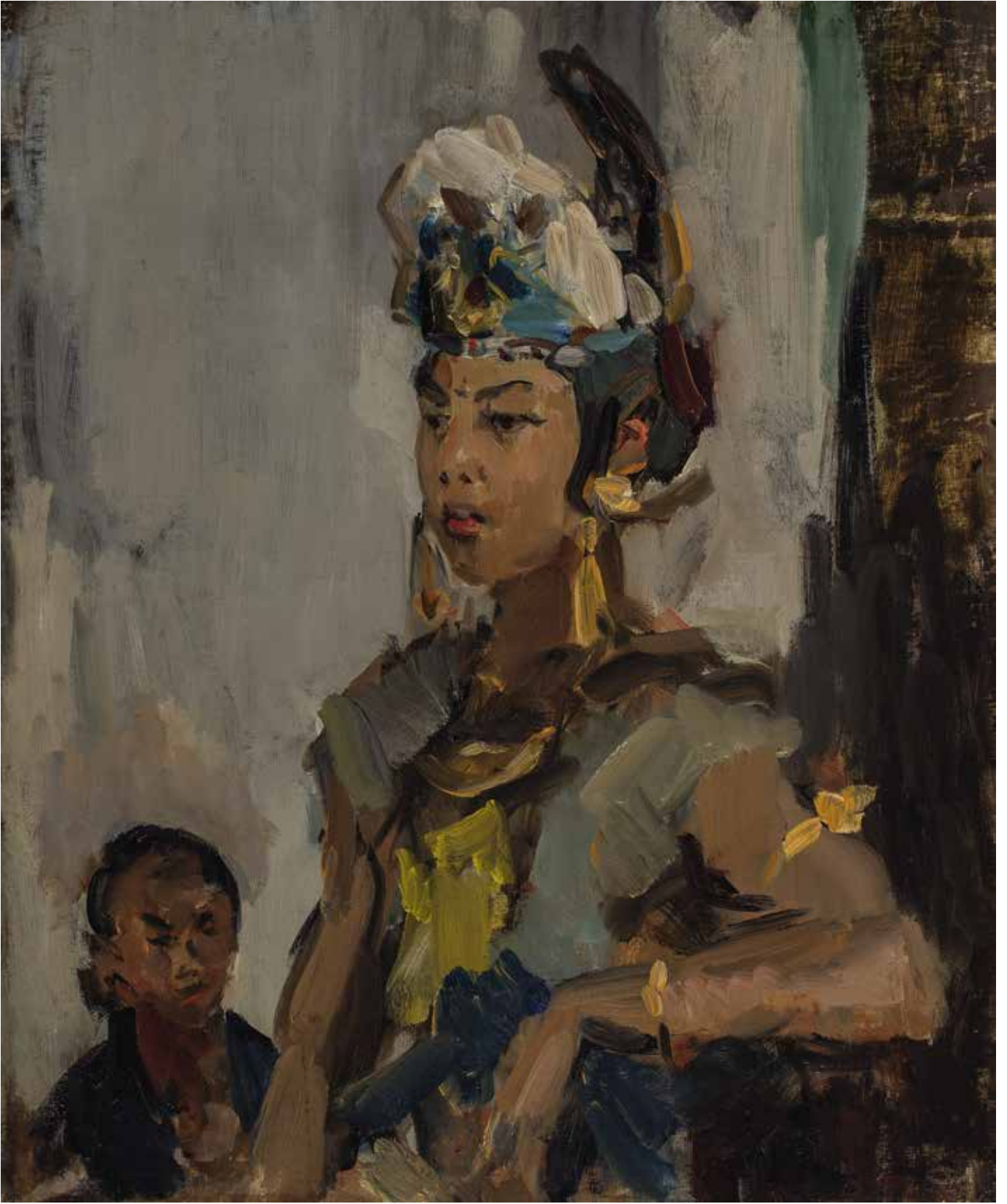
There is much evidence of a fruitful relationship between Indonesians and itinerant European artists and photographers, when it came to the making of likeness and state portraiture. In the portraits by Raden Saleh (1811-1880) and his pupil Raden Koesoema di Brata we see an abundant use of attributional symbols as would be expected in European representations of state dignitaries and royalty that are used to denote rank and even divine endorsement. The majestic portrait presented here, shows the interest of the Indonesian royalty for the European style of portraiture. Perhaps Raden Mas Jodjana (1893-1972) knew this when he wrote an introductory letter to the royal courts of Java for Israels, with whom he had worked collaboratively in the Netherlands, prior to Israel's visit to Indonesia in 1921-1922. As a result, Israels painted i.a. Prince Mangkunegara VII, who at first was unhappy with the 'unorthodox' way (the well-known impressionist style in Europe) he was depicted by, but was eventually pleased with the result and even had a replica painted.

Israels had great respect for Indonesia and her people, having fallen in love with the country when he first saw Indonesian dance and culture back in the Netherlands. When Israels finally made the trip to Indonesia, he was clearly inspired by the Indonesian people, lush forests and bright colours. His works painted in Indonesia can therefore be characterized by their bright colours, volatile brush stroke and the banishment of the earthy tones, as seen in this painting.

Israels is one of the most sought-after European artists that visited or lived in Indonesia. Walter Spies (1895-1942), Rudolf Bonnet (1895-1978) and Adrien-Jean le Mayeur de Merprès (1880-1958) all have one thing in common with Israels: their love for the archipelago and its inspiring people.

It is very rare that artworks of this art historical importance for Indonesia are in private hands today and even fewer appear on the art market, which makes the painting presented unique. Although the name of the princess depicted here still remains unknown, Israels clearly asked the most beautiful princess of the Keraton to pose for his very own 'Mona Lisa of Java'.

€ 100.000 - 150.000



# The Art of Indonesian History





# The Art of Indonesian History

Indonesia is the largest archipelago in the world; made up of 17,508 islands and almost as many different cultures. This is reflected in the extremely diverse artistic history of the country. There is a particularly rich tradition of Hindu-Buddhist sculpture and architecture which was strongly influenced by India from the 1<sup>st</sup> century onwards. Buddhist art in Indonesia reached its golden era under the Sailendra dynasty of the Sri Vijaya Empire between the 8<sup>th</sup> and 13<sup>th</sup> centuries with the flourishing of free-standing statues and relief sculptures (characterized by their delicacy and serene expressions) incorporated into temple facades. By the 15<sup>th</sup> century, Islam had become the dominant religion in Indonesia and local mosques reflected both indigenous and Islamic influences. They lacked the Islamic dome and had hall timber-tiered roofs similar to the pagodas of Balinese Hindu temples. Indonesia's art and culture has been shaped by interactions between original customs and multiple foreign influences. As the country is centrally located along ancient trading routes between the Far East, South Asia and the Middle East, its art and paintings are greatly influenced by multiple religions including Hinduism, Buddhism, Confucianism, Islam and Christianity.

Indonesian painting before the 19<sup>th</sup> century was mostly restricted to its position as a decorative art since it was considered a religious and spiritual activity. The works were therefore often anonymous in order to honour the deities or spirits; as the individual creator was regarded as far less important than his creation.

There is a tradition of Balinese painting that uses narrative imagery to depict scenes from Balinese legends and religious scripts and these classical paintings can be found in Indonesian *lontar* or palm-leaf manuscripts or on the ceilings of Balinese temples. In the 19<sup>th</sup> century, under the influence of the Dutch colonial power, a more Western style of painting emerged. In the Netherlands, the term 'Indonesian Painting' is of-

ten applied to the paintings produced by the Dutch or other foreign artists who lived and worked in the former Dutch-Indies. Traditionally, the beginning of Indonesian art history is marked by Raden Sarief Bustaman Saleh (1807-1877); the Javanese aristocrat who studied in Europe under Andreas Schelfhout (1787-1870) and other artists. Although he was considered different to a certain extent, Saleh was a regular visitor to the Dutch Court, but he flourished in Germany where he was regarded as a 'mystery from the Orient'. His painting *The Arrest of Pangeran Diponegoro* (a family member of Raden Saleh) marked a change in Indonesian art and is considered Indonesia's first nationalist painting.



Raden Saleh - *The Arrest of Pangeran Diponegoro*

The period between Raden Saleh and the emergence of the Nationalist painters of Persagi (the revolutionary Indonesian artists' association of o.a. Sudjojono, Affandi and the brothers Djaya) in the 1940's was, until recently, regarded as of little importance to Indonesia's art history. Although collectors of modernist works by artists from the archipelago, and mostly Bali, sparked a certain amount of interest; scientific research on the subject remained rare. In recent years however, the significance of this period has been reexamined by o.a. Aminuddin Siregar in Indonesia; who's article on art in the '*Mooi-Indië*' or '*Beautiful Indies*' will be published soon. Most of the paintings of the 'Beautiful Indies' are land-



scapes by Dutch and Indonesian artists, and are widely regarded to have been made for the tourist market and the colonialists. Sudjojono is one of the reasons behind this as he wrote in his manifesto on Indonesian art that painters should focus on the struggles of life in the kampongs and not on the romanticized landscapes filled with sun, palm trees and idyllic villages. In recent years, the importance of the 'Beautiful Indies' art has been rediscovered and a deeper meaning has been discovered behind the art in this style. Thus the art world is confronted with the realisation that one cannot ignore a certain period in the art history of a country. This has resulted in the renewed acknowledgement and increased value of the paintings by, amongst others, Mas Pirngadi (1875–1936), Willem van der Does (1889-1966), Gerard Pieter Adolfs (1898-1968) and Leo Eland (1884-1952).

The most sought after and important painters are those who depicted Indonesians in a way that showed a great interest in their culture, land and people. Isaac Israels, for example, painted at the court of Surakarta (Solo) and was extremely enthusiastic about and impressed by Indonesian culture.

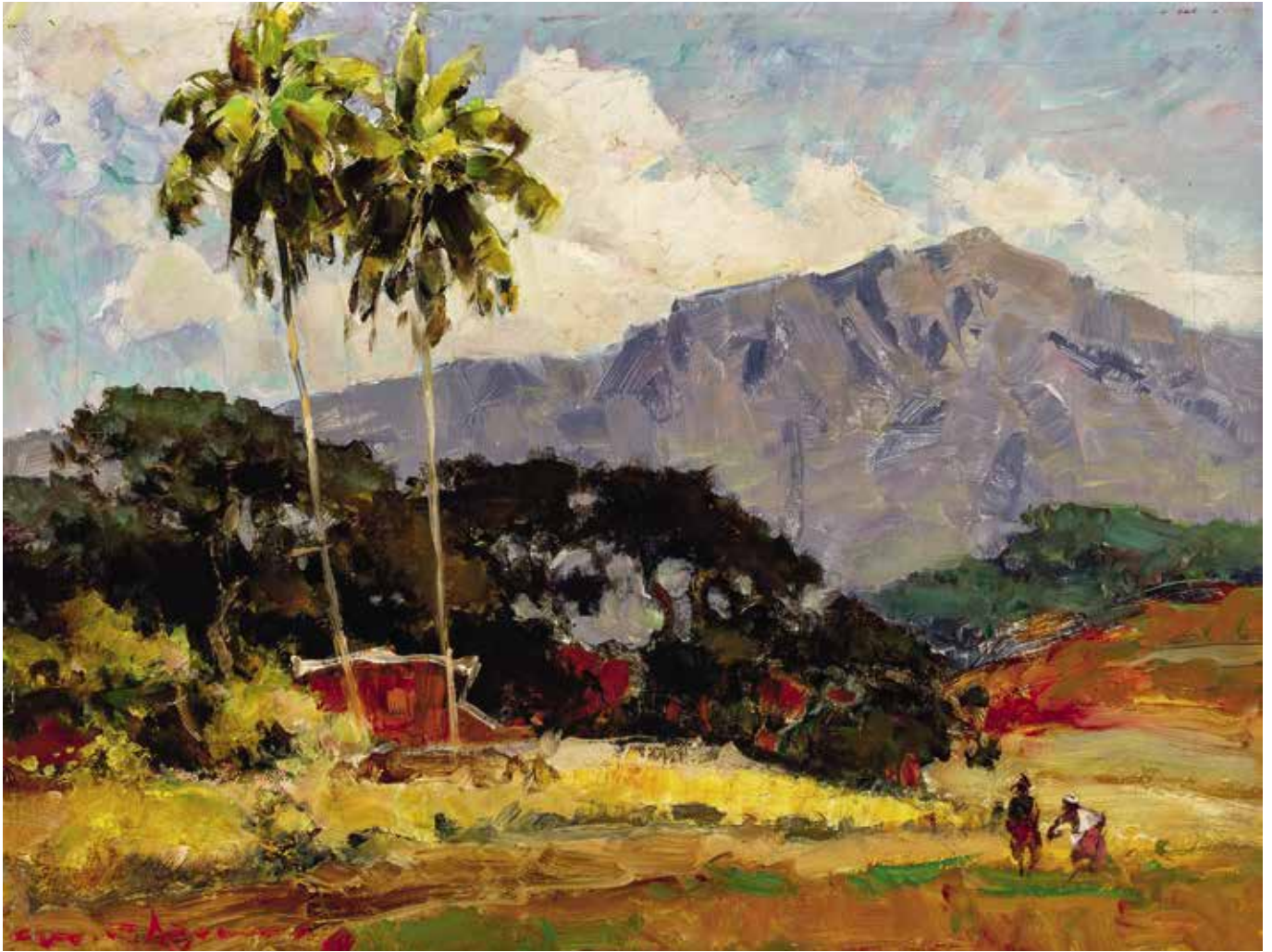
Additionally, an important group of painters in Indonesian art history are the modernists who visited or lived in the archipelago from the 1920's onwards. These artists mostly worked in Bali; and moved there largely thanks to photos taken by Gregor Krause (1883-1959), which were published in Europe and presented a paradise filled with beautiful people and total freedom. This group of painters can be called the Balinese School, with the most prominent figure being Walter Spies (1895-1942). Spies arrived in Bali in 1927 and greatly influenced the Balinese and European artists living on the island. Rudolf Bonnet (1895-1978), one of Spies' good friends, can also be regarded as an ambassador of Balinese art. Attracted to Bali by the beautiful men with strong characteristics, the portrait painter became a protagonist of Balinese culture and painting and started the group Pita Maha in order to unify Bali's painters and protect their traditional way of painting as can be seen in lots 129, 130 and 131 by I Made Sukada in this sale. Bonnet was, and still is, regarded as one

of the most important artists working in Indonesia and his work is very sought after by collectors. His excellent sense for lines and colour can be gathered when looking at lot 122, "*San Putu*", an early example of a pastel depicting Balinese life. It sparked his popularity amongst both the Dutch and Indonesians who all wished to be portrayed by the artist, as can be seen in lot 121, "*Mursid*" and lot 123, "*Portrait of a young man*".

Although Dutch and Indonesian art are intertwined, there are many differences between the two. First of all, the Dutch depicted Indonesia and its people in an idyllic way whilst the Indonesians showed their own land 'as is', as can be seen in lot 119. A Dutch painter would have chosen to paint either some padi fields, a village or one of the thousand impressive volcanos that can be found in Indonesia. Whereas this painting does not glorify reality; depicting the patchy grass with a cemetery to the left and the women wearing a *hijab* in the distance.

This distinction between the two nations is even greater when examining the work of true Indonesian painters of the Persagi group; such as Hendra Gunawan (1918-1983). Gunawan is best known for his combination of Western painting techniques and the traditional Indonesian aesthetics; as can be seen in his early work, "*Village life*", by the artist, lot 127. Born on June 11<sup>th</sup>, 1918 in Bandung, Gunawan went on to paint the landscapes of his youth, evocatively capturing the region's rich colours and lush wildlife in a style reminiscent of German Expressionism. Gunawan fought against the Dutch colonial rule as a guerilla fighter, and later as a socialist activist against the ruling government - a reason he often depicts village life.

Indonesian art history, from Raden Saleh to the 'Beautiful Indies' and Balinese art to Gunawan, is a history that is marked by influences from all over the world. A way of painting that is often characterized by the turbulent history of the archipelago and has a unique position within global art history.



118

118

**Gerard Pieter Adolfs**

(Semarang 1897 - Den Bosch 1968)

*Landschap by Oengaran - Midden Java (c. 1939)*

Signed lower left

Titled and numbered No. 2 on the stretcher

Oil on canvas, 31.2 x 40.3 cm

Provenance:

Private collection, the Netherlands

Note:

We are grateful to Mr. Gianni Orsini for his assistance in cataloguing this lot.

€ 4.000 - 6.000



119



120

119

**Indonesian School**

(Early 20th century)

*Indonesia tanah airku*

Oil on canvas, 58 x 75.6 cm

Provenance:

Collection agricultural attaché of the Dutch embassy (1950's-1970's) in Indonesia, thence by descent to the present owner

Note:

This work was probably made by an Indonesian artist, such as Mas Pirngadi (1875-1936). Although it shows strong resemblances with the work of Wilhelm Christiaan Constant Bleckmann (1853-1942) and Elias Stark (1849-1933), who painted the Indonesian landscapes filled with sunlight and palm trees, this painting does not glorify reality. It depicts the patchy grass with a traditional cemetery to the left and the women wearing a hijab in the distance - showing the true Indonesia.

€ 600 - 1.000

120

**Willem van der Does**

(Rotterdam 1889 - Zeist 1966)

*Soerabaiasche rijkar (Surabayan ox cart)*

Signed lower left

Oil on canvas laid down on panel, 50 x 75 cm

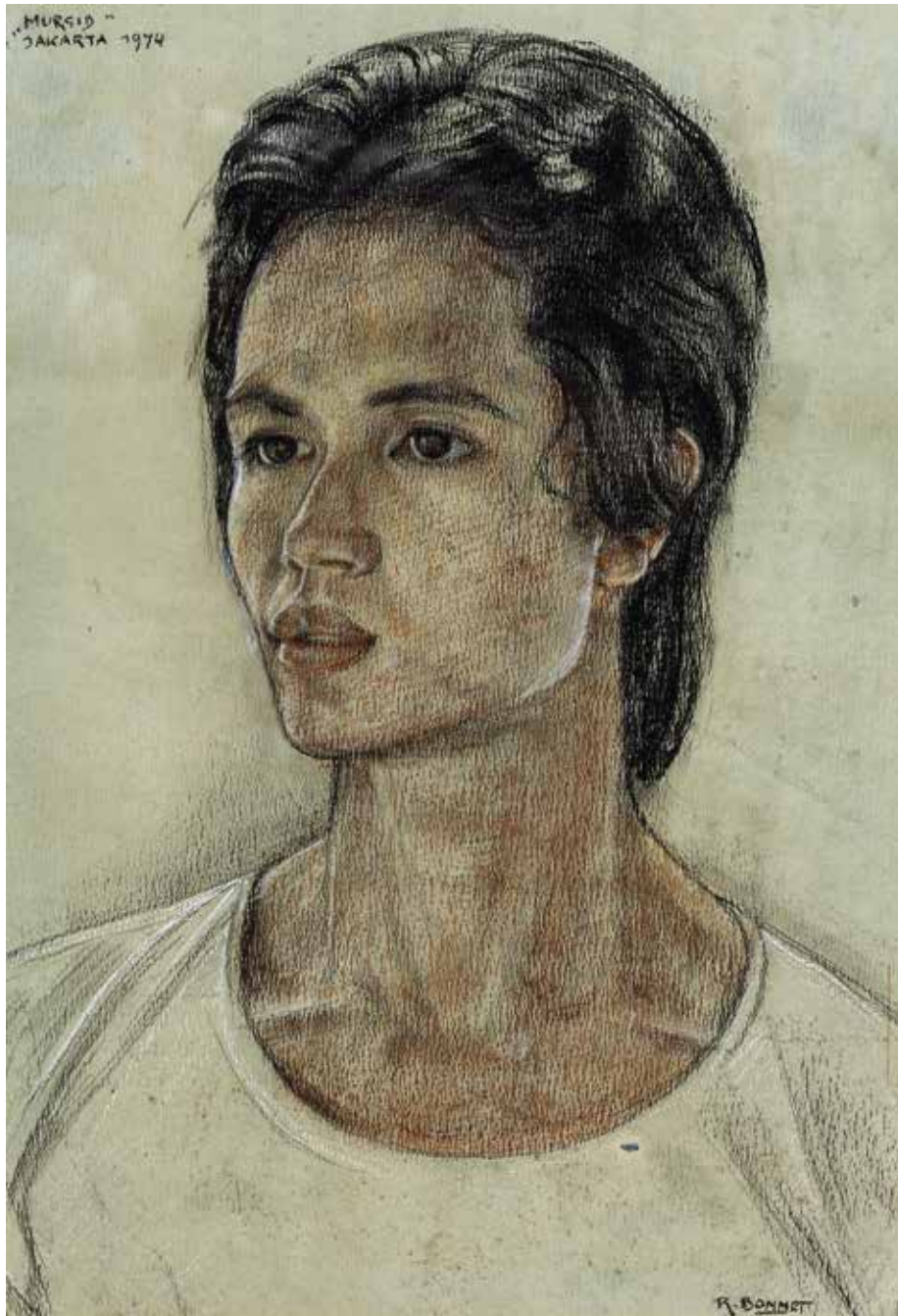
Provenance:

Private collection, the Netherlands

Note:

As the son of a sea captain, Van der Does lived in Indonesia for a period where he was inspired by the lush forests and exotic environment. Unlike the modernists Walter Spies (1895-1942) and Rudolf Bonnet (1895-1978) who worked mainly on Bali, Van der Does preferred travelling through the archipelago and painted daily Indonesian life. Like Gerard Pieter Adolfs (1898-1968), Ernest Dézentjé (1885-1972), Leo Eland (1884-1952) and Willem Imandt (1882-1967) he can be called a 'Beautiful Indies' painter.

€ 1.000 - 3.000



121

121

**Rudolf Bonnet**

(Amsterdam 1895 - Laren 1978)

*"Mursid"*

Signed lower right

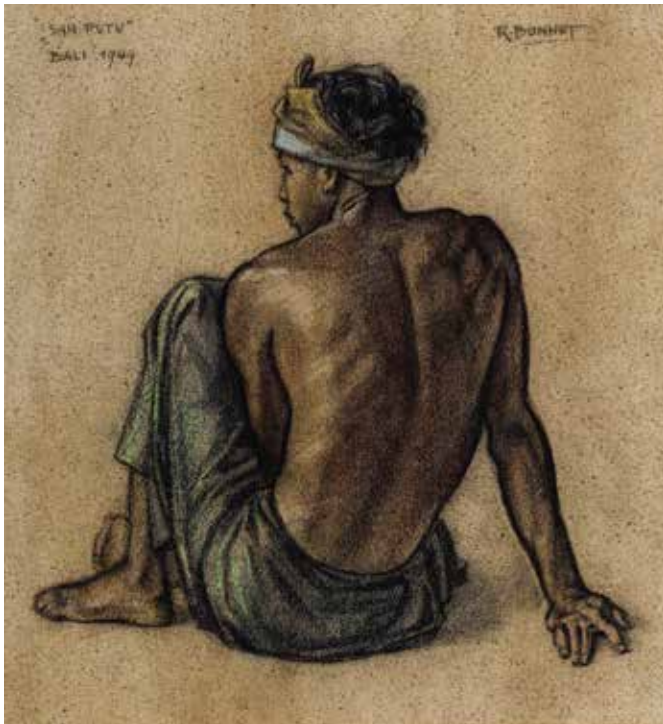
Titled and dated *Jakarta 1974* upper left

Pastel on paper, 51 x 35.5 cm

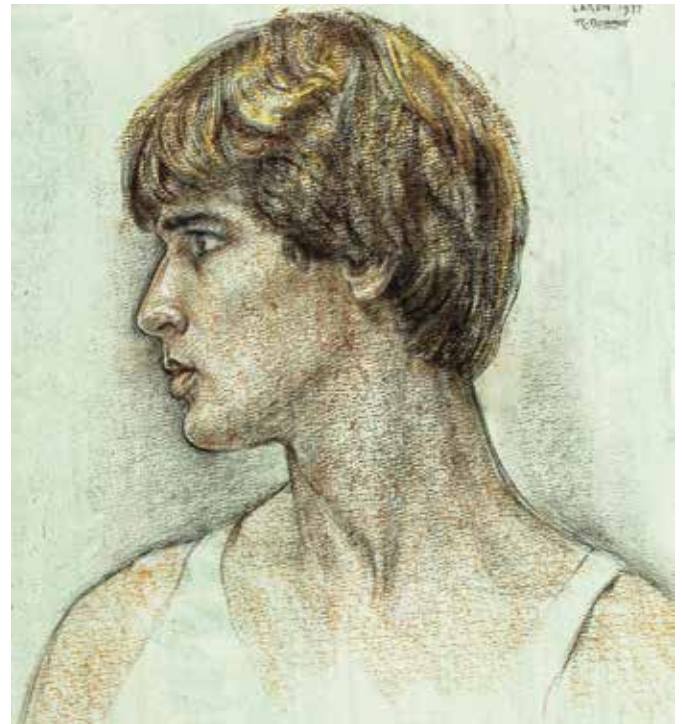
Provenance:

Acquired directly from the artist by the agricultural attaché of the Dutch embassy (1950's-1970's) in Indonesia, thence by descent to the present owner

€ 4.000 - 6.000



122



123



124

122

**Rudolf Bonnet**

(Amsterdam 1895 - Laren 1978)

*"San Putu"*

Signed upper right

Titled and dated *Bali 1949* upper left

Pastel on paper, 44.3 x 41 cm

Provenance:

Acquired directly from the artist by the agricultural attaché of the Dutch embassy (1950's-1970's) in Indonesia, thence by descent to the present owner

€ 2.000 - 3.000

123

**Rudolf Bonnet**

(Amsterdam 1895 - Laren 1978)

*Portrait of a young man*Signed and dated *Laren 1977* upper right

Pastel on paper, 52 x 47 cm

Provenance:

Collection H.J. van Dam, Amsterdam (acquired directly from the artist)

Note:

The portrayed is Mr. H.J. (Rik) van Dam, former model, art collector and painter.

€ 600 - 1.000

124

**Rudolf Bonnet**

(Amsterdam 1895 - Laren 1978)

*Seated Balinese man*Signed lower right and dated *Bali '50* lower left

Crayon on paper, 30.5 x 28 cm

Provenance:

Acquired directly from the artist by the agricultural attaché of the Dutch embassy (1950's-1970's) in Indonesia, thence by descent to the present owner

€ 600 - 1.000



125



126

125

**Arie Smit**

(Zaandam 1916 - Denpasar 2016)

*The sea off Sanur*Signed and dated *Bali '77* lower left

Acrylic and ink on canvas, 30 x 29.6 cm

Provenance:

Acquired directly from the artist by the agricultural attaché of the Dutch embassy (1950's-1970's) in Indonesia, thence by descent to the present owner

€ 2.000 - 4.000

126

**Chris Broekhuizen**

(1921 - 2005)

*Wayang Golek*

Signed and dated 73 lower left

Oil on panel, 121.5 x 121.5 cm

Provenance:

Acquired directly from the artist by the agricultural attaché of the Dutch embassy (1950's-1970's) in Indonesia, thence by descent to the present owner

€ 600 - 1.000



127

127

**Hendra Gunawan**

(Bandung 1918 - Bali 1983)

*Village life (early 1940's)*

Signed lower right

Oil on canvas laid down on board, 91.5 x 132 cm

Provenance:

Acquired directly from the artist by the agricultural attaché of the Dutch embassy (1950's-1970's) in Indonesia, thence by descent to the present owner

Note:

We are grateful to Mr. Ucock Aminudin TH Siregar for his assistance in cataloguing this lot.

€ 20.000 - 30.000



128

128

**I Wayan Rajin**

(Bali 1945)

*Taman Surga*Signed and *Batuan Bali* lower right

Watercolour and ink on paper, 41.1 x 30.5 cm

Provenance:

Collection H.J. van Dam, Amsterdam

€ 600 - 800



129

129

**I Made Sukada**

(Ubud 1945 - 1982)

*Three men*Signed and dated *Padang Tegal Ubud Bali 75* lower center

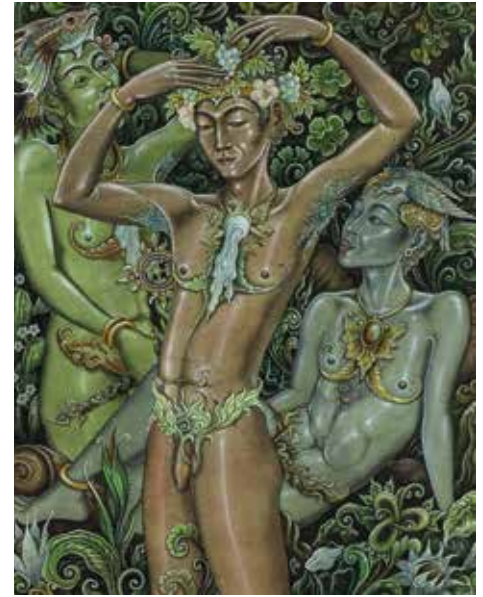
With artist's studio stamp on the reverse

Tempera on canvas, 59.4 x 40.3 cm

Provenance:

Acquired directly from the artist by the agricultural attaché of the Dutch embassy (1950's-1970's) in Indonesia, thence by descent to the present owner

€ 600 - 1.000



130

130

**I Made Sukada**

(Ubud 1945 - 1982)

*Tri Murti*Signed and *Padang Tegal Ubud Bali* upper left

Tempera on canvas, 58 x 45.4 cm

Provenance:

Acquired directly from the artist by the agricultural attaché of the Dutch embassy (1950's-1970's) in Indonesia, thence by descent to the present owner

€ 800 - 1.200

131

**I Made Sukada**

(Ubud 1945 - 1982)

*Balinese life*Signed and dated *Bali 74* lower centerSigned and dated *74 Padang Tegal Ubud Bali* on the reverse

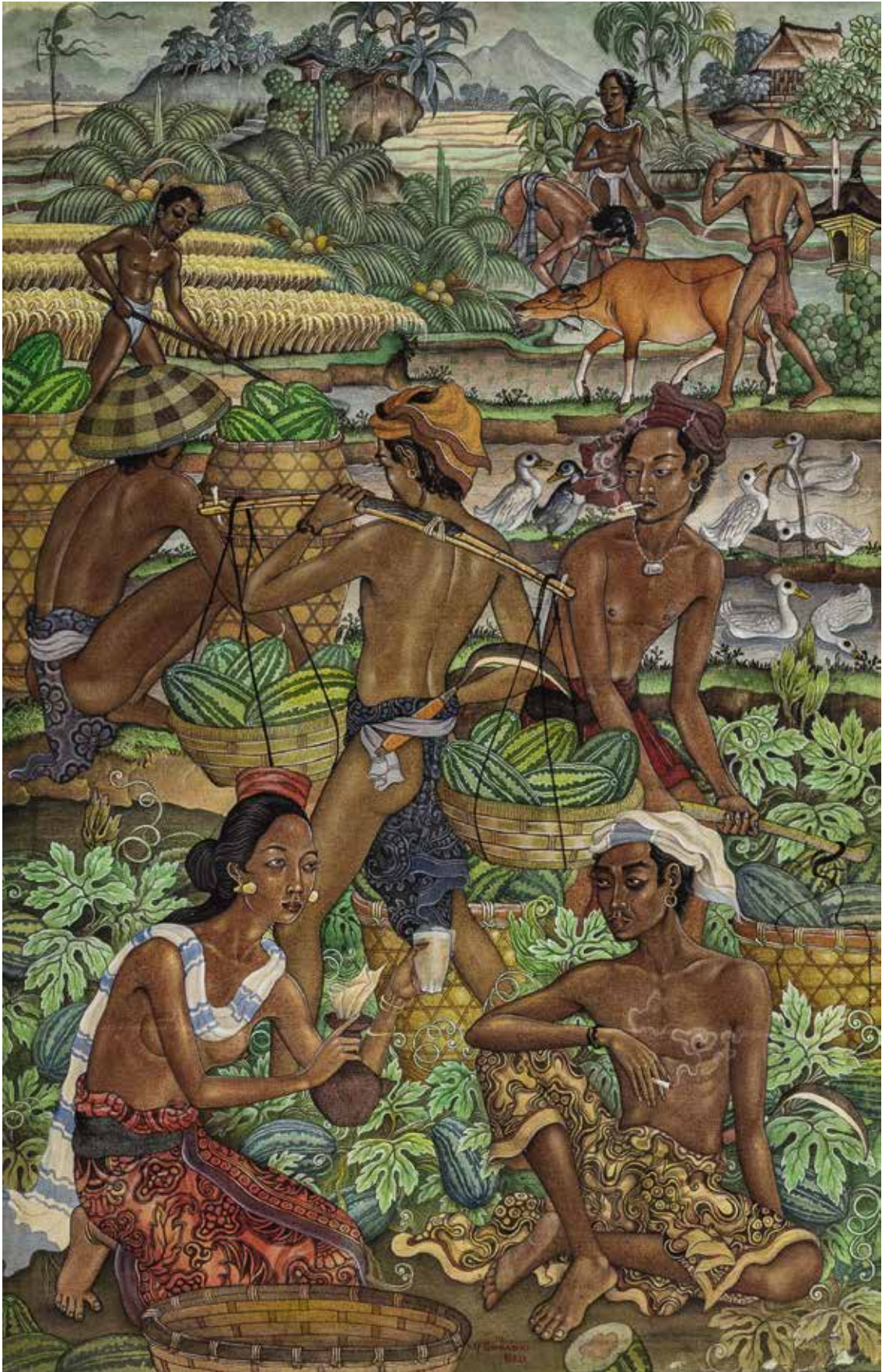
Tempera on canvas, 81 x 126.6 cm

Provenance:

Acquired directly from the artist by the agricultural attaché of the Dutch embassy (1950's-1970's) in Indonesia, thence by descent to the present owner

€ 1.000 - 2.000











AAG

*Arts & Antiques Group*

Specialised in auctioning Art, Antiques & Fine Wines

Amsterdam | Lekstraat 63, 1079 EM | T: +31 20 3012950 | F: +31 20 3012960

Geneva | Rue du Rhône 59-I, CH-1204 | T: +41 22 3103332 | F: +41 22 3120203

Jakarta | Jl. Pasuruan no. 9, 10310 | T: +62 21 3158636 | F: +62 21 39899533

Singapore | 30 Bideford Road # 03-02, 229922 | T: +65 67 372130 | F: +65 67 371859

[INFO@AGAUCIONEERS.COM](mailto:INFO@AGAUCIONEERS.COM) | [WWW.AAGAUCIONEERS.COM](http://WWW.AAGAUCIONEERS.COM)

AUCTION CALENDAR  
NOVEMBER - DECEMBER 2018

Monday 5 November  
THE ASIAN ART SALE  
*including The Collection of Drs. Koos de Jong - Part One*  
Viewing: Friday 2 - Sunday 4 November

Monday 26 November  
OLD MASTERS TO MODERNISTS  
Viewing: Friday 23 - Sunday 25 November

Monday 10 December  
POST-WAR & CONTEMPORARY ART  
Viewing: Friday 7 - Sunday 9 December

Monday 17 December  
THE CHRISTMAS SPECIAL  
Viewing: Friday 14 - Sunday 16 December

We invite you to browse our catalogues online:  
[WWW.AAGAUCTIONEERS.COM](http://WWW.AAGAUCTIONEERS.COM)

**WAT IS NU  
EEN MOOIER  
CADEAU DAN  
VRIENDSCHAP?  
AL VOOR €50**



**RIJKSMUSEUM.NL/VRIENDEN  
RIJKS MUSEUM**

FOUNDER

**PHILIPS**

HOOFDSPONSOREN

BankGiroLoterij

ING 

 **kpn**

# FLEXHOME-ONE

## THE ART OF NEW LIVING

- TINY HOUSE - STARTERS
- MANTELZORG - STATUSHOUDERS
- ENERGIE NEUTRAAL EVT. OFF-GRID
- INCL. KOMPLETE KEUKEN/BADKAMER
- SLEUTELKLAAR VANAF € 60.000 EX BTW



WWW.VERSTRAETENDESIGN.COM  
WWW.FLEXHOME-ONE.NL  
ROERDALEN - BERLIN  
TEL: + 31-6-55744066

# invaluable

Invaluable is the world's leading online marketplace for fine art and antiques partnering with AAG to provide you first-class online bidding.



[invaluable.com/AAG](http://invaluable.com/AAG)





# KYRA TEN CATE



[www.kyratencate.com](http://www.kyratencate.com)



Kröller  
Müller

30 SEP 2018  
03 FEB 2019



# ALS KUNST JE LIEF IS

Ontdek in één  
tentoonstelling  
80 belangrijke  
aanwinsten voor  
40 musea!



Op initiatief van de Vereniging Rembrandt organiseert het Kröller-Müller Museum de tentoonstelling *Als kunst je lief is*. Voor één keer zijn ruim tachtig belangrijke aankopen van veertig Nederlandse musea bijeengebracht die de afgelopen tien jaar mede zijn verworven met steun van de Vereniging. *Als kunst je lief is* toont de volle breedte van de museale aankopen: van een 3000 jaar oud Egyptisch beeld uit het Allard Pierson Museum in Amsterdam tot een schilderij van Neo Rauch uit Museum de Fundatie in Zwolle dat twee jaar geleden nog in het atelier van de kunstenaar stond.

#### Feest van onverwachte ontmoetingen

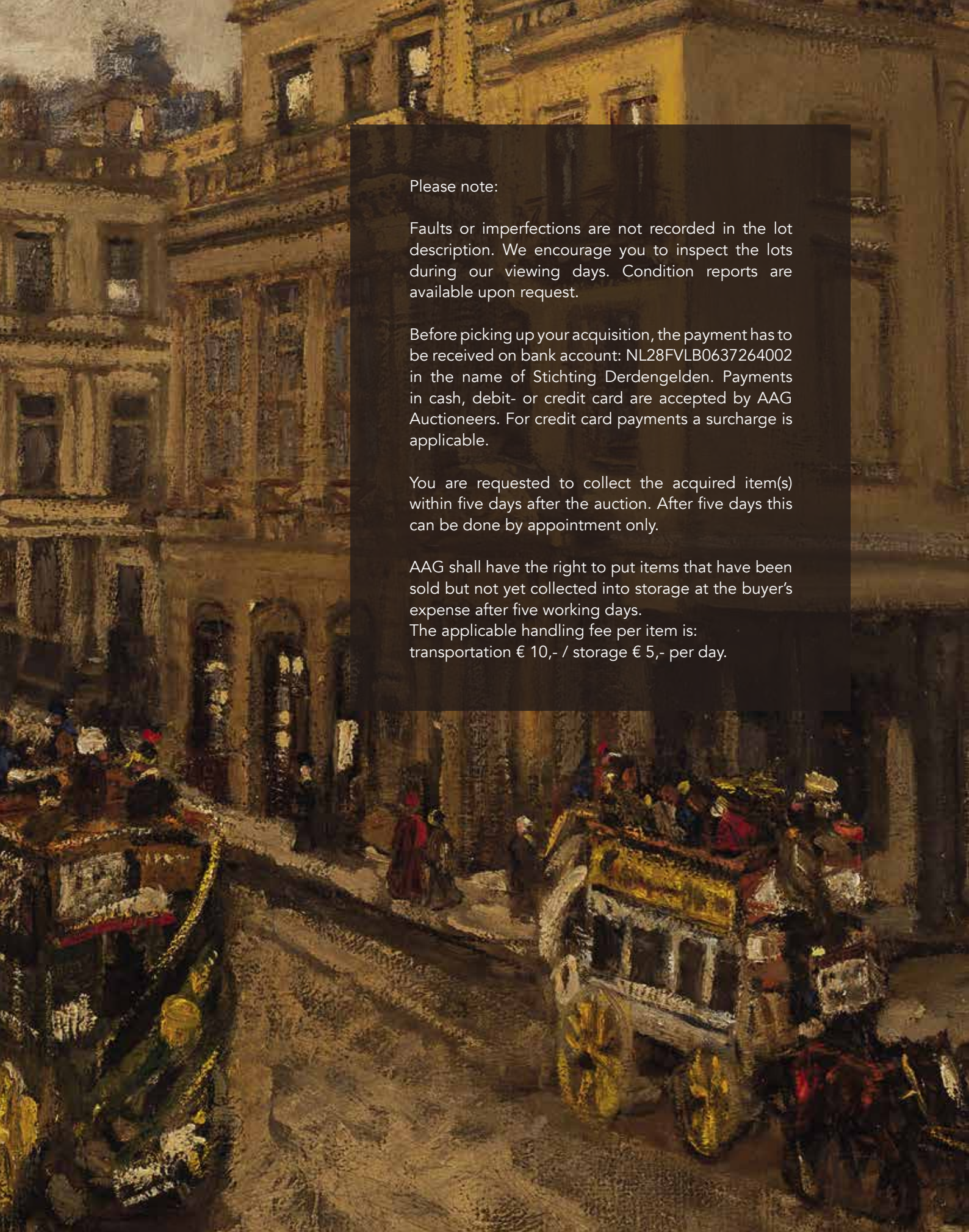
De tentoonstelling is een feest van onverwachte ontmoetingen van kunstwerken en objecten die met grote zorg zijn geësceneerd. Zo hangt een monumentaal zestiende-eeuws Bijbels historiestuk uit het Stedelijk Museum in Alkmaar naast een reusachtige foto van Andreas Gursky uit 2007 uit het Stedelijk Museum te Amsterdam, en is een prototype

stoel van Rietveld uit de collectie van het Centraal Museum in Utrecht geflankeerd door een schilderij van Alma-Tadema uit het Fries Museum in Leeuwarden en een zeventiende-eeuws bloemstilleven uit het Mauritshuis. Onderweg krijgt de bezoeker inzicht in de verwervingsgeschiedenis van de individuele aankopen, stuk voor stuk publiekslievelingen, en de soms spannende route die moest worden afgelegd om het felbegeerde werk te verwerven.

Het Kröller-Müller Museum is geopend van dinsdag tot en met zondag en op feestdagen van 10.00 uur tot 17.00 uur, de beeldentuin sluit om 16.30 uur. Op 1 januari is het museum gesloten. De tentoonstelling *Als kunst je lief is* is van 30 september 2018 t/m 3 februari 2019 te bezoeken.

Koop je ticket: [www.alskunstjeliefis.nl](http://www.alskunstjeliefis.nl)



The background of the page is a painting of a busy street scene. In the foreground, a large, heavily loaded wooden cart is being pulled by a team of horses. The cart is overflowing with various goods, including what appears to be a large bundle of fabric or clothing. Several people are visible on the street, some standing near the cart and others further down the road. The buildings in the background are multi-story, with many windows, some of which are dark, suggesting they might be closed or empty. The overall style is that of a classical or 19th-century painting, with a focus on detail and a sense of movement and activity.

Please note:

Faults or imperfections are not recorded in the lot description. We encourage you to inspect the lots during our viewing days. Condition reports are available upon request.

Before picking up your acquisition, the payment has to be received on bank account: NL28FVLB0637264002 in the name of Stichting Derdengelden. Payments in cash, debit- or credit card are accepted by AAG Auctioneers. For credit card payments a surcharge is applicable.

You are requested to collect the acquired item(s) within five days after the auction. After five days this can be done by appointment only.

AAG shall have the right to put items that have been sold but not yet collected into storage at the buyer's expense after five working days.

The applicable handling fee per item is:  
transportation € 10,- / storage € 5,- per day.

## ALGEMENE VEILINGVOORWAARDEN

Deze voorwaarden zijn van toepassing op alle veilingen van Arts & Antiques Group v/h Glerum Kunst- en Antiekveilingen B.V. (hierna 'AAG' genoemd). Een ieder die aan de veiling deelneemt, geeft daarmee te kennen dat hij de toepasselijkheid van deze voorwaarden aanvaardt. De toepasselijkheid van deze voorwaarden wordt bij aanvang van de veiling aan de deelnemer kenbaar gemaakt.

In deze algemene veilingvoorwaarden wordt verstaan onder:

- a. Veiling: de verkoop bij opbod van de kavel in het openbaar;
- b. Kavel: de roerende zaak of samenstelling van roerende zaken onder één nummer geveild;
- c. Bod: door eenieder op een in de veiling aangeboden kavel geboden bedrag;
- d. Bieder: degene die in de veiling een bod uitbrengt;
- e. Koper: de bieder, aan wie een kavel wordt toegewezen;
- f. Toewijzing: de verklaring van de veilingmeester waardoor een bod wordt geaccepteerd en waardoor de koopovereenkomst tussen de inzender en de koper tot stand komt;
- g. Inzender: degene die aan AAG de kavel ter veiling heeft aangeboden;
- h. Hamerprijs: bedrag waarvoor de kavel door de veilingmeester aan de koper is toegewezen;
- i. Koopprijs: hamerprijs vermeerderd met een toeslag terzake van opgeld en BTW en, indien van toepassing, met verschuldigd volgrecht. Afhankelijk van de hoogte van het hamerbedrag wordt aan de koper opgeld in rekening gebracht als volgt:

Tot € 20.000	29,6% (incl. 21% BTW)
€ 20.001 - € 200.000	25% (incl. 21% BTW)
Vanaf € 200.001	20% (incl. 21% BTW)

In het opgeld is de daarover verschuldigde BTW verrekend.

### ARTIKEL 1

1. Elk bod is onvoorwaardelijk en onherroepelijk.
2. Degene, die ter veiling een bod uitbrengt, wordt aangemerkt als bieder, ook als hij verklaart niet voor zichzelf te hebben geboden.
3. Indien een koper heeft geboden op last of voor rekening en risico van één of meerdere anderen is of zijn deze naast de koper hoofdelijk verbonden voor de op koper krachtens deze veilingvoorwaarden rustende verplichtingen.

### ARTIKEL 2

1. AAG is gerechtigd de volgorde van de te veilen kavels te wijzigen, kavels samen te voegen dan wel te splitsen, één of meerdere kavels uit de veiling te nemen en tijdens de veiling over de kavels aanvullende of afwijkende informatie te verschaffen.
2. De veiling geschiedt in door de veilingmeester aan te geven steeds hogere biedstappen; door het uitbrengen van biedingen wordt het laatste bod automatisch verhoogd tot de volgende biedstap.
3. De veilingmeester heeft het recht, zonder opgave van redenen een bod niet als zodanig te erkennen en het bieden te doen voortgaan.
4. De veilingmeester is gerechtigd namens niet bij de veiling aanwezige gegadigden biedingen uit te brengen.
5. Het oordeel van de veilingmeester omtrent alles wat zich tijdens de veiling voordoet en omtrent de uitleg of toepassing van de Algemene Veilingvoorwaarden tijdens de zitting is - bij wijze van bindend advies - beslissend.

### ARTIKEL 3

1. AAG staat er voor in, dat behoudens nadrukkelijke vermelding tijdens de veiling, elke kavel overeenstemt met de beschrijving ervan in de catalogus.

2. Koper is gerechtigd ontbinding van de koop te vorderen en heeft recht op restitutie van de koopprijs, indien hij binnen 30 (dertig) dagen na de veiling deugdelijk aantoonde dat de kavel zo ernstige gebreken vertoonde of de verstrekte omschrijving zodanig onjuist is, dat indien deze gebreken of de onjuiste omschrijving aan de koper op het ogenblik van de veiling bekend waren geweest, hij van de koop zou hebben afgezien of slechts tegen een aanmerkelijk lagere prijs zou hebben gekocht.
3. Koper heeft voormeld recht niet indien het gebrek of de onjuistheid van de beschrijving tijdens de veiling is kenbaar gemaakt of na het moment van toewijzing is ontstaan.

### ARTIKEL 4

1. Een kavel wordt verkocht en gaat over op de koper in de toestand waarin de kavel zich bevindt op het tijdstip van toewijzing.
2. Vanaf het moment van toewijzing is de kavel onmiddellijk en geheel voor rekening en risico van de koper.

### ARTIKEL 5

1. De levering van de kavel aan de koper of diens gemachtigde vindt plaats nadat AAG de koopprijs heeft ontvangen.
2. De koopprijs dient uiterlijk binnen drie dagen na de veiling aan AAG te zijn voldaan, bij gebreke waarvan de koper vergoeding is verschuldigd van de kosten van vervoer, opslag en verzekering, benevens een rente, gelijk aan de wettelijke rente. Deze rente wordt berekend vanaf de datum der veiling tot de dag der algehele voldoening.
3. AAG heeft het recht om verkochte, niet afgehaalde goederen na vijf werkdagen op kosten van de koper in opslag te geven.
4. Indien de koper 30 (dertig) dagen na de veiling de koopprijs niet of niet volledig heeft voldaan, is hij in gebreke en is AAG gerechtigd onmiddellijk invorderingsmaatregelen te treffen, dan wel de koopovereenkomst als ontbonden te beschouwen en de kavel, hetzij openbaar, hetzij onderhands te verkopen.
5. De nalatige koper is aansprakelijk voor de door AAG tengevolge van de ontbinding en verkoop als hiervoor bedoeld geleden schade en heeft nimmer aanspraak op een meeropbrengst uit zodanige verkoop.
6. Alle kosten die AAG redelijkerwijs heeft moeten maken terzake van het niet nakomen door koper van enige verplichting voortvloeiende uit deze voorwaarden zijn voor rekening voor koper.

### ARTIKEL 6

BTW wordt met toepassing van de z.g. margeregeling slechts in rekening gebracht over het opgeld en eventuele overige kosten. In de koopprijs zoals bedoeld in deze voorwaarden is BTW over het opgeld reeds inbegrepen. Kopers die daarvoor in aanmerking komen kunnen verzoeken ook de hamerprijs in de heffing van BTW te betrekken. Bij de kavels, die ter veiling zijn ingevoerd in de Europese Unie, wordt de hamerprijs steeds in de heffing van BTW betrokken; de betreffende kavels zijn in de veilingcatalogus aangeduid met (\*).

### ARTIKEL 7

1. Op de rechtsbetrekking tussen de koper(s) en AAG is Nederlands recht van toepassing.
2. Bij verschillen tussen de Nederlandse tekst en enige buitenlandse vertalingen van deze voorwaarden of van de veilingcatalogus is de Nederlandse tekst beslissend.

# TERMS AND CONDITIONS

These terms and conditions apply to all auctions held by Arts & Antiques Group, f.k.a. Glerum Kunst- en Antiekveilingen B.V. (hereinafter referred to as: 'AAG'). Participants are informed at the beginning of an auction that these terms and conditions are applicable. Participation in an auction implies acceptance of these terms and conditions.

In these terms and conditions:

- a. auction means a public auction sale of a lot;
- b. lot means the item or set of items of movable property sold by auction under one number;
- c. bid means the price offered by a bidder for a lot offered for sale at the auction;
- d. bidder means anyone making a bid at the auction;
- e. buyer means the bidder to whom a lot is knocked down;
- f. knock-down means the statement by the auctioneer that a bid is accepted, as a result of which a contract of sale and purchase is concluded between the consignor and the buyer;
- g. consignor means the person who has consigned the lot to AAG for auction;
- h. hammer price means the price at which the auctioneer knocks down a lot to the buyer;
- i. purchase price means the hammer price plus buyer's premium (including VAT) and, where appropriate, any resale royalty.

Depending on the hammer price the buyer will be charged the following premium:

Up to € 20.000	29,6%
€ 20.001 - € 200.000	25%
From € 200.001	20%

All percentages are including VAT.

## ARTICLE 1

1. Each bid shall be unconditional and irrevocable.
2. Anyone making a bid at an auction shall be deemed to be a bidder, even if the individual in question declares that he has not made a bid on his own behalf.
3. If a buyer has made a bid on behalf and at the expense and risk of one or more third parties, such third party/parties and the buyer shall be jointly and severally liable for the fulfilment of the obligations incumbent upon the buyer under these auction terms and conditions.

## ARTICLE 2

1. AAG shall have the right to change the order in which the lots are sold, to combine or divide lots, to withdraw one or more lots, and to furnish additional or different information on the lots at the auction.
2. The auctioneer shall determine the bid increments; a new bid shall automatically increase the standing bid by the applicable bid increment.
3. The auctioneer shall have the right to refuse a bid without giving reasons, and to continue the bidding process.
4. The auctioneer shall have the right to make bids on behalf of prospective buyers who are not at the auction.
5. The auctioneer's decision made at the auction regarding any occurrence during the auction and regarding the interpretation or application of the auction terms and conditions shall, by way of a binding opinion, be absolute and final.

## ARTICLE 3

1. AAG guarantees that each lot conforms with its description in the catalogue, except as expressly stated otherwise at the auction.
2. The buyer shall have the right to demand rescission of the sale and a refund of the purchase price if he satisfactorily demonstrates, within thirty (30) days of the auction date, that the lot is defective or that its description is incorrect to such an extent that if the buyer had been aware of the defects or incorrect description at the time of the auction, he would not have purchased the lot or would have purchased it only at a substantially lower price.
3. The buyer shall not have the aforesaid right if the defect or incorrect description is announced at the time of auction or has arisen after the knock-down.

## ARTICLE 4

1. A lot shall be sold and title thereto shall pass to the buyer in the condition in which the lot is at the time of knock-down.
2. The lot shall be entirely at the buyer's expense and risk from the time of knock-down.

## ARTICLE 5

1. The lot shall be transferred to the buyer or the buyer's representative after AAG has received the purchase price.
2. The purchase price must be paid to AAG within three days of the auction, failing which the buyer shall be required to pay the costs of transport, storage and insurance, plus interest at the rate of statutory interest. Such interest shall be calculated from the date of the auction until the date of payment in full.
3. AAG shall have the right to put items that have been sold but not yet collected into storage at the buyer's expense after five working days.
4. If the buyer has not paid the (full) purchase price within thirty (30) days of the auction date, the buyer shall be in default and AAG shall have the right to take immediate action to recover the outstanding debt, or to consider the contract of sale and purchase cancelled and to sell the lot by auction or private treaty.
5. A defaulting buyer shall be liable for any loss or damage sustained by AAG as a result of a cancellation and sale as referred to above and shall not be entitled to any surplus arising from such sale.
6. Any costs reasonably incurred by AAG in connection with the non-fulfilment by the buyer of any obligation arising from these terms and conditions shall be payable by the buyer.

## ARTICLE 6

In accordance with the margin scheme, VAT is charged only on the premium and any other charges. The purchase price referred to in these terms and conditions includes VAT on the premium. Buyers entitled to opt for application of the margin scheme may request that VAT also be charged on the hammer price. The hammer price of lots imported for auction from outside the European Union is always subject to VAT; the lots in question are marked in the auction catalogue with an asterisk (\*).

## ARTICLE 7

1. The legal relationship between the buyer(s) and AAG shall be governed by the laws of the Netherlands.
2. In the event of a conflict or inconsistency between the Dutch text and any translation of these terms and conditions or the auction catalogue, the Dutch text shall prevail.



# Biedformulier

# Bid form

506 - OLD MASTERS TO MODERNISTS

*Ondergetekende verklaart akkoord te zijn met de veilingvoorwaarden*    *The undersigned agrees to the conditions of sale*

Naam (dhr/mw) | Name (mr/mrs) \_\_\_\_\_

Adres | Address \_\_\_\_\_

Postcode | Code \_\_\_\_\_ Plaats | City/Country \_\_\_\_\_

Telefoon | Phone \_\_\_\_\_

Bankreferentie | Bank reference \_\_\_\_\_

E-mail \_\_\_\_\_

Handtekening | Signature \_\_\_\_\_

Lot no.	Omschrijving   Description	Maximum bedrag   bid in €

