

OLD MASTERS & 19TH CENTURY ART

INCLUDING DUTCH IMPRESSIONISM



AMSTERDAM · 15 & 16 NOVEMBER 2016

CHRISTIE'S













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OLD MASTER AND 19TH CENTURY ART AUCTION CALENDAR

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26 OCTOBER

19TH CENTURY EUROPEAN ART
NEW YORK

26 OCTOBER

OLD MASTER PAINTINGS
NEW YORK

2 NOVEMBER

OLD MASTER & BRITISH PAINTINGS
LONDON, SOUTH KENSINGTON

8 DECEMBER

OLD MASTER & BRITISH PAINTINGS
EVENING SALE
LONDON, KING STREET

9 DECEMBER

OLD MASTER & BRITISH PAINTINGS
DAY SALE
LONDON, KING STREET

13 DECEMBER

19TH CENTURY EUROPEAN
& ORIENTALIST ART
LONDON, KING STREET







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Front cover: Lot 227
Inside front cover: Lot 84
Inside back cover: Lot 290
Back cover: Lot 138

OLD MASTERS & 19TH CENTURY ART INCLUDING DUTCH IMPRESSIONISM

TUESDAY 15 & WEDNESDAY 16 NOVEMBER 2016

HIGHLIGHTS FROM THE RADEMAKERS COLLECTION

AUCTION

Tuesday 15 November 2016
at 2.00 pm Lots 1-138 and
Wednesday 16 November 2016
at 2.00 pm Lots 157-336
Cornelis Schuytstraat 57,
1071 JG Amsterdam
under the aegis of
Mr M.J. Meijer c.s. Notarissen.

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **AMS-3066**

VIEWING

Friday	11 November	10.00 am - 5.00 pm
Saturday	12 November	10.00 am - 5.00 pm
Sunday	13 November	10.00 am - 5.00 pm
Monday	14 November	10.00 am - 4.00 pm

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[21]

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CHRISTIE'S

OLD MASTERS

TUESDAY 15 NOVEMBER AT 2.00 PM

LOTS 1-138





1

MARCELLUS COFFERMANS (ACTIVE, ANTWERP 1549-1575)

The Virgin and Child

oil on panel, corners cut
17.5 x 14.1 cm.

€15,000-20,000

\$17,000-22,000

In all likelihood Coffermans also painted the *Virgin and Child*, sold with Sotheby's, London, 7 July 2016, lot 104, as follower of Joos van Cleve (€30,000).



PROPERTY FROM A BELGIAN COLLECTION (LOTS 2, 99, 113)

2

**CIRCLE OF THE MASTER OF THE LEGEND OF ST. MARY MAGDALENE
(ACTIVE IN BRUSSELS, C. 1490-C. 1526)**

The Annunciation

oil on panel

34.4 x 33.5 cm.

€20,000-30,000

\$23,000-34,000



3
FOLLOWER OF ROGIER VAN DER WEYDEN

The Lamentation

oil and tempera on panel
30.8 x 43.6 cm.

€12,000-18,000
\$14,000-20,000



4
CIRCLE OF JAN VAN GOYEN
(LEIDEN 1596-1656 THE HAGUE)

A ruined watch tower on a river bank with figures on a wall, a rowing boat and sailing vessels beyond

with two monograms 'VG' and 'W...'
 (lower right)
 oil on panel
 35 x 36.9 cm.

€4,000-6,000

\$4,500-6,700

4



5
LAURENS CRAEN
(THE HAGUE 1620-1663/70 MIDDELBURG)

Peaches, plums, figs, apricots, dates and grapes hanging from a blue ribbon tied to a hook

signed and dated 'L. Craen, f. / 1653' (lower left)
 oil on panel
 40.5 x 28.7 cm.

€7,000-10,000

\$7,900-11,000

PROVENANCE:

Dr. Max Wassermann, Paris;
 Confiscated by the Einsatzstab Reichsleiter Rosenberg during the Nazi occupation in Paris and transferred to the Jeu de Paume, 15 March 1941 (ERR inventory no. M.W.67);
 Recovered by the Monuments Fine Arts and Archives Section from Alt Aussee, Austria (no.225/20) and transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP no. 231/20);
 Returned to France and restituted to the heirs of Dr. Max Wasserman, 22 October 1946;
 Dr. Max Wassermann, his sale; Galliera, Paris, 26 November 1967, lot 8.

LITERATURE:

W. Bernt, *Die Niederländischen Maler des 17. Jahrhunderts*, Munich, 1970, I, p. 27, fig. 270.

5



6



7

6
R. COIY (ACTIVE IN 1640)

Grapes on the vine in a wicker basket with apples and a pear on a wooden table

signed and dated 'R · Coij · 1640' (lower right)

oil on panel

51.2 x 65.3 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Anonymous sale; Koller, Zurich, 1 April 2011, lot 3082, as Delft artist c. 1640, where purchased by the present owners.

THE PROPERTY OF A DUTCH NOBLEMAN (LOT 7)

7
CIRCLE OF JAN VAN GOYEN
(LEIDEN 1596-1656 THE HAGUE)

Ships on calm water with Fort Rammekens beyond, a man-o'-war firing a salute in the distance

oil on panel

39.2 x 65.7 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

with P. de Boer, Amsterdam, where acquired by the father of the present owner in the early 1960s.

The composition derives from Jan van Goyen's picture in the collection of the Academy of Fine Arts, Vienna. We are grateful to Jan Kelch for assisting with the cataloguing of this work.



8



9



10

8
ANTHONIE VAN BORSSOM
(AMSTERDAM 1630/1-1677)

A view of the bleaching fields and ramparts of Haarlem

indistinctly signed (lower centre)

oil on panel

46.4 x 63.4 cm.

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Acquired in the 1950s by the stepfather of the consigner to the following sale; Anonymous sale; Christie's, Amsterdam, 10 November 2008, lot 10, where purchased by the present owner.

We are grateful to Laurens Schoemaker of the RKD, The Hague, for identifying the view as seen from the northern north-west of Haarlem. He kindly has identified the various buildings, from left to right, as the Klokhuis just behind the Kruispoort, the St. Bavo church, (probably) the Arme Kinderhuis and the Pinkmolen, all within the ramparts on the northern side of the town. Another view in which the Pinkmolen is prominently depicted, is the *View of the Ramparts of Haarlem with the Pinkmolen* by Gerrit Berckheyde in the Philadelphia Museum, Philadelphia (Pennsylvania).

9
ARENT ARENTSZ.,
CALLED CABEL
(AMSTERDAM 1585/86-1631)

A river landscape with a fisher woman giving a coin to a gypsy

signed with monogram 'AA' (lower right)

oil on panel

32.3 x 51.5 cm.

€8,000-12,000

\$9,000-13,000

PROVENANCE:

In the collection of a family from the early 20th century onwards, by decent and consigned to the following sale; Anonymous sale; Sotheby's, London, 29 April 2010, lot 112.

A very similar river landscape with gypsies by Cabel, dating to *circa* 1625-31, is in the Rijksmuseum, Amsterdam.

10
PIETER MULIER I
(HAARLEM 1600/15-1659)

A seascape with various sailing boats and fishermen drawing in their nets

signed with initials 'PM' (lower right)

oil on panel

51.9 x 96.5 cm.

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Anonymous sale; Paul Brandt, Amsterdam, 7 May 1974, lot 16. Anonymous sale; Glerum, The Hague, 25 November 1991, lot 166. Anonymous sale; Christie's, Amsterdam, 7 May 1996, lot 13, where acquired by the consigner to the following sale; Anonymous sale; Christie's, Amsterdam, 13 October 2009, lot 24, where purchased by the present owners.



11

**CIRCLE OF JAN GOSSAERT, CALLED MABUSE
(MAUBEUGE 1478-1532 MIDDELBURG)**

Christ falling under the Cross

oil on panel, shaped top
31.7 x 26.1 cm.

€30,000-50,000

\$34,000-56,000

PROVENANCE:

Th. Blumberger; his sale, Lempertz, Cologne, 31 October 1911, lot 153, as Bernard van Orley.

Acquired in Brussels by the grandfather of the present owner, 1915.

This rediscovered picture may have formed part of a dismembered polyptych of *The Passion of Christ*, whose authorship is not known, though the style shows affinities with both Bernard van Orley (c. 1488-1548) and Jan Gossaert. It has traditionally been attributed to Bernard van Orley and was in the collection Th. Blumberger, Cologne, until 1911. Three other panels of similar dimensions with an arched top and presumed to be from the same series, have been offered with Christie's, London, as works from the circle of Jan Gossaert: *The Betrayal of Christ* (16 April 1999, lot 93) and *Christ before Pontius Pilate*, and *Christ nailed to the Cross* (17 December 1999, lot 122). Friedländer reproduced two similar works in his catalogue devoted to the works of Jan Gossaert: a *Crucifixion*, formerly in the Stillwell collection, New York, and a *Deposition*, formerly in the R. Trautmann collection, Madrid (see M.J. Friedländer, *Early Netherlandish Painting, Jan Gossaert and Bernard van Orley*, Leyden and Brussels, VIII, 1972, p. 93, nos. 16 and 17, pl. 23), where the attribution to Gossaert is being questioned.

12

**ATTRIBUTED TO PIETER CLAEISSENS THE YOUNGER
(ACTIVE, SOUTHERN NETHERLANDS 1571-1620)**

The right wing of an altarpiece: A Cistercian monk at prayer

oil on panel
59.5 x 17.5 cm.

€7,000-10,000

\$7,900-11,000

PROVENANCE:

Acquired in Brussels by the grandfather of the present owner, 1915.





13

■ 13
PETER SNIJERS
(ANTWERP 1681-1752)

An extensive wooded landscape with battling soldiers; possibly the Battle of Lekkerbeetje at Vught, 5 February 1600

oil on canvas
 109.6 x 64.7 cm.

€20,000-30,000 \$23,000-34,000

PROVENANCE:

Acquired in Brussels by the grandfather of the present owner, 1915.

14
HANS JORDAENS III
(? 1585/1605-1643 ANTWERP)

The Finding of Moses

signed 'H. Jordaens. fecit' (lower right)
 oil on panel
 28.6 x 40 cm.

€10,000-15,000 \$12,000-17,000

PROVENANCE:

with A. Deiker, Braunfels/Lahn, where acquired by the grandfather of the present owner, 1922.

15
LUCAS VAN UDEN
(ANTWERP 1595-1672/73)

An extensive mountainous landscape with a fortune teller and other figures on a river bank

signed 'Lucas-van-vden' (lower left)
 oil on panel
 50.7 x 73.3 cm.

€10,000-15,000 \$12,000-17,000

PROVENANCE:

with A. Deiker, Braunfels/Lahn, where acquired by the grandfather of the present owner, 1927.

The staffage appears to have been painted by David Teniers the Younger (Antwerp 1610-1690 Brussels).



14



15



16

16
STUDIO OF PAULUS MOREELSE
(UTRECHT 1571-1638)

The Virgin and Child, in a painted oval

oil on panel
66.2 x 52.1 cm.

€6,000-8,000

\$6,800-8,900

PROVENANCE:

Acquired by the grandfather of the present owner, circa 1915.

17
ATTRIBUTED TO JOOS DE MOMPER
(ANTWERP 1564-1635)

An elegant company on horse back passing a beggars family; a fragment

oil on panel
17.5 x 23 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Acquired in Brussels by the grandfather of the present owner, 1915.



17

18
ATTRIBUTED TO PANDOLFO RESCHI
(GDÁNSK C. 1640-1696 FLORENCE)

Soldiers plundering a village

oil on copper
27.5 x 42.7 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Acquired in Brussels by the grandfather of the present owner, 1915.

We are grateful to Ludovica Trezzani for suggesting the attribution on the basis of a photograph.



18



19

19

**CIRCLE OF JACOB GRIMMER
(ANTWERP 1525/26-1589/1609)**

An Allegory of Spring: a rocky coastal landscape with farmers working

oil on panel
36.6 x 50.8 cm.

€6,000-8,000

PROVENANCE:

Acquired in Brussels by the grandfather of the present owner, 1915.

This picture derives from a composition by Jacob Grimmer, as part of a series of the four seasons, of which several versions exist.

\$6,800-8,900



20
ATTRIBUTED TO CATHARINA VAN HEMESSEN
(ANTWERP 1527/28-1560/80 ?)

Portrait of a lady, half-length, in a black dress with red sleeves, white cuffs and collar, and a white bonnet

inscribed and dated 'HINC VIDE QVALIS HONOS VVLTVS ELORENTE IVVENTE
 ÆTAT 31 1550' (along the circumference)

oil on panel, tondo

14.1 cm. diam.

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Collection Hein, Paris, by 1926 (according to an annotation by M.J. Friedländer in his photo archive).

with R. Finck, Brussels, from whom acquired in 1980 by the father of the present owner.

LITERATURE:

K. de Clippel, 'Catharina van Hemessen (1528-na 1581): amateurschilderes, en toch pionier?', in *Jaarboek van het Koninklijk Museum voor Schone Kunsten, Antwerp*, 1998, pp. 243-92, fig. 23.



21

DAVID TENIERS I (ANTWERP 1582-1649)

A wooded landscape with Saint James the Elder resting on a riverbank, with a herdsman and his cattle in the distance, and a town beyond

signed ' DAVID ·TENIER ·INVENTOR FECIT' (lower centre)

oil on panel

73 x 101.6 cm.

€7,000-10,000

\$7,900-11,000

PROVENANCE:

Collection Van Horen, Sint Truiden, Belgium, by 1870; from whom acquired by the great-grandfather of the present owners.

EXHIBITED:

Breda, De Beyerd, *Oude Kunst uit particulier bezit in Breda en Baronie: een tentoonstelling van schilderijen, beelhouwwerken, en voorwerpen van kunstnijverheid*, 24 December 1958 - 26 January 1959, no. 25.

LITERATURE:

Catalogus van de tentoonstelling oude kunst in particulier bezit, Breda, 1959, no. 25.
E. Duverger and H. Vlieghe, *David Teniers der Ältere. Ein vergessener Flämischer Nachfolger Adam Elsheimers*, Utrecht, 1971, p. 78, under c.- Heilige.



22

CIRCLE OF JOOS DE MOMPER (ANTWERP 1564-1635)

A winter landscape with children on the ice and other figures, a town beyond

oil on canvas

115 x 162.3 cm.

€8,000-12,000

\$9,000-13,000

23

PIETER VAN ASCH (DELFT 1603-1678)

An extensive dune landscape with an elegant couple and travellers halting by an inn

signed 'A' (lower left)
oil on panel, octagonal
30.7 x 30.6 cm.

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Anonymous sale; Christie's, London, 1 February 1985, lot 66.
Private collection, United Kingdom.
Private collection, Mönchengladbach.

EXHIBITED:

Mönchengladbach, Städtisches Museum Schloß Rheydt, *Aus Wohnzimmern und Sammelmappen*, 25 October - 5 December 2002.

LITERATURE:

Rheydter Jahrbuch 26, 2002, p. 84, ill.



23

24

**ATTRIBUTED TO JAN PORCELLIS
(GENT 1583/85-1632 ZOETERWOUDE)**

A Dutch three master in a strong breeze

oil on panel
48.5 x 39 cm.

€2,000-3,000

\$2,300-3,400

PROVENANCE:

The estate of Ir. H. van der Kaa, The Hague; his sale; Fredrik Muller, Amsterdam, 2-5 March 1948, lot 252, as Jan Porcellis.
Anonymous sale; Paul Brandt, Amsterdam, 4 November 1975, lot 89, as Jan Porcellis.



24

■ 25

JOOST CORNELISZ DROOCHSLOOT (UTRECHT 1586-1666)

A village with peasants making merry in a street

signed with monogram and dated 'Jc : DS / 1650' (lower centre)

oil on panel

90.3 x 152 cm.

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Purchased by the great-grandfather of the present owners.



26

JAN ABRAHAMSZ. BEERSTRATEN (AMSTERDAM 1622-1666)

A capriccio view of an Italianate harbour with the Dutch merchantman 'the Profeet Elias' at anchor

oil on panel
79.3 x 122.2 cm.


€12,000-18,000

\$14,000-20,000

A very similar composition, dated 1650, by the artist was sold with Sotheby's, London, 10 December 2015, lot 129 (£87,500). It also depicts the *Profeet Elias* which, in 1650, sailed from Smyrna on the Anatolian coast of the Ottoman Empire to Venice, arriving on 2 July.

Prof. Jan Kelch kindly confirmed the attribution in 2012 on the basis of a photograph (written communication, 11 October 2012).





27
STUDIO OF FRANS FRANCKEN II
(ANTWERP 1581-1642)

The joyful mysteries of the five rosaries: five medallions surrounded by a garland of flowers depicting the Adoration of the Shepherds; the Annunciation; the Visitation of Mary to Saint Elizabeth; the Presentation in the temple; and Christ disputing with the Doctors

oil on panel
123.2 x 93.7 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:

Ferdinand Franz Wallraf, Cologne, from whom acquired in 1824 by the Wallraf-Richartz-Museum, Cologne, 1824-1943 as school of Ambrosius Breughel, where possibly purchased by the great-grandfather of the present owners.

We are grateful to Fred Meijer of the RKD, The Hague, for suggesting the attribution to the studio of Frans Francken II on the basis of a photograph.



28

**ATTRIBUTED TO EVERT VAN DER MAES
(THE HAGUE 1577-1646/47)**

Portrait of a lady, three-quarter length, in a black dress with a red embroidered and scalloped bodice, a 'molensteenkraag' and a jewelled heart shaped cap, together with a small girl, holding an apple

oil on panel
102 x 79 cm.

€25,000-35,000

\$28,000-39,000

PROVENANCE:

(Possibly) with Blakeslee Galleries, New York (according to a label on the reverse).
Purchased by the present owner *circa* 30 years ago.

This charming portrait of a mother and a daughter can be dated to *circa* 1605 on the basis of the lady's elaborate dress. The hair-style of the lady is comparable to the portrait of Maria van Voerst van Doorwerth, attributed to Evert van der Maes, and dated 1608 (Kasteel Duivenvoorde, voorschoten), as has kindly been pointed out by Sara van Dijk of the Rijksmuseum, Amsterdam, to whom we are grateful. The young girl holds an apple in her hand, which might be a reference to the Fall of Man.

Traditionally attributed to the Flemish artist Cornelis de Vos, the present picture is most likely by a Northern Netherlandish artist. The sitter shares a clear likeness with the portrait of Catharina de Rechtere (The Hague 1567-?), previously attributed to Evert van der Maes (with F. van Wanroij, 2013, as attributed to Jan Anthonisz. van Ravesteyn). The latter is dated 1610 and depicts Catharina de Rechtere at the age of 43. In 1599, Catharina married Willem van Santen (1564-1610) and in 1600 she gave birth to a daughter Mechteld Catharina van Santen (Delft 1600-1677 Utrecht). Based on the likeness, this might suggest Catharina de Rechtere and her daughter Mechteld Catharina are portrayed in the present painting.



THE PROPERTY OF A NOBLE LADY (LOTS 29, 55)

29

**CIRCLE OF ADRIAEN ISENBRANT
(? C1480-1551 BRUGES)**

*Triptych of the Litany of the Blessed Virgin, with Saint Catherine of Alexandria
and Saint Barbara*

oil on panel

85 x 58 cm. (centre piece); and 85 x 25 cm. (wings)

€25,000-35,000

\$28,000-39,000

PROVENANCE:

Anonymous sale; Palais des Beaux-Arts, Brussels, 24 November 1941, lot 120, as
Jacob van Oostsanen.

Anonymous sale; Galeries Nackers, Brussels, 20 December 1948, lot 95, as
Jan Mostaert.

Collection Robert Van de Kerchove d'Hallebast, from whom acquired by the present
owner before 1980.

LITERATURE:

Prisme: guilde internationale des arts et des lettres, July 1949, no. 7, ill. on the cover, as
Jan Mostaert.

The composition of the centre piece derives from Adriaen Isenbrant's triptychs of the *Litany of the Blessed Virgin*. Two triptychs by Isenbrant depicting this rare subject are known; one triptych was recently sold with Christie's Paris, 14 September 2016, lot 16; the other one is in the National Museum, Warsaw. The lateral wings of the present work differ from these prototypes, depicting Saint Catharine and Saint Barbara. Datable to *circa* 1520-30, the present work is an addition to at least three further known triptychs with variants after Isenbrant. The subject derives from the iconography of the Immaculate Conception, which emerged from theological debates during the 15th and 16th century. Isenbrant's composition appears to have been inspired by a print published in the *Livre d'heures à l'usage de Rome* by the German engraver Thielman Kerver in 1502. Depictions of the *Litany of the blessed Virgin* seem rather rare and this might indicate they may be commissioned for a local group of patrons in Bruges for private devotion.

The Virgin in prayer hovers in a blue nimbus in a mantel decorated with with golden stars. Around her, Marian symbols are arranged, comparable to the order of the print of Kerver, and indicating her virtues ('bright like the sun', 'beautiful like the moon', 'mirror without stains', etc.). Referring to texts of the Old Testament (mainly the *Song of Songs* and the *Psalms*), these emblems recall the pure and virginal nature of the Virgin.



PROPERTY OF A GENTLEMAN (LOT 30)

30

**THE MASTER OF THE FEMALE HALF-LENGTHS
(ACTIVE IN ANTWERP, FIRST HALF OF THE 16TH CENTURY)**

The Virgin and Child

oil on panel
39 x 31 cm.

€50,000-70,000

\$56,000-78,000

PROVENANCE:

Edward John Poole Esq., Sussex Gardens, London.
with Frank T. Sabin, London, 1913.
with Art Collectors' Association, London, by 1921.
Private collection, Germany.

This small devotional panel, elegant and restrained, is a characteristic example of the work of the Master of the Female Half-Lengths. Though his identity remains elusive, the artist was active in Antwerp during the first half of the sixteenth century, heading a thriving workshop, and specialising in the production of small and precious depictions of women playing music, reading, writing or praying. His religious and devotional subjects, such as the Magdalene or the Virgin and Child, judging by their number, were very much in demand.

The Virgin's courtly demeanour in this picture is characteristic, with her gracefully inclined head, her pensive, downcast eyes, idealised features and smooth complexion, all modelled with great delicacy. Yet the overall composition, with the Virgin's frontal appearance and the position of the child, derives – albeit in reverse – from a type established some decades earlier by Gerard David, in his *Virgin and Child* (Berlin, Gemäldegalerie). There is an immediacy and tenderness to the Master's depiction of the bond that ties the Holy Mother to her Son. The theme of the *Virgo Lactans*, or nursing Virgin, was popular in fifteenth and sixteenth century Netherlands. It emphasised the human quality of Christ, the reality of his incarnation, and the Virgin's role in bringing about human salvation. Although there would appear to be no other version of this work, the type of this Virgin is found in a panel in the Museu de Arte Antiga in Lisbon.





31



32

31
CIRCLE OF PIETER CODDE
(AMSTERDAM 1599-1678)

An interior with an elegant company making music and singing

with monogram 'PC' (lower left)
 oil on panel
 34.9 x 53.5 cm.

€4,000-6,000

\$4,500-6,700

32
CIRCLE OF CORNELIS SAFTLEVEN
(GORINCHEM 1607-1681 ROTTERDAM)

A scene of witch craft scene with fantastic beasts

with signature 'D TENIERS' (lower left)
 oil on panel
 57 x 75 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

with Interbook International, Schiedam, where bought by the late husband of the consignor to the following sale; Anonymous sale; Sotheby's, Amsterdam, 10 May 2005, lot 107, where bought by the present owners.

A comparable *Allegory of animals* by Saftleven, dated 1629, is in the Narodi Gallery, Prague.



33

DIRCK VAN DELEN (HEUSDEN 1604/05-1671 ARNEMUIDEN)

The forecourt of a palace with guards conversing

signed with monogram and dated 'DVD.fecit / 1626' (lower left)

oil on panel

28.4 x 51.2 cm.

with a collector's wax seal on the reverse

€20,000-30,000

\$23,000-34,000

In a majestic forecourt of a palace an company of guards receive two soldiers on the stairs to the left. Two figures with exotic headdresses, a turban and a Chinese hat, look down on the scene from the marble balustrade above. The fanciful architecture of the palace, inventively combining Renaissance motifs, such as the grotesque reliefs and the sculpted fruit garlands, is minutely rendered and possesses the glossy finish typical of Dirck van Delen's earlier works. With its date of 1626, the present picture is, indeed, one of the earliest know paintings by the artist.

Active in the city of Arnemuiden near Middelburg, Dirck van Delen specialised in these highly polished renditions of imaginary architectural scenes and, very much in the practice of the day, he joined forces with various figure painters to populate his grand interiors. He was among the most formidable architectural painters of the seventeenth century Netherlands.



34
SIMON VERELST (THE HAGUE 1644-1721 LONDON)

Dahlias, tulips, blue irises and other flowers in a glass vase on a stone ledge

oil on canvas
98.9 x 78 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

with Müllenmeister, Solingen, by 1980, where acquired by the father of the present owner.

EXHIBITED:

Münster, Westfälisches Landesmuseum für Kunst- und Kulturgeschichte, *Stilleben in Europa*, 11 November 1979 - 24 February 1980, pp. 328-32, no. 185, ill.



35 (a pair)

35

DUTCH SCHOOL, C. 1635

Portrait of a bearded gentleman, bust-length, in a black costume with a lace collar and black hat; and Portrait of a lady, bust-length, in a black dress with a 'molensteenkraag'

oil on panel
12.8 x 10.5 cm.
a pair

(2)

€4,000-6,000

\$4,500-6,700

36

**JACOB TOORENVLIET
(LEIDEN 1640-1719 OEGSTGEEST)**

Heraclitus

oil on panel
34 x 26.4 cm.
with three collectors' wax seals and an old inventory number on the reverse

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Mr. Van Bremen, The Hague, as Gerard Dou (according to an old label on the reverse).

J. van Hasselt, Amsterdam; and by descent to the present owners by the second half of the 1960s.

LITERATURE:

S.H. Karau, *Jacob Toorenvliet*, dissertation, Berlin, 2002, no. D15.



36



37

37
FOLLOWER OF ADRIAEN VAN DE VENNE
'Twist quist': a brawl between beggars and cripples

oil on panel
39.5 x 31.2 cm.

€3,000-5,000

\$3,400-5,600

This lot is sold with a certificate from C. Hofstede de Groot, dated 1929, as by Adriaen van de Venne



38

38
ATTRIBUTED TO ANTHONIE PALAMEDESZ.
(DELFT 1601-1673 AMSTERDAM)

The Effects of Intemperance; a man embracing a drunken woman

oil on metal
18.1 x 13.5 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 30 March 2000, lot 201,
as Antonie Palamedesz., where acquired by the present owner.



39

39
ADRIAEN VAN DE VENNE
(DELFT 1589-1662 THE HAGUE)

Christ and the Samaritan woman at the well

indistinctly signed '...onn . f.' (lower centre) and inscribed 'Onken maeckt onmin' (lower left)

oil on panel
 30.1 x 37.5 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Anonymous sale; Schlosser, Bamberg, 17 November 2012, lot 588, as Anonymous artist 17th century.

The Fitzwilliam Art Museum, Cambridge, houses a grisaille of the same subject. A similar grisaille by the artist was offered with Sotheby's, London, 20 February 1974, lot 52, also inscribed with the proverb 'Onken maeckt onmin'.

40
FOLLOWER OF FRANS VAN MIERIS I

An old woman singing

with signature and date 'F van Mieris fec / A° 1677' (centre left)
 oil on panel, shaped top

16 x 11.5 cm.

€3,000-5,000

\$3,400-5,600

The composition follows the original by Frans van Mieris I, formerly in the Linda and Gerald Guterman collection, and auctioned with Sotheby's, New York, 14 January 1988, lot 25.



40



PROPERTY FROM A SWISS ESTATE
(LOTS 41-51)





41

!41
JOSEPH VAN BREDAEL
(ANTWERP 1688-1739 PARIS)
A landscape with travellers on a road in a village, a windmill nearby
 signed with initials 'JB' (lower right)
 oil on copper
 19.5 x 26.5 cm.
 €10,000-15,000 \$12,000-17,000

LITERATURE:

K. Ertz and C. Nitze-Ertz, *Josef van Bredael, 1688-1739: die Gemälde mit kritischem Oeuvrekatalog*, Lingen, 2006, p. 145 no. E7.

This composition largely derives from Jan Breughel I's picture in the Knecht collection, Zurich (see K. Ertz, *Jan Brueghel der Ältere: die Gemälde mit kritischem Oeuvrekatalog*, Cologne, 1979, no. 93, figs. 29, 143).

!42
PIETER NEEFS I
(ANTWERP 1578/90-1656/61)
AND FRANS FRANCKEN II
(ANTWERP 1581-1642)
Saint Peter imprisoned, praying in a vaulted interior
 signed 'PEETER / NEEFS / Di ffrank' (lower right)
 oil on panel
 41.9 x 59 cm.
 €8,000-12,000 \$9,000-13,000

PROVENANCE:

Acquired by the present owners in Switzerland, 1956.

!43
CIRCLE OF ABRAHAM GOVAERTS
(ANTWERP 1589-1626)
A wooded landscape with Latona turning the peasants into frogs
 oil on panel
 60.5 x 102.5 cm.
 €5,000-7,000 \$5,600-7,800



42



43



44



45



46

**!44
HERMAN SAFTLEVEN
(ROTTERDAM 1609-1685
UTRECHT)**

An extensive mountainous landscape with travellers and a shepherd with his flock on a path, a valley beyond

signed with monogram 'HS · f' (lower centre)

oil on panel
37.9 x 50.5 cm.

€6,000-8,000

\$6,800-8,900

**!45
CIRCLE OF
JAN GABRIELSZ. SONJE
(DELFT 1625-1707 ROTTERDAM)**

A wooded landscape with a horseman and two peasants on a path

indistinctly signed 'H(?)' (lower left)

oil on canvas

60.8 x 80 cm.

€2,500-3,500

\$2,800-3,900

**!46
CORNELIS SAFTLEVEN
(GORINCHEM 1607-1681
ROTTERDAM)**

The Temptation of Saint Anthony

remnants of a signature (lower right)

oil on panel
40 x 55.7 cm.

with a collector's wax seal on the reverse

€15,000-25,000

\$17,000-28,000

After training as a painter in Rotterdam, Cornelis Saftleven may have visited Antwerp in 1632-4, where he became familiar with the work of Brouwer and Teniers. By circa 1634 he was in Utrecht with his brother, Herman Saftleven II. In 1637 Cornelis returned to Rotterdam, becoming dean of the Guild of St. Luke in 1667.



47

!47
SIMON VERELST
(THE HAGUE 1644-1721 LONDON)

Roses, an iris and other flowers in a vase on a ledge

signed 'S, VerElst : F' (upper right)

oil on canvas

35.5 x 30.2 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:
with Galerie du Marais, Paris.



48

!48
MICHEL VAN VRIES
(ACTIVE IN HAARLEM C. 1656-D. BEFORE 1702)

Riders watering their horses on a path before a church

with signature and date 'Mvries - 1653.' (Mv linked, lower left)

oil on panel

63.5 x 46.8 cm.

€2,500-3,500

\$2,800-3,900

PROVENANCE:
D.M. Lewis; Christie's, London, 29 October 1954, lot 88,
as C. Decker (22 gns. to Flatter).

!49

**JOOST CORNELIS
DROOCHSLOOT
(UTRECHT 1586-1666)**

*A busy townscape with peasants
conversing and drinking, a church
beyond*

signed with monogram and dated
'Jc DS 1655' (lower centre)

oil on panel
49.5 x 63.4 cm.

€5,000-7,000

\$5,600-7,800



49

!50

**ATTRIBUTED TO ANTHONIE
JANSZ. VAN DER CROOS
(ALKMAAR 1606/07-1662/63
THE HAGUE)**

*A river landscape with fishermen
bringing in their catch*

oil on panel
33.7 x 53 cm.

€3,000-5,000

\$3,400-5,600



50

!51

FRENCH SCHOOL, C. 1800

*A red mullet and other fish, with a
bottle, porcelain bowls, a crab and a
lobster in a basket, on a wooden table*

oil on canvas
35.2 x 45.5 cm.

€1,000-1,500

\$1,200-1,700



51

52

**ABRAHAM VAN BEIJEREN
(THE HAGUE 1620/1-1690 OVERSCHIE)**

Grapes, pomegranates and peaches in a silver tazza, oysters on a pewter plate, a façon-de-venice glass with white wine, a glass of beer, a lemon and a bread roll, on a partially draped marble table

oil on panel

61.9 x 47.5 cm.

€25,000-35,000

\$28,000-39,000

PROVENANCE:

with K.J. Müllenmeister, Solingen, where bought by the father of the present owner in 1979.



53

SIMON DE VLIENER
(ROTTERDAM 1600/01-1653 WEESP)

A river landscape with the entrance to a harbour, a fisherman in a small boat with lobster pots and a sailing boat near a jetty

signed with monogram 'SV' (lower right)

oil on panel

32.1 x 41.5 cm.

€30,000-50,000

\$34,000-56,000

PROVENANCE:

with J. Böhler, Munich.

with J. Rosenthal, Amsterdam.

In the family of the present owners since at least the second half of the 1960s.

The sharp observation and engaging realism which characterizes the oeuvre of De Vliener is apparent in the execution of the calm water, with its gentle shadows from the cloudy sky, the fishermen at work in the boats and the figure on the jetty looking out onto the sea, while the ebbing tide reveals the sandy grounds below the jetty. Under the thinly applied paintlayers the broad and sketchy underdrawing is beautifully visible.

Simon de Vliener was probably the most important Dutch marine painter of the first half of the 17th century. Little is known of his early career, although his paintings of the 1620s and 1630s reveal a clear debt to Jan Porcellis. By the 1640s, he had evolved his own style, recognisable for its silvery light, cool palette and strong draftsmanship. De Vliener formed a link between the second and third generations of Dutch marine painters, influencing Willem van de Velde II, who worked in his studio at Weesp, as well as Hendrick Dubbels and Jan van de Cappelle (who owned numerous paintings and more than 1,300 drawings by de Vliener), who also probably trained in de Vliener's studio.







55

54
STUDIO OF PAUL BRIL
(ANTWERP/BREDA 1553/4-1626 ROME)

A wooded river landscape with a boar hunt

oil on canvas
 96.8 x 136.4 cm.

€20,000-30,000

\$23,000-34,000

The artist of this impressive landscape was clearly inspired by compositions of Paul Bril, and familiar with pictorial motifs such as hunting scenes by Antonio Tempesta. This picture is a free adaption of Bril's small *Wooded landscape with hunters* from 1591/95 in the Galleria Palatina, Palazzo Pitti, Florence. It is a comparable size to Bril's *Deer hunt* of circa 1610 in the Musée du Louvre, Paris.

THE PROPERTY OF A NOBLE LADY (LOTS 29, 55)

55
FOLLOWER OF FRANS POURBUS

Portrait of a lady, traditionally said to be Marie de Bourbon Montpensier, Duchesse D'Orleans, bust-length, wearing a red dress with an ornate white lace collar, in a painted oval, surrounded by a garland of flowers

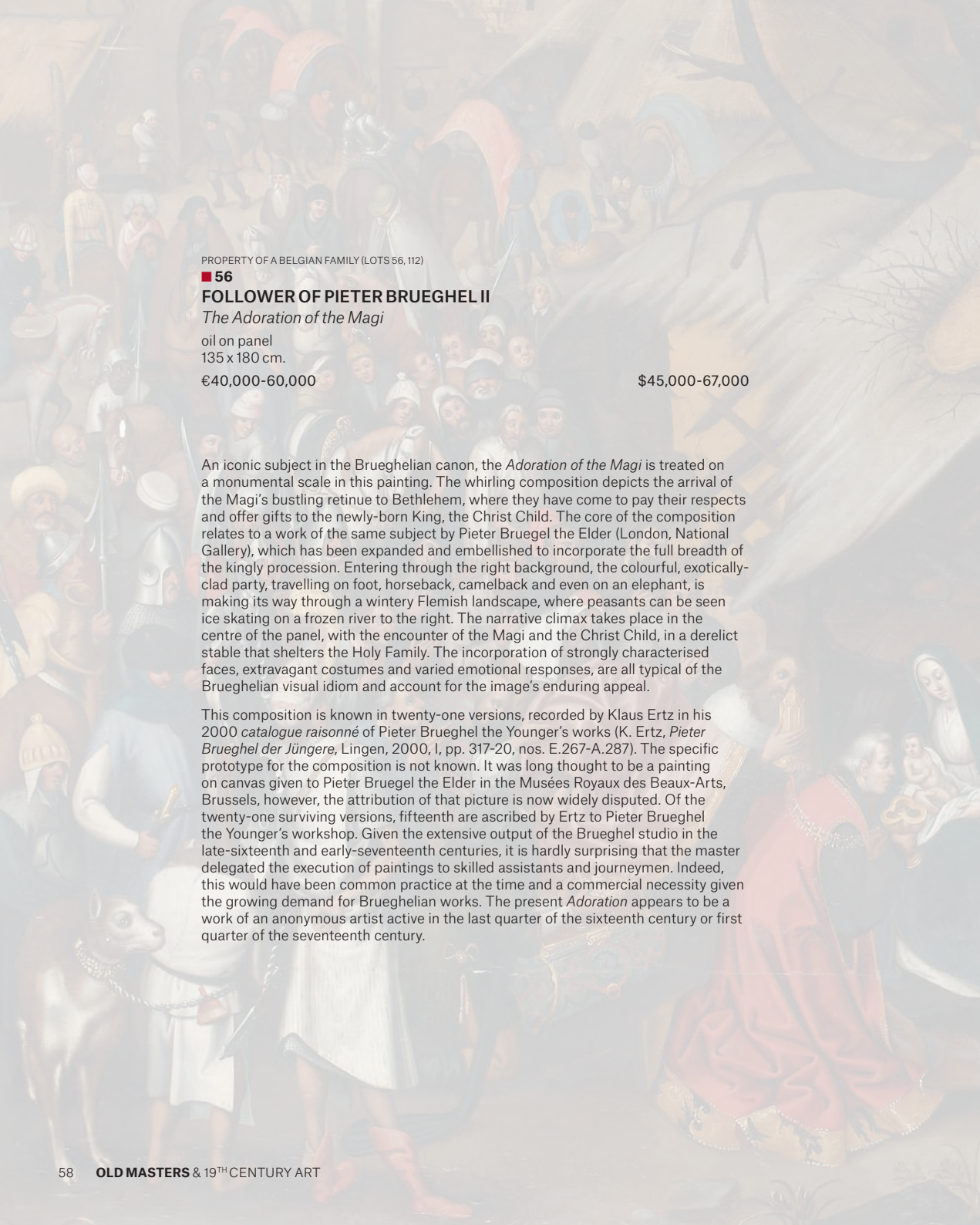
oil on copper
 23.5 x 18.1 cm.

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Cosmo Rawlins (according to a label on the reverse).
 Anonymous sale; Christie's, London, 17 July 1984, lot 78.



PROPERTY OF A BELGIAN FAMILY (LOTS 56, 112)

■ 56

FOLLOWER OF PIETER BRUEGHEL II

The Adoration of the Magi

oil on panel
135 x 180 cm.

€40,000-60,000

\$45,000-67,000

An iconic subject in the Brueghelian canon, the *Adoration of the Magi* is treated on a monumental scale in this painting. The whirling composition depicts the arrival of the Magi's bustling retinue to Bethlehem, where they have come to pay their respects and offer gifts to the newly-born King, the Christ Child. The core of the composition relates to a work of the same subject by Pieter Bruegel the Elder (London, National Gallery), which has been expanded and embellished to incorporate the full breadth of the kingly procession. Entering through the right background, the colourful, exotically-clad party, travelling on foot, horseback, camelback and even on an elephant, is making its way through a wintery Flemish landscape, where peasants can be seen ice skating on a frozen river to the right. The narrative climax takes place in the centre of the panel, with the encounter of the Magi and the Christ Child, in a derelict stable that shelters the Holy Family. The incorporation of strongly characterised faces, extravagant costumes and varied emotional responses, are all typical of the Brueghelian visual idiom and account for the image's enduring appeal.

This composition is known in twenty-one versions, recorded by Klaus Ertz in his 2000 *catalogue raisonné* of Pieter Bruegel the Younger's works (K. Ertz, *Pieter Bruegel der Jüngere*, Lingen, 2000, I, pp. 317-20, nos. E.267-A.287). The specific prototype for the composition is not known. It was long thought to be a painting on canvas given to Pieter Bruegel the Elder in the *Musées Royaux des Beaux-Arts*, Brussels, however, the attribution of that picture is now widely disputed. Of the twenty-one surviving versions, fifteen are ascribed by Ertz to Pieter Bruegel the Younger's workshop. Given the extensive output of the Bruegel studio in the late-sixteenth and early-seventeenth centuries, it is hardly surprising that the master delegated the execution of paintings to skilled assistants and journeymen. Indeed, this would have been common practice at the time and a commercial necessity given the growing demand for Brueghelian works. The present *Adoration* appears to be a work of an anonymous artist active in the last quarter of the sixteenth century or first quarter of the seventeenth century.





57

57
FOLLOWER OF ADRIAEN ISENBRANDT
The Virgin and Child

oil on panel
 23.8 x 18 cm.

€4,000-6,000

\$4,500-6,700



58

58
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)

€10,000-15,000

(2)

\$12,000-17,000

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.



58

59

NETHERLANDISH SCHOOL, C. 1540-50

The judgement of a soul

oil on panel
42.2 x 27.9 cm.

€7,000-10,000

\$7,900-11,000

EXHIBITED:

Brussels, Jubelparkmuseum, *Tussen Hemel en Hel. Sterven in de middeleeuwen*, 2 December 2010 – 24 April 2011.

LITERATURE:

S. Balace and A. de Poorter, *Tussen Hemel en Hel. Sterven in de middeleeuwen, 600-1600*, Brussels, 2010, p. 281, no. 165, ill. p. 172.

The extraordinary iconography of a single soul being judged in a contemporary Flemish landscape is seldom in paintings and probably derives from Books of Hours. Apart from a painting by Lucas Cranach I in the Museum der Bildende Kunste, Leipzig, the theme is represented in the *Rohan Book of Hours* of 1415-16 (Bibliothèque Nationale, Paris) and the *Katharina van Kleef Book of Hours* (Pierpont Morgan Library, New York) (see S. Balace and A. de Poorter, *op. cit.*, p. 281).



59

60

**CIRCLE OF CORNELIS VAN CLEVE
(ANTWERP 1520-1594/1614 ?)**

The Virgin and Child

oil on panel
37 x 27 cm.

€3,000-5,000

\$3,400-5,600



60

61

**FOLLOWER OF JHERONIMUS BOSCH,
PROBABLY EARLY 17TH CENTURY**

The Temptation of St Anthony

oil on canvas, unframed
67 x 52.5 cm.

€15,000-20,000

\$17,000-22,000

This attractive seventeenth century composition copies the panel of The Temptation of Saint Anthony by another follower of Jheronimus Bosch in the Van Lanschot collection, 's-Hertogenbosch of *circa* 1530-40, measuring 60 x 52 cm. (exhibited in 's-Hertogenbosch, Het Noordbrabants Museum, *Jheronimus Bosch: Visioenen van een genie*, 13 February - 8 May 2016, no. 47, pp. 156, no. 89, p. 187, p. 157 illustrated). The Van Lanschot picture served with certainty as an example for the present lot, as the darker circular shape in the upper right background, which is part of the underlying depiction of half a century earlier in the Van Lanschot painting, is depicted in the present lot. With age this had apparently become visible through the paint layers at the time of the execution, and was not recognized as such by the artist of the present lot.







PROPERTY FROM A DISTINGUISHED COLLECTION (LOT 62)

62

JOHANNES BOUMAN (STRASBOURG 1601-1658 UTRECHT)

A wicker basket with apples, pears, cherries, plums, peas and red currants, with a sliced lemon and a monkey overturning an earthenware bowl of wild strawberries, on a ledge

signed 'JBoüman · fec: ·' (JB linked, lower right)

oil on panel

58 x 82 cm.

€40,000-60,000

\$45,000-67,000

Not much is known about the Strasbourg born Johannes Bouman. He is registered in 1622 in Amsterdam as a painter and according to archival documents lived at the Binnen Amstel in 1626. In the same year, on 15 August and at the age of 24, he is recorded to have married Anna Bongers from Wesel. Bouman is recorded as a painter in Utrecht on 14 March 1639 and on 28 May 1647 and probably remained in Utrecht until his death in 1658. His small oeuvre exists of beautifully arranged and carefully executed fruit still lifes like the present lot, at times accompanied by a small monkey.





63

63
JAN MIENSE MOLENAER
(HAARLEM 1609/10-1668)

A tavern interior with a merry company

signed 'JMolenaer' (JM linked, lower centre)

oil on panel

41.5 x 36.8 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

(Possibly) J. Hageraats, by 1924 (according to an expertise by Dr. C. Hofstede de Groot).

(Possibly) W.C. Drossaart van Dusseldorp, his sale; Van Marle & Bignell, The Hague, 19 April 1943, lot 53.

with J. Verwiel, Heusden.

In the family of the present owners for *circa* 50 years.

The present lot is offered with a photo certificate of M.J. Friedländer, dated 9 October 1957.



64

64
WILLIAM GOWE FERGUSON
(SCOTLAND 1632/33-1697/1715 GREAT BRITAIN)

A pigeon, a kingfisher, a woodpecker and various other birds hanging from a rope with hunting paraphernalia on a ledge

oil on canvas

52 x 62.7 cm.

€4,000-6,000

\$4,500-6,700



65

65
MAERTEN STOOP
(ROTTERDAM 1610-1647 UTRECHT)

A violin player in an interior with a pewter tankard, jug and platter on a table before a column

oil on panel
40.3 x 32.6 cm.

€6,000-8,000

\$6,800-8,900

PROVENANCE:

Anonymous sale; Christie's, London, 7 March 1980, lot 12.



66

66
ABRAHAM VAN DEN TEMPEL
(LEEWARDEN 1622-1672 AMSTERDAM)

Portrait of a gentleman, bust-length, in a black costume with a white collar

signed an indistinctly dated 'A.v.Tempel / 166..' (upper right)
oil on canvas

51.5 x 43.6 cm.

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Private collection, United Kingdom, since the early 20th century.
Anonymous sale; Bonhams, London, 3 December 2014, lot 29.



67



68

■ 67

FLEMISH SCHOOL, C. 1700

An extensive mountainous landscape with figures near a waterfall and a ruin on a mountain beyond

oil on canvas
121 x 177.8 cm.

€7,000-10,000

\$7,900-11,000

■ 68

FOLLOWER OF JACOB JORDAENS

Baucis & Philemon

oil on canvas
119.6 x 158.3 cm.

€7,000-10,000

\$7,900-11,000

PROVENANCE:

Anonymous sale; Salle de Ventes Sainte, Brussels, as Jacob Jordaens (according to labels on the reverse).

The picture copies a well-known composition by Jacob Jordaens, of which several versions exist, for instance in the North Carolina Museum of Art.



69

**ATTRIBUTED TO THEOBALD MICHAU
(DOORNIK 1676-1765 ANTWERP)**

A wooded river landscape with travellers on a river bank and figures in boats

oil on panel
38.5 x 50 cm.

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Lord Clinton of Bicton, 1950, as Theobald Michau.

Isidore Ostrer, her deceased sale; Sotheby's, London, 7 July 1976, lot 20, as Theobald Michau.

with R. Finck, Brussels, 1978, where bought by the late father of the present owner.

An almost identical composition by Theobald Michau is in the Museum of Fine Arts, Budapest.



70

70
CIRCLE OF DAVID VINCKBOONS
(MECHELEN 1576-1631)
AMSTERDAM

A wooded landscape with an elegant party and a town beyond

oil on panel
35.5 x 68.4 cm.

€4,000-6,000

\$4,500-6,700



71

71
FOLLOWER OF GEORG FLEGEL

A chicken, a lobster, apples and grapes on pewter platters, with a jug and a glass of wine, on a table

oil on canvas
43 x 62 cm.

€4,000-6,000

\$4,500-6,700



72

72
ANTWERP SCHOOL,
17TH CENTURY

Christ on the Road to Calvary

oil on canvas
115.2 x 155.4 cm.

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Purchased by the present owners *circa* 30 years ago with an Amsterdam gallery.



73

HIERONYMUS JANSSENS (ANTWERP 1624-1693)

An elegant party in a palace interior with figures conversing and dancing

oil on copper
80.2 x 99.5 cm.

€15,000-25,000

\$17,000-28,000



74

74
ATTRIBUTED TO ABRAHAM HONDIUS
(ROTTERDAM C.1631-1691 LONDON)

A hunting party with dogs resting by a well in a landscape

oil on canvas
 36.6 x 46.7 cm.

€4,000-6,000

\$4,500-6,700

75
GIUSEPPE BERNARDINO BISON
(PALMANOVA 1762-1844 MILAN)

The Temptation of Saint Anthony

oil on canvas, laid down on panel
 36 x 44.1 cm.

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Anonymous sale; Christie's, London, 13 July 1979, lot 241, as
 J.B. Weenix.

Only two other pictures by Bison with this subject matter
 are recorded: one in the Musei Civici, Galleria d'Arte Antica,
 Udine and one in a private collection. This lot is offered with
 a certificate by Daniele D'Anza, who attributes the picture to
 Bison.



75



76 (a pair)

76

**ATTRIBUTED TO CHARLES-LÉOPOLD
GREVENBROECK
(ACTIVE IN PARIS 1730-AFTER 1759 IN NAPLES)**

A capriccio view with a galleon and various vessels at sunset; and A rocky inlet with ships in stormy waters, a shipwreck in the foreground

oil on canvas
the first 22.7 x 56 cm; the second 23.2 x 56.7 cm.
a pair

€3,000-5,000

(2)

\$3,400-5,600

We are grateful to Ludovica Trezzani for suggesting the attribution on the basis of photographs.

77

FOLLOWER OF SALVATOR ROSA

A coastal landscape with fishermen in a rocky inlet

oil on canvas
50.4 x 98 cm.

€3,000-5,000

\$3,400-5,600



77



78
STUDIO OF GERARD VAN HONTHORST
(UTRECHT 1592-1656)

A lady with a mask tuning a guitar

oil on canvas
80.2 x 61.3 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 20 March 2000, lot 101, where purchased by the present owner.

The composition derives from Honthorst's painting in Lvov Picture Gallery, Lemberg, which is dated to *circa* 1623 (see J.R. Judson and R.E.O. Ekkart, *Gerrit van Honthorst*, 1999, p.175, no. 219, fig. 115). The Lvov picture is accompanied by a pendant, depicting a viola da gamba player (*op. cit.*, fig 116).



79
NORTH ITALIAN SCHOOL, 17TH CENTURY

The mystic marriage of Saint Catherine

oil on alabaster

53.3 x 46.5 cm.

€10,000-15,000

\$12,000-17,000

80 No Lot



81

**STUDIO OF DENYS CALVAERT
(ANTWERP 1556-1619 BOLOGNA)**

The mystic marriage of Saint Catherine

oil on copper
39.8 x 32.2 cm.

€10,000-15,000

\$12,000-17,000

At least two other works painted on copper by Calvaert depict this composition, with variation. These can be dated to *circa* 1590-95: one is in the Musei Capitolini, Rome, and the other in the Scottish National Gallery, Stourhead, Wiltshire. Unlike these versions, the figure of Saint Helena, who is holding the Cross, is added in the present composition. Calvaert was a Flemish painter from Antwerp, who settled permanently in Bologna in *circa* 1560. Oscillating between a mannerist aesthetic and classicism, his works are reflecting the influence of Correggio and Barocci. Calvaert played an important role as a teacher and in about 1575 he established an academy, teaching over 100 pupils, among them some of the most distinguished artists of the Bolognese School, such as Francesco Albani, Domenichino, and Reni.



82

THE MASTER OF THE HOLDEN TONDO (C. 1500)

Saint John the Baptist

oil on panel

53.7 x 39 cm. (measured within its frame)

€15,000-25,000

\$17,000-28,000

This is a variant of a panel in the Museu d'Art de Catalunya, Barcelona (Cambó bequest), which originally formed a diptych with a bust-length *Youthful Christ Contemplating the Symbols of the Passion*, last recorded in the collection of Ante Topic Mimara (formerly Dresden Gemäldegalerie) and reproduced in the catalogue of the exhibition *Colección Cambó*, Museo del Prado, 1990, pp. 251-2, where attributed by Massimo Ferretti to Raffaellino del Garbo). Ferretti also reproduced this panel as an anonymous sixteenth-century derivation of the Cambó picture, unaware that its pendant now belongs to the Chigi Saracini collection. Everett Fahy considers these pictures to be by the Master of the Holden Tondo, whose *oeuvre* he began to assemble in *Some Followers*, (E. Fahy, *Some followers of Domenico Ghirlandajo*, 1976, p. 171). In 2001, Fahy confirmed the attribution on the basis of transparencies. The artist appears to have been active in the late 1490s in Florence and then in Bologna.

83 No Lot

■ 84

DOMENICO TINTORETTO (VENICE 1560-1635)*Portrait of a Venetian Senator, three-quarter length, in a red ermine-lined robe standing by a window with a mountainous landscape beyond*

oil on canvas

110 x 94 cm.

€30,000-50,000

\$34,000-56,000

PROVENANCE:

Collection Geheimrat L. Koppel, Berlin, by 1909.

With X. Scheidwimmer, Munich, where acquired in 1953 by the present owners as Jacopo Tintoretto.

EXHIBITED:Berlin, Königliche Kunstakademie, *Ausstellung von Bildnissen des fünfzehnten bis achtzehnten Jahrhunderts aus dem Privatbesitz der Mitglieder des Vereins*, 31 March – 30 April 1909, p. 11, no. 117a (as one of a pair).

This striking portrait of a Venetian Senator has been considered by Roberto Contini as one of the most beautiful portraits by Domenico Tintoretto (written communication to the owner, 5 March 2002). According to Contini the portrait is close in style to Domenico's pair of group portraits of *circa* 1591, showing the members of the *Scuola dei Mercanti* (Accademia, Venice). He has pointed out that the sitter of the present painting might be identical with the sitter in the pendant with figures facing left, in the highest row on the left side. Domenico's beautiful portrait of Giovanni Paolo Contarini, sold with Christie's New York, 4 July 2014, lot 18 (\$ 173,000) is stylistically comparable to the present painting.

The son of Jacopo Tintoretto, Domenico Tintoretto trained in his father's studio and entered the Venetian painters' guild aged only seventeen. He assisted his father on prestigious projects but soon undertook independent commissions, for the Doge's Palace, various Venetian *scuole* and local churches such as San Giorgio Maggiore. Although an able history painter, Domenico became particularly sought after for his portraits: He recorded the features of the most important individuals of his day, from Margaret of Austria, later Queen of Spain, to Vincenzo I Gonzaga, 4th Duke of Mantua.





85

85
CLAUDE MICHEL HAMON DUPLESSIS
(FRENCH, BORN C. 1770)

An Italianate landscape with a caravan of cattle, sheep, a camel and travellers, near a ruin

oil on panel
54 x 88,5 cm.
indistinctly signed 'M.h. Dup...' (lower right)

€2,500-3,500 \$2,800-3,900



86

86
ATTRIBUTED TO
ANTHONIE JANSZ. VAN DER CROOS
(ALKMAAR 1606-1662 DEN HAAG)

A dune landscape with figures travelling towards a walled town

oil on panel, cut to an oval
30 x 41 cm.
with several old inventory numbers on the reverse

€3,000-5,000 \$3,400-5,600

PROVENANCE:

with Heineman, Munich (according to a label on the reverse).

with H. Abels, Cologne, before 1948 (according to a label on the reverse).



87

87
FOLLOWER OF LUDOLF BACKHUYSEN

A seascape with various sailing boats on stormy waters

oil on canvas
70 x 92 cm.

€2,000-3,000 \$2,300-3,400

PROVENANCE:

with Douwes, Amsterdam and London, by 1929, as Circle of Ludolf Bakhuizen.

88

**AERNOUT SMIT
(AMSTERDAM 1641/42-1710)**

*An entrance to a harbour with
moored vessels at a quay*

oil on canvas
73.5 x 64.5 cm.

€4,000-6,000 \$4,500-6,700

PROVENANCE:

with Kunstsalon Abels, Cologne, 1952.

We are grateful to Gerlinde de Beer for suggesting the attribution to Aernout Smit on the basis of a photograph. She compares this composition to a signed work by Smit sold with Christie's London, 4 April 1977, lot 54.



88

89

**BARTOLOMEUS MOLENAER
(HAARLEM 1610/28-1650)**

*An interior with a merry company of
peasants*

signed with indistinct monogram 'M'
(centre left)

oil on panel
32.5 x 49.5 cm.

with a collector's wax seal on the reverse

€4,000-6,000 \$4,500-6,700

PROVENANCE:

Schmidt, Wupperthal, his sale; H.W. Lange, Berlin, 12 May 1942, lot 190, as Jan Miense Molenaer.



89





■ 90

MAERTEN FRANZ. VAN DER HULST (? 1590/1610-1645/65 ?)

A river landscape with travellers by an inn and a herdsman with his cattle in a strong breeze

oil on canvas
107 x 162 cm.

€30,000-50,000

\$34,000-56,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 22 May 1962, lot 32, as Jan van Goyen.
Anonymous sale; Lempertz, Cologne, 22 November 1979, lot 120, as Dutch master.
Anonymous sale; (possibly) Fischer, Luzern, 20 May 1980, lot 325a.
(Probably) with Heineman, Wiesbaden.
Acquired by the uncle of the present owners in circa 1980.

LITERATURE:

H.-U. Beck, *Künstler um Jan van Goyen*, Doornspijk, 1991, pp. 178-9, no. 480, ill., as a pendant of no. 481.

This lot is offered together with a photo certificate by Walter Bernt, dating 1979.





91

JACOBUS STORCK (AMSTERDAM 1641-1692)

A view of the river Oude Rijn in Alphen aan den Rijn, with an elegant company in a yacht and other figures strolling along the river and on boats

signed 'J. Storck.' (lower right) and dated 'Anno 1669' (on the yacht, lower left)
oil on canvas
76.1 x 106.8 cm.

€25,000-35,000

\$28,000-39,000

PROVENANCE:

In the family of the present owners since at least the second half of the 1960s.

In this charming picture, Jacobus Storck has depicted a quiet summer's day with figures taking their boats onto the river to go for a pleasure cruise, or taking a stroll through the town. Traditionally this view has been identified as Maarsssen with the river Vecht - often confused with views of the Amsterdam

Overtoom. There are indeed similarities with a very comparable view of Maarsssen, dated 1664 (with Richard Green, London, 2012-13). Here for instance, the directive light also falls onto the plaster of a similar classical building to the left. However, the topographical markers refer to the town of Alphen aan den Rijn along the Oude Rijn, as has kindly been pointed out by Laurens Schoemaker of the RKD, The Hague, to whom we are grateful. A very comparable view was offered with Philips, London, 5 July 1994, lot 128, which has also been identified by Laurens Schoemaker as Alphen aan den Rijn. An etching of 1714 by Francois van Bleyswijck of the town shows a very similar view. The present lot displays the artistic freedom the painter allowed himself as he altered architecture and reused motifs to benefit the composition.

Jacobus was the older brother of the better known Abraham Storck (1644-1708), with whom he shared a thriving studio in Amsterdam, painting alongside their younger brother Johannes (1629-1673). They specialized in views of Amsterdam and topographical depictions of the region, facilitating for foreign visitors and wealthy merchantmen and noblemen with houses and estates in the country side.



W. Spronck a. 1661



**JOHANNES CORNELISZ. VERSPRONCK
(HAARLEM 1600/03-1662)**

Portrait of François Dermout (b. 1626), three-quarter length, seated in a black coat with white cuffs and collar; and Portrait of his wife Cornelia Dermout, née Hammius, three-quarter length, seated in a black dress with white cuffs and a lace trimmed collar, with a pearl bracelet, necklace and earrings, a quill in her hand

the first signed and dated 'Joh. vSpronck a° 1651'; the second 'Joh. vSpronck / a° 1651' (both lower left)

oil on canvas

83.9 x 66.7 cm.

a pair

(2)

€50,000-70,000

\$56,000-78,000

PROVENANCE:

François Dermout (b. 1626) and Cornelia Dermout; and by descent to their son, Jan Dermout, also known as Derramout; and thence by descent to the children of his sister-in-law Anna-Maria du Peyrou, née Villepontoux;

Jan Andries Munter (d. 1785);

by descent to the children of his half-brother Willem Munter; Susanna Sophia van Limburg Stirum, née Munter (1800-1855). A. Lestoque, Denver.

with John Nicholson, New York, where purchased by Carel

Goldschmidt, Mount Kisco/ Huletts Landing, in 1965;

His deceased sale; Christie's, Amsterdam, 7 May 1997, lot 46.

with Douwes, Amsterdam.

Private collection, The Netherlands; consigned to the following sale; Sotheby's, London, 9 July 2015, lot 114.

EXHIBITED:

Denver, Denver Art Museum, *Exhibition of 16th and 17th Century Painting*, 1943, no. 6.

Haarlem, Frans Hals Museum, *Johannes Cornelisz. Verspronck: Leven en Werken van een Haarlems portretschilder uit de 17e eeuw*, 15 September - 25 November 1979, pp. 52-3 and 113, nos. 82-3, pp. 188-9, ill.

Haarlem, Frans Hals Museum, on loan 1979-1994.

LITERATURE:

R.E.O. Ekkart, *Johannes Cornelisz. Verspronck*, Haarlem. 1979, pp. 52-53 and 188, reproduced cat.

Haarlem born, Verspronck was probably a pupil of his father Cornelis Engelbrechtsz. (c.1574-1650) and possibly Frans Hals (1580-1666), before joining the Haarlem's painters' guild in 1632. He regularly borrowed Hals' poses but adapted these to form his own distinct style. His *oeuvre* consists of approximately a hundred works, most of which are portraits of Haarlem citizens or those closely connected to the city.

Despite being one of the leading portrait painters in the seventeenth-century Haarlem, Verspronck's name rarely appears in contemporary documents. The family was almost certainly Catholic, which most probably ensured him the patronship of the members of the Catholic community. It did, however, not prevent him from obtaining commissions from Calvinists as well. He appears to have made a good living as a portrait painter, judging from documents that indicate that he was able to lend money to his relatives on several occasions.

François Dermout, son of Johannes Dermout and Sara Maes, was a merchant in Amsterdam. He married Cornelia Hammius, daughter of Cornelis Hammius and Aeltje Jacobdr., in 1646. Her sister, Maria, and her husband André Villepontoux were depicted by Verspronck in the same year as the present lot (The Mauritshuis, The Hague). As pointed out by Rudolf Ekkart (*op. cit.*) both pendant portraits show how Verspronck developed his concept of portraiture by *circa* 1650, with his sitters involved in an activity: Dating to this period, the present portraits rank among the best examples of the artist's later work. Dermout is presented half-length, seated sideways on a chair, his gaze directed towards the viewer. With his right arm resting on the back of the chair, he gestures with his hand as though he is about to speak. Cornelia's pose more or less mirrors that of her husband, but one of her hands rests against her body, while the other holds a quill. The sober, yet refined colour scheme and subtly modulated backgrounds are characteristic of Verspronck, as are the thinly applied, painterly brushstrokes that enliven the surface of the fabrics and the sitters' hands and faces.



(a pair)



93

**ATTRIBUTED TO ADRIAEN VAN OSTADE
(HAARLEM 1610-1685)**

A view of a courtyard with a peasant family

oil on panel
17 x 13.9 cm.

€7,000-10,000

\$7,900-11,000

PROVENANCE:

with Haas, by 1931, as Adriaen van Ostade.
Monseigneur Ignace Wils, Heemstede, by whom bequeathed to
the family of the present owner.

In this charming small-scale work on panel, Adriaen van Ostade depicted a courtyard with a family at their daily activities. A woman inspects a vessel of water before a barrel, assisted by a man holding a jug, whilst a young woman carrying a young child looks on. In the background children are

playing, and a crying girl is being soothed by a woman seated under an arch in the immediate foreground. Dogs and chickens further enliven the scene.

We are grateful to Dr. Bernhard Schnackenburg for confirming the attribution on the basis of a photograph. He dates the present lot to the very end of the artist's celebrated career - Van Ostade is said to have painted until his death at the age of 75 - and suggests that it might be an unfinished work, pointing out the three faces of the figures in the middleground that appear to exist of thin layers of paint only, also further indicated by the second dog, behind the one sleeping. Dr. Schnackenburg refers to the signed picture sold with Sotheby's, Amsterdam, 1 December 2009, lot 63, which is close in both style and composition. Dr. Hitraud Doll, to whom we are grateful for inspecting a photograph, on the other hand, does not believe the attribution.

This lot is accompanied by a photo certificate by W. Vogelzang, dated 1931, as by Adriaen van Ostade.



94

MICHEL VAN MIEREVELT (DELFT 1566-1641)

Portrait of a lady, said to be Elisabeth Berwaerts van Crompvliet, half-length, in a black dress with a 'Molensteenkraag' and a black headdress

inscribed with the sitter's age, dated and signed 'Ætatis, 65 / A.º 1628 / M. Mierevelt.'

oil on panel

69.3 x 58.9 cm,

€12,000-18,000

\$14,000-20,000

The sitter is traditionally identified as Elisabeth van Crompvliet according to a handwritten label on the reverse of the painting. She was the second wife of the wealthy merchant and shipping agent Balthazar de Moucheron (Antwerp 1552- c. 1630 France), whom she married in 1591 in Delft.



95 (actual size)

THE PROPERTY OF A PRIVATE COLLECTOR, BERLIN
(LOT 95)

95
CIRCLE OF JAN BREUGHEL I
(BRUSSELS 1568-1625)

An extensive, hilly landscape with carriages and peasants on a sandy path

with indistinct initials 'J...' (lower left)

oil on copper
8.8 x 13.2 cm.

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Collection Konstantin Somov & Alexander Benois, St. Petersburg, from where acquired by the owner in the 1930s (according to verbal information from the owner).

The artist of this refined small landscape on copper was clearly inspired by the oeuvre of Jan Breughel I, as well as familiar with pictorial motifs, such as the *char embourbé*, from Sir Peter Paul Rubens.

96
CIRCLE OF MARTEN VAN CLEVE
(ANTWERP 1527-1577/81)

A procession of figures dancing behind a bagpipe player, before a field with sheaves of corn, a village beyond

oil on panel
40.4 x 71.4 cm.

€10,000-15,000

\$12,000-17,000

The picture appears loosely based on the famous *Outdoor Wedding Dance* by the Brueghel family, of which at least thirty autograph versions by Pieter the Younger are recorded. The witty and intelligently observed combination of naturalism and humour has ensured an undiminished popularity of this composition from the seventeenth century until the present day and the artist of the present lot incorporated several motifs –in reverse, such as the dancing couple to the left and the couple in the left centre.

97
FOLLOWER OF
PIETER COECKE VAN AELST

The Last Supper

dated 'ANNO 1576' (centre left and centre right)

oil on panel
59.4 x 77.7 cm.

with a collector's wax seal on the reverse.

€15,000-25,000

\$17,000-28,000

PROVENANCE:

Acquired by the late father of the present owners.



96



97

98

ABEL GRIMMER

(ANTWERP C. 1570/73-AFTER 1620)

Saint George's Day: A village kermesse with figures dancing, merrymaking and partaking in festivities

oil on panel, laid into another panel

11.9 x 33.3 cm.

€30,000-50,000

\$34,000-56,000

On a sandy road in the foreground villagers on horseback, foot and in carriages, pass a beggar's family on their travel to the annual Kermesse, greeting each other along the way. The feasting crowd is gathered outside an inn under the furling banner of Saint George, where food is being prepared and a bagpiper makes music. Several festivities take place on a square in the distance; figures are dancing around the May pole ('meipaal'), fencing and strolling by stalls placed outside the church.


The subject matter is typical of sixteenth-century European art, scholarship and literature, and depicts late Medieval or Early Modern country life, with peasants and villagers celebrating the Feast Day of Saint George. In the early Dutch tradition, such celebrations were known by the term *kermesse*, derived from the words for 'church mass'; each village would throw a particularly elaborate *kermesse* feast day of the patron saint of the village church, with dwellers of neighbouring villages coming over to join in the fun.

With its charming naïveté, the present *kermesse* is an excellent example of Abel Grimmer's art, adopting the successful

landscape formula invented by his father and teacher Jacob Grimmer (c. 1525/6-1589/1609). Abel ran one of the most prosperous and acclaimed studios in Antwerp at the turn of the 17th century, producing hundreds of works, which often fetched prices to rival the paintings of Jan Breughel the Younger. He is principally known for his highly decorative landscapes, which evoke an earlier manner of landscape painting. His chief sources of inspiration were the works of his father, Jacob Grimmer, as well as Pieter Bruegel the Elder and Hans Bol, whose popular compositions he modified and revitalised. In his own compositions, the older artistic idiom is simplified and transformed by the introduction of broad blocks of colour, which animate his forms and express the vernacular architecture in terms of simple geometric shapes. Figural groups were then frequently added in thin layers of paint on top of completed landscapes.

Bertier de Sauvigny describes several *kermesses* by Abel Grimmer, of which a small, unsigned composition on panel, (19.7 x 26 cm.), appears close to the depiction of the present lot (see R. de Bertier de Sauvigny, *Jacob et Abel Grimmer: Catalogue raisonné*, Brussels, 1991, p. 299, no. 4).





PROPERTY FROM A BELGIAN COLLECTION (LOTS 2, 99, 113)

99

**WORKSHOP OF THE MASTER OF THE ANTWERP ADORATION
(ACTIVE ANTWERP C. 1501-1530)**

A miraculous vision

oil on panel, laid down on panel
59.3 x 61.6 cm.

€30,000-50,000

\$34,000-56,000

We are grateful to Dr. Annick Born for suggesting the attribution of this painting to the workshop of the Master of the Antwerp Adoration upon inspection of a photograph. She compares the work in style and technique with the triptych with the *Adoration of the Magi* in the Royal Museum of Fine Arts, Brussels. In particular the female figure is close to the woman in the foreground on the right wing and the angel to the one on the left wing. The drapery and the geometric pattern of the folds are also very close in both works.





100
ADRIAEN VAN NIEULANDT
(ANTWERP 1585-1658 AMSTERDAM)

Judah and Tamar

signed and dated 'Av nieulandt fecit 1611' (Av linked, lower right)
 oil on panel

54.6 x 82.9 cm.

€12,000-18,000

\$14,000-20,000

PROVENANCE:

(Possibly) with D. Sala en Zonen, The Hague.
 with Douwes, Amsterdam, by 1927, where purchased by the
 grandparents of the consignors to the following sale;
 Christie's, Amsterdam, 1 November 2011, lot 85, as erroneously
 dated 1641, where acquired by the present owner.

LITERATURE:

G. Isarlov, "L'exposition Rembrandt à Amsterdam, 1932", in:
L'amour de l'art, November 1932, pp. 297-305, fig. 8.

K. Bauch, "Aus Caravaggios Umkreis", in: *Mitteilungen des
 Kunsthistorischen Institutes in Florenz*, Bd. 7, pp. 227-238, 235
 note. 8.

A. van Suchtelen, "Adriaen van Nieulandt, *The Annunciation
 of the Shepherds*, 1609", in: *Dawn of the Golden Age. Northern
 Netherlandish Art 1580-1620*, Zwolle, 1993, pp. 576ff., 578, as
 close to Jan Pynas.

B. Noldus, J. Roding, *Pieter Isaacs (1568-1625). Court Painter,
 Art Dealer and Spy*, Turnhout, 2007, p. 223, fig. 118.

Van Nieulandt belonged to the group of Flemish immigrants
 who settled in Amsterdam in the first years of the seventeenth
 century. He also was active as an art dealer, appraiser and real
 estate agent. He lived in the Breestraat no. 5, just across the
 street from Rembrandt van Rijn.

The panel was researched on 26 February 2014 by Prof. Peter
 Klein, who dates it from 1608 onwards.



(a pair)

101
CIRCLE OF GIOACCHINO ASSERETO (GENOA 1600-1650)
Prometheus; and Tantalus

oil on canvas
109,5 x 86,7 cm.
a pair

€15,000-25,000

(2)

\$17,000-28,000



102



103

102
MATTHYS NAIVEU
(LEIDEN 1647-1726 AMSTERDAM)

A woman offering an onion and herring to a young man holding a glass of beer, others smoking and playing skittles behind them

oil on panel
 25.6 x 39.3 cm.

€4,000-6,000

\$4,500-6,700

103
PIETER MEULENER (ANTWERP 1602-1654)

The capture of the Swedish commander Count Gustav Horn at Björneborg at the battle of Nördlingen, 1634

signed and indistinctly dated 'P MEULENER 163...'
 (strengthened, lower left)

oil on canvas
 81.6 x 116.7 cm.

€6,000-8,000

\$6,800-8,900

PROVENANCE:

Mrs. Rooth; Christie's, London, 6 May 1929, lot 123, as Ostade and as part of a pair (2 gns. to Rasmussen).
 Anonymous sale; Sotheby's, London, 1 November 2001, lot 100, as Attributed to Mattheijs Naveau.

Pieter Meulener painted the subject of *The Battle of Nördlingen* on various occasions, including the picture in the National Museum, Stockholm.



104



105

104

JACOB VAN STRIJ (DORDRECHT 1756-1815)

Herdsmen and their cattle on a river bank

with signature 'JVan Stry' (centre right)

oil on canvas

73.8 x 89.4 cm.

€4,000-6,000

\$4,500-6,700

105

CORNELIS BEELT

(? 1602/12-1664/74 HAARLEM/ROTTERDAM)

Peasants outside a farmhouse listening to a group of musicians

signed 'K beelt' (lower right)

oil on canvas

52 x 66.5 cm.

€3,000-5,000

\$3,400-5,600



106

106
JOHANN CONRAD EICHLER
(PEINE 1680-1748
WOLFENBÜTTEL)

A flute player

oil on canvas
 96.3 x 76.5 cm.

€4,000-6,000

\$4,500-6,700

According to a transcription on the relining, the painting can be dated to 1725.



107 (a pair)



107
FOLLOWER OF PHILIPPE
FERDINAND DE HAMILTON

A forest floor with two finches in a bed of flowers; and A forest floor with a finch and a small bird with a frog

with signature 'Hamilton' (lower left, on the first)

oil on panel
 the first 31.7 x 23.4 cm.;
 the second 31.9 x 23.5 cm.

a pair

(2)

€1,000-1,500

\$1,200-1,700

PROVENANCE:

Acquired by the family of the present owners in the 1920s.



108

**MASTER OF THE SHIRTS (NORTHERN NETHERLANDISH SCHOOL,
ACTIVE FIRST HALF 17TH CENTURY)**

An Arcadian landscape with four amorous couples

oil on panel
41.2 x 55.9 cm.

€8,000-12,000

\$9,000-13,000

PROVENANCE:

with S. Nijstad, Lochem and The Hague, by 1973-76, as Gerrit Pietersz. Sweelinck.



109

109

**ATTRIBUTED TO
JAN PAUWEL GILLEMANS II
(ANTWERP 1651-1704)**

A park landscape with putti adorning a classical ornament with an abundance of fruit

oil on canvas
64.4 x 76.3 cm.

€5,000-7,000

\$5,600-7,800

110

**ARNOLD BOONEN
(DORDRECHT 1669-1729 AMSTERDAM)**

A seated young woman fashioning a garland of flowers with a boy playing a flute, in a wooded landscape

signed 'A. Boonen' (lower right)

oil on canvas
48.4 x 38.9 cm.

€30,000-50,000

\$34,000-56,000

PROVENANCE:

Sir John Harrowing (1859-1937), Low Stakesby, Whitby, Yorkshire, by whom purchased between 1895 and 1937, and by descent;
Bonhams, London, 8 December 2004, lot 113 (£62,140).

This light-hearted pastoral idyll is the work of Arnold Boonen, a Dordrecht-born artist who trained there with Godfried Schalcken (1643-1706). Boonen subsequently traveled to Germany before settling in Amsterdam, where he found great success as a portrait painter for wealthy burghers and renowned foreign dignitaries such as Tsar Peter the Great of Russia.

In the present work, a pretty young woman with a rose in her hair fashions a garland of colorful flowers, her blouse artfully arranged to reveal her bare shoulder and breast. A young man at right serenades her with a flute, his gaze directed outward, as if inviting the viewer to enter the seductive scene. Traditionally in 17th-century art, figures engaged in these activities were idealized shepherds and shepherdesses. Although Boonen's figures are shown in more contemporary costumes, the meaning of the scene would have been easily understood by his audience. The erotic associations of the flute, for instance, were longstanding in Netherlandish art, appearing in works such as Bloemaert's *Shepherd and Shepherdess* of 1627 in the Niedersächsisches Landesmuseum, Hannover, and Rembrandt's print *The Flute Player* of 1642, in which the phallic connotations of the instrument are clearly apparent (see A. Kettering, 'Rembrandt's "Flute Player"', *Simiolus*, IX, no. 1, 1977, pp. 19-44). Boonen was also likely inspired by more recent precedents, namely *Woman Weaving a Crown of Flowers* by Schalcken from c. 1675/1680 in the National Gallery of Art, Washington. Although Schalcken's woman sits alone, her gaze lands on a couple in the distance, who closely resemble the figures in Boonen's work. Schalcken's influence is also reflected by the dramatic tonal contrast between the reddish hue of boy's face in shadow and the pale skin of the girl in sunlight, which here serves to emphasize her soft, alluringly exposed flesh. This work comes from the collection of Sir John Harrowing (1859-1937), Alderman and Chairman of his family's Harrowing Steamship Co., Ltd. Harrowing was a passionate collector of Old Master paintings, many of which were sold at Christie's, London, in 1962.





111 (a pair)

!111

ATTRIBUTED TO JAN JOSEF HOREMANS II (ANTWERP 1714-1792?)

A merry company conversing, seated at a laid table with a woman nursing a baby; and A merry company conversing and drinking in an interior

oil on canvas

the first 50.4 x 60.3 cm.; the second 50.5 x 60.4 cm.

a pair

(2)

€3,000-5,000

\$3,400-5,600



112

PROPERTY OF A BELGIAN FAMILY (LOTS 56, 112)

112

FLEMISH SCHOOL, 18TH CENTURY

Poppies, tulips, roses and other flowers in a vase on a ledge

oil on canvas

95.3 x 106.5 cm.

€4,000-6,000

\$4,500-6,700



113 (a pair)

PROPERTY FROM A BELGIAN COLLECTION (LOTS 2, 99, 113)

113

FOLLOWER OF SIR PETER PAUL RUBENS

The Adoration of the Magi; and The Adoration of the Shepherds

oil on copper
35 x 25.5 cm.
a pair

(2)

€5,000-7,000

\$5,600-7,800

The compositions are possibly based on prints after Rubens's painting of *The Adoration of the Magi* in the King's College Chapel, Cambridge and *The Adoration of the Shepherds* in the Musée des Beaux-Arts, Rouen.

114

**CIRCLE OF JOHANN GEORG PLATZER
(SANKT MICHAEL IN EPPAN 1704-1761)**

Portrait of a man in a small window, bust-length, in a black coat with a white collar

oil on panel
19.1 x 16.8 cm.

€1,500-2,000

\$1,700-2,200



114



115 (a pair)



115
GODEFRIDUS SCHALCKEN
(MADE 1643-1706 THE HAGUE)

Portrait of a boy, bust-length, in a blue embroidered jacket, cravat and red wrap; and Portrait of a girl, bust-length, in brown embroidered dress and a blue wrap

both signed with initials 'G. S.' (the first lower right and the second centre right)

oil on copper, oval
 18.5 x 14.6 cm.

a pair

€15,000-20,000

(2)

\$17,000-22,000

PROVENANCE:

Private collection, Wassenaar, from which acquired by Saam and Lily Nijstad, before 1995; their sale; Sotheby's, London, 7 July 2011, lot 103 (£22,500).

Stylistically as well as on ground of the sitters' costumes, this pair of finely-painted oval coppers can probably be dated to the late 1670s.

116
JAN EKELS I (AMSTERDAM 1727-1781)

View of the Lutherse Kerk, Amsterdam, with the Singel in the foreground

signed 'I Eekels. Fecit' (lower centre)

oil on canvas

48 x 60.2 cm.

with an old inventory no. '1002' in the lower right corner

€6,000-8,000

\$6,800-8,900

PROVENANCE:

Anonymous sale; Bonhams, London, 29 April 2015, lot 143, where acquired by the present owners.



116



117

117
CIRCLE OF HUBERT VAN RAVESTEYN
(DORDRECHT 1638-1683/91)

Earthenware vessels, a cabbage, parsnips, onions, a copper pot with a stone mortar, an earthenware jug, a straining ladle on a wooden table, with a pestle, onions and a small earthenware jug hanging on the wall behind

with initials and date 'H.v.R fecit. 1663' (lower centre)

oil on panel

29.6 x 31.3 cm.

€6,000-8,000

PROVENANCE:

F.C. Butôt, Sankt Gilgen, Austria, as Van Ravestejn. with Leminski, Frankfurt, as Van Ravestejn, where acquired by the late husband of the consigner of the following sale; Anonymous sale; Sotheby's, Amsterdam, 5 May 2005, lot 32, where acquired by the present owners.

\$6,800-8,900



118

CAREL DE MOOR II (LEIDEN 1656-1738 WARMOND)

An Allegory of Love: a couple beside a fountain in a garden with an elegant company at dinner

indistinctly signed 'M... f' (lower right)
oil on panel
70.4 x 52 cm.

€30,000-50,000

\$34,000-56,000

PROVENANCE:

Private collection, Belgium; Christie's, Amsterdam, 13 October 2009, lot 49 (€73,000).

In this amusing garden scene by Karel de Moor, an elegantly dressed man pulls a fashionable young woman towards a fountain in the form of Cupid. While the woman holds up her hand as if to resist, her coquettish smile and sideways glance reveal her delight in the game. In the background, a well-dressed party gathers at a table on a terrace as a servant arrives with a peacock pie. Both vignettes draw from themes well-established in 17th-century Dutch and Flemish art. The elegant dinner party resembles the outdoor *Merry Company* scenes of De Moor's predecessors Esais van de Velde (1587-1630) and Willem Buytewech (1591/2-1624), while the foreground couple relates to the theme of the *Garden of Love*, of which the most celebrated example is Peter Paul Rubens' masterpiece from around 1633 in the Prado. The classical statue to the couple's right is based on the so-called *Farnese Flora* now in the Museo Archeologico Nazionale, Naples. Although De Moor never traveled to Italy, he would have known it through engravings, such as those published in The Hague in 1688-1689 by Jan de Bisschop. In De Moor's scene, the statue suggests that after the couple splashes in the fountain of Cupid, the fecundity associated with Flora is not far behind. The biographer Arnold Houbraken, who knew De Moor personally, wrote that he studied in his native Leiden with celebrated masters Gerrit Dou, Abraham van den Tempel, Frans van Mieris I and Godfried Schalcken. De Moor's training with Leiden's acclaimed 'fine painters' is here seen in the extreme refinement with which minute details, such as the foliage in the foreground, are rendered, and the evocation of various textures, such as the smooth shimmering satin of the woman's dress. Over time, De Moor became an important member of Leiden's artistic community, serving as a dean of the Guild of Saint Luke, and around 1694 founding a drawing academy with fellow artists Willem van Mieris and Jacob van Toorenvliet.

119 No Lot

120

HIERONYMUS VAN DER MIJ (LEIDEN 1687-1761)

Danaë

with signature and dated 'W. Mieris / fec. Ao 1742.' (lower right)
oil on panel
57.1 x 44.3 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Hendrik Twent; 't Heeren Logement, Leiden, 11 August 1789, lot 39.

with Arthur de Heuvel, Brussels.

C.S. Pothouiezcz, 1985 (according to an old label on reverse).

Anonymous sale; Sotheby's, Amsterdam, 22 May 1990, lot 54, as Willem van Mieris (Dfl 34,500).

LITERATURE:

C. Wansink, 'Hieronymus van der Mij als historie- en genreschilder', *Oud Holland*, XCIX, 1985, p. 213, no. 3.

Many of Van der Mij's pictures have in the past been attributed to his teacher, Willem van Mieris, often with the latter's signature. Specific aspects of this composition, for example the *bas-relief* sculpture in the background, match a description from a sale catalogue of 1789, where the picture was correctly attributed to Van der Mij.



120

113

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOT 121)

121

GERRIT BERCKHEYDE (HAARLEM 1638-1698)

The Grote Markt, Haarlem, looking west, with the town hall and figures conversing in the market square

oil on canvas
53.3 x 62.5 cm.

€30,000-50,000

\$34,000-56,000

PROVENANCE:

with Duits, London, 1967.

EXHIBITED:

Paris, Musée des Arts Decoratifs, *La Vie en Hollande au XVIIe siècle*, 11 January - 20 March 1967, no 26.

LITERATURE:

C. Lawrence, *Gerrit Berckheyde*, Doornspijk, 1991, p. 31, note 10g.

Berckheyde painted several views of Amsterdam and The Hague during the course of his career but it is for views of his native Haarlem that he is most celebrated. He began to paint views of its landmarks in the second half of the 1660s and captured the *Grote Markt*, the hub of the town's civic and commercial life, at different moments of the day from several viewpoints, at times including St. Bavo's Cathedral, the town hall or both. The present painting relates most closely to Berckheyde's slightly smaller view of the same subject (Haarlem, Frans Hals Museum), signed and dated 1671, but here he has stepped back to include more façades and a larger proportion of the square. A further, very similar view with identical measurements, signed and dated 1619, was sold with Christie's, New York, 29 January 2014, lot 25 (\$ 245,000).

It is now generally accepted that Berckheyde's impression of Haarlem was strongly influenced by Samuel Ampzing's laudatory, topographical account of the city - *Beschivinge ende Lof der Stad Haarlem* ('Description and Praise of the City of Haarlem'), published in 1628, which 'extolled Haarlem's magnificent buildings, soaring towers and well-kept buildings, as well as her virtue and glory' (Lawrence, *op. cit.*, p. 29). Ampzing's account also contained illustrations in the form of engravings by Jan van de Velde II after drawings by Jan Saenredam, which will have formed the basis of the present composition. Having described the town hall, built in the late fourteenth century, in more detail, he concludes 'How can a country exist where all the morals / Where all the discipline of laws is trampled upon / Like the soul, the body is the bond of life / So is justice the moral of a nation' (Ampzing, *op. cit.*, p. 48). Seen in this context, the present work ceases to operate simply as a topographically accurate rendition of the buildings of Haarlem. Berckheyde's audience must have appreciated the ethical significance of the structures he depicted. So in this case society is presided over by the judicious legal system housed in the town hall, shown bathed in sunlight. He uses the long shadows cast by the steep gables and the warm afternoon sun rays to create a stage upon which the staffage has been carefully placed, heightening the sense of atmosphere and movement. The people who occupy the square - the burghers and the city's merchants - are shown to be prosperous and content. The implication seems clear that this well-ordered and just society, whose success was founded on commerce, was reliant on the moral values expounded by the church and the state.



122

HANS VAN SANT (ACTIVE HAARLEM C. 1630-1653)

A roemer of white wine, a porcelain bowl, a ham, a glass of beer, a bread roll, a peeled lemon on a plate with a knife, on a partially draped table

indistinctly signed 'IHAN S. S...T' (IHAN linked, lower left)

oil on panel

73.2 x 57.2 cm.

€30,000-50,000

\$34,000-56,000

Little is known about the life of Hans van Sant. He worked in Haarlem in *circa* 1630, possibly as an amateur painter, as his name does not occur in the guild records. Works by Hans van Sant have been attributed to Pieter Claesz. and Willem Heda in the past. The influence of these masters is also apparent in the present painting.



123

SALOMON KONINCK (AMSTERDAM 1609-1656)

Portrait of an old man, bust-length, in a fur lined coat with a small pendant, and a velvet barrett

oil on panel
57.5 x 45.3 cm.

€30,000-50,000

\$34,000-56,000

PROVENANCE:

Gifted to the late parents of the present owners *circa* 50 years ago in Berlin.

LITERATURE:

W. Sumowski, *Gemälde der Rembrandt-Schüler*, VI, Landau/Pfalz, 1983, no. 2346, p. 3724, ill. p. 3954.

Well ensconced in the rich community of artists in seventeenth-century Amsterdam, Koninck began his training in 1621 with drawing lessons from David Colijns (*circa* 1582-after 1668) and went on to study with Claes Cornelisz. Moeyaert. By 1632, he had become a member of the Amsterdam Guild of St Luke. Although Koninck never studied with Rembrandt, he shared his interest in working in a limited palette, as well as in strong chiaroscuro. He also emulated Rembrandt in painting *tronies*, a popular type of picture in seventeenth-century Holland, in which figures are shown as heads or in bust-length format. Not commissioned as formal portraits, *tronies* were painted for the open market, and were intended as studies in expression or of unusual, sometimes exotic facial types. Probably based on a live model, the present *tronie* depicts an elderly man in historicized costume. He wears a long beard, velvet cap and fur collar suggestive of a scholar or philosopher. These elements, along with the sitter's wizened face, allowed Koninck the opportunity to capture fine detail and render a variety of textures, skills for which he was renowned. Koninck painted this work in a remarkably free manner, with beautiful wet-in-wet passages. Koninck's *Head of an old man*, with Christie's New York, 31 January 2013, lot 207 is based on the same model, as are four other paintings (see W. Sumowski, *Gemälde der Rembrandt-Schüler*, III, Landau/Pfalz, 1983, nos. 1126, 1128-30).

Werner Sumowski (*op. cit.*) dates the picture, which has been recognized by Jan Kelch as a work by Koninck, to the late 1640s.







!124

ISAAC VAN OSTADE (HAARLEM 1621-1649)

A barn interior with peasants conversing by a fire place, drinking and playing backgammon

signed 'I..ak · van · Ostade' (centre left)

oil on panel

44.1 x 64.1 cm.

€40,000-60,000

\$45,000-67,000

PROVENANCE:

Sir Francis Cook, 1st Bt. (1817-1901), Doughty House, Richmond, Surrey, as Adriaen van Ostade, and thence by descent to;
Sir Frederick Lucas Cook, 2nd Bt. (1844-1920), Doughty House Richmond, as Adriaen van Ostade;
Sir Herbert Frederick Cook 3rd Bt. (1868-1939), Doughty House Richmond, as Adriaen van Ostade;
Sir Francis Ferdinand Maurice Cook, 4th Bt. (1907-1978), Doughty House Richmond, as Adriaen van Ostade;
from whom acquired by M.H. Drey, London, 1957, as Adriaen van Ostade.
Prof. Rolf Stödter, Hamburg, His sale; Sotheby's, London, 6 July 1983, lot 104, as Adriaen van Ostade.
with Douwes, Amsterdam, where acquired by Norman and Suzanne Hascoe, United States, in 1983; their sale Sotheby's, New York, 27 January 2011, lot 245 (\$71,500).

EXHIBITED:

London, Art Exhibitions Bureau, Circulating Exhibition on view at Lincoln; Rochdale; Nottingham; Bedford; Middlesborough; Hull; Birkenhead; Sheffield; Bradford; Norwich, *Dutch and Flemish Paintings of the seventeenth Century from the Cook Collection*, August 1946 - November 1947, no. 33, as Adriaen van Ostade.
Providence, Museum of Art, Rhode Island School of Design, on loan 1983-1987;
Greenwich, Connecticut, Bruce Museum of Arts and Science, *Old Master Paintings from the Hascoe Collection*, 2 April - 29 May 2005, no. 3.

LITERATURE:

Abridged Catalogue of the Pictures at Doughty House, Richmond. (Belonging to Sir Frederick Cook, Bart., Visconde de Monserrate), London 1907 & 1914, p. 24, no. 113, as Adriaen van Ostade (and hanging in the Long Gallery).
C. Hofstede de Groot, *A Catalogue Raisonné of the works of the Most Eminent Dutch Painters of the Seventeenth Century*, III, London, 1910, p. 317, no. 577, as Adriaen van Ostade.
J.O. Kronig, *A Catalogue of the Paintings at Doughty House, Richmond & Elsewhere in the Collection of Sir Frederick Cook, Bt., Visconde de Monserrate*, Sir Herbert Cook, ed., II: *Dutch and Flemish Schools*, London, 1914, p. 42. p. 69 no. 303, as Adriaen van Ostade (and hanging in the Long Gallery).
M.W. Brockwell, *Abridged Catalogue of the Pictures at Doughty House, Richmond, Surrey, in the Collection of Sir Herbert Cook, Bart.*, London, 1932, p. 42, no. 303, as Adriaen van Ostade (and hanging in the Long Gallery).
P. Sutton, *Old Master Paintings from the Hascoe Collection* (exh. cat. Bruce Museum), Greenwich, 2005, p. 14, no. 3, ill. (with incorrect provenance).





125

125
JAN GRIFFIER I
(AMSTERDAM 1645/52-1718 LONDON)

An extensive Rhenish landscape with peasants harvesting on the mountain sides and in the valley, and various sailing vessels on the river below

signed 'J. GRIFFIER' (lower right)

oil on copper

38.5 x 49.9 cm.

with an old inventory number '129' (lower left)

€20,000-30,000

\$23,000-34,000

126
GILLIS PEETERS (ANTWERP 1612-1653)

A wooded landscape with travellers halting by an inn

signed 'G: Peeters' (lower center)

oil on panel, oval

37 x 49.5 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

with Galerie Michel Segoura, Paris, by 1985.



126

127
CIRCLE OF LUDOLF DE JONGH
(OVERSCHIE 1616-1679 HILLEGERSBERG)

A young woman serving a glass of red wine to a huntsman, with other men, children and hunting dogs, in a inn

oil on panel
 70 x 58.2 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Miss Constable Mac Cracken, New York (according to a label on the reverse).

Anonymous sale; Christie's, London, 20 October 1972, lot 88, as L. de Jongh.

LITERATURE:

R.E. Fleischer, *Ludolf de Jongh (1616-1679): painter of Rotterdam, Doornspijk*, 1989, p. 67, note 16.

An almost identical composition by Ludolf de Jongh, to be dated to *circa* 1650, is in the Kunstmuseum, Basel. Instead of gesturing to the beholder, the woman in the Basel picture is holding a jug, and depicts a dark greyhound to the right.



127



(a pair)

128

STUDIO OF PAUL BRIL (ANTWERP C. 1554-1626 ROME)

A river landscape with the Supper at Emmaus; and A river landscape with the Temptation of Christ

oil on copper

25.5 x 34 cm.

a pair

€7,000-10,000

(2)

\$7,900-11,000



129 (a pair)

129
CIRCLE OF ORAZIO GREVENBROECK
(ACTIVE IN PARIS C. 1670-C. 1730)

A capriccio of an inlet near a fortified town with a three-master man-o'-war at anchor; and A capriccio of a Mediterranean harbour with oriental merchants

oil on copper, oval
 10.4 x 13.9 cm.
 a pair

€4,000-6,000

\$4,500-6,700

130
ATTRIBUTED TO JASPER VAN DER LANEN
(? 1575-1624/44 ?)

A wooded river landscape with a boat on the river and a town beyond

oil on panel, tondo
 20.6 cm. diam.

€2,000-3,000

\$2,300-3,400



130



131

131
FRANS YKENS
(ANTWERP 1601-1691/93)

Pomegranates, grapes on the vine, peaches, figs, an apple and walnuts in a porcelain bowl, with lemons, a walnut, plums and dead finches, on a wooden table

signed 'francisco ykens : fecit'
 (lower right)
 oil on panel
 61.7 x 82.5 cm.

€10,000-15,000 \$12,000-17,000

132
THOMAS VAN APSHOVEN
(ANTWERP 1622-1664/65)

The Kermesse of Saint George with peasants feasting before an inn
 with initial 'T.' (lower right)

oil on panel
 27.2 x 37.2 cm.

€3,000-5,000 \$3,400-5,600

133
JAN-BAPTIST VAN DER MEIREN
(ANTWERP 1664-1736/56)

A Mediterranean harbour scene with Turkish merchants loading a caravan in the foreground

indistinctly signed (?) 'JB uod.. Fec'
 (JB linked, lower right)

oil on panel
 19 x 23.5 cm.
 with two collectors' wax seals on the reverse

€6,000-8,000 \$6,800-8,900

PROVENANCE:

Anonymous sale; Lempertz, Cologne, 3 November 1950, lot 126.

PROVENANCE:

Anonymous sale; Christie's, London, 6 November 1970, lot 146, as Flemish School, 17th century.
 with J. Leegenhoek, Paris.



132



133



134 (a pair)

134
FOLLOWER OF PIAT SAUVAGE

A grisaille with putti playing with a goat; and A grisaille with putti harvesting

oil on canvas, shaped

47.2 x 85.5 cm.

a pair

€4,000-6,000



135
STUDIO OF FRANS YKENS
(ANTWERP 1601-1691/93)

Flowers in a glass vase on a stone ledge

oil on copper

19.5 x 15.9 cm.

€3,000-5,000

\$3,400-5,600

(2)

\$4,500-6,700

PROVENANCE:

with J. Leegenhoek, Paris.



135



136

**JAN DE BRAIJ
(HAARLEM C. 1626-1697 AMSTERDAM)**

*Portrait of Bartholomeus de Kies van Wissen (1614-1679),
half-length, with arms akimbo, in a gold embroidered
black costume, a white chemise and an elaborate lace
collar*

signed and indistinctly dated 'JBraij. 16...(?).' (lower left)
oil on canvas

78 x 63.5 cm.

inscribed with the sitter's coat-of-arms in the upper right corner

€6,000-8,000

\$6,800-8,900

This hitherto unknown portrait by Jan de Braij has always been privately owned by descendants of the sitter. Bartholomeus de Kies van Wissen (1614-1679) was member of a widely spread Haarlem family. In 1640 he married Eva van Kessel.

Son of the painter Salomon de Braij, Jan spent virtually his entire career in Haarlem. After training with his father, he established himself as a portrait painter in 1650, a profession he continued for the following forty years. In addition to formal portraiture, De Braij also painted scenes of his family and friends in the guise of figures from history.

We are grateful to Jeroen Giltaij, who is currently preparing a *catalogue raisonné* on the artist, for confirming the attribution to Jan de Braij on the basis of photographs.

PROVENANCE:

Eduarda de Kies van Wissen (1624-1684) and his wife Cornelis van der Dussen (1626-?); by descent to the present owners.

137

**JACOB OCHTERVELT
(ROTTERDAM 1634-1682 AMSTERDAM)***The Visit*

oil on canvas

70.4 x 58.6 cm.

€40,000-60,000

\$45,000-67,000

PROVENANCE:

C. J. Nieuwenhuys; Christie's, London, 10 May 1833, lot 24, as 'Hugterveld' (10 gns. to Lord Dunford for Northwick).

Albert Levy collection.

J.M. Dennison, Brixton; Christie's, 21 March 1919, lot 155, as 'G. Terburg', 700 gns. to the following,

Mr Hugh Blaker, Isleworth, Middlesex; Christie's, London, 18 July 1924, lot 68.

with W.E. Duits, London, 1945-46.

Mrs R.A. Constantine, Yorkshire, from 1946.

EXHIBITED:London, Arcade Gallery, *Baroque Painting of Flanders and Holland*, 15 June-14 July 1945, no. 22.Nottingham, Central YMCA, *Dutch and Flemish Art*, 10-29 September 1945, no. 38.Bristol, Red Lodge, *Dutch Old Masters*, March 1946, no. 20.Scarborough, Municipal Art Gallery, *Dutch and Flemish Masters from the Collection of Mrs. R.A. Constantine and family: Dutch Festival 1960*, June 1960-1961, no. 30.**LITERATURE:**E. Plietzsch, *Jacob Ochtervelt*, Pantheon, 20, 1937, p. 372, note 1. *The Burlington Magazine*, 87, December, 1945, p. v., advert Duits, ill.E. Plietzsch, *Hollandische und flamische Maler des XVII Jahrhundert*, Leipzig, 1960, p. 66.S. D. Kuretsky, *The Paintings of Jacob Ochtervelt, 1634-1682*, Oxford, 1979, pp. 89-90, no. 85, fig. 99.

A gentleman visits the object of his worship. He has just entered the well-appointed room and gracefully bows, his hat already doffed. The eager interest that can be read on off the suitor's face elicits a subdued smile on the face of the young woman. Although we are left to guess the outcome, Ochtervelt does give us hints. The encounter takes place in front of an imposing four-poster bed. Although the curtains are closed, their blazing red, echoed in the woman's bodice, the velvet upholstery of the chair at the extreme right, and in the costly oriental carpet, heralds the glow of love and passion. The small lapdog, which obediently raises its paw, amusingly parallels the gentleman, whose pose reveals a submissive attitude towards the lady. Similarly, a sensitive beholder will recognize the bunch of grapes on the silver bowl as an allusion to the fruits of the cavalier's courting efforts.

Based on the lady's fashionable garb, especially the extremely short sleeves of her bodice and her hair-style with corkscrew curls, Ochtervelt's painting can be dated rather precisely to the early 1670s, an enormously productive chapter in the artist's career. Several scholars have noted Gerard ter Borch's famous *The Suitor's Visit* of circa 1658 (fig. 1) as an inspirational model. Ochtervelt certainly knew Gabriel Metsu's *Hunter Visiting a Lady* of circa 1658-60 as well (fig. 2) and adopted several elements in his own interpretation of the theme. Time and again Ochtervelt tried to emulate the paintings of his fellow genre painters Ter Borch, Metsu as well as Frans van Mieris and even Johannes Vermeer, and this painting is a beautiful example. The delicate lighting, the elegance of the figures and loose technique of the present work impart an almost rococo-like charm.

We are grateful to Eddy Schavemaker for his help in cataloguing the present lot.



Fig. 1. Gerard ter Borch, *The Suitor's Visit*, Washington, National Gallery of Art



Fig. 2. Gabriel Metsu, *A Hunter Visiting a Lady*, Florence, Galleria degli Uffizi



138

**EGLON VAN DER NEER
(AMSTERDAM 1635/36-1703
DÜSSELDORF)***A seated lady with her maid in an interior*

signed and dated 'Eglon van der Neer fc. / 1680' (lower left)
oil on vellum, laid down on canvas
44.5 x 36 cm.

€70,000-100,000 \$79,000-110,000

PROVENANCE:

Léon Jean Joseph Dubois; Hôtel de Bullion, Paris, 31 March 1784, lot 60, as 'Gaspard Netscher' (240 livres to Chevalier).
Jan Gildemeester, Amsterdam; Huis van Trip, Amsterdam, 11 June 1800, lot 156 (315 florins to B. Kooy).
Arend van der Werff van Zuidland; his sale (*), Woonhuis, Dordrecht, 31 July 1811, lot 76 (210 florins to Molanus).
Jurriaans, Amsterdam; Schley, Amsterdam, 28 August 1817, lot 42, 952 florins to the following,
Johan Goll van Franckenstein; his sale (*), Huis met de Hoofden, Amsterdam, 1 July 1833, lot 56, 1,925 florins to the following,
Willem Joseph van Brienen van de Groote Lindt (1760-1839), Amsterdam, and by descent to,
Arnold Willem van Brienen van de Groote Lindt (1783-1854), and by descent to,
Guillaume-Thierry-Arnaud-Marie, Baron de Brienen de Grootelindt, The Hague; his sale, Hôtel Drouot, Paris, 8 May 1865, lot 21 (7,000 francs).
Christophe van Loo; Hôtel Drouot, Paris, 23 May 1881, lot 21 (7,100 francs to Lepke).
The Constantine Family, Yorkshire; Christie's, London, 14 May 1971, lot 120 (1,500 gns.).



Fig. 1. Gerard ter Borch, *A Young Woman at her Toilet, a Maid Attending*

EXHIBITED:

Middlesbrough, Municipal Art Gallery, 29 September-22 October 1949.
Scarborough, Municipal Art Gallery, *Dutch and Flemish Masters from the Collection of Mrs. R.A. Constantine and family: Dutch Festival 1960*, June 1960-1961, no. 31.

LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters etc.*, VI, London, 1835, p. 174, no. 17; IX, 1842, p. 548, no. 3.
J. Immerzeel, *De levens en werken der Hollandsche en Vlaamsche kunstschilders, beeldhouwers, graveurs en bouwmeesters, van het begin der vijftiende eeuw tot heden*, III, Amsterdam, 1843, p. 259.
A.J. van der Aa, *Biographisch woordenboek der Nederlanden*, XIII, Haarlem, 1868, p. 106.

C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch painters of the Seventeenth Century*, etc., V, London, 1913, p. 487, no. 46.
O. Ydema, *Carpets and their datings in Netherlandish paintings 1540-1700*, Zutphen, 1991, p. 168, no. 560, illustrated.
R. Priem, 'The "most excellent collection" of Lucretia Johanna van Winter: the years 1809-1822, with a catalogue of the works purchased', *Simiolus*, XXV, 1997, pp. 178-9, notes 219-20, illustrated.
E. Bergvelt, *Pantheon der Gouden Eeuw. Van Nationale Konst-Gallerij tot Rijksmuseum van Schilderijen (1798-1896)*, Zwolle, 1998, p. 315, note 132.
M.E. Wieseman, *Caspar Netscher and Late Seventeenth-century Dutch Painting*, Doorspijk, 2002, p. 348, no. C52, under 'Studio productions and rejected attributions'.
E. Schavemaker, *Eglon van der Neer (1635/36-1703): His Life and His Work*, Doorspijk, 2010, pp. 489-90, no. 90, ill.

An appropriate title for Van der Neer's picture would be "The Beautiful Back". A young lady *à la mode* in a low-cut dress shows us her seductive bare neck and shoulders. Van der Neer not only puts the beholder in the role of a voyeur, he uses the power of suggestion, triggering our fantasy to conjure the lady's beautiful face. We find ourselves in the inner sanctum of a woman's dressing room and have just caught a glimpse of the final rituals of her morning toilet. The lady's fashionable and elaborate hairdo is already fit to flaunt, but her bodice is not yet entirely laced up. A maid brings a silver ewer and salver so she can wash her hands.

For the present work, Van der Neer was inspired by a painting by Gerard ter Borch (fig. 1). As always, Van der Neer gave a new twist to the subject, rivalling his model in the rendition of shimmering satin and upgrading the setting almost to the point of transforming it into a palatial décor. Signed and dated 1680, this picture is one of Van der Neer's last genre scenes. These, indeed, are the pinnacle of elegance and opulence and form a new and resounding contribution to the development of seventeenth-century genre painting. Van der Neer's smooth and meticulous technique suits his subject matter perfectly. A slightly different version of our painting, signed and dated 1681, is in a Dutch private collection. Both are executed on vellum, an unusual support for Van der Neer (see: E. Schavemaker, *op. cit.*, 2010, no. 91, p. 490, ill.).

The present painting boasts an excellent provenance, having been possessed by such discriminating collectors as Jan Gildemeester, who also owned Ter Borch's famous *The Letter* (presently The Royal Collection, London), and Johan Goll van Franckenstein.

We are grateful to Eddy Schavemaker, who wrote the *catalogue raisonné* on Eglon van der Neer, for his help in cataloguing this lot.



19TH CENTURY ART

INCLUDING DUTCH IMPRESSIONISM

HIGHLIGHTS FROM THE RADEMAKERS COLLECTION

WEDNESDAY 16 NOVEMBER AT 2.00 PM

LOTS 157-336





157



158

157
PETRUS AUGUSTUS BERETTA
(ROTTERDAM 1805-1866 THE HAGUE)

A view of the Mauritshuis and the Torentje with the Hofvijver beyond, The Hague

signed and dated 'PA: Beretta f 1829 f' (lower right)

oil on panel

31.5 x 36 cm.

€4,000-6,000

\$4,500-6,700

158
BARTHOLOMEUS JOHANNES VAN HOVE
(THE HAGUE 1790-1880)

Fishermen near the city's riverbank

signed 'B.J. van Hove.' (lower right)

oil on panel

24.5 x 35 cm.

€6,000-8,000

\$6,800-8,900

PROVENANCE:

Mr. J.M. Aitken; his sale, Sotheby's, London, 22 November 1978, lot 25.

with Kunsthandel Bies, Eindhoven, 1979, where acquired by the family of the present owner.



159

159
ALEXANDER JOSEPH DAIWAILLE
(AMSTERDAM 1818-1888 BRUSSELS)

A winter landscape with figures on the ice near a castle

oil on panel
 26 x 35.5 cm.

€6,000-8,000

\$6,800-8,900

PROVENANCE:

Anonymous sale; Lepke, Berlin, 12 November 1917, lot 107, as: B.C. Koekoek. with Kunsthandel Simonis en Buunk, Ede, by 2000, where acquired by the family of the present owners.

LITERATURE:

F. Gorissen, *B.C. Koekoek 1803-1862. Werkverzeichnis der Gemälde*, Düsseldorf, 1962, no. 0/27-2, as: B.C. Koekoek.

160
JOHANNES FRANCISCUS SPOHLER
(ROTTERDAM 1853-1923 AMSTERDAM)

A view of a sunlit canal in summer

signed 'JF Spohler' (lower right)
 oil on panel
 20 x 16 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

In the family of the present owner since circa 1900.



160



161

JAN HENDRIK VERHEIJEN (UTRECHT 1778-1846)

A capriccio view of Utrecht

signed and dated 'JHVerheyen / f 1813' (lower left)

oil on panel

39.5 x 50.5 cm.

€7,000-10,000

\$7,900-11,000

PROVENANCE:

with Frost and Reed Ltd., London.

Acquired from the above by His Excellency Ahmed Abboud Pasha.

It has been suggested that the church depicted is the Dom Church in Utrecht.

The bridge resembles the old St. Peter's Bridge in Woerden. The houses on the right allude to both houses you could find on the Oude Gracht in Utrecht and Amsterdam.

Near the church a smartlap performer is depicted.

We would like to thank Mr. Laurens Schoenmaker of the RKD, The Hague, for his help in cataloging the present lot.



162

162
NICOLAAS RIEGEN
(AMSTERDAM 1827-1889)

To the rescue

signed 'N. Riegen' (lower left)
 oil on canvas
 68.5 x 96 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Anonymous sale; Christie's, Amsterdam,
 18 September 2001, lot 145.



163

163
LODEWIJK JOHANNES KLEYN
(THE HAGUE 1817-1897)

Figures and a sleigh on the ice

signed 'LJ Kleyn f' (lower right)
 oil on panel
 39.5 x 53.5 cm.

€5,000-7,000

\$5,600-7,800



164

164
ABRAHAM HULK SEN.
(LONDON 1813-1897 ZEVENAAR)

Ships in choppy waters

signed 'A. Hulk' (lower right)
 oil on canvas laid down on board
 40.5 x 61 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

with Kunsthandel Simonis en Buunk,
 Ede, where acquired by the father of the
 present owners.



165

OTTO EERELMAN (GRONINGEN 1839-1926)

Pups playing with a glove

signed 'O Eerelman' (lower right)

oil on canvas

35 x 45.5 cm.

€18,000-25,000

\$21,000-28,000

PROVENANCE:

Acquired by the family of the present owners *circa* 1980.



166

CHARLES LEICKERT
(BRUSSELS 1816-1907 MAINZ)

Numerous townsfolk in a sunlit street

signed and dated 'Ch Leickert f 91' (lower right)

oil on panel

36 x 26.5 cm.

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Acquired by the family of the present owners *circa* 2000.



167

NICOLAAS RIEGEN (AMSTERDAM 1827-1889)

Ships near the harbour entrance

signed and dated 'N Riegen / f 1866' (lower right)

oil on panel

48 x 42.5 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

with Kunsthandel Simonis en Buunk, Ede, where acquired by the father of the present owners.



168
JOHANNES HERMANUS BAREND KOEKKOEK
(AMSTERDAM 1840-1912 HILVERSUM)

Collecting the catch at low tide

signed 'Jan H B Koekkoek f' (lower right)

oil on canvas

34.5 x 51.5 cm.

€7,000-10,000

\$7,900-11,000

PROVENANCE:

Anonymous sale; Mak van Waay, Amsterdam, 7 June 1955, lot 292.

Mr. B. de Geus van den Heuvel, Nieuwersluis, by 1958; his sale, Sotheby Mak van Waay, Amsterdam, 27 April 1976, lot 139 (Dfl. 31.000), where acquired by the present owner.

EXHIBITED:

Amsterdam, Museum Willet Holthuysen, *Romantische school: schilderijen uit de collectie B. de Geus van den Heuvel*, 28 November 1958- 2 February 1959, no. B. 86, as: *Vissers op het strand*.



169

JAN WEISSENBRUCH (THE HAGUE 1822-1880)

The Groenmarkt, The Hague

signed 'JAN WEISSENBRUCH. f.' (lower left)
pencil, pen, ink and watercolour on paper
295 x 470 mm.

€4,000-6,000

\$4,500-6,700

Please compare to a similar composition by the same hand, *The former meat halls at the Groenmarkt in The Hague*, oil on panel, 23.5 x 31.5 cm. (Collection: Gemeente Museum The Hague (inv. no. 4-1881) and an comparable oil on panel in the former collection of Kunsthandel Pieter Overduin, Giessenburg.







■ 170

**WILLEM ANTHONIE VAN DEVENTER
(THE HAGUE 1824-1893)**

*A dockyard on the Northern shore of the Amsterdam
harbour*

signed and dated 'WA van Deventer. 1855.' (lower centre)

oil on canvas

87.5 x 135 cm.

€25,000-35,000

\$28,000-39,000

Van Deventer received his first painting lessons from his uncle, Hendrik van de Sande Bakhuyzen, like his brother, Jan Frederik van Deventer, who was a landscape painter. Van Deventer attended the The Hague Academy from 1843 to 1846, where the marine painters Sam Vermeer and Anthonie Waldorp taught at the time and where his interest for marine painting started. He specialized in romantic river scenes, marines and harbour scenes. In 1844 he was invited by the Royal Navy to go on a journey in the Mediterranean for five months. From 1852 he studied at the Academy of Fine Arts in Amsterdam. He worked in Amsterdam for several year, where the present lot was painted in 1855. It depicts the harbour of Amsterdam, which went through numerous changes throughout the nineteenth century. In 1825 the *Noorhollands Kanaal* was completed, which connected the Amsterdam harbour with Den Helder. As the present lot shows, further developments in the harbour were to be completed throughout the nineteenth century, like the *Noordzeekanaal* which was finished in 1876. Van Deventer moved back to The Hague in 1862.



171

**ELIAS PIETER VAN BOMMEL
(AMSTERDAM 1819-1890 VIENNA)**

*Die Börse von Rotterdam: numerous townsfolk
on a square, Rotterdam*

signed and dated 'E.P. van Bommel. 65' (lower right);
and authenticated and titled (on a label attached to the
stretcher)

oil on canvas
50 x 68.5 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

with Kunsthandel Simonis en Buunk, Ede.
Anonymous sale; Christie's, Amsterdam, 18 April 2000,
lot 127.
with Kunsthandel Rococo, Gulpen, where acquired by the
present owner.

EXHIBITED:

Rotterdam, Kunsthal, *Panorama Rotterdam: Meesters aan
de Maas*, 8 September 2001-6 January 2002.

LITERATURE:

P. van Beveren, W. van Sinderen, *Panorama Rotterdam:
Meesters aan de Maas (1820-1940)*, Schiedam, 2001, p. 69.



(a pair)



(a pair)

172
HERMANUS WILLEM KOEKKOEK
(AMSTERDAM 1867-1929)

An infantryman; and A Grenadier

signed 'H W Koekkoek' (lower left); and signed with initials (lower left)

oil on panel

22 x 17 cm. and 15.5 x 7.5 cm.

€2,500-3,500

a pair (2)
 \$2,800-3,900

PROVENANCE:

the first:

Mrs. Nelsie Skinner-Koekkoek.

Anonymous sale; Christie's, Amsterdam, 5 February 1991, lot 195.

with Kunsthandel Art Gallery Gérard, Wassenaar, where acquired by the present owner.

the second:

with Kunsthandel Mark Smit, Ommen, circa 2005, where acquired by the present owner.



173

ALBERT ROOSENBOM (BRUSSELS 1845-1873)

Playing dress-up

signed 'A Roosenboom' (lower left)

oil on panel

34.5 x 26 cm.

€2,500-3,500

\$2,800-3,900

PROVENANCE:

Anonymous sale; Christie's, New York, 6 September 2006, lot 174.



174

ARY SCHEFFER
(DORDRECHT 1795-1858 ARGENTEUIL)

Marguerite in the church

signed and dated 'Ary Scheffer 1844' (lower left)

oil on panel

62 x 39.5 cm.

€8,000-12,000

\$9,000-13,000

LITERATURE:

F.M. Huebner, *De Romantische Schilderkunst in de Nederlanden*, The Hague, 1943, p. 68, fig. 31.

The present lot is one of several versions known of this composition: the prime version (dated 1832, canvas, 217 x 136 cm., present location unknown) was exhibited at the Salon in Paris in 1833. A second, smaller version is in the collection of the Dordrechts Museum (*Gretchen in de kerk*, panel, 31.7 x 20 cm., inv.no. DM/S/46, see: L. Ewals, *Ary Scheffer 1795-1858. Gevierd romanticus*, Zwolle, 1996, p. 164-166). In his dissertation on the artist Ewals lists a few other versions which are only known through 19th Century auction and dealers

records (see: L. Ewals, *Ary Scheffer. Sa Vie et son Oeuvre*, Nijmegen, 1987, pp. 261-62). A version of the composition was included as an additional number in the *Tentoonstelling van Levende Meesters* in 1844, no. 666 (see: Ewals, *op.cit.*, pp.160-61). Which version was included in this exhibition is not known. The subject is taken from Wolfgang Goethe's *Faust* (1808, verses 3776-3834), where it is related how Marguerite swooned during Mass, overcome with grief about the unfortunate events which have occurred to her and her family after Faust entered her life. Scheffer depicted Marguerite in an isolated position in the church, turned away from the altar and the rest of the congregation. At the time of execution of the present lot, Scheffer had reached the height of his career and regularly received requests from dealers and collectors for replicas of his previous works. The present lot should be regarded as such and was very likely painted on commission. It could perhaps be identical to the picture which was mentioned by Scheffer's cousin in Brussels in a letter to the artist in 1844, where he enquired when he could expect the 'Marguerite in the Church' which he had commissioned as he was keen to sell it (oral communication L. Ewals, 1996).



175

**WILLEM KOEKKOEK
(AMSTERDAM 1839-1895 NIEUWER-AMSTEL)**

Townfolk in a sunlit street with a church beyond

signed 'William Koekkoek' (lower right)

oil on panel
33 x 44.5 cm.

€10,000-15,000

PROVENANCE:

Mr. Edward Chambers Nicholson; his sale, Christie's, London, 5 March 1898, lot 43 (22 gns.), where acquired by Mr. Shepherd, with Kunsthandel Galerie Hof van Heemskerck, Haarlem, by 1990.

\$12,000-17,000



176

**BAREND CORNELIS KOEKKOEK
(MIDDELBURG 1803-1862 CLEVES)**

A morning stroll on a path in the forest in winter

signed and dated 'B C Koekkoek f 1836' (lower right)

oil on panel

37 x 50.5 cm.

€30,000-50,000

\$34,000-56,000

PROVENANCE:

Acquired directly from the artist by Mr. van der Bucken, Louvain.

Mr. Rouse; his sale, Christie's, London, 10 April 1893, lot 90.

with R.W.H. Patterson & Co., London.

Anonymous sale; Christie's, New York, 23 April 2003, lot 20.

with Kunsthandel Simonis en Buunk, Ede, by 2003, where acquired by the family of the present owners.

LITERATURE:

(Possibly) Friedrich Gorissen, *B.C. Koekkoek (1803-1862): Werkverzeichnis der Gemälde*, Düsseldorf, 1962, no. 36/38.

Dr. Guido de Werd has kindly confirmed the authenticity of this work.





177



178

177
MARINUS ADRIANUS KOEKKOEK
(MIDDELBURG 1807-1868 AMSTERDAM)

Figures in woodland near a stream

signed and dated 'M A Koekkoek 1865' (lower right)
 oil on canvas
 63 x 79.5 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Anonymous sale; Sotheby's, New York, 29 October 1987, lot 19, where acquired by the present owner.

178
JOSEPHUS GERARDUS HANS
(THE HAGUE 1826-1891 RIJSWIJK)

A serene winter landscape

indistinctly signed 'J.G. Hans fecit.' (lower right)
 oil on panel
 28.5 x 35.5 cm.

€2,000-3,000

\$2,300-3,400

PROVENANCE:

with Kunsthandel E.J. van Wisselingh & Co., Amsterdam, 22 December 1939, inv.no.5873 (as: A. Schelfhout).
 with Kunsthandel Frans Buffa & Zonen, Amsterdam (as: Schelfhout).
 Anonymous sale; Christie's, Amsterdam, 18 March 1975, lot 195 (as: Schelfhout).
 with Kunsthandel Simonis en Buunk, Ede, by 2005 (as: Josephus Gerardus Hans), where acquired by the present owners.



179

**GUILLAUME ANNE VAN DER BRUGGHEN
(NIJMEGEN 1811-1891 UBBERGEN)
AND PIERRE LOUIS DUBOURCQ (AMSTERDAM
1815-1873)**

The bear hunt

signed 'G A v.d. Bruggen / Dubourcq' (lower centre)

oil on canvas

86.5 x 111 cm.

€4,000-6,000

\$4,500-6,700

The present lot is a beautiful example of the collaboration between Guillaume Anne van der Bruggen and Pierre Louis Dubourcq. As a skilled landscape painter Dubourcq depicted the setting of this bear hunt, the animals however were painted by Van der Bruggen. Van der Bruggen and Dubourcq make this exciting topic even more thrilling by their use of light and a dynamic composition.





180

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

Sunday morning in Monnickendam

signed 'M ten Kate' (lower right)

oil on canvas

71 x 94 cm.

€15,000-25,000

\$17,000-28,000

PROVENANCE:

In the family of the present owner since *circa* 1900.



181



182

181
MARGARETHA ROOSENBOOM
(THE HAGUE 1843-1896)

Roses, lilacs and white blossom branches
 signed 'Marguerite Roosenboom.' (lower right)
 oil on panel
 29.5 x 38 cm.

€10,000-15,000

\$12,000-17,000

182
GERARDINA JACOBA VAN DE SANDE
BAKHUYZEN (THE HAGUE 1826-1895)

An autumn bouquet with violets on a forest floor
 signed 'G.J. vd S Bakhuyzen.' (lower left)
 oil on panel
 24.5 x 36.5 cm.

€2,500-3,500

\$2,800-3,900

PROVENANCE:
 Anonymous sale; Christie's, Amsterdam 11 November 1987,
 lot 464.

PROVENANCE:
 Anonymous sale; Christie's, Amsterdam, 26 April 1983, lot 61,
 where acquired by the father of the present owner.



183

HENRIETTE RONNER-KNIP (AMSTERDAM 1821-1909 BRUSSELS)

A cairn terrier and her puppies in a conservatory

signed 'Henriette Ronner.' (lower right)

oil on panel

32.5 x 45 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:

Anonymous sale; C. F. Roos & Co., Amsterdam, 27 November 1906, lot 93,
as: Chiens (Dfl. 425) to Mr. Wijsman.

Anonymous sale; Mak van Waay, Amsterdam, 24 September 1973, lot 200.
with Richard Green Gallery, London.

Anonymous sale; Christie's, London, 19 June 2003, lot 59.

with Kunsthandel Simonis en Buunk, Ede, where acquired by the family of the present
owners circa 2004.



PROPERTY OF A EUROPEAN NOBLEMAN
(LOTS 184-192)





184

**DOMINICUS QUAGLIO
(MÜNCHEN 1787-1837 SCHLOSS HOHENSCHWANGAU, FÜSSEN)**

Daily activities on a square with the old Town Hall, Marienburg

signed and dated 'Domenicus Quaglio / fec 1834' (lower right)

oil on canvas

47,5 x 62 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Acquired by a German entrepreneur *circa* 1830-40 during his travels in the South of Europe and Germany, and by descent to the present owner.

EXHIBITED:

Hamburg, Altonaer Museum (on loan, *circa* 1971).



185**BAREND CORNELIS KOECKOEK
(MIDDELBURG 1803-1862 CLEVES)***Paysage: a horseman and merchants near a river*

signed and dated 'BC Koekkoek / 1825' (lower right)

oil on canvas

47 x 59 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:Mr. David Bierens (1760-1827), Amsterdam; his sale, Frederik Muller, Amsterdam, 15 November 1881, lot 25, as: *Paysage* (Dfl. 1025).

with Kunsthandel H. Koekkoek Jun., by 1881, (possibly) where acquired by a forefather of the present owner.

EXHIBITED:

Hamburg, Altonaer Museum (on loan, circa 1970).

LITERATURE:F. Gorissen, *B.C. Koekkoek 1803-1862: Werkverzeichnis der Gemälde*, Düsseldorf, 1962, no. O/47, as: *Paysage*.

The present painting, depicting travellers on a beautiful sunlit afternoon, is one of the first works Koekkoek painted after he had finished his training at the Amsterdam Academy. Barend Cornelis was born as the eldest of four children and grew up in an artistic environment. His father and first teacher was the renowned river- and seascape painter Johannes Hermanus Koekkoek (1778-1851). His brothers Hermanus (1815-1882) and Marinus Adrianus (1807-1868) were both successful artists. A scholarship awarded by the Dutch Government made it possible for Koekkoek in 1822 to attend the Royal Academy of Arts in Amsterdam, where he became a pupil of Jean Augustin Daiwaille (1786-1850) whom he befriended and worked with during the rest of his career. In Amsterdam he studied for four years at the *Koninklijke Academie van Beeldende Kunsten*, and by 1824, at 21 years of age and one year before he painted the present lot, he voiced his ambition to become a painter of landscapes. He set out into nature and creating a large number of landscape studies and paintings of which the present lot is a beautiful example. In the catalogue of the sale of the present lot at Frederik Muller in Amsterdam in 1881, the painting was described as: *'Bellé qualite du maître'* (see: auction catalogue 1881).





186
CARL FRIEDRICH SCHULZ
(SELCHOW 1796-1866 BERLIN)

Hunters near the inn 'Im Rotten Loeven'

signed and dated 'Carl Schulz / 1829' (lower left) and signed and dated again with monogram (above the door)
 oil on panel
 57 x 75 cm.

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Acquired by a German entrepreneur *circa* 1830-40 during his travels in the South of Europe and Germany, and by descent to the present owner.

EXHIBITED:

Hamburg, Altonaer Museum (on loan, *circa* 1972).

Schulz painted landscapes, marine and military scenes, but was especially known for his hunting scenes and therefore called *Jagdschulz* or *Jagd-Schulz* (hunting Schulz). He studied at the art academies in Berlin and Düsseldorf and in 1814-1815 he took part in the wars against Napoleon. In 1847 he worked for the Russian Czar in St. Petersburg.



187

**ALBRECHT ADAM
(NÖRDLINGEN 1786-1862 MÜNCHEN)**

At the blacksmith's

signed and dated 'A. Adam 1832.' (lower right)

oil on canvas

51 x 67 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Acquired by a German entrepreneur *circa* 1830-40 during his travels in the South of Europe and Germany, and by descent to the present owner.

EXHIBITED:

Hamburg, Altonaer Museum (on loan, *circa* 1970).

188**ALBRECHT ADAM
(NÖRDLINGEN 1786-1862 MÜNCHEN)***In der Schlacht an der Moscwa: Napoleon's army during the Battle of Borodino, Moscow*

signed and dated 'A Adam. 1832' (lower right) and inscribed with the title 'In der Schlacht an der Moscwa / nach der natur gezeichnet von Albrecht Adam / am 7ten September 1812.' (on the reverse)

oil on copper
39 x 59 cm.

€15,000-25,000

\$17,000-28,000

PROVENANCE:

Acquired by a German entrepreneur *circa* 1830-40 during his travels in the South of Europe and Germany, and by descent to the present owner.

Depicted is the Battle of Borodino which was fought on 7th September 1812 in the Napoleonic Wars during the French invasion of Russia. The fighting involved around 250,000 troops and left at least 70,000 casualties, making Borodino the deadliest day of the Napoleonic Wars. Napoleon's Grande Armée launched an attack against the Russian army, driving it back from its initial positions but failing to gain a decisive victory. Both armies were exhausted after the battle and the Russians withdrew from the field the following day. Borodino represented the last Russian effort at stopping the French advance on Moscow, which fell a week later. However, the French had no clear way of forcing Czar Alexander to capitulate because the Russian army was not decisively defeated, resulting in the ultimate defeat of the French invasion following the retreat from Moscow in October.

Albrecht Adam was a famous painter of battlefields and horses. After participating in the Austrian campaign of 1809, he stayed for a time in Vienna, where he drew the attention of Napoleon's stepson Eugène de Beauharnais and Viceroy of Italy and he was appointed his court painter. In 1812 Adam accompanied Eugène's staff on the expedition to Russia.

He attached himself to the Viceroy's topographical bureau, a small unit of enigneers, cartographers and draughtsmen which had been established in 1801. Most of Adam's subsequent works deal with Napoleon's Russian campaign, during which he was attached to the Bavarian contingent as a war artist.

In 1815, Adam moved to Munich, where he was occupied by the emperors and kings of Austria and Bavaria and he worked until a great age, recording battles and portraying horses.





189

189

**JEAN BAPTIST LODEWIJK MAES CANINI
(GHENT 1794-1856 ROME)**

An Italian beauty bathing

signed, inscribed and dated 'Maes. Roma 1839.'

(lower right)

oil on canvas

99 x 74.5 cm.

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Acquired by a German entrepreneur *circa* 1830-40 during his travels in the South of Europe and Germany, and by descent to the present owner.

EXHIBITED:

Hamburg, Altonaer Museum (on loan, *circa* 1971).



190

■ **190**

**JOHANN JAKOB DORNER JUN.
(MUNICH 1775-1852)**

A Bavarian landscape

signed and dated 'J. Dörner / 1830' (lower right)

oil on canvas

106.5 x 123 cm.

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Acquired by a German entrepreneur *circa* 1830-40 during his travels in the South of Europe and Germany, and by descent to the present owner.

EXHIBITED:

Hamburg, Altonaer Museum (on loan, *circa* 1970).



■ 191

DANIEL HERMANN ANTON MELBYE (COPENHAGEN 1818-1875 PARIS)

A sailing vessel in rough sea

signed, inscribed and dated 'Anton Melbye 1846 / Hamburg' (scratched, lower right)

oil on canvas

96 x 130 cm.

€6,000-8,000

\$6,800-8,900

PROVENANCE:

Acquired by a German entrepreneur *circa* 1830-40 during his travels in the South of Europe and Germany, and by descent to the present owner.

EXHIBITED:

Hamburg, Altonaer Museum (on loan, *circa* 1970).

192

**WIJNANDUS JOHANNES JOSEPHUS NUYEN
(THE HAGUE 1813-1839)***A busy harbour in Normandy*

signed and dated 'WJJ. Nuyen. / 36' (lower right)

oil on canvas laid down on board

81 x 110 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:Acquired by a German entrepreneur *circa* 1830-40 during his travels in the South of Europe and Germany, and by descent to the present owner.**EXHIBITED:**Hamburg, Altonaer Museum (on loan, *circa* 1970).

Nuyen 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 *Teken 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 (1803-1866) - was important to the development of his artistic career. 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. 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. 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. 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.





193



194

VARIOUS PROPERTIES

193

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

A grey

signed and dated 'Eugène / Verboeckhoven / F.1837' (centre right); and signed again with initials (on the straw sack) and dated again (centre left)

oil on canvas
52.5 x 63 cm.

€8,000-12,000

\$9,000-13,000

194

**HENRI ADOLPHE SCHAEF
(MECHELEN 1826-1870 ANTWERP)**

Repairing the vessel

signed and dated 'HE.Schaepe. F 48' (lower left)
oil on panel
37.5 x 50 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

with Kunsthandel H. Bos, The Hague.
In the family of the present owner since *circa* 1920.



!195

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

Leading the flock to the pasture

signed and dated 'Eugène Verboeckhoven ft. 1855.' (lower right)

oil on canvas

45 x 60 cm.

€15,000-25,000

\$17,000-28,000

PROVENANCE:

Mr. Alfred T. and Mrs. Eugenia I. Goshorn, Cincinnati, by 1924.

Acquired by the family of the present owners in the 1920s.



196



197

!196
EUGÈNE JOSEPH VERBOECKHOVEN
(WARNETON 1798-1881 SCHAERBEEK)

A resting shepherd with his herd

signed and dated 'Eugène Verboeckhoven / ft. 1867.' (lower left)
 oil on canvas laid down on panel
 71 x 100 cm.

€10,000-15,000

\$12,000-17,000

197
EUGÈNE JOSEPH VERBOECKHOVEN
(WARNETON 1798-1881 SCHAERBEEK)

Sheep grazing on a rocky outcrop

signed, inscribed and dated 'Eugène Verboeckhoven / ft 1865.'
 (lower centre)
 oil on panel
 68 x 99 cm.

€6,000-8,000

\$6,800-8,900

PROVENANCE:
 Acquired by the family of the present owners in the 1920s.



198

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

Interior of the Saint-Jacques-le-Mineur Church, Liège

signed and dated 'Genisson / 1842' (lower right)

oil on panel

93.5 x 73 cm.

€12,000-18,000

\$14,000-20,000



199



200

199
KASPARUS KARSEN
(AMSTERDAM 1810-1896 WIESBADEN)

A view of the Kerksteeg with the Oude Kerk, Katwijk

signed and dated 'K Karsen / 1872' (lower right)

oil on canvas

42 x 58.5 cm.

€4,000-6,000

\$4,500-6,700

200
WOUTERUS VERSCHUUR
(AMSTERDAM 1812-1874 VORDEN)

A grey in a stable

signed with initials (lower right)

oil on panel

8 x 11.5 cm.

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 20 April 1993, lot 143, where acquired by the present owner.

EXHIBITED:

Katwijk, Katwijks Museum, *De Oude Kerk Geschilderd*, 15 June-25 September 2010, as: Oude Kerk en Kerksteeg, Katwijk.

PROVENANCE:

Mr. D.R. Dooijes, 's-Graveland; his sale, Mak van Waay, Amsterdam, 18 February 1974, lot 80, where acquired by the present owner.

201 No Lot



202

**KASPARUS KARSEN
(AMSTERDAM 1810-1896 BIEBRICH AM RHEIN)**

A fortified monastery

signed and dated 'K Karsen 1881' (lower right)

oil on canvas

71.5 x 61.5 cm.

€10,000-15,000

\$12,000-17,000

EXHIBITED:

Schiedam, Stedelijk Museum/ Arnhem, Arnhems Museum, *De verstilte wereld van Kaspar en Eduard Karsen*, 18 December 1976-20 March 1977, no. 25.

Assen, Provenциаals Museum Drente, 1982-1988 (on loan).

Glasgow, The Burrell Collection, *The age of Van Gogh. Dutch*

Painting 1880-1896, 10 November 1990-10 February 1991, no. 80.

Amsterdam, Van Gogh Museum, *De schilders van Tachtig*, 1 March-26 May 1991, no. 80.

LITERATURE:

R. Bionda, C. Blotkamp, a.o., *De schilders van Tachtig*;

Nederlandse schilderkunst (1880-1895), Amsterdam, 1994, p. 212.





203

CORNELIS SPRINGER (AMSTERDAM 1817-1891 HILVERSUM)

A view of the Brouwersgracht, Haarlem

signed and dated 'C Springer 1890' (lower right); and authenticated and titled by the son of the artist 'De ondergetekende verklaart dat deze / schilderij voorstellende de Brouwersgracht / te Haarlem vervaardigd door zijn vader / wijle den kunstschilder Cornelis Springer / en afkomstig is van diens atelier / Hilversum 6 mei 1891 / Leonard Springer' (on a label attached to the reverse); and with the artist's seals

oil on panel
31 x 41.5 cm.

€50,000-70,000

\$56,000-78,000

PROVENANCE:

The artist studio, Hilversum; his sale, Frederik Muller & Cie., Amsterdam, 1 December 1891, lot 16, where acquired by the family of the present owner (Dfl. 225).

EXHIBITED:

Amsterdam, Kunsthandel Frans Jacobs, *Cornelis Springer: Geschilderde steden*, July 1994.

LITERATURE:

Willem Laanstra, H. C. de Bruijn, Dr. J. H. A. Ringeling, *Cornelis Springer (1817-1891)*, Utrecht, 1984, p. 213, no. 90-1.

Cornelis Springer is considered to be one of the most important and influential architectural painters of the 19th century. Born into an Amsterdam family of building contractors and architects, it is clear why he became the townscape painter *par excellence*. He studied under the auspices of the well-known and celebrated architectural painter Kasparus Karsen (1810-1896, see: lot 202). In the two years that Springer was his apprentice, he would learn how to create *capriccio* city views intertwined with topographically correct elements. It was the contemporary trend for painters in his circle to idealize the past and especially the Dutch national heritage. However, from the 1850s onwards, Springer moved towards a more realistic subject matter. He chose to abandon the fantasy elements within his work and concentrated on existing topographical locations as can be seen in the present lot. Although Springer would still keep some artistic freedom in his rendering of cityscapes. The present lot is an excellent example of Springer's realistic and topographically correct style. Depicted here is the Brouwersgracht in Haarlem. The treatment of light in the present painting is masterfully done, the sun enters the painting from the right which would in reality be the South, suggesting it is midday.

From the 1850's onwards Springer had reached such fame that he only worked on commission for private collectors and dealers. A waiting list of two years in this period bears testimony to the great popularity of his work. A patron would choose a composition on the basis of sketches, after which Springer would paint the subject in oil. Springer was a diligent worker who carefully recorded his studio activities. His notebooks reveal exactly how many days he worked on a particular painting and even in which part of the day he worked on it.





204



205

204
JOHANNES HERMANUS BAREND KOEKKOEK
(AMSTERDAM 1840-1912 HILVERSUM)

Repairing the vessel in the dunes

signed 'Jan H B Koekkoek' (lower right); and with the artist's seal
 (on the reverse)

oil on panel
 23.5 x 39.5 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 9 November 1993,
 lot 163, where acquired by the present owner.

205
MAURITS VERVEER (THE HAGUE 1817-1903)

Activities on the beach

signed and dated 'Maurits Vermeer. ft 54.' (lower left)

oil on panel
 34 x 46.5 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Anonymous sale; Sotheby Mak van Waay, Amsterdam,
 31 October 1977, lot 98 (Dfl. 25.000).

LITERATURE:

C. Lucht, S. Tas, E. van Voolen, H. Roosenboom, S. Wachlin,
De gebroeders Vermeer: Haagse meesters van de romantiek,
 Zutphen, 2015, p. 82, as: Hollands strandgezicht met
 vissersboten by Maurits and Salomon Vermeer.

It has been suggested the figures are by Salomon Vermeer
 (1813-1876).



206

WILLEM BODEMAN (AMSTERDAM 1806-1880 BUSSUM)

Two hunters along a frozen stream in a forest

signed and dated 'Bodeman.ft / 1847' (lower left)

oil on canvas

132.5 x 112.5 cm.

€12,000-18,000

\$14,000-20,000

PROVENANCE:

with Kunsthandel Simonis en Buunk, Ede, by 2002, where acquired by the family of the present owners.



HIGHLIGHTS FROM THE RADEMAKERS COLLECTION
(LOTS 207-221)



Christie's is honoured to be given the opportunity to present a third selection of highlights from the Jef and Ursula Rademakers collection this spring, following the great succes of the sale of a selection of twenty-four highlights we offered 18th November 2015 and fifteen we offered 25th May 2016 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 Kunstimuseum in Tallinn and the National Gallery Salmovsky Palace in Prague) and the final exhibition *A Romantic Journey* in Musee 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 Luxembourg 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 Luxembourg (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



EEN ROMANTISCHE KIJK

De Rademakers Collectie



MERCATORFONDS
GEMEENTEMUSEUM DEN HAAG



207
PIERRE-LOUIS KÜHNEN
(AKEN 1812-1877 SCHAERBEEK)

Lonely fisherman at twilight

signed and dated 'L. Kuhnén Ft./1841'

(lower right)

oil on canvas

65 x 88 cm.

€6,000-8,000

\$6,800-8,900

PROVENANCE:

Anonymous sale; Glerum, The Hague, 22 April 1996, lot 32, 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. 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. 59.

Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 32 (68).

LITERATURE:

Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 101, no. 51 (32).



208

**JAN EVERT MOREL (II)
(AMSTERDAM 1835-1905 WEESP)**

Panoramic landscape

signed 'J. E. Morel ft' (lower right)

oil on panel

27,5 x 44 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Anonymous sale; Phillips, London, 26 November 1991, lot 1.
with Kunsthandel Bies, Eindhoven, 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. 35.
Luxembourg, Musée National d'Histoire et d'Art /
's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic
Journey*, 3 April 2014-25 January 2015, no. 77 (13).

LITERATURE:

Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 90,
no. 35.

Guido de Werd, *A Romantic Journey: Masterpieces from the
Rademakers Collection*, Eindhoven, 2014, p. 66, no. 13 (77).

209

CORNELIS LIESTE (HAARLEM 1817-1861)*Sunlit landscape*

signed 'C. Lieste' (lower left)

oil on panel

58 x 80 cm.

€15,000-25,000

\$17,000-28,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 24 April 2006, lot 33, 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. 42.Luxembourg, Musée National d'Histoire et d'Art / 's Hertogenbosch, het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no 55 (40).Cleves, B.C. Koekkoek-Haus, *Cornelis Lieste (1817-1861) - schilder van het licht*, 21 February-19 June 2016.**LITERATURE:**Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 98, no. 42.Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 122, no. 40.Erno Kiljan, Antoon Erfteijer, Ursula Geisselbrecht-Capecki a.o., *Cornelis Lieste (1817-1861) - schilder van het licht*, Cleves, 2016, p. 196, ill. 99 (cover).

Together with his contemporary and fellow countryman, Barend Cornelis Koekkoek, Cornelis Lieste was one of the leading landscapists of his time. This particular picture unites the various qualities of Lieste's artistic and romantic genius. In his realistic impression, he balances the tranquility and stillness of the landscape with the warmth and brilliance of colours, creating an absorbing atmosphere of a summer's evening. An attractive picture that featured on the cover of the recent monographic exhibition on Lieste's life and work (B.C. Koekkoek-haus, Cleves, *Cornelis Lieste, schilder van het licht*, 21 February-19 June 2016).



Erno Kiljan, Antoon Erfteijer, *Cornelis Lieste (1817-1861). Maler des Lichts, Schilder van het licht*, Cleves, 2016 (front cover).





210
JACOBUS THEODORUS ABELS
(AMSTERDAM 1803-1866 ABCOUDE)

An extensive river scene with fishermen by night

signed with monogram (scratched, lower centre)

oil on panel

32 x 42 cm.

€10,000-15,000

\$12,000-17,000

EXHIBITED:

Haarlem, De Hallen, *Groots en meeslepend: sublieme landschappen uit de Nederlandse romantiek*, 13 June-30 August 2009.

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. 64.

Luxembourg, Musée National d'Histoire et d'Art / 's Hertogenbosch, het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no 52 (7).

LITERATURE:

Jef Rademakers, *Jacob Abels: Schilder van de nacht*, Haarlem, 2009, p. 31, no. 26.

Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 129, no. 64.

Guido de Werd, *A Romantic Journey: Masterpieces form the Rademakers Collection*, Eindhoven, 2014, p. 142, no. 52 (7).



211

**CHRISTIAAN CORNELIS KANNEMANS
(BREDA 1812-1884)**

Shipwreck

signed and dated 'C C Kannemans/1849' (lower right)
oil on panel
72 x 100 cm.

€12,000-18,000

\$14,000-20,000

PROVENANCE:

Mr. W.H. Minder, The Hague; his sale; Sotheby's, Amsterdam,
24 April 2006, lot 76, 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. 79.
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. 53.

Luxembourg, Musée National d'Histoire et d'Art /
's Hertogenbosch, het Noordbrabants Museum, *A Romantic
Journey*, 3 April 2014-25 January 2015, no 68 (98).

LITERATURE:

Antoon Erfteimeijer, *Groots en meeslepend: sublieme
landschappen uit de Nederlandse romantiek*, Haarlem, 2009,
p. 79, nr. 54.
Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 113,
no. 53.
Guido de Werd, *A Romantic Journey: Masterpieces from the
Rademakers Collection*, Eindhoven, 2014, p. 167, no. 68.

A prolific painter of marines and seascapes,
Kannemans depicts this drama on the choppy seas with
great realism and verve. This composition in particular shows
Kannemans's familiarity with the the Paris Salons and the art of
his French contemporaries. Most notably Théodore Gericault
(1791-1824), to whose famous *La radeau de la Méduse* (1819)
this picture bears striking resemblance.



212
FRANÇOIS ANTOINE BOSSUET
(YPRES 1798-1889 SINT-JOOST-TEN-NODE)

Sunny townview

signed 'F Bossuet' (lower left)

oil on panel

34 x 28 cm.

€2,500-3,500

\$2,800-3,900

EXHIBITED:

Luxembourg, Musée National d'Histoire et d'Art /
's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic
Journey*, 3 April 2014-25 January 2015, no. 13 (71).

LITERATURE:

Guido de Werd, *A Romantic Journey: Masterpieces from the
Rademakers Collection*, Eindhoven, 2014, p. 172, no. 71 (13).



213
PIETER LODEWIJK FRANCISCO KLUYVER
(AMSTERDAM 1816-1900)

A wooded landscape in winter

signed 'Kluyster' (lower left)

oil on panel

33.5 x 26 cm.

€3,000-5,000

\$3,400-5,600



214
JACOBUS THEODORUS ABELS
(AMSTERDAM 1803-1866 ABCOUDE)

A moonlit river landscape with a windmill and a lock

signed and dated 'Abels f 1850' (scratched, lower right)

oil on panel

26 x 34.5 cm.

€6,000-8,000

\$6,800-8,900

EXHIBITED:

Haarlem, De Hallen, *Groots en Meeslepend. Sublieme landschappen uit de Nederlandse Romantiek*, 13 June-30 August 2009, no. 59.

LITERATURE:

J. Rademakers, *Jacob Abels. Schilder van de nacht*, Haarlem, 2009, p.67, no. 59.



215

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

*Figures in a mountainous landscape at night, possibly
'Johannesfeuer'*

signed 'Georg von Haanen' (lower right)

oil on canvas

23 x 30 cm.

€2,500-3,500

EXHIBITED:

Luxembourg, Musée National d'Histoire et d'Art /
's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic
Journey*, 3 April 2014-25 January 2015, no. 59 (22).

LITERATURE:

Guido de Werd, *A Romantic Journey: Masterpieces from the
Rademakers Collection*, Eindhoven, 2014, p. 153, no. 59 (22).

\$2,800-3,900



216

**LOUIS MEIJER (AMSTERDAM 1809-1866
UTRECHT) AND JOHANNES FRANCISCUS
HOPPENBROUWERS (THE HAGUE 1819-1866)**

A winter day on the Dutch coast

signed and dated 'Louis Meijer/1849'/'JFHoppenbrouwers f.49'
(the second scratched, lower left)

oil on panel
78 x 112.5 cm.

€15,000-25,000

\$17,000-28,000

PROVENANCE:

with Kunstsalon Abels, Cologne.

Anonymous sale; Lempertz, Cologne, 24 November 1958,
lot 335.

Anonymous sale; Van Ham Kunstauktionen, Cologne, 13 May
2011, lot 646, where acquired by the present owner.

EXHIBITED:

Haarlem, Teylers Museum / Moscow, Tretyakov Gallery, *More than Romanticism: Russian and Dutch painting in the first half of the 19th century*, 7 November 2013-25 May 2014.
Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 24.

LITERATURE:

Terry van Druten, Ludmila Markina, Bruno Naarden, *More than Romanticism: Russian and Dutch painting in the first half of the 19th century*, Rotterdam, 2013, p. 144.
Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 87, no. 72 (24).



217

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

A quiet morning on the ice

signed 'Kluiver' (lower left)

oil on panel

27,5 x 44 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 6 November 1990,
lot 183.

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

218**GEORG GILLIS HAANEN (UTRECHT 1807-1879 BILSEN)***River view with thunderclouds*

signed and dated 'Georg. van. Haanen / 1851' (lower left)

oil on canvas

79 x 110 cm.

€12,000-18,000

\$14,000-20,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 30 November 2000, lot 231, 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. 46.Luxembourg, Musée National d'Histoire et d'Art / 's Hertogenbosch, het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no 60 (92).**LITERATURE:**Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 102, no. 46.Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 154, no. 60.





219
LOUIS MEIJER
(AMSTERDAM 1809-1866 UTRECHT)

Sea scene with fishing boats

signed 'Louis Meijer' (lower left)

oil on panel

80 x 110 cm.

€10,000-15,000

\$12,000-17,000

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. 50. Luxembourg, Musée National d'Histoire et d'Art / 's Hertogenbosch, het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 65 (93).

LITERATURE:

Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 110, no. 50.

Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 165, no. 65.



220

**FREDERIK MARINUS KRUSEMAN
(HAARLEM 1816-1882 SINT-GILLIS)**

Harvest month, August

signed and dated 'FM Kruseman. fc. / 1850' (lower right)

oil on panel

28.5 x 38.5 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

The Hon. Sir Ralph Cusack, Queens Council, Newcastle upon Tyne; His sale, Christie's, London, 16 June 1978, lot 28 (£ 5,500). Anonymous sale; Sotheby's, London, 22 June 1983, lot 134. Anonymous sale; Christie's, London, 12 October 2000, lot 124, 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. 33.

Luxembourg, Musée National d'Histoire et d'Art / 's-Hertogenbosch, Het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no. 4.

LITERATURE:

Marjan van Heteren, Jan de Meere, *Frederik Marinus Kruseman 1816-1882, Painter of Pleasing Landscapes*, Schiedam, 1998, p. 172, no. 58, as: Summer landscape with harvesting farmers near a windmill. Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 88, no. 33. Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 48, no. 47 (4).

This painting is part of a series depicting the twelve months of the year, representing the month August. It has been suggested that it is near the windmill of Evere, Belgium. This painting is part of a series depicting the twelve months of the year, representing the month August. It has been suggested that it is near the windmill of Evere, Belgium.





221

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

River view with a church tower

signed with monogram (scratched, lower left)

oil on panel

22.5 x 27.5 cm.

€7,000-10,000

\$7,900-11,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 21 April 1994, lot 324, 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. 67. Luxembourg, Musée National d'Histoire et d'Art / 's Hertogenbosch, het Noordbrabants Museum, *A Romantic Journey*, 3 April 2014-25 January 2015, no 51 (5).

LITERATURE:

Jef Rademakers, *Jacob Abels: Schilder van de nacht*, Haarlem, 2009, p. 4.
Peter Carpreau a.o., *Een Romantische Kijk*, Brussels, 2011, p. 132, no. 67.
Guido de Werd, *A Romantic Journey: Masterpieces from the Rademakers Collection*, Eindhoven, 2014, p. 141, no. 51.



VARIOUS PROPERTIES

222

**PIETER FRANCISCUS PETERS
(NIJMEGEN 1818-1903 STUTTGART)**

A view of Istanbul with the Bosphorus at sunset

signed and dated 'P.F. Peters./1864' (lower right)

oil on canvas

55.5 x 69 cm.

€25,000-35,000

\$28,000-39,000

PROVENANCE:

King Wilhelm I of Württemberg (1781-1864), Castle Wilhelma, Stuttgart and by descent to King Wilhelm II of Württemberg (1848-1921); his sale, Felix Fleischhauer, Stuttgart, 10 October 1922, lot 68, as: Blick auf den Hafen von Konstantinopel mit vielen Schiffen. Abendstimmung.

Anonymous sale; Dannenberg, Berlin, 15 March 2014, lot 3672, where acquired by the present owner.

Peters was born in Nijmegen in 1818 and moved to Germany in 1841. In 1845 he settled permanently in Stuttgart where he remained for the rest of his life and where he received a studio from King William I of Württemberg (1781-1864) in the Old Palace. From that time onwards he frequently served as a travel companion to Queen Olga Nikolajewna Romanowa of Russia (1822-1892), Queen of Württemberg. Those trips served as a great inspiration for his work. Although Peters was initially influenced by the Dutch Romanticism, he developed a more loose and impressionistic painterly style. He created atmospheric landscape studies of which the present lot is a exceptional example.



223

ERNST KOERNER (ZDBOWO 1846-1927 BERLIN)

Istanbul, Valide und Solimanie Moschee; Istanbul, Valide and the Suleymaniye mosque

signed and dated 'Ernst Koerner 1922.' (lower left); and signed again and inscribed with title (on a label attached to the reverse)

oil on canvas

67.5 x 101 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Acquired by the family of the present owners in the 1950s.



224



225

224
ATTRIBUTED TO THÉODORE FRÈRE
(PARIS 1814-1888)

The nomads' encampment at sunset

signed with initials 'Th. F.' (lower left)

oil on panel

11.5 x 21.5 cm.

€2,000-3,000

\$2,300-3,400

225
EUROPEAN SCHOOL, MID-19TH CENTURY

A view of the bay of Naples with the Vesuvius

inscribed with title and annotation (on the reverse)

oil on panel

15 x 20.5 cm.

€1,500-2,500

\$1,700-2,800

PROVENANCE:

Sir George Berkeley (1785-1857), London (according to an annotation on the reverse).



226

JAMES WEBB (CHELSEA 1825-1895 LONDON)

A view of the Damrak with the townhall, the Nieuwe Kerk and the Oude Kerk, Amsterdam

signed, dated and inscribed 'James Webb 1881 Amsterdam' (lower left) and signed, inscribed and dated again (on the reverse)

oil on canvas

77 x 128 cm.

€6,000-8,000

\$6,800-8,900

PROVENANCE:

Acquired directly from the artist by Mr. M.S. Nathan.

Anonymous sale; Christie's, New York, 14 February 1996, lot 139.

227

EUGEN VON BLAAS
(ALBANO LAZIALE 1843-1931 VENICE)

The flirtation

signed 'E. von Blaas' (lower left)

oil on canvas

100 x 62 cm.

€60,000-80,000

\$68,000-89,000

PROVENANCE:

with Galerie Heinemann, Munich.

with Kunsthandel Francois Buffa & Fils, Amsterdam.

In the family of the present owner since *circa* 1935.

Von Blaas trained at the Academy of Venice where his father Karl was an instructor. Venice proved to be an important facet in Von Blaas' work, as Venice remained relatively unaffected by the fast-paced changes brought by the Industrial Revolution and had a great wealth in its architectural and artistic inheritance. This time capsule allowed Von Blaas to paint idyllic common folk without being consumed by a sense of melancholic nostalgia and made Venice the ideal environment for his work.

He was most loved for his images of Venetian women, often capturing them with well placed, richly described evocations of their daily, often domestic occupations. These genre scenes remained throughout Von Blaas' oeuvre, for which he revealed a ready aptitude in his early work. His women are striking in their youth and unadorned beauty and they are depicted with a high degree of finish which demonstrates the artist's unique abilities as both a draughtsman and a painter. The realism in the work of Von Blaas is almost photographic and it is clearly the artist's intent to show these women going about their daily routines, oblivious of their own beauty and that of their surroundings. The artist's paintings also reflect the tenderness and affinity he felt for the people who inspired his work, which might explain why he later refines his skills as a portrait painter.

In the present work, a playfully romantic interlude unfolds as a young man pulls himself up, over a brick wall, whilst leaning in for a kiss. Meanwhile, his paramour's eyes are cast towards the viewer, with a playful smile quietly acknowledging his advances. Through the use of a distinctly Italianate setting, and the detailed, beautifully coloured costumes of his figures, Von Blaas is able to create a rich contextual setting for the viewer. Yet, whilst these details, coupled with the artist's tight figural composition, set the scene, it is the postures, lively gestures, facial expressions and the delicate emotive language which fully animate the world that Von Blaas has created. One can almost hear the conversation of the two lovers. This vibrant depiction allows the viewer to formulate and project his own narrative onto this simple exchange, frozen in time.

The pair is placed against the crumbling masonry of an old brick wall, a favourite pictorial motif of the artist. As Thomas Wassibaur explains, *'Von Blaas' young people live their lives within the old walls of a still-important city, and became links in an apparently endless chain of generations who carry on the Venetian traditions and way of life'* (see: Thomas Wassibaur, *Eugen von Blaas 1843-1931, Das Werk Catalogue raisonné*, Hildesheim, 2005, p. 19). The artist's lively and detailed scenes proved incredibly popular with late nineteenth century tourists to Venice, both Europeans and Americans (many of them among the most prominent, wealthy industrialists and entrepreneurs of the era) who found these vibrant compositions the perfect souvenir.





228

ERNST BERGER (VIENNA 1857-1919 MÜNCHEN)

Bairambraut: the Bayram bride

signed and dated 'E. Berger 89' (lower right)

oil on canvas

105.5 x 183 cm.

€12,000-18,000

\$14,000-20,000

EXHIBITED:

Munich, Glaspalast, *Münchner Jahresausstellung*, 1889-1890, no. 74, as: Bairambraut.

229

**CESARE FÉLIX GEORGES DELL'ACQUA
(PIRANO 1821-1905 BRUSSELS)**

L'Éventail (Levantine d'Alexandrie d'Egypte); lady of Alexandria with a fan

signed and dated 'Cesare Dell'Acqua 1871.' (lower right); and inscribed with title and authenticated (on a painted label on the reverse)

oil on panel

92 x 71 cm.

€7,000-10,000

\$7,900-11,000

PROVENANCE:

Anonymous sale; Christie's, London, 2 July 2008, lot 112.



229

1230

FERDINAND ROYBET (UZÈS 1840-1920 PARIS)

An interesting read

signed 'F. Roybet.' (lower left)

oil on panel

81 x 64 cm.

€2,500-3,500

\$2,800-3,900

PROVENANCE:

Acquired by the family of the present owners in the 1920s.



230



231

PROPERTY FROM A GERMAN CORPORATE COLLECTION
(LOTS 84-89, 231, 237)

231

**JEAN ANTOINE THÉODORE GUDIN (PARIS
1802-1880 BOULOGNE-BILLANCOURT)**

A ruin in a mountainous landscape

signed 'T Gudin' (lower left) and with the artist stamp
and number (on a canvas attached to the reverse)
oil on paper laid down on panel
38 x 58 cm.

€2,500-3,500

\$2,800-3,900



232

VARIOUS PROPERTIES

232

PAUL CHAIGNEAU (PARIS 1879-1938)

A tranquil evening

signed 'Paul Chaigneau.' (lower right)
oil on canvas
46.5 x 55 cm.

€1,500-2,500

\$1,700-2,800

PROVENANCE:

Acquired by the family of the present owners in the
1920s.



233

233

JULES RAMET (BELGIAN 1842-1915)

Sheep in a stable

signed 'J Ramet' (lower left)
oil on canvas
65 x 81 cm.

€1,200-1,800

\$1,400-2,000

PROVENANCE:

Acquired by the family of the present owners in the
1920s.

234

**EMMA SPARRE
(GRYCKSBO 1851-1913 RÄTTVIK)**

A girl reading

signed, inscribed and dated 'E. Sparre / Paris . 90'

(lower right)

oil on canvas

66 x 51 cm.

€4,000-6,000

\$4,500-6,700



234

235

**CHRISTIAN JUEL-FRIJS MØLLBACK
(COPENHAGEN 1853-1921)**

An abundant still life of flowers and fruits

signed and dated 'Chr: Möllback. 1875.' (lower left)

oil on canvas

94 x 81.5 cm.

€4,000-6,000

\$4,500-6,700



235



236

236
EDUARD VEITH
(NEUTITSCHEN 1856-1925 VIENNA)

Mother and child

signed 'E. VEITH.' (upper right)

oil on canvas

111 x 87.5 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Mr. Manfred von Blenert, Vienna.

Anonymous sale; Im Kinsky, Vienna, 20 April 2010, lot 274,
where acquired by the present owner.



237

PROPERTY FROM A GERMAN CORPORATE COLLECTION
(LOTS 84-89, 231, 237)

237
FRANZ VON LENBACH
(SCHROBENHAUSEN 1836-1904 MUNICH)

Portrait of Otto Fürst von Bismarck (1815-1898)

signed, inscribed and dated 'F. Lenbach /

Friedrichruh.1889.' (upper left)

oil on panel

84 x 64 cm.

€4,000-6,000

\$4,500-6,700

PROVENANCE:

with Kunstsalon Hermann Abels, Cologne.



VARIOUS PROPERTIES

238

JOHANN ADAM KLEIN (NUREMBERG 1792-1875 MUNICH)

A view of Würzburg with the Old Bridge and the Marienberg Fortress

signed and dated 'AKlein / 1842' (lower right)

oil on canvas

46.5 x 60 cm.

€12,000-18,000

\$14,000-20,000



239

!239

SILVIO GIULIO ROTTA (VENICE 1853-1913)

A bed time story

signed, dated and inscribed 'Silvio Giulio Rotta / Venezia 1882' (lower left)

oil on canvas

49 x 66 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Acquired by the family of the present owners in the 1920s.



240

240

KASPARUS KARSEN

(AMSTERDAM 1810-1896 BIEBRICH AM RHEIN)

A bustling day on a sunlit town square

signed 'K Karsen' (lower left)

oil on canvas

51.5 x 63.5 cm.

€6,000-8,000

\$6,800-8,900

PROVENANCE:

Acquired by the present owner circa 1980.



241

!241

LUDWIG GLOSS

(WIENER NEUSTADT 1851-1903 MÖDLING)

A scholar in his study

signed and numbered 'L. Gloss. 22' (upper right)

oil on panel

18 x 26.5 cm.

€1,200-1,800

\$1,400-2,000

PROVENANCE:

Acquired by the family of the present owners in the 1920s.



242 (a pair)



242 (a pair)

242

ALBERT ROOSENBOM (BRUSSELS 1845-1873)

Blossoming romance: and Their little friend

signed 'A Roosenboom' (lower right); and 'A Roosenboom' (lower left)

oil on canvas
24.5 x 19.5 cm.

€3,000-5,000

a pair (2)

\$3,400-5,600

243

**NARCISSE-VIRGILE DIAZ DE LA PEÑA
(BORDEAUX 1807-1876 MENTON)**

A family in the forest

signed 'N. Diaz' (lower right)

oil on canvas
44.5 x 28 cm.

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Dr. Tyge Moeller, Copenhagen.
Mr. Oskar Skaller, Berlin, by 1932.



243



244

244
ANDREAS SCHELFHOUT
(THE HAGUE 1787-1870)

A young Terrier on a cushion

signed and dated 'A. Schelfhout 47' (lower left)
oil on panel
27.5 x 32.5 cm.

€7,000-10,000

\$7,900-11,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 3 February 2004, lot 54.
with Kunsthandel Simonis en Buunk, Ede, 2005, where acquired by the family of the present owners.

LITERATURE:

Cyp Quarles van Ufford, *Andreas Schelfhout (1787-1870): Landschapschilder in Den Haag*, Leiden, 2009, p. 146, no. 149.



245

245
FRANZ VON DEFREGGER
(STRONACH 1835-1921 MUNICH)

A Tiroler girl

signed 'F. Defregger' (lower right)
oil on panel
24.5 x 17.5 cm.

€4,000-6,000

\$4,500-6,700

PROVENANCE:

with Galleria d'Arte Raffaello, Rome, where acquired by Baroness Sophia Von Siebenthal, 1968.
Given by the above to the mother of the present owner.



246

OTTO EERELMAN (GRONINGEN 1839-1926)

Saint Bernard puppies drinking milk

signed 'O. Eerelman' (lower right)

oil on canvas

59 x 90 cm.

€30,000-50,000

\$34,000-56,000

PROVENANCE:

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

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.



247

WILLEM KOEKKOEK (AMSTERDAM 1839-1895 NIEUWER-AMSTEL)

A Dutch town on a summer's day

signed 'W Koekkoek' (lower right)

oil on canvas

54.5 x 69.5 cm.

€15,000-25,000

\$17,000-28,000



248

JAN WILLEM VAN BORSELEN (GOUDA 1825-1889 THE HAGUE)

Fishermen near a river, a village beyond

signed and dated 'J.W. van Borselen f / 61' (lower left)

oil on canvas

71.5 x 99.5 cm.

€18,000-25,000

\$21,000-28,000

PROVENANCE:

with Kunsthandel Bies, Eindhoven, by 1992, where acquired by the present owner.



249

JOHAN HENDRIK VAN MASTENBROEK (ROTTERDAM 1875-1945)

Sun and clouds (Nieuwe haven te Rotterdam): a view of the Nieuwe Haven, Rotterdam

signed and dated 'J H van Mastenbroek 1920' (lower right); and signed again and inscribed with title (on a label attached to the reverse)

oil on canvas

59 x 71 cm.

€15,000-25,000

\$17,000-28,000

Please compare to a similar composition on paper in the collection of the Gemeentearchief Rotterdam, *Gezicht op de Nieuwehaven met Pakkenbrug, Rotterdam*, dated 1919, 290 x 380 mm.



250

JAN WILLEM VAN BORSELEN (GOUDA 1825-1892 THE HAGUE)

Pheasant hunting

signed and dated 'J.W.van Borselen ft 1870' (lower right)

oil on canvas

70 x 105.5

€12,000-18,000

\$14,000-20,000

EXHIBITED:

Woerden, Stadmuseum, *Wind en wilgen: Jan Willem van Borselen 1825-1892: schilder van het Hollandse polderlandschap*, 16 March - 16 June 2002.

LITERATURE:

T. de Liefde-van Brakel, A. Meddens-van Borselen, N. de Groot, *Wind en wilgen: Jan Willem van Borselen 1825-1892: schilder van het Hollandse polderlandschap*, Alkmaar, 2002, p. 63, no. 71, illustrated.



251



252

251
CHARLES LEICKERT
(BRUSSELS 1816-1907 MAINZ)

A winter landscape with windmills and figures on a frozen waterway

signed 'Ch Leickert f' (lower right)

oil on panel
 32.5 x 50 cm.

€2,500-3,500

\$2,800-3,900

252
ABRAHAM HULK (LONDON 1813-1897 ZEVENAAR)
Sailing along the Dutch coast

signed 'A. Hulk. fec.' (lower left)

oil on panel
 16 x 23 cm.

€2,500-3,500

\$2,800-3,900

253 No Lot



254

CHARLES LEICKERT (BRUSSELS 1816-1907 MAINZ)

A sunlit village with activities near a river

signed and dated 'Ch. Leickert f 68' (lower right)

oil on canvas

64.5 x 100 cm.

€25,000-35,000

\$28,000-39,000

255

CORNELIS SPRINGER
(AMSTERDAM 1817-1891 HILVERSUM)

A view of the Oosterkerk, Hoorn

signed and indistinctly dated 'C Springer 86' (lower left); and authenticated (on a label attached to the reverse); and with the artist's seals
oil on panel
25.5 x 20 cm.

€12,000-18,000

\$14,000-20,000

PROVENANCE:

with The Holland Fine Art Gallery, London.
Anonymous sale; Sotheby Mak van Waay, Amsterdam, 18 May 1981, lot 357, where acquired by the family of the present owner.

LITERATURE:

W. Laanstra, H. C. de Bruijn, Dr. J. H. A. Ringeling, *Cornelis Springer (1817-1891)*, Utrecht, 1984, p. 212, no. 86-5, as: De Oosterkerk te Hoorn (where dated 1886).

W. Laanstra, *Cornelis Springer in Hoorn*, Hoorn, 1992, p. 17, no. 10 (where erroneously dated 1878).

Arnold Ligthart, *Door het oog van Cornelis Springer (1817-1891). Een ontdekkingsstocht langs de steden rondom de Zuiderzee*, Schiedam, 2015, p. 103.

Please compare the present composition to a preliminary drawing, chalk and ink, 250 x 200 mm., signed and dated 1885 (collection Zuiderzeemuseum, Enkhuizen) (fig. 1).



Fig. 1. Cornelis Springer, *A view of the Oosterkerk in Hoorn*, in the Collection Zuiderzeemuseum, Enkhuizen.



256

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

Townfolk on a snow covered street

signed 'A. Eversen.' (lower left)

oil on canvas

55.5 x 46.5 cm.

€18,000-25,000

\$21,000-28,000

PROVENANCE:

Anonymous sale; Mak van Waay, Amsterdam, 21 May 1968, lot 947.

with Kunsthandel Pieter A. Scheen, The Hague, by 1968.

with Kunsthandel A.H. Bies, Eindhoven.

with Kunsthandel Leslie Smith Gallery, Amsterdam, where acquired by the present owner.

LITERATURE:

Pieter A. Scheen, *Lexicon Nederlandse Beeldende Kunstenaars 1750-1950*, The Hague, 1969, no. 166.

Pieter Overduin, *Adrianus Eversen 1818-1897*, Wijk en Aalburg, 2010, p. 261, no. 55-1.



257

**FREDERIK MARINUS KRUSEMAN
(HAARLEM 1816-1882 BRUSSELS)**

A winter landscape with activities around a village

signed and dated 'FM Kruseman. fc. / 1857.' (lower left)

oil on canvas

79 x 111 cm.

€50,000-70,000

\$56,000-78,000

PROVENANCE:

Acquired by the family of the present owners in the 1950s.

Frederik Marinus Kruseman stemmed from an important family of artists, whose members include both the history painter Cornelis Kruseman (1797-1857), Director of the Royal Academy of Fine Arts of Amsterdam and a painter of historical and biblical subjects, and the historical painter and portraitist Jan Adam Kruseman (1804-1862). Kruseman started as an apprentice to the respected still-life painter Jan Reekers (1790-1858). His parents entrusted Reekers with their son because the artist had had a guiding hand in the tutelage of Kruseman's cousin Jan Adam. After Reekers, Kruseman apprenticed with Andreas Schelfhout's son-in-law, Nicolaas Roosenboom (1805-1880). Roosenboom was the son-in-law and pupil of the great artist Andreas Schelfhout and it is likely that Kruseman would have come into contact with Schelfhout as he was a regular visitor to Roosenboom's studio. In the September of 1833 the artist made his debut at the Exhibition for Living Masters in The Hague, exhibiting a landscape. Although the natural world and the practice of landscape painting played a central role in Kruseman's formation and style, his focus on winter scenes can be credited to his second tutor.

Kruseman travelled extensively through Northern Europe before finally settling in Brussels in 1841. Between 1852 and 1856, Kruseman lived once again in the environs of Haarlem where he took many trips around the vicinity of the city, but he returned to Brussels in 1856 where he remained for the rest of his life and where the present lot was painted. In this period his style had become into full fruition. The present lot is a fine example of the artist's favorite scene, the depiction transports the beholder to a fantastical winter scene. The small group of figures, in the centre of the painting, tells a story of its own. They are gathered near an impressive church around a sleigh, which they are using to transport their belongings over the frozen river. On the path depicted on the left, leading into the distance, we see more travelers. The tree groups show there characteristic coral-like tree branches and the depth in the present panoramic landscape is masterly executed. The rendering of the black mirror surface of the ice and the marks left by skaters are perfectly executed. A warm light enlightens the scene and bathes the landscape in a dreamy atmosphere.





258



259

258
JAN JACOB SPOHLER
(NEDERHORST DEN BERG 1811-1866 AMSTERDAM)

A ferry crossing in summer

signed 'JJ Spohler f' (lower left)
 oil on canvas
 57 x 79 cm.

€4,000-6,000

\$4,500-6,700

PROVENANCE:
 with Kunsthandel Simonis en Buunk, Ede, where acquired by
 the father of the present owners.

259
JAN JACOB SPOHLER
(NEDERHORST DEN BERG 1811-1866 AMSTERDAM)

A river landscape in summer with a ferry

signed 'J.J. Spohler' (lower left)
 oil on canvas
 61 x 84 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:
 Anonymous sale; A. Mak, Dordrecht, 28 May 1968, lot 35a, as:
 Ch. Leickert and J.J. Spohler.
 In the family of the present owner since circa 1980.



259A



260

259A
MARINUS ADRIANUS KOEKKOEK
(MIDDELBURG 1807-1868 AMSTERDAM)

A winter landscape with skaters near a koek-en-zopie

signed and dated 'M·A·Koekkoek. 1851.' (lower right)

oil on panel

18 x 27 cm.

€3,000-5,000

\$3,400-5,600

260
CHARLES LEICKERT
(BRUSSELS 1816-1907 MAINZ)

Activities near a river bank

signed 'Ch Leickert f' (lower right)

oil on panel

15.5 x 23.5 cm.

€2,500-3,500

\$2,800-3,900

PROVENANCE:

Acquired by the present owner *circa* 1985.

261

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

A winter landscape with skaters on the ice and a 'koek-en-zopie'

signed and dated 'Ch Leickert f. 89' (lower right)

oil on canvas

91 x 147 cm.

€40,000-60,000

\$45,000-67,000

PROVENANCE:

In the family of the present owner since *circa* 1900.

In 1827, at the age of eleven, Charles Leickert started to follow classes at the Drawing Academy in The Hague. Born in Brussels, his family had just moved to the Dutch capital of The Hague. At the academy he befriended fellow students such as Wijnand Nuyen (1813-1839) and Salomon Vermeer (1813-1876). His most important tutor at the academy was the celebrated townscape painter Bartholomeus Johannes van Hove (1790-1880) who instructed him on the fundamental principles of the academic tradition, focusing on the rendering of line and *chiaroscuro* after plaster casts. Despite the death of his father and the resulting shortage of funds, Leickert's mother insisted that her son continued his education and convinced the board of the academy that the young Charles deserved a scholarship for drawing lessons. Once the talented Nuyen opened his own atelier in 1833, Leickert left the academy and joined his friend's new studio. Following Nuyen's untimely death in 1839 Leickert moved to the studio of Nuyen's tutor Andreas Schelfhout (1787-1870). This renowned landscape painter had great influence on the young Leickert, who made rapid progress and became one of Schelfhout's most prominent pupils. Leickert would specialize in winter landscapes, the genre that had made his teacher famous. His other subjects were realistic landscapes and cityscapes in which figures were subservient to the landscape. In 1847 he was present at the founding of the Pulchri Studio in The Hague and he became a regular member of the artist's society 'Arti et Amicitiae' in Amsterdam. From 1848 onwards Leickert settled in Amsterdam, moving to the German city of Mainz in 1887.

Please compare to an oil painting by the same hand with a similar composition sold at Sotheby's, London, 25 May 2016, lot 40.





262

262
JOHANNES JACOBUS MITTERTREINER
(ZOETERWOUDE 1851-1890 ALKMAAR)

Townfolk in a sunlit street

signed 'J Mittertreiner ft' (lower right)

oil on panel

34 x 29 cm.

€2,500-3,500

\$2,800-3,900

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 26 October 1995,
lot 201, where acquired by the present owner.



263

263
PETRUS GERARDUS VERTIN
(THE HAGUE 1819-1893)

A bustling streetscene in winter

signed and dated 'P G Vertin 55' (lower right)

oil on panel

24 x 18 cm.

€2,500-3,500

\$2,800-3,900

PROVENANCE:

with Kunsthandel M.M. Couvée, The Hague.



264



265

264
HENDRIK DIRK KRUSEMAN VAN ELTEN
(ALKMAAR 1829-1904 PARIS)

On Salmon Brook, Connecticut

signed 'K van Elten.' (lower left)

oil on canvas

37.5 x 58.5 cm.

Painted circa 1870.

€4,000-6,000

\$4,500-6,700

Kruseman van Elten stayed in North-America from 1865 to 1897. He is known to have worked in New York state and the Hudson river area. Depicted here is Salmon Brook, a district in Connecticut and situated North of Hartford, one of the areas where Kruseman van Elten preferred to work.

We would like to thank Mrs. Marjan van Heteren for her help in cataloguing the present lot.

265
MARI TEN KATE
(THE HAGUE 1831-1910 DRIEBERGEN)

The little artist

signed 'M ten Kate' (lower right)

oil on canvas

60.5 x 79 cm.

€3,000-5,000

\$3,400-5,600



266



267

266
PIETER LODEWIJK FRANCISCO KLUYVER
(AMSTERDAM 1816-1900)

A wooded landscape with figures by a stream

signed 'Kluyver' (lower left)

oil on panel
 52 x 66.5 cm.

€6,000-8,000

\$6,800-8,900

267
CHARLES LEICKERT
(BRUSSELS 1816-1907 MAINZ)

A winter landscape with figures on the ice near a 'koek-en-zopie'

signed 'Ch Leickert f' (lower right)

oil on canvas
 64 x 100 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Anonymous sale; Christie's, London, 26 February 1988, lot 36, where acquired by the present owner.

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 31 October 1989, lot 116, where acquired by the present owner.



268

HERMANUS KOEKKOEK SEN. (MIDDELBURG 1815-1882 HAARLEM)

Hauling in the vessel, a steamer beyond

signed 'H. Koekkoek' (lower left)

oil on canvas

37 x 58.5 cm.

€15,000-25,000

\$17,000-28,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 26 April 2006, lot 175.
with Kunsthandel Leslie Smith Gallery, Wassenaar, where acquired by the present
owner.



269

269

**DAVID OYENS
(AMSTERDAM 1842-1902 BRUSSELS)**

The artist and his model

signed and dated 'David Oyens.75' (lower right)

oil on panel

33.5 x 28.5 cm.

€4,000-6,000

\$4,500-6,700

Please note that depicted is the artist's brother Pieter Oyens (1842-1894).

We kindly thank Mr. Fred Hendriks for his help in cataloguing the present lot.



270

270

**SIGMUND KLEMPNER
(VIENNA 1867-1941 ILLINOIS)**

A couple in the artist's studio

signed and dated 'Klempler 97' (lower right)

oil on canvas

27 x 20.5 cm.

€2,000-3,000

\$2,300-3,400



271

FREDERIK HENDRIK KAEMMERER (THE HAGUE 1839-1902 PARIS)

Taking cover from the storm

signed 'FH Kaemmerer' (lower right)

oil on canvas

110 x 65 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:

Mr. and Mrs. Graney; their sale, Sotheby's, London, 19 October 1984, lot 110.

Anonymous sale; Christie's, Amsterdam, 15 April 2008, lot 182.



272

JOHAN HENDRIK VAN MASTENBROEK (ROTTERDAM 1875-1945)

Punters on the canals of Schiedam

signed and dated 'J.H. v. Mastenbroek 1918' (lower right)

chalk, watercolour and gouache on paper

595 x 800 mm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Mr. R.T. Besseling.

Anonymous sale; Christie's, Amsterdam, 20 September 2011,

lot 29, where acquired by the present owner.



273

**JACOB HENDRICUS MARIS
(THE HAGUE 1837-1899 KARLSBAD)**

De bruidsstoet: the young couple

signed and dated 'J.H. Maris fc 59' (lower right)
pen, ink, watercolour and gouache on paper
265 x 455 mm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Royal Collection, Paleis Het Loo, Apeldoorn (inv.no. 617).
Anonymous sale; Sotheby's Mak van Waay, 21 October 1975, lot 621.
with Kunsthandel Borzo, Den Bosch, 1978.
with Kunsthandel Art Galerie Gerard, Wassenaar, 1976-1982,
where acquired by the present owner.

It has been suggested the present lot is executed in Lausanne during Maris' travels through Germany and Switzerland in 1859-60. Maris spent his *Wanderjahre* travelling around the cultural capitals of Europe. He probably based his composition on a print- an established artistic practice. The scene is likely derived from a popular play or romantic idylle. Please compare to an oil painting in the collection of the Gemeentemuseum, The Hague, titled: *De bruiloftsstoet, Zwitserland*, dated circa 1862, panel, 48 x 59 cm. (inv.no. 0334072).



274

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

A view of the Hoogstraat, Rotterdam

signed 'Klinkenberg' (lower right)
chalk, watercolour and gouache on paper
520 x 350 mm.

€8,000-12,000

\$9,000-13,000

PROVENANCE:

The artist's estate; his sale, Pulchri Studio, The Hague,
9 December 1924, lot 147, as: Rotterdam, Gezicht op de
Hoogstraat bij avond (Dfl. 245).

In the family of the present owner since circa 1925.

LITERATURE:

W. Laanstra, *Johannes Christiaan Karel Klinkenberg (1852-1924):
De meester van het zonnige stadsgezicht*, Laren, 2000, p. 243,
no. A/52-3, as: De Hoogstraat te Rotterdam bij avond.



275
PIETER DE JOSSELIN DE JONG
(SINT-OEDENRODE 1861-1906 AMSTERDAM)

In the office

signed 'P.d. Josselin de Jong.' (lower left)
chalk, watercolour and gouache on paper
360 x 520 mm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

In the family of the present owner since *circa* 1925.



276

276
ALBERT NEUHUYS
(UTRECHT 1844-1914 LOCARNO)

A mother's joy

signed and dated 'Albert Neuhuys f 73' (lower left)
 oil on canvas
 88.5 x 60.5 cm.

€8,000-12,000

\$9,000-13,000

PROVENANCE:

with Kunsthandel Art Galerie Gérard, Wassenaar, 1975,
 where acquired by the present owner.



277

277
HENRIETTE RONNER-KNIP
(AMSTERDAM 1821-1909 ELSENE)

Kittens playing with a muff

signed 'Henriette Ronner' (lower right)
 oil on paper laid down on panel
 37.5 x 28 cm.

€6,000-8,000

\$6,800-8,900

PROVENANCE:

Anonymous sale; Van der Sommen, Eindhoven, 16 June
 1989, lot 21, where acquired by Mr. A.H. Bakker,
 The Hague.

EXHIBITED:

Rotterdam, Kunsthal, *Henriette Ronner-Knip: Poezen
 portretten uit de Belle Époque*, 14 February-26 April 1998.

LITERATURE:

Eva Geudeker and Robert-Jan te Rijdt, *Meesterwerken
 van de Haagse School en werken van andere meesters:
 Collectie A.H. Bakker*, The Hague, 2015, pp. 166-7, no. 83.



278

PHILIP SADÉE (THE HAGUE 1837-1904)

A quiet evening at sunset

signed 'Ph. Sadée ft.' (lower left)

oil on canvas

54 x 70 cm.

€7,000-10,000

\$7,900-11,000



279

279

**WILLEM ROELOFS
(AMSTERDAM 1822-1897
BERCHEM)**

*Aan den Amstel; along the river
Amstel*

signed 'W. Roelofs.' (lower right); and
dated and inscribed 'D. / 88. Aan den
Amstel.' (lower left)
oil on canvas laid down on panel
26.5 x 42 cm.

€2,500-3,500

\$2,800-3,900

PROVENANCE:

Mr. L. Warendorf, Utrecht.
Mrs. A. J. Warendorf-Elias, by 1962,
thence by descent to the present owner.



280

280

**DAVID ADOLPH CONSTANT
ARTZ (THE HAGUE 1837-1890)**

Dozing off in the dunes

signed 'Artz' (lower left)
oil on panel
10.5 x 16 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Mr. F.W. Smallwood, by 1928.



281

281

**PAUL JOSEPH CONSTANTIN
GABRIËL (AMSTERDAM 1828-
1903 THE HAGUE)**

A landscape with figures near a farm

signed 'Gabriël f' (lower left)
oil on canvas laid down on panel
32 x 54.5 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

with Kunsthandel E.J. van Wisselingh and
Co., Amsterdam (inv. no. 7387).
Anonymous sale; Glerum, The Hague,
5 March 1990, lot 51.
Anonymous sale; Christie's, Amsterdam,
28 October 1992, lot 8, where acquired by
the present owner.



282

**JOZEF ISRAËLS
(GRONINGEN 1824-1911 THE HAGUE)**

La décharge de la Marée: the daily catch

signed 'Jozef Israëls' (lower left)

oil on canvas

61.5 x 48 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:

Anonymous sale; Frederik Muller & Cie, 20 November 1900, lot 43, as: *La décharge de la Marée* (Dfl. 2,650), where likely acquired by the family of the present owner.

Please compare to a similar composition, *De werker der zee* (oil on canvas, 150 x 92 cm., dated *circa* 1894, present whereabouts unknown) (see: Dieuwertje Dekkers, *Jozef Israëls: een succesvol schilder van het vissersgenre*, Leiden, 1994, pp. 395, 454, no. 25a.).



283

283

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

A windmill along the river Amstel, Amsterdam

signed 'Klinkenberg' (lower right)
chalk, watercolour and gouache on paper
335 x 514 mm.

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam,
17 November 1981, lot 335.

Anonymous sale; Christie's, Amsterdam,
9 April 1987, lot 195.

LITERATURE:

W. Laanstra, *Johannes Christiaan Klinkenberg
1852-1924. 'De meester van het zonnige
stadsgezicht'*, Amsterdam, 2000, p. 231,
no. A/35-6 as: Een molen aan de Amstel te
Amsterdam.



284

284

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

*Boerderij Hanenburg in de Westduinen te
's-Gravenhage: the Hanenburg farm,
The Hague*

signed 'J.H. Weissenbruch' (lower right)
chalk, watercolour and gouache on paper
192 x 364 mm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

with Kunsthandel Pieter A. Scheen, The Hague.

with Kunsthandel Borzo, 's-Hertogenbosch, by
1978, as: Boerderij Hanenburg in de Westduinen te
's-Gravenhage, where acquired by the family of the
present owners.

LITERATURE:

Willem Laanstra, *Johan Hendrik Weissenbruch:
1824-1903*, Amsterdam, 1992, p.143, no. OA/18-4,
as: Boerderij Hanenburg in de Westduinen bij Den
Haag.



285

285

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

A polder landscape with a rowing boat

signed 'J.H. Weissenbruch. f.' (lower left)
watercolour and gouache on paper
230 x 340 mm.

€2,000-3,000

\$2,300-3,400



286

JAN HENDRIK WEISSENBRUCH (THE HAGUE 1824-1903)

Cows in a polder landscape

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

watercolour and gouache on paper

468 x 593 mm.

€12,000-16,000

\$14,000-18,000

PROVENANCE:

with Kunsthandel Pieter A. Scheen, The Hague.

with Kunsthandel Gebr. Douwes, Amsterdam.

LITERATURE:

W. Laanstra, *Johan Hendrik Weissenbruch 1824-1903*, Amsterdam, 1992, p. 184,

no. OA/43-1 as: Rustende koeien aan een plas.



287



288

287
ANTON MAUVE (ZAANDAM 1838-1888 ARNHEM)

Cows in a meadow
 signed 'A Mauve f' (lower right)
 oil on canvas
 54 x 83.5 cm.

€8,000-12,000

\$9,000-13,000

288
JOHANNES CHRISTIAAN KAREL KLINKENBERG
(THE HAGUE 1852-1924)

Zierikzee
 signed 'Klinkenberg' (lower right)
 oil on canvas laid down on board
 30.5 x 52.5 cm.

€4,000-6,000

\$4,500-6,700

PROVENANCE:
 Anonymous sale; Sotheby's, Amsterdam, 15 April 2003, lot 150,
 where acquired by the present owner.

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



289

WILLEM ROELOFS (AMSTERDAM 1822-1897 BERCHEM)

Cows grazing in the wetlands

signed 'W: Roelofs.' (lower left)

oil on panel

23 x 37 cm.

€12,000-16,000

\$14,000-18,000

PROVENANCE:

Anonymous sale; Beaux-Arts, Brussels, 23 May 2006, lot 1040.

with Kunsthandel Bies, Eindhoven, where acquired by the present owner.



A. W. H. S. dag



290

**HENDRIK WILLEM MESDAG
(GRONINGEN 1831-1915 THE HAGUE)***Barques au large: bommschuiten in the breakers*

signed 'H W Mesdag' (lower left)

oil on panel

47.5 x 78 cm.

€60,000-80,000

\$68,000-89,000

PROVENANCE:

Mr. Jan Langerhuizen; his sale, C.F. Roos & Cie, Amsterdam, 5 October 1915, lot 31, as: *Barques au large* (Dfl 925), where acquired by Mr. Rutgers van Rozenburg, Baarn.

In the family of the present owner since the 1920's.

LITERATURE:

J. Poort, *Hendrik Willem Mesdag 1831-1915. Oeuvrecatalogus*, Wassenaar, 1989, p. 323, cat.no. 14.12.

J. Poort, *Hendrik Willem Mesdag 1831-1915. Oeuvrecatalogus in beeld*, Wassenaar, 2001, p. 42, cat.no. 634.

Mesdag was one of the most celebrated leaders of the "The Hague School". He was praised for his naturalistic seascapes which emphasized atmosphere and colour tone over the high finish and minute detail of his Romantic predecessors, like Johannes Christiaan Schotel (1787-1838) and Abraham Hulk (1813-1897). Beyond his brilliant artistry, Mesdag was a skillful promoter of Dutch Impressionistic art and of his own work in particular. His typically Dutch seascapes were very popular, not only at the Salon in Paris but also in other countries such as Belgium, France, America and Canada. His promotion not only reached Northern Europe, but in the 1890s he also organized several exhibitions in St. Louis, Pittsburgh, and Philadelphia, New York, Hartford and Boston and soon his fame was international accomplished. Mesdag's critical success led to a great demand for his work and led a Canadian artist to conclude that: *'Dutch pictures became a symbol of social position and wealth.'* (see: P. Mellen, *The Group of Seven*, Toronto 1970, p. 5).

Mesdag differed to his colleagues in choosing only the sea as the subject matter for his works. This fascination began in 1868 when Mesdag and his wife Sientje made their annual visit to their native city Groningen, and they visited the Island of Norderney where he made his first sea studies. During his stay in Brussels from 1866 until 1869, he came under the influence of his teacher Willem Roelofs (1822-1897), who advised him to paint *en plein air*. Mesdag considered himself a realistic seascape painter, and in order to be closer to the sea, he purchased a room at the 'Villa Elba' and later at Hotel Rauch, located at the Scheveningen beach. Until his death in 1915, Mesdag visited the sea frequently to seek inspiration for his paintings. From his room he could observe the sea in every weather condition. When the character of the fishing village changed into a modern beach-resort around the turn of the century, Mesdag would use his old sketches as the basis for his pictures.

A truthful rendering of reality and sincerity can be seen in Mesdag's seascapes, whether he painted the North Sea in stormy weather or calm and peaceful, his paintings always make a strong impression on the spectator. The author, Frederick W Morton wrote an article in the May 1903 edition of the American art journal, *Brush and Pencil*. He wrote: "... [Mesdag] is a great marine-painter because he thoroughly knows his subject - he has sat by it, brooded over it, studied it in its every phase - and by straightforward methods, without the trick of palette or adventitious accessories, has sought to make and has succeeded in making his canvases convey the same impression to the spectator that the ocean conveyed to him..." In the present lot the artist depicted numerous *Bommschuiten* in the waves.

The fishermen and anchor lines in the water indicate that the coast is nearby. As there was no harbour in Scheveningen until 1894, the sailing vessels had to land directly on the sandy beaches at high tide. The detailed and atmospheric scene depicted in the present lot, in which the sea and the sky are infused with soft hues of blue, white and grey, is strikingly rendered. The present lot is a beautiful example of Mesdag's work in which he depicts the interesting effect of light on water and the sky.





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VARIOUS PROPERTIES

291

**WILLEM BASTIAAN THOLEN
(AMSTERDAM 1860-1931 THE HAGUE)
AND HERMAN VAN DER WEELE
(MIDDELBURG 1852-1930 THE HAGUE)**

Early morning

signed 'H J vd Weele / WB Tholen' (lower right)

oil on canvas

108 x 87 cm.

Painted *circa* 1900.

€7,000-10,000

\$7,900-11,000

PROVENANCE:

Senator Herbert Coplin Cox (1873-1947), Toronto.
Bequeathed from the above to The Art Gallery of Ontario,
1926; their sale, Christie's, New York, 28 April 2015, lot 28,
where acquired by the present owner.

EXHIBITED:

Toronto, The Art Museum of Toronto, *The Hague School:
Collecting in Canada at the Turn of the Century*,
7 May-26 June 1983, no. 37.



292

292

**EDUARD ALEXANDER HILVERDINK
(AMSTERDAM 1846-1891)**

In the courtyard

signed and dated 'E Alexander Hilverdink Juli / 68'

(lower right)

oil on panel

34 x 26.5 cm.

€2,000-3,000

\$2,300-3,400

PROVENANCE:

Mr. D.R. Dooyes, 's Graveland, 1959; his sale, Amsterdam,
Mak van Waay, 18 February 1974, where acquired by the
present owner.



293

**JOHAN BARTHOLD JONGKIND
(LATTROP 1819-1891 LA CÔTE-SAINT-ANDRÉ)**

Le moulin et les lavandières, Hollande

signed and dated 'Jongkind. 1855' (lower left)

oil on canvas

60 x 41.5 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Mr. and Mrs. Frothingham, Boston.

Mr. Van den Berg, New York.

with Wildenstein, London.

Anonymous sale; Paul Brandt, Amsterdam, 22 May 1973, lot 4.

with Kunsthandel Rueb, Amsterdam, 1999, where acquired by the present owners.

EXHIBITED:

Museum of Fine Arts, *Jongkind* (according to a label on the stretcher).

LITERATURE:

Adolphe Stein, *Jongkind, catalogue critique de l'oeuvre, Peintures*, Paris, 2003, p. 105, no. 141, as: *Le moulin et les lavandières, Hollande*.



294

294

FREDERICUS JACOBUS VAN ROSSUM DU CHATTEL (LEIDEN 1856-1917 YOKOHAMA)

The Nieuwe Haven with the Grote Kerk, Dordrecht

signed 'Fred J du Chattel f' (lower left)

oil on canvas

58 x 84.5 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Anonymous sale; Christie's, Edinburgh, 19 November 1992, lot 889.

with Kunsthandel R. Polak, The Hague, 1993, where acquired by the present owners.

LITERATURE:

J.G. van Rossum du Chattel, *F.J. van Rossum du Chattel 1856-1917, de 'ontdekker' van de Vecht*, Venlo, 2006, as: Binnenhaven bij Dordrecht (back cover).



295

295

WILLEM DE ZWART (THE HAGUE 1862-1931)

Moored rowingboat near a farmhouse, The Hague

signed and inscribed 'W de Zwart. / den Haag' (lower right)

oil on canvas

75 x 80 cm.

€2,500-3,500

\$2,800-3,900

PROVENANCE:

Ms. Anne Ropes, Salisbury.



296

296

ARNOLD MARC GORTER (ALMELO 1866-1933 AMSTERDAM)

Cows along a path near the Vordense Beek

signed 'AM Gorter' (lower right)

oil on canvas

76 x 96.5 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 25 April 2007, lot 155, where acquired by the present owner.



■ 297

JOHAN HENDRIK VAN MASTENBROEK (ROTTERDAM 1875-1945)

Matin d'hiver sur la meuse à Rotterdam; bij den ingang der Leuvenhaven, Rotterdam.

signed and dated 'J.H. van Mastenbroek 1921' (lower right); and inscribed with title and signed again (on a label attached to the stretcher)

oil on canvas, unframed

122 x 170 cm.

€15,000-25,000

\$17,000-28,000

PROVENANCE:

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

LITERATURE:

A. Glavimans, *J.H. van Mastenbroek*, Rotterdam en Antwerpen, 1946, p. 77, no. 71
as: Winterochtend op de Maas te Rotterdam.



298



299

298
GERHARD ARIJ LUDWIG MORGENSTJERNE
MUNTHE (DÜSSELDORF 1875-1927 LEIDEN)

Napoleon's retreat in winter

signed and dated 'G. Morgenstjerne Munthe 1914.' (lower left)
 oil on canvas
 76 x 125 cm.

€8,000-12,000

\$9,000-13,000

PROVENANCE:

Anonymous sale; Bukowskis, Stockholm, 25 November 1998, lot 287.

It has been suggested that the present lot depicts Napoleon's retreat from Russia in the winter of 1814, as a commemoration of the centenary of this historic event.

299
JAN WILLEM VAN BORSELEN
(GOUDA 1825-1892 THE HAGUE)

A river landscape with a boathouse

signed 'JW. van Borselen.' (lower right)
 oil on panel
 24.5 x 36 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Anonymous sale; Karl & Faber, 5 December 2000, lot 317, where acquired by Mr. A.H. Bakker, The Hague.

EXHIBITED:

Rijswijk, Museum Rijswijk, *Rondom de Haagse School*, 2 June-26 August 2001.
 Woerden, Stadmuseum, *Wind en Wilgen: Jan Willem van Borselen (1825-1892)*, 16 March-16 June 2002.

LITERATURE:

N. de Groot, R. Rietbergen, T. de Liefde-van Brakel, A. Meddens-van Borselen, *Wind en Wilgen: Jan Willem van Borselen (1825-1892), schilder van het Hollandse polderslandschap*, Alkmaar, 2002, p. 90, ill. 98.
 Eva Geudeker and Robert-Jan te Rijdt, *Meesterwerken van de Haagse School en werken van andere meesters: Collectie A.H. Bakker*, The Hague, 2015, pp. 166-7, ill. 83.



300

JOHAN HENDRIK VAN MASTENBROEK (ROTTERDAM 1875-1945)

Een regenbui, Rotterdam: Delfshaven in Rotterdam

signed and dated 'J.H. v. Mastenbroek 1909' (lower left); and signed again and inscribed with title (on a label attached to the stretcher)

oil on canvas

63 x 89 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Mr. A. Alistair Rose, Scotland.

301 No Lot



302

302
GERHARD ARIJ LUDWIG MORGENSTJERNE
MUNTHE (DÜSSELDORF 1875-1927 LEIDEN)

A bomschuit setting out to sea

signed and dated 'G Morgenstjerne Munthe. 21' (lower right)

oil on canvas

57.5 x 76 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Acquired by the present owner in the 1970s.



303

303
GERHARD ARIJ LUDWIG MORGENSTJERNE
MUNTHE (DÜSSELDORF 1875-1927 LEIDEN)

Awaiting the catch

signed and dated 'G.M. Munthe 25.' (lower left)

oil on board

20.5 x 15 cm.

€2,500-3,500

\$2,800-3,900

PROVENANCE:

Acquired by the present owner in the 1970s.



I304

**JOHAN BARTHOLD JONGKIND
(LATTROP 1819-1891 LA CÔTE-SAINT-ANDRÉ)**

A sailing vessel in a Dutch estuary by night

signed 'Jongkind.' (lower right)

oil on canvas

43 x 54 cm.

€20,000-30,000

\$23,000-34,000

PROVENANCE:

Mrs. Diard, Paris.

Mr. Félix Gérard, Monte Carlo, by 1949.

Anonymous sale; Sotheby's, London, 13 April 1972, lot 37 (£2,200), to Acoris Fine Art.

LITERATURE:

A. Stein, S. Brame, F. Lorenceau, J. Sinizergues, *Jongkind: Catalogue critique de l'oeuvre, Peintures I*, Paris, 2003, p. 244, no. 618, as: Bateaux sur l'Eascaut, aux environs d'Anvers.



305



306

305
CORNELIS VREEDENBURGH
(WOERDEN 1880-1946 LAREN)

A windmill in a serene landscape

signed 'C. Vreedenburg.' (lower right)

oil on canvas

61.5 x 90.5 cm.

€7,000-10,000

\$7,900-11,000

PROVENANCE:

Anonymous sale; Loth Gijselman, Laren, 25 October 1988, lot 1534.

Anonymous sale; Venduehuis der Notarissen, Rotterdam, 23 March 1993, lot 192.

Anonymous sale; Sotheby's, Amsterdam, 5 November 1996, lot 63.

Anonymous sale; Sotheby's, Amsterdam, 26 April 1999, lot 389. with Kunsthandel Bies, Eindhoven, 1999, where acquired by the present owners.

306
JOHAN CONRAD GREIVE (AMSTERDAM 1837-1891)

A view of Amsterdam with the river IJ seen from the Tolhuis

signed 'J.C. Greive ft (lower left) and inscribed and indistinctly dated 'Tolhuis 2 aug (...)' (lower right)

oil on canvas laid down on panel
 19 x 31 cm.

€3,000-5,000

\$3,400-5,600



307

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

A view of Amsterdam with the Zuiderkerk beyond

signed 'Klinkenberg' (lower right)

oil on canvas

39 x 53 cm.

€30,000-50,000

\$34,000-56,000

PROVENANCE:

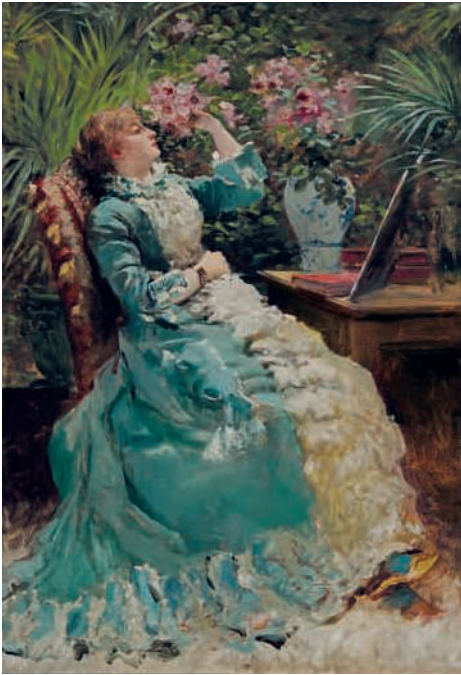
Anonymous sale; Christie's, Amsterdam, 29 April 1997, lot 139.

EXHIBITED:

Hoorn, Westfries Museum, 2002.

LITERATURE:

W. Laanstra, *Johannes Christiaan Karel Klinkenberg (1852-1924): De meester van het zonnige stadsgezicht*, Laren, 2000, p. 16, ill. 8, as: View of the Zuiderkerk, Amsterdam.



PROPERTY FROM AN APARTMENT, PLACE FRANÇOIS 1^{ER} IN PARIS
(LOTS 125-135, 308)

308

FRENCH SCHOOL, LATE 19TH CENTURY

Admiring the flowers

oil on panel

55 x 38 cm.

€3,000-5,000

\$3,400-5,600

308



VARIOUS PROPERTIES

309

FRANZ KOPALLIK (VIENNA 1860-1931)

Night in a city

signed 'F. Kopallik' (lower right)

chalk, watercolour and gouache on paper

420 x 290 mm.

€2,000-3,000

\$2,300-3,400

309



310



311

310
GEORGES REDON (PARIS 1869-1943)

A view atop the Notre Dame, Paris

signed 'Georges Redon' (lower left)

oil on canvas

54.5 x 74 cm.

€3,000-5,000

\$3,400-5,600

311
JAN HILDEBRAND WIJSMULLER
(AMSTERDAM 1855-1925)

Strand met figuurtjes: a day at the beach

signed 'JH. Wijsmuller' (lower right); and inscribed with title

'Strand met figuurtjes' (on the reverse)

oil on canvas laid down on panel

26.5 x 48 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 1 September 1999, lot 426.

with Kunsthandel Albricht, Velp, by 1999, where acquired by the present owner.



312

WILLEM WITSEN (AMSTERDAM 1860-1923)

View of the Singel with the Koepelkerk, Amsterdam

signed 'Willem Witsen' (lower left)
watercolour and gouache on paper
465 x 640 mm.

Executed circa 1891.

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Anonymous sale; Frederik Muller & Cie., Amsterdam,
23 November 1909, lot 90, as: Le bout du canal dit Singel à
Amsterdam, au coin du Droogbak (Dfl. 300).

LITERATURE:

J.F. Heijbroek, *Willem Witsen en Amsterdam; Twee wandelingen
door de stad rond 1900*, Bussum, 2003, pp. 50-51.

Preliminary studies for the present lot are in the collection of
the Rijksprentenkabinet, Amsterdam (see: Heijbroek, *op cit*,
pp. 50-51).

We kindly thank Mr. J.F. Heijbroek for his help cataloguing the
present lot.



313

WILLEM WITSEN (AMSTERDAM 1860-1923)

Boats on the Thames in the fog, London

signed twice 'Willem Witsen' (lower left)

watercolour and gouache on paper

565 x 765 mm.

Executed circa 1890.

€25,000-35,000

\$28,000-39,000

EXHIBITED:

Dordrecht, Dordrechts museum, *Willem Witsen 1860-1923 - Stemmingen*, 17 August-16 November 2003.

LITERATURE:

J.F. Heijbroek, 'Impressies uit de 'reuzestad'. Het verblijf van Willem Witsen in Londen (1888-1891)', in: *Liber Amicorum A.G. van der Steur*, Haarlem, 1988, pp. 75-77.

When Witsen stayed in London from 1888-91 he made several versions of the river Thames. Please compare to one of these versions, *Riviergezicht te Londen*, oil on canvas, 79 x 100 cm, dated ca. 1890 in the collection of the Kröller Müller Museum, Otterlo (KM102.266) (fig. 1).

We kindly thank Mr. J.F. Heijbroek for his help with cataloguing the present lot.



Fig. 1. Willem Witsen, *Riviergezicht te Londen*, in the collection of the Kröller Müller Museum, Otterlo (KM102.266)



314



315

314
MARIUS BAUER
(THE HAGUE 1867-1932 AMSTERDAM)

Maannacht: a courtyard by night

signed 'M Bauer' (lower right)

oil on canvas

54 x 74 cm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

with Kunsthandel E.J. van Wisselingh and Co., Amsterdam, 1916, as: Maannacht (inv.no. 3430), where acquired by Mr. H. Cremer (Dfl. 4.500).

Anonymous sale; Christie's, Amsterdam, 26 October 1995, lot 34.

EXHIBITED:

The Hague, Panorama Mesdag, year unknown.

We wish to thank the Bauer Documentatie Stichting for their help in cataloguing the present lot.

315
WALTER VAES
(BORGERHOUT 1882-1958 ANTWERP)

A gondola in Venice

signed, dated and inscribed 'Walter Vaes / Venezia 1906' (lower right)

oil on canvas

39 x 46.5 cm.

€4,000-6,000

\$4,500-6,700



316
GEORGE HENDRIK BREITNER
(ROTTERDAM 1857-1923 AMSTERDAM)

French Cuirassiers, Paris

signed 'G.H. Breitner.' (lower left)

oil on canvas

55 x 65 cm.

€12,000-18,000

\$14,000-20,000

PROVENANCE:

Anonymous sale; Lempertz, Cologne, 17 November 2012, lot 1566, where acquired by the present owner.







317

CORNELIS VREEDENBURGH (WOERDEN 1880-1946 LAREN)

A busy Hogesluis with the theatre Carré on the river Amstel, Amsterdam

signed and dated 'C. Vreedenburgh. 1938' (lower right)

oil on canvas

82.5 x 129.5 cm.

€25,000-35,000

\$28,000-39,000

LITERATURE:

Sigrid Thomassen, *Cornelis Vreedenburgh 1880-1946. Schilder van stad, land en water*, Venlo, 2000, p. 94, as: *Gezicht op Carré na een regenbui*.



318

FLORIS ARNTZENIUS (SURABAYA 1864-1925 THE HAGUE)

Elegant ladies conversing at the beach

signed 'Fl. Arntzenius' (lower left)

oil on canvas laid down on panel

31.5 x 51 cm.

€30,000-50,000

\$34,000-56,000

PROVENANCE:

Anonymous sale; Mak van Waay, Amsterdam, 4 February 1964, lot 7.



319



320

319

**LIZZY ANSINGH
(UTRECHT 1875-1959 AMSTERDAM)**

The hat fitting

signed 'L. Ansingh' (lower right)

oil on canvas

81 x 111 cm.

€6,000-8,000

\$6,800-8,900

PROVENANCE:

Mr. H. van Abbe, Eindhoven.

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

320

EDUARD KARSEN (AMSTERDAM 1860-1941)

Boerderij aan de Amstel bij Ouderkerk: a farmhouse along the river Amstel

signed 'Ed Karsen' (lower left)

oil on canvas

40 x 45.5 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Acquired directly from the artist by Mr. B. de Geus van den Heuvel, Nieuwersluis, 1935; his sale, Sotheby's Mak van Waay, Amsterdam, 27 April 1976, lot 283 (Dfl. 7.800), where acquired by the present owner.

EXHIBITED:

Amsterdam, Stedelijk Museum (on loan 1942-1945).

Eindhoven, Stedelijk Van Abbemuseum (on loan 1949-1953).

Dordrecht, Dordrechts Museum, *Boom, bloem en plant*,

16 July-21 August 1955, no. 76.

Laren, Singer Museum, 1957, no. 119.

Leiden, Museum De Lakenhal, *Tijdgenoten van Floris Verster*, 20 July-23 September 1957, no. 94.

Laren, Singer Museum, *Keuze uit de collectie B. de Geus van den Heuvel*, 9 April-30 May 1964, no. 90.

Schiedam, Stedelijk Museum / Arnhem, Gemeentemuseum,

De verstilde wereld van Kaspar en Eduard Karsen, 18 December 1976-20 March 1977, no. 60 and 62.

Assen, Provinciaals Museum Drente (on loan 1982-1988).

LITERATURE:

Stedelijk Museum, Amsterdam (Verzameling B. de Geus van den Heuvel): Museum Fodor, Amsterdam en particulier bezit, in: *Schatten der Schilderkunst*, Amsterdam, 1944.



321

WILLEM WITSEN (AMSTERDAM 1860-1923)

The Oude Waal in winter, Amsterdam

signed 'Witsen' (lower right)

oil on panel

30 x 44 cm.

Painted in 1912.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

with Kunsthandel E.J. van Wisselingh, Amsterdam, 1933,
as: Oude Waal.

LITERATURE:

J.F. Heijbroek, *Willem Witsen en Amsterdam*, Bussum, 2003,
pp. 30-31.

The present lot depicts the Oude Waal nos. 32-35. It shows us the laundrette of the sisters Veltkamp on no. 34 on the left, and no. 32 on the right shows us Slijterij Veenhoven. The study for this painting was made from his 'studio' -boat, which Witsen used from 1910-14.

Please compare to the preparatory study for this lot in the Rijksprentenkabinet, Amsterdam (RP_T_1964_252).

We kindly thank Mr. J.F. Heijbroek for his help in cataloguing the present lot.

322

ISAAC ISRAELS
(AMSTERDAM 1865-1934 THE HAGUE)

Revue girls at the Scala theater, The Hague

signed 'Isaac Israels' (lower left)

oil on canvas

71 x 61 cm.

Painted circa 1924.

€50,000-70,000

\$56,000-78,000

PROVENANCE:

Anonymous sale; Paul Brandt, Amsterdam, 16-19 May 1972, lot 229, where acquired by the father of the present owners.

The Hague is where Isaac Israels worked most during the 1920's. Although he never quite settled, Israels travelled quite extensively during this period and he considered The Netherlands an excellent place to work because: *'... nothing ever happens here and there is no distraction like in Paris ...'* (see: Anna Wagner, *Isaac Israels*, Rotterdam 1967, p.49). The *Revue girls* in the present lot may have been painted on one of the many occasions that Israels sat backstage at the Scala Theatre in the Wagenstraat in The Hague. Isaac was greatly inspired by the revues he saw here in the 1920s and 30s and via his friend Alexander Voormolen (1895-1980), a Dutch composer, he got permission to work behind the scenes. In the changing rooms he had the opportunity to portray the showgirls and dancers immediately before, during and after their performances. The shows were not his main interest, as Arie Mout (1900-1978), a friend of the painter, makes clear in his writings: *'het gekke was dat Isaac Israels totaal geen begrip had voor de kwaliteit of de inhoud van de voorstelling. Als de hele zaal plat lag van plezier, bleef hij onverstoort door tekenen. Wat hem interesseerde was de mens die er stond en zijn picturale mogelijkheden meer dan wat die mens aan het doen was'* (see: Willemien de Vlieger-Moll, *Isaac Israels in Den Haag*, The Hague, 2012, p. 97). He could spend entire nights sketching, or he would sit in one of the small dressing rooms and finish several canvasses in one evening. Every detail was captured with intense passion: fast observation transmitted on the canvas with extreme dynamics and spontaneity, as can be seen in the present lot.





323



324

λ323

HENDRIK JAN WOLTER (AMSTERDAM 1873-1952)

The Oude Schans with the Montelbaanstoren in winter, Amsterdam

signed 'H.J. Wolter' (lower left)

oil on canvas

55 x 66 cm.

€7,000-10,000

\$7,900-11,000

324

**FRANS LANGEVELD
(AMSTERDAM 1877-1939 LAREN)**

A lively day on the Herengracht, Amsterdam

signed 'Frans Langeveld.' (lower right)

oil on canvas

61.5 x 95 cm.

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Anonymous sale; Philips, Toronto, 1 December 1992, lot 3.

LITERATURE:

M. Jager, R. van der Linde, *Op reis met Hendrik Jan Wolter 1873-1952*, Amersfoort, 2010, p. 127.

PROVENANCE:

In the family of the present owner since circa 1935.

We kindly thank Dr. Pieter Vlaardingebroek for his help in cataloguing the present lot.



325

CORNELIS VREEDENBURGH (WOERDEN 1880-1946 LAREN)

October morgen: the Ridderzaal in The Hague

signed 'C. Vreedenburg.' (lower right); and signed again and inscribed with title
(on a label attached to the stretcher)

oil on canvas

60.5 x 90.5 cm.

€7,000-10,000

\$7,900-11,000

PROVENANCE:

with W.H. Patterson Fine Arts, London.

Anonymous sale; Sotheby's, Amsterdam, 11 April 1995, lot 21, where acquired by the
present owner.



326 (a set of two)

326

**BARBARA ELISABETH VAN HOUTEN
(GRONINGEN 1862-1950 THE HAGUE)**

Girl with a blue ribbon reading; and Girl with a white bonnet

the second signed 'BE v Houten' (lower right)
oil on canvas

162.5 x 163 cm.; and the second 158 x 116 cm.

€6,000-8,000

a set of two (2)
\$6,800-8,900

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328

ISAAC ISRAËLS (AMSTERDAM 1865-1934 THE HAGUE)

A lady in red in a beachchair, Scheveningen

signed (strengthened) 'Isaac Israëls' (lower left)

oil on canvas

58 x 82.5 cm.

Painted circa 1898.

€25,000-35,000

\$28,000-39,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 29 April 1997, lot 178.



329

329

**EVERT PIETERS
(AMSTERDAM 1856-1932 LAREN)**

In the vegetable garden, Blaricum

signed 'E. Pieters.' (lower right)

oil on canvas

92 x 141 cm.

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Acquired directly from the artist, thence by descent to the present owner.

EXHIBITED:

Laren, Hotel Hamdorff, *Eretentoonstelling Evert Pieters 70 jaar*, December 1926.
Katwijk, Katwijk Museum, *Evert Pieters 1856-1932. Zee en zand en zonnige momenten*, 1 July-30 September 2006, as: *In de moestuin (Blaricum)*.

LITERATURE:

Tiny de Liefde-van Brakel, *Evert Pieters 1856-1932. Zee en zand en zonnige momenten*, Katwijk, 2006, pp. 72-73.



330

330

**FRANS MORTELMANS
(ANTWERP 1865-1936)**

Vegetables and pears

signed 'F. Mortelmans' (lower right)

oil on canvas

61 x 90.5 cm.

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Acquired by the present owner circa 1995.



331

331

**CORNELIS VREEDENBURGH
(WOERDEN 1880-1946 LAREN)**

Early morning in the polder

signed 'C. Vreedenburgh.' (lower right)

oil on canvas

58.5 x 89.5 cm.

€4,000-6,000

\$4,500-6,700

PROVENANCE:

with Marshall Field & Company, Chicago.



λ332

JAN HENDRIK EVERSEN (THE HAGUE 1906-1995 ARNHEM)

Strawberries, cherries and a pewter jug on a ledge

signed and dated 'J.H. Eversen / 1984' (lower right)

oil on canvas

41 x 60.5 cm.

€10,000-15,000

\$12,000-17,000

PROVENANCE:

with Burlington Paintings, London, where acquired by the present owner in the 1990s.

LITERATURE:

W. Rijkeboer, *Jan Eversen. Het licht meester*, Ede, 2006, p. 97.

In the beginning of his career Eversen painted portraits, but he slowly discovered the beauty of still life painting and specialised in this genre. Eversen's style was very traditional and although the present lot was made in 1984 the style is very reminiscent to the renowned still lifes from the 17th Century. Looking at his still life's it is no wonder Eversen was also known as the so-called *Master of light*; brilliantly making use of light and detail he gave a very realistic impression of the objects he painted.

333

**ISAAC ISRAELS
(AMSTERDAM 1865-1934 THE HAGUE)**

A sunny day at the Bois de Boulogne, Paris

signed 'Isaac / Israels' (lower left)

oil on canvas

33 x 46.5 cm.

Painted *circa* 1906.

€45,000-60,000

\$51,000-67,000

PROVENANCE:

In the family of the present owner since *circa* 1980.

Like his counterparts in Paris or London in the late 1880s and early 1890s, Israels and his friends found urban living exhilarating. As a young man Isaac regularly travelled to Paris with his parents and sister to visit the annual Salon des Artistes Français. In June 1903 Isaac Israels left Amsterdam for Paris where he was introduced to the important fashion-house Paquin. After that summer he decided to stay in Paris, where he lived for the following ten years. The artist spoke French fluently, apparently even with a typically Parisian accent. Israels found a studio on the Boulevard de Clichy no. 9/Rue Alfred Stevens no. 10, adjacent to Montmartre and Israels approached the famous fashion houses on the Place Vendôme and Champs Elysées; he would paint there regularly until the outbreak of World War I. Paris, the cultural capital of Europe during the *fin-de-siecle*, played an important role in the artistic life of Isaac Israels. In Paris he was inspired by the beauty of the young 'Parisiennes' whom he encountered in parks like the Bois de Boulogne as in the present lot, but also on the Champs Elysées, on the Place Vendôme and in the café-chantants like the Moulin Rouge and the Moulin de la Galette. In his Parisian period he turned his impressions of the Parisian atmosphere into a large number of dynamic paintings, watercolours, pastels and drawings. This period may be considered the finest of his career.

At forty years old, Israels enjoyed his life in Paris. He had steady sales and a circle of friends that included his countryman Kees von Dongen (1877-1968) and the Fauves painters, as well as Théophile Steinlen (1859-1923), another denizen of Montmartre. Paintings of women at work continue to be a source of fascination for Israels, but his images from these years also encompass a wealth of scenes from cafes, bars and the local dancehalls; the Moulin de la Galette, located on the top of the hill in Montmartre, was a particular favorite. The present lot is a good example of his Parisian style. The light palette and rapid treatment of the subject matter are stylistic elements that were used by the French Impressionists, who led Isaac to change his palette and who's use of colour changed compared to the works he made in The Hague and Amsterdam. He started to prefer light and transparent oil paint. His style on the other hand remained unchanged: a dynamic way of painting, with bold and heavy brushstrokes, but with delicate results. However, his main focus was on the subject matter. To him, the characteristic portrayal of a situation remained the most important. The present lot characterizes the elegance and beauty of Parisian city life around the turn of the century. It is precisely this harmonious vitality that Israels achieves and makes tangible in the present painting.





334

CORNELIS VREEDENBURGH (WOERDEN 1880-1946 LAREN)

Figures on the bridge at the Singel with the Koepelkerk, Amsterdam

signed and dated 'C. Vreedenburg.1932.' (lower left)

oil on canvas

35.5 x 52.5 cm.

€12,000-16,000

\$14,000-18,000

PROVENANCE:

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

335

**ISAAC ISRAELS
(AMSTERDAM 1865-1934 THE HAGUE)**

Piccadilly Circus, London

signed 'Isaac Israels' (lower left)

watercolour on painters board

450 x 295 mm.

Executed circa 1913-1914.

€8,000-12,000

\$9,000-13,000

PROVENANCE:

with Kunsthandel François Buffa et Fils, Amsterdam.



335

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**ANTON PIECK
(DEN HELDER 1895-1987 OVERVEEN)**

The London-Bath stagecoach

signed 'Anton Pieck' (lower right)

pencil, ink, watercolour and gouache on paper

453 x 395 mm.

€5,000-7,000

\$5,600-7,800

PROVENANCE:

Anonymous sale; Sotheby Mak van Waay, Amsterdam,
April 1980, lot 724.



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END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions contained in bold.

Unless we own a **lot** (A symbol, Christie's acts as agent for the seller).

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any lot in the catalogue, any **condition report** and any other statement made by us (whether orally or in writing) about any lot, including about its name or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a lot apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph F below.

3 CONDITION

(a) The **condition** of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition report** will not amount to a full description of **condition**, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition reports** may be available to help you evaluate the **condition** of a lot. **Condition reports** are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition report**.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any lot at any time prior to or during the sale of the lot. Christie's has no liability to you for any decision to withdraw.

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 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(b).

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 'R' 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 AUCTIONING

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 bid 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 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, 21.25% on that part of the **hammer price** over €30,000 and up to and including €1,600,000, and 14.52% of that part of the **hammer price** above €1,600,001.

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 reclaim 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 SUIITE/ VOLGRECHT')

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artists' resale right' when any art created by the artist is sold. We identify these lots with the symbol **▲** next to the lot number. If these lots apply to a lot, you must pay 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 profit 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 notify 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:

- 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**.

- 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**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a classification 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.

- The **authenticity warranty** applies to the **Heading** as amended by any **Salerom Notice**.

- 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.

- The **authenticity warranty** does not apply if the lot can only be shown 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.

- 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.

- 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;

- if a 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.

- You 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.

- Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collection 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, issue 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;

- defects stated in any **condition report** or announced at the time of sale.

- 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.

- 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(b)(ii) above. The lot must be returned to us in accordance with E2(b)(i) 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'**).

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.

- 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 Dordergelden: ABN AMRO Bank (BIC/SWIFT code: ABNANL2A), Apolloniaan 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.

- Cash

We accept cash subject to a maximum of €7,000 per buyer per year at our Cashier's Department only (subject to condition) All cash payments at Christie's Amsterdam B.V. will require formal identification.

- Banker's draft

You must make these payable to Christie's and there may be conditions.

- Cheque

You must make cheques payable to Christie's Amsterdam B.V. and they must be from accounts in Euros from a Dutch bank.

- 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.

- 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

- 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):

- to charge interest from the **due date** at a rate of 0.5% per month until paid amount due;

- 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;

- 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;

- 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;

- 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);

- we can, at our option, reveal your identity and contact details to the seller;

- 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;

- 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.

- 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.

6 COLLECTION AND STORAGE

1 COLLECTION

- 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.

- 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.

- 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

- 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 and 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.

- 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 page headed 'Storage and Collection'.

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 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 a 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 ω in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, walrusbone, 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 its 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) may not generally be imported into the United States. As a convenience to US buyers, lots which contain rubies or jadeite of Burmese or Indonesian 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 ring).

(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

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 ω in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and return the strap prior to shipment from the sale site. At some sales 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 salesroom 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 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 after 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 19 December 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 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.

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**.

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.

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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.

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 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 consignors 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.

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