



THE FORMER KAMERBEEK
COLLECTION

Amsterdam 12 June 2017

CHRISTIE'S



Van Dongen





1906
ISRAEL





THE FORMER KAMERBEEK COLLECTION

MONDAY 12 JUNE 2017

19th Century Art



Sarah de Clercq
Head of Department
sdeclercq@christies.com
Tel: +31 20 575 5281



Sophie Bremers
Specialist
sbremers@christies.com
Tel: +31 20 575 5966

AUCTION

Monday 12 June 2017
at 7.00 pm Lots 1-110
Cornelis Schuytstraat 57,
1071 JG Amsterdam
under the aegis of
Mr M.J. Meijer c.s. Notarissen.

Modern Art



Jetske Homan van der Heide
Chairman, Senior Specialist
jhoman@christies.com
Tel: +31 20 575 5241



Odette van Ginkel
Specialist, Head of Sale
ovanginkel@christies.com
Tel: +31 20 575 5284

VIEWING

Thursday	8 June	10.00 am - 5.00 pm
Friday	9 June	10.00 am - 5.00 pm
Saturday	10 June	10.00 am - 5.00 pm
Sunday	11 June	10.00 am - 5.00 pm
Monday	12 June	10.00 am - 1.00 pm



Thibault Stockmann
Specialist, Paris
tstockmann@christies.com
Tel: +33 14 076 7215



Irena Okoelskaja
Sale Coordinator
iokoelskaja@christies.com
Tel: +31 20 575 5278

AUCTIONEER

Arno Verkade

SERVICES

BIDS DEPARTMENT

Tel: +31 20 575 52 12
bidsamsterdam@christies.com

AUCTION RESULTS

Tel: +44 (0)20 7839 9060

POST SALE SERVICES

Fleur Maijs
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +31 (0)20 575 52 56
postsaleAMS@christies.com

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **AMS-15650**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to Reserves

BUYING AT CHRISTIE'S

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

[21]

CATALOGUING BY:

Güçlü Essiz
Dolf Heyselbergs
Alastair Plumb
Fleur den Uijl
Loes Vleems
Francine Wolterbeek

Front cover: Lot 16
Frontispieces: Lots 53, 54, 84, 55, 15, 40
Inside back cover: Lot 59
Back cover: Lot 27

These auctions feature

CHRISTIE'S  **LIVE**
Bid live in Christie's salerooms worldwide
register at christies.com



Browse this auction and view real-time results on the Christie's App for iPhone and iPad

CHRISTIE'S

View catalogues and leave bids online at christies.com



INTERNATIONAL 19TH CENTURY EUROPEAN AND ORIENTALIST ART DEPARTMENT

INTERNATIONAL HEAD OF DEPARTMENT

Peter Brown
Tel: +44 (0)20 7389 2435

AMSTERDAM

Sarah de Clercq
Sophie Bremers
Tel: +31 20 575 59 66

LONDON

Arne Everwijn
Alastair Plumb
Martina Fusari
Tel: +44 (0)20 7389 2256

NEW YORK

Deborah Coy
James Hastie
Laura Mathis
Tel: +1 212 636 2509

PARIS

Olivier Lefevre
Tel: +33 1 40 76 83 57

GLOBAL MANAGING DIRECTOR

Karl Hermanns
Tel: +44 (0)20 7389 2425

REGIONAL MANAGING DIRECTOR

Armelle de Laubier-Rhally
Tel: +44 (0)20 7389 2447

HEAD OF SALE MANAGEMENT

Harriet West
Tel: +44 (0)20 7389 2541

04/05/17

INTERNATIONAL IMPRESSIONIST AND MODERN ART DEPARTMENT

LONDON HEAD OF DEPARTMENT

Jay Vincze
Tel: +44 (0) 207 389 2536

LONDON

Imogen Kerr
Tel: +44 (0) 207 752 3177

AMSTERDAM

Jetske Homan van der Heide
Tel: +31 (0) 20 575 5241
Odette van Ginkel
Tel: +31 (0) 20 575 52 84

NEW YORK

Jessica Fertig
Tel: +1 212 636 2051

PARIS

Thibault Stockmann
Tel: +33 140 767 215

GLOBAL MANAGING DIRECTOR

Caroline Sayan
Tel: +1 212 636 2289

EUROPEAN MANAGING DIRECTOR

Tara Rastrick
Tel: +44 (0)20 7389 2193

BUSINESS MANAGER

Giulia Archetti
Tel: +33 14 076 8356

HEAD OF SALE MANAGEMENT

Pauline Cintrat
Tel: +33 14 076 7209

04/05/17

EMAIL

First initial followed by last name @christies.com (eg. Irena Okoelskaja = iokoelskaja@christies.com.)
For general enquiries about this auction, email should be addressed to the Sale Coordinator

THE FORMER KAMERBEEK COLLECTION: **Jongkind tot Van der Leck**



Cover exh. cat. *Jongkind tot Van der Leck*, Kamerbeek Collection, Museum Flehite, Amersfoort, 2007.

Most private art collections come together gradually, but sometimes, rather quickly, the collection surpasses personal interest and becomes a general notion in the art world. Private collections can be transferred to public institutions such as museums, but can also change ownership due to various reasons. And sometimes they are offered to other collectors via an auction house, as is the case with the former Kamerbeek Collection which will be offered in these rooms on the 12th of June. The course of existence of an art collection is not always predictable; however, the artistic value and the forcefulness of the individual artwork will stay strong and is not influenced by its ownership. Christie's Amsterdam is honoured to be given the opportunity to bring a private collection to the attention of fellow art connoisseurs and art collectors. This is an extraordinary collection of Dutch paintings and drawings from the late 19th and early 20th century: the former Kamerbeek collection.

In 2007 the Museum Flehite in Amersfoort showed the exhibition *Jongkind tot Van der Leck, Kamerbeek Collection*. The exhibition and joined publication formed the reflection of an intense eight years of collecting art by Cees and Jarmila Kamerbeek from Amersfoort. In 1999 Cees Kamerbeek had sold his estate and insurance company. With these means he was able to focus completely on his two main passions in life: wine making in the south of France and art collecting. Considering the latter, the collector did not start from scratch: thanks to an inheritance of a small collection of 19th century art from Jarmila's forefathers. Her grandfather was the framer and mirror maker Jacob van Bommel (1868-1946), whose company was established in the Amsterdam Veerkade 25 in The Hague. His frames were frequently used by

The Hague school painters. Van Bommel had numerous talents: he played the violin and was a credited landscape and flower still life painter (see lot 91). He also was an enthusiast art collector of works from young The Hague School painters, as Willem Carel Nakken (1835-1926), Floris Arntzenius (1964-1925), Hendrikus Matheus Horrix (1845-1923), and Johannes Evert Hendrik Akkeringa (1861-1942). In those days it was not unusual for framers to form an art collection, as it was quite common for artists to pay-in-kind. In Jarmila's contribution to the publication that was published for the exhibition in 2007 at Museum Flehite, she said: *"In hindsight my grandfather acted wisely: without major financial commitments a beautiful collection arose from, as we now see them, the small and great masters of the The Hague School"*.

Like Jarmila, ex-entrepreneur Cees Kamerbeek has been a great art enthusiast from a young age. Even though he studied economics and built a large company in Amersfoort, his true passion laid within visual art and architecture. During his life as an entrepreneur his love for art surfaced mainly as he included grand, monumental (contemporary and figurative) paintings in his office building 'De Argonaut' in Amersfoort. Cees Kamerbeek held a company philosophy in which art is an enrichment of the daily work environment: employees, working in a high quality surrounding filled with quality visual art will be at ease. According to Kamerbeek they will be inspired by the art and their creativity will be stimulated; this will increase productivity and their accomplishments and results will improve. Alongside visual arts at work, he favoured art at home. Around 2000 he started to expand the collection of late 19th century paintings originating from his wife's family. Slowly a plan and ambition evolved to build a collection of Dutch figurative paintings from the period



1850-1950. In Cees' vision the year 1848 was a turning point politically, social economically as well as culturally. For this reason, this historical censure is a suitable starting point for a representative art collection. "The revolutionary year 1848, was in Europe as well as in The Netherlands a turning point, marks the end of absolutism, the beginning of individual freedom and the end of traditional conventions.", quoted Kamerbeek (see: Onno Maurer, Gerdy Seegers, Cees Kamerbeek, Jarmila Kamerbeek, Marjan de Man, *Jongkind tot Van der Leck: de pasie van een collectionneur*. Collectie Kamerbeek, Amersfoort, 2007).

According to Kamerbeek the artist who initiated the turning point in Dutch art history was Johan Barthold Jongkind (1819-1891), who auctioned as the 'master' of the great 19th century innovator and impressionist Claude Monet (1840-1926). A powerful work by Jongkind would cement the collection. For that reason the acquisition of *Le port de Dordrecht* (1869) (lot 40) was made: a characteristic and tasteful work of the impressionistic light and loose touch by this master. The Kamerbeeks never loved abstract nor conceptual art. The end of their art journey was marked by an artist whose work could only just qualify as figurative, even though it was a small step to abstraction for him: Bart van der Leck (1876-1958) (lots 24-27). The renowned art debate that this painter held with fellow De Stijl-member Piet Mondriaan (1872-1944), is a symbol for the inner artistic struggle that many artists had in the first decade of the 20th century on how to present the visual reality with regard to the imaginative. Cees and Jarmila Kamerbeek gave out a statement when they bought certain pieces by Bart van der Leck, of which *Mother and child* (1952-1955) is the most monumental. The statement being that the strong stylized reproduction, painted in the colours of De Stijl, of a classic motive such as a mother with child, is a fitting finale of the inventory of a century of figurative art in the Netherlands.

The Kamerbeek couple succeeded by buying targeted works by the most important representatives of various movements differing between pre-impressionism by Jongkind and pre-abstract of Van der Leck, to create a kaleidoscopic review of a century of Dutch art history. Obviously in this synopsis some names are missing, whilst other artists stand out and surprise. The Hague School is represented by a beautiful painting of Jacob Maris, *Slatuintjes bij Den Haag* (lot 46), a work by Hendrik Willem Mesdag (1831-1915), *Sunset at Scheveningen* (lot 77), and a work by Bernardus Johannes Blommers (1845-1914) *The shell fishers* (lot 41). High quality works have been collected, such as *Damrak, vrachtwagen: on the Nieuwe Brug with the Damrak beyond, Amsterdam* by George Hendrik Breitner (1857-1923) (lot 69), and the most prominent work from the Kamerbeek collection, *Café dansant, Moulin de la Galette, Paris* by Isaac Israels (1865-1934) (lot 16).

Also the Rotterdam impressionism, the Bergense School, the Groninger Ploeg, the Larense School: all of these influential movements have been included in the collection.

The former Kamerbeek Collection will be sold at Christie's Amsterdam on the 12th of June. The love for art of this couple from Amersfoort has been shared with the museum public in 2007, documented in a book and therefore consolidated for Dutch art history. The works of art from this collection shall have new owners and each will tell their own and unique story in a new context.

EVENING SESSION 7.00 PM
(Lots 1-110)



1

FLORIS ARNTZENIUS (1864-1925)

A view of the Spuistraat, The Hague

signed 'Fl Arntzenius' (lower right)

pencil, chalk, watercolour and gouache on paper
95 x 85 mm.

€2,500-3,500

\$2,800-3,800

PROVENANCE:

Acquired directly from the artist by Mr. J.M. van Bommel, The Hague.

Mrs. A.D. van Hey-van Bommel, The Hague,
thence by descent to the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 17.

LITERATURE:

Onno Maurer, Gerdy Seegers, Cees Kamerbeek, Jarmila Kamerbeek, Marjan de Man, *Jongkind tot Van der Leck: de passie van een collectionneur. Collectie Kamerbeek*, Amersfoort. 2007, pp. 80-81, no. 17.



2

JOHAN HENDRIK VAN MASTENBROEK (1875-1945)

Havenkant: a sunlit harbour

signed and dated 'J.H. v Mastenbroek 1919'

(lower left); and signed again and inscribed with title 'Havenkant' (on the reverse)

oil on panel

14 x 17 cm.

Painted in 1919.

€1,500-2,500

\$1,700-2,700

PROVENANCE:

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 25.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 96-97, no. 25.



3

JOHANNES EVERT HENDRIK AKKERINGA (1861-1942)

Unloading the Bomschuit on the Scheveningen beach

signed 'J. Akkeringa' (lower right)

oil on panel

26.5 x 40 cm.

Painted circa 1901.

€10,000-15,000

\$11,000-16,000

PROVENANCE:

Acquired directly from the artist in 1901 by Mr. J.M. van Bommel, The Hague (according to an inscription on the reverse). Mrs. A.D. van Hey-van Bommel, The Hague, thence by descent to the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur*, Collectie Kamerbeek, 21 January-9 April 2007, no. 8.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 55-59, no. 8 (where erroneously dated 1905).

Please compare to a similar work in: Sarah de Clercq, *Johannes Evert Hendrik Akkeringa (1861-1942), Schilder van het onbezorgde leven*, Schiedam, 2010, p. 129, no. 154.



Photograph by J. E. H. Akkeringa, Bomschuiten on the beach by Scheveningen (Private Collection)

FLORIS ARNTZENIUS (1864-1925)*Passion*

signed 'F. Arntzenius' (lower left)
 chalk, watercolour and gouache on paper
 590 x 365 mm.
 Executed circa 1892.

€10,000-15,000

\$11,000-16,000

PROVENANCE:

Mr. H.G. and Mrs. Tersteeg, The Hague, by 1903.
 with Kunsthandel Mark Smit, where acquired by the previous
 owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie
 van een collectionneur, Collectie Kamerbeek*, 21 January-9 April
 2007, no. 16.

Gouda, Museum Gouda, *Floris Arntzenius en zijn passies*,
 19 February-28 April 2017.

LITERATURE:

P.A. Haaxman jr., 'Floris Arntzenius', in: *Elsevier's Geïllustreerd
 Maandschrift*, 13 (1903) XXV, p. 168, as: Passie.

Anonymous, 'Floris Arntzenius.', in: *Artistiek Weekblad voor
 Schilderkunst en Kunstnijverheid*, no. 7, 2 April 1910, p. 1.

Dolf Welling, *Floris Arntzenius*, The Hague, 1992, p. 24.

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 78-79, no. 16.



Artistiek Weekblad voor Schilderkunst en
 Kunstnijverheid, no. 7, 2 April 1910.

After his formal training and an additional year at the Academy of Antwerp, Arntzenius moved to Amsterdam, which was considered to be the artistic centre of The Netherlands in the last decade of the 19th Century. At the Rijksacademie in Amsterdam he worked among painters such as Willem Witsen (1860-1923), Isaac Israels (1865-1934) and George Hendrik Breitner (1857-1923). Their unfolding impressionistic style was highly admired by Arntzenius and would leave a lasting impression on his own work. In 1892 he moved back to The Hague, where he would remain for the rest of his life and developed his famous city scenes. Like The Hague School painters, Arntzenius was a master in capturing light and atmosphere. He preferred painting the busy city streets to the Dutch landscape which the older generation had chosen and in so doing became a representative of the younger generation of The Hague School.

When Arntzenius went back to The Hague in 1892 he made an interesting series of watercolours depicting an embracing couple titled *Passion* or *The Kiss*, of which the present lot is a very fine example. It depicts a scene from the naturalist novel *Een passie: analyse van een gemoedstoestand* by the Dutch novelist Maurits Wagenvoort (1859-1944), written under the pseudonym Vosmeer de Spie. The book not only caused commotion in the literary world (it was refused by six publishers); but also Arntzenius' series received tumultuous reactions. Although it has been suggested the present lot is a self-portrait of the artist, we are not entirely sure if he painted his fantasy or after life. It is a mysterious work and has a very intimate atmosphere. When The Hague art critic P.A. Haaxman visited the artist's studio he wrote about a work from this series which he saw on the studio wall. He wrote: "*In zijn atelier trok mijn aandacht aan den wand een krijtkrabbel, herinnering aan een aquarel in de portefeuille van mevr. Tersteeg. In enkele lijnen zag men hier de expressie van een minnend paar, elkaar omhelzend in een innige omstrengeling. De passie was hier uitgedrukt niet materialistisch, maar als 'twee zielen gloeiend aaneengesmeed*" (see: P.A. Haaxman jr., 'Floris Arntzenius', in: *Elsevier's Geïllustreerd Maandschrift*, 13 (1903) XXV, p. 168).





5

JAN TOOROP (1858-1928)

Miek Janssen mediterend in Domburg

signed 'J.th. Toorop' (lower left) and titled 'Miek Janssen mediterend in Domburg' (lower right)

pastel on paper

10.5 x 13.5 cm.

Executed circa 1918-1922.

€4,000-6,000

\$4,400-6,500

PROVENANCE:

The estate of Miek Janssen, The Hague.
Her sale; Sotheby's, Amsterdam, 26 May 2005, lot 321.
with Kunsthandel Simonis & Buunk, Ede, where
acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leek, de passie van een collectionneur, Collectie Kamerbeek*,
21 January - 9 April 2007, no. 37.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 120-121,
no. 37.

Miek Janssen (1890-1953), a Catholic mystic poet and writer, would meet Jan Toorop in 1912. Until Toorop's death in 1928 they had a very close relationship based on mutual understanding. He encouraged her to write and she became one of the most important promoters of his work.

To be included in the *Catalogue Raisonné* on the artist's work, currently being prepared by G.W.C. van Wezel.



6

LEO GESTEL (1881-1941)

Horses in a landscape

signed and dated 'Leo. G. '28' (lower left)

pastel on paper

34 x 43.5 cm.

Executed in 1928.

€2,000-3,000

\$2,200-3,300

PROVENANCE:

Anonymous sale; Christie's, Amsterdam,
5 June 2007, lot 4.
with Kunsthandel Mark Smit, Ommen, where acquired
by the previous owners.

7

JAN TOOROP (1858-1928)

Village Street in Domburg

signed, dated and inscribed 'Jth. Toorop. Domburg 1908' (lower right)

pencil and pastel on paper
15 x 11 cm.

Executed in 1908.

€2,500-3,500

\$2,800-3,800

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 14 June 2005, lot 257.

To be included in the *Catalogue Raisonné* on the artist's work, currently being prepared by G.W.C. van Wezel.



8

LEO GESTEL (1881-1941)

Street life, Paris

signed, dated and inscribed 'Leo Gestel Paris '26' (upper right)

watercolour, chalk and pencil on paper
10.5 x 14.5 cm.

Executed in 1926.

€600-800

\$660-870

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 17 September 1991, lot 3.

with Kunsthandel Willem Kerseboom, Amsterdam.

with Kunsthandel Mark Smit, Ommen, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leek, de passie van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 32.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 110-111, no. 32.





9

LEO GESTEL (1881-1941)

Portrait of Piet Boendermaker

signed, dated and inscribed 'Leo Gestel 1 augustus 1917 Bergen' (lower right);
inscribed 'De groote schilderijenverzamelaar Piet Boendermaker aan zijn
laatste glas bier, vóór het oorlogs-bier. Oorlogsjaar 1917.' (on the reverse)
chalk and watercolour chalk on paper

79 x 70.5 cm.

Executed in 1917.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

Piet Boendermaker, Bergen, no. 1929.

Café Hoppe, Bergen.

Anonymous sale; Sotheby's, Amsterdam, 2 December 2003, lot 24.

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous
owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een
collectioneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 29.

Alkmaar, Stedelijk Museum, *Piet Boendermaker. Mecenas van de Bergense
School*, 21 February - 25 October 2015.

LITERATURE:

Piet Spijk, *De Bergense School en Piet Boendermaker, kunstverzamelaar in
Amsterdam en Bergen*, Zwolle, 2005 (illustrated p. 175).

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 110-111, no. 29.

Piet Spijk, *Piet Boendermaker. Mecenas van de Bergense School*, Zwolle, 2015
(illustrated p. 74).



10

LEO GESTEL (1881-1941)

An evening at the 'Jan Steenzolder'

signed 'Leo. Gestel' (upper left)

chalk and pastel on paper

36.5 x 46 cm.

Executed circa 1908-1910.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 31.

Laren, Singer Museum, *Gestel*, 25 January - 25 May 2015, p. 25 (illustrated p. 27).
Alkmaar, Stedelijk Museum, *Piet Boendermaker. Mecenas van de Bergense School*,
21 February - 25 October 2015.

Zwolle, Stedelijk Museum, *Muziek! Vier eeuwen muzikale kunst*, 8 November 2015
- 31 January 2016.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 108-109, no. 31.

The present lot shows an evening at the 'Jan Steenzolder', located at the Tweede Jan Steenstraat 80 in Amsterdam, where many artists like Jan Sluijters, Else Berg and John Rådecker would have their studio. Gestel officially rented the studio from 1909 until 1920, but it is very likely he already used it in 1908. In the early years it was a real Bohemian place where many artists, models and musicians would gather.



11

WILLEM BASTIAAN THOLEN (1860-1931)

The daughter of painter Arntzenius, Péronne, in a forest

signed 'Tholen' (upper right)
oil on canvas laid down on panel
21.5 x 26 cm.
Painted circa 1890.

€1,500-2,500

\$1,700-2,700

PROVENANCE:

with Kunsthandel Simonis & Buunk, Ede.
Private collection, Zeist.
Acquired from the above by the previous owners.

EXHIBITED:

Gouda, Catharina Gasthuis / Assen, Drents Museum, *Willem Bastiaan Tholen (1860-1931)*, 27 November 1993-5 June 1994, no. 63.
Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectioneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 18.

LITERATURE:

Anneke de Jong, *Willem Bastiaan Tholen (1860-1931)*, Assen, 1993, pp. 56-57, no. 63, as: Peronne in het bos (where dated circa 1890).
Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 82-83, no. 18.



12

JOHANNES EVERT HENDRIK AKKERINGA (1861-1942)

Afternoon in the garden

signed 'J. Akkeringa' (lower right)
oil on panel
23.5 x 25 cm.

€6,000-8,000

\$6,600-8,700

PROVENANCE:

Mr. J.M. van Bommel, The Hague, thence by descent to the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectioneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 11.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 64-65, no. 11.



13

HENRIKUS MATHEUS HORRIX (1845-1923)

The young fisherman

signed 'H.M. Horrix Jr' (lower right)

oil on canvas

76.5 x 58 cm.

€5,000-7,000

\$5,500-7,600

PROVENANCE:

Mr. J.M. van Bommel, The Hague, thence by descent to the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur*, Collectie Kamerbeek, 21 January-9 April 2007, no. 12.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 66-67, no. 12.



λ14

JAN ZOETELIEF TROMP (1872-1947)

Homeward bound

signed 'J. Zoetelief Tromp' (lower left)

oil on panel

24.5 x 34 cm.

€10,000-15,000

\$11,000-16,000

PROVENANCE:

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.



15

WILLEM DE ZWART (1862-1931)

Marietje in het gras: the daughter of the artist with a straw head

signed 'W de Zwart' (lower right)

oil on canvas laid down on panel

26.5 x 36 cm.

Painted *circa* 1895.

€25,000-35,000

\$28,000-38,000

PROVENANCE:

with Kunsthandel L.J. Krüger, The Hague.

Mr. A.M. van Beusekom, The Hague, by 1932.

Anonymous sale; Sotheby's Mak van Waay, Amsterdam, 23 April 1979, lot 485 (Dfl. 21.000).

Mr. P.K. Baaij, Schoten, by 1984.

with Kunsthandel Van Voorst van Beest, The Hague, by 1993.

Jonkheer and Mrs. Louis C. de Villeneuve, The Hague; their sale, Sotheby's, Amsterdam, 17 October 2006, lot 321.

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

The Hague, Pulchri Studio, *Eere-tentoonstelling Willem de Zwart*, 8 April-28 April 1932, no. 10, as: In de zon.

The Hague, Gemeentemuseum / Alkmaar, Stedelijk Museum / Laren, Singer Museum, *Willem de Zwart 1862-1931*, 20 January-1 July 1984, no. 52, as: Meisje in 't gras.

LITERATURE:

Richard Bionda, *Willem de Zwart 1862-1931*, Haarlem, 1984, p. 45, no. 52, as: Meisje in het gras (where dated *circa* 1895).

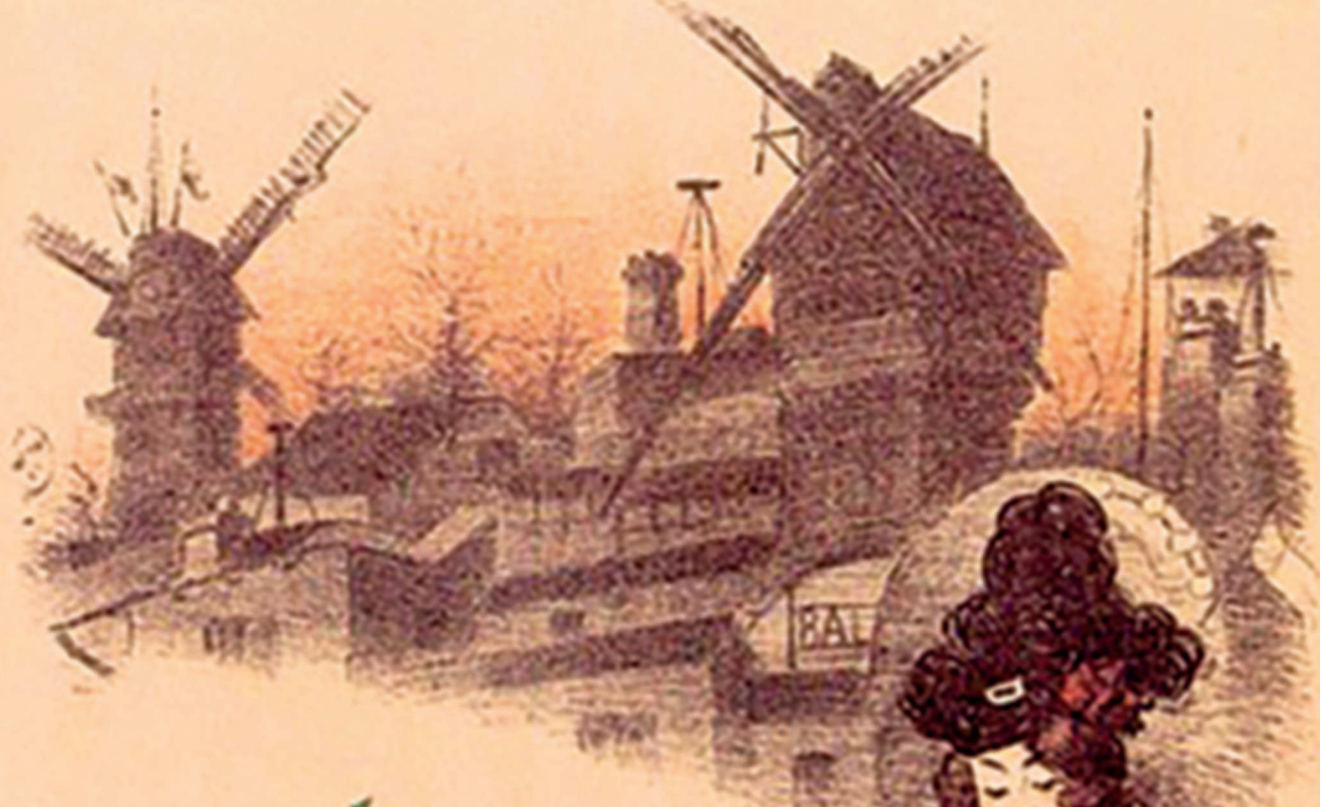




CAFÉ DANSANT, MOULIN DE LA GALETTE, PARIS

Isaac Israels painted his renowned series of *Café dansant, Moulin de la Galette* in Paris in 1905-1906, when he was at the height of his career. The paintings from this series can be seen as the absolute pinnacle of his oeuvre and the present lot as one of the finest examples of Israels paintings from this Parisian period. He painted at least five large canvases with the same subject matter and numerous smaller paintings and pastels (see: fig. 1 sold at Glerum, Amsterdam, 28 April 1999, lot 110 and fig. 2 sold at Sotheby's, Amsterdam, 17 April 2000, lot 324). The present lot is a striking example of a Parisian café scene. As Isaac Israels wrote to his friend Henry Asselin (1884-1979), he painted for his own pleasure: *'Je peint pour m'amuser'*. His joy is apparent in the way he renders the flurry and commotion of Paris, and the spectacular dynamic of his brushwork, his bold and firm brushstrokes are filled with movement. Although Israels paints with enormous energy, this does not affect the perfection of his composition.

The open-air dancehall and café Moulin de la Galette was a popular spot for artists and writers at the turn of the century. His French colleagues like Pierre-August Renoir (1841-1919), Henri de Toulouse-Lautrec (1864-1901), Paul Gauguin (1848-1903) and his fellow Dutchman Vincent van Gogh (1853-1890), who he greatly admired, were frequent visitors and translated their impressions in numerous important paintings capturing true Parisian culture. The Moulin de la Galette was one of several windmills located on the Butte Montmartre. Inside, one could sit and eat its famous cakes, while outside there was an open-air eating and dancing area where the locals came and danced on Sundays, along with a variety of students and artists. Entrance was free for all women at Le Moulin, including those with looser morals. Intrigued by the mixed character of this vivacious and cheerful crowd, this place was a great inspiration for many artists. Renoir was one of the first Impressionists who painted his famous *Dance at le Moulin de la Galette* in 1876 (Collection: Musée d'Orsay, Paris) and showed his painting at the Impressionist exhibition of 1877. The art critic Georges Rivière (1855-1943), a good friend of Renoir, wrote a review about the painting: *'... a page of history, a precious and strictly accurate portrayal of Parisian life'*.



MOULIN GALETTE

DE LA
FONDÉE EN 1295

MATINÉE-BAL
DIMANCHES & FÊTES

G^d JARDIN DES JEUX

ADMIRABLE
POINT DE VUE



From the late 1870's Isaac Israels had travelled to Paris annually with his family, in order to visit the Salon des Artistes. Through these visits, and through later trips with his close friend the essayist Frans Erens (1857-1935), Isaac became familiar with new and innovative Parisian artists and writers including Toulouse-Lautrec (1864-1902), Berthe Morisot (1841-1895) and Emile Zola (1840-1902). Together with Erens, he became acquainted with the artistic currents of his time as well as with several French celebrities in Paris in 1889. Israels found his own individual style of painting around 1890 and would be remembered as a Dutch impressionist who was an equal to most of his French contemporaries. In 1887 he had moved from The Hague to Amsterdam, where he was quickly accepted by the circle of the Eighties Movement ('de Tachtigers'), a group of likeminded, progressive artists and writers. Following the death of his mother in 1894 he travelled to Spain and North-Africa in the company of his father and Erens. Back in Amsterdam in October of the same year, he was granted a license to place his easel on the streets in order to study city life *en plein air*. In June 1903 Israels left Amsterdam for Paris where he was introduced at the important fashion-house Paquin. In a letter to Miss G.H. Marius he writes: *'Ik ben (...) hoofdzakelijk naar Parijs gegaan, omdat ik daar een goed introductie had bij een groot couturier, en zoo komt men van het een tot het ander.'*

At first Israels resided in the Hotel Le Peletier on the Rue Petit Champs. After that summer he decided to stay in Paris, where he lived for the following ten years. Isaac has a fluent command of the French language, and according

to sources, he even had a Parisian accent. During these Parisian years Israels spent time with various other Dutch artists including Marius Bauer (1867-1932), Kees van Dongen (1887-1968) and Jan Toorop (1858-1928). He found a studio on the Boulevard de Clichy no. 9. In that period he turned his impressions of the artistic Parisian atmosphere into numerous dynamic paintings, watercolours, pastels and drawings. For his subject matter he was mainly inspired by the beauty of the young 'Parisiennes', whom he encountered in parks like the Bois de Boulogne and Parc Monceau, restaurants such as Le Perroquet and the café-chantants like the Moulin Rouge and the Moulin de la Galette.

The present lot is a great example of Israels' mature painterly style, which had fully developed during his Parisian years. The enormous joy that cosmopolitan Paris gave him, the hustle and bustle and dynamic atmosphere lifted his work to new heights. The bright, colourful pallet and attractive mundane motives of his Parisian period are very much evident in the present painting. The couple's flirtatious glances lure the spectator into the scene. Isaac did not paint with the purpose of a detailed finish, rather conveying the subject and impression remained most important. This was in stark contrast to the French impressionists, who were more concerned with portraying elaborate effects of light, sun and colour. While his work was very 'French' for Dutch standards, his palette was considerably darker than most of his French impressionist contemporaries. The present lot is typical of this period in his use of a relatively light palette delivered with using strong rapid brushstrokes.



Fig. 1. *Café dansant, Moulin de la Galette*, Glerum Auctioneers, Amsterdam, 28 April 1999, lot 110, sold for Dfl. 850.000



Fig. 2. *Moulin de la Galette*, Sotheby's, Amsterdam, 17 April 2000, lot 324, sold for Dfl. 1.020.000

16

ISAAC ISRAELS (1865-1934)

Café dansant, Moulin de la Galette, Paris

signed 'Isaac / Israels' (lower right)

oil on canvas

90 x 110 cm.

Painted *circa* 1905-1906.

€300,000-500,000

\$330,000-540,000

PROVENANCE:

The artist's studio sale; Frederik Muller, Amsterdam, 2 April 1935, lot 68, as: Café-terras.

Mr. J.M.C. Lub, Amsterdam, by 1965.

Anonymous sale; Sotheby's Mak van Waay, 24 April 1978, lot 280, as: Café Dansant.

with Kunsthandel Ivo Bouwman, The Hague, by 1980.

Mr. J. van Dijk, Rotterdam, by 1981-1985.

Mrs. Smit-Schulting, Ommen.

with Kunsthandel Mark Smit, Ommen, by 2001, where acquired by the previous owners.

EXHIBITED:

Arnhem, Gemeentemuseum Arnhem, *Vrij en gebonden*, 16 May-4 July 1965, as: Caféterras (where dated 1905).

The Hague, Kunsthandel Ivo Bouwman, *Isaac Israels*, 13 September-13 October 1980, no. 9 (on loan).

Dordrecht, Dordrechts Museum, *Isaac Israels, schilderijen, aquarellen, pastels, tekeningen en grafiek*, 26 May-28 July 1985, as: Moulin de la Galette.

Rotterdam, Kunsthall, *Isaac Israels, Hollands Impressionist*, 4 September 1999-9 January 2000, no. 147 (where dated 1905-1906).

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 20.

Museum De Fundatie, *Van Gogh tot Cremer: Nederlandse kunstenaars in Parijs circa 1860-1960*, 13 september 2014-4 January 2015.

Gouda, Museum Gouda, *Van Michel tot Israels*, 2 February-6 December 2015.

LITERATURE:

Anna Wagner, *Isaac Israels*, Amsterdam, 1969, no. 16 (where dated 1905).

Anna Wagner, *Isaac Israels*, Venlo, 1985, p. 79, no. 85.

Saskia de Bodt, Jeroen Kapelle, John Sillevius, Jop Ubbens, Judith Wesselingh, *Isaac Israels, Hollands impressionist*, Schiedam, 1999, p. 106, no. 147, as: Café dansant, Moulin de la Galette (where dated 1905-1906).

J.P. Glerum, *De Indische Israels*, Zwolle, 2005, pp. 26-27 (where dated *circa* 1906).

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 86-87, no. 20.



Moulin de la Galette, Paris







18

17

CO BREMAN (1865-1938)

Blossoming trees in Het Gooi

signed and dated 'Co Breman 1908' (lower right)

oil on canvas

66.5 x 54.5 cm.

Painted in 1908.

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Anonymous sale; Koller Auktionen, Zurich, 13 November 2006, lot 241.
with Kunsthandel Mark Smit, Ommen, where acquired by the previous owners.

In 1897 Co Breman settled in *Het Gooi*. He and several friends opened studios in an old brewery in Blaricum. Together with fellow artist Ferdinand Hart Nibbrig he was one of the first Dutch artists to work in the pointillist technique.

18

CO BREMAN (1865-1938)

Als het koren rijp is

signed and dated 'Co Breman 1922' (lower left); signed and titled 'Co Breman

Als het koren rijp is' (on the stretcher)

oil on canvas

72.5 x 151 cm.

Painted in 1922.

€20,000-30,000

\$22,000-33,000

PROVENANCE:

with Kunsthandel Leffelaar, Haarlem.
Anonymous sale; Christie's, Amsterdam, 9 June 2004, lot 219.
with Kunsthandel Simonis en Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Laren, Kunstzaal Hotel Hamdorff, *Eere tentoonstelling Co Breman*, 7 - 21 December 1935, no. 17.
Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January - 9 April 2007, no. 54.
Hilversum, Museum Hilversum, *Erfgooiers. Inrichters van het landschap*, 21 September 2008-1 february 2009.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 160-161, no. 54.

19

JAN TOOROP (1858-1928)

Girls from Zeeland

signed twice 'J.Th. Toorop' (upper left and lower left)

oil on board

48 x 62.5 cm.

Painted *circa* 1906.

€40,000-60,000

\$44,000-65,000

PROVENANCE:

with Kunstzalen d'Audretsch, The Hague, before 1918.

A.L.A. Havinga, The Hague.

Anonymous sale; Sotheby's, Amsterdam, 6 December 2006, lot 4.

with Kunsthandel Richard Polak, The Hague.

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Zürich, Künstlerhaus, *Ausstellung Zürcher Kunstgesellschaft V. Serie*,

10 June - 11 July 1906.

Kortenhoeft, Kunst aan de Dijk, *Kind en Spel*, 6 May - 28 June 2009, p. 19.

The present lot was executed on the island of Walcheren, in the province of Zeeland, where the artist took up his yearly summer residence in the seaside resort town of Domburg from 1897 onwards. "Domburg and Toorop belonged together" (V. Hefting, in: *Jan Toorop 1858-1928*, exhibition catalogue, The Hague, 1989, p. 31). In Domburg, Toorop would find himself in the company of fellow artists such as Piet Mondriaan, Jacoba van Heemskerck and Ferdinand Hart Nibbrig, who were also attracted to the striking light and natural beauty of the landscape. Toorop and Mondriaan worked side by side. They both often used cardboard, in similar bright and cheerful colours, using predominantly pink, yellow, light-blue and green. The two young girls thus depicted are wearing the traditional costume of the island of Walcheren, with the caps with the flounce at the back worn by unmarried women.

To be included in the *Catalogue Raisonné* on the artist's work, currently being prepared by G.W.C. van Wezel.





20

ALBERT FIKS (1908-1945)

Blossoming fruit trees

oil on canvas
60 x 75 cm.

€3,000-5,000

\$3,300-5,400

EXHIBITED:

Amersfoort, Museum De Zonnehof, *Albert Fiks de herontdekking van een veelzijdig talent*, 17 February-13 May 2007 (front cover illustration and illustrated p. 104).



21

ALBERT FIKS (1908-1945)

The orchard

signed 'A. Fiks' (lower right)
ink and charcoal on paper
22 x 29 cm.

€200-300

\$220-330

λ22

OTTO VAN REES (1884-1957)

Aditya lezend op de bank

signed 'Van Rees' (lower right)
gouache on paper
37.5 x 48 cm.
Executed in 1915.

€1,000-1,500

\$1,100-1,600

PROVENANCE:

with Kunsthandel Leendert van Lier, Amsterdam.
J. Stoop, Riel, where acquired by the previous
owners.

EXHIBITED:

Laren, Singer Museum, *Otto van Rees. 1884-1957.*
Verkenner van het modernisme, 31 January - 27
April 2003.

LITERATURE:

S. van Faassen, J. van Faassen (a.o.), *Otto van
Rees*, Zwolle, 2005, no. 317 (illustrated p. 327).



23

LEO GESTEL (1881-1941)

Reclining Nude

signed and dated 'Leo Gestel 1930' (lower right)
pastel on paper
47 x 62 cm.
Executed in 1930.

€2,000-3,000

\$2,200-3,300

PROVENANCE:

Anonymous sale; Christie's, Amsterdam,
2 September 1998, lot 551.
with Kunsthandel Mark Smit, Ommen,
where acquired by the previous owners.

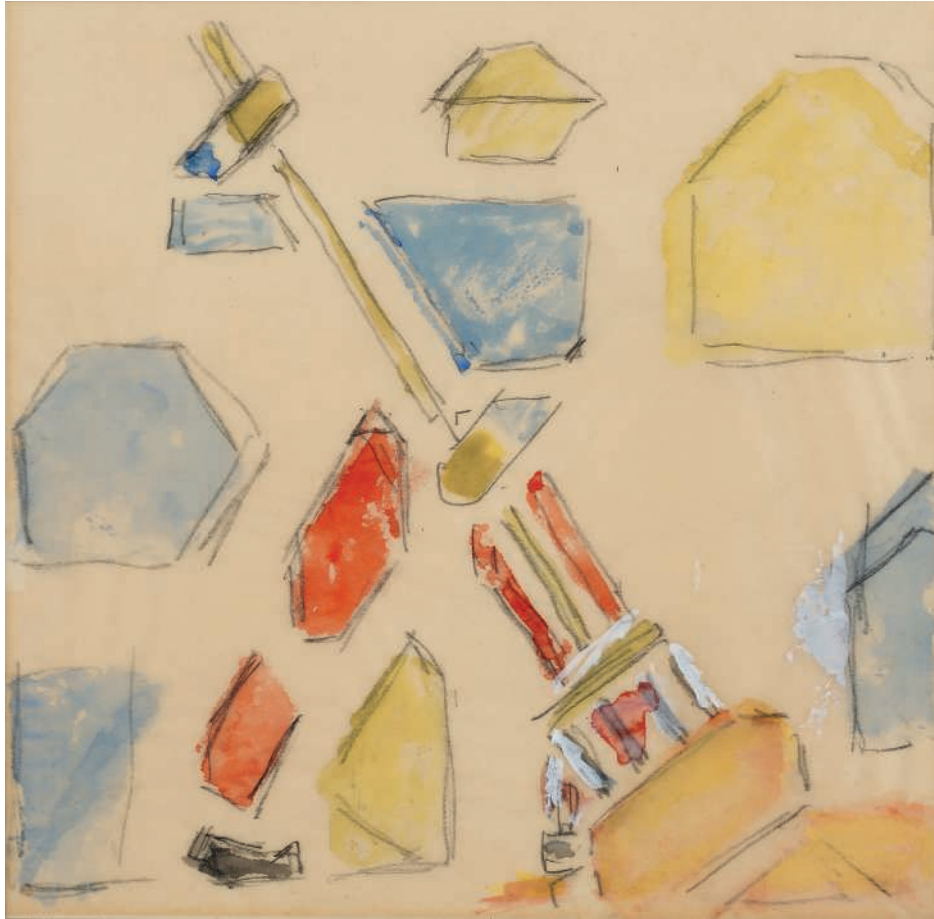
EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van
der Leck, de passie van een collectionneur, Collectie
Kamerbeek*, 21 January - 9 April 2007, no. 30.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007,
pp. 106-107, no. 30.





24

λ24

BART VAN DER LECK (1876-1958)

Study for The Haymaker

numbered with estate stamp 'no. 603'
(on the reverse)
pencil, watercolour and gouache on tracing paper
20.5 x 21 cm.
Executed in 1957-58.

€2,500-3,500

\$2,800-3,800

PROVENANCE:

The estate of the artist, Blaricum.
Anonymous Sale; Sotheby's, Amsterdam,
8 June 2004, lot 218.
with Kunsthandel Simonis & Buunk, Ede,
where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van
der Leck, de passie van een collectioneur, Collectie
Kamerbeek*, 21 January – 9 April 2007, no. 66.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007,
pp. 182-183, no. 66.

The present lot is a study for the oil painting
with the same subject, dated 1957/58, now in
the Musée de Grenoble, France.

λ25

BART VAN DER LECK (1876-1958)

Young goat

signed with initials 'BvdL' (on the side)
a glazed terracotta tile
12.5 x 12.5 cm.
Executed circa 1946.

€2,500-3,500

\$2,800-3,800

PROVENANCE:

Estate of the artist.
Anonymous Sale; Christie's, Amsterdam,
9 June 1998, lot 211.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van
der Leck, de passie van een collectioneur, Collectie
Kamerbeek*, 21 January – 9 April 2007, no. 65.
Amersfoort, Mondriaanhuis, *Bang voor rood, geel
en blauw?*, 14 October 2012 - 10 March 2013.

LITERATURE:

T, van Kooten (ed.), *Bart van der Leck*, Otterloo,
1994, p. 212, no. 188 (illustrated p. 111).
Onno Maurer, Gerdy Seegers (a.o.), 2007,
pp. 180-181, no. 65.

λ26

BART VAN DER LECK (1876-1958)

Study for a tapestry

pencil and watercolour on paper
17 x 21.5 cm.

€1,000-1,500

\$1,100-1,600

PROVENANCE:

Anonymous Sale; Christie's, Amsterdam,
31 May 2005, lot 206.
with Kunsthandel Simonis & Buunk, Ede,
where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van
der Leck, de passie van een collectioneur, Collectie
Kamerbeek*, 21 January – 9 April 2007, no. 67.
Amersfoort, Mondriaanhuis, *Bang voor rood, geel
en blauw?*, 14 October 2012 - 10 March 2013.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007,
pp. 184-185, no. 67.



25



26

BART VAN DER LECK (1876-1958)*Mother and child*

signed and dated 'BvdLeck '52-'55' (on the reverse)

oil on canvas

108 x 68 cm.

Painted circa 1952-1955.

€120,000-160,000

\$140,000-170,000

PROVENANCE:

Family of the artist.

Anonymous sale; Christie's, Amsterdam, 4 December 2001, lot 222.

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Rotterdam, Museum Boymans & Rotterdamsche Kunstkring,

Nationale tentoonstelling 5 mei, 7 April - 6 May 1956, no. 39.

Venice, Padiglione delle Nazioni - Olanda, *XXVIII. Biennale*

Internazionale d'Arte di Venezia, 16 June - 21 October 1956,

no. 23.

Otterlo, Rijksmuseum Kröller-Möller, *Bart van der Leck*

1876-1958, 18 July - 5 September 1976.

Amsterdam, Stedelijk Museum, *Bart van der Leck*,

24 September - 8 November 1976, no. S. 81 (illustrated).

Berlin, Nationalgalerie, *Bart van der Leck, 1876-1958*,

24 February - 27 March 1977, no. 49 (S. 81).

Amersfoort, Museum Flehite, *Jongkind tot van der Leck*,

de passie van een collectioneur, Collectie Kamerbeek,

21 January - 9 April 2007, no. 64.

Amersfoort, Mondriaanhuis, *Bang voor rood, geel en blauw?*,

14 October 2012 - 10 March 2013.

Hilversum, Museum Hilversum, *Daarom 't Gooi*, 30 September

2013 - 24 January 2014.

LITERATURE:

W.C. Feltkamp, *B.A. van der Leck. Leven en werken*, Leiden

[1956], p. 96 (no. 154).

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 178-179, no. 64.



The artist in his studio, 1956

In 1956 W.C. Feltkamp - a cousin of H.P. Bremmer, Van der Leck's lifelong patron - published the first, by our standards rather hagiographic, biography of Van der Leck. Although he mentions the *Mother and child* only in passing, Feltkamp's treatment of several paintings executed around the same time reflects the atmosphere in which they were made, the goals that inspired them, and the appreciation Van der Leck must have enjoyed towards the end of his life. The following excerpts may serve to illustrate this point.

"But first, a painter has to feel something intensely himself, and secondly, he must find a form that effectively conveys what he feels, a form that arouses the same sentiments in us, by other means than through association. Van der Leck's previous work demonstrates that he already possessed a basis of pure conviction. But here, on that basis, he treats his subject in such a way as to evoke in us a sense of that joyful future [...]"

The remarkable thing is that, through his blocks of colour, Van der Leck keeps his representation two-dimensional and adjusts his picture-space accordingly, while suggesting depth without perspective [...]. Nor does his form become rigid, in spite of the blocks, because everywhere there are accents of what he sees, and they keep the image lively [...]. Though his followers may also start 'thinking in blocks', never could they achieve anything like the power of suggestion through which Van der Leck creates movement and, above all, joy [...]"

From W.C. Feltkamp, *B.A. van der Leck. Leven en werken*, Leiden [1956], pp. 78-86.

We kindly thank Cees Hilhorst for his help in cataloguing the present lot.





λ.28

HENDRIK JAN WOLTER (1873-1952)

A view on Bunschoten

signed 'H.J. Wolter' (lower right)
oil on panel
23 x 27.5 cm.

€800-1,200

\$870-1,300

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectioneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 58.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 168-169, no. 58.



λ.29

HENDRIK JAN WOLTER (1873-1952)

A view of the Westsingel, Amersfoort

signed 'H.J. Wolter' (lower right) and inscribed with title and dated 'Westsingel. 1898' (lower left); and with studio stamp on a label (attached to the reverse)

chalk and pastel on coloured paper
390 x 650 mm.
Executed in 1898.

€2,000-3,000

\$2,200-3,300

PROVENANCE:

with Kunsthandel Douwes, Amsterdam.

30

**JOHANNES EVERT HENDRIK AKKERINGA
(1861-1942)**

*Een theemiddagje: an afternoon tea in
The Hague*

signed 'J. Akkeringa' (lower right); and signed again,
dated and inscribed 'Een theemiddagje in de /
Buiten herberg van Schrijver / hoek Beeklaan en
Loosduinseweg / Aug 1890 Den Haag /
J. Akkeringa' (on the reverse)
chalk and watercolour on paper
160 x 235 mm.
Executed in 1890.

€1,200-1,800

\$1,400-2,000

PROVENANCE:

Mr. J.M. van Bommel, The Hague, thence by
descent to the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van
der Leck, de passie van een collectionneur, Collectie
Kamerbeek*, 21 January-9 April 2007, no. 9.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007,
pp. 60-61, no. 9.



31

**HENDRIKUS MATHEUS HORRIX
(1845-1923)**

Pierrot's dream

signed 'H.M. Horrix' (lower right)
chalk and watercolour on paper
270 x 420 mm.

€1,200-1,800

\$1,400-2,000

PROVENANCE:

Mr. J.M. van Bommel, The Hague, thence by
descent to the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van
der Leck, de passie van een collectionneur, Collectie
Kamerbeek*, 21 January-9 April 2007, no. 13.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007,
pp. 68-71, no. 13.





32

LOUIS APOL (1850-1936)

A horse-drawn cart in the snow

signed 'Louis Apol f' (lower left)

oil on canvas

30 x 40 cm.

€12,000-18,000

\$14,000-20,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 25 April 2007, lot 178.
with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectioneur*,
Collectie Kamerbeek, 21 January-9 April 2007 (hors catalogue).



33

CORNELIS VREEDENBURGH (1880-1946)

A view on the Gelderse kade with the Nieuwmarkt in the distance, Amsterdam

signed and dated 'C. Vreedenburgh. 1933.' (lower right)

oil on canvas

60 x 90 cm.

Painted in 1933.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

with Kunsthandel Mark Smit, Ommen, where acquired by the previous owners.

34

JAN HENDRIK WEISSENBRUCH (1824-1903)

Along the towpath

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

oil on canvas laid down on panel

21 x 31 cm.

€5,000-7,000

\$5,500-7,600

PROVENANCE:

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur*, Collectie Kamerbeek, 21 January-9 April 2007, no. 7.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 54-55, no. 7.



λ35

JAKOB NIEWEG (1877-1955)

Blossoming tree

signed with monogram and dated '29' (lower right)

oil on canvas

55.5 x 45.5 cm.

Painted in 1929.

€3,000-5,000

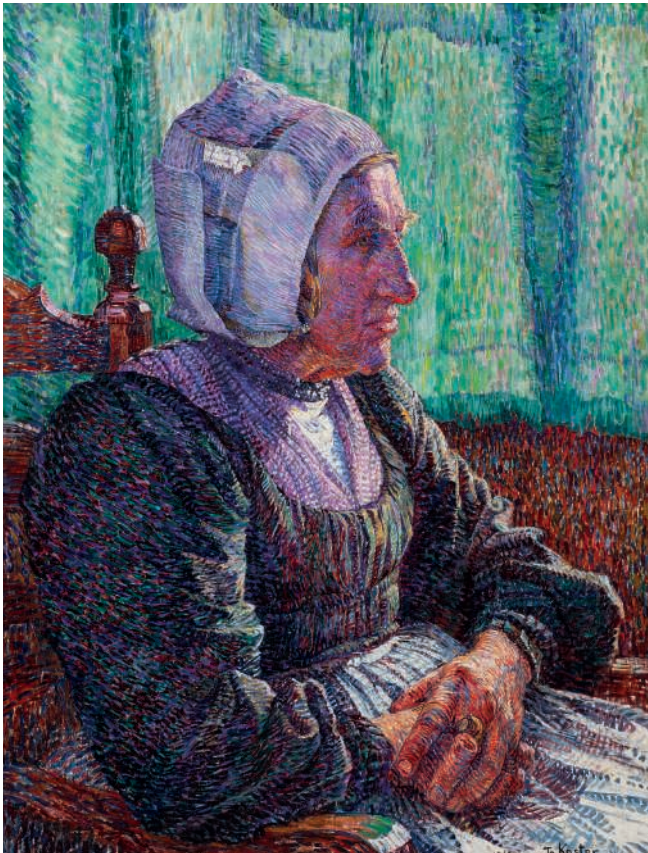
\$3,300-5,400

PROVENANCE:

with Kunsthandel Mark Smit, Ommen, where acquired by the previous owners.

EXHIBITED:

Deurne, Museum De Wieger, *Jakob Nieweg (1877-1955) 'In Teederheid het zuiverst'*, 4 April-5 July 2009.



36

JO KOSTER (1869-1944)

A farmer's wife from Laren

signed and dated 'Jo Koster van Hattem 1917.' (lower right)

oil on canvas

66.5 x 51.5 cm.

Painted in 1917.

€3,000-5,000

\$3,300-5,400

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 4 December 2001, lot 33. with Galerie Groote, Zwolle, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jo Koster, een zwervend bestaan*, 1 March - 25 May 2003 (illustrated p. 26).

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January - 9 April 2007, no. 55.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 162-163, no. 55.

λ37

JAKOB NIEWEG (1877-1955)

Cafe in Paris

signed and dated 'J Nieweg 1934' (lower left)

oil on canvas

35.5 x 45.5 cm.

Painted in 1934.

€3,000-5,000

\$3,300-5,400

EXHIBITED:

Amersfoort, Museum Flehite, *Jakob Nieweg: in stille bewondering*, 1 April - 24 June 2001, no. 48 (illustrated p. 76.).

Amersfoort, Museum Flehite, *Jongkind tot van der Leek, de passie van een collectioneur, Collectie Kamerbeek*, 21 January - 9 April 2007, no. 39.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 126-127, no. 39.



38

LEO GESTEL (1881-1941)

Nacht (Amstelbrug in Amsterdam)

signed and dated 'Leo Gestel '08' (lower right);

titled 'Nacht' (lower left)

oil on canvas

52 x 65 cm.

Painted in 1908.

€4,000-6,000

\$4,400-6,500

PROVENANCE:

Kunstzaal van Lier, Amsterdam.

Anonymous sale: Sotheby's, Amsterdam,

2 December 2003, lot 249.

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

The Hague, Kunstzaal Schüller & Eisenloeffel, *Tentoonstelling van schilderijen en teekeningen van Leo Gestel*, March - April 1913, no. 6.

LITERATURE:

Carole Denninger-Schreuder, *Schilders van Amsterdam. Vier eeuwen stadsgezichten*, Bussum, 2000, no. 94 (illustrated pp. 108 and 112).

Ingelies Vermeulen (a.o.), *Nachtlicht. De schilders van het nieuwe licht 1880-1940*, Haarlem, 2010, pp. 24-25 (illustrated), p. 124.



FERDINAND HART NIBBRIG (1866-1915)*A view of Blaricum*

signed and dated 'F Hart Nibbrig 1902'

(lower right)

oil on canvas

61 x 91 cm.

Painted in 1902.

€50,000-70,000

\$55,000-76,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 15 April 2003, lot 211.

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectioneur, Collectie Kamerbeek*, 21 January - 9 April 2007, no. 53.Hilversum, Museum Hilversum, *Daarom 't Gooi*, 30 September 2013 - 24 January 2014.Hilversum, Museum Hilversum, *Oh my God*, 23 January - 29 June 2014.**LITERATURE:**Dominique Colen and Denise Willemstein, *Ferdinand Hart Nibbrig 1866-1915*, Zwolle/Laren, 1996, p. 126.Marthy Locht, *Schilders in het land van Mauve*, Alkmaar, 2006 (illustrated p. 53).

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 158-159, no. 53.

The present lot was painted around the turn of the century, which could also be seen as a turning point in Hart Nibbrig's oeuvre. In his earlier years he would paint many social portrayals of human life, made with a range of dark colours and flat brushwork. These dark colours turn into bright and vibrant colours at the beginning of the 1890s, probably under the influence of the work of Vincent van Gogh.

Then, with his move to Laren in 1894, he also develops an interest in a whole new genre: landscape painting. In contrast to many other artists, this did not imply a stylistic development, both themes and related styles can be found in his works throughout the rest of his career.

Around 1895 Hart Nibbrig begins experimenting with the pointillist technique, for which he became so famous. This technique was important to achieve his objective 'the rendering of all forms of light', but he considered it of lesser importance and handled it with a feeling of freedom. The present lot shows how close he was in reaching his goal: the desire to capture the light.

The present lot is one of the highlights of Hart Nibbrig's work at the turn of the century. The painting is one of the best examples of his desire 'to paint the blazing of the summer sun'. The capture of the light, as well as the view of Blaricum in the distance makes this painting a special and timeless document of Dutch Neo-impressionism and of the oeuvre of the artist.





JOHAN BARTHOLD JONGKIND (1819-1891)*Le port de Dordrecht, temps brumeux*

signed and dated 'Jongkind 1869' (lower right)

oil on canvas

41 x 65 cm.

Painted in 1869.

€40,000-60,000

\$44,000-65,000

PROVENANCE:

with Boussod-Valadon & Cie, Paris.

with Galerie Georges Petit, Paris.

Mr. Charles Haviland, Paris; his sale, Hôtel Drouot, Paris, 7 December 1922, lot 45 (FF. 30.500), as: *Le Port de Dordrecht, temps brumeux*.

Mr. George Haviland, Paris; his sale, Galerie Georges Petit, Paris, 2 June 1932, lot 50.

with Galerie Schmit, Paris, by 1966-1976.

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:Enschede, Rijksmuseum Twenthe, *J.B. Jongkind*, 7 April 1971-31 May 1971, no. 35.Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 1.**LITERATURE:**Victorine Hefting, *J.B. Jongkind*, Enschede, 1971, no. 35.Victorine Hefting, *Jongkind; sa vie, son oeuvre, son époque*, Paris, 1975, p. 212, no. 500.Adolphe Stein, Sylvie Brame, François Lorenceau, Janine Sinizergues, *Jongkind, Catalogue critique de l'oeuvre, Peintures I*, Paris, 2003, p. 230, no. 567, as: *Le Port de Dordrecht, temps brumeux*.

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 26, 42-43, no. 1.

At an early stage in his career Johan Barthold Jongkind already showed a lot of promise. With Andreas Schelfhout (1787-1870) as his tutor at the Tekenaacademie in The Hague, Jongkind learned to appreciate painting landscapes to the fullest. Schelfhout was himself already a well renowned painter of Dutch romantic landscapes and he often took his students into the outdoors to teach. However his most important contribution to Jongkind's career was the introduction to the French marine painter Eugene Isabey (1803-1886). Isabey asked Jongkind to work in his studio and it was in France where he could really develop his pre-impressionistic style.

The Impressionists' debt to Jongkind was readily acknowledged. Camille Pissarro (1830-1903) exclaimed: *'Landscape without Jongkind would have a totally different aspect'* (see: *Jongkind and the Pre-Impressionists: Painters of the Ecole Saint-Simon*, exh. cat., Sterling and Francine Clark Institute, Williamstown, 1977, p. 7) and Eduard Manet (1832-1883) thought of him as 'the father of the School of Landscapists' (see: *Ibid.*, p. 7). However, it is Claude Monet (1840-1926) who paid his mentor the greatest tribute in 1890 when he spoke in reverence of his first encounter with Jongkind: *'(...) His painting was too new and in far too artistic a strain to be then, in 1862, appreciated at its true worth. Neither was there ever anyone so modest and retiring. He was a simple good-hearted man...and timid. That day he was very talkative. He asked to see my sketches, invited me to come and work with him, explained to me the why and the wherefore of his manner and thereby completed the teachings that I had already received from Boudin. From that time on he was my real master, and it was to him that I owed the final education of my eye'* (quoted in: 'The Artist as a Young Man', in: *Art News Annual*, Vol. XXVI, 1957, p. 198; translated from Thiébauld-Sisson, 'Claude Monet, an Interview', in: *Le Temps*, 27 November 1900).



View on the harbour of Dordrecht
Photograph (© Regionaal Archief Dordrecht, inv. no. 555_402571).

It is no surprise that Jongkind's oeuvre is dominated by water. The artist grew up around Maassluis and its many waterways and boats. The damp climate of the Low Countries inspired Jongkind. The ever-changing clouds and fog covered landscape, the movement of ships and the changing of the seasons were a constant challenge and source of inspiration. The present lot depicts the harbour of Dordrecht. Jongkind called this city the most beautiful city in the Netherlands and advised his French colleagues to visit this beloved town. The painting can be seen as a tribute to Dordrecht. The apparent dark ships on the left hand side guide our view to the Grote Kerk in centre of the canvas. The whole scene bathes in a clear light where the colour of the sky and the water are almost interchangeable. In colour, texture and atmosphere it exudes every element of the artist's creative hand.

The purchaser of the present lot is kindly requested to give the work on loan for the exhibition *Jongkind en de impressionisten* in the Dordrechts Museum, Dordrecht, from 29 October 2017-28 May 2018.





41

BERNARDUS JOHANNES BLOMMERS (1845-1914)

The shell fishers

signed 'Blommers.' (lower right)

oil on canvas

36 x 51 cm.

€15,000-25,000

\$17,000-27,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 November 2002, lot 169.
with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een
collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 4.
Kortenhoeve, Kunst aan de Dijk, *Man en paard: het paard in de moderne kunst*,
29 May-20 June 2010.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 48-49, no. 4.



42

JOHANNES EVERT HENDRIK AKKERINGA (1861-1942)

Children playing on the beach

signed 'J. Akkeringa.' (lower left)

oil on panel
14.5 x 22 cm.

€6,000-8,000

\$6,600-8,700

PROVENANCE:

Mr. J.M. van Bommel, The Hague, thence by descent to the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 10.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 62-63, no. 10.



43
WILLEM CAREL NAKKEN (1835-1926)

Donkey riders in the dunes
 signed 'W.C Nakken' (lower left)
 pencil and watercolour on paper
 135 x 230 mm.

€600-800

\$660-870

PROVENANCE:
 Mr. J.M. van Bommel, The Hague, thence by descent to the previous owners.

EXHIBITED:
 Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 januari – 9 april 2007, no. 15.

LITERATURE:
 Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 74-77, no. 15.

44
TONY OFFERMANS (1854-1911)

The carpenter's workshop
 signed 'T. Offermans' (lower right)
 watercolour and gouache on paper
 245 x 315 mm.

€1,500-2,500

\$1,700-2,700

PROVENANCE:
 Mr. J.M. van Bommel, The Hague, thence by descent to the previous owners.

EXHIBITED:
 Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 49.

LITERATURE:
 Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 148-151, no. 49.



45

ANTON MAUVE (1839-1888)

Guiding the flock to the heath, Laren

signed 'A Mauve. f' (lower right)
chalk, watercolour and gouache on paper
400 x 520 mm.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 19 April 2005, lot 138.
with Kunsthandel Mark Smit, Ommen, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectioneur*,
Collectie Kamerbeek, 21 January-9 April 2007, no. 48.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 146-147, no. 48.

JACOB MARIS (1837-1899)*The canal: salad gardens near The Hague*

signed 'J. Maris' (lower left)

oil on canvas

99 x 80 cm.

Painted circa 1891-1892.

(2)

To be sold with an etching by Johannes Graadt van Roggen (1867-1959) after the present lot.

€60,000-80,000

\$66,000-87,000

PROVENANCE:

with Kunsthandel Boussod-Valadon & Cie, The Hague.

Mr. Edward Mallinckrodt Sr., St. Louis, by 1911-1922.

(Possibly) a bequest by the above to City Art Museum of St. Louis, St. Louis. The Property of the Saint Louis Art Museum; their sale, Christie's, New York, 24 May 1985, lot 81.

Mr. and Mrs. Degen, Zaltbommel, by 1986.

with Kunsthandel Borzo, 's-Hertogenbosch, by 1989.

Mr. M.E.J. Moonen, 's-Hertogenbosch, by 1997.

Anonymous sale; Sotheby's, Amsterdam, 23 April 2002, lot 176.

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:St. Louis, City Art Museum, *The home exhibition: A collection of paintings owned in St. Louis and lent to the museum*, 25 June-31 October 1911, no. 47, as: Netherlands Landscape.St. Louis, City Art Museum, *Paintings of the Dutch School owned in St. Louis*, 2 August-31 August 1922, no. 33.

The Hague, Haags Gemeentemuseum, 1986-1989 (on loan),

as: Landschap bij Den Haag.

Laren, Singer Museum, *Maris: een kunstenaarsfamilie*,

13 January-10 March 1991, no. 25, as: Landschap in de omgeving van Den Haag.

Rotterdam, Kunsthal, *De Haagse School. Een groots overzicht*, 11 October 1997-18 January 1998, as: Landschap in de omgeving van Den Haag.Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 5.**LITERATURE:**Dr. Croal Thomson, *The Brothers Maris: James-Matthew-William*, London, 1907, no. 1, as: The canal.Prof. Dr. Max Eisler, *Die drei Brüder Maris*, Bielefeld, 1911, Vol. 9, p. 3, as: Der Kanal.Jacqueline de Raad, Trudy van Zadelhoff, Joke Bethe-van der Pol, *Maris: een kunstenaarsfamilie*, Zwolle, 1991, p. 32, no. 25, as: Landschap in de omgeving van Den Haag.Hans Janssen, Wim van Sinderen, Jeroen Kapelle, *De Haagse School*, Zwolle, 1997, p. 100, as: Landschap in de omgeving van Den Haag.

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 50-51, no. 5.

In 1878, Jacob Maris painted a view on The Hague with five windmills and vegetable gardens (so-called 'warmoezenierstuintjes' or 'slatuintjes') seen from the outskirts of the city from the Laan van Meerdervoort. The painting *Slatuintjes bij Den Haag (Vegetable Gardens near The Hague)* is currently in the collection of the Gemeentemuseum The Hague (inv./cat.nr 80-1968) (see fig. 2). This was close to his house at the Bazarstraat in The Hague. Except for his student days in Antwerp and a stay in Paris, Maris has always lived and worked in The Hague. He painted the *Vegetable Gardens near The Hague* shortly after he moved to the Bazarstraat, which was then a rural area near Scheveningen. Approximately fourteen years later circa 1891-1892 he painted the present lot, depicting a similar view of The Hague with a very comparable composition showing a low horizon and a large atmospheric grey sky. By 1895 this whole area was built-up, and was known as the Zeeheldenkwartier. Maris did not, however, make a true-to-nature reflection of reality. Project developers designed regular street blocks, with narrow streets, but as can be seen in the work, Maris preferred a more romanticized depiction of this area.

Jacob Maris is known for his landscapes with his cool palette imbued with hazy ambience. He strived not for topographical correctness, but found atmosphere and composition more significant factors to consider. The present lot is a good example for that which he endeavoured; the painting evokes wistfulness and nostalgia. Shortly after its completion, it was sold to the USA. Sir Edward Mallinckrodt Sr., a philanthropist and businessman in agricultural chemistry, bought the painting at the dealer Boussod, Valadon & Cie in The Hague for his house in Saint Louis, Missouri. In 1911 and 1922, the painting was exhibited at the City Art Museum of St. Louis. In its catalogue, the following praise can be read: *'The interpretation of atmosphere, refinement of values, feelings of nature in the open, deepen the first favourable impression of a picture that is characteristic of the fine command of the Holland landscape school, as exemplified by this master.'*

Johannes Graadt van Roggen (1867-1959) is known for his etching-reproductions of The Hague School paintings. He made an etching after the present lot which will be offered together with the painting (fig. 1).

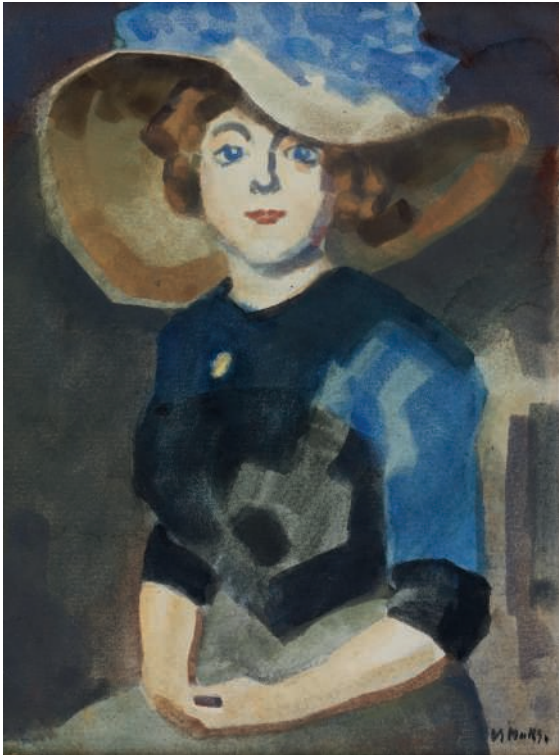


Fig. 1. Johannes Graadt van Roggen, *The canal*, by Jacob Maris, etching, 500 x 630 mm.



Fig. 2. Jacob Maris, *Vegetable Gardens near The Hague*, ca. 1878, oil on canvas, 64 x 55 cm. (Gemeentemuseum, The Hague).





λ47

KEES MAKS (1876-1967)

Elegant lady with hat

signed 'CJ Maks.' (lower right)

watercolour on paper

20 x 15 cm.

€1,500-2,000

\$1,700-2,200

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 12 December 1983, lot 540.
with Kunsthandel Mark Smit, Ommen, where acquired by the previous owners.



λ48

TOON KELDER (1894-1973)

Renée with doll

signed twice 'Kelder' (lower left)

oil on canvas

45 x 29.5 cm.

€2,500-3,500

\$2,800-3,800

PROVENANCE:

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 45.

Amersfoort, Museum Flehite, *Toon Kelder - Romantisch modernist*, 20 February - 12 June 2016 (illustrated p. 45).

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 138-139, no. 45.



λ49

KEES MAKS (1876-1967)

The new dress

signed 'CJ Maks.' (lower right)

oil on canvas

81 x 70 cm.

€12,000-16,000

\$14,000-17,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 3 December 2002, lot 194, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 46.

LITERATURE:

Kunst & Antiek Revue, no. 4, March-April 2003 (illustrated).
Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 140-141, no. 46.



50

50

JAN TOOROP (1858-1928)

De Zaaier (V. 16)

lithograph printed in light brown, 1895, on Japan, signed and dedicated in pen and ink 'Aan mijn vriend Cyril Blijde (?) van J.Th. Toorop Dec. 1898.', with margins, Japan margins attached, laid down along attached margins onto the mount, sheet timestained, some soft handling nicks and surface dirt, edges unevenly cut, otherwise generally in good condition

L. 215 x 331 mm.

S. 319 x 479 mm.

€1,000-1,500

\$1,100-1,600

LITERATURE:

J. Verbeek, *De grafiek van Jan Toorop*, Amsterdam 1969, p. 23, no. 16.



51

51

LEO GESTEL (1881-1941)

Strolling Couple

signed with monogram (lower right)
ink, pencil and watercolour on paper
26 x 18 cm.

€400-600

\$440-650

PROVENANCE:

with Kunsthandel Simonis en Buunk, Ede, where acquired by the previous owners.

52

ELSE BERG (1877-1942)

Children

signed and indistinctly inscribed 'E. Berg.'
(lower right)
charcoal on paper
64.5 x 49.5 cm.

€1,200-1,600

\$1,400-1,700

PROVENANCE:

Ton Meijer, Amsterdam.
with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectioneur*, *Collectie Kamerbeek*, 21 January – 9 April 2007, no. 34.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 114-115, no. 34.



52



λ53

KEES VAN DONGEN (1877-1968)

Le restaurant, Deauville

signed and inscribed 'Van Dongen Le Restaurant' (lower right)

pencil and watercolour on paper

36.5 x 27 cm.

Executed circa 1930.

€15,000-20,000

\$17,000-22,000

PROVENANCE:

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 69.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 188-189, no. 69.

Jacques Chalom des Cordes will include this work in his forthcoming Van Dongen *catalogue critique* being prepared under the sponsorship of the Wildenstein Institute.

54

PIET MONDRIAN (1872-1944)

Flowering tree

signed 'P. Mondriaan.' (lower left)

pencil and crayon on paper

18.5 x 25 cm.

Executed *circa* 1917-18.

€30,000-50,000

\$33,000-54,000

PROVENANCE:

Eduard M. van Dam, Amsterdam, 1917-1918 (gift of the artist).

H. van Dam-Roosendaal, Amsterdam/London, 1922.

Alice Krudop-van Dam, Enschede, 1992.

with Kunsthandel Simonis & Buunk, Ede, 1992, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 68.

Amersfoort, Mondriaanhuis, *Bang voor rood, geel en blauw?*, 14 October 2012 - 10 March 2013.

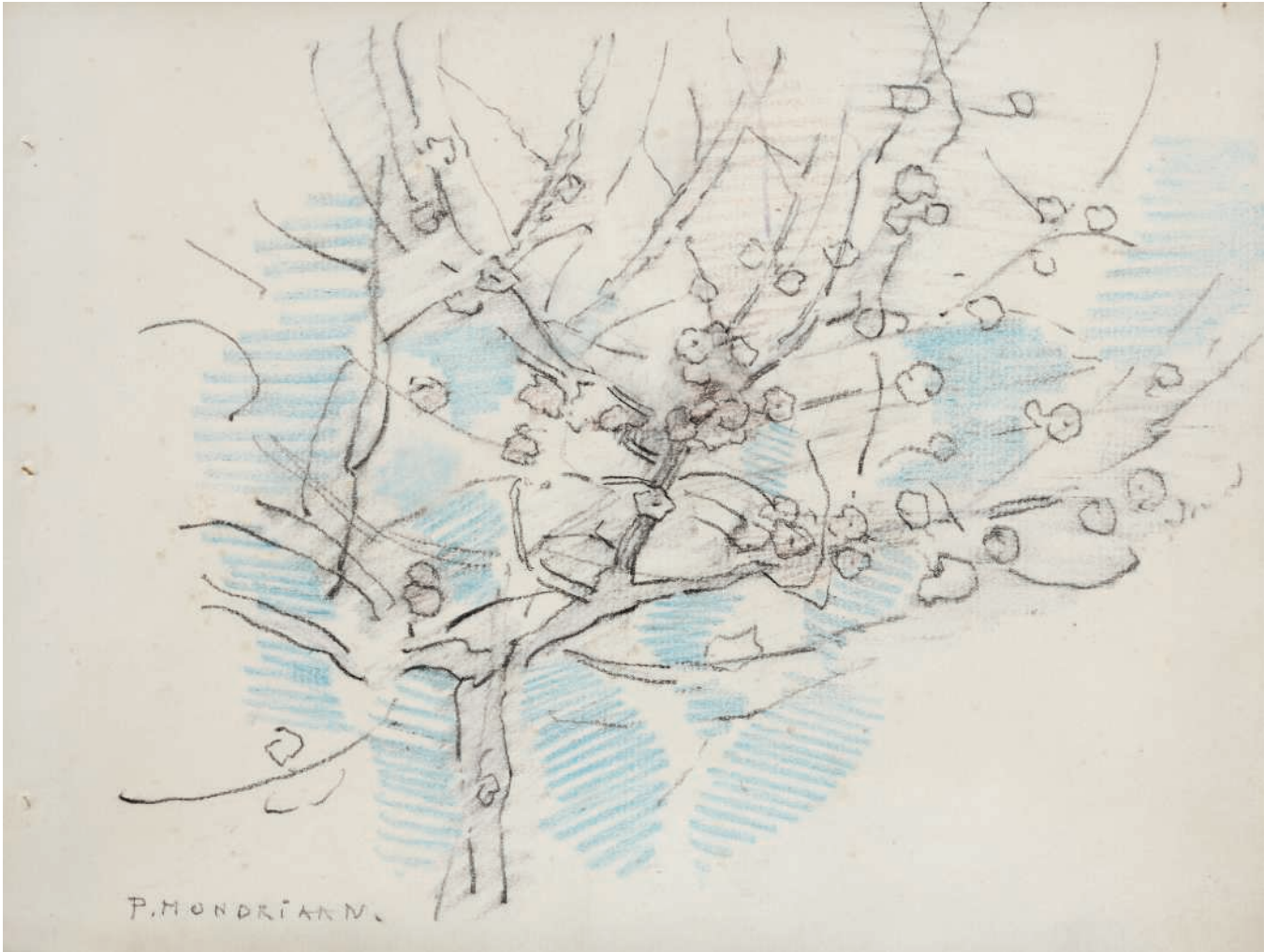
Gouda, Museum Gouda, *Subjectief*, 11 September - 31 October 2016.

LITERATURE:

Joop M. Joosten and Robert P. Welsh, *Piet Mondrian Catalogue Raisonné of the Work of 1911-1944*, Toronto, 1998, no. C20 (illustrated p. 469).

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 186-187, no. 68.

Marya Albrecht (a.o.), *Piet Mondriaan & Bart van der Leck: de uitvinding van een nieuwe kunst Laren 1916-1918*, Zwolle, 2017 (illustrated p.96).



P. MONDRIAN.

λ55

JAN SLUIJTERS (1881-1957)

Young woman with cigarette

signed 'Jan Sluijters' (upper left)

oil on canvas

80 x 62 cm.

Painted *circa* 1929.

€50,000-70,000

\$55,000-76,000

PROVENANCE:

with Kunstzaal van Lier, Blaricum.

Anonymous sale; Mak van Waay, Amsterdam, 18 January 1955, lot 313.

Anonymous sale; Sotheby's, Amsterdam, 13 December 1990, lot 79.

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Tentoonstelling van het levenswerk van Jan Sluijters*, 5 - 29 December 1931.

Rotterdam, Kunsthall, *Jan Sluijters (1881-1957) Vrouwen! Muze, Model en Minnares*, 6 September - 30 November 2003.

Rotterdam, Kunsthall, *Vier eeuwen roken in de kunst*, 13 December 2003 - 14 March 2004.

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectioneur, Collectie Kamerbeek*, 21 January - 9 April 2007, no. 63.

Gouda, Museum Gouda, *Subjectief*, 11 September - 31 October 2016.

LITERATURE:

De Groene Amsterdammer, 12 December 1931 (illustrated).

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 176-177, no. 63.

Included in the digital *Catalogue Raisonné* on the artist's work by the RKD - Netherlands Institute for Art History: sluijters.rkdmonographs.nl.

'I understood that beauty is not to decompose or to be described and that art is essentially nothing but the perpetual search for beauty to come closer to. Since then my work has a face, it has become a struggle with the matter to express what is living and growing inside of me.'

—J. SLUIJTERS





λ56

COR NOLTEE (1903-1967)

Horses and carriages on the Boompjes with the Maasbrug, Rotterdam

signed 'C Noltee' (lower right)

oil on canvas
60 x 100 cm.

€5,000-7,000

\$5,500-7,600

PROVENANCE:

with Kunsthandel Mark Smit, Ommen, where acquired by the previous owners.

EXHIBITED:

Kortenhoef, Kunst aan de Dijk, *Man en paard, het paard in de moderne kunst*, 29 May-20 June 2010.

57

WILLEM CAREL NAKKEN (1835-1926)

Loading the hay wagon

signed 'W.C. Nakken. ft.' (lower right)

oil on canvas
47.5 x 80.5 cm.

€4,000-6,000

\$4,400-6,500

PROVENANCE:

with Kunsthandel Mark, Smit, Ommen, where acquired by the previous owners.

EXHIBITED:

Kortenhoef, Kunst aan de Dijk, *Man en paard, het paard in de moderne kunst*, 29 May-20 June 2010.



58

JOHAN HENDRIK VAN MASTENBROEK (1875-1945)

Stadsgezicht: a busy sunlit harbour in Rotterdam

signed and dated 'J.H. van. Mastenbroek 1944' (lower left); and signed again and inscribed with title (on a label attached to the stretcher)

oil on canvas

70 x 59 cm.

Painted in 1944.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

with Kunsthandel A.M. Reckers, Rotterdam.

with Kunsthandel Simonis en Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 26.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 98-99, no. 26.

ISAAC ISRAELS (1865-1934)*Sjaantje van Ingen reading*

signed 'Isaac Israels' (lower left)

oil on canvas

71 x 101 cm.

Painted *circa* 1894-1900.

€100,000-150,000

\$110,000-160,000

PROVENANCE:

The artist's studio sale; Frederik Muller, Amsterdam, 2 April 1935, lot 93.

Mr. E. Hirschberg, The Hague, 1972.

with Kunsthandel Van Voorst van Beest Gallery, The Hague, by 1986.

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Pittsburg, Carnegie Institute, 1901, no. 223.

Amersfoort, Museum Flehite, *Jongkind tot van der Leck,**de passie van een collectionneur, Collectie Kamerbeek,*

21 January - 9 April 2007, no. 21.

Gouda, Museum Gouda, *Uitgelezen*, 17 February-17 May 2015.Haarlem, De Hallen, *O MUZE!*, 6 June-30 August 2015.**LITERATURE:**Dolf Welling, *Isaac Israels: The Sunny World of a Hague Cosmopolitan,*The Hague, 1991, p. 24, as: *Lezend naakt* (Sjaantje van Ingen).

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 88-89, no. 21.



At the end of the 19th century impressionist artists such as Isaac Israels and George Hendrik Breitner (1857-1923) re-discovered the nude theme, although it was still quite controversial at that time. During his time at the academy in The Hague and later in Amsterdam, Isaac was educated in a traditional way and followed numerous life drawing lessons using nude models. In 1886 he enrolled in the Amsterdam academy, where he was considered 'too good' and started portraying city life. Together with his friend Breitner he joined the progressive circle of the *Tachtigers*, an influential group of writers and artists of the time. This was a group that insisted style must reflect content and that emotionally charged subjects can only be represented by an equally intense technique. Influenced by this philosophy, Israels became a painter of the streets, cafes, and cabarets of Amsterdam. He gained more freedom and allowed himself to no longer idealize the female nude, but to reflect on the imperfections it possessed instead, as Isaac Israels shows in the present painting depicting, Sjaantje van Ingen, reading which he painted between 1894 and 1900.

Throughout his artistic career, Israels painted a whole series of fully-fledged and realistic nudes. One of his favourite models was Sjaantje van Ingen. Together with his good friend Breitner he would wander the streets and pubs of Amsterdam, where he would meet the women who would later serve as models for his nude paintings. These "femme fatales", as he often depicted them, caused a lot of revolt in society, as The Netherlands still had bourgeois morals. Little is known about Sjaantje's life and their personal relationship towards Israels. In the 1890s, he made a series of reclining 'Sjaantjes' in sometimes almost identical positions. Israels would often paint his models reading or sleeping, unaware of the beholder. Sjaantje seems to feel completely at ease in his studio. He depicted her in a relaxing pose reading in a book, quiet and seemingly nonchalant. She is lying on a sofa, undoubtedly knowing that the painter looks at her, but is not aware of any harm. Israel paints Sjaantje tenderly and intimately, even slightly sensually, with his distinctive loose impressionist brush, paying close attention to the female curves of her full body and the pink colour of the skin. The soft, subtle colours in this work serve to make the model come to life in a sensual and intimate atmosphere.





λ60

FRITS KLEIN (1898-1990)

At the theatre

signed and dated 'Klein 1932.' (lower left)

oil on canvas

61 x 50 cm.

Painted in 1932.

€3,000-5,000

\$3,300-5,400

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 31 May 2005, lot 26.
with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.



λ61

FRITS KLEIN (1898-1990)

Maternité: the artist's wife Marie Raymond and their son Yves Klein

signed and dated 'Klein 1929.' (lower left); signed and inscribed 'Klein Paris' (on the reverse); inscribed, titled and dated 'Maternité Cagnes s/m 1929' (on the stretcher)

oil on canvas

73 x 54 cm.

Painted in 1929.

€1,500-2,000

\$1,700-2,200

PROVENANCE:

Piet Boendermaker, Bergen. no. 1102.

Anonymous sale; Sotheby's, Amsterdam, 14 March 2007, lot 371.

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

LITERATURE:

Piet Spijk, *Piet Boendermaker. Mecenas van de Bergense School*, Zwolle, 2015 (illustrated p. 127).



62

ELSE BERG (1877-1942)

Two Children

signed 'E. Berg' (lower left)

oil on canvas

70.5 x 55.5 cm.

Painted in 1931.

€7,000-9,000

\$7,700-9,800

PROVENANCE:

with Kunsthandel G.J. Nieuwenhuizen Segaar, The Hague.

J. Leemans-Jongmans.

Anonymous sale; Sotheby's, Amsterdam, 1 December 1997, lot 520.

EXHIBITED:

Deurne, Kasteel Deurne, *Bergense School en tijdgenoten*, 27 October - 10 November 1973.

Haarlem, Frans Hals Museum, *Else Berg, schilderijen, aquarellen en tekeningen*, 1989 - 1990, no. 34 (illustrated p. 74).

Deurne, Museum De Wieger, *Else Berg*, 4 February - 19 March 1990.

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectioneur, Collectie Kamerbeek*, 21 January - 9 April 2007, no. 33.

LITERATURE:

Onno Maurer, Gerdy Seegers (a. o.), 2007, pp. 112-113, no. 33.



λ63

CHARLEY TOOROP (1891-1955)

De schilder Jacob Nieweg en zijn vrouw Neine

signed 'C. Toorop. (lower left); signed, titled and dated 'De schilder Jacob Nieweg en zijn vrouw Neine door Charley Toorop. nov. 1927. Amersfoort' (on the reverse)

oil on canvas

70 x 70 cm.

Painted in 1927.

€20,000-30,000

\$22,000-33,000

PROVENANCE:

Private collection, Amersfoort.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Architectuur, Schilderkunst en Beeldhouwkunst*, 1928, no. 44.

Amersfoort, Zonnehof, *Kunst in partikulier bezit*, 27 January - 25 February 1962, no. 46.

Assen, Drents Museum, *Triënnale van Noord-Nederland*, 10 July - 21 September 1982.

Amersfoort, Museum Flehite, *Jakob Nieweg: in stille bewondering*, 1 April - 24 June 2001, no. 71 (illustrated p. 87).

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectioneur, Collectie Kamerbeek*, 21 January - 9 April 2007, no. 36.

Amersfoort, Kunsthal KAdE, *Goed gemaakt. Ode aan het maakproces*, 21 January - 17 April 2017.

LITERATURE:

A.M. Hammacher, *Charley Toorop*, Rotterdam, 1952, no. 102.

Jan Gerrit van Gelder, *Concept-oeuvre catalogus van Charley Toorop*, manuscript, R.K.D., the Hague, year 1927, no. 5.

Nico J. Brederoo, *Charley Toorop*, Amsterdam, 1982, no. 114 (illustrated p. 246).

Arjen Kok, *Een klein vierkant panorama tussen alle overzichten*, Metropolis M, Vol. III, no. 5, October 1982.

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 118-119, no. 36.

The present lot was painted on the occasion of Jakob Nieweg's 50th birthday.



λ64

JAKOB NIEWEG (1877-1955)

Charley Toorop in her studio

signed with monogram and dated '1927' (lower right)

oil on canvas

85 x 71 cm.

Painted in 1927.

€10,000-15,000

\$11,000-16,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 7 December 2006, lot 27.
with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous
owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een
collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 38.

Amersfoort, Kunsthal KAdE, *Goed gemaakt. Ode aan het maakproces*,
21 January - 17 April 2017.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 124-125, no. 38.

The present lot shows Charley Toorop working on a portrait of the artist
Jacob Nieweg and his wife Neine (lot 63).



65



66



67

λ65

**CORNELIS JOHANNES
SNOEIJERBOSCH (1891-1975)**

The violin player

signed 'C.J. Snoeijerbosch' (lower right)
oil on board
90 x 78 cm.

€1,500-2,000

\$1,700-2,200

λ66

HENK MELGERS (1899-1973)

A working farmer

signed and dated 'Henk Melgers '25'
(lower left)
oil on canvas
100.5 x 70 cm.
Painted in 1925.

€1,500-2,000

\$1,700-2,200

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur*, Collectie Kamerbeek, 21 January – 9 April 2007, no. 77.

LITERATURE:

Doeke Sijens (a.o.), *Ekke A. Kleima*, George C. Martens, *Henk Melgers*, Alida J. Pott, *Jannes de Vries - bezield met meer of minder 'moderne' geest*, Groningen, 2003 (illustrated p. 126, fig. 90)
Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 208-209, no. 77.

λ67

HERBERT FIEDLER (1891-1962)

Café concert Paris

signed, inscribed and dated 'H. Fiedler. Paris 1913' (lower right); signed, inscribed and dated 'H Fiedler. Paris 1913' (on the reverse)
oil on canvas
115 x 63 cm.
Painted in 1913.

€4,000-6,000

\$4,400-6,500

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 27 May 2003, lot 301.
with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amsterdam, Stedelijk Museum, *H. Fiedler*, 21 September - 22 October 1962, no. 3.
Leiden, Stedelijk Museum De Lakenhal, *Herbert Fiedler*, 17 December 1965 - 24 January 1966, no. 1.
Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur*, Collectie Kamerbeek, 21 January – 9 April 2007, no. 41.
The Hague, Museum Mesdag, *Proost. Het caféleven in beeldende kunst en literatuur tussen 1840-1940*, July - September 2007.
Zwolle, Stedelijk Museum, *Muziek! Vier eeuwen muzikale kunst*, 8 November 2015 - 31 January 2016.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.) 2007, pp. 130-131, no. 41.
Ingelies Vermeulen (a.o.), *Nachtlicht. De schilders van het nieuwe licht 1880-1940*, Haarlem, 2010, p. 124 (illustrated p. 91).



λ68

CHARLEY TOOROP (1891-1955)

Speelgoed

signed 'C Toorop' (lower right); signed, dated and titled 'C. Toorop 1923-1924

Speelgoed' (on the reverse)

oil on canvas

61 x 50.5 cm.

Painted circa 1923-24.

€12,000-16,000

\$14,000-17,000

PROVENANCE:

L. Tiggers, Amsterdam.

Private collection, Loenen a/d Vecht.

Anonymous sale; Sotheby's, Amsterdam, 6 December 2000, lot 250.

EXHIBITED:

Utrecht, Kunsthandel Gerbrands, *Charley Toorop*, 1926.

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 35.

Kortenhof, Kunst aan de Dijk, *Kind en spel*, 6 - 28 June 2009, p. 19 (illustrated p. 11).

LITERATURE:

A.M. Hammacher, *Charley Toorop*, Rotterdam, 1952, p. 75.

Jan Gerrit van Gelder, *Concept-oeuvre catalogus van Charley Toorop*, manuscript, R.K.D., The Hague, year 1923, no. 12.

Nico J. Brederoo, *Charley Toorop*, Amsterdam, 1982, no. 316. (illustrated p. 296).

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 116-117, no. 35.

69

GEORGE HENDRIK BREITNER (1857-1923)

Damrak, vrachtwagen: on the Nieuwe Brug with the Damrak beyond, Amsterdam

signed 'GH Breitner' (lower left)

oil on canvas
52.5 x 92.5 cm.

€60,000-80,000

\$66,000-87,000

PROVENANCE:

with Kunsthandel E.J. van Wisselingh, Amsterdam, 1913, no. 3176,
as: Damrak, vrachtwagen.
Mr. P. van Herwijnen, The Hague, 1913.
with Kunsthandel E.J. van Wisselingh, Amsterdam, 1918, no. 3693,
as: Damrak, vrachtwagen.
Mr. Theo Stokvis, by 1918.
with Kunsthandel E.J. van Wisselingh, Amsterdam, 1919, no. 4880,
as: Damrak, vrachtwagen.
Mrs. J. Scholten van Heek, Enschede, 1919.
Anonymous sale; Christie's, Amsterdam, 26 October 1999, lot 242.
with Kunsthandel Simonis & Buunk, Ede, where acquired by the
previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 24.

LITERATURE:

J. ten Kate, 'Breitner: schilder van het volk', in: *Origine*, 2, 2003, p. 100.
Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 94-95, no. 24.

George Hendrik Breitner is, along with Isaac Israëls (1865-1934) and Willem Witsen (1860-1923), one of the leading figures of the Amsterdam impressionist movement. As 'Le peintre du peuple', he didn't want to paint classical themes or make realistic historical paintings in an academic manner. Foremost he wanted to depict everyday life. Inspired by French naturalistic authors like Emile Zola (1840-1902) and the brothers de Goncourt, he believed the truth lays within the present, which would eventually become the history of the future. The present lot engages us in the concentrated moments of activity of common people, in line with what Breitner had formulated as his ambition in a letter from 28 March 1882 to his benefactor A.P. van Stolk (1822-1894): *'Ik zelf, ik zal de mensch schilderen op de straat en in de huizen, de straten en huizen, die ze gebouwd hebben, 't leven vooral. Le Peintre du Peuple zal ik trachten te worden of liever ben ik al, omdat ik het wil. Geschiedenis wilde ik schilderen en zal ik ook, maar de geschiedenis in haar uitgebreidsten zin. Een markt, een kaai, den rivier, een bende soldaten onder de gloeiende zon'*.

Breitner was educated in both The Hague and Amsterdam and was an apprentice in the studio of Willem Maris (1844-1910), one of the leading painters of the Hague School. After permanently settling in Amsterdam in 1886, he was often found roaming through the city centre, and the bustling Dakrak in Amsterdam would become a recurring subject in his oeuvre. The fast developing city during the last quarter of the nineteenth century was a huge source of inspiration. Fascinated by the boisterous city, Breitner strolled through the streets with his sketchbook and camera to capture the daily lives of construction workers, labourers, maidservants and playing children. Along with his detailed sketches, his photographs can be seen as preliminary studies, which he would use in his studio and translate into paint.

The present lot is an outstanding and typical example of Amsterdam School impressionism, of which Breitner was the pioneer, and with its balanced composition, subtle harmony of greyish tones, form and superb brushwork, it displays the characteristic tension between impressionism and expression for which Breitner is so highly appreciated. The picture captures the passing of a horse-drawn cart on the Nieuwe Brug with women and children and with the Damrak beyond on a grey day. Breitner brilliantly translates a swiftly passing ordinary moment of street activity in a beautiful painterly unity of colour and form. The snapshot character of the scene reveals Breitner used a photo as the basis for this composition, while the subtle beauty of a typical moody day in Amsterdam is the inspiration for this painting. The canvas is dominated by grey light shining through the cloudy sky. Only few spots of colour in the moored canal boats, the red heads of the children and the yellow load on the cart enliven the scene. The rhythmic series of houses in the background border the picture. Breitner's dark pallet and subtle composition create a beautiful sense of space. His cityscapes of Amsterdam - such as the present lot - were highly sought after and people flocked to buy these pieces.



Photograph by G.H. Breitner, Damrak, seen from the east, circa 1906-1910.





70

SUZE BISSCHOP-ROBERTSON (1855-1922)

Huisje te Katwijk; a backgarden in Katwijk

signed 'Suze Robertson' (lower right); and inscribed with title 'Huisje te / Katwijk' (on the reverse)

oil on panel

41 x 31.5 cm.

€2,000-3,000

\$2,200-3,300

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 14.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 72-73, no. 14.



λ71

MARI HENRI MACKENZIE (1878-1961)

Muurhuizen, Amersfoort

signed 'MH MacKenzie' (lower left); and signed and inscribed with title 'Amersfoort muurhuizen / M.H. MacKenzie.' (on the reverse)

oil on cardboard

60 x 40 cm.

€1,500-2,000

\$1,700-2,200

EXHIBITED:

Amersfoort, Museum Flehite, *Marie Henri Mackenzie (1878-1961), Van grachtenpand tot muurhuis*, 16 May-9 September 2009.

LITERATURE:

E. De Paepe, L. Wijsmuller (a.o.), *Marie Henri Mackenzie (1878-1961), Van grachtenpand tot muurhuis*, Amersfoort, 2009.



72

GEORGE HENDRIK BREITNER (1857-1923)

Yellow riders on a search

signed 'G.H. Breitner' (lower right)

oil on panel

26.5 x 36 cm.

Painted before 1901.

€15,000-25,000

\$17,000-27,000

PROVENANCE:

with Kunsthandel Arti, The Hague.

with Kunsthandel C.M. van Gogh, Amsterdam, circa 1901.

Mr. V. Schaardenburg.

Anonymous sale; Christie's, Amsterdam, 29 April 2003, lot 169.

with Kunsthandel Mark Smit, Ommen, where acquired by the previous owners.

EXHIBITED:

Amsterdam, Arti et Amicitiae, *Tentoonstelling G.H. Breitner*, November 1901-January 1902, no. 73, as: *Op verkenning* (Dfl. 1.350).

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur*, *Collectie Kamerbeek*, 21 January-9 April 2007, no. 23.

Kortenhof, Kunst aan de Dijk, *Man en paard, het paard in de moderne kunst*, 29 May-20 June 2010.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 92-93, no. 23.



λ73

PIET VAN DER HEM (1885-1961)

Reading woman with dog

signed 'P. Van der Hem' (lower right)

chalk and watercolour on paper

37 x 48.5 cm.

€2,000-3,000

\$2,200-3,300

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 47.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 142-143, no. 47.

74

**WILLEM ANTHONIE VAN DEVENTER (1824-1893)
AND JAN FREDERIK VAN DEVENTER (1822-1886)**

Bomschuiten at sunset

signed 'W.A.v. Deventer' (lower left); and signed with initials 'J.F.v D' (lower right)

oil on panel

35.5 x 55 cm.

and two marine scenes by W.A. van Deventer. (3)

€1,500-2,500

\$1,700-2,700

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, p. 16.



75

GEORGE WILLEM OPDENHOFF (1807-1873)

Fishermen near the Dutch coast

signed 'Opdenhoff.' (lower right)

oil on canvas

60 x 79 cm.

€2,500-3,500

\$2,800-3,800

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, p. 22.



76

DUTCH SCHOOL, 19TH CENTURY

Ships on a calm

oil on panel

16.5 x 24.5 cm.

€600-800

\$660-870

PROVENANCE:

Mr. J.M. van Bommel, The Hague, thence by descent to the present owners.



77

HENDRIK WILLEM MESDAG (1831-1915)

Sunset at Scheveningen

signed 'HW Mesdag' (lower right)

oil on canvas

40.5 x 51.5 cm.

Painted *circa* 1893.

€30,000-50,000

\$33,000-54,000

PROVENANCE:

Anonymous sale; Christie's, London, 9 December 1998, lot 112. with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

The Hague, Kunsthandel Biesing, *Eere-tentoonstelling van schilderijen van H.W. Mesdag*, February-March 1907.

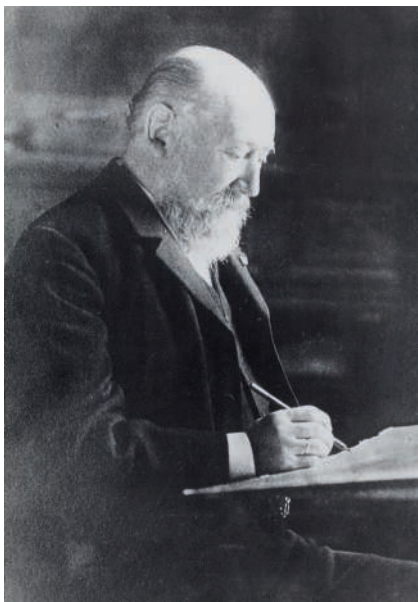
Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 3.

LITERATURE:

Johan Poort, *Hendrik Willem Mesdag 1831-1915; Oeuvrecatalogus*, The Hague, 1989, p. 348, no. 2143 (illustrated and described as "whereabouts unknown").

Johan Poort, *Hendrik Willem Mesdag 1831-1915; Oeuvrecatalogus in beeld*, Wassenaar, 2001, p. 46, no. 717, as: Zomeravond te Scheveningen.

Onno Maurer, Gerdy Seegers (a.o.), 2007, p. 46-47, no. 3.



The artist in his studio.

Hendrik Willem Mesdag was born in Groningen into a Mennonite family of grain merchants and bankers. He seemed destined for a career in banking. In 1856 he married Sientje van Houten (1834-1909), who was later to take up painting as well. An inheritance enabled Mesdag to devote himself entirely to art. His cousin Laurens Alma Tadema (1836-1912) introduced him to the landscape painter Willem Roelofs (1822-1897) in Antwerp, with whom he studied for a time. His *Brisants de la Mer du Nord* earned him a gold medal at the 1870 Paris Salon, immediately establishing his reputation. His most important work in this field is the famous Panorama from a vantage point on the Seinpost Dune at Scheveningen, which he painted in 1881 (Panorama Mesdag, The Hague).

Mesdag painted a series of large atmospheric canvasses between 1887 and 1894. He repeatedly painted the motif of a sunset or a summer evening in this period. The present lot is possibly a study for the large canvas *Summer Sunset Scheveningen* painted in 1893 with a comparable composition (see: J. Poort, *Oeuvrecatalogus*, The Hague, 1989, no. 1893.4, illustrated p. 233) which was sold in these rooms at 29 April 1997, lot 177 for Dfl. 470,000). This work is described in the card-index by the art historian Prof.dr. W. Martin, who catalogued all Mesdag's paintings that had appeared in exhibitions until 1918 as: "*Les bateaux de pêche se sont disséminés au large; la mer est légèrement agitée et, profitant de la marée basse, des matelots relèvent leurs filets ou accrochent l'ancre. Les mâtures se détachent sur le ciel orangé qui s'étend au dessus de cette surface mollement bercée. Le soleil est sur le point de se noyer dans la mer. Plus loin, d'autres barques, dissolvant presque dans les buées*" (see: Archives of the RKD, The Hague).

Mesdag was a fanatic art collector in his age. His collection had grown to such an extent by 1887 that he built a special museum for it adjoining his house in The Hague. It was donated to the Dutch state in 1903 together with its contents of more than 360 paintings and drawings. Roughly half the works were by his contemporaries of The Hague School, while most of the rest are by artists of the Barbizon School and French Realists. It has been hailed as the most important Barbizon collections outside France. He was a central figure in the Hague artistic circles, and became chairman and later honorary chairman of the Pulchri Studio art society. At the Salon of 1887 his *Soleil Couchant* was acquired for the Musée du Luxembourg, Paris (now Musée d'Orsay, Paris).



78

JOZEF ISRAËLS (1824-1911)

Children in the breakers

signed and dated 'Jozef Israels 1877.' (lower right)

oil on canvas

77.5 x 53.5 cm.

Painted in 1877.

€40,000-60,000

\$44,000-65,000

PROVENANCE:

with Kunsthandel Mark Smit, Ommen, by 2003, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectioneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 2.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 44-45, no. 2.

The young prodigy, Jozef Israels, was only eleven when he joined the Minerva Art Academy in Groningen. In 1842 he relocated to Amsterdam where he worked and studied in the studio of Jan Adam Kruseman (1804-1862). In these early years, he discovered his artistic style through depictions of historical- and portrait painting. However, in 1855 Jozef Israels visited the village of Zandvoort for a period of two months. During his time there he quickly embraced the honest way of life of the local fishing population as a new subject for his paintings. In so doing, he freed himself from his historical subjects and took a more imaginative approach to embedding subtle narratives within his compositions.

The theme of a fisher children wading through the surf was one of Israel's' most preferred subjects. The white of the crests of the tide come together to bring light to the gathering of children. The composition of the oldest child carrying the youngest brings a tenderness to the narrative of the painting, while the reflections are captured as sensitively as the subjects wading through the waves.

It is to the right of these reflections that a spurious signature for Bernardus Johannes Blommers (1845-1914), who favoured painting similar subjects, briefly lay on top of the paint layer, floating on the waves. This hid the true identity of the artist. It has been suggested this was hide the identity of the Jewish artist during the Second World War. In 2003, the 'Blommers' signature was questioned by Kunsthandel Mark Smit. The Blommers signature was carefully removed, and the protected Jozef Israels signature was revealed once again, sitting proudly alongside one of his favoured subjects.





λ79

WILLY SLUITER (1873-1949)

The paperboy

signed 'Willy Sluiter-' (lower right)
pencil on paper
250 x 160 mm.

€400-600

\$440-650

λ80

WILLY SLUITER (1873-1949)

Nillmy Ouderdomsrente: reading

signed 'Willy Sluiter' (lower right)
ink and pencil on paper
220 x 170 mm.

€300-500

\$330-540

λ81

WILLY SLUITER (1873-1949)

Striding artists, Laren

signed, dated and inscribed 'Laren 1911 / Willy S-' (upper centre)
chalk and pastel on paper
230 x 160 mm.
Executed in 1911.

€600-800

\$660-870

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectioneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 52.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 156-157, no. 52.

λ82

WILLY SLUITER (1873-1949)

A portrait of the painter H.W. Mesdag

signed and inscribed 'In memoriam / H.W. Mesdag / Willy Sluiter'
(upper left)
chalk, watercolour and gouache on paper
440 x 350 mm.

€2,500-3,500

\$2,800-3,800

PROVENANCE:

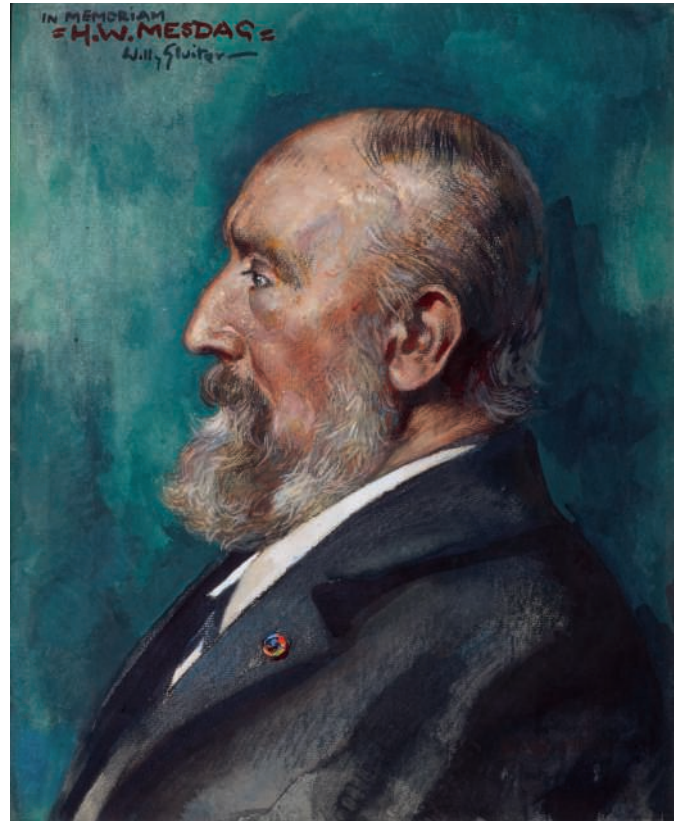
Pulchri Studio, The Hague; their sale, Glerum, The Hague, 22 June 1998, lot 54.
with Kunsthandel Mark Smit, Ommen, where acquired by the previous owners.

EXHIBITED:

Dordrecht, Dordrechts Museum, *Willy Sluiter 1873-1949: gentleman-kunstenaar*, 27 June-17 October 1999, no. 82.
The Hague, Museum Panorama Mesdag, until 2017 (on loan).

LITERATURE:

Dr. H.E. van Gelder, *Honderd Jaar Haagse Schilderkunst in Pulchri Studio*, Amsterdam, 1947, p. XVII, no. 33.
Monica Aerden (a.o.), *Willy Sluiter 1873-1949: gentleman-kunstenaar*, Ghent, 1999, p. 59, no. 82.



83

WILLEM WITSEN (1860-1923)

Witte molen, Wijk bij Duurstede: the windmill

signed 'Witsen' (lower right)
oil on canvas
50 x 41.5 cm.

€1,500-2,500

\$1,700-2,700

PROVENANCE:

with Kunsthandel E.J. van Wisselingh, Amsterdam, no. 1339;
as: Witte molen Wijk bij Duurstede.
Mr. Nehemia Jacobson, Amsterdam, 1919-1933; his sale, Mak van Waay, 28 February 1933, no. 177.



ISAAC ISRAELS (1865-1934)*An elegant lady on the Thames, London*

signed 'Isaac / Israels' (lower right)

oil on canvas

92 x 72 cm.

Painted circa 1913-1914.

€120,000-180,000

\$140,000-200,000

PROVENANCE:

Mr. J.M.P. Glerum, Amsterdam; his sale, Mak van Waay, Amsterdam, 2 May 1933, lot 82 (Dfl. 400).

Anonymous sale; Sotheby's, Amsterdam, 18 October 2005, lot 228. with Kunsthandel Simonis & Buunk, Ede, 2006, where acquired by the previous owners.

EXHIBITED:Amsterdam, Stedelijk Museum, *Regeeringsjubileum 1898-1923:**Tentoonstelling van Nederlandsche beeldende kunsten, 1923,*

no. 162, as: Meisje in boot.

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie**van een collectionneur, Collectie Kamerbeek, 21 January-9 April 2007,*

no. 22.

Gouda, Museum Gouda, *Van Daubigny tot Weissenbruch,*

5 April 2014-10 January 2015.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 90-91, no. 22.



Fig. 1. Photograph of the quay of Richmond.

Fig. 2. Isaac Israels, *The Thames near Richmond*, oil on canvas, sold in these rooms, 14 May 2014, lot 256.

It was in during the spring of 1913 when Isaac Israels moved to London. Following his Parisian period painting alongside French impressionists, Israels brought his fascination for light and colour which he developed during the Belle Époque to the new cosmopolitan environment of London. He swapped bustling French streets and the Moulin de la Galette (see lot 16) for London's West End, depicting Piccadilly Circus and Regent Street. He quickly took to his new environment. Admired by his close friends for his unequalled energy, Israels had a childish pleasure in driving around London in a double decker bus and observing his subject-matter from a high view-point. On one occasion, a shop keeper even gave the artist the possibility to make use of his balcony.

Similarly, with a move of city, Israels exchanged the Seine for the Thames. He would escape from his studio in Fitzroy Street to the quieter passages of the Thames such as Richmond (see: fig. 1 and fig. 2). Here he depicts a relaxed model navigating a boat through the gentler currents of the river. The artist's light palette is expressed in the model's white dress, light blue ribbon and pink hat, while her expression shows a relaxed, steady concentration as she steers the boat through the current. The light flowing brushstrokes display an almost water-like quality and assist in creating the impression of a calm but steady movement.





λ85

EVERT MOLL (1878-1955)

The harbour of Rotterdam

signed 'Evert Moll' (lower left)

oil on plywood

28.5 x 23.5 cm.

€1,000-1,500

\$1,100-1,600

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 28.

LITERATURE:

Onno Maurer, Gerdy Seegers (e.a.), 2007, pp. 102-103, no. 28.



λ86

CONSTANT ARTZ (1870-1951)

The first swim

signed 'Constant Artz' (lower right)

oil on plywood

24 x 18 cm.

€1,000-1,500

\$1,100-1,600

PROVENANCE:

with Kunsthandel Gebroeders Koch, Rotterdam.

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 19.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 84-85, no. 19.



λ87

JOHAN FREDERIK CORNELIS SCHERREWITZ (1868-1951)

Hearing the flock

signed 'J Scherrewitz' (lower right)

oil on canvas

70.5 x 125.5 cm.

€2,500-3,500

\$2,800-3,800

PROVENANCE:

Anonymous sale; Neumeister Kunstauktionen, Munich, 29 June 2005, lot 796.
with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 50.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 152-153, no. 50.

λ88

WILLEM KNIP (1883-1967)

Fishermen on a sunlit quay on the Côte d'Azur

signed 'W.A. Knip.' (lower right); and with studio stamp (on the reverse)

oil on canvas

30.5 x 40 cm.

€800-1,200

\$870-1,300

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January-9 April 2007, no. 57.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 166-167, no. 57.



λ.89

WILLEM DOOIJEWAAARD (1892-1980)

A ballet school in Nice

signed 'W. Dooyewaard' (lower right); and signed again and inscribed: 'Balletschool Z.F. / Nice, W. Dooyewaard. / Blaricum, De 7 Linden' (on the stretcher)

oil on canvas

43.5 x 53 cm.

Painted circa 1937-1938.

€3,000-5,000

\$3,300-5,400

PROVENANCE:

with the Larensche Kunsthandel, Amsterdam.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur*, Collectie Kamerbeek, 21 January-9 April 2007, no. 56.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 164-165, no. 56.



λ.90

DAVID SCHULMAN (1881-1966)

Late zon: winter in Laren

signed 'D Schulman' (lower left); and signed again and inscribed with title (on the stretcher)

oil on canvas

50.5 x 70.5 cm.

€2,000-3,000

\$2,200-3,300

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur*, Collectie Kamerbeek, 21 January-9 April 2007, no. 51.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 154-155, no. 51.



91

JACOBUS MARINUS VAN BOMMEL (1868-1946)

Indian Cress in a ginger pot

signed and dated 'J.M. v. Bommel 1918' (scratched, lower right)

oil on panel

22.5 x 44 cm.

and two other flower studies by the same artist. (3)

€700-1,000

\$770-1,100

PROVENANCE:

The studio of the artist, thence by descent to the previous owners.



λ92

TOON KELDER (1894-1973)

Reclining nude

signed 'Kelder' (lower left)

oil on canvas

45 x 66 cm.

€6,000-8,000

\$6,600-8,700

PROVENANCE:

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectioneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 60.

Amersfoort, Museum Flehite, *Toon Kelder Romantisch Modernist*, 20 February - 12 June 2016 (illustrated p. 54).

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 136-137, no. 44.



λ93

DIRK SMORENBERG (1883-1960)

Loosdrechtse plassen in winter
signed 'D. Smorenberg.' (lower right)
oil on canvas
25.5 x 30 cm.

€1,500-2,000

\$1,700-2,200

PROVENANCE:

with Kunsthandel Mark Smit, Ommen, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 71.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 194-195, no. 71.

λ94

JOHAN BIRNIE (1866-1958)

View on the river Eem with Amersfoort in the distance
signed and dated 'J. Birnie 1913' (lower left)
oil on canvas
37.5 x 71.5 cm.
Painted in 1913.

€1,000-1,500

\$1,100-1,600

PROVENANCE:

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.



λ95

DIRK SMORENBERG (1883-1960)

Loosdrechtse Plassen

signed and dated 'Dirk Smorenberg, 16' (lower right)

oil on canvas

69.5 x 117 cm.

Painted in 1916.

€12,000-16,000

\$14,000-17,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 30 November 2004, lot 1.
with Kunsthandel Mark Smit, Ommen, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectioneur*,
Collectie Kamerbeek, 21 January – 9 April 2007, no. 70.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 190-191, no. 70.



λ96

JAN WIEGERS (1893-1959)

Swiss mountain landscape (recto); Portrait of a boy (verso)

stamped 'Jan Wiegiers' (lower left)

pencil and wax crayons on paper

17,5 x 21,5 cm.

Executed circa 1920.

€1,500-2,000

\$1,700-2,200

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 30 May 2006, lot 29.
with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 81.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 218-219, no. 81.



λ97

JAN WIEGERS (1893-1959)

Kirchner's Swiss Home

woodcut, on Japan, signed in pencil, with margins, the loose sheet attached to the mount with two pieces of papertape at the reverse upper edge, sheet timestained, with soft staining and creasing, with a restored tear and minor restorations in the left margin, otherwise in good condition

B. 299 x 290 mm.

S. 404 x 362 mm.

€300-500

\$330-540

PROVENANCE:

with Kunsthandel Simonis en Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 80.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 216-217, no. 80.

The house of Kirchner was in Frauenkirch near Davos, where Wiegiers stayed for health reasons in 1920.



λ98

JAN WIEGERS (1893-1959)

A still life with fruits

signed 'Jan Wiegiers' (lower right)

oil on canvas

30 x 40 cm.

€2,000-3,000

\$2,200-3,300

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 19 November 2002, lot 396.
with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 79.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 212-215, no. 79.

λ99

JAN ALTINK (1885-1971)

Portrait of a man smoking a pipe

wax paint on canvas

40 x 30 cm.

Painted *circa* 1955.

€2,000-3,000

\$2,200-3,300

PROVENANCE:

Nelly Altink, Groningen.

H.E.M. Ongerling, Bilthoven.

Anonymous sale; Sotheby's, Amsterdam, 8 June 2004, lot 183.

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 78.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 210-211, no. 78.



λ100

JAN RIJLAARSDAM (1911-2007)

Accordion player with elegant lady

signed 'J. Rijlaarsdam' (lower right)

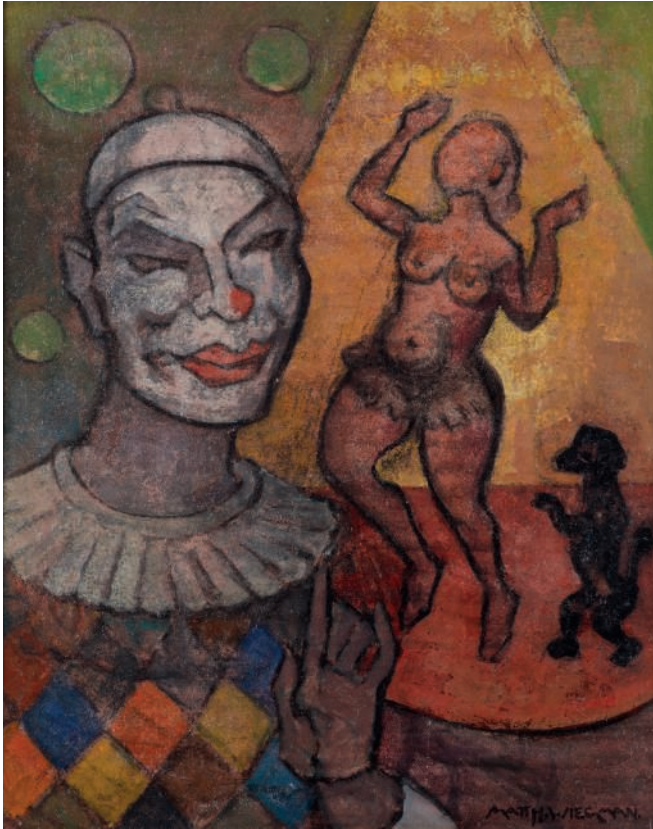
watercolour and chalk on paper

49 x 38 cm.

€600-800

\$660-870





λ101

MATTHIEU WIEGMAN (1886-1971)

Clown

signed 'Matth. Wiegman.' (lower right)
oil on chipboard
49 x 39.5 cm.

€1,000-1,500

\$1,100-1,600

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 1 December 1997, lot 312.
with Kunsthandel Mark Smit, Ommen, where acquired by the
previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie
van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007,
no. 42.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 132-133, no. 42.



λ102

HARM KAMERLINGH ONNES (1893-1985)

Four figures

signed with monogram and dated '73' (on the reverse)
a polychrome painted and glazed stone and clay tablet
22 x 29.5 cm.
Executed in 1973.

€500-700

\$550-760

PROVENANCE:

Herman 'Cinco' van Veen, Amsterdam.
Anonymous sale; Christie's, Amsterdam, 1 September 2005, lot 435.
with Kunsthandel Simonis & Buunk, Ede, where acquired by the
previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie
van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007,
no. 60.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 172-173, no. 60.

λ103

DIRK FILARSKI (1885-1964)

View on Place Blanche, Paris

signed 'D.H.W. Filarski' (lower right); titled 'Paris. Place Blanche'
(on the reverse)

oil on canvas
81.5 x 65.5 cm.

€3,000-5,000

\$3,300-5,400

PROVENANCE:

Piet Boendermaker, Bergen, no. 2831.
Selling exhibition, Piet Boendermaker, V, The Hague, 1946.
Anonymous sale; Eberhart Auktionen, Zurich, 30 May 1990, lot 191.
with Kunsthandel Mark Smit, Ommen, where acquired by the
previous owners.

EXHIBITED:

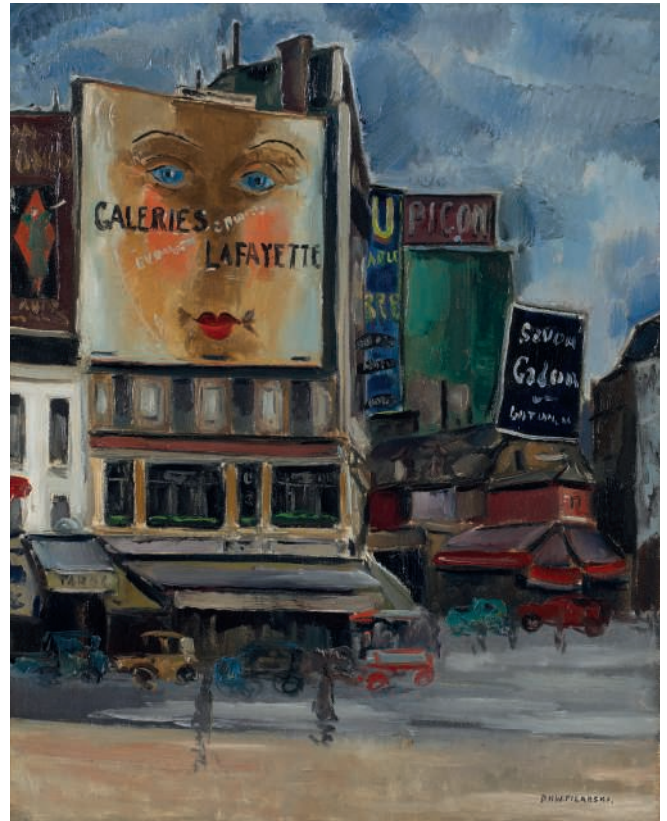
Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie
van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007,
no. 43.

Zwolle, Museum De Fundatie, *Van Gogh tot Cremer - Nederlandse
kunstenaars in Parijs*, 13 September 2014 - 4 January 2015.

Alkmaar, Stedelijk Museum, *Piet Boendermaker. Mecenas van de
Bergense School*, 21 February - 25 October 2015.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 134-135, no. 43.
Piet Spijk, *Piet Boendermaker mecenas van de Bergense School*,
Zwolle, 2015 (illustrated p. 163).



λ104

HARM KAMERLINGH ONNES (1893-1985)

Le Relais, France

oil on board
50.5 x 40 cm.

€2,000-3,000

\$2,200-3,300

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 1 September 2005, lot 490.
with Kunsthandel Simonis & Buunk, Ede, where acquired by the
previous owners.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Nederlands
Kunstenaarsgenootschap*, 22 September – 15 October 1961, no. 20.
Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie
van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007,
no. 59.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 170-171, no. 59.





λ105

JOHAN DIJKSTRA (1896-1978)

Landscape, Wierumerschouw

titled 'Wierumerschouw' (on the stretcher)

oil on canvas

60 x 100 cm.

Painted *circa* 1940.

€12,000-16,000

\$14,000-17,000

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectioneur*,
Collectie Kamerbeek, 21 January – 9 April 2007, no. 73.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 200-201, no. 73.



λ106

JOHAN DIJKSTRA (1896-1978)

Landscape near Onderdendam (recto); Ameland (verso)

signed 'Johan Dijkstra' (lower left) (recto); signed 'J Dijkstra (lower right) (verso)

wax paint on canvas

50 x 68 cm.

Painted circa 1925.

€25,000-35,000

\$28,000-38,000

PROVENANCE:

with Kunsthandel Mark Smit, Ommen, 2003, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leek, de passie van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 73.

LITERATURE:

Onno Maurer, Gerdy Seegers (o.a.), 2007, pp. 200-201, no. 73.



(verso)



λ107

JOHAN DIJKSTRA (1896-1978)

Swiss landscape

signed 'Johan D' (lower left)

oil on canvas

70 x 100 cm.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

Anonymous sale; Sotheby Mak van Waay, Amsterdam, 11 May 1982, lot 321.

Anonymous sale; Christie's, Amsterdam, 4 June 1997, lot 46.

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.



λ108

JAN ALTINK (1885-1971)

A horse in a field (recto); Flax field (verso)

signed 'J. Altink' (lower left)

oil on canvas

58 x 78.5 cm.

Painted circa 1930-35.

€10,000-15,000

\$11,000-16,000

PROVENANCE:

with Kunsthandel Simons & Buunk, Ede, 2001, where acquired by the previous owners.

EXHIBITED:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur, Collectie Kamerbeek*, 21 January – 9 April 2007, no. 76.

LITERATURE:

Onno Maurer, Gerdy Seegers (a.o.), 2007, pp. 206-207, no. 76.



(verso)



109

HENDRIK NICOLAAS WERKMAN (1882-1945)

Rood paard met zwarte ruiter

dated '1944' (lower right)

unique hand stamped and stencil printed *drukseel* on wove paper

63.5 x 49.5 cm.

Executed in 1944

€15,000-20,000

\$17,000-21,000

PROVENANCE:

Anonymous sale, Sotheby's, Amsterdam, 26 May 2005, lot 167.

with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

EXHIBITED:

Kortenhoef, Kunst aan de Dijk, *Man en Paard, het paard in de moderne kunst*, 2010.

LITERATURE:

Doeke Sijens and Han Steenbruggen, *Ploeg Jaarboek 2004*, Groningen 2005, pp. 10-11 (illustrated).

Dieuwertje Dekkers (a.o.), *H.N. Werkman: het complete oeuvre*, Rotterdam 2008, no. D-501, (illustrated).



λ110

RACHEL FERNHOUT PELLEKAAN (1905-1989)

Straatartiesten

signed 'R. Fernhout' (upper right), titled 'Straatartiesten' (lower left)

oil on canvas

65.5 x 50.5 cm.

€5,000-7,000

\$5,500-7,600

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 23 May 2006, lot 78.
with Kunsthandel Simonis & Buunk, Ede, where acquired by the previous owners.

Rachel Fernhout Pellekaan met Edgar Fernhout in 1932 and they were married from 1934 until 1947. She is depicted next to Edgar Fernhout in Charley Toorop's *Maaltijd der Vrienden* from 1932-1933.

END OF SALE

INDEX

A

Akkeringa, J.E.H., 3, 12, 30, 42
Altink, J., 99, 108
Apol, L., 32
Arntzenius, F., 1, 4
Artz, C., 86

B

Berg, E., 52, 62
Birnie, J., 94
Bisschop-Robertson, S., 70
Blommers, B.J., 41
Bommel, J.M. van, 91
Breitner, G.H., 69, 72
Breman, C., 17, 18

D

Deventer, J.F. van
Deventer, W.A. van, 74
Dijkstra, J., 105, 106, 107
Dongen, K. van, 53
Dooijewaard, W., 89

F

Fernhout Pellekaan, R., 110
Fiedler, H., 67
Fiks, A., 20, 21
Filarski, D., 103

G

Gestel, L., 6, 8, 9, 10, 23, 38, 51

H

Hart Nibbrig, F., 39
Hem, P. van der, 73
Horrix, H.M., 13, 31

I

Israels, I., 16, 59, 84
Israëls, J., 78

J

Jongkind, J.B., 40

K

Kamerlingh Onnes, H., 102, 104
Kelder, T., 48, 92
Klein, F., 60, 61
Knip, W., 88
Koster, J., 36

L

Leck, B. van der, 24, 25, 26, 27

M

Mackenzie, M.H., 71
Maks, K., 47, 49
Maris, J., 46
Mastenbroek, J.H. van, 2, 58
Mauve, A., 45
Melgers, H., 66
Mesdag, H.W., 77
Moll, E., 85
Mondriaan, P., 54

N

Nakken, W.C., 43, 57
Nieweg, J., 35, 37, 64
Noltee, C., 56

O

Offermans, T., 44
Opdenhoff, G.W., 75

R

Rees, O. van, 22
Rijlaarsdam, J., 100

S

Scherrewitz, J.F.C., 87
Schulman, D., 90
Sluijters, J., 55
Sluiter, W., 79, 80, 81, 82
Smorenberg, D., 93, 95
Snoeijerbosch, C. J., 65

T

Tholen, W.B., 11
Toorop, C., 63, 68
Toorop, J., 5, 7, 8, 19, 50

V

Vreedenburgh, C., 33

W

Weissenbruch, J.H., 34
Werkman, H.N., 109
Wiegers, J., 96, 97, 98
Wiegman, M., 101
Witsen, W., 83
Wolter, H.J., 28, 29

Z

Zoetelief Tromp, J., 14
Zwart, W. de, 15

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 coloured in **bold**.

Unless we own a **lot** (▲ 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 nature 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 I 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 do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.
(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(g).

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 • 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:
(a) refuse any bid;
(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
(c) withdraw any **lot**;
(d) divide any **lot** or combine any two or more **lots**;
(e) reopen or continue the bidding even after the hammer has fallen; and
(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:
(a) bidders in the saleroom;
(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
(c) 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 us a **buyer's premium** (inclusive of VAT) on the **hammer price** of each **lot** sold. On all **lots** we charge 30.25% of the **hammer price** up to and including €50,000, 24.2% on that part of the **hammer price** over €50,000 and up to and including €1,600,000, and 14.52% of that part of the **hammer price** above €1,600,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with on 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. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions..

3 ARTIST'S RESALE ROYALTY ('DROIT DE SUITE/VOLGRECHT')

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** and **buyer's premium** (excluding VAT) of the **lot** is 3,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price and Buyer's premium (excluding VAT) (in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) 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

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i). Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition report** or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and
(ii) the **buyer's premium**; and
(iii) any amounts due under section D3 above; and
(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Amsterdam in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
You must make payments to:
Christie's Stichting Derdengelden:
ABN AMRO Bank (BIC/SWIFT code
ABNANL2A), Apollolaan 171, 1077 AS
Amsterdam, Account No. 54.76.17.100; IBAN
NL79ABNA0547617100.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +31 20 57 55 256 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of €7,500 per buyer per year at our Cashier's Department only (subject to conditions) All cash payments at Christie's Amsterdam B.V. will require formal identification.

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque
You must make cheques payable to Christie's Amsterdam B.V. and they must be from accounts in Euros from a Dutch bank.

(d) You must quote the sale number, the lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's Amsterdam B.V., Cashiers Department, Cornelis Schuytstraat 57, 1071 JG Amsterdam.

(e) For more information please contact our Post-Sale Services Department by phone on +31 20 57 55 256 or fax on +31 20 57 55 971.

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:

(a) When you collect the **lot**; or
(b) At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 0.5% per month unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) Once you have made full and clear payment, you must collect the **lot** promptly following the auction. You may not collect the

lot until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full, but you do not collect the **lot** when required after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or our Post-Sale Services Department by phone on +31 20 57 55 256. For further information please check the page headed 'Storage and Collection' set out at the back of the catalogue.

2 STORAGE

(a) If you have not collected the **lot** promptly following the auction, we or our appointed agents can:

(i) charge you and you will have to pay all storage fees while the **lot** is still at our **saleroom**; or

(ii) charge you and you will have to pay all transport and storage costs if the **lot** is removed to a warehouse.

(b) Important information about the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +31 (0)20 575 52 52. See the information set out at www.christies.com/shipping or contact us at amshipping@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +31 (0)20 575 52 52. See the information set out at www.christies.com/shipping or contact us at amshipping@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **~** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information

in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots 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.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) 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.

(g) 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 **ψ** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history,

literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with the agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of the

Netherlands. Before either we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to a lawsuit brought by a third party and this dispute could be joined to that proceeding) and if we both settle the dispute by mediation following the mediation procedure agree we shall each attempt to of the Netherlands Mediation Institute ('NMI') with a mediator affiliated with the NMI and mutually acceptable to each of us. If the dispute is not settled by mediation, it will be dealt with exclusively in the courts of Amsterdam. A buyer who is a natural person and who is not acting in pursuance of a profession shall have the right, within 32 days after Christie's has invoked this clause against him in writing, to choose to have the dispute adjudicated by the court that has jurisdiction by law.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or our 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 Practices'.

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 €50,000, plus 31.7% of the hammer price between €50,001 and €1,600,000, plus 22.02% of any amount in excess of €1,600,000.
+	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 €50,000, plus 45.2% of the hammer price between €50,001 and €1,600,000, plus 35.52% of any amount in excess of €1,600,000.

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 Post Sale Services on PostSaleAMS@christies.com

Tel: +31 (0)20 575 52 56

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 Friday 14 July 2017 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.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions.

See Section H2(b) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

■

See Storage and Collection Pages in the Catalogue.

?, *, Ω, α, #, †

See VAT Symbols and Explanation.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or

bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

* "Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

* "Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

* "Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

* "Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

* "Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

* "After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/ "Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

* This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

THE FORMER KAMERBEEK COLLECTION

MONDAY 12 JUNE 2017 AT 7.00 PM

Cornelis Schuytstraat 57, 1071 JG Amsterdam

CODE NAME: AMS

SALE NUMBER: 15650

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

ABSENTEE BIDS FORM

CHRISTIE'S AMSTERDAM

Absentee bids must be received at least 24 hours before the auction begins.

Christie's will confirm all bids received by email.

Tel: +31 (0)20 575 5950 on-line www.christies.com

BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

€100 to €1,000	by €50
€1,000 to €2,000	by €100
€2,000 to €3,000	by €200
€3,000 to €5,000	by €200-500-800
€5,000 to €10,000	by €500
€10,000 to €20,000	by €1,000
€20,000 to €30,000	by €2,000
€30,000 to €50,000	by €2,000-5,000-8,000
€50,000 to €100,000	by €5,000
€100,000 +	by €10,000

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

Auction Results: +44 (0)20 7627 2707

Please also refer to the information contained in Buying at Christie's at the back of this catalogue.

I request Christie's to bid on the following lots up to the maximum price I have indicated for each lot. I understand that if my bid is successful, the purchase price payable shall be the aggregate of the final bid and a VAT inclusive premium calculated at 30.25% of the Hammer Price for each lot up to and including €50,000, plus 24.2% of the Hammer Price between €50,001 and €1,600,000, plus 14.52% of any amount in excess of €1,600,001.

Buyer's Premium is calculated on this basis for each lot individually.

Lots marked with a '+' or '!' VAT is applied differently. I understand that Christie's provides the service of executing absentee bids for the convenience of clients and that Christie's is not responsible for failing to execute bids or for errors relating to execution of bids. On my behalf, Christie's will try to purchase these lots for the lowest possible price, taking into account the reserve and other bids. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If identical absentee bids are received for the same lot, the written bid received first at Christie's will take precedence. Absentee bids in another currency will be converted into Euros using the official exchange rate on the day of receipt of the absentee bid. The results of absentee bids will be mailed after the auction. An invoice will be sent to you on the following business day after the sale.

Please contact the Telephone Bid office at least 24 hours in advance of the sale to make arrangements for telephone bidding.

Tel: +31 (0)20 575 5950.

All bids are subject to the terms of the Conditions of Sale printed in this Christie's catalogue.

<u>Client Number (if applicable)</u>	<u>Billing Name (please print)</u>
<u>Invoice Address</u>	
<u>City</u>	<u>Post Code</u>
<u>Home Telephone</u>	<u>Mobile</u>
<u>Email</u>	
<input type="checkbox"/> Please tick if you do not wish to receive your results by email.	
<u>Name</u>	<u>Date</u>
<u>Signature</u>	

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +31 (0)20 575 52 11 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person/entity on whose behalf you are bidding, together with a signed letter of authorisation from the person/entity. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum €Price (excluding buyer's premium)	Lot number (in numerical order)	Maximum €Price (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS

Please quote number below:



**OPEN FOR CONSIGNMENTS
UNTIL EARLY OCTOBER**

POST-WAR & CONTEMPORARY ART SALE
Amsterdam, 12 & 13 December 2017

VIEWING
8-12 December 2017
Cornelis Schuytstraat 57
1071 JG Amsterdam

CONTACT
Benthe Tupker (Head of Sale)
btupker@christies.com
+31 (0)20 575 52 42

Successfully sold
Jan Henderikse (b. 1937)
Untitled
signed 'henderikse' (on the reverse)
assemblage of objects on panel
61 x 61cm.
Executed in 1961

Estimate € 30,000 - 50,000
Price realised €74,500
WORLD AUCTION RECORD FOR THE ARTIST

CHRISTIE'S

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Patricia Barbizet, Deputy Chairwoman
Guillaume Cerutti, Chief Executive Officer
Jussi Pykkänen, Global President
Stephen Brooks, Deputy Chief Executive Officer
Loïc Brivezac, Gilles Erulin, Gilles Pagniez
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA (EMERI)

PRESIDENT

Prof. Dr. Dirk Boll

CHRISTIE'S AMSTERDAM B.V.

Arno Verkade, Managing Director
Jetske Homan van der Heide, Chairman
Susanne Koning, General Manager

SENIOR DIRECTORS, EMERI

Simon Andrews, Mariolina Bassetti, Jeremy Bentley,
Ellen Berkeley, Jill Berry, Giovanna Bertazzoni,
Edouard Boccon-Gibod, Peter Brown,
Olivier Camu, Sophie Carter, Benjamin Clark,
Karen Cole, Paul Cutts, Isabelle de La Bruyere,
Roland de Lathuy, Eveline de Proyart, Leila de Vos,
Harriet Drummond, David Elswood,
David Findlay, Margaret Ford, Edmond Francey,
Daniel Gallen, Roni Gilat-Baharaff, Karen Harkness,
Philip Harley, James Hastie, Karl Hermanns,
Paul Hewitt, Rachel Hidderley, Mark Hinton,
Nick Hough, Michael Jeha, Donald Johnston,
Erem Kassim-Lakha, Nicholas Lambourn,
William Lorimer, Catherine Manson,
Nic McElhatton (Chairman, South Kensington),
Jeremy Morrison, Nicholas Orchard,
Francis Outred, Henry Pettifer, Steve Phipps,
Will Porter, Paul Raison, Christiane Rantzau,
Tara Rastrick, Amjad Rauf, François de Ricqlès,
William Robinson, Matthew Rubinger,
Andreas Rumbler, Tim Schmelcher, John Stainton,
Alexis de Tiesenhausen, Lynne Turner,
Jay Vincze, Andrew Ward, David Warren,
Andrew Waters, Harry Williams-Bulkeley,
Martin Wilson, André Zlattinger

ASSOCIATE DIRECTORS, AMSTERDAM

Odette van Ginkel; Peter van der Graaf;
Nina Kretzschmar; Manja Rottink; Anke Held

AMSTERDAM BASED CERTIFIED VALUERS

Sarah de Clercq; Odette van Ginkel;
Jetske Homan van der Heide; Arno Verkade.

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Arpad Busson, Kemal Has Cingillioglu,
Genevra Elkann, I. D. Fürstin zu Fürstenberg,
Laurence Graff, H.R.H. Prince Pavlos of Greece,
Marquesa de Bellavista Mrs Alicia Koplowitz,
Robert Manoukian, Rosita, Duchess of Marlborough,
Countess Daniela Memmo d'Amelio,
Usha Mittal, Çiğdem Simavi

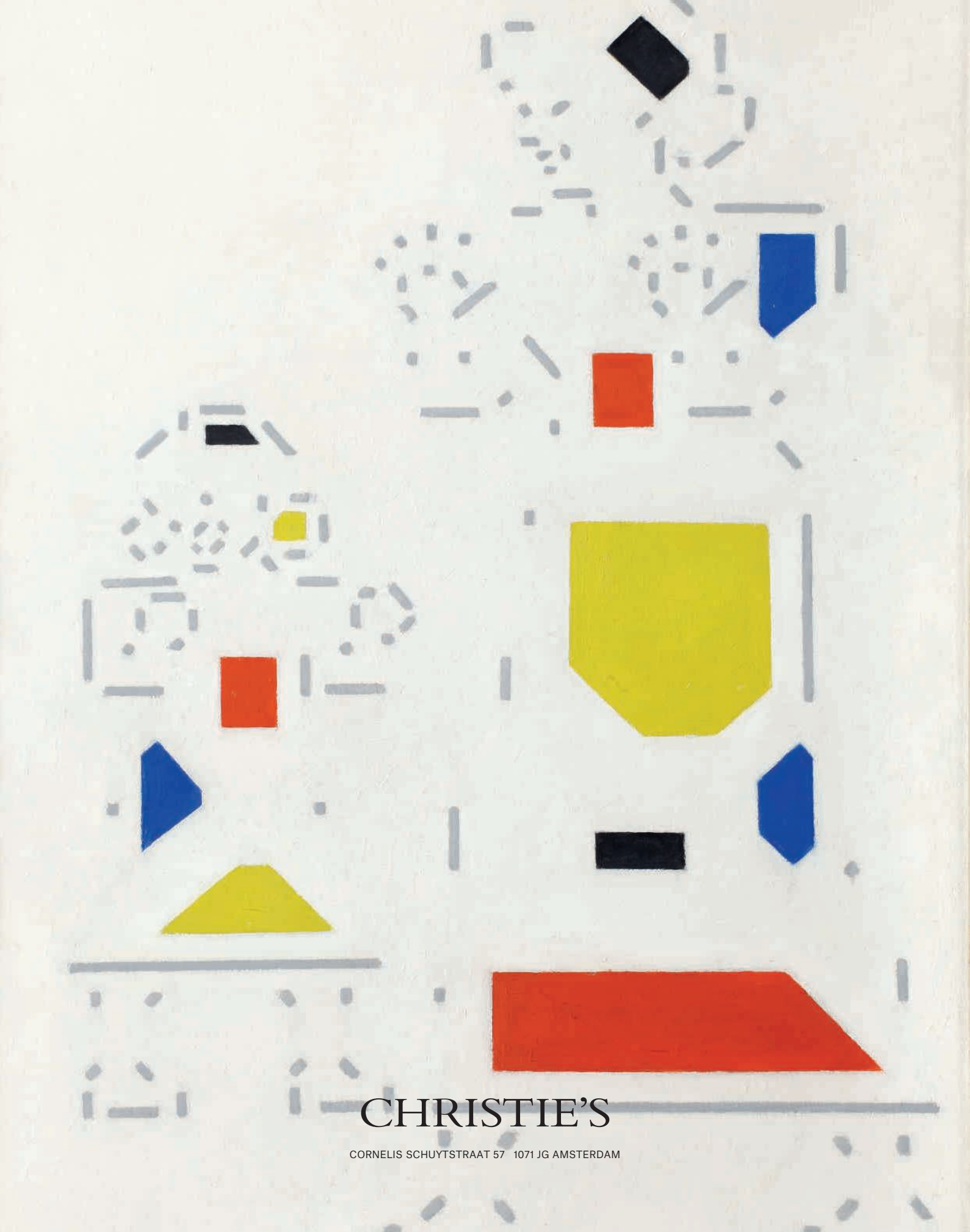
28/03/17





ISRAEL





CHRISTIE'S

CORNELIS SCHUYTSTRAAT 57 1071 JG AMSTERDAM