

19TH CENTURY & MODERN ART

Amsterdam 13 June 2017

CHRISTIE'S















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19th CENTURY & MODERN ART

TUESDAY 13 JUNE 2017

19th Century Art



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AUCTION

Tuesday 13 June 2017
at 2.00 pm Lots 120-293
Cornelis Schuytstraat 57,
1071 JG Amsterdam
under the aegis of
Mr M.J. Meijer c.s. Notarissen.

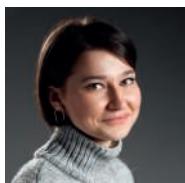
VIEWING

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

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Conditions of Sale

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Buying at Christie's

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

[21]

Front cover: Lot 229
Frontispieces: Lots 204, 264, 205, 221, 185, 249, 143, 225
Inside back cover: Lot 281
Back cover: Lot 207



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AFTERNOON SESSION 2.00 PM

(Lots 120-293)



120

ANDREAS SCHELFHOUT (1787-1870)

A dune landscape with a herdsman on a sandy track

signed and dated 'A. Schelfhout 48' (lower left)

oil on panel

15.5 x 22 cm.

€4,000-6,000

121

SALOMON LEONARDUS VERVEER (1813-1876)

Laying out the nets

signed and dated 'S L Verveer. ft 54' (lower right)

oil on panel

36.5 x 50 cm.

€4,000-6,000

\$4,400-6,500

PROVENANCE:

Ms. C. Schildwacht, The Hague, by 1966.

with Kunsthandel D. Katz, The Hague.

Mr. R.P. Schoonheim, Wassenaar, by 1966.

122 No Lot



123

HENRIETTE RONNER-KNIP (1821-1909)

Fido

signed 'Henriette Ronner' (lower right); dated 'Le 31 mars 1879.' (on the reverse) and inscribed and titled on a label (attached to the reverse)
oil on panel
32.5 x 45 cm.

€4,000-6,000

PROVENANCE:

Gifted by the artist to Ms. Fanny Hymans, Brussels, 1879.



124

JOHAN ADOLPH RUST (1828-1915)

A busy day outside the Ambachtsschool, Weteringschans, Amsterdam

signed and dated 'JA Rust 1873' (lower left)
oil on canvas
108 x 169.5 cm.

€4,000-6,000

\$4,400-6,500

125**OTTO EERELMAN (1839-1926)***Buffalo Bill*

signed 'Otto Eerelman' (lower left)
 pencil, watercolour and gouache on paper
 535 x 360 mm.

€6,000-8,000

\$6,600-8,700

LITERATURE:

H.J. Kraaij, *Otto Eerelman: Groninger kunstenaar 1839-1926*, Schiedam, 2012, p.103, no.129. (illustrated is a photo reproduction of the present lot in the Collection of the Groninger Museum, Groningen).

In 1894 Eerelman travelled to London to watch the famous Western-show from the American cowboy Buffalo Bill, who travelled around the world from 1883 onwards with his show *Buffalo Bill's Wild West*. Following his trip Eerelman made a series of works depicting Western scenes with Buffalo Bill.

**126****OTTO EERELMAN (1839-1926)***Horseguards Parade, Whitehall*

signed 'O. Eerelman' (lower right)
 pencil, watercolour and gouache on paper
 740 x 535 mm.

€4,000-6,000

\$4,400-6,500

PROVENANCE:

Anonymous sale; Christie's, London, 19 June 1986, lot 128.
 Anonymous sale; Christie's, London, 5 October 2005, lot 962.

LITERATURE:

H.J. Kraaij, *Otto Eerelman: Groninger kunstenaar 1839-1926*, Schiedam, 2012, p.104, no.132. as: Horse Guard bij White Hall, Londen.





127

GERALDINE JACOBA VAN DE SANDE BAKHUYZEN (1826-1895)

Grapes and peaches on a forest floor

signed 'G.J. vd S. Bakhuyzen' (lower left)
oil on canvas, unframed
46.5 x 63.5 cm.

€6,000-8,000

128

MARI TEN KATE (1831-1910)

The snowball fight

signed 'M ten Kate.' (lower right)
oil on canvas
99.5 x 119.5 cm.

€3,000-5,000

\$3,300-5,500

PROVENANCE:

Anonymous sale; Christie's, New York, 29 May 1981, lot 216.



129

HENRIETTE RONNER-KNIP (1821-1909)

Playful kittens near a fire place

signed 'Henriette Ronner.' (lower right)

oil on panel

33 x 45 cm.

€20,000-30,000

\$22,000-33,000

PROVENANCE:

Anonymous sale; Frederik Muller, Amsterdam, 2 March 1948, lot 441 (Dfl. 2.300).



130

LOUIS MEIJER (1809-1866)

Drying the nets

signed and dated 'L. Meyer / 1837' (lower left)
oil on panel
44.5 x 62.5 cm.

€4,000-6,000

\$4,400-6,500



131

EVERHARDUS KOSTER (1817-1892)

Activities in a Dutch town

signed and dated 'E. Koster ft 1846.' (lower left)
oil on panel
54 x 69 cm.

€2,500-3,500

\$2,800-3,800



132

GEORGE WILLEM OPDENHOFF (1807-1875)

A busy day on the estuary

signed 'G.W. Opdenhoff' (lower right)
oil on canvas
67 x 92.5 cm.

€2,000-3,000

\$2,200-3,300



133

HERMANUS KOEKKOEK SEN. (1815-1882)

Activities along the coast at sunset

signed 'H: Koekkoek' (lower left)

oil on canvas

67.5 x 100.5 cm.

€12,000-18,000

\$14,000-20,000



THE PROPERTY OF AN IMPORTANT DUTCH COLLECTION (LOTS 134, 142, 143)

134

JOHANNES RUTTEN (1809-1884)

A view of Dordrecht with the Grote Kerk

oil on panel
40 x 29 cm.

€2,500-3,500

\$2,800-3,800

PROVENANCE:

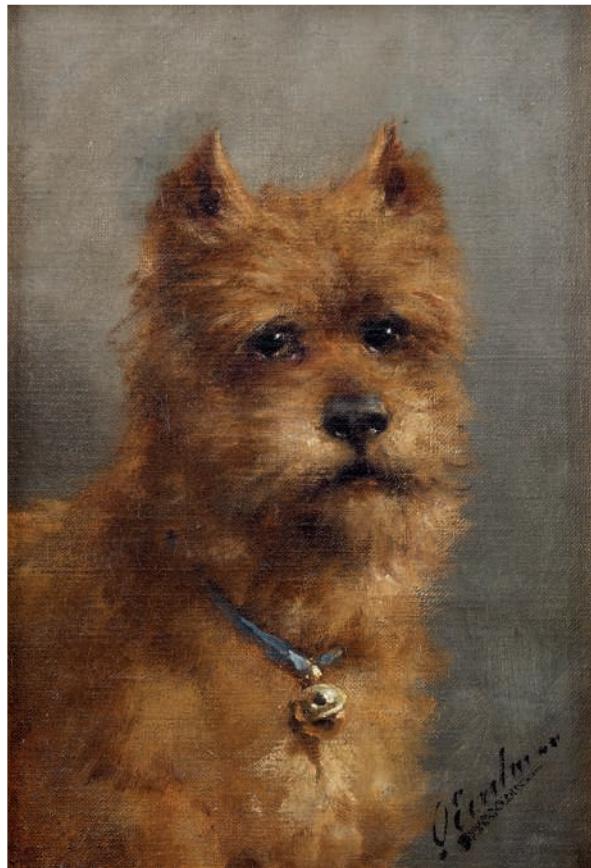
Acquired directly from the artist by the brothers Repelaer, Dordrecht, *circa* 1845.

Acquired from the above by Ms. Maria Arnoldina Repelaer, Dordrecht.

Acquired from the above by Ms. Cornelia Pauline van den Santheuvel, Dordrecht.

Acquired from the above by Ms. Françoise Agathe Lydia Geraerds Thesing, The Hague.

Acquired from the above by Ms. Henrietta Margaretha Gerardina Lamberts Hurrelbrinck, Leiden, thence by descent to the present owners.



VARIOUS PROPERTIES

135

OTTO EERELMAN (1839-1926)

A terrier

signed 'O. Eerelman' (lower right)
oil on paintersboard
27.5 x 19 cm.

€2,500-3,500

\$2,800-3,800

PROVENANCE:

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



136

CHARLES LEICKERT (1816-1907)

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

signed 'Ch Leickert f' (lower right)

oil on canvas

65 x 101 cm.

€12,000-18,000

\$14,000-20,000

PROVENANCE:

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



137

JAN JACOB SPOHLER (1811-1866)

Leisure time on the ice at sunset

signed 'J.J. Spohler. f.' (lower left)

oil on canvas

66 x 90.5 cm.

€12,000-18,000

\$14,000-20,000

PROVENANCE:

with Kunsthandel Pieter A. Scheen, The Hague, 1950.

Anonymous sale; Mak van Waay, Amsterdam, 4 March 1974, lot 288.

Anonymous sale; Van Marle & Bignell, The Hague, 11 June 1974, lot 395.

Anonymous sale; Sotheby's Mak van Waay, Amsterdam, 23 April 1979, lot 333.

Anonymous sale; Christie's, Amsterdam, 26 October 1995, lot 310, where

acquired by the present owner.

LITERATURE:

Pieter A. Scheen, *Honderd jaren Nederlandsche Schilder en Tekenkunst*, The Hague 1946, no. 252, as: Landschap met ijsvermaak.



138

HERMANUS KOEKKOEK SEN. (1815-1882)

A busy day on the IJ, Amsterdam in the distance

signed 'H. Koekkoek' (lower left)

€12,000-18,000

\$14,000-20,000



139

JAN EVERT MOREL (II) (1835-1905)

A panoramic river landscape with a village beyond

signed 'JE Morel ft' (lower right)
oil on panel
35.5 x 51.5 cm.

€2,500-3,500

\$2,800-3,800



140

ANTHONIE JACOBUS VAN WIJNGAERDT (1808-1887)

Cattle in the grassland; and Farmers in the field

both signed 'A J v Wijngaerdt. fc' (lower right)
oil on panel
23.5 x 35.5 cm.

(2)

€3,000-5,000

\$3,300-5,500

PROVENANCE:

with M. Newman, London.



140 (a pair)



141

FREDERIK MARINUS KRUSEMAN (1816-1882)

A winter's day in the village with figures on the ice

signed and dated 'FM Kruseman. fc. / 1849.' (lower right)

oil on panel

39.5 x 58.5 cm.

€15,000-25,000

\$17,000-27,000

PROVENANCE:

Acquired directly from the artist by Geo. S. Pepper, September 1849 (according to an inscription on the reverse).



THE PROPERTY OF AN IMPORTANT DUTCH COLLECTION (LOTS 134, 142, 143)

142

FRANCOIS-ANTOINE BOSSUET (1800-1889)

Cordoba by the river Guadalquivir, Spain

signed 'F. Bossuet' (lower left); and signed again, dated and inscribed: 'CORDOVE Vue de la Mosquée, de la Porte / Romaine a du Pont moresque sur / le Guadalquivir / Bruxelles, le 20 Oct: 1858 / F. Bossuet' on a painted label (on the reverse).

oil on canvas
80.5 x 107.5 cm.

€18,000-25,000

\$20,000-27,000

PROVENANCE:

Acquired directly from the artist by the brothers Repelaer, Dordrecht, circa 1860.

Acquired from the above by Ms. Maria Arnoldina Repelaer, Dordrecht.

Acquired from the above by Ms. Cornelia Pauline van den Santheuvel, Dordrecht.

Acquired from the above by Ms. Françoise Agathe Lydia Geraerds Thesing, The Hague.

Acquired from the above by Ms. Henrietta Margaretha Gerardina Lamberts Hurrelbrinck, Leiden, thence by descent to the present owners.



PROPERTY OF AN IMPORTANT DUTCH COLLECTION (LOTS 134, 142, 143)

143

ALEXANDRE CALAME (1810-1864)

Marine: an approaching tide

signed 'A. Calame ft' (lower left)

oil on canvas

50.5 x 66 cm.

Painted in 1858-1860.

€18,000-25,000

\$20,000-27,000

PROVENANCE:

Acquired directly from the artist by the brothers Repelaer, Dordrecht, *circa* 1860.

Acquired from the above by Ms. Maria Arnoldina Repelaer, Dordrecht.

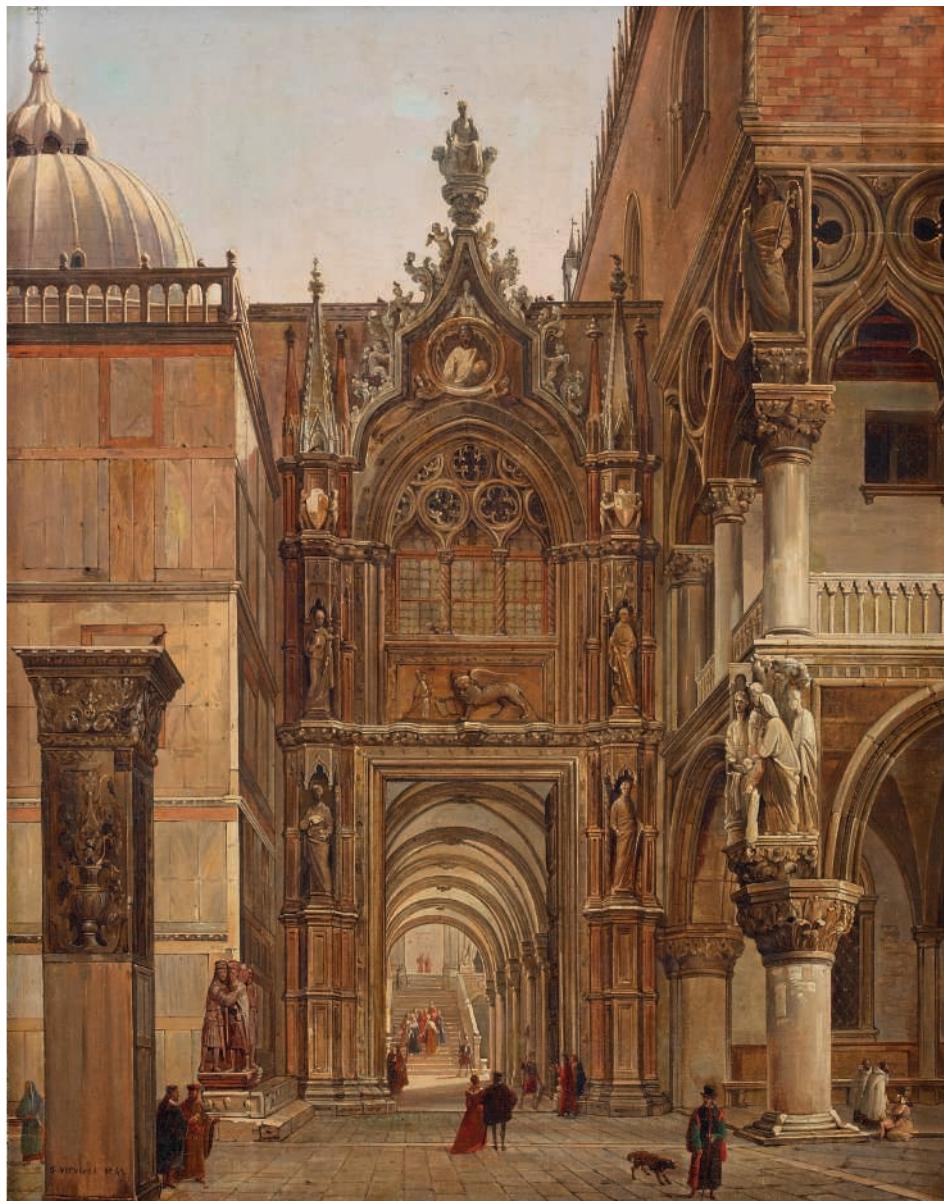
Acquired from the above by Ms. Cornelia Pauline van den Santheuvel, Dordrecht.

Acquired from the above by Ms. Françoise Agathe Lydia Geraerds Thesing, The Hague.

Acquired from the above by Ms. Henrietta Margaretha Gerardina Lamberts Hurrelbrinck, Leiden, thence by descent to the present owners.

LITERATURE:

V. Anker, *Alexandre Calame; Vie et oeuvre; Catalogue raisonné de l'oeuvre peint*, Fribourg, 1987, p. 446, no. 723, as: Martine (where dated 1858-1860).



VARIOUS PROPERTIES

144

FRANS VERVLOET (1795-1872)

A view from the Piazza San Marco towards the Porta della Carta, Venice

signed and dated 'F. Vervloet 1842' (lower left)

oil on canvas

47 x 36 cm.

€15,000-25,000

\$17,000-27,000

After winning a scholarship in 1828 the Belgian painter Vervloet travelled to Italy, never to return to his home country again. Vervloet was part of a group of painters called the *School of Posillipo*, who rejected the academic way of painting and embraced painting *en plein air*. They are therefore regarded as one of the precursors of the Impressionists. Later Vervloet would settle in Venice, where he changed to the *vedute* style of Canaletto. Vervloet painted the Piazza San Marco towards the Porta della Carta, built in 1438-1443, between Saint Marks Basilica and the Doges Palace in great detail. The sculpture group on the left corner of the Basilica, is known as *The Tetrarchs*. The right side shows a sculpture of the *Judgment of Solomon*, the archangel Gabriel above. The Porta itself has Gothic pinnacles on either side, with four statues of the Cardinal Virtues *Temperance*, *Fortitude*, *Prudence* and *Charity*. A relief of Doge Francesco Foscari kneeling before Saint Marks Lion adorns the arch. Above the stained glass windows is the bust of Saint Mark, depicted in a tondo, overseen by a statue of Justice. Inside the Doge and his entourage are descending the ceremonial staircase.



145

FRANZ RICHARD UNTERBERGER (1837-1902)

The Capuchin monastery near Amalfi

signed 'FR Unterberger' (lower left)

oil on canvas

82.5 x 71 cm.

€18,000-25,000

\$20,000-27,000

PROVENANCE:

Acquired by the family of the present owner *circa* 1965.



146



146



146

146

JEAN LOUIS ERNEST MEISSONIER (1815-1891)

Two hand studies; and a study of Marshal Jean-Baptiste Bessières (1768-1813)

all three signed with monogram (lower right)
oil on panel
11 x 12 cm.

PROVENANCE:

The two hand studies:

The artist's studio sale; Galerie Georges Petit, Paris, 1893, lots 353 and 355 as "Une main droite, relevée près de la joue, la paume en dehors. Etude pour l'Homme lisant à la fenêtre (1883); and Etude de main droite, posée au bras d'un fauteuil, pour un Portrait de M. Meissonnier (1881).

with Hammer Galleries, New York.

with Bedel & Cie (Le Garde Meuble Public), Paris.

Anonymous sale; Christie's, South Kensington, 20 January 2016, lot 11.

(3)

LITERATURE:

M.O. Gerard, *Jean Louis Ernest Meissonnier: Ses Souvenirs, ses entretiens: precedes d'une etude sur sa vie et son oeuvre*, Paris, 1897, p. 376, no. 3, as: *Study of a hand, for a Reader (1883)*, and p. 375, no. 15, as: *Study of a hand. On the curved arm of a seat. For a portrait of the painter (1881)*.

This work is a study for the figure of Marshal Jean-Baptiste Bessières from the larger 1807 work *The Battle of Friedland*, which is in the Metropolitan Museum of Art, New York. It is believed that Marshal Jean-Baptiste Bessières served under Napoleon in all of his campaigns. He was appointed a Marshal in 1809.

The second hand sketch is related to Meissonier's watercolour Self Portrait (1882), now in Valenciennes (see C. Hungerford et al., *Ernest Meissonier: Retrospective*, exhibition Catalogue, Lyon, Musee des Beaux Arts, 1993, no. 61).

We are grateful to Constance Hungerford for confirming the attribution.



147

FRANZ VON STUCK (1863-1928)

Portrait of Mary the daughter of the artist

signed 'Franz von Stuck' (lower right)
chalk and pastel on cardboard
45 x 40.5 cm, shaped
Executed in 1906.

€6,000-8,000

\$6,600-8,700

PROVENANCE:

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

Anonymous sale; Christie's, Amsterdam, 25 April 2007, lot 81, where acquired by the present owner.

148**EUGÈNE ROMAIN THIRION (1839-1910)***A young Oriental boy*signed 'E Thirion' (lower right)
oil on panel
38.5 x 53.5 cm.

€6,000-8,000

\$6,600-8,700

PROVENANCE:Anonymous sale; Christie's, Paris, 30 March 2015,
lot 80, where acquired by the present owner.**149****HENRI DUVIEUX (1855-1902)***Constantinople; and Venice*both signed 'H. Duvieux.' (lower right)
oil on canvas
13.5 x 22 cm.

(2)

€3,000-5,000

\$3,300-5,500

**149 (a pair)****149 (a pair)**



150

MAX RABES (1868-1944)

Grosse Wäsche bei Omdurman: women washing along the river Nile, Sudan

signed 'Max Rabes.' (lower right); and signed again and inscribed with title (on the reverse)
oil on canvas
130 x 180 cm.

EXHIBITED:

EXHIBITED: Düsseldorf, Kunstpalast Düsseldorf, *Internationale Kunst-Ausstellung*, 1904, no. 1255 (no. 1108), as: *Große Wäsche bei Omderman, Sudan*

Max Rabes was one of the most celebrated German painters of his day. From an early age Rabes was eager to travel but tended to return every twenty years to Berlin. His painting expeditions took him from Germany, Italy and France to Finland and America. However his most important and frequent travels abroad were to Egypt, Israel, Palestine, Turkey and other parts of the Middle East. As a reflection of how important Max Rabes was as an Orientalist painter, he and Wolfgang Christian Gentz (1862-1914), son of Karl Wilhelm Gentz (1822-1890), were specially chosen to accompany the German Emperor and Empress on a state visit to the Middle East in 1898. Over the years, Rabes captured many other facets of Middle Eastern and North African places among such views are scenes along the Nile as can be seen in the present lot.



151

HENRI FRÉDÉRIC SCHOPIN (1804-1880)

The finding of Moses

signed 'H. Schopin' (lower centre)
oil on canvas
58 x 82 cm.

€15,000-25,000

\$17,000-27,000

PROVENANCE:

In the possession of the present owner since the 1990's.

The painting depicts a biblical theme of the book Exodus where the Pharaohs daughter discovers the abandoned infant Moses, the later saviour of the Jewish slaves in ancient Egypt. Numerous engravings have been made after this painting during the 19th century. Please compare to a smaller copy after this work by the Russian painter Konstantin Dmitrievich Flavitsky (1830-1866) which is stored in the Tretyakov Gallery in Moscow, Russia.

**152****FERDINAND DE BRAEKELEER (1792-1883)***The music lesson*

signed and dated 'Ferd De Braekeleer 1844.' (lower left)
oil on panel
98 x 136 cm.

€7,000-10,000

\$7,700-11,000

PROVENANCE:

Anonymous sale; Peterkin (a.o.), New York, 15 January 1937, lot 33 (according to an inscription found at the RKD, The Hague).

!153**EUGÈNE JOSEPH VERBOECKHOVEN (1798-1881)***A resting shepherd with his herd*

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

€5,000-7,000

\$5,500-7,600

PROVENANCE:

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



154

EUGÈNE JOSEPH VERBOECKHOVEN (1798-1881)

The guardian of the flock

signed and dated 'Eugène Verboeckhoven ft. 1862.' (lower left); and signed again, dated and inscribed on a painted label (on the reverse)
oil on panel
91 x 69 cm.

€25,000-35,000

\$28,000-38,000

PROVENANCE:

with Mr. Paul van Kerleven.
Acquired by the family of the present owner *circa* 1950s.

EXHIBITED:

Schaerbeek, Maison des Arts de Schaerbeek, *Eugène Verboeckhoven*, no. 20,
as: *Troupeau dans la montagne*.



155

CHARLES LEICKERT (1816-1907)

Skaters on the ice with a koek-en-zopie beyond

signed 'Ch. Leickert. f.' (lower left)

oil on panel, unframed

33 x 43 cm.

€6,000-8,000

156

HERMANUS KOEKKOEK SEN. (1815-1882)

Barges in a jetty

signed with initials (lower right)

oil on panel

36 x 48 cm.

€5,000-7,000

\$5,500-7,600

PROVENANCE:

Anonymous sale; Christie's, London, 22 January 1971, lot 55.



157

CHARLES LEICKERT (1816-1907)

A summer view on Overschie

signed and dated 'Ch. Leickert f 70' (lower right)

oil on canvas

60.5 x 95.5 cm.

€15,000-25,000

\$17,000-27,000

PROVENANCE:

Anonymous sale; Mak van Waay, Amsterdam, 5 June 1973, lot 171.

with Kunsthandel Douwes, Amsterdam, by 1973, where acquired by the present owner.

LITERATURE:

Harry J. Kraaij, 'Charles Leickert 1816-1907, Painter of the Dutch Landscape', Scriptum, Schiedam, 1996, no. 67, p. 89, with large ill. on pp. 90-91 (detail).



158

WOUTERUS VERSCHUUR (1812-1874)

Travelers at a tavern in a sunlit landscape

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

oil on canvas

63 x 80 cm.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

Acquired by the grandfather of the present owner, thence by descent to the present owner.



159

OTTO EERELMAN (1839-1926)

Gordon Setters puppies

signed 'O. Eerelman' (lower right)

oil on canvas

50 x 66 cm.

€20,000-30,000

\$22,000-33,000

PROVENANCE:

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



160

JAN JACOB SPOHLER (1811-1866)

A winter landscape with skaters near a farmhouse

signed 'J.J.Spohler f.' (lower left)

oil on panel

40.5 x 56.5 cm.

€5,000-7,000

\$5,500-7,600



161

ADRIANUS EVERSEN (1818-1897)

A vegetable seller along a Dutch canal

signed 'A Eversen' (lower right)

oil on canvas

32 x 45.5 cm.

€5,000-7,000

\$5,500-7,600



162

CHARLES LEICKERT (1816-1907)

Skaters on a frozen waterway

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

oil on canvas, unframed

48.5 x 61 cm.

€6,000-8,000

\$6,600-8,700



!163

SALOMON LEONARDUS VERVEER (1813-1876)

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

signed 'S L Verveer ft' (lower right)
oil on panel
50 x 69 cm.

€12,000-18,000

\$14,000-20,000

PROVENANCE:

with J.J. Gillespie Company, Pittsburgh.

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



164

MARGARETHA ROOSENBOM (1843-1896)

Peonies and violets on a stone ledge

signed 'Marguarite Roosenboom' (lower right)
oil on panel
19.5 x 30 cm.

€3,000-5,000

165

HENRIETTE RONNER-KNIP (1821-1909)

Kittens at play

signed 'Henriette Ronner' (lower right) and inscribed 'je certifie que ce tableau est peint par/ Madame Henriette Ronner/ Emma Ronner.' (on the reverse)
oil on paper laid down on board
47 x 65 cm.

€15,000-25,000

\$17,000-27,000

PROVENANCE:

with Kunsthandel Roelofs, Amsterdam.
Private collection, Italy.



166

WILLEM VAN LEEN (1753-1825)

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

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

oil on panel

57 x 41.5 cm.

€12,000-18,000

\$14,000-20,000

PROVENANCE:

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



167

ANDREAS SCHELFHOUT (1787-1870)

A winter landscape with figures on the ice
signed and dated 'A. Schelfhout 51' (lower left)
oil on panel
21.5 x 27 cm.

€8,000-12,000

168

JAN JACOB SPOHLER (1811-1866)

A tranquil river landscape
signed 'J.J. Spohler.f.' (lower left)
oil on canvas
53 x 71 cm.

€4,000-6,000

\$4,400-6,500

PROVENANCE:

with Williams & Son, London.
Anonymous sale; Mak van Waay, Amsterdam, 27 February 1968, lot 426.
In the family of the present owners since the 1980s.



169

CHARLES LEICKERT (1816-1907)

A koek-en-zopie on a frozen waterway near a Dutch town

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

oil on canvas

64.5 x 100 cm.

€30,000-50,000

\$33,000-55,000



170

LOUIS MEIJER (1809-1866)

Travellers on a path near a lake in the Alps
signed and dated 'Louis Meijer / 1856' (lower left)
oil on panel
68 x 90 cm.

€4,000-6,000

171

ABRAHAM HULK SEN. (1813-1897)

Ships on a calm
signed 'A Hulk' (lower left)
oil on canvas
58 x 89 cm.

€4,400-6,500

\$11,000-16,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 5 November 1996, lot 264.

PROVENANCE:

with W.H. Patterson, London.



172

HERMANUS KOEKKOEK SEN. (1815-1882)

Shipping on a calm near an estuary

signed 'H Koekkoek' (lower right)

oil on canvas

36.5 x 58.5 cm.

€10,000-15,000

\$11,000-16,000

PROVENANCE:

R. Rienks-Läser, Zeist, by whom donated to the Iona stichting, 2011.
Anonymous sale; Christie's, Amsterdam, 8 May 2012, lot 202, where acquired
by the previous owner.

173 No Lot



174

HERMANUS KOEKKOEK SEN. (1815-1882)

Shipping on the Spaarne

signed with initials and dated 'HK f. 1863' (lower centre)

oil on canvas
50.5 x 81 cm.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

with MacConnal-Mason & Son, London.



175

CHARLES LEICKERT (1816-1907)

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

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

oil on canvas

91 x 147 cm.

€20,000-30,000

\$22,000-33,000

PROVENANCE:

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



176

PAUL DÉSIRÉ TROUILLEBERT (1829-1900)

By the watermill, Fresnay-sur-Sarthe

signed 'Trouillebert' (lower right)

oil on canvas

27 x 35 cm.

Painted in 1887.

€6,000-8,000

\$6,600-8,700

PROVENANCE:

The artist's estate sale; Hôtel Drouot, Paris, 21 January 1888, lot 24.

Mr. Marumo, Paris

with Kunsthaus Bühler, Stuttgart, where acquired by the family of the present owner in 1992.

LITERATURE:

C. Marumo, T. Maier, B. Müllerschön, *Paul Désiré Trouillebert, Catalogue Raisonné de l'oeuvre peint*, Stuttgart, 2004, p. 350, no. 401.

177

CHARLES-FRANÇOIS DAUBIGNY (1817-1878)

La terrasse d'Andrésy

signed 'Daubigny' (lower left)

oil on panel

24 x 46 cm.

€3,000-5,000

\$3,300-5,500

PROVENANCE:

Mr. le Baron Blanquet de Fulde, his sale; Hôtel Drouot, Paris, 12 March 1900, lot 22 (FF 16.000).

Mr. G. Petit.

with Kunsthandel Gebroeders Douwes, Amsterdam, 1976, as: *La terrasse à Andrésy*, where acquired by the family of the present owner.

Please compare to a similar composition in R. Hellebranth, *Charles-François Daubigny 1817-1878*, Lausanne, 1976, p. 22, no. 47.



178

PAUL DÉSIRÉ TROUILLEBERT (1829-1900)

Farmers near a stream

signed 'Trouillebert.' (lower right)

oil on canvas

50.5 x 41.5 cm.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

with Kunsthaus Bühler, Stuttgart, where acquired by the family of the present owner, 1990.



179

JAN WILLEM VAN BORSELEN (1825-1892)

Pheasant hunting

signed and dated 'J.W. van Borselen ft 1870' (lower right)
oil on canvas
70 x 105.5

€6,000-8,000

EXHIBITED:

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

LITERATURE:

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

\$6,600-8,700



180

WILLEM ROELOFS (1822-1897)

A shepherd near a stream in a sunlit landscape

signed 'W. Roelofs' (lower left)
oil on panel
31.3 x 41.7 cm.

€4,000-6,000

\$4,400-6,500

181

JOHAN BARTHOLD JONGKIND (1819-1891)

Moored vessels at sunset

signed and dated 'JB Jongkind f 1843' (lower left)
oil on panel
18 x 22 cm.

€10,000-15,000

\$11,000-16,000

PROVENANCE:

Anonymous sale; Christie's, London, 12 June 2012, lot 27, where acquired by the present owner.

We would like to thank the Comité Jongkind Paris - La Haye for authenticating the present lot.



182

WILLEM MARIS (1844-1910)

Cows on the river bank

signed 'Willem Maris' (lower right)
oil on panel
19.5 x 29.5 cm.

€3,000-5,000

!183

JAN HENDRIK WEISSENBRUCH (1824-1903)

Bleachfields in the dunes

signed 'J.H. Weissenbruch f' (lower left)
oil on panel
16 x 22.5 cm.

€3,000-5,000

\$3,300-5,500

PROVENANCE:

Mr. W. van der Linden, Rotterdam, by 1923 (according to a label by Willem Maris Jr. attached to the reverse).



184

WILLEM ROELOFS (1822-1897)

A tranquil morning

signed 'W: Roelofs -' (lower right)

oil on panel

29 x 46.5 cm.

€7,000-10,000

\$7,700-11,000

185**JOZEF ISRAËLS (1824-1911)***Jour de repos: the card players*

signed 'Jozef Israëls' (lower left)

oil on canvas

136 x 187 cm.

Painted in 1876.

€30,000-50,000

\$33,000-55,000

PROVENANCE:Mr. F.H.M. Post, The Hague, by 1876; his sale, Amsterdam, 14 April 1891, lot 40 (Dfl. 13.100), as: *Jour de repos*.

(Possibly) with Kunsthandel A. Preyer, Amsterdam/The Hague (according to the RKD), by 1891.

Mr. Pieter Langerhuizen, Crailoo, 1891-1918; his sale, Frederik Muller, Amsterdam, 29 October 1918, lot 49 (Dfl. 21.500), as: *Jour de repos*. with Kunsthandel Buffa & Zonen, Amsterdam, 1918, as: *Zorg en verstrooing*.Mr. W.F. van Heukelom; his sale, Frederik Muller, Amsterdam, 12 October 1937, lot 17 (Dfl. 41.000), as: *Une heure reposante*.

Mr. van Beveren, 1937.

Mr. J. Lierens, Amsterdam; his sale, Frederik Muller, Amsterdam, 8 October 1949, lot 4 (Dfl. 5.000).

EXHIBITED:Philadelphia, Memorial Hall, *International exhibition*, 10 May-10 November, 1876, no. 6, (no. 47a), as: *The Card-Players*.

(Possibly) London, Goupil, 1878.

Amsterdam, Arti et Amicitiae, *Retrospective Tentoonstelling, Ter gelegenheid van het 70-jarig bestaan van de Maatschappij*, 1909, no. 59. Venice, Biennale, *IX Esposizione Internazionale d'Arte della citta di Venezia*, 22 April-31 October 1910, no. 6, as: *I giucatori*.The Hague, Pulchri Studio, *Eeretentoonstelling Jozef Israëls*, December 1911-January 1912, no. 40, as: *De spelers*.Eindhoven, Museum Kempenland, *Verborgen kostelijkheden in de regio; een keuze uit particulier bezit*, April-May 1986, no. 74.Groningen, Groninger Museum, *Jozef Israëls, Meester van het Sentiment*, 19 December 1999-5 March 2000, no. 33, as: *De kaartspelers*.**LITERATURE:**C. Vosmaer, *Jozef Israëls*, The Hague, 1881, p. 5, as: *De spelers*.N.H. Wolff, *De kunst: een algemeen geïllustreerd en artistiek weekblad*, 1911.Dieuwertje Dekkers, *Jozef Israëls: een succesvol schilder van het vissersgenre*, Utrecht, 1994, pp. 151, 170, C224, 437, no. 8a, as: *De kaartspelers*.Dieuwertje Dekkers, "Where are the Dutchmen?" Promoting the Hague School in America 1875-1900', in: *Simiolus*, 24 (1996) I, p. 62, as: *The players*.Dieuwertje Dekkers, *Jozef Israëls 1824-1911*, Zwolle, 1999, pp. 194-195, no. 33, as: *De kaartspelers* (where dated 1876).

Photograph of the construction of the Dutch department at the International Exhibition in Philadelphia, 1876.

As one of leading figures of The Hague School and one of the most celebrated Dutch painters of his time, Jozef Israëls was of high importance to changes in style and subject in Dutch 19th century painting. He was celebrated for his sentimental style and realistic themes from the earliest days of his career. In Holland as well as abroad, he was regarded as one of the pioneers of realism, expressing himself in large genre paintings depicting events in the lives of peasants and fisher folk, like in the present lot. He realised that the hard, simple life of farmers and fishermen had far more meaning to him than the elevated historical subjects he painted up till then. In 1856 Israëls achieved his first success with *Past Mother's Grave* (Collection Stedelijk Museum, Amsterdam), which was purchased by the Royal Academy of Amsterdam. International fame came when *Shipwrecked Fisherman* (Collection National Gallery, London) attracted much attention at the *Salon* of 1861 in Paris and the international exhibition of 1862 in London.

Israëls' new subject matter proved to be successful. His humble scenes of peasants and fishermen were greeted with enthusiasm by progressive as well as conservative critics. Theophile Thore-Burger (1807-1869), reviewing the Paris World Fair of 1867, called him one of the most talented painters of his time, praising his quest for 'truth' and 'naturalness'. Israëls' contemplative approach and humble subjects also earned praise of contemporary painters, such as Vincent van Gogh, who was a strong admirer of his work. The artist sent the present lot to the important *International Exhibition* in Philadelphia, in the Memorial Hall in the spring of 1876 and sold in the same year to The Hague collector Mr. F.H.M. Post.

The present spectacular painting depicts an interior with several card players and a mother and child. The subject of 'card games' has a long tradition in art history and was especially popular in the seventeenth century with celebrated genre painters like David Teniers II (1610-1690) and Adriaen Brouwer (1605-1638). During the 19th century the theme was revived by many painters who found their inspiration in the Golden Age. They depicted anecdotic card games where players became inebriated and prone to deception. However, Israëls chose to focus on the social aspect of these card games and the impact they had on the family of the players. The dark tones and raw brushstrokes strengthen the sentimental mood and dramatizes the subject. It is an expression of Israëls' vision of an existential acceptance of the circumstances of life, however bitter. The people in these paintings are entirely at one with their surroundings, every nuance of light and every detail contributing to the total effect.





186

WILLEM ROELOFS (1822-1897)

Windmills in a Dutch polder landscape

signed 'W: Roelofs.' (lower left)

oil on canvas

47.5 x 74.5 cm.

€5,000-7,000

PROVENANCE:

In the family of the present owner since *circa* 1950.

187

JACOB HENDRICUS MARIS (1837-1899)

A sunlit capriccio view of Amsterdam with the Koepelkerk

signed 'J. Maris' (lower left)

oil on canvas

31 x 45 cm.

€7,000-10,000

\$7,700-11,000

PROVENANCE:

with Henry Reinhardt's Galleries, Chicago, by 1914.

Mrs. Nell Ford Torrey, Grosse Pointe, Michigan, by *circa* 1915.

By descent from the above to Mrs. Annette Torrey Peck, by 1959.

with Kunsthandel Leslie Smith Galleries, Wassenaar, where acquired by the family of the present owner.



1188

PHILIP SADÉE (1837-1904)

Awaiting the catch

signed 'Ph. Sadée ft.' (lower right)

oil on canvas

50 x 76 cm.

€20,000-30,000

\$22,000-33,000



189

JOZEF ISRAËLS (1824-1911)

The visitor

signed 'J. Israëls.' (lower left)
ink, watercolour and gouache on paper
175 x 285 mm.

€5,500-6,500

\$6,000-7,100

PROVENANCE:

Ms. S.M. Forbes.
Anonymous sale; Christie's, London, 8 March 1935, lot 44, as: *The visitor*.
In the family of the present owner since circa 1955.

190 No Lot



191

ANTON MAUVE (1838-1880)

A shepherd with his flock on the heath

signed 'A Mauve.' (lower right)
chalk, watercolour and gouache on paper
260 x 470 mm.

€3,000-5,000

192

JOHANNES EVERHENDRIK AKKERINGA (1861-1942)

A sunny afternoon in a tea garden, The Hague
signed (twice) 'J Akkeringa' (lower right)
chalk, watercolour and gouache on paper
240 x 480 mm.

€6,000-8,000

\$6,600-8,700

PROVENANCE:

with Brian L. Koetser, London.
with Kunsthandel Gérard, Wassenaar.
with Kunsthandel Gebroeders Douwes, Amsterdam, 1983, where acquired by
the family of the present owner.

EXHIBITED:

Burlington House, 1977 (according to a label attached to the reverse).

PROVENANCE:

In the family of the present owner since 1970.

193**JACOB HENDRICUS MARIS (1837-1899)***Gathering fruits*

signed and dated 'J Maris ft 67' (lower right)

oil on panel

33 x 21 cm.

€40,000-60,000

\$44,000-65,000

PROVENANCE:

with Galerie A la Palette d'Or, Paris.

Mrs. Lawrence Robertson, Wemyss Bay, Scotland, by 1901.

Anonymous sale; Sotheby's Amsterdam, 26 October 1998, lot 245
(where erroneously dated 1861).with Kunsthandel Albrecht, Oosterbeek, were acquired by the
present owner.**EXHIBITED:**International exhibition, Glasgow, *Fine Art*, 1901, no. 1336, as:
Gathering Figs (on loan from Mrs. Lawrence Robertson, Wemyss
Bay, Scotland).

Photograph of the artist.

The talent of Jacob Maris was recognised commercially from an early age. It was an art dealer who recognised his exceptional skills, and secured him a place in the studio of Hubertus van Hove (1790-1880). Maris followed his teacher to Antwerp, where he lived – and exchanged ideas with – his brother Matthijs Maris (1839-1917) and Sir Lawrence Alma-Tadema (1836-1912). Thanks to the money Maris made in his early days, he was able to travel throughout Europe in 1861. This not only influenced and broadened the subject matter of his oeuvre, but also promoted the Maris name to a widespread group of interested buyers and collectors. This would help with his commercial success in Scotland and America as his career progressed. The present lot is an example of Jacob Maris' *Italiennes*, a painting showing Italian girls engaged in numerous kinds of activities. This genre of painting is typical for Maris during his time in Paris (1865-1871). Indeed, this work was painted in the midst of his time in Paris in 1867.

Generally, these depictions of Italian girls were made for the international gallery Goupil & Cie. The gallery encouraged both Maris as an artist and his depictions of *Italiennes* as they were popular with their foreign clientele. The provenance of the present lot underlines this work's international popularity; travelling from Paris, to Glasgow and to Oosterbeek in The Netherlands. The present lot is an example of Ernest Hébert's (1817-1908) influence on Maris' work. During his time in Paris, thanks to an introduction by Vincent van Gogh Snr, art dealer and uncle of the painter, Maris studied under Hébert, who travelled through Italy between 1840-1859. Partly due to Hébert's knowledge of Italy, Maris continued with his *Italiennes* and developed these scenes under Hébert's guidance. As depicted in the present lot, inspired by his masters, Maris started to include landscape backgrounds in his works of Italian girls. The light palette brings a relaxed atmosphere to the composition, whilst the elegant stance of the girl, the simple movement of water and the glint of reflected light on the side of the girl's jar shows how Maris was dedicated not only to the model, but the composition as a whole.





194

JAN HENDRIK WEISSENBRUCH (1824-1903)

Minding the flock (recto); and sheep in a wooded pasture (verso)

signed 'JH Weissenbruch f.' (lower left)

chalk, watercolour and gouache on paper
310 x 585 mm.

€5,000-7,000



194 (verso)

195

JOHAN HENDRIK VAN MASTENBROEK (1875-1945)

A cloudy sky on the river Amstel, Amsterdam

signed and dated 'JH van Mastenbroek 1909' (lower right); and signed again on a label (attached to the stretcher)

oil on canvas

22.5 x 31.5 cm

Painted in 1909.

€4,000-6,000

\$4,400-6,500

PROVENANCE:

with The Watson Art Galleries, Montreal.



196

PHILIP SADÉE (1837-1904)

The departing fleet

signed 'Ph. Sadée. ft.' (lower right)
oil on canvas
50.5 x 70.5 cm.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

By descent in the family of the present owner since 1920s.



197

JOHAN BARTHOLD JONGKIND (1819-1891)

Jeune femme à l'ombrelle, Paris

signed, dated and inscribed 'à mon ami Prouha/Jongkind 1855' (lower left)
oil on canvas
41 x 26.5 cm.

€7,000-10,000

\$7,700-11,000

PROVENANCE:

Gifted by the artist to Mr. Pierre-Bernard Prouha (1822-1888), Paris
with Mr. Jos Hessel, Paris.

Collection Favre-Thierrens, Paris, by 1963.

Anonymous sale; Sotheby's, Paris, 21 June 2012, lot 133, where acquired by the present owner.

EXHIBITED:

EXHIBITED:
Paris, Galerie Alfred Daber, *Jongkind, peintures et aquarelles*, 11 May-4 June 1960, no. 3.
Honfleur, Le Grenier à Sel, *J.B. Jongkind*, no. 4, 21 July-31 August 1963.

LITERATURE:

Victorine Hefting, *Jongkind, sa vie, son oeuvre, son époque*, Paris, 1975, p. 102, no. 137, as: L'ombrelle, Paris.
Adolphe Stein, *Jongkind, catalogue critique de l'oeuvre, peintures*, Tome I (éditions Brame et Lorenceau), Paris, 2003, p. 107, no. 51, as: Jeune femme a l'ombrelle, Paris.

The sculptor Pierre-Bernard Prouha befriended Jongkind in Paris, he also made a bust of Jongkind which is in the collection of the Musée Hector Berlioz in Côte Saint-André.



198

HENDRIK WILLEM MESDAG (1831-1915)

Bomschuiten setting out off Scheveningen

signed 'HW Mesdag' (lower right)

oil on canvas

51.5 x 40.5 cm.

€25,000-35,000

\$28,000-38,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 9 April 1987, lot 31, where acquired by the family of the present owners.



199

ISAAC ISRAELS (1865-1934)

An elegant company resting under trees, Paris

signed 'Isaac Israels' (lower right)

chalk, watercolour and gouache on paper

315 x 405 mm.

€8,000-12,000

200

GEORGE HENDRIK BREITNER (1857-1923)

French cuirassiers, Paris

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

oil on canvas

55 x 65 cm.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

with Kunsthandel M.L. de Boer, Amsterdam, where acquired as a gift to the family of the present owner, *circa* 1975.

PROVENANCE:

Anonymous sale; Lempertz, Cologne, 17 November 2012, lot 1566, where acquired by the present owner.



201

JAN HOYNCK VAN PAPENDRECHT (1858-1933)

Marines aboard the Zr. Ms. artillery command ship 'Het Loo'

signed and dated 'J. Hoynck v. Papendrecht 1887' (lower right)

oil on canvas

60 x 100 cm.

€7,000-10,000

\$7,700-11,000

PROVENANCE:

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

Hoynck van Papendrecht was one of the leading artists in portraying the minutia of everyday military life in the 19th Century. The present lot depicts Marines on board of the Zr. Ms. Artillery command ship 'Het Loo'. 'Het Loo' used to be a steamboat of the third order, but had its interior removed to incorporate lodging and classrooms for sailors and Mariners around 1889-1894. Prior to the alterations, the ship had made long journeys to the Dutch East Indies to transport troops and victuals between Amboin, Hatusua and Temate. The command ship 'Het Loo' is depicted in other works by Hoynck van Papendrecht such as *Schijfschieten aan boord van Zr. Ms. Artillerie-instructieschip 'Het Loo'*, with which Hoynck van Papendrecht made his débüt in 1884 at the 'Tentoonstelling van Levende Meesters' in Amsterdam. At the time, the work was sold for Dfl. 1.200. In the present lot we can see the Marines in the hull of the ship doing their day-to-day chores and mending their clothes. The cooler palette re-creates the intimacy of the small rooms below deck.



1202

ISAAC ISRAELS (1865-1934)

Girl in blue with a doll

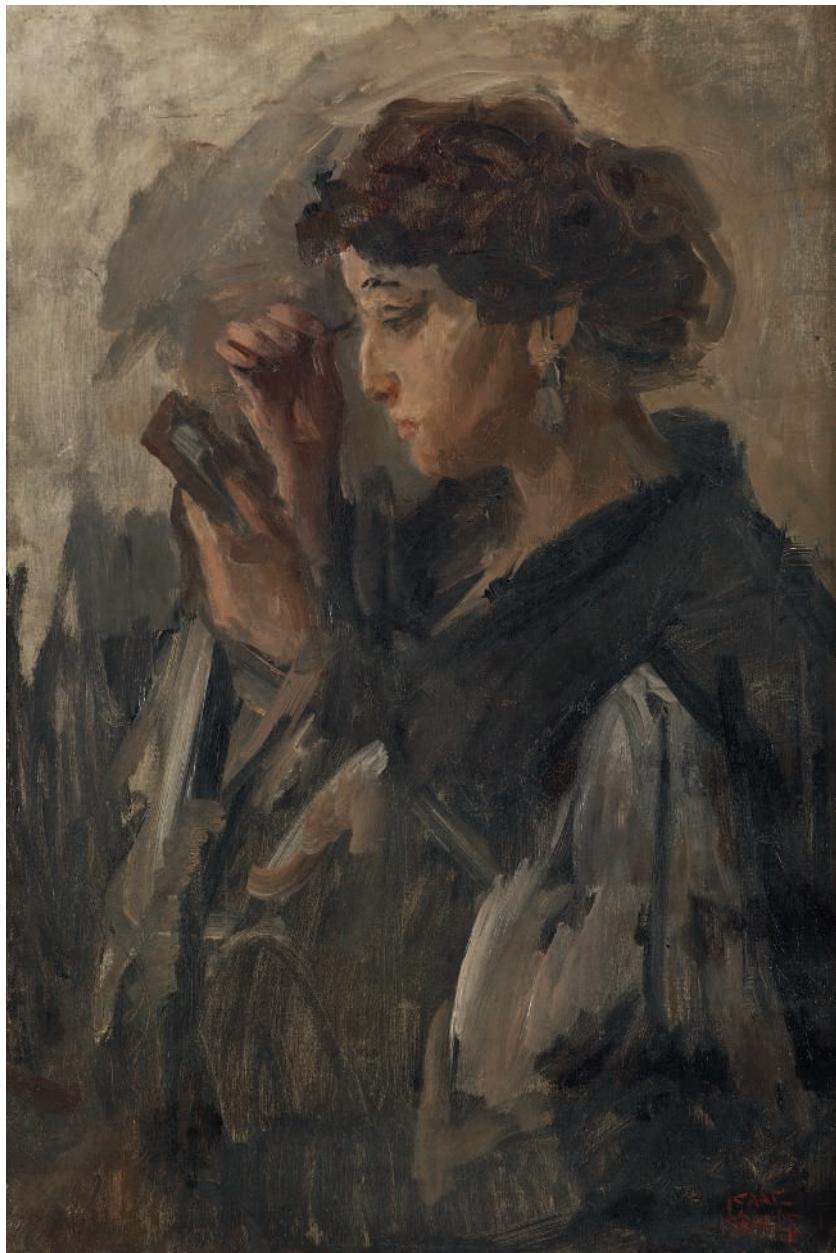
signed 'Isaac / Israels' (lower right, scratched)

oil on canvas

60.5 x 39.5 cm.

€15,000-25,000

\$17,000-27,000



203

ISAAC ISRAELS (1865-1934)

Toilet maken: preparing her make-up

signed 'Isaac / Israels' (lower right); and inscribed with title (on the stretcher)

oil on canvas

70 x 47.5 cm.

Painted *circa* 1915.

€20,000-30,000

\$22,000-33,000

PROVENANCE:

Mr. J.M.P. Glerum, Amsterdam; his sale, Mak van Waay, Amsterdam, 26 September 1933, lot 79 (Dfl. 65).

Mr. N.J. van der Linden, Netherlands, by 1933.

Acquired by the family of the present owners *circa* 1950.

EXHIBITED:

The Hague, Kunsthandel van Voorst van Beest Gallery, *The Sunny World of a Hague Cosmopolitan*, 1991.

LITERATURE:

Jacob H. Reisel, *Isaac Israels, Portret van een Hollands Impressionist*, Amsterdam, 1967, p. 84, as: Make-up.

Dolf Welling, *Isaac Israels, The Sunny World of a Hague Cosmopolitan*, The Hague, 1991, p. 47, as: Make-Up (where dated 1915).

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204

ISAAC ISRAELS (1865-1934)

Spring flowers in a wicker basket

signed 'Isaac / Israels' (lower right)

oil on canvas

101 x 91 cm.

Painted *circa* 1920s.

€80,000-120,000

\$88,000-130,000

PROVENANCE:

Anonymous sale; Mak van Waay, Amsterdam, 17 October 1972, lot 199.

Anonymous sale; Christie's, Amsterdam, 26 October 1999, lot 223, where acquired by the present owner.



fig 1. Isaac Israels, *Flower-girl on the beach*, ca. 1920-1923, oil on canvas, 76.5 x 56.5 cm., sold in these rooms, 20 October 1994, lot 394.



fig 2. Isaac Israels, *Flowers in basket*, ca. 1920, oil on canvas, 50x53cm. (Kröller-Müller Museum, Otterlo).

After having spent a year in the Dutch Indies between 1921 and 1922, Isaac Israels returned to The Hague in 1923. A zealous adventurer, the artist continued travelling abroad, visiting Switzerland, Italy and France on various occasions between 1924 and 1934. Despite this apparently mondaine life-style, Isaac's daily activities were characterised by a strict routine, with the artist venturing out to town and to the boulevard of Scheveningen at set times. He must thus have been reasonably surprised when a flower seller from Rijnsburg with a full basket of brightly colored tulips and daffodils rang at his house around 1924. Primarily known for his dynamic impressions of people and not particularly for his still lifes, the artist was probably struck by the fleeting beauty of the fresh bunches of flowers and immediately cried out: 'Wat kost die hele mand!' (see: *De Rijnsburger*, 3 April 1989). It has been suggested that Isaac also requested the flower seller, identified by his son Wim as being Dirk van Egmond, to return the next day to exchange the eventual withered ones. Israels herewith transformed a typical everyday life phenomenon into a monumental testimony to his time and bestowed it with a Mediterranean flair by placing the flowers in a golden light that brings to mind his work from Italy and the South of France.

Isaac eventually painted the motif of the *Rijnsburger bloemenmand* on at least six occasions, applying variations to the colour of the flowers, the shape and the quantity of the baskets. Composition-wise the present lot stands out due to the abundance and variety of depicted flowers.

Please compare this lot to a similar painting in the collection of the Kröller Müller Museum, Otterlo (fig. 2).



1205

JOHAN BARTHOLD JONGKIND (1819-1891)

La route près de Rotterdam, effet de pluie

signed and dated 'Jongkind. 68' (lower left)

oil on canvas

25 x 33 cm.

€40,000-60,000

\$44,000-65,000

PROVENANCE:

with Galerie Raphaels Gérard, Paris.

Théophile Bascle, Bordeaux; his sale, Hôtel Drouot, Paris, 12-14

April 1883, lot 107.

Dr. Victor Simon, Paris, by 1948.

with Galerie Schmit, Paris, February-March 1976.

Anonymous sale; Christie's, London, 26 November 2013, lot 1,

where acquired by the present owner.

EXHIBITED:

The Hague, Gemeentemuseum / Amsterdam, Stedelijk

Museum, *Johan Barthold Jongkind 1819-1891*, 3 July-15

November 1948, no. 39, as: De weg naar Rotterdam bij regen.

Paris, Musée de l'Orangerie, *Jongkind*, 1949, no. 20, as: Il fait du pluie.

Aix-en-Provence, Galerie Lucien Blanc, *Jongkind-Boudin*, 14

July-14 August 1958, no. 8.

LITERATURE:

A. Stein, *Jongkind: Catalogue critique de l'oeuvre - Peintures*,

Paris, Vol. I, 2003, p. 207, no. 483, as: La route près de

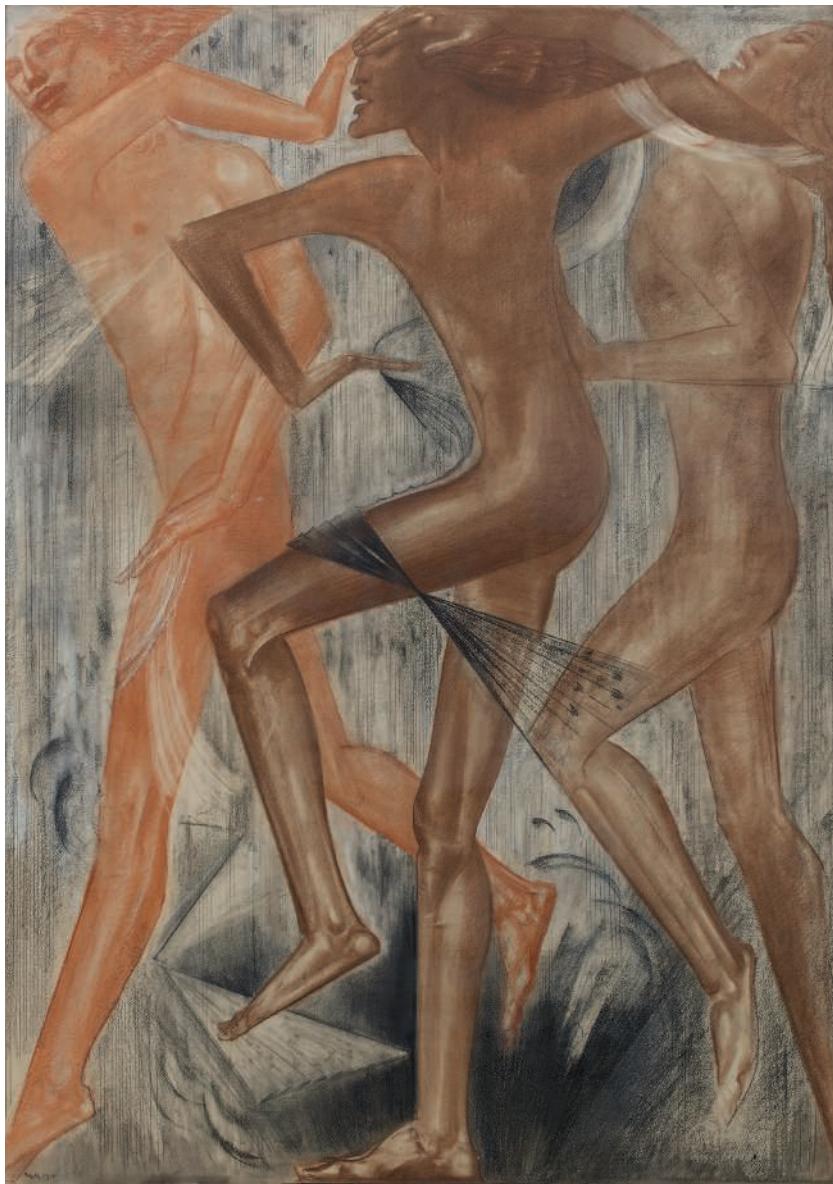
Rotterdam, effet de pluie.

As the artist grew up around Maassluis near the water, the boats and the damp climate of the Low Countries drew Jongkind and inspired him. The ever changing clouds and the fog covered landscape, the movement of ships and the changing of the seasons were a constant challenge and source of inspiration. Jongkind lived the largest part of his life in France, however he has also lived a couple of years in Rotterdam and visited his home country numerous times. The present lot dates from 1868. The period between 1860 and 1875 is considered to be the most important period in the artist's creative life. In colour, texture and atmosphere it includes every element of the renowned artist's creative hand.

In the period 1855-1860 the artist lived in Rotterdam and was said to have led a debauched life there. His work didn't suffer noticeably and through the French art dealer Martin his work found its way back to Paris. Martin would be instrumental in bringing the artist back to France. He organized an auction and ninety artists contributed work to raise funds for the return of their friend. At first Jongkind was hesitant to go back and was afraid of bad reviews and the criticism that had driven him away the first time. Martin took him in at first and later he met his companion, Josephine Fresser. She took care of him and provided him with the ideal circumstances for a productive artistic career. He chose his subjects on the banks of the Seine and in other picturesque old quarters of Paris, on the sea coast of Normandy and on the Dutch canals. Refused at the Salon of 1863, he joined in the Salon des Refusés, and made the acquaintance of Claude Monet. His rendering of atmosphere and his study of fleeting effects of light and reflections made him a pioneer of Impressionism. Though his oil pictures were not painted directly from nature, and are carefully arranged compositions, his drawings and watercolours were done out of doors.

He loved to sketch after nature and was drawn to water. Later on in his studio he would translate these preliminary drawings and first impressions into paint. The vivid depiction of the light's reflection on the water is one of Jongkind's biggest talents. The robust strokes of his brush and his subtle atmospherically colour palette were well appreciated by his colleagues. Along with Eugène Boudin (1824-1898), Jongkind was considered the most important precursor of the French Impressionist School. This particular lot shows a lot of Jongkind's qualities as an artist. The theme is rather traditional, a typical Dutch landscape with a polder and windmill, while his style is considered quite radical and came to be known as the pre-impressionistic style.



**206****WILLEM VAN KONIJNENBURG (1868-1943)***Rituele dans: a ritual dance*

signed with initials and dated '1918.' (lower left)
chalk and pastel on paper
1220 x 875 mm.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

Mr. G.F.H. Kooten-Kok, by 1935, The Hague.
Mr. G.F.H. Kooten-Kok jr., The Hague.
Mr. G. Oudshoorn, The Hague.
Mr. T. Bottema.
Anonymous sale; Christie's, Amsterdam, 7 December 1994, lot 246.
Justin Schiller and Dennis David, New York; their sale, Sotheby's, Amsterdam, 5 February 2008, lot 255, where acquired by the present owner.

EXHIBITED:

The Hague, Pulchri Studio, *42e tentoonstelling van teekingen, beeldhouwwerken, enz.*, September-October 1919, no. 41.
Amsterdam, Maatschappij Arti & Amicitiae, *H.P. Berlage, W.A. van Konijnenburg en R.W. Roland Holst*, 8-29 November 1922, no. 8.
The Hague, Pulchri Studio, *Eeretentoonstelling Willem van Konijnenburg*, February 1928, no. 36.
Amsterdam, Stedelijk Museum / Amsterdamsch Historisch Museum, 1935, no.133 (on loan, where erroneously titled *Dans der Jonkheid*).
Utrecht, Centraal Museum / Assen, Drents Museum, *Willem van Konijnenburg: 1868-1943*, 26 October 1990-11 February 1991, no. 128.

LITERATURE:

A. Plasschaert, *Willem van Konijnenburg, Wendingen 1 en 2*, 1921.
H. de Boer (e.a.), *Willem van Konijnenburg, schilderijen en tekeningen in de verzameling G.F.H. van Kooten Kok*, Vol. II, The Hague, 1929, pp. 137-139.
Mieke Rijnders, *Willem van Konijnenburg 1868-1942*, The Hague, 1990, pp. 104-105, no. 128.
Mieke Rijnders, *Willem van Konijnenburg; Leonardo van de lage Landen*, Zwolle, 2008, pp. 156, 157, 175, 312, no. 142.



207

WILLEM WITSEN (1860-1923)

Carriages at the Victoria Embankment, London

signed 'Willem Witsen' (lower right)
chalk, watercolour and gouache on paper
485 x 680 mm.

Executed *circa* 1890.

€15,000-25,000

\$17,000-27,000

PROVENANCE:

with Kunsthandel E.J. van Wisselingh, Amsterdam, 1910.

Mrs. I. Insinger, Bilthoven.

(Possibly) Acquired from the above and thence by descent to the present owner.

EXHIBITED:

The Hague, Pulchri Studio / Amsterdam, E. J. van Wisselingh, 10e Tentoontelling van schilderijen en aquarellen door J. Akkeringa, M. Bauer, G.H. Breitner, G.W. Dijsselhof, W. Witsen en W. de Zwart, en eenige oudere Hollandsche en Fransche meesters benevens van toegepaste kunst door T. Nieuwenhuis, 20 June-21 July 1912, nr. 54, as: Londen.

LITERATURE:

H.P. Bremmer, *Moderne Kunstwerken*, Amsterdam, 1910, 8, IV, no. 25, as: Stationeerende cabs.
J.F. Heijbroek, 'Impressies uit de 'reuzestad'. Het verblijf van Willem Witsen in Londen (1888-1891)', in: *Liber Amicorum A.G. van der Steur*, Haarlem, 1988, pp. 80-81 (no. 18 and preliminary study no. 16).
J.F. Heijbroek, E.L. Wouthuysen, *Portret van een kunsthandel. De firma Van Wisselingh en zijn compagnon 1838-heden*, Zwolle/Amsterdam 1999, p. 88.

Witsen visited London between October 1888 and January 1891. During this period he made many sketches which he would use later in his career. His experiments with depicting dramatic yet ethereal light in his townscapes were clearly influenced by James Abbott McNeill Whistler (1834-1903). He loved to paint monumental architecture, like the Waterloo Bridge and Charing Cross Bridge, as well as urban renewals like Trafalgar Square and the Victoria Embankment. He also made a series of carriages, with modern gaslights at night or in a foggy environment when the smog engulfed the city. Witsen shows modern urban life, crowded and constantly in motion, which stagnates for a moment in the carriages that are waiting for passengers to board. A preliminary study for the present work and an etching with a similar composition is in the collection of the Rijksprentenkabinet, Amsterdam (inv.nr. RPT196420921 and inv.nr. B.61).

We kindly thank Mr. J.F. Heijbroek for his kind help with cataloguing the present lot.



Jubileumtentoonstelling organised by Kunsthandel E.J. van Wisselingh & Co. in Pulchri Studio, The Hague, June-July 1912.

208**ISAAC ISRAELS (1865-1934)***In the dressing room of the Ballet School, London*

signed 'Isaac/Israels' (lower right)

oil on canvas

91 x 71.5 cm.

Painted *circa* 1913-1914.

€80,000-120,000

\$88,000-130,000

PROVENANCE:

with Kunsthandel Frans Buffa & Zonen, Amsterdam.

(Possibly) the artist's estate sale; Frederik Muller, Amsterdam, 1935, where acquired by the family of the present owner.

EXHIBITED:Amsterdam, *Arti et Amicitiae, Isaac Israels*, 22 February-23

March 1930, no. 48, as: Kleedkamer.

LITERATURE:Anna Wagner, *Isaac Israels*, Venlo, 1985, p. 91, no. 107, as:

Kleedkamer, London (where dated 1913).

Dolf Welling, *Isaac Israels: The Sunny World of a Hague**Cosmopolitan*, The Hague, 1991, p. 44, as: Dressingroom in the Ballet School, London (where dated 1913-1914).

After Isaac Israels left Paris, he travelled extensively throughout Europe during the 1910-1920s, although he did consider The Netherlands an excellent place to work because: '(...) nothing ever happens here and there is no distraction like in Paris.' (see: Anna Wagner, *Isaac Israels*, Rotterdam, 1967, p. 49). At the outbreak of the First World War he was living in London, where he found new subjects in horse-riding at Rotten Row and in ballerinas and boxers. The present lot was painted in this period and can be dated *circa* 1913-1914 and was made during the first few months he lived in London. It was painted on one of the many occasions that the artist sat backstage in the Ballet School where he made a series of paintings and watercolours. The world of entertainment, which he had been drawn to as a young boy, held a fascination for him. He was always interested by the world of theatre and its glitter and glamour. He was also fond of painting backstage, creating studies of, although unwilling to pose, like the girl in pink in the present painting.

The present lot is a beautifully representative painting and fine example of the artist ability to capture the dramatic and overwhelming atmosphere of the preparations for the Ballet lessons in a London Ballet school. Isaac has chosen a moment of great elegance and vivacity. His mature painterly style was fully developed during his Parisian years and captivated by the dynamism of London city he clearly conveys his enthusiasm in his lively canvasses from this period. The brushstrokes are bold and steadfast yet appear to vibrate with energy just like the subject matter. The spectator is drawn in by the ease and the fast pace of the brushwork, leaving the eye to interpret and enjoy a spectacle of colour by this master of Dutch Impressionism.

Israels retained his engagement with modern society up to the last years of his life, always rendering the magic of light, movement and colour to canvas. He returned to Holland for the duration of the war, living alternately in The Hague, Amsterdam and Scheveningen, where he worked primarily as a portrait painter. Amongst his sitters was Magaretha Gertrud Zelle, better known as Mata Hari, Johanna van Gogh-Bonger and the feminist physician Aletta Jacobs, although he also portrayed ordinary subjects such as girls in the street and telephone operators. Following the war, Israels visited d Paris, Copenhagen, Stockholm and he returned to London.



Isaac Israels, *Ballet School, London*, 1913-1914, oil on canvas, 55 x 74 cm. (Private Collection).





209

EUGÈNE GALIEN-LALOUE (1854-1941)

A busy day on the quay Mégisserie with the Sarah-Bernhardt Theater, Paris

signed 'E. Galien Laloue' (lower left)
pencil, watercolour and gouache on paper
185 x 310 mm.

€7,000-10,000

\$7,700-11,000

PROVENANCE:

Acquired by the father of the present owner *circa* 1950.

λ210

LOUIS SOONIUS (1883-1956)

Children playing on the beach

signed and dated 'Louis. Soonius. / 1919.' (lower right)
oil on board
27 x 35 cm.

€4,000-6,000

\$4,400-6,500



211

JOSEPH FAVEROT (1862-1915)

Circus artists, Montmartre, Paris

signed 'Faverot.' (lower right)

oil on canvas

161 x 174.5 cm.

€4,000-6,000

\$4,400-6,500

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 6 December 2000, lot 317, where acquired by the present owner.

λ212

HENDRIK JAN WOLTER (1873-1952)

*A view of the Amstel seen from the artist's studio,
Amsterdam (recto); muurhuizen, Amersfoort (verso)*

signed and dated 'H. J. Wolter '21' (lower right)

oil on canvas

86 x 100 cm.

€50,000-70,000

\$55,000-76,000

PROVENANCE:

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



Reverse of the painting



Hendrik Jan Wolter, *A view on the Amstel, Amsterdam*,
oil on canvas, 60.5x73 cm., sold in these rooms,
26 November 2014, lot 292 (€85.500).

The present lot depicts one of Hendrik Jan Wolter's famous 'Amstel views'. In 1914 Wolter moved from Laren to Amsterdam where he was immediately enchanted by the beauty of his new view. His studio on the third floor of Amsteldijk 47 gave a clear sight on the bridge to the Ceintuurbaan and the imposing buildings of the Amstel Hotel and Royal Theatre Carré. He made several views on the Amstel on different times during the day and though his subject and composition did not change, the shifting play of light in all its colours captivated the artist time and again. Wolter relied heavily on French impressionists painters like Camille Pissarro (1830-1903) and Claude Monet (1840-1926), whose main focus also was the beauty of ever changing light.

The atmospherically views are created at the height of Wolter's impressionist period and are characterised by the hazy impression of the river and the modern world around it. The 'Amstel' series holds different moods and range from stormy clouds to peaceful sunsets. The present lot depicts a radiant evening sun painted in violet and blue. The fresh lightness and vivacity in which Wolter painted this sunset once again remembers to his French colleagues who played with light and its fluidness in a setting of a fast developing city. This Amstel view is a splendid testimony of Wolter's fascination for the continuous change of light and colour.

Although unfinished, but quite typical of Wolter, the back side of the canvas was used to paint a row of houses in Amersfoort, which is another interesting feature of this lot.





!213

CORNELIS VREEDENBURGH (1880-1946)

A tranquil morning along a river

signed 'C. Vreedenburgh.' (lower right)
oil on canvas
38 x 60.5 cm.

€4,000-6,000

\$4,400-6,500

PROVENANCE:

with Johnson Art Galleries Limited, Montreal, by 1929, where acquired by the family of the present owner.

214

CORNELIS VREEDENBURGH (1880-1946)

October morgen: the Ridderzaal in The Hague

signed 'C. Vreedenburgh.' (lower right); and signed again and inscribed with title (on a label attached to the stretcher)
oil on canvas
60.5 x 90.5 cm.

€3,000-5,000

\$3,300-5,500

PROVENANCE:

with W.H. Patterson Fine Arts, London.
Anonymous sale; Sotheby's, Amsterdam, 11 April 1995, lot 21, where acquired by the present owner.



215

HENDRIK JAN WOLTER (1873-1952)

Rue du haut pavé, Paris

signed 'H.J. Wolter' (lower right); and inscribed with title 'Rue. du. haut. pavé'
(lower left)

oil on canvas

54.5 x 66 cm.

Painted *circa* 1920-1925.

€7,000-10,000

\$7,700-11,000

PROVENANCE:

with Kunsthandel Gescher & Kemper, The Hague, 1958, where acquired by the family of the present owner.



Photograph of the Rue du haut Pavé, Paris, 1913.

216 No Lot

ISAAC ISRAELS (1865-1934)

Jardin du Luxembourg: jour d'été à Paris

signed 'Isaac/Israels' (lower right)

oil on canvas

46 x 55 cm.

Painted *circa* 1910-1912.

€40,000-60,000

\$44,000-65,000

PROVENANCE:

Anonymous sale; A. Mak, Dordrecht, 12 March 1918, lot 22, as:

Jardin du Luxembourg.

with Kunsthandel P.B. van Voorst van Beest, The Hague, by 1991.

Anonymous sale; Christie's, Amsterdam, 29 April 2003, lot 181, where acquired by the present owner.

LITERATURE:

Dolf Welling, *Isaac Israels: The sunny World of a Hague**Cosmopolitan*, The Hague, 1991, p. 77, as: Terrace, Paris.

Photograph of the Jardin du Luxembourg, Paris, circa 1910.

In June 1903 Isaac Israels left Amsterdam for Paris where he was introduced to the important fashion-house Paquin. Paris was the browsing centre where artists found inspiration in the various kinds of leisure like cafés, cabarets, theatres and parks. After a summer of exploring Israels decided to stay in Paris, where he lived for the following ten years. Israels 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 Bois de Boulogne, Parc Monceau and Jardin du Luxembourg, but also on the Champs Elysées, on the Place Vendôme and in the café-chantants like the Moulin Rouge and the Moulin de la Galette. The present lot is a typical example of Israels mature painterly style, which fully developed during his Parisian years, where he painted this canvas between 1910 and 1912.





λ218

WILLY SLUITER (1873-1949)

The knock-out

signed, dated and inscribed 'Joe Beckett vs Tommy Burns / London 16 July 1920 / Willy Sluiter' (lower right)
chalk, pastel and gouache on paper
610 x 745 mm.

€5,000-7,000

\$5,500-7,600

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 9 December 1992, lot 111, where acquired by the present owner.

λ219

WILLY SLUITER (1873-1949)

Joe Beckett, the champion boxer

signed, dated and inscribed 'Joe Beckett champion-boxer / of the British Empire / London 16 July 1920 / Willy Sluiter' (lower left)
chalk, pastel and gouache on paper
610 x 745 mm.

€5,000-7,000

\$5,500-7,600

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 9 December 1992, lot 156, where acquired by the present owner.



λ220

WILLY SLUITER (1873-1949)

A jumping jockey

signed 'Willy Sluiter-' (lower right)
oil on canvas
100 x 80 cm.

€15,000-25,000

\$17,000-27,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 17 October 2006, lot 139, where acquired by the present owner.

EXHIBITED:

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

λ221

EDGAR FERNHOUT (1912-1974)

Zee (ochtend)

signed and dated 'Fernhout '59' (lower left); signed, titled and dated '-zee (ochtend)- Edgar Fernhout 1959' (on the reverse)
oil on canvas
80 x 80 cm.
Painted in 1959.

€30,000-50,000

\$33,000-55,000

PROVENANCE:

with Kunstzaal Magdalena Sothmann, Amsterdam.
J.R. Voûte, The Hague.
Private collection, The Hague.

EXHIBITED:

Amsterdam, Kunstzaal Magdalena Sothmann, *Expositie, Schilderijen van Fernhout*, 10 October-31 October 1959, no. 6.
Amsterdam, Stedelijk Museum, *Edgar Fernhout*, 20 January-11 March 1990, no. 263.
Utrecht, Centraal Museum, *Vier Generaties. Een eeuw lang de kunstenaarsfamilie Toorop/Fernhout*, 20 October-3 February 2002, no. 88.
Arnhem, Museum voor Moderne Kunst, 'De sprong is nu gemaakt' - *Edgar Fernhout modernist*, 14 November 2009-14 February 2010, no. 263.

The present lot is one of the serene seascapes Fernhout made between 1957 and 1959. Within these seascape paintings one can see the transition from realism to abstraction the artist gradually made. Little by little the motif disappears in the rhythm of the brushstrokes.

In the first few seascapes the line between the sea and the sky is still very clear. With short vertical brushstrokes next to each other, he creates long vertical lines that depict the moving waves. In these paintings Fernhout uses a lot of white that represents the crest. For the sky he used a light blue background with a few clouds that are made out of loosely placed white touches.

In the present painting Fernhout is already somewhat more abstract. The lines between the grey and beige sandy beach, the quiet blue green sea and the light blue cloudy sky are much more blurred than in the earlier seascapes. Fernhout almost didn't use any short vertical brushstrokes anymore and all the thick horizontal lines overlap each other. Altogether this gives the painting a serene appearance, also because the horizon is on the exact horizontal middle axis of the canvas, dividing the painting in two halves of the same size. In this painting one can see an important change in Fernhout's oeuvre: the former realistic forms dissolve in abstract, but powerful brushstrokes.





PROPERTY OF AN IMPORTANT COLLECTOR

222

GEER VAN VELDE (1898-1977)

Composition

signed with initials 'GvV' (lower right)

oil on canvas

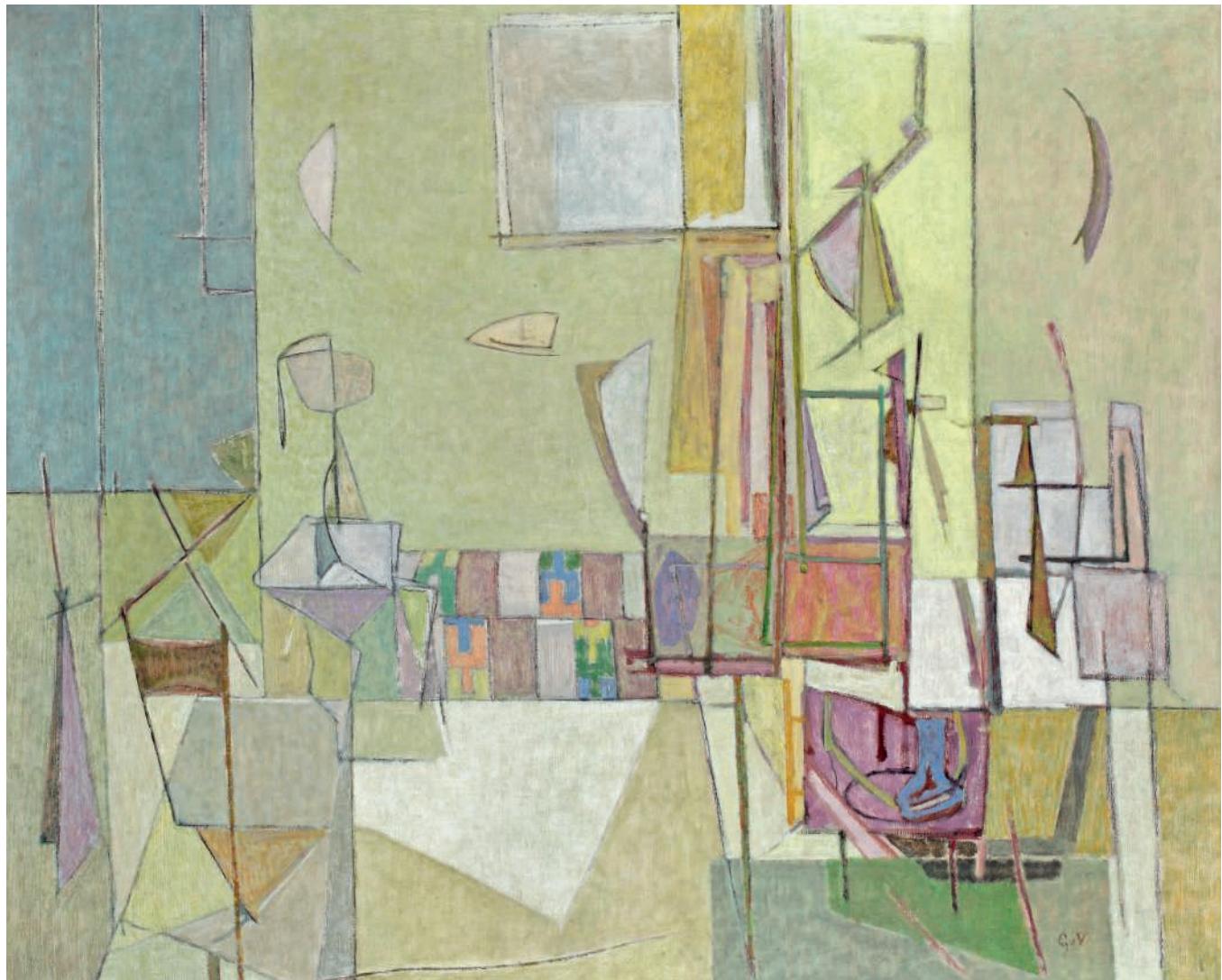
100 x 80 cm.

Painted *circa* 1947-1950.

€20,000-30,000

\$22,000-33,000

This work will be included in the forthcoming Geer van Velde catalogue raisonné currently being prepared by Pierre François Moget.



PROPERTY OF AN IMPORTANT COLLECTOR

223

GEER VAN VELDE (1898-1977)

Composition

signed with initials 'GvV' (lower right)

oil on canvas

130 x 161 cm.

Painted in 1950.

€25,000-35,000

\$28,000-38,000

PROVENANCE:

Collection Pillement, Paris.

Anonymous sale; Christie's, Amsterdam, 26 May 1993, lot 301.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming Geer van Velde catalogue raisonné currently being prepared by Pierre François Moget.



λ224

GUY VANDENBRANDEN (1926-2014)

Composition

signed, titled and dated 'Guy Vandenbranden

composition 1958' (on the stretcher)

oil on canvas

80 x 55 cm.

Painted in 1958.

€3,000-5,000

\$3,300-5,500

PROVENANCE:

with Galleria Pater, Milan, where acquired by the previous owner in 1959.

Thence by descent to the present owner.

EXHIBITED:

Milan, Galleria Pater, *Vandenbranden/Van Hoeydonck*, 1959.



λ225

GUY VANDENBRANDEN (1926-2014)

Untitled

signed and dated 'Guy Vandenbranden 1959' (on the reverse)

oil on canvas

100 x 80.5 cm.

Painted in 1959.

€4,000-6,000

\$4,400-6,500

PROVENANCE:

with Galleria Pater, Milan, where acquired by the previous owner in 1959.

Thence by descent to the present owner.

EXHIBITED:

Milan, Galleria Pater, *Vandenbranden/Van Hoeydonck*, 1959.

226

JOOST BALJEU (1925-1991)

Paris V

signed and dated 'Baljeu. 1955' (lower right)

oil on canvas

40 x 50.5 cm.

Painted in 1955.

€6,000-8,000

\$6,600-8,700

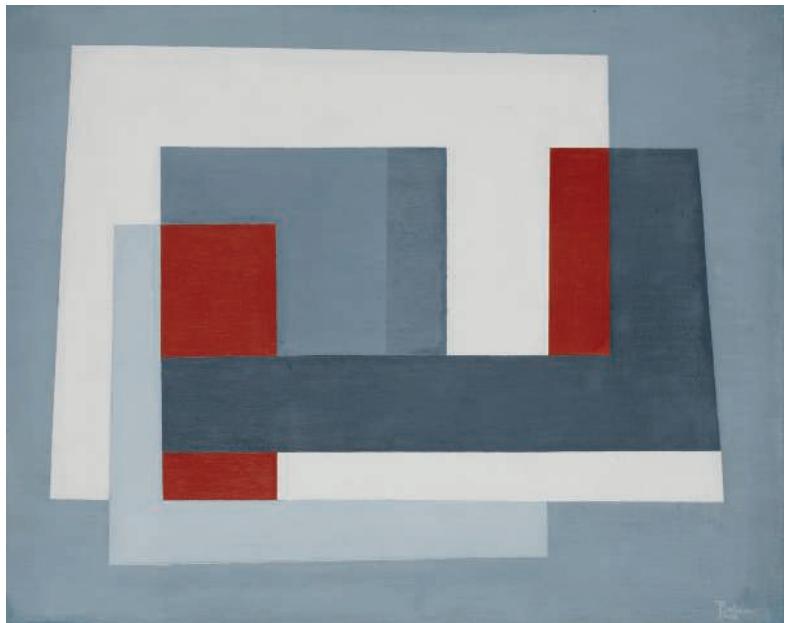
PROVENANCE:

with Klasema Art, Wouwse Plantage, 2008, where acquired by the present owner.

EXHIBITED:

London, Annely Juda Fine Art Gallery, *Joost Baljeu: Twenty Years in Retrospect*, 6 August-7 September 1975, no. 5.

The Hague, Gemeentemuseum, *Joost Baljeu*, 13 December 1975-14 February 1976, no. 5 (illustrated).



227

JOOST BALJEU (1925-1991)

Untitled

signed and dated 'J. Baljeu. 1953.' (lower left)

oil on canvas

80.5 x 60 cm.

Painted in 1953.

€5,000-7,000

\$5,500-7,600

PROVENANCE:

with Klasema Art, Wouwse Plantage, 2008, where acquired by the present owner.



λ228**ADRIANUS JOHANNES GROOTENS (1864-1957)***Cubist still life*

signed with monogram (lower left)

oil on canvas

83 x 57 cm.

Painted *circa* 1917.

€10,000-15,000

\$11,000-16,000

EXHIBITED:The Hague, Gemeentemuseum, *Piet Mondriaan en Bart van der Leck. De uitvinding van een nieuwe kunst*, 21 February-21 May 2017.

In 1901-1902 the landscape painter A.J. ('Tom') Grootens took the young Theo van Doesburg under his wing and gave him his first painting lessons. At that time, both teacher and pupil were inspired by the style of the Amsterdam Impressionists such as George Hendrik Breitner. A few years later, in 1906, Grootens moved to the city of Haarlem and could follow the developments of his former pupil by reading Van Doesburg's articles and opinion pieces on the rapid developments in the arts in the early 1900s. In 1914, when Van Doesburg enrolled for military service, Grootens became a member of the Haarlem branch of the *Theosofische Vereniging*. As an artist, he was searching for a more modern expression, working towards more simple and stylized shapes, which he applied both in his graphic work as well as in his paintings and drawings. Other artists who were inspired by the ideas of theosophy, such as Erich Wichman and Janus de Winter, exhibited their works at an exhibition organised by the newly founded *Nieuwe Haarlemse Kunstkring* in 1915, providing further inspiration to Grootens.

In 1916, Van Doesburg and Grootens reconnected, as the former temporarily moved to Haarlem. Van Doesburg founded a new artist's society with Wichman and Louis Saalborn, called 'De Anderen'. Whilst looking for an exhibition space, Van Doesburg visited the gallery 'Kunstzalen d'Audretsch' in The Hague, where he saw a travelling exhibition from the collection of Herwarth Walden, gallery owner in Berlin and editor of the art magazine *Der Sturm*. The artist was impressed by the vibrant animal paintings of Franz Marc and the abstract still life of Emil Filla. Whilst reading *Der Sturm*, Van Doesburg learned that it was the French painter Paul Cézanne who was the founder of the new movement in the arts, especially when it comes to Cubism. All forms in the nature could be traced back to geometrical forms: the rectangle, the triangle, the square, the circle, the cylinder and the cone.

Theo van Doesburg first applied his interpretation of the teachings of Cézanne in his *Composition I (Still Life)* from 1916 (see Els Hoek a.o., *Theo van Doesburg oeuvre catalogus*, Utrecht/Otterlo, 2000, no. 470), which he exhibited with 'De Anderen', where it was acquired by H.P. Bremmer, the art advisor of Hélène Kröller Müller (see illustration). In the same year, Van Doesburg painted a portrait of his former teacher Grootens, describing him as "my former teacher and now a student of mine." Grootens was fascinated by Van Doesburg's still lives based on Cézanne's techniques, which with their triangular compositions also answered to the theosophical idea of evolution. In his own work he experimented with colourful abstractions in oil and watercolour, using the triangular shapes and colourful circles, the latter inspired by the *disques simultanés* of Robert Delaunay. Three of these abstract experiments were exhibited at the first exhibition of the *De Sphinx*, an artist's society in Leiden, in 1917.

In July 1917, Grootens organized an exhibition of his work in the *Tijdingzaal* in his hometown Haarlem, showing the three works that were exhibited in Leiden, but also a painting which he described as a "somewhat cubistic still life" – which is very likely to be the present lot. If this still life is indeed the present lot, the painting must have been acquired at the exhibition itself or shortly after as no reference of the work has been found in later literature or exhibitions until the current exhibition celebrating 100 years of *De Stijl* in the Gemeentemuseum, The Hague.

Although Grootens had kept himself informed about the new *De Stijl* movement, he distanced himself from his former pupil Theo van Doesburg and fellow-*De Stijl* member Piet Mondrian, when the latter artists aimed for a total abstraction *circa* 1918.

We would like to thank Carole Denninger for her help in cataloguing this lot.



fig. 1. Theo van Doesburg, *Composition*, 1916 (Kröller-Müller Museum, Otterlo).



PROPERTY FROM THE FAMILY OF THE ARTIST

λ229

CÉSAR DOMELA (1900-1992)

Composition Néo-plastique No. 5K

with stencilled signature, date and inscription 'CESAR DOMELA PARIS 1926 HAUT HAUT', and signed and inscribed 'Restauré par moi-même printemps 1970 Domela' (on the reverse)
oil on canvas, in the artist's frame
55 x 74 cm.
Painted in 1926.

PROVENANCE:

Estate of the artist, thence by descent to the present owners.

EXHIBITED:

Düsseldorf, Kunsthalle, César Domela, Werke 1922-1972, 12 October-3 December 1972.

London, Annely Juda Fine Art Gallery, César Domela, 10 May-30 June 1973, no. 6 (erroneously titled '5B').

The Hague, Gemeentemuseum, César Domela, *schilderijen, reliëfs, beelden, grafiek, typografie, foto's*, 6 September-26 October 1980, no. 11 (illustrated p. 33).

Stuttgart, Württembergischer Kunstverein, *Van Gogh bis Cobra. Holländische Malerei 1880-1950*, 23 November 1980-18 January 1981.

Paris, Musée d'art moderne de la Ville de Paris/ Grenoble, Musée de Grenoble, *Domela 65 ans d'Abstraction*, 4 March-2 September 1987, no. 19 (illustrated p. 62).

Lugano, Museo Cantonale d'Arte, *Domela, La forma del equilibrio*, 16 September-26 November 2000.

New York, Leonard Hutton Galleries, César Domela, *Paintings, Sculptures, Reliefs and Gouaches*, 10 October-30 November 2002, no. 4 (illustrated p. 21).

Strasbourg, Musée d'Art moderne et contemporain de Strasbourg, *Cesar Domela, Typography, Photomontages and Reliefs*, 16 February-27 May 2007 (illustrated p. 30).

Dunkirk, Lieu d'Art et Action contemporaine, César Domela, *La vision tactile*, 6 May-21 September 2008 (illustrated p. 29).

Hanover, Sprengel Museum/The Hague, Gemeentemuseum, César Domela, 5 August 2007-6 April 2008, no. 14 (illustrated p. 28).

The Hague, Gemeentemuseum, *Parigi-stad van de Moderne Kunst, 1900-1960*, 15 October-29 January 2012.

LITERATURE-

J.M. Bonet, *César Domela exposition rétrospective oeuvres 1938-1986*, Paris, 2002, p. 11 (illustrated).
A. Clairot, *Catalogue raisonné de l’Oeuvre de César Domela-Nieuwenhuis*, Paris, 1978, no. 26 (illustrated p. 78).
H.I.C. Jaffé *Domela*, Paris 1980, no. 26 (illustrated p. 25).

'An artist belongs to his time,
whether he accepts its ideas or rebels against them.'

-CÉSAR DOMELA







César Domela, 1928

Created in 1926, a *Stijl* movement, C...
incredible ability to...
by his contemporaries...
transform them into...
of the key elements...
the sharp lines and...
primary colours that...
infused with a new...
expression and gr...

Domela first became...
twenty four, joining...
Berlin for Paris to...
reputation as a cer...
sculptor Henri La...
who kindly placed...
in the city. Shortly...
and gallerist Chris...
Doesburg, leaders...
advocated an aest...



César Domela, 1928.

Created in 1926, at the height of César Domela's engagement with the *De Stijl* movement, *Composition néo-plastique no. 5 K* demonstrates the artist's incredible ability to not only absorb the lessons and theories promoted by his contemporaries Piet Mondrian and Theo van Doesburg, but also transform them into his own unique style of painting. While adopting many of the key elements of the distinctive pictorial vocabulary of *De Stijl*, from the sharp lines and regular geometry of the shapes employed to the pure primary colours that fill the picture plane, the present work is also subtly infused with a number of elements that reflect Domela's distinct creative expression and growing confidence at this time.

Domela first became involved in the *De Stijl* group at the age of just twenty four, joining the movement as its youngest member. He had left Berlin for Paris towards the end of 1923, drawn to the French capital for its reputation as a centre for avant-garde art. Here, he reconnected with the sculptor Henri Laurens, whom he had known since he was a teenager and who kindly placed his studio at Domela's temporary disposal while he was in the city. Shortly after his arrival, Laurens, along with the influential editor and gallerist Christian Zervos, introduced Domela to Mondrian and Van Doesburg, leaders of the *De Stijl* movement. Founded in 1917, the group advocated an aesthetic and cultural revolution, one which would result

in a new unity between life and art that could counteract the senseless destruction and violence of the First World War. Their ambitions lay primarily in forging a new pictorial language independent from figurative representation, centred on universal principles: straight lines and squared angles, the vertical and the horizontal, primary colours (red, blue and yellow) and the bare basis (white, grey and black). Impressed with Domela's innovative experiments in abstraction, Mondrian and Van Doesburg invited him to join the *De Stijl* group, and soon included his work in their exhibitions, as well as reproducing several of his *Constructive Studies* in their periodical.

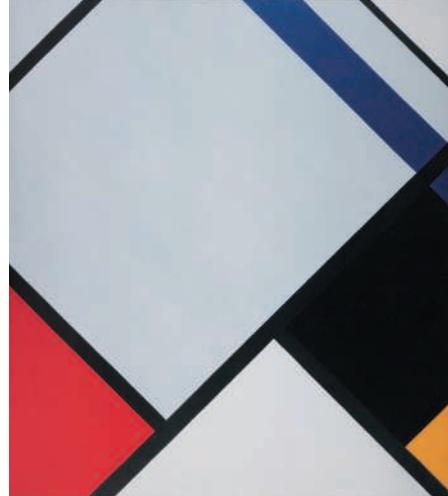
While Domela quickly adapted his style to the theories and compositional structures championed by the movement, his induction to *De Stijl* came at a critical juncture for the group, largely driven by Van Doesburg's development of 'Elementarism.' A variation on the traditional principals of neo-plasticism in which the diagonal played an essential role in the compositional structure of the painting, Elementarism opened up new avenues of creativity for Van Doesburg and the *De Stijl* artists. However, the introduction of the diagonal caused an irreparable rift between the group and Mondrian who, incensed by the deviation from the strict principals of his neo-plasticist theories, completely rejected the new



César Domela, *Composition néo-plastique no. 5 C*
© Collection Centraal Museum, Utrecht; acquired 1973.
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César Domela, *Composition néo-plastique no. 5 O*
© C/O Artists Rights Society (ARS) | Pictoright Amsterdam 2017.



César Domela, *Composition néo-plastique no. 5 N*
LWL-Museum für Kunst und Kultur (Westfälisches Landesmuseum). © C/O Artists Rights Society (ARS) | Pictoright Amsterdam 2017.

approach and severed his connection with *De Stijl*. Domela, in contrast, embraced Elementarism, and soon combined it with his own pictorial experiments to forge a new pathway in his art.

Indeed, while *Composition néo-plastique no. 5 K* clearly embraces the principles of Van Doesburg's Elementarist style, it also affirms Domela's determinedly independent approach. For example, although Van Doesburg's writings called for diagonals to be introduced to the picture plane at a strict forty-five degree angle, Domela instead resorted to a more instinctive compositional principle, incorporating subtle shifts in angle and line in each of his paintings to imbue them with an individual character.

Such variations add a vivid sense of movement to the rigorous geometric structure of the composition, creating the impression that the lines continue infinitely past the borders of the canvas. Discussing the creative drive that lay behind his abstract creations, Domela explained: 'I try to obtain command of all elements that give rise to the sensation of organization - linear 'movements', solidity, stability and balance. Then I attempt to hold tensions and empty areas together as closely as possible to find a fusion of opposites' (Domela, 'My Conception of Abstract Plastic Art,' in *Leonardo*, Vol. 2, No. 1, Jan 1969, p. 29).

During this period, Domela also began to play with colour in his paintings, deviating from the strict primary colour palette that defined early neo-plasticist works and instead introducing variations in tone and shade to further enhance the dynamism of his compositions. In the present work, one of the most noticeable instances of this is the navy lines of varying width that are used to demarcate the individual coloured sections of the composition, dividing the space of the canvas with their precise perpendicular lines. Replacing the dark black typical of earlier *De Stijl* works, these navy bands allowed Domela to explore a series of alternative colour relationships and interactions within the composition, and propose new avenues of progression for his art. In *Composition néo-plastique no. 5 K* Domela pushes these experiments even further, abandoning the dark lines completely in certain portions of the canvas, and allowing panels of pure colour to sit directly alongside one another in an effect that makes them appear to float independently within the composition. The slim band of red in the upper left corner of the composition, for example, appears imbued with a new sense of energy without its dark borders, cutting straight across the large white panel and dividing it in two as if it were moving across the canvas of its own volition. With such subtle additions and modifications, Domela introduces a distinct sense of dynamism and movement to his painting, extending the vocabulary of neo-plasticism in the process and pushing his abstract compositions to new realms of creativity.



λ230

FRITZ WINTER (1905-1976)

Untitled

signed and dated 'FWinter 64' (lower right)
watercolour on paper
69 x 49.5 cm.
Executed in 1964.

€3,000-5,000

\$3,300-5,500

PROVENANCE:

A gift from the artist to the previous owner, circa 1968.
Anonymous sale; Christie's, Amsterdam, 29 November
2005, lot 81, where acquired by the present owner.



λ231

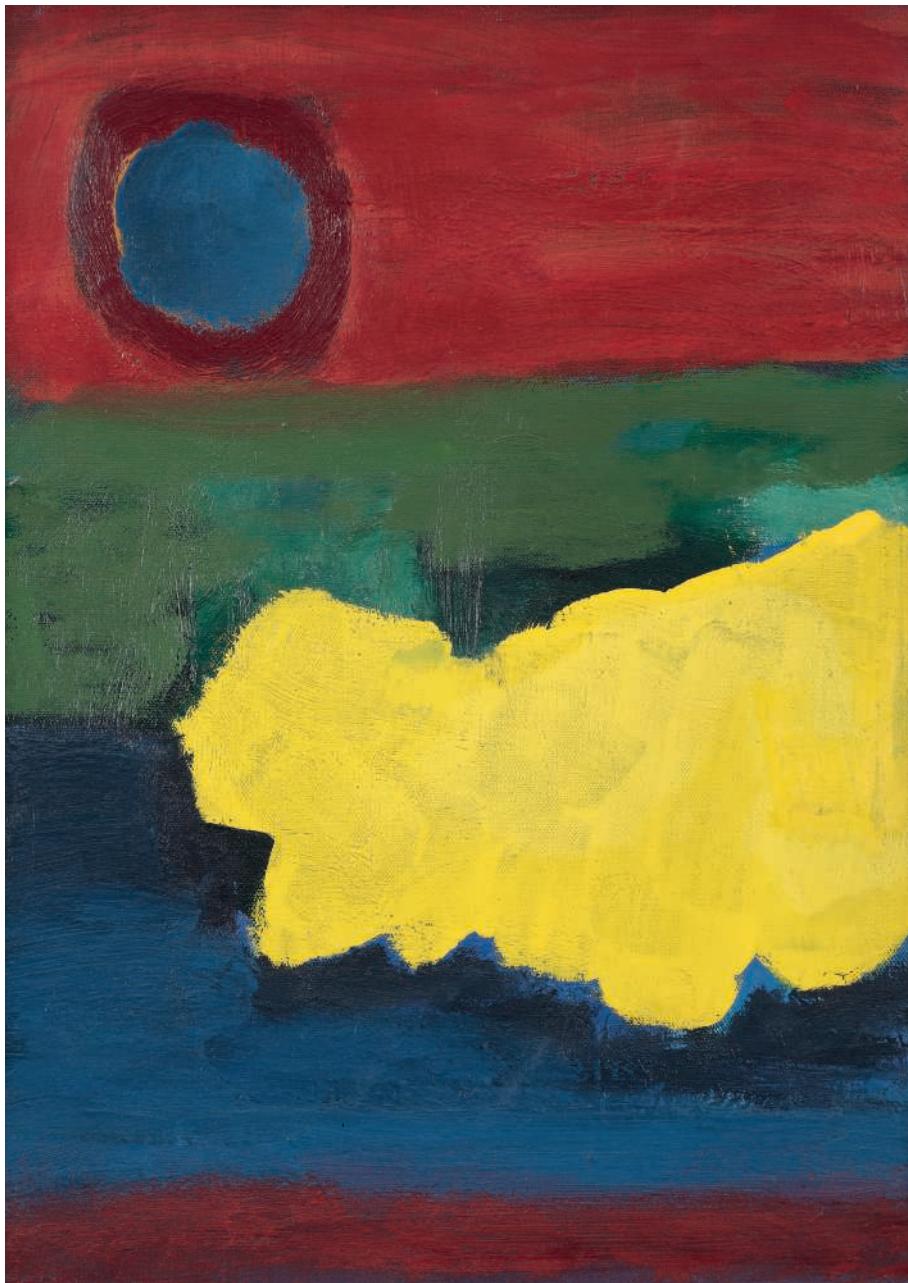
KLAUS FUSSMANN (B. 1938)

A still life with flowers

signed and dated '93' Fußmann' (lower right)
watercolour and gouache on cardboard
41.5 x 55.5 cm.
Executed in 1993.

€3,000-5,000

\$3,300-5,500



1232

GERRIT BENNER (1897-1981)

Untitled

signed 'Bnr' (on the reverse)
oil on canvas
70 x 50 cm.

€10,000-15,000

\$11,000-16,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 6 December 2000, lot 295, where
acquired by the present owner.



233

ARTHUR SEGAL (1875-1944)

Christ with Mary and angels

signed 'Segal' (lower left)

oil on burlap

69 x 89 cm.

Painted *circa* 1914-1915.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

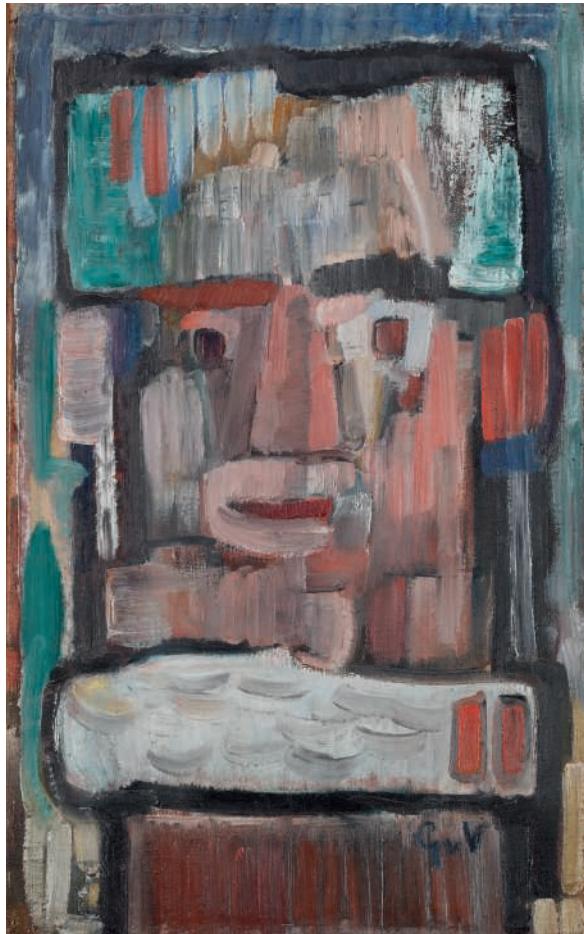
Bernhard Mayer, Ascona.

Thence by descent to the present owner.

In September 1914 Segal leaves Berlin to travel to Switzerland. He tries to find a town where he can come to rest and where he could settle with his family. Segal finds the town Ascona, a city where several artists have settled. The house of Segal becomes a meeting place for artists, like Hans Arp, Marianne von Werefkin, Alexej von Jawlensky and many others.

After the shocking experience of World War I Segal finds comfort in philosophy and religion. When he was in Berlin he started making several paintings with a religious theme and kept this theme going when he settled in Ascona. This theme fits in a period in which relatively few images are created. Most of the portrayed images are landscapes and religious themes. Segal doesn't portray the 'usual' religious image of Christ, but rather an image with philosophical and moral values. In the present lot Christ follows the angels up the stairs, his mother Maria crouched with pain, stands behind him. Judas, who sold Christ, stands behind Maria with stretched arms. The good, the human and the evil are all portrayed within this painting. They symbolize the procession and also show the three pillars of the order of values.

Dr. Pavel Liska has confirmed the authenticity of the present lot. We thank him for his help in cataloguing this lot.



λ234

GEER VAN VELDE (1898-1977)

A portrait

signed with initials 'GvV' (lower right)
oil on canvas
61 x 38 cm.

€3,000-5,000

\$3,300-5,500

This work will be included in the forthcoming Geer van Velde catalogue raisonné currently being prepared by Pierre François Moget.



PROPERTY OF AN IMPORTANT COLLECTOR

λ235

BRAM VAN VELDE (1895-1981)

Femme

signed 'AG v Velde' (lower right)
oil on canvas
63.5 x 51 cm.
Painted circa 1924-1928.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

Anonymous sale; Mak van Waay, Amsterdam, 13 December 1960, lot 107.
with Kunsthandel M.L. de Boer, Amsterdam, where acquired by the family of
the present owner in 1985.

EXHIBITED:

Geneva, Musée Rath, *Bram van Velde 1895-1981: Rétrospective du centenaire*
Genève, 25 January-7 April 1996, no. 23 (illustrated p. 82).

LITERATURE:

J. Putman, *Bram van Velde*, Turin, 1961, no. 59 (illustrated).
A. Hopmans and E. Slagter, *'Het ritmus van de kunst' Brieven van Bram van*
Velde aan zijn mecenas. 1922-1935, The Hague, 2006, no. 8 (illustrated p. 17).

The woman depicted was Bram van Velde's wife Lily Klöker, who was also a painter. By the time Van Velde painted this work he referred to her as a "colleague", but a few years later, on the 6th of October 1928, they married.



λ236

ARMAND BOUTEN (1893-1965)

Workers in the Café

signed 'Arm Bouten.' (lower left)

oil on canvas

36.5 x 28.5 cm.

€5,000-7,000

\$5,500-7,600

PROVENANCE:

A. G. Maris, The Hague.
Private collection, The Hague.

EXHIBITED:

Deurne, Gemeentemuseum De Wieger, *Armand Bouten x Hanny Korevaar. Een nieuw licht op het Nederlands expressionisme*, 25 November 1990-13 January 1991, no. 36, p. 59 (illustrated p. 11).
Groningen, Groninger Museum, *Armand Bouten (1893-1965), Kunst maakt zichzelf*, 9 November 2008-1 March 2009.

LITERATURE:

A.G. Maris, *For me and for you*, Ghent, 1998, no. 122, p. 257 (illustrated p. 256).

λ237

WILLY BOERS (1905-1978)

Phoenix

signed and dated 'Willy Boers 1957' (lower left);
signed, titled and dated 'Willy Boers "Phoenix"'
sept 1957' (on the reverse)
oil on masonite
61 x 41 cm.
Painted in 1957.

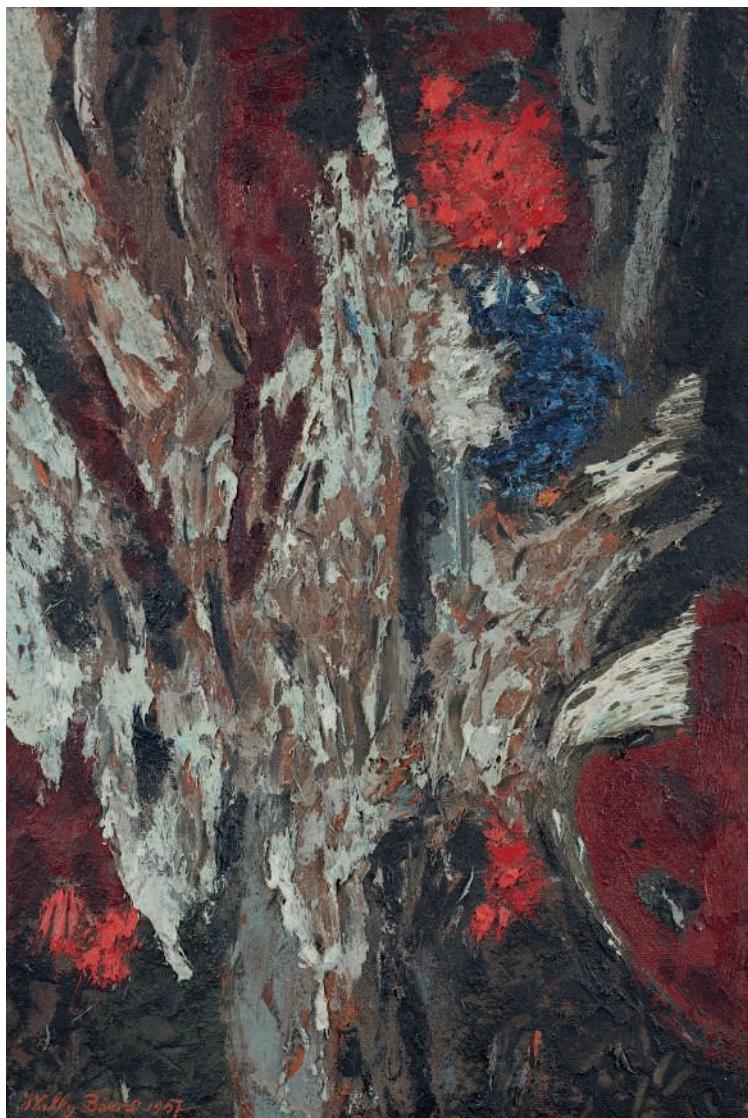
€1,800-2,200 \$2,000-2,400

EXHIBITED:

Utrecht, Stichting de Utrechtse Kring, *Willy Boers Schilderijen en Gouaches*, 1958, no. 5.

LITERATURE:

E.M.H. van Dooren, *Willy Boers 1905-1978*,
Naarden, 1995, p. 317.



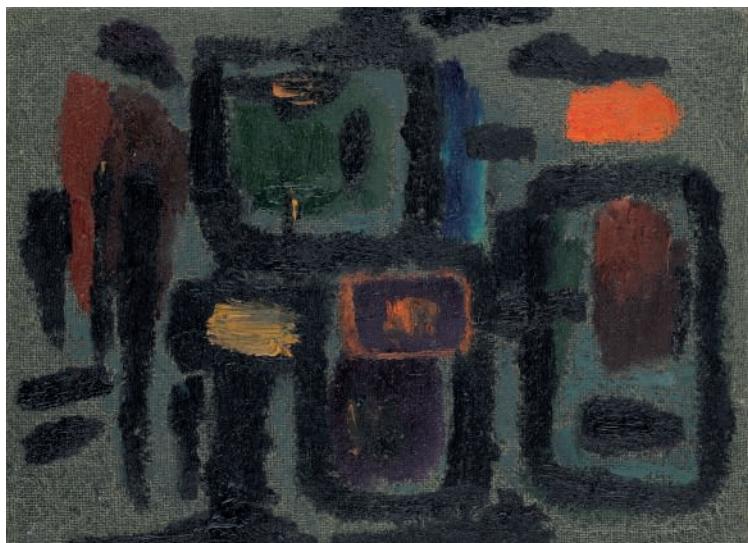
λ238

WILLEM HUSSEM (1900-1974)

Untitled

signed with initials and dated 'WH 54' (on the
reverse)
oil on burlap
38 x 52.5 cm.
Painted in 1954.

€1,500-2,000 \$1,700-2,200



239

LEON SPILLIAERT (1881-1946)

Nude holding a cup

signed and dated 'L. Spilliaert 1910' (lower left)
pastel, wax crayons, watercolour and ink on paper
65 x 50.5 cm.
Executed in 1910.

€80,000-120,000

\$88,000-130,000

PROVENANCE:

PROVENANCE: Anonymous sale; Sotheby's, Amsterdam, 25 October 1999, lot 207. Anonymous sale; De Vuyst, Lokeren, 12 December 2009, lot 428.

EXHIBITED:

EXHIBITED:
Ostend, Het Spilliaerthuis, Vissersvrouwen en baadsters, de koninginnen van Oostende 19 November 2016-17 April 2017 no. 29

LITERATURE:

LITERATURE:
A. Adriaens-Pannier, *Leon Spilliaert of de schoonheid van een wijs hart*, Antwerp, 1998, no. 50, p. 206 (illustrated).

Léon Spilliaert was born and raised in the Belgian coastal city Ostend. Although this city is particularly known for its beach and recreating sunbathers, Spilliaert was mainly inspired by the silent and dark nights and the most abandoned places of the city. Also the female bathers, often naked, became one of Spilliaert's favourite subjects. Both of these motifs can be found in the present lot, *Nude holding a cup*. The woman seems to be handing the cup to someone, but it's unclear to whom. It evokes the spectator to use his imagination. The naked female figure as a symbol, reaching towards the imperceptible of the mysterious world she's located in.

The theme of the naked woman with a cup occurs several times in Spilliaert's oeuvre. Often he depicts the female figure in black with a corresponding dark background. Therefore it is remarkable that for the present lot Spilliaert mostly used bright colours. It shows the influence of Henri de Toulouse-Lautrec, whom Spilliaert admired around 1910.





240

LEON SPILLIAERT (1881-1946)

Seascape

signed and dated 'L. Spilliaert 1925' (lower right)

gouache on paper

59.5 x 74 cm.

Executed in 1925.

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 27 May 2002, lot 149.



λ241

JAN WIEGERS (1893-1959)

Waddendijk met schapen, Ameland (recto); Standing nude (verso)

signed and dated 'Wiegers '32' (lower right) (recto); signed and dated 'Jan

Wiegers '39 (lower right) (verso)

oil on canvas

60.5 x 78 cm.

Painted in 1932-1939.

€15,000-20,000

\$17,000-22,000

EXHIBITED:

Oranjewoud, Museum Belvédère, *Improvisaties op Wind, Water en Wad*, 29
May-13 September 2015 (illustrated, p. 20).



λ242

JAN WIEGERS (1893-1959)

Boten op het Paterwoldsemeer

signed 'Wiegers' (lower right)

oil on canvas

45.5 x 50.5 cm.

Painted *circa* 1931.

€7,000-9,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 10 April 1989, lot 332, where acquired by the present owner.

EXHIBITED:

The Hague, Kunstzaal Kleykamp, *Wiegers*, October 1932.

LITERATURE:

Elseviers Maandblad, XLII, vol. 84, 1932 (illustrated p. LXXXV).

H. Steenbruggen (a.o.), *Jan Wiegers 1893-1959*, Groningen, 2001 (illustrated p. 178).



243

LEON SPILLIAERT (1881-1946)

Figure dans les dunes et barques

signed 'L. Spilliaert' (lower right) and dated '1927' (lower left)

watercolour and pencil on paper

68 x 50 cm.

Executed in 1927.

€15,000-20,000

\$17,000-22,000

PROVENANCE:

OFFA Gallery, Knokke.

LITERATURE:

Anne Adriaens-Pannier, *Leon Spilliaert of de schoonheid van een wijs hart*, Antwerp, 1998, no. 132 (illustrated p. 235).



λ244

JEAN BRUSSELMANS (1884-1953)

Champs de blé avant l'orage, Dilbeek

signed 'Jean Brusselmans' (lower left)

oil on canvas

67 x 85 cm.

€7,000-9,000

\$7,700-9,800

PROVENANCE:

Anonymous sale; Pierre Berge & Associés, Brussels, 8 June 2010, lot 29, where acquired by the present owner.



245

GUSTAVE DE SMET (1877-1943)

A view of Blaricum

signed 'Gust. De Smet' (lower left)

oil on cardboard

32 x 40 cm.

Painted *circa* 1916-1917.

€15,000-20,000

PROVENANCE:

P. van Lingen, Veendam.

K. Meihuizen, Veendam.

Anonymous sale; Christie's, Amsterdam, 15 November 2011, lot 15, where acquired by the present owner.

The authenticity of the present lot has kindly been confirmed by Mr. Piet Boyens.

\$17,000-22,000

246

JAN WIEGERS (1893-1959)

The house of Fritz Pauli

signed 'Jan Wiegers' (lower right); signed 'Jan Wiegers' (on the reverse)

oil on canvas

79 x 54 cm.

Painted *circa* 1925.

€30,000-50,000

\$33,000-55,000

PROVENANCE:

F.P. Mulder, Hengelo.

Anonymous sale; Christie's, Amsterdam, 5 June 2007, lot 71, where acquired by the present owner.

EXHIBITED:

Galerie d'Art Français, Amsterdam, year unknown.

LITERATURE:

H. Steenbruggen (a.o.), *Jan Wiegers 1893-1959*, Groningen, 2001 (illustrated p. 33).

In 1920-1921 Jan Wiegers went to Davos, where he became acquainted with Ernst Ludwig Kirchner, one of the main protagonists of German Expressionism. Kirchner's art, his theories and lifestyle made a lasting impression on Wiegers. Returning to Groningen Wiegers introduced his newly acquired style and wisdom to his friends from De Ploeg. During the 1920's Wiegers visited Kirchner several times at his house in Wilboden, near Davos. There he met other young Swiss artists, among whom Fritz Pauli. With him Wiegers had kept in contact and in the summer of 1925 Wiegers wrote to Pauli: 'wir kommen an der Zugersee'. Pauli, one of Swiss first real expressionist artists had a very nice châlet at the Zugersee.

Together with his friend the writer Herman Poort and his wife Titia, the Wiegers family left for Pauli's house. The visit lasted two months. After his return Poort wrote a small essay about their idyllic holiday: 'Aan 't Zugermeer, herinneringen aan een heerlijk zomerleven'. Which was illustrated by Wiegers with woodprints.

'Life is good here! The sun rises in the sky like a burning crater; it casts its warmth and light on the slopes of the mountains and tans the people lying there in the grass naked as in Paradise. (...)' (op cit. H. Steenbruggen p.31.)

During his stay Wiegers was very productive and painted many landscapes in a variety of techniques.

The present lot depicts the charming house of Pauli. There is also an etching with a very similar but mirror reflected composition.



J. M. W. Turner

247

PHILIPP BAUKNECHT (1884-1933)

Selbstbildnis III (Selbstbildnis im Atelier)

signed 'Ph. BAUKNECHT.' (lower right); titled and dated 'Selbstbild. III. 1928.'

(on the reverse)

oil on canvas

180 x 94.5 cm.

Painted in 1928.

€30,000-50,000

\$33,000-55,000

PROVENANCE:

Ada Bauknecht.

Anonymous sale; Christie's Amsterdam, 10 June 2009, lot 192, where acquired by the present owner.

EXHIBITED:

Berlin, Galerie Ferdinand Möller, *Frühjahrsausstellung*, 1928, no. 55.

Stuttgart, Kunsthaus Schaller, *Philipp Bauknecht*, 1928, inv.no. 4093 (as: *Selbstbildnis*).

Freiburg, Kunstverein, 1928.

Davos, Kunstgesellschaft Davos, *Philipp Bauknecht zum 100. Geburtstag*, 22 December 1984-7 February 1985.

Schramberg, Stadtmuseum im Schloss, *Philipp Bauknecht*, 31 March-5 May 1985.

LITERATURE:

Iris Wazzau and Gioia Smid, *Philipp Bauknecht (1884-1933). Inventory of paintings*, Davos, 2016, no. 171 (illustrated p. 289).

The present lot, *Selbstbild III*, is dated 1928. That same year Bauknecht painted another self portrait wearing the same jacket in the striking contrasting colours. Unlike *Selbstbildnis mit Orang-Utan* (Wazzau, 2016, no. 170), which gives the impression of a double portrait, the present lot gives us an insight in the artist's studio. The mountains in the background do not reveal the view from the artist's studio but show 'Winterlandschaft Laret bei Davos' from 1928, (Wazzau, 2016, no. 163), the painting at the left shows the only nude Bauknecht ever painted (Wazzau, 2016, no. 112). It was his girlfriend Antonina Beljajewa who posed for it in 1915. Next to a flower still life at the lower right, it shows us several artist's tools, used for making his beautiful woodcuts.

Bauknecht stood out because of a very convincing independence and an individual will for artistic expression. His uncompromising use of colour made him to an important avant-garde artist. Bauknecht left a expressionist oeuvre which came to full growth, despite and because of the knowledge that all existence is finite. (Gioia Smid, *Philipp Bauknecht, Expressionist in Davos*, Bussum 2002, p. 83)





248

LEON SPILLIAERT (1881-1946)

Gardens and hot houses in Molenbeek-Saint-Jean

signed and dated 'L. Spilliaert 1920' (lower right)

gouache, watercolour and pencil on paper laid down on cardboard

47 x 60 cm.

Executed in 1920.

€10,000-15,000

\$11,000-16,000

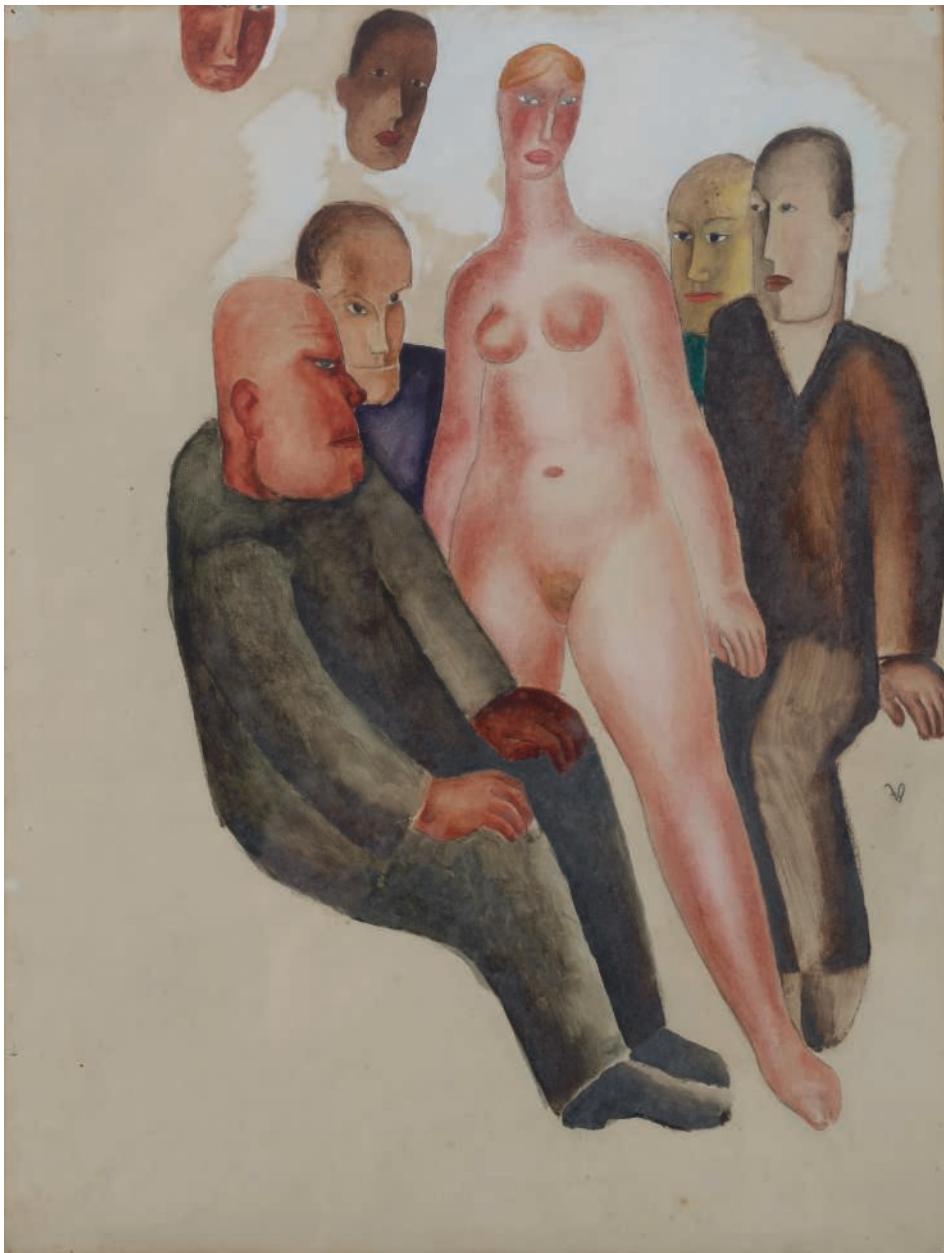
PROVENANCE:

with Galerie George Giroux, Brussels, no. 209.

Anonymous sale; Sotheby's, Amsterdam, 17 December 1996, lot 189.

EXHIBITED:

Brussels, Galerie Boigelot, 31 May-14 June 1921, no. 59.



249

FRITS VAN DEN BERGHE (1883-1939)

The desire

signed with monogram (centre right)
watercolour, gouache and pencil on paper
62 x 47 cm.
Executed in 1924-25.

€30,000-50,000

\$33,000-55,000

PROVENANCE:

with Galerie Walter Schwarzenberg, Brussels.
Their sale; Walter Schwarzenberg, Brussels, 1932, no. 213.
Gustave Van Geluwe, Brussels.
R. Stallaerts, Brussels.

EXHIBITED:

Antwerp, Zaal ACW, *Retrospectieve Frits van den Berghe*, 3 October-15 October 1959, no. 23.
Ixelles, Musée des Beaux-Arts, *La Collection Van Geluwe*, 15 November-11 December 1960.
Brussels, Galerie Govaerts, *Hommage à Paul-Gustave van Hecke*, December 1969
(illustrated p. 148).

LITERATURE:

P.-G. Van Hecke, 'Charleston ou les gouaches de Frits van den Berghe', in: *Sélection*, V, no. 5, February 1926 (illustrated p. 362).
Sélection, Cahier 12, June 1931 (illustrated p. 121).
Emile Langui, *Frits van den Berghe 1883-1939*, Brussels, 1966, no. 138 (illustrated).
Emiel Langui, *Frits van den Berghe 1993-1939*, Antwerp, 1968, no. 138.
Piet Boyens, *Frits Van den Berghe 1883-1939*, Antwerp, 1999, no. 348 (illustrated p. 403).



250



251

λ.250
PAUL KLEINSCHMIDT (1883-1949)

Woman applying make-up

signed with initials, dated and inscribed 'P. Kl. 22.6.43 Chartres' (upper right)
watercolour and pencil on paper

77 x 58 cm.

Executed in 1943.

€8,000-12,000

\$8,800-13,000

λ.251

PAUL KLEINSCHMIDT (1883-1949)

Seated nude

signed with initials and dated 'P. Kl 22' (lower left)
watercolour and pencil on paper

30 x 23 cm.

Executed in 1922.

€1,500-2,000

\$1,700-2,200

PROVENANCE:

Anonymous sale; Galerie Ketterer, Munich, 28 May 1973, lot 1060.

PROPERTY OF AN IMPORTANT COLLECTOR

252

HERMAN KRUYDER (1881-1935)

Woman and cows

signed 'H. Kruyder' (lower right)
pencil on paper
17.5 x 19.5 cm., unframed

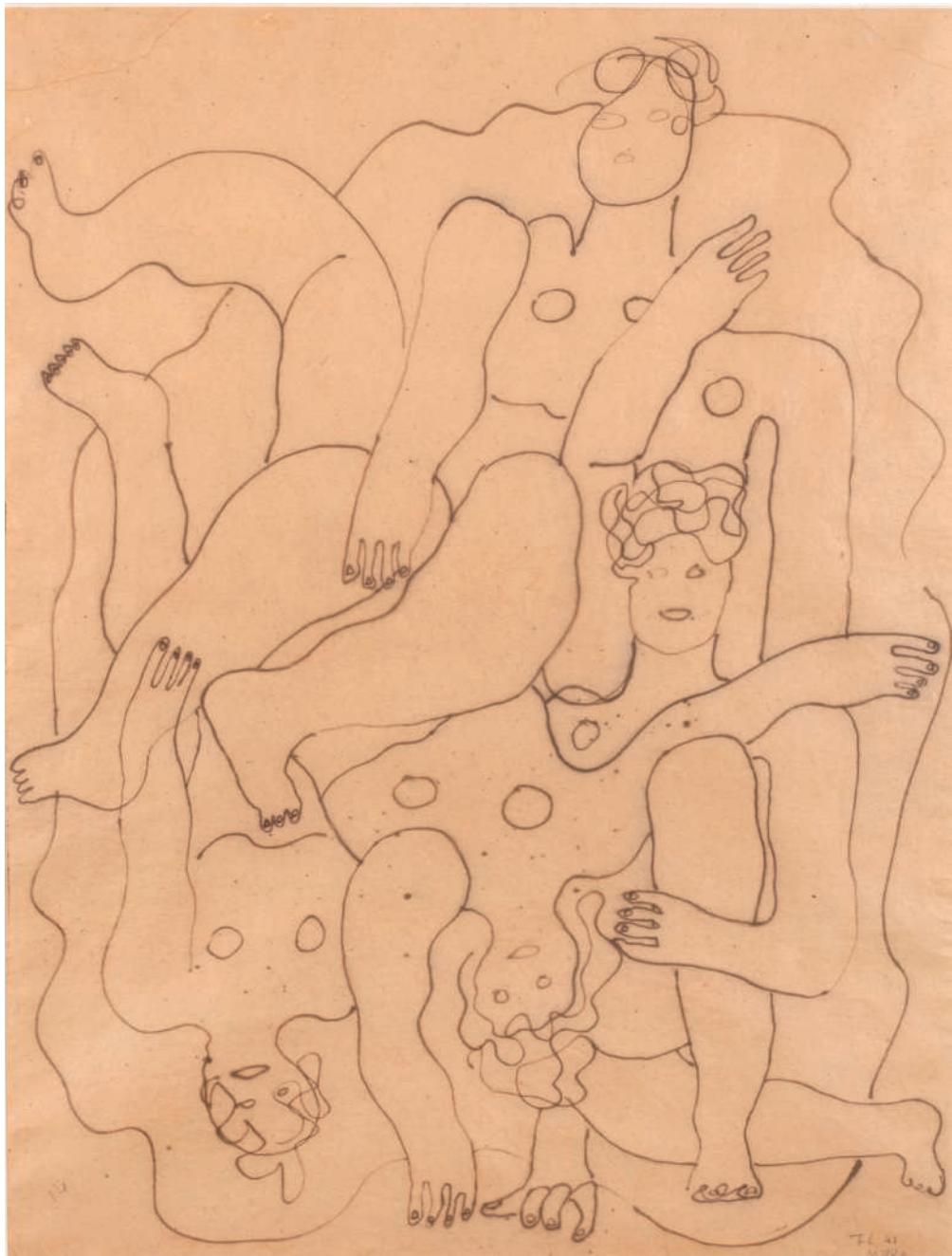
€1,200-1,600

\$1,400-1,700



252

120



PROPERTY OF AN IMPORTANT COLLECTOR

λ253

FERNAND LÉGER (1881-1955)

Etude pour 'Les Plongeurs'

signed with initials, dated and inscribed 'FL. 41 Mills' (lower right)
ink and pencil on paper

57.5 x 43 cm.

Executed in 1941.

€10,000-15,000

\$11,000-16,000

PROVENANCE:

with Galerie Berndt, Cologne.

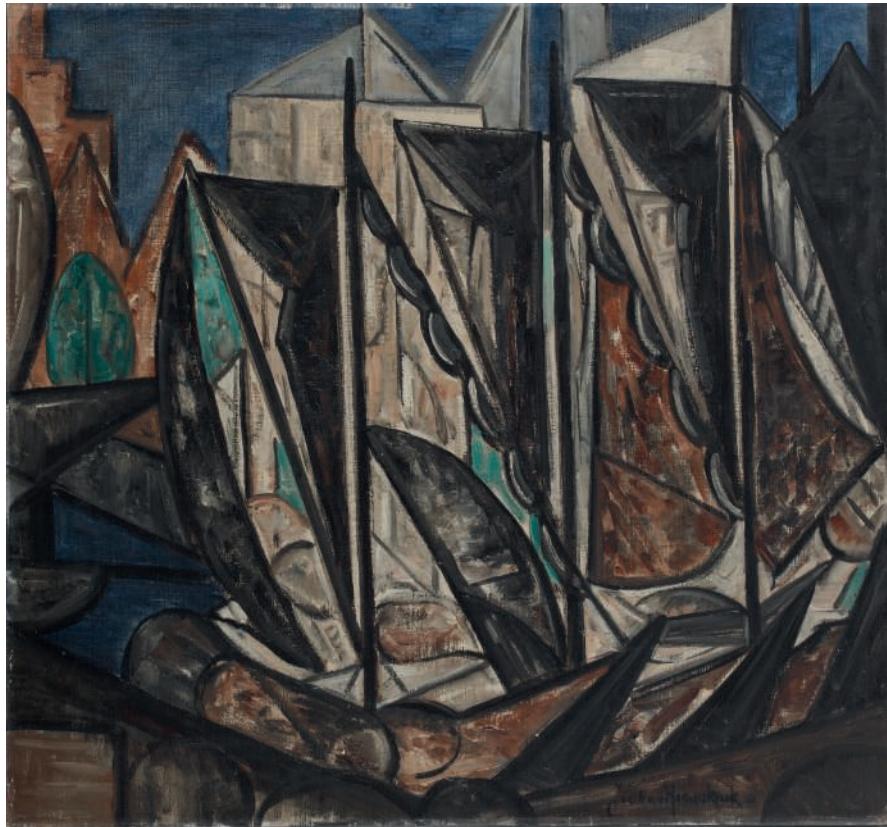
with Galerie Louis Carré & Cie., Paris.

Kirk Douglas, California.

Anonymous sale; Sotheby's, New York, 10 May 1995, lot 506.

Anonymous sale; Christie's, London, 20 May 1998, lot 1.

with Kunsthandel Lambert Tegenbosch, Heusden aan de Maas, where
acquired by the present owners.



254

JACOBA VAN HEEMSKERCK (1876-1923)

Compositie (Haventje met gemeerde botters)

signed 'Jacoba v Heemskerck' (lower right)

oil on canvas

56.5 x 60.5 cm.

Painted in 1913.

€6,000-8,000

\$6,600-8,700

PROVENANCE:

Anonymous sale; Paul Brandt, Amsterdam, 28 November 1967, lot 111.

EXHIBITED:

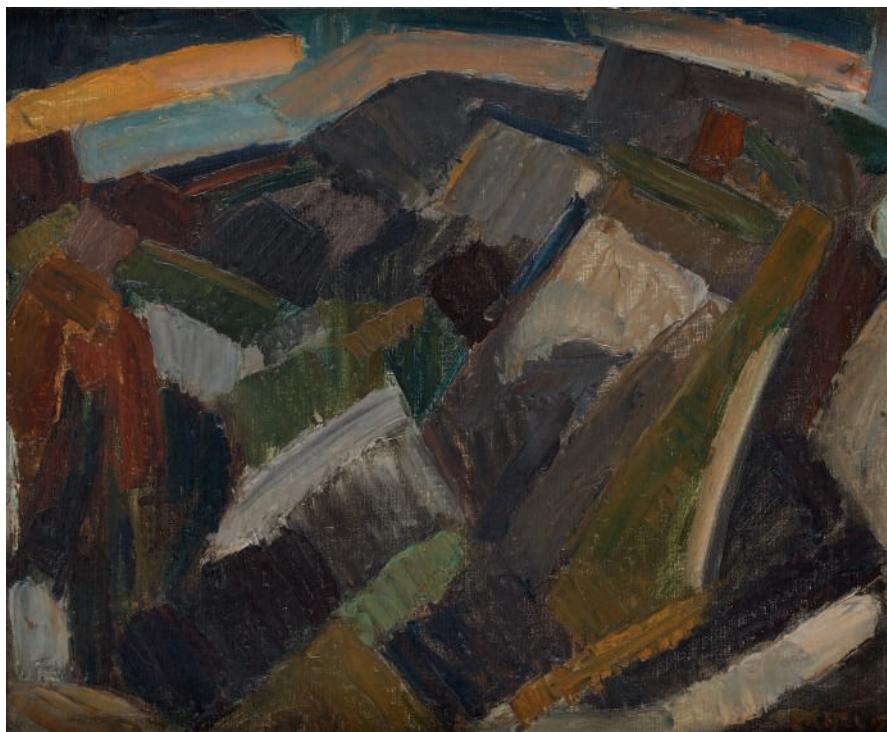
Amsterdam, Stedelijk Museum, *Moderne Kunstkring*, 7 November-8 December 1913, no. 83.

LITERATURE:

A.H. Huussen jr., J.F.A. van Paaschen-Louwerse, *Jacoba van Heemskerck van Beest, Schilderessen uit roeping*, Zwolle, 2005, no. 22.

In 1911 the Dutch Parisian artist Lodewijk Schelfhout, a good friend of Piet Mondriaan, contributed several cubist paintings to the exhibition of the artist society 'De Moderne Kunstkring' in Amsterdam. Like many of her Dutch contemporaries, these works must have made a great impression on Jacoba van Heemskerck. From this point her work shows strong cubist style marks. Although cubism was only popular in The Netherlands for a few years, it played an important role in determining the direction to which modern art in Holland was going.

Van Heemskerck' cubist period was shortlived and even though the works show similarities with the works of Mondriaan and Schelfhout, Van Heemskerck clearly developed her own style. The present lot can be seen as the culmination of this development.



255

LEO GESTEL (1881-1941)

Landscape

signed and dated 'Leo Gestel 15' (lower right)

oil on canvas laid down on board

43.5 x 53 cm.

Painted in 1915.

€5,000-7,000

\$5,500-7,600

256

LEO GESTEL (1881-1941)

Zinnwald

signed 'Leo Gestel.' (lower right)

oil on canvas

66 x 70 cm.

Painted *circa* 1923.

€8,000-12,000

\$8,800-13,000

EXHIBITED:

Laren, Singer Museum, *Leo Gestel*, 28 November 1993 - 30 January 1994, no. 114 (illustrated p. 77).



257

KEES MAK'S (1876-1967)

De Hoogeschoolrijder Jean Houcke

signed 'C.J. Maks' (lower left)

oil on canvas

78.5 x 101 cm.

€4,000-6,000

\$4,400-6,500





258

MAXIMILIEN LUCE (1858-1941)

Le Port d'Amsterdam

signed and dated 'Luce 1907' (lower right)

oil on canvas laid down on board

47.5 x 63 cm.

Painted in 1907.

€25,000-35,000

\$28,000-38,000

PROVENANCE:

Oscar Ghez de Castelnuovo, Geneva.

Anonymous Sale; Ader, Paris, 4 December 1972.

Anonymous Sale; Kunsthaus Lempertz, Cologne, 21 May 1976, lot 371.

Acquired at the above sale by the present owner.

EXHIBITED:

Annecy, Chateau d'Annecy, *Maîtres connus et méconnus de Montmartre à Montparnasse*, 1 July-20 September 1964.

Gisors, 17e *Salon des Arts. Peintres connus et méconnus*, 1964-1965, no. S.12 (illustrated).

Vevey, Musée de Vevey/Musée Jenish, *De Vallotton à Desnos (collection de la Modern Art Foundation créé à Genève par M. Oscar Ghez)*, 1965, no. 76.

Vaduz, Modern Art Foundation, 1965.

Geneva, Petit Palais, *l'Aube du XXe siècle. De Renoir à Chagall*, 1968, no. 114.

LITERATURE:

J. Bouin-Luce and D. Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, Paris, 1986, vol. II, no. 1494 (illustrated p. 368).



259

GUSTAVE LOISEAU (1865-1935)

Jardin de l'école

signed and dated 'G. Loiseau. 1916' (lower right)

oil on canvas

45.5 x 55.5 cm.

Painted in 1916.

€25,000-35,000

PROVENANCE:

with Kunsthaus Bühler, Stuttgart, where acquired from by the present owner in 1995.

EXHIBITED:

Paris, Galerie Durand-Ruel, *Loiseau*, 1965, no. 31.

Didier Imbert has confirmed the authenticity of this lot.

\$28,000-38,000



260

LEO GESTEL (1881-1941)

Beemster, voorjaar

signed and dated 'Leo Gestel 1921' (lower left); signed, titled and dated 'Leo

Gestel 1921 Beemster, voorjaar' (on the reverse)

oil on canvas

67 x 51 cm.

Painted in 1921.

€20,000-30,000

\$22,000-33,000

PROVENANCE:

with Kunsthandel M.L. de Boer, Amsterdam, where acquired by the family of the present owner in 1970.

EXHIBITED:

Haarlem, Frans Halsmuseum, *Leo Gestel als modernist*, 4 June-30 July 1983, no. 87 (illustrated p. 103).

's-Hertogenbosch, Noordbrabants museum, *Leo Gestel als modernist*, 20 August-16 October 1983, no. 87 (illustrated p. 103).

LITERATURE:

Jan van Geest, *Wim Schuhmacher, De Meester van het Grijs*, Arnhem, 1991 (illustrated p. 40).



λ261

JAN SLUIJTERS (1881-1957)

Seated woman with white tulips

signed 'Jan Sluijters' (upper left)

oil on canvas

90.5 x 70.5 cm.

Painted *circa* 1923.

€18,000-22,000

\$20,000-24,000

PROVENANCE:

with Kunsthandel Huinck & Scherjon, Amsterdam.

with Jacques Goudstikker, Amsterdam.

Looted by the Nazi authorities, July 1940.

Anonymous sale; Mensing & Zoon, Amsterdam, 8-9 October 1940, lot 126.

Anonymous sale; Christie's, Amsterdam, 22 May 1990, lot 216.

Marten Bos, Leeuwarden.

Acquired from the above by the previous owner, 1990.

Restituted to the heir of Jacques Goudstikker, April 2017.

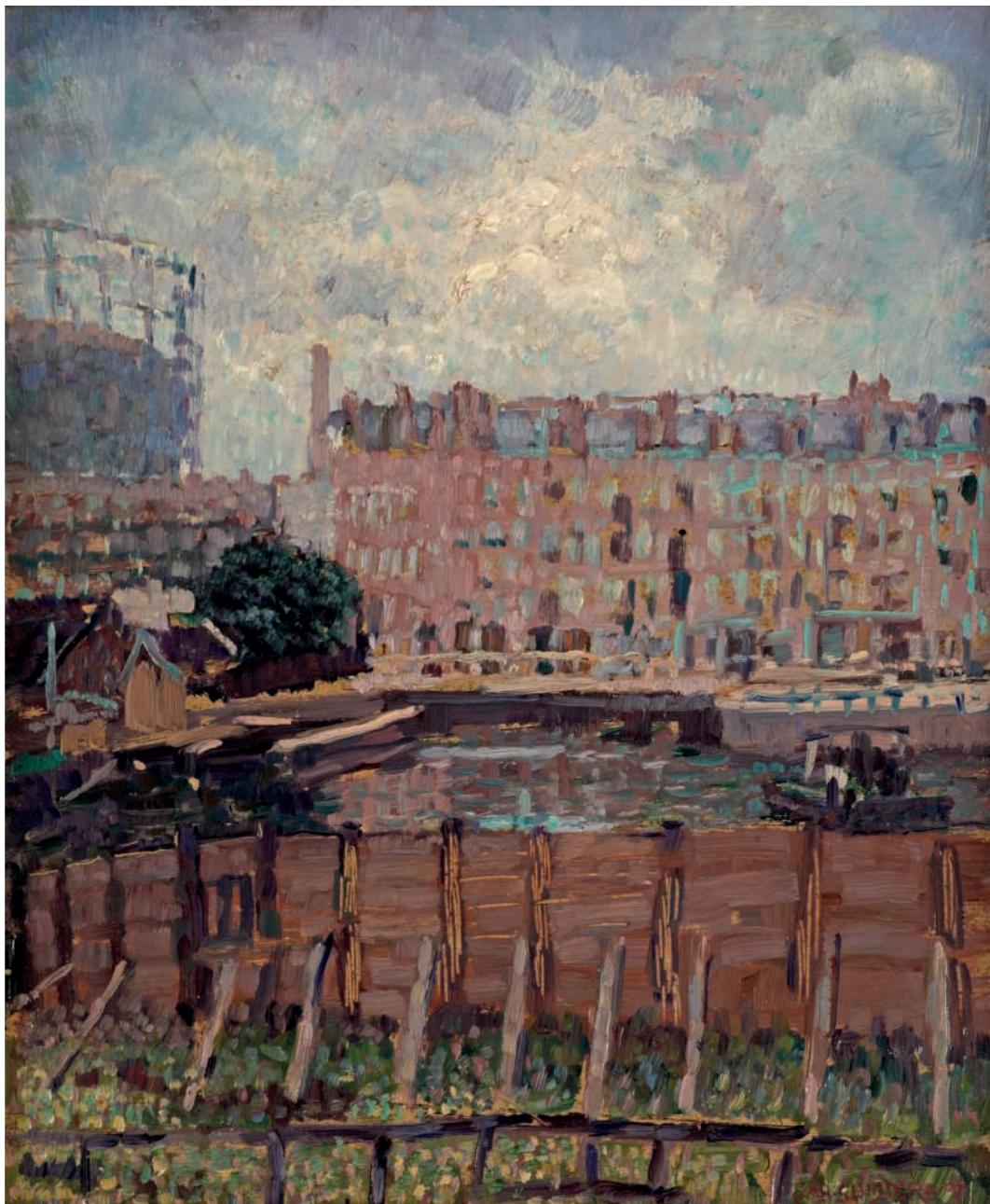
EXHIBITED:

Amsterdam, Kunsthandel Huinck & Scherjon, *Tentoonstelling van werken door tijdgenooten*, 23 March-20 April 1935, no. 6.

LITERATURE:

G. Knuttel, *Jan Sluijters: een beschouwing over zijn werk*, The Hague, 1937, no. 13.

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



λ262

JAN SLUIJTERS (1881-1957)

The ferry at the Kostverlorenkade, the gassholder of the Westergasfabriek in the background, Amsterdam

signed and dated 'Jan. Sluijters 07' (lower right)

oil on cardboard

30.5 x 25.5 cm.

Painted in 1907.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 10 June 2009, lot 181, where acquired by the present owner.

LITERATURE:

J. Juffermans, E.E. Bakker, *Jan Sluijters-schilder*, Mijdrecht, 1981 (illustrated p. 22, where titled 'Overzetvaartje aan de Overtoom').

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

λ!263

OTTO VAN REES (1884-1957)

Vrouw uit het volk

signed with initials 'V.R.' (lower right)

oil on canvas

159 x 79 cm.

Painted in 1906.

€12,000-16,000

\$14,000-17,000

PROVENANCE:

Acquired directly from the artist by Han Coray,
Switzerland.

Thence by descent to the present owner.

EXHIBITED:

Rotterdam, Kunsthandel Oldenzeel, *Schilderijen van Otto van Rees en Studies door David Oyens*, 14 May-7 June 1908.

Utrecht, Centraal Museum/The Hague, Haags Gemeentemuseum, *Otto en Adya van Rees*, 12 July-24 August 1975 (illustrated p. 72).

Stuttgart, Würtembergischer Kunstverein, *Van Gogh bis Cobra. Holländische Malerei 1880-1950*, 23 November 1980-18 January 1981.

LITERATURE:

S. van Faassen, J. van Faassen (a.o.), *Otto van Rees*, Zwolle, 2005, no. 35 (illustrated p. 22).

Together with his pregnant wife Adya, Otto van Rees travelled through the big cities of Italy for half a year, before they settled in a small coastal town called Anzio. This is where Van Rees painted the present lot and many other paintings with farmers and fishermen as a subject. Instead of only using the local population as models, like many artists did, Van Rees became close friends with the people from Anzio.



PROPERTY OF AN IMPORTANT COLLECTOR

264

ODILON REDON (1840-1916)

La Roue de la Fortune

signed 'Odilon Redon' (lower left)

oil on board

Diameter 34.5 cm.

Painted *circa* 1905-1909.

€70,000-90,000

\$77,000-98,000

PROVENANCE:

Heinrich Thannhauser, Munich (acquired from the artist on 20 February 1909).

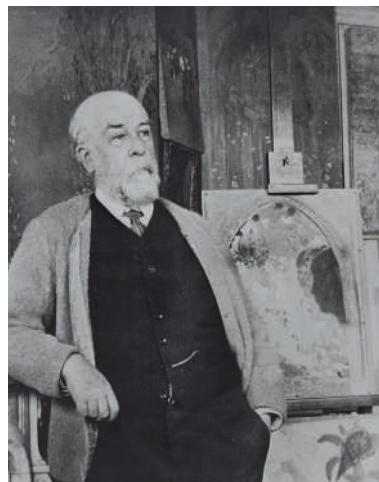
Dr. Waszily, Kiel.

Galerie Rudolf Hoffmann, Hamburg, where acquired by the grandmother of the present owner on 8 September 1953, thence by descent.

This work will be included in the forthcoming supplement to the *catalogue critique* of Odilon Redon's paintings and drawings being prepared by the Wildenstein Institute.

'To paint is to use a special sense, an innate sense, to concoct a beautiful substance. It is to create, just as nature creates, a diamond, gold, a sapphire, agate, precious metal, silk, or flesh; it is a delicate sensual gift which can, with a little of the most simple liquid material, reconstitute and amplify life, by marking a surface from which will emerge a human presence, the supreme glow of the spirit.'

—ODILON REDON



The artist in his studio, *circa* 1910.





265

LEO GESTEL (1881-1941)

Three Bathers

with estate stamp (lower right)
pastel, crayons and pencil on paper
60.5 x 70 cm.
Executed in 1931.

€4,000-6,000

\$4,400-6,500

PROVENANCE:

A. Gestel-Overtoom, from whom acquired by an uncle of the present owner.

EXHIBITED:

Laren, Singer Museum, *Leo Gestel 1881-1941*, 28 November 1993-30 January 1994, no. 154.

LITERATURE:

J. Slagter, *Leo Gestel*, The Hague, 1946, fig. 26.

λ266

JAN SLUIJTERS (1881-1957)

Standing nude

signed 'Jan Sluijters' (centre left)
watercolour and pencil on paper
37.5 x 25 cm.

€3,000-5,000

\$3,300-5,500

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 6 April 1987, lot 280.



λ267

JAN SLUIJTERS (1881-1957)

Self portrait

signed and inscribed 'Jan Sluijters Voorstudie' (upper right)

oil on canvas

65.5 x 52.5 cm.

Painted *circa* 1924.

€20,000-30,000

\$22,000-33,000

PROVENANCE:

Paul Rijkens, Betchworth.
with Kunstzaal van Lier, Amsterdam.

EXHIBITED:

Eindhoven, Van Abbemuseum, *Jan Sluijters*, 9 February-16 March 1950.

This is one of the two preliminary studies for the large and monumental self portrait from 1924 in the collection of the Stedelijk Museum, Amsterdam.



λ268

RAOUL HYNCKES (1893-1973)

A still life with cheese, egg and salsify

signed 'R. Hynckes' (lower right)

oil on canvas

60 x 86 cm.

€5,000-7,000

\$5,500-7,600

PROVENANCE:

with Kunsthandel E.J. van Wisselingh & Co., Amsterdam.

with Wiegersma Fine Art, Deurne, 1974, where acquired by the present owner.

269

MAX SLEVOGT (1868-1932)

Rückenakt

signed and dated 'M.Slevogt 95' (lower right)

oil on cardboard

45 x 34.5 cm.

Painted in 1895.

€4,000-6,000

\$4,400-6,500

PROVENANCE:

Anonymous sale; R. Bangel, Frankfurt, 1926, lot 138.

LITERATURE:

Karl Voll, *Max Slevogt. 96 Reproduktionen nach seinen Gemälden.*

Mit einem Vorwort von Karl Voll, Munich/Leipzig, 1912, fig. 15.

Hans-Jürgen Imiela, *Max Slevogt*, Karlsruhe, 1968, p. 354, note 40.

The authenticity of this work has been confirmed by Bernhard Geil based on photographs.





λ270

HESSEL DE BOER (1921-2003)

Lange Voorhout, The Hague

signed '-Hessel de Boer-' (lower right)
oil on canvas
50 x 65 cm.

€1,500-2,000

\$1,700-2,200

PROVENANCE:

Acquired from the artist by the present owner.



λ271

JAN HEYSE (1882-1954)

Lillies in a vase

pencil and watercolour on paper
43 x 25 cm.

€2,000-3,000

\$2,200-3,300

PROVENANCE:

From the family of the artist.



λ272

WIM SCHUHMACHER (1894-1986)

Rotte en Bergse Plas, Rotterdam

signed and dated 'W. Schuhmacher. 1915' (lower right)
oil on canvas
37 x 88.5 cm.
Painted in 1915.

€7,000-9,000

\$7,700-9,800

PROVENANCE:

with Kunsthandel Loek Brons, Amsterdam, where acquired by the present owner in 1999.

LITERATURE:

Jan van Geest, *Wim Schuhmacher, De Meester van het Grijs*, Arnhem, 1991, no. 41 (illustrated p. 208).



273

FERDINAND HART NIBBRIG (1866-1915)

Zoutelande

signed 'fhart nibbrig' (lower right)

oil on canvas

41 x 80.5 cm.

Painted *circa* 1910-1915.

€35,000-45,000

PROVENANCE:

Acquired by the family of the present owner *circa* 1925.

\$39,000-49,000



λ!274

JOHAN DIJKSTRA (1896-1978)

Termunten aan de Eems, Groningen

signed 'Johan Dijkstra' (lower right); titled 'Termunten aan de Eems, Groningen' (on the reverse)
oil on canvas
60 x 99.5 cm.
Painted *circa* 1950.

€12,000-16,000

\$14,000-17,000

PROVENANCE:

Acquired directly from the artist by the parents of the present owners in 1962.

EXHIBITED:

Delfzijl, Molen 'Adam', *Johan Dijkstra Groningerland*, 31 March-28 April 1991,
no. 15 (illustrated p. 31).

λ!275

JOHAN DIJKSTRA (1896-1978)

Farmhouse 'De Groene Wierde' near Eekwerd

signed 'Johan Dijkstra' (lower right)
oil on canvas
50 x 82.5 cm.
Painted *circa* 1965.

€5,000-7,000

\$5,500-7,600

PROVENANCE:

A gift from the artist to the parents of the present owners in 1966.



λ!276

JOHAN DIJKSTRA (1896-1978)

Garnwerd

signed 'Johan Dijkstra' (lower left), titled 'Garnwerd' (lower right)

oil on canvas

60 x 100 cm.

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Acquired directly from the artist by the parents of the present owners in 1964.

277

JAN MANKES (1889-1920)

Meisje met lijster

signed 'J.Mankes.' (lower right)

oil on canvas

42 x 31 cm.

Painted in 1912.

€100,000-150,000

\$110,000-160,000

PROVENANCE:

A. le Cosquino de Bussy, Amsterdam, until 1953.

G.H. le Cosquino de Bussy-Kolff van Oosterwijk, Heelsum, thence by descent to the present owner.

EXHIBITED:

Utrecht, Utrechtse Kunsthandel, *Tentoonstelling van de werken door Jan Mankes*, 14 June-12 July 1919, no. 7.

Utrecht, Utrechtsche Kunsthandel, *Eere-tentoonstelling Jan Mankes*, 24 February-24 March 1923, no. 100.

Rotterdam, Kunstkring, *Tentoonstelling van schilderijen, tekeningen en grafisch werk van Jan Mankes*, 11-29 April 1923, no. 67.

Potsdam, *Ausstellung 50 Jahre Holländische Malerei*, 1925.

Wassenaar, Kunstzaal De Rietvink, *Keuze-tentoonstelling van werken door Jan Mankes uit particulier bezit*, 7-30 May 1927, no. 33.

Utrecht, Centraal Museum, *Herdenkingstentoonstelling Jan Mankes*, 10 December 1949-14 January 1950, no. 36.

Heerenveen, Heerenveense cultuurgemeenschap, Voormalig belastingsgebouw, *Tentoonstelling van het werk van Jan Mankes*, 28 January-19 February 1950, no. 24.

Arnhem, Gemeentemuseum Arnhem, *Jan Mankes. Schilderijen, tekeningen en grafiek*, 12 April-18 May 1969, no. 21.

LITERATURE:

A. Mankes-Zernike, R.N. Roland Holst, *Jan Mankes*, Utrecht, 1923, p. 58.

A. Plasschaert, J. Havelaar and A. Mankes-Zernike, *Jan Mankes*, Wassenaar, 1927, p. 55.

A. Mankes-Zernike, R.N. Roland Holst, *Jan Mankes*, Wassenaar, 1927, p. 58.

J. Mekkink, A. Mankes-Zernike, *Jan Mankes: schilderijen, tekeningen en grafiek*, Arnhem, 1969.

F. Bruyl-van der Palm (a.o.), *Jan Mankes: schilderijen, tekeningen en grafiek*, Utrecht, 1989, p. 133.

A. Ottevanger (a.o.), *Jan Mankes 1889-1920*, Zwolle, 2007, no. Sch 77 (illustrated p. 191).





λ.278

WIM SCHUHMACHER (1894-1986)

Schets (Jan Wiegers en model)

signed and titled 'W. Schuhmacher. schets.' (lower left)

oil on canvas

55.5 x 41.5 cm.

Painted in 1955.

€7,000-9,000

\$7,700-9,800

PROVENANCE:

Theo Moussault, Amsterdam (former owner of 'De Groene Amsterdammer').

A gift from the above to his wife Mien Ruys, Amsterdam.

Thence by descent.

Anonymous sale; Sotheby's, Amsterdam, 8 June 2004, lot 225, where acquired by the present owner.

LITERATURE:

J. van Geest, *Wim Schuhmacher, de Meester van het Grijz*, Arnhem, 1991 (illustrated p. 237).

The artist depicted in the present lot, Jan Wiegers, in his turn depicted Wim Schuhmacher painting a model in a pendant work (current location unknown). In 1955, Jan Wiegers was one of the few friends and fellow artists that Schuhmacher stayed in touch with, since he started to live in increasing social isolation during World War II and the immediate post-war years.



λ.279

TOON KELDER (1894-1973)

Nudes in a landscape

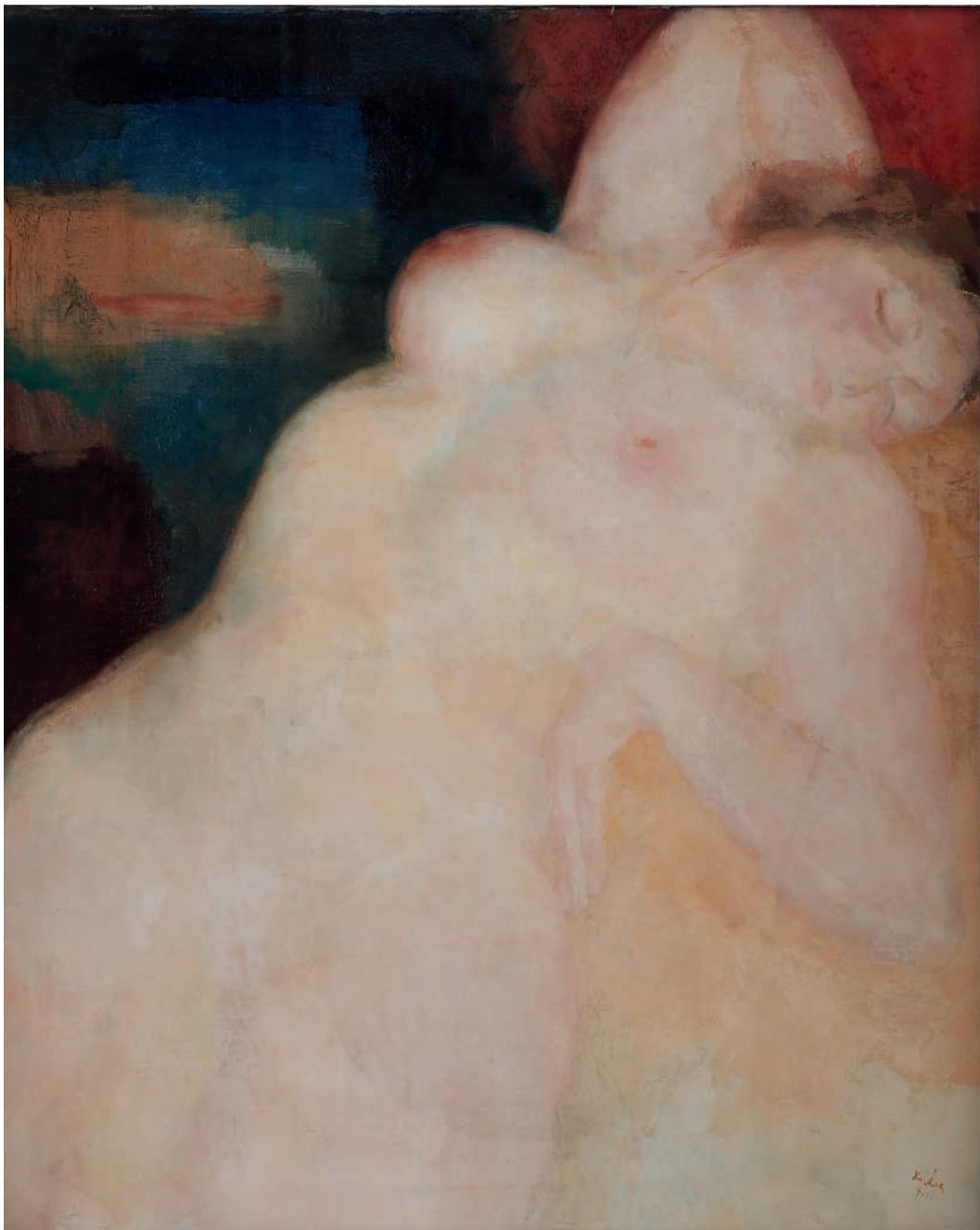
signed 'Kelder.' (lower right)

oil on canvas

52.5 x 34 cm.

€2,000-3,000

\$2,200-3,300



λ280

TOON KELDER (1894-1973)

Reclining nude

signed and dated 'Kelder f. 33' (lower right)

oil on canvas

61 x 50.5 cm.

Painted in 1933.

€8,000-12,000

\$8,800-13,000

PROVENANCE:

Acquired from the artist by the family of the present owner in 1933.

EXHIBITED:

Amersfoort, Museum Flehite, *Toon Kelder - Romantisch modernist*, 18 February-12 June 2016 (illustrated p. 102).

281

JAN TOOROP (1858-1928)

The Labourers

signed, dated and dedicated 'J.Th. Toorop aan Biederlack 1905' (lower right)

black chalk and pastel on paper

45 x 54.5 cm.

Executed in 1905.

€40,000-60,000

\$44,000-65,000

PROVENANCE:

H.J. Biederlack, Amsterdam.

Anonymous sale; Mak van Waay, Amsterdam, 3 November 1959, lot 601.

Anonymous sale; Christie's, Amsterdam, 4 December 2007, lot 55.

with Kunstzalen A. Vecht, Amsterdam, where acquired by the present owner
in 2007.

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



282**JAN MANKES (1889-1920)***Moeder*

signed 'J.Mankes.' (lower right)

oil on canvas laid down on panel

18.5 x 15 cm.

Painted in 1911.

€20,000-30,000

\$22,000-33,000

PROVENANCE:

A. le Cosquino de Bussy, Amsterdam, until 1953.

G.H. le Cosquino de Bussy-Kolff van Oosterwijk, Heelsum, thence by descent to the present owner.

EXHIBITED:The Hague, Kunsthandel J.C. Schüller, *Tentoonstelling Jan Mankes*, June 1911.Utrecht, Utrechtsche Kunsthandel, *Eere-tentoonstelling Jan Mankes*, 24

February-24 March 1923, no. 99.

Rotterdam, Kunstkring, *Tentoonstelling van schilderijen, tekeningen en grafisch werk van Jan Mankes*, 11-29 April 1923, no. 66.Amsterdam, Stedelijk Museum, *Tentoonstelling van Nederlandsche beeldende kunstenaars t.g.v. het regeringsjubileum 1898-1923*, 1923.Wassenaar, Kunstzaal De Rietvink, *Keuze-tentoonstelling van werken door Jan Mankes uit particulier bezit*, 7-30 May 1927, no. 23.Amsterdam, Museum Willet Holthuysen, *Tentoonstelling van eenig werk van Jan Mankes*, June-August 1933, no. 36.Utrecht, Centraal Museum, *Herdenkingstentoonstelling Jan Mankes*, 10 December 1949-14 January 1950, no. 24.Heerenveen, Heerenveense Cultuurgemeenschap, *Tentoonstelling van het werk van Jan Mankes*, 28 January-19 February 1950, no. 14.Arnhem, Gemeentemuseum Arnhem, *Jan Mankes: schilderijen, tekeningen en grafiek*, 12 April-18 May 1969, no. 14.Amsterdam, Arti et Amicitiae, *Tien jaar Mokum*, 6 May-4 June 1972, no. 54.**LITERATURE:**A. Mankes-Zernike, R.N. Roland Holst, *Jan Mankes*, Utrecht, 1923, p. 58.A. Plasschaert, J. Havelaar and A. Mankes-Zernike, *Jan Mankes*, Wassenaar, 1927, p. 55.A. Mankes-Zernike, R.N. Roland Holst, *Jan Mankes*, Wassenaar, 1928, p. 58.J. Mekkink, A. Mankes-Zernike, *Jan Mankes: schilderijen, tekeningen en grafiek*, Arnhem, 1969.A. Ottevanger (a.o.), *Jan Mankes 1889-1920*, Zwolle, 2007, no. Sch 44 (illustrated p. 187).Jan de Lange (a.o.), *Jan Mankes, een kunstenaarsleven in brieven 1910-1920*, Zwolle, 2013 (illustrated p. 166).





λ283

CAMILLE BOMBOIS (1883-1970)

Country Landscape

signed 'Bombois.C.ille' (lower centre)

oil on canvas

27 x 41 cm.

€5,000-7,000

\$5,500-7,600

PROVENANCE:

with Galerie Kate Perls, New York.

Mr and Mrs Albert Lewin, New York.

Gift from the above to The North Carolina Museum of Art, Raleigh, 1959.

Their sale; Christie's, New York, 11 December 2012, lot 146, where acquired by the present owner.

Olivier Lorquin has confirmed the authenticity of this painting.

λ284

VALENTINE PRAX (1899-1981)

Le Panier aux poissons

signed 'V. Prax' (lower right)

oil on canvas

54 x 65 cm.

€2,500-3,500

\$2,800-3,800

EXHIBITED:

Deurne, Museum De Wieger, *Zadkine en Wiegersma: een vriendschap*, 25 September 2016-15 January 2017.





S. MEIJER

λ285

SAL MEIJER (1877-1965)

A still life with bread, butter and a knife

signed 'S Meijer' (lower right)

oil on cardboard

27 x 34.5 cm.

€6,000-8,000

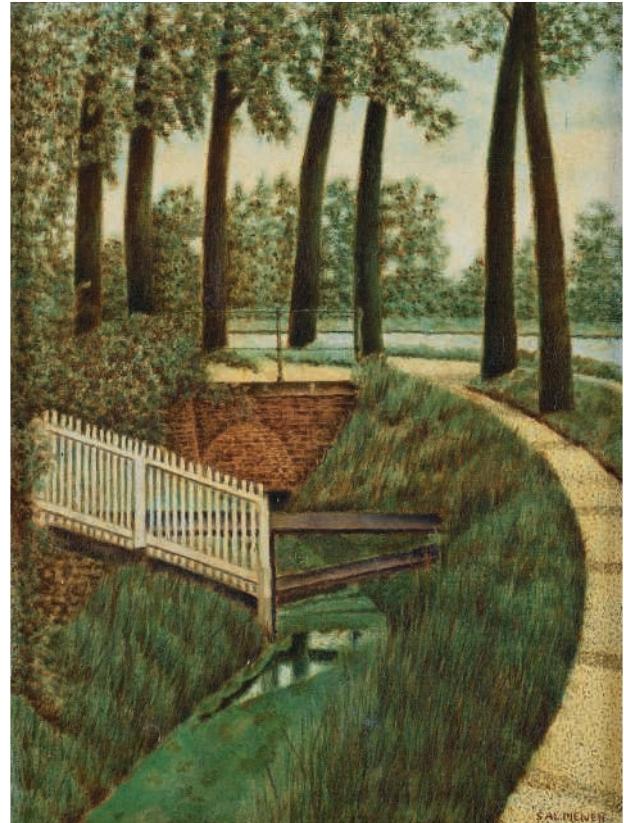
\$6,600-8,700

PROVENANCE:

Kaspar Niehaus, Amsterdam.

Thence by descent.

with Kunstzalen A. Vecht, Amsterdam, where acquired by the present owner.



λ286

SAL MEIJER (1877-1965)

Curving path to the Amstel

signed 'Sal Meijer.' (lower right)

oil on canvas laid down on plywood

31.5 x 23.5 cm.

€2,000-3,000

\$2,200-3,300

PROVENANCE:

Kaspar Niehaus, Amsterdam.

Thence by descent.

with Kunstzalen A. Vecht, Amsterdam, where acquired by the present owner.



λ287

ARTHUR SPRONKEN (B. 1930)

Horse

signed with monogram and numbered '32' (on the side)

bronze

17.5 cm. high

Conceived and cast at an unknown date; this is number 32 from an edition of 50.

€3,000-5,000

\$3,300-5,500

PROVENANCE:

with Kunsthandel Rob Noortman, Maastricht.



λ288

EJA SIEPMAN VAN DEN BERG (B. 1943)

Female torso

white marble

39 cm. high

€3,000-5,000

\$3,300-5,500

λ289

HENK HELMANTEL (B. 1945)

A still life with a broken bowl

signed and dated 'H.F.N Helmantel 1989' (lower left); signed and dated 'H.F.N Helmantel 7 mrt 1989' (on the reverse)
oil on masonite
50 x 62 cm.
Painted in 1989.

€4,000-6,000

\$4,400-6,500



λ290

MAURITS CORNELIS ESCHER (1898-1972)

Stilleven met bolspiegel (B. 267)

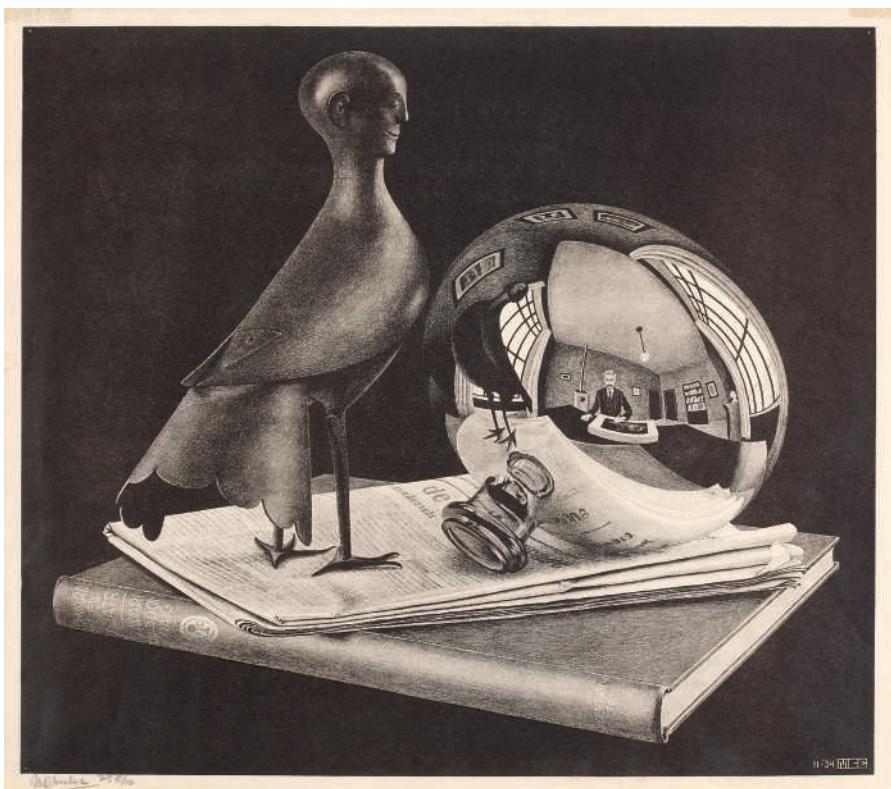
lithograph, 1934, on wove paper, with margins, signed in pencil, numbered 'no 8/10', the loose sheet attached to the passepartout with two strips of plastic tape along the reverse upper edge, showing through the recto margins, the sheet lightstained, pinholes in all four corners of the image, few handling nicks in places, a *circa* 3 cm. diagonal unobtrusive superficial scratch in upper left area, foxing and soft staining visible at the reverse, the occasional spot showing recto (one in the image just below centre), otherwise in good condition.

L. 286 x 326 mm.

S. 311 x 364 mm.

€8,000-12,000

\$8,800-13,000





291

FÉLIX ELIE TOBEEN (1880-1920)

Nu couché

signed (scratched) 'Tobeen' (lower right)

oil on board

42 x 84.5 cm.

Painted after 1920.

€2,000-3,000

\$2,200-3,300

PROVENANCE:

Anonymous sale; Christie's, London, 11 September 2003, lot 70.

The Scheringa Museum of Realist Art, Spanbroek.

Their sale; Christie's, Amsterdam, 27 November 2012, lot 24, where acquired by the present owner.

EXHIBITED:

E. Ansenk (a.o.), *Schilders van een andere werkelijkheid: in de collectie van het Scheringa Museum voor Realisme*, Zwolle, 2006 (illustrated p. 246).

Rosella Huber-Spanier, *Tobeen: eigenzinnig kubist, poëtisch realist*, Haarlem, 2012, no. 95 (illustrated p. 137).

292

FÉLIX ELIE TOBEEN (1880-1920)

Nu allongé

signed (scratched) 'Tobeen' (lower right)

oil on canvas

67 x 88 cm.

Painted *circa* 1920.

€5,000-7,000

\$5,500-7,600

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 10 June 1999, lot 226.

The Scheringa Museum of Realist Art, Spanbroek.

Their sale; Christie's, Amsterdam, 27 November 2012, lot 29, where acquired by the present owner.

EXHIBITED:

Deurne, Museum De Wieger, *Kubistisch avontuur: werk van Herbin, Metzinger en Tobeen in Nederlandse collecties*, 23 March-15 June 2003, no. 73.

LITERATURE:

E. Ansenk (a.o.), *Schilders van een andere werkelijkheid: in de collectie van het Scheringa Museum voor Realisme*, Zwolle, 2006 (illustrated p. 245).

Rosella Huber-Spanier, *Tobeen: eigenzinnig kubist, poëtisch realist*, Haarlem, 2012, no. 96, p. 80 (illustrated p. 138).





λ293

HERMAN GORDIJN (B. 1932)

Armen omhoog II

signed and dated 'herman gordijn 2002' (upper right)

oil on canvas

125 x 93 cm.

Painted in 2002.

€15,000-25,000

\$17,000-27,000

PROVENANCE:

Acquired from the artist by the previous owner.

EXHIBITED:

Amsterdam, Stedelijk Museum, *In collectie - Herman Gordijn*, 9 November 2002-19 January 2003.

LITERATURE:

Feico Hoekstra (a.o.), *Vrouwen van Herman Gordijn*, Zwolle, 2005 (illustrated pp. 189/190).

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** (A symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.
(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its 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 reclaims 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 **A** 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.

(c) **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

refuse to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be

satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(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 5, 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 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 USA 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 **W** 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(ii) 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 agreed we shall each attempt to of the Netherlands Mediation Institute ('NMI') with a mediator affiliated with the NMI and mutually acceptable to each of us. If the dispute is not settled by mediation, it will be dealt with exclusively in the courts of Amsterdam. A buyer who is a natural person and who is not acting in pursuance of a profession shall have the right, within 32 days after Christie's has invoked this clause against him in writing, to choose to have the dispute adjudicated by the court that has jurisdiction by law.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	No VAT will be charged on the hammer price . VAT at 21% will be charged on the buyer's premium and invoiced on an inclusive basis.
! +	If a Lot is marked '+' or '!', it will have a special VAT status and will be subject to higher rates as follows: Lot is imported from outside the EU. For each lot the buyer's premium is calculated as 37.75% of the hammer price up to a value of €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, Gyroscoopweg 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.

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 ◆.

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

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? *, Ω, α, #, †
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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.

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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.

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

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09/05/17



WOUTERUS VERSCHUUR (Dutch, 1812-1874)

Gathering Wood

signed 'W. Verschuur.' (lower left)

oil on panel

27 1/8 x 39 3/8 in. (69 x 100 cm.)

\$70,000-100,000

19TH CENTURY EUROPEAN ART

New York, 23 May 2017

VIEWING

20-23 May 2017

20 Rockefeller Plaza
New York, NY 10020

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FÉLIX ZIEM (FRENCH, 1821-1911)
Bateau pavoié lors de la fête de L'Assomption
Signed 'Ziem.' (lower right)
Oil on canvas
Length: 40¾ x 46¾ in. (123.5 x 118.7 cm.)
£80,000 – 120,000

**19TH CENTURY EUROPEAN &
ORIENTALIST ART**

London, King Street, 13 July 2017

VIEWING

8-13 July 2017
8 King Street
London SW1Y 6QT

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

VIEWING

8-12 December 2017
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1071 JG Amsterdam

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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

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€10,000 to €20,000	by €1,000
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A painting of a horse-drawn carriage in a dark, atmospheric setting. The carriage is dark-colored with a light-colored top and a visible wooden structure. Two horses are pulling the carriage; the horse on the left is light-colored with white markings, and the horse on the right is dark. The scene is set outdoors with trees in the background.

CHRISTIE'S

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