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509

Amsterdam

Auction: Monday 17 June 2019, 2 p.m.

Viewing: Friday 14 - Sunday 16 June, 10 a.m. - 5 p.m.

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> € 200.000 - ≤ € 350.000	1%
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> € 500.000	0,25%

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Keizersgracht 672 10am – 5pm www.museumvanloon.nl

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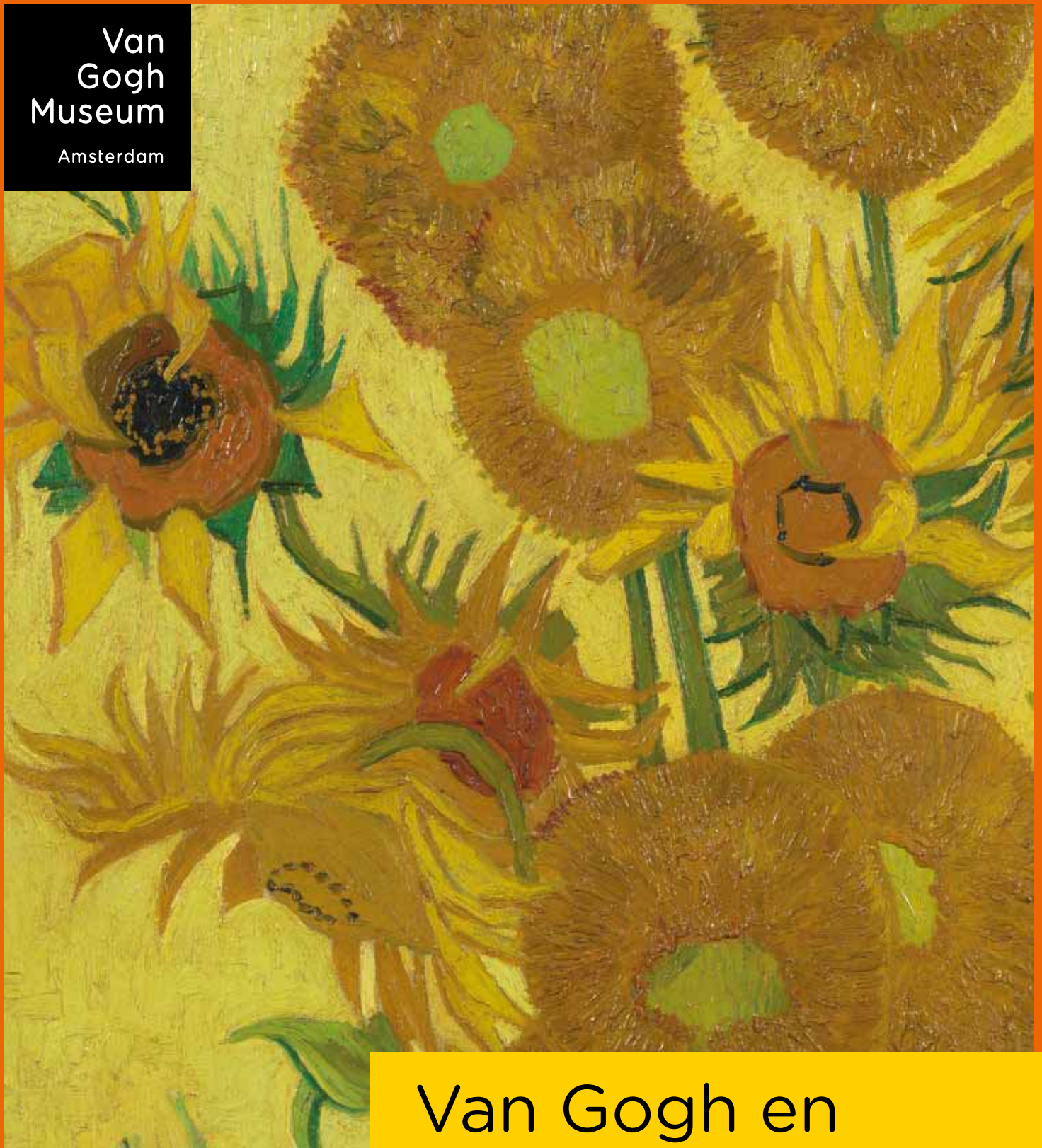
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Gogh
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SINGER LAREN

Emil Nolde, *Meisjeskop*, ongedateerd, Museum Ostwall im Dortmunder U, Dortmund



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De
Mesdag
Collectie

Den Haag

*'Speelse kleurenzee
waarin geheimen zijn
te ontdekken'* NRC****

Mesdag & Colenbrander

Gedeelde fascinatie voor keramiek

08.03_23.06.2019 www.demesdagcollectie.nl

Fotografie: Erik en Petra Hesmerg



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.



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Tableau is al ruim 40 jaar het internationale kunstmagazine in Nederland. Met een ragfijn gevoel voor kwaliteit presenteert Tableau de experts, beurzen, kunstenaars, veilingen en exposities die ertoe doen in Nederland en in het buitenland.

Heeft u interesse in kunst?

PROFITEER VANDAAG NOG VAN DIT UNIEKE AANBOD!

Ga naar:

WWW.TABLEAUMAGAZINE.NL/AANBIEDING

FINE ARTS MAGAZINE
Tableau

**For the preservation of culture in the Netherlands
THE TULPBOOK**

The 'Maechdeken of Enchuyse': 2,000 guilders. De 'Non Pareljem': 2,000 guilders. De 'Bruijne Purper': 2,025 guilders. The year is 1634 and what is it that we talking about? Diamonds? Country estates? Castles? No, these are the prices of more or less regular tulip bulbs as listed in this unique tulip book. Unique because this is possibly the only tulip catalogue that remains in its entirety. Also unique is that the prices have been written in by hand. The album is thus, with its beautiful botanical drawings, also an astonishing testimony to the first speculation-craze in the modern age. Because that is what it was, this 'tulipomania'.
... Now we know what really happened: it was the first speculative boom in world history and, in terms of exploding prices, also the most abrupt - although the trajectory of today's Bitcoin is also pretty close. The price of 'Gheele Croonen' for example, shot up from 21 guilders to over 1,000 in one month. 'Witte Croonen' went from 125 to 3,600 guilders - ten times the annual income for a labourer. One bulb of the extremely rare 'Semper Augustus', that in 1624 could still be found for 1,000 guilders - the annual income for a minister - is listed in this tulip book at 3,000 guilders - the price of a small county estate - and in 1637 it even reached the 10,000 guilder mark. Around this time, Rembrandt received at most a third of this sum for his Night Watch, about 3,200 guilders.

Geert Mak
Author

The historical significance for the Netherlands, both in terms of the tulip and a complete book is fantastic. The book would be best situated in the Six Collection.

Taco Dibbits
General director, Rijksmuseum, Amsterdam

The Collection is in search of funds, companies and private individuals who would like to contribute to the preservation of this piece of cultural heritage for the Netherlands.

Jan Six van Hillegom
Governor of the Six Collection

**For further information, please visit
www.collectiesix.nl
or mail to info@collectiesix.nl**



Admirael de Gouda. 12 feb
 120 gul; 187 afon; 1330 gul 244 156 gul.



1

1
Follower of Cornelis van Poelenburch

(17th century)

Saint Jérôme en prière dans une grotte

Oil on panel, 30.8 x 24.2 cm

Provenance:

- Auction, Collection Mme Karel Ooms-van Eersel, Antwerp, 15 - 20 May 1922, lot 180
- Private collection, the Netherlands

€ 1.000 - 2.000

2

Dutch School

(17th century)

The Holy Family

Oil on panel, 68.3 x 51.1 cm

€ 2.000 - 4.000



2

3

Follower of Pieter Coecke van Aelst I

(16th/17th century)

The adoration of the Magi

Oil on canvas, 125 x 91 cm

Provenance:

- Auction Sotheby's, London, 29 October 2009, lot 4
- Auction Hampel Fine Art, Munich, 7 April 2016, lot 5
- Auction Im Kinsky, Vienna, 2 May 2018, lot 708
- Private collection, the Netherlands

€ 8.000 - 12.000





4

4

Harmen Hals

(Haarlem 1611 - 1669)

Young peasant picking fleas

Oil on panel, 26.2 x 21 cm

Provenance:

- Galerie Koller, Zürich, 18 September 1996, lot 6
- Auction Christie's, Amsterdam, 4 July 1997, lot 250
- Private collection, the Netherlands

Note:

Hals was the eldest son of Frans Hals and his first wife Anneke Harmensdr.

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 257726.

€ 3.000 - 5.000

5

Thomas Wijck

(Beverwijk 1616/1624 - Haarlem 1677)

Interior with a peasant family smoking and drinking

Oil on panel, 54.1 x 45.6 cm

Provenance:

- Gebr. Douwes Fine Art, Amsterdam (exhibited at TEFAF 1998 as *Bartholomeus Molenaer*)
- Auction Glerum, Amsterdam, 13 November 2005, lot 15 (as *Bartholomeus Molenaer*)
- Private collection, the Netherlands

Literature:

B. Schnackenburg, *Oud Holland*, Vol. 106, no. 3 (1992), *Die Anfänge von Thomas Adriaensz. Wyck (um 1620-1677) als Zeichner und Maler*, pp. 143-156, ill. 5

Exhibited:

Gemeentemuseum, The Hague (inv. no. 5-X-1959) (as *Isaac van Ostade*)

Note:

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 64340.

€ 2.000 - 4.000



5



6



7

6

Jan Adriaan Antonie de Lelie

(Amsterdam 1788 - 1845)

Sunny afternoon at the inn

Signed lower centre

Oil on panel, 38.2 x 30.8 cm

Note:

De Lelie was influenced by his father and teacher, the artist Adriaan de Lelie (1755-1820), as can be seen in this painting.

€ 1.000 - 2.000

7

Egbert van Heemskerck I

(Haarlem 1634/1635 - London 1704)

The Temptation of Saint Anthony

Oil on canvas, 45.5 x 58.7 cm

Provenance:

Private collection, Belgium

€ 1.500 - 2.500



8

8

Victor Boucquet

(Veurne 1619 - 1677)

Man standing three-quarter length, by a table draped with red cloth (c. 1661)

Oil on canvas, 109.6 x 80 cm

Provenance:

- Collection Jules Lenglard, Lille (France)
- Paul Chevallier, Paris, 10 March 1902, lot 12 (as *F. Bol*)
- Collection Adolphe Schloss, Paris

- Maurice Rheims, Paris, 25 May 1949, lot 22 (ill.) (as *Jan Hals*)
- Kunsthandel Houthakker, Amsterdam
- Auction Sotheby's, London, 16 December 1999, lot 162 (ill.)
- Private collection, the Netherlands

Note:

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 52663. A possible pendant by Boucquet, *Portrait of an unknown woman*, is dated 1662 and registered under number 52704.

€ 5.000 - 10.000



9

9

Follower of Herman Saftleven

(18th century)

Mountainous river landscape with merry figures outside a tavern

Oil on panel, 28.1 x 37.2 cm

€ 2.000 - 4.000



10



11



12

10

Jan Jansz. Westerbaen II

(The Hague 1631/1633 - 1669/1672)

Portrait of a young lady

Indistinctly monogrammed and dated A° 1652 centre right

Oil on panel, 29.7 x 23 cm

Provenance:

- Auction Christie's, Amsterdam, 19 February 1997, lot 96

- Private collection, the Netherlands

Note:

Westerbaen was taught by his father Jan Jansz. Westerbaen I and Adriaan Hannema in The Hague, where he continued to work as a portraitist. He was one of the founding members of the Confrerie Pictura in 1656.

On the reverse a typed label by mr D. de Wild, The Hague.

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 257727.

€ 2.000 - 4.000

11

Attributed to Hendrik Gerritsz. Pot

(Amsterdam 1580/1581 - 1657)

Portrait of a gentleman with millstone ruff

Oil on panel, 17.4 x 13.6 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 2.000



13

12

Charles Howard Hodges

(London 1764 - Amsterdam 1837)

A portrait of Philippine Rijnhardina Henriëtte van Lynden (1805-1865) (c. 1819-20)

Pastel on paper, 28.8 x 24 cm

Provenance:

Collection mr. R.B. Baron van Lynden, thence by descent to the present owner

Literature:

A.C.A.W. Baron van der Feltz, *Charles Howard Hodges 1764 - 1837*, Koninklijke van Gorcum B.V., Assen, 1982, p. 206, cat. no. 351 (ill.)

Note:

The portrayed was married to dr. Th.C.R. Huydecoper.
€ 1.000 - 2.000

13

Johan de la Rocquette

(1638/1639 - The Hague 1694/1714)

Portrait of a lady

Signed and dated 1669 lower left

Oil on canvas, 106.7 x 93.2 cm

Provenance:

- Auction Eug. Van Herck & Fils, Antwerp, 6 April 1925, lot 46

- Auction Christie's, Amsterdam, lot 75

- Private collection, the Netherlands

Note:

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 182341.

€ 5.000 - 8.000



14



15



16

14

Johan van der Linde jr.

(Amsterdam 1887 - 1956)

The Sampling Officials of the Amsterdam Drapers' Guild (after Rembrandt)Signed and annotated *Portrettist* lower left

Oil on canvas, 113.4 x 170.3 cm

Note:

On the reverse a painting of a woman in Middle Eastern clothing holding a bottle in one hand, a door knob in the other.

Johan van der Linde jr. was a talented painter and copyist. As a great admirer of Rembrandt, he did not only duplicate *The Sampling Officials of the Amsterdam Drapers' Guild*, but also *The Night Watch*. Copies from his hand became highly sought after during his lifetime; of this subject no less than three versions are known.

€ 2.000 - 4.000

15

Rembrandt

(Leiden 1606 - Amsterdam 1669)

Peasant family on the tramp (c. 1652)B., Holl., 131, an 18th century impression, second state (of two)
Etching on paper, 113 x 92 mm (plate size) / 123 x 103 mm (sheet size)

€ 600 - 1.000

16

After Rembrandt

(19th century)

Self portrait with gorget

Oil on canvas, 37 x 28.9 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000



17

17

Circle of Rembrandt

(17th century)

Self portrait with a gorget and a beret

Oil on panel, 26.9 x 20.8 cm

Provenance:

- Constantine Family, Yorkshire
- Auction Christie's, London, *The property of H.N., J. & R.L. Constantine*, 4 July 1997, lot 259
- Private collection, the Netherlands

Exhibited:

- Central Y.M.C.A., Nottingham, *Dutch and Flemish art exhibition*, 10 - 29 September 1945 (as Rembrandt)

- Municipal Art Gallery, Middlesbrough, 29 September - 22 October 1949 (as Rembrandt)

- Municipal Art Gallery, Scarborough, Dutch Festival, June 1960

Literature:

Dutch and Flemish art exhibition, Central Y.M.C.A., Nottingham, 1945, no. 37 (as Rembrandt)

Note:

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 257727.

€ 3.000 - 5.000



18



19

18

Alexandre Calame

(Vevey 1810 - Menton 1864)

A wooded landscape with resting figure

Signed lower right

Oil on canvas, 37.5 x 49.5 cm

Provenance:

Private collection, the Netherlands

€ 2.000 - 4.000

19

Josephus Gerardus Hans

(The Hague 1826 - Rijswijk (NH) 1891)

A forest view with figures by a stream

Signed and indistinctly dated lower left

Oil on canvas, 61.8 x 88 cm

€ 1.000 - 2.000



20

20

Pierre Jean Hellemans

(Brussels 1787 - 1845)

Figures resting in a wooded landscape

Signed lower right

Oil on panel, 57.9 x 47.6 cm

€ 2.500 - 3.500



21

21
Jan Hendrik Verheijen
 (Utrecht 1778 - 1846)
Many figures in a sunlit street
 Signed lower centre
 Oil on panel, 23.9 x 20.3 cm
 € 1.500 - 2.000



22

22
Johannes Frederik Hulk sr.
 (Amsterdam 1829 - Haarlem 1911)
A street scene with villagers
 Signed lower right
 Oil on panel, 14.9 x 13.1 cm
 Provenance:
 - Auction Sotheby's, Amsterdam, 23 April 2001, lot 56
 - Private collection, the Netherlands
 € 800 - 1.200



23



24

23

François Antoine De Bruycker

(Ghent 1816 - Antwerp 1882)

The younger sister

Signed lower right

Oil on panel, 53.2 x 66 cm

Provenance:

- Auction Phillips, London, 27 March 1984, lot 58
 - Auction Sotheby's, Amsterdam, 2 November 1992, lot 109
 - Private collection, Belgium
- € 2.000 - 3.000

24

Cornelis Springer

(Amsterdam 1817 - Hilversum 1891)

Capriccio of a Dutch town

Monogrammed and dated 48 lower right

Oil on canvas, 39.2 x 48.5 cm

Provenance:

- Estate of the Baronesses Van Lynden and Van Pallandt, the Netherlands, thence by descent to the present owner
- € 10.000 - 15.000







25a



25b

25

Johannes Franciscus Spohler

(Rotterdam 1853 - Amsterdam 1923)

a) *Jewish Quarter in Amsterdam*

Signed lower right

Oil on panel, 19 x 14.5 cm

b) *Figures on the canals on a sunny day*

Signed lower right

Oil on panel, 18.8 x 14.5 cm

(2x)

€ 3.500 - 4.500



26

26

Johannes Christiaan Karel Klinkenberg

(The Hague 1852 - 1924)

*The Amsterdam canals at sundown, the Lutheran Church
beyond*

Signed lower right

Oil on panel, 15.3 x 25 cm

Provenance:

Leighton Fine Art, High Wycombe

€ 4.000 - 6.000



27



28

27

Petrus Gerardus Vertin

(The Hague 1819 - 1893)

Winter in the Amsterdam Jewish Quarter

Signed and dated 77 lower left

Oil on panel, 23.2 x 18.6 cm

Provenance:

- Kunsthandel J. van den Elshout, The Hague

- Private collection, the Netherlands

€ 1.000 - 3.000

28

Petrus Gerardus Vertin

(The Hague 1819 - 1893)

Winter in Amsterdam

Signed and dated 55 lower left

Oil on panel, 20.8 x 17.2 cm

€ 2.500 - 3.500



29

29
Petrus Gerardus Vertin
 (The Hague 1819 - 1893)
A canal in a town with townsfolk on a bridge
 Signed lower left
 Oil on panel, 22.4 x 16.8 cm
 € 1.000 - 2.000



30

30
Petrus Gerardus Vertin
 (The Hague 1819 - 1893)
Kaaswaag, Alkmaar
 Indistinctly signed and dated 77 lower left
 Oil on panel, 21.3 x 16.5 cm
 Provenance:
 - Kunsthandel Wim de Boer, Alkmaar
 - Private collection, the Netherlands
 € 1.500 - 2.500



31

31

Charles Leickert

(Brussels 1816 - Mainz 1907)

Capriccio view of the Verdronkenoord, Alkmaar

Signed lower right

Oil on panel, 27.2 x 20.2 cm

Provenance:

- Auction Christie's, Amsterdam, 12 March 2002, lot 150

- Private collection, the Netherlands

€ 3.000 - 5.000



32

32

Charles Leickert

(Brussels 1816 - Mainz 1907)

Figures on a frozen river

Signed and dated 65 lower right

Oil on canvas, 42 x 62.4 cm

Provenance:

- Auction Sotheby's, Amsterdam, 26 October 1998, lot 90

- Private collection, the Netherlands

€ 2.000 - 4.000

Andreas Schelfhout was a leading artist in Dutch Romanticism. He was both a famous landscape painter and a talented etcher and drawer, but he is undoubtedly known for his panoramic landscapes. He was influenced by the work of 17th century Dutch landscape painters, such as Jacob van Ruysdael (1629-1681).

Schelfhout's death at the age of 83 was breaking news in the papers at that time: "...today the Dutch nation heard the devastating news, the old Schelfhout is no longer among us!" During his lifetime the artist was greatly admired and respected. Therefore, the art-loving public reacted accordingly. Schelfhout was considered to be a great and unparalleled talent for generations to come. Schelfhout, born in The Hague, was the son of a Ghent frame maker. Initially, he was meant to follow in his father's footsteps, thus to be trained as a craftsman. The young Schelfhout, however, had other desires and spent his spare time on drawing. After his talent had been scouted, he was allowed to become a pupil of Johannes Breckenheijmer (1741-1805), the decorative artist of the "Haagse Schouwburg". From that moment his development accelerated and his great talent for painting was striking.

Schelfhout had been trained in Breckenheijmer's studio for four years, where he was taught practical and theoretical aspects of painting. Besides Breckenheijmer, Mother Nature was his main teacher. By means of close observation Schelfhout was able to express his artistic findings. He had the ability to transfer nature in its simplicity and beauty to the canvas in an authentic and powerful way. Due to his diligence and strive for perfection he became a renowned artist in a rather short period of time. In Antwerp in 1891 he was awarded with a gold medal, 'Groote Medaille der Koninklijke Maatschappij'. He was also awarded with a gold medal in Ghent. This gold medal meant an extraordinary recognition, for silver medals used to be awarded only. It did not take long before Schelfhout was regarded the best artist in the Netherlands and Belgium, the former North and South Netherlands. Societies and clubs embraced him as one of their most prominent members and in February 1839 he was knighted in the "Orde van de Nederlandse Leeuw" by King Willem I.

Caspar David Friedrich (1774-1840), Joseph Mallord William Turner (1775-1851) and Eugene Delacroix (1798-1863) are considered to be international figureheads of 19th century Romanticism, due to their vast and impressive landscapes and their exaggerated expression of the human mind. Artists opposed the then leading rules of Classicism, which were formal

and restrained. In every single country this change in attitude took place, albeit in a specific way, depending on the national, social and cultural climate. From an international point of view the focus lay on sense and personal experience, whereas the Dutch Romanticists expressed themselves less dramatically. An explanation for this difference in style of Dutch artists versus artists from the rest of Europe might be the typical down-to-earth mentality of Dutch commissioners. In the 19th century everyday life became a subject in paintings, depicting feelings and pursuits of ordinary people, focussing on local and homely settings. The paintings provided an insight in daily life, varying from ice fun, family fights and fishermen at work near their boats to panoramic Dutch landscapes.

Artists of the Romantic Movement excelled in technique and in creating picturesque and sublime images. Generally speaking, infinite cloudy skies and intense shades are dominant, Andreas Schelfhout being the leading master of the Dutch landscape. Wijnand Nuijen (1813-1839), his son-in-law, is considered to be the most romantic of all by connoisseurs. However, Schelfhout's virtuoso in Dutch Romanticism is unparalleled. Painters from the Koekkoek family and Lodewijk Johannes Kleijn (1817-1897) can compete, and yet no one managed to surpass the master of the Dutch icescape in artistry and skills. If only Nuijen had lived longer, he might have had the chance to surpass his master.

In today's world paintings by Andreas Schelfhout are highly appreciated, for they breathe professional competence and variety within the genre. The hand of the master can be found in his refined strokes, the harmony in colours and subtle shades, combined with his typical technique. His beachscapes and seascapes are of outstanding quality and his winter landscapes cannot be surpassed. It seems as if the beholder experiences the cold, standing in front of the painting. Schelfhout not only painted Dutch landscapes, he also made compositions abroad, which were part of his oeuvre. In the 1830s he travelled through France, England, Belgium and Germany, where he made sketches and preliminary studies, which he finished in his studio. Over the years Schelfhout's inheritance has dispersed all over the world, from Europe and Russia to the United States of America. Many of his works now remain in museum collections, both in the Netherlands and abroad. Unfortunately, not without any risks, for in 1864 there was a huge fire in Museum Boijmans Van Beuningen in Rotterdam. Three paintings by Schelfhout could be saved in the end, due to the assistance of the inhabitants of Rotterdam.



Andreas Schelfhout

(1787-1870)



33



34

33

Andreas Schelfhout

(The Hague 1787 - 1870)

Bomschuiten on the beach

Signed lower left

Oil on panel, 7.7 x 11.2 cm

Provenance:

- Kunsthandel Pieter A. Scheen, the Netherlands
- Auction Christie's, Amsterdam, 24 April 2001, lot 185
- Private collection, the Netherlands

€ 2.500 - 3.500

34

Andreas Schelfhout

(The Hague 1787 - 1870)

Windmills along a frozen waterway with many figures, horses and Koek-and-Zopie

Signed lower left

Mixed media on paper, 19.1 x 23.9 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 2.000



35



36

35

Andreas Schelfhout

(The Hague 1787 - 1870)

Skaters on a frozen waterway by a windmill

Signed with initials lower left

Oil on panel, 7.8 x 11.4 cm

Provenance:

- Kunsthandel Pieter A. Scheen, the Netherlands
 - Auction Christie's, Amsterdam, 24 April 2001, lot 188
 - Private collection, the Netherlands
- € 2.500 - 3.500

36

Andreas Schelfhout

(The Hague 1787 - 1870)

Wooded winter landscape with figures by a cottage
(c. 1855)

Signed lower left

Mixed media on paper, 18.5 x 27 cm

Provenance:

- Auction Christie's, Amsterdam, 28 October 2003, lot 99
 - Private collection, the Netherlands
- € 1.000 - 2.000



37a



27b



37c



37d

37

Circle of Pieter Barbiers IV

(18th/19th century)

Landscape (4x)

Mixed media on paper, all approx. 47 x 58 cm

(4x)

€ 800 - 1.200



38

38

Jacobus van der Stok

(Leiden 1794 - Amsterdam 1864)

Winter landscape with figures and Koek-and-Zopie stand

Signed and dated 52 lower left

Oil on panel, 40.7 x 55.5 cm

Provenance:

Private collection, the Netherlands

€ 3.000 - 5.000



39



40

39

Nicolaas Johannes Roosenboom

(Schellingwoude 1805 - Assen 1880)

Activity on the ice near Zwolle, the 'Peperbus' in the distance

Signed lower right

Oil on panel, 24 x 32.3 cm

€ 1.500 - 2.000

40

Nicolaas Johannes Roosenboom

(Schellingwoude 1805 - Assen 1880)

Figures near a tollhouse at the quay

Signed lower right

Oil on panel, 22.5 x 31 cm

€ 1.200 - 1.800



41



42

41

Nicolaas Johannes Roosenboom

(Schellingwoude 1805 - Assen 1880)

Winter landscape with skaters

Signed lower centre

Oil on panel, 18.9 x 23.1 cm

Provenance:

- Collectie J. van den Elshout, The Hague

- Private collection, the Netherlands

€ 2.000 - 4.000

42

Anton Nicolaas Maria 'Ton' Karszen

(The Hague 1945)

A winter landscape with skaters and Koek-and-Zopie

Signed lower right

Oil on panel, 35.3 x 50.6 cm

€ 1.000 - 2.000





44

43

After Willem van der Velde II

(18th century)

An English yacht head-reaching under a foresail in a strong to gale-force wind

Oil on canvas, 151 x 125.8 cm

Provenance:

- Collection Sir Richard Cotterell Bt, Garnons, Hereford
- Auction Sotheby's, London, 27 November 1957, lot 47 (as *Van der Velde*)
- Collection William Drown, London
- Spink & Son, London
- Alfred Brod Gallery, London
- Collection R.P. Schweder, London
- Chaucer and Van Dam Galleries, London
- Collection of a prominent family, the Netherlands

Literature:

M.S. Robinson, *The paintings of the Willem van de Veldes. A catalogue of the paintings of the Elder and the Younger Willem van de Velde*, Vol. II, National Maritime Museum, Greenwich, 1990, pp. 1042-1044, no. 85 (ill.)

Note:

Opinions differ whether the depicted yacht is the *Henrietta*, built in 1679, or the *Katherine*, used by Samuel Pepys and built in 1674 by Phineas Pett.

€ 4.000 - 6.000

44

Théodore Gudin

(Paris 1802 - Boulogne-Billancourt 1880)

Mer calme au soleil couchant

Signed and indistinctly dated 184? lower right

Oil on canvas, 42.9 x 61.4 cm

Provenance:

Private collection, the Netherlands

€ 2.000 - 4.000



45

45

Louis-Théodore Devilly

(Metz 1818 - Nancy 1886)

Cavalry in stormy weather

Signed lower left

Oil on canvas, 40.6 x 32.8 cm

Provenance:

Collection of a prominent family, the Netherlands

€ 600 - 1.000



46



47

46

Paul Émile Léon Perboyre

(1826/1860 - 1907/1929)

Cavaliers

Signed lower right

Oil on canvas, 38.8 x 46.7 cm

Provenance:

Collection of a prominent family, the Netherlands

€ 800 - 1.200

47

Karl-August Aerttinger

(Munich 1803 - 1876)

Battlefield

Signed lower left

Oil on canvas, 53.8 x 80.9 cm

Provenance:

Collection of a prominent family, the Netherlands

€ 800 - 1.200



48

48

Wouterus Verschuur

(Amsterdam 1812 - Vorden 1874)

A friendly ear

Signed lower left

Oil on panel, 17 x 25 cm

€ 5.500 - 7.500









50

49

Frederik Hendrik Kaemmerer

(The Hague 1839 - Paris 1902)

Taking cover from the storm (1865-1902)

Signed lower right

Oil on canvas, 111.2 x 65.7 cm

Provenance:

- Collection Mr. & 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 - Netherlands Institute for 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 became famous 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 he was awarded a medal at the *Salon de Paris* in 1874. In 1889 Kaemmerer won a silver medal at the famous *Exposition Universelle*.

€ 10.000 - 15.000

50

Jules Arsene Garnier

(Paris 1847 - 1889)

Fête champêtre

Signed and dated 87 lower left

Oil on canvas, 106.7 x 167 cm

Provenance:

Private collection, the Netherlands

Note:

Garnier painted several smaller copies of this work, and his contemporaries also copied this exact painting. Therefore this work can be regarded as highly important within his oeuvre.

€ 6.000 - 10.000



51

51
Hendrik Hollander
 (Leeuwarden 1823 - Amsterdam 1884)
The happy return
 Signed lower right
 Oil on panel, 16.3 x 12.2 cm
 € 600 - 1.000



52



53

52
Henry Garland
 (1834 - 1913)
After the walk
 Signed lower left
 Signed on the reverse
 Oil on canvas, 35.6 x 44.9 cm
 € 1.000 - 2.000

53
Cornelis Raaphorst
 (Nieuwkoop 1875 - Wassenaar 1954)
Playful kittens
 Signed lower right
 Oil on canvas, 24.8 x 30.4 cm
 Provenance:
 - Galerie Hoeve Rijlaarsdam, Nieuwkoop
 - Private collection, the Netherlands
 € 1.000 - 2.000



54

54

Cornelis Raaphorst

(Nieuwkoop 1875 - Wassenaar 1954)

Five kittens trying every trick in the book

Signed lower left

Oil on canvas, 60 x 79.9 cm

Provenance:

- Larensche Kunsthandel, Amsterdam

- Kunsthandel Simonis & Buunk, Ede (2000) (inv. no. 4086/Coll.bv)

- Private collection, the Netherlands

€ 3.000 - 5.000



55

55
Otto Eerelman
 (Groningen 1839 - 1926)
Duitsche Herdershond (German Shepherd)
 Signed lower right
 Titled on the stretcher
 Oil on canvas, 42.6 x 30.3 cm
 Provenance:
 Private collection, the Netherlands
 € 1.000 - 2.000



56b

56
Henriette Ronner-Knip
 (Amsterdam 1821 - Elsene 1909)
Mother watching her four playful kittens
 Monogrammed and dated 91 upper left
 Oil on paper laid down on panel, 32.9 x 24.8 cm
 Provenance:
 - Auction Vendu Rotterdam, 1 November 2016, lot 72 (painting)
 - Private collection, the Netherlands
 Note:
 This work is offered together with a study in black chalk and charcoal on paper, 35.4 x 25.7 cm, monogrammed lower right and stamped with *Veiling Ronner No. 230* on the reverse.
 (2x)
 € 4.000 - 6.000







58

57

Margaretha Roosenboom

(The Hague 1843 - Voorburg 1896)

Still life with roses

Signed lower right

Oil on canvas, 65.8 x 39.1 cm

Provenance:

Private collection, the Netherlands

€ 6.000 - 10.000

58

Gerardina Jacoba van de Sande Bakhuyzen

(The Hague 1826 - 1895)

Still life with plums in a basket

Signed lower left

Oil on canvas, 34.6 x 51.9 cm

€ 6.000 - 10.000



59

59

Attributed to Henriëtte Geertruida Knip

(Tilburg 1783 - Haarlem 1842)

A bouquet of summer flowers on moss

Oil on canvas, 39.9 x 44.3 cm

Provenance:

Collection Baroness Van Heemstra, Wassenaar, thence by descent to the present owner

€ 1.500 - 2.500



60



61

60

David Schulman

(Hilversum 1881 - Laren (NH) 1966)

"Tegen licht Blaricum" (Backlight Blaricum)

Signed lower right

Signed and titled on the stretcher

Oil on canvas, 36.5 x 60.3 cm

€ 1.000 - 2.000

61

David Schulman

(Hilversum 1881 - Laren (NH) 1966)

View of Laren in winter

Signed lower left

Oil on canvas, 55.9 x 83.9 cm

Provenance:

- Kunsthandel Mark Smit, Ommen

- Private collection, the Netherlands

€ 1.500 - 2.500



62

62

Louis Apol

(The Hague 1850 - 1936)

Ondergaande zon (Sunset)

Signed lower left

Oil on canvas, 30.9 x 42.3 cm

Provenance:

- Kunsthandel Caramelli & Tessaro, Amsterdam (inv. no. 306)

- Auction Christie's, Amsterdam, 27 April 1999, lot 141

- Private collection, the Netherlands

€ 8.000 - 12.000

Louis Franciscus Hendrik Apol

(1850-1936)



There are few painters that can be connected to the genre 'winterscapes' as much as Louis Apol. However, his landscapes are not the merry ones with ice-skaters and sledges, which are frequently found within Dutch art. His paintings are different. They show real, rough nature, with its dark trees and snowy paths that disappear in the far-away distance. If you look closely at one of his paintings, you can imagine yourself walking in his frozen winter wonderland and you can almost feel your feet getting colder.

Lodewijk Franciscus Hendrik Apol was born in The Hague on 6 September 1850. His talent for painting revealed itself early in his life, so his father ordered some private lessons for him. At the age of fifteen, Apol became an apprentice of Johannes Franciscus Hoppenbrouwers, a landscape-painter. A frequent visitor of his studio was Charles Rochussen, George Hendrik Breitner's teacher. It is likely that the young Apol has learned much just by observing these two masters at work and listening to their discussions. Unfortunately, Hoppenbrouwers passed away in 1866, but Pieter Stortenbeker, a cattle-painter, took over his role as Apol's teacher.

Real recognition of Apol's artistic talent followed soon. He started to participate in exhibitions and to earn a modest income. In 1871 the 'Koninklijke Subsidie voor Vrije Schilderkunst', (Royal Scholarship for Free Art), was set by King Willem III of the Netherlands. The scholarship, an amount of 20.000 guilders, was granted annually to young promising painters. It still exists today, but Louis Apol was the first person ever to receive it in 1871, when he was only twenty-one years old. The recognition did not stop there. A couple of years later, his painting 'Januari-avond in het bosch' was bought by the Dutch government for the collection of the Rijksmuseum.

Early in his career, Apol started making winterscapes. This genre already had a rich tradition in Dutch art. Seventeenth-century painters like Aert van der Neer and Hendrik Avercamp had produced cheerful ice-scenes. Many nineteenth-century painters, like Andreas Schelfhout, Charles Leickert and of course Apol's teacher Hoppenbrouwers, were also keen on capturing the typical Dutch winter landscapes. They all worked in a romantic tradition, with lively scenes of ice-skating figures, sledges and so-called Koek-and-Zopie stands. However, Apol chose a different approach and stepped away from all the cosiness. For him figuration had a submissive role. Instead, the emphasis was on nature

itself. His paintings breathe the illusion of coldness and space, threatening skies, snowy tree branches and hard, frozen soil. He used light to convey the real atmospheric feeling of winter.

Apol made most of the sketches for his paintings outside, in the surrounding forests of The Hague. In 1880 he got acquainted with a rougher type of landscape, though: he joined a polar expedition to Nova Zembla (Spitsbergen). The expedition had a scientific purpose and the crew stayed on the 'Willem Barentsz', a schooner, for four months. It was Apol's task to document all the events. Besides, this harsh journey was the ultimate chance for him to closely study ice formations and desolate snowy landscapes. These impressions were a source of inspiration for him during the rest of his life.

Something Apol hardly ever did was dating his work. In spite of this, a distinct development can be seen in his oeuvre. His early work can be recognized by its finer brushstrokes and detailing. His later work was set up more quickly, almost coarse. This can be explained by the emerging influence of Impressionism, which inspired him to paint more loosely.

In 1886 Apol moved to Rozendaal, near Arnhem, where he married and lived until 1892. Meanwhile, his work gradually became more popular. Parisian art dealer Goupil's old catalogues are evidence of Apol's popularity among collectors and art dealers in the Netherlands, Germany, Great Britain and even America. Among these collectors were both Queen Mother Emma and Queen Wilhelmina. Because of all this interest, his work was often faked, even during his lifetime.

Louis Apol can be considered one of the most important representatives of the Hague School. His paintings can be found in collections of various museums, such as the Gemeentemuseum in The Hague and the Rijksmuseum in Amsterdam. Vincent van Gogh visited the latter once and was deeply impressed by Apol's 'Januari-avond in het bosch'. He wrote to his brother Theo: "Do you know that I often think the things by Apol, say, in white on white, are very good, for instance, his 'Sunset in the Hague Forest', which is now in Amsterdam. That thing is actually deuced fine." After a long life Louis Apol eventually died in his favourite city The Hague on the 22nd of November 1936, not long before his favourite season would start: winter.



63

63

Louis Apol

(The Hague 1850 - 1936)

Man with hay cart in the snow

Signed lower left

Oil on canvas, 32.8 x 40.9 cm

€ 4.000 - 6.000



64

64

Louis Apol

(The Hague 1850 - 1936)

*Tolhuis aan de Oude Scheveningseweg, Den Haag**(Toll booth at the Oude Scheveningseweg, The Hague)*

Signed lower left

Oil on canvas, 40 x 50.4 cm

Provenance:

Private collection, the Netherlands

€ 10.000 - 15.000



In 1861 Alexandrine Tinne, a Dutch noble Lady from The Hague, took this photo of Scheveningseweg (The Hague bound), depicting the toll gate and to the right the 17th century toll booth. In 1864, in order to establish a tramline, part of the booth had to be demolished. In 1924 the toll gate was moved to the south entrance of Scheveningse Bosjes.



65

65
David Adolph Constant Artz
 (The Hague 1837 - 1890)
Together again
 Signed lower right
 Oil on canvas, 42.2 x 33 cm
 € 800 - 1.200



66



67 verso

66
Josef Israëls
 (Groningen 1824 - The Hague 1911)
The first steps
 Signed lower right
 Black chalk on paper, 25.3 x 35.1 cm
 Provenance:
 Private collection, the Netherlands
 € 600 - 1.000

67
Josef Israëls
 (Groningen 1824 - The Hague 1911)
At the window
 Signed lower left
 Oil on panel, 38.5 x 27.2 cm
 Provenance:
 - Auction Sotheby's, Amsterdam, 21 October 2003, lot 113
 - Private collection, the Netherlands
 Note:
 On the reverse a study of a cat.
 € 5.000 - 8.000



67 recto



68

68

Willem Gruijter jr.

(Amsterdam 1817 - 1880)

Awaiting the catch

Signed lower right

Signed and dated 1879 on the reverse

Oil on panel, 29.8 x 50.3 cm

€ 1.500 - 2.500



69

69
Johannes Hermanus Barend Koekkoek
 (Amsterdam 1840 - Hilversum 1912)
A tjalk and other craft off the coast
 Signed lower left
 Oil on canvas, 40.7 x 31.3 cm
 € 2.000 - 4.000



70

70
Gerhard Arij Ludvig Munthe
 (Düsseldorf 1875 - Leiden 1927)
Bomschuit in the surf
 Signed and dated 24 lower left
 Oil on canvas, 50.2 x 42.1 cm
 € 2.000 - 4.000

Hendrik Willem Mesdag

(1831-1915)



Mesdag was a prominent member of the Hague School, although he chose to become an artist only later in life. He had been working for years at his father's bank, whereas every minute of his spare time he spent on drawing. The fabulous seascapes by this artist will not have escaped people's attention and his masterpiece 'Panorama of Scheveningen' is still on show in The Hague.

The term 'Hague School' was introduced in an exhibition review in the magazine 'De Banier' by J. van Santen Kolff in 1875. The critic wrote about "the realistic school of newest and latest inventions". He spoke of "a new ultra radical movement in painting". A movement, which depicted an atmosphere "derived from reality, honouring truth" and in which tone prevailed rather than colour. Van Santen Kolff referred to the moderate tone shades by the Hague painter as "poetry of the grey". Even the conservative critic Carel Vosmaer praised Mesdag as "one of the purest and most powerful representatives of the latest art movement in the Netherlands. Mesdag let go of painting realistically in favour of Impressionism, in which seasons, moments in time and weather conditions were important elements.

As a youngster Mesdag was taught the art of drawing by Johannes Hinderikus Egenberger (1822-1897), then director of the 'Academie van Beeldende Kunsten Minerva' in Groningen. In 1866 Mesdag opted for a career as a painter, encouraged by his wife Sientje. That summer he spent in Oosterbeek, known as the Dutch Barbizon, where he started painting 'en plein air'. In order to develop his art skills he moved to Brussels, where he was trained by Willem Roelofs (1822-1897). At that moment Brussels had become a thriving art centre with a range of exhibitions, art societies and art dealers. The art scene opposed academic classicism, but focussed on nature and its individual display.

"[...] At home I had been tampering with an art work the entire winter. It should be a beach, but painted naively. Then I said: you should actually see the sea in front of you, every single day and live with it, otherwise it will not work. Thus we went to The Hague."

In 1869 Mesdag settled in The Hague and Scheveningen beach became his favourite spot. He discovered tone shades in sea and air, creating a characteristic atmosphere, which forms the basis of his artistic career every of his artistic career. In loose strokes and numerous variations in shades of brown, gold and grey he depicted his seascapes. His international breakthrough was in 1870, when he was awarded with a gold medal for his 'Les Brisants de la Mer du Nord' (The Breakers of the North Sea). Mesdag's talent and his love of Scheveningen beach life can be admired in this auction (lot numbers 71 - 73).

Mesdag has played an important role in the Hague art scene. In 1876 'Hollandsche Teekenmaatschappij' was founded and Mesdag became one of its board members, also including Anton Mauve and Willem Maris. Furthermore, he became a member of the Dutch Etching Club and the art society Pulchri Studio and was its chairman from 1889 till 1907.

Apart from being a painter Mesdag was also a fervent collector of art. Together with his wife Sientje Mesdag-Van Houten he collected works from Hague School and the School of Barbizon, but also oriental antiques. In a few years time his collection had increased enormously, so that he had a museum built as an annex to his house in 1887. The museum was open to the public on Sunday mornings. The artist himself took care of the guided tours. In 1903 he donated the Mesdag Collection to the Dutch State. The collection is still open to the public in his former house, now known as The Mesdag Collection.

"When we get into Mesdag's Dutch shore, it is as if we experience the salty sea breeze in our nostrils and lungs, the cool sea breeze playing with our hair and the breakers rustling in our ears".



71

71

Hendrik Willem Mesdag

(Groningen 1831 - The Hague 1915)

Barques à Scheveningue

Signed and indistinctly dated 1898 lower left

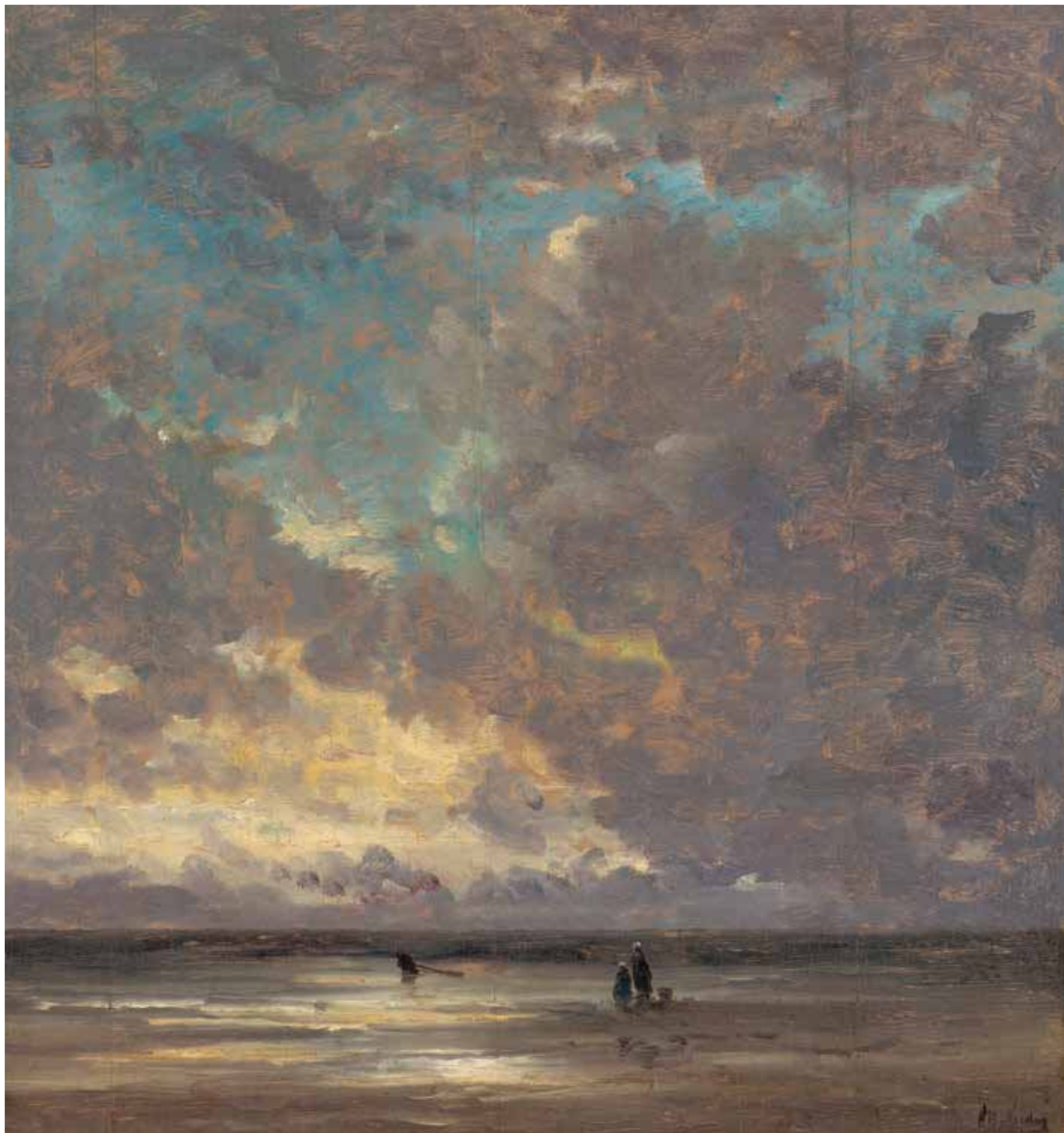
Oil on canvas, 26.2 x 43.3 cm

Provenance:

- Private collection, Paris

- Leighton Fine Art, High Wycombe

€ 6.000 - 10.000



72

72

Hendrik Willem Mesdag

(Groningen 1831 - The Hague 1915)

The shell fisher

Signed lower right

Oil on panel, 73.2 x 66.1 cm

Provenance:

Private collection, Germany

€ 10.000 - 15.000



73

73

Hendrik Willem Mesdag

(Groningen 1831 - The Hague 1915)

Scheveningse bommen op zee (A fishing fleet)

Signed lower right

Watercolour on paper, 48.3 x 70.6 cm

Provenance:

- Auction Sotheby Mak van Waay, Amsterdam, 29 October 1984, lot 166

- Auction Christie's, Amsterdam, 27 October 1998, lot 221

- Private collection, the Netherlands

Literature:

J. Poort, R. Jansen, *Hendrik Willem Mesdag (1831-1915), Oeuvrecatalogus*, Stichting Mesdag Documentatie, Wassenaar, 1989, p. 427, cat. no. A14.05 (ill.)

€ 10.000 - 15.000



74



75

74

Johan Antonie de Jonge

(Rotterdam 1864 - The Hague 1927)

Mother with children on the beach

Stamped with initials lower right

Watercolour and pencil on paper, 24.8 x 22.3 cm

Provenance:

- Kunsthandel J. van den Elshout, The Hague
- Private collection, the Netherlands

Note:

On the reverse a sketch of two paddling children.

€ 1.500 - 2.500



76

75

Willy Sluiter

(Amersfoort 1873 - The Hague 1949)

Scheveningen

Signed and titled lower right

Mixed media on paper, 25.7 x 17.8 cm (measured within the mount)

€ 600 - 800

76

Marinus van der Maarel

(The Hague 1857 - 1921)

Children playing on the beach of Scheveningen

Signed lower left

Oil on panel, 27 x 21.3 cm

Note:

Marinus van der Maarel belonged to the second generation of Hague School painters. He studied at *Koninklijke Academie van Beeldende Kunsten* in The Hague. Willem de Zwart (1862-1931), George Hendrik Breitner (1857-1923) and Floris Verster (1861-1927) were his fellow students. The impressionist style of Van der Maarel was greatly influenced by his teacher Willem Maris (1844-1910) who taught him to depict the typical hazy light of the Dutch shores.

€ 2.000 - 3.000

The magic of the beach



Dutch light, spectacular shores, capricious beaches with people frolicking on them, have attracted artists from the 19th century onward. Poor fishermen, as well as strolling visitors have attracted the artists' attention. Through the centuries the scenery changed from heroic fishermen's life to fancy beach life. Many artists became enchanted by the magic and beauty of beaches and sea.

Even in the 17th century beaches used to inspire Dutch artists. Not only well-to-do civilians, but also fishermen were depicted by Old Masters, such as Jan van Goyen (1596-1656), Aelbert Cuyp (1620-1691) and Simon Jacobszoon de Vlieger (1601-1653). In the 18th century there was less interest in the subject, so beaches became less prominent in art. Instead, artists focussed on pastoral scenes, in which male and female shepherds were depicted, but later on, beachscapes were embraced almost unanimously.

Artists in the 19th century depicted both fishermen at work and beach life of the well-to-do. Initially these figures were part of the scenery, whereas later on they were the main subjects of the fishing theme. Jozef Israëls (1824-1911) is regarded to be the true master of the Dutch fishing genre. During his stay at the beach, he was both appealed by its beauty and the simple life of poor, but noble fishermen and their families. (Lot 66 & 67)

In paintings by Israëls and his contemporaries Bernardus Johannes Blommers (1845-1914), Hendrik Willem Mesdag (1831-1915), Gerhard Arij Ludvig Munthe (1875-1927), Jan Hendrik Weissenbruch (1824-1903) and David Adolph Constant Artz (1837-1890) almost no signs of fancy beach life can be found. These artists mainly focussed on the picturesque fishermen and their daily chores, continuously unloading their catch from their typical boats on the beach.

However, the young generation of painters had a good eye for depicting both fishermen life and the upcoming beach culture. Old fishermen resorts had gradually changed into so-called beach resorts, which were built to offer wealthy citizens a new form of relaxation. Elegant ladies with long skirts, hats and parasols could be seen strolling along boulevards. In order to refresh themselves they made use of 'bathing machines', two- or four-wheeled carriages, which drove them into the sea. By means of a few steps and a door at the back they could easily descend into the water. The interior was fitted with a few benches, a mirror, hooks and a bell. The latter was needed to indicate that one wanted to be driven to the beach again, since the carriage was drawn into the sea, either by horses or by male/ female bathing assistants. The carriage contained a bathing costume and a towel and after having changed into the bathing gear the carriage was pulled into the sea. Once in the sea, bathers were protected against curious people by means of a canvas, a so-called 'decent hood'. The salty sea air and the chilly seawater were thought to be

rather healthy. At doctors' advice bathing took place fully dressed and immersion would have a healing effect on mental illnesses, spasms, cramps, swellings and skin diseases.

Beach tourism increased after the building of the first bathhouse, in 1818, a wooden pavilion right at the spot of the current Kurhaus in Scheveningen. The pavilion consisted of a waiting room and four bathrooms with sea view. All rooms were equipped with a bath with two taps, the one for hot, the other for cold seawater. The water was taken out of the sea by horse and carriage and was stored in reservoirs. In the first year only the bathhouse welcomed some 1400 bathers. A stay at the beach became rather popular among the well-to-do and bathing also gained popularity, thus dozens of wicker beach chairs and wooden bath cubicles appeared on the beaches. Soon strict rules were made for male guests, who used to bath naked. As is stated in a notice by the Hague mayor in 1819: "Bathing in open sea is prohibited without wearing bathing trunks!" Similar rules were set up for women, stating that clothes should not reveal anything. This was the beginning of bathing fashion. 19th Century bathing gear was very similar to ladies' summer dresses, made from rather heavy fabrics. In order to look elegant in the water, the ladies wore corsets underneath their bathing dresses, which had to be pulled tight.

Scheveningen beach life was a major source of inspiration for many artists. Donkey rides appeared to be great outings for children. Isaac Israëls (1865-1934), Louis Soonius (1883-1956) and the Maris brothers depicted these donkey rides. For a few pennies children could hire a donkey for a ride on the beach. Villagers accompanied the donkeys. Simon Maris (1873-1935) depicted both sides of 19th century beachscape as can be seen in lot 77. Johan Antonie de Jonge (1864-1927) focussed on playing children and strolling beach guests in his watercolours, of which lot 74 is a good example.

Not only Scheveningen, but also Domburg became a popular destination. Around 1870 the first artists headed for Domburg, attracted by the famous light in Zeeland, which was quite a sensation to express on canvas. 'Het Badpaviljoen' in the centre of Domburg consisted of a veranda, a ladies' salon, a reading room and a billiards room. Furthermore, concerts, dance nights and lectures were held. Not far from the pavilion 'Het Badhotel' was situated, where the most important visitors could stay in spacious rooms with sea view.

Initially, beach tourism was considered a serious matter, thus under medical supervision. Beach chairs were meant to protect the ladies' lily-white skins from tanning, for a tan was associated with farmers. Paintings from this controversial period can be regarded as historical documents, which cannot be erased from Dutch history.



77

77

Simon Maris

(The Hague 1873 - Amsterdam 1935)

Donkeys on the beach, Scheveningen

Signed lower right

Oil on canvas, 41 x 66 cm

Note:

Depicted is perhaps the most desirable subject of Impressionist Dutch painting: donkeys on the beach during a pleasant summer's day. Just as Maris, Isaac Israels (1865-1934) tenderly depicted children, amused and a bit nervous, on the back of donkeys. One of his paintings is an absolute highlight in the collection of the Rijksmuseum.

In the work present, Maris painted the donkeys waiting for their next ride, the merry young rider approaching from afar. His excellent Impressionist brushwork makes the spectator long for a summer holiday at Scheveningen beach.

€ 4.000 - 6.000



78

78

Willem Maris

(The Hague 1844 - 1910)

Boy gathering wood with his donkey

Signed lower right

Oil on canvas, 19.3 x 27.7 cm

€ 3.000 - 5.000



79

79

Jan Hendrik Weissenbruch

(The Hague 1824 - 1903)

A river landscape with an angler and windmills beyond

Signed lower right

Oil on panel, 17 x 33.2 cm

€ 4.000 - 6.000



80

80

Jan Hendrik Weissenbruch

(The Hague 1824 - 1903)

A river landscape with sailing vessels

Signed lower left

Chalk and watercolour on paper laid down on cardboard,
50.5 x 36.1 cm

Provenance:

- Auction Christie's, Amsterdam, 25 November 2014, lot 279
- Private collection, the Netherlands

Exhibited:

Singer Museum, Laren & Cultureel Centrum de Beyerd, Breda,
Tentoonstelling J. en J.H. Weissenbruch, 10 December 1960 -
29 January 1961, no. 95 / no. 87
€ 2.500 - 3.500



81

81

Henri Michel-Lévy

(Paris 1845 - 1914)

Mother nursing her child in the park

Signed lower left

Oil on canvas, 45.9 x 33 cm

€ 1.000 - 2.000



82

82

Paul Joseph Constantin Gabriël

(Amsterdam 1828 - Scheveningen 1903)

Un jour D'été, vue prise à Vreeland

Signed lower right

Signed and titled on a label on the stretcher

Oil on canvas, 29.2 x 46.7 cm

Provenance:

Private collection, the Netherlands

€ 4.000 - 6.000



83

83

Paul Joseph Constantin Gabriël

(Amsterdam 1828 - Scheveningen 1903)

Polder landscape, Abcoude

Signed lower right

Oil on canvas, 28.6 x 46 cm

Provenance:

- Collection Pieter A. Scheen, the Netherlands (c. 1960)

- Private collection, the Netherlands

€ 5.500 - 7.500



84

84
Willem Roelofs
(Amsterdam 1822 - Berchem 1897)
Knotted willows by the waterside
Signed lower left
Oil on panel, 10.2 x 12.9 cm
€ 2.500 - 3.500



85

85

Willem Roelofs

(Amsterdam 1822 - Berchem 1897)

Wading cows in the meadow

Signed lower left

Oil on canvas laid down on panel, 32.5 x 49.2 cm

Provenance:

Private collection, Belgium

€ 8.000 - 12.000



86

86
Anthonie Jacobus van Wijngaerdt
(Rotterdam 1808 - Haarlem 1887)
Figures and cattle in the meadow
Signed lower left
Oil on panel, 23.3 x 35.7 cm
€ 2.500 - 3.500



87



88

87

Hendrik Pieter Koekkoek

(Hilversum 1843 - Great Britain 1890/1910)

Meadows in Holland

Signed lower right

Signed and titled on the reverse

Oil on canvas, 35.9 x 61.2 cm

Provenance:

- Kunsthandel Borzo, Den Bosch (1976) (incl. invoice)

- Private collection, the Netherlands

€ 1.500 - 2.500

88

Pieter Lodewijk Francisco Kluyster

(Amsterdam 1816 - 1900)

A polder landscape with figures by the waterside

Signed and dated 40 lower left

Oil on canvas, 40.4 x 48.6 cm

€ 1.200 - 1.800



89



90

89

Evert Jan Ligtelijn

(Amsterdam 1893 - Laren (NH) 1975)

View of the Dorpsbrug and church of Loenen along the river Vecht

Signed lower left

Oil on canvas, 60.3 x 90.4 cm

€ 1.000 - 1.500

90

Johan Frederik Cornelis Scherrewitz

(Amsterdam 1868 - Hilversum 1951)

Shepherds and their herd leaving the sheepfold

Signed lower right

Oil on canvas, 69.8 x 99.9 cm

€ 1.000 - 2.000



91



92

91

Nicolaas Bastert

(Maarsseveen 1854 - Loenen aan de Vecht 1939)

Als de Winterjannen bloeien

Signed lower left

Oil on canvas, 48.2 x 100.6 cm

€ 1.000 - 3.000

92

Nicolaas Bastert

(Maarsseveen 1854 - Loenen aan de Vecht 1939)

Geele boomen, Loenen aan de Vecht (Yellow trees, Loenen aan de Vecht)

Signed lower left

Signed, titled and numbered 11 on a label on the stretcher

Oil on canvas, 63.4 x 100.7 cm

€ 1.500 - 3.500



93

93

Johannes van Ravenswaay

(Hilversum 1815 - Boppard 1849)

By the homestead

Signed lower left

Oil on canvas, 67.7 x 83.2 cm

Provenance:

Private collection, the Netherlands

€ 3.000 - 5.000



94

94

Willem Bastiaan Tholen

(Amsterdam 1860 - The Hague 1931)

The farm

Signed lower left

Oil on panel, 39.9 x 28 cm

Note:

Tholen's oeuvre currently receives special attention. In 2020 this landscape painter will be honoured with a retrospective exhibition *A happy nature* in Dordrechts Museum (2 February - 24 May 2020). Previously, the exhibition will be on view at Foundation Custodia in Paris.

€ 700 - 900



95

95

Cor Noltee

(The Hague 1903 - Dordrecht 1967)

Busy street scene

Signed lower right

Oil on canvas, 76.7 x 63.5 cm

€ 1.500 - 2.500



96

96

Dirk Filarski

(Amsterdam 1885 - Zeist 1964)

Ootmarsum bij Hengelo

Signed and dated 45 lower right

Signed and titled on the stretcher

Oil on canvas, 39.9 x 49.8 cm

€ 1.500 - 2.500



97

97

Johan Hendrik van Mastenbroek

(Rotterdam 1875 - 1945)

"De Maas bij de Willemskade" (The Maas river at the Willemskade)

Signed and dated 1926 lower right

Signed and titled on a label on the stretcher

Oil on canvas, 47.3 x 71.1 cm

Provenance:

- Auction Christie's, Amsterdam, 21 April 2004, lot 152

- Private collection, the Netherlands

Note:

Registered at the Van Mastenbroek archive under number

JHvM.2004.335.

€ 3.000 - 5.000



98

98

Johan Hendrik van Mastenbroek

(Rotterdam 1875 - 1945)

Langs de Vliet (Along the river)

Signed and dated 34 lower right

Oil on canvas, 27.5 x 35.5 cm

€ 4.000 - 6.000



99



100



101

99

Martin Monnickendam

(Amsterdam 1874 - 1943)

Herengracht hoek Leidsegracht (Corner Herengracht Leidsegracht)

Signed and dated 1940 lower right

Mixed media on paper, 20.8 x 41.3 cm

Provenance:

Private collection, the Netherlands

Literature:

Mr R.J.C. van Helden, *Catalogus Martin Monnickendam 1874-1943: Deel II*, Waanders uitgevers, Zwolle, 2009, page 942, No. 5, inv. no. 40-0005

Note:

We are grateful to mr R.J.C. van Helden for his assistance in cataloguing this lot.

€ 800 - 1.200

100

Martin Monnickendam

(Amsterdam 1874 - 1943)

Fontana Tredici Cannelle, Ancona

Signed and dated 1938 lower right

Titled on the reverse

Mixed media on paper, 39.8 x 27.3 cm

Provenance:

- Stichting Vrienden van de schilder Martin Monnickendam, Amsterdam

- Private collection, the Netherlands

Literature:

Mr R.J.C. van Helden, *Catalogus Martin Monnickendam 1874-1943: Deel II*, Waanders uitgevers, Zwolle, 2009, page 905, No. 113, inv. no. 38-0105 (ill.)

Note:

We are grateful to mr R.J.C. van Helden for his assistance in cataloguing this lot.

€ 600 - 1.000



102

101

Martin Monnickendam

(Amsterdam 1874 - 1943)

De Stadhouderskade te Amsterdam met tjalk

Signed and dated 1934 lower right

Mixed media on paper, 39.9 x 27.1 cm

Provenance:

- Stichting Vrienden van de schilder Martin Monnickendam, Amsterdam

- Private collection, the Netherlands

Exhibited:

Galerie Facet, Amsterdam, *Eenmanstentoonstelling Martin Monnickendam: Aquarellen, pastels en tekeningen*, 19 January - 21 February 1974, no. 21

Literature:

Mr R.J.C. van Helden, *Catalogus Martin Monnickendam 1874-1943: Deel II*, Waanders uitgevers, Zwolle, 2009, page 788, No. 5, inv. no. 34-0004

Note:

We are grateful to mr R.J.C. van Helden for his assistance in cataloguing this lot.

€ 600 - 1.000

102

Hobbe Smith

(Witmarsum 1862 - Amsterdam 1942)

The canals in summer

Signed lower right

Oil on canvas, 94.9 x 134.9 cm

Provenance:

- Private collection, Sweden

€ 2.000 - 4.000

George Hendrik Breitner

(1857 - 1923)



Breitner is known as an artist of Amsterdam cityscapes, however, initially, he was known as a painter of military scenes. At the age of eight he drew war scenes, in which he used to depict horses and fighting horsemen. Hendrik Willem Mesdag (1831-1915) was impressed by his talent and asked him to paint horses and artillery for his famous 'Panorama'.

Until 1876 Breitner worked at the office of Palthe & Haentjes, a grain company in Rotterdam and he spent his spare time sketching. At the age of twenty Breitner decided to register at the Art Academy in The Hague and only one year later he gave drawing lessons at the Leiden Art Academy "Ars Aemula Naturae", where Floris Verster was among his pupils. Floris Verster stated about his master: "What appealed to me the most were the drawings he made on loose sheets of paper, standing behind his drawing board, depicting horses, soldiers and cannons, which I admired stealthily, for he never showed them."

That year Breitner was present on many art class evenings in The Hague, where his bravado and enigma stood out in the art scene. This coincided with his rapidly acquired status of a rough diamond, a genius and instinctive painter. G.H. Maris, a painter and critic wrote: "Merely the sight of him starting off painting a watercolour, its watery pigments in well-chosen shades, the whites of an apron and the blues of a soldier's outfit, would raise admiration for this magnificent water-colourist, who was surrounded by onlookers." The next step in his life as an artist was his membership of Pulchri, an artist society in The Hague, where Breitner befriended Willem de Zwart (1862-1931) and Isaac Israëls (1865-1934).

At a young age Breitner came under the spell of historical paintings by the Rotterdam artist Charles Rochussen (1814-1894), who was a master in painting suspense of future situations or depicting chaos afterwards. Thus, his historical paintings were less detached than other ones used to be. In that way, just like Rochussen, Breitner wanted to depict national history, making use of nume-

rous horses and soldiers, and taking advice from the master. In 1880 Breitner had the opportunity to work in Willem Maris' studio. Willem Maris (1844-1910) taught him the art of painting with oil on canvas, resulting in his characteristic loose strokes, treatment of paint and greyish tones. Maris' studio laid the foundation for Breitner's work. From there, he chose his own route.

Also Vincent van Gogh (1853-1890) had noticed the effect Breitner's works had on spectators, when they were confronted with the realistic images. In July 1883 Van Gogh visited Breitner's studio: "I had the impression seeing three huge sunblinds, standing against the chimney, but they appeared to be canvasses in this seize (...), painted with mystical scenes, derived from the Book of Revelations at first sight. However, they happened to be images of artillery manoeuvres in the dunes."

The horse theme is key in Breitner's development as a painter. Gradually he exchanged his story-telling qualities as a painter for more pictorial qualities, paying less attention to drawing and details, which caused disapproval. In 1882, on the basis of his watercolour 'The Farrier', Breitner was rejected by Anton Mauve and Jozef Israëls as a member of the 'Hollandsche Teekenmaatschappij'. Critics loathed his way of painting: "The artist should not focus on colour only, neglecting drawing. It has to be admitted that the Hague School is a hazard for artists to be", according to Fred J. Verheijst, an art critic. Soon disapproval turned into admiration, though. Willem Witsen (alias Verbechem) wrote: "Behold the wonderful harmony of emotional colours, in shades of warm whites, metal greys, dark blues and ochres, creating a dark reflecting atmosphere, with the odd ray of light. It is the first time this painting is properly displayed in public. At former exhibitions it was misinterpreted and therefore hung in a corner or hung too high."

Breitner was part of a generation of artists, whose art involved life experience, expressing joy and suffering in a truly naturalistic way. The city and its streets were no longer a mere inanimate theatre set, but presented as an

accumulation of houses with thousands of windows. The cityscapes show the flickering lantern lights, reflected by the wet pavement, the gloomy canals and a rich variety of people.

In 1886 Breitner moved to Amsterdam, where he stayed the rest of his life, because of its picturesque setting and its youthful climate, according to Jan Veth. Attired with his sketchbook, painting kit and camera he depicted pile drivers, labourers and porters, women from the city centre, horses, canals and harbours. The artist depicted humans as organic elements in a world of hard labour. Circa 1895 he started painting piling works and a year later 'the Raadhuisstraat works' and other parts of Amsterdam were depicted. Breitner was impressed by the digging, which was done in the old city centre.

Like no other artist Breitner was able to capture city life at the turn of the century. He chose his models from the lower classes, such as servants, laundering women, pile drivers or porters. Their faces consisted of only a few strokes, leaving their eyes and mouths unrecognizable, which did not please the critics. In rough strokes, Breitner symbolized the hectic and hard life of the working classes at that time.

In the 1870s and 1880s Amsterdam developed into the largest industrial city in the Netherlands. Steam engines were introduced in several city districts, like 'de Jordaan' and 'de Jodenbuurt'. In the outskirts and along the harbours huge factories were established, providing a modern look to the city by their steaming chimneys, a phenomenon the progressive inhabitants of Amsterdam had been waiting for so long. Newcomers came from afar, mainly illiterate or low educated labourers. There was plenty of work for them, in harbours, factories and construction work. In those years some elaborate projects were initiated like Central Station (completed in 1889) and Rijksmuseum (completed in 1885).

In 1886 Breitner entered the 'Rijksacademie' in Amsterdam, at the time he was already a renowned and

notorious artist. Amazingly, the Rijksmuseum acquired one of his works for its collection, an honour, which not even the Maris brothers and Anton Mauve could boast. Restless, unadjusted, but colourful and renowned as he was, Breitner roamed the Hague and Amsterdam art scene. He was a sensitive person, instinct driven and known for his urge. He met all the clichés, being whimsical and unadjusted, which worked both in his advantage and disadvantage. He was admired for his unpolished straightforwardness, a sign of original artistry, rejecting civil conventions and worn rules and regulations.

In 1928 Breitner was honoured with a large exhibition at 'Gemeente Museum voor Moderne Kunst' in The Hague. In the introduction of the exhibition catalogue it said: "Driven by the urge to express himself, seeking technical perfection, focussing on the high ideal of beauty and passion, Breitner's work is presented to us as a living art work, making use of the visual reality as a means for expression. It is both naturalistic in shape and individualistic in spirit, thus a typical expression of 19th century mentality, vivid and human." In today's world, some hundred years later, these typical elements in Breitner's oeuvre still make his work so special.



103

103

George Hendrik Breitner

(Rotterdam 1857 - Amsterdam 1923)

Na den regen - Bouwterrein ten noorden van de Overtoom, Amsterdam (After the rain)

Signed lower left

Titled on the stretcher

Oil on canvas, 52.2 x 93.2 cm

Provenance:

- Kunsthandel C.M. van Gogh, Amsterdam
- Collection K. Loeber, Blaricum
- Auction Sotheby's, Amsterdam, 28 April 1998, lot 306
- Private collection, the Netherlands
- Auction AAG Auctioneers, Amsterdam, 13 June 2016, lot 62
- Private collection, the Netherlands

Exhibition:

Stedelijk Museum, Amsterdam, *Breitner en Amsterdam*, 1947, no. 131

€ 8.000 - 12.000



104

104

George Hendrik Breitner

(Rotterdam 1857 - Amsterdam 1923)

Corner Reguliersgracht-Keizergracht, Amsterdam (c. 1890-95)

Indistinctly signed lower right

Oil on canvas, 90.8 x 100.5 cm

Provenance:

- Auction Frederik Muller, Amsterdam 2-9 June 1942, lot 105
- Collection S. Baart de la Faille
- Auction Van Marle en Bignell, The Hague, *Estate sale dr. S. Baart de la Faille*, 25 & 26 May 1943, lot 30
- Collection Van Heyden, Amsterdam
- Collection H.A.I. Stenger, The Hague
- Collection A.J.C. Daamen, Amsterdam
- Collection Mr. N.M.A. Lebret, Monte Carlo
- Auction Christie's, Laren, *Estate sale Mr. N.M.A. Lebret*, 24 March 1980, no. 347
- Auction Sotheby's, Amsterdam, 26 October 1998, lot 254
- Private collection, the Netherlands

Exhibited:

- The Hague, *Summer Exhibition*, 1942, no. 44
- Stedelijk Museum, Amsterdam, *Breitner tussen de Schilders van Amsterdam*, 23 December - 2 February 1958, ill. 18 (as *Reguliersgracht hoek Keizersgracht*)

Literature:

Museum Journaal 1957, serie 3, p. 157, no. 5/6

Note:

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 105125.

€ 80.000 - 120.000



Amsterdam canal scenes are amongst Breitner's most desired paintings, especially when showing city life as if through his camera lens. In the work presented, the artist's use of this - then newly invented - medium and its depth of field can clearly be noticed. A similar work, 'Elegant Lady strolling along a Canal in Amsterdam', still holds the world record price of € 760.250 for a painting by Breitner, was painted after the same photos taken by the artist.





105

105

Isaac Israels

(Amsterdam 1865 - The Hague 1934)

Balalaika players

Signed lower left

Watercolour on paper, 50.6 x 35.4 cm

Provenance:

- Auction Christie's, Amsterdam, 24 & 25 May 2016, lot 301

- Private collection, the Netherlands

Note:

Besides Javanese and Ashanti drummers and musicians, Israels was highly enthusiastic about the Russian and Ukrainian balalaika players. Mesmerized by the enchanting sound and graceful movements, he sketched and painted the musicians from different perspectives.

€ 2.000 - 3.000



106

107

Isaac Israels

(Amsterdam 1865 - The Hague 1934)

Djongo in the Kraton (c. 1921-22)

Signed lower right

Watercolour on paper, 37.6 x 28.8 cm

Provenance:

Private collection, the Netherlands

Note:

On the reverse a light study, possibly for the famous *Portrait of the Javanese Prince, Sultan of Mangkoenegara, Pangéran Ario Praboe Mangkoenegara VIII.*

€ 2.000 - 4.000

106

Isaac Israels

(Amsterdam 1865 - The Hague 1934)

Ashanti (c. 1898)

Signed lower right

Chalk and wax crayon on paper, 36.5 x 29 cm

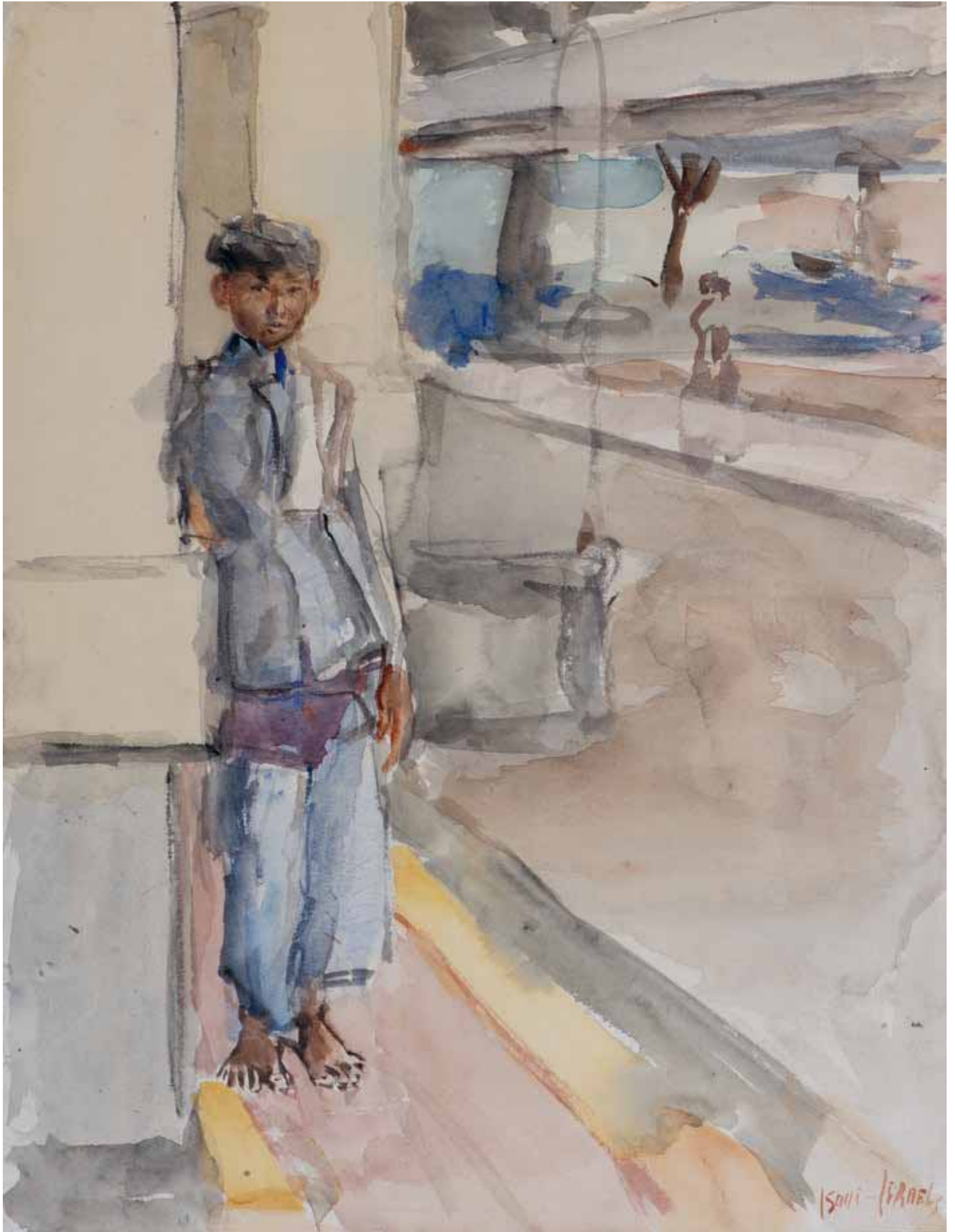
Provenance:

Private collection, the Netherlands

Note:

On the reverse a study of a woman's head.

€ 1.000 - 2.000



Mooi-Indië:


A brief history of Indonesian landscape painting

One of the revolutionary Indonesian painter S. Sudjojono's biggest contributions to Indonesian art is arguably his view that art of Indonesia should reflect the character of the land and its people. When 'Mooi-Indië' or Beautiful-Indies – a style that depicted the idealized representation of Indonesia with beautiful landscapes and sceneries – was the dominating art style during the early 20th century, Sudjojono strongly rejected the style and coined the term 'Mooi-Indië' as a sinister remark to that particular style of paintings. It can be questioned whether Sudjojono was right to condemn this large part of Indonesian art history. Perhaps he was, in his time, while fighting for the rightful sovereignty of his country. Furthermore, it can be argued that what has been painted in your country, belongs to your country. Are these landscapes, whether romanticised or not, not part of Indonesian heritage?

The origin of Indonesian landscape painting can be traced back to the 17th-century, when European painters boarded the East-Indiamen to the Far East at their own initiative or employed by the VOC, (Dutch East India Company).

These painters, who were often tradesmen as well, were of great importance to the diplomatic relations between local courts and the Dutch Republic, for they portrayed the Indonesian nobility and rulers. Many painters travelled through the archipelago aboard ships and depicted fortifications, coastal lines, mountain chains and river estuaries for the purpose of the military and trade marine sectors, for the unknown





land still remained mostly undiscovered. Later, after the foundation of 'Bataviaasch Genootschap van Kunsten en Wetenschappen' in 1778, painting in Indonesia became less scientific and more documenting and anthropological. The Enlightenment in Europe also tempered the expansionism of the VOC, as their acts were not as justifiable anymore.

Nineteenth-century

The mostly documenting and naturalistic style of painting was for military and research purposes, but that was not the end of it. In the last half of the 19th-century, richly illustrated encyclopaedia came into fashion with the elite in Europe and it became more lucrative to paint the landscapes of Indonesia. The real 'gold rush' started when the middle class started collecting albums in which one could glue collected images that came with Droste chocolates and other consumer goods.

These largely spread images increased the demand for Indonesian painting and even more artists went to the Dutch colony. However, the commercialisation of the Indonesian landscape also gave the Dutch a distorted view of the lands in the East: the lands of pleasant temperatures, smiling sun, waving palms, no problems, friendly people and endless resources.

The birth of Beautiful Indies art

From the late 19th/early 20th century, the Dutch started to resemble British-Indian colonial society. On paper, society in the colony became to look more like the European one, and more Dutchmen boarded ships to the archipelago, as women were now also allowed to go there. Indonesians were supposed to have more rights then, but in reality they were still strongly oppressed. The rising number of Dutch men and women in the cities of Java and other islands meant there was a greater demand for art, mostly landscape painting. When those families returned to the Netherlands, they took their paintings and romantic stories of Indonesia with them, which increased the demand for paintings of the pride colony in the motherland. Thus the 'Mooi-Indië' or Beautiful Indies art was born.

The condemning of Beautiful Indies

The father of Indonesian painting, or rather the father of Indonesian landscape painting is Raden Saleh (1811-1880), the Javanese prince, who was a student of Andreas Schelfhout (1787-1870). After his studies, he went on travelling Europe and mingled with the high society and royal houses. After his return he went on painting Javanese landscape paintings that are still highly sought after. The world of academics has long regarded the period between Raden Saleh and the revolutionary Sudjojono, the father of modern Indonesian art history, as not of any importance. Sudjojono condemned the Beautiful Indies painters, who were catering to the needs of the oppressor. He stated that they were keeping the image of Indonesia as a paradise without any problems alive in their paintings, which was perhaps the reason that landscape-painters have long been in the shadow of the modernist painters.

Renewed Interest

Recently the demand for Indonesian landscape painting has increased, also due to the renewed interest by Indonesian academics. These scholars are digging into, often badly recorded, Indonesian history to find Raden Saleh's students and are trying to identify the still unrecorded Indonesian landscape painters of the late 19th and early 20th century, whose works are known to exist. Due to the earlier focus on Dutch and Dutch-Indonesian artists, nobody suspected there were Indonesians with pencil and paint, working in the mountains and villages, but gradually more painters are being discovered. One of these painters, who is already known, is Raden Mas Pirngadi (1875-1936). This artist worked with a Dutch writer and illustrated his book on the crafts and art of Indonesia. Pirngadi was a well-established painter in Indonesia and was Sudjojono's teacher.

This sale offers excellent examples of the diversity within the Beautiful Indies art and shows that this large part of Indonesian art history is as interesting as that of the Modernists. A famous Dutch landscape painter is Willem Imandt (1882-1967), who depicted the Indonesian landscape in bright pastel colours, fading the horizon, thus showing the grandeur of volcanos and coasts. Lot 108 & 109 display this excellent use of aerial perspective, by which he creates a certain greatness. An artist whose oeuvre relates to that of Imandt is Leo Eland (1884-1952), represented with several paintings.

Often working on a great scale, Eland is well-known for prinking the Indonesian landscape: making the scorching sun, pleasant, the restless volcanoes, gentle sleeping giants, and the villages weighed down by colonialism, happy. These landscape-paintings provided a good income, but the artist also painted anthropologic portraits of which one, A Marind-Anim woman, can be found in the collection of Tropenmuseum in Amsterdam (inv.nr. TM-704-1). Lot 114 is a painting by Sudjono Abdullah (1911-1991), an Indonesian artist. A difference can be spotted between the works by the hand of Dutch artists and that of Indonesian ones: often the foreigners depict the dreamy paradise landscape, and the Indonesians paint it as is.

Indonesia has been independent for more than 69 years, and the people of this beautiful country are aware that the dark side of history is also theirs. Dutch fortifications are being restored, colonial buildings are coming back into use and more history related museums are being founded for education on the horrors of suppression and imperialism. The idealistic art history of Raden Saleh as the founding father of Indonesian art and Sudjojono as the father of modern Indonesian art is being discussed and a growing number of academics are aware that landscape painting by Indonesian and foreign painters alike, is also part of their history. Could it not be argued that the Indonesians are the rightful owners of the Beautiful Indies?



108



109

108

Willem Imandt

(Sint Jansteen 1882 - The Hague 1967)

The bay of Patjitan, Java

Signed lower left

Oil on canvas, 85.4 x 131 cm

Note:

Imandt is known for his beautiful Indonesian landscapes in striking pastel colourite. His exquisite mastery of aerial perspective is also shown in the works presented.

€ 800 - 1.200

109

Willem Imandt

(Sint Jansteen 1882 - The Hague 1967)

The great Merapi volcano

Signed lower right

Oil on canvas, 40 x 60.1 cm

€ 600 - 1.000



110

110

Leo Eland

(Salatiga 1884 - The Hague 1952)

Vulcano at sundown

Signed lower right

Oil on panel, 132.7 x 159.6 cm

€ 3.000 - 5.000



111



112



113



114

111

Leo Eland

(Salatiga 1884 - The Hague 1952)

Harvest at sundown

Signed lower left

Oil on canvas, 60.7 x 90.4 cm

€ 800 - 1.200

112

Leo Eland

(Salatiga 1884 - The Hague 1952)

Kampung near the riverside, Merapi on the horizon

Signed lower left

Oil on canvas, 60 x 90.1 cm

€ 1.000 - 3.000

113

Leo Eland

(Salatiga 1884 - The Hague 1952)

'Visschen in maanlicht voor Siboga'

Signed lower left

Titled on the reverse

Oil on panel, 25 x 34 cm

€ 800 - 1.200

114

Soedjono Abdullah

(Jogyakarta 1911 - 1991)

Tangkuban Perahu dari Bandung

Signed lower left

Oil on canvas, 26.8 x 40.1 cm

Provenance:

Acquired in Indonesia by family of the present owner in the late 1930s

€ 600 - 1.000



115



116

115

Isidore van Mens

(Berlicum 1890 - Oosterhout 1985)

*Tjikapoendang, Dago (Java)*Signed and dated *Dago* 1929 lower left

Signed, titled and dated on a label on the reverse

Oil on canvas, 60.2 x 75.6 cm

Provenance:

Acquired from family of the artist by the present owner

€ 2.000 - 3.000

116

Willy Sluiter

(Amersfoort 1873 - The Hague 1949)

Ondergaande zon Indische oceaan

Signed and dated '23 lower right

Signed, titled and dated 1923 on the stretcher

Studio stamp on the reverse

Oil on canvas, 40 x 50.2 cm

Exhibited:

Buffa, Amsterdam, *Tentoonstelling van Indisch Werk door Willy Sluiter*, September - October 1924, no. 50

€ 1.200 - 1.800



117

117

I Made Sukada

(1940)

Tiga kaketua putih

Signed and dated Bali 95 lower right

Tempera on canvas, 95.5 x 85 cm (not mounted on a stretcher)

Provenance:

Acquired from a Balinese art dealer by the present owner in the 2000s

€ 1.000 - 2.000



118a



118b

118

Nicolaas Touwen

(Zwolle 1900 - Amsterdam 1978)

a) *Bathing Balinese beauty*

Signed and dated 1928 lower right

Mixed media on paper laid down on cardboard, 46.5 x 46.7 cm

b) *Balinese women preparing the offer*

Signed and dated 1928 lower right

Mixed media on paper laid down on cardboard, 35.1 x 44.6 cm

Provenance:

- Gallery Cojean, The Hague (1960s)

- Private collection, the Netherlands

Note:

Perhaps as the most artistic Lieutenant in the Dutch army, Touwen depicted life in a beautiful way on his journeys around the archipelago of Indonesia. These two watercolours are not the only proof Touwen was not an artist without merit, for he exhibited his work in Jakarta twice; at Kunstzaal Kolff & Co. in 1935 and the Bataviasche Kunstkring in 1936. Although perhaps not as famous, the quality of Touwen's oeuvre equals that of Willem Gerard Hofker (1902-1981) and Adrien-Jean le Mayeur de Merprès (1880-1958) and it is very rare to appear at auction.

(2x)

€ 600 - 1.000



119

119

Rudolf Bonnet

(Amsterdam 1895 - Laren (NH) 1978)

Sketches of male nudes (12x)

All in pastel, ink or pencil on paper, various sizes

Provenance:

- Collection dr. H. de Roever-Bonnet, Amsterdam
- Auction Christie's, Amsterdam, 14 March 2005, part of lot 162
- Private collection, the Netherlands

(12x)

€ 800 - 1.200



120



121

120

Rudolf Bonnet

(Amsterdam 1895 - Laren (NH) 1978)

Male torso

Pastel and watercolour on paper, 63.9 x 50.2 cm

Provenance:

- Collection dr. H. de Roever-Bonnet, Amsterdam
 - Auction Christie's, Amsterdam, 14 March 2005, part of lot 162
 - Private collection, the Netherlands
- € 1.200 - 1.800

121

Willem Dooijewaard

(Amsterdam 1892 - Blaricum 1980)

Maleische vrouw

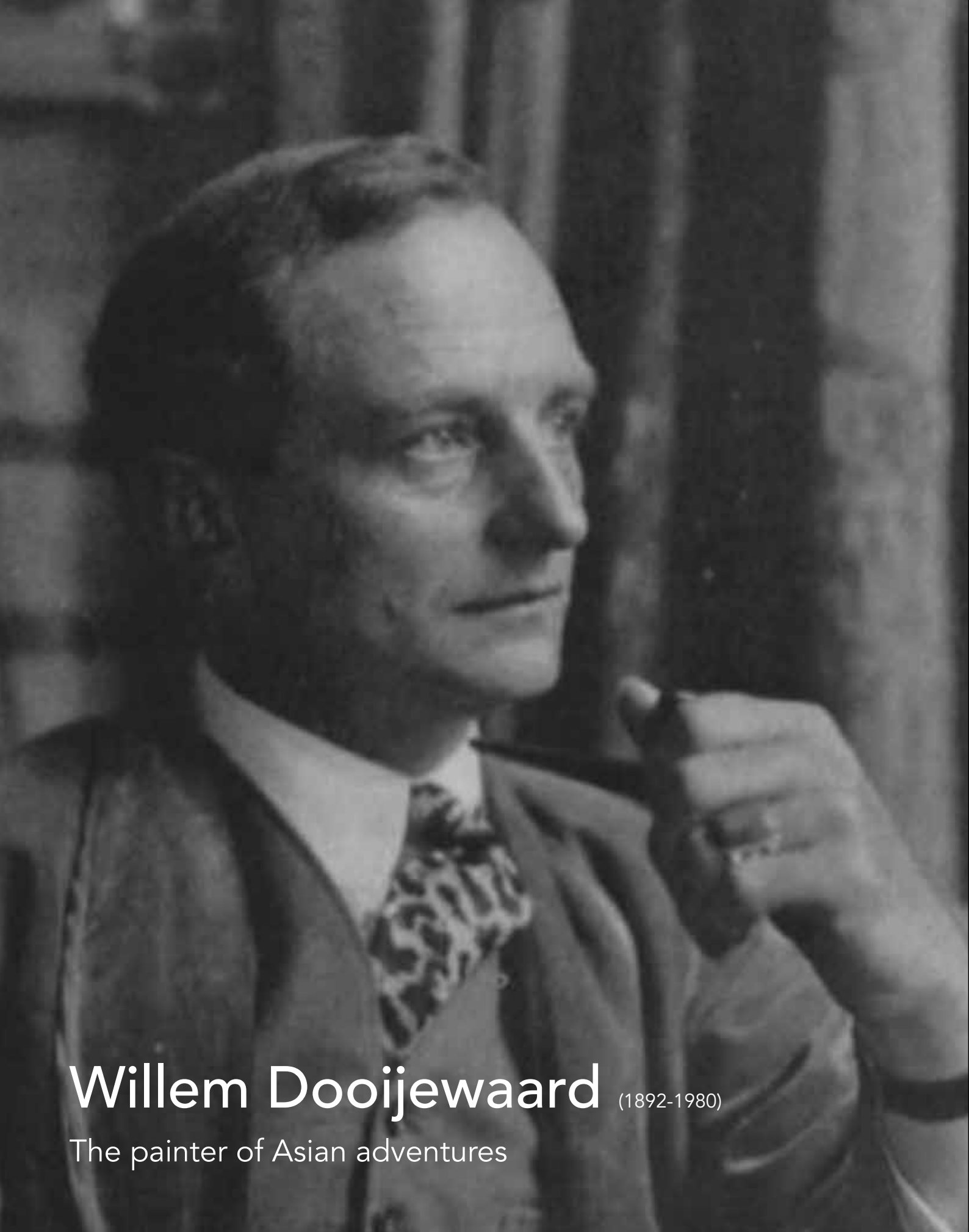
Signed lower right

Titled and dated 3.19 upper right

Black and white chalk on paper, 47.8 x 33.6 cm

Provenance:

- Acquired directly from the artist by the present owner
- € 600 - 1.000



Willem Dooijewaard (1892-1980)

The painter of Asian adventures

Willem Dooijewaard travelled from Amsterdam to China, India, Mongolia, Tibet, Japan and Indonesia, but chose a Dutch countryside farm as his final destination. He appeared to be very successful in depicting almost every corner of Asia and his paintings are still highly sought after. Why did Dooijewaard leave the Netherlands in the first place and why did he not stay in Asia, the continent he came to love so much?

Born in 1892, Dooijewaard stayed in Amsterdam for his studies at the 'Rijkschool voor Kunstnijverheid' and was taught the art of painting by Professor Sturm (1855-1923), but he left the academy in 1912. The young artist gradually became restless, was longing for adventures and he knew perfectly well those adventures were lurking in the East. Just like Rudolf Bonnet (1895-1978), who heard stories about Indonesia from W.O.J. Nieuwenkamp (1874-1950) and who decided to leave for the archipelago quite soon after, Dooijewaard might as well have been triggered by stories from fellow artists, which made the adventure-ember in his heart an inferno.

In 1913, the young artist left the Netherlands and boarded a ship to Sumatra, where he stayed during World War I. He painted local people in a highly impressionist way, showing the volatility of every-day life. After having returned after the war, Dooijewaard soon realised he was not ready to settle in his home country, thus he left for Norway in 1919 and the Basque country and south of France in 1920. However, Europe could not meet his desire for sunshine, waving palm trees and the 'unknown'. Therefore, Dooijewaard left for the Island of Gods.

In 1921 he arrived in Bali, which was still an enchanted island, where people were driven by sunshine, relying on their gods. They lived happily amidst the beauty of nature, which they enriched with sculpture and art, having strong ties with religion. Dooijewaard felt at home and started painting Balinese life: cockerel fights, floating vessels, temple grounds, offerings, rites, processions and beautiful Balinese women.

Not only did Dooijewaard encounter the godly and the gods in Bali, he also found his soulmate in Roland Strasser.

Dooijewaard and Strasser became close friends, and the two painters explored Bali together. However, even the gods were not enough for them and they left for the unknown. Anticipating that their next destination would be full of uncertainty and difficulty, they arrived in China. Amazed by the beauty and splendour of

Chinese culture, they both vigorously sketched and painted, which resulted in a blend of their styles. Although already recognizable in their Balinese works, the two artists had a symbiosis of style and painted very much alike. Slowly travelling north, Dooijewaard and Strasser got the idea of going to perhaps the most unknown country of the world. They left China for the largely godforsaken, barren and stretched out lands of Mongolia. Here they painted nomads and Ulaanbaatar nobility or Yazgurtan, as well as the now-lost costumes of the Mongolian Buddhist priests and monks. However highly impressionist, these depictions are still regarded as important historic sources nowadays.

Having travelled the unknown countries of Asia, there was only one country left: the secluded archipelago of Japan, which only opened its society to the world in 1853, extorted by the American Commodore Matthew Perry. This part of Dooijewaard's oeuvre can perhaps be seen as the pinnacle, for it shows the great sophistication of Japanese society. The artist was seemingly touched by the elegance of the maiko and geishas and tempered his hastily impressionist style. Most probably the Japanese admired Dooijewaard as well, for it was extremely rare at the time for an artist to work freely in the okiya, the establishments where the female kimono-wearing artists resided. And it were those kimonos that caught Willem's attention. He loved painting the elaborate embroidered silk dress, that created beautiful folds, due to the rigidity of the fabric, as can be seen in lot number 122 & 123. Dooijewaard only made a few oil paintings depicting splendid geishas.

He painted a geisha strolling during daytime, giving a hint of a slight breeze, demonstrating his absolute competence (lot number 124).

After a short stay in the Netherlands, the undaunted artist went back to Asia, this time to visit British-India. Undaunted he was, for he even crossed the massive Himalaya mountains to reach Tibet, went back to China, crossed the barren lands of Mongolia, and again boarded a ship to the Netherlands. Restless as he was, he soon after left for his beloved Japan again and thereafter he pondered on settling in Bali on the plateau of Kintamani, close to where his friend Strasser lived. Eventually, he returned to the Netherlands in 1935 to find the love of his life. Dooijewaard and his wife Jacoba moved in with his brother Jacob, who lived on a farm in Blaricum, in order to live a calm Dutch life, surrounded by his paintings, family and friends, who loved to hear the wild stories of his adventures, illustrated by the works on the walls in his studio.



122

122

Willem Dooijewaard

(Amsterdam 1892 - Blaricum 1980)

*In the okiya*Signed and annotated *Kyoto Japan* lower right

Mixed media on board, 66 x 50.6 cm

Provenance:

Acquired directly from the artist by the present owner
€ 1.500 - 2.500

123

123

Willem Dooijewaard

(Amsterdam 1892 - Blaricum 1980)

Zittende Tayo

Signed lower right

Mixed media on board, 65.9 x 50.6 cm

Provenance:

- Collection ir. Overweg, Hengelo

- Auction Christie's Amsterdam, 6-7 July 1999, lot 269

- Private collection, the Netherlands

€ 2.000 - 3.000



124

124

Willem Dooijewaard

(Amsterdam 1892 - Blaricum 1980)

Geisha

Signed and dated 'Japan, 1931' lower right

Oil on canvas, 82.9 x 53.4 cm

Provenance:

Acquired directly from the artist by the present owner

Literature:

K. Beumer, *De Singers en de Dooijewaards: de geschiedenis van een vriendschap*, W-books, Zwolle, 2002, p. 71 (ill.)

€ 5.000 - 10.000



125



126

125

Lucien Frits Ohl

(Palembang 1904 - The Hague 1976)

Ploughing the rice field

Signed lower right

Oil on board, 78.6 x 118.6 cm (measured within the frame)

€ 1.500 - 2.500

126

Lucien Frits Ohl

(Palembang 1904 - The Hague 1976)

Junk with fishermen at sea

Signed lower right

Oil on canvas, 70.4 x 60.2 cm

€ 1.500 - 3.500



Lee Man Fong with lot 127 in the background

127

Lee Man Fong

(Guangzhou 1913 - Kolibah 1988)

*"The Western and Eastern pagodas of Quanzhou"*Signed, titled and dated *Painted on the 4th of November of the year 1956* in Chinese and stamped with artist's seal upper left

Stamped with artist's seal lower left

Oil on board, 60 x 60.9 cm

Provenance:

Private collection, the Netherlands (acquired in Indonesia in 1958)

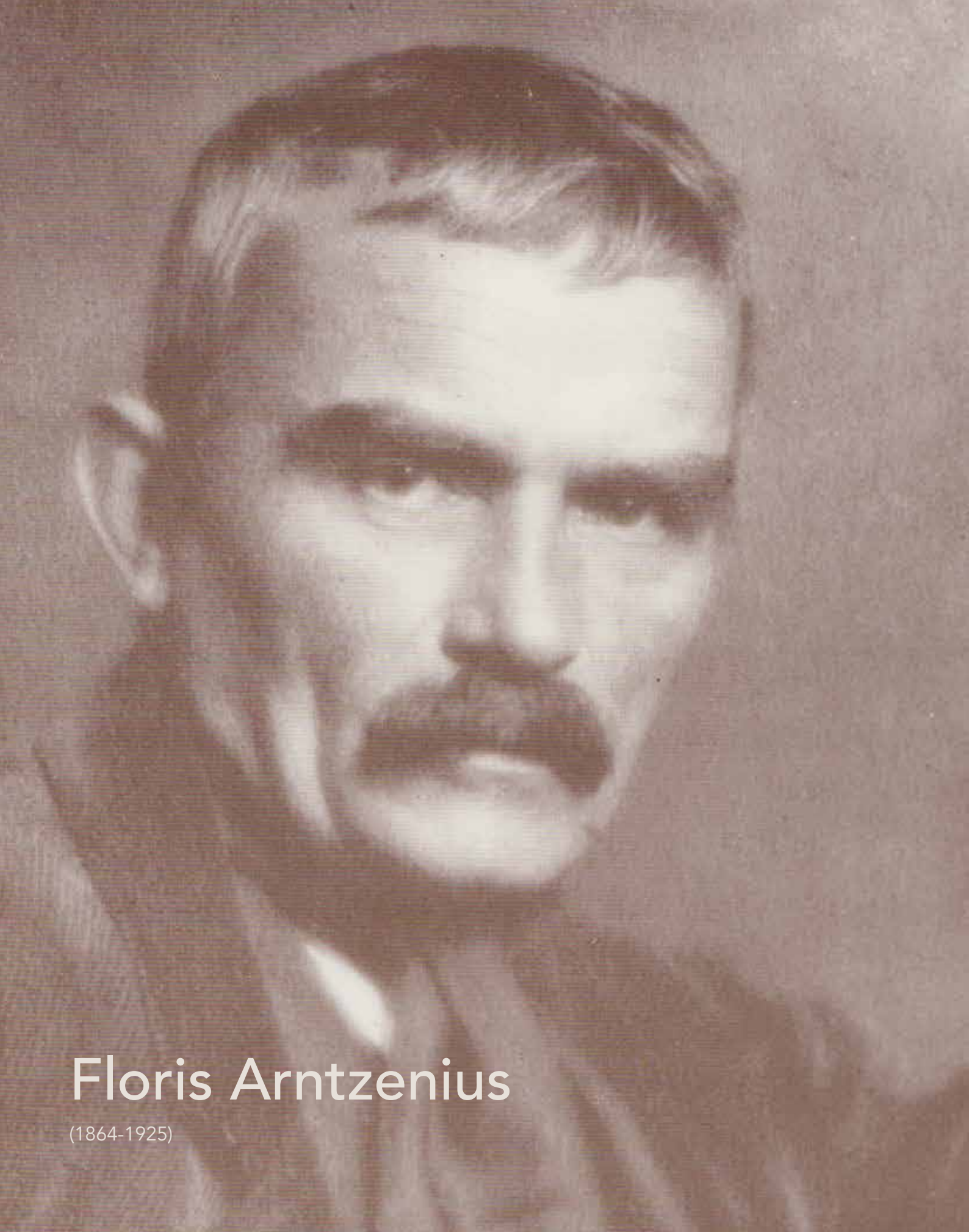
Note:

Lee Man Fong can be regarded as one of the most famous Indonesian painters, but is also often compared with important Chinese painters like Qi Baishi (1864-1957) and Fu Baoshi (1904-1965).

When his father, a Chinese revolutionary fighter, passed away when the young artist was only 17, he had to take care of his seven younger siblings. Man Fong started painting for a living, as well as contemplating on the negative effects of war on the world, resulting in his elaborate depictions of innocent animals and white doves. In 1932 he moved from Singapore to Jakarta and was artistically stimulated by the tension between nationalist artist's groups as PERSAGI (Persatuan Ahli-ahli Gambar Indonesia), and the Dutch Kunstkring artists - a well-known rivalry between Indonesian artists based in the revolutionary artistic city of Jogjakarta and the students of the art academy in the Dutch colonial city of Bandung.

After being imprisoned briefly by the Japanese, Man Fong continued on his artistic mission to conquer the world and had several successful exhibitions in Europe, which did not remain unnoticed to President Soekarno. Often visited by, and in favour of, the art collecting president and his presidential painter Dullah (1919-1996), Man Fong was encouraged to establish the Yin Hua group, the Chinese artists in Indonesia association, in 1955. With the exhibits highly successful, Man Fong was invited to exhibit in China in 1956 and travelled and painted the southern part of the country subsequently. The painting presented is one of the important works he created there, and is amongst others, the reason Lee Man Fong became the most important presidential painter himself. € 10.000 - 20.000





Floris Arntzenius

(1864-1925)

Floris Arntzenius (1864-1925) was born in the Dutch East Indies and moved to the Netherlands at the age of eleven, where he studied at the Rijksacademie voor Beeldende Kunsten in Amsterdam. George Hendrik Breitner (1857-1923), Isaac Israels (1865-1934) and Willem Witsen (1860-1923) were among his fellow students. His widowed mother moved to The Hague in 1892, where a large community of former Dutch East Indian residents had settled. Arntzenius joined her, thus literally distancing himself from the cultural centre of the Netherlands. Amsterdam felt too big and too capricious, whereas in The Hague he soon felt at home.

Although established Hague School painters dominated the art scene in The Hague, Arntzenius' name soon became well known, positioning him in the role of Hague counterpart of the famous Amsterdam Impressionists such as Breitner and Israels. In Café Riche and Pulchri Studio the Hague society gathered and Arntzenius was welcomed as an amiable guest. He was appointed Commissioner of the Drawing Room and Etching Club. In 1886 Arntzenius passed the thorough assessment of the Hollandse Teekenmaatschappij and was admitted as a prominent member. According to P.A. Haaxman, an art critic, it was the greatest honour that could be bestowed upon him: "To be accepted within the circle of heavyweights such as Israels, Willem Maris and Blommers meant more to him than any medals and letters of recommendation."

The annual exhibition of this club was internationally renowned and provided one of the best sale opportunities for watercolour paintings. Arntzenius was esteemed for his excellent watercolours and his good eye for quality. Collectors used to consult him frequently for their purchases. Apparently even Hendrik Willem Mesdag could appreciate Arntzenius' work, buying a watercolour by the painter at the annual exhibition in the first year of Arntzenius' membership. Among the art lovers were members of the Dutch Royal Family. On an envelope in Arntzenius' correspondence, which was carefully kept by his daughter, it was written in pencil: "600 guilders for a watercolour Arntzenius", and in a different handwriting it says: "This was written by Emma (Queen Mother)". At the reverse: "received Hand(shake) from Her Majesty the Queen Mother 10.4.14"

Arntzenius is regarded to be the master of the Hague cityscapes. He loved the sight of rainy streets, where wet asphalt was reflecting surrounding colours and foggy weather was fading shapes. In a letter to his spouse Lide Doorman, who was an artist herself, he wrote: "I wish

it would be grey again tomorrow". Weather conditions were of great importance for his paintings. Arntzenius was eminent in painting rainy and foggy scenes. Presumably he would rather paint under an umbrella than under a parasol, as the first generation of Hague School painters used to do. When the weather happened to change, he felt distressed: "Yesterday I started off painting in grey conditions, but today it is brighter, so I had to start all over again".

Whereas the older generation of artists had said farewell to the city, the beauty of The Hague continued to inspire Arntzenius. His main subjects remained intimate city scenes, focussing on atmosphere especially. His fascination lay in modern city life, its buzz and mix of people and vehicles in the streets. His paintings breathe detail and atmosphere, making them into unique historic documents. Although the scenery has changed, one can still recognize quays, streets and squares, which he painted endlessly, often in watercolours. After his series of watercolours and paintings of Spuistraat, the so-called 'streets of Arntzenius' have become iconic for the Hague School. Arntzenius, with his peers Johannes Evert Akkeringa and Willem Bastiaan Tholen, belonged to the second generation of Hague School painters, who worked in a rather impressionistic way in The Hague.

In his self-portraits Arntzenius presents himself as a 'bon vivant'. He painted loosely, wearing baggy clothes, a cigarette dangling in the corner of his mouth. Such portraits, however, reflect the common features of artists at that time, not so much are they reflections of his personality. He did not lead a bohemian life and his works are more modest than those of his contemporaries. In his day and age his paintings were described as 'a sound continuation of beautiful works by established painters'.

Arntzenius kept many sketchbooks, which served as a visual report of his oeuvre. Haaxman wrote about these sketchbooks: "When he finished a watercolour or painting and needed to part from it, he would make a quick, but distinct sketch in his sketchbook. Thus, while I was browsing through one of the sketchbooks, which is in a way a short survey of his works over the past years, I spotted his most beautiful views of The Hague, his finest Haringkades, beachscapes with jolly damsels, studies of Trekweg and Het Kanaal, his butchers' apprentices and his drawing of the Noordeinde Palace, which was incorporated in the album the Pulchri painters presented to Her Majesty the Queen on the occasion of her wedding. In it I saw the most beautiful sites of our country depicted and the contours of his best portraits."



128

128

Floris Arntzenius

(Surabaya 1864 - The Hague 1925)

Wagenstraat, The Hague

Signed lower left

Mixed media on paper, 22.5 x 12.8 cm

Provenance:

- Auction Christie's, Amsterdam, 27 April 1999, lot 239

- Private collection, the Netherlands

€ 6.000 - 10.000



129

129

Floris Arntzenius

(Surabaya 1864 - The Hague 1925)

Veenestraat, The Hague

Signed lower left

Signed and inscribed on the reverse

Mixed media on cardboard, 17.8x 13.4 cm (measured within the mount)

Provenance:

- Auction Christie's, Amsterdam, 24 April 2001, lot 134
- Private collection, the Netherlands

Note:

The inscription on the reverse, in which Arntzenius requests his framer to frame and deliver this work, reads:

V.B.

*Wil je dit aquarelletje opzetten zoals gewoonlijk met een eikenlijstje met passepartout.**Ik heb het graag maandag of uiterlijk dinsdag bij mij bezorgd. Maandag voor 6 uur in Pulchri is ook goed.*

F. A.

€ 8.000 - 12.000



130

130

Floris Arntzenius

(Surabaya 1864 - The Hague 1925)

Gezicht te 's Gravenhage (View of The Hague)

Signed lower right

Mixed media on cardboard, 12.7 x 9.1 cm

Provenance:

- Auction Christie's, Amsterdam, 28 October 2003, lot 169
- Private collection, the Netherlands

Exhibited:

Stedelijk Museum de Lakenhal, Leiden, *19e en 20e-eeuwse tekeningen, pastels, gouaches en aquarellen*, 26 June - 29 August 1963, no. 6

€ 6.000 - 10.000

131

Floris Arntzenius

(Surabaya 1864 - The Hague 1925)

Gravenstraat, The Hague

Oil on panel, 32 x 23.7 cm

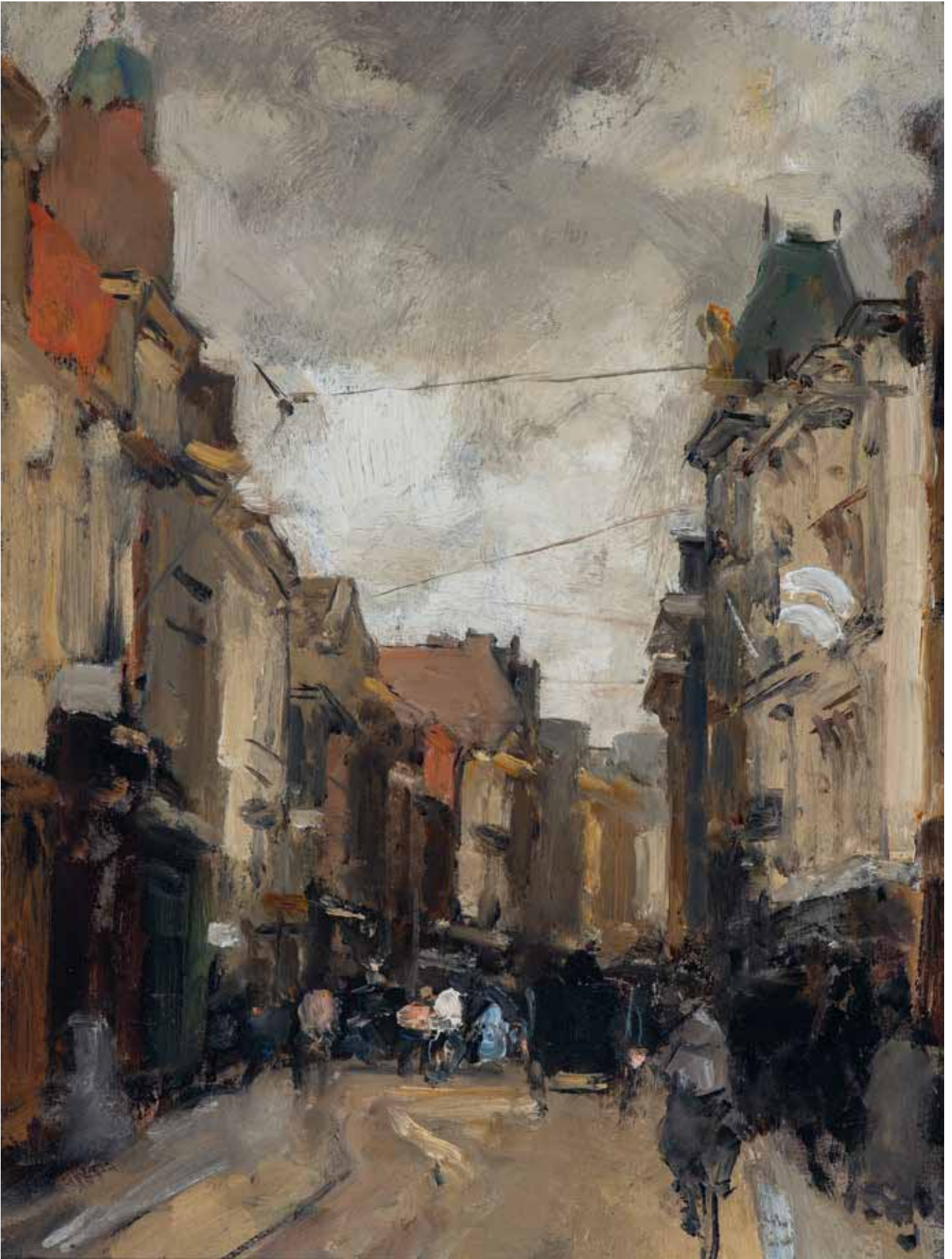
Provenance:

- Auction Christie's, Amsterdam, 26 April 2006, lot 151
- Kunsthandel Simonis & Buunk, Ede (inv. no. 10935/Coll. III cv)
- Private collection, the Netherlands

Note:

Including a certificate of authenticity by C.F. Stork & F. Stork, grandsons of the artist, dated April 1998.

€ 15.000 - 20.000





132

132

Willem Witsen

(Amsterdam 1860 - 1923)

Kinderportret

Oil on canvas, 39 x 27.7 cm

Exhibited:

Singer Museum, Laren, *Tentoonstelling Willem Witsen*,
December 1958 - January 1959

Note:

The portrayed child is Erik, the son of the artist.

€ 800 - 1.200

133

Horacio Lengo y Martínez

(Torremolinos 1838 - Madrid 1890)

A la reja de la carcel

Signed lower right

Oil on canvas, 41.4 x 28.3 cm

€ 600 - 1.000



133

134

Pol Dom

(Antwerp 1885 - The Hague 1978)

*Farmboy*Signed and annotated *Laren* lower right

Oil on panel, 40 x 20 cm

€ 600 - 1.000

135

Jan Zoetelief Tromp

(Batavia 1872 - Breteuil-sur-Iton 1947)

The concert

Signed lower right

Oil on canvas, 49.7 x 37.7 cm

Provenance:

- Caramelli & Tessaro, Utrecht

- Auction A. Mak, Dordrecht, 16 April 1918

- Private collection, the Netherlands

Note:

Registered at the Jan Zoetelief Tromp foundation under num-
ber I11D, as *Jongen met fluit*.

€ 8.000 - 12.000



134





136

136

Jan Meine Jansen

(Meppel 1908 - Driebergen 1994)

Man with hat (c. 1937)

Signed lower right

Oil on canvas, 99.9 x 62.2 cm

Provenance:

Family of the artist

€ 600 - 1.000

137

Jan Sluijters

(Den Bosch 1881 - Amsterdam 1957)

Seated nude

Signed upper right

Oil on canvas, 75.6 x 57.2 cm

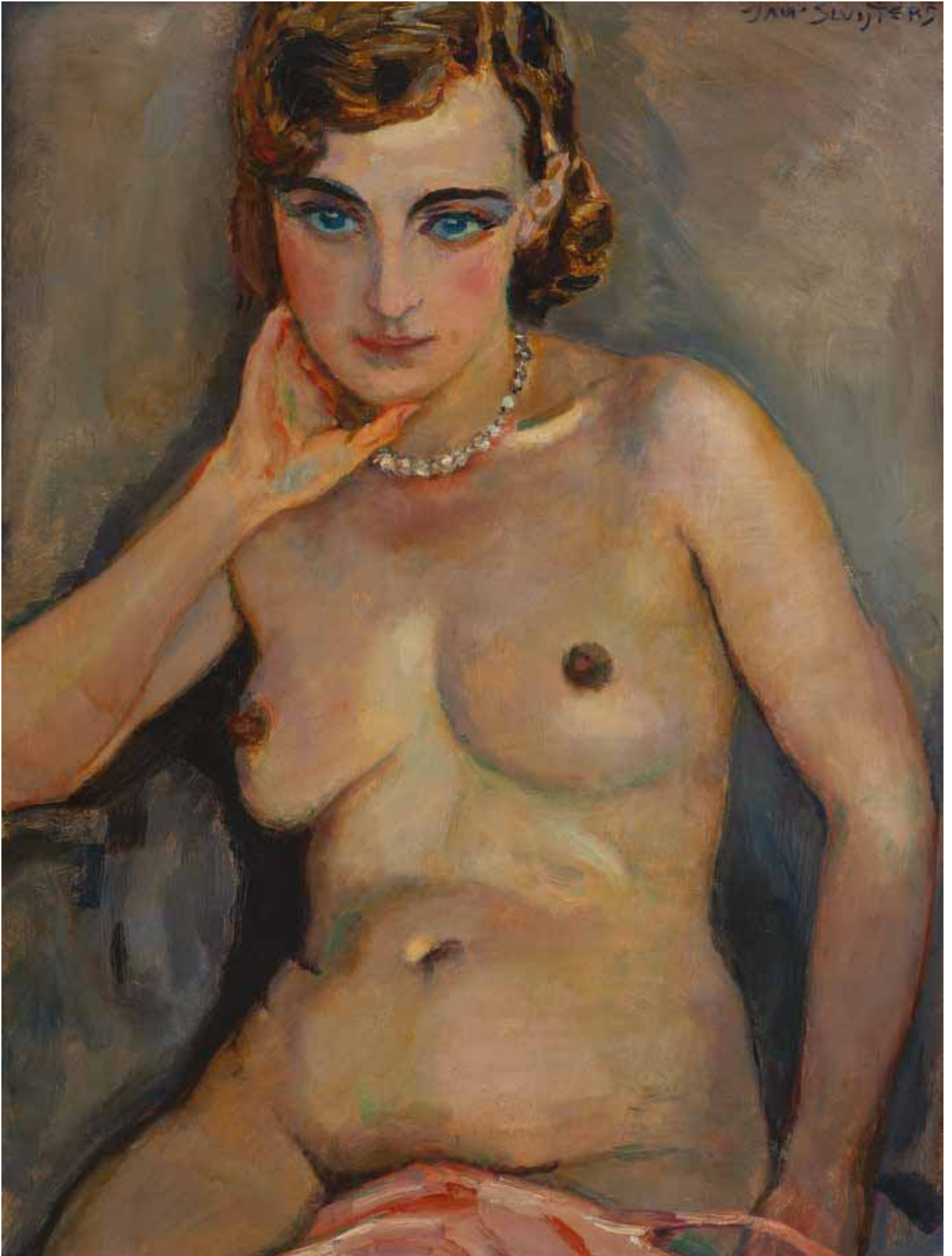
Provenance:

Private collection, the Netherlands

Note:

The portrayed is most likely the artist's second wife, Greet Sluijters-van Cooten (1885 - 1967). Greet was his preferred model and can often be recognized by her reddish hair, big eyes, dominant eyebrows and her serene, somewhat absent look.

€ 20.000 - 20.000





138

138

Jan Sluijters

(Den Bosch 1881 - Amsterdam 1957)

Young boy in high chair

Signed and dated 18 upper left

Mixed media on paper, 59.9 x 48.4 cm

Provenance:

Acquired directly from the artist by family of the present owner

Note:

The portrayed is the two year old Hendrik Alexander Hartogh, whose father commissioned the work, as well as a portrait of his other son Abraham Frans Karel.

€ 2.000 - 4.000

139

Jan Sluijters

(Den Bosch 1881 - Amsterdam 1957)

Balcony in winter

Signed lower right

Chalk on paper, 30.2 x 23.7 cm

Provenance:

- Collection Jan Sluyters jr., 's-Graveland

- Collection Jan Juffermans, Utrecht

- Private collection, the Netherlands

€ 600 - 1.000



139

140

Jan Sluijters

(Den Bosch 1881 - Amsterdam 1957)

Portrait of an elegant lady with her dog (c. 1927)

Signed lower left

Mixed media on paper, 24.9 x 21 cm

Provenance:

- Kunsthandel Wim de Boer, Alkmaar

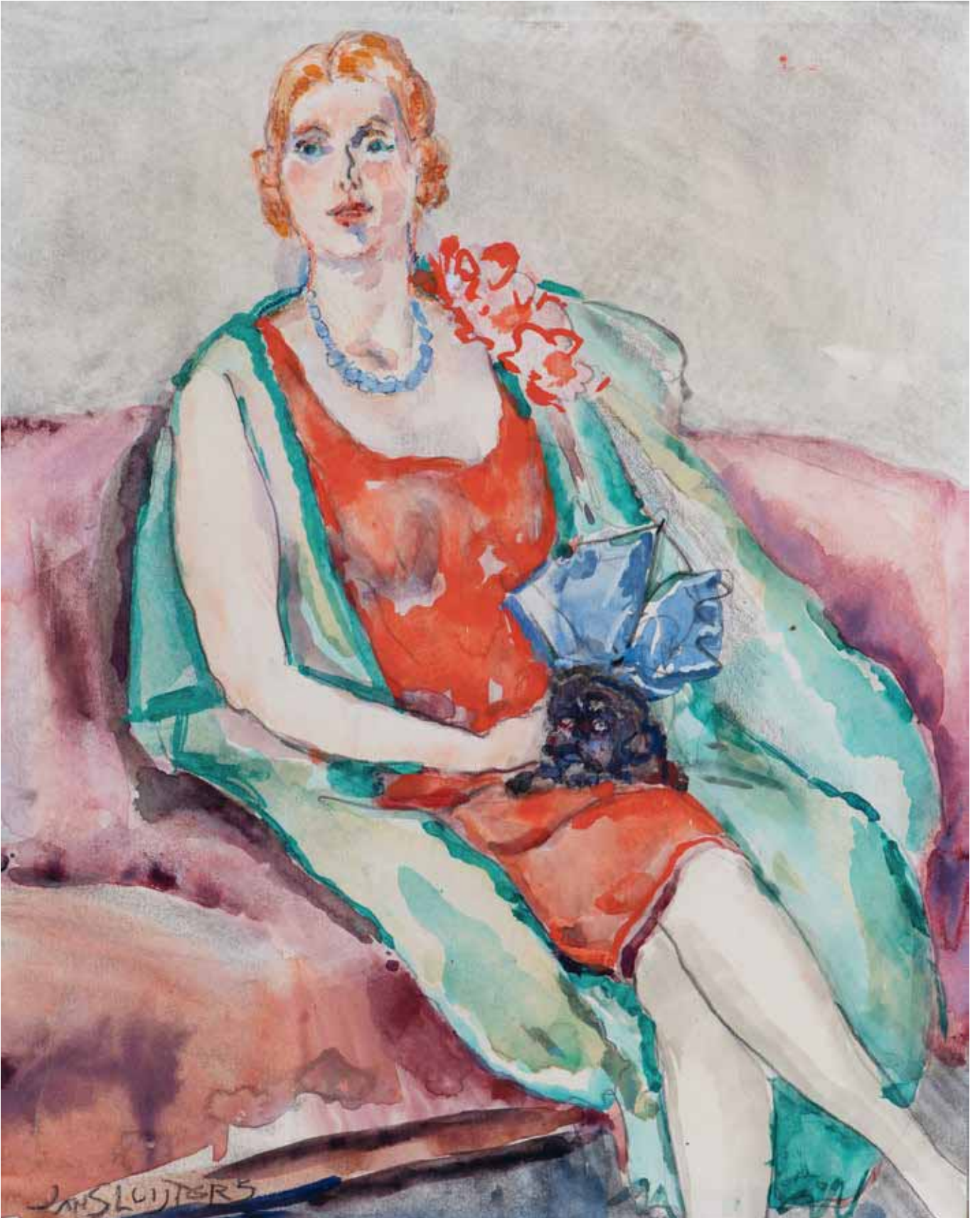
- Private collection, the Netherlands

Note:

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 106500.

The portrayed is most likely Mrs Claire Marie van der Vuurst de Vries-Dreher (1873-1941), who was depicted by Sluijters several times, even on a grand scale. Her husband, dr. Hendrik van der Vuurst de Vries (1875-1962), was also portrayed by Sluijters, but never as elaborately as the portrait present. Therefore, Sluijters, known to be a true ladies-man, might indeed have preferred painting the elegant Claire Marie.

€ 6.000 - 10.000





141

141

Sierk Schröder

(Ambon 1903 - Wassenaar 2002)

Standing nude

Signed lower right

Watercolour on paper, 50.7 x 36.3 cm

Provenance:

- Collection F.R. Klomp, The Hague (inv. no. 1.7)

- Private collection, the Netherlands

Exhibited:

- De Oele Mölle, Hardenberg, *56e Haagse Aquarellisten Tentoonstelling*, 10 - 26 June 1982, no. 48- Piramide Rococo Kunsthandel, Gulpen, *Sierk Schröder (1903-2001), Grote overzichtstentoonstelling t.g.v. 100e geboortedag (6 april 1903)*, 26 March - 9 June 2003- Gemeentemuseum Maassluis, *Sierk Schröder (1903-2002): Figuur en natuur*, 22 November 2003 - 28 March 2004

€ 600 - 1.000

142

Giovanni Costetti

(Reggio nell'Emilia 1874 - Florence 1949)

Nudes

Signed lower left and dated 1933 lower right

Chalk on paper, 34.8 x 24.1 cm

€ 800 - 1.200



142

143

Hessel de Boer

(Haarlem 1921 - The Hague 2003)

Reclining nude

With studio stamp on the stretcher

Oil on canvas, 60 x 85.2 cm

Provenance:

- Auction Venduehuis der Notarissen, The Hague, 9 November 2011, lot 284

- Private collection, the Netherlands

Note:

While most of his contemporaries worked in the expressionist, abstract or minimalist style, De Boer continued working as an impressionist, and not without merit. The delicate nude present, showing his absolute craftsmanship, can be compared to the posing ladies portrayed by Isaac Israëls (1865-1934). Only De Boer's oeuvre is best of both worlds, showing in the Japoneseque drapery in the back, executed almost better than George Hendrik Breitner (1857-1923) did in his famous portraits of girls in kimonos.

€ 1.800 - 2.800



143



144

144

Kees Maks

(Amsterdam 1876 - 1967)

Three German Clowns in the circus ring

Signed lower right

Mixed media on paper, 46.4 x 65.1 cm

Exhibited:

Museum Kunsthall, Rotterdam, *Kees Maks, Schilder van het mondaine leven*, 18 January - 21 April 2002

Note:

Around 1920, Maks often painted colourful circus artists.

Showgirls, artists with their horses, acrobats and perhaps the most appealing to the imagination: the three German clowns. Maks is known for his mundane impressionist, but static figures, which he also painted in oil. This watercolour is most likely a study for the well-known work *Three German Clowns* in the collection of Frans Hals Museum in Haarlem (inv. no. 5197). The quick brushwork and colours emphasize the dynamics between the three acting clowns.

€ 2.000 - 4.000



145

145

George Morren

(Ekeren 1868 - Brussels 1941)

Nature morte aux fleurs

Signed and dated 1913 lower right

Oil on canvas, 50.1 x 40.2 cm

Provenance:

- Auction De Vuyst, Lokeren, 14 May 2011, lot 155

- Private collection, the Netherlands

Literature:

To be included in the upcoming supplement of the catalogue raisonné by Tony Calabrese.

€ 2.000 - 4.000



146



147

146

Ernest Filliard

(Chambéry 1868 - Paris 1933)

Bouquet d'oeilletes

Signed lower right

Watercolour and pencil on paper, 16.3 x 13.5 cm

Provenance:

Estate of the Baronesses Van Lynden and Van Pallandt, the Netherlands, thence by descent to the present owner

€ 600 - 1.000

147

Frans Oerder

(Rotterdam 1867 - Pretoria 1944)

Still life with roses

Signed lower right

Oil on panel, 25.4 x 34.9 cm

Provenance:

Acquired directly from the artist by family of the present owner

€ 800 - 1.200



148

148

Floris Verster

(Leiden 1861 - 1927)

"Kan met bloemen" (Jug with flowers)

Signed with initials and dated '21 lower right

Oil on canvas, 30.4 x 21.4 cm

Provenance:

- Kunsthandel Huinck, Utrecht (1923) (incl. invoice)

- Private collection, the Netherlands

€ 4.000 - 6.000



149



150

149

Louis Saalborn

(Rotterdam 1891 - Amsterdam 1957)

Landscape

Monogrammed lower right

Oil on panel, 37.3 x 46.2 cm

Provenance:

- Kunstenaar Uri Prenselaar, Amsterdam (2002)

- Private collection, the Netherlands

€ 800 - 1.200

150

Toon Kelder

(Rotterdam 1892 - The Hague 1973)

Landscape - Suezkade, The Hague

Signed and dated '26 lower right

Oil on canvas, 64.4 x 76.8 cm

€ 1.200 - 1.800



151



152

151

Leo Gestel

(Woerden 1881 - Hilversum 1941)

Paysage près d'Alkmaar

Signed and dated '17 lower right

Charcoal on paper, 115.1 x 85.2 cm (measured within the frame)

Provenance:

- Collection P. Boendermaker, Bergen (NH)

- Private collection, the Netherlands

€ 1.000 - 3.000



153

152

Leo Gestel

(Woerden 1881 - Hilversum 1941)

Reclining Nude

Signed and dated 1930 lower right

Pastel on paper, 48.3 x 63.2 cm

Provenance:

- Auction Christie's, Amsterdam, 2 September 1998, lot 551
- Kunsthandel Mark Smit, Ommen
- Private collection, the Netherlands
- Auction Christie's, Amsterdam, *The former Kamerbeek Collection*, 12 June 2017, lot 23
- Private collection, the Netherlands

€ 800 - 1.200

153

Leo Gestel

(Woerden 1881 - Hilversum 1941)

Positano

Signed, dated 1924 and numbered 361 lower right

Oil on canvas laid down on panel, 39.5 x 51.1 cm

Provenance:

- Kunsthandel M.L. de Boer, Amsterdam (inv. no. 7199)
- Private collection, the Netherlands

€ 4.000 - 6.000





London
Great St. Martin's Lane
27 July 1845
J.M.W. Turner



154

154

Philip Sadée

(The Hague 1837 - 1904)

Stoomboot Arnhem - Westerbouwing (Steamship Arnhem - Westerbouwing)

Signed, titled and dated 27 juli 1900 lower right

Oil on canvas laid down on panel, 34.6 x 49.9 cm

Note:

In 1877 R.H. Haentjes from Arnhem started the steamer company Concordia. From 1893, this shipping company started to offer tours from Arnhem to the Westerbouwing, a garden restaurant. A furnished salon boat was used, decorated with paintings, a gilded swan on the bow and a glass cabin on the after-deck. On board there was live music and food and beverages were served.

€ 2.000 - 4.000



155

155

Dirk Filarski

(Amsterdam 1885 - Zeist 1964)

Paris

Signed and dated 30 lower left

Oil on canvas, 81.6 x 65.1

Provenance:

- Collection P. Boendermaker, Bergen (NH)

- Auction Christie's, Amsterdam, 5 September 2007, lot 319

- Private collection, the Netherlands

€ 3.000 - 5.000



156



157

156

Fairlie Harmar

(Weymouth 1876 - ? 1945)

Paris

Signed and titled lower right

Oil on canvas, 51.7 x 60.9 cm

Note:

Fairlie Harmar, Viscountess Harberton, studied at the Slade School of Fine Art London, and was married to Ernest Pomery, 7th Viscount Harberton.

€ 600 - 1.000

157

Jef De Pauw

(Sint-Niklaas 1888 - Temse 1930)

Lente in de Velle, Temse (Spring in de Velle, Temse)

Signed lower right

Oil on canvas, 99.9 x 125.1 cm

Provenance:

- Auction De Vuyst, Lokeren, 20 May 1995, lot 536

- Private collection, the Netherlands

€ 800 - 1.200



158

158

Eugène Galien-Laloue

(Montmartre 1854 - Chérence 1941)

La Madeleine à Paris

Signed lower left

Watercolour and gouache on paper, 19.9 x 30.3 cm (image size) / 23.3 x 31.8 cm (sheet size)

Provenance:

- Auction Sotheby's, Amsterdam, 27 November 1991, lot 289

- Private collection, the Netherlands

€ 3.000 - 5.000



159



160

159

Hippolyte Petitjean

(Mâcon 1854 - Paris 1929)

Bords de la rivière

Signed lower left

Watercolour on paper laid down on cardboard, 38.6 x 54.4 cm

Provenance:

- Kunsthandel G.J. Scherpel, Bussum

- Private collection, the Netherlands

€ 2.000 - 3.000

160

Willy James (ps.)

(Echallens 1920 - ? 2004)

Le Moulin Rouge, Paris: 14 Juillet

Signed lower right

Signed and titled on the backing

Pastel on paper, 38 x 55.3 cm

Provenance:

- Kunsthandel Ivo Bouwman, The Hague

- Private collection, the Netherlands

€ 600 - 1.000



161

161

Jean Dufy

(Le Havre 1888 - Boussay 1964)

Vue portuaire

Signed lower right

Gouache on paper, 49 x 61.6 cm

Provenance:

- Auction Campo & Campo, 24 April 2007, lot 76

- Private collection, the Netherlands

€ 8.000 - 12.000



162

162

Jan Mankes

(Meppel 1889 - Eerbeek 1920)

Liggend boek (1912)

Monogrammed in the centre

Oil on panel, 15.7 x 28.5 cm

Provenance:

- Kunstzaal "De Rietvink" / J.A.A.M. van Es, Utrecht/Wassenaar
- Private collection, the Netherlands
- Auction Venduehuis der Notarissen, The Hague, 29 April 2015, lot 331
- Private collection, the Netherlands

Literature:

- A. Ottevanger & C. Roodenburg-Schadd, *Jan Mankes, 1889-1920*, Drents Museum, Assen, 2007, p. 190, nr. Sch. 73
- A. Plasschaert & J. Havelaar, *Jan Mankes, J.A.A.M. van Es, Wassenaar, 1927*, p. 55

Note:

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 185186.

€ 15.000 - 25.000



163

163

Johan van Hell

(Amsterdam 1889 - 1952)

String quartet

Signed and dated '32 lower centre

Oil on canvas, 60.4 x 75.5 cm

Provenance:

Private collection, the Netherlands

Note:

Johan van Hell was a Dutch artist and musician. He was a dedicated socialist and a man with a highly developed social conscience. Many of his later works depict the struggles and plight of 'the man in the street'. His art oeuvre is varied, ranging from oil paintings, watercolours, wood cuts and lithographs to political posters, ex-libris, magazine and book covers and illustrations. He also received regular commissions from the City of Amsterdam for monumental art.

His music was at least as important to him as his art. His instrument was the clarinet, but he also played the oboe. He regularly performed with Amsterdam's Concertgebouw Orchestra, but refused a permanent position.

€ 15.000 - 20.000





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Andy Warhol

(Pittsburgh 1928 - New York City 1987)

Campbell's Soup I

Published by Factory Additions, New York

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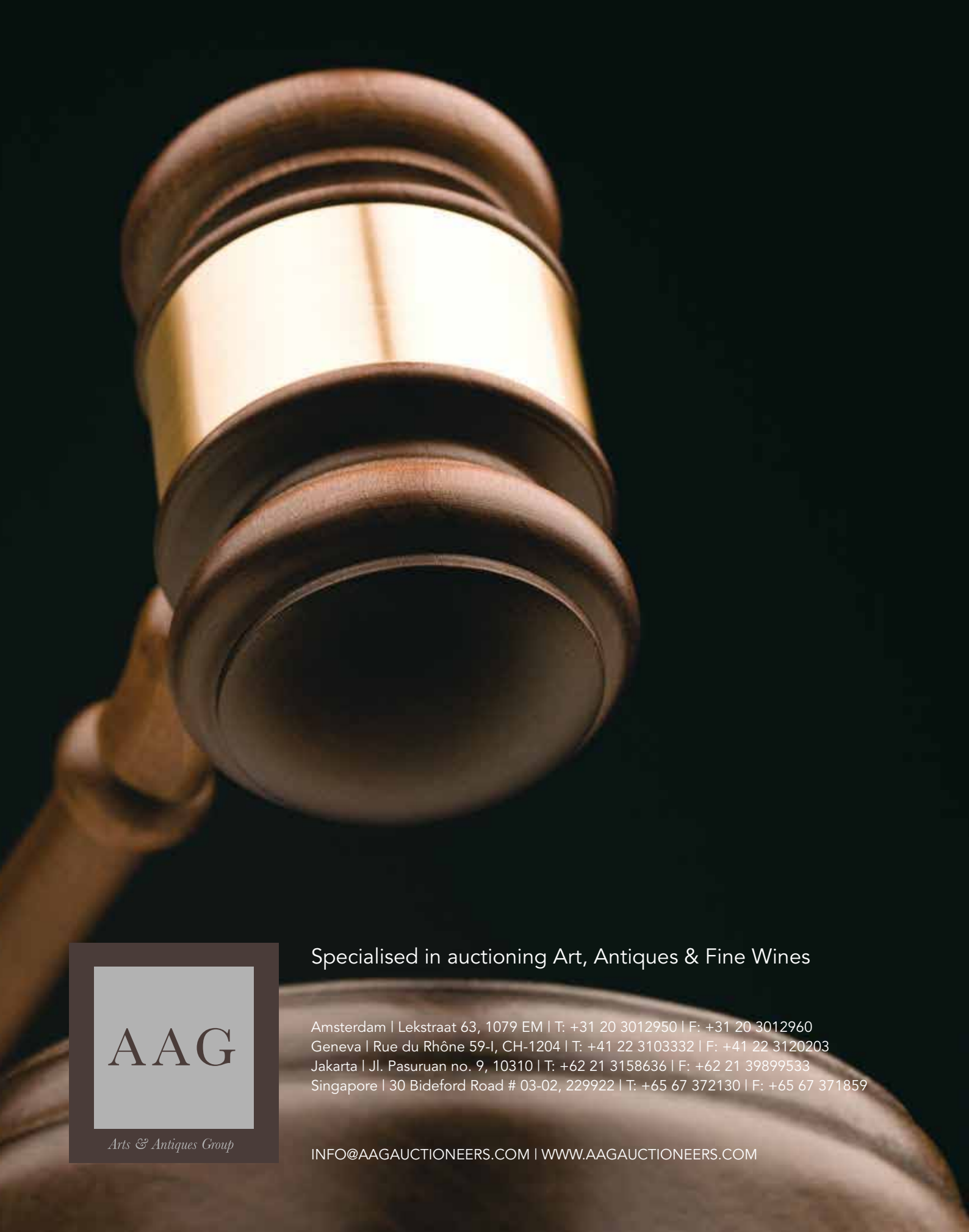
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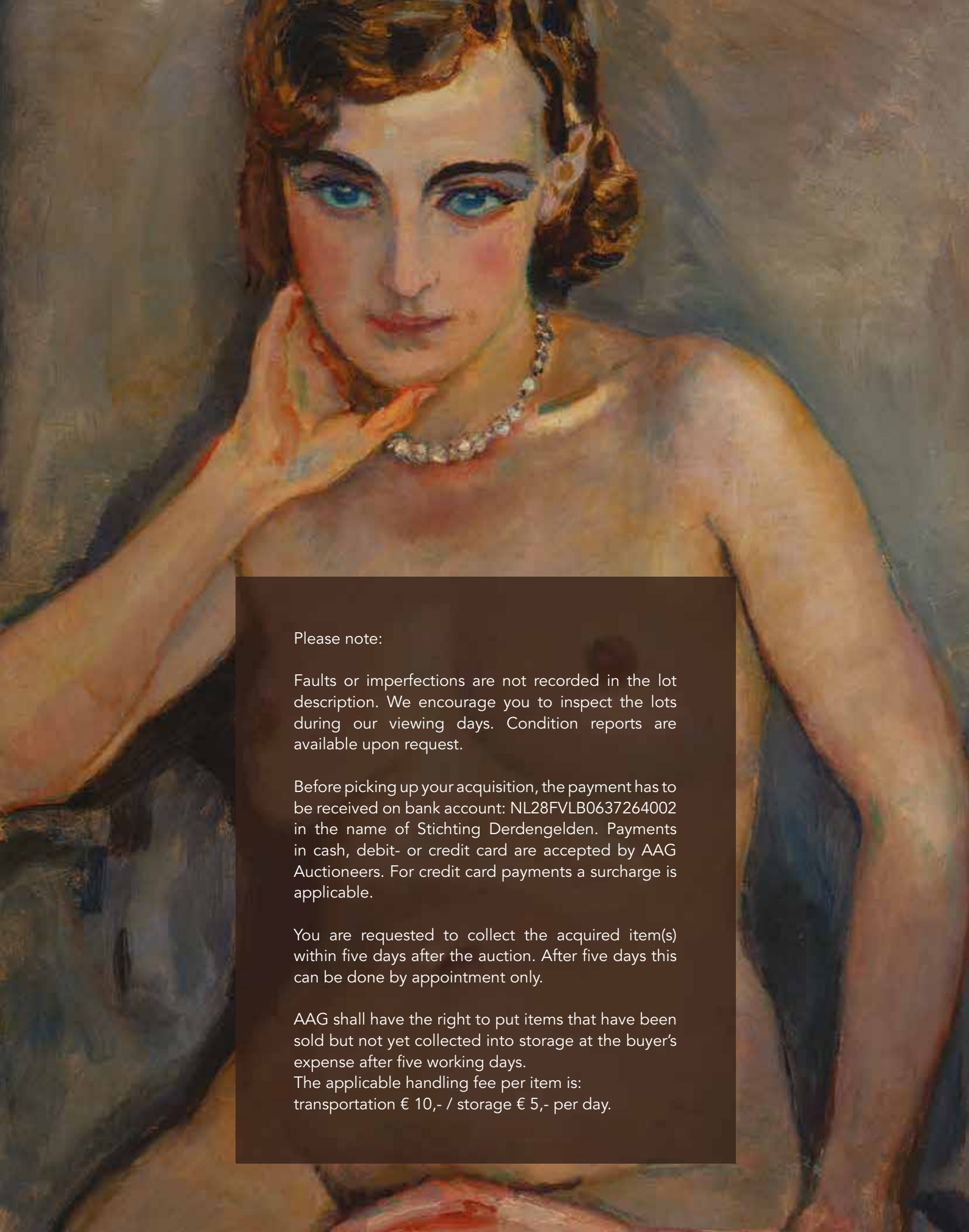
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You are requested to collect the acquired item(s) within five days after the auction. After five days this can be done by appointment only.

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 vertoont 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.

