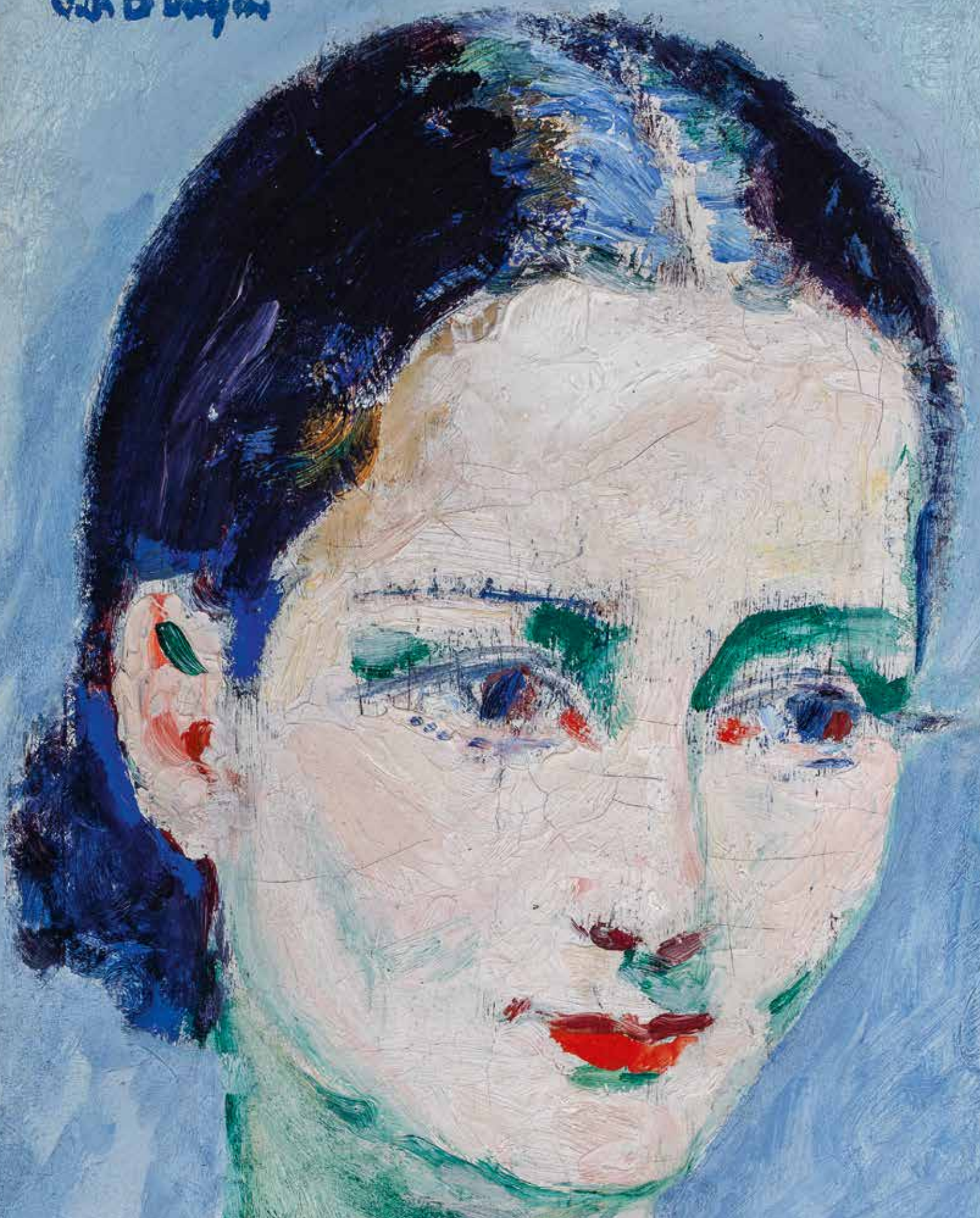


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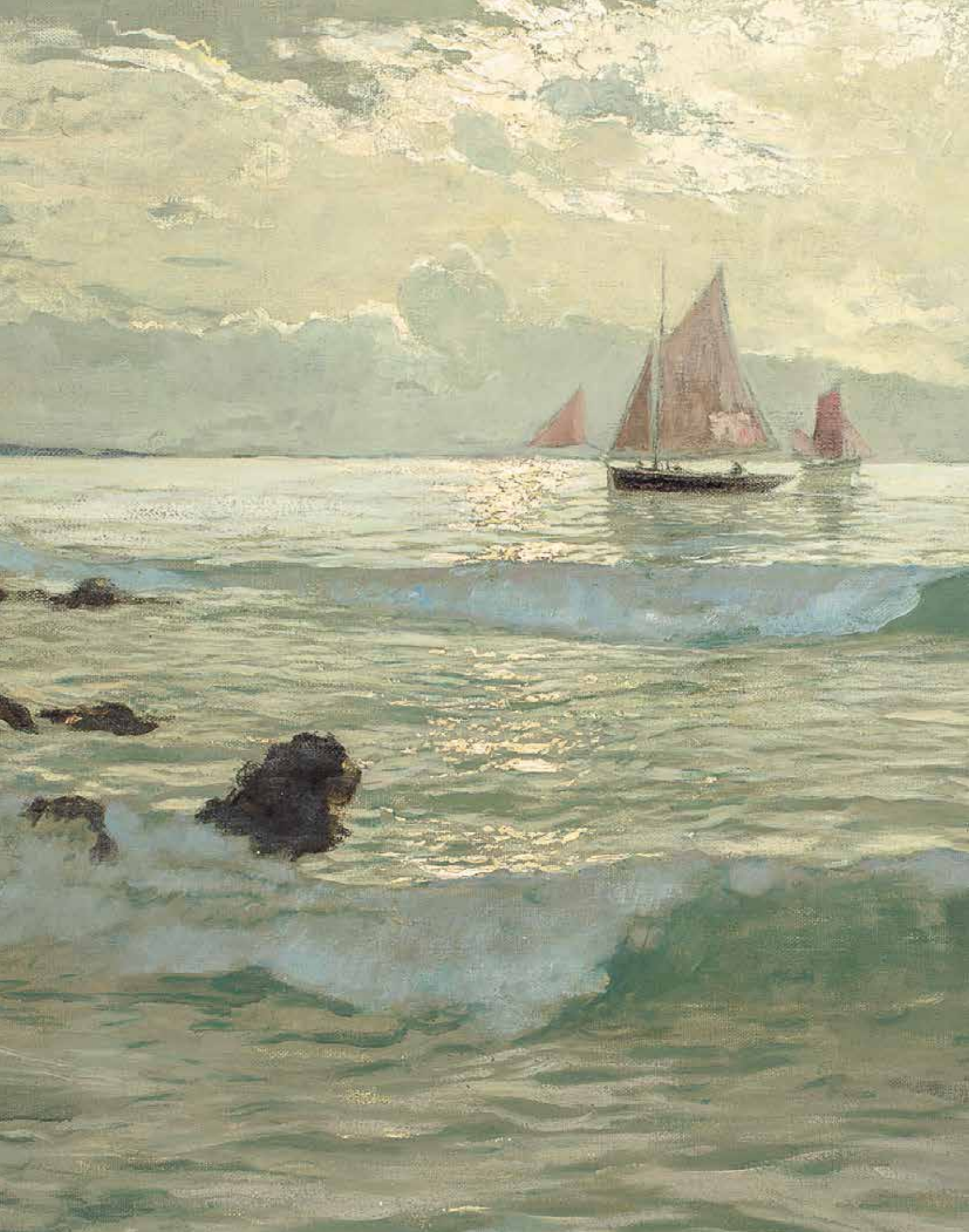
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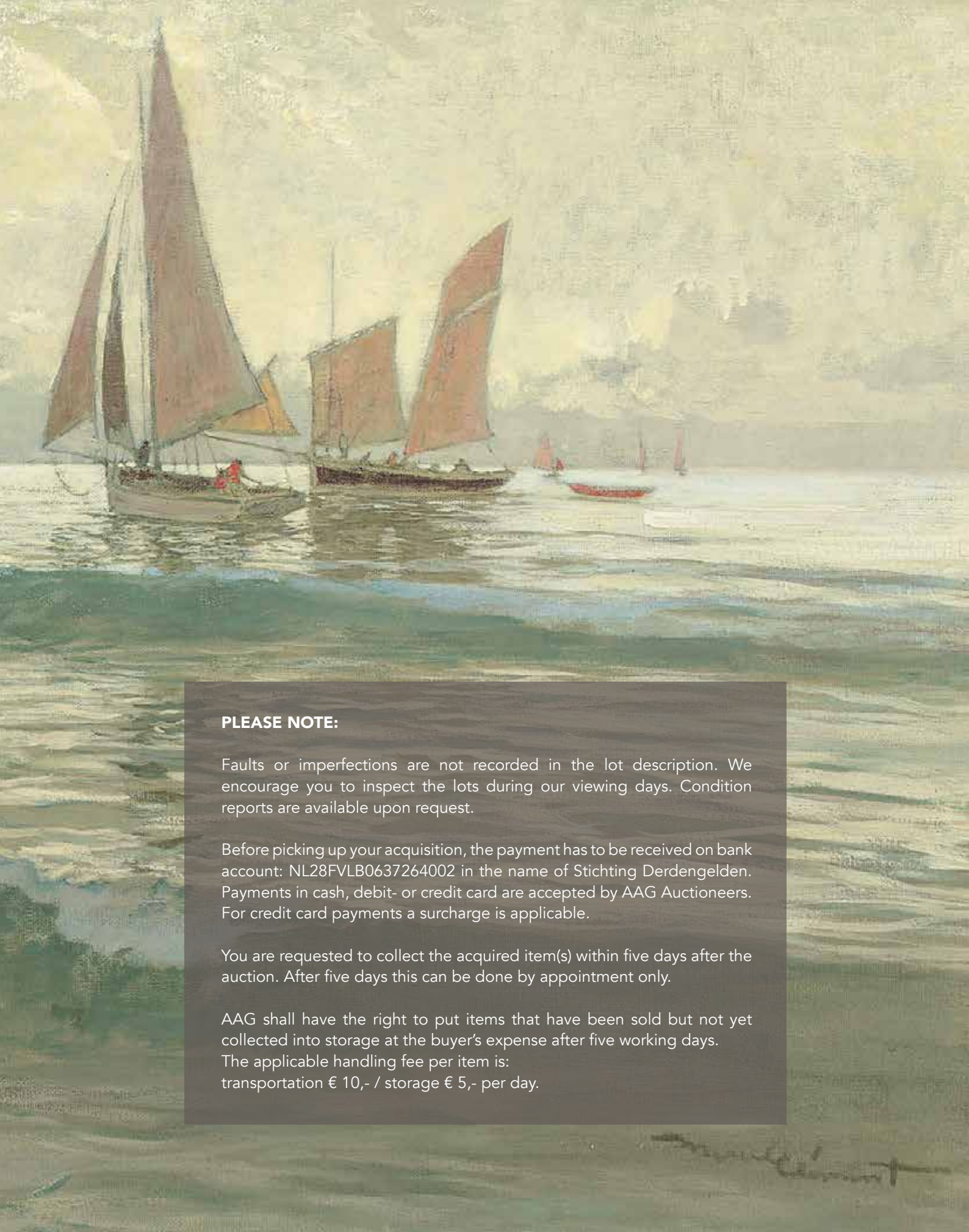
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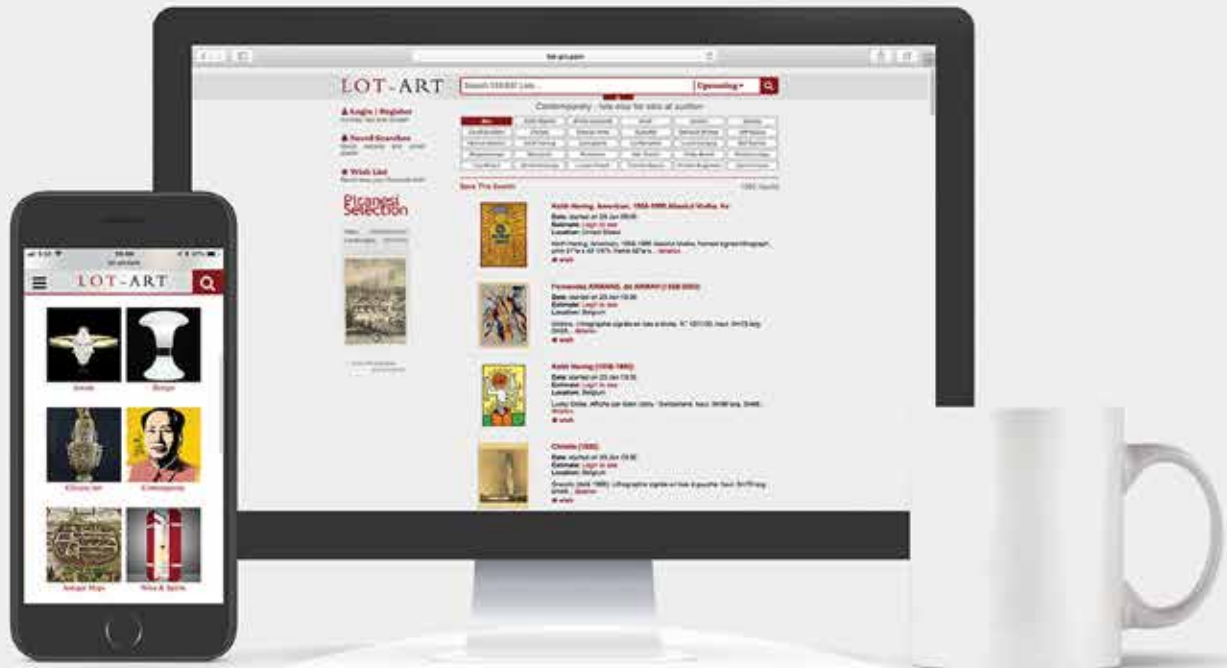


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Millet

Zaaier van de moderne kunst

Van
Gogh
Museum

Amsterdam

Jean-François Millet, *De arenlezers* (detail), 1857, Musée d'Orsay, Parijs



Camille Pissarro
Edgar Degas
Winslow Homer
Paul Cézanne
Claude Monet
Paul Gauguin
Vincent van Gogh
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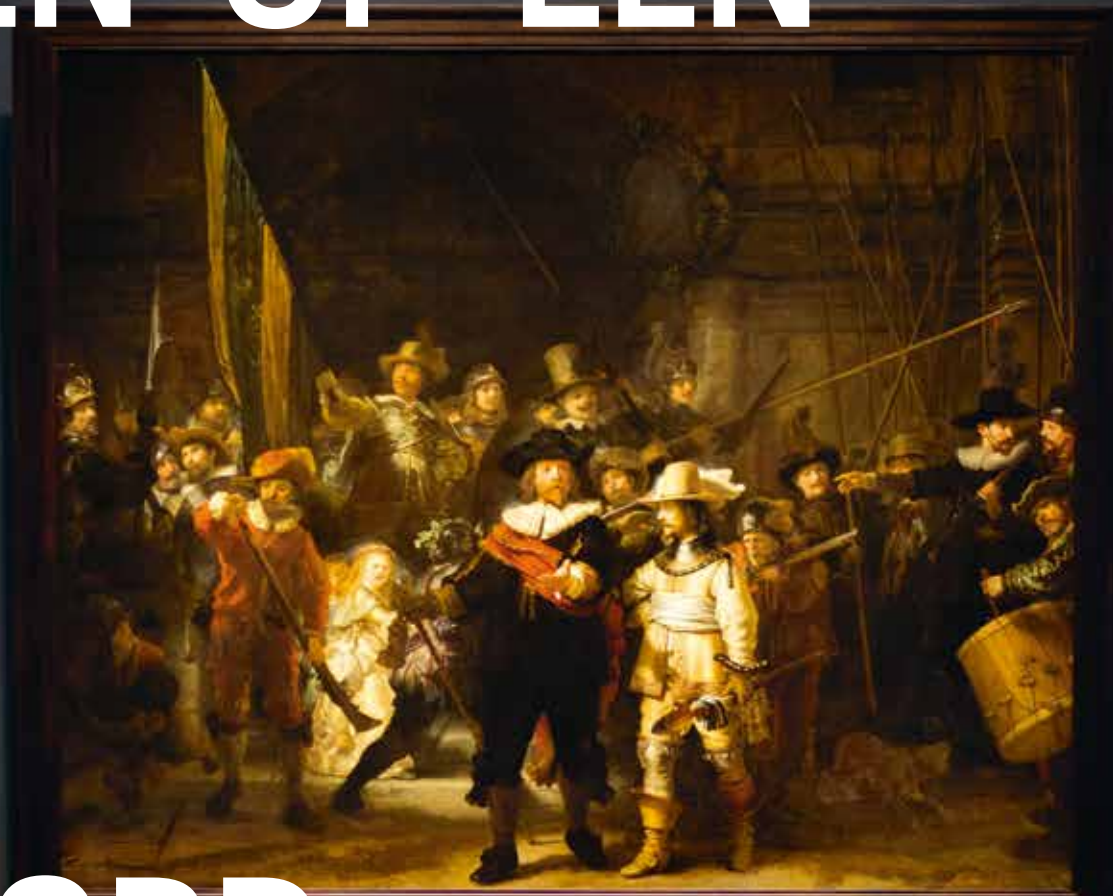
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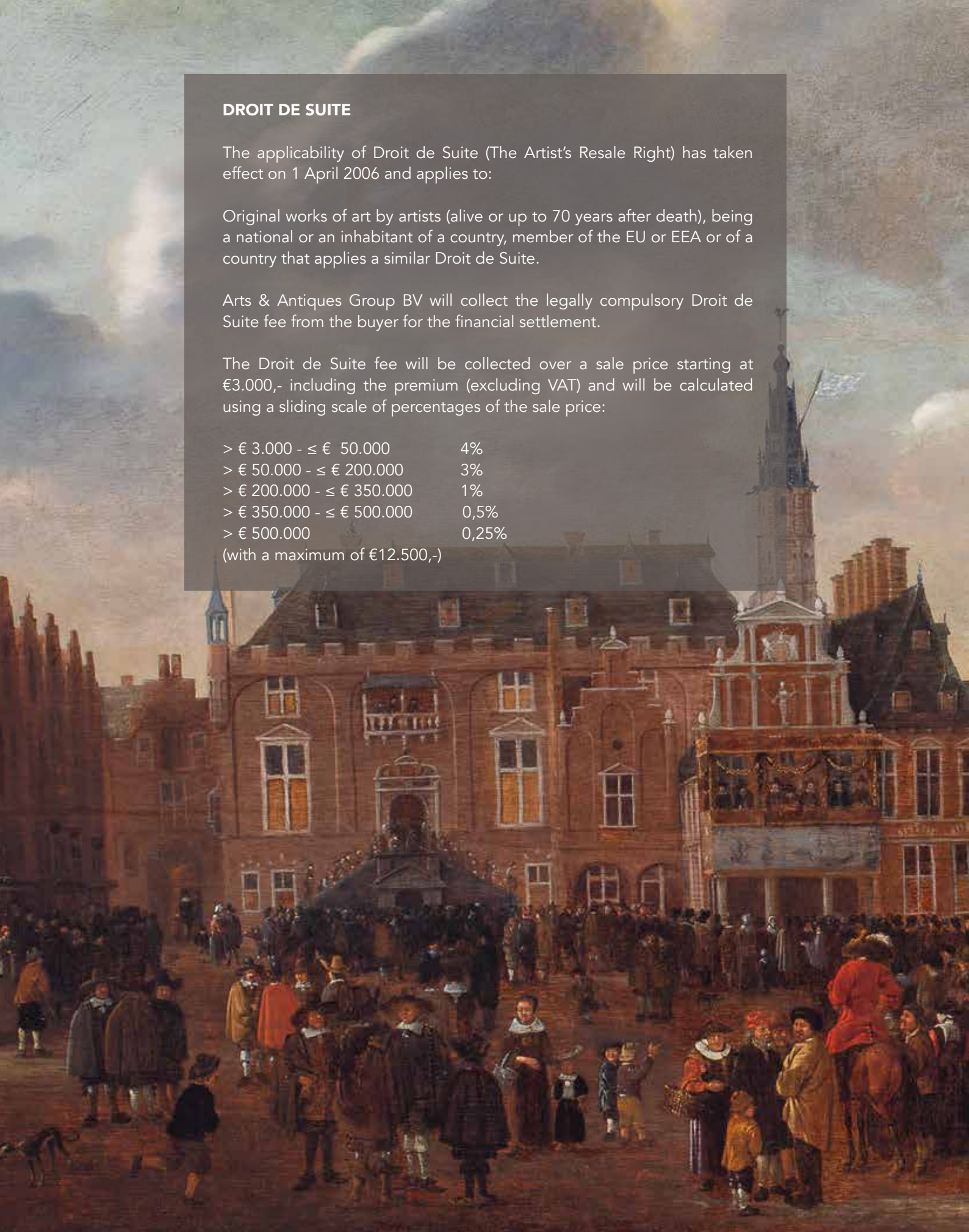
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1

1
Circle of Hans Rottenhammer I

Early 17th century
Ecce Homo
 Oil on panel, 27.6 x 36.9 cm
 Provenance:
 Private collection, France
 € 1.000 - 3.000

2
Flemish School

Circa 1500
Christ appearing to the Virgin Mary
 Oil on panel, 114.8 x 50 cm
 Provenance:
 Private collection, France
 € 3.000 - 5.000





3

3
Attributed to Pieter Neefs I
 (Antwerp 1578/1590 - 1656/1661)
A church interior by night
 Oil on canvas, 30.8 x 24.4 cm
 € 800 - 1.200



4

4
Flemish School
 17th century
The Temptation of St Anthony
 Oil on copper, 16.1 x 12.5 cm
 Provenance:
 - Gebr. Douwes Fine Art, Amsterdam
 - Private collection, the Netherlands
 € 1.000 - 2.000



5

5

Andries van Eertvelt

(Antwerp 1590 - 1652)

Sipping off a Mediterranean coast

Oil on canvas, 232.3 x 149.2 cm

Provenance:

- Auction Christie's, London, 31 October 2007, lot 1

- Private collection, the Netherlands

Note:

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 292459.

Andries van Eertvelt was a Flemish painter, draughtsman and engraver who was one of the first Flemish artists to specialize in marine art. Van Eertvelt was a pupil of Hendrik Cornelisz Vroom (1566-1640) and, in the early part of his career, painted

small seascapes in the manner of his master. After 1615 he travelled together with one of his pupils, Matthieu van Platenberg, to Italy. Having been influenced by his time spent in Italy, he decided to paint on a grander and larger scale. This work can, therefore, almost certainly be dated to the latter part of his career. Van Eertvelt was very successful as a marine artist and some of his works were exported to markets in Spain and Portugal. Court artist and painter Anthony van Dyck (1599-1641) painted a portrait and an engraving of Van Eertvelt, which was included in Van Dyck's *Iconography (Icones Principum Virorum)*: a collection of portraits of then contemporary leading personalities. Van Eertvelt is even remembered as "son of the seas" by the Flemish 17th century biographer Cornelis de Bie.

€ 15.000 - 30.000



6

6

Pieter Mulier I

(Haarlem 1590/1615 - 1670)

Fishermen in a small ship drawing in their nets

Monogrammed on the driftwood lower right

Oil on panel, 52 x 96.7 cm

Provenance:

- Auction Paul Brandt, Amsterdam, 7 May 1974, lot 16
- Auction Glerum, The Hague, 25 November 1991, lot 166
- Auction Christie's, Amsterdam, 7 May 1996, lot 13
- Auction Christie's, Amsterdam, 13 October 2009, lot 24
- Private collection, the Netherlands

€ 6.000 - 10.000



7

7

Ludolf Bakhuizen

(Emden 1630 - Amsterdam 1708)

Het Binnenzeilen van een onzer Admiralen bij den Briel op het Statenjacht van Amsterdam

Signed on boat lower left

Dated 1696 on driftwood lower right

Oil on canvas, 119.3 x 174.7 cm

Provenance:

- Nystad Antiquairs, Lochem (1970) (incl. invoice)
- Private collection, the Netherlands

Note:

The German born Ludolf Bakhuizen, who studied mathematics and worked as a calligrapher, became the leading Dutch

painter of maritime subjects after Willem van der Velde the Elder and Younger. It is said that Bakhuizen often went on the water to observe the weather influences on air and water. Because of the dramatic atmosphere and light-dark contrasts of his paintings, he is seen as a precursor of Romanticism. Not only did he paint many wild seas, but he also portrayed port views and captured important events from Dutch maritime history. During his life Bakhuizen was visited by Cosimo III de' Medici, Peter the Great and also worked for various German princes. In 1699 he opened a gallery on the top floor of the famous Amsterdam town hall. Nowadays, his work is part of collections of eminent museums, such as the Rijksmuseum (Amsterdam), Palazzo Pitti (Florence) and the Louvre (Paris).
€ 10.000 - 20.000



8

8

Jan Karel van Beecq

(Amsterdam 1638 - 1722)

Fishing boats and warships at sea

Oil on canvas, 53.2 x 64 cm

Provenance:

Private collection, the Netherlands

Note:

The Dutch marine Jan Karel Donatus van Beecq was active in England and later in France, where he became a member of the Academy in 1681. According to the record of his death in the minutes of the French Académie, Van Beecq was born

in Amsterdam in 1638. Usually his paintings depict warships and battles out at sea, or scenes of harbours with palatial classical buildings standing directly on the waterfront. This painting depicting herring fishermen is probably situated near Spitsbergen and is a typical representation of his work. In the foreground the full fishing nets are brought in, in the background floats a warship. From 1684 and onwards Van Beecq received Royal commissions which he signed with *PRC* (Pro Rege Christianissimo). In 1685, four Van Beecq paintings were placed in the new palace of King Louis XIV in Marly-le-Roi. € 5.000 - 10.000



9

9

Egbert Lievensz. van der Poel

(Delft 1621 - Rotterdam 1664)

Village scene with farmers drinking by the inn

Signed lower right

Gouache on parchment, 6.5 x 11.5 cm

Provenance:

Private collection, the Netherlands

€ 5.000 - 10.000



10

10

Gillis Claesz. de Hondecoeter

(Antwerp 1575/1580 - Amsterdam 1638)

Farmhouse (c. 1620-1625)

Monogrammed centre left

Oil on panel, 27.9 x 21.7 cm

Provenance:

Private collection, France

Compare:

The left side of the painting *The Country Road* by Gillis Claesz. de Hondecoeter in the collection of the Rijksmuseum, Amsterdam (inv.no. SK-A-1502).

€ 1.500 - 3.000



11

11

Pieter de Molijn

(London 1595 - Haarlem 1661)

A landscape with a horse rider on a bridge

Oil on panel, 39.9 x 34.9 cm

Provenance:

- Collection Ir. H. van der Kaa, The Hague
- Auction Frederik Muller, Amsterdam, 3 March 1948, lot 259 as *Roelant Rogmann and as signed*
- Auction Hampel, Munich, 18 March 2005, lot 389
- Auction Christie's, Amsterdam, 19 & 20 June 2012, lot 460
- Private collection, the Netherlands

Note:

The painting originally measured 40 x 60 cm. In the 1948 sale it was offered as signed by Roelant Roghman (presumably lower left) with its original measurements. Between 1948 and 2001 the canvas was cut on the right side.

€ 800 - 1.200



12



13

12

Dutch School

Circa 1640/50

Seated man smoking a pipe

Oil on panel, 27.5 x 35.4 cm (oval)

Note:

Including a similar 17th century pipe.

€ 1.500 - 3.000

13

After Adriaan van Ostade

17th century

Hurdy-gurdy player in a peasant yard

Oil on panel, 49 x 38 cm

€ 1.500 - 2.500



14



15

14

Follower of Isaac van Ostade

17th century

Cattle market

Oil on panel, 46 x 63.3 cm

Provenance:

Private collection, the Netherlands

€ 800 - 1.200

15

Dutch School

Circa 1650

Beggar at the farm

Oil on panel, 42.4 x 62.4 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 2.000



16

16

Gillis Rombouts

(Haarlem 1630 - 1672)

*The Announcement of the Peace Treaty of Münster in 1648 from the balcony of the Town Hall of Haarlem*Indistinctly monogrammed over the archway centre right
Oil on panel, 78.2 x 110 cm

Provenance:

- Auction A. Mak, Dordrecht, 24 - 26 October 1916, lot 141 (ill.)
- Collection dr. ir. A.M. de Wild, The Hague
- Collection Jacob Hartog, New York
- Estate of Henriette Hammonds
- Lawrence Steigrad Fine Arts, New York City (TEFAF 2008) (incl. copy invoice)
- Private collection, the Netherlands

Note:

Very little is known about the life of Gillis Rombouts. A master in the Haarlem Guild of St. Luke by 1652, he mainly painted

landscapes as well as market and town scenes. The Peace of Münster ended the Eighty Years' War between Spain and the Dutch Republic (1568-1648), and was the most important peace treaty of the seventeenth century in the Netherlands - as it marked their recognition as a sovereign state. The event took place on 30 January 1648, but was only announced on June 5th of that year, resulting in widespread celebrations throughout the country. Haarlem's solemnity and joy are forever captured in this very detailed and architecturally exacting recreation of the announcement. The view of the Market Square or 'Grote Markt' that Rombouts painted remains today virtually unchanged. The most dominant architectural feature is the town hall, erected on the site of residence built in 1250 by Count William II of Holland and rebuilt after a destructive fire in 1351. Rombouts depicted the announcement of the peace in Haarlem Market Square several times with varying figural groups; of which one can be found in the Michaelis Collection in Cape Town, South Africa.
€ 6.000 - 10.000



17



18

17

Circle of Sebastiaan Vrancx

17th century

The conversion of Paul on the road to Damascus

Oil on panel, 60.2 x 63.5 cm

Provenance:

Private collection, the Netherlands

€ 1.500 - 2.500

18

Follower of Nicholaes Berchem

17th century

A mountainous landscape with shepherds and herd

Oil on canvas, 30.6 x 38.9 cm

Provenance:

Private collection, the Netherlands

€ 800 - 1.200



19

19

Jan Wyck

(Haarlem 1644 - Mortlake 1702)

A cavalry battle below a fortress

Signed lower right

Oil on canvas, 84.6 x 99.7 cm

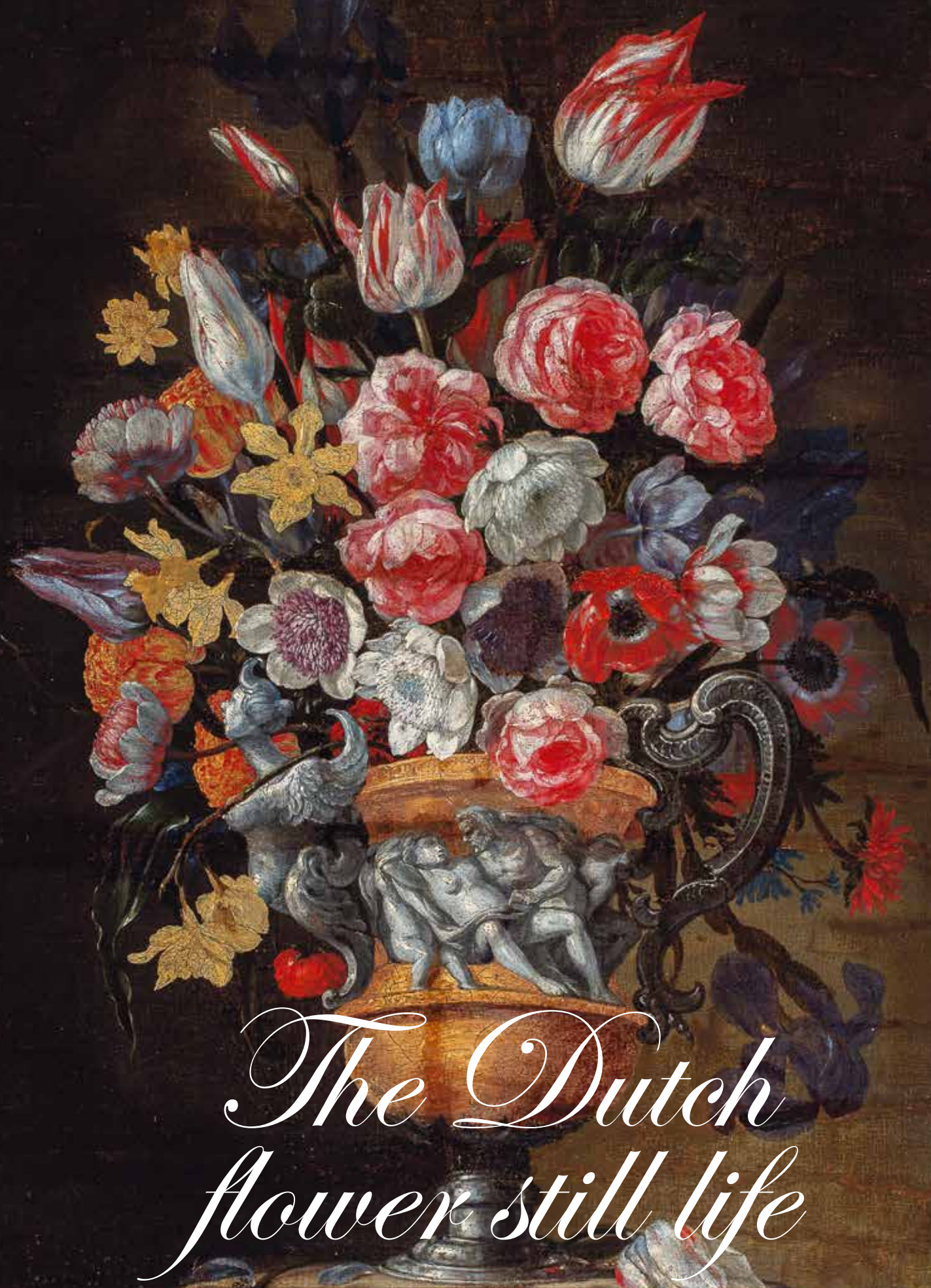
Provenance:

Private collection, the Netherlands

Note:

Dutch painter Jan Wyck came from a family of painters and draughtsmen and was a son of the painter Thomas Wyck who was also his teacher. Jan Wyck was most part of his career active in England, where he created a furore with (equestrian) portraits, landscapes, hunting scenes, military scenes such as battles and images of historical figures. In an era when French artists dominated the genre, the arrival of Wyck and other Dutch and Flemish artists in Great Britain from 1660 onwards provided the catalyst for the development of military and naval art in Britain.

€ 6.000 - 10.000



*The Dutch
flower still life*

In the 16th century still-life painting became a genre in its own, but it dates back to the ancient Greeks, who were already familiar with the phenomenon. All kinds of objects, ranging from fruit and game to porcelain vases could be subjects in still-life paintings. They could be symbols of opulence or fair warnings of human vanity or mortality. The Dutch word 'stilleven' was adopted by the English and the Germans, meaning 'captured life', whereas in Romance and Slavonic languages the genre is explained as 'dead nature' ('nature morte' in French). Initially, in the 17th century the genre was not so much appreciated, for historical paintings, portraits, other genre paintings and landscapes were more esteemed. Within the genre itself there used to be subcategories like 'ontbijtgens' (breakfasts), in which Willem Claesz. Heda (1594-1680) depicted food and 'Vanitas paintings' such 'Still Life with the Spinario' by Pieter Claesz. (1597/8-1660/1). Flower still life paintings were considered to be a female genre and therefore the lowest in hierarchy. Nevertheless, the genre became rather popular and male and female Dutch flower still-life painters like Balthasar van der Ast (1593/4-1657), Margareta de Heer (1600/3-1658/65), Maria Sibylla Merian (1647-1717) and her daughters had international success with their detailed flower still-lives.

Nowadays we are ignorant of the multiple meanings flower still-life paintings used to convey. Many of them were references to 'Vanitas', reminiscent of vanity and transience, depicted as withered flower petals and insect-eaten leaves. Each flower had a distinct symbolic meaning. A rose used to be associated with Venus, the Holy Virgin Mary and Love, the lily with innocence, virginity and female breasts, the tulip with gentleness and energy, the sunflower with faithfulness and Divine Love, violets with humbleness and modesty and the poppy with strength, sleep and death. Likewise, cleverly painted insects in these paintings had a distinct meaning: the butterfly symbolizing transformation, referring to Ovid's *Metamorphoses*, the dragonfly symbolizing transience and the ant as symbol of hard labour. Artists made use of botanical books, because the flowers for their compositions were either not available in the Netherlands, or not available at the same time. Moreover, they were extremely expensive, as were tulips.

Due to increasing interest in botany and landscaping the genre of the flower still-life flourished. Tulips, a new species of flowers, became more and more expensive and therefore, they were very desirable. At some stage, tulip bulbs used to be as expensive as an Amsterdam canal house. After the Spanish War international trade increased and wealthy merchants wanted to display their independence and riches by commissioning flower still-life paintings depicting tulips. Tulips in all their colours and varieties were imported from Turkey, bought for approximately ten times a year's salary and then sold for

twice as much. In 1637, this 'tulip mania' came to an end, because investors started selling their tulip bulbs, causing panic on the market and eventually prices dropped with 90 per cent. Therefore, after 1637 flower still-life paintings often refer to human transience and vanity.

17th and 18th century flower still-life paintings are so realistic that their berries seem edible and their leaves seem to wither away any moment. Their flowers have been arranged in a symmetrical way and each petal has been painted in great detail. The canvas makes a smooth impression and the flowers have been depicted against a dark background. Artists like Jan Davidsz. De Heem (1606-1684) painted 'à la mode' by depicting exotic pineapples and colourful dahlias. He and Rachel Ruysch (1664-1750), also a talented flower still-life painter, were the most successful painters of their time in the Netherlands and abroad. Rachel's works sold for dazzling prices. Rachel and her sister Anna were sent to Willem van Aelst (1627-1683) for drawing lessons at the age of fifteen by their father, who was Director of the Hortus Botanicus in Amsterdam. Both girls benefitted from these lessons, for they both became skilled and renowned painters. Rachel Ruysch's elegant bouquets seem either on the verge of blossoming or decaying. Her multiple sketches, before painting her flowers, remained unsigned. Nowadays, hundreds of unsigned works are attributed to her. At the end of her career a change in composition and background colour led to even more appreciation for this genre. She and fellow painters like Jan van Huijsum (1682-1749) and later also Georgius Jacobus Johannes van Os (1782-1861) started using a lighter background and asymmetric compositions, instead of symmetric ones on a dark ground. This gave a modern feel to the works. Van Os painted in rather loose and coarse brushstrokes, using bright colours, giving his flower still-life paintings an energetic and exuberant touch.

In the 19th century flower still-life painting became less symbolic and more experimental. Many landscape painters, for example, started experimenting with flower still-life painting. Flowers were depicted in a loose, naturalistic way, for artists went back to nature. Impressionists experimented with colour and lighting, focussing on flowers. Vincent van Gogh (1853-1890) made more than thirty flower paintings, including his famous 'Sunflowers' and 'Irises'. Likewise, George Hendrik Breitner (1857-1923) and Hart Nibbrig (1866-1915) started painting flowers. Leo Gestel's (1881-1941) Cubistic approach of depicting flowers defined nature to its basic form. Members of the Hague School created a certain atmosphere with their flower still-life paintings. Currently, artists and their international clientele are still into flower still-life paintings, for flowers, nature's colourful gifts, are still very appealing.



20



21

20

Follower of Jan Davidsz. de Heem

Antwerp, 17th century

Garland of fruit

Oil on canvas, 67.2 x 78.4 cm

€ 2.000 - 3.000

21

Jacob Biltius

(The Hague 1633 - Bergen op Zoom 1681)

Still life with birds

Signed and dated 1670 lower centre

Oil on canvas, 45.6 x 34.9 cm

Provenance:

Private collection, France

€ 1.500 - 3.500

22

Giuseppe Recco

(Naples 1634 - Alicante 1695)

Still life of roses, tulips and narcissi in a vase on pedestal

Signed lower centre

Oil on canvas, 93.4 x 59.4 cm

Provenance:

- Auction Frederik Muller, Amsterdam, 5 - 8 November, lot 485

- Private collection, the Netherlands

€ 5.000 - 7.000





23a



23b

23

Antonie Palamedesz.

(Leith 1602 - Amsterdam 1673)

a) *Portrait of Daniel van Berlekom (1623-1673)*

Signed and dated A° 1644 centre right

Oil on panel, 70 x 57.7 cm

b) *Portrait of Elisabet Booms (1624-?)*

Signed and dated A° 1644 centre left

Oil on panel, 70 x 56 cm

Provenance:

- Family of the portrayed
- Collection of Polman Kruseman, the Netherlands
- Private collection, the Netherlands

Literature:

- *Genealogisch Heraldiek Genootschap 'De Nederlandsche Leeuw'*, Maandblad, 1901, pp. 115 & 116

(2x)

€ 1.500 - 2.500

24

Dutch School

1615

Portrait of a gentleman wearing a mill-stone collar, holding a glove

Dated A° 1615 and inscribed ÆTATIS 54 upper left

With coat-of-arms upper right

Oil on panel, 105.8 x 72.1 cm

€ 1.000 - 1.500



24



25



Willem Hanneman (1546 - before 1613)

25

North Netherlands School

1582

Portrait of Maria van Bodegem, age 22

Dated 1582 and inscribed ÆTATIS SVE 22 upper left

With coat-of-arms upper right

Oil on panel, 89.2 x 67.2 cm

Provenance:

- Kunsthandel Goudstikker, Amsterdam as *Cornelis Ketel* (inv. no. 2452)

- Private collection, the Netherlands

Literature:

- A.B. de Vries, *Het Noord-Nederlandsch portret in de tweede helft van de 16e eeuw*, Amsterdam, 1934, p. 122, note 1, as possibly by *Rudolph van Antwerpen*

- E. Pelinck, 'Mr. Roelof Willemsz. Portretschilder te Utrecht', *Oud Holland* 63, 1948, p. 108-111, as attributed to *Roeloff Willemsz. van Culemborg*

- R.E.O. Ekkart, 'De portretten van Willem Hanneman en Maria van Bodegem', *De Nederlandse Leeuw* 123, 2006, no. 2, p. 94-96 (ill.)

Note:

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 117676.

This portrait was made in the year Maria van Bodegem (1560-1598) wedded her husband Willem Hanneman (1546 - before 1613). That same year he was also portrayed, at 36 years of age. Unfortunately, both portraits have remained separated since 1943.

€ 1.500 - 3.500



26

26

East Netherlands School, perhaps from the province of Gelderland

Circa 1635

Portrait of a young boy holding a kolf stick and ball

Oil on panel, 115.3 x 73.4 cm

Provenance:

Private collection, the Netherlands

€ 1.500 - 2.500



27

27

Adriaan de Lelie

(Tilburg 1755 - Amsterdam 1820)

Portrait of a man

Signed and dated A° 1816 upper right

Oil on canvas, 64.7 x 55.4 cm

Provenance:

Private collection, the Netherlands (since 1950s)

N.B.:

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 236794.

€ 800 - 1.200



28

28

Johann Friedrich August Tischbein

(Maastricht 1750 - Heidelberg 1812)

Portrait of M.E. van der Haer, aged 54

Signed and dated 1876 centre right

Oil on canvas, 64.2 x 55.2 cm

Note:

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 177795 as *Portrait of possibly Anna Charlotte Didier de Boncour*.

The German painter Johann Friedrich August Tischbein, known as the Leipziger Tischbein, was part of the Tischbein painters dynasty and seen as one of the best portrait painters of his time. Tischbein seems to be strongly influenced by the work of artists such as Thomas Gainsborough and Élisabeth Vigée-Le Brun. As one of the first portraitists of his generation

he portrayed the new views on art, society and being human. In 1780 Tischbein was appointed court painter to the German Friedrich Karl August, Prince of Waldeck-Pyrmont. During this period he regularly travelled to the Dutch Republic, where he also received commissions from the nobility and well-to-do bourgeoisie (including Stadholder Willem V van Oranje). In 1795 he was invited to Dessau by Duke Leopold III of Anhalt-Dessau. In 1806 he left for Saint Petersburg to settle the legacy of his brother. Although he intended to remain short, he received a large number of lucrative orders from the Russian nobility of the next three years. In 1812 Tischbein died in Heidelberg at the age of 62.

The Rijksmuseum Twente currently has an exhibition - in collaboration with Het Loo Palace and Gemäldegalerie Alte Meister - dedicated to the life and work of Tischbein (on view until 20 January 2020).

€ 5.000 - 8.000



Portrait painting

Throughout the centuries portrait paintings have had an inspiring and intriguing effect on people, enabling them to have a sneak peek into other eras and other people's lives. Portraiture originated in ancient times, when portraits of the deceased were applied on mummies, which were discovered in the Faiyum-oasis in Egypt. Furthermore, portraits were depicted on coins and were made into sculptures in Antiquity. The Middle Ages saw a decline in the popularity of portrait painting, as this form of art was reserved for the privileged aristocrats and sovereigns.

Due to a renewed interest in Antiquity and the rise of Humanism the demand for portrait paintings increased from the 15th century onwards. In this period the focus was on the individual, therefore, portrait paintings needed to be genuine images of the sitters. Also, the connection between the portrait and its beholders became more important. Painters were mere magicians in increasing this feeling of proximity. A fine example is undoubtedly Leonardo da Vinci, whose Mona Lisa, with her famous smile, seems to follow the beholder (circa 1505, Musée du Louvre, Paris). In the 15th century self-portraits were made and their popularity increased throughout the centuries. In the seventeenth century Rembrandt van Rijn made multiple 'stand alone' self-portraits or he hid a portrait of himself in his paintings, like Jan Steen did in his painting 'De Prinsjesdag' (circa 1665, Rijksmuseum, Amsterdam).

Portraits also served additional purposes, highlighting and capturing the sitter's profession, status, virtues or beauty. They used to be commissioned, for example, on the occasion of weddings, whereas miniature portraits often had a commemorative aspect. Many attributes in portrait paintings have a symbolic meaning, like

a bunch of grapes symbolizing fertility or virginity. Dogs were often depicted in marriage portraits as symbols of faithfulness, whereas cats in Western art are symbols of negative characteristics, such as greed. During the 18th and 19th centuries portrait painting flourished, because of its accessibility for the middle classes. Oil paints and canvases could be mass-produced at that time, stimulating both artists and middle class commissioners. After the Enlightenment Neoclassicism developed as a movement, focussing on reason and renaissance of Antiquity. Perpendicular to the Enlightenment was Romanticism, which focussed on intuition and emotion. Characteristic of this latter movement are energetic brushstrokes, dramatic images and portraits. Major developments and events during the 19th century, for example, the French Revolution, the Industrial Revolution and the new class system influenced the choice of subjects of portrait painters, increasingly depicting everyday life. This resulted in Realism, a movement in which ordinary people were portrayed, doing ordinary chores. Representatives of this movement were painters of the Hague School, like Jozef Israels and Willem Roelofs.

The popularity of portrait painting dropped when photography was introduced as a means of portraying people in the most accurate way. Consequently, painters were triggered to focus on other aspects of the sitters and on symbols and emotions. Self-portraits and portraits became more abstract and experimental. Despite the decrease in popularity of this genre, people stayed curious, moved and impressed by portrait paintings, enabling them to 'travel through the centuries', having encounters with ancestors or historical figures and what is more, portrait paintings offer the opportunity of self-reflection.



29



30

29

Diederik Franciscus Jamin

(Amsterdam 1838 - 1865)

A queen holding audience

Signed lower left

Oil on canvas, 64.7 x 102 cm

Provenance:

- Auction Christie's, Amsterdam, 29 April 1997, lot 266
- Auction Sotheby's, Amsterdam, 17 April 2000, lot 89
- Private collection, the Netherlands

Note:

The central enthroned lady is disguised in a dress made of high-status silver chamblet silk and embroidery including gold and silver thread. The law during the Tudor period meant that only the very highest levels of nobility and royalty were allowed to wear dresses that contained gold and silver. The distinct evidence of pattern cutting seems to indicate that the painting depicts a scene evolving around Elizabeth I, Queen of England and Ireland - sometimes called the "Virgin Queen Gloriana".

€ 1.800 - 2.400



31

30

Herman Frederik Carel ten Kate

(The Hague 1822 - 1891)

Discussing the purchase

Signed and dated 1854 lower right

Oil on panel, 24.7 x 34.2 cm

€ 1.800 - 2.400

31

Herman Frederik Carel ten Kate

(The Hague 1822 - 1891)

Cavaliers in an interior

Signed lower right

Oil on panel, 43.6 x 64.3 cm

Provenance:

- Collection William Harvey du Cros, Ireland, thence by descent to the present owner
- Auction Christie's, London, 13 June 1996, lot 161
- Kunsthandel Wim de Boer, Alkmaar
- Private collection, Bergen (NH)

€ 4.000 - 6.000

December 10th 1881

M. S. Nathan Esq.

Dear Sir

In answer to your letter, I can
communicate you that the pic-
ture of which you sent me the
sketch, was painted in 1846,
and represents: Soldiers having
taken possession of a castle, dis-
tributing the booty.

Yours truly
Herman See Katz



32

32

Herman Frederik Carel ten Kate

(The Hague 1822 - 1891)

*Interior of a Dutch cabaret, soldiers dividing their spoils, 1876*Titled *Na de plundering* on a label on the reverse

Signed lower left

Oil on panel, 77.2 x 113.9 cm

Provenance:

- Art dealer M.S. Nathan, London (1881) (incl. invoice)
- Private collection, UK

Note:

Including a handwritten letter by Ten Kate, dated 10 December 1881, stating the work was painted by him in 1876.

(invoice and letter shown on left page)

€ 5.000 - 10.000



33

33

Petrus van Schendel

(Terheijden 1806 - 1870 Brussels)

The poultry seller (c. 1860)

Signed with initials lower right

Oil on panel, 16.5 x 15 cm

Provenance:

- Gebr. Douwes Fine Art, Amsterdam (presumably 1980s)

- Private collection, the Netherlands

€ 2.200 - 2.600

34

Johannes Bosboom

(The Hague 1817 - 1891)

The cathedral of St. John in 's-Hertogenbosch

Signed lower left

Ink and watercolour on paper, 32.5 x 22.5 cm

€ 600 - 1.000



34



35



36

35

Jakob Emanuel Gaisser

(Augsburg 1825 - Munich 1899)

Musketeers rolling the dice

Signed lower right

Oil on panel, 30.4 x 23.2 cm

Provenance:

- Kunsthaus Binhold, Cologne

- Private collection, the Netherlands

€ 1.500 - 3.500

36

Hermann Kaulbach

(Munich 1846 - 1909)

Seemärchen

Signed with initials lower right

With Hermann Kaulbach estate stamp on the reverse

Oil on board, 23.4 x 30.9 cm

€ 600 - 1.000



37



38

37

Augustus Knip

(Amsterdam 1819 - Baden-Baden 1859/1861)

Family of sheep in spring

Signed lower right

Oil on canvas, 64 x 78.8 cm

Provenance:

- Private collection, the Netherlands
 - Auction AAG, Amsterdam, 13 June 2016, lot 41
 - Private collection, the Netherlands
- € 1.500 - 2.500

38

Pieter Frederik van Os

(Amsterdam 1808 - Haarlem 1892)

A young groom with his horses and dog

Signed lower right

Oil on panel, 19.3 x 27.1 cm

Provenance:

- Gescher & Kemper, Amsterdam (incl. invoice)
 - Private collection, the Netherlands, thence by descent to the present owner
- € 1.000 - 1.500



39

39

Wouterus Verschuur

(Amsterdam 1812 - Vorden 1874)

Horses and cows in front of a cottage

Signed and dated 1838 lower left

Oil on canvas, 59.8 x 74.5 cm

Provenance:

- Kunsthandel Wim de Boer, Alkmaar (c. 2002)

- Private collection, Bergen (NH)

€ 10.000 - 15.000



40



41

40

Johannes Warnardus Bilders

(Utrecht 1811 - Oosterbeek 1890)

Resting figures in a summer landscape

Signed with initials and dated '53 lower right

Oil on panel, 33.5 x 44.2 cm

Provenance:

- Collection Mrs M.P. Bilders - Van Bosse (1837-1900) (the artist's wife)

- Private collection, the Netherlands

€ 1.000 - 3.000

41

Johannes Warnardus Bilders

(Utrecht 1811 - Oosterbeek 1890)

Cattle by a stream in a mountainous landscape

Signed lower right

Oil on canvas, 46.1 x 70.8 cm

Provenance:

Private collection, the Netherlands

€ 2.000 - 4.000



42

42
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



43



44

43

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

44

Alexander Joseph Daiwaille

(Amsterdam 1818 - 1888 Brussel)

River landscape with travellers and a shepherd with his herd

Signed with initials lower right

Oil on panel, 26.4 x 33 cm

Provenance:

- Collection Joseph Hollender, Brussels (c.1850-1860)

- Private collection, the Netherlands

€ 2.000 - 3.000



45

45

Simon Denis

(Antwerp 1755 - Naples 1813)

*"Il Mattino"**Paesaggio con le Cascatelle di Tivoli**(The morning: Landscape with the Tivoli Waterfalls)*

Signed and dated Roma 1789 lower right

Oil on canvas, 49.2 x 64.2 cm

Provenance:

Private collection, Italy

Note:

The Belgian painter Simon Denis studied in his native city of Antwerp; nevertheless he settled in Italy in 1786, and in 1789 he first visited Tivoli. Denis mainly painted landscapes in a romantic style, with great attention to naturalistic details and often with dramatic light effects. Whilst in Italy, he also made cityscapes of ancient Rome, Tivoli and later Naples - often from a higher point of view. He was court painter to Joseph Bonaparte, King of Naples, from 1806 until his death in 1813. € 15.000 - 20.000



46



47

46

Jan van Os

(Middelharnis 1744 - The Hague 1808)

Dutch shipping in choppy seas

Signed on the driftwood lower left

Oil on panel, 26.9 x 37.3 cm

€ 800 - 1.200

47

Nicolaas Riegen

(Amsterdam 1827 - 1889)

Shipwreck near a rocky coast

Signed and dated 1870 lower left

Oil on canvas, 44.4 x 67.9 cm

€ 700 - 900



48

48

Nicolaas Riegen

(Amsterdam 1827 - 1889)

Hauling in the catch

Signed and dated 1871 lower left

Oil on canvas, 65.1 x 98.4 cm

Provenance:

- Auction Sotheby's, New York, 28 May 1992, lot 224

- Private collection, Bergen (NH)

€ 2.500 - 4.500



49a



49b

49

Attributed to David Kleyne

(Bergen op Zoom 1753 - Middelburg 1805)

a) *Activity on the river*

Oil on panel, 25.5 x 35.2 cm

b) *Sailing off the estuary*

Oil on panel, 25.5 x 35.2 cm

(2x)

€ 4.000 - 6.000



50

50

Hermanus Koekkoek I

(Middelburg 1815 - Haarlem 1882)

Bringing in the catch

Signed and dated 1845 lower centre

Oil on canvas, 62.2 x 84.2 cm

Provenance:

- Auction Sotheby's, Amsterdam, 20 April 2004, lot 170

- Private collection, Bergen (NH)

€ 10.000 - 15.000



51

51

Lodewijk Johannes Kleijn

(Loosduinen 1817 - The Hague 1897)

Anglers on the waterfront, a town in the distance

Signed lower right

Oil on canvas laid down on panel, 60.4 x 80.2 cm

Provenance:

- Auction Dorotheum, Vienna, 27 May 2004, lot 17

- Private collection, Bergen (NH)

€ 4.000 - 6.000



52

52

Hermanus Koekkoek I

(Middelburg 1815 - Haarlem 1882)

The rescue

Signed and dated 1844 lower left

Oil on canvas, 88.5 x 118.4 cm

Provenance:

- Auction Van Marle & Bignell, The Hague, 1979
 - Auction Sotheby's, Amsterdam, 19 April 2005, lot 285
 - Private collection, Bergen (NH)
- € 8.000 - 12.000



53

53

Jacobus Theodorus Abels

(Amsterdam 1803 - Abcoude 1866)

Moonlit river landscape

Monogrammed lower left

Oil on panel, 33.6 x 43.4 cm

Provenance:

- Collection Luise Behse, Braunschweig, no. 661
 - Auction Lempertz, Köln, 10 December 1990, lot 715
 - Private collection, Bonn
 - Auction Lempertz, Cologne, 17 May 2003
 - Kunsthandel A.H. Bies, Eindhoven
 - Private collection, Bergen (NH)
- € 5.000 - 10.000



54

54

Johann Bernhard Klombeck

(Cleves 1815 - 1893)

Figures on a path in a snow-covered landscape

Signed and dated 1843 lower left

Oil on canvas, 40.8 x 54.9 cm

Provenance:

- Auction Sotheby's, Amsterdam, 15 April 2003, lot 159

- Kunsthandel Wim de Boer, Alkmaar

- Private collection, Bergen (NH)

€ 10.000 - 15.000



55

55

Jan Jacob Spohler

(Nederhorst den Berg 1811 - Amsterdam 1866)

Winter landscape with figures, a boat and koek-en-zopie on a frozen river

Signed lower right

Oil on panel, 25.1 x 35.6 cm

Provenance:

- Kunsthandel Wim de Boer, Alkmaar

- Private collection, Bergen (NH)

€ 3.000 - 4.000



56

56

Andreas Schelfhout

(The Hague 1787 - 1870)

Winter landscape with skaters and a koek-en-zopie stand

Signed and dated 47 lower right

With artist's wax seal on the reverse

Oil on panel, 14 x 19.5 cm

Provenance:

Private collection, the Netherlands

Note:

In original frame.

The Hague artist Andreas Schelfhout was one of the most important and successful landscape painters of the Dutch

Romantic School. Particularly his winter landscapes were collected by international royalty, rich private collectors and the nobility. His fame rose quickly over a short period of time: even in far-away Russia he was known as a successful painter from The Hague. Many Dutch and European museums acquired his paintings and drawings and art critics referred to him as the 'Claude Lorrain' of winterscapes. Schelfhout had a great influence on the next generation of landscape painters and taught, amongst others, J.B. Jongkind, J.W. van Borselen, C.H.J. Leickert, L.J. Kleijn, N.J. Roosenboom and his son-in-law W.J.J. Nuijen.
€ 14.000 - 18.000

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 (1629-1682).

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.

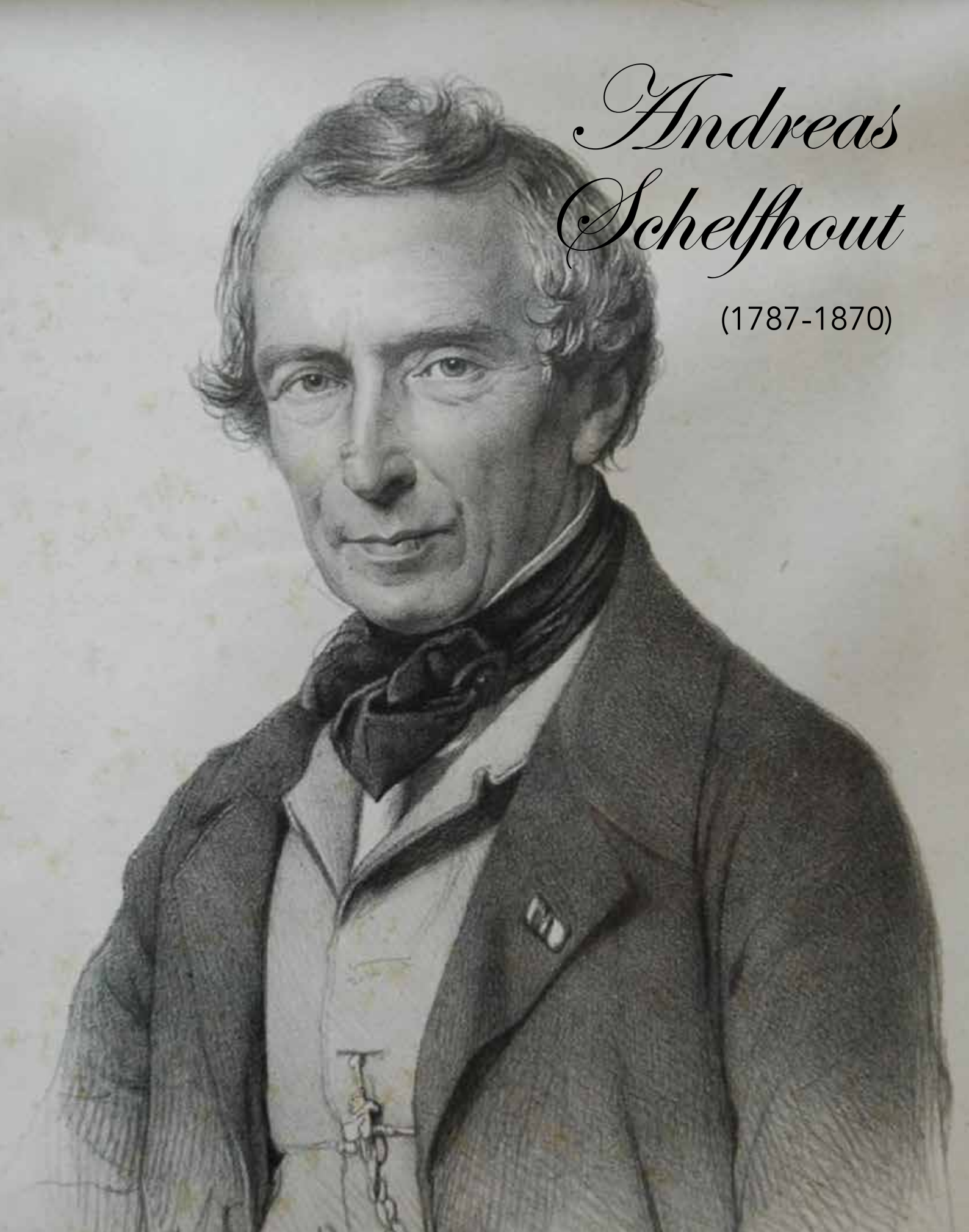
Schelfhout had been trained in Breckenheijmer's studio for four years, where he was taught practical and theoretical aspects of painting. Besides Breckenheijmer, Mother Nature was his main teacher. By means of close observation Schelfhout was able to express his artistic findings. He had the ability 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.

Nowadays 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.

A detailed black and white engraving of a man, likely a portrait of the artist Andreas Schelfhout. He is shown from the chest up, wearing a dark, textured jacket over a light-colored, buttoned-up shirt and a dark cravat. His hair is wavy and receding at the temples. The background is plain and light-colored.

*Andreas
Schelfhout*

(1787-1870)



57



58

57

Jacob Jan Coenraad Spohler

(Amsterdam 1837 - 1894)

Winter landscape with figures on a frozen waterway

Signed and indistinctly dated 60 lower right

Oil on canvas, 33.5 x 48.4 cm

Provenance:

- Auction Christie's, Amsterdam, 30 January 2001, lot 278

- Auction Sotheby's, Amsterdam, 20 April 2004, lot 188

- Private collection, Bergen (NH)

€ 2.000 - 3.000

58

Nicolaas Johannes Roosenboom

(Schellingwoude 1805 - Assen 1880)

Winter landscape with skaters and ice boat

Signed lower left

Oil on panel, 15.2 x 22.9 cm

€ 2.000 - 3.000



59

59

Jacob Jan Coenraad Spohler

(Amsterdam 1837 - 1894)

Skating on the ice

Signed and dated 57 lower right

Oil on panel, 30.6 x 42.5 cm

Provenance:

- Auction Christie's, Amsterdam, 18 November 2008, lot 146

- Private collection, Bergen (NH)

€ 4.000 - 6.000



60a



60b

60

Pieter Cornelis Dommersen

(Utrecht 1834 - Great Britain 1912/1922)

a) *Capriccio of a Dutch town*

Signed lower left

Oil on canvas, 40.7 x 33.4 cm

b) *Capriccio view of Nijmegen*

Signed and dated 1872 lower right

Oil on canvas, 41.7 x 32.9 cm

Provenance:

- Auction Freeman Fine Arts, Philadelphia, 17 June 2014,

lot 132

- Private collection, the Netherlands

(2x)

€ 3.000 - 5.000



61

61

Elias Pieter van Bommel

(Amsterdam 1819 - Vienna 1890)

Figures unloading a ferry by a tavern

Signed lower right

Oil on canvas, 39.4 x 49.1 cm

Provenance:

- Auction Kunstauktionshaus Schloss Ahlden, 30 November 2002, lot 1355

- Auction Dorotheum, Vienna, 27 May 2004, lot 15

- Private collection, Bergen (NH)

€ 3.500 - 4.500





63

62

Charles Leickert

(Brussel 1816 - Mainz 1907)

Winter in Amsterdam

Signed lower right

Oil on panel, 25.3 x 18.3 cm

Note:

The Belgian painter Charles Henri Joseph Leickert (signature: Ch. Leickert) was born in Brussels, but painted the vast part of his oeuvre in the Netherlands. Leickert was active in The Hague from 1841 to 1846 and in Amsterdam from 1849 to 1883. Being trained by Andreas Schelfhout, among many others, he specialized in Dutch winter landscapes and explored the nuances of the evening sky and the rosy-fingered dawn, which resulted in romanticized skies with pale blues and bright pinks. After 1845 Leickert also began to paint beach scenes and cityscapes. From 1848 he was a member of *Arti et Amicitiae*, and in 1856 he was appointed as a member of the Royal Academy in Amsterdam. At the age of 71 Leickert moved to Mainz, Germany, where he died in 1907.

€ 6.000 - 8.000

63

Charles Leickert

(Brussels 1816 - Mainz 1907)

Along the river in summer, town beyond

Signed lower right

Oil on panel, 28.1 x 39.2 cm

Provenance:

- Auction Christie's, Amsterdam, 26 October 2004, lot 146

- Private collection, Bergen (NH)

€ 4.000 - 6.000



64

64
Adrianus Eversen
(Amsterdam 1818 - Delft 1897)
Figures in a sunlit street
Monogrammed lower left
Oil on panel, 18.3 x 13.8 cm
€ 2.500 - 3.500



65

65

Adrianus Eversen

(Amsterdam 1818 - Delft 1897)

Street with figures (possibly Amsterdam)

Monogrammed lower left

Oil on panel, 19 x 14.6 cm

€ 2.500 - 3.500



66



67

66

Attributed to Johannes Rutten

(Dordrecht 1809 - 1884)

Winter: Townsfolk strolling near a church

Oil on panel, 50.7 x 41.7 cm

Provenance:

- Auction Christie's, Amsterdam, 29 April 1997, lot 209 as

Johannes Rutten

- Private collection, France

€ 2.500 - 3.500

67

Petrus Gerardus Vertin & Charles Rochussen

(The Hague 1819 - 1893 & Kratingen 1814 - 1894 Rotterdam)

Winter street scene

Signed by both artists and dated 56 lower right

Oil on panel, 22.5 x 17.8 cm

€ 1.500 - 2.500

68

Petrus Gerardus Vertin

(The Hague 1819 - 1893)

Jewish Quarter Amsterdam

Signed and dated 74 lower right

Oil on canvas, 63.5 x 51.6 cm

€ 3.000 - 5.000





69

69

Abraham Hulk I

(London 1813 - Zevenaar 1897)

Shipping on a calm

Signed lower left

Oil on canvas, 40.5 x 61.4 cm

Provenance:

- Auction Sotheby's, Amsterdam, 26 April 1999, lot 248

- Private collection, the Netherlands

€ 3.000 - 4.000

70

Jacques Carabain

(Amsterdam 1834 - Schaarbeek 1933)

A view of the south wall of The Hague with figures unloading a boat

Signed lower right

Oil on panel, 31.2 x 22.1 cm

Provenance:

- Auction Sotheby's, Amsterdam, 5 November 1996, lot 140

- Private collection, the Netherlands

Note:

On the reverse a handwritten label by the artist stating the authenticity.

€ 600 - 1.000

71

Johannes Hermanus Barend Koekkoek

(Amsterdam 1840 - Hilversum 1912)

A view on Veere with the Campveerse Toren and Stadhuis-toren

Signed lower left

Oil on canvas, 45.1 x 30 cm

Note:

On the reverse a handwritten label by the artist stating the authenticity.

€ 1.500 - 2.500



70



71



72



73

72

Alexander Mollinger

(Utrecht 1836 - 1867)

Working the field

Signed and dated 1862 lower left

Watercolour on paper, 25.7 x 50.7 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000

73

Alexander Mollinger

(Utrecht 1836 - 1867)

Two girls strolling Scheveningen

Signed and dated 1862 lower left

Watercolour on paper, 31.7 x 47.2 cm

€ 600 - 1.000



74

74

William Raymond Dommersen

(? 1850 - London 1927)

Mozes en Aäronkerk, Amsterdam

Signed lower right

Oil on canvas, 41.4 x 61.5 cm

€ 800 - 1.200



75

75

Frederik Hendrik Kaemmerer

(The Hague 1839 - Paris 1902)

View of a Dutch city with boats and figures (c. 1858-1861)

Signed with initials lower left

Oil on copper, 14 x 18.1 cm

Provenance:

- Kunsthandel Pieter A. Scheen, The Hague (c. 1960)

- Private collection, the Netherlands

Note:

This rare preserved early work by F.H. Kaemmerer is created around 1858-1861. Kaemmerer originally worked in the Romantic and Academic styles, but later became an Impressionist. The composition of this painting reveals - by means of the subject and use of colour - the influence of Kaemmerer's teacher S. Vermeer (1813-1876). For most of his later life, Kaemmerer lived and worked in Paris, where he specialized in genre pieces in an 18th-century French entourage. He would develop into a famous artist; his works can be found in museums throughout France and the Netherlands, as well as in Munich and the Clark Art Institute in Williamstown, Massachusetts.

€ 1.000 - 2.000

76

Anthonie Pieter Schotel

(Dordrecht 1890 - Laren 1958)

View of the Grote Kerk, Dordrecht

Signed and dated 24 lower left

Gouache on paper laid down on cardboard, 46.8 x 55.4 cm

Provenance:

- Auction Sotheby's Amsterdam, 22 March 2005, lot 128

- Private collection, the Netherlands

Literature:

C. Denninger-Schreuder, *A.P. Schotel 1890-1958. De wereld van het water*, Uitgeverij Thoth, Bussum, 2012, p. 50 (ill.)

€ 1.000 - 2.000



76



77



78



79

77

Johan Meijer

(Amsterdam 1885 - Laren (NH) 1970)

Theems, 1916

Signed lower right

Titled on the stretcher

Oil on canvas, 32.6 x 38.4 cm

Provenance:

- Larensche Kunsthandel, Amsterdam (iv.no. 879)

- Private collection, the Netherlands

€ 600 - 1.000

78

Henriette Ronner-Knip

(Amsterdam 1821 - Elseno 1909)

Kittens playing next to a fan

Signed lower left

Watercolour and ink on paper, 27.8 x 37.8 cm

Provenance:

- Kunsthandel W. de Boer

- Private collection, Bergen (NH)

€ 1.000 - 2.000

79

Willem Maris

(The Hague 1844 - 1910)

Copie naar P. Potter (Copy after P. Potter)

Signed, dated 1868 and annotated centre right

Watercolour on paper, 34.9 x 45.9 cm

Provenance:

- Auction Christie's, Amsterdam, 19 September 2006, lot 14

- Auction AAG, Amsterdam, 30 May 2011, lot 170

- Private collection, the Netherlands

Exhibited:

- Singer Laren, Laren, *Maris: een kunstenaarsfamilie*, 13 January - 10 March 1991- Stedelijk Museum, Zutphen: *Maris: een kunstenaarsfamilie*, 2 April - 1 July 1991

€ 600 - 1.000



80

80

Alexander Mollinger

(Utrecht 1836 - 1867)

Truffle hunting

Signed and dated 57 lower left

Oil on panel, 47.2 x 35.2 cm

Provenance:

- Auction Sotheby Mak van Waay, Amsterdam, 31 May 1978, lot 767

- Private collection, the Netherlands

Literature:

- S. de Bodt, *Halverwege Parijs; academisch proefschrift*, Utrecht, 1959, no. 106- J. Knoef, *Van romantiek tot realisme. Een bundel kunsthistorische opstellen*, The Hague, 1947, p. 204 (ill.)

Exhibited:

- Museum Kempenland, Eindhoven, *De Haagse School. Thema van een Collectionneur*, 4 July - 6 September 1992, cat.no. 78- Gemeentelijke Expositieruimte, Kampen, *Zomergezichten*, 6 July - 22 September 1996, cat.no. 27

€ 1.500 - 2.500



81



82

81

Jan Willem van Borselen

(Gouda 1825 - The Hague 1892)

Dutch polder landscape with resting figures by the waterside

Signed lower right

Oil on panel, 23.8 x 32.8 cm

€ 1.000 - 1.500

82

Balthasar Paul Ommeganck

(Antwerp 1755 - 1826)

Fording the stream

Indistinctly signed and dated 1802 lower right

Oil on panel, 37.2 x 49.2 cm

Provenance:

Private collection, the Netherlands

€ 1.200 - 1.500



83



84

83

Constant Artz

(Paris 1870 - Soestdijk 1951)

Dutch polder landscape with pollard willows and ducks

Signed lower right

Oil on canvas, 40.5 x 81.1 cm

Provenance:

- Kunsthandel Simonis & Buunk, Ede (inv.no. 11840)

- Private collection, the Netherlands

€ 1.000 - 2.000

84

Fedor van Kregten

(Diever 1871 - The Hague 1937)

Cows in the meadow

Signed lower right

Oil on canvas, 66.6 x 88.2 cm

€ 800 - 1.200



85



87



86



88

85

François Pieter ter Meulen

(Bodegraven 1843 - The Hague 1927)

Spring in the meadow

Signed lower right

Oil on canvas, 35.7 x 61.4 cm

Provenance:

- Auction Christie's, Laren (NH), 28 October 1975

- Private collection, the Netherlands

Exhibited:

Museum Kempenland, Eindhoven, *De Haagse School. Thema van een Collectionneur*, 4 July - 6 September 1992, cat.no. 77

€ 800 - 1.200

87

Jacob Jan van der Maaten

(Elburg 1820 - Apeldoorn 1879)

Cows near a farm in the meadow

Signed lower centre

Oil on panel, 19.4 x 28 cm

€ 600 - 1.000

86

Adriaan Marinus Geijp

(Middelburg 1855 - The Hague 1926)

Wading cows in a meadow

Signed lower right

Oil on canvas, 36.6 x 55.3 cm

€ 600 - 1.000

88

Victor Bauffe

(Mons 1849 - The Hague 1921)

Polder landscape

Signed lower right

Watercolour on paper, 34.3 x 62 cm

€ 800 - 1.200



89



90

89

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

€ 750 - 1.250

90

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

Note:

On the stretcher a label indicating the work was on loan to the Teylers Museum in Haarlem.

€ 800 - 1.200



91

91
Willem de Zwart
 (The Hague 1862 - 1931)
A summer day
 Signed lower right
 Oil on canvas laid down on panel, 40.1 x 29.7 cm
 € 800 - 1.200



92

92
Jan Hendrik Weissenbruch
 (The Hague 1824 - 1903)
Landschap (Landscape)
 Studio stamp lower right
 Oil on panel, 30.7 x 23.7 cm
 Provenance:
 - Kunsthandel Pieter A. Scheen, The Hague
 - Private collection, the Netherlands
 € 800 - 1.200



93

93

Théophile de Bock

(The Hague 1851 - Haarlem 1904)

Boschlaan (Forest path)

Signed lower left

Oil on canvas laid down on panel, 44.6 x 29.7 cm

Provenance:

- Kunsthandel J.J. Biesing, The Hague (1918)
- Auction Van Marle & Bignell, The Hague, 17 June 1975
- Private collection, the Netherlands

Exhibited:

Museum Kempenland, Eindhoven, *De Haagse School. Thema van een Collectionneur*, 4 July - 6 September 1992, cat.no. 29

Note:

On the reverse a handwritten label by Mr J. Biesing stating the authenticity of the work, dated 16 January 1918.

€ 600 - 1.000



94

94

Théophile de Bock

(The Hague 1851 - Haarlem 1904)

Kasteel Doorwerth (Doorwerth Castle)

Signed lower right

Oil on canvas, 60.6 x 38.8 cm

Provenance:

- Auction Paul Brandt, Amsterdam, 13 May 1975, lot 145
- Private collection, the Netherlands

Literature:

Catalogue *Van Veluwezoom naar Haagse School. Schilderijen van 19de-eeuwse landschapschilders*, Kasteel Middachten, De Steeg, 1983, cat.no. 29

Exhibited:

- Museum Kempenland, Eindhoven, *De Haagse School. Thema van een Collectionneur*, 4 July - 6 September 1992, cat.no. 25

- Museum Veluwezoom, Kasteel Doorwerth, *Magie van de Veluwezoom*, 27 August - 6 December 2006, no. 72

€ 2.000 - 4.000



95

95

Jozef Israëls

(Groningen 1824 - The Hague 1911)

A peasant girl sewing

Signed lower left

Oil on panel, 41.9 x 29.1 cm

Provenance:

Private collection, USA

€ 2.000 - 3.000



96

96

Jozef Israëls

(Groningen 1824 - The Hague 1911)

Alone in the World (c. 1878)

Signed lower right

Oil on canvas, 37.7 x 55.2 cm

Provenance:

- Collection Mrs Gatacre - de Stuers
- Auction Mak van Waay, Amsterdam, 15 April 1975, no. 84
- Private collection, the Netherlands

Literature:

- Catalogue *Jozef Israëls 1824-1911. Schilderijen-Aquarellen*, Gemeentelijke Expositieruimte, Kampen, 1987, cat.no. 9

Exhibited:

- Gemeentemuseum Arnhem, on loan until 1975 (inv.no. A.S. 153)
- Museum Kempenland, Eindhoven, *De Haagse School. Thema van een Collectionneur*, 4 July - 6 September 1992, cat.no. 58

Note:

This work is a study for the larger painting *Alone in the World* by Jozef Israëls (90 x 136 cm), dating from 1878 in the collection of the Rijksmuseum Amsterdam (inv.no. SK-A-1179).

The Rijksmuseum also owns a watercolour depicting the same subject (inv.no. SK-A-2613).

€ 3.000 - 5.000



97

97
Suze Robertson
 (The Hague 1855 - 1922)
Portrait of Trijn
 Signed upper right
 Oil on panel, 24.6 x 18.8 cm
 € 800 - 1.200

98
Jan Heyse
 (Zierikzee 1882 - Veere 1954)
Zeeuws meisje (Girl from Zeeland)
 Signed upper right
 Oil on board, 13.8 x 10.3 cm (measured within frame)
 Provenance:
 - Kunsthandel C.M. van Gogh, Amsterdam
 - Private collection, the Netherlands
 Note:
 The backing of the frame stamped *Familiearchief Pont*.
 € 800 - 1.200



98

99
Albert Neuhuys
 (Utrecht 1844 - Locarno 1914)
The doll
 Signed and dated 80 lower right
 Watercolour on paper, 45.4 x 34.5 cm
 Provenance:
 - Alexander Gallery, Glasgow (1976)
 - Private collection, the Netherlands
 Literature:
 Catalogue '*...onbedorven schilderachtige toestanden...*' *Het boereninterieur in de Nederlandse schilderkunst in 19de en 20ste eeuw*, Rijksmuseum Twenthe, Enschede / Goois Museum, Hilversum / Museum Kempenland, Eindhoven, 1990-1991, cat.no. 28
 Exhibited:
 - Museum Kempenland, Eindhoven, *De Haagse School. Thema van een collectionneur*, 4 July - 6 September 1992, cat.no. 84
 - Jakob Smitsmuseum, Mol, 30 March - 28 April 1996, cat.no. 35
 - Museum Kempenland, Eindhoven, *Tussen realisme en impressionisme. Aquarellen van meesters van de Haagse School*, 18 November 2000 - 11 March 2001
 € 1.000 - 2.000



99



100

100

Bernardus Johannes Blommers

(The Hague 1845 - 1914)

Little girl in green dress (c. 1895)

Signed upper left

Oil on canvas, 62.1 x 52.9 cm

Provenance:

- Collection Blommers, family of the artist
- Kunsthandel Ivo Bouwman, The Hague (1977)
- Private collection, the Netherlands

Exhibited:

- Museum Kempenland, Eindhoven, *De Haagse School. Thema van een Collectionneur*, 4 July - 6 September 1992, cat.no. 17
- Jakob Smitsmuseum, Mol, 30 March - 28 April 1996, cat.no. 6

Note:

The portrayed child is most likely Blommers' grandchild; the daughter of his son-in-law and fellow-artist Jan Zoetelief Tromp (1872-1947). The interior resembles Blommers' studio in The Hague, with its fireplace and fire-tongs.

€ 2.000 - 4.000



101

101

Bernhard Anton Funke Küpper

(Ruhrtort 1869 - Haarlem 1955)

*Knitting together*Signed and dated *Katwijk* 1921 lower right

Oil on canvas, 49 x 55.3 cm

Provenance:

- Gebr. Douwes Fine Art, Amsterdam
 - Private collection, the Netherlands
- € 800 - 1.200



102



103



104

102

Jean Gouweeloes

(Brussels 1868 - 1943)

Naakt met sigaret (Nude with cigarette)

Signed lower right

Oil on canvas, 36.8 x 51.8 cm

Provenance:

- Auction De Vuyst, Lokeren, 14 May 2005, lot 170

- Private collection, the Netherlands

€ 1.000 - 1.500

103

Chris de Moor

(Rotterdam 1899 - Amsterdam 1981)

Reclining nude

Signed and dated 1933 upper right

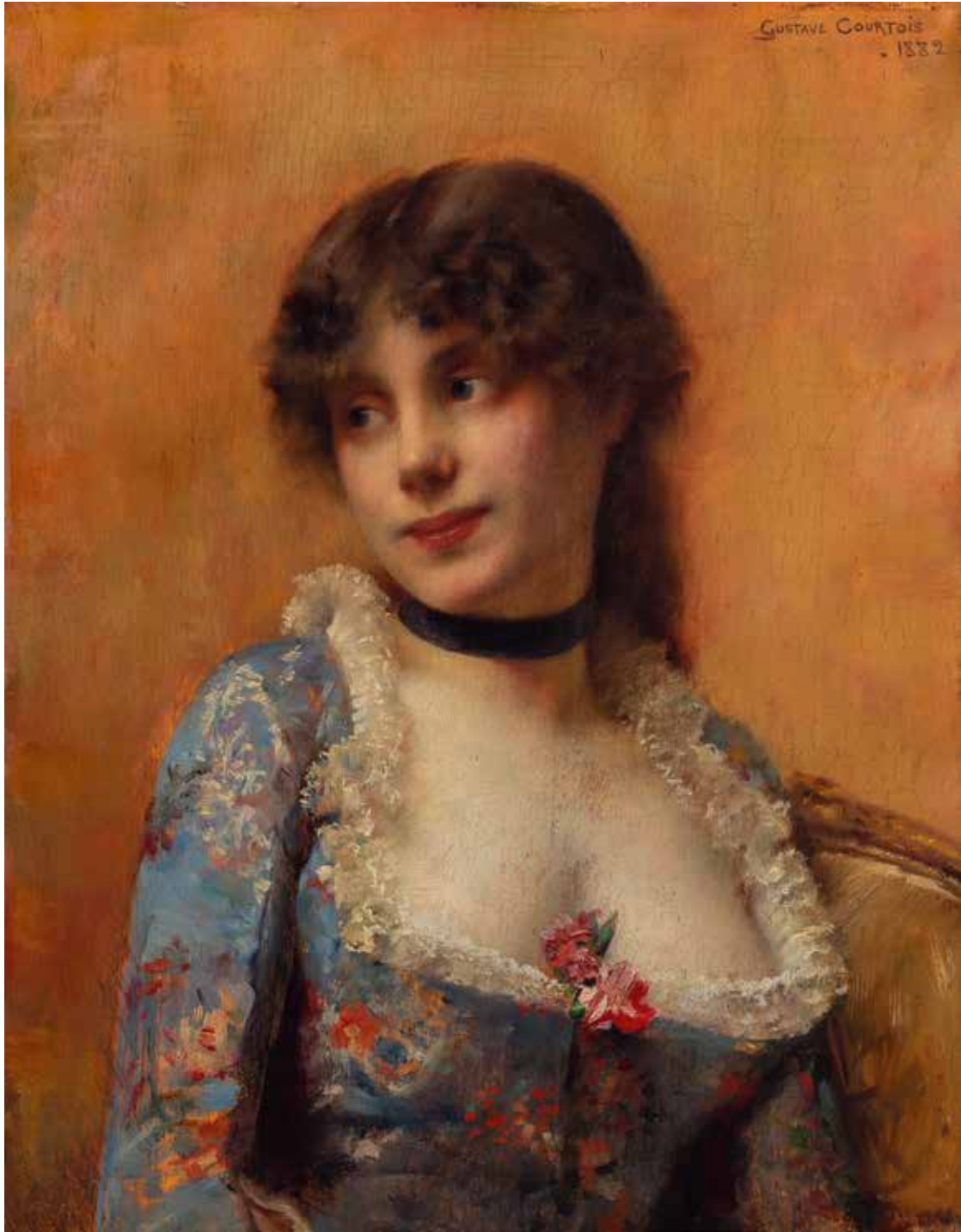
Oil on canvas, 95.9 x 110.5 cm

Provenance:

- Auction Sotheby's, Amsterdam, 8 September 1998, lot 442

- Private collection, the Netherlands

€ 800 - 1.200



105

104

Charles Joseph Watelet

(Beauraing 1867 - ? 1954)

Le soir

Signed and dated 1929 lower left

Oil on canvas, 90.8 x 70.6 cm

€ 1.000 - 1.500

105

Gustave Courtois

(Pusey 1853 - Paris 1923)

A fair beauty

Signed and dated 1882 upper right

Oil on panel, 31.5 x 24.5 cm

€ 2.500 - 5.000



106



107

106

Frans Langeveld

(Amsterdam 1877 - Laren (NH) 1939)

Activity by the canal in Amsterdam

Signed and dated 1898 lower left

Oil on canvas, 44.5 x 63.5 cm

Provenance:

- Collection Meentwijk, Bussum
 - Auction Christie's Amsterdam, 16 October 2003, lot 868
 - Private collection, the Netherlands
- € 2.000 - 4.000

107

Victor Abeloos

(Sint-Gillis 1881 - Elsene 1965)

Mule on the beach

Signed lower right

Oil on panel, 39.4 x 49.5 cm

€ 800 - 1.200



108



109



110



111

108

Evert Moll

(Voorburg 1878 - The Hague 1955)

Still life of flowers

Signed lower left

Oil on canvas, 41.3 x 51 cm

€ 700 - 900

110

Gerrit Willem Dijsselhof

(Zwollerkerspel 1866 - Overveen 1924)

Snoeken (Pikes)

Monogrammed lower right

Oil on canvas, 45.5 x 52.7 cm

Provenance:

- Kunsthandel E.J. van Wisselingh & Co, Amsterdam (inv.no. 2901)

- Private collection, the Netherlands, thence by descent to the present owner

€ 1.500 - 2.500

109

Baruch Laguna

(Amsterdam 1864 - Auschwitz 1943)

Still life with roses

Signed lower right

Oil on canvas, 65.6 x 75.6 cm

€ 800 - 1.200

111

Max Carlier

(Tourcing 1872 -1938)

Still life with flowers, fruits and pigeons

Signed upper right

Oil on canvas, 60.2 x 90.5 cm

€ 800 - 1.000



112



113

112
Gerardina Jacoba van de Sande Bakhuyzen
 (The Hague 1826 - 1895)
Roses on a stone ledge
 Signed lower left
 Watercolour on paper, 30.7 x 38.3 cm
 € 1.000 - 3.000

113
Gerardina Jacoba van de Sande Bakhuyzen
 (The Hague 1826 - 1895)
Wild roses
 Monogrammed and indistinctly dated 87 lower right
 Oil on canvas, 52.9 x 43.5 cm
 € 1.500 - 2.500



114

114

Margaretha Roosenboom

(The Hague 1843 - Voorburg 1896)

Still life with chrysanthemums

Signed lower right

Oil on canvas, 35.7 x 56.4 cm

Provenance:

Private collection, the Netherlands

€ 9.000 - 12.000



115

115

Louis Apol

(The Hague 1850 - 1936)

Sunset

Signed lower left

Oil on canvas, 21.5 x 30.4 cm

Provenance:

Private collection, the Netherlands

€ 6.000 - 10.000



116

116

Johan Barthold Jongkind

(Lattrop 1819 - La Côte-Saint-André 1891)

Houthaven te Rotterdam (Lumber port in Rotterdam)

Signed and dated 1868 lower right

Oil on canvas, 32.8 x 42.5 cm

Provenance:

- Collection Alexandre Blanc, France
- Auction Galerie Georges Petit, Paris, 3 & 4 December 1906, lot 61 as *Le bassin du Port au Roi, à Rotterdam*
- Collection M. van der Velde, the Netherlands
- Auction Paul Brandt, Amsterdam, 20 November 1973, lot 40 as *Marine*

- Private collection, North-America
- Kunsthandel Schreuder & Kraan, Zwaneburg (2002)
- Gebr. Douwes Fine Art, Amsterdam
- Private collection, the Netherlands

Literature:

'Jongkind, Peintures I, 2003', Adolphe Stein, Sylvie Brame, Francois Lorenceau, Janine Sinizergues, no. 487 as *'Le bassin du Port du Roi à Rotterdam'*

Note:

This work will be included in the archive of the Comité Jongkind, Paris-La Haye, with number H0579-XOO-B1487.
€ 18.000 - 22.000



117



118

117
David Schulman
 (Hilversum 1881 - Laren (NH) 1966)
Snow covered farms
 Signed lower left
 Oil on canvas, 50.5 x 70.4 cm
 € 1.500 - 2.500

118
Willy Sluiter
 (Amersfoort 1873 - The Hague 1949)
Farm in Heeze
 Signed lower right
 Studio stamp on the reverse
 Oil on canvas, 41 x 46.1 cm
 € 1.000 - 3.000



119

119

Willy Sluiter

(Amersfoort 1873 - The Hague 1949)

Shell fisher on the beach

Signed and dated 04 lower right

Oil on canvas, 45.9 x 62 cm

€ 3.000 - 5.000



120



121

120

Anton Mauve

(Zaandam 1838 - Arnhem 1888)

Wilgen in weide (Willows in the meadow)

Signed lower right

Oil on canvas laid down on panel, 32.2 x 42.5 cm

Provenance:

Family of the artist

€ 1.000 - 2.000

121

Anton Mauve

(Zaandam 1838 - Arnhem 1888)

Cow

Signed lower right

Oil on canvas laid down on panel, 16.3 x 27.2 cm

Provenance:

- Kunsthandel Simonis & Buunk, Ede (2000) (inv.no. 378)

- Private collection, the Netherlands

€ 800 - 1.200



122

122

Anton Mauve

(Zaandam 1838 - Arnhem 1888)

Sketchbook (2x)

Two sketchbooks containing sketches in chalk, pencil and charcoal, as well as several etchings

Provenance:

Family of the artist

(2x)

€ 1.000 - 2.000



123

123

Anton Mauve

(Zaandam 1838 - Arnhem 1888)

"Scheveningen"

Signed lower right

Signed and titled on a label on the reverse

Oil on canvas laid down on panel, 12.1 x 26.3 cm

Provenance:

Family of the artist

Note:

Anton Mauve was born in Zaandam. At the age of 16 he was apprentice to the painter Pieter Frederik van Os in Haarlem and later to the horse painter Wouter Verschuur. Together with Paul Gabriel, Mauve often went out into nature to paint. In 1871 Mauve moved into a studio in The Hague, where he briefly gave Vincent van Gogh - of whom he was a cousin by marriage - painting lessons: he would teach how to paint after life. Famous for his atmospheric paintings with animals in the countryside, he spent most of his prosperous years in Laren (NH), where he was one of the founders of the Larense School. He painted many of his works in the Laren area, referred to by connoisseurs as "The Land of Mauve".

€ 3.000 - 5.000



The artist couple Hendrik Willem & Sientje Mesdag

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. 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.



124

124

Sientje Mesdag-van Houten

(Groningen 1834 - The Hague 1909)

A farmyard with peasant women feeding chickens

Signed lower left

Oil on canvas, 70.2 x 89 cm

Provenance:

- Auction Christie's, Amsterdam, 27 April 1999, lot 169

- Private collection, the Netherlands

€ 3.000 - 4.000



125

125

Hendrik Willem Mesdag

(Groningen 1831 - The Hague 1915)

*Bomschuiten en een visserskar op de kustlijn bij maanlicht**(Bomschuits and fish stall on the shore by moonlight)*

Signed and dated 1895 lower right

Oil on canvas, 70.5 x 90.3 cm

Provenance:

- Auction Vendu Notarishuis, Rotterdam, 8 May 2001, lot 200

- Private collection, the Netherlands

€ 30.000 - 40.000



126



128

126
Jan Korthals
 (Amsterdam 1916 - 1972)
Moored boats in the canal, Amsterdam
 Signed lower right
 Oil on canvas, 50.7 x 70.7 cm
 € 800 - 1.200



127



129

127
Jan Korthals
 (Amsterdam 1916 - 1972)
Blauwbrug over de Amstel
 Signed lower right
 Oil on canvas, 59.9 x 80.5 cm
 € 800 - 1.200

128
German Grobe
 (Hanau 1857 - Düsseldorf 1938)
Setting out to sea
 Signed lower right
 Oil on canvas, 80.4 x 70.4 cm
 € 1.000 - 2.000



130



131

129

Jan Korthals

(Amsterdam 1916 - 1972)

Boats in a canal, Amsterdam

Signed lower right

Oil on canvas, 51.1 x 70.9 cm

Provenance:

- Auction Christie's, Amsterdam, 16 January 2007, lot 15

- Private collection, the Netherlands

€ 800 - 1.200

130

Hobbe Smith

(Witmarsum 1862 - Amsterdam 1942)

Bomschuit at sea

Signed lower left

Oil on canvas, 38.5 x 27.9 cm

€ 600 - 1.000

131

Hobbe Smith

(Witmarsum 1862 - Amsterdam 1942)

Windmill on a waterway

Signed lower left

Oil on canvas, 95.1 x 75.5 cm

Provenance:

- Auction Christie's, Amsterdam, 4 July 2000, lot 240

- Private collection, the Netherlands

€ 1.000 - 2.000



132



133



134

132

Gerhard Arij Ludvig Munthe

(Düsseldorf 1875 - Leiden 1927)

Bomschuit in the surf

Signed lower left

Oil on board, 20.9 x 16 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 1.500

133

Gerhard Arij Ludvig Munthe

(Düsseldorf 1875 - Leiden 1927)

Zeilende kotter voor Katwijk (Sailing cutter at Katwijk)

Signed and dated 24 lower left

Oil on canvas, 65.6 x 54.5 cm

Provenance:

- Kunsthandel Roelofs (1967) (inv.no. 2789) (incl. invoice)

- Private collection, the Netherlands

€ 2.000 - 4.000



135

134

Gerhard Arij Ludvig Munthe

(Düsseldorf 1875 - Leiden 1927)

Moored bomschuit at sunset

Signed lower left

Oil on canvas laid down on board, 12.4 x 21.2 cm

€ 1.000 - 3.000

135

Gerhard Arij Ludvig Munthe

(Düsseldorf 1875 - Leiden 1927)

In the surf at sunset

Signed lower right

Oil on canvas laid down on plywood, 32.9 x 49.3 cm

Provenance:

- Family of the artist
- Auction Christie's, Amsterdam, 17 October 2007
- Private collection, the Netherlands

€ 2.000 - 4.000



136

136

Amédée Julien Marcel-Clément

(Paris 1873 - ?)

Marine

Signed lower right

Oil on canvas, 60.9 x 116.1 cm

Provenance:

- Auction Christie's, Amsterdam, 29 April 1998, lot 255

- Private collection, the Netherlands

€ 4.000 - 6.000



137

137
Johan Antonie de Jonge
 (Rotterdam 1864 - The Hague 1927)
Two girls on the beach
 Oil on board, 41 x 32 cm
 Provenance:
 - Kunstgalerij Albricht, Oosterbeek (2005)
 - Private collection, the Netherlands
 € 2.000 - 4.000



138

138
Johan Antonie de Jonge
 (Rotterdam 1864 - The Hague 1927)
Daydreaming
 Watercolour and black chalk on paper, 30.9 x 21.7 cm
 Provenance:
 - Kunsthandel Pieter Overduin, Giessenburg
 - Private collection, the Netherlands
 - Auction AAG, 23 October 2006, lot 145
 - Private collection, the Netherlands
 € 800 - 1.200



139



140

139

Jan Hoyneck van Papendrecht

(Amsterdam 1858 - The Hague 1933)

The horse race, Duindigt

Signed lower left

Watercolour on paper, 42.5 x 59.4 cm

Provenance:

- Kunsthandel Simonis & Buunk, Ede (2002) (inv.no. 6506/ko)

- Private collection, the Netherlands

€ 1.000 - 2.000

140

Jan Zoetelief Tromp

(Batavia 1872 - Breteuil-sur-Iton 1947)

Returning with the catch

Signed lower right

Watercolour on paper laid down on cardboard, 31.7 x 42.2 cm

€ 2.000 - 4.000



141



Oude Langendijk & Jacob Gerritstraat, Delft

141

Floris Arntzenius

(Surabaya 1864 - The Hague 1925)

Oude Langendijk corner Jacob Gerritstraat, Delft

Signed lower right

Mixed media on paper, 13.2 x 18.6 cm

Provenance:

Private collection, the Netherlands

€ 7.000 - 9.000



The young Isaac was stimulated by his father Jozef (Joseph) Israels (1824-1911), the illustrious Dutch genre painter, to take up drawing and painting at a very young age.

When the Orthodox-Jewish family moved to the Hague, Isaac, at the age of six, found himself surrounded by an international myriad-feathered flock of writers, musicians, art dealers and collectors, who used to visit his family home. Moreover, artists of the Hague School and Édouard Manet and Max Liebermann were welcomed as guests. The family made multiple trips abroad, also to Paris in 1878, which triggered Isaac to attend the Academy in The Hague. From then onwards, Isaac's annual visits to Paris, the City of Light, broadened his horizons, which affected his development as a painter tremendously.

As a consequence, the time he spent at the Academy in The Hague was only short-lived, from 1877-1880, but it appeared to be crucial for his contacts with Marius Bauer, Floris Verster and George Hendrik Breitner. Isaac's work from this period displays a technical ability well beyond his years. What intrigued young Isaac even more were the military manoeuvres that he witnessed around him. He captured these scenes on two canvases, 'Barracks Meal' and 'Bugle Practice', which were shown at the Academy's annual exhibition. In fact, 'Bugle Practice' was so appealing that the collector and painter H. W. Mesdag purchased it immediately, even before it had been finished.

In 1882, Isaac Israels made his debut at the Salon des Artistes Français in Paris with 'Military Burial', a depiction of soldiers gathered around an open grave on an autumn day. Although comparisons with Gustave Courbet's 'Burial at Ornans' are inevitable, Israels' composition was more academic, reflecting both Italian renaissance and ancient Roman imagery. After this successful debut, Israels triumphed again at the 1885 Salon with an honourable mention for 'Volunteers Departing for the Colonies', another naturalistic military scene, this time set on the docks of Rotterdam. Influential art critic Albert Wolff was so impressed by this work that he wrote: "This young man who has taken such a definitive place in the Salon of 1885 is Monsieur Israels, son of the illustrious Dutch painter. This young man's painting is one of those rare canvases that force you to stop and think. And that is the highest praise that I can offer."

Isaac Israels' successes at the Paris Salon seem to have fuelled his desire to investigate more experimental forms of painting. At the age of twenty, he was drawn to Impressionism and Naturalism, particularly the concerns

Isaac Israels in Paris

expressed in Emile Zola's writings about working people. He followed in Van Gogh's footsteps and spent a year travelling through the Belgian mining districts and studying the life of miners. His art emerged with a stronger sense of colour and a fierce commitment to the depiction of modern life. In addition, he applied to the Amsterdam Academy of Art along with his friend, George Hendrik Breitner. Breitner was attracted by the hectic Amsterdam city life, where he started to paint his famous cityscapes. There he was joined by Isaac Israels, in 1885, who wanted to escape The Hague and the parental guidance.

By 1887 Israels and Breitner had abandoned the Amsterdam Academy for the more progressive art circle of the 'Tachtigers' (Eighties Movement). This avant-garde group consisted of writers and artists who embraced the concept that aesthetic style must reflect the content of a work. The 'Tachtigers' admired the work of Naturalist writers and painters. In response to this influence, Israels started focussing on Amsterdam streets, cafes, and cabarets, and on the lives of working people. Although he hardly took part in any exhibitions during these years, Israels explored a wide variety of media, and produced a significant volume of sketches, watercolours, pastels and oil paintings.

Israels and his friend Frans Erens, a 'Tachtigers' writer, often frequented the harbour cafes around the 'Zeedijk', the renowned red light district of Amsterdam. During these years, Israels also made regular trips to Paris where he met Emile Zola, as well as Stéphane Mallarmé, and the painters, Berthe Morisot and Odilon Redon. Visitors from Paris came to Amsterdam, including Paul Verlaine, who stayed with Israels' friend Willem Witsen while he presented a lecture series in 1892.

In 1893, after a trip to Spain and North Africa with his father Joseph and Frans Erens, Isaac's colour palette became much brighter, while painting his series of 'plein air' paintings 'Three Servant Girls' back in Amsterdam. At the turn of the century, Isaac Israels was introduced by Thérèse Schwartz, a female painter, to the world of fashion in the Amsterdam fashion house 'Hirsch'. He was allowed into the showrooms, fitting rooms and workrooms, where seamstresses would toil at fine

needlework under dim lights. He discovered the world of haute couture, which became another major theme in his work. Especially the discrepancy between wealthy customers and hard-working seamstresses interested him. He did not romanticise these scenes, but rather depicted them in a naturalistic way.

After a trip to Paris again, in 1903, Isaac Israels decided to settle there in 1904, establishing his studio at rue Alfred Stevens, nr. 10, near Montmartre, close to the studio of Henri de Toulouse Lautrec. Isaac admired his work enormously, as he also did the work by Edgar Degas. As in Amsterdam, he painted the specific Parisian motifs, such as public parks, cafes, cabarets and bistros, as well as fairgrounds and circus acrobats. Also, he visited the fashion houses Pacquin and Drecoli, in order to continue his studies of the world of fashion. However, he only exhibited once in this period, in 1909. He remained in Paris for a period of ten years, until the outbreak of World War I in 1914. Paris had a strong appeal for artists from many countries, such as Picasso, Matisse, Braque, Van Dongen and Mondriaan.

Some interesting paintings by his hand from his Parisian period are kept in some leading Dutch museums. His oil on canvas 'In the Bois de Boulogne near Paris', circa 1906, is now in the collection of the Rijksmuseum in Amsterdam. On their website it reads: "This family picnic in the Bois de Boulogne, probably on a Sunday or public holiday, is typical of Israels' subject matter. He was not inclined to gloominess and in Paris painted primarily urban pastimes, in particular those of women: parks, fashion houses, restaurants and cafés."

His watercolour on paper 'People in a park, Paris' and his oil on canvas 'Bois de Boulogne, Paris' circa 1906, are in the collection of Kröller-Müller Museum in Otterlo, the Netherlands.

After his Parisian period, Isaac Israels worked in England, Italy, Switzerland, Germany, Austria, Belgium and the Dutch East Indies, before finally settling in The Hague again, in his parental home, which was abandoned since his father's death. He gave up his Parisian apartment and died in The Hague on 7 October 1934, aged 69, as a result of a street accident a few days before.



142

142

Isaac Israels

(Amsterdam 1865 - The Hague 1934)

Rue Mouffetard, Paris (c. 1904-1910)

Signed lower left

Watercolour on paper, 35.4 x 50.8 cm

Provenance:

Corporate collection, the Netherlands

Note:

Between 1904 and 1916 Isaac Israels resided in Paris, where he kept his workshop until 1925. A recurring theme were cityscapes, in which he captured the life of the modern city. This watercolour depicts the Rue Mouffetard (situated in the fifth arrondissement), a street that was famous for the food markets that were held daily.

€ 3.000 - 5.000

143

Isaac Israels

(Amsterdam 1865 - The Hague 1934)

Midinette on a balcony in the Rue de Castiglione, Place Vendôme in the background

Signed lower left

Oil on canvas, 46.2 x 33.5 cm

Provenance:

- P.B. van Voorst van Beest Gallery, The Hague (1986) (incl. copy invoice)

- Private collection, the Netherlands, thence by descent to the present owner

Note:

Young ladies, dressed according to the latest fashion, standing on balconies were a common subject for Isaac Israels during his early Parisian years, from 1904 to 1910. In the background appears the prominent Vendôme Column, at the opulent Place Vendôme, that is located between Rue de la Paix and Rue de Castiglione and forms a central axis between the Ópera and the Jardin des Tuileries. After Israels apprenticeship with Belgian fashion house Hirsch & Cie on the Leidseplein in Amsterdam he traveled to Paris where he was allowed to paint in the sewing studio of the leading fashion designer Jeanne Paquin. The studio was located on Rue de la Paix where the 'essayeuses' (models) often came by to fit the beautiful garments and show them to the wealthy clients. The hard working seamstresses, called 'midinettes', were more than happy to earn some extra money by modelling for Isaac Israels. This painting depicts one of the seamstresses on a balcony of one of the luxury hotels on Rue de Castiglione.

€ 35.000 - 45.000







144

Left page:
 George Hendrik Breitner
Gezicht op een bouwput aan de Van Diemenstraat te Amsterdam, 1889-1896
 Original print of negative (detail)
 Collection RKD - Netherlands Institute for Art History,
 The Hague

144

George Hendrik Breitner

(Rotterdam 1857 - Amsterdam 1923)

Heistelling (Pile driver)

Construction work at the Van Diemenstraat in Amsterdam

Signed and dated 1897 lower left

Oil on canvas, 68.2 x 81.9 cm

Provenance:

- Kunsthandel S.J. Sala, The Hague, inv.no. 146
 - Auction Mak van Waay, Amsterdam, 1 October 1973, lot 4
 - Auction Christie's, Amsterdam, 6 April 1982, lot 105
 - Auction Sotheby's, Amsterdam, 26 October 1998, lot 232
 - Auction Christie's, Amsterdam, 17 October 2007, lot 166
 - Private collection, the Netherlands
- € 20.000 - 25.000



145

145
George Hendrik Breitner
(Rotterdam 1857 - Amsterdam 1923)
Amsterdam
Signed lower right
Oil on canvas, 30.2 x 39.4 cm
Provenance:
Private collection, Germany
€ 6.000 - 8.000



146

146

George Hendrik Breitner

(Rotterdam 1857 - Amsterdam 1923)

Cavalry

Signed lower right

Oil on paper laid down on panel, 25.8 x 41.3 cm

Provenance:

Private collection, the Netherlands

Exhibited:

Arti et Amicitiae, Amsterdam, *Tentoonstelling G.H. Breitner*,

November 1901 - January 1902

€ 5.000 - 8.000

Kees van Dongen

(1877 - 1968)

Cornelis Theodorus Maria van Dongen, 'Kees' as he used to be called, was born into a middle-class family in Delfshaven, near Rotterdam on 26 January 1877. At the age of 15 he started his studies at the Royal Academy of Fine Arts in Rotterdam (now the Willem de Kooning Academy), where he met Augusta Preitinger (Guus), a fellow painter and his future wife. While at the Academy from 1892 till 1897 Kees van Dongen used to visit the Red Quarter seaport area, where he had the chance to make sketches of sailors and prostitutes. This thematic choice was rather unusual at that time, but his subjects matched his loose manner of painting, inspired by Isaac Israels and George Hendrik Breitner, both Hague School painters. Within a short period of time he was able to earn a living as a draughtsman, working for several newspapers including 'Het Rotterdamsch Nieuwsblad'.

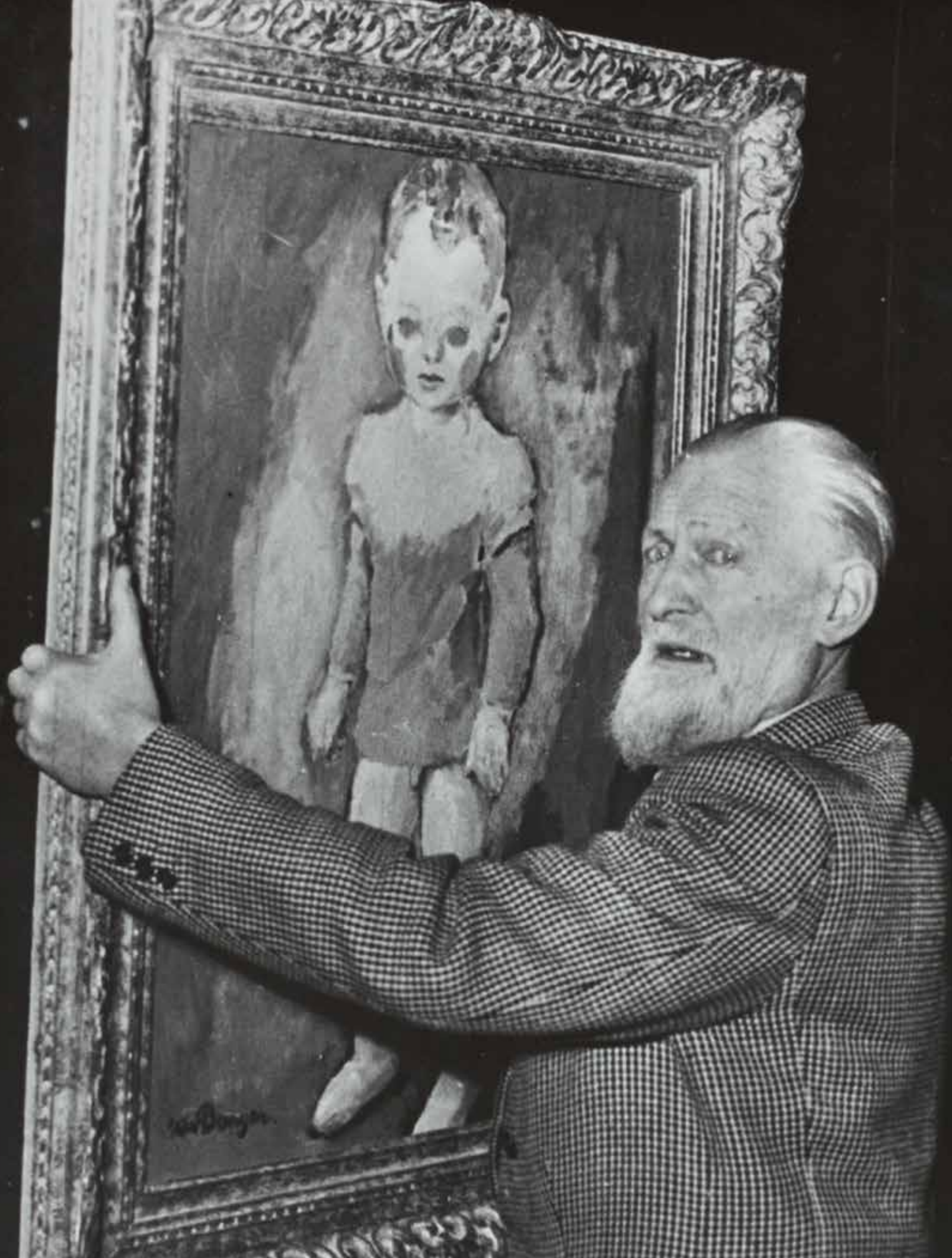
In 1897 Van Dongen went to Paris for the first time, where he stayed in Montmartre for several months in order to continue his training as a draughtsman. He must have felt at home in the large émigré community of artists in Montmartre, for only two years later he decided to settle in Paris. At that time his beloved Guus, who preceded him, had already found a job in Paris. They married in 1901 and had two children, of whom the first child died shortly after his birth. Daughter Dolly was born in 1905, the year in which Van Dongen participated in a controversial exhibition Salon d'Automne along with Henri Matisse, André Derain, Maurice de Vlaminck, Jean Puy and several other artists. This group of artists was called 'Fauves' (wild beasts) by Louis Vauxcelles, an art critic, after having been confronted with the bright coloured paintings of the participants.

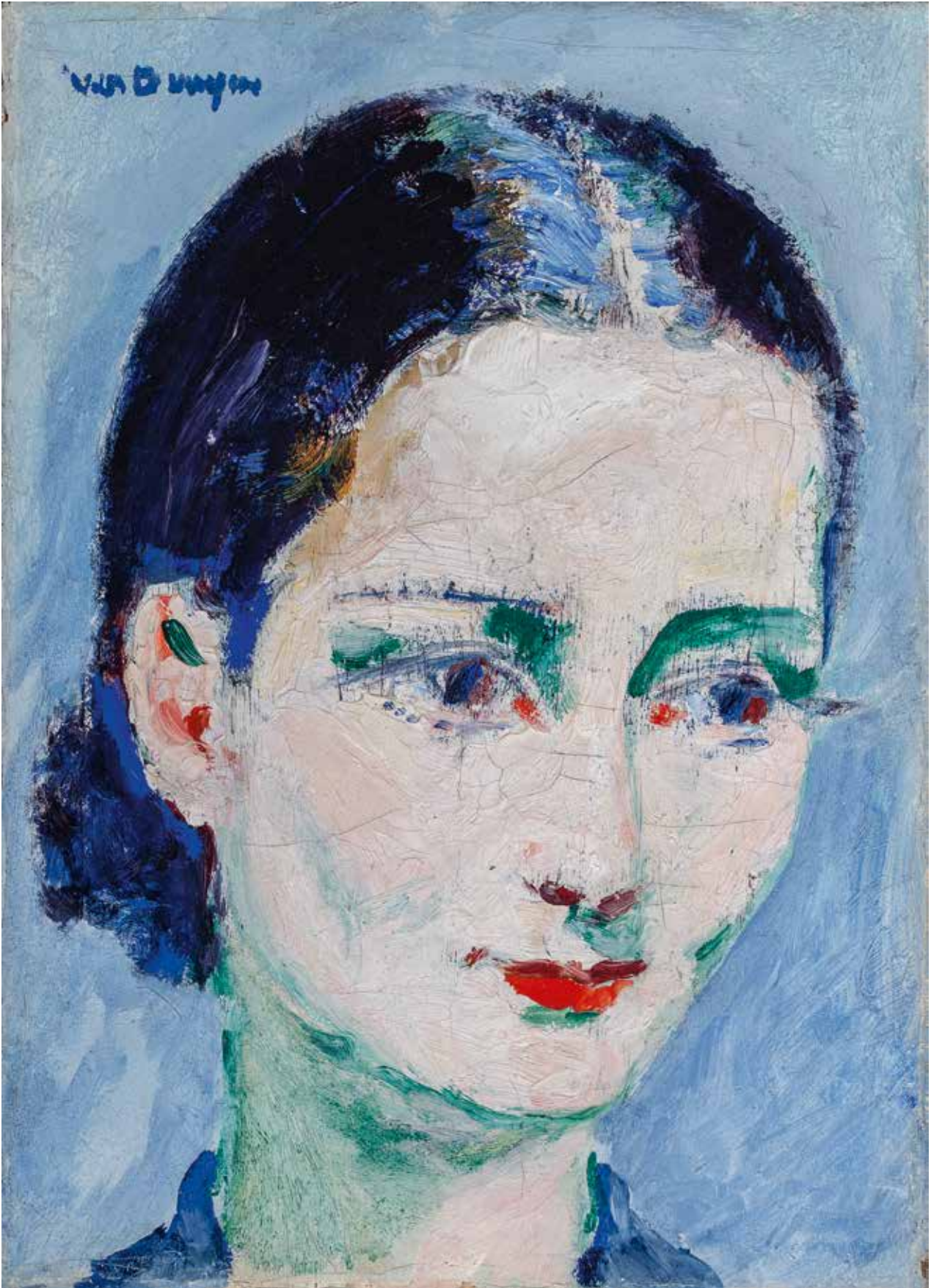
Van Dongen's decision to join the Fauvists in 1906 turned out to be a right one. This major avant-garde movement reflected his own life style and above all matched his use of colour, paint and electric light. Henri Matisse's influence, for instance, can be traced in Van Dongen's backgrounds, in which decorative elements are dominant. Only a year later the German expressionist group 'Die Brücke' would invite him to become a member. In the same period he got acquainted with Pablo Picasso and Juan Gris, who used to work in the same group of studios in 'Bateau Lavoir', located at Rue Ravignan in Paris. Heavyweights like Amadeo Modigliani, Guillaume Apollinaire and Georges Braques also worked here. Van

Dongen thrived in this inspiring environment. Here, Van Dongen also painted Fernande Olivier, Picasso's muse and girlfriend, whose portrait Picasso has painted over sixty times.

After World War I Van Dongen's marriage was over, the couple divorced in 1921 and he became involved with a married socialite, Lea Alvin, also known as Jasmy Jacob, a fashion director. Gradually, his reputation as a portraitist - especially of women - grew among the bourgeoisie and the upper classes. His famous studio parties in the 1920s and 1930s attracted film stars, politicians and artists. He himself felt attracted to the dancers of the 'Folies-Bergères' and after his trips to Spain, Morocco and Egypt he painted experimental portraits of women with an oriental touch, using vibrant colours and decorative elements. The portrait of 'Marjorie' in this sale (lot 147) was painted ca. 1931. It displays typical fauvist colours. Van Dongen would speak of the female body as "a human landscape". The society women who had their portraits painted he would "elongate to make them slim" and he would "enlarge their jewels". No wonder the ladies were flattered when they saw their images depicted on the canvas.

Although based in Paris and having become a French citizen in 1927 Van Dongen had several major exhibitions in the Netherlands, such as in the Amsterdam 'Stedelijk Museum' in 1927. In this same year he published a biography on Rembrandt. In 1931 he had a major exhibition in Frans Buffa's gallery in Amsterdam, followed by solo exhibitions in New York, London, Bordeaux and Brussels. In 1967 he was honoured with an exhibition in Musée National Moderne in Paris, which also went to Museum Boijmans-van Beuningen in Rotterdam. Apparently, the Dutch had not forgotten Van Dongen, neither during his lifetime, nor after his death in 1968. In 2010-2011 'Museum Boijmans-van Beuningen' exhibited some eighty masterpieces by Van Dongen in the exhibition 'All Eyes on Van Dongen', among them were his paintings, drawings and ceramics from international top collections from all over the world. Some 205.000 visitors could enjoy portraits, primarily of women from all walks of life, like acrobats, women dressed in couture, nudes, women in oriental outfits by the now world famous artist Kees van Dongen.





147

Kees van Dongen

(Delfshaven 1877 - Monte Carlo 1968)

Marjorie (c.1931)

Signed upper left

Oil on canvas, 32.5 x 23.5 cm

Provenance:

- Kunsthandel Frans Buffa & Zonen, Amsterdam
- Collection J.C. Blaupot ten Cate, Middelburg
- Auction S.J. Mak van Waay, Amsterdam, 8 - 17 March 1960, lot 15 (ill.)
- Private collection, the Netherlands

Exhibited:

- Frans Buffa & Zonen, Amsterdam, *Tentoonstelling van nieuwe werken door Kees van Dongen*, 12 December 1931 - 10 January 1932, no. 2
- Stedelijk Museum, Amsterdam, *Van Dongen, 1877-1937: Eere-tentoonstelling*, December 1937 - January 1938, no 71
- Kunsthall, Rotterdam, *Kees van Dongen (1877-1968). Elegante lijnen: litho's, pochoirs en schilderijen*, 7 December 2002 - 27 April 2003

Note:

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 279477.

Van Dongen appreciated the brushstroke of the Dutch Old Masters Frans Hals and Rembrandt, but also those of Isaac Israels and George Hendrik Breitner were of great importance to him. The oeuvre of Kees van Dongen is characterized by the expressive use of colour and bright colour contrasts. In 1905 Van Dongen participated in the controversial exhibition Salon d'Automne in Paris. After having been confronted with the bright coloured paintings, art critic Louis Vauxcelles gave the participants the title of 'Fauves' (wild beasts). This portrait of 'Marjorie', with its strong brush strokes consisting of only three colours (blue, green and red) and her enlarged almond-shaped eyes accentuated with green shadows, is an impeccable exemplification of Van Dongen's Fauvist style. € 80.000 - 120.000



148

148

Jan Sluijters

(Den Bosch 1881 - Amsterdam 1957)

Young boy in high chair

Signed upper left

Watercolour and charcoal on paper, 55.4 x 42.1 cm

Provenance:

Private collection, the Netherlands

€ 1.000 - 2.000



Jan Sluijters

(1881-1957)

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

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

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

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

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

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

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



149

149

Jan Sluijters

(Den Bosch 1881 - Amsterdam 1957)

Reclining nude

Signed centre left

Chalk, charcoal and crayon on paper, 29.4 x 44.9 cm

Provenance:

- Auction Sotheby's, Amsterdam, 27/28 May 2003, lot 473

(incl. original invoice)

- Private collection, the Netherlands

€ 2.000 - 4.000

150

Jan Sluijters

(Den Bosch 1881 - Amsterdam 1957)

Lady in blue dress, 1928

Signed upper left

Oil on canvas, 151 x 80.8 cm

Provenance:

- Private collection, Nijmegen

- Auction Christie's, Amsterdam, 26 May 1988, lot 155/A

- Private collection H. Ling, Almelo

- Private collection, Bergen (NH) (2007)

Note:

Registered at the RKD - Netherlands Institute for Art History in The Hague under number 100562.

The model is the daughter of Dutch wine merchant and art collector Anthony Nolet, Cara Nolet (1908-1993). Depicted as a cunning young woman, looking somewhat melancholic, Cara would appear some years later as a novice with the Congregation of the Sisters of Saint Carolus Borromeus in the monastery "Onder de Bogen" in Maastricht. The photo shows the living room of the family Nolet in Nijmegen with the portrait of Clara and a portrait of Anthony playing the cello - both painted by Sluijters.

€ 40.000 - 60.000









152

151

Kees Maks

(Amsterdam 1876 - 1967)

Hartjesdag in de Jordaan te Amsterdam

Signed lower right

Signed and titled on the stretcher

Oil on canvas, 200.5 x 141 cm

Provenance:

- Collection W.F. Selderbeek, Soestdijk (cat.no. 105)
- Private collection, the Netherlands

Exhibited:

- Stedelijk van Abbe-Museum, Eindhoven, (date unknown) inv. no. 32
- Museum Dinghuis, Deurne, (date unknown) cat.no. IX, no. 7

Note:

Hartjesdag, literally translated as "Day of Hearts", was a Dutch festivity celebrated on the third Monday in August in the Dutch areas of Haarlem, Bloemendaal and the Jordaan neighbourhood in Amsterdam. After it developed itself into a type of cross-dressing carnival, where men dressed as women, and women dressed as men. During the German occupation in 1943 the Hartjesdag became prohibited, and after the war it eventually became obsolete. Presumptively the dressed lady on this painting is the artist's wife, Cécile Maks-Boas.

€ 8.000 - 12.000

152

Kees Maks

(Amsterdam 1876 - 1967)

Teertuinen by night, Amsterdam

Signed lower left

Oil on canvas, 111.9 x 146.2 cm

Provenance:

- Collection W.F. Selderbeek, Soestdijk (cat. no. 110)
- Auction Christie's Amsterdam, 27 February 2008, lot 364
- Private collection, The Netherlands

€ 2.000 - 3.000



Kees Maaks

(1876 - 1967)

When the Amsterdam art dealer Buffa organized the first solo exhibition of Kees Maks's work in 1912 the painter's contemporary themes were striking: the mundane nightlife, circus performances, dancing couples and strolling parties. He was considered to be rather progressive. The exhibition was the first of an extensive series of solo exhibitions, of which the major exhibition in the Amsterdam 'Stedelijk Museum' in 1929 was a highlight.

Despite Maks's multiple plans to settle in Paris in the 1920s, he remained based in his studio at 'Prinseneiland', where George Hendrik Breitner had also worked. Maks's father had been Breitner's contractor. As Breitner was very content with the spacious studio, in return he promised to monitor Kees Maks's artistic performances for a period of three years. Together they went out, making sketches of the city in small sketchbooks. In literature on Breitner it is often stated that Maks was Breitner's only pupil and that initially Maks's style was similar to his master's. He used to paint well-known 'Breitner motifs' such as construction sites and workhorses. It is said that Breitner would have told his pupil: "You should paint horses, boy, for these you already master".

In 1929 Maks presented his painting 'De Dam te Amsterdam bij avond' (Damsquare by night). As a tribute to Breitner he himself called it 'Herinnering aan een vernietigd schilderij van G.H. Breitner' (In commemoration of a destroyed picture by G.H. Breitner). However, Cecile Maks-Boas, the painter's spouse, dismissed rumours that Maks sometimes had finished Breitner's paintings and vice versa, by saying "it is absolutely not true, only just once, when Breitner was struggling on a Dam square painting, which he eventually erased. "Please, give it a try", he told Maks, who then made a retrospective of the painting, which he did not have as an example anymore. Although Breitner had the intention to finish Maks's retrospective painting, he never did. They differed too much in style in order to finish each other's paintings." In order to make a distinction between the two, she mentioned the famous horses by both painters: "Breitner's horses are workhorses or cavalry horses. Maks's horses are entirely different, though. They are proud horses, used to artificial lights, prancing on music. Theatre animals, which are totally different from Breitner's exhausted horses."

Just after the turn of the century Maks went to Paris for the first time. Eager as he was to learn the profession he started copying works by the great masters in the Louvre. After seeing a copy of a painting by Velázquez, he decided to go to Spain to see the original. This is a good example of the way in which Maks embraced artistry. He was allowed to paint in the Prado, where he produced a copy of 3 x 3.50 metres in eight months. According to his wife, Maks held a special position in the museum: "When the Spanish

King paid a visit, for example, all copyists had to leave, except for Maks, who could continue painting." She described his cautiousness: "He was so conscientious. Once he had made a painting, which was appreciated by others, but which he was dissatisfied about. At night he would make alterations, scratching the paint off the canvas. In the morning, as I entered the studio- for we used to live there during the first years (...) - I saw paint lying on the floor and then I knew. So did our friends and acquaintances that started bringing old Gillette razor blades.

Maks worked in Spain for two years, where he got acquainted with a new culture of singing and dancing, which fascinated him. The southern light changed his palette. He painted flamenco dancers in flaming red and ochre on a monochrome ground.

Via Rome and, again, Paris Maks returned to the Netherlands. The French capital became his second home. In 1911 he was appointed member of the Paris 'Salon d'Automne', where he had exhibited his paintings for the first time a year earlier. From 1912 he could enter his works annually, without any vetting, and he would participate in these Salons until World War II. In the 1920s and 1930s Maks used to sell many of his paintings in France. Maks and Kees van Dongen were rival sellers, according to Maks's wife. She also stated that Maks initially introduced Van Dongen to some Parisian bankers, at the time when Van Dongen was not renowned yet. Had Maks stayed in Paris, like Van Dongen, he probably would have become as famous as Van Dongen. Despite his love for Paris, he did not fancy to stay there, as he felt drawn to his studio at 'Prinseneiland'. He was not the type of man who would settle in a strange environment.

Back in the Netherlands Maks made the transition from a Breitner pupil to an autonomous modernist by painting large sunlit garden scenes, of which he made about ten, and then quitted painting 'en plein air'. Instead, he focussed on artificial light, capturing the nightlife and scenes from the theatre and the circus. He kept visiting Paris, in his search for models in cabarets, shows and circuses.

Also in Amsterdam he would visit theatres, like the Tuschinsky and Rembrandt theatre, where Spanish dancers were asked to become his models. In the afternoon he would send a taxi to pick them up so that they could pose for him in his studio. In the evening they had to perform on stage, but at night they would be back, so that Maks could continue. He preferred working in the evening and at night. His work benefitted from artificial light. René Blanc en Lucette Gilbert, both dancers, are depicted in a large painting from 1914, 'La Valse Chaloupee', which was part of his first contribution to an exhibition of 'De Onafhankelijken' (the Independents), of which he became a member

in 1914. The unfinished painting on an easel can be seen in a picture printed in a catalogue from 'Koninklijke Kunstzaal Kleykamp', issued in 1925 on the occasion of Maks's exhibition. To the left a posing dancing couple can be seen, to the right Kees Maks standing. Because of the artificial light Maks depended on while painting in the theatre and in his studio at night, his models on the canvas display sharp contours and heavy shadows. The dark background and intense glowing artificial light contrast the bright colourful clothing he often used in his paintings. His rather large canvases would turn out to be a problem. In Cecile Maks-Boas's words: "These were absolutely unsellable at that time. Who could possibly hang them in a private home? Hardly anyone, but he did not care less. He was adamant in his choice for large canvases, stating that he himself was a tall man and his studio was spacious, so his canvases could be large too. In fact he was rather diligent in calculating the measurements of the paintings. While sketching he pondered on the measurements which matched the subject of the painting best."

The circus plays a special role in Maks's oeuvre, being the only Dutch artist who was obsessed with circuses and the world of theatre and cabaret. Cecile Maks-Boas recalls: "I remember us attending a performance in 'Nouveau Cirque' in Paris, where we were sitting up high, when suddenly an equestrian entered the ring. My husband immediately got excited when he recognized Petoletti, grasped my arm, and started descending the stairs in the direction of the ring, intending to ask Petoletti to pose for him. This is the way Maks worked. Everything had to give way because of his instant enthusiasm. His outings were seldom just for pleasure. His observations were mainly professional, pondering whether he could make use of the subject or not."

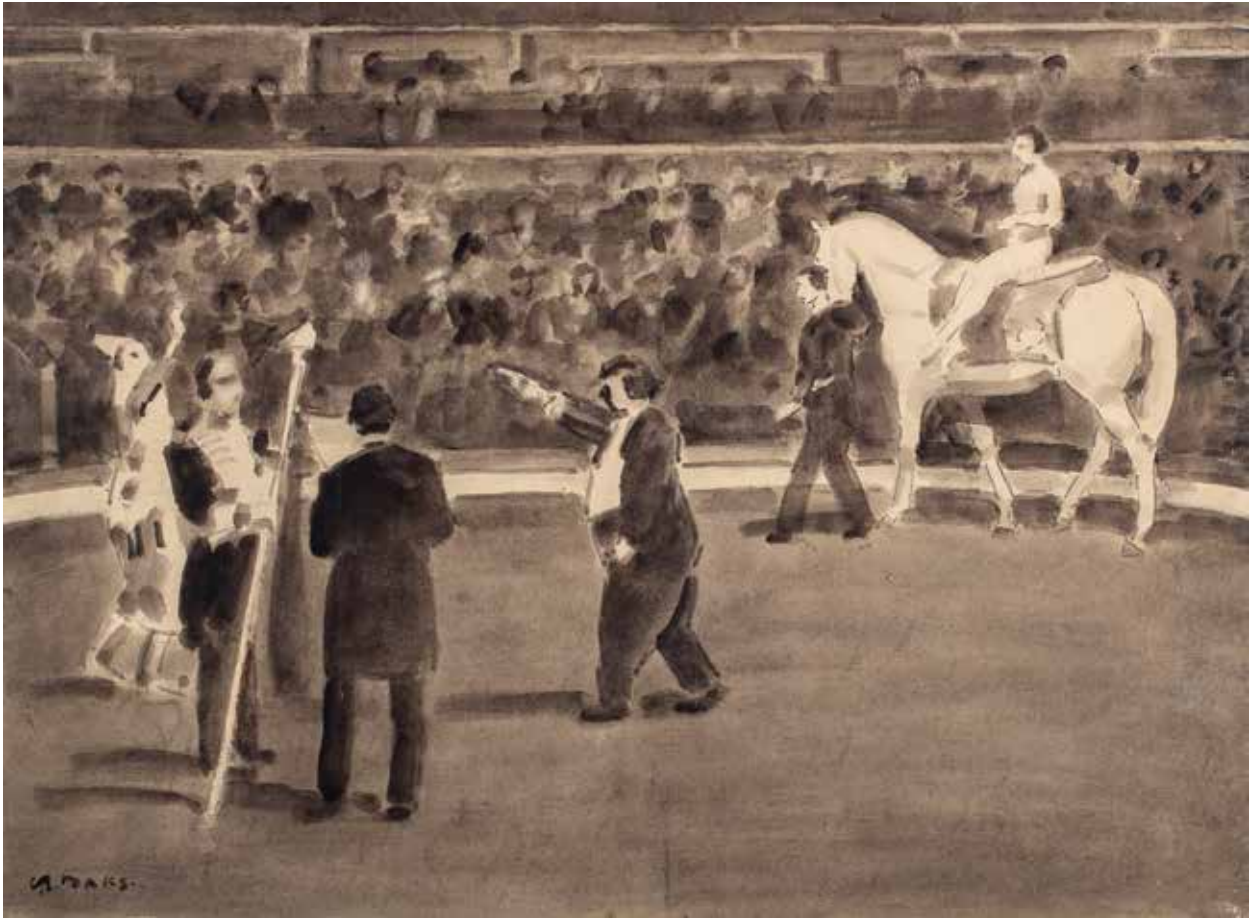
Horses used to play a prominent role in the circus tradition. Initially, fairs were the venues where equestrians, tamers of exotic animals, tightrope walkers and magicians would perform, until it became clear that horses were better at trotting in circles. Thus the circus arena (ring) became part of the fair. The free dressage, with multiple horses performing intricate acts in a quick pace, and the 'high school', an advanced form of dressage, were the two main forms of riding. Maks primarily painted white Lippizaner and brown Arab horses, which were used for dressage because of their excellent memory skills. Besides amazons (who had joined their male counterparts from 1830 onwards) Maks also painted famous equestrians, such as Jean Houcke, with his characteristic dark moustache, who rode on Melaoli, a famous world champion horse. The combination attracted many horse lovers to the circus. Maks himself was a fervent horseman too, who rode in the 'Hollandse Manege' in the Vondelstraat. It is said that he was asked by one of the amazons, who fancied Maks's riding style, to perform a circus

act with her, which he rejected.

Most of his beloved circus scenes he painted in Carré, which is now a theatre, but used to be a circus theatre, founded by Oskar Carré. Famous circus companies like the Fratellini's, three brothers who did a clowns act, performed in this theatre. Maks made hundreds of sketches during the performances, but also afterwards, when he asked artists to pose for him in an empty theatre. He actually paid artists and technicians to re-enact the performance, enabling him to watch and work in a relaxed atmosphere. Also, Buziau, a Rotterdam clown and comedian of the 'Bouwmeesterrevue', who was a favourite of the Dutch audience, could not escape Maks's brush. The 'Bouwmeesterrevues', which Maks frequented in the 'Stadsschouwburg' in Amsterdam during the season, were full of singing and dancing combined with fashionable costumes and fancy decors. The rather small paintings of Buziau evoke a different atmosphere than the cheerful images of the Fratellini's. Maks made use of moderate colours, matching the characteristic gloomy and melancholic Buziau look. Although Buziau was the big star, Maks considered the showgirls and other participants in the extensive shows to be quite interesting as well.

Because of World War II Maks had to change his method. Theatres closed, especially in the last year of the war, and circuses were nowhere to be seen. Therefore, Maks painted models at that time and when oil paint became scarce, he started using watercolours. The 'Kultuurkamer' was a no go and he refused to exhibit in Germany. According to his wife, he would not have been admitted anyway, even if he would have liked it, because she was Jewish. Gradually, in the twenty years after the war, Maks locked himself up in his studio. He was less seen in public and was mainly at work. On the occasion of his 70th birthday in 1946 a jubilee exhibition was organized by the 'Stedelijk Museum'.

During the last two decades of his life Maks was considered to be an artist of a bygone era, one of the last Mohikans, who still painted in the tradition of Amsterdam impressionists, such as Breitner and Israels. He was not a revolutionary innovator. The developments in post-war art were rather stormy. He would rather present himself as a modernist than as an avant-garde artist and he was neither a progressive nor a conservative artist. Eventually his work faded into the background, as was the case with the work of many promising interbellum artists. Nowadays, there is a renewed interest in figurative art. Maks's characteristic paintings, with their unique loose touch and broad strokes, use of colour and light-dark contrasts, finally get the attention they deserve.



153



The Fratellini brothers: Albert, François & Paul

153

Kees Moks

(Amsterdam 1876 - 1967)

The Fratellini brothers

Signed lower left

Ink on paper, 49.9 x 69.8 cm

Note:

After Kees Moks left for Paris in 1901, he frequented its smoke-filled bars and dance halls in the company of Kees van Dongen (1877-1968). The various barflies and artists they

encountered were depicted by them on the spot, including the world famous Fratellini brothers. These clowns were a favourite subject of Moks, he depicted them at numerous occasions. The brothers formed a unique act: François played a traditional role as an elegant clown with a white face and a brocade suit, Albert played a dumb clown with floppy shoes and a white collar and the robust Paul played the comical middle course, with a high hat.

€ 1.000 - 2.000



154

154

Kees Maks

(Amsterdam 1876 - 1967)

Circus Boltini

Signed lower right

Watercolour on paper, 56.9 x 80.2 cm

Provenance:

- Auction Christie's, Amsterdam, 26 May 1988, lot 24

- Private collection, the Netherlands

Note:

Kees Maks made fame with his paintings of the mundane nightlife: circus performances, dance couples, walking companies and garden parties were hitherto unknown themes in Dutch artworks. Circus Boltini - a Dutch travelling circus, established during the Second World War - by Toni Boltini is considered as an important location for Maks's oeuvre. Until 1980 the circus functioned as one of the most prominent circuses of Europe. Circus and exotic dances became sought after scenes and Maks became successful as a 'painter of mundane life'. In the 1930s he would represent the Netherlands four times at the Venice Biennale.

€ 3.000 - 5.000



155

155

Kees Maks

(Amsterdam 1876 - 1967)

Mevrouw Renz op haar Engelsche volbloed (Mrs. Thérèse Renz on her English thoroughbred)

Signed lower left

Titled and numbered N°15 on a label on the stretcher

Oil on canvas, 51.2 x 68.3 cm

Provenance:

- Auction Sotheby Mak van Waay, Amsterdam, November 1981, lot 536

- Private collection, the Netherlands

- Auction AAG, Amsterdam, 9 December 2013, lot 9

- Private collection, the Netherlands

N.B.:

A similar work of larger size is part of the collection of the Stedelijk Museum in Amsterdam (inv.no. A 22526).

€ 4.000 - 6.000

*Mrs. Thérèse Renz on her English thoroughbred*



156 recto



156 verso

156

Constant Permeke

(Antwerp 1886 - Ostend 1952)

Ploegende boer (Ploughing farmer)

Signed and dated 1919 lower right

Oil and charcoal on board, 28.5 x 40.3 cm

Provenance:

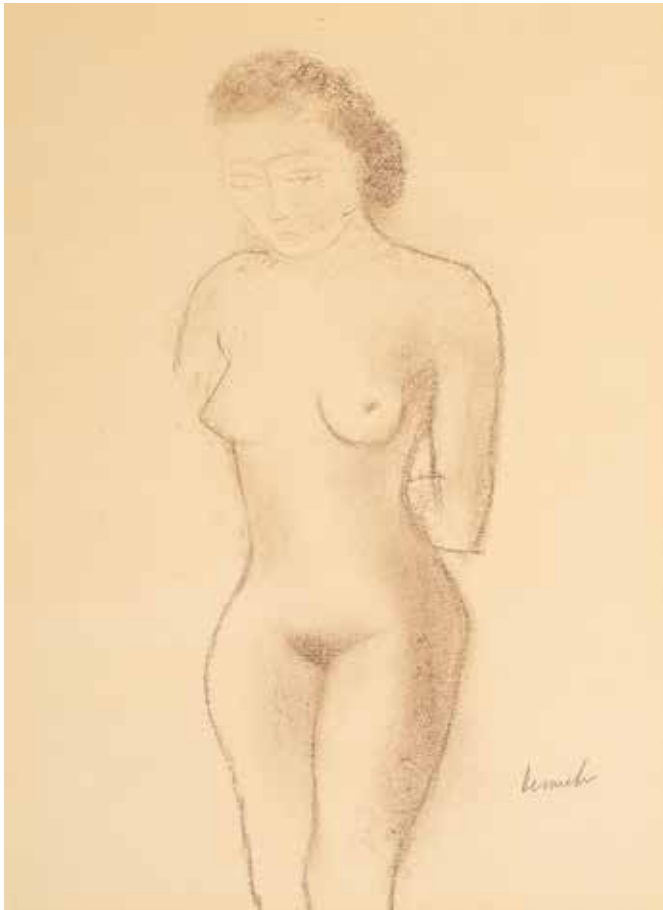
- Auction De Vuyst, Lokeren, 5 March 2005, lot 533

- Private collection, the Netherlands

Note:

On the reverse a study of this same subject.

€ 2.500 - 3.500



157

157

Constant Permeke

(Antwerp 1886 - Ostend 1952)

Standing nude

Signed lower right

Chalk on paper, 35.6 x 26.9 cm

Provenance:

- Collection Gossens Boerjan, Belgium

- Private collection, Belgium

Exhibited:

Provinciaal Museum voor Schone Kunsten, Ostend, *Van Ensor tot Delvaux*, 5 October 1996 - 2 February 1997

€ 1.500 - 2.000



158

158

Toon Kelder

(Rotterdam 1892 - The Hague 1973)

Two nudes

Signed lower left

Oil on canvas, 49.4 x 36.6 cm

Literature:

J. Versteegh, *Toon Kelder: Romantisch modernist*, Waanders, Zwolle, 2016, p. 103 (ill.)

Exhibited:

Museum Flehite, Amersfoort, 18 February - 12 June 2016

€ 1.000 - 2.000



159

159

Médard Verburgh

(Bruges 1886 - Ukkel 1957)

Les Zinias

Signed lower left

Signed, titled and dated 1947 on the reverse

Oil on canvas, 77.8 x 64.2 cm

Provenance:

Private collection, the Netherlands

Literature:

S. Goyens de Heusch, *Médard Verburgh 1886-1957, catalogue raisonné réalisé par Jean Verburgh - overzichtscatalogus door Jean Verburgh*, Lannoo, Tielt, 1994, no. 1066

€ 2.000 - 4.000



160

160

Georges d'Espagnat

(Melun 1870 - Paris 1950)

Bouquet de fleurs

Signed with initials upper right

Oil on canvas, 46.6 x 36.2 cm

Provenance:

Private collection, the Netherlands

€ 1.500 - 2.500



161

161

Georges d'Espagnat

(Melun 1870 - Paris 1950)

Nude on sofa

Signed with initials lower right

Oil on canvas, 40.2 x 50.4 cm

€ 4.000 - 6.000



162



163

162

Louis Thevenet

(Bruges 1874 - Halle 1930)

Interior with fruit, tableware and ocarina

Signed and dated 1923 lower left

Oil on canvas, 50.1 x 60.4 cm

Provenance:

Private collection, the Netherlands

Note:

The ocarina is an ancient wind musical instrument traditionally made from clay or ceramic that dates back over 12,000 years.

The flute consists of an enclosed space with four to twelve finger holes and a mouthpiece that projects from the body.

Ocarina-type instruments have been of particular importance in Chinese and Mesoamerican cultures.

€ 1.000 - 2.000

163

Marthe Guillain

(Charleroi 1890 - Watermaal-Bosvoorde 1974)

Vase with gladioli

Signed lower right

Oil on canvas, 101 x 75.1 cm

Provenance:

Private collection, the Netherlands

€ 600 - 1.000



164

164

Hendricus Petrus Bremmer

(Leiden 1871 - The Hague 1956)

Flowers in the window seal

Monogrammed and dated 1914 lower right

Oil on canvas, 50.8 x 40.8 cm

Provenance:

Private collection, France

€ 3.000 - 5.000



165

165

Johan van Hell

(Amsterdam 1889 - 1952)

Transvaalplein, Amsterdam

Signed and dated '16 lower right

Oil on canvas, 50.2 x 58.3 cm

Provenance:

- Collection mr. H.F. Wijnman
- Collection J. Vecht, Amsterdam
- Collection Meentwijck, Bussum
- Auction Sotheby's, Amsterdam, 3 June 1997, lot 575
- Van der Hoop Bankiers, Amsterdam

Exhibited:

Amsterdams Historisch Museum, *Amsterdam vereeuwigd*

1901-2001, 1 June - 2 September 2001

Literature:

T. Reijnders a.o., *Johan van Hell 1889-1952*, Terra / Lannoo, Warnsveld, 2005, p. 79 (ill)

Note:

The houses depicted on this painting were designed in 1912 by the prominent Dutch architect H.P. Berlage, commissioned by the Algemene Woningbouw Vereniging ('general housing association'). Upon the completion of this painting the so-called 'Transvaal' neighbourhood was very modern and until 1940 it was regarded as a typical Jewish working-class neighbourhood. The church tower in the background of the painting belongs to the Reformed Rehoboth Church. The church was located on the Zacharias Jansestraat (formerly called Paul Krugerstraat) and Willem Beukelsstraat (at the time of the painting it was still the M.A. de Ruijterstraat) and dates from 1907-1908, however was demolished in 1972.

From 1915 to 1927, Johan van Hell and his wife lived close to Transvaalplein in Majubastraat 27-III. In 1916 the area around this church was mostly undeveloped land. Van Hell overlooked the Transvaalplein from his dwelling and in the further distance the tower of the Rehoboth Church.

€ 4.000 - 6.000



166

166

George Martens

(Groningen 1894 - 1979)

Stilleven VIII: Schaal met vruchten (Still life VIII: Bowl with fruit)

Signed and dated 29 upper right

Signed and titled on the stretcher

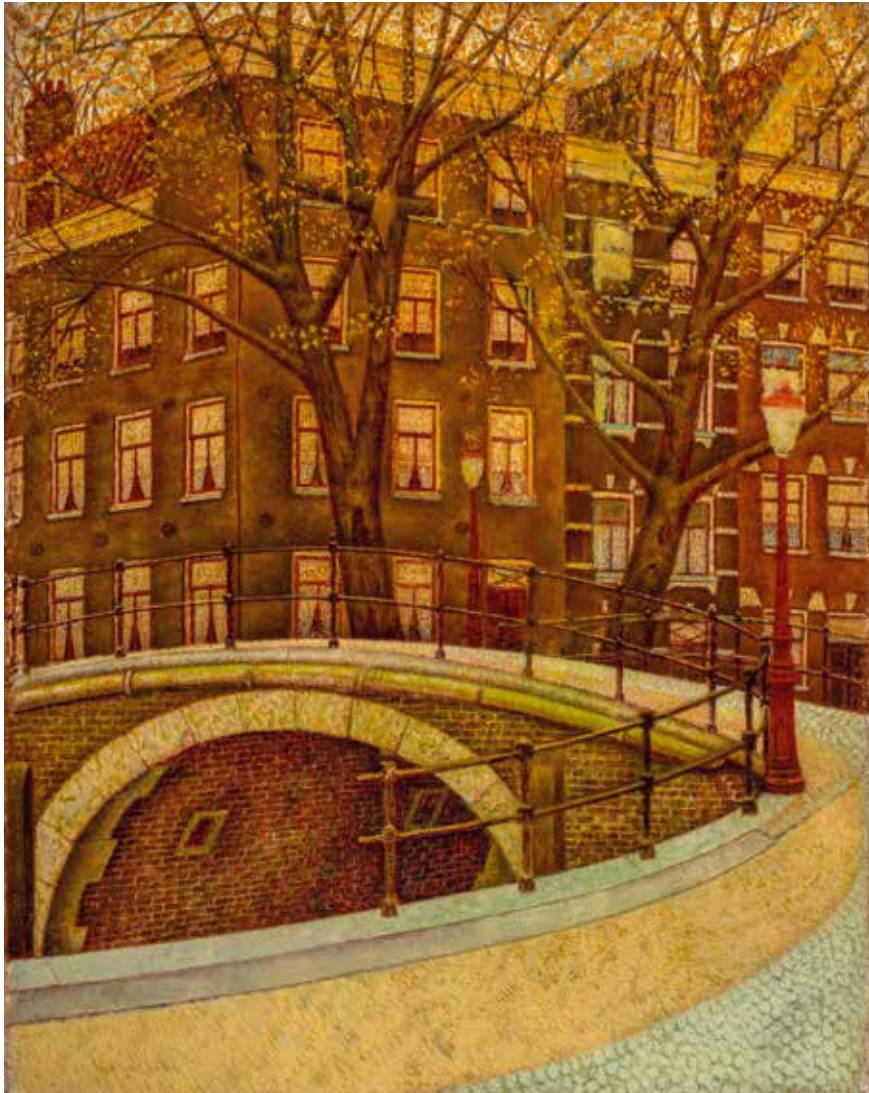
Oil on burlap, 51 x 50.7 cm

Provenance:

- Auction Sotheby's, Amsterdam, 26 May 2005, lot 165

- Private collection, the Netherlands

€ 5.000 - 8.000



167

167

Sal Meijer

(Amsterdam 1877 - Blaricum 1965)

Reguliersgracht

Oil on canvas, 52.4 x 41.6 cm

Provenance:

- Galerie Mokum, Amsterdam
- Collection of N.V. Koninklijke Bijenkorf Beheer KBB, inv.no. 1145 1967)
- Auction Sotheby's, Amsterdam, 30 & 31 May 1995, lot 116
- Private collection, the Netherlands

Exhibited:

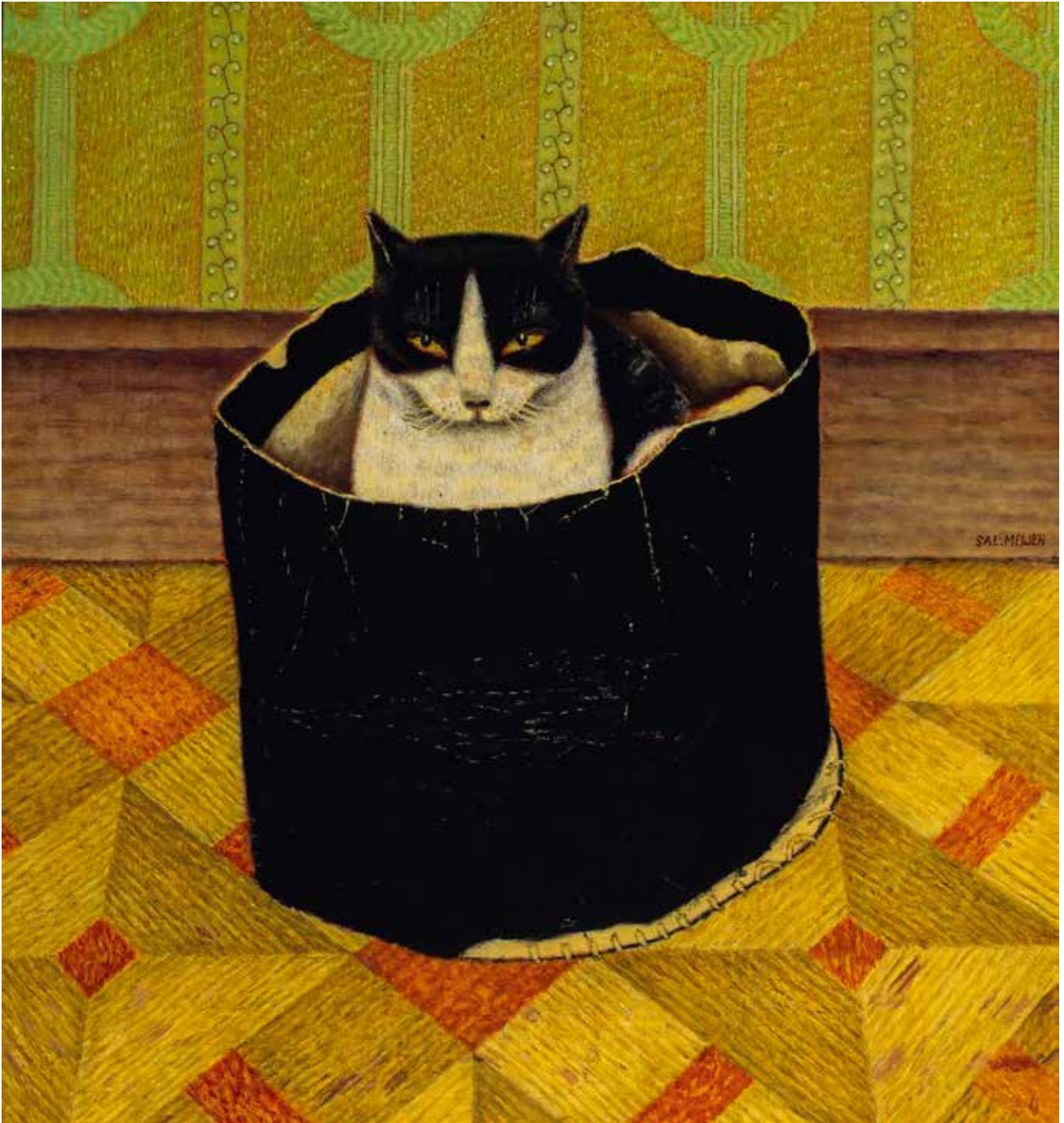
- Singer Museum, Laren / Romi Goldmuntz Centrum, Antwerp / Van Reekumgalerij, Apeldoorn / De Beyaard, Breda: *Sal Meyer, overzichtstentoonstelling, 1971-1972*, no. 13
- Stedelijk Museum, Amsterdam, no. b 5324 (on loan)

Literature:

W. Sandberg & H. Jaffé, *Catalogue of the catalogue of the Stedelijk Museum, Een keuze uit de verzameling: Catalogus deel I, Schilderijen, tekeningen, assemblages, plastiek*, Amsterdam, 1970, no. 459

Note:

Dutch painter Sal Meijer, also called "Sally", was known for his paintings and etchings depicting cats and the Amsterdam canals and streets. Sal Meijer was born at Zwanenburgwal 10 (Amsterdam) as the descendant of a family of Jewish diamond workers. In his younger years he worked as a diamond adjuster and at the same time followed an art education. He left the diamond trade in 1914 and devoted himself entirely to painting. Unlike the cat painters of the 19th century, such as Henriette Ronner-Knip Meijer depicts his cats without any adornments: the cats are depicted unaccompanied, without any toys or other forms of distraction, as strong individuals. His first solo exhibition took place in 1926. But true appreciation and recognition for his work have taken a long time. In 1957 Kasper Niehuis ushered in the revaluation of Meijer with the publication of an article, titled "Our greatest modern primitive painter", in which he described the painter as the "Raphael of the Cats." The following year the Stedelijk Museum in Amsterdam devoted an exhibition about his work. € 4.000 - 6.000



168

168

Sal Meijer

(Amsterdam 1877 - Blaricum 1965)

Strange contents

Signed centre right

Oil on panel, 48 x 44.8 cm

Provenance:

- Kunsthandel Broekhoven, Amsterdam

- Private collection, the Netherlands

Exhibited:

Museum Kattenkabinet, Amsterdam

€ 8.000 - 12.000



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Mesdag
Collectie

Den Haag

Jean-François Millet en de
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Anton Mauve, Sneeuwlandschap bij ondergaande zon, ca. 1885 - 1887, olieverf op doek, Singer Laren

Z J H T

Zweerts de Jong & Heerkens Thijssen
Meesters in Verzekeringen



'Oeps' by Natasja van der Meer

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ARTIKEL 2

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

ARTIKEL 3

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

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

ARTIKEL 4

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

ARTIKEL 5

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

ARTIKEL 6

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

ARTIKEL 7

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

TERMS AND CONDITIONS

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

In these terms and conditions:

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

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

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

All percentages are including VAT.

ARTICLE 1

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

ARTICLE 2

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

ARTICLE 3

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

ARTICLE 4

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

ARTICLE 5

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

ARTICLE 6

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

ARTICLE 7

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



Biedformulier

Bid form

512 - OLD MASTERS TO MODERNISTS

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

Naam (dhr/mw) | Name (mr/mrs) _____

Adres | Address _____

Postcode | Code _____ Plaats | City/Country _____

Telefoon | Phone _____

Bankreferentie | Bank reference _____

E-mail _____

Handtekening | Signature _____

Lot no.	Omschrijving Description	Maximum bedrag bid in €

