

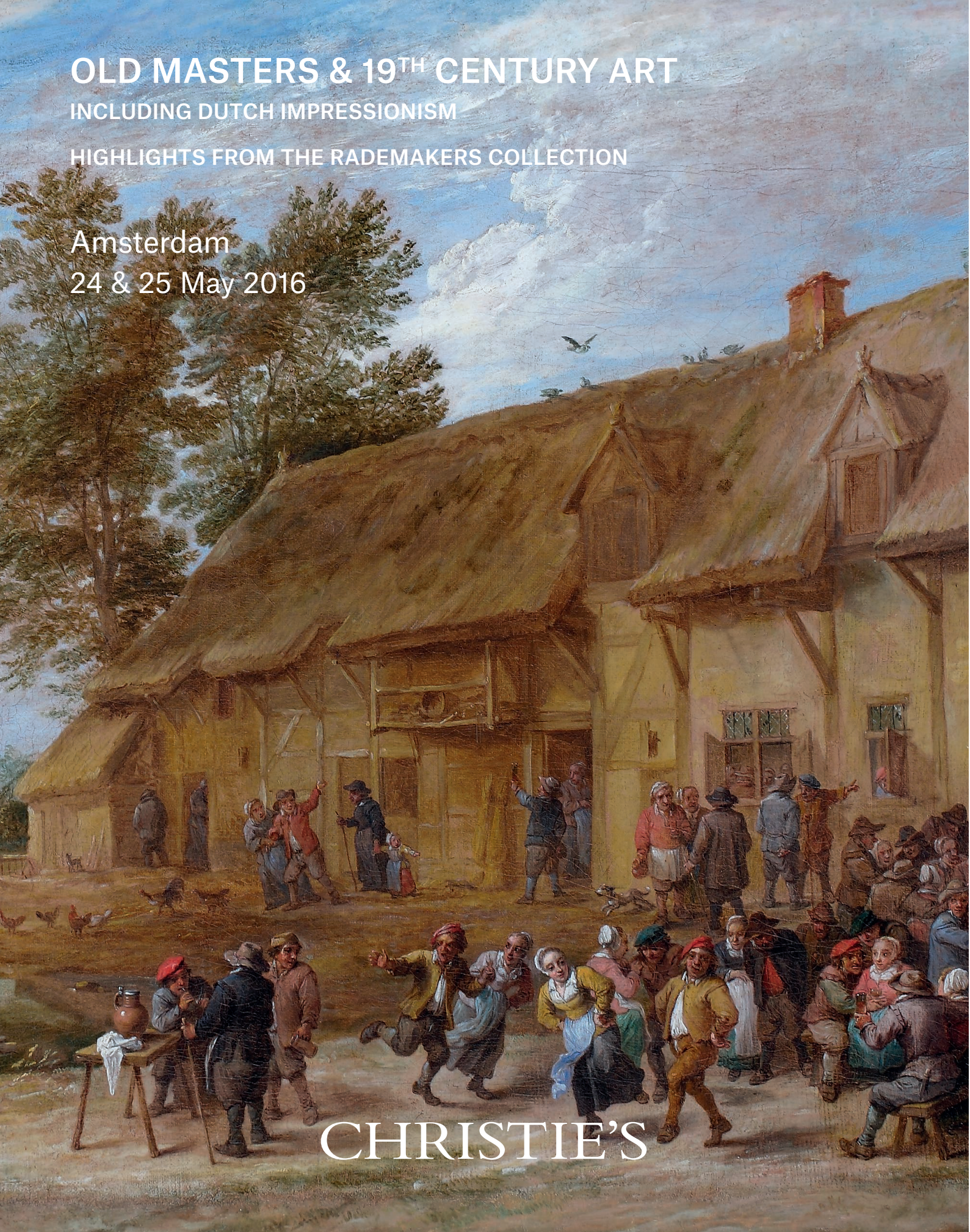
OLD MASTERS & 19TH CENTURY ART

INCLUDING DUTCH IMPRESSIONISM

HIGHLIGHTS FROM THE RADEMAKERS COLLECTION

Amsterdam

24 & 25 May 2016



CHRISTIE'S



An impressionist painting of a beach scene. In the foreground, a brown horse is being ridden by a person in a dark coat. The beach is filled with many people in various poses and activities, some sitting on the sand, others standing. The background shows a blue sea with a white sailboat and a building on the left. The overall style is characterized by visible brushstrokes and a focus on light and color.

OLD MASTERS & 19TH CENTURY ART
INCLUDING DUTCH IMPRESSIONISM
HIGHLIGHTS FROM THE RADEMAKERS COLLECTION

TUESDAY 24 & WEDNESDAY 25 MAY 2016















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Tel: +1 212 636 2122

GLOBAL MANAGING DIRECTOR

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Nicholas White
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Tel: +44 (0)20 7389 2538

WORLDWIDE SPECIALISTS

AMSTERDAM

Sarah de Clercq
Manja Rottink
Anke Charlotte Held
Sophie Bremers
Tel: +31 (0)20 575 5966

BRUSSELS

Roland de Lathuy
Tel: +32 (0)2 289 13 36

HONG KONG

Yuan Fang
Tel: +1 212 641 7527

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Tel: +44 (0)20 7752 3245

MADRID

Juan Varez
Tel: +34 91 532 6626/7

NEW YORK

Deborah Coy
James Hastie
Joshua Glazer
Emma Kronman
Anne Bracegirdle
Tel: +1 212 468 7116

PARIS

Elvire de Maintenant
Olivier Lefeuvre
Tel: +33 (0)1 40 76 86 15

SAN FRANCISCO

Alan Wintermute
Tel: +1 415 982 0982

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Clare McKeon (New York)
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AMERICAS

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THE NETHERLANDS

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Tel: +31 (0)20 5755 961

BUSINESS MANAGERS

LONDON KING STREET

Armelle de Laubier-Rhally
Tel: +44 20 7389 2447

LONDON SOUTH KENSINGTON

Nigel Shorthouse
Tel: +44 (0)20 7752 3221

16/03/16

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28 APRIL

OLD MASTER & BRITISH PAINTINGS
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24 MAY

OLD MASTER & 19TH CENTURY ART
INCLUDING DUTCH IMPRESSIONISM
AMSTERDAM

15 JUNE

TABLEAUX 1400-1900
PARIS

5 JULY

OLD MASTER & BRITISH DRAWINGS
LONDON, KING STREET

7 JULY

OLD MASTER & BRITISH PAINTINGS
EVENING SALE
LONDON, KING STREET

8 JULY

OLD MASTER & BRITISH PAINTINGS
DAY SALE
LONDON, KING STREET

1 NOVEMBER

TABLEAUX 1400-1900
PARIS

1 NOVEMBER

OLD MASTER & 19TH CENTURY ART
INCLUDING DUTCH IMPRESSIONISM
AMSTERDAM

2 NOVEMBER

OLD MASTER & BRITISH PAINTINGS
LONDON, SOUTH KENSINGTON

6 DECEMBER

OLD MASTER & BRITISH PAINTINGS
EVENING SALE
LONDON, KING STREET

7 DECEMBER

OLD MASTER & BRITISH PAINTINGS
DAY SALE
LONDON, KING STREET

7 DECEMBER

OLD MASTER & BRITISH DRAWINGS
LONDON, SOUTH KENSINGTON

10/03/16

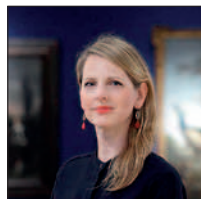
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SPECIALISTS



Sarah de Clercq
Senior Specialist
Head of Department
+31 (0) 20 575 52 81
sdeclercq@christies.com



Manja Rottink
Senior Specialist
Head of Sale
+31 (0) 20 575 52 83
mrottink@christies.com

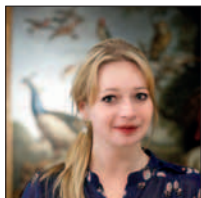


Anke Charlotte Held
Senior Specialist
+32 (0) 49 161 37 07
aheld@christies.com



Sophie Bremers
Specialist
+31 (0) 20 575 59 66
sbremers@christies.com

SALES COORDINATOR



Kimberley Oldenburg
Sales Coordinator
Tel: +31 (0)20 575 52 78
Fax: +31 (0)20 664 08 99
koldenburg@christies.com

EMAIL

First initial followed by last name@christies.com Sarah de Clercq = sdeclercq@christies.com. For general enquiries about this auction, emails should be addressed to the Sales Coordinator.

Front cover: Lot 96
Back cover: Lot 307
Inside cover: Lot 300
Inside back cover: Lot 60

OLD MASTERS & 19TH CENTURY ART including Dutch Impressionism Highlights from the Rademakers Collection

TUESDAY 24 AND WEDNESDAY 25 MAY 2016

AUCTION

Tuesday 24 May 2016
at 2.00 pm Lots 1-115 and
Wednesday 25 May 2016
at 2.00 pm Lots 120-320
Cornelis Schuytstraat 57,
1071 JG Amsterdam
under the aegis of
Mr M.J. Meijer c.s. Notarissen.

VIEWING

Friday	20 May	10.00 am - 5.00 pm
Saturday	21 May	10.00 am - 5.00 pm
Sunday	22 May	10.00 am - 5.00 pm
Monday	23 May	10.00 am - 4.00 pm

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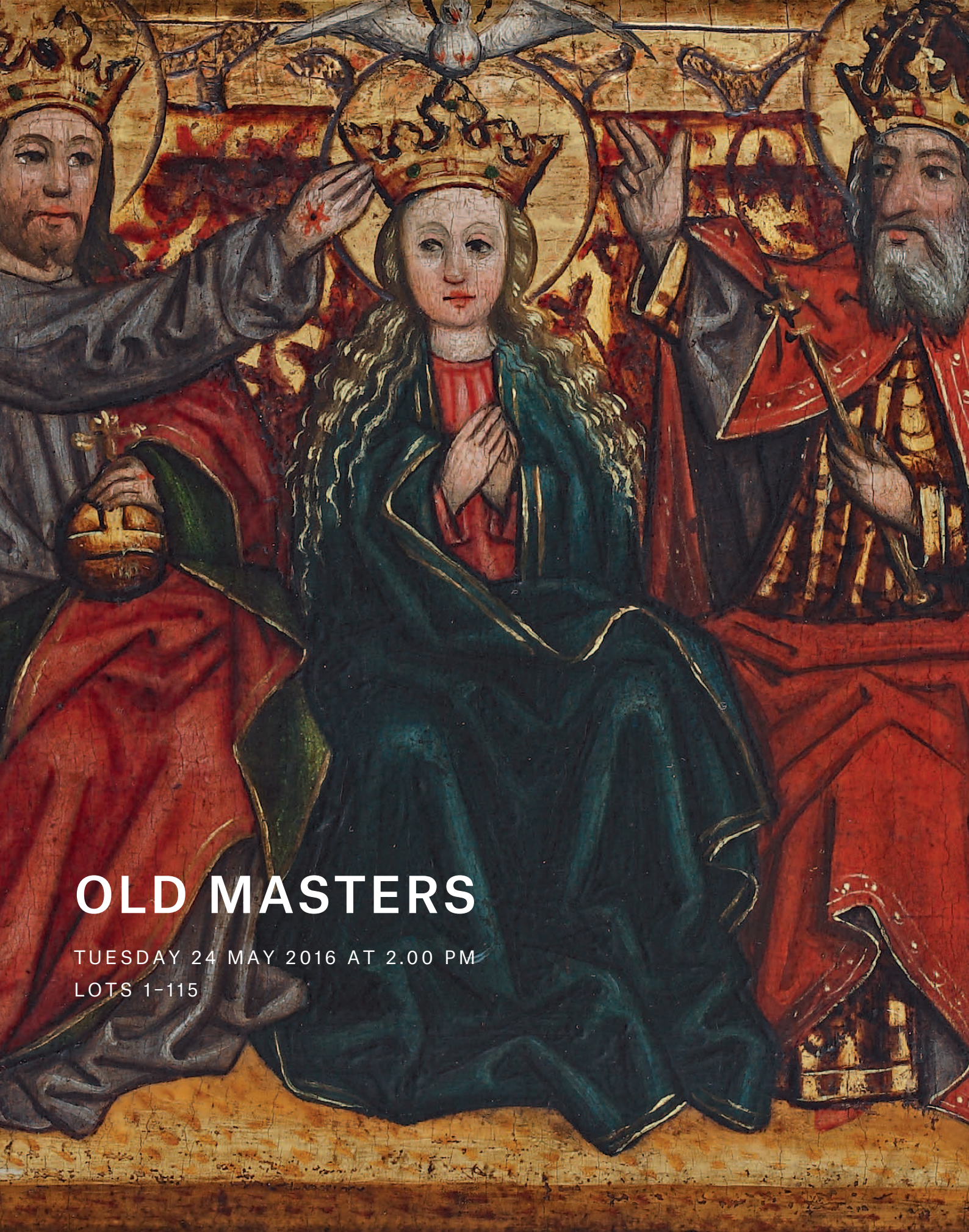
BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section. [21]

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CHRISTIE'S



OLD MASTERS

TUESDAY 24 MAY 2016 AT 2.00 PM

LOTS 1-115



1

1

LODEWIJK DE VADDER (BRUSSELS 1605-1655)

A view of 'Forêt de Soignes' with a cow herder watering his cattle, a huntsman and other travellers on a sandy path

signed with initials 'L D V' (lower right)

oil on copper

24.3 x 32.6 cm.

€5,000-7,000

\$5,800-8,000

PROVENANCE:

Acquired by the father of the present owners in 1980.

2

FLEMISH SCHOOL, 17TH CENTURY

A merry company making music

indistinctly signed 'E . V . VOSDINCK(?)' (lower left)

oil on canvas

49 x 37.5 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

Pjotr Petrovitsj Semjonov-Tjan-Sjanski, St. Petersburg, no. 573, by 1906.

Hermitage, St. Petersburg, no. 2867, until 1932.

Anonymous sale; Graupe, Berlin, 23 June 1933, lot 338.

Anonymous sale; Graupe, Berlin, 14 April 1934, lot 864.

with D. Hermsen, The Hague 1934.

This lot was recorded until 1932 in the collection of the Hermitage in St. Petersburg. Mrs. Ellis Dullart of the RKD, The Hague, has tentatively suggested an attribution to E. van Vos the Younger, based on the signature. The artist, of which this is the only known work, was probably active in the Southern Netherlands during the 1660s and 1670s.



2



3

3
CIRCLE OF LOUIS DE CAULLERY
(CAULERY C.1580-1621 ANTWERP)

A merry company feasting and dancing with an elegant lady playing the clavichord in the foreground

oil on panel
 52.6 x 73.2 cm.
 with an old inventory number '907' on the reverse

€4,000-6,000 \$4,600-6,900



4

4
CIRCLE OF GEORG FLEGEL
(OLMÜTZ 1563-1638 FRANKFURT)

A golden tazza with dates and dried fruits, a golden goblet and cover, a tin plate with olives and capers and a green finch seated on a fork, together with asparagus on a wooden table

oil on canvas
 39 x 47.5 cm.

€7,000-10,000 \$8,000-11,000



5

5
CIRCLE OF DAVID TENIERS II
(ANTWERP 1610-1690 BRUSSELS)

The Seven Works of Mercy

with signature 'D.TENIERS.F.' (lower left)
 oil on canvas
 59 x 78.2 cm.

€6,000-8,000 \$6,900-9,100

PROVENANCE:

In the family of the present owner for at least 80 years.

An almost identical composition on copper (57 x 77 cm.) by David Teniers II, dating to circa 1645, is in the Louvre, Paris.



6

SIMON JOHANNES VAN DOUW (ANTWERP 1630-1677)

Cavalry engagements between Ottomans and Christians in hilly landscapes

both signed 'S: V Douw f' (lower centre)

oil on panel

the first 31.3 x 44.2 cm.; and the second 31.2 x 44.5 cm.

a pair

(2)

€8,000-12,000

\$9,200-14,000

PROVENANCE:

with Borzo, 's-Hertogenbosch, where acquired by the present owner in 1970.



7



8

7
ATTRIBUTED TO GERARD DONCK
(BEFORE 1610-AFTER 1640)

A group portrait of a family in a river landscape with a town in the distance

oil on canvas, unframed
 157.4 x 210 cm.

€15,000-25,000 \$18,000-29,000

PROVENANCE:
 Anonymous sale; Christie's, London,
 19 May 1989, lot 185, with erroneous
 provenance, where purchased by the
 present owner.

8
BARTHOLOMEUS MATON
(LEIDEN 1641/46-1684 STOCKHOLM)

The doctor's visit

indistinctly signed(?) 'M' (centre left)
 oil on panel
 27.9 x 22.4 cm.

with a red wax seal with a coat-of-arms and
 the motto 'nihil sine deo' on the reverse

€3,000-5,000 \$3,500-5,700

PROVENANCE:
 Anonymous sale; Christie's, South
 Kensington, 15 December 2000, Lot 158, as
 Follower of Frans van Mieris (£ 9,980).



9

9

WILLEM CORNELISZ. DUYSER (AMSTERDAM 1599-1635)

Horseman drinking in front of ancient ruins in an Italianate landscape

oil on copper
36.4 x 27.5 cm.

€8,000-12,000

\$9,200-14,000

PROVENANCE:

with Noortman, Maastricht, by circa 1975, where purchased by the father of the current owner.

10

DIONYS VERBURGH (? C. 1650-1702/22)

A Rhenish river landscape with travellers on a path at the edge of a wood, a mansion in the valley below

signed with initials 'DVB' (which was later altered to 'DVRIES. 1560', lower centre)
oil on canvas
84.3 x 71 cm.

€4,000-6,000

\$4,600-6,900

PROVENANCE:

Ellis Escombe Esq. (!); the estate of E. Escombe; Christie's, London, 30 March 1936, lot 37 (£23.2.0 to C.H. Schwagermann, Schiedam). Acquired before 1937 by the father of the present owner.



10



11

ADRIAEN VAN OSTADE (HAARLEM 1610-1685)

A peasant family making merry in a barn

signed 'Av ostade' (lower right, Av linked)

oil on panel

25.5 x 33.2 cm.

€15,000-25,000

\$18,000-29,000



The reverse of lot 11

PROVENANCE:

E. K. Selser, The Hague.

Madame la Marquise d'Aoust; her sale; Galerie Georges Petit, Paris, 5 June 1924, lot 69.

EXHIBITED:

Paris, Musée du Jeu de Paume, *Exposition rétrospective des grands et des petits maîtres hollandais*, 1911, no. 105, as 'Interieur de Cabaret'.

LITERATURE:

C. Hofstede de Groot, *A Catalogue Raisonné*, etc., III, London, 1923, no. 658

One of the foremost genre painters of seventeenth-century Holland, Adriaen van Ostade is recorded as having started his career as a pupil of Frans Hals in Haarlem, concurrently with Adriaen Brouwer. It was from these two artists, and from Brouwer in particular, that Van Ostade first developed his themes of raucous parties of smoking, drinking and dancing peasants in their village surroundings for which he is best known. From the 1640s onwards he began to endow his low-life protagonists with increasing degrees of restraint and dignity, his palette becoming richer and his chiaroscuro stronger. Prof. dr. Schnackenburg, to whom we are grateful, dates the present lot slightly earlier, to circa 1633-35 (on the basis of a photograph). Here, Van Ostade draws the attention to the children in the foreground, playing a wild game, in a lit part of the interior.

12

**CIRCLE OF GERBRAND VAN DEN EECKHOUT
(AMSTERDAM 1621-1674)**

The Angel appearing to Hagar and Ishmael

indistinctly signed 'P(?)...?' (lower right)

oil on canvas

131 x 110 cm.

€7,000-10,000

\$8,000-11,000

PROVENANCE:

In the family of the present owner for *circa* 60 years.



12

13

**CIRCLE OF FERDINAND BOL
(DORDRECHT 1616-1680 AMSTERDAM)**

Portrait of a lady, half-length, in a black dress with lace collar and cuffs

oil on canvas, unframed

71.3 x 53.3 cm.

€8,000-12,000

\$9,200-14,000



13



14

FLEMISH SCHOOL, C. 1600

The Parable of the Wheat and the Tares

signed with initials 'DL' (upper left, on the tree)

oil on panel, oval

10.2 x 14.9 cm.

€4,000-6,000

\$4,600-6,900

14



15

**CIRCLE OF VINCENT SELLAER
(C. 1490-AFTER 1544)**

The Madonna of Loreto

oil on panel

126.2 x 96.6 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Prof. dr. Franz Serafin Exner (1849-1926), Vienna;
by descent to
Prisca Hildegarde Dorothea Dijkgraaf-Exner
(1877-1966), The Hague;
Prof. dr. Sven Dijkgraaf (1908-1995), Utrecht;
Elisabeth Johanna Maria Dijkgraaf-Kunz (1925-2012),
Utrecht; thence to the present owner.

The composition is after the prototype by Raphael of circa 1509 in the Musée Condé of Chantilly and depicts the Child playing with the Virgin's veil as Saint Joseph looks on from the shadows. It is assumed that the prototype surfaced in 1717 in Loreto, as a gift by the Roman Girolamo Lottorio, where the name *Madonna of Loreto* derives. Following the French invasion, the painting by Raphael is said to have been taken in the year 1798 to Rome and from there to Paris. The present lot is offered with a *Festschrift* by S. Vögelin for J. Burkhardt, *Die Madonna von Loretto*, Zürich, 1870.



lot 15 in the interior
of the Nassau
Zuilensteinstraat,
The Hague, 1928.

15

20



16

SCHOOL OF NORTHERN FRANCE, PICARDY, C. 1500

Birth and Presentation of the Virgin (inner face); and A bishop with a donor (outer face)

oil on panel

58.5 x 35.7 cm. (measured within the frame)

(2)

€20,000-30,000

\$23,000-34,000

PROVENANCE:

Private collection, Cologne.

Anonymous sale; Lempertz, Cologne, 12 December 1991, lot 17, as Antwerp School, c. 1510-20, where acquired by the present owner.

An attribution to the circle of Antoine Chabault, active in Amiens in *circa* 1500, has been suggested.



17

17

**LUDWIG SCHONGAUER
(AUGSBURG C. 1440-1494 COLMAR)**

*Wing of an altarpiece: The Arrest of Christ
(outer face); and The Entombment (inner face)*

oil on panel
both 36.3 x 20 cm.

€15,000-20,000 \$18,000-23,000

PROVENANCE:

Anonymous sale; Christie's London, 10 December 2003, lot 41, where acquired by the late father of the present owners.

This double-sided panel represents an important addition to the small corpus of works attributed to Ludwig Schongauer. Since its acquisition in December 2003, when it was newly discovered, the present panel has been identified by Ludwig Meyer as one of the three surviving panels from a small domestic altar that Schongauer probably painted while in Ulm, between 1479 and 1486.

Ludwig Schongauer was the younger brother of Martin Schongauer (c. 1435-1491), and both were important figures in the assimilation of Netherlandish art in Germany during the later 16th Century. Martin's engravings, in particular, became extremely popular throughout Europe and he was an early influence on Albrecht Dürer, among others.



18

PROPERTY FROM A GERMAN PRIVATE COLLECTION
(LOT 18)

18

**MASTER OF STYRIA (UPPER AUSTRIA),
C. 1500**

*Wing of an altarpiece: Saint Stephan (inner
face); and Saint Elisabeth (outer face)*

oil on gold ground panel, in the original, engaged
frame
94.8 x 36.1 cm

€3,500-5,500

\$4,000-6,300

PROVENANCE:

with F. Prause, Klagefurt, where probably acquired
by the late owner in 1977.

The present panel probably formed the upper right wing of a small altarpiece that consisted of four panels in total, each painted on both sides with scenes from the Passion. These compositions ultimately derive from Martin Schongauer's famous engravings (Lehrs 19-30/ Bartsch 9-20), but are not straightforward copies: Ludwig used his brother's compositions as a starting point, from which he probably produced a number of drawings. The paintings forming the altarpiece derive from those drawings (*The Entombment*, for example relates closely to the drawing of the same subject in Dresden, inv. no. C 1911/20).

Of the three surviving panels from the altarpiece one is in the Metropolitan Museum of art, New York (Linsky Collection) depicting *Christ before Pilate* (outer face) and *The Resurrection* (inner face), and one was formerly in the Convent of the Margraves of Baden-Baden, Salem, and sold at Sotheby's, Baden-Baden, 10 October 1995, lot 2278, depicting *The Flagellation* (outer face) and *The Way of Calvary* (inner face). The discovery of the present panel adds *The Taking of Christ* (outer face) and *The Entombment* (inner face) to the series, leaving one panel untraced.



19

ANTWERP SCHOOL, C. 1520-30

A Triptych: Saint Luke painting the Virgin; The Virgin and Child and the Holy Spirit; and A male donor before a landscape; A skull on the outer faces

oil on panel, arched top, in an integral frame

central panel: 44.1 x 33 cm.; left wing: 44.2 x 16.4 cm.; right wing: 44 x 16.1 cm.

€15,000-25,000

\$18,000-29,000

PROVENANCE:

Acquired by the father of the present owners in the 1970s; thence by descent.

It has been suggested the artist may have worked in the circle of the Master of the Antwerp Adoration (active in Antwerp circa 1500-20). The triptych served as an epitaph, and regarding the monk depicted on the right wing, must have been ordered by a Benedictine.



Lot 19 in closed position



20

CIRCLE OF PIETER COECKE VAN AELST I (AALST 1502-1550 BRUSSELS)

The Last Supper

oil on panel
59 x 200 cm.

€7,000-10,000

\$8,000-11,000



THE PROPERTY OF A FRENCH NOBLE FAMILY (LOT 21)

21

**DANIEL SEGHERS (ANTWERP 1590-1661)
AND ERASMUS QUELLINUS (ANTWERP
1607-1678)**

*A garland of flowers with the Holy Family
and the Infant John in a sculpted cartouche*

signed and inscribed 'D · Seghers · Soc · JESU.'

(lower left)

oil on copper

82.5 x 61 cm.

€40,000-60,000

\$46,000-69,000

PROVENANCE:

Probably recorded in the inventory of the artist at the time of his death (see: W. Couvreur, 'Daniel Seghers' inventaris van door hem geschilderde bloemstukken', in *Gentse Bijdragen tot de Kunstgeschiedenis den de Oudheidkunde*, XX, 1967, pp. 87-158, possibly no. 204, or 206, or 227, or 228 or 230).

In the Chateâu of the present noble family for at least the past century.

Raised a protestant, Daniel Seghers converted to Catholicism and joined the Jesuit order: The signature, which includes the suffix "Soctis JES", records Seghers' membership of the Society of Jesus. Seghers even became the originator of a thoroughly catholic type of still life painting; flower garlands decorating an elaborately carved stone cartouche and framing typically contemplative religious scenes. Seghers specialised almost exclusively in paintings based on this concept. They paved the way for his acclaim and sparked a wide following with fellow artists, including his own pupil Jan Philips van Thielen. This splendidly preserved work, executed on a large slate of copper, is a superior sample.

The formula of flowers and a sculptural cartouche encircling a religious scene invited collaboration with fellow artists specialized in figures for the central scene, and – indeed – Seghers often collaborated with painters, such as Rubens, Hendrick van Balen, Thomas Willboirts Bosschaert, Simon de Vos and, while in Rome (1625-27), with Nicolas Poussin and Domenichino. The most fruitful liaison, however, was with Erasmus Quellinus, with whom he produced about thirty pictures and who also painted the true-to-life bas-relief in the centre of the composition here, featuring The Holy Family supplemented with St. John.

Seghers did not paint for commercial profit but presented the majority of his pictures to princes, nobility and dignitaries across Europe. This we know largely thanks to the eighteenth-century manuscript copy of Seghers' own inventory, kept until the year of the artist's death, which also informs us uniquely well about his output, which amounted to a sizable body of 239 paintings (see: W. Couvreur, 'Daniel Seghers' inventaris van door hem geschilderde bloemstukken', in *Gentse Bijdragen tot de Kunstgeschiedenis den de Oudheidkunde*, XX, 1967, pp. 87-158). Several descriptions in this list, which cannot be connected with other extant paintings, can in fact apply to the present work (nos. 204, 206, 227, 228 and 230). Unfortunately, the entries are not detailed enough to allow for a definite identification but since the list is chronological and none of the earlier descriptions match our painting, we may surmise it is a mature production.

Compared to the vast majority of Segher's flower garlands decorating a cartouche, the present work is of smaller dimensions. Seghers adorned the also more modest composition with two choice swags of flowers, focussing on the varied and sometimes complex shapes of the flowers in full glory. The crisply highlighted petals leap forward from the dimly lit stone background and are eloquently counterbalanced with the equally sharply lit central scene, achieving a refined simplicity.





22

FOLLOWER OF QUINTEN MASSIJS

The Tax Collectors

oil on canvas
119 x 99 cm.

€15,000-25,000

\$18,000-29,000

PROVENANCE:

Mrs. Golding Palmer; her sale; Christie's, London, 28 July 1916, lot 40, as After Quinten Massijs (£5.15.6 to Ewan).

Major C. E. Stearns; his sale; Christie's, London, 2 November 1962, lot 164, as After van Reyerswaele (£29.8.0 to Vaneck).

The popular composition may derive from a lost original by Jan van Eyck, which was recorded by Marcantonio Michiel in Milan around 1530 as 'El quadretto a meze figure, del patron che fa conto cun el fattor fo de man de Zuan Heic, credo Memelino, Ponetino, fatto nel 1440', when he encountered it in the collection of Camillo and Niccolò Lampognano in Milan in circa 1520. Van Eyck may have been commissioned by Italian financiers working in Bruges, such as the Arnolfini family. It seems that Van Eyck's composition was adapted by Quinten Massijs (Leuven 1456/66-1530 Antwerp) in two works, including the *Banker and his Wife* of 1514 in the Louvre, Paris. It has been hypothesized that the present work - and the many other known examples of its compositional type - were in turn based upon a second, lost, derivation of Massijs' painting that was itself adapted by Marinus van Reyerswaele (Reimerswaal 1490/95-1546/56 Goes), for works such as in the National Gallery, London. Lorne Campbell has convincingly argued that these all derive from adaptations by Reyerswaele of Massijs' work (see: *The Pictures in the Collection of Her Majesty The Queen. The Early Flemish Pictures*, Cambridge, 1985, pp. 114-8).

The motive of the parrot is featuring in versions in the Royal Collection and Windsor Castle.

23

**WORKSHOP OF LUCAS GASSEL
(HELMOND 1480-1568)**

*An extensive mountainous landscape with
the Flight into Egypt*

oil on panel
58.5 x 71 cm.

€7,000-10,000

\$8,000-11,000

The present composition is a workshop version of Gassel's signed painting of 1540 in the Alte Pinakothek, Munich.



23

24

**STUDIO OF JOOS VAN CLEVE
(CLEVES 1485-1540 ANTWERP)**

Saint Jerome in his study

oil on panel, unframed
61 x 47.4 cm.

€10,000-15,000

\$12,000-17,000

Numerous versions of this composition are known but the present, hitherto unknown painting, and another painting in the Princeton University, dated 1528, are considered to be closest to the prime version sold at Christie's, London, 3 December 1997, lot 46 (see: P. van den Brinck, *Joos van Cleve, Leonardo des Nordens*, Stuttgart, 2011, p. 168, no. 20, ill. 139, and M. Leeftang, *Joos van Cleve: a sixteenth-century Antwerp artist and his workshop*, Turnhout, 2015, p.18, fig. 1.14).

We are grateful to Dr. Micha Leeftang for confirming the painting originates from the studio of Joos van Cleve and is to be dated circa 1530-35 upon inspection of the original.



24









25

**JACOB GRIMMER (ANTWERP 1525-1589)
AND GILLIS MOSTAERT
(HULST 1528-1598 ANTWERP)**

*A panoramic landscape with the Parable
of the Good Samaritan*

oil on panel
58 x 118.6 cm.

€70,000-100,000

\$81,000-110,000

PROVENANCE:

with P. de Boer, Amsterdam.

J. de Bousies, Brussels;

Charpentier, Paris, 24 March 1953, lot 23 (FF
300.000, according to an annotation in the RKD).

In the collection of the family of the present owner
since at least 1963.

EXHIBITED:

Laren, Singer Museum, *Modernen van Toen*, 1963,
no. 98.

LITERATURE:

G.T. Faggin, *La Pittura ad Anversa*, 1969, p. 82,
ill. 215, p. 316, with the mention of a reproduction in
The Burlington Magazine, as Attributed to Cornelis
Matsys, and with the top edge still intact.

R. de Bertier de Sauvigny, *Jacob et Abel Grimmer.
Catalogue Raisonné*, Brussels, 1991, pp. 124-5,
no. 4, as signed with monogram 'GM'.

E. Mai (ed.), *Gillis Mostaert (1528-1598). Ein
Antwerper Maler zur Zeit der Bruegel-Dynastie*,
exh. cat. Cologne, Wallraf-Richartz-Museum &
Antwerp, Museum Mayer van den Bergh, 2005,
p. 142, no. 6, as signed with monogram.

From a slightly elevated viewpoint an uninterrupted view is offered to a backdrop of mountains bordering on a sea. In the sixteenth century, when landscape was not yet a genre on its own, Biblical subjects provided artists with a thankful pretext to indulge in the depiction of elaborate landscape settings. In the left foreground of the present sweeping panorama we see one of the most favoured themes: the parable of the Good Samaritan. In the New Testament Christ relates about a traveller who was robbed and then left for dead by thieves. Several who saw the man, passed by, first a priest and then a Levite, here seen further down the road. A Samaritan was the only who stopped to tend to the wounded man and we see him bending over to pour oil and wine on the poor man's wounds.

Another focal point in this dynamic scene is the group of exotically dressed figures in the right foreground. Jacob Grimmer regularly engaged Gillis Mostaert to add figures to his landscapes and the duo indeed exemplifies an early and successful type of collaboration that was to become quintessential in Flemish art. Mostaert's figures blend seamlessly into Grimmer's décor. Grimmer artfully connects the foreground to the middle zone, luring the beholder's eye deeper into the varied landscape.

Grimmer continued the traditional scheme of the "Weltlandschaft" but organised the varied motifs with greater ease than his predecessors into a unified whole, skilfully manipulating space, atmosphere, light and shadow. The expressive arrangement of the present landscape has a Mannerist feel to it, making it likely that it is late production. Reine de Bertier de Sauvigny, who wrote the monograph with *catalogue raisonné* of Grimmer's work, dated the present picture to *circa* 1560. The dress and silhouette of the male figure, standing in the middle ground besides the peasant woman carrying a copper milk jug on her head, seem to point, however, to a much later date - in the 1580s - , confirming that the present landscape actually belongs to Grimmer's late productive years.

Both Grimmer and Mostaert hold important positions in the canon of Flemish painting and in fact they were already widely collected and highly acclaimed during their lifetimes. Grimmer's contemporary fame reached well beyond the borders of Flanders and Giorgio Vasari even hailed him as one of the best landscapists of his time, a praise Karel van Mander repeated in his 1604 *Schilder-Boeck*. Mostaert was equally famed and praised extensively by Van Mander.



26

FOLLOWER OF JACOB DE BACKER

Allegory of the burden of old age

oil on canvas
148 x 186.5 cm.

€25,000-35,000

\$29,000-40,000

PROVENANCE:

Chateau de Jehay, Amay, Belgium.

The rather unusual subject in this hitherto unknown version is based on a popular Netherlandish allegorical theme. The traveller personifies man's maturity journeying along the path of life. He is supported by *Hope* and *Patience* while *Time* increases the burden on his shoulders. The basket, the traveller's is carrying, symbolises life's hardships to which *Time* is adding. In the background are scenes representing birth and youth on the right and old age and death on the left.

The present composition follows the painting by De Backer in the Hermitage, Saint Petersburg (see: *Wallraf-Richartz Jahrbuch* 35, 1975, pp. 249-50, and illustrated p. 253). Another version by Jacob de Backer was sold with Christie's, Amsterdam on 9 May 2007, lot 35 (oil on canvas, 144.5 x 189.5 x cm.). This subject has been repeated by later generations such as in Abraham Janssens' painting in the Musée des Beaux-Arts, Brussels.



27

**STUDIO OF JACOB JORDAENS
(ANTWERP 1593-1678)**

The Fable of the Satyr and the Peasants

oil on canvas
144 x 154.6 cm.

€25,000-35,000

\$29,000-40,000

PROVENANCE:

Inherited by a Belgian family.

Jacob Jordaens and his studio depicted the *The Fable of the Satyr and the Peasants* several times. These compositions all differ slightly in the number and positioning of the figures. The present, hitherto unknown version, is closest to the composition by Jacob Jordaens in the Göteborgs Konstmuseum, Göteborg.



28 (a pair)



29

28

GERMAN SCHOOL, 1626

Portrait of a gentleman, aged 69, three-quarter length, in a black embroidered costume with a 'molensteenkraag', standing before a curtain with his right hand on a book; and Portrait of a lady, aged 50, three-quarter length, in a black embroidered dress with a 'molensteenkraag', standing before a curtain, holding a bible

inscribed with the sitters' ages, dated and signed with initials: the first 'AETAT · 69 / A° · 1626 · / M·M' (AE linked, centre right); and the second 'AETAT · 50 / A° 1626 / M·M' (AE linked, centre left); and with the coats-of-arms of both sitters on each portrait

oil on canvas

the first 118.7 x 84 cm.; and the second 109.5 x 81 cm.

a pair (2)

€6,000-8,000

\$6,900-9,100

The artist bearing the initials MM is not known, but must have been a meritorious portraitist in the 1620s. Neither can the sitters be identified, nor by their coats-of-arms, or by the unusual, richly manufactured table cloth.

29

DUTCH SCHOOL, C. 1700

An 'Alkmaar Almanak' by Heems Coster, together with an ink holder and feather quill, a book and a glass in a stone niche

oil on panel
31.4 x 27.8 cm.

€2,000-3,000

\$2,300-3,400

30

**CIRCLE OF BARTHOLOMEUS VAN DER HELST
(HAARLEM 1613-1670 AMSTERDAM)**

Portrait of a lady, three-quarter length, in a black dress with white lace collar and cuffs and golden jewelry, leaning with her right hand on a chair and holding a white handkerchief in the other hand, standing before a column

with signature and date 'B. vanderhelst fecit / 1653.' (lower left)
oil on canvas
105.8 x 87.3 cm.

€7,000-10,000

\$8,000-11,000



30

PROVENANCE:

Acquired by the grandfather of the present owners.

31

**CIRCLE OF CORNELIS DE HEEM
(LEIDEN 1631-1695 ANTWERP)**

Tulips, poppies, anemones, irises, roses, morning glory and blackberries with butterflies in a glass vase on a stone ledge

oil on canvas
62.4 x 47.6 cm.

€6,000-8,000

\$6,900-9,100



31



32

32

**JAN VERMEER VAN HAARLEM I
(HAARLEM 1628-1691)**

A dune landscape with a view of Haarlem in the distance

oil on panel
25.4 x 35.3 cm.

€3,000-5,000

\$3,500-5,700

The present view shows the town of Haarlem seen from the bleaching fields to the north or northwest (currently Overveen). The 'Klokhuis' is depicted to the left of the Grote Kerk of Haarlem.



33

33

GERRIT DE WET (D. LEIDEN 1674)

The Raising of Lazarus

signed and dated 'g d Wet / 1666' (lower centre, on the gravestone)
oil on canvas
87 x 95 cm.

€4,000-6,000

\$4,600-6,900

PROVENANCE:

Acquired by the father of the present owner before 1937.

In 1666, the date of the present picture, Gerrit de Wet is recorded as a member of the Guild of Saint Luke in Leiden, where he moved to in the 1660s after having worked in the Haarlem studio of his brother Jacob I.

We are grateful to Angela de Jager for confirming the attribution to the artist on the basis of a photograph.



34

34

**JACOB GERRITSZ. CUYP
(DORDRECHT 1594-1652)**

A man sacrificing a lamb, sheep and cattle resting in the foreground

oil on canvas
102.7 x 143.9 cm.

€5,000-7,000

\$5,800-8,000

We are grateful to Sander Paarlberg of the Dordrechts Museum for attributing this lot to Cuyp, after inspection of the original painting.

38

35

DUTCH SCHOOL, C. 1660

A Dutch pink in choppy waters before a lake-side town, hills in the background

oil on panel
54.3 x 74.4 cm.

€5,000-7,000

\$5,800-8,000



35

36

**EGBERT LIEVENSZ. VAN DER POEL
(DELFT 1621-1664 ROTTERDAM)**

A village on a river bank at night with villagers putting out a fire

signed 'E · vander · poel' (lower left)
oil on panel
32.5 x 39.3 cm.

€3,000-5,000

\$3,500-5,700



36

37

PIETER DE NEYN (LEIDEN 1597-1639)

A dune landscape with farmers unloading a hay wagon near a farm house, a horseman on a sandy path to the left

oil on panel
35.7 x 71.4 cm.

€4,000-6,000

\$4,600-6,900



37



38

PIETER VAN NOORT (LEIDEN 1622/1625-1672 ZWOLLE)

A hunting still life with a heron, magpie, finch, hare and a hunting bag on a stone ledge

signed 'P. v. Noort' (lower left)

oil on canvas

85.7 x 69 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

Anonymous sale; C.F. Roos, Amsterdam, 14 December 1909, lot 517.

Anonymous sale; C.F. Roos, Amsterdam, 29 October 1912, lot 113.



39

**EGBERT VAN HEEMSKERCK I
(HAARLEM C. 1634-1704 LONDON)**

Peasants drinking and smoking in an interior

oil on panel
15.8 x 17.9 cm.

€15,000-25,000

\$18,000-29,000

Quickly and loosely executed with virtuoso brushstrokes, this small composition is to be considered a masterpiece by the Haarlem genre painter Egbert van Heemskerck the Elder. The artist developed his themes of raucous parties of smoking, drinking and dancing peasants in village surroundings from two of the foremost genre painters of seventeenth-century Holland, Adriaen van Ostade and Adriaen Brouwer. Especially close to the oeuvre of the latter, here, Van Heemskerck succeeded remarkably in psychologizing the different states of joy and drunkenness of mankind. The profound level of naturalism in this picture is striking: In a state of delirium, the heavily seated man to the right is staring out of the scene, inviting the spectator to participate this crude party and the drunk speech of him and the peasants next to him is almost to be heard. The extraordinary quality of this painting is indicative of the heights that Van Heemskerck's art achieved in his maturity.

The Elder's pictures are often confused with the work of his son, Egbert van Heemskerck II (c. 1676-1704 England), who became a painter in England after his father had moved to London in the early 1670s. Fred Meijer of the RKD, The Hague, to whom we are grateful, has kindly confirmed the attribution of the present painting to Egbert van Heemskerck the Elder upon inspection of a photograph.



39 (actual size)



40

**ADRIAEN PIETERSZ. VAN DE VENNE
(DELFT 1589-1662 THE HAGUE)**

*An elderly beggars' couple holding an empty bowl upturned; 'en
brunaille'*

oil on panel

36.2 x 28.6 cm.

with an old inventory number '17' on the reverse

€30,000-50,000

\$35,000-57,000

PROVENANCE:

Anonymous sale; Hannover, 3 June 1928, lot 39.

with G. de Jonckheere, Brussels, 1977;

Anonymous sale; Christie's, Amsterdam, 6 May 1998, lot 122;

with K. Bernheimer, Munich, by 1998, where acquired by the present owner.

Beggars occur frequently in the work of van de Venne, who in his *Tafereel van de belacchende werelt* of 1635 described forty two different types of beggars. The present composition is close to the panel formerly in the collection of Victor and Helene Mautner-Markhof.



41

CIRCLE OF GERARD VAN HONTHORST (UTRECHT 1592-1656)

A man holding a candle and a glass of red wine, and a boy embracing him

oil on canvas
68.8 x 51.3 cm.

€12,000-16,000

\$14,000-18,000

42 No Lot

PROPERTY FROM A DANISH PRIVATE COLLECTION
(LOT 43)

43

JAN STEEN (LEIDEN 1626-1679)

*The King drinks: the festival of the Bean
King at Twelfth Night*

signed 'JSteen' (JS linked, lower right)

oil on panel

60 x 47.5 cm.

with a red wax seal 'L L / S & S' on the reverse

€50,000-70,000

\$58,000-80,000

PROVENANCE:

In the family of the present owner for at least three generations.

An interior packed with merry figures celebrates Twelfth Night, the most important family gathering in the year in The Netherlands during the seventeenth century. Originally a religious feast, also known as epiphany, in the Middle Ages, it developed into a secular tradition enjoying massive popularity across all levels of society. The feast commemorates the Adoration of the Magi, when Christ was revealed to the three kings in Bethlehem. By the seventeenth century it had become a celebration of food and merriment shared with extended family at table. One person is chosen and crowned as king for the evening. Here, the seated woman in the foreground is the elected monarch, the rest of the family around the table now being her subjects. Depicted is the key moment when the "King", or here, the "Queen", has just been crowned, and drinks a glass to be cheered with shouts of "the King drinks!".

The Twelfth Night was treated a few times by artists in the sixteenth century but it became a genuine subgenre during the following century. Of all artists, Jacob Jordaens and Jan Steen favoured it the most and their humorous depictions keep the memory of the feast alive. No less than seventeen interpretations of the Twelfth Night by Steen have come down to us, the present painting included. The earliest dated example of 1662 is in the Boston Museum of Fine Arts while Steen's painting of 1668 in the Gemäldegalerie of Kassel is no doubt his best-known depiction. The present painting was probably executed even later. The remarkably free handling of the brush is a typical specimen of Jan Steen's mature style. This spontaneity of execution is also borne out by the many *pentimenti* that can be observed, for instance in the face of the girl holding the bird's cage and in her hand at the right, in the hats of the man holding the broomstick and of the figure of Jan Steen himself, in the feet of the man with his back to the viewer and in the face of the kneeling jester, also in the foreground.

The present hitherto unrecorded and completely unknown panel is an important addition to Steen's rich oeuvre. It is one of the only two known Twelfth Night scenes by Steen to feature a queen instead of a king, the other painting formerly having been in the Theodor Stroeyer Collection in Nuremberg. The cleverly arranged compact composition overflows with energy and wit. All attention is directed at the drinking queen, who empties her glass, offered her by a prostrating jester, with determined gulps. Steen clearly delighted in adding the numerous still-life details, such as the earthenware jug on the floor at the left and the broken pipe and the scattered eggshells. Also evident are his joy and skill in capturing an array of different materials, from fur and wood to glass and pewter. Another beautiful feature is the warm attuned palette. As a second signature, Steen included himself cheering with a broad grin on his face at the other end of the table between the woman and the boy with the waffle.





THE PROPERTY OF A PRIVATE COLLECTOR: FORMERLY IN THE COLLECTION OF THE PRINCELY HOUSE OF LIECHTENSTEIN (LOTS 44, 46, 76)

44

CHRISTIAN HILFGOTT BRAND (FRANKFURT ON THE ODER 1695-1756 VIENNA)

A mountainous landscape with ancient ruins on a hill; and A mountainous landscape with cattle fording a stream

oil on canvas
214.5 x 159.4 cm.

a pair (2)

€10,000-15,000

\$12,000-17,000

PROVENANCE:

with F. Goldmann, Vienna, where bought by Prince Johannes I of Liechtenstein, 1820.
Schloss Eisgrub, Lednice, 1942.
Schloss Moosham, Salzburg, 1944.
Schloss Vaduz, Liechtenstein, 1945.
The Princely House of Liechtenstein; Christie's, Amsterdam, 1 April 2008, lot 183, where acquired by the present owner.

LITERATURE:

A. Kornfeld, *Führer durch di Fürstlich Liechtensteinische Gemäldegalerie in Wien*, Vienna, 1931, p. 164, no. 840.

Christian Hilfgott Brand specialised in landscape painting under influence of his teacher Christoph Ludwig Agricola. After Agricola's death, Brand left Frankfurt on the Oder to study in Vienna at the newly opened Academy from 1726 to 1728. Brand became "k. k. Kammermaler" and as such celebrated for his landscapes of which the present pictures are fine examples. Brand's sons Friedrich August and Johann Christian continued to develop his style.

45

DUTCH SCHOOL, EARLY 18TH CENTURY

A Dutch three-master firing a salute together with various other ships in choppy waters

oil on canvas
58.1 x 56 cm.

€6,000-8,000 \$6,900-9,100

PROVENANCE:

Anonymous sale; Sotheby's, Mak van Waay, Amsterdam, 28 April 1976, lot 4, as Ludolf Backhuysen, where purchased by the parents of the present owners.



THE PROPERTY OF A PRIVATE COLLECTOR: FORMERLY IN THE COLLECTION OF THE PRINCELY HOUSE OF LIECHTENSTEIN (44, 46, 76)

46

JAN VAN KESSEL I (AMSTERDAM 1641-1680)

A wooded landscape with cattle crossing a stream

oil on canvas
114.8 x 101.1 cm.

€4,000-6,000 \$4,600-6,900

PROVENANCE:

with Artaria, Vienna, where acquired by Prince Johannes I of Liechtenstein, 1808.
Schloss Feldsberg, Valtice, 1910.
Schloss Vaduz, Liechtenstein, 1945.
The Princely House of Liechtenstein; Christie's, Amsterdam, 1 April 2008, lot 155, where purchased by the present owner.

EXHIBITED:

Lucerne, Kunstmuseum, *Meisterwerke aus den Sammlungen des Fürsten von Liechtenstein*, 1948, no. NA12.

LITERATURE:

J. Falke, *Katalog der fürstlich Liechtensteinischen Bilder-Galerie im Gartenpalais der Rossau zu Wien*, Vienna, 1873, p. 88, no. 761, as Ruisdael.
W. Bode, *Studien zur Geschichte der holländischen Malerei*, 1883, p. 138, as A.J. Duck.
J. Falke, *Katalog der fürstlich Liechtensteinischen Bilder-Galerie im Gartenpalais der Rossau zu Wien*, Vienna, 1885, p. 70, no. 513.
E. Michel, *Jacob van Ruisdael et les paysagistes de l'école de Haarlem*, Paris, 1890, I, p. 85, as Jacob van Ruisdael.
W. Bode, 'Die Kleinmeister der holländischen Schule in der Galerie des Fürsten von Liechtenstein', in: *Die graphischen Künste*, XVII, 1894, p. 97, as not by Ruisdael.
A.I. Davies, *Jan van Kessel (1641-1680)*, Doornspijk, 1993, pp. 177-8, plate 90.

45



46



47

47

FOLLOWER OF PIETER BRUEGHEL II

The Death of Mary

oil on panel
85.2 x 112.3 cm.

€5,000-7,000

\$5,800-8,000

The prototype for this composition is considered to be Pieter Brueghel the Elder's *grisaille* of circa 1564 in Upton, Banbury, painted for his friend the geographer Abraham Ortelius (1527-1598). The Haarlem artist Philips Galle made a print after this painting in 1574. Pieter Brueghel II painted a coloured version of his father's painting, which is now being kept in a private collection in Brussels (see: G. Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969, p. 93). The present painting was most probably based on Galle's print.



48 (a pair)

48

**GASPAR PEETER VERBRUGGEN II
(ANTWERP 1664-1730 ANTWERP)**

A tulip, jasmine, chrysanthemums, narcissi, ivy and various other flowers decorating a feigned stone cartouche; and Roses, morning glory, jasmine, narcissi, poppies, a tulip, ivy and various other flowers decorating a feigned stone cartouche

both signed(?) with monogram 'PVB.' (lower right)

oil on canvas

the first 33.5 x 41 cm.; and the second 33.4 x 41.3 cm.

a pair (2)

€5,000-7,000

\$5,800-8,000

PROVENANCE:

Dr. Joseph Tong; his sale; Sotheby's, New York, 21 June 1972, lot 12.

LITERATURE:

M. L. Hairs, *Die beiden Verbruggen*, Vienna, 1975, p. 70, nos. 65-6.

We are grateful to Fred Meijer of the RKD, The Hague, for confirming the attribution to Verbruggen II upon inspection of the original paintings.



49

**GONZALES COQUES
(ANTWERP 1614-1684)**

Portrait of a girl, half-length, in a white lace-trimmed dress and red cloak, with a pearl necklace

oil on copper, arched top, the lower corners made up 11.7 x 8 cm., in a pierced gilt bronze frame cast with scrolls, the upper angles with allegorical motifs including vessels, a mirror and a comb, possibly 18th century

€15,000-20,000

\$18,000-23,000

PROVENANCE:

Comtes de Gramont de Coigny, and by inheritance to Dom Jaime III Alvares Pereira de Melo, 10th duque de Cadaval (1913-2001), and by inheritance to the present owner. Anonymous sale; Christie's, London, 3 December 2013, lot 12, where purchased by the late father of the present owners.

Born in Antwerp, the Flemish artist Gonzalez Coques was registered at the city's Guild of Saint Luke in the year 1627-1628, when he became a pupil of Pieter Brueghel II. The fact that he was admitted to the guild as an independent master only in 1640-1641 suggests that he may have spent the intervening years travelling. One likely destination is England, as Coques came to bear the nickname 'the Little Van Dyck' due to the perceived influence on his work of Sir Anthony van Dyck, who was in England after 1632. Like van Dyck, Coques counted rulers and the nobility amongst his sitters: Charles I of England, Archduke Leopold William and Elector Fredrick William of Brandenburg, to name but a few.

This beautifully rendered, miniature-like picture is characteristic of Coques's elegant style, which was so much to the taste of Antwerp's sophisticated burgher class. The treatment of the drapery in the girl's sleeves - the economical, swirling brushstrokes that define the weight and texture of the material - is comparable to that of the sleeves in the artist's *Self-Portrait* (Saint Petersburg, The State Hermitage Museum). This is an eloquent example of Coques's reception of the work of van Dyck. There are marked similarities between this picture and van Dyck's *Portrait of Mary, Princess Royal and later Princess of Orange* (Boston, Museum of fine Arts), in the girl's poses, the way they cup their arms, their arresting gaze, even the lace trim on their dresses and their pearl necklaces. If Coques did come to England he may have seen this portrait in the flesh, as well as portraits of Queen Henrietta Maria with similar arrangements of the folded forearms.



(actual size)

This portrait was formerly kept as one of a pair, referred to affectionately as 'brother and sister', in the collection of the late Duque de Cadaval. The pendant was a *Self-Portrait* by Gerard Dou of identical shape and dimensions, which was sold in these Rooms (8 December 1995, lot 33A, £177,500) and is now in the Kremer Collection (see R. Baer *et al.*, A. Wheelock, Jr., ed., *Gerrit Dou 1613-1675: Master Painter in the Age of Rembrandt*, exhibition catalogue, Washington, London and The Hague, 2000, no. 14). It is thought that the Dou can be identified with a work described in the collection of Count Fraula, sold at auction in Brussels, 21 July 1738, lot 123. The same sale included a number of works by Gonzales Coques, but no female portraits, suggesting that the pairing was made at a later date, perhaps when the works entered the Gramont collection.



50

FOLLOWER OF LUCAS VAN UDEN

An extensive landscape with travellers on a sandy path

oil on canvas
91.1 x 167.4 cm.

€10,000-15,000

\$12,000-17,000



51

CIRCLE OF FRANS SNIJDERS (ANTWERP 1579-1657)

A vegetable seller with cabbages, artichokes, turnip cabbage, carrots, and other vegetables together with a wicker basket of fruits on a wooden table, a view of a town square beyond.

oil on canvas
104 x 150 cm.

€15,000-20,000

\$18,000-23,000

THE PROPERTY OF A HAMBURG FAMILY (LOT 52)

52

**CORNELIS DE VOS
(HULST 1584-1651 ANTWERP)**

The Sacrifice of Isaac

oil on canvas
182.8 x 172.3 cm.

€30,000-50,000

\$35,000-57,000

PROVENANCE:

In the family of the present owner since at least 1913.

We are grateful to Prof. dr. Katlijne Van der Stighelen of the University of Leuven, for endorsing the attribution of this hitherto unknown painting to Cornelis de Vos. She suggests the landscape is executed by Jan Wildens (Antwerp 1584/86-1653). Another version of this composition with slightly smaller measurements (113 x 151,3 cm), with a more elongated format and elaborated background and datable to *circa* 1631-35, is in the Bowers Museum of Cultural Art, Santa Ana, California (see: K. Van der Stighelen, H. Vlieghe, 'Cornelis de Vos (1584/5-1651) als historie- en genreschilder', in: *Academiae Analecta*, Brussels, 1994, vol. 54, p. 40, ill. 80). A preparatory study for Abraham's expressive head, formerly in the collection Benoit Roose, Rockoxhuis, Antwerp, sheds light on the studio practice of Cornelis de Vos. This oil sketch is the only known example in de Vos' oeuvre, proving that he prepared his compositions like Peter Paul Rubens. According to his will from 1648, de Vos kept in his studio a stock of head studies (see: K. Van der Stighelen, *op. cit.*, p. 40).





53



54

56

53
DAVID RIJCKAERT III
(ANTWERP 1612-1661)

A parade of children dressed up as soldiers and making music

with a red seal on the reverse

oil on panel

82.6 x 57.7 cm.

€10,000-15,000

\$12,000-17,000

The tavern board with the word 'Schweinebierch' probably refers to Burcht, a village within the municipality of Zwijndrecht located in the Flemish province of Antwerp, Belgium. The name Burcht is derived from the old Germanic word 'burgipja' which means 'birch' or 'bierch'.



55

54
CIRCLE OF HENDRICK AERTS
(MECHELEN 1565/74-1603 DANZIG)

The interior of a Gothic church

oil on canvas
 98 x 128.4 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

In the collection of the late father of the present owner since at least 1935.

EXHIBITED:

Utrecht, Centraal Museum, *Nederlandse Architectuurschilders 1600-1900*, 28 June - 28 September 1953, no. 2, fig. 3, as Attributed to Hendrick Aerts.

LITERATURE:

L. Schreiner, 'Die Phantasiekirche. Ein Gemälde von Hendrick Aerts', in: *Weltkunst*, VII, April 1980, p. 875, no. 20, fig. 20, as After Hendrick Aerts.

In the first decade of the 17th century, Jan van Londerseel (1570/75-1624/25) made a print after a lost composition by Aerts from *circa* 1600, with an inscription identifying the depicted interior as the Archbasilica of Saint John Lateran in Rome. The composition enjoyed great popularity in the 17th century; more than twenty copies by artists from different generations are known. While many versions depict several figures and the praying pope from Londerseel's print, the present interior has been left almost completely empty.

55
JAN VAN KESSEL I (ANTWERP 1626-1679)

Two Egyptian geese, a red-breasted merganser and other birds on a shore, a town and vessels beyond

signed 'V. KESSEL F' (lower left)
 oil on copper
 18 x 24 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

with F.A. Drey, London.

with R.Finck, Brussels, 1960.

Anonymous sale; Sotheby's, London, 12 July 2001, lot 100, where purchased by the late father of the present owners.

LITERATURE:

K. Ertz, *Die Maler Jan van Kessel*, Lingen, 2012, p. 182, no. 102, ill.

The present picture is a fine autograph version of Jan van Kessel's series depicting places of the world in the Alte Pinakothek, Munich. The landscape is probably a transfigured view of the island Malao offshore Somalia (see K. Ertz, *opus cit.*, p. 182, fig. 102). The present lot is likely from the same time as the Munich series: *circa* 1666.

56 No Lot



PROPERTY OF A BELGIAN NOBLE FAMILY (LOT 57)

57

FLEMISH SCHOOL, 2ND HALF OF THE 16TH CENTURY

The Man of Sorrows with the Virgin and Saint John the Evangelist, in a feigned stone niche

oil on panel
38.3 x 35.7 cm.

€15,000-20,000

\$18,000-23,000

PROVENANCE:

Monsieur van Spreybrouck, until 1890.
Vicomte Lon Ruffo de Bonneval de la Fare, until 1960.
Anonymous sale; Christie's, New York, 12 January 1994, lot 69.
Anonymous sale; Christie's, New York, 11 January 1995, lot 291.

The composition is based on an engraving by Martin Schongauer (see: Bartsch, no. 034 [B. 69 (150)]). Several paintings after Schongauer's print are known, the present lot being a fine example.



58

58
CHRISPIJN VAN DEN BROECK
(MECHELEN 1524-1590/91 ANTWERP)

Mary Magdalen washing Christ's feet in the house of Simon the Pharisee (Luke 7:36-50)

oil on panel
 75.5 x 56.5 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

(Possibly) Imperial Habsburg collection, Prague, where taken by the Swedes when they conquered the city in 1648.

E. Schweizer, Berlin.

Anonymous sale; Lempertz, Cologne, 1929, as Frans Francken, where acquired by the family of the present owners.

LITERATURE:

(Possibly) O. Granberg, *Inventaire général des trésors d'Art en Suède I*, Stockholm, 1911, p. 13, no. 266.

P. Wescher, 'Crispin van den Broeck as Painter', in: *Jaarboek van het Koninklijk Museum voor Schone Kunsten Antwerpen*, Antwerp, 1974, p. 177, fig. 4, p. 179.



59

59
FOLLOWER OF CORNEILLE DE LYON

Portrait of a gentleman, said to be Louis de Saubin de Peseus, bust-length, in a black fur-lined coat with a gold chain and plumed black hat

inscribed 'LOUIS-DE-ST AVBIN-S-DE PESEVS'. on the lower edge of the panel
 oil on panel
 19.1 x 14.8 cm.

€8,000-12,000

\$9,200-14,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 8 May 2012, lot 38.





**CIRCLE OF WILLEM KEY
(BREDA 1515/16-1568 ANTWERP)**

Isaac blessing Jacob with the presence of Rebecca, with Esau returning from the hunt in the background

oil on panel
135 x 200.5 cm.

€60,000-80,000

\$69,000-91,000

PROVENANCE:

In the collection of a Belgian family for over a century.

This impressive panel with *Isaac blessing Jacob* was hitherto completely unknown. It is a highpoint of Flemish Romanism, datable to around 1560, when the paradigmatic *lingua franca* of the great Italian artists, such as Raphael, Michelangelo and Titian, had firmly asserted its place in the art north of the Alps and decisively began to reshape Flemish art in particular. This splendid work offers a glimpse in this fascinating evolution and epitomizes the important transitional phase during which the foremost figure painters in Flanders strove to reconcile the Italian idiom with the powerful qualities that were at the heart of Flemish painting; exactness and realism. They were the ones that put the human body centre-stage, achieving the solid basis on which later Rubens, Jordaens and Van Dyck later were to build their glorious oeuvres.

The leading Italianate artists active in the Southern Netherlands during the early 1560s were Lambert Lombard and his pupil Lambert Suavius in Liege, Frans Floris, Maerten de Vos and Lambert van Noort in Antwerp and Michiel Coxie in Malines. All of them visited Italy, but others adopted the new styles through other ways. Willem Key, for instance, was a pupil of Lambert Lombard's. It is with Key's works that the present unsigned work shares several striking features, as kindly pointed out to us by Professor Koenraad Jonckheere of Ghent University. Jonckheere notes that the physiognomy of Rebecca, the servant carrying water, the curtain and its crimson red colour, the lion's head adorning the bed and the Titianesque figure of Esau in the background all are typical for Key. The body position of Isaac is furthermore strongly reminiscent of the *Saint Jerome* by Willem Key's pupil and relative Adriaen Key, a composition that has come down to us in at least four versions.

The blessing of Jacob was not at all often depicted during this period, but it was typically a theme that the foremost artists of that moment treated in competition with each other, such as Antwerp Jan Sanders van Hemessen (Boedapest, Museum of Fine Arts), Frans Floris (mentioned by Karel van Mander in his 1604 *Schilder-Boeck*) and Joachim Beuckelaer (dated 1568; Utrecht, Museum Catharijneconvent). The artist of the present work appears to have been inspired by a rare print with this theme of 1549 by Dirck Coornhert (Amsterdam 1522-1590 Gouda) after Maarten van Heemskerck, another ambitious master at that time (fig. 1). The kneeling figure of Jacob seems taken over almost literally, albeit mirrored. The standing Rebecca in near profile is very similar as well and the water-carrying servant here echoes the Atlas with his raised arms in the background of Coornhert's print. The painter gave a powerful interpretation of the subject, fusing the borrowed elements into the energetic and emotionally charged image.



Fig. 1. Dirck Coornhert, *Isaac Blessing Jacob*, 1549.







61



61

**CIRCLE OF JAN VAN SCOREL
(SCHOORL 1495-1562 UTRECHT)**

Christ and the Woman of Samaria at the Well; and The Marriage at Cana - panels from a polyptych

oil on panel, unframed

66.6 x 26.6 cm; and 66.6 x 27.1 cm.

a set of two (2)

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 December 2011, lot 101, where acquired by the late father of the present owners.

Prof. Jan Piet Filedt Kok, formerly of the Rijksmuseum, Amsterdam, has suggested the possibility that these panels from a lost polyptych might be a product of the workshop of Jan van Scorel, noting that a closer study of the underdrawing may help determine the attribution. The style is comparable with that in another *Christ and the Woman of Samaria*, of a different composition, format and dimensions (30 x 36.5 in.), in the Bob Jones University Museum and Gallery (Greenville, South Carolina), given to Jan van Scorel in full in the 1962 catalogue of the collection and more recently in T. Kennedy and J. Nolan, *A Divine Light: Northern Renaissance Paintings from the Bob Jones University Museum and Gallery*, Nashville, 2011, pp. 94-97, no. 13. A version of *Christ and the Woman of Samaria at the Well* of the same composition as the present lot, and of similar dimensions (69 x 28 cm.) was sold at Van Marle & Bignell, The Hague, 18-19 June 1941, lot 1281, as 'Joan Schoorl'.



62

62

FOLLOWER OF MAARTEN VAN HEEMSKERCK

Portrait of a clergyman, half-length, holding a book

oil on panel

69 x 54.2 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

Palais Auersperg, Vienna, no. 7A, as Maarten van Heemskerck (according to a label on the frame)

Anonymous sale; Dorotheum, Vienna, 1 October 2003, lot 274, as Attributed to Maerten van Heemskerck.

An almost identical portrait, attributed to Jan van Scorel, is recorded in the private collection of Curt Bohneward, Rottach-Egern.

That the composition of both panels may have been invented by Jan van Scorel or an artist in his close circle is further suggested by the sophisticated symbolic interrelationship between the two panels and the resultant theological meaning. The theme of water and wine might suggest that the polyptych was commissioned by a guild or an individual for whom the theme had special meaning, while the shared textual source for the depicted subjects may indicate a special invocation of Saint John the Evangelist as a patron saint. Jan van Scorel was a canon as well as a painter, with links to Pope Adrian VI and other important ecclesiastical figures; his pilgrimage to the Holy Land and then to Rome made him one of the first North Netherlandish artist to visit Italy, and the theological sophistication of the present work would be in keeping with his erudition. Taught by Cornelis Buys, Jacob van Oostsanen and Jan Gossaert, he was himself to become the master of Maarten van Heemskerck and Anthonis Mar.

64



PROPERTY OF A BELGIAN NOBLE LADY (LOT 63)

63

FLEMISH SCHOOL, C. 1500

The Holy Trinity

oil on panel

105.4 x 79.4 cm.

with an old collector's label 'du Gabinet de v. Geest...' in the lower left corner.

€20,000-30,000

\$23,000-34,000

The composition is based on a work by Robert Campin, the Master of Flemaille, and was copied numerous times, in Brabantine workshops in general and in Leuven in particular. A fine example is in the M-Museum, Leuven, to be dated between 1430 and 1440 and considered as a studio work of Rogier van der Weyden. It is the central part of a triptych of which the side panels featured donor portraits. The present lot depicts the Trinity in reverse to the composition in Leuven and can be dated to circa 1500.



Circuit judge and national historian Dr. Paul Beck (Altshausen 1845-1915 Ravensburg) built up an important collection of medieval paintings at the end of the 19th century. His collection included the so-called *Ulmer Hochaltar*, a significant example of Swabian art from circa 1400, which is conserved in the Staatsgalerie, Stuttgart. This work was, alongside a group of three rosary paintings (lots 65-66), acquired by Beck from the collection of dean Dr. Dursch in Rottweil in 1881. We are grateful to Dr. Bernd Konrad for his help in cataloguing lots 65-69 from this collection.

64
THE MASTER OF 1518, CALLED JAN VAN DORNICKE
(ANTWERP C.1470-C.1527)

The Resurrection; right wing of an altar piece

oil on panel, shaped top, laid down on panel, with the upper left corner enlarged to a rectangular shape
93.5 x 31 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Dr. Paul Anselm Franz Beck (1845-1915); thence by descent to the present family members.

A very comparable altar wing by Jan van Dornicke, depicting the Resurrection, is in the Chapel du Saint-Sang, Bruges.



Fig. 1. *The Glorious Mysteries of the Five Rosaries*, private collection, Germany.

Two of a series of three Rosary pictures are being offered in this sale, *The Joyful* (lot 65) and *The Sorrowful Mysteries of the five Rosaries* (lot 66). The third Rosary picture with *The Glorious Mysteries* is still in the property of the descendants of Dr. Beck (fig. 1). This very rare and well conserved series, each depicting scenes from the life of Christ in five medallions, is dated 1492 (lot 66). Ludwig Meyer kindly pointed out in 2012 that the artist must originate from the region of Lake Constance. The crucifixion is placed before a typical Lake Constance landscape. The buildings especially match with the northern shore of the lake. Beck acquired all three in 1881 from the collection of Dr. J.G.Dursch, who is considered to be a 19th century pioneer in collecting Old German painting.



65

65
MASTER OF THE LAKE CONSTANCE REGION, 1492

The Joyful Mysteries of the five Rosaries, with the Adoration of the Magi; the Annunciation; the Visitation of Mary to St. Elizabeth; the Presentation of the Child in the Temple; and the Adoration of the Shepherds

oil and tempera on panel
97 x 58.8 cm.

€12,000-18,000

\$14,000-21,000

PROVENANCE:

Dean Dr. Johann Georg Martin von Dursch; his deceased sale, Rottweil am Neckar, 4 July 1881, lot 22, where acquired by Dr. Paul Anselm Franz Beck (1845-1915) together with the other two rosaries; thence by descent.

EXHIBITED:

Freising, Diözesanmuseum, *Vera Icon*, 21 May-28 September 1987, p. 116, no. IX.17, as Bavarian School, 1492 and stylistically related to the work of Gabriel Mäleskircher and Sigmund Hueter.



66

66
MASTER OF THE LAKE CONSTANCE REGION, 1492

The Sorrowful Mysteries of the Five Rosaries, with the Crucifixion; Christ in the Garden of Gethsemane; Christ before Herod; the Crowning with Thorns; and the Scourging of Christ on the pillar

dated '1492' (upper centre)

oil on panel
95.5 x 58.6 cm.

€15,000-20,000

\$18,000-23,000

PROVENANCE:

Dean Dr. Johann Georg Martin von Dursch; his deceased sale, Rottweil am Neckar, 4 July 1881, lot 23, where acquired by Dr. Paul Anselm Franz Beck (1845-1915) together with the other two rosaries; thence by descent to the present family.

EXHIBITED:

Cologne, Erzbischöfliches Diözesan-Museum, *500 Jahre Rosenkranz, 1475 Köln 1975*, 25 October 1975-15 January 1976, p. 130, no. A 4, fig. 10, as Upper Rhine School, 1492.

Freising, Diözesanmuseum, *Vera Icon*, 21 May-28 September 1987, p. 116, no. IX.17, as Bavarian School, 1492 and stylistically related to the work of Gabriel Mäleskircher and Sigmund Hueter.



67



68

67
MASTER OF CONSTANCE, C. 1510-15

A predella: Eleven Holy Helpers; Saint Christopher, Saint Denis, Saint Eustache, Saint Pantaleon, Saint George, Saint Achatius, Saint Catherine, Saint Barbara, Saint Margaret of Antioch, Saint Vitus, Saint Cyriacus

oil on panel
32.7 x 153.4 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Dr. Paul Anselm Franz Beck (1845-1915); thence by descent to the present family members.

We are grateful to Dr. Bernd Konrad for pointing out this painting originates from the town of Constance and for dating it to *circa* 1510-15. The female figures of the *Nothelfertafel* can be compared to a fresco in the Rosgartenmuseum, Constance, depicting Amazons in civil contemporary costumes and hairstyle (see: B. Konrad, *Rosgartenmuseum Konstanz. Die Kunstwerke des Mittelalters*, Constance, 1993, p. 123ff, ill.).

68
CIRCLE OF BERNHARD STRIGEL (MEMMINGEN C. 1461-1528)

A predella: Christ and the Twelve Apostles

dated '1494' (lower left)
oil, tempera and gold on panel, laid down on panel
48.5 x 109.5 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:

Dr. Paul Anselm Franz Beck (1845-1915); thence by descent to the present family members.

We are grateful to Dr. Bernd Konrad for his help in cataloguing this lot.



69

SWABIAN SCHOOL, C. 1500

Two wings of an altarpiece: The Adoration (inner face); The Virgin of The Annunciation (outer face); and The Coronation of the Virgin (inner face); The Angel of The Annunciation (outer face)

oil, tempera and gold on panel
the first 84.5 x 46 cm.; and the second 85 x 64 cm.

a set of two (2)

€15,000-25,000

\$18,000-29,000

PROVENANCE:

Dr. Paul Anselm Franz Beck (1845-1915); thence by descent to the present family members.



69 (versos)





70

**PETER MURER
(ACTIVE IN CONSTANCE 1446-D. 1469)**

The Coronation of the Virgin

tempera and gold on panel
19.2 x 42.2; and 25.5 x 48.6 cm. in its integral
frame

€80,000-120,000

\$92,000-140,000

PROVENANCE:

Karl Freiherr von Mayenfisch (1803-1877),
by whom acquired on the Monastic Island of
Reichenau in Lake Constance;
Princely Collection of Hohenzollern, Sigmaringen,
from 1861 onwards and until 1894, inv. 2820.
Private collection, The Netherlands, by 2006;
thence gifted to the present owner in 2012.

LITERATURE:

F.A. Lehner, *Fürstlich Hohenzollern'sches Museum
zu Sigmaringen: Verzeichniss der Gemälde*,
Sigmaringen, 1871, no.111.
B. Konrad, *Alfred Stange: Kritisches Verzeichnis
der deutschen Tafelbilder vor Dürer. Band II. Mit
Abbildungen und Ergänzungen*, Radolfzell, 2009,
no. NW251-6-3, ill.



Fig. 1. Peter Murer, *Death of the Virgin*, Liechtensteinisches Landesmuseum, Vaduz, Inv. Gm. 53.

This newly discovered panel, painted in *circa* 1465, is an important addition to the small oeuvre of the Constance artist Peter Murer, as has kindly been pointed out already in 2007 by Dr. Bernd Konrad. Peter Murer, known in older scholarship as the Master of the Werdenberg Annunciation, is one of the few fifteenth-century artists active in the South-West of Germany (1446- died 1469) that we are familiar with and by whom works have survived. Murer was a scion of a family that produced several artists all of whom were active in the city of Constance in Swaben, a region connecting southern Germany, Austria and Switzerland. The Murers must have played an active role in the cultural life of the thriving city, which shortly before had been host to the Council of Constance (1414-18).

Set against a blazing gold background, we witness the Virgin being crowned by Christ and God the father, flanked by two angels; one playing the lute and the other a vielle. This panel is still in its original frame but probably had a painted reverse, which presumably was later detached, as is so often the case with panels of altarpieces from this period, to sell or display them as individual pieces.

The panel once formed part of a small retable and Dr. Bernd Konrad was able to connect this coronation scene to four other preserved pictures by Murer, based on stylistic grounds such as the faces of the figures, the folds in the clothing, the use of a bright palette and the patterns in the gold ground, and based on a shared provenance: the Princely Collection of Hohenzollern. At least one other panel must have belonged for certain to the same retable; a *Death of the Virgin*, which is also still in its original frame (fig. 1) and has the exact same measurements, 25,5 x 48,5, and pierced holes in top edge of its integral frame. This latter panel and an equally small *Birth of the Virgin*, also by Murer, with slightly differing dimensions, 20,5 x 31 cm. without frame (fig. 2), are currently in a private collection and given on loan to the National Museum of Liechtenstein, Vaduz (Inv. Gm. 53 and 52). The whereabouts of the other two panels belonging to this group, depicting a *Presentation of Christ in the Temple* and a *Presentation of the Virgin in the Temple*, both measuring 20 x 31 cm. without frame, are unknown.

It is not entirely clear whether the latter three panels were part of the same retable as the coronation and the death scenes, but given their shared provenance as coming from the Hohenzollern Princely Collection, where they were recorded until 1894 (inv. nos. 2820 [*Coronation of the Virgin*], 2819 [*Birth of the Virgin*], 2818 [*Death of the Virgin*], 2821 [*Presentation of Christ in the Temple*] and 2822 [*Presentation of the Virgin in the Temple*]), it is likely. Polyptychs came in many forms and shapes, and just how the one was constructed which included the present panel and the *Death of the Virgin* remains speculative, but likely they served as a *predella*. The only thing that is sure is that the main panel – most probably containing an elaborate scene carved in wood – is in all likelihood lost.



Fig. 2. Peter Murer, *Birth of the Virgin*, Liechtensteinisches Landesmuseum, Vaduz, Inv. Gm. 52.

The first recorded owner, Karl Freiherr von Mayenfisch (1803-1877), was originally from Constance. A pioneering art historian and archaeologist, he amassed an impressive collection of paintings and other objects from the region that he was able to acquire at low prices following the so-called *Säkularisation*. From the late 1840s onwards he was entrusted with the care of the collections in Sigmaringen, the seat of his patron – Karl Prince of Hohenzollern – , which were now housed in a museum in the Castle of Sigmaringen and which soon became home to his own collection as well. It was thanks to the efforts of Mayenfisch that these combined holdings grew out to become one of the foremost private collections accessible to the public in southern Germany at that time.

We are grateful to Dr. Bernd Konrad for his help in identifying the artist and cataloguing this lot, which is sold together with a certificate by Konrad, dated 19 April 2014.





71

**CORNELIS BEELT
(BEFORE 1612-AFTER 1664 HAARLEM/
ROTTERDAM)**

*The Beach of Scheveningen with the
carriage of King Charles II arriving amongst
numerous figures*

oil on panel
90.5 x 154.2 cm.

€20,000-30,000

\$23,000-34,000

This large panel probably depicts the event of 1659 with King Charles II arriving in a carriage and about to embark on the beach of Scheveningen, intending to return in secrecy in order to support a Rebellion against the Parliamentarians.

The assemblage of people on the beach is decidedly more meager than in the versions Beelt painted of King Charles II's embarkation on 24 May 1660 on the same beach that was to take him back to England for the Restoration and which is described by eye-witness Samuel Pepys as the shore being 'so full of people ... as that it was as black (which otherwise is white sand), as every one could stand by another.' In the present lot the crowd on the beach appears to be more involved in their daily activities than the arrival of the carriage. The 1659 Rebellion was uncovered before it got started and the King's departure was cancelled.

72 No Lot



73

**HENDRICK MAERTENSZ. SORGH
(ROTTERDAM C. 1610-1670)**

*A busy market with an elegant lady
purchasing vegetables at a stall*

oil on panel

49.5 x 65 cm.

with remnants of a black wax seal on the reverse

€30,000-50,000

\$35,000-57,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 21 April 1982, lot 21.

with Douwes, Amsterdam, 1995-97.

Private collection, United States.

Anonymous sale; Academia Fine Art, Monaco, 10 May 2015, lot 325.

LITERATURE:

J. Briels, *Vlaamse schilders en de dageraad van Hollands Gouden Eeuw: 1585-1630*, Antwerp, 1997, p. 269, ill.

Though perhaps better-known as a painter of interior genre scenes, Hendrick Sorgh, the son of market tradesmen, also made a speciality of depicting outdoor markets. In doing so, he was continuing in the tradition developed almost a century earlier by Pieter Aertsen and Joachim Beuckelaer, whose works Sorgh would have been familiar with from his time spent in Antwerp training in the studio of David Teniers II. If those early examples carried specific allegorical or moralistic messages, Sorgh's message was probably none other than to attest to the abundance of produce offered at the weekly markets in Dutch cities. His adoption of the subject in the early 1650s coincided with the new interest in cityscape painting, and Sorgh's native city of Rotterdam provided the backdrop to these works.

In all, ten market scenes by Sorgh are known to have survived: a pair dated 1653 and 1654 (Kassel, Staatliche Kunstsammlungen); the *Markt*, from 1654 (Rotterdam, Museum Boymans van Beuningen); a *Couple at a Vegetable Market*, from 1660 (sold with Christie's, London, 29 November 1974, lot 74); a *Vegetable Market*, dated 1662 (Amsterdam, Rijksmuseum); an undated pair of a *Poultry Market* and a *Fish Market* (Basel, Kunstmuseum; and Amsterdam, Rijksmuseum); an undated *Vegetable Market* (formerly Paris, H. Wetzlar collection); and a *Vegetable Market*, also undated (sold with Christie's, London, 7 July 2009, lot 2).



74



76



75

76

74

SAMUEL VAN HOOGSTRATEN (DORDRECHT 1627-1678)

The Virgin and Child

signed (?) 'S v Hoogstraten.' (strengthened, lower left)

oil on canvas

92 x 71.2 cm.

€7,000-10,000

\$8,000-11,000

We are grateful to David de Witt of the Rembrandthuis, Amsterdam, and Prof. dr. Volker Manuth for suggesting the attribution to Samuel van Hoogstraten.

75

DUTCH SCHOOL, 1636

Portrait of a gentleman, half-length, in a black embroidered costume with lace collar and cuffs

inscribed with the sitter's age and dated 'Aetatis. 30. / A 1636.' (AE linked, centre left) and with a later added coat-of-arms with an acorn (upper right)

oil on panel

70.1 x 54.5 cm.

€7,000-10,000

\$8,000-11,000

THE PROPERTY OF A PRIVATE COLLECTOR: FORMERLY IN THE COLLECTION OF THE PRINCELY HOUSE OF LIECHTENSTEIN (LOTS 44, 46, 76)

76

ADAM COLONIA (ROTTERDAM 1634-1685 LONDON)

The Annunciation to the Shepherds

oil on panel
70.4 x 59.4 cm.

€2,000-3,000 \$2,300-3,400

PROVENANCE:

with F. Goldmann, Vienna, from whom acquired by Prince Johannes I of Liechtenstein, 1828.
Schloss Feldsberg, Valtice, 1942.
Schloss Moosham, Salzburg, 1944.
Schloss Vaduz, Liechtenstein, 1945.
The Princely House of Liechtenstein; Christie's, Amsterdam, 1 April 2008, lot 115, where purchased by the present owners.

LITERATURE:

J. Falke, *Katalog der fürstlich Liechtensteinischen Bilder-Galerie im Gartenpalais der Rossau zu Wien*, Vienna, 1873, p. 62, no. 531, as Egbert van der Poel.
J. Falke, *Katalog der fürstlich Liechtensteinischen Bilder-Galerie im Gartenpalais der Rossau zu Wien*, Vienna, 1885, p. 63, no. 460, as Egbert van der Poel.
A. Kronfeld, *Führer durch die Fürstlich Liechtensteinische Gemäldegalerie in Wien*, Vienna, 1931, p. 96, as Egbert van der Poel.



77

77

**SIMON PIETERSZ. VERELST
(THE HAGUE 1644-1710/17 LONDON)**

*Roses, a carnation, morning glory, blue irises and other flowers
in a glass vase on a stone ledge*

oil on canvas
75.1 x 63 cm.

€8,000-12,000 \$9,200-14,000

PROVENANCE:

with Douwes, Amsterdam, 1984, where purchased by the late husband of the present owner.

We are grateful to Fred Meijer of the RKD, The Hague, for dating the present still life to the late career of the artist upon inspection of the original picture.



78

78

**EGBERT LIEVENSZ. VAN DER POEL
(DELFT 1621-1664 ROTTERDAM)**

*Fire in a village at night with numerous figures near a bell tower
on the river bank*

signed with 'E · v · Poel' (lower left)
oil on panel
39.6 x 32.2 cm.

€2,000-3,000 \$2,300-3,400



79

79
FOLLOWER OF ANTHONY VAN DYCK

The Virgin and Child

oil on canvas, with a shaped top
 96.7 x 71 cm.

€5,000-7,000

\$5,800-8,000

The present composition follows Van Dyck's *Virgin and Child* of circa 1630 in Buckingham Palace, London, and was removed - according to the current owner - from a cloister in Hoogstraten.



80

80
FLEMISH SCHOOL, 17TH CENTURY

Portrait of a gentleman, half-length, in a black costume with a white flat collar, holding a white handkerchief

oil on canvas
 78.7 x 64.6 cm.

€4,000-6,000

\$4,600-6,900

According to an old label on the reverse this portrait was attributed to Abraham de Vries (Den Haag 1590-1649/50) by Prof. von Rakint on 12 August 1939 and identified to be a self-portrait.



81

81
FOLLOWER OF SIR ANTHONY VAN DYCK

Christ on the Cross with Mary, Saint John, Mary Magdalene and Stephaton

oil on copper, with a rounded top
 68 x 42.4 cm.
 with remnants of wax seals on the reverse

€4,000-6,000

\$4,600-6,900

PROVENANCE:

In the present family for over a century.

The prototype by Sir Anthony van Dyck, of circa 1629-30, was painted for the Confraternity of the Holy Cross in the Parish of St. Michael in Ghent. Preliminary drawings are kept in the Museum Boymans-Van Beuningen in Rotterdam and the Musées Royaux des Beaux Arts in Brussels. The present lot is probably after the print by Schelte Adamsz. Bolswert (Bolsward 1584/88-1659 Antwerp).



82

82
CIRCLE OF LODEWIJK DE VADDER (BRUSSELS 1605-1655)

A wooded landscape with wagons passing through a hollow, sandy road

oil on canvas
 69.1 x 55.3 cm.

€2,500-3,500

\$2,900-4,000



83

83
CIRCLE OF FRANS FRANCKEN II (ANTWERP 1581-1642)

Judith with the head of Holofernes

oil on panel
 23.7 x 17.8 cm.

€2,500-3,500

\$2,900-4,000

84
FOLLOWER OF FRANS POURBUS

Portrait of Jeanne, Duchess d'Arshot (, three-quarter length, in a white dress with puffed sleeves, a black cloak embroidered with pearls and white lace ruff and cuffs, standing by a table covered with crimson cloth, a wall curtain embroidered with the coats-of-arms of De Croy and De Chastillon behind

oil on canvas
 127.7 x 101.6 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

The Earl of Halifax; His sale; Christie's, London, 12 December 1947, lot 100, as Gheeraerds (25gns. to Bellamy).

Anonymous sale; Christie's, London, 19 May 1989, lot 182.

The sitter was the daughter of Louis de Blois, Seigneur of Trêlon. She became the second wife of Philippe de Croy (1526-1595), Duc d'Arshot, who was a knight of the Golden Fleece, in 1582. A detailed account of the de Croy family is given in de Courcelles, *Histoire des Pairs de France*, Vol. VIII, 1827.



84



85

PIETER CODDE (AMSTERDAM 1599-1678)

A merry company conversing in an interior, a lute, a flute and books on a draped table

oil on panel
39.1 x 49.7 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:

Anonymous sale; Christie's, London, 25 April 2001, lot 74.

86 No Lot



87

**JAN VAN DER HEYDEN (GORINCHEM
1637-1712 AMSTERDAM)**

*A view of a gateway along a river with
elegant figures taking a stroll, a walled town
in the distance*

oil on canvas
29.6 x 36.4 cm.

€15,000-25,000

\$18,000-29,000

PROVENANCE:

with Galerie Nardus et Bourgeois; their sale; M. Mauger, Paris, 30 May 1924, lot 23. Collection Arnold van Buuren; his sale; A. Mak, Amsterdam, 26 May 1925, lot 52, as 'Paysage au bord du Vecht'. Private collection, A. Loudon, Wassenaar, 1942; A. Loudon, The Hague (according to an annotation on the old frame). Kunsthandel Bachstitz, The Hague, 1949.

LITERATURE:

H. Wagner, *Jan van der Heyden: 1637-1712*, Amsterdam, 1971, no. 177, p. 107, ill.

Jan van der Heyden was one of the first Dutch painters, and perhaps the greatest, to specialize in painting townscapes. His principal subjects were Amsterdam and towns in the region near the Dutch-German border, which he visited for business and recreation.

Besides town views he also painted village streets, some forty landscapes and several views of country estates and houses, likely commissioned to glorify the rural life enjoyed by the wealthy merchantmen and noblemen living in the city. Favourite areas for Amsterdam merchants were the Beemster and the river Vecht, the latter being the painting's title of the 1925 sale. However, an exact topographical location cannot be found and the present painting, like many of Van der Heyden's townscapes, is probably only loosely based on an actual view, topographical accuracy being the least of his concerns, despite his naturalistic style.

Van der Heyden is also remembered as an inventor and engineer: he designed, amongst other things, a comprehensive street-lighting scheme for Amsterdam and a fire-engine fitted with pump-driven horses, and much of his independent wealth derived from that aspect of his career. Painting, by contrast, was almost a secondary interest, although one that he maintained throughout his life.



88

88
ROMAN SCHOOL, EARLY 17TH CENTURY

The Holy Family with the Infant Saint John the Baptist

oil on copper, unframed
 41.5 x 29.7 cm.

€6,000-8,000

\$6,900-9,100

The picture is painted on part of the engraving for the title page of *XII Caesarum qui primi Romi imperunt a iulio, usque ad Domitianum Effigies*, by Raffaelo Schiaminossi (Sansepolcro c. 1529-1622 ?), inscribed and dated 'Raphael Schiaminossius / burgo politanus huius inventor aq insisor Ann 1606'; of which a copy is kept in the Real Biblioteca in the Palacio Real, Madrid.

89
ITALIAN SCHOOL, 18TH CENTURY

The Feast of Bacchus

oil on canvas
 147 x 116 cm.

€3,000-5,000

\$3,500-5,700



lot 88 verso
 Raffaelo Schiaminossi, *XII Caesarum qui primi Romi imperunt a iulio, usque ad Domitianum Effigies*, 1606.



89

90

WILLEM DE HEUSCH (UTRECHT 1625-1692)

An Italianate rocky landscape with herdsmen driving cows on a path

signed 'GDHeusch : f.' (GDH linked, lower left)

oil on panel

26.4 x 33.7 cm.

€2,500-3,500

\$2,900-4,000



90

91

PETER TILLEMANS (ANTWERP 1684-1734 NORTON)

A Italianate river landscape with a military company riding along the river bank towards a town in the near distance

signed 'P. Tillemans F.' (lower left)

oil on canvas

47 x 64.2 cm.

€3,000-5,000

\$3,500-5,700



91

92

LOUIS-JOSEPH WATTEAU, CALLED WATTEAU DE LILLE (VALENCIENNES 1731-1798 LILLE)

A pastoral scene with a merchant family presenting goods to a family outside a house

signed and dated 'L. Watteau / 1781' (lower left)

oil on canvas, unframed

92 x 98.1 cm.

€4,000-6,000

\$4,600-6,900

A similar composition by the artist, dated 1785, is in the Museum of Fine Arts, Lille.



92



93



94 (a pair)



93

FOLLOWER OF SALVATOR ROSA

A coastal landscape with fishermen at a rocky inlet

oil on canvas
50.4 x 98 cm.

€6,000-8,000

\$6,900-9,100

94

**CIRCLE OF THE MASTER OF THE LANGMATT
FOUNDATION, APOLLONIO DOMENICHINI
(VENICE 1740-1770)**

*The Molo and the Riva delle Schiavoni, Venice, with
the Bucentaure in front of Palazzo Ducale, and The
Canal Grande, Venice, with the Santa Maria delle
Salute in the distance*

oil on canvas
54.8 x 72.7 cm.

a pair (2)

€7,000-10,000

\$8,000-11,000

95

ITALIAN SCHOOL, LATE 18TH CENTURY

*An Allegory of Water; and An Allegory of Fire - 'en
grisaille'*

detached fresco, transferred to canvas, unframed
the first 165.3 x 207 cm.; and the second 162.2 x 207 cm.

a set of two (2)

€15,000-25,000

\$18,000-29,000

PROVENANCE:

Originally adorning the entrance hall of a Palazzo in Florence.











96

DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)

A merry company gathering outside a tavern

signed 'D. TENIERS . FEC' (lower right)

oil on canvas

49.5 x 97.3 cm.

€120,000-180,000

\$140,000-210,000

PROVENANCE:

Prince Phillippe Francois Rubempre; his sale;
 P. de Bast, Brussels, 11 April 1765, lot 50, together with an erroneous pendant (1910 francs to Donckers).
 Sir Samuel Scott, London, circa 1861.
 with D. Katz, Rotterdam, 1935.
 with D. Katz, Dieren, 1937.
 with D. Katz, Dieren, 1962-63.
 Anonymous sale; Christie's, Amsterdam,
 28 November 1989, lot 220, where acquired by the present owner (Dfl. 805,000).

EXHIBITED:

London, British Institution, *Exhibition of the works of Ancient Masters*, June 1861, no. 94.
 Brussels, *Exposition Universelle et Internationale de Bruxelles, cinq siècles d'Art*, 24 May - 13 October 1935, no. 247.
 Rotterdam, Gallery D. Katz, *Tentoonstelling van schilderijen door Oud-Hollandsche en Vlaamsche Meesters*, 16 November - 15 December 1935, no. 74.
 New York, Schaeffer Galleries, *Exhibition of Old Masters*, April 1936, no. 19, ill.
 Dieren, Gallery D. Katz, *Tentoonstelling van Belangrijke 16e en 17e eeuwse Hollandse schilderijen*, 3 July - 15 September 1937, no. 96.
 Dieren, Gallery D. Katz, *Belangrijke Tentoonstelling van Oude Hollandse en Vlaamse Meesters*, 22 November 1962 - 15 January 1963, no. 54, ill.

LITERATURE:

J. Smith, *A Catalogue Raisonné*, etc. 1831, III, p. 293, no. 120 and under 131.

A crowd of peasants feast outside an enormous tavern on a sunny day. The artist has accommodated the numerous figures in a wide composition, ingeniously shifting the beholder's attention from the left, where two maids are washing dishes, to the partying crowd that closes off the scene at the right. The distant view to a village with a church spire rising up from a woody screen effectively draws the viewer further into the picture. The vista is vaguely reflected in a pond, which balances the strong compositional accents on either side. The tavern, farmhouses and trees in the foreground are sharply delineated against the bright blue sky filled with creamy clouds.

Peasants' feasts make up for a large part of David Teniers' output and he painted them throughout his productive career. After Pieter Bruegel had introduced peasants' dances and wedding feasts in the 1560s, they remained a quintessential theme of Flemish art well into the eighteenth century with artists such as Theobald Michau. Teniers' depictions of partying peasants constitute a highpoint in this tradition. Although they elaborate on earlier treatments, the scope and variation of Teniers' scenes of peasant revelry is astounding. The many acutely observed details furthermore lend them a sense of immediacy. At the same time Teniers' outdoor peasant parties share an idealized vision of the subject.

One of the most appealing qualities of scenes such as the present is the wealth of comical detail. A signature motif of Teniers is the bagpipe player performing, standing on a barrel. Other amusing figures that recur are the men relieving themselves against a wall. In some of Teniers' rural festival scenes the figures are individualized to the extent of portraiture. Here, we perceive them from a safe distance as tiny and anonymous. The artist was more concerned with bringing across a serene and peaceful atmosphere of the scene as a whole than plunging the beholder in the midst of the revelling.

No doubt, the present work dates from Teniers' later period, the 1660s or slightly later, and was thus painted in Brussels, where the artist had settled in 1650. One of the characteristics of the Teniers' later manner is the virtuoso brushwork and delicate colouring, both of which perfectly match with the scene's carefree and bucolic mood.



97

CORNELIS BEGA (HAARLEM 1632-1664)

A merry company making music outside an inn

signed 'c. bega' (lower left)
oil on canvas
49.1 x 54.5 cm.

€15,000-20,000

\$18,000-23,000

PROVENANCE:

Probably purchased for Islington House near Dorchester, by 1950-60 (according to information provided by the current owner).
Anonymous sale; Duke's, Dorchester, 12 April 2012, lot 81, as Circle of Cornelis Bega and with incorrect measurements.

We are grateful to Peter van den Brink of the Suermondt Museum, Aachen, for dating this lot to 1654-55. It is close in style to Bega's *A Merry company making music outside an inn* in the Frans Hals Museum, Haarlem, and another *Merry company* in the Museum of Fine Arts, Leipzig, which both can be dated *circa* 1655 (see: P. van den Brinck, B.W. Lindemann, *Cornelis Bega, Eleganz und raue Sitten*, Aachen, 2012, pp.111-3, no. 11).

97

98

LUDOLF DE JONGH (OVERSCHIE 1616-1679 HILLEGERSBERG)

An Italianate landscape with elegant figures on horseback and beaters with hunting dogs near the ancient ruins of Trofeo di Mario

signed 'L. D. Jongh' (lower centre)

oil on panel
59.2 x 82 cm.

with an old inventory number 'N°. 37' on the reverse

€7,000-10,000

\$8,000-11,000

PROVENANCE:

M.G. Collins; his sale; Christie's, London, 29 April 1935, lot 68 (£15.15.0 to C.H. Schwagermann, Schiedam).
Acquired by the father of the present owner before 1937.

EXHIBITED:

Rotterdam, Museum Boymans, *Vermeer: oorsprong en invloed Fabritius, De Hooch, De Witte*, 9 July-9 October 1935, no. 61, pp. 26-7.

LITERATURE:

R.E. Fleischer, *Ludolf de Jongh (1616-1679): painter of Rotterdam*, Doornspijk, 1989, p. 50, fig. 44.

In his monograph, Roland Fleischer dates the present sporting party to *circa* 1655, when De Jongh's hunting themes "turned toward the more relaxed theme of the rest on the hunt" (*op. cit.*).

90

99

PIETER DE MOLIJN (LONDON 1595-1661 HAARLEM)

The Battle of Lekkerbeetje at Vught, 5 February 1600

signed with monogram 'PM' (on the back of the horse)

oil on panel
33.3 x 43.8 cm.

€8,000-12,000

\$9,200-14,000

This painting depicts the well-known battle between Braut and Lekkerbeetje on 5 February 1600 at Vught. The incident occurred during the Eighty Years' War after Braut, a French nobleman in the service of Prince Maurits of Orange, had insulted the Lord of Grobbendonck, Governor of the pro-Spanish city of s'Hertogenbosch. A duel between the two was then arranged and each arrived with twenty horsemen (the incident is also known as 'The Battle of the Forty'). However, it was soon discovered that Grobbendonck had sent his lieutenant, Leckerbeetje, in his place. Enraged, Braut immediately killed him, whereupon a violent battle ensued, in which the Frenchman was eventually defeated and killed.



98



99









100

**ROELOF KOETS
(HAARLEM 1592/93-1654/55)**

Cheese on a silver plate, red and white grapes and apples in porcelain Wanli bowls, bread rolls, a knife and a sliced apple on a plate, all on a draped table

signed and dated 'RKoets / A°. 1626' (RK linked, centre right)
oil on panel
52.4 x 83.5 cm.

€60,000-80,000

\$69,000-91,000

PROVENANCE:

Private collection, France.
with Pascal Denoyelle, Le Cateau, where acquired by the present owners in 2003.

The Haarlemmer Roelof Koets was one of the pioneers of Dutch still life and this wonderful panel of 1626 is his second earliest dated painting. As such, it constitutes a key work both in the artist's oeuvre and in the early development of still life in Haarlem.

It was in this thriving town that still life painting first began to flower on a structural scale and formidable level in The Netherlands. The genre appears to have developed from kitchen scenes, the first recorded Haarlem still life by the history painter Cornelis van Haarlem being a kitchen still life of 1596 (Linz, private collection). Still lifes of laid tables, such as the present, appear later, the earliest being of 1610, by the leading practitioner of this type, Floris van Dyck, who had worked in Rome alongside Caravaggio in Cavaliere d'Arpino's studio. The majority of Van Dyck's rare laid tables typically feature a pile of cheeses. In this work and his earliest dated and more elaborate

laid table of 1625 in the Mayer van den Bergh Museum in Antwerp, Koets elaborates on these paradigmatic works by Van Dyck.

Just like Van Dyck, Koets arranged the items in his "banquetje", as contemporaries of Koets called these paintings, symmetrically with the two cheeses sitting on top of each other as the main motif in the centre. Two costly Chinese Wanli bowls with grapes and apples respectively stand on either side. Koets enriched the composition with white bread, hazelnuts, walnuts and some pears. Furthermore, a small pewter plate carrying a cut apple and silver knife lean on the edge of the table, playful details that create an illusion of depth. The table is covered with the fine linen damask cloth for which Haarlem had meanwhile become the most important centre of production in the Dutch Republic. A flute glass, half-filled with red wine, inconspicuously stands in the background.

The still life displays wealth. High quality linens were among the costliest possessions of a household. Wine and the types of bread depicted - so-called "wittebrood" - were consumed only by the well-to-do, while the flute glass and Wanli bowls are costly items as well. However, Koets presents all of this against a dark and ill-defined background, lit by a tender, dim light and in an attuned palette. The still life indeed evokes an atmosphere of refined modesty rather than abundance.

Koets in particular invites the viewer to scrutinize the broad array of different materials that he captured so masterfully. His skill is especially manifest in the compellingly realistic portrayal of the cheeses. Koets painted this important work in a remarkably free manner: individual brushstrokes can be admired throughout, creating an effect of liveliness. Painted with fervour are also the grapes and vine leaves which were to become the artist's highly individual trademark and it was this appealing motif that he would contribute to the several works he later painted together with Pieter Claesz.



101 (a pair)



102

101

FLEMISH SCHOOL, 18TH CENTURY

A woman preparing food in a kitchen while conversing with a man, an elaborate still life of white and blue porcelain in the foreground; and A woman carrying a tablet into a kitchen with a man by a fireplace beyond, a still life of brass and tin kitchenware in the foreground

oil on canvas

the first 58.4 x 80.5 cm.; and the second 58.1 x 79.2 cm.
a set of two (2)

€5,000-7,000

\$5,800-8,000

102

CIRCLE OF CASPAR NETSCHER (HEIDELBERG 1635-1684 THE HAGUE)

Portrait of a lady, three-quarter length, dressed as an Amazonian with a young boy by her side standing before a curtain

oil on canvas

127.2 x 92.5 cm.

with initials 'F.B.' on the reverse and inventory number
'Mo. 1402' on the stretcher

€10,000-15,000

\$12,000-17,000

PROVENANCE:

(Probably) Count General Friedrich August von Cosel (1712-1770), Palais Cosel, Dresden, and thence by descent to the family von Lüttichau, Castle Bärenstein, in circa 1850.

Dispossessed in the Soviet Occupied Zone (later the German Democratic Republic) in September 1945 and restituted to the heirs of the previous owner in the 1990s.



103

**PIETER ANDREAS RIJSBRACK
(PARIS 1685/1690-1748 LONDON)**

*A forest floor with a dead hare and
partridges hanging from a branch together
with a fruit still life, a mountainous
landscape in the distance*

signed 'P. A. Rysbrack ft' (lower left)

oil on canvas

102.5 x 133.6 cm.

€18,000-25,000

\$21,000-29,000

PROVENANCE:

Private collection, Vienna.

This present hitherto unknown painting is an important addition to the oeuvre of the Flemish painter of still lifes and landscapes Pieter Andreas Rijsbrack. Shortly after 1722 Rijsbrack left Antwerp, where he had become member of the Saint Lucas' Guild in 1711, to move to London together with his younger brother, the sculptor John Michael Rijsbrack. In England he established a reputation with his topographical landscapes and portraits of country houses and gardens. One of his most important commissions are the two series of paintings of Chiswick House and Gardens, which he painted for Lord Burlington in 1728.



104 (a pair)



104
HENDRIK WILLEM SCHWEICKHARDT
(HAMM 1746-1797 LONDON)
A river landscape with anglers on the river bank near a fortified town, and A river landscape with figures boarding a ferry from a town wall
 the first signed 'HW Schweickhardt f' (lower left)
 oil on panel
 24.5 x 33 cm.
 a pair (2)
 €4,000-6,000 \$4,600-6,900

PROVENANCE:
 with Ian MacNicol, Glasgow (according to labels on both reverses).

105
DUTCH SCHOOL, 17TH CENTURY
Various small sailing vessels before an island near the coast
 with initials 'I V C' (strengthened, lower left)
 oil on panel
 21.8 x 27.4 cm.
 €3,000-5,000 \$3,500-5,700

106
ANDRIES VERMEULEN
(DORDRECHT 1763-1814 AMSTERDAM)
A river landscape with a shepherd and other figures on a track near a farmhouse, horsemen before a mansion in the distance
 indistinctly signed 'A Vermeu...' (lower left)
 oil on panel
 40.2 x 48.2 cm.
 €1,500-2,500 \$1,800-2,900

PROVENANCE:



105



106



107 (a pair)

107

DUTCH SCHOOL, LATE 18TH CENTURY

A female allegorical figure holding a goblet topped by a statue of Minerva and two putti; and A female allegorical figure holding a birds nest and two putti with chickens and a rabbit: 'en brunaille'

oil on canvas
the first 95.9 x 149 cm.; and the second 96 x 147.8 cm.

a pair (2)

€5,000-7,000

\$5,800-8,000

These paintings originally formed part of a wall panelling of a canal house on the Keizersgracht in Amsterdam, which in the 18th century was the antechamber of the house of Jacobus Ploos van Amstel (1735-1784), doctor and type founder, and his wife Sara Troost (1732-1803), daughter of the Amsterdam artist Cornelis Troost (1696-1750).

108

**JAN STOLKER
(AMSTERDAM 1724-1785 ROTTERDAM)**

Portrait of Prince Maurits (1576-1625), bust-length, in armour with a white collar and an orange sash; and Portrait of Prince Willem II (1626-1650), bust-length, in armour with a flat white collar with tassels and a blue sash

both signed and dated 'JStolker / pinx : 1750;' ('JS' linked, centre right)
oil on panel, oval
the first 21.7 x 16.7 cm.; and the second 21.7 x 17 cm.

a pair (2)

€1,000-1,500

\$1,200-1,700



108 (a pair)

PROVENANCE:

Anonymous sale; Venduehuis der Notarissen, The Hague, 1 November 1966, lots 110-1.



109

109

**CIRCLE OF GEORGE LAMBERT
(KENT 1700-1765 LONDON)**

An extensive mountainous landscape with two women conversing and a cowherd with his cattle, a river in a valley beyond

oil on canvas
101.7 x 138.3 cm.

€5,000-7,000

\$5,800-8,000



110

110

**WORKSHOP OF FRANCESCO
ALBANI (BOLOGNA 1578-1660)**

The Realm of Heaven, Mercury presents Apollo with a lyre as a peace offering

oil on canvas
86.2 x 101.4 cm.

€10,000-15,000

\$12,000-17,000

The present lot can be considered as one of various studio copies after Albani's painting on copper (88 x 103 cm) in the Musée National du Château, Fontainebleau.

111

**JOHANN AMANDUS WINK
(EICHSTATT 1748/1754-1817
MUNICH)**

Plums, peaches, white and black grapes, a pumpkin, together with a monkey on a stone terrace and a goldfinch seated on a grape vine

signed, inscribed and dated 'Joan. Amand. Wink. / pinx. Monacii 1781.' (lower right)
oil on canvas, unframed
57 x 62.5 cm.

€10,000-15,000 \$12,000-17,000

PROVENANCE:

In the family of the present owner for at least a century.

The monkey in this hitherto unknown painting is repeated by the artist in two other works, dated 1794 and 1804; the latter is to be considered a reduced version of the present painting (sold with Christie's, New York, 26 January 2005, lot 309).



111

112

**CIRCLE OF LUCA CARLEVARIS
(UDINE 1663-1730 VENICE)**

An Italianate landscape with shipping activities in a rocky inlet, a fortified town with a temple on the rocks beyond

oil on canvas
118.5 x 176.8 cm.

€5,000-7,000 \$5,800-8,000



112



113

113

**CASPAR NETSCHER
(PRAGUE 1639-1684 THE HAGUE)**

*Portrait of a young girl with a dog seated
before a red curtain, a park landscape
beyond*

signed and dated 'C. Netscher. fecit / 1673.'

(lower right)

oil on canvas

52.1 x 43.2 cm.

€12,000-18,000

\$14,000-21,000



114

114

HENDRICK KEUN (HAARLEM 1738-1787)

*A view of a Alkmaar, with the 'Accijnstoren'
on the Bierkade and the mill 'de Bul',
carriages on the bridges and towns folk at
their daily activities*

oil on panel

26.5 x 35.9 cm.

€5,000-7,000

\$5,800-8,000

We are grateful to Charles Dumas for confirming the attribution on the basis of a photograph, and to Laurens Schoemaker of the RKD, The Hague, for their kind help in cataloguing this lot. Seen from the Verdronkenoord, Keun depicted the Accijnstoren, built in 1622 in the typical Dutch Renaissance style, and behind it the mill 'de Bul', with the bridge in the foreground uniting the Bierkade and the Limmerhoek. The double draw bridge in the background, which no longer exists, is the so-called Hoge Brug. Dumas has kindly pointed out the stylistic similarities with Keun's signed view of the Amsterdam Houtmarkt in the Rijksmuseum, Amsterdam (inv.nr.SK-A-3228), in the depiction of the brick work, the lady to the right and horses.



115

115
ISAAC OUWATER
(AMSTERDAM 1748-1793)

A view of Delft with an elegant couple in a courtyard, the tower of the Oude Kerk beyond

signed and dated 'I · Ouwater 1783' (lower right)
 oil on canvas
 43.5 x 49.3 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:

with W. Hallsborough, London, 1952.
 with D.A. Hoogendijk, Amsterdam, 1952.
 Martin B Ascher, London (according to the present owner)
 Private collection, UK.

116-119 No Lots

The present lot depicts a courtyard of an inn behind the Oude Kerk in Delft. An elegant couple has just alighted from their coach, to be met by the innkeeper. Grooms uncouple their carriage and feed and water the horses. The lady is dressed in yellow satin accordingly with the fashion of the 1780s. Above the courtyard looms the medieval brick tower of the Oude Kerk, built in 1325-50 for the church of St Bartholemew, founded in 1246. The Oude Kerk was one of the city's most familiar and beloved monuments, and the burial place of Johannes Vermeer and the naval hero Admiral Maarten Tromp.



19TH CENTURY ART
INCLUDING DUTCH IMPRESSIONISTS
HIGHLIGHTS FROM THE RADEMAKERS COLLECTION

WEDNESDAY 25 MAY 2016 AT 2.00 PM

LOTS 120-320





120

ANDREAS SCHELFHOUT (THE HAGUE 1787-1870)

A tranquil Rheinisch river landscape

signed 'A. Schelfhout.' (lower left)

oil on panel

20.5 x 27 cm.

€5,000-7,000

\$5,800-8,000

PROVENANCE:

In the family of the present owner since the 1930s.



121

JOHANNES HERMANUS BAREND KOEKKOEK (AMSTERDAM 1840-1912 HILVERSUM)

Gezicht op de Maas voor Rotterdam bij ondergaande zon: ships on the river Maas at sunset, Rotterdam

signed 'Jan H B Koekkoek' (lower right); and inscribed with title and authenticated on a remnant of a label (attached to the reverse)

oil on canvas

72.5 x 117 cm.

€8,000-12,000

\$9,200-14,000

PROVENANCE:

In the family of the present owners since *circa* 1920.



122

**JOHANNES FRANCISCUS SPOHLER
(ROTTERDAM 1853-1923 AMSTERDAM)**

A capriccio view of a sunlit street in Amsterdam

signed 'J.F. Spohler' (lower left); and authenticated on a label
(attached to the reverse)

oil on panel
20.5 x 16 cm.

€6,000-8,000

\$6,900-9,100



123

CHARLES LEICKERT (BRUSSELS 1816-1907 MAINZ)

Vegetable sellers in a Dutch town in winter

signed 'Ch Leickert f' (lower right)

oil on panel

24 x 18.5 cm.

€5,000-7,000

\$5,800-8,000

PROVENANCE:

with Thomas Agnew & Sons, London.



SOLD TO BENEFIT THE ACQUISITION'S FUND OF THE RIJKSMUSEUM AMSTERDAM

124

**JOHANNES HERMANUS BAREND KOEKKOEK
(AMSTERDAM 1840-1912 HILVERSUM)**

A capriccio view with ships on the Nieuwe Maas, Rotterdam

signed and dated 'Jan HB Koekkoek. f 1892' (lower left)

oil on panel

45.5 x 61.5 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

with Kunsthandel P.A. Scheen, The Hague, 1960.



125

**JOHANNES JOSEPHUS DESTREE
(LAEKEN 1827-1888 THE HAGUE)**

Gezicht op Haarlem gezien van 't Spaarne: a view of Haarlem

signed and dated 'J J Destree. 1871' (lower right); and signed, inscribed with title and dated again (on the reverse)

oil on panel
23 x 34 cm.

€2,000-3,000

\$2,300-3,400

PROVENANCE:

with Kunsthandel M.L. de Boer, Amsterdam, where acquired by the family of the present owner.



126



127

126

**JOHANNES FREDERIK HULK SEN.
(AMSTERDAM 1829-1911 HAARLEM)**

A sunlit street in a Dutch town

signed 'JF Hulk' (lower left)

oil on canvas
44 x 59 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

with Canterbury Fine Paintings, Kent, 1980, where acquired by the present owner.

127

**ADRIANUS EVERSEN
(AMSTERDAM 1818-1897 DELFT)**

A sunlit town with figures near a market stall

signed and dated 'A. Eversen 53.' (lower left)

oil on panel
19 x 25.5 cm.

€2,500-3,500

\$2,900-4,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 24 November 1987, lot 153.

LITERATURE:

Pieter Overduin, *Adrianus Eversen (1818-1897): Schilder van stads- en dorpsgezichten*, Wijk en Aalburg, 2010, p. 205, no. 19-27, as: Een zonnige Hollandse straat.



128

CHARLES LEICKERT (BRUSSELS 1816-1907 MAINZ)

A sunlit Dutch town with activities near a lock

signed and dated 'Ch Leickert f 65' (lower right)

oil on panel

20 x 29 cm.

€5,000-7,000

\$5,800-8,000

PROVENANCE:

with Galerie Carl Cohnen, Mönchengladbach, by 1994, where acquired by the family of the present owner.



129

**CHARLES LEICKERT
(BRUSSELS 1816-1907 MAINZ)**

Fisherfolk on the beach near Scheveningen

signed 'Ch Leickert' (lower left)

oil on panel
18.5 x 27 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

Acquired by the family of the present owner *circa* 1984.



130



131

130

BARTHOLOMEUS JOHANNES VAN HOVE (THE HAGUE 1790-1880)

Overschie: figures repairing a boat along the river by Overschie
signed with initials (lower right); and signed again and inscribed with title (on the reverse)
oil on panel
19 x 29 cm.

€3,000-5,000

\$3,500-5,700

131

CORNELIS PETRUS 'T HOEN (AMSTERDAM 1814-1880 BRUSSELS)

A busy day on the riverbank
signed and dated 'C P 't Hoen 51' (lower left)
oil on panel
32 x 43.5 cm.

€1,500-2,500

\$1,800-2,900



132

ANDREAS SCHELFHOUT (THE HAGUE 1787-1870)

Loading the ferry on a sunny day

signed and dated 'A. Schelfhout f 1842' (lower left); and indistinctly signed again on a label (attached to the reverse)

oil on panel
27 x 36.5 cm.

€15,000-25,000

\$18,000-29,000

PROVENANCE:

Collection of King William I (Friedrich Wilhelm Karl) von Württemberg (1781-1864), Castle Ludwigsburg, Ludwigsburg, by 28 June 1842, no. 257, and by descent to the collection of King William II (Wilhelm II) (1848-1921), King of Württemberg, from 6 October 1891 until the abolition of the Kingdom on 30 November 1918.

(Possibly) his sale; Residenzschloss, Stuttgart, 27-29 November 1919.

In the family of the present owner since the 1930s.



Label on the reverse



!133

SALOMON LEONARDUS VERVEER (THE HAGUE 1813-1876)

A capriccio view of Amsterdam with figures preparing for a boattrip on a sunny day

signed 'S L Verveer ft' (lower right)

oil on panel

50 x 69 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:

with J.J. Gillespie Company, Pittsburg.

It has been suggested the Westerkerk and the Palace on the Dam are depicted in the distance .



134 (a pair)



134

ABRAHAM HULK SEN. (LONDON 1813-1897 ZEVENAAR)

Anchored sailing vessels at sunset; and Fishing boats in choppy seas along the coast

both signed 'A. Hulk' (lower right)

pencil, watercolour and gouache on paper
150 x 230 mm.; and 190 x 260 mm.

a pair (2)

€4,000-6,000

\$4,600-6,900

135

ABRAHAM HULK SEN. (LONDON 1813-1897 ZEVENAAR)

Shipping on a calm sea; and A sailing boat near the coast

both signed 'A. Hulk.' (lower right)

oil on panel
33 x 43.5 cm.

a pair (2)

€5,000-7,000

\$5,800-8,000



135 (a pair)



136

ABRAHAM HULK SEN.
(LONDON 1813-1897 ZEVENAAR)

Vessels on a calm

signed and indistinctly dated 'A. Hulk' (lower right)
oil on panel
39 x 52 cm.

€1,500-2,500

\$1,800-2,900



136

137

HENDRIK HULK
(AMSTERDAM 1842-1937 HAARLEM)

Fishing vessels on the beach, Zandvoort

signed 'H. Hulk' (lower left)
oil on canvas, unframed
44 x 67.5 cm.

€1,500-2,500

\$1,800-2,900



137

138

PIETER CORNELIS DOMMERSEN
(UTRECHT 1834-1912 HEXHEM)

Vessels along the Dutch coast at sunset

signed with initials and dated '79-' (lower right)
oil on panel, unframed
27.5 x 38 cm.

€2,000-3,000

\$2,300-3,400



138



Jan van Goyen

PROPERTY FROM A PRIVATE GERMAN COLLECTION

(LOTS 139-150)





139

**WILLEM JOHANNES MARTENS
(AMSTERDAM 1839-1895 BERLIN-SCHÖNEBERG)**

La bella addormentata

signed and inscribed 'W.J. Martens. Roma.' (lower right)
pencil, watercolour and gouache on paper
585 x 480 mm.

€4,000-6,000

\$4,600-6,900

PROVENANCE:

Anonymous sale; Mak van Waay, Amsterdam, 16 January 1968, lot 208,
as: De Schone Slaapster.
with Kunsthandel Pieter A. Scheen, The Hague.

LITERATURE:

Pieter A. Scheen, *Lexicon Nederlandse Beeldende Kunstenaars 1750-1880*,
The Hague, 1981, Vol. II, p. 19, no. 62, as: Slapend bloemenmeisje.

Please compare to an oil painting by the same hand with a similar
composition sold in these rooms, Christie's, London, 14 June 1996, lot 14.



140

**BARTHOLOMEUS JOHANNES VAN HOVE
(THE HAGUE 1790-1880)**

A capriccio view of the Stevenskerk, Nijmegen

signed and dated 'B.J. van Hove / 1852.' (lower right)

oil on panel

46.5 x 36.5 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Anonymous sale; Rotterdam, 15 May 1946, lot 99.

Anonymous sale; Galerie des Arts, The Hague, 24 May 1966, lot 95.
with Kunsthandel Gebroeders Douwes, Amsterdam.



141

CARL JUTZ SEN. (WINDSCHLAG 1838-1916 PFAFFENDORF)

A peacock, a rooster and chicks in a stable

signed and dated 'Carl Jutz 1866.' (lower right)

oil on canvas

51 x 70.5 cm.

€8,000-12,000

\$9,200-14,000



142

JOHANN CORNELIS MALI (BROEKHUIZEN 1828-1865 MUNICH)

A procession in Oberbayern

signed, dated and inscribed 'J. Mali 1858. / München' (lower right)

oil on canvas

81.5 x 115.5 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

Anonymous sale; Lempertz, Cologne, 24 November 1958, lot 399.



143

ROBERT EBERLE (MEERSBURG 1815-1860 EBERFING)

Sheep resting

signed, dated and inscribed 'Rob: Eberle / München 1851' (lower centre)

oil on canvas

54.5 x 72.5 cm.

€4,000-6,000

\$4,600-6,900



144

**ALEXANDER JOSEPH DAIWAILLE
(AMSTERDAM 1818-1888 BRUSSELS)**

A Rhinish landscape with a ruin

signed and dated 'A.J. Daiwaille / 1847' (centre right)

oil on panel

37 x 47 cm.

€5,000-7,000

\$5,800-8,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 21 April 1993, lot 169A.

Anonymous sale; Galerie Fischer Auktionen, Luzern, 14 October 1999, lot 2093.



145

145

CARL JUTZ SEN. (WINDSCHLAG 1838-1916 PFAFFENDORF)

A rooster with hens and chicks

signed and dated 'Carl Jutz. 1858' (lower right)

oil on panel, tondo

33 x 26.5 cm.

€2,000-3,000

\$2,300-3,400



146

146

**EUGÈNE JOSEPH VERBOECKHOVEN
(WARNETON 1798-1881 SCHAERBEEK)**

Sheep in a mountain landscape

signed and dated 'Eugène / Verboeckhoven f / 1857.' (lower left)

oil on panel

30 x 24.5 cm.

€5,000-7,000

\$5,800-8,000



147

EUGÈNE JOSEPH VERBOECKHOVEN
(WARNETON 1798-1881 SCHAERBEEK)

Early morning at the stable

signed and dated 'Eugène Verboeckhoven / f. 1857.'

(lower left)

oil on panel

80 x 115 cm.

€20,000-30,000

\$23,000-34,000

Eugène Verboeckhoven is one of the most renowned animal painters of the 19th century. Born in Warneton on 8 June 1798 into a family of Belgium artists, Verboeckhoven was trained in his father's sculpture studio, together with his younger brother Louis Verboeckhoven. They studied the anatomy of various animals by modelling and drawing them. In 1816 the family moved to Ghent where he studied at the Academy. He was strongly influenced by the work of 17th century Dutch and Flemish animal painters, such as Paulus Potter and Albert Cuyp, whose rural scenes featured domestic animals in a landscape. Subsequently, pastoral settings containing cattle, sheep, goats and other domestic animals were to form the basis of his painting career. Verboeckhoven visited Holland, England and Germany throughout the 1820s, absorbing the techniques of other painters. In 1827 he moved to Brussels and became involved in the struggle for Belgium Independence. He fought in the War of Independence and was appointed the Director of Museums in Brussels in 1831.

The present lot depicts a farmer's start of a new day, bringing out his animals to graze, set against an Italianesque landscape. In his depiction of animals he achieves to give each of them their own individual character, the coats and furs are elaborately painted, while their shadows and paw prints are visible on the sandy ground. Each detail is carefully composed and finely executed, creating an animal depiction that suggests a composed reality rather than a realistic scene. Verboeckhoven became one of the most famous and successful artists of his day. He exhibited in salons and galleries throughout Europe and his work was widely sought after in both Europe and America. He was awarded the French Legion of Honour, the Belgium Order of Leopold, the Portuguese Order of the Christ and the German Iron Cross.



148

FRANCOIS-ANTOINE BOSSUET (YPRES 1800-1889 SINT-JOOST-TEN-NOODE)

Preparing for the boattrip near a tollbooth

signed 'F. Bossuet.' (lower left)

oil on panel

48.5 x 61.5 cm.

€5,000-7,000

\$5,800-8,000

PROVENANCE:

Anonymous sale; Van Ham, Cologne,
27 March 1999, lot 1450.



149

ANTONIE WALDORP (THE HAGUE 1803-1866 AMSTERDAM)

A busy quay in a Dutch town

signed and dated 'A. Waldorp. 37' (lower left)

oil on canvas

78 x 98 cm.

€7,000-10,000

\$8,000-11,000

PROVENANCE:

with Dennis Vanderkar, London, by 1962.

Acquired by the family of the present owners
circa 1965.





150

BARTHOLOMEUS JOHANNES VAN HOVE (THE HAGUE 1790-1880)

A capriccio view of the Hooglandse Kerk, Leiden

signed and dated 'B.J. van Hove / 1839.' (lower right)

oil on panel

42 x 54.5 cm.

€12,000-18,000

\$14,000-21,000



151

VARIOUS PROPERTIES

151

**CHARLES-LOUIS MOZIN
(PARIS 1806-1862 TROUVILLE-SUR-MER)**

Preparing for a sailing trip near the coast of Normandy

signed 'Ch. Mozin' (lower right)
oil on paintersboard
54.5 x 46 cm.

€2,500-3,500

\$2,900-4,000



152

152

JEAN MICHEL RUYTEN (ANTWERP 1813-1881)

Activities on the quay of the river Scheldt, Antwerp

signed 'Jn. Ruyten. fct Antwerpen.' (lower right), and authenticated
on a painted label (attached to the reverse)
oil on panel
65 x 49.5 cm.

€5,000-7,000

\$5,800-8,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 11 May 2011, lot 181.

153

**EUGÈNE JOSEPH VERBOECKHOVEN
(WARNETON 1798-1881 SCHAERBEEK)**

A family of deer resting

signed and dated 'Eugene / Verboeckhoven.Ft.1855.' (lower right)
oil on panel
30 x 24 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

Anonymous sale; S. Kende, Vienna, 1 December 1930, lot 70.
Mr. Julius Meinl, before 1944.
Mr. Fritz Meinl, by 1944, by whom gifted to Dr. Heinrich Foglar-
Deinhardstein, Vienna.



153

154

**FERDINAND DE BRAEKELEER
(ANTWERP 1792-1883)**

The young innkeeper

signed and dated 'Ferdinand De Braekeleer / 1845.' (lower left)
oil on panel
51.5 x 42 cm.

€4,000-6,000

\$4,600-6,900

PROVENANCE:

with the Cooling Galleries, London.
with Galerie Carl Cohnen, Mönchengladbach, by 1991, where acquired
by the family of the present owner.



154



155



157



156

155

FRANZ VERHAS (DENDERMONDE 1827-1897 SCHAERBEEK)

An elegant lady in purple

signed 'Franz Verhas' (lower left)

oil on panel

77 x 37 cm.

€6,000-8,000

\$6,900-9,100

156

FRÉDÉRIC SOULACROIX (ROME 1858-1933 CESENA)

A soldier with his dog

signed and dated 'F. Soulacroix 1883' (upper left)

oil on panel

46 x 26 cm.

€3,000-5,000

\$3,500-5,700

157

**WILLEM JOHANNES MARTENS
(AMSTERDAM 1838-1895 BERLIN)**

Cuddling the puppies

signed and inscribed 'W.J. Martens. f. / Roma.' (centre left)

oil on panel

33 x 23.5 cm.

€2,000-3,000

\$2,300-3,400

PROVENANCE:

Anonymous sale; Christie's, London, 5 May 1989, lot 170.



158

CHARLES VAN DEN EYCKEN (BRUSSELS 1859-1923)

Leisure time

signed and dated 'Ch. Van den Eycken / 1917' (lower left); and signed again on remnants of a label (attached to the reverse)

oil on panel

26.5 x 36 cm.

€4,000-6,000

\$4,600-6,900

PROVENANCE:

In the family of the present owner since the 1930's.



159



160

159

**HENRIETTE RONNER-KNIP
(AMSTERDAM 1821-1909 ELSENE)**

The dog cart

signed 'Henriette Ronner' (lower right)

oil on canvas

53.5 x 64.5 cm.

€3,000-5,000

160

**CAREL FRANS PHILIPPEAU
(AMSTERDAM 1825-1897 BREDA)**

Near the fountain

signed 'Philippeau ft.' (lower right)

oil on panel

34.5 x 46 cm.

€2,000-3,000

\$2,300-3,400

PROVENANCE:

Anonymous sale; Vendu Notarishuis, Rotterdam,
7 March 1974, lot 304.

In the family of the present owner since the 1970s.



161

JAN WEISSENBRUCH (THE HAGUE 1822-1880)

Townfolks on a quay in Wijk bij Duurstede

signed and dated 'J Weissenbruch. f 47.' (lower left)

oil on panel

37 x 50 cm.

€5,000-7,000

\$5,800-8,000

PROVENANCE:

Anonymous sale; Bonhams, London, 17 June 1993, lot 87.

Anonymous sale; Sotheby's, Amsterdam, 17 October 2006, lot 89.





162

**EUGÈNE JOSEPH VERBOECKHOVEN
(WARNETON 1798-1881 SCHAERBEEK)**

The return of the herd

signed and dated 'Eugène Verboeckhoven. ft. 1857.' (lower right);
and authenticated, dated again and inscribed 'Le soussigné declare que /
le tableau si contre est original / Eugène Verboeckhoven / Schaerbeek le
29 novembre 1857.' (on the reverse)
oil on panel
52 x 70 cm.

€22,000-28,000

\$26,000-32,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 4 May 1977, lot 38.
with Kunsthandel Leslie Smith, Wassenaar, where acquired by the present
owner.

LITERATURE:

P. and V. Berko, *Eugène Verboeckhoven*, Brussels, 1981, p. 137, as: The return
of the herd.





O. G. ...man

163

OTTO EERELMAN
(GRONINGEN 1839-1926)

Saint Bernard puppies drinking milk

signed 'O. Eerelman' (lower right)
oil on canvas
59 x 90 cm.

€50,000-70,000

\$58,000-80,000

PROVENANCE:

In the family of the present owners since the 1920s.

Otto Eerelman, born in Groningen in 1839, is generally considered one of the best Dutch animal painters of the 19th century. He was trained at the Academy Minerva where he received drawing and painting lessons from the director and historical painter J.H. Egenberger (1822-1897), who also taught Hendrik Willem and his brother Taco Mesdag. After leaving the Academy, Eerelman moved to Antwerp where he was rewarded with the *Prix d'excellence*. In Antwerp Eerelman worked in the studio of the renowned Dutch painter Lawrence Alma Tadema (1836-1912), who taught him the principles of painting. He worked in Paris for a short time in 1867 and in Brussels from 1874. Eerelman returned to his native town Groningen and devoted himself to painting history-pieces and he worked as a teacher at the Academy from 1867 to 1874. Besides history-pieces, Eerelman also executed portraits, genre pieces and detailed renderings of Dutch interiors during these early years of his artistic career. The trips Eerelman subsequently undertook to Brussels, Paris, Vienna and London greatly enhanced his range of subject-matter with the artist filling sketchbooks with drafts.

In 1874 he moved to Brussels to establish himself as a painter however, for unknown reasons, he relocated to The Hague in 1875, where he lived until 1902. At the beginning of the 1880s Eerelman devoted himself to the portrayal of horses and dogs, as those were always most popular. Many well-to-do dog owners brought their faithful companions to the artist's house at the Elandstraat in The Hague where the dog would stay for a period of time while being portrayed. Otto Eerelman painted all sorts of breeds, but preferred the Saint-Bernhard, as can be seen in the present lot. The present charming painting shows four Saint-Bernhard pups drinking from a bowl of milk. The little rascals are placed in an ingenious composition: one dog is seen from the side, staring directly into the viewers eyes. Two pups are in the middle of drinking while the fourth pup patiently awaits his turn. In this painting Eerelman brilliantly shows the softness of the furs and the cheerful character of the pups with their wiggling tails. Eerelman was a master in capturing the expression and the characters of the dogs as well as their shiny pelisse. It was also during this time that he served as a court painter and many of his works are still to be seen in the Royal Palace Het Loo in Apeldoorn. During a period of thirty years Eerelman dedicated himself to documenting the life of Princess Wilhelmina (later Queen of the Netherlands) and hereby established his reputation.



Photograph of the interior of the studio of the artist, The Hague ca. 1895, © Groninger Museum (Prentenkabinet).





164 (actual size)



165 (actual size)

164

ANDREAS SCHELFHOUT (THE HAGUE 1787-1870)

Figures on a frozen waterway near a tower

signed 'A Schelfhout' (lower left); and numbered '33' (on the reverse)

oil on copper

6 x 9 cm.

€5,000-7,000

\$5,800-8,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 26 April 2005, lot 103, where acquired by the family of the present owner.

165

ANDREAS SCHELFHOUT (THE HAGUE 1787-1870)

A panoramic river landscape in summer

signed, numbered and dated 'A Schelfhout / 11 / 1845' (on the reverse)

oil on copper

6 x 9 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 26 April 2005, lot 101, where acquired by the family of the present owner.



166 (actual size)



167 (actual size)

166

ANDREAS SCHELFHOUT (THE HAGUE 1787-1870)

A winter landscape with figures at dusk

signed, dated and numbered 'A Schelfhout 1849 / 14' (on the reverse)
oil on panel
6 x 9 cm.

€8,000-12,000

\$9,200-14,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 26 April 2005, lot 102, where acquired by the family of the present owner.

167

ANDREAS SCHELFHOUT (THE HAGUE 1787-1870)

Shipping on a calm sea

signed, dated and numbered 'A. Schelfhout 1849 / 10' (on the reverse)
oil on copper
6 x 9 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 26 April 2005, lot 104, where acquired by the family of the present owner.

HIGHLIGHTS FROM THE RADEMAKERS COLLECTION

(LOTS 168-183)





HIGHLIGHTS FROM
THE RADEMAKERS COLLECTION
(LOTS 168-183)

Christie's is honoured to be given the opportunity to present a second selection of highlights from the Jef and Ursula Rademakers collection this spring, following the great success of the sale of a selection of twenty-four highlights we offered 18 November 2015 in these rooms. Jef Rademakers formed a unique collection of more than 130 pieces of Dutch and Belgian romantic art. His goal was the re-valuation of romantic art on a higher level and he succeeded with his enormous success through exposing his collection worldwide. With his contributions to numerous exhibitions and publications, as high point the successful travelling exhibition *A Romantic View* along eight European museums in 2010-2013 (a.o. the Hermitage in Saint Petersburg, the Kumu Kunstmuseum in Tallinn and the National Gallery Salmovsky Palace in Prague) and the final exhibition *A Romantic Journey* in Musée National d'Histoire et d'Art, Luxembourg and Het Noordbrabants Museum, 's-Hertogenbosch in 2014-2015. Christie's expresses their gratitude to Jef Rademakers for entrusting us with his beautiful collection and we look forward to welcoming you in our salerooms.

Jef Rademakers - collector

The essence of private collections is the personal view of the collector. For his passion the collector invests a lot of his time, lifeblood, also personal privations to gather works of art. His view is based on his encounters with works of art, that mean something to him, that gives him answers to questions that move him personally.

Jef Rademakers gave up some twenty-five years ago his successful career as a television-producer, only forty years old. He exchanged his busy life for a contemplative one, leaving our hasty world behind him, searching for a deeper sense of life. Jef found new inspiration in the Romantic Movement of the 19th century. He read not only the important authors of that time and studied the work of international painter-stars like William Turner (1789-1862) and Caspar David Friedrich (1774-1840), but he was also interested in the Romantic of the Low Countries. So he started collecting works of painters of Holland and Belgium. Developing his knowledge of the 19th century art, Rademakers became an apologetic collector, who loved to share his enthusiasm with the audience in Holland and later in many other countries, where his collection was shown.

Rademakers estimated not only the romantic quality in the work of well-known painters, like Barend Cornelis Koekkoek (1803-1862) and Andreas Schelfhout (1787-1870), but he focused also on lesser-known painters, recognizing their qualities and specific symptoms of romantic spirit, and brought their work in the spotlight of the art-historical world. In the most important show until now on Dutch Romantic, *Meesters van de Romantiek* in 2005 in the Rotterdam Kunsthal, curated by the former director of the Rijksmuseum Ronald de Leeuw, for the first time the influence of Rademakers collecting, personal view and taste were noticeable. In 2009 his collection and personal view were substantial for *Groots en Meeslepend: Hollandse landschappen uit de romantiek* in de Hallen in Haarlem. A special part of the show was reserved for the moonlight-landscapes of Jacob Theodoor Abels (1803-1866), on whom Rademakers wrote a monograph in 2009. Substantial attention was, for the first time, given to the Haarlem-born Cornelis Lieste (1817-1861), a painter with a very personal perception of landscape, who painted open and deserted landscapes, often against the sunlight or in twilight.

The invitation to show his collection in the Hermitage museum in St. Petersburg was not only an accolade for his collection, but also the start of a tour of four years in museums in nine countries. In his enthusiasm Jef enlarged his collection from 75 paintings to 130 in some years, looking all over the world for missing works. In the two latest presentations, in Luxemburg and Den Bosch in 2014, the collection gave a splendid, very personal overview of romantic painting in the Low Countries. Almost 600.000 people saw in these years on the different venues his collection.

Jef Rademakers has given the reception of Dutch and Belgian romantic painting an incomparable impulse, national and international. At the end of 2014 Rademakers decided to reduce his enormous collection of 130 paintings. Since then eight paintings have been purchased by the Rijksmuseum Amsterdam (Kruseman and Lieste), the National Museum in Luxemburg (Barend Cornelis Koekkoek), the B.C. Koekkoek-Haus in Kleve (Hendrik Lot, Abels, Pieter Gerardus van Os, Willem Bodeman and Cornelis Lieste) and the Castle Duivenvoorde in Voorschoten (Andreas Schelfhout). Now Christie's is offering sixteen highlights following the twenty-four we sold on 18th November 2015, of the most interesting paintings for sale, a unique chance to share the "romantic view" of this unusual connoisseur.

Guido de Werd
former Director of the B.C. Koekkoek-Haus, Cleves





168

**JACOBUS THEODORUS ABELS
(AMSTERDAM 1803-1866 ABCOUDE)**

River and mill in the moonlight

signed and dated 'JT Abels f 1850.' (lower left)
oil on panel
35 x 46.5 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 30 October 1996, lot 259, where acquired by the present owner.

EXHIBITED:

Haarlem, De Hallen, *Groots en Meeslepend. Sublieme landschappen uit de Nederlandse Romantiek*, 13 June-30 August 2009, no. 72.
Saint Petersburg, State Hermitage Museum / The Hague, Gemeentemuseum / Leuven, M-Museum / Cleves, B.C. Koekkoek-Haus / Tallinn, Kumu Kunstimuuseum / Helsinki, Sinebrychoff Art Museum / Riga, Art Museum Riga Bourse / Prague, National Gallery, Salmovský Palace, *A Romantic View*, 29 October 2010-1 September 2013, no. 66.
Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 6 (50).

LITERATURE:

Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 131, no. 66.
Jef Rademakers, *Jacob Abels: Schilder van de nacht*, Haarlem, 2009, p. 67, no. 72.
Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 114, no. 6 (50).



169

**PIETER LODEWIJK FRANCISCO KLUYVER
(AMSTERDAM 1816-1900)**

A panoramic landscape

signed 'Kluyver' (lower right)

oil on panel

39 x 58 cm.

€8,000-12,000

\$9,200-14,000

EXHIBITED:

Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch,
Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 38 (16).

LITERATURE:

Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014,
p. 168, no. 38 (16).



170

**JOHANNES FRANCISCUS HOPPENBROUWERS
(THE HAGUE 1819-1866)**

Pilgrims near a little chapel

signed 'J.F. Hoppenbrouwers' (lower right)

oil on panel

17 x 23.5 cm.

€2,000-3,000

\$2,300-3,400

EXHIBITED:

Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch,
Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 26 (14).

LITERATURE:

Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 60,
no. 26 (14).





171

**PIETER LODEWIJK FRANCISCO KLUYVER
(AMSTERDAM 1816-1900)**

A winter landscape with ghostly trees

signed 'Kluyster' (lower right)
oil on canvas
105 x 135 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:

with Kunsthandel Pieter A. Scheen, The Hague, by 1951.
with Kunsthandel A.H. Bies, Eindhoven, by 1992, where acquired by the
present owner.

EXHIBITED:

Saint Petersburg, State Hermitage Museum / The Hague, Gemeentemuseum
/ Leuven, M-Museum / Cleves, B.C. Koekkoek-Haus / Tallinn, Kumu
Kunstimuuseum / Helsinki, Sinebrychoff Art Museum / Riga, Art Museum
Riga Bourse / Prague, National Gallery, Salmovský Palace, *A Romantic View*,
29 October 2010-1 September 2013, no. 37.
Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch,
Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015,
no. 41 (10).

LITERATURE:

Peter Capreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 62, no. 10.
Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers
Collection*, Eindhoven, 2014, p. 92, no. 37.

172

**CORNELIS SPRINGER
(AMSTERDAM 1817-1891 HILVERSUM)**

Interior of the Nieuwe Kerk, Amsterdam

signed with monogram, dated and inscribed '1846 /
Mededinging' (lower left)
oil on canvas
79.5 x 62 cm.

€30,000-50,000

\$35,000-57,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 5 November 1981,
lot 150.

(Possibly) Mr. Ir. Duneker, Rotterdam, no.9 (according to a
label on the reverse).

with Kunsthandel Frans Jacobs, Amsterdam, by 1994.

Anonymous sale; Sotheby's, Amsterdam, 13 December
2010, lot 12, where acquired by the present owner.

EXHIBITED:

Amsterdam, Felix Meritis, *Tentoonstelling van Kunstwerken
door Levende Meesters*, 1847 (winner of the Gold Medal).

Amsterdam, Kunsthandel Gebroeders Douwes/Dordrecht,
Dordrechts Museum/Enschede, Rijksmuseum Twenthe,
Cornelis Springer 1817-1891, 3 March - 22 July 1984,
no. 46-2, as: Interieur van de Nieuwe Kerk te Amsterdam.

Luxembourg, Musée National d'Histoire et d'Art/
's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic
Journey*, 3 April 2014-25 January 2015, no. 97 (9).

Enkhuizen, Zuiderzeemuseum, *Door het oog van Cornelis
Springer (1817-1891): Een ontdekkingsstocht langs de steden
rondom de Zuiderzee*, 12 December 2015 - 27 March 2016,
no. 189.

LITERATURE:

Willem Laanstra, H.C. de Bruijn, Dr. J.H.A. Ringeling,
Cornelis Springer (1817-1891), Utrecht, 1984, p. 59, no. 46-2.

Willem Laanstra, 'Cornelis Springer, toch een boeiend
stadsporettist?', in: *Tableau*, December 1985, Vol. 8, no. 6,
pp. 50-56, no. 46-2 (eratum monograph 1984).

Willem Laanstra, *Cornelis Springer Geschilderde Steden*,
Amsterdam, 1994, pp. 13, 31.

Guido de Werd, *A Romantic Journey: Masterpieces from the
Rademakers Collection*, Eindhoven, 2014, pp. 60-61, no. 97 (9).

Arnold Ligthart, *Door het oog van Cornelis Springer (1817-
1891): Een ontdekkingsstocht langs de steden rondom de
Zuiderzee*, Schiedam, 2015, p. 148, no. 189.

In the 1840s recognition for Springer's work was growing quickly. He excelled at painting detailed town views and his romantic visions of 17th century Holland were very popular. He was being awarded a silver medal in 1843 and a gold medal in 1847. In 1850 he became an honorary member of the *Koninklijke Academie van Beeldende Kunsten* in Amsterdam and from that period Springer had attained such renown that he only worked on commission for private collectors and art dealers. A waiting list of two years in this period was testimony to the great popularity of his work.

The present lot is a rare example of a church interior by the hand of the artist and depicts the gothic *Nieuwe Kerk* in Amsterdam. Springer received great acclaim for the present painting. The art society *Arti et Amicitiae* awarded the painter a Gold Medal in 1846 for this work, when a year later, in 1847 he won the Gold Medal at the exhibition *Levende Meesters* at the Felix Meritis, Amsterdam. Considering the masterful detailing and superb play of light and shadow within the different architectural elements, one can assume Springer relied on his preliminary sketches or perhaps his 'romantic' imagination. It has been suggested Springer painted the present church as a celebration of his own marriage, which took place on 7 May 1846 in the *Nieuwe Kerk*, the same year in which the present lot was painted.



Photograph of Cornelis Springer with a group of artists near the Matrozenkerkhof of Enkhuizen, with Springer standing second from the left © Vereniging Oud Enkhuizen.

HIGHLIGHTS FROM
THE RADEMAKERS COLLECTION





173

**GEORGE GILLIS HAANEN
(UTRECHT 1807-1879 BILSEN)**

An Austrian landscape

signed 'Georg van Haanen' (lower centre)

oil on canvas

80 x 96 cm.

€7,000-10,000

\$8,000-11,000

PROVENANCE:

with Kunsthandlung Jenny Salzer, Vienna.
Anonymous sale; Dorotheum, Vienna, 15 October 2008,
lot 667, where acquired by the present owner.

EXHIBITED:

Saint Petersburg, State Hermitage Museum / The Hague, Gemeentemuseum / Leuven, M-Museum /
Cleves, B.C. Koekkoek-Haus / Tallinn, Kumu Kunstimuseum / Helsinki, Sinebrychoff Art Museum / Riga,
Art Museum Riga Bourse / Prague, National Gallery, Salmovský Palace, *A Romantic View*, 29 October 2010-
1 September 2013, no. 45.

Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch, Het Noordbrabants Museum,
A Romantic Journey, 3 April 2014-25 January 2015, no. 21 (61).

LITERATURE:

Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 101, no. 45.

Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014,
p. 155, no. 21 (61).



174

**BONIFACIUS CORNELIS SCHNEIDERS
VAN GREYFFENSWERTH
(ZIERIKZEE 1803-1873 AMSTERDAM)**

A landscape with brook, pilgrims and a chapel

oil on panel
47.5 x 62 cm.

€6,000-8,000

\$6,900-9,100

EXHIBITED:

Haarlem, de Hallen, *Groots en meeslepend, sublieme landschappen uit de Nederlandse romantiek*, 13 June-30 August 2009, p. 53, no. 31.

Saint Petersburg, State Hermitage Museum / The Hague, Gemeentemuseum / Leuven, M-Museum / Cleves, B.C. Koekkoek-Haus / Tallinn, Kumu Kunstimuuseum / Helsinki, Sinebrychhoff Art Museum / Riga, Art Museum Riga Bourse / Prague, National Gallery, Salmovský Palace, *A Romantic View*, 29 October 2010-1 September 2013, no. 25.

Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 96 (38).

LITERATURE:

Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 80, no. 25.

Antoon Erfmeijer, *Groots en meeslepend, Sublieme landschappen uit de Nederlandse romantiek*, Haarlem, 2009, p. 53, fig. 31.

Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 118, no. 96 (38).

175

**HERMANUS KOEKKOEK SEN.
(MIDDELBURG 1815-1882 HAARLEM)**

Storm on the Oosterscheld near Haemstede

signed and dated 'H Koekkoek 1845' (lower right)
oil on canvas
62 x 83 cm.

€40,000-60,000

\$46,000-69,000

PROVENANCE:

with Frost & Reed, London.

The estate of Niel Rimington (1928-2009) of Fonthill Old Abbey Estate, Wiltshire; His sale, Christie's, London, 7 July 2010, lot 279, where acquired by the present owner.

EXHIBITED:

Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 45 (69).

LITERATURE:

Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 168, no. 45 (69).

Hermanus Koekkoek Sen., the younger brother of the renowned artist Barend Cornelis Koekkoek (lot 189) was like his brother before him a pupil of his father Johannes Hermanus (1778-1851). Following the tradition of the famous family of painters he was celebrated primarily for his river landscapes and seascapes which he made into his speciality. In his earlier years Hermanus primarily concentrated on stormy seascapes, in which he was influenced by famous marine painters of his period, like Johannes Christiaan Schotel (1787-1883). In these paintings his painterly qualities come into their own, as is visible in the present lot. It perfectly shows the artist's luminous palette which expresses a tempestuous atmosphere with waves breaking against the shore. The precision in detail and execution, the way the light reflects on the waves and the skilled execution of the figures show Koekkoeks skills at his best.

HIGHLIGHTS FROM
THE RADEMAKERS COLLECTION





176

DÉSIRÉ DONNY (BRUGES 1798-1861 BRUSSELS)

Harbour at night

signed and dated 'D: Donny.1840' (lower left)

oil on canvas

104 x 142 cm.

€8,000-12,000

\$9,200-14,000

PROVENANCE:

Mr. L.E. Decaju, Brussels (according to a stamp on the reverse).

Anonymous sale; Phillips, London, 3 April 2001, lot 20, where acquired by the present owner.

EXHIBITED:

Saint Petersburg, State Hermitage Museum / The Hague, Gemeentemuseum / Leuven, M-Museum / Cleves, B.C. Koekkoek-Haus / Tallinn, Kumu Kunstimuuseum / Helsinki, Sinebrychoff Art Museum / Riga, Art Museum Riga Bourse / Prague, National Gallery, Salmovský Palace, *A Romantic View*, 29 October 2010-1 September 2013, no. 57.

Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 79.



177

PETRUS VAN SCHENDEL (TERHEIJDEN 1806-1870 BRUSSELS)

Marine scene at night

signed 'P. van Schendel.' (lower right)

oil on panel

41.5 x 56.5 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Anonymous sale; Nagel Auktionen, Stuttgart, 5 December 1998, lot 655, where acquired by the present owner.

EXHIBITED:

Saint Petersburg, State Hermitage Museum / The Hague, Gemeentemuseum / Leuven, M-Museum / Cleves, B.C. Koekkoek-Haus / Tallinn, Kumu Kunstimuuseum / Helsinki, Sinebrychoff Art Museum / Riga, Art Museum Riga Bourse / Prague, National Gallery, Salmovský Palace, *A Romantic View*, 29 October 2010-1 September 2013, no. 69.
Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 93 (54).

LITERATURE:

Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 134, no. 69.
Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 144, no. 93 (54).



178

**JOHANNES GIJSBERTUS VAN
RAVENSWAAY
(HILVERSUM 1815-1849 BOPPARD)**

Resting under a tree

signed and dated 'Jan. v Ravenswaay Gz f 43'
(lower centre)
oil on canvas
106 x 92 cm.

€12,000-18,000

\$14,000-21,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 17 April 1996, lot 423,
where acquired by the present owner.

EXHIBITED:

Saint Petersburg, State Hermitage Museum / The Hague, Gemeentemuseum / Leuven, M-Museum /
Cleves, B.C. Koekkoek-Haus / Tallinn, Kumu Kunstimuseum / Helsinki, Sinebrychhoff Art Museum / Riga,
Art Museum Riga Bourse / Prague, National Gallery, Salmovský Palace, *A Romantic View*, 29 October
2010-1 September 2013, no. 41.
Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch,
Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 82 (34).

LITERATURE:

Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 97, no. 41.
Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p.
106, no. 82 (34).



179

PETRUS KIERS
(MEPPEL 1807-1875 AMSTERDAM)

In the boudoir

signed 'P. Kiers fecit 1841.' (lower left)
oil on panel
47 x 39 cm.

€5,000-7,000

\$5,800-8,000

EXHIBITED:

Saint Petersburg, State Hermitage Museum / The Hague, Gemeentemuseum / Leuven, M-Museum / Cleves, B.C. Koekkoek-Haus / Tallinn, Kumu Kunstimuuseum / Helsinki, Sinebrychoff Art Museum / Riga, Art Museum Riga Bourse / Prague, National Gallery, Salmovský Palace, *A Romantic View*, 29 October 2010-1 September 2013, no. 70.
Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 33 (58).

LITERATURE:

Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 135, no. 70.
Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 150, no. 33 (58).





180

JULES VICTOR GENISSON (SAINT-OMER 1805-1860 BRUGES)

Interior of the Saint Jacobskerk in Antwerp

signed and dated 'GENISSON / 1857' (lower left)

oil on canvas

93 x 77 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:

with Kunsthandel Guillaume Campo, Antwerp, by 1978.

EXHIBITED:

Amsterdam, Arti et Amicitiae, *Vlaamse Kunst te Amsterdam*, 13-29 January 1978, no. 203.

Saint Petersburg, State Hermitage Museum / The Hague, Gemeentemuseum / Leuven, M-Museum / Cleves, B.C. Koekkoek-Haus / Tallinn, Kumu Kunstimuuseum / Helsinki, Sinebrychoff Art Museum / Riga, Art Museum Riga Bourse / Prague, National Gallery, Salmovský Palace, *A Romantic View*, 29 October 2010-1 September 2013, no. 20.

Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 20 (84).

LITERATURE:

Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 66, no. 20.

Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 191, no. 20 (84).



181

**REMIGIUS ADRIANUS HAANEN
(OOSTERHOUT 1812-1894 AUSSEE)**

Anglers in rowing boat at twilight

signed, dated and inscribed 'in 4 steenden/1853/R v Haanen' (lower right)
oil on canvas
58 x 86 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

with Kunsthandel R. Polak, The Hague, by 2000, where acquired by the present owner.

EXHIBITED:

Saint Petersburg, State Hermitage Museum / The Hague, Gemeentemuseum / Leuven, M-Museum / Cleves, B.C. Koekkoek-Haus / Tallinn, Kumu Kunstimuuseum / Helsinki, Sinebrychoff Art Museum / Riga, Art Museum Riga Bourse / Prague, National Gallery, Salmovský Palace, *A Romantic View*, 29 October 2010-1 September 2013, no. 47.
Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 25 (63).

LITERATURE:

Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 103, no. 47
Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 157, no. 25 (63).

After Remigius Adrianus Haanen permanently moved to Vienna in 1836 he changed his name into Remy van Haanen, as can be seen in the present lot.



182

**JOHANN BERNHARD KLOMBECK (CLEVES 1815-1893)
AND EUGÈNE JOSEPH VERBOECKHOVEN
(WARNETON 1798-1881 SCHAERBEEK)**

A summer landscape with cattle

signed and dated 'JB Klombeck ft 1870 / Eugène Verboeckhoven' (lower left)
oil on panel
58.5 x 85.5 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:

Her Grace the Duchess of Grafton, United Kingdom; her sale, Christie's, London, 18 June 1993, lot 9.
with Galerie Gisela Meier, Munich, by 1995.
Anonymous sale; Christie's, Amsterdam, 26 October 1995, lot 293, where acquired by the present owner.

EXHIBITED:

Cleves, Museum Haus Koekkoek, *Johann Bernhard Klombeck. Ein Maler der Klever Romantik*, 10 October-5 December 1993, no. 70/59.
Saint Petersburg, State Hermitage Museum / The Hague, Gemeentemuseum / Leuven, M-Museum / Cleves, B.C. Koekkoek-Haus / Tallinn, Kumu Kunstimuuseum / Helsinki, Sinebrychoff Art Museum / Riga, Art Museum Riga Bourse / Prague, National Gallery, Salmovský Palace, *A Romantic View*, 29 October 2010-1 September 2013, no. 31.
Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 36 (47).

LITERATURE:

Angelika Nollert and Guido de Werd, *Johann Bernhard Klombeck. Ein Landschaftsmaler der Klever Romantik*, Cleves, 1993, p. 57.
Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 86, no. 31.
Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 131, no. 36 (47).

183

**WIJNANDUS JOHANNES JOSEPHUS NUYEN
(THE HAGUE 1813-1839)**

Boating: spelevaren

signed and dated 'WJJ Nuyen 39.' (lower right)
oil on canvas
77 x 104 cm.

€25,000-35,000 \$29,000-40,000

PROVENANCE:

with Kunsthandel Pieter A. Scheen, The Hague, by 1959.
Anonymous sale; Mak van Waay, Amsterdam,
19 February 1974, lot 49.
Anonymous sale; Christie's, Amsterdam, 23 October
2001, lot 167, where acquired by the present owner.

EXHIBITED:

The Hague, Gemeente Museum, *Wijnand Nuyen 1813-1839: Romantische werken*, 17 December 1977-12 February 1978, no. 55, as: *Spelevaren*.
Saint Petersburg, State Hermitage Museum / The Hague, Gemeentemuseum / Leuven, M-Museum / Cleves, B.C. Koekoek-Haus / Tallinn, Kumu Kunstimuseum / Helsinki, Sinebrychoff Art Museum / Riga, Art Museum Riga Bourse / Prague, National Gallery, Salmovský Palace, *A Romantic View*, 29 October 2010-1 September 2013, no. 49.
Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 81 (31).

LITERATURE:

John Sillevis, *Wijnand Nuyen 1813-1839, Romantische werken*, The Hague, 1977, p. 86, no. 55, as: *Spelevaren*.
Pieter A. Scheen, *Lexicon Nederlandse Kunstenaars 1750-1950*, The Hague, 1970, Vol. II, no. 247, as: *Spelevaren*.
Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 105, no. 49.
Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 100, no. 81 (31).



Nicaise de Keyser, Portrait of W.J.J. Nuyen, 1838, oil on canvas, 78x60.5 cm. © Haags Gemeentemuseum, The Hague.

Wijnandus Johannes Josephus Nuyen was born in The Hague in 1813 and started his artistic career at the age of 12 receiving his training from the famous romantic landscape painter and his father-in-law Andreas Schelfhout (1787-1870). As a most illustrious ending to his studies at the 's-Gravenhaagsche Tekon Academie - between 1825 and 1829 -, he was awarded in 1829 the gold medal by the *Genootschap Felix Meritis* in Amsterdam for his work *Landschap met hoeve*. This first official success established Nuyen's reputation as an admired and respected landscape painter. Although Nuyen was often misunderstood by the critics, he was readily appreciated by his colleagues and he received many awards. The confrontation with the work of the French romantic landscape painters as Théodore Gudin (1802-1880), Eugène Isabey (1803-1886) and Eugène Lepoittevin (1806-1870) - which he saw during his visit to Paris in 1833 with his friend Antonie Waldorp - was important to the development of his artistic career. He was inspired by their fantasized impressions of nature in which the emotional elaboration of the perceptibility of the artist was permitted. His voyage to Germany the same year, strengthened his resolve to change his typical Dutch romantic style in a more 'foreign' romanticism in which fantasy was allowed.

The appearance on the market of a painting by the young, near-legendary Wijnand Nuyen is a rare event as his oeuvre is very modest and a large percentage of his work is nowadays in the collection of museums. Another interesting matter is the fact the present lot is assumable the last - or one of the last - paintings he produced in 1839, the year of his death at the age of 26. Nuyen can be seen as one of the rare 'real' romantics of his time and critics appreciated him as the first and in fact only Dutch representative of Romanticism. After his visit to France, his interpretation of the subject, approach to form and colour and daring style developed quickly and he was revolutionary in his daring use of colour and loose brushstrokes. In contrast to his Dutch contemporaries, who sought to achieve a faithful representation of nature in every detail, Nuyen painted fantasy compositions of the kind he had seen in France. In Paris he visited the Paris museums and probably the Salon. After his return to the Netherlands, his work clearly displayed the influence of French and also of English contemporary art, and particularly that of Isabey, who at the time was creating a sensation with his shipwreck scenes and views of beaches and harbours in Normandy. In this context mention must be made of Nuyen's masterwork, the dramatic *Shipwreck on a Rocky Coast* of about 1838, a monumental painting consistent in all respects with French Romanticism that caused a considerable stir in the Dutch art world (Collection Rijksmuseum, Amsterdam, inv.no. SK-A-4644).

In addition to spectacular pictures like *Shipwreck*, Nuyen continued to paint charming capriccio's and fantasy town- and riverscapes combining Dutch and French architectural fragments and ruins that he had seen personally or taken from contemporary lithographs. The composition of *Boating: Spelevaren* is remarkably traditional. The low horizon, concealed on the right by an impressive ruin-like architectural construction, and the activities on the water in the foreground, are fully in accordance with the precepts of his teachers Bartholomeus Johannes van Hove (1790-1880) and Andreas Schelfhout. At the same time, the interpretation of the recreational scene on the water is highly romantic. The boats and the people enjoying their excursion are reflected in the water, other boats are visible in the hazy distance, and in the right foreground delicately executed ducks are positioned by a wooden well. The scene is suffused with warm yellow sunlight. A variant of this picturesque painting, *Waterland with Mill* of 1836, is in the collection of Museum Boijmans Van Beuningen, Rotterdam (inv.no. 1603 (OK)). This work demonstrates Nuyen's primary focus on the depiction of nature, in which daily life-aspects play an important role. The dramatically rich palette used and the strong contrasts in *clair obscur* are typical for Nuyen's oeuvre and strengthen the romantic character of this painting, in which the light parts play an as important role as the dark parts.

HIGHLIGHTS FROM
THE RADEMAKERS COLLECTION







VARIOUS PROPERTIES

184

GEORGES CROEGAERT (ANTWERP 1848-1923)

A Russian patriarch visiting cardinals

signed and inscribed 'Georges Croegaert Paris' (lower left)

oil on panel

67.5 x 53 cm.

€12,000-16,000

\$14,000-18,000

THE PROPERTY OF A LADY (LOT 185)

185

ANDREAS SCHELFHOUT (THE HAGUE 1787-1870)

Two figures resting in a mountainous landscape near a stream

signed 'A. Schelfhout. f.' (scratched, lower centre)

oil on panel

33 x 26.5 cm.

€4,000-6,000

\$4,600-6,900

PROVENANCE:

with Galerie Karl Cohnen, Mönchengladbach, by 1991, where acquired by the father of the present owner.





186

WILLEM VAN LEEN (DORDRECHT 1753-1825 DELFSHAVEN)

A bouquet of roses, poppies, forget-me-nots, irises and carnations in an earthenware vase with prunes and a bird's nest on a ledge

signed and dated 'Wm van Leen. ft. 1819.' (lower right)

oil on panel
57 x 41.5 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:

Anonymous sale; Koller Auktionen AG, Zurich, 19 September 2008, lot 3255. with Kunsthandel Simonis & Buunk, Ede, 2008, where acquired by the present owner.

187

**HENDRIKUS VAN DE SANDE BAKHUYZEN
(THE HAGUE 1794-1860)**

A shepherdess with her flock

signed and dated 'v d S: Bakhuyzen ft 1836' (lower right)

oil on panel
47.5 x 63 cm.

€7,000-10,000

\$8,000-11,000

PROVENANCE:

Anonymous sale; Mak van Waay, Amsterdam, 18 May 1981, lot 343. Anonymous sale; Christie's, New York, 25 October 1996, lot 2. with Kunsthandel Simonis & Buunk, Ede, by 1999, where acquired by the family of the present owner.



188

CHARLES LEICKERT (BRUSSELS 1816-1907 MAINZ)

A windy day on the river

signed 'Ch. Leickert' (lower right)

oil on panel

31 x 41.5 cm.

€8,000-12,000

\$9,200-14,000

189

BAREND CORNELIS KOEKKOEK (MIDDELBURG 1803-1862 CLEVES)

Boomrijk landschap met boerewoningen: a wooded landscape with shepherds

signed and dated 'B C Koekkoek ft. / 1851. (lower right); and authenticated 'Dit schilderijtje voorstellende / een Boomrijk landschap met / boerewoningen, is geschilderd / in het jaar (...) door den / ondergeteekende / B.C. Koekkoek.' (on a label attached to the reverse) and with the artist's seal

oil on panel

34 x 30 cm.

€20,000-30,000

\$23,000-34,000

We would like to thank Drs. Guido de Werd, former director of B.C. Koekkoek-Haus, Cleves, for confirming the authenticity of the present lot. The work will be included in his forthcoming *catalogue raisonné* of Koekkoeks paintings under no. BCK 51/32.5.



Label on the reverse





190

190

OTTO EERELMAN (GRONINGEN 1839-1926)

A study of a Saint Bernard puppy

signed 'O. Eerelman' (lower right)

pencil, charcoal, watercolour and gouache on paper
180 x 240 mm.

€2,000-3,000

\$2,300-3,400



191

191

**MARI TEN KATE
(THE HAGUE 1831-1910 DRIEBERGEN-RIJSENBURG)**

The snowball fight

signed 'M ten Kate' (lower right)

pencil, watercolour and gouache on paper
530 x 760 mm.

€1,500-2,500

\$1,800-2,900

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 11 May 2011,
lot 150, where acquired by the present owner.



192

192

OTTO EERELMAN (GRONINGEN 1839-1926)

Two Saint Bernard dogs

signed 'O. Eerelman' (lower left)

pencil, charcoal, watercolour and gouache on paper
255 x 380 mm.

€2,000-3,000

\$2,300-3,400

193

**MARI TEN KATE
(THE HAGUE 1831-1910 DRIEBERGEN-RIJSENBURG)**

Feeding the rabbits

signed 'M ten Kate' (lower right)

oil on canvas

44,5 x 59 cm.

€2,000-3,000

\$2,300-3,400

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 21 May 1992, lot 130, where acquired by the present owner.



193

194

**WOUTERUS VERSCHUUR
(AMSTERDAM 1812-1874 VORDEN)**

Companions

signed and dated 'W. Verschuur. f 1847.' (lower left)

oil on panel

16 x 22 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 28 June 1982, lot 521.



194

195

**ADOLPH VAN DER VENNE
(VIENNA 1828-1911 SCHWEINFURT)**

Taking refreshment

signed 'A. v.d. Venne' (lower right)

oil on canvas

68,5 x 86 cm.

€1,500-2,500

\$1,800-2,900



195



196

HENRIËTTE RONNER-KNIP (AMSTERDAM 1821-1909 ELSENE)

Pink roses and forget-me-nots with a bird's nest on a forest floor

signed and dated 'Henrië / Knip / 1837' (centre left)

oil on panel

19 x 24.5 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

In the family of the present owner since *circa* 1960.



197

ADRIANA VAN RAVENSWAAY (HILVERSUM 1816-1872)

*Peaches, grapes, wild strawberries, red and white currants,
forget-me-nots and a walnut on a marble ledge*

signed and dated 'Aa. Van Ravenswaay f / 1849' (lower left)

oil on panel

19.5 x 25 cm.

€3,000-5,000

\$3,500-5,700



198

ANTHONY OBERMAN (AMSTERDAM 1781-1845)

*An abundant bouquet of pink roses, tulips, irises and rhododendrons
in a vase with a goldfinch and fruits*

signed with initials (lower left)

oil on canvas

59.5 x 46.5 cm.

€7,000-10,000

\$8,000-11,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 29 March 2001, lot 79, where acquired by
the present owner.



199

CARL VILHELM BALSQAARD (COPENHAGEN 1812-1893)

Blooming peonies

signed and dated 'C. Balsgaard. 1846.' (upper right)

oil on panel

32 x 23.5 cm.

€3,000-5,000

\$3,500-5,700





200

**ANDREAS SCHELFHOUT
(THE HAGUE 1787-1870)**

A winter landscape with loggers on the ice

signed and dated 'A. Schelfhout f 1841' (lower right)
oil on panel
41.5 x 54.5 cm.

€40,000-60,000

\$46,000-69,000

PROVENANCE:

Acquired by the family of the present owner
circa 1900.

Schelfhout had great success during his lifetime, both in The Netherlands and abroad, excelling in winter landscapes that remain his most sought after subjects. He excelled in exquisitely detailed landscapes of the varied terrain of the Netherlands captured in every effect of light and weather. His particular gift for snow and ice scenes embellished with picturesque skater's means Andreas Schelfhout's style is characterized by bright naturalistic colours and loose, atmospheric brushwork.

An art-critic praised Schelfhout in 1841 – the same year the present painting was executed - as a result of his entry at the 'Tentoonstelling van Levende Meesters' (*Exhibition of Living Artists*): *'Alleen zoo als Schelfhout den winter voorstelt in het witte gewaad en met de bonte mengeling van schaatsenrijders, vinden wij er iets aantrekkelijks in. Het zijn de ware voorstellingen van onze wintervreugde.'* In the same year, 1841, the famous landscapist Barend Cornelis Koekkoek recognised Schelfhout's unique talent, referring to 'the great Schelfhout' in his book *Herinneringen en mededeelingen van eenen landschapschilder* (1841). Koekkoek admired the graciousness and truthful depiction of nature in Schelfhout's winter scenes, writing: *'would you like to see how beautiful and charming a flat, simple country scene can be when it bears the stamp of nature, the hallmark of truth? Then behold the works of our great Schelfhout'.*

Schelfhout was born in The Hague in 1787 and up until the age of twenty-four he worked for his father, Jean Baptiste Schelfhout, a gilder and framemaker from Ghent. This being the only formal education he received, Schelfhout prided himself in being largely self-taught, 'nature' - as the artist used to say - being his only true teacher. His father recognized his artistic gifts and the young Andreas made his début at the 1811 Living Artists Exhibition in The Hague. For four years he became an apprentice of the stage designer Johannes Breckenheimer (1772-1856), who encouraged him to sketch both from the Old Masters and the picturesque surrounding countryside. In the early 1800's he began to exhibit the winter landscapes that won him the greatest critical acclaim, marking the beginning of a long and successful career. His works were accepted at many of the Living Artists Exhibitions held throughout the Low Countries in Amsterdam, Groningen, Haarlem, The Hague, Leiden, Rotterdam and Utrecht. His work also attracted attention when he exhibited in Belgium at the Antwerp and Brussels Salons.

Schelfhout had an important influence on 19th century art and among his many students were Charles Leickert (1816-1907), Nicholaas Johannes Roosenboom (1805-1880), Willem Troost (1812-1893.), Johan Barthold Jongkind (1819-1891) and Wijnand Nuyen (1813-1839). The extraordinary technical skill, the strong and limitlessly varied compositions, as well as the natural look of his paintings inspired many of Schelfhout's pupils and contemporaries to follow in his footsteps. At the time of his seventieth birthday a group of artists including Bartholomeus Johannes van Hove (1790-1880), Julius Jacobus van de Sande Bakhuyzen (1825-1925) en Johannes Bosboom (1817-1891) praised him in a poem: *'uw winter overtreft uw lent in rijk gebloemt. Heel Nederland heeft u lief, waar heel Euroop u roemt.'*



Maurits Verveer, photograph of Andreas Schelfhout standing near a fauteuil, ca. 1860
©Rijksprentenkabinet, portrettencollectie Franken.





201

JAN VAN OS (MIDDELHARNIS 1744-1808 THE HAGUE)

A colourful bouquet of roses, poppies, tulips and primroses in a garden landscape

signed 'J. Van Os fecit.' (lower left)

pencil, watercolour and gouache on paper

550 x 420 mm.

€8,000-12,000

\$9,200-14,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 5 November 2002, lot 143, where acquired by the present owner.



202

JAN VAN OS (MIDDELHARNIS 1744-1808 THE HAGUE)

*A bouquet of peonies with grapes, prunes, and a sparrow
in a garden landscape*

signed 'J. Van Os fecit.' (lower centre)
pencil, watercolour and gouache on paper
550 x 420 mm.

€8,000-12,000

\$9,200-14,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 5 November 2002, lot 142, where acquired by the present owner.





203

JAN WEISSENBRUCH (THE HAGUE 1822-1880)

A sunlit view of the Grote Markt with the St. Bavo church and the Vleeshal, Haarlem

signed 'Jan Weissenbruch. f.' (lower left)

oil on panel
24 x 35.5 cm.

€15,000-25,000

\$18,000-29,000

PROVENANCE:

with Kunsthandel Pieter A. Scheen, The Hague, by 1967.

LITERATURE:

Pieter A. Scheen, *Lexicon Nederlandse Beeldende Kunstenaars 1750 - 1880*, The Hague, 1981, pp. 575-6, no. 129, as: stadsgezicht.

Willem Laanstra, *Jan Weissenbruch; schilder-graficus 1822-1880*, Amsterdam, 1986, p. 78, no. O/23,5-3, as: Stadsgezicht (Haarlem?) met links een kerkgebouw en rechts enige oude huizen met trapgevel.

The purchaser of the present lot is kindly requested to give the work on loan to the exhibition in the Teylers Museum, Haarlem, *Jan Weissenbruch*, 10 September 2016-8 January 2017.



204 (a pair)



205

204

ADRIANUS EVERSEN (AMSTERDAM 1818-1897 DELFT)

Two men fishing near a building on a summer day; and Early morning chat on a snow-covered street

signed 'A Eversen' (lower right); and signed with monogram (lower left)

oil on panel

15.9 x 12.6 cm.; 15.2 x 10.9 cm.

a pair (2)

€4,000-6,000

\$4,600-6,900

The present lot will be included in the forthcoming supplement of Mr. P. Overduin, *Adrianus Eversen 1818-1897; Schilder van stad- en dorpsgezichten, Wijk en Aalburg*, 2010. as nos. 15-05 and 16-07.

205

HENRIETTE RONNER-KNIP (AMSTERDAM 1821-1909 ELSENE)

The empty pot

signed with initials (upper left)

oil on panel

13.5 x 11 cm.

€2,000-3,000

\$2,300-3,400

PROVENANCE:

In the family of the present owners since circa 1930.



206



207

206

ANDREAS SCHELFHOUT (THE HAGUE 1787-1870)

A panoramic landscape with a shepherd and his flock

signed 'A. Schelfhout.' (lower left)

oil on panel

36.5 x 47 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

In the family of the present owner since *circa* 1930.

207

MARTINUS SCHOUMAN (DORDRECHT 1770-1848 BREDA)

The morning salute

signed 'M: Schoومان' (lower right)

oil on canvas

71 x 92.5 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

Mr. D. of Norfolk, United Kingdom.
with Gallery W.H. Patterson Fine Arts, London.



208

208

NICOLAAS RIEGEN (AMSTERDAM 1827-1889)

A haybarge on choppy waters

signed 'N. Riegen' (lower left)

oil on canvas

46 x 63 cm.

€2,500-3,500

\$2,900-4,000



209

209

CHARLES LEICKERT (BRUSSELS 1816-1907 MAINZ)

Villagers near a citygate at sunset

signed 'Ch Leickert ft.' (lower left)

oil on panel

17.5 x 20 cm.

€3,000-5,000

\$3,500-5,700



210

210

NICOLAAS RIEGEN (AMSTERDAM 1827-1889)

A two-master entering the harbour

signed and indistinctly dated 'N. Riegen. / 18... ' (lower left)

oil on canvas

44 x 67 cm.

€2,000-3,000

\$2,300-3,400

211

**MARINUS ADRIANUS KOEKKOEK
(MIDDELBURG 1807-1868 AMSTERDAM)**

The arrival of the ferry

signed and dated 'M.A. Koekkoek / 1847.' (lower right)
oil on panel
27.5 x 34.5 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 June 1985, lot 309.
with MacConnal-Mason & Son Fine Paintings, London.



211

212

**CHARLES LEICKERT
(BRUSSELS 1816-1907 MAINZ)**

Windmills along a river at sunset

signed 'Ch. Leickert f' (lower right)
oil on canvas
40.5 x 55.5 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 31 October 1989,
lot 100.
Anonymous sale; Christie's, Amsterdam, 9 March 2010,
lot 48, where acquired by the present owner.



212

213

**LODEWIJK JOHANNES KLEIJN
(LOOSDUINEN 1817-1897 THE HAGUE)**

*A winter landscape with skaters on a frozen river,
Haarlem in the distance*

signed 'L.J. Kleijn f' (lower left)
oil on panel
34 x 52 cm.

€4,000-6,000

\$4,600-6,900

PROVENANCE:

Acquired by the family of the present owner circa 1977.



213



214

**LODEWIJK JOHANNES KLEIJN
(LOOSDUINEN 1817-1897 THE HAGUE)**

A winter landscape with numerous figures on the ice

signed 'LJ Kleijn. f' (lower right)

oil on canvas

49 x 72.5 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

with W.M. Sabin & Sons, London, 1975, where acquired by the present owner.



215

CHARLES LEICKERT (BRUSSELS 1816-1907 MAINZ)

A sunny day along the river

signed 'Ch Leickert f' (lower right)

oil on panel

28 x 39 cm.

€7,000-10,000

\$8,000-11,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 26 October 2004, lot 146,
where acquired by the present owner.





216

CHARLES LEICKERT (BRUSSELS 1816-1907 MAINZ)

A bustling day on a frozen river with a 'koek-en-zopie'

signed 'Ch Leickert f' (lower right)

oil on canvas

65 x 101 cm.

€25,000-35,000

\$29,000-40,000

PROVENANCE:

In the family of the present owner since the 1950s.



217

EUGÈNE JOSEPH VERBOECKHOVEN (WARNETON 1798-1881 SCHAARBEEK)

Sheep in the stable

signed and dated 'Eugène Verboeckhoven / ft 1878.' (lower right); and signed and dated again and authenticated (on the reverse)

oil on panel
32.5 x 40 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

with T. Richardson & Co, London.



218



219

218
HENRIETTE RONNER-KNIP
(AMSTERDAM 1821-1909 ELSENE)

Playful kittens
 signed with initials (lower right)
 oil on panel
 35 x 46 cm.

€7,000-10,000

\$8,000-11,000

219
HERMANUS WILLEM KOEKKOEK
(AMSTERDAM 1867-1929)

The French cavalry charge
 signed 'HW Koekkoek.' (lower left)
 oil on canvas laid down on panel
 46 x 61 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:
 with Kunsthandel Simonis & Buunk, Ede, by 1991, where acquired by the family of the present owner.

EXHIBITED:
 Amsterdam, Kattenkabinet, *Salonkatjes en pronkpoezen van Henriette Ronner-Knip*, 10 December 1991-9 March 1992, p. 52,
 as: Moederpoes met haar jongen.

LITERATURE:
 Mirjam Knotter, *Salonkatjes en pronkpoezen van Henriette Ronner-Knip*, Amsterdam, 1991, p. 52, as: Moederpoes met haar jongen.





PROPERTY FORMERLY FROM THE ESTATE OF THE LATE ARTHUR HOLMES

220

JAN HENDRIK VERHEYEN (UTRECHT 1778-1846)

A busy canal in Holland

signed, inscribed and dated '1-Verheyen p./1824.' (lower right)

oil on panel

61 x 76 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:

with Vicars Brothers, London.

with Rayner MacConnal, London.

Acquired from the above by Mr. Arthur Holmes, thence by descent to the present owner.



221



222

VARIOUS PROPERTIES

221

**HERMANUS KOEKKOEK SEN.
(MIDDELBURG 1815-1882 HAARLEM)**

A two master at risk near the harbour entrance

signed and dated 'J:H: Koekkoek / 1858' (lower left)

oil on panel

64 x 85 cm.

€5,000-7,000

\$5,800-8,000

PROVENANCE:

with Kunsthandel Simonis en Buunk, Ede, where acquired by the present owner.

222

WILLIAM LIONEL WYLLIE (LONDON 1851-1931 HAMPTON)

Sailing on the river near Dordrecht

signed and dated 'WL Wyllie / 1882' (lower right) and inscribed 'No 1 W.L.

Wyllie / 70 Carlton Hill / St Johns Wood / to S.B.A.' (on the reverse)

oil on canvas

48.5 x 83.5 cm.

€7,000-10,000

\$8,000-11,000

PROVENANCE:

with Fine Art Dealers David Messum, Beaconsfield, 1975, where acquired by the present owner.

EXHIBITED:

Dordrecht, Dordrechts Museum, *Dromen van Dordrecht, Buitenlandse kunstenaars schilderen Dordrecht tussen 1850-1920*, 3 April-21 August 2005, as: Op de Dorcht.



223



224

223

NICOLAAS BAUR (HARLINGEN 1767-1820)

Ships saluting on the Nieuwe Maas, with Rotterdam in the distance

oil on panel

51 x 71 cm.

€4,000-6,000

\$4,600-6,900

PROVENANCE:

Mr. H. van Gilse Coenen (according to a label on the reverse).

224

CHARLES DIXON (GORING 1872-1934 ITCHENOR)

Yacht racing off Cowes

signed and dated 'Charles Dixon / .95.' (lower left)

oil on canvas, *en grisaille*

25.5 x 36 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

with John Nevill Gallery, Canterbury, 1980, where acquired by the present owner.

225

**EDUARD ADOLF DAELEN
(HÖRDE 1848-1923 DÜSSELDORF)**

*Mittag im Malkastenpark: leisure time in the
Malkastenpark, Düsseldorf*

signed 'Eduard Daelen.' (lower left)
oil on canvas
101 x 152 cm.

€30,000-50,000

\$35,000-57,000

PROVENANCE:

Anonymous sale; Lempertz, Cologne,
26 November 1973, lot 356.
with Galerie Koers, Düsseldorf, by 1992,
where acquired by the present owners.

EXHIBITED:

Berlin, Königlichen Akademie der Künste,
Internationale Berliner Jubiläums-Kunstaussstellung,
June 1896, no. 479, as: Im Malkasten.

LITERATURE:

Jaro Springer, *Die Internationale Jubiläums-
Kunstaussstellung in Berlin 1896*, in: *Die Kunst für
alle: Malerei, Plastik, Graphik, Architektur*, 15 June
1896, Vol. II, no. 18, p. 275.
Eduard Daelen, *Aus der Geschichte des
Künstlervereins Malkasten: zur Jubelfeier seines
fünfzigjährigen Bestehens; 1848-1898*. Düsseldorf,
1898, pp. 41, 61 (print by Wilhelm Otto).
Die Gartenlaube, Illustriertes Familienblatt, Leipzig,
1898, no. 4, p. 437.

As the son of an engineer, Eduard Daelen was required to follow his father's footsteps and he began a study of mechanical engineering. Yet his passion for art would prove to be stronger and he entered the art academy of Düsseldorf in 1868, followed by the Berlin art academy and the München art academy. After a short stay in Rome, Daelen returned to Düsseldorf where he became a member of the Malkasten artist society. As a result of the March Revolution of 1848, the Malkasten society was initiated by Düsseldorf intellectuals and artists as a platform where political discussions could be held. Yet in the wave of the Gesamtkunstwerk and multidisciplinary artist societies in the last quarter of the nineteenth century, the Malkasten society evolved into a "Verein für geselliges Künstlerleben [...] keinen anderen Zweck hat, als Interessen der Kunst und Künstler zu besprechen und zu fördern und sich gesellig zu unterhalten" and would bring together a diverse group of artists, musicians, poets and writers (Malkasten Statutes, 11 August 1848). The idea of an alliance of all artistic disciplines in combination with full artistic freedom – unity-in-diversity – implied an essential liberalness towards different artistic expressions, and allowed artists to join forces to create and sell their art. The Malkasten artist society organised weekly meetings accompanied by art viewings and lectures about fine arts, literature and music, and grand annual venues, which quickly brought about national fame within the art world. The garden of the Malkasten art society became nationally famous for its exuberant, imaginative garden parties and its lavish *tableaux vivants*, which were even visited by Kaiser Wilhelm I (1797-1888).

Mittag im Malkastenpark, was painted in these particular gardens and is truly a great masterpiece in the artist's oeuvre. Depicted is a group of gentlemen enjoying an afternoon drink underneath the shade of the trees, the bright colours in combination with the beautifully rendered details give an impression of the art society's atmosphere.



Postcard of Malkasten, Düsseldorf, circa 1900.





226 (a pair)

226

MODESTE CARLIER (WASMUEL 1820-1878 ELSENE)

A spring bouquet with roses and hollyhocks; and A colourful bouquet of roses on a forest floor

both signed 'M. Carlier' (lower right)

oil on canvas

100 x 65 cm.

a pair (2)

€5,000-7,000

\$5,800-8,000



227

JOHN LEON GEROME FERRIS (PHILADELPHIA 1863-1930)

The lecture; and The chess game

signed 'J.L.G. Ferris' (lower left) and the second signed 'J.L.G. Ferris'

(upper right)

oil on canvas and the second oil on board

35.5 x 43 cm.

a set of two (2)

€3,000-5,000

\$3,500-5,700

PROVENANCE:

(Possibly) acquired directly from the artist, thence by descent to the present owners.



227 (a pair)





228

FRANZ RICHARD UNTERBERGER (INNSBRUCK 1837-1902 NEUILLY-SUR-SEINE)

Fishermen in the bay of Naples, the Vesuvius in the background

signed 'FR Unterberger' (lower right)

oil on canvas

63 x 40 cm.

€8,000-12,000

\$9,200-14,000



229

229

**JOHAN BARTHOLD JONGKIND
(LATTROP 1819-1891 SAINT-ÉGRÈVE)**

*Bateau amarrés, Hollande: moored boats
along a village quay*

signed and dated 'Jongkind 1842.' (lower right)
oil on panel
34.5 x 44 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

Anonymous sale; Philips, Amsterdam, 12 February
1979, lot 130.

We kindly thank Brame & Lorenceau, for
confirming the authenticity of the present lot after
firsthand examination, which will be reproduced
in the *Catalogue critique de l'Oeuvre peint*, now
in preparation by Brame & Lorenceau and Janine
Sinizergues.

The present lot will be included in *Catalogue
critique* now in preparation by Comité Jongkind,
Paris-La Haye, as: Canal en Hollande.



230

230

**VICTOR GABRIEL GILBERT
(PARIS 1847-1933)**

Playtime

signed 'Victor Gilbert' (lower left)
oil on canvas
38.5 x 46.3 cm.

€2,500-3,500

\$2,900-4,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington,
12 September 2007, lot 67, where acquired by the
present owner.



231



232

231

**HUGO WILHELM KAUFFMANN
(HAMBURG 1844-1915 PRIEN AM CHIEMSEE)**

A perfect fit

signed and dated 'Hugo Kauffmann. / 10.' (lower left)

oil on panel

36.5 x 46 cm.

€8,000-12,000

λ232

PAUL SIEFFERT (PARIS 1874-1957)

Reclining nude

signed 'P. Sieffert.' (lower right) and signed and numbered 'P. Sieffert. N° 460.'
(on the reverse)

oil on canvas

46.5 x 64.5 cm.

€5,000-7,000

\$5,800-8,000

PROVENANCE:

Anonymous sale; Christie's, London, 3 February 1984, lot 78.



233

233

PAUL HOECKER (OBERLANGENAU 1854-1910 MUNICH)

A young boy holding a fan

signed 'Paul Höcker.' (lower left), and inscribed (upper right)
oil on board
98 x 65.5 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

with Kunstsalon Banger, Wiesbaden.
In the family of the present owner since the 1950s.

EXHIBITED:

Berlin, Landesausstellungsgebäude, *Grosse Berliner Kunst-Ausstellung*,
29 April 1898-16 October 1898.
München, Kunstaussstellungsgebäude am Königsplatz, *Offizieller Katalog der
internationalen Kunstausstellung des Vereins bildender Künstler Münchens
"Secession"*, 1898-1899, no. 222.
Frankfurt, Frankfurter Kunstverein, no. 279 (according to a label on the reverse).



234

234

ALFRED STEVENS (BRUSSELS 1823-1906 PARIS)

A steamer at sea

signed 'A. Stevens.' (lower right)
oil on panel
35 x 26.5 cm.

€2,000-3,000

\$2,300-3,400

PROVENANCE:

In the family of the present owner since circa 1930.



!235

MARGARETHA ROOSENBOOM (THE HAGUE 1843-1896 VOORBURG)

A swag of wild white roses

signed 'Marg. te Roosenboom.' (lower left)

oil on canvas

53 x 34 cm.

€12,000-18,000

\$14,000-21,000



236

236

ANTOINE VOLLON (LYON 1833-1900 PARIS)

Nature morte, fruits et fleurs

signed 'A. Vollon' (lower right)

oil on canvas

40.5 x 32.5 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

with Kunsthandel Martinus Liernur, The Hague.



237

237

**GUILLAUME-ROMAIN FOUACE
(RÉVILLE 1827-1895 PARIS)**

Peaches on a plate

signed and dated 'G. Fouace / 1870' (upper right)

oil on canvas

27 x 34.5 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

Mr. W.P.A. Ditmar, Voorburg.



238

HENRI FANTIN-LATOURE (GRENOBLE 1836-1904 BURÉ)

L'Aurore

signed 'Fantin' (lower right)
oil on canvas
66 x 54 cm.
Painted in 1904.

€8,000-12,000

\$9,200-14,000

PROVENANCE:

with Gustave Tempelaere, Paris.
with Galerie Arnot, Vienna.
with Etienne Bignou, Paris.
Mr. E.A. Veltman, by 1947 (according to a photostat in the RKD).
with Kunsthandel E.J. van Wisselingh & Co., Amsterdam, no. 6924,
as: *L'Aurore*.
Acquired from the above by Mr. C.J.M. Schellens, Eindhoven, by 1949.
Mrs. D. Schellens-van Wijck, Eindhoven, by 1960.
Mrs. Kolschoten-Schellens, Valkenburg.

EXHIBITED:

Eindhoven, Stedelijk van Abbe Museum/Schiedam, Stedelijk Museum,
Eindhovense Verzamelingen, 5 November 1960-30 January 1961, no. 51,
as: *L'Aurore* (on loan from Mrs. D. Schellens-van Wijck, Eindhoven).
Maastricht, Limburgs Provinciaal Museum voor Kunst en Oudheden, inv.
no. 1415/908 (on loan from Mevr. W.J. Kolschoten-Schellens, Valkenburg).

LITERATURE:

Madame Fantin-Latour, *Catalogue de l'oeuvre de Henri Fantin-Latour*, Paris,
1911, p. 223, no. 2112, as: *L'Aurore* (where dated 1904).

We would like to thank Brame & Lorenceau for confirming the authenticity
of the present lot after first hand examination.

This painting will be included in the *catalogue raisonné* of Fantin-Latour's
paintings and pastels now in preparation by Galerie Brame & Lorenceau.



239

JAN HENDRIK WEISSENBRUCH (THE HAGUE 1824-1903)

Farms along a stream

signed and dated 'J.H. Weissenbruch 93' (lower left)

oil on canvas

44 x 66 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

In the family of the present owner since the 1930s.

It has been suggested the present lot is painted in Noorden.



240

WILLEM MARIS (THE HAGUE 1844-1910)

Cows grazing in the polder

signed 'W. Maris. f.' (lower right)

oil on panel
17 x 24.5 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

Mr. Alexander Young, Blackheath, by 1905; his sale, Christie, Manson & Woods, London, 30 June-1 July 1910 (according to an inscription on the reverse).
with Kunstzaal Unger, Rotterdam.



!241

JAN HENDRIK WEISSENBRUCH (THE HAGUE 1824-1903)

Bleachfields in the dunes

signed 'J.H. Weissenbruch f' (lower left)

oil on panel

16 x 22.5 cm.

€7,000-10,000

\$8,000-11,000



242

**JOHANNES CHRISTIAAN KAREL KLINKENBERG
(THE HAGUE 1852-1924)**

A view of Delfshaven, Rotterdam

signed 'Klinkenberg' (lower right)

oil on panel

26.5 x 35 cm.

€7,000-10,000

\$8,000-11,000



243

243
HOBBE SMITH
(WITMARSUM 1862-1942 AMSTERDAM)

The harbour of Amsterdam
 signed 'Hobbe Smith' (lower left)
 oil on canvas
 20.5 x 32.5 cm.

€1,200-1,800

\$1,400-2,000



244

SOLD TO BENEFIT THE ACQUISITIONS' FUND OF THE RIJKSMUSEUM
 AMSTERDAM

244
JOHAN HENDRIK VAN MASTENBROEK
(ROTTERDAM 1875-1945)

A view of Haarlem
 signed 'J H v Mastenbroek.' (lower right)
 oil on panel
 14 x 18 cm.

€1,500-2,500

\$1,800-2,900

PROVENANCE:
 with W.B. Simpson, Glasgow, as: at Haarlem.
 Anonymous sale; Christie's, London, 24 May 1946, lot 159
 (part of a pair), (to Mr. G. A. Girkins).



245

VARIOUS PROPERTIES

245
WILLEM ROELOFS
(AMSTERDAM 1822-1897 BERCHEM)

Farmhouses in Drenthe
 signed 'W: Roelofs.' (lower right)
 oil on panel
 26 x 44.5 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:
 Mr. J.P. Holbrook Gaskell (1813-1909), Wolton Wood, Liverpool,
 before 1909.
 with P. & D. Colnaghi & Co, London.

It has been suggested the farms near Aalden are depicted.



SOLD TO BENEFIT THE ACQUISITIONS' FUND OF THE RIJKSMUSEUM AMSTERDAM

246

WILLEM ROELOFS (AMSTERDAM 1822-1897 BERCHEM)

Cows grazing near a windmill

signed 'W: Roelofs.' (lower left)

oil on canvas

47 x 72 cm.

Painted *circa* 1860.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Mr. F.H.M. Post; Boussod, Valadon et Cie, The Hague, 13 November 1894, lot 82, as: Paturage hollandais (Dfl. 950 to Mr. Hoevenaar).

Anonymous sale; Frederik Muller, Amsterdam, 4 November 1947, lot 151, as: En plein été (Dfl. 1.500).

Anonymous sale; S.J. Mak van Waay, Amsterdam, 5 June 1964, lot 416, with Kunsthandel Pieter A. Scheen, The Hague, by August 1964.



VARIOUS PROPERTIES

247

**HENDRIK WILLEM MESDAG
(GRONINGEN 1831-1915 THE HAGUE)**

Bomschuiten in the breakers, Scheveningen

signed 'HW Mesdag' (lower left)

oil on canvas

78.5 x 48.5 cm.

€25,000-35,000

\$29,000-40,000

PROVENANCE:

Mrs. Helen Arneson Lilley, Kenosha, Wisconsin, by 1958.

Mrs. Hellen 'Didge' Lilley, Kenosha, Wisconsin, 1979, by descent from the above.

Anonymous sale; Christie's, New York, 28 April 2014, lot 2, where acquired by the present owner.

EXHIBITED:

Munich, Glaspalast, *Münchener Jahresausstellung*, June-October 1903, no. 776, as *Stürmisches Wetter* (Scheveningen).



PROPERTY FROM A PRIVATE DUTCH COLLECTION

248

**JOHANNES CHRISTIAAN KAREL KLINKENBERG
(THE HAGUE 1852-1924)**

A view of the Leuvehaven with the Grote Kerk, Dordrecht

signed 'Klinkenberg' (lower right)

oil on canvas

47 x 38.5 cm.

€30,000-50,000

\$35,000-57,000

PROVENANCE:

Acquired by the family of the present owner *circa* 1900.



VARIOUS PROPERTIES

249

**WILLEM DE ZWART
(THE HAGUE 1862-1931)**

Portrait of a young man

oil on board
32 x 26 cm.

€4,000-6,000

PROVENANCE:

with Kunsthandel E.J. van Wisselingh & Co, Amsterdam,
inv. no. 406x / 1066x, as: Negerkop.

Mr. Jan Michiel Pieter Glerum (1877-1930), Amsterdam; his sale, S.J. Mak van Waay, Amsterdam, 28
February 1933, lot 183,
where acquired by the family of the present owner.

\$4,600-6,900



250

**MATTHIJS MARIS
(THE HAGUE 1839-1917 LONDON)**

A young Italian girl

signed with initials (lower left)

oil on panel

29.5 x 27 cm.

Painted *circa* 1858-62.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

Gifted by the artist to Mr. E.E. Goossens *circa* 1858-1862 and by descent to Mr. A.E.G. Goossens van Eijndhove, by 1893, as: Italiaansche vrouw.
Mr. N. Haas and Mr. J. F. Spiethoff; their sale, Frederik Muller & Co, Amsterdam, 13 December 1921, lot 90, as: La jeune Italienne (Dfl. 1850).
with Kunstzalen d' Audretsch, The Hague, by April 1922.
with Kunsthandel E.J. van Wisselingh, Amsterdam, by 1935, inv.no. 2879x, as: Meisjeskop, where acquired by the family of the present owner.

EXHIBITED:

The Hague, Haagsche Kunstkring, *Jacob, Mattheijs, Willem Maris*, December 1893, no. 63, as: Italiaansche vrouwenkop.

The Hague, Gemeentemuseum Den Haag/Amsterdam, Stedelijk Museum, *Maris tentoonstelling*, 22 December 1935-8 February 1936, no. 177, as: model in z.g.n. Italiaansch costume (where dated 1858).

LITERATURE:

P. Haverkorn van Rijsewijk, 'Mattheijs Maris, Leerjaren te 's-Gravenhage en te Antwerpen', in: *Onze Kunst*, 1918, p. 87, as: Italiaansche vrouw.

251

JACOB MARIS
(THE HAGUE 1837-1899 KARLSBAD)

The painter Frederik Hendrik Kaemmerer at work in Oosterbeek

signed 'J Maris' (lower left)

oil on paper laid down on panel

30 x 42 cm.

Painted circa 1861-1862.

€12,000-18,000

\$14,000-21,000

PROVENANCE:

Anonymous sale; Frederik Muller & Cie, Amsterdam, 12 May 1908, lot 179, as: Son frère, Matthijs Maris, peignant dehors. Mr. P.F. Thomsen, Scheveningen, by 1913. Anonymous sale; Frederik Muller & Co, Amsterdam, 3 December 1918, lot 32. Anonymous sale; Frederik Muller & Co, Amsterdam 17 April 1923, lot 154. Mr. P.A. Stoon, Rotterdam, by 1975, thence by descent to the present owner.

EXHIBITED:

The Hague, Gemeentemuseum, as: Gabriel an 't werk, by 1975 (on loan from Mr. P.A. Stoon).

LITERATURE:

H.A. Tellegen-Hoogendoorn, 'Een Schildersatelier', in: *Nederlands Kunsthistorisch Jaarboek*, Bussum, 1972, Vol 23, Part 1, pp. 359-61, as: De schilder F.H. Kaemmerer buiten aan het werk.

Victorine Hefting, *Schilders in Oosterbeek 1840-1870*, Arnhem, 1981, p. 121, no. 70, as: Collega op de rug gezien (or: De schilder Kaemmerer aan het werk).

Marjan van Heteren, *Jacob Maris (1837-1899) Ik denk in mijn materie*, Zwolle, 2003, p. 45, no. 32, as: De schilder Kaemmerer aan het werk.

The present lot was painted in Oosterbeek - probably between 1861-1862 - and depicts Jacob Maris' fellow friend the artist Frederik Hendrik Kaemmerer (1839-1902) at work. The rural village of Oosterbeek in Gelderland was one of the favorite places of the young Hague School artists. A group of young landscape painters like Gerard Bilders (1838-1865), Johannes de Haas (1832-1908), Anton Mauve (1838-1888), Paul Gabriel (1828-1903) and his brother Willem Maris settled here to work after nature, the so-called Oosterbeekse School. Maris' interest for landscape painting was awakened during his visits to the artist's colony of Oosterbeek in 1859, 1860 and 1864. Preliminary sketches of the present work (previously in the collection of his brother Matthijs, see: Hefting, p. 121), have annotations by his brother Matthijs who confirms the painter is Kaemmerer and date the work 1861-1862. Jacob's friendship with Kaemmerer was close and when Maris settled in Paris in 1865 (where he was to stay until 1871) he would share a studio on the Rue Mercadet with Kaemmerer, as well as Adolphe Artz (1837-1890).

The purchaser of the present lot is kindly requested to give the work on loan to the exhibition in the Van Gogh Museum, Amsterdam / Petit Palais, Paris, *Retour de Paris: Nederlandse Kunstenaars in Parijs (1789-1914)*, October 2017-May 2018.





252

252

BERNARDUS JOHANNES BLOMMERS
(THE HAGUE 1845-1914)

Where are the pigeons?

signed 'Blommers.' (lower right)
charcoal, watercolour and gouache on paper
640 x 470 mm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

with Kunsthandel J.B. Bennet & Sons Ltd., Glasgow.
Anonymous sale; Christie's, Amsterdam, 14 October 2008, lot 164,
where acquired by the present owner.

Please compare to a similar painting in oil, in the collection of the Museum
Mesdag, The Hague, (titled: Where are the pigeons, 22 x 15.8 cm,
dated 1875 (inv.no. 30)).



253

253

ANTON MAUVE
(ZAANDAM 1838-1888 ARNHEM)

Homeward bound

signed 'A Mauve f.' (lower right)
oil on canvas
40 x 28 cm.

€2,500-3,500

\$2,900-4,000

254

**JAN HENDRIK WEISSENBRUCH
(THE HAGUE 1824-1903)**

The bridge

signed 'J.H. Weissenbruch' (lower right)
oil on canvas
65 x 47 cm.

€8,000-12,000

\$9,200-14,000

PROVENANCE:

with Frans Buffa & Sons, Amsterdam, as: Landschap.
Anonymous sale; Kunstzalen Oldenzeel, Rotterdam, 4 June 1913, lot 184,
as: Het Bruggetje.
Dr. J.F.S. Esser, Amsterdam; his sale, A. Mak, Amsterdam, 18 November 1919,
lot 247, as: Vroege Morgen. (Dfl. 1850 to Mr. Eyk)
with Kunsthandel C.M. van Gogh, Amsterdam.
(Possibly) with H. van Beek, no. 83 (according to a label on the reverse).
Anonymous sale; Sotheby Mak van Waay, Amsterdam, 15 May 1984, lot 209,
where acquired by the family of the present owner.

LITERATURE:

Willem Laanstra, *Johan Hendrik Weissenbruch 1824-1903*, Amsterdam, 1992,
p. 124, no. 0/63-1, as: De Brug.



254

PROPERTY FROM A PRIVATE COLLECTION, SOUTH CAROLINA

!255

ANTON MAUVE (ZAANDAM 1838-1888 ARNHEM)

Homeward bound

signed 'A Mauve.' (lower right)
oil on canvas
58.5 x 36.5 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

In the family of the present owner since *circa* 1915.



255

256

**HENDRIK WILLEM MESDAG
(GRONINGEN 1831-1915 THE HAGUE)**

Prêt à partir pour la pêche (matin)

signed and dated 'HW Mesdag 1906' (lower right)
oil on canvas
180 x 140 cm.

€80,000-120,000

\$92,000-140,000

PROVENANCE:

In the family of the present owner since *circa* 1930, thence by descent to the present owners.

EXHIBITED:

Paris, *Salon de la Société Nationale des Beaux-Arts*, 1906, no. 849, as: *Prêt à partir pour la pêche (matin)*.

LITERATURE:

Johan Poort, *Hendrik Willem Mesdag (1831-1915): Oeuvrecatalogus in beeld*, Wassenaar, 2001, p. 33, no. 470, as: *Prêt à partir pour la pêche*.

Johan Poort, *Hendrik Willem Mesdag: De schilder van de Noordzee*, Wassenaar, 2001, p. 87, no. 1906.07.S, as: *Prêt à partir pour la pêche (matin)*.

The present monumental painting by Mesdag is a great accomplishment by the artist and was painted in 1906 for the yearly Salon exhibition in Paris. This year was a special year for Mesdag, as it was the year in which he received the Gold Honorary Medal for Art and Science from the House Order of Orange-Nassau by Queen Wilhelmina and he celebrated his 50th (Golden) wedding anniversary with his wife Sientje Mesdag-van Houten in his beloved Pulchri Studio. Works by both Hendrik Willem and his wife Sientje Mesdag-van Houten were shown by various galleries in The Hague. Mesdag received many honours during his lifetime. In 1889, he was elected chairman of the artist society Pulchri Studio, the society he joined twenty years earlier, and remained in that post until 1907. He received the royal distinction of Officer in the Order of Orange-Nassau in 1894. And in February 1901 Mesdag was promoted to Commander of the Order of the Dutch Lion.

At the time the present lot was painted, Mesdag was well established in the national and international art world. His international career really started with the gold medal he received at the Salon de Paris in 1870. He exhibited two paintings in Paris, *Les Brisants de la Mer du Nord* and *Une journée d'hiver à Scheveningen*. Mesdag himself was very pleased with *Une journée d'hiver à Scheveningen* and thought it would be a success in Paris. However, he received the golden medal for *Les Brisants de la Mer du Nord*. One of the members of the Jury was so impressed by this painting that he bought it for 2500 Francs. Stimulated by his success in Paris and his love for the sea, Mesdag moved to The Hague where he could focus on the North Sea and the fishermen there. A period of great recognition began. Following his Parisian medal he received numerous other accolades including a gold medal from the municipality of The Hague in 1872.

Until his death in 1915 Mesdag visited the sea at Scheveningen almost daily to seek inspiration for his paintings, also in his later years when the coast had dramatically changed due to industrialization. In the night of 23 to 24 December 1894 the inhabitants of the fishing village of Scheveningen were surprised by a heavy southwestern storm which destroyed more than two-thirds of their complete fishing fleet. This incident had great influence on the community of Scheveningen. Not only did the fishermen lose their livelihood by losing their boats, but also the appearance of Scheveningen would never look the same again. To protect the village a quay-wall was built and plans were made for building a harbour (which opened in 1904). The old fashioned *bomschuiten* which could be drawn up onto the beach by horses were traded in for modern fishing vessels and so changed the beloved beach with its characteristic view -admired by so many of The Hague School-painters- forever.

The present lot is a beautiful example of Mesdag's work in which he depicts the typical Scheveningen *Bomschuiten* and the interesting effect of light on water and sky. Mesdag declared in an interview in 1906 the following about the loss of the Dutch seascape: '*Maar 't bedrijf Scheveningen is er veel minder op geworden nu met die vissershaven. Al die nieuwigheden, waar dient het voor? (...) Wat ik daar gemaakt heb, zo'n jaar of wat geleden, dat krijg je nooit meer te zien! Da's uit, met Scheveningen is 't gedaan. En als ik 't niet alles nog wist van vroeger, uit die schetsen, waarachtig dan was het afgelopen*' (see: Anonymous, 'Onder de Menschen: een gouden schildersbruiloft III', in: *Nieuwe Rotterdamse Courant*, 22 March 1906). The present lot depicts the Scheveningen fishing fleet setting out into open water on an early morning. The treatment of light is exceptional: the quiet sea attains a transparency through the various applied deep hues created through the reflections from the *Bomschuiten*. Green, grey, white and brown are used to construct the water. The great sky is built up from countless tones of white and light-grey set against a clear blue. The sturdy *Bomschuiten* have bright colourful sails that provide a wonderful counterpoint with their surroundings. The present important painting provides the opportunity to revisit the natural beauty of the North Sea prior to its many changes.



Photograph of the celebration of the Golden marriage of Hendrik Willem Mesdag and Sientje Mesdag-van Houten.



H. W. M. 1906



257



258

VARIOUS PROPERTIES

257

LOUIS APOL (THE HAGUE 1850-1936)

Along a canal in winter

signed 'Louis Apol f' (lower left)

oil on panel

27.5 x 42 cm.

€5,000-7,000

\$5,800-8,000

PROVENANCE:

with Kunsthandel Richard Polak, The Hague, by 1992.

Anonymous sale; Christie's, Amsterdam, 21 April 2004, lot 103, where acquired by the present owner.

258

**JAN HOYNCK VAN PAPENDRECHT
(AMSTERDAM 1858-1933 THE HAGUE)**

The battle of the Boyne (1690)

signed 'J. Hoynk van Papendrecht' (lower left)

oil on canvas

90 x 137 cm.

€5,000-7,000

\$5,800-8,000

PROVENANCE:

with Kunsthandel Pieter Overduin, Giessenburg, where acquired by the father of the present owner, 1980.

The Battle of the Boyne was fought across the river Boyne near Drogheda on the east coast of Ireland in July 1690. The fight was between the two rival claimants of the English, Scottish and Irish thrones, the Protestant King William of Orange and the Catholic King James II. It was the last time two crowned kings of England, Scotland and Ireland faced each other on the battlefield. William of Orange won a crushing victory, which secured the Protestant ascendancy in Ireland for generations. The battle retains huge symbolic importance in Northern Ireland, where it is celebrated by the Orange Order every 12 July.



259

JOHAN HENDRIK VAN MASTENBROEK (ROTTERDAM 1875-1945)

Winter: a horsedrawn carriage on a snowy path near a Dutch town

signed and dated 'J.H. v. Mastenbroek 1901' (lower right)

oil on canvas

58 x 72.5 cm.

€8,000-12,000

\$9,200-14,000

260

**JOHANNES CHRISTIAAN KAREL
KLINKENBERG (THE HAGUE 1852-1924)**

*View of the Singel with the Lutheran church,
Amsterdam*

signed 'Klinkenberg' (lower right)
oil on canvas
67 x 51 cm.

€40,000-60,000

\$46,000-69,000

PROVENANCE:

In the family of the present owners since the 1930s.

After the early demise of his tutor marine painter Louis Meyer (1809-1866), Klinkenberg studied with Christoffel Bisschop (1828-1904). Growing up in The Hague, Klinkenberg had started with his lessons at the age of fourteen. Bisschop's influence resulted predominantly in the infusion of his masterly use of *clair obscur*. These sunlit effects, also clearly visible in the present lot, are the result of his attractive and bright palette. From 1876 onwards Klinkenberg specialized in town views and concentrated on a well-balanced composition. This was often achieved by the right point of view from which to render a specific group of buildings. Concentrating on well-balanced compositions in which light played an important role. His oeuvre shows an evident preference for the historical architecture of the Netherlands especially with rich waterways, canals or waterfronts, in particular cities such as Amsterdam, Rotterdam and The Hague. The compositional art of the capriccio or fantasy city view was sometimes used and often he embellished slightly but never strayed far from the truth. Klinkenberg was fascinated by the city of Amsterdam, the diverse architecture of the city enthralled him. So enraptured by the city was Klinkenberg that he moved there in 1887 to stay for 6 years. His star rose quickly and Klinkenberg had numerous successes at the Exhibitions for *Levende Meesters* and sold works to the Boijmans Van Beuningen Museum in Rotterdam and the Museum voor Hedendaagse Kunst (now the Stedelijk Museum) in Amsterdam.

Klinkenberg's towns are often seen from the water, a viewpoint he obviously favoured. In the present lot the artist shows a view of the Singel canal in Amsterdam on a sunny day, with the bright and vivid reflection of the sun on both the architecture and the water. The diverse architecture of the city of Amsterdam enthralled Klinkenberg and he would try to capture it with his attractive and bright palette. What sets Klinkenberg apart from his contemporaries of The Hague School is the remarkable use of colour in his townscapes. Whereas works of other artists are often defined by tonality, Klinkenberg's oeuvre is rather French-oriented with bright, saturated colours.



Photograph of the Lutheran Church at the Singel in Amsterdam, ca. 1860-1870 © Rijksmuseum, Amsterdam





261

BERNARD DE HOOG (AMSTERDAM 1866-1943 THE HAGUE)

The newborn

signed and dated 'Bernard. de Hoog. / 1903' (lower left)

oil on canvas

121 x 148.5 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

Anonymous sale; Christie's, New York, 12 February 1998, lot 15,
where acquired by the present owner.



λ.262

BERNHARD POTHAŠT (HALL 1882-1966 LAREN)

The new arrival

signed 'B Pothast.' (lower right)

oil on canvas

96.5 x 120.5 cm.

€5,000-7,000

\$5,800-8,000



λ263

JAN ZOETELIEF TROMP (BATAVIA 1872-1947 BRETEUIL-SUR-ITON)

The potato gatherers

signed 'J. Zoetelief Tromp' (lower right)

oil on canvas

33 x 48,5 cm.

€15,000-25,000

\$18,000-29,000



264

**JOHANNES CHRISTIAAN KAREL
KLINKENBERG (THE HAGUE 1852-1924)**

A sunlit canal in a Dutch town

signed 'Klinkenberg' (lower right)

oil on panel

31.5 x 44 cm.

€12,000-18,000

\$14,000-21,000

PROVENANCE:

(possibly) Mr. H. Missak-Effendi, The Hague; his sale, J.J. Biesing, The Hague, 31 January 1911, lot 69, as: Stadsgezicht.

LITERATURE:

W. Laanstra, *Johannes Christiaan Karel Klinkenberg (1852-1924). De meester van het zonnige stadsgezicht*, Laren, 1999, p. 84, no. O/33-2, as: Een fantasie op de Lange Haven in Schiedam.

It has been suggested the present view is a *capriccio* of the Lange Haven in Schiedam with the tower of the Sint-Jan-de-Doperkerk (or Havenkerk).



265

265

ANTON MAUVE (ZAANDAM 1838-1888 ARNHEM)

Sprokkelaars: a wood faggot in the snow

signed 'A Mauve f' (lower right)
charcoal, watercolour and gouache on paper
385 x 540 mm.

€2,000-3,000

\$2,300-3,400

PROVENANCE:

with Koninklijke Kunstzaal Kleykamp, The Hague, no. 42,
as: Sprokkelaars.
In the family of the present owner since circa 1930.



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**HENDRIK WILLEM MESDAG
(GRONINGEN 1831-1915 THE HAGUE)**

Hooge zee

signed 'HW Mesdag' (lower right)
charcoal and watercolour on paper
525 x 735 mm.

€4,000-6,000

\$4,600-6,900

PROVENANCE:

Acquired directly from the artist by Mr. and Mrs. L.B. Daud, Bad
Nauheim, Germany, 1904 (Dfl. 1.000) (according to a letter from
the artist, dated 17 June 1904).
Anonymous sale; Christie's, New York, 13 September 2000,
lot 62, where acquired by the present owner.

LITERATURE:

G.H. Marius, 'Hendrik Willem Mesdag 1831-1901', in: *Woord en
Beeld*, Haarlem, 1901, p. 58, as: Hooge zee.
Johan Poort, *Hendrik Willem Mesdag 1831-1915 Oeuvrecatalogus*,
Wassenaar, 1989, p. 416, no. A10.05, as: Hooge zee.



267

267

ANTON MAUVE (ZAANDAM 1838-1888 ARNHEM)

The wood workers

signed 'A Mauve f' (lower right)
charcoal, watercolour and gouache on paper
345 x 430 mm.

€1,500-2,500

\$1,800-2,900



268

HENDRIK WILLEM MESDAG (GRONINGEN 1831- 1915 THE HAGUE)

'Bomschuiten' at sea

signed 'HW Mesdag' (lower left)
watercolour and gouache on paper
435 x 715 mm.

€15,000-25,000

\$18,000-29,000

PROVENANCE:

In the family of the present owner since the 1950s.



269

269

**MATTHIJS MARIS
(THE HAGUE 1839-1917 LONDON)**

*La Plage "Oud Scheveningen" (strand):
sorting the catch on the beach of
Scheveningen*

signed and dated 'M Maris / 1854' (lower left)
oil on canvas
29.5 x 47.5 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

with Kunsthandel E.J. van Wisselingh, Amsterdam,
no. 2612, as: La Plage "Oud Scheveningen" (strand).
Mr. A. Kwast, Amsterdam.

with The French Gallery, London, 1909-1910.

Mr. A.E. Preyer, The Hague; his sale, Frederik
Muller et Cie, Amsterdam, 8 November 1927,
lot 78a, as: La plage.

Anonymous sale; Frederik Muller, Amsterdam,
12 December 1956, lot 241, as: La plage "Oud
Scheveningen".

Mr. B. de Geus van den Heuvel, Nieuwersluis;
his sale, Sotheby Mak van Waay, Amsterdam,
27 April 1976, lot 290, as: A beach scene near
Scheveningen, where acquired by the present owner.

EXHIBITED:

London, The French Gallery, *Ninety-Sixth
Exhibition: Selected works by Israëls, M. Maris,
Harpignies, L'hermitte*, May 1909-1910, no. 11,
as: On the beach.

Amsterdam, Stedelijk Museum, *Van Romantiek
tot Amsterdamse school: Schilderijen uit de
collectie van B. de Geus van den Heuvel*, 7 July-29
September 1958, no. C 53, as: Strandgezicht bij
Scheveningen.

LITERATURE:

P. Haverkorn van Rijsewijk, 'Matthijs Maris'
'Leerjaren te 's Gravenhage en te Antwerpen', in:
Onze Kunst, XVII (1918) XXXIII, pp. 34-35, illustrated.

We kindly thank Mr. Richard Bionda for his help in
cataloguing the present lot.



270

270

LOUIS APOL (THE HAGUE 1850-1936)

*A ferry crossing near Wijk bij Duurstede in
winter*

signed and dated 'Louis Apol f 1930.' (lower left)
and dated again '10 Oct. 1930' (on the stretcher)
oil on canvas
30.5 x 40.5 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

In the family of the present owner since circa 1960.



271

WILLEM BASTIAAN THOLEN (AMSTERDAM 1860-1931 THE HAGUE)

Het kanaal bij de Witte Brug: early morning along the canal

signed and dated 'WB. Tholen 94.' (lower left)

oil on canvas

71 x 100.5 cm.

€18,000-25,000

\$21,000-29,000

PROVENANCE:

with Kunsthandel Pieter A. Scheen, The Hague, by 1980.

Anonymous sale; Christie's, Amsterdam, 24 April 2001, lot 217.

with Kunsthandel Mark Smit, Ommen, by 2002, where acquired by the present owner.

EXHIBITED:

Laren, Singer Museum, *De tijd wisselt van spoor*, 12 April-28 June 1981, no. 854.

LITERATURE:

Pieter A. Scheen, *Lexicon Nederlandse Beeldende Kunstenaars 1750-1950*, The Hague 1981, fig. 724.



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273

272

**PAUL JOSEPH CONSTANTIN GABRIËL
(AMSTERDAM 1828-1903 SCHEVENINGEN)**

A polder landscape with a farm

signed 'Gabriel f' (lower right)

oil on panel
24 x 40 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

Mr. Willem Wolff Beffie (1880-1950), Amsterdam, thence by descent to the family of the present owners.

273

**JEAN PIERRE FRANCOIS LAMORINIÈRE
(ANTWERP 1828-1911)**

Study of a tree

signed with initials, dated and indistinctly inscribed 'Le 23 Juin / 47 /

Antwerpen / ..' (scratched, upper right)

oil on panel
20.5 x 29.5 cm.

€1,000-1,500

\$1,200-1,700

PROVENANCE:

(Possibly) acquired directly from the artist by the family of the present owners.

274 No Lot



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276

275

**PAUL JOSEPH CONSTANTIN GABRIËL
(AMSTERDAM 1828-1903 SCHEVENINGEN)**

A polder landscape with fishermen near a farm

signed 'Gabriël' (lower right)

oil on canvas, unframed

66 x 100,5 cm.

€6,000-8,000

276

**WILLEM BASTIAAN THOLEN
(AMSTERDAM 1860-1931 THE HAGUE)**

The harbour entrance

signed 'Tholen' (lower right)

oil on canvas laid down on panel

26,5 x 40 cm.

€2,000-3,000

\$2,300-3,400

PROVENANCE:

In the family of the present owner since *circa* 1930.

277

**HENDRIK WILLEM MESDAG
(GRONINGEN 1831-1915 THE HAGUE)***Forte brise*

signed 'H W Mesdag' (lower right)

oil on canvas

121 x 97 cm.

Painted before 1891.

€80,000-120,000

\$92,000-140,000

PROVENANCE:

Anonymous sale (Mr. P., The Hague); C. F. Roos, Amsterdam, 14 April 1891, lot 60, as: *Le depart des bateaux* (Dfl. 2,420).

Mr. Willem Hartog, Rotterdam; his sale, C. F. Roos, Amsterdam, 23 October 1894, lot 35, as: *Le depart des bateaux* (Dfl. 1,600 to Mr. G. Roos).

Anonymous sale (coll. H., Rotterdam); Frederik Muller, Amsterdam, 29 October 1907, lot 89, as: *Forte brise*. (Dfl. 1725).

Acquired from the above sale by Kunsthandel J.J. Biesing, The Hague, 1907.

Anonymous sale; Vendu huis der Notarissen, The Hague, 4 November 1968, lot 42.

with Kunsthandel Pieter A. Scheen, The Hague.

In the family of the present owners since the 1970s.

LITERATURE:

M. Hols, *De Meesterwerken van H. W. Mesdag: 30 reproducties naar zijne meest bekende schilderijen*, The Hague, 1908, as: *In volle zee - on the high sea*. Pieter A. Scheen, *Lexicon Nederlandse Beeldende Kunstenaars 1750-1950*, Vol. II, The Hague, 1969-1970, p. 39, no. 339, as: *Zeegezicht met schepen*. Johan Poort, *Hendrik Willem Mesdag, 'Artiste peintre à la Haye'*, Wassenaar 1981, p. 130, no. 1.5, as: *Zeegezichten met schepen*.

Johan Poort, *Hendrik Willem Mesdag 1831-1915 Oeuvrecatalogus*, Wassenaar, 1989, p. 311, no. 13.11, as: *Forte brise*.

Johan Poort, *Hendrik Willem Mesdag, 1831-1915 Oeuvrecatalogus in beeld*, Wassenaar, 2001, p. 44, no. 678 2020.37, as: *Voor anker in branding*.

In the *Figaro-Salon* of 1894 the art critic Charles Yriarte wrote about Mesdag: '*C'est un peintre d'accent; la Hollande se reconnaît en lui et la France l'aime et l'apprécie.*' Mesdag's unbiased depiction of the sea, straight from nature, was regarded as new and revolutionary. And Yriarte wrote: '*De heer Mesdag is van alle zeeschilders degene die ons het meest de indrukken van de zee laat voelen; we voelen de nevel als wij oog in oog staan met zijn grijze wateren en zijn grillige golven die breken op de boeg van de vissersboten*' (see: Yriarte, 1893, p. 95).

Many contemporaries realised that his broad touch, impressive truth and tonal power, overpowered the minutely detailed, idealized pictures of the Romantic school. Mesdag's vigorous brushwork and realistic seas were invariably seen as proof that his paintings possessed truth and immediacy. The present lot depicts Scheveningen fishing boats in a stiff breeze, setting out to sea. Dramatic techniques have been employed, like the high rising waves in grey and white tones with visible impasto in the crests. The weathervanes are blowing horizontally and each vessel is trying to cope with the strong wind, while preparing their sails. With darkening clouds in the background, one vessel has taken off and is waning from the coast with the full wind in its sails. This impressive painting shows Mesdag's qualities at its very best.

Mesdag's painting career initiated in Oosterbeek, a popular artist colony between the 1860s and 1870s, where he spent the summer of 1866. Much like the school of Barbizon, Oosterbeek and its beautiful nature attracted a large number of established and young artists who came to live and work together. Celebrated artists such as Paul Joseph Constantin Gabriel (1828-1903) and Johannes Hubertus Leonardus de Haas (1832-1908) painted alongside Anton Mauve (1838-1888), Gerard Bilders (1838-1865) and Willem Maris (1844-1910), whose encounters would form the foundation of The Hague School and would bring the Dutch landscape to an elevated status of admiration. The Dutch author Adrienne Gilliane Heineken (1886-1964) published in 1910 various essays and articles in French magazines about Dutch The Hague school art, she wrote: '*Israels, Maris, Mesdag et Mauve ont [...] rêvé, contemplé et médité à l'infini, dans le paysage hollandais. Et l'on peut ne pas craindre de dire que leurs toiles sont, non pas seulement oeuvres de peintres, mais sincèrement, profondément oeuvres de philosophes, de poètes*' (see: Adrienne Heineken, *L'Art et les artistes*, Paris, 1910, p. 262).

During his time in Brussels, where he followed an apprenticeship with Willem Roelofs (1822-1897) and his cousin Lawrence Alma Tadema (1836-1912), Mesdag primarily focused on the scenery outside his studio window. While these works were appreciated in Brussels, Mesdag did not receive the desired attention in Amsterdam and Groningen. The turning point in his style and subject matter came in 1868, when he spent the summer in the German resort Norderney. After having studied the beach and its surroundings, Mesdag returned to Brussels to execute his studies in large scale paintings. The works received such appraisal that the artist decided to switch the urban residence and more coastal-oriented city The Hague. Here he would be able to concentrate on seascapes only, or as he put it: '*[...] thuis had ik een heelen winter aan een werkstuk zitten scharrelen; 't was een kust, maar zo naief geschilderd. Toen zei ik: je moet de zee voor je zien, elken dag, er mee leven, anders wordt het niets. En toen gingen we naar Den Haag*' (see: J.D., 'Een Zeerob,' in: *De Nieuwste Courant*, 9 March 1901). The beginning of his career as a landscape painter in The Hague was marked.



Photograph of an interior with the present lot *in-situ*, circa 1900.





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VARIOUS PROPERTIES

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**PAUL JOSEPH CONSTANTIN GABRIËL
(AMSTERDAM 1828-1903 SCHEVENINGEN)**

A windmill at dusk

signed 'Gabriel.f.' (lower left)

oil on canvas
48 x 35.5 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

with Kunsthandel Simonis en Buunk, Ede, where acquired by the present owner.



279

279

ALBERT ROELOFS (SCHAERBEEK 1877-1920 THE HAGUE)

Portrait of a lady with a blue hat

signed with initials (lower right)

oil on panel
22.5 x 20.5 cm.

€2,500-3,500

\$2,900-4,000

It has been suggested the present lot portrays the artist's wife Tjieke Roelofs-Bleckmann (1877-1976).

280 No Lot

248



+281

**WILLEM ROELOFS
(AMSTERDAM 1822-1897 BERCHEM)**

Stortbui: the approaching storm near Gouda

signed 'W: Roelofs.' (lower right)

oil on canvas

52.5 x 93.5 cm.

€25,000-35,000

\$29,000-40,000

PROVENANCE:

Anonymous sale; Sotheby Mak van Waay, Amsterdam, 11 May 1982, lot 248.
with Kunsthandel Simonis & Buunk, Ede, by 2001.
with Kunsthandel Rococco, Gulpen, by 2002,
where acquired by the present owner.

EXHIBITED:

Eindhoven, Museum Kempenland, *De Haagse School: Thema van een Collectionneur*, 4 July-6 September 1992, no. 91, as: *Naderend weer bij Gouda (ook Stortbui)*.

LITERATURE:

Peter Thoben, *De Haagse School: Thema van een Collectionneur*, Eindhoven, 1992, p. 40, no. 91, as: *Naderend regenweer bij Gouda (ook stortbui)*

Willem Roelofs is considered one of the most important landscape painters of his time and a predecessor of *en plein air* painting in Holland. His quest for a sincere study of nature was certainly enhanced by Roelofs' deep admiration for the Barbizon School. In Brussels, where he lived from 1847 until 1887, he was introduced to the work of these French masters, inciting him to make several trips to the woods of Fontainebleau in the early 50s which left a clear imprint on his art.

Roelofs belonged to the core of the so-called The Hague School and various talented students such as Paul Gabriel (1828-1903) and Hendrik Willem Mesdag (1831-1915) came to Brussels to be taught by him. Mesdag labelled his teacher the first and foremost renewer of Dutch landscape painting. In 1848 Roelofs' work was exhibited for the first time at the Exposition Generale in Brussels, the Belgian equivalent of the annual Dutch exhibitions for 'Levende Meesters', which showed works by contemporary artists. The exhibition was a great success for Roelofs, evidenced by the fact that the King of Belgium purchased one of his landscapes. Following this success many commissions soon followed.



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JAN ZOETELIEF TROMP
(BATAVIA 1872-1947 BRETEUIL-SUR-ITON)

In the wheelbarrow

signed 'J. Zoetelief Tromp' (lower right)
watercolour and gouache on paper
130 x 180 mm.

€1,500-2,500

\$1,800-2,900

283

ANTON MAUVE (ZAANDAM 1838-1888 ARNHEM)

The wood gatherer

signed 'A. Mauve' (lower right)
watercolour and gouache on paper
240 x 310 mm.

€1,500-2,500

\$1,800-2,900

284

ALBERT ROELOFS (SCHAERBEEK 1877-1920 THE HAGUE)

In thoughts

signed 'Albert Roelofs.' (upper right)

watercolour and gouache on paper

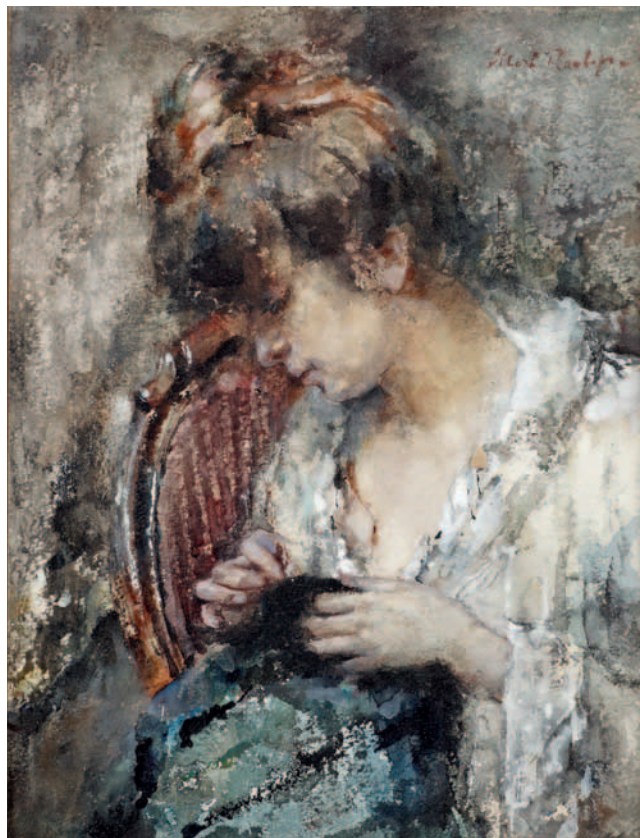
260 x 200 mm.

Painted circa 1900-1905.

€2,500-3,500

\$2,900-4,000

It has been suggested that the present lot depicts the artist's wife Tjieke Roelofs-Bleckmann (1877-1976).



284

285

PAUL RINK (VEGHEL 1861-1903 EDAM)

Springtime

signed 'P Rink' (lower left)

oil on canvas

55 x 42 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

Anonymous sale; Blanchet & Associés, Paris, 16 December 2011, lot 27, where acquired by the present owner.

Please compare to the watercolour, sold in these rooms on 19 September 2006, lot 299.



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PROPERTY FROM THE COLLECTION OF THE LATE
MR. WILLEM WOLFF BEFFIE (1880-1950)

286

**ISAAC ISRAELS
(AMSTERDAM 1865-1934 THE HAGUE)**

*An elegant lady posing before the
sunflowers of Vincent van Gogh*

signed 'Isaac / Israels' (lower left)

oil on canvas

84 x 57 cm.

Painted circa 1916-20.

€80,000-120,000

\$92,000-140,000

PROVENANCE:

with Kunsthandel L.J. Kruger, The Hague.

Mr. Willem Wolff Beffie (1880-1950), Amsterdam,
by the 1920s, thence by descent to the family of the
present owners.

Israels is recognised as one of the leading artists of the Amsterdam Impressionist movement. His swiftly rendered compositions form a unique contribution to the development of the art of his day, as being truly modern in subject matter and style. Israels reveals himself as a sharp observer of human pose and expression, able to capture the essence of a quickly passing moment in a few sweeps of his virtuous brush or pen. The only son of the famous painter Jozef Israels (1824-1911), Isaac's talent for drawing was recognised from a young age. Born in Amsterdam in 1872 he moved with his family to The Hague, where his father became one of the leading figures among the painters of The Hague School. After having received his first training from his father, Isaac followed courses at the academy in The Hague in 1877-78. Here he met George Hendrik Breitner (1857-1923), who was his classmate. Dissatisfied with the cultural climate in The Hague, both artists moved to Amsterdam in 1886, where they soon became associated with the literary movement of the Tachtigers. With Breitner, he founded the so-called Amsterdam School of Impressionism, which replaced the rural motifs of The Hague School painting by motifs from city life.

Following the death of his father, Isaac Israels returned to The Hague in 1911. Here he settled in his ancestral home at the Koninginnegracht. In 1913-14 he lived in London and then finally in 1917 embarked on the refurbishment of his father's studio at the Laan van Roos en Doorn to adapt it to his own taste and style. The new studio was the start of one of the most fruitful and productive periods in the artist's career, bringing forth some of the best works in his oeuvre. Just before moving into his late father's studio in 1917, Isaac Israels was given two paintings on loan from Vincent van Gogh by Jo van Gogh-Bonger (1862-1925), sister-in-law of Van Gogh and a good friend of Isaac. The two paintings *Sunflowers* and *The Yellow house in Arles* (both in the collection of the Van Gogh Museum, Amsterdam, inv.nos F 458, F 464) served as an important source of inspiration to Isaac as he longed to study the intense colours used by Vincent, who he greatly admired. Isaac clearly did not intend to make a copy of the painting but incorporated the work in his paintings in his own unique style where, with just a few effective sweeps of the brush, he brilliantly captures the sunflowers.

The present lot depicts an elegant lady seated in front of Van Gogh's world-famous *Sunflowers* and belongs to a series of paintings in which he incorporated this masterpiece, some of them are now in Museum collections (*Woman reading before Sunflowers* and *Homage to Van Gogh (blue blouse)*, both in the collection of the Van Gogh Museum, Amsterdam and *Women en profil in front of Van Gogh's Sunflowers* in the Museum De Fundatie, Zwolle).

An elegant lady posing before the sunflowers of Vincent van Gogh was acquired by the Dutch Jewish art collector Willem Wolff Beffie (1880-1950) and has never before been shown in public before. Beffie started collecting contemporary paintings in the early 20th century and by 1921 he owned over 500 paintings and drawings. Personally acquainted with Kandinsky (1866-1944), Jawlensky (1864-1941) and Le Fauconnier (1881-1946), Beffie was a passionate collector of German and Russian Expressionist art and he assembled a world-class international collection in Amsterdam, including works by artists such as Paul Klee (1879-1940), Kees Van Dongen (1877-1968), Henri Le Fauconnier (1881-1946), Marc Chagall (1887-1985), Wassily Kandinsky (1866-1944), Leo Gestel (1881-1941) and Jan Sluijters (1881-1957). Many paintings formerly in his collection now enrich the holdings of major museums globally including the Guggenheim in New York, Amsterdam's Stedelijk Museum and New York's Museum of Modern Art.



Photograph of the artist's studio, Oosterpark 82 in
Amsterdam, 1903.





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VARIOUS PROPERTIES

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FLORIS VERSTER (LEIDEN 1861-1927)

A farm with pigs

signed and indistinctly dated 'Floris Verster. / (...)' (lower left)

oil on canvas

60.5 x 87 cm.

Painted circa 1884-1885.

€5,000-7,000

\$5,800-8,000

Please compare to a watercolour with the same composition, dated 1885, in the collection of the Drawing Society Ars Aemula Naturae, Leiden (inv. no. BA 1086), as: *Landschap met zwijntjes*.

288

**PIETER DE JOSSELIN DE JONG
(SINT-OEDENRODE 1861-1906 AMSTERDAM)**

London: carriages in the mist, London

signed and dated 'P. de Josselin / de Jong / 1888' (lower left); and indistinctly inscribed with title 'London' and signed again on a label (attached to the reverse)

oil on panel

70 x 100 cm.

€4,000-6,000

\$4,600-6,900

This present lot is a unique snapshot of Pieter de Josselin de Jong's period in the United Kingdom in 1888. The painter spent many years abroad in Antwerp, Paris and London to enrich his academic skills.



289

**JOHAN BARTHOLD JONGKIND
(LATTROP 1819-1891 LA CÔTE-SAINT-ANDRÉ)**

Moulin à Dordrecht

signed and dated 'Jongkind. 1887' (lower left)

oil on canvas

32.5 x 24.5 cm.

€15,000-25,000

\$18,000-29,000

PROVENANCE:

Estate of the artist; his sale, Hôtel Drouot, Paris, 7 December 1891, lot 50, as: Un Moulin a Dordrecht.

Acquired from the above sale by Galerie Durand-Ruel, Paris/New-York, 1891, with Kunsthandel E.J. van Wisselingh & Co., Amsterdam, inv. no. 90x, by 1939. Anonymous sale; Sotheby's, London, 23 June 1993, lot 178.

Anonymous sale; Sotheby's, Paris, 21 June 2012, lot 134, where acquired by the present owner.

EXHIBITED:

(Possibly) New York, Galerie Durand-Ruel, New-York, *J.B Jongkind*, March 1896, no. 2.

Amsterdam, Kunsthandel E.J. van Wisselingh & Co, Amsterdam, *Maîtres Français et Hollandais du XIXe siècle*, 1 June-1 July 1939, no. 17.

Amsterdam, Kunsthandel E.J. van Wisselingh & Co, Amsterdam, *Exposition de peinture Française*, 6 March-6 April 1940, no. 22.

LITERATURE:

Adolphe Stein, *Jongkind, catalogue critique de l'oeuvre, peintures*, tome I, éditions Brame et Lorenceau, Paris, 2003, p. 318, no. 858, as: Moulin à Dordrecht.

290

**ISAAC ISRAELS
(AMSTERDAM 1865-1934 THE HAGUE)**

*An elegant lady in a fitting room at Hirsch,
Amsterdam*

signed 'Isaac / Israels' (lower right)

chalk and pastel on paper

650 x 490 mm.

Executed circa 1905-1906

€100,000-150,000

\$120,000-170,000

PROVENANCE:

with Galerie Van Voorst van Beest, The Hague,
where acquired by the present owner.

LITERATURE:

Anna Wagner, *Isaac Israels*, Venlo, 1985, pp. 56-7.

Dolf Welling, *Isaac Israels. The sunny world of a
Hague cosmopolitan*, The Hague, 1991, ill. plate 13,
as: Hirsch.

S. de Bodt e.a., *Isaac Israels; Hollands
Impressionist*, Schiedam, 1999, p. 87.

Hans te Nijenhuis, Ietse Meij, *Isaac Israels.
Mannequins en Mode*, Wijk en Aalburg, 2002,
p. 171, as: Mannequin in paskamer (where dated
circa 1905-06).

In comparison to his father Jozef Israels (1824-1911), who followed the realist movement of portraying the hardship of fishermen and farmers, Isaac Israels was a true offspring of the Fin-de-Siècle *zeitgeist*. The effervescent city life in Amsterdam together with the subject of women and the mondaine fashion world engaged Israels' interest. In 1893 he rented a room opposite Mars' millinery on the Nieuwendijk in order to watch the ladies trying on hats and he was fascinated with the electric lights that lit at night in this colourful shop window. His interest for beautifully dressed elegant ladies increased when he was introduced around 1900 by his friend the painter Thérèse Schwartz (1852-1918) to the management of the Amsterdam fashion house Hirsch in Amsterdam. Originally a Brussels firm, Hirsch opened at the Leidseplein in 1881 and by the turn of the century was one of the leading fashion establishments in the Netherlands. Isaac was given the privilege to work within the domain of high fashion in Amsterdam.

Through his contacts at Hirsch & Co., he later also entered the exclusive Parisian fashion houses Drécoll and Paquin, and moved in 1903 to the French capital. At these exclusive *maisons de couture*, Israels was permitted to observe its activities at first hand, working in the fitting rooms, the corridors, the sewing ateliers, and during fashion shows. Here the artist had a direct entry to the elegant clientèle and fashion shows. This opulent environment inspired him to make a large number of watercolours, pastels and oil paintings of subjects connected with the fashion business and which have become an essential part of the artist's oeuvre. *'Hij ziet de dingen goed, en precies zooals ze zijn; en hij geeft ze ons weer óók juist zooals hij ze gezien heeft. Hij veredelt de natuur weinig of niet, - daarvoor is hij realist! Maar hij zoekt zijn onderwerpen daar, waar licht en kleur de schoonste effecten verwekken. In de mode-ateliers van naaisters en hoedenmaaksters waar 'n artistieke wanorde hem aantrekt, waar kleuren en kleurtjes van allerlei aard de fraaiste combinaties vormen, - waar leuke, pittige bewegingen van den arbeid leven brengen in al dien rommel, dáár vind Izaak Israels zijn meest aantrekkelijke tafereeltjes [...]'* (see: Anonymous, *Wereldkroniek*, 15 October 1904, Vol. 11).

The present pastel which Israels executed around 1905-06 is an exceptional example of an elegant lady trying on a new haute couture creation at Hirsch & Co. in Amsterdam with a few seamstresses looking on in concentration over their work. With dynamic and rapid lines Isaac depicts the lady in blue in front of a mirror, which reflects the fitting room. Despite the seemingly rapid style of execution, the sense of depth in the complex composition is brilliantly conveyed. As illustrated here, Israels deployed a tonality, muted palette far removed from the high-keyed colours of his outdoor scenes.

His beloved series of pastels and paintings executed in the fashion houses are an important part in his oeuvre, of which the present lot is a spectacular and captivating example.



Photograph of the old Hirsch & Co. building of
The woman's hats Salon, 1906.





VARIOUS PROPERTIES

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FLORIS ARNTZENIUS (SURABAYA 1864-1925 THE HAGUE)

A view of the Noordeinde, The Hague

signed 'F. Arntzenius' (lower right)

oil on canvas

47 x 32 cm.

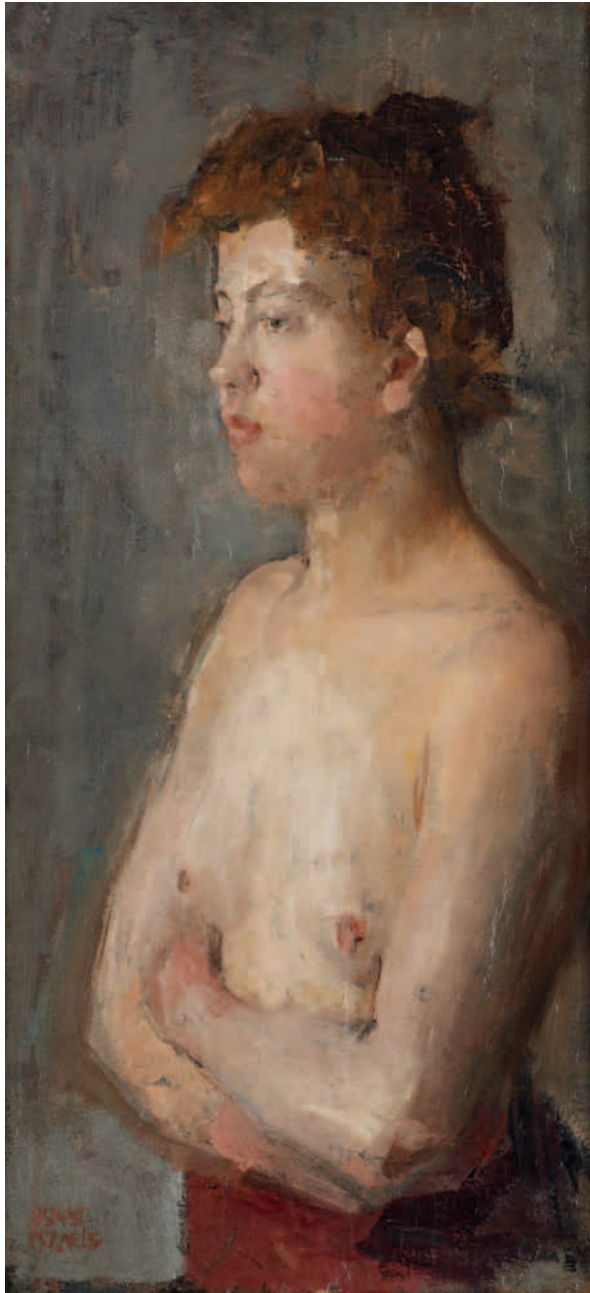
€15,000-25,000

\$18,000-29,000

PROVENANCE:

In the family of the present owner since the 1930s.

Please compare to a watercolour with a similar composition by the same hand (see: Dolf Welling, *Floris Arntzenius, The Hague*, 1992, p. 54, 52 x 36 cm., as: Noordeinde).



292

ISAAC ISRAELS (AMSTERDAM 1865-1934 THE HAGUE)

Young girl posing

signed 'Isaac / Israels' (lower left)

oil on panel

67 x 31 cm.

€15,000-25,000

\$18,000-29,000

PROVENANCE:

with Kunsthandel E.E. Huisman, The Hague.

(Possibly) acquired directly from the above, thence by descent to the present owners.



293



294

293

MARIE WANDSCHEER
(AMSTERDAM 1856-1936 EDE)

Children's toys

signed and dated 'M. Wandscheer / 1883'
(upper right)
oil on panel
31 x 45 cm.

€2,500-3,500

\$2,900-4,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam,
17 November 2009, lot 26A, where acquired by the
present owner.

294

EDUARD FRANKFORT
(MEPPEL 1864-1920 LAREN)

A musical gathering, South-Africa

signed and dated 'Ed: Frankfort. / 06' (lower right)
oil on canvas
80 x 100 cm.

€4,000-6,000

\$4,600-6,900

PROVENANCE:

The family of the artist, thence by descent to the
present owners.

EXHIBITED:

(possibly) Rotterdam, Kunsthandel Oldenzeel /
Amsterdam, Frans Buffa & Zonen, *Tentoonstelling
van schilderijen en schetsen Ed. Frankfort*,
September 1907, no. 1, as: *Binnenplaats Koelies's*.
Amsterdam, *Arti et Amicitiae, Eere-tentoonstelling
Ed. Frankfort*, January-February 1921, no. 68,
as: *Binnenplaats, Zuid-Afrika*.

In his early years Eduard Frankfort painted a lot
of scenes from Jewish religious life. In 1905-1906
Frankfort travelled through South Africa, where
he visited his sister. During his travels he was
inspired by the landscape and its inhabitants, as
can be seen in the present lot.



λ295

BARBARA ELISABETH VAN HOUTEN (GRONINGEN 1862-1950 THE HAGUE)

A colourful display of tulips, azaleas, lillies, amarylles, arums and hyacinths

signed 'BE v Houten' (upper right)

oil on canvas

125 x 100.5 cm.

€6,000-8,000

\$6,900-9,100

PROVENANCE:

In the family of the present owners since the 1950s.



295A

**MAX RABES
(SZAMOTULY 1868-1944 VIENNA)**

*Grosse Wäsche bei Omdurman: women
washing along the river Nile, Sudan*

signed 'Max Rabes.' (lower right); and signed again
and inscribed with title (on the reverse)

oil on canvas
130 x 180 cm.

€15,000-25,000

\$18,000-29,000

Max Rabes was one of the most celebrated German painters of his day. From an early age Rabes was eager to travel but tended to return every twenty years to Berlin. His painting expeditions took him from Germany, Italy and France to Finland and America. However his most important and frequent travels abroad were to Egypt, Israel, Palestine, Turkey and other parts of the Middle East. As a reflection of how important Max Rabes was as an Orientalist painter, he and Wolfgang Christian Gentz (1862-1914), son of Karl Wilhelm Gentz (1822-1890), were specially chosen to accompany the German Emperor and Empress on a state visit to the Middle East in 1898. Over the years, Rabes captured many other facets of Middle Eastern and North African places among such views are scenes along the Nile as can be seen in the present lot.

EXHIBITED:

Düsseldorf, Kunstpalast Düsseldorf, *Internationale
Kunst-Ausstellung*, 1904, no. 1255 (no. 1108),
as: Große Wäsche bei Omdurman, Sudan.



296

JEAN-FRANÇOIS RAFFAËLLI (PARIS 1850-1924)

Fleurs et raisins

signed 'JFRaffaelli' (lower left)

oil on canvas

81 x 65 cm.

€12,000-18,000

\$14,000-21,000

PROVENANCE:

Mr. Vincent Imberti, Bordeaux, by 1920; his sale, Goupil & Cie, Bordeaux, 1920s, lot 23, as: Fleurs.
with Kunsthandel Huinck & Scherjon, Amsterdam, by 1936.

EXHIBITED:

Paris, before 1920.

LITERATURE:

Arsène Alexandre, *Jean-François Raffaëlli*, Paris, 1909, p. 172.

H.P. Bremmer, *Beeldende Kunst*, Amsterdam, July 1937, Vol. 24, no. 3, no. 20,
as: Zinia's in glazen vaas.

We kindly thank Brame & Lorenceau, Paris, for confirming the authenticity of this work, which will be included in its computerised *Catalogue critique* on the artist, now in preparation.



297



298

λ297

PAUL MICHEL DUPUY (PAU 1869-1949 PARIS)

La lecture

signed 'P. M. Dupuy' (lower left)

oil on plywood
40 x 58.5 cm.

€3,000-5,000

\$3,500-5,700

PROVENANCE:

The artist's studio; his sale, Dapsens Scp., Reims, 5 March 1989, lot 26.
Anonymous sale; Christie's, Paris, 20 June 2007, lot 113, where acquired by the present owner.

298

PAUL MATHIEU (BRUSSELS 1872-1932)

Bassin des Pêcheurs, Ostende

signed 'Paul Mathieu' (lower left); and signed again en inscribed with title
(on the reverse)

oil on board
40 x 53.5 cm.

€2,000-3,000

\$2,300-3,400

PROVENANCE:

with Gallery Camille de Laminne de Bex, Brussels.
Anonymous sale; Christie's, Amsterdam, 5 June 2007, lot 95, where acquired by the present owner.



λ299

PAUL MICHEL DUPUY (PAU 1869-1949 PARIS)

Children playing on the beach of Biarritz

signed 'P. M Dupuy' (lower right)

oil on canvas

50 x 64 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

The artist's studio; his sale, Dapsens Scp., Reims, 5 March 1989, lot 9.
Anonymous sale; Christie's, Paris, 20 June 2007, lot 107, where acquired by the present owner.

This work is a study for a painting which was exhibited at the Salon of Paris in 1913. A governess and children are at the Grand Plage de Biarritz, while on a sandy hill in the background, one can observe *La Villa d'Eugénie*, the residence of the empress Eugénie (1826-1920), wife of Napoleon III (1808-1873). The frequent visits by the empress gave Biarritz the reputation of *Queen of the Beaches* and *Beach of Kings*.





300

ISAAC ISRAELS (AMSTERDAM 1865-1934 THE HAGUE)

A view of the Scheveningen boulevard with the Wandelhoofd Wilhelmina in the distance

signed 'Isaac / Israels' (lower right)

oil on canvas

45.5 x 60.5 cm.

Painted circa 1917.

€80,000-120,000

\$92,000-140,000

PROVENANCE:

with Kunsthandel Pieter A. Scheen, The Hague.

with Kunsthandel Borzo, 's Hertogenbosch, 1981 (where dated circa 1917).

with Kunsthandel Van Voorst van Beest Gallery, The Hague, 1984 (where dated circa 1917).

Anonymous sale; Christie's, Amsterdam,

26 October 1999, lot 250 (Dfl. 257,444).

Anonymous sale; Sotheby's, Amsterdam,

17 October 2006, lot 244, where acquired by the present owner (€168.000).

EXHIBITED:

Haarlem, Frans Halsmuseum/De Hallen, *Israels aan zee: Hollandse en Italiaanse strandtaferelen van Isaac Israels (1865-1934)*, 9 June-19 August 2007, no. 15, as: *Gezicht op de Pier van Scheveningen*. The Hague, Kunsthandel Van Voorst van Beest Gallery, *The Sunny World of a Hague Cosmopolitan*, 1991.

LITERATURE:

Antoon Erfstemeijer, *Israels aan zee: Hollandse en Italiaanse strandtaferelen van Isaac Israels (1865-1934)*, Haarlem, 2007, p. 18, no. 15, as: *Gezicht op de Pier van Scheveningen*.

Dolf Welling, *Isaac Israels: The Sunny World of a Hague Cosmopolitan*, The Hague, 1991, p. 112, as: *Pier, Scheveningen*.

At the beginning of the 20th century, Scheveningen was an important source of inspiration to the Dutch Impressionist Isaac Israels. His father, the famous The Hague School painter Jozef Israels (1824-1911), had rented a villa near the Oranjehotel, where he stayed during the summer and where his son would come visit regularly. Isaac would spend days on end with his easel on the picturesque boulevard, the beach or on one of the many terraces of the luxurious hotels along the coast. In 1885 the grand Kurhaus was built and it immediately became one of Isaac's favourite spots. His affection for this development is revealed in a letter from 1898, written at the end of the bathing season: *'Vanavond was 't sluiting van 't Kurhaus; ik was erg aangedaan, en ik vond die muziek en alles ineens zoo mooi! Al die beste brave Hollanders bij 't Wilhelmus- 't is toch plezierig als je daar ook bij hoort!* (see: Antoon Erfstemeijer, *Israels aan zee; Hollandse en Italiaanse strandtaferelen van Isaac Israels*, Haarlem 2007, p. 14) and *'Hoe is 't mogelijk dat iemand eigenlijk buiten de zee kan, dat begrijp ik niet. Het is dezer dagen soms overdonderend mooi, en altijd zoo enorm anders'* (Letter from Isaac Israels from Scheveningen, in: Jacqueline Royaards-Sandberg, *Ik heb je zoveel te vertellen. Brieven van en aan Lodewijk van Deysssel, Emile en Frans Erens en Isaac Israels*, Baarn, 1981, p. 477).

When in 1901 the 372 meter long pier, originally named 'Wandelhoofd Koningin Wilhelmina', was constructed, Isaac started using it as a compositional element in several of his paintings. In the present lot Isaac uses the pier with promenading visitors as the main focus point in this composition, with in the distance the 'Rotonde', the octagonal building at the end of the Pier. Over 1200 guests could eat, drink and enjoy a matinee or evening concert here. In the present lot Isaac Israels has captured a sense of modernity with great flair. Using brisk, confident brushstrokes Isaac has created a very lively composition that is full of movement, showing that he is a perceptive chronicler of the vibrant early 20th century.



The panorama of Scheveningen with the boulevard and the Pier, postcard from 1912 (private collection).





301

301

ISAAC ISRAELS (AMSTERDAM 1865-1934 THE HAGUE)

Balalaika spelers

signed 'Isaac / Israels' (lower left)

chalk and watercolour on paper

550 x 350 mm.

€4,000-6,000

\$4,600-6,900



302

302

JUAN ROIG Y SOLER (BARCELONA 1852-1909)

Anemones and fruits on a table

signed 'Roig' (lower right)

oil on canvas

61.5 x 46.5 cm.

€2,000-3,000

\$2,300-3,400

PROVENANCE:

Acquired by the family of the present owner circa 1995.



303

JUAN ROIG Y SOLER (BARCELONA 1852-1919)

Deux danseuses espagnoles, sur scène, jouant des castagnettes

signed 'Roig' (lower left)
chalk and pastel on paper
460 x 380 mm.

€12,000-18,000

\$14,000-21,000

PROVENANCE:

Acquired by the family of the present owner circa 1995.

Depicted are Spanish dancers on stage, of which six comparable pastels can be found in the collection of the Musée d'Orsay in Paris (inv.nos. RF32.141-146). The fast foot- and arm movements of the dancers, in combination with the fervent, flaring colourful fabrics and the passionate music caused painters like the Spanish artist Juan Roig y Soler, but also Isaac Israels and Jan Sluijters to capture the phenomenon. After having studied arts in Paris and Rome, Juan Roig y Soler primarily lived on the coasts of Italy and Andalusia.

304

ISAAC ISRAELS
(AMSTERDAM 1865-1934 THE HAGUE)

Café Chantant with the dance group la Feria, Paris

signed 'Isaac Israels' (lower right)

oil on canvas

81.5 x 65.5 cm.

Painted in Paris circa 1913.

€60,000-80,000

\$69,000-91,000

PROVENANCE:

Anonymous sale; Paul Brandt, Amsterdam, 11 May 1971, lot 293 (Dfl. 4.300)

In the family of the present owner since circa 1975.

Paris, the cultural capital of Europe during the *fin-de-siècle*, was the browsing centre where artists found inspiration in the various kinds of leisure like the cafés Parisiens, the dance halls, cabaret and theatre. Israels moved to Paris in 1903 and stayed there for ten years, living like a true Parisian and speaking French fluently without a foreign accent. Israels lived in Montmartre, the trendy centre of artistic life and Parisian revelry.

The present lot was painted in 1913, probably in one of the last months he lived in Paris, before he would move to London. He was fascinated by a fair that visited his neighbourhood twice a year, stretching out from the Place d'Anvers to the Boulevard des Batignolles. Israels, amongst many other artists that lived in Montmartre, was attracted by the festive activities such as acrobatic shows, carousels, musicians and dance groups like the Spanish dance and music group *La Feria*, he depicted in the present painting. Israels wrote to his good friend, the writer Frans Erens: '*Pour l'instant je ne peins que des Espagnols. Il y a ici maintenant un cabaret de danse très authentiquement espagnol, qui ne manqué pas de couleur locale*', thus expressing his inspiration from the authentic Spanish dance group' (see: Saskia de Bodt, Judith Wesselingh et al. *Isaac Israels, Hollands Impressionist*. Schiedam, 1999, p. 109). It even seems that he rented a salon to paint the musicians and dancers of the group. The artist did not spear trouble or costs to paint *La Feria* in peace and quiet.

The present lot is a typical example of Israels' mature painterly style, which fully developed during his Parisian years. Captivated by the dynamism of Parisian city life, Israels clearly conveys his enthusiasm in his lively canvasses from this period. The brushstrokes are bold and steadfast yet appear to vibrate with energy just like the subject matter: a Spanish woman dancing to the music of the orchestra, encouraged by the rhythmical hand-clapping of the three women on the left. Fusing great vivacity with clarity of form and rhythm, the present lot is a beautifully representative painting from this seminal period within Isaac's artistic career.

Please compare to a similar painting in Anna Wagner, *Isaac Israels*, Venlo, 1985, p. 86, no. 106, as: *La Feria* (where dated 1913).



Isaac Israels, *Café chantant with dance group La Feria*, Paris 1913 (private collection).





305

ISAAC ISRAELS (AMSTERDAM 1865-1934 THE HAGUE)

Dame in het blauw bij venster: daydreaming

signed 'Isaac / Israëls' (lower right)

oil on canvas

35 x 25 cm.

€15,000-25,000

\$18,000-29,000

PROVENANCE:

The artist studio, The Hague; his sale, Frederik Muller & Co, Amsterdam, 2 April 1935, lot 34, as: *Dame in het blauw bij venster*, where acquired by the family of the present owner.

It has been suggested the present lot portrays Isaac Israëls' girlfriend Sophie de Vries (1879-1931).



306

ALBERT ROELOFS (SCHAERBEEK 1877-1920 THE HAGUE)

In 't atelier: Mientje admiring a portfolio

signed 'Albert Roelofs' (lower left); and signed again, dated '1910' and inscribed with title on a label (attached to the stretcher)

oil on panel
40 x 32 cm.

€15,000-25,000

\$18,000-29,000

PROVENANCE:

Acquired directly from the artist by Mr. Johan Hendrik van Mastenbroek, Rotterdam, 11 January 1911, as: *In 't atelier, Mientje onder atelierraam op sofa leest in een plaatwerk over Boucher* (Dfl. 300).

Anonymous sale; Christie's, Amsterdam, 25 April 2007, lot 188, where acquired by the present owner.

LITERATURE:

Jan Juffermans, *Albert Roelofs: 1877-1920*, The Hague, 1982, p. 101, no. 141.

307

**ISAAC ISRAELS
(AMSTERDAM 1865-1934 THE HAGUE)**

Aan het strand: a sunny day on the beach of Viareggio, Italy

signed 'Isaac Israels' (lower left)

oil on canvas

80 x 60 cm.

€80,000-120,000

\$92,000-140,000

PROVENANCE:

The artist studio, The Hague; his sale, Frederik Muller & Co, Amsterdam, 2 April 1935, lot 13, as: *Aan het strand*, where acquired by the family of the present owner.

EXHIBITED:

Rotterdam, Rotterdamsche Kunstkring, *Herdenkingstentoonstelling Isaac Israels*, 1935, no. 19.

In the late twenties, Isaac Israels frequently stayed in Italy, sometimes in the company of his girlfriend Sophie de Vries (lot 305). Israels had a particular affection for beaches throughout his life. Growing up near the beach of Scheveningen, he regularly worked along the coastline just like his predecessors from The Hague School had done before him. In fact, the beach with the many diverse figures inhabiting it and its generally intense undiluted sunlight developed into one of the foremost themes within Israels' oeuvre.

Israels painted a remarkable series of beach scenes in Italy during the 1920s that primarily depict Venice and Viareggio. The present lot depicts an elegant lady in a blue swimming suit on the sunlit beach of Viareggio. It is a delightfully luminescent example of the Italian beach series that is likely to have been executed in the 1920s. The fluent Italian speaking Isaac first visited the picturesque town of Viareggio in 1923. Situated on the coast of the Tyrrhenian Sea in the North of Tuscany, Viareggio became a popular destination in the first decades of the 19th century with illustrious visitors such as the author Rainer Maria Rilke (1875-1926 and the Italian composer Giacomo Puccini (1858-1924).

Compared to his paintings of Scheveningen beach, the Italian seaside scenes show a different and more southern light. Using a blonde, refined palette of pinks, striking blues and beige in the standing woman's beaching suit, Israels has allowed form to dissolve in the Italian sun. The apparently spontaneous impression of Isaac's painting is a little deceptive. The artist would often make his models stand still in the hot sun for a long time in order to be able to study every aspect of their pose. The art historian A.M. Hammacher wrote in his book *Amsterdamsche Impressionisten en hun Kring* (1941): *'Isaac Israels draws with light, rather nervous strokes and stripes. Everything is somewhat loosely connected. He indicates things, quickly and briefly, yet sufficient to register what his penetrating observation has found important'*.

In a letter to his friend and maecenas Mr. J. Glerum of 4 August 1929 the artist wrote the following about a workday at the Italian beach of Portorose, east of Venice: *'Is hier weer doodelijk vervelend, doch heus wel geschikt om op 't strand wat te schilderen, nog beter dan Lido. Maar 't moet prachtig weer zijn. Als de lucht maar even betreft, wat we bij ons nog prachtig weer zouden noemen, is er geen kraai meer op 't strand te zien. Op 't oogenblik stortregent het zoodat ik een zwaar hoofd heb voor morgen. Tot dusver was 't prachtig, je kunt hier dingen doen die je bij ons niet kunt doen, bv. In een blauw rood en groen zwempakje te zitten schilderen (je ziet er niet zooveel verfvlekken op!). Als ik 't hier wat kan uithouden (er is zelfs een bioscoop!) blijf ik nog wat langer.'* (see: Antoon Erfteemeijer, *Israels aan zee: Hollandse en Italiaanse strandtaferelen*, Haarlem, 2007, p. 71).



Photograph by B.Kiek, Isaac Israels working on the beach in Viareggio, 1929.





308(a pair)



308

GEORGES STEIN (PARIS 1855-1930)

Carriages on the Champs-Élysées, Paris; and A flower seller on the Grands Boulevards, Paris

signed and inscribed 'Georges Stein Paris' (lower left) and 'Georges Stein Paris' (lower right)

oil on panel
18.5 x 24 cm.

a pair (2)

€3,000-5,000

\$3,500-5,700

PROVENANCE:

Anonymous sale; Christie's, Paris, 20 June 2007, lots 98, 99, where acquired by the present owner.



309

309

RENÉ BILLOTTE (TARBES 1846-1914 PARIS)

A bustling day in Paris

signed 'René Billotte' (lower left)
oil on canvas
55 x 68.5 cm.

€2,000-3,000

\$2,300-3,400

310-311 No Lots



312



313

312

**HEINRICH HERMANNS
(DÜSSELDORF 1862-1942)**

Flowermarket on the Singel, Amsterdam

signed 'Heinrich Hermanns.' (lower right)

oil on canvas
70,5 x 92 cm.

€2,500-3,500

\$2,900-4,000

313

**DANIËL JACOB RUDOLF JORDENS
(BATAVIA 1855-ANGERLO 1939)**

Winter: fun on the ice

signed and dated '1909 DJR Jordens' (lower right); and signed,
inscribed and dated again 20/1/1909 (on the reverse)

oil on canvas laid down on board
27 x 59,5 cm.

€1,500-2,000

\$1,700-2,200



314



315

314

**FRANS LANGEVELD
(AMSTERDAM 1877-1939 LAREN)**

A street in Laren

signed 'Frans Langeveld' (lower left)
oil on canvas
40.5 x 51 cm.

€2,500-3,500

λ315

**WILLY SLUITER
(AMERSFOORT 1873-1949 THE HAGUE)**

The beach of Katwijk

signed 'Willy Sluiter' (lower right); and with the studio stamp
(on the reverse)
oil on cardboard
24.5 x 31.5 cm.

€1,500-2,000

\$1,700-2,200



316



317

316

HEINRICH HERMANNS (DÜSSELDORF 1862-1942)

A view of the Lutheran Koepelkerk at the Singel, Amsterdam

signed 'Heinrich Hermanns.' (lower right)

oil on canvas

65 x 90 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

In the family of the present owner since the 1930's.

λ317

WILLY SLUITER (AMERSFOORT 1873-1949 THE HAGUE)

Bomschuiten on the beach, Katwijk

signed and inscribed 'Willy Sluiter- / Katwijk' (lower right); and with studio stamp (on the stretcher)

oil on canvas

46 x 61.5 cm.

Painted circa 1900.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 17 October 2006, lot 149.
with Kunstgalerij Albricht, Velp.



318

ISAAC ISRAELS ((AMSTERDAM 1865-1934 THE HAGUE)

Seamstresses at atelier Paquin, Paris

signed 'Isaac / Israels' (lower right)

chalk and pastel on paper

305 x 385 mm.

executed *circa* 1904-06

€18,000-25,000

\$21,000-28,000

LITERATURE:

D. Welling, *Isaac Israels: The Sunny World of a Hague Cosmopolitan*, The Hague, 1991, p. 104, as: Sewing Studio.



319



320

λ319

EDOUARD-LEON CORTÈS (LAGNY-SUR-MARNE 1882-1969)

Boulevard de la Madeleine

signed 'Edouard Cortès.' (lower right)

oil on canvas

24 x 33 cm.

€18,000-25,000

\$21,000-28,000

PROVENANCE:

Anonymous sale; Christie's, Paris, 20 June 2007, lot 118, where acquired by the present owner.

This painting will be included in Volume III of 'EDOUARD CORTÈS, *Catalogue raisonné de l'œuvre peint*' currently being prepared by Nicole Verdier.

λ320

EDOUARD-LÉON CORTÈS (LAGNY-SUR-MARNE 1882-1969)

Place de la République, Paris

signed 'Edouard Cortès.' (lower left)

oil on canvas, unframed

24 x 35 cm.

€12,000-18,000

\$14,000-21,000

PROVENANCE:

Acquired by the father of the present owner in Paris in 1938 and thence by descent.

This painting will be included in Volume III of "EDOUARD CORTÈS, *Catalogue raisonné de l'œuvre peint*" currently being prepared by Nicole Verdier.

END OF SALE

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7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +31 (0)20 575 52 11.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +31 (0)20 575 52 11.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +31 (0)20 575 52 11.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any **lot** on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** (inclusive of VAT) on the **hammer price** of each **lot** sold. On all **lots** we charge 30.25% of the **hammer price** up to and including €30,000, 24.2% on that part of the **hammer price** over €30,000 and up to and including €1,200,000, and 14.52% of that part of the **hammer price** above €1,200,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and Dutch law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +31 (0)20 5755 266.

3 ARTIST'S RESALE ROYALTY ('DROIT DE SUITE'/VOLGRECHT)

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** and **buyer's premium** (excluding VAT) of the **lot** is 3,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price and Buyer's premium (excluding VAT) (in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in

either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any amounts due under section D3 above; and
 - any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Amsterdam in the currency stated on the invoice in one of the following ways:

- Wire transfer
You must make payments to:
Christie's Stichting Deringelden: ABN AMRO Bank (BIC/SWIFT code ABNANL2A), Apollolaan 171, 1077 AS Amsterdam. Account No. 54.76.17.100; IBAN NL79ABNA0547617100.
- Credit Card.

We accept most major credit cards subject to certain conditions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of €7,500 per buyer per year at our Cashier's Department only (subject to conditions) All cash payments at Christie's Amsterdam B.V. will require formal identification.

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's Amsterdam B.V. and they must be from accounts in Euros from a Dutch bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Amsterdam B.V., Cashiers Department, Cornelis Schuytstraat 57, 1071, JG Amsterdam.

(e) For more information please contact our Cashiers Department by phone on +31 (0)20 575 52 11 or fax on +31 (0)20 575 59 24.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 0.5% per month unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) Once you have made full and clear payment, you must collect the **lot** promptly following the auction. You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full, but you do not collect the **lot** when required after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +31 (0)20 575 52 11. For further information please check the page headed 'Storage and Collection' set out at the back of the catalogue.

2 STORAGE

(a) If you have not collected the **lot** promptly following the auction, we or our appointed agents can:

- charge you and you will have to pay all storage fees while the **lot** is still at our **saleroom**; or
- charge you and you will have to pay all transport and storage costs if the **lot** is removed to a warehouse.

(b) Important information about the removal of the **lot** to a warehouse, fees and costs are set out

at the back of the catalogue on the section headed 'Collection and Storage Charges'.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +31 (0)20 575 52 52. See the information set out at www.christies.com/shipping or contact us at amshipping@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +31 (0)20 575 52 52. See the information set out at www.christies.com/shipping or contact us at amshipping@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test

is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) will not generally be imported into the United States. As a convenience to US buyers, lots which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with the agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of the Netherlands. Before either we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to a lawsuit brought by a third party and this dispute could be joined to that proceeding) and if we both settle the dispute by mediation following the mediation procedure agree we shall each attempt to of the Netherlands Mediation Institute ('NMI') with a mediator affiliated with the NMI and mutually acceptable to each of us. If the dispute is not settled by mediation, it will be dealt with exclusively in the courts of Amsterdam. A buyer who is a natural person and who is not acting in pursuance of a profession shall have the right, within 32 days after Christie's has invoked this clause against him in writing,

to choose to have the dispute adjudicated by the court that has jurisdiction by law.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	No VAT will be charged on the hammer price . VAT at 21% will be charged on the buyer's premium and invoiced on an inclusive basis.
!	If a Lot is marked '+' or '!', it will have a special VAT status and will be subject to higher rates as follows: Lot is imported from outside the EU. For each lot the buyer's premium is calculated as 37.75% of the hammer price up to a value of €30,000, plus 31.7% of the hammer price between €30,001 and €1,200,000, plus 22.02% of any amount in excess of €1,200,000.
+	21% VAT applies to both the hammer price and the buyer's premium. The buyer's premium is calculated for each lot as 51.25% of the hammer price up to a value of €30,000, plus 45.2% of the hammer price between €30,001 and €1,200,000, plus 35.52% of any amount in excess of €1,200,000.

VAT Exemptions/Refunds on Export

VAT charged on both the **hammer price** and the **buyer's premium** may be refunded provided the following conditions are met:

1. The **lot** must be exported from the EU within two months of the date of the sale.
2. Christie's must be provided with proof of export bearing the original customs stamp from the point of export from the EU. Netherlands tax authorities will not accept photocopies.
3. The purchase invoice must be addressed to a party resident outside of the EU.

Christie's remains liable to account for VAT on all **lots** unless the conditions listed above are satisfied. Therefore buyers will generally be asked to initially deposit all amounts of VAT invoiced. To apply for a refund, the appropriate export evidence must be sent to Christie's accounts department clearly marked 'VAT REFUND'. There will be an administration charge of €35 payable to Christie's for this service.

An immediate refund of VAT is possible if shipping is arranged by Christie's within two months of the date of the sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com

Tel: +31 (0)20 5755 266

COLLECTION AND STORAGE CHARGES

To avoid further transport with the risks involved, buyers are urgently requested to pay and collect their paid purchases at Christie's, where **lots** are available for collection on any weekday from 9.00 am – 5.00 pm. Please note that at our discretion some lots may be moved immediately after the sale to our third party storage facility at Crown Fine Art, Gyrocoopweg 19, 1042 AC Amsterdam. Tel + 31 (0)20 658 33 80 or Fax +31 (0)20 658 33 99. These **lots** will be marked with a red square in the catalogue.

From the moment of transfer, Crown Fine Art general terms and conditions will apply. A copy of these terms and conditions can be requested from Crown Fine Art. Crown Fine Art's warehouse is open for collection on every weekday between 8.00 am – 5.00 pm.

Transfer and storage charges to the transporters will be payable by the buyer from 7 June 2016 to Crown Fine Art. Please note storage charges, if applicable, will be calculated as follows:

- * A fixed administration fee of €11 per **lot** (with a maximum of €33 per buyer) excluding VAT.
- * Storage charges of €3.25 per day for larger **lots** and €2.25 per day for smaller lots, excluding VAT.

... HOME JAMES!

As an additional service to Buyers, Christie's can arrange delivery for purchased **lots** via Crown Fine Art within the Netherlands (excluding the Dutch Islands). The charges per delivery (i.e. one up to three **lots** shipped to the same address) are as follows:

Deliveries within postal code areas starting with 10 or 11:

For small items (i.e. those that can be carried by one person): €100 (including VAT) per delivery.

For large items (i.e. those that require two persons): €180 (including VAT) per delivery.

Deliveries to all other areas in the Netherlands (excluding the Dutch Islands)

For small items: €180 (including VAT) per delivery

For large items: €250 (including VAT) per delivery

Soft packing small item: €15 (including VAT) per lot

Soft packing large item: €25 (including VAT) per lot

Full payment of the purchased lots is required before actual delivery can take place.

It is the client's responsibility to ensure that they arrange adequate insurance cover for their property. If required, Crown Fine Art can arrange insurance and will be pleased to provide a quotation on request.

For items that need to be hoisted up, please ask for a separate quotation.

Please contact Crown Fine Art at +31 (0)20 658 33 80. If you are interested in the above service, and if you would like to discuss further details such as time of delivery and insurance cover. Deliveries will be within one week after payment of the purchased lots (and transport charges) has been received, in a time slot of two hours.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or in part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

■

See Storage and Collection Pages in the Catalogue.

?, *, Ω, α, #, †

See VAT Symbols and Explanation.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

* "Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

* "Studio of ..." / "Workshop of ..."

In Christie's qualified opinion a work executed in the

studio or workshop of the artist, possibly under his supervision.

* "Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

* "Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

* "Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

* "After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..." / "Dated ..." /

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..." / "With date ..." /

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

* This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA BUENOS AIRES

+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA SYDNEY

+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA VIENNA

+43 (0)1 533 881214
Angela Baillou

BELGIUM BRUSSELS

+32 (0)2 512 88 30
Roland de Lathuy

BERMUDA BERMUDA

+1 401 849 9222
Betsy Ray

BRAZIL RIO DE JANEIRO

+5521 2225 6553
Candida Sodre

SÃO PAULO

+5511 3061 2576
Nathalie Lenci

CANADA TORONTO

+1 416 960 2063
Brett Sherlock

CHILE SANTIAGO

+56 2 2 2631642
Denise Ratnoff
de Lira

COLOMBIA BOGOTA

+571 635 54 00
Juanita Madrinan

DENMARK COPENHAGEN

+45 3962 2377
Birgitta Hillingsø
(Consultant)

+45 2612 0092
Rikke Juel Brandt
(Consultant)

FINLAND AND THE BALTIC STATES

HELSINKI
+358 40 5837945
Barbro Schauman (Consultant)

FRANCE BRITTANY AND THE LOIRE VALLEY

+33 (0)6 09 44 90 78
Virginie Gregory
(Consultant)

GREATER FRANCE EASTERN FRANCE

+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS

+33 (0)1 40 76 85 85

POITOU-CHARENTE AQUITAINE

+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES

+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY DÜSSELDORF

+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT

+49 (0)173 317 3975
Anja Schaller (Consultant)

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne
Schweizer

INDIA •MUMBAI

+91 (22) 2280 7905
Sonal Singh

DELHI

+91 (011) 6609 1170
Sanjay Sharma

INDONESIA JAKARTA

+62 (0)21 7278 6268
Charmie Hamami

ISRAEL TEL AVIV

+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY •MILAN

+39 02 303 2831

ROME

+39 06 686 3333
Marina Cicogna

NORTH ITALY

+39 348 3131 021
Paola Gradi
(Consultant)

TURIN

+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE

+39 041 277 0086
Bianca Arrivabene Valenti Gonzaga
(Consultant)

BOLOGNA

+39 051 265 154
Benedetta Possati Vittori Venenti
(Consultant)

GENOVA

+39 010 245 3747
Rachele Guicciardi (Consultant)

FLORENCE

+39 055 219 012
Alessandra Niccolini di Camugliano
(Consultant)

CENTRAL & SOUTHERN ITALY

+39 348 520 2974
Alessandra Allaria (Consultant)

JAPAN TOKYO

+81 (0)3 6267 1766
Chie Banta

MALAYSIA KUALA LUMPUR

+60 3 6207 9230
Lim Meng Hong

MEXICO MEXICO CITY

+52 55 5281 5546
Gabriela Lobo

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS •AMSTERDAM

+31 (0)20 57 55 255

NORWAY OSLO

+47 975 800 78
Katinka Traaeth
(Consultant)

PEOPLES REPUBLIC OF CHINA

BEIJING
+86 (0)10 8572 7900
Jinjing Cai

•HONG KONG

+852 2760 1766

•SHANGHAI

+86 (0)21 6355 1766
Gwenn Delamaire

PORTUGAL LISBON

+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA MOSCOW

+7 495 937 6364
+44 20 7389 2318
Katya Vinokurova

SINGAPORE SINGAPORE

+65 6735 1766
Wen Li Tang

SOUTH AFRICA CAPE TOWN

+27 (21) 761 2676
Juliet Lomborg
(Independent Consultant)

DURBAN & JOHANNESBURG

+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE

+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA SEOUL

+82 2 720 5266
Hye-Kyung Bae

SPAIN BARCELONA

+34 (0)93 487 8259
Carmen Schjaer

MADRID

+34 (0)91 532 6626
Juan Varez
Dalia Padilla

SWEDEN STOCKHOLM

+46 (0)73 645 2891
Claire Ahman (Consultant)

+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND •GENEVA

+41 (0)22 319 1766
Eveline de Proyart

•ZÜRICH

+41 (0)44 268 1010
Dr. Bertold Mueller

TAIWAN TAIPEI

+886 2 2736 3356
Ada Ong

THAILAND BANGKOK

+66 (0)2 652 1097
Yaovanee Nirandara
Punchalee Phenjati

TURKEY ISTANBUL

+90 (532) 558 7514
Eda Kehale Argüm
(Consultant)

UNITED ARAB EMIRATES •DUBAI

+971 (0)4 425 5647

UNITED KINGDOM •LONDON, KING STREET

+44 (0)20 7839 9060

•LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074

NORTH AND NORTHEAST

+44 (0)20 3219 6010
Thomas Scott

NORTHWEST AND WALES

+44 (0)20 7752 3033
Jane Blood

SOUTH

+44 (0)1730 814 300
Mark Wrey

SCOTLAND

+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS

+44 (0)20 7389 2032

IRELAND

+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES BOSTON

+1 617 536 6000
Elizabeth M. Chapin

CHICAGO

+1 312 787 2765
Lisa Cavanaugh

DALLAS

+1 214 599 0735
Capera Ryan

HOUSTON

+1 713 802 0191
Jessica Phifer

LOS ANGELES

+1 310 385 2600

MIAMI

+1 305 445 1487
Jessica Katz

NEWPORT

+1 401 849 9222
Betsy D. Ray

•NEW YORK

+1 212 636 2000

PALM BEACH

+1 561 833 6952
Maura Smith

PHILADELPHIA

+1 610 520 1590
Christie Lebono

SAN FRANCISCO

+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

CORPORATE COLLECTIONS
Tel: +44 (0)20 7389 2548
Email: norchard@christies.com

FINANCIAL SERVICES
Tel: +44 (0)20 7389 2624
Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION
Tel: +44 (0)20 7389 2101
Fax: +44 (0)20 7389 2300
Email: rconnett@christies.com

**PRIVATE COLLECTIONS
AND COUNTRY HOUSE
SALES**
Tel: +44 (0)20 7389 2343
Fax: +44 (0)20 7389 2225
Email: awaters@christies.com

MUSEUM SERVICES, UK
Tel: +44 (0)20 7389 2570
Email: llindsay@christies.com

PRIVATE SALES
US: +1 212 636 2034
Fax: +1 212 636 2035

VALUATIONS
Tel: +44 (0)20 7389 2464
Fax: +44 (0)20 7389 2038
Email: mwrey@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION

LONDON
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

NEW YORK
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

HONG KONG
Tel: +852 2978 6747
Fax: +852 2525 3856
Email: hongkong@christies.edu

**CHRISTIE'S FINE ART
STORAGE SERVICES**

NEW YORK
Tel: +1 212 974 4570
newyork@cfas.com

SINGAPORE
Tel: +65 6543 5252
Email: singapore@cfas.com

**CHRISTIE'S INTERNATIONAL
REAL ESTATE**

NEW YORK
Tel: +1 212 468 7182
Fax: +1 212 468 7141
info@christiesrealestate.com

LONDON
Tel: +44 20 7389 2551
Fax: +44 20 7389 2168
info@christiesrealestate.com

HONG KONG
Tel: +852 2978 6788
Fax: +852 2973 0799
info@christiesrealestate.com

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07/03/16



PIET MONDRIAN (1872-1944)
Farmhouse and trees near the river Gein
signed 'Piet Mondriaan' (lower left)
oil on canvas laid down on panel
38.5 x 48 cm.
€80,000-120,000

MODERN ART

Amsterdam, 7 June 2016

VIEWING

3-6 June 2016
Cornelis Schuytstraat 57
1071 JG Amsterdam

CONTACT

Odette van Ginkel
ovanginkel@christies.com
+31 (0)20 575 52 84

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PAUL-LOUIS DELANCE (PARIS 1848-1924)
Le départ, Gare d'Austerlitz, Paris
signed and dated 'Paul Delance. 1883' (lower left)
oil on canvas
83 x 126½ in. (211.5 x 321.9 cm.)
£200,000-300,000

19TH CENTURY EUROPEAN & ORIENTALIST ART

London, King Street, 14 June 2016

VIEWING

10-14 June 2016
8 King Street
London SW1Y 6QT

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