



THE HOFLAND COLLECTION
FROM JONGKIND TO MONDRIAN

AMSTERDAM 7 OCTOBER 2014

CHRISTIE'S









J.H. Weisenbruch



1899
1899



THE HOFLAND COLLECTION FROM JONGKIND TO MONDRIAAN

AUCTION

Tuesday 7 October 2014
at 19.00 pm Lots 1-74
Cornelis Schuytstraat 57
1071 JG Amsterdam

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Friday	3 October	10.00 am – 5.00 pm
Saturday	4 October	10.00 am – 5.00 pm
Sunday	5 October	10.00 am – 5.00 pm
Monday	6 October	10.00 am – 5.00 pm
Tuesday	7 October	10.00 am – 1.00 pm

Front cover: Lot 29
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THE HOFLAND COLLECTION

FROM JONGKIND TO MONDRIAN



Christie's is honoured to be given the opportunity to present the wonderful collection of the late Piet and Jannie Hofland. The collection features 74 highlights of Dutch Impressionism of the The Hague and

Amsterdam Schools alongside beautiful works from the *Tachtigers* and Modernists: From Jongkind to Mondriaan. We are delighted to present at auction this collection so avidly assembled and preserved by Piet and Jannie Hofland. Together they built this intimate and coherent collection in four decades by carefully choosing the best art the Dutch trade had to offer. Their passion for collecting resulted in a house full of paintings deeply cherished by them both. The sale includes many treasures and fine examples of Dutch late nineteenth century art with works from Breitner, Israels, Van Dongen, Mondriaan and many others. This is not the first time the collection is shown to the public: in 2013 the Singer Museum in Laren organised the successful exhibition *Hollands Impressionisme* as a tribute to the Hofland collection.

Now with this sale a new era will dawn for these works. Christie's expresses their gratitude to the Hofland family for entrusting us with this beautiful collection. We hope you will enjoy this catalogue and we look forward to welcoming you in our salerooms.

Jop Ubbens
Chairman Christie's Amsterdam

THE HOFLAND COLLECTION: COLLECTING IN TANDEM

The Hofland collection which will be auctioned at Christie's is indicative not only of the collectors' taste, but also of the confidence they put in the judgement and knowledge of the Dutch art dealers from whom almost all of the pieces were purchased. The Hoflands were clients of reputable firms such as E.J. Van Wisselingh & Co. and Borzo, G.J. Scherpel, Pieter A. Scheen, P.B. van Voorst van Beest and Leslie Smith. However, the main provider for the couple was the The Hague based art dealer Ivo Bouwman, from whom they purchased as many as 24 of the 75 paintings and watercolours over the years.

Nowadays it would be unthinkable for an individual art collector to ignore the auction in assembling their collection. This differed greatly in the period of 1978-1992, in which the couple Hofland acquired most of the works. In those days, the auction room was still predominantly the domain of art dealers. Most art dealers presented, whether or not in-house, a large-scale thematic exhibition sale once or twice a year. Later they switched to organising continuous presentations in which their most recent acquisitions and discoveries were included. The trade formed an important focal point for its clientele this way; it would not just present a customer with work they might have been looking for for years, but also – whether intentionally or inadvertently – lead them to other channels and new approaches. The emphasis lay on the The Hague School, the *Tachtigers*, some Modern painters and French impressionists. Much of the Dutch work was retrieved from Anglo-Saxon countries where it was collected with fervour during the Dutch boom around 1900. Art dealer Scheen was taken over by Joop L. Breeschoten in 1969, under his leadership more emphasis was placed on the work of the The Hague School and the Dutch impressionists which he mostly brought back from Canada. Paul van Rosmalen from art dealer Borzo also visited the East Coast of the United States a number of times a year to seek work there through advertising in local newspapers and visiting auction houses.

Although there had always been an interest, the couple Piet (1918- 2009) and Jannie (1919- 2000) Hofland only started collecting art later in life. The starting point was the transfer of their family business to the next generation in 1976 and the move from Naaldwijk to Wassenaar shortly thereafter, where they moved into a stately home at the Kerkeboslaan.

The excitement of buying formed an important part of collecting. Discussions with art dealers about the importance and quality of a piece but also the negotiations

were part of this. The Hoflands spared no expense; quality was paramount. When at one point they were offered a Van Gogh for more than a million, they were not tempted, they would rather own a major work by an established name than a mediocre work by a world-renowned master.

The collection grew into a classic collection of late nineteenth and early twentieth century Dutch art in which modern tendencies are apparent although sparsely. Despite the art market supply of more progressive works by Leo Gestel, Jan Sluijters, Kees Van Dongen and Piet Mondriaan, the Hoflands quite deliberately choose a more conservative approach - even in the case of the latter. The couple was in frequent contact with fellow collector Bert Meijer and his wife, also residing in Wassenaar, with whom they visited art dealers twice a month. They even acquired a painting by Jongkind from the Meijer collection.

Their first purchase was the painting *Memories* by Lizzy Ansingh, which the Hoflands purchased from Bussum based art dealer G.J. Scherpel and his wife, who played an important advisory role to the Hoflands in the early years. Scherpel started with the The Hague School and the Larense School with a love for the work of Jan Sluijters, later turned increasingly to the Modern artists. Scherpel advised them not to be too impulsive in purchasing, but first to orientate themselves properly and to thoroughly research the different art movements, styles and artists. In a short time Piet acquired a good eye for quality. Purchases were prepared meticulously by way of comprehensive literature study, as a result of which the Hoflands gradually developed an extensive art library. They rarely parted with any of their collected pieces, although sometimes a work was exchanged for one of better quality.

The Lizzy Ansingh, along with works by Johannes Bosboom and Willem Roelofs formed a cautious start in that first year. Soon these were followed by purchases which indicated more ambition, such as some brilliant works by Jacob Maris (*A view of Dordrecht and Daydreaming in the dunes*), Isaac Israels (*Reclining nude, London and The mannequins Ippy and Gertie at Hirsch, Amsterdam*) and Breitner (*Girl in a white kimono*). The same applies to the beautiful divisionist painting by Jan Toorop (*Machelen, un jardinier plantant ses choux*) which was discovered by Ivo Bouwman and proof that the Hoflands were interested in works of artists with international reputations.

Their preference is easily indicated by the number of works they had by an artist, although that does not apply in all cases. The couple owned three works by Piet Mondriaan, however he was definitely one of their absolute



favourites. The Hoflands seemed to aim for a wider and more profound perspective on an artist's oeuvre. This applies to Isaac Israëls of whom they collected as many as twelve works. The powerful, fluently executed *Under the parasol*, *Oosterpark*, *Amsterdam* typifies this artist as a virtuoso watercolourist. They also acquired a beach scene with donkeys in pastel, the subject which made Israëls so popular in the late nineteenth century. The same goes for Breitner, Jacob Maris, and Jongkind as mentioned before. The latter is represented in the collection with nine works, in various techniques and from different periods, so that a clear overlap barely exists. We also find a number of singletons, including the three foreign artists in the entire collection: Eugène Boudin, Jean-François Raffaëlli and Théophile Steinlen. The collection also includes three paintings by J. H. Weissenbruch featuring very similar compositions, but in which - as with Jongkind for example - the way the skies have been rendered, dictates another way of painting.

The collection was undoubtedly an important element in the social life of the couple. Interested parties were welcomed with great hospitality and given an extensive tour of the house where the walls were simply covered in art. The pieces were regularly switched and changed. Sometimes simply to obtain a different look, but often also because the Hoflands generously agreed to loan

their pieces for exhibitions in the Netherlands and abroad. Only last year, a big part of the collection was on show in the Singer Museum in Laren, as part of the exhibition *Hollands Impressionisme*. Combined with works from the museum it resulted in a beautiful collection of Dutch paintings from the second half of the nineteenth century. The work *Newborn lamb* by Anton Mauve, which was also present there, was donated to the museum by the Hoflands' heirs - a valuable addition to the collection which until this point did not include an iconic work by this painter.

Around 1992, acquisitions for the collection decreased because the care for his ailing wife demanded a lot of Piet Hofland's time. After her passing in 2000, no more purchases were made. The self-published book *Herkomst: Particuliere verzameling*, by Aleid Montens (The Hague, 2000), which incorporated the entire collection, was intended as a tribute to their years of joint collective activity. An activity which gained impulses and direction from close collaboration with a then very alert art trade.

Joost Bergman

Art historian/publicist

Art advisor at Bergman & Van Laake



(EVENING SESSION, 7.00 PM)
LOTS 1 – 74

1

WILLEM BASTIAAN THOLEN
(AMSTERDAM 1860-1931 THE HAGUE)

Winterfun on a sunny day, The Hague

signed 'WB. Tholen' (lower right)
chalk, watercolour and gouache on paper
500 x 630 mm.

€20,000-30,000

US\$27,000-40,000

PROVENANCE:

Mr. G.W. van Neyenhoff, Amsterdam; Frederik Muller & Cie, Amsterdam, 19 May 1920, lot 23 (Dfl. 1,350).
with Kunsthandel Ivo Bouwman, The Hague, where acquired by the family of the present owners.

EXHIBITED:

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 58.



2

MENSO KAMERLINGH ONNES
(BRUSSELS 1860-1925 OEGSTGEEST)

An East Indian cress in a white vase

signed and dated 'M Kamerlingh Onnes / 1895.' (lower right)

ink, watercolour and pastel on paper

575 x 465 mm.

Executed in 1895.

€15,000-20,000

US\$21,000-27,000

PROVENANCE:

with Kunsthandel G.J. Scherpel, Bussum, where acquired by the family of the present owners.

EXHIBITED:

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

JACOB MARIS (THE HAGUE 1837-1899 KARLSBAD)

A young Italian beauty with butterflies

signed 'J Maris fc' (lower left)

oil on panel

33 x 20.5 cm.

Painted circa 1867-1868.

€40,000-60,000

US\$54,000-81,000

PROVENANCE:

with The French Gallery, London, by 1867-1868,

no. 27749, as: Italian peasant girl.

Anonymous sale; Frederik Muller, Amsterdam,

12 November 1912, lot 106 (Dfl. 3,600).

with Kunsthandel R. Polak, The Hague, where acquired
by the family of the present owners.

EXHIBITED:

Laren, Singer Museum, *Maris: een kunstenaarsfamilie*,
13 January-10 March 1991, no. 6.

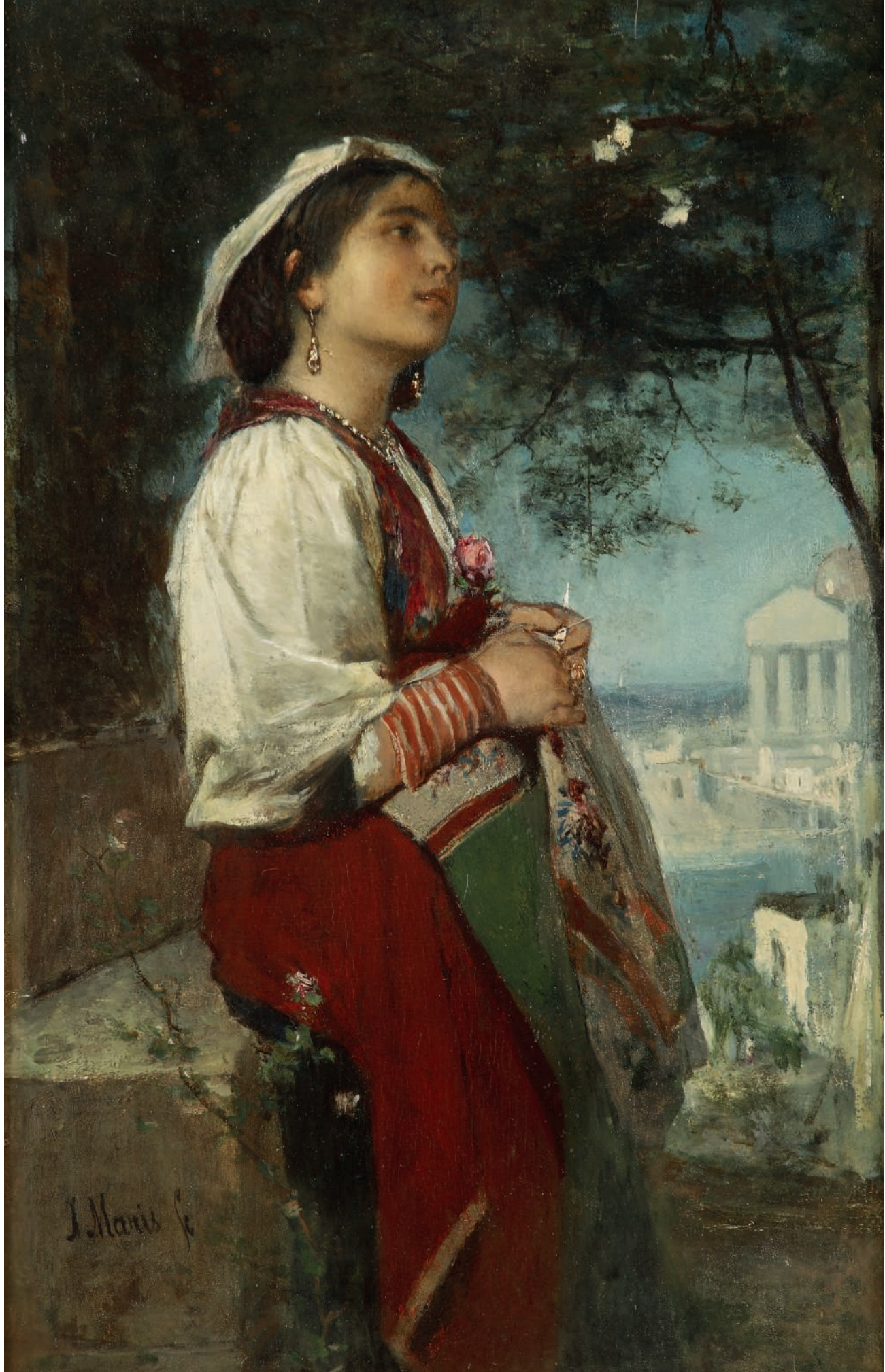
LITERATURE:

Jacqueline de Raad, Trudy van Zadelhoff, *Maris: Een
kunstenaarsfamilie*, Zwolle, 1991, pp. 24-25. no. 17.

Marjan van Heteren, *Jacob Maris (1837-1899): Ik
denk in mijn materie*, Zwolle, 2003, pp. 61-62, no. 49.



Jacob Maris, *La Jeune Napolitaine*, 1867,
oil on panel, 32.7 x 20.8 cm., private collection.



JOHAN BARTHOLD JONGKIND
(LATTROP 1819-1891 LA CÔTE-SAINT-ANDRÉ)

Le port de Honfleur, les grands voiliers

signed and dated 'Jongkind 1865' (lower right)

oil on canvas

33.5 x 47.5 cm.

Painted in 1865.

€80,000-120,000

US\$110,000-160,000

PROVENANCE:

Mr. Jules Strauss, Paris; Hôtel Drouot, Paris, 3 May 1902, lot 24.

Mr. Roger Marx (1859-1913), Paris.

Mr. Claude Roger-Marx (1888-1977), Paris, by 1932.

with Kunsthandel Arthur Tooth & Sons Ltd., London, by 1937.

Mr. George Charles Montagu, the Ninth Earl of Sandwich (1874-1962).

Mrs. Amiya, Countess of Sandwich; Christie's, London, 27 November 1964, lot 93 (Gns. 5,000).

Acquired from the above sale by Mr. Michael Fert, Geneva.

Acquired from the above by Kunsthandel E.J. van Wisselingh & Co., circa 1965.

with Thomas Agnew & Sons Ltd., London.

with Kunsthandel Noortman, Maastricht, by 1989.

Anonymous sale; Christie's, New York, 18 November 1998, lot 4.

with Kunsthandel Borzo, 's-Hertogenbosch, where acquired by the family of the present owners.

EXHIBITED:

The Hague, Pulchri Studio / Amsterdam, Rijksmuseum; *Jongkind (1819-1891)*, March-April 1930, no. 26.

Paris, Galerie Léon Marseille, *Jongkind*, June 1931, no. 8.

Paris, Galerie Guy Stein, *Peintures, aquarelles, dessins et eaux-fortes de Jongkind*, 16-30 November 1936, no. 12.

Paris, Galerie Alfred Daber, *Paysages: de Corot à Bonnard*,

5 May-2 June 1965, no. 18.

The Hague, Gemeentemuseum / Cologne, Wallraf-Richartz-Museum / Paris, Musée d'Orsay, *Johan Barthold Jongkind*, 11 October 2003-19 September 2004.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Paul Colin, *J.-B. Jongkind*, Paris, 1931, no. 15, as: Brick dans le port de Honfleur.

Claude Roger-Marx, *Jongkind*, Paris, 1932, pl. 7.

George Besson, *Johan-Barthold Jongkind*, Paris, 1948, no. 17, as:

Les grands voiliers a Honfleur.

Victorine Hefting, *Jongkind, sa vie, son oeuvre, son époque*, Paris, 1975, p. 165, no. 340, as: Le port de Honfleur.

Victorine Hefting, *J.B. Jongkind: voorloper van het impressionisme*, Amsterdam, 1992, p. 106.

Adolphe Stein, *Jongkind, Catalogue critique de l'oeuvre Peintures, I*, Paris, 2003, p. 176, no. 379, as: Le port de Honfleur, les grands voiliers.





The harbour of Honfleur, circa 1907, photographic postcard.



The port of Honfleur was a popular meeting ground for artists in the mid-nineteenth century who found inspiration in the ever-changing moods of nature particular to the Normandy coast. In 1846 Jongkind moved to Paris from his native Holland and joined the studio of Eugène Isabey (1803-1886). The following year Isabey brought Jongkind with him to Honfleur to paint. The visit made a lasting impression on Jongkind who returned there on three occasions.

In August of 1865 Jongkind visited Honfleur a last time and remained there until the end of September, making side trips to visit Eugène Boudin (1824-1898) in Trouville and to see Le Havre and Etretat. Jongkind was a prolific letter writer and much of his correspondence is preserved. This gives us an invaluable insight into his life and artistic theories. In addition much was written about him. In a letter dated 22 August 1865 Jongkind wrote: 'I have left Paris and here I am at Honfleur, the place to which I return as always with renewed pleasure. It is a little seaport where there are always ten or twenty ships of all nations, not counting the merchantmen and the fishing boats of the same countries. I tell you this, as it is very interesting for my studies' (quoted in: *Jongkind and the Pre-Impressionists: Painters of the Ecole Saint-Simon*, exh. cat., Sterling and Francine Clark Institute, Williamstown, 1977, p. 40). *Les grands voiliers Honfleur* was painted during this visit and it shows Jongkind working with a freshness and spontaneity that is absent in the views of Honfleur that he painted from recollection later in life. Jongkind was a keen observer of nature, and the subtle effects of the light on the water and the movement of the clouds as they scuttle across the sky are captured in *Les grands voiliers Honfleur* with vigorous brushwork. The subject is taken from direct study of the port: the movement of the ships, the life around the port, the picturesque effects of jetties, masts and spars. It is painted with a palette that the French art critic Edmund de Goncourt (1822-1896) characterized in his *Journal* of 1882 as an 'enchantment of colours, greyish and splashy... in a watery radiance' (*Ibid.*, p. 29).

Les grands voiliers Honfleur was painted just two years after the first exhibition at the Salon des Refusés in 1863, in which Jongkind had exhibited. The Impressionists' debt to Jongkind was readily acknowledged. Pissarro exclaimed: 'Landscape without Jongkind would have a totally different aspect' (*Ibid.*, p. 7), and Manet who touted him as 'the father of the School of Landscapists' (*Ibid.*, p. 7), but it is Monet who paid his mentor the greatest tribute when he said: 'His painting was too new and in far too artistic a strain to be then, in 1862, appreciated at its true worth (...). From that time on he was my real master, and it was to him that I owed the final education of my eye' (quoted in: F. Thibault-Sisson, 'Claude Monet, an Interview', *Le Temps*, 27 November 1900).

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. Jongkind continued to work in Holland throughout his life, but it was in France that he felt most energized, continuing to develop his technique, and exploring the play of light on land and water. He achieved a lyrical rendering of mood with bold use of dark and light patches of sky and his brushstroke grew ever more vigorous and free. For his vision and his fragmented touch, Jongkind is rightly considered as a precursor of Impressionism.



5

GEORGE HENDRIK BREITNER
(ROTTERDAM 1857-1923 AMSTERDAM)

Resting horses near a sandpit, The Hague

signed 'G.H. Breitner.' (lower right)
charcoal, chalk, watercolour and gouache on paper
245 x 435 mm.
Executed circa 1881.

€7,000-9,000

US\$9,500-12,000

PROVENANCE:

Mr. A.C. van Ommen van Guylik, Laren, by 1928.
Ir. J.H. van Ommen van Guylik, Laren.
Anonymous sale; Mak van Waay, Amsterdam, 29 March 1966, no. 46
(Dfl. 1,350).
with Kunsthandel E.J. van Wisselingh & Co., Amsterdam.

EXHIBITED:

The Hague, Gemeentemuseum, *Breitner*, 10 November-9 December 1928,
no. 5, as: Zanderij in Den Haag.
Brussels, Palais des Beaux-Arts, *Breitner*, January 1932, no. 10, as: Zanderij in
Den Haag.
Amsterdam, Stedelijk Museum, *Breitner*, 10 June-1 August 1933, no. 7.
Amsterdam, Stedelijk Museum, *Breitner en Amsterdam*, October-November
1947, no. 146.
The Hague, Pulchri Studio, *125 jaar Nederlandse Kunst*, 3 December-
26 December 1972.
Laren, Singer Museum, *G.H. Breitner 1857-1923, aquarellen en tekeningen*,
23 April-26 June 1983, no. 46.
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

P.H. Hefting, *G.H. Breitner in zijn Haagse tijd*, Utrecht, 1970, no. 112,
as: Rustende paarden bij een zanderij in Den Haag.
Adriaan Venema, *G.H. Breitner 1857-1923*, Bussum, 1981, p. 81
(where dated 1881).
Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 47.

WILLEM DE ZWART (THE HAGUE 1862-1931)
Roasting chestnuts in the streets of Paris

signed 'W de Zwart' (lower left)

chalk, watercolour and gouache on paper

270 x 405 mm.

Executed circa 1891.

€4,000-6,000

US\$5,400-8,100

PROVENANCE:

with Kunsthandel Ivo Bouwman, The Hague, by 1977, where acquired by the family of the present owners.

The present lot is a preliminary study for the painting offered in these rooms on 19 May 2010, lot 75.



MATTHIJS MARIS (THE HAGUE 1839-1917 LONDON)

The Return: de thuiskomst van het dronken mannetje

authenticated 'door my / geschilderd / M Maris / London / oct 17. 1913.'

(on a label attached to the reverse)

oil on paper laid down on panel

21 x 15 cm.

Painted circa 1856-57.

€15,000-20,000

US\$21,000-27,000

PROVENANCE:

A gift from the artist to Mr. Felix Moscheles (1833-1917), London. with Wallis & Son, The French Gallery, London, May 1909-1910, as: A Cottage Scene.

Anonymous sale; Biesing, The Hague, 12 May 1912, lot 77 (Dfl. 3,500).

Acquired from the above sale by Kunsthandel Mertens en Hoogenraad, where acquired by Mr. R.A.W.J.J. Cremers, The Hague, (Dfl. 8,000); Kunstzaal Kleykamp, The Hague, 22 October 1918.

Acquired from the above sale by Mr. M. Knoops; Frederik Muller, Amsterdam, 7 December 1938, lot 26.

Acquired from the above sale by Mr. B. de Geus van den Heuvel; Mak van Waay, Amsterdam, 27 April 1976, lot 292 (Dfl. 39,000). with Kunsthandel Ivo Bouwman, The Hague, 1979, where acquired by the family of the present owners.

EXHIBITED:

The Hague, Gemeentemuseum, *XI Werk van de Haagsche School uit de collecties van Mr. R.A.W.J.J. Cremers en J.H. Pijnappel*, April-May 1915, no. 8, as: De terugkomst.

Schiedam, Stedelijk Museum, December 1951-Januari 1952, no. 40, as: Thuiskomst.

Laren, Singer Museum, *Meesters van de Haagse School en enige tijdgenoten*, 12 May-15 July 1957, no. 164, as: De thuiskomst van het dronken mannetje. Amsterdam, Stedelijk Museum, *Van Romantiek tot Amsterdamse School. Schilderijen uit de collectie van B. de Geus van den Heuvel*, 7 July-29 September 1958, no. C54.

Laren, Singer Museum, *Keuze uit de collectie B. de Geus van den Heuvel*, 9 April-30 May 1966, no. 97, as: de thuiskomst van het dronken mannetje. Tokyo, The Seibu Museum of Art, *Impressionists and Post-Impressionists from the Netherlands*, 19 April-21 May 1980, no. 39, as: The Drunkard Returning Home.

LITERATURE:

P. Haverkorn van Rijsewijk, 'Matthijs Maris, Leerjaren te 's-Gravenhage en te Antwerpen', in: *Onze Kunst*, 1918, pp. 40-42.



Matthijs Maris, *De thuiskomst van een dronken man*, circa 1849-1917, pencil and ink on paper, 179 x 143 mm, Rijksmuseum, Amsterdam.

The present lot dates to Matthijs Maris' Antwerp period (1855-1858) and was made after a detailed pen drawing *De thuiskomst van een dronken man* (the return of the drunkard) by the same hand now in the collection of the Rijksmuseum, Amsterdam (inv.no. RP-T-1978-13). In 1855 Matrijs joined his brother Jacob in Antwerp, with whom he shared a workshop and a house. For a short period their friend and fellow student Laurens Alma-Tadema (1863-1912) came to live with them. They lived on Matthijs's grant and made small paintings, based on 17th-century Dutch genre pictures, for the American market.

Art-historian Haverkorn van Rijsewijk mentions in his article '*Onze Kunst*' that when Matthijs used the above mentioned drawing as inspiration for the painting, he softened it greatly. The barking dog disappeared, and the feisty rooster turned into a calm hen. Furthermore, the woman all dressed in black as an empathetic look on her face, as do the two daughters. The character is a changed man when compared to the drawing, he is no longer a drunkard, but rather a man returning home feeling tipsy. Another sketch of a detail is in the The Burrell Collection, Glasgow ('The Drunkard' (dated circa 1856-57), pen, wash, watercolour and black chalk on paper, 171 x 127 mm.).

Maris took the present theme of the drunkard from a play. The story tells the tale of a drunkard coming home and finding his mother seriously ill. In a letter to W.J.G. van Meurs, dated 1907, Maris explained that stylistically he was influenced by illustrations from a book by the German artist Ludwig Richter (1803-1884). Richter was very popular at that time, and in many ways the most typical German illustrator of the middle of the 19th century. Matthijs later remembered showing this work (or a similar piece) to his teacher at the Academy in Antwerp, the history painter Nicaise de Keyser (1813-1887): '*(he) told me they were trivial. No doubt they were, but it showed my hatred to the sickening academical learning of perfection in the Romans and the Greeks.*' (see: exh.cat. Tokyo, The Seibu Museum of Art, *Impressionists and Post-Impressionist from the Netherlands*, 1980, no. 39).

The first owner of the present lot was the English painter Felix Moscheles (1833-1917) who had been Matthijs' fellow student in Antwerp and who contacted Matthijs again later in London. Moscheles received the present painting as a gift.



(Actual size)



8

JAN HENDRIK WEISSENBRUCH
(THE HAGUE 1824-1903)

A view on Het Spaarne, Haarlem

signed 'J.H. Weissenbruch' (lower right)
oil on canvas
70 x 52 cm.

€8,000-12,000

US\$11,000-16,000

PROVENANCE:

with Kunsthandel P.A. Scheen, The Hague, by 1965.
with Kunsthandel R. Lenten, Nijmegen, by 1966.
Anonymous sale; Sotheby Mak van Waay, Amsterdam, 28 October 1980, lot 311.
Anonymous sale; Sotheby Mak van Waay, Amsterdam, 17 November 1981, lot 342.
with Kunsthandel E.J. van Wisselingh & Co., Naarden, inv.no. 6686.
Acquired from the above by Ir. A. Meyer, Engelberg.

EXHIBITED:

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, opp. p. 28.



(Actual size)

9

JOHAN BARTHOLD JONGKIND
(LATTROP 1819-1891 LA CÔTE-SAINT-ANDRÉ)

Le Jardin de Luxembourg: la promenade, Paris

signed, dated and inscribed 'Jongkind 27 Juillet 1887 Paris' (lower edge)

oil on panel

12 x 12.5 cm.

Painted in 1887.

€15,000-20,000

US\$21,000-27,000

PROVENANCE:

with Kunsthandel Ivo Bouwman, The Hague, by 1978, where acquired by the family of the present owners.

LITERATURE:

Adolphe Stein, *Jongkind, Catalogue critique de l'oeuvre Peintures*, I, Paris, 2003, p. 320, no. 864, as: Le Jardin du Luxembourg: La promenade.



10

GEORGE HENDRIK BREITNER (ROTTERDAM 1857-1923 AMSTERDAM)

A hussar near a farmhouse

signed 'G H. Breitner.' (lower right)
pencil, charcoal, watercolour and gouache on paper
355 x 400 mm.
Executed circa 1881.

€8,000-12,000

US\$11,000-16,000

PROVENANCE:

Mr. J.J. Tiele, Rotterdam, by 1901; Frederik Muller, Amsterdam, 19 March 1907, lot 169a (Dfl. 1,000).
Acquired from the above sale by Mr. A. Terwindt, Nijmegen; Frederik Muller, Amsterdam, 4 June 1929, lot 159.
with Kunsthandel E.J. van Wisselingh & Co., Amsterdam, inv.no. 7393.
Mr. B. de Haes van Spaendonck, Goirle, by 1953.
with Kunsthandel P.B. van Voorst van Beest, The Hague, 1990, where acquired by the family of the present owners.

EXHIBITED:

Amsterdam, Arti et Amicitiae, *G. H. Breitner*, November 1901-December 1901, no. 169a, as: *Cavalerist bij een boerenwoning*.
Paris, L'Institut Néerlandaise, *L'Aquarelle néerlandaise au siècle dernier*, 28 February-31 March 1963, no. 20, as: *Hussard près d'une ferme*.

Amsterdam, Stedelijk Museum, *George Hendrik Breitner 1857-1923*, 18 November 1994-5 February 1995, no. 13 as: *Huzaar bij een boerderij* (where dated 1881).

The Hague, Gemeentemuseum, *Nieuw licht: De Haagse School onthuld*, 13 June-27 September 2009.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

A. Pit, W. Steenhoff, Jan Veth, W. Vogelsang, *George Hendrik Breitner. Indrukken en biographische Aanteekeningen*, Amsterdam, 1904-08, p. 27, as: *Cavalerist bij een boerenwoning*.

P.H. Hefting, *G.H. Breitner in zijn Haagse tijd*, Utrecht, 1970, no. 184, as: *Cavallerist bij boerenwoning*.

Rieta Bergsma, Paul Hefting, *George Hendrik Breitner 1857-1923, schilderijen, tekeningen, foto's*, Bussum, 1994, p. 80, no. 13, where dated 1881, as: *Huzaar bij een boerderij*.

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 46.

In the autumn of 1881 Breitner travelled to Brabant where the annual military manoeuvres were held. This theme was a great inspiration for him and he started to combine the military with the peasant genre. It is most likely Breitner was influenced by the work of Jean-François Millet (Grucy 1814-1875 Barbizon) which he saw that same year in Hendrik Willem Mesdag's collection.



11

JOHAN BARTHOLD JONGKIND
(LATTROP 1819-1891 LA CÔTE-SAINT-ANDRÉ)

Route de Clamart

signed, dated and inscribed 'Clamart 1863 Jongkind' (lower right)
chalk, ink and watercolour on paper
265 x 265 mm.
Executed in 1863.

€2,500-3,500

US\$3,400-4,700

PROVENANCE:

with Galerie Durand-Ruel, Paris.
with Kunsthandel Ivo Bouwman, The Hague, 1979, where acquired by the
family of the present owners.

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

ISAAC ISAELS (AMSTERDAM 1865-1934 THE HAGUE)

Under the parasol, Oosterpark, Amsterdam

signed, dated and inscribed 'Souvenir / à Mme. Mardinell / 15 april / 1897 /

Isaac Isaels' (lower right)

chalk and watercolour on paper

500 x 350 mm.

Executed in 1897.

€30,000-50,000

US\$41,000-67,000

PROVENANCE:

(possibly) Mrs. Mardinell, acquired directly from the artist.
with Kunsthandel P.B. van Voorst van Beest, The Hague,
where acquired by the family of the present owners.

EXHIBITED:

Laren, Singer Museum, *Hollands impressionisme*,
30 May-25 August 2013.

LITERATURE:

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 69.



Isaac Isaels, *Op de bank in het Oosterpark ter hoogte van de Eikenweg*, watercolor
op paper, 305 x 460 mm., collection Frans Halsmuseum, Haarlem.



Portrait
of Mrs. Maud
15 April
1897

Turner





Piet Mondriaan, Simon Maris and friends on the banks of the river Gein, circa 1906. ©RKD, Netherlands Institute for Art History/Archive Maris.

PIET MONDRIAAN
(AMERSFOORT 1872-1944 NEW YORK)

Farmstead on the Gein screened by tall trees with streaked sky

signed 'Piet Mondriaan' (lower right)
oil on canvas
67 x 93 cm.
Painted circa 1907.

€350,000-550,000 US\$480,000-740,000

PROVENANCE:

Anonymous sale; Sotheby Mak van Waay, Amsterdam, 26 April 1977, lot 397.
with Kunsthandel G.J. Scherpel, Bussum, where acquired by the family of the present owners.

EXHIBITED:

Laren, Singer Museum, *Expressionisme in Nederland 1910-1930*, 17 November 1994-19 February 1995, no. 71, as: Landschap, het Gein, 1907.
Rome, Galleria Nazionale d'Arte Moderna, *Il primo Mondrian*, 27 October 1995-21 January 1996, no. 40.
Laren, Singer Museum, *Jan Sluijters 1881-1957*, 16 June 2011-22 January 2012, no. 8.
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

J.M. Joosten, R.P. Welsh, *Piet Mondrian Catalogue Raisonné of the Naturalistic Works (until early 1911)*, Blaricum, 1998, p. 351, no. A494.
Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 81.

Farmstead on the Gein screened by tall trees with streaked sky was painted around 1907, during a crucial pivotal point in the career of Piet Mondriaan. This picture pre-dates his involvement with Theosophy and with Neo-Plasticism; it was painted more than half a decade before he approached abstraction, yet already reveals some of the armature upon which his later, rigorous pictures were based. For in *Farmstead on the Gein screened by tall trees with streaked sky*, there is already a clear focus on the horizontal, on the struts of verticality of the trees and reeds, and of fields and strips of colour.

Mondriaan has created a lyrical, evocative work in which he has summoned the atmosphere of evening through the vivid golden streaks of cloud in the sky as well as the more delicate pinks, all contrasting with the landscape enshrouded in twilight. *Farmstead on the Gein screened by tall trees with streaked sky* is filled with luminosity. Indeed, it comes as little surprise to find that at this time, Mondriaan was associated with 'Luminist' painting, a name which referred to the intense role played by light in works such as this.

The view in *Farmstead on the Gein screened by tall trees with streaked sky* appears to show the Geinrust farm which featured in a number of other pictures that Mondriaan painted during the middle of the first decade of the Twentieth Century. Its convenient location near his studio in Amsterdam, yet essentially in the countryside, meant that it reappeared in a number of pictures, viewed from several angles. Indeed, in regards to the composition shown in *Farmstead on the Gein screened by tall trees with streaked sky*, a related charcoal exists which may have been begun *in situ* and completed in the studio. In addition are four other oil paintings of various dimensions. The whereabouts of one of these are listed as unknown; two are in the Gemeentemuseum, The Hague and one was sold in the Yves Saint Laurent sale at Christie's Paris in 2008.

The pinks, yellows and purplish-greys that appear in *Farmstead on the Gein screened by tall trees with streaked sky* appear to prefigure the palette shown in some of Mondriaan's later works, in which he developed a more overt abstract visual idiom, for instance *Composition 6* and *Composition in Oval with Colour Planes*, both of 1914, both in the Gemeentemuseum, The Hague. This reveals the thread of continuity that led Mondriaan from the riverbanks of the Gein to the abstract grids that would become so iconic and so associated with his name and reputation. Despite this, it was with the 'Luminist' landscapes such as *Farmstead on the Gein screened by tall trees with streaked sky* that Mondriaan began to forge a wider reputation. This picture therefore dates from the beginnings of his hallmark style, and also of his international success.









14

ANTON MAUVE
(ZAANDAM 1838-1888 ARNHEM)

Tending the sheep

signed 'A. Mauve' (lower right)
chalk, charcoal, watercolour and gouache on paper
415 x 305 mm.
Executed circa 1881-83.

EXHIBITED:

Amsterdam, Rijksmuseum Vincent van Gogh, *Mauve's Aquarellen*, 26 March-5 June 1988, no. 58 (where dated 1881-83).

€6,000-8,000

US\$8,100-11,000



15

JAN HENDRIK WEISSENBRUCH
(THE HAGUE 1824-1903)

A waterway near Haarlem

signed 'J.H. Weissenbruch f' (lower left)
chalk, ink, watercolour and gouache on paper
540 x 700 mm.

€25,000-35,000

US\$34,000-47,000

PROVENANCE:

with Kunsthandel Ivo Bouwman, The Hague, by 1984, where acquired by the family of the present owners.

EXHIBITED:

The Hague, Gemeentemuseum, *Herkomst: Ivo Bouwman*, 16 February-12 May 2013.
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Willem Laanstra, Susanne Ooms, *Johan Hendrick Weissenbruch 1824-1903*, Amsterdam, 1992, p. 204, no. OA/55-1, as: Bij Haarlem.
Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 28.

WILLEM ROELOFS (AMSTERDAM 1822-1897 BERCHEM)

The reed cutters, Kortenhoef

signed 'W: Roelofs.' (lower left)

oil on canvas

58 x 110 cm.

Painted circa 1880.

€40,000-60,000

US\$54,000-81,000

PROVENANCE:

Anonymous sale; Frederik Muller, Amsterdam, 1 December 1953, lot 380 (Dfl. 1,550).

with Kunsthandel Ivo Bouwman, The Hague, by 1978, where acquired by the family of the present owners.

EXHIBITED:

Tokyo, The Seibu Museum of Art, *Impressionists and post-impressionists from the Netherlands*, 19 April-21 Mei 1980, no. 48, as: Peat digging near Kortenhoef (where dated circa 1879).

The Hague, Pulchri Studio, *Ivo Bouwman, Twintig jaar kunsthandaar*, 1992.

Oss, Jan Cunen Museum / Rotterdam, Kunsthall, *Willem Roelofs 1822-1897: De adem der natuur*, 26 November 2006-13 May 2007, no. 26.

The Hague, Gemeentemuseum, *Nieuw licht: De Haagse School onthuld*, 13 June-27 September 2009.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Marjan van Heteren, Robert-Jan te Rijdt, *Willem Roelofs 1822-1897: De adem der natuur*, Bussum, 2006, p. 120, no. 26, as: Rietsnijders in de polder, Kortenhoef (where dated circa 1880).

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 23.

Born in Amsterdam in 1822, Willem Roelofs is considered to be one of the most important landscape painters of his time. Alongside his education at the Art Academy in The Hague, Roelofs was an apprentice to the romantic cattle and landscape painter Hendrikus van de Sande Bakhuyzen (1794-1860). Roelofs was one of the predecessors of *en plein air* painting in Holland and his quest for a sincere study of nature was certainly enhanced by Roelofs' deep admiration for the Barbizon School. In Brussels, where he lived from 1847 until 1887, he was introduced to the work of these French masters, inciting him to make several trips to the woods of Fontainebleau in the early 50s. This left a clear imprint on his art.

In 1847, just before he left for Brussels, Roelofs co-founded the artists society Pulchri Studio in The Hague, where drawing lessons, art reviews and exhibitions were organized. He was also a member of several other artist societies such as *Arti et Amicitiae* in Amsterdam. Roelofs belonged to the core of the so-called Hague School and in Brussels he gave painting lessons to various talented students such as Paul Gabriel (1828-1903), Alexander Mollinger (1836-1867) and Hendrik Willem Mesdag (1831-1915). Mesdag labelled his teacher the first and foremost renewer of Dutch landscape painting. In 1848 Roelofs' work was exhibited for the first time at the Exposition Generale in Brussels, the Belgian equivalent of the annual Dutch exhibitions for 'Levende Meesters', which showed works by contemporary artists. The exhibition was a great success for Roelofs, evidenced by the fact that the King of Belgium purchased one of his landscapes. Following this success many commissions soon followed.

Roelofs was especially enamoured of the beauty of ordinary things in nature: 'Wat gij en ik onverschillig voorbij-loopen als onaanzienlijk of leelijk, hij blijft er voor staan in stille verrukking, en terwijl gij u afvraagt wat hier te zien is, heeft zijn dichterziel de pozie gevoeld van dit verlaten plekje en hij zal het u weergeven zoo, als het hem trof.' (see: H. Smissaert, 'Willem Roelofs', in: *Elsevier's Geïllustreerd Maandschrift*, Ed. 1, 1891, p. 431).



Willem Roelofs, *Turfveenen Kortenhoef*, study executed after the present lot.



WILLEM ROELOFS (AMSTERDAM 1822-1897 BERCHEM)
Cows behind the dunes, Bloemendaal

signed 'W: Roelofs.' (lower left)
oil on canvas laid down on panel
31 x 50 cm.
Painted circa 1891.

€5,000-7,000

US\$6,800-9,400

PROVENANCE:

Ir. A.J. Gurck, The Hague.
Anonymous sale; Venduehuis der Notarissen, The Hague, 3 November 1981,
lot 141 (Dfl. 13,000).
Acquired from the above sale by Kunsthandel Pieter C. Zaaijer, The Hague.

EXHIBITED:

Oss, Jan Cunen Museum / Rotterdam, Kunsthal, *Willem Roelofs 1822-1897:*
De adem der natuur, 26 November 2006-13 May 2007, no. 45.
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Marjan van Heteren, Robert-Jan te Rijdt, *Willem Roelofs 1822-1897:*
De adem der natuur, Bussum, 2006, p. 133, no. 45, as: Koeien achter
de duinen, Bloemendaal (where dated 1891).





18

**GEORGE HENDRIK BREITNER
(ROTTERDAM 1857-1923 AMSTERDAM)**

Returning from the manoeuvres

signed 'G.H. Breitner.' (lower left)
chalk, charcoal, watercolour and gouache on paper
480 x 715 mm.
Executed circa 1883.

€12,000-18,000

US\$17,000-24,000

PROVENANCE:

Acquired directly from the artist by Mr. H.W. Mesdag, The Hague, 1883;
Frederik Muller, Amsterdam, 1916, lot 90 (cancelled auction).
Mr. E.A. Veltman, Bussum, 1928-by 1948.
with Kunsthandel E.J. van Wisselingh & Co., Amsterdam.
Mr. G.J. Marsman, Amsterdam.
with Kunsthandel Borzo, 's-Hertogenbosch, by 1979, where acquired by
the family of the present owners.

EXHIBITED:

Amsterdam, Arti et Amicitiae, *G.H. Breitner*, November-December 1901,
no. 98, as: Terug van de manoeuvres.
The Hague, Gemeentemuseum, *Breitner Tentoonstelling*, 10 November-
9 December 1928, no. 47, as: Ruiterij, in wind en regen.
Amsterdam, Stedelijk Museum, *Breitner en Amsterdam*, October-November
1947, no. 155, as: Artillerie.

Antwerp, Museum voor Schone Kunsten / The Hague, Gemeentemuseum,
G.H. Breitner, 15 November 1947-19 January 1948, no. 106, as: Artillerie.
Laren, Singer Museum, *G.H. Breitner 1857-1923 aquarellen en tekeningen*,
23 April-26 June 1983, no. 6, as: Terug van de manoeuvres.
Amsterdam, Stedelijk Museum, *George Hendrik Breitner 1857-1923*,
18 November 1994-5 February 1995, no. 15, as: Terug van de manoeuvres
(where dated 1883).
The Hague, Gemeentemuseum, *Nieuw licht: De Haagse School onthuld*,
13 June-27 September 2009.
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

A. Pit, W. Steenhoff, Jan Veth, W. Vogelsang, *George Hendrik Breitner. Indrukken en biographische Aanteekeningen*, Amsterdam, 1904-08, p. 5,
as: Ruiterij terug van de manoeuvres.
Jan Veth, *Breitner's jeugd - portretstudies en silhouetten*, Amsterdam, 1908,
p. 196, no. 98, as: Terug van de manoeuvres.
P.H. Hefting, *G.H. Breitner in zijn Haagse tijd*, Utrecht, 1970, no. 159,
as: Terugkeer van de manoeuvres (Artillerie met regenweer).
Adriaan Venema, *G.H. Breitner, 1857-1923*, Bussum, 1981, opp. p. 17,
as: De grote manoeuvre.
E. Raassen-Kruimel (a.o.), *G.H. Breitner 1857-1923. Aquarellen en tekeningen*, Laren, 1983, p. 11, no. 6.
Rieta Bergsma, Paul Hefting, *George Hendrik Breitner 1857-1923, schilderijen, tekeningen, foto's*, Bussum, 1994, p. 82, no. 15, as:
Terug van de manoeuvres (where dated 1883).
Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 46.

PIET MONDRIAAN (AMERSFOORT 1872-1944 NEW YORK)

Oostzijde Mill viewed from downstream with streaked pinkish-blue sky

signed 'Piet Monriaan. [sic]' (lower right)

oil on canvas

34 x 49.5 cm.

Painted circa 1906/07.

€120,000-180,000

US\$170,000-240,000

PROVENANCE:

Dr. J. van der Hoeven Leonhard, Amsterdam, 1911.

Mrs. L. Woltjer-van der Hoeven Leonhard, The Hague.

Anonymous sale; Christie's, Amsterdam, 13 December 1989, lot 192.

with Kunsthandel Borzo, 's-Hertogenbosch, 1991, where acquired by the family of the present owners.

EXHIBITED:

Rome, Galleria Nazionale d'Arte Moderne, *Il primo Mondrian*, 27 October 1995-21 January 1996, no. 55.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

M. Seuphor, *Piet Mondriaan, life and work*, New York, 1957, p. 366, no.

129, ill. 108 as: Moulin au bord de l'eau/Mill by the Water, circa 1905.

M.G. Ottolenghi, *L'Opera completa di Piet Mondrian*, Milan, 1974, no. 108, ill., as: Mulino sull'acqua, circa 1903-05.

J. Milner, *Mondrian*, London, 1992, p. 41, no. 29, ill.

J.M. Joosten, R.P. Welsh, *Piet Mondrian Catalogue Raisonné of the Naturalistic Works (until early 1911)*, Blaricum, 1998, p. 317, no. A404.

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 79.



The Oostzijdse mill along the river Gein, July 2005. ©Peter van der Houwen







Isaac Israëls portraying children on the beach of Scheveningen, circa 1900-03; photograph, 9 x 12 cm., private collection.

ISAAC ISRAELS (AMSTERDAM 1865-1934 THE HAGUE)

The donkey ride, Scheveningen

chalk and pastel on paper

430 x 550 mm.

Executed circa 1894-1902.

€40,000-60,000

US\$54,000-81,000

PROVENANCE:

Mr. van Stolk, The Hague.

with Kunsthandel Ivo Bouwman, The Hague, where acquired by the family of the present owners.

EXHIBITED:

Kortenhoeft, Stichting Kunst aan de Dijk, *Isaac Israels*, 6-18 June 1994, p. 13, as: *Ezeltje rijden* (where dated 1910).

Haarlem, Frans Halsmuseum/De Hallen, *Israels aan zee: Hollandse en Italiaanse strandtaferelen van Isaac Israels (1865-1934)*, 9 June-19 August 2007, p. 46, no. 59 (where dated 1900).

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Anna Wagner, *Isaac Israels 1865-1934*, Nederhorst den Berg, 1994, p. 13.

Antoon Erftemeijer, *Israels aan zee. Hollandse en Italiaanse strandtaferelen van Isaac Israels (1865-1934)*, Haarlem, 2007, p. 46, no. 59.

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 68.

One of Israels' favourite themes was the colourful, lively depiction of elegantly dressed girls on donkey-rides, accompanied by a young donkey driver. Thirty-five of the almost hundred paintings he made in Scheveningen have these adorable animals and their riders as their main theme. Most of them were made between 1894 and 1902. These works by Israels are some of his most sought after subjects. The present lot is a beautiful example of this theme. Two blonde girls in attractive white summer dresses, wearing summer hats, are seated askew on their donkeys. The donkey driver follows dressed in a blue tunic with a cap on his head and a stick or whip in his right hand.



PIET MONDRIAAN
(AMERSFOORT 1872-1944 NEW YORK)

Isolated tree on the Gein

signed 'Piet Mondriaan.' (lower left)
black chalk and pastel on paper
455 x 605 mm.

Executed circa 1906/07.

€80,000-120,000 US\$110,000-160,000

PROVENANCE:

Anonymous sale; Mak van Waay, Amsterdam, 17 December 1935.
Mr. C.J.H. Hoog, Haarlem.
with Marlborough Fine Art, London, circa 1960.
Anonymous sale; Sotheby's, London, 29 June 1999, lot 127.
with Kunsthandel Borzo, 's-Hertogenbosch, 1999, where acquired by the family of the present owners.

EXHIBITED:

The Hague, Gemeentemuseum, *Piet Mondriaan*, 18 June-7 August 1966
(hors catalogue).
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

J.M. Joosten, R.P. Welsh, *Piet Mondrian Catalogue Raisonné of the Naturalistic Works (until early 1911)*, Blaricum, 1998, p. 338, no. A458.
Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 80, as:
Boom aan 't Gein.

The present lot belongs to a group of more than nine paintings, drawings and watercolours which Robert P. Welsh names 'The isolated trees' series (Welsh, op.cit, Robert P. Welsh, *Piet Mondrian's early career*, New York, London 1977, p. 155-117). These works are characterized by a single tall tree, constituting the vertical element in the composition and surrounded by low bushes. The subject series is particularly varied in compositional formats and styles of execution, although a sense of evening calm predominates in most examples. Mondriaan's main subject in the years 1905-1907 was landscape painting. In his essay *Towards the true vision of reality* written in 1942, he refers to his early career: "I preferred to paint landscapes, houses etc. by grey dampy weather or by very strong sunlight when the atmosphere by its density [blurs] the particularities and the great lines accentuated themselves. I sketched by moonlight, cows lying down or staying immovable on Dutch flat meadows or houses with their dead windows. I hated movement in particular, people in action, etc...". Mondriaan used a single motif for a series of studies which he varied in countless versions, often in different media. The distinctive depiction of water with its surface reflections appears most frequently. In facts its prevalence implies that Mondriaan's concern with the subject was more significant than mere natural observation. Herbert Henkels states that for Mondriaan light had a symbolic value and was seen as a source of life (Herbert Henkels, *Mondrian from Figuration to Abstraction*, exh.cat. Seibu Museum of Art, Tokyo/The Hague, 1988, p. 176)







22

THEOPHILE ALEXANDRE STEINLEN
(LAUSANNE 1859-1923 PARIS)

Les rues amoureuses

signed 'Steinlen' (lower right)
black ink, chalk and pastel on paper
425 x 220 mm.
Executed circa 1892.

€6,000-8,000

US\$8,100-11,000

PROVENANCE:

Mr. Henri Béraldi, Paris.
Dr. Sali Guggenheim, Zurich, before 1950 and thence
by descent; Christie's, London, 27 June 1995, lot 249
(as part of a series of twenty illustrations).
with Kunsthandel Ivo Bouwman, where acquired by
the family of the present owners.

23

JEAN FRANÇOIS RAFFAËLLI
(PARIS 1850-1924)

Le vieux balayeur

signed 'JF Raffaelli' (lower right)
chalk and pastel on paper
705 x 355 mm.

€30,000-50,000 US\$41,000-67,000

PROVENANCE:

with Galerie Simonson, Paris, by 1929.
Anonymous sale; Hôtel Drouot, Paris, 3 May 1932, lot 62.
with Kunsthandel Martinus Liernur, The Hague.
with Kunsthandel Peter Bodes, The Hague.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Vincent van Gogh en zijn tijdgenooten*, 6 September-2 November 1930, as: *le vieux balayeur*.

This lot is part of Raffaelli's series of *Vieux chiffoniers*.

We kindly thank Brame & Lorenceau, Paris, for confirming the authenticity of this work, which will be included in its computerised *Catalogue critique* on the artist, now in preparation.



λ24

KEES VAN DONGEN

(DELFSHAVEN 1877-1968 MONTE CARLO)

Plage de Deauville: the beach of Deauville

signed 'van Dongen.' (lower centre)

oil on canvas

38 x 54.5 cm.

€200,000-300,000 US\$270,000-400,000

PROVENANCE:

Anonymous sale; Christie's, London, 29 June 1992, lot 46.
with Kunsthandel Drs. Loek Brons, Amsterdam, 1993,
where acquired by the family of the present owners.

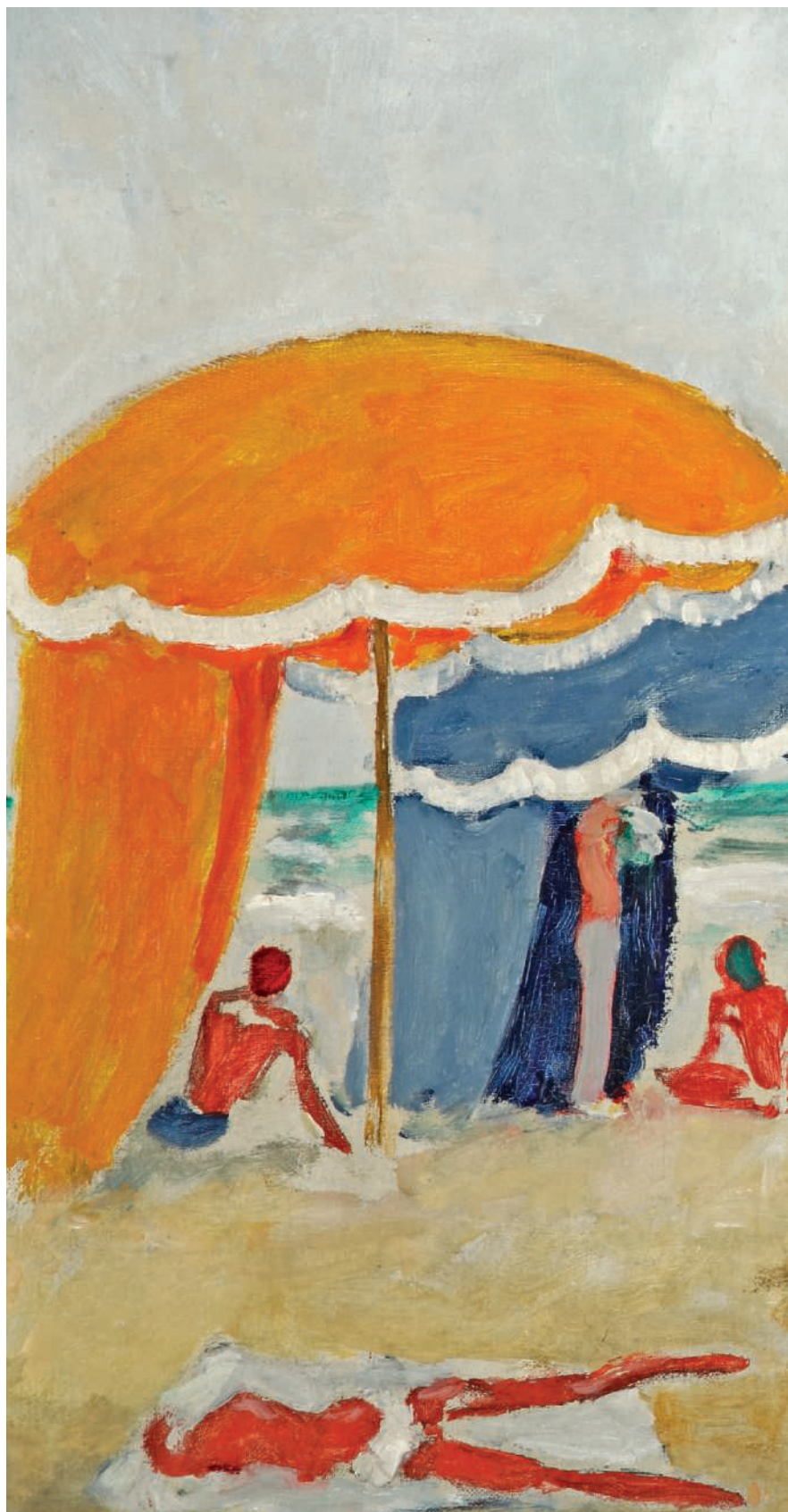
EXHIBITED:

Laren, Singer Museum, *Hollands impressionisme*,
30 May-25 August 2013.

LITERATURE:

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013,
pp. 82, 84.

This work will be included in the forthcoming Kees van Dongen *catalogue critique* of paintings and drawings being prepared by Jacques Chalom Des Cordes under the sponsorship of the Wildenstein Institute.







Kees van Dongen and Marie-Claire Huguen on the beach of Deauville, 1937 ©Picture Wolff/Kaltenschnee



Capturing the festive and relaxed atmosphere of a holiday resort, *Plage de Deauville* illustrates Kees van Dongen's talent for depicting reality vividly with brushstrokes of pure colour. Framed by the colourful domes of early twentieth-century parasols, a beach scene is presented: at its centre two children play with sand, mirrored in their playfulness by a pair of dogs chasing each other on the right. Other figures lie basking in the sun, while a nanny attends an infant in the shade of a beach umbrella. Far in the background, people appear to bob in the waves as sailboats cross the bay at the horizon. Van Dongen captured this wealth of dynamic, lifelike vignettes with incredible simplicity: human figures are reduced to eloquent flakes of red paint, their gestures and attitudes resting on the suggestive power of a curving brushstroke.

By the time he painted *Plage de Deauville*, Van Dongen had acquired a solid and uncontested reputation as one of the artists who could best capture and celebrate the glamour and charm of Parisian high society. By depicting a scene of leisure at Deauville, Van Dongen affirmed his reputation once more, exploring yet another side of Parisian bourgeois life of the time, despite showing a place far from the French capital. During the first half of the 1900s, Deauville reinforced its identity as a fashionable and desirable vacationing spot, attracting the elite circles of Paris. With its casino, luxurious hotels, racecourse and elegantly managed beaches, Deauville became known - together with Trouville - as the 'Parisian riviera', shaping the taste and habits of established society. In its immediacy, *Plage de Deauville* conveys the glamorous essence of that special and coveted place: a nanny takes care of an infant while the parents enjoy the resort, people are protected by elegant and comforting parasols. The atmosphere must have been familiar to Van Dongen, himself an affectionate and faithful devotee of Deauville.

In its style, *Plage de Deauville* expresses what Louis Chaumeuil named 'the Deauville style' of Van Dongen's 'high-society period' of the 1930s. Chaumeuil explains: 'the new style is a style of quick notations, of unfinished aesthetics, namely the Deauville style. Painting becomes a schematic writing, a stenography recording movements and attitudes in order to represent the elegant world of the paddocks, the racing horses, the yearlings (...) The beach and the sea provided inexhaustible themes (...) the pretexts to fix on paper or on canvas, in silhouettes almost naked, *mondaines* and *demi-mondaines* on holidays in that "Parisian faubourg"' (L. Chaumeuil, *Van Dongen: L'homme et l'artiste - La vie et l'oeuvre*, Geneve, 1967, p. 208-209). Teeming with the elegant, pleasurable life-style of the Parisian elite during the inter-war period, *Plage de Deauville* is a tribute to one of the most fashionable and sought-after French resorts of the 1930s, confirming Van Dongen's dedication to the depiction of glamour, while asserting his untarnished gift for daring, Fauvist effects.



25

ISAAC ISRAELS
(AMSTERDAM 1865-1934 THE HAGUE)

A stroll in the Bois de Boulogne, Paris

signed 'Isaac / Israels' (lower right)

oil on canvas

56 x 39 cm.

Painted circa 1904-1908.

€40,000-60,000

US\$54,000-81,000

PROVENANCE:

with Kunsthandel P.B. van Voorst van Beest, The Hague, where acquired by the family of the present owners.

EXHIBITED:

The Hague, Gemeentemuseum, *Isaac Israels in de mode*, 7 December 2002–9 March 2003.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Dolf Welling, *Isaac Israels. The Sunny World of a Hague Cosmopolitan*, The Hague, 1991, p. 16.

Hans te Nijenhuis, Ietse Meij, *Isaac Israels. Mannequins en Mode*, Wijk en Aalburg, 2002, p. 40 (where dated 1904-1908).



26

JOHAN BARTHOLD JONGKIND
(LATTROP 1819-1891 LA CÔTE-SAINT-ANDRÉ)

La rue Saint-Jacques et l'église Saint-Séverin, Paris

signed and dated 'Jongkind 1878' (lower left)

oil on canvas

41 x 27.5 cm.

Painted in 1878.

€30,000-50,000

US\$41,000-67,000

PROVENANCE:

Sir Alfred Chester Beatty, Dublin.

with Galerie Schmit, Paris, by 1972.

with Kunsthandel Noortman, Maastricht, by 1983.

Mr. B. Meijer, Wassenaar.

EXHIBITED:

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Victorine Hefting, *Jongkind, sa vie, son oeuvre, son époque*, Paris, 1975, p. 274, no. 701.

Adolphe Stein, *Jongkind, Catalogue critique de l'oeuvre Peintures, I*, Paris, 2003, p. 299, no. 806, as: *La rue Saint-Jacques et l'Église Saint-Séverin, Paris*.

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 21.

ISAAC ISAELS (AMSTERDAM 1865-1934 THE HAGUE)

In the café, Paris

signed 'Isaac / Israels' (lower left)
oil on canvas
73.5 x 54 cm.
Painted circa 1909-1912.

€150,000-250,000

US\$210,000-340,000

PROVENANCE:

Anonymous sale; Christie's, New York, 2 May 1979, lot 182.
with Kunsthandel Ivo Bouwman, The Hague, by 1979, where
acquired by the family of the present owners.

EXHIBITED:

Haarlem, Frans Halsmuseum/De Hallen, *De Kunst van het Moederschap: leven en werk van Nederlandse vrouwen in de 19e eeuw*, 17 October 1981-10 January 1982, no. 85.
Dordrecht, Dordrechts Museum, *Isaac Israels*, 26 May-28 July 1985, no. 40 (where dated 1909-1912).
Rotterdam, Kunsthall, *Isaac Israels. Holland impressionist*, 4 September 1999-9 January 2000, no. 150.
The Hague, Gemeentemuseum, *Isaac Israels in de mode*, 7 December 2002-9 March 2003.
The Hague, Gemeentemuseum, *Jozef en Isaac Israels: vader & zoon*, 20 September 2008-8 February 2009.
The Hague, Panorama Mesdag, *Isaac Israels in Den Haag*, 2 June-23 September 2012.
The Hague, Gemeentemuseum, *Herkomst: Ivo Bouwman*, 16 February-12 May 2013 (where dated circa 1910).
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Liesbeth Brandt Corstius, Cora Hollema, *De Kunst van het Moederschap: leven en werk van Nederlandse vrouwen in de 19e eeuw*, The Hague, 1982, p. 66, no. 85 (where dated circa 1905).
Anna Wagner, *Isaac Israels*, Venlo, 1985, p. 86, no. 99 (where dated 1909-12).
Saskia de Bodt (a.o.), *Isaac Israels. Hollands impressionist*, Schiedam, 1999, p. 108, no. 150.
Hans te Nijenhuis, Ietse Meij, *Isaac Israels. Mannequins en mode*, Wijk en Aalburg, 2002, p. 21 (where dated circa 1910).
John Sillevs (a.o.), *Jozef en Isaac Israëls: vader & zoon*, Zwolle/The Hague, 2008, p. 129.
Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 72.

From the late 1870's Isaac Israels travelled to Paris annually with his family, in order to visit the Salon des Artistes. Through these visits, and through later trips with his close friend the essayist Frans Erens (1857-1935), Isaac became familiar with new and innovative Parisian artists and writers including Toulouse-Lautrec (1864-1902), Berthe Morisot (1841-1895) and Emile Zola (1840-1902). Isaac eventually moved from Amsterdam to Paris in the spring of 1903, where he remained for ten years. Israels opened a studio on the Boulevard de Clichy, and during his years in Paris he portrayed his impressions of Parisian life with paintings, drawings and watercolours. During these Parisian years Israels spent time with various other Dutch artists including Marius Bauer (1867-1932), Kees van Dongen (1887-1968) and Jan Toorop (1858-1928).

Isaac's command of the French language was fluent, and according to sources, he even had a Parisian accent. Isaac was greatly inspired by the beautiful young Parisiennes whom he chanced upon in parks such as the Bois de Boulogne and Parc Monceau. Many of his other subjects were seen strolling along the Champs Elysées or sitting in the café's such as the Moulin Rouge and the Moulin de la Galette, as well as restaurants such as Le Perroquet. The present lot is a striking example of a café scene. As Isaac Israels wrote to his friend Henry Asselin, he painted for his own pleasure: *'Je peint pour m'amuser'*. His joy is apparent in the way he renders the flurry and commotion of Paris, and the spectacular dynamic of his brushwork, his bold and firm brushstrokes are filled with movement. Although Israels paints with enormous energy, this does not affect the perfection of his composition. The sitter's flirtatious glance lures the spectator into the scene. Isaac did not paint with the purpose of a detailed finish, conveying the subject and impression remained the most important. This was in stark contrast to the French impressionists, who were more concerned with portraying elaborate effects of light, sun and colour. While his work was very 'French' for Dutch standards, his palette is considerably darker than most of his French impressionist contemporaries. Nonetheless, typical of this period is his use of a relatively light palette, and rapid brushstrokes as seen in the present lot. In his Parisian period, Israels exhibits a preference for delicate pastels and a light and transparent oil paint.



Artists in a café, Paris, 1920's, Photograph.



ISAAC ISRAELS (AMSTERDAM 1865-1934 THE HAGUE)

Reclining nude, London

signed 'Isaac Israels' (lower right)

oil on canvas

41 x 61.5 cm.

Painted circa 1913-14.

€40,000-60,000

US\$54,000-81,000

PROVENANCE:

Dr. Paul Carl Rijkens (1888-1965), Betchworth, Surrey.

Mr. A.D. Hamburger, Utrecht.

Anonymous sale; Mak van Waay, Amsterdam, 15 April 1975, lot 71.

with Kunsthandel G.J. Scherpel, Bussum, where acquired by the family of the present owners.

EXHIBITED:

Kortenhoef, Stichting Kunst aan de Dijk, *Isaac Israels 1865-1934*, 6-18 June 1994.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Anna Wagner, *Isaac Israels 1865-1934*, Nederhorst den Berg, 1994, p. 19, as: Liggend halfnaakt.

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 65 (where dated circa 1917).



GEORGE HENDRIK BREITNER
(ROTTERDAM 1857-1923 AMSTERDAM)

Vrouw in Japansche kimono (Geesje Kwak):
girl in a white kimono

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

oil on canvas

59.5 x 57.5 cm.

Painted circa 1893.

€250,000-350,000

US\$340,000-470,000

PROVENANCE:

with Kunsthandel E.J. van Wisselingh & Co., Amsterdam, by 1900,
 inv.no. 3106x, as: *Vrouw in Japansche kimono*.

Acquired from the above by Mr. P.C. Eilers (1864-1936), until 1936.

Acquired from the above by Kunsthandel E.J. van Wisselingh & Co.,
 Amsterdam, inv.no. 5600.

Acquired from the above by Mr. Jan van Herwijnen (1889-1965),
 2 June 1936 (Dfl. 1,949).

Acquired from the above by Kunsthandel E.J. Wisselingh & Co.,
 Amsterdam, inv.no. 5603.

Acquired from the above by Mrs. Jo Bauer-Stumpff (1873-1964),
 Amsterdam, 17 June 1936 (Dfl. 1,949).

Anonymous sale; Mak van Waay, Dordrecht, 18 May 1965, lot 47
 (Dfl. 18,200).

Mr. G.J. Marsman, Hilversum, by 1965.

with Kunsthandel Borzo, 's-Hertogenbosch, by 1979, where acquired
 by the family of the present owners.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Breitner*, 10 June-1 August 1933,
 no. 65, as: *Japansch meisje*.

Amsterdam, Kunsthandel E.J. van Wisselingh, *Hollandsche en Fransche*
meesters der XIXe eeuw, 2 November-7 December 1935, no. 8, as:
Japansch meisje.

Amsterdam, Stedelijk Museum, *Breitner en Amsterdam*, October-
 November 1947, no. 83.

Antwerp, Museum voor Schone Kunsten / The Hague,
 Gemeentemuseum, *G.H. Breitner*, 15 November 1947-19 January 1948,
 no. 59.

Rotterdam, Museum Boymans van Beuningen, *G.H. Breitner*,
 27 February-11 April 1954, no. 39.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Adriaan Venema, *G.H. Breitner 1857-1923*, Bussum, 1981, p. 113
 (where dated 1893).

Rieta Bergsma, Hajime Shimoyama, *Meisjes in kimono*, Leiden, 2001,
 p. 60, no. 43, as: *Vrouw in Japanse kimono* (where dated 1893-99).

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 51.





fig 1: Photograph by G.H. Breitner, Geesje Kwak, circa 1893, 8.9 x 9.4 cm. ©RKD, The Hague.



In the spring of 1893 George Hendrik Breitner started work on an enchanting series of paintings of girls dressed in Japanese kimonos, which would become icons of Dutch Japonism, and have since acquired a unique position in Dutch art history. The present lot is part of this group.

THE HISTORY OF THE SERIES

The practical facts about the origin of the series have been well recorded through the years: in the winter of 1892 Breitner spent several months in an eye-clinic to recover from an eye-infection. This temporary deterioration of his eye-sight was caused by an unknown illness which he had caught in the summer of 1892. After leaving the clinic in the spring of 1893, the 35-year old artist moved into a new studio on the Lauriergracht 8 in Amsterdam. He remained there until 1899. In his new studio, Breitner constructed a Japanese environment with the artifacts that he had acquired: several kimonos in blue, red and white, some oriental carpets and Japanese screens. The artist put a lot of energy in the preparations for these works. The main model for the series, Geesje Kwak, walked around the studio in the kimonos and Breitner made photographs and pencil sketches of her in various positions.

BREITNER AND JAPAN

The reasons why Breitner turned to this subject or why he only painted a limited number of them in a relatively short timespan are not quite known. The main reasons given by art-historians are a sense of escapism after his illness, a desire to renew his artistic skills and a fashionable fascination with the arts of Japan. Breitner did not express himself much about the reasons for these paintings in his letters. There is only one letter which contains a reference to his interest in Japan. This much quoted letter was written to the wife of his friend, the artist Herman van der Weele (1852-1930) in 1892/1893, and shows an appreciation of the qualities of Japanese fabrics and a general excitement about the exotic world of Japanese art: *'Laatst heb ik van jelui gedroomd en dat jelui heel rijk waren en prachtig woonden en dat ik met U en Herman in een vertrek daarvan zat, met zulke prachtige stoffen en behangen, dat ik mij niet kan verzadigen er naar te kijken en gij hadt een zwarte bril op net als ik nu, maar die was zo verbazend mooi en stond U zoo goed, als dat alleen maar in een droom mogelijk is en uw costuum was prachtig diep rood blauw zwart met exotische figuren daarin geweven en de wanden waren geel en rose, enfin het was een wonder van pracht en ik wou dat het mijn huis was zoodat jelui nu bij mij thee zaten te drinken net als ik toen bij jelui en dat mijn oogen weer heel waren en dat we ieder honderdduizend gld in de week te verteren hadden, dan lieten we een mooi jacht bouwen en zeilden allemaal naar het land van den Mikado, om daar eens te kijken.'* (see: Bergsma, *Ibid.*, 2001, pp. 15-16). A remark which leaves no doubt about a Japanese influence can be found in a letter to his friend Willem Witsen, where Breitner mentions his Japanese women (see: R.J.A. te Rijdt, in: *Rond 1900: Kunst op papier in Nederland*, Rijksmuseum Amsterdam, 2000, p. 52).



fig 2: G.H. Breitner, *Geesje Kwak in a white kimono*, circa 1893, photograph.

It is likely that Breitner also came in contact with examples of Japonisme (the assimilation and influence of Japanese art in Western art) during a prolonged stay in Paris in 1884. There was a great interest in Western Europe and America at the time for the arts and civilization of Japan. This mysterious country had only become accessible to foreign travelers after 1854. In the decades to follow, Japanese art was being shown at world fairs in major cities. The appreciation was no longer an ethnical and anthropological interest but was now also aesthetical. Japanese decorative arts and prints were sold in specialist shops and exhibitions of Japanese prints were regularly held. Artists like J. Whistler, W. Merritt Chase, J. Singer Sargent, E. Manet, E. Degas, C. Monet and A. Stevens were intrigued by Japanese art and absorbed influences in their own work in the 1870's. Vincent van Gogh, whom Breitner had met in the 1870's, felt a deep personal interest in Japanese art and civilization and underwent these influences more personally than Breitner.

THE PAINTINGS

Throughout the years Breitner repeatedly felt a strong urge to renew his skills as an artist. Following his move to Amsterdam in 1886, he even enrolled as a student at the Rijksacademie voor Beeldende Kunsten in Amsterdam, although he had already gained a formidable reputation by that time. In 1893 he set himself the challenge with the kimono-girl series to draw and paint the figure, a technique that had posed many problems before. He painstakingly forced himself to concentrate on a steady handling of details and balanced use of colours.

That these efforts paid off is clearly visible in the present lot. Like the others in the series, this painting possesses a delicate tone and tranquility which is in sharp contrast to his impressionistic street scenes. The girls in the compositions seem to be part of an

exotic dreamworld in comparison to the rough maids who figure in Breitner's outdoor scenes. He focused mainly on rendering the decorative components of the kimono fabric and the patterns on the screen. However Breitner also absorbed the two-dimensional style and the compositional elements of the Japanese print. The various decorative fields are very clearly defined but still form a coherent whole and the rich colours form strong contrasts within this painting. In this way he took the interpretation of Japanese art further than contemporaries such as Willem de Zwart (1862-1931) and Marinus van de Maarel (1857-1921). The lack of depth and the use of even light are also indebted to Japanese art.

Breitner's contemporary, the artist Philip Zilcken (1857-1930) expressed himself enthusiastically about Breitner's use of colour: *'Wanneer, zooals hij in de laatste tijd wel eens deed, Breitner een meisje schildert in een Japansche japon, dan is 't hem niet te doen om het kostuum, om den maskerade-kant van de voorstelling, om min of meer zuivere ethnologische authenticiteit, - maar, hij wordt in de eerste plaats getroffen door de mooie tegenstelling die zulk een witte of vermiljoen-roode rijk geborduurde japon maakt tegen een dof zwart meubel, een goudgeel kussen of een puissant gekleurd oostersch tapijt.'* (see: Bergsma, *Ibid.*, 2001, p. 31).

The paintings of the girls in kimono can be divided into two types of composition: a girl reclining on a sofa, either to the left or the right and a girl standing before a mirror. In the group of the reclining girl, eight works are recorded: four in Dutch museum collections (Rijksmuseum, Amsterdam; Stedelijk Museum, Amsterdam; Gemeentemuseum, The Hague and Rijksmuseum Twente, Enschede (see: Bergsma, *Ibid.*, 2001, respectively figs. 22, 34, 10 and 23). The other four are in private collections: besides the present lot, one painting was sold in these rooms on 28 October 2003 (fig. 3), one painting of which the whereabouts are unknown



fig 3: G.H. Breitner, *Meisje in rode kimono* (Geesje Kwak): girl in a red kimono, oil on canvas, 61 x 49.5 cm. Sold in these rooms, 28 October 2003, lot 178, € 582,450,00.

(this work is only known through black and white illustrations, but it seems that the girl is wearing a red kimono) and another painting which shows a composition midway between the reclining girl and the girl standing, namely a girl sitting in front of a mirror (red kimono) (see: Bergsma, *Ibid.*, 2001, respectively figs. 37, 17 and 16).

GEESJE KWAK

The girl who has become the symbol of the kimono-series was Geesje Kwak, a young hatseller from Zaandam who had moved to Amsterdam in 1880 (fig. 1, fig 2). She was sixteen at the time she modelled for Breitner. He met her in the spring of 1893 when she had moved in with her sister Anna, who had also posed for the artist. Geesje, with her large eyes, slender body and frail face, formed a remarkable figure in the large kimono. Breitner let her wonder around his studio in kimono, holding a doll or a vase. He would either photograph her poses or draw them. The paintings however were not intended as portraits of Geesje, they were exhibited with neutral titles such as 'girl in red kimono' or 'the earring'. Breitner was also not interested in transforming his model into a Japanese girl. As one critic put it, Geesje remained Geesje and was not turned into a Geisha. For both Breitner and Geesje, the modelling sessions and resulting works turned out to be a unique moment in their lives: Geesje emigrated to South Africa with one of her sisters shortly afterwards in 1895 and sadly died there only four years later at the age of twenty-two.

INTERNATIONAL IMPORTANCE

Throughout the 20th century the kimono-girls have significantly gained in importance. The series have become icons of the 19th century and of Dutch Japonisme. The individual paintings have been included in major exhibitions and publications on the subject (for instance in 'Le Japonisme' at the Galeries nationales du Grand

Palais in Paris, 1988 and 'Imitatie en Inspiratie. Japanse invloed op Nederlandse kunst van 1650 tot heden' at the Rijksmuseum, Amsterdam, 1992). The aesthetic beauty and accessibility of the composition has been greatly admired in contrast to some of Breitner's other perhaps less accessible works. It was only in 2001 that a special exhibition and publication was devoted to this series in Holland (Rijksmuseum Twente, Enschede).

Breitner's kimono girls have been placed in a justified international perspective in important publications on Japonism. For Klaus Berger, Breitner was the first important artist from Holland to absorb Japonism: 'In Holland artists did not await the summons of Art Nouveau and Symbolism before taking their cue from Japan. In the solid painting of George Hendrik Breitner [...] there is no difficulty in seeing what Japonisme had to offer.' (see: Berger, *Ibid.*, p. 277). In his overview on Japonism, Siegfried Wichmann wrote on the appeal of the kimono on western artists: 'Whistler, Monet, Breitner, Klimt and others attempted to reproduce the brilliance of the colours, the unfamiliar contrasts and the sheen of the fabrics in their paintings, some of which have been called 'kimono still lifes'. [...] Breitner was particularly fascinated by the grotesque effect created by the wing-like sleeves and the full skirt with the splashes of pattern all over it. The shallow depth of the picture [Stedelijk Museum], the almost overflowing areas of colour, show the Japanese influence' (see: S. Wichmann, *Japonism. The Japanese influence on Western art since 1858*, London, 1981, pp. 19-20). In the catalogue of the important Breitner retrospective at the Stedelijk Museum, Amsterdam in 1994 (see: Bergsma, *Ibid.*, 1994, p. 152), it was concluded that it is only a small step from Breitner's kimono girls to the Jugendstil-portraits by Gustave Klimt and the fauvistic interiors by Henri Matisse.

The present lot and its companions from the series have become classics of Dutch Impressionism and the appearance on the artmarket is rare.



30

JACOB MARIS
(THE HAGUE 1837-1899 KARLSBAD)

Daydreaming in the dunes

signed 'J Maris' (lower left)
oil on canvas
30.5 x 44.5 cm.
Painted circa 1883.

€12,000-18,000

US\$17,000-24,000

PROVENANCE:

with Kunstzaal Oldenzeel, The Hague, 1894.
Mr. Joh. L. Koch, Rotterdam, 1899.
Anonymous sale; Frederik Muller, Amsterdam, 5 April 1921, lot 42.
Acquired from the above sale by Kunsthandel E.J. van Wisselingh & Co., Amsterdam, inv.no. 4395 (Dfl. 3,200).
Acquired from the above by Gallery M. Knoedler & Co., New York, by 1923.
with Kunsthandel Pieter A. Scheen, The Hague, by 1980, where acquired by the family of the present owners.

EXHIBITED:

The Hague, Pulchri Studio, *Eere-tentoonstelling Jacob Maris*, 7 October 1899-January 1900, no. 52 (where dated circa 1883).
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Th. de Bock, *Jacob Maris*, Amsterdam, 1903, p. 45.
Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 38.

A review in a Dutch newspaper of 21 August 1894 described the present lot at an exhibition at Kunsthandel Oldenzeel as follows: ' (...) *het stelt een meisje voor, een rijke-lui's-kind, dat in het duin en met de mollige handjes een kousebandje vasthaakt. Dit reine schilderij is een blijde symphonie van blauwige blondheid. Fijne smettelooze blauwe lucht, daaronder de zee, donkerder blauw, met groene voren, de turkooizen zee, er vóór, hoog erboven, het blonde duin, met de blauwerig-groene helm, vaag, wijdverspreid in het lichte zand. Hier zit, hoog boven die vriendelijke zee in het donzen zand, het heerlijke kind met het donker-donzen gezichtje en het lichtende zijden haar dat door een lichtblauw lint wordt opgehouden. Het fijne witte jurkje, hoog op de kuit af, wordt om het middel vastgehouden door een breedblauw ceintuur, en de mollige handjes - prachtige handjes! - maken den band weer toe die bij het lopen of stoeien is losgegaan...*'. (Accorded in the archives of the RKD, The Hague).



31

WILLEM BASTIAAN THOLEN
(AMSTERDAM 1860-1931 THE HAGUE)

Playing under the old trees, The Hague

signed 'WB. Tholen' (lower left)
 oil on canvas
 60 x 70 cm.

€10,000-15,000

US\$14,000-20,000

PROVENANCE:

Anonymous sale; Mak van Waay, Amsterdam, 25 February 1970, lot 482 (Dfl. 5,000).
 with Kunsthandel G.J. Scherpel, Bussum, where acquired by the family of the present owners.

EXHIBITED:

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 59.

JAN HENDRIK WEISSENBRUCH (THE HAGUE 1824-1903)

An extensive polder landscape with windmills

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

oil on canvas

95 x 136 cm.

€50,000-70,000

US\$68,000-94,000

PROVENANCE:

with Kunsthandel P.J. Zürcher, The Hague, by 1904.

with Kunsthandel Frans Buffa & Zonen, Amsterdam.

Mr. William W. McLaughlin; Sotheby's, New York, 23 October 1941, lot 74.

Acquired from the above sale by Mr. Thomas McLaughlin.

Anonymous sale; Sotheby's, New York, 28 October 1982, lot 94.

with Gallery Kusters, Montreal, 1984.

with Kunsthandel Borzo, 's-Hertogenbosch, by 1986, where acquired by the family of the present owners.

EXHIBITED:

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Willem Laanstra, Susanne Ooms, *Johan Hendrik Weissenbruch 1824-1903*, Amsterdam, 1992, p. 131, no. O/95-1.

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 25.

Jan Hendrik Weissenbruch was particularly fascinated with the permanently changing skies above the typical green polders around The Hague and later in the surroundings of Gouda and Boskoop. The present lot shows his fascination for rendering light effects and the tonal qualities. Once Weissenbruch told the artdealer Van Harpen (1858-?): *'De lucht is de hoofdzaak in een schilderij. Als je lucht niet goed is, dan deugt je schilderij niet. De lucht beheerscht het heele landschap!'* (see: Hans Janssen, Wim van Sinderen, *De Haagse School*, Rotterdam, 1997, p. 46). Against the blue sky, seen from a lower viewing point, the majestic windmills are depicted to give the work a more dramatic atmosphere. The present lot is a typical example of Weissenbruch's great interpretation of the Dutch landscape.

Stimulated by the artistic milieu in The Hague where Weissenbruch grew up, his only aspiration as a child was to become a painter. At the age of sixteen Weissenbruch began his professional career and started taking drawing lessons with the Norwegian artist Johannes Löw. Later on he attended evening classes at The Hague Academy with Bartholomeus Johannes van Hove (1790-1880). Inspired by the famous romantic landscape painter Andreas Schelfhout (1787-1870), Weissenbruch decided to make landscape the prime subject of his works. Although Schelfhout's influence is clearly seen in Weissenbruch's early panoramic landscapes, he soon lost the romantic characteristics and started looking for his own impressionistic and spontaneous style. In 1900, when he was an aged man, Weissenbruch travelled to Fontainebleau and Barbizon, which by then had become a pilgrimage resort. Thanks to the support of the influential Amsterdam art dealer Frans Buffa, who staged an exhibition with works exclusively by Weissenbruch in 1899, his fame began to spread abroad, especially to America and Canada.

“Kijk tien jaar naar lucht, wordt zelf
lucht, vergeet dan alles en schilder”

(J.H. Weissenbruch)





33

JOHANNES BOSBOOM (THE HAGUE 1817-1891)

The Oude Kerk, Delft

signed and dated 'J Bosboom. / MDCCCXVIII.' (lower left)

pencil, chalk and watercolour on paper

490 x 390 mm.

Executed in 1849.

€6,000-8,000

US\$8,100-11,000

PROVENANCE:

Mr. R.H. du Mosch, Amsterdam; Frederik Muller, Amsterdam, 1 June 1932, lot 439 (Dfl. 925).

Mr. De Knokke van der Meulen, Voorburg.

Anonymous sale; Van Marle & Bignell, The Hague, 26 April 1950, lot 25 (Dfl. 4,200).

Anonymous sale; Galerie Paffrath, Düsseldorf, 17 October 1953, lot 88.

Anonymous sale; Van Marle & Bignell, The Hague, 30 November 1971, lot 23 (Dfl. 5,200).

with Kunsthandel Ivo Bouwman, The Hague, circa 1978, where acquired by the family of the present owners.

The church is depicted from the South towards the West, with the organ from the Purmerend church showing in the background.



34

JOHANNES BOSBOOM (THE HAGUE 1817-1891)

The pulpit of the Eusebiuskerk, Arnhem

signed 'J. Bosboom.' (lower right)

oil on panel

28 x 19.5 cm.

Painted circa 1855.

€2,000-3,000

US\$2,700-4,000

PROVENANCE:

with Kunsthandel Caramelli & Tessaro, Utrecht.

Mr. J.W. Nienhuys.

Acquired from the above by Kunsthandel E.J. van Wisselingh & Co., Amsterdam, by 1917, inv.no. 4075.

Acquired from the above by Mr. D.D. Bruining ten Cate (Dfl. 3,500).

with Kunsthandel d'Autresch, The Hague.

Anonymous sale; Vendu Notarishuis, Rotterdam, 14 April 1943, lot 28.

with Kunsthandel Pieter A. Scheen, The Hague, 1955.

Anonymous sale; Sotheby Mak van Waay, Amsterdam, 26 April 1977, lot 171.

with Kunsthandel Art Gallery Gérard, Wassenaar, by 1987, where acquired by the family of the present owners.

EXHIBITED:

The Hague, Pulchri Studio, *Eere-tentoonstelling ter herdenking van Johannes Bosboom*, 21 April-31 May 1917, no. 211, as: Kerk-interieur met preekstoel.

LITERATURE:

G.H. Marius, W. Martin, *Johannes Bosboom*, The Hague, 1917, pp. 135-136, as: De preekstoel (where dated circa 1855).



35

HENDRIK WILLEM MESDAG
(GRONINGEN 1831-1915 THE HAGUE)

The return of the Bomschuiten

signed and dated 'HW Mesdag 1896' (lower left)
oil on panel
51 x 39 cm.
Painted in 1896.

€15,000-20,000

US\$21,000-27,000

PROVENANCE:

with Kunsthandel G.J. Scherpel, Bussum, where acquired by the family of the present owners.

EXHIBITED:

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 33.



Johannes Evert Hendrik Akkeringa in his studio, photograph.



36

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

A summer's day at the beach, Scheveningen

signed 'J. Akkeringa' (lower right)

oil on canvas

63.5 x 87.5 cm.

Painted circa 1905-1910.

€50,000-70,000

US\$68,000-94,000

PROVENANCE:

with Kunstzaal L.J. Krüger, The Hague.

Mrs. C.E. Kleijn-Eschauzier, The Hague, by 1925; Venduehuis der Notarissen, The Hague, 5 November 1946, lot 4 (Dfl. 3,200).

Anonymous sale; Christie's, London, 26 June 1987, lot 51 (£ 35,000).

with Kunsthandel Ivo Bouwman, The Hague, by 1987, where acquired by the family of the present owners.

EXHIBITED:

Brussels, *Exposition Universelle et Internationale de Bruxelles*, 23 April-1 November 1910, no. 3, as: *Sur la plage*.

Potsdam, *50 Jahre Holländischer Malerei 1875-1925*, Summer 1925, no. 1, as: *Strandszene*.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

F. Bruckmann, 'Die internationale Kunstausstellung Brüssel 1910' in: *Die Kunst: Monatshefte für freie und angewandte Kunst*, Vol. 23, XXVI, Munich, 1911, p. 82.

Pieter A. Scheen, *Lexicon Nederlandse Beeldende Kunstenaars 1750-1950*, The Hague, 1969, I, no. 264, as: *Aan zee*.

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 61.

ISAAC ISRAELS (AMSTERDAM 1865-1934 THE HAGUE)

Le petit déjeuner, Bois de Boulogne

signed 'Isaac / Israels' (lower right)

oil on canvas

46 x 33 cm.

Painted circa 1904-1910.

€80,000-120,000

US\$110,000-160,000

PROVENANCE:

with Kunsthandel François Buffa & Fils, Amsterdam, by 1930.

Acquired from the above by Mrs. Anna B. Singer, 1939 (Dfl. 750).

Mr. K. Wallach, Amsterdam, by 1958-59.

Anonymous sale; Sotheby's, Amsterdam, 7 November 1989, lot 46.

with Kunsthandel Ivo Bouwman, The Hague, 1990, where acquired by the family of the present owners.

EXHIBITED:

Amsterdam, Stedelijk Museum / The Hague, Gemeentemuseum / Eindhoven, Stedelijk van Abbemuseum, *Isaac Israels*, 13 December 1958-30 April 1959, no. 23, as: Déjeuner in het Bois de Boulogne (where dated 1904-07).

Paris, Institut Néerlandais, *Isaac Israels*, 15 May-14 June 1959, no. 13.

Laren, Singer Museum / Enschede, Rijksmuseum Twenthe, *Isaac*

Israels - De Schilder 1865-1923: een eeuw na zijn geboorte,

3 July-17 October 1965, no. 40, as: Déjeuner in het Bois de Boulogne.

Laren, Singer Museum, *Loving Art. De William & Anna Singer*

Collectie, 13 September 2006-7 January 2007.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Helen Schretlen, *Loving Art. De William & Anna Singer Collectie*,

Zwolle, 2006, pp. 183-184, no. 217, as: Het ontbijtje, Bois de Boulogne (where dated circa 1914).

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 73

(where dated 1914-15).





38

EUGÈNE BOUDIN
(HONFLEUR 1824-1898 DEAUVILLE)

Rotterdam. Port et Moulins

signed 'E Boudin' (lower right) and inscribed and dated 'Rotterdam 76' (lower left)
oil on panel
24 x 32 cm.
Painted in 1876.

€40,000-60,000

US\$54,000-81,000

PROVENANCE:

with Galerie Bignou, Paris.
with The Lefèvre Gallery, London.
with Chas. A. Jackson, Manchester.
Mr. D.B. Levinson, London; Sotheby's, London, 28 June 1967, lot 54 (£ 4,000).
with Kunsthandel Pieter A. Scheen, The Hague, 1980, where acquired by the family of the present owners.

EXHIBITED:

Amsterdam, Kunsthandel E.J. van Wisselingh & Co, *Eugène Boudin*, 5 June-3 July 1937, no. 22.
London, Marlborough Fine Art, *Eugène Boudin 1824-1898*, November-December 1958, p. 27, no. 34, as: Rotterdam.
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Robert Schmit, *Eugène Boudin 1824-1898*, Paris, 1973, I, p. 402, no. 1162, as: Rotterdam. Port et Moulins.



39

JOHAN BARTHOLD JONGKIND
(LATTROP 1819-1891 LA CÔTE-SAINT-ANDRÉ)

Rue au clair de lune, Paris

signed and dated 'Jongkind 1865' (lower right)
oil on canvas
32 x 41 cm.
Painted in 1865.

€25,000-35,000

US\$34,000-47,000

PROVENANCE:

Mr. Paul Aubry, Paris; Galerie Georges Petit, Paris, 10 May 1897, lot 11 (FFr. 2,250), as: La nuit dans la banlieue.
with Kunsthandel A. Preyer, Amsterdam, by 1904.
with Kunsthandel Huinck & Scherjon N.V., Amsterdam, by 1927.
Acquired from the above by Kunsthandel E.J. van Wisselingh & Co., Amsterdam, 1927, inv.no. 5085 (Dfl. 3,200)
Acquired from the above by Mr. Gordon C. Edwards, Ottawa, 1928 (Dfl. 5,804).
Anonymous sale; Sotheby's, London, 18 April 1956, lot 96 (£ 280).

Acquired from the above sale by Mr. Marske.

Anonymous sale; Christie's, New York, 31 October 1980, lot 168 (\$ 12,000).
with Kunsthandel Art Gallery Gérard, Wassenaar, by 1981.
with Kunsthandel Ivo Bouwman, The Hague, 1987, where acquired by the family of the present owners.

EXHIBITED:

Zeist, Slot Zeist, *Jongkind: een Hollander in Frankrijk*, 10 December 1991-2 February 1992, no. 12, as: Maanlicht, straat in Parijs.
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

M.F. Hennus, *J.B. Jongkind*, Amsterdam, 1904, Paletserie, p. 29, as: Maneschijn.
F. van Haamstee, 'J.B. Jongkind', in *Onze Kunst*, May 1904, p. 132, as: De weg, Nachteffect.
Victorine Hefting, *Jongkind, sa vie, son oeuvre, son époque*, Paris, 1975, p. 160, no. 326, as: Rue au clair de lune.
John Sillevius, Elisabeth Stades, *Jongkind: een Hollander in Frankrijk*, Zutphen, 1991, p. 27, no. 12, as: Maanlicht, straat in Parijs.
Adolphe Stein, *Jongkind, Catalogue critique de l'oeuvre Peintures, I*, Paris, 2003, p. 172, no. 365, as: Rue au clair de lune, Paris.
Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 20.

ISAAC ISRAELS (AMSTERDAM 1865-1934 THE HAGUE)

The young seamstress

signed 'Isaac / Israels' (lower left)
chalk and pastel on paper
580 x 450 mm.
Executed circa 1905.

€100,000-150,000

US\$140,000-200,000

PROVENANCE:

with Kunsthandel Ivo Bouwman, The Hague, where acquired by the family of the present owners.

EXHIBITED:

Kortenhoef, Stichting Kunst aan de Dijk, *Isaac Israels 1865-1934*, 6-18 June 1994.
Rotterdam, Kunsthal, *Isaac Israels: Hollands impressionist*, 4 September 1999-9 January 2000.
The Hague, Gemeentemuseum, *Isaac Israels en de mode*, 7 December 2002-9 March 2003.
The Hague, Panorama Mesdag, *Isaac Israels in Den Haag*, 2 June-23 September 2012.
The Hague, Gemeentemuseum, *Herkomst: Ivo Bouwman*, 16 February-12 May 2013.
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Anna Wagner, *Isaac Israels*, Venlo, 1985, p. 76, no. 81, as: Naaistertje (where dated circa 1905).
Saskia de Bodt (a.o.), *Isaac Israels. Hollands impressionist*, Schiedam, 1999, p. 94, no. 128, as: Naaister.
Hans te Nijenhuis, Ietse Meij, *Isaac Israels. Mannequins en Mode*, Wijk en Aalburg, 2002, p. 36, as: Naaistertje (where dated 1904-07).
Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 76.

Via his friend Thérèse Schwartz (1852-1918), Israels became acquainted with the management of the Amsterdam fashion house Hirsch & Co. around 1900. Here he was given the opportunity to draw and paint within the exclusive domain of high fashion. This subject matter did not remain limited to Hirsch. In April 1903 Israels left Amsterdam for Paris, where he had his studio on the second floor of Boulevard de Clichy no. 9 in the quartier Montmartre, the bustling and artistic hub of Paris, which he would keep until 1925. Through his connections at Hirsch, he was also granted access to the most prominent Parisian fashion houses. In this way Israels was given the chance to work within the renowned Parisian fashion stores Drécoll and Paquin, on the Place de l'Opéra and the Rue de la Paix respectively. Here he could continue this artistry, deploying the subject of women with fashion. While in Paris, his pastel techniques reached great heights.

As Isaac was granted permission to perform his work at the fashion houses, he primarily busied himself with glamorous portrayals of the wealthy clientele, stylish mannequins and fashionable essayeuses (fitting models). However, he wasn't exclusively drawn to this glamorous side of the fashion house industry. The present lot shows that his fascination also covered others parts of the fashion house enterprise. It is a fine example of seamstresses in textile workshops of the maisons de couture, offering us an alternative insight into the luxurious and decadent fashion houses. Israels turned his attention to the diligent labour of the *midinettes* (seamstresses and shop-assistants at the fashion houses) in the sewing ateliers.

Robustly yet sensitively executed with loose strokes of pastel, Isaac has here beautifully recorded a young seamstress with rustling hands, bent in concentration over her work, tirelessly creating new garments with luxurious fabrics. Isaac's use of charcoal lines and swift application of pastel for the depiction of the hands and garments contrasts the soft and graceful execution of the face. On many occasions, Israels' models thus seem not to be aware of the spectator's presence, as they appear to be fully absorbed into their own world. This much recurring theme is shown throughout his entire oeuvre, which gives many of his works a nearly voyeuristic dimension.



15 June
1892

KEES VAN DONGEN (DELFSHAVEN 1877-1968 MONTE CARLO)

Le peignoir rose: the pink robe

signed with initials 'V.D.' (lower left)
oil on canvas
33 x 55.5 cm.
Painted in 1905.

€150,000-250,000

US\$210,000-340,000

PROVENANCE:

with Galerie Berthe Weill, Paris, 1905.
La Peau de l'Ours; Hôtel Drouot, Paris, 2 March 1914, lot 13.
with Galerie Bernheim Jeune, Paris.
Jules Chavasse, Paris, his sale; Hôtel Drouot, Paris, 22 June 1922, lot 9.
Mr. Léon Clerc.
with Galerie Paul Vallotton, Lausanne, 1988.
Anonymous sale; Sotheby's, London, 1 July 1992, lot 121.
with Kunsthandel Borzo, 's-Hertogenbosch, where acquired by the family of the present owners.

EXHIBITED:

Paris, Musée d'Art Moderne de la Ville de Paris, *Van Dongen, le peintre*, 22 March-17 June 1990, p. 96.
Rotterdam, Museum Boymans van Beuningen/Lyon, Musée des Beaux Arts/Paris, Institut Néerlandais, *De onbekende Van Dongen. Vroege en Fauvistische tekeningen*, 2 November 1996-8 June 1997, no. 102.
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Anita Hopmans, *De onbekende Van Dongen, Vroege en Fauvistische tekeningen 1895-1912*, Rotterdam, 1996, no. 102, ill.
Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, pp. 15, 82.



Marie Kalff, August 1911, Photograph.

The woman depicted in *Le Peignoir Rose* is Marie Kalff (1874-1959), a Dutch actress he used several times as a model for his paintings. Kalff came to Paris in 1900 to take acting classes from Aurélien Marie Lugné, a famous French actor and director of the Theatre de l'Oeuvre. Under his leadership she played various roles and rapidly made a career for herself in the Parisian theatre scene. In 1904 she was invited to work for André Antoine, director of the Theatre Libre. After that she became an established artist and joined various theatre companies such as Saint-Georges de Bouhélier and Henri-René Lenormand.

This work will be included in the forthcoming Kees van Dongen *catalogue critique* of paintings and drawings being prepared by Jacques Chalom Des Cordes under the sponsorship of the Wildenstein Institute.





42

ISAAC ISRAELS
(AMSTERDAM 1865-1934 THE HAGUE)

Self portrait

oil on cardboard laid down on panel
56 x 40.5 cm.
Executed circa 1905.

€8,000-12,000

US\$11,000-16,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 16 November 1988, lot 86.
with Kunsthandel Ivo Bouwman, The Hague, where acquired by the
family of the present owners.

EXHIBITED:

The Hague, Haags Historisch Museum, *Isaac Israels in Den Haag*, 2 June-
23 September 2012.
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 66.



43

ISAAC ISRAELS
(AMSTERDAM 1865-1934 THE HAGUE)

Portrait of the artist's father Jozef Israels

signed 'Isaac / Israels' (lower left)

oil on canvas

50.5 x 42.5 cm.

Painted circa 1908.

€8,000-12,000

US\$11,000-16,000

PROVENANCE:

with Kunsthandel P.B. van Voorst van Beest, The Hague, where acquired by the family of the present owners.

EXHIBITED:

The Hague, Gemeentemuseum, *Jozef en Isaac Israëls: vader & zoon*, 20 September 2008-8 February 2009.

The Hague, Haags Historisch Museum, *Isaac Israels in Den Haag*, 2 June-23 September 2012.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

John Sillevs (a.o.), *Jozef en Isaac Israëls: vader en zoon*, The Hague/Zwolle, 2008, p. 53 (where dated 1908).

Willemien de Vlieger-Moll, *Isaac Israels in Den Haag*, Bussum, 2012, p. 19.

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 67.



44

GEORGE HENDRIK BREITNER
(ROTTERDAM 1857-1923 AMSTERDAM)

Meisje op divan: girls on a sofa

chalk, charcoal, watercolour and gouache on paper

550 x 765 mm.

Executed in 1883.

€12,000-18,000

US\$17,000-24,000

PROVENANCE:

The painter Mr. H.J. van der Weele (1852-1930), The Hague.

Dr. G.C. Bolten, The Hague, by 1933.

Anonymous sale; Mak van Waay, Amsterdam, 16 October 1962, lot 463 (Dfl. 2,800).

Anonymous sale; Paul Brandt, Amsterdam, 3 November 1964, lot 196.

Mr. A.B. Osterholt, Amsterdam, by 1967.

with Kunsthandel E.J. van Wisselingh & Co., Amsterdam, inv.no. A8689, by 1967.

Acquired from the above by Mr. J.M.H. Janssen, Amsterdam, 1969.

with Kunsthandel E.J. van Wisselingh & Co., Amsterdam inv.no. A9313.

Acquired from the above by Mr. J.N.J. Sieverding, Amsterdam, 1977.

with Kunsthandel Van Voorst van Beest, The Hague, by 1987,

where acquired by the family of the present owners.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Breitner*, 10 June-1 August 1933, no. 9, pl. 50, as: *Vrouw op divan*.

Laren, Singer Museum, *G.H. Breitner 1857-1923, aquarellen en tekeningen*, 23 April-26 June 1983, no. 26, as: *Vrouw op divan*.

Amsterdam, Stedelijk Museum, *G.H. Breitner*, 18 November 1994-5 February 1995 (where dated 1883).

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

P.H. Hefting, *G.H. Breitner*, Utrecht, 1970, no. 144, as: *Vrouw op divan* (where dated 1883).

Adriaan Venema, *G.H. Breitner 1857-1923*, Bussum, 1981, p. 38 (where dated 1883).

E. Raassen-Kruimel, *G.H. Breitner 1857-1923. Aquarellen en tekeningen*, Laren, 1983, p. 22, no. 26.

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 45.



45

JAN TOOROP
(PURWOREJO 1858-1928 THE HAGUE)

***Woman with child in local Dutch attire,
 Zeeland***

signed and dated 'Jth.Toorop / 1905' (lower left)
 pencil chalk and pastel on paper
 543 x 460 mm.
 Executed in 1905.

€35,000-55,000

US\$48,000-74,000

PROVENANCE:

with Kunsthandel G.J. Scherpel, The Hague, where acquired by the family of the present owners.

EXHIBITED:

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 53.

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



46

FLORIS ARNTZENIUS (SURABAYA 1864-1925 THE HAGUE)

Apples

signed 'Fl. Arntzenius' (lower right)

oil on canvas

38 x 46.5 cm.

€3,000-5,000

US\$4,100-6,700

PROVENANCE:

with Kunsthandel G.J. Scherpel, Bussum, where acquired by the family of the present owners.

47

SUZE ROBERTSON (THE HAGUE 1853-1922)

The wood breaker

signed 'Suze Robertson' (lower left)
oil on canvas
80 x 61.5 cm.

€3,000-5,000

US\$4,100-6,700

PROVENANCE:

Mr. M.J. Tiele, The Hague; Van Marle & Bignell, The Hague, 28 October 1925, lot 27 (Dfl. 800), as: Houtbreken.
Mr. J.J. Tiele, Rotterdam, by 1955.
with Kunsthandel G. J. Scherpel, Bussum, where acquired by the family of the present owners.

EXHIBITED:

Paris, Grand Palais des Champs-Élysées, *Salon d'Automne*, 5 November-19 December 1926, no. 2802, as: Vieille femme.
The Hague, Gemeentemuseum, *Suze Robertson*, 31 December 1955-19 February 1956, no. 28, as: Takbreekster.



148

LIZZY ANSINGH (UTRECHT 1875-1959 AMSTERDAM)

Herinneringen: memories

signed and dated 'L. Ansingh. '45' (lower left); and signed again, inscribed and titled (on the stretcher)
oil on canvas
51 x 40.5 cm.
Painted in 1945.

€2,500-3,500

US\$3,400-4,700

PROVENANCE:

with Kunsthandel G.J. Scherpel, Bussum, where acquired by the family of the present owners.

LITERATURE:

Adriaan Venema, *De Amsterdamse Joffers*, Baarn, 1977, pp. 65, 88.



JOHAN BARTHOLD JONGKIND
(LATTROP 1819-1891 LA CÔTE-SAINT-ANDRÉ)

La nourrice, environs de Nevers

signed and dated 'Jongkind 1862' (lower left)

oil on canvas

42 x 56 cm.

Painted in 1862.

€60,000-80,000

US\$81,000-110,000

PROVENANCE:

Mr. Alexandre Blanc, Paris; Galerie Georges Petit, Paris, 3 December 1906, lot 54, as: Une rue de village.

Mrs Albert Esnault-Pelterie, Paris.

Mr. Frédéric Mallet, Paris.

Anonymous sale; Hôtel Drouot, Paris, 11 December 1950, lot 125.

Anonymous sale; Hôtel des Chevaux-Légers, Versailles, 14 June 1962, lot 64.

with David B. Findlay Galleries, New York.

Anonymous sale; Christie's, London, 27 June 1972, lot 11 (Gns. 11,000).

Mr. Jeffery Green, by 1974.

with Kunsthandel Ivo Bouwman, The Hague, by 1979, where acquired by the family of the present owners.

EXHIBITED:

Tokyo, The Seibu Museum of Art, *Impressionists and Post-impressionists from the Netherlands*, 19 April-21 May 1980, no. 30, as: La Nourrice.

Dordrecht, Dordrechts Museum / Tokyo, Odakyu Grand Gallery / Nagasaki,

The Nagasaki Prefectural Art Museum / Mie, The Mie Prefectural Art

Museum, *Johan Barthold Jongkind 1819-1891*, 11 September 1982-

13 February 1983, no. 21, as: The Nurse.

Zeist, Slot Zeist, *Jongkind: een Hollander in Frankrijk*, 10 December 1991-

2 February 1992, no. 8, as: De min (la nourrice).

The Hague, Gemeentemuseum / Cologne, Wallraf-Richartz-Museum / Paris,

Musée d'Orsay, *Johan Barthold Jongkind*, 11 October 2003-19 September

2004, no. 74, as: De voedster.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Victorine Hefting, *Jongkind, sa vie, son oeuvre, son époque*, Paris, 1975, p. 126, no. 231, as: La Nourrice.

John Sillevs, Elisabeth Stades, *Jongkind: een Hollander in Frankrijk*, Zutphen, 1991, p. 21, no. 8, as: De min (la nourrice).

Adolphe Stein, *Jongkind, Catalogue critique de l'oeuvre Peintures, I*, Paris, 2003, p. 144, no. 276.

John Sillevs (a.o.), *Johan Barthold Jongkind*, Zwolle, 2003, p. 41, no. 35, as: De Voedster.

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 19.





50

ISAAC ISRAELS (AMSTERDAM 1865-1934 THE HAGUE)

Girl reading on a sofa

signed 'Isaac Israëls' (lower right)

oil on canvas

54 x 73.5 cm.

Painted circa 1920.

€50,000-70,000

US\$68,000-94,000

PROVENANCE:

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

Acquired from the above by Mr. C.G. Vattier Kraane, Aerdenhout.

Anonymous sale; Mak van Waay, Amsterdam, 12 May 1954, lot 294 (Dfl. 700).

Mr. van Ryn, Baarn, by 1958.

Anonymous sale; Mak van Waay, Amsterdam, 2 May 1973, lot 87.

with Kunsthandel P.B. van Voorst van Beest, The Hague, by 1989, where acquired by the family of the present owners.

EXHIBITED:

The Hague, Gemeentemuseum, *Jozef en Isaac Israëls: vader & zoon*, 20 September 2008-8 February 2009.

The Hague, Haag Historisch Museum, *Isaac Israëls in Den Haag*, 2 June-23 September 2012.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

John Sillevius (a.o.), *Jozef en Isaac Israëls: vader en zoon*, The Hague/Zwolle, 2008, p. 120, as: *Meisje lezend op een divan* (where dated circa 1920).

Willemien de Vlieger-Moll, *Isaac Israëls in Den Haag*, Bussum, 2012, p. 73.

Jan Jaap Heij, *Hollands Impressionisme*, Bussum, 2013, pp. 90-91.

JACOB MARIS (THE HAGUE 1837-1899 KARLSBAD)

A view of Dordrecht

signed 'J Maris' (lower right)

oil on canvas

88.5 x 107 cm.

Painted circa 1884.

€25,000-35,000

US\$34,000-47,000

PROVENANCE:

with M. Knoedler & Co. Inc., New York.

Mr. P.A.B. Widener, Ashbourne, Philadelphia, by 1885, as: View of Amsterdam.

Anonymous sale; American Art Association, New York, 17 January 1917, lot 164, as: View of Amsterdam.

Mr. James H. Clarke, Philadelphia; Sotheby's, New York, 15 October 1976, lot 55 (\$ 29,000).

with Kunsthandel Ivo Bouwman, The Hague, by 1977, where acquired by the family of the present owners.

EXHIBITED:

Tokyo, The Seibu Museum of Art, *Impressionists and Post-Impressionists from the Netherlands*, 19 April-21 Mei 1980, no. 37 (where dated circa 1890).

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Anonymous, *Catalogue of paintings forming the private collection of P.A.B. Widener, Ashbourne-near Philadelphia 1885-1900*, Vol. I, Paris, 1885, no. 76, as: View of Amsterdam.

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 36, as: Stadsgezicht Dordrecht.



ISAAC ISRAELS (AMSTERDAM 1865-1934 THE HAGUE)

The mannequins Ippy and Gertie at Hirsch, Amsterdam

signed 'Isaac Israels' (lower right)

oil on canvas

123 x 73.5 cm.

Painted circa 1915-1917.

€160,000-220,000

US\$220,000-300,000

PROVENANCE:

with Kunsthandel Ivo Bouwman, The Hague, by 1980, where acquired by the family of the present owners.

EXHIBITED:

Tokyo, The Seibu Museum of Art, *Impressionists and Post-impressionists from the Netherlands*, 19 April-21 May 1980, no. 24, as: Two models in a fashionshop.

Dordrecht, Dordrechts Museum, *Isaac Israels*, 26 May-28 July 1985.

The Hague, Gemeentemuseum, *Isaac Israels in de mode*, 7 December 2002-9 March 2003.

The Hague, Panorama Mesdag, *Isaac Israels in Den Haag*, 2 June-23

September 2012, as: Mannequins by Hirsch.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Anna Wagner, *Isaac Israels*, Venlo, 1985, p. 127, no. 161, as: Twee mannequins (where dated 1919-24).

Hans te Nijenhuis, Ietse Meij, *Isaac Israels. Mannequins en Mode*, Wijk en Aalburg, 2002, p. 152, as: Ippy en Gertie bij Hirsch (where dated circa 1917).

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 13, as: Mannequins bij Hirsch (where dated 1915-1917).



fig 1: Ippy and Gertie posing at fashion house Hirsch, Amsterdam, oil on canvas, 79.5 x 51 cm., painted circa 1916, private collection.





fig 2: Gertie at fashion house Lucile, Paris, 1919-1920, photograph.

Around 1900 Israel's fascination with the bustling nightlife of Amsterdam extended to the fashionable and elegant world of haute couture, when he was introduced to the Amsterdam fashion house Hirsch & Co. Hirsch opened its doors on the Leidseplein in 1881 and by the turn of the century it was one of the leading fashion establishments in the Netherlands. Isaac was given the privilege to work within the domain of high fashion in Amsterdam. Through his contacts at Hirsch & Co., he later also entered the exclusive Parisian fashion houses Drécoll and Paquin, after which he moved in 1903 to the French capital in 1903. At the three exclusive maisons de couture, Israel was permitted to observe its activities at first hand, working in the fitting rooms, the corridors, the sewing ateliers, and during fashion shows. The result was a large number of watercolours, pastels and oil paintings of subjects connected with the fashion business: the classy clientele, elegant mannequins, stylish *essayeuses* (fitting models), but also hardworking *midinettes* (seamstresses) (see lot 40) performing delicate labour in the workshops.

After his stay in Paris until 1913, Isaac returned to Amsterdam. At Hirsch's *Thé Dansant's*, its fashion shows, he fell under the spell of the twin sisters Helena (1895-1964) and Geertruida Wehmann (1895-1975), two of the leading mannequins at Hirsch (fig. 2,3). The present lot is an exceptional example of the twin sisters posing in haute couture creations of maison Hirsch & Co. The girls modelled for Hirsch in the period between 1916 and 1918 and frequently appeared in articles and newsfeeds on the fashion house. As their fame and fortune grew, they came to be known by their synonyms and professional artist names Ippy and Gertie. They became his most beloved mannequins. In these years, he painted Ippy and Gertie various times, often together, of which the present lot is an beautiful example.

With dynamic and bold brushstrokes Isaac depicted the models close together, with their faces turned to the viewer. Their seemingly nonchalant facial expressions leave them somewhat indifferent to the spectator. The relatively bright colours and rapid treatment of the subject matter reveal his French influence. However, Isaac wasn't as extreme in terms of focus on colour and light as his French impressionist contemporaries: the subject remained his prime focus. Still, the light palette perfectly shows the French legacy on Isaac's Dutch impressionistic style, being characterized by his heavy brushstrokes: dynamic, swift and bold, yet with delicate results. His beloved series of pastels and paintings executed in the fashion houses are an important part in his oeuvre, of which the present lot is a spectacular and captivating example.

Please compare to a similar oil painting *Ippy and Gertie posing at fashion house Hirsch, Amsterdam* (circa 1916), by the same hand, sold in these rooms on 20 November 2012 (lot 53, sold for EUR 229,000) (fig. 1).



fig 3: Ippy at fashion house Lucile, Paris, 1922-1923, photograph



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JOHAN BARTHOLD JONGKIND
(LATTROP 1819-1891 LA CÔTE-SAINT-ANDRÉ)

Patineurs près d'un moulin, Hollande

signed and dated 'Jongkind 1864' (lower right)
oil on canvas
42.5 x 56.5 cm.
Painted in 1864.

€40,000-60,000

US\$54,000-81,000

PROVENANCE:

Sir Alfred Chester Beatty, Dublin; Sotheby's, London, 28 June 1967, lot 2.
Anonymous sale; Christie's, New York, 17 May 1977, lot 53
(where suggested the location is Maassluis).
with Kunsthandel G.J. Scherpel, Bussum, where acquired by the family
of the present owners.

EXHIBITED:

The Hague, Gemeentemuseum / Wallraf-Richartz-Museum, Cologne / Paris,
Musée d'Orsay, *Johan Barthold Jongkind 1819-1891*, 11 October 2003-
19 September 2004, no. 78, as: Schaatsenrijders in Holland.
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Adolphe Stein, *Jongkind, Catalogue critique de l'oeuvre Peintures, I*,
Paris, 2003, p. 160, no. 328, as: Patineurs près d'un moulin, Hollande.
Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 10.



54

JAN HENDRIK WEISSENBRUCH
(THE HAGUE 1824-1903)

Polder landscape with a windmill and cows

signed 'J.H. Weissenbruch f' (lower right)
oil on canvas
60.5 x 79.5 cm.

€20,000-30,000

US\$27,000-40,000

PROVENANCE:

Anonymous sale; American Art Association, New York, 16 January 1917, lot 65.

St. Louis Art Museum, St. Louis, Missouri.
with Kunsthandel Ivo Bouwman, The Hague, by 1994, where acquired by the family of the present owners.

EXHIBITED:

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 27.

GEORGE HENDRIK BREITNER (ROTTERDAM 1857-1923 AMSTERDAM)

Het beurspoortje: a view of the Rokin with Het Beurspoortje, Amsterdam

signed 'G H. Breitner' (lower right)

oil on canvas

78 x 117 cm.

Painted in 1912.

€150,000-250,000

US\$210,000-340,000

PROVENANCE:

Acquired from the artist by Kunsthandel E.J. van Wisselingh & Co., Amsterdam, 1912, inv.no. 3142.

Acquired from the above by Mr. E.A. Veltman, by 1913 (Dfl. 4,200).

Acquired from the above by Kunsthandel E.J. van Wisselingh & Co., Amsterdam, 1916, inv.no. 3258.

Acquired from the above by Mr. A.C. van Dusseldorp, by 1916 (Dfl. 6,500).

Acquired from the above by Kunsthandel E.J. van Wisselingh & Co., Amsterdam, 1918, inv.no. 3906.

Acquired from the above by Mr. Theo Stokvis, The Hague, by 1928 (Dfl. 9,000) (on loan to the Gemeentemuseum The Hague from 1928-1951); Frederik Muller, Amsterdam, 20 November 1951, lot 163 (Dfl. 6,800).

Acquired from the above sale by B. de Geus van den Heuvel, Nieuwersluis; Sotheby Mak van Waay, Amsterdam, 26 April 1976, lot 254 (Dfl. 65,000).

Acquired from the above sale by Dr. Ir. Mr. W. Werner, Delft, 1976. with Kunsthandel P.B. van Voorst van Beest, The Hague, where acquired by the family of the present owners.

EXHIBITED:

The Hague, Gemeentemuseum, *Breitner Tentoonstelling*, 10 November-9 December 1928, no. 169, as: *Het Beurspoortje* (where dated 1912).

Schiedam, Stedelijk Museum, *Verzameling B. de Geus van de Heuvel*, 1951-52, no. 10.

Utrecht, Centraal Museum, *Nederlandse Architectuurschilders 1600-1900*, 28 June-28 September 1953, no. 25.

Laren, Singer Museum, *Meesters van de Haagse School en enige tijdgenoten*, 12 May-15 July 1957, no. 55.

Leiden, Stedelijk Museum De Lakenhal, *Tijdgenoten van Verster*, 20 July-23 September 1957, no. 36.

Amsterdam, Stedelijk Museum, *Breitner: tussen de schilders van Amsterdam*, 23 December 1957-2 February 1958, no. 46.

Heerlen, Raadhuis Heerlen, *Breitner*, 21 February-17 March 1958, no. 20.

Luxembourg, Musée de l'État, 2 February-4 May 1958, no. 40.

Amsterdam, Stedelijk Museum, *Van Romantiek tot Amsterdamse School*, 7 July-29 September 1958, no. C 92.

Laren, Singer Museum, *Keuze uit de collectie B. de Geus van den Heuvel*, 9 April-30 May 1966, no. 72.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Adriaan Venema, *G.H. Breitner, 1857-1923*, Bussum, 1981, p. 330, no. 360 (where dated 1912).

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 49.



“De Dam is het middelpunt
van beweging in onze stad”

(G.H. Breitner)



George Hendrik Breitner was educated in both The Hague and Amsterdam and was an apprentice in the studio of Willem Maris (1844-1910), one of the leading painters of the Hague School. After permanently settling in Amsterdam in 1886, Breitner was often found roaming the city centre, and the Rokin in Amsterdam would become a recurring theme in his oeuvre. The Rokin was one of the main traffic arteries in town, leading towards the Dam, the heart of the trade and commerce in the expanding city. The Rokin also housed the gallery Van Wisselingh & Co. which represented his work, also situated in this area was his artist's society 'Arti et Amicitiae'.

The present lot is an outstanding and typical example of Amsterdam School impressionism, of which Breitner was the pioneer, and with its balanced composition, its subtle harmony of greyish tones and form and its superb brushwork it displays the characteristic tension between impressionism and expression for which Breitner is so highly appreciated. The picture captures the passing of a horse-drawn cart on the Rokin towards the Beurspoortje and the Dam on a grey day. Breitner brilliantly translates a swiftly passing ordinary moment of street activity in a beautiful painterly unity of colour and form. The

snapshot character of the scene reveals Breitner used a photo as the basis for his composition. The present lot engages us in congealed moments of activity of common people, in line with what Breitner had formulated as his ambition in a letter from 28 March 1882 to his benefactor A.P. van Stolk: *'Ik zelf, ik zal de mensch schilderen op de straat en in de huizen, de straten en huizen, die ze gebouwd hebben, 't leven vooral. Le Peintre du Peuple zal ik trachten te worden of liever ben ik al, omdat ik het wil. Geschiedenis wilde ik schilderen en zal ik ook, maar de geschiedenis in haar uitgebreidsten zin. Een markt, een kaai, den rivier, een bende soldaten onder de gloeiende zon.'*

Breitner's city views of Amsterdam are the visualisation of this ambition. Here, strolling through the streets, he felt at his best, surrounded by a constant flow of new impressions, which were all suited to his restless character. His contract with E.J. van Wisselingh & Co. gave the gallery the exclusive right to exhibit and sell his work. His cityscapes of Amsterdam - such as the present lot - were highly sought after and people flocked to buy these pieces. Van Wisselingh's clients were mostly private collectors, among them the pioneers of Modern Art collecting in the Netherlands.





56

JACOB MARIS
(THE HAGUE 1837-1899 KARLSBAD)

Gathering seaweed

signed 'J Maris' (lower right)
 oil on canvas
 48.5 x 79 cm.
 Painted circa 1880.

€8,000-12,000

US\$11,000-16,000

PROVENANCE:

with Boussod, Valadon & Cie., The Hague, 1896.
 with Kunsthandel E.J. van Wisselingh & Co., Amsterdam, inv.no. S427,
 as: Zeewiervisschers (Dfl. 5,200).
 Acquired from the above by Mr. J.A. Carp, Baarn, by 1896.
 Mrs. C.F. Carp-Henny, Baarn, by 1898.
 with Kunsthandel G.J. Scherpel, Bussum, where acquired by the family of
 the present owners.

EXHIBITED:

Amsterdam, Arti et Amicitiae, *Eere-tentoonstelling Jacob Maris*, December
 1899-January 1900, no. 32, as: Zeewiervisschers (where dated 1880).
 Laren, Singer Museum, *Maris: een kunstenaarsfamilie*, 1991, p. 28, no. 24.
 Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Th. de Bock, *Jacob Maris*, Amsterdam, 1903, p. 79.
 Jacqueline de Raad, Trudy van Zadelhoff, *Maris: een kunstenaarsfamilie*,
 Zwolle, 1991, p. 28, no. 20, as: Zeewiervisschers (where dated circa 1880).
 Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 35.



57

JAN HENDRIK WEISSENBRUCH
(THE HAGUE 1824-1903)

A polder landscape with a windmill and an equestrian on a trail

signed 'J.H. Weissenbruch' (lower right)
oil on panel
20.5 x 33.5 cm.

€10,000-15,000

US\$14,000-20,000

PROVENANCE:

with Kunsthandel G.J. Scherpel, Bussum, where acquired by the family of the present owners.

EXHIBITED:

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 24.



58

PAUL JOSEPH CONSTANTIN GABRIËL
(AMSTERDAM 1828-1903 SCHEVENINGEN)

De eerste baars (vroeg morgen): the first sea bass

signed 'Gabriël f.' (lower right); and signed again and inscribed with title (on a label attached to the stretcher)

oil on canvas

53.5 x 83 cm.

€7,000-9,000

US\$9,500-12,000

PROVENANCE:

Ms. M.C.Ph. de Vassy, The Hague, until 1942; Frederik Muller, Amsterdam, 20 October 1942, lot 139 (Dfl. 4,300).

Acquired from the above sale by Mr. Wetzler.

Mr. B. de Geus van den Heuvel, Nieuwersluis; Sotheby Mak van Waay, Amsterdam, 27 April 1976, lot 268 (for Dfl. 36,000)

Acquired from the above sale by Mr. v.d. Eerken.

with Kunsthandel Art Gallery Gérard, Wassenaar, by 1983, where acquired by the family of the present owners.

EXHIBITED:

Dordrecht, Dordrechtse Museum, *Ons element*, 23 June-2 September 1951, as: Loosdrechtse Plassen.

Schiedam, Stedelijk Museum, *Verzameling B. de Geus van den Heuvel*, 20 December 1952-18 January 1953, no. 22, as: De eerste baars, Loosdrechtse plassen.

Amsterdam, Stedelijk Museum, *Van Romantiek tot Amsterdamse School*, 7 July-29 September 1958, no. C 28, as: De eerste baars, Loosdrechtse plassen. Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, pp. 30-31.



59

JOHAN BARTHOLD JONGKIND
(LATTROP 1819-1891 LA CÔTE-SAINT-ANDRÉ)

Paysan à dos d'âne

signed and dated 'Jongkind. 1866' (lower right)
 oil on canvas
 32.5 x 46 cm.
 Painted in 1866.

€20,000-30,000

US\$27,000-40,000

PROVENANCE:

Mrs. Winifred Dodge Seyburn, Philadelphia; Christie's, New York, 26 February 1986, lot 128 (\$ 16,500).
 Anonymous sale; Christie's, New York, 19 May 1987, lot 90 (\$ 20,900).
 with Kunsthandel Leslie Smith, Wassenaar, where acquired by the family of the present owners.

LITERATURE:

Adolphe Stein, *Jongkind, Catalogue critique de l'oeuvre Peintures, I*, Paris, 2003, p. 195, no. 442, as: Paysan à dos d'âne.

JAN TOOROP (PURWOREJO 1858-1928 THE HAGUE)

Machelen, un jardinier plantant ses choux

signed 'Jan Toorop' (lower left)

oil on canvas

67 x 76.5 cm.

Painted circa 1888.

€300,000-500,000

US\$410,000-670,000

PROVENANCE:

Mr. J. Toorop; A. Mak, Amsterdam, 22 December 1926, lot 2.

Anonymous sale, Sotheby Mak van Waay, Amsterdam, 28 October 1980, lot 294.

with Kunsthandel Ivo Bouwman, The Hague, where acquired by the family of the present owners.

EXHIBITED:

Brussels, *Les XX*, 1889-1890, no. 12, as: *Machelen, un jardinier plantant ses choux*.

Michigan, De Pree Art Center & Gallery / Hope College, *Dutch Art & Modern Life 1882-1982*, 2 October-13 November 1982, no. 10.

Tokyo, Tokyo Metropolitan Teien Art Museum / Osaka, Navio Museum of Art / Tsu, Mie Prefectural Art Museum / The Hague, Gemeentemuseum, *Jan Theodoor Toorop 1858-1928*, 20 September 1988-9 April 1989, no. 18.

Ghent, Museum voor Schone Kunsten, *Verwantschap en Eigenheid, Belgische en Nederlandse kunst 1890-1945*, 30 March-16 June 2002, no. 1. The Hague, Gemeentemuseum, *Herkomst: Ivo Bouwman*, 16 February-12 May 2013.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

R. Siebelhoff, *The early development of Jan Toorop, dissertation, III, Catalogue raisonné*, 1973, no. P8808, ill.

R. Siebelhoff, 'Jan Toorop's early Pointillist paintings', in: *Oud Holland*, vol. 89, no. 2, 1975, p. 92, no. 13.

V. Hefting, *Jan Toorop, een kennismaking*, Amsterdam, 1989, p. 49, ill., as: *Spittende boer*.

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 52, 54.

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



Jean Toorap





Painted circa 1888, Jan Toorop's *Machelen, un jardinier plantant ses choux* is one of the early Pointillist paintings produced by the artist following his exposure to the Divisionist technique of George Seurat's *Un dimanche d'été à l'île de la Grande Jatte*. That picture had been shown together with six other works by his hand during the *Les Vingt* exhibition in Brussels in 1887. In Toorop's picture, the naturalistic subject of the gardener sticking his spade into the ground to plant his cabbage while his wife sits on a wheelbarrow with their child in her lap reminds the spectator of Jean-Francois Millet's *L'Angelus* of 1857. In that painting we see a similar setting of a farmer and his wife on their land, a wheelbarrow behind them. However, there is no child present in Millet's picture, and the figures are shown praying. Even though the figures in Toorop's picture are not praying, we can detect a similar sense of devotion in their faces. Both artists lent their subjects a profound intensity which was rendered even more powerful by setting the scenes during sunset. In *Machelen, un jardinier plantant ses choux*, the bright purple and yellow colours from the sun that has disappeared behind the horizon float above the heads of the figures, lighting them from behind and lending them a silhouette-like aura. Due to the new Pointillist technique Toorop was using, he succeeded in creating an extremely 'modern' version of an older subject.

In 1883, Toorop settled in Machelen, a village north of Brussels; he was struck by this rural and peaceful place and had a great affinity with the simple lives of the peasants and the country folk. In Machelen, Toorop met fellow artist William Degouve de Nuncques, who supported Toorop's membership of *Les Vingt*. He would later recall: "[Toorop] was always in contact with simple people; he liked to talk to them, and he took an interest in their work" (letter from Degouve de Nuncques to Dutch art critic Albert Plasschaert, 1902). Toorop settling in Machelen and his interest in the rural life coincided with the rise of the Arts and Crafts movement in England, which he often visited with his English wife Annie Hall. It was in the cradle of the industrial revolution that the strongest urge to move away from materialism and instead back to nature was found, and this translated into various art forms, influencing the artist deeply.

The Neo-Impressionist dot technique Toorop used in *Machelen, un jardinier plantant ses choux* had originated as a method to render natural light in a systematic way, based on recent scientific theories about the nature of light. In Toorop's painterly Pointillist technique, the dots serve not only to create colour through an optical mixture but also to denote a calmly lit atmosphere. Although it is dusk, the labourer is still working the land. With artists like Signac and Seurat, the technique became a vehicle of political aspiration, whereas with Toorop, it signified perhaps the longing for the spiritual, which he was on the brink of exploring in his work. It was a consequence of the painstaking process of minute stippling that Toorop employed in his Pointillist works that he completed no more than five paintings a year, making them all the rarer. Indeed, he soon abandoned this style for a broader, more expressive technique.

Besides from Piet Mondriaan and Vincent van Gogh, Jan Toorop one of the few Dutch artists of international importance of the period. From 1882, he lived in and around Brussels, which was the centre of renewal in painting with a lot of artistic activity. This extended to music, art and architecture: no other place in Europe had so many

Art Nouveau buildings erected. By encountering so many new styles due to his involvement in the Avant Garde group *Les Vingt*, formed in 1883 by Octave Maus, Toorop's curiosity was piqued and he experimented enthusiastically with these advances in his work. *Les Vingt*, as the name indicated, consisted of twenty artists, initially all Belgians. Their aim was to bring together artists who were moving in new directions, focusing not only on painting but also on literature and music. They organized exhibitions to which they invited other Avant Gardistic artists from abroad like Claude Monet, Camille Pissarro, Paul Gauguin, Paul Cézanne and Vincent van Gogh. The present lot was exhibited during the annual exhibition of *Les Vingt* held in 1889.



Advertising poster of the exhibition of *Les Vingt*, 1889
©Royal Museums of Fine Arts of Belgium, Brussels/Photo: J.Geleys/Ro scan.



λ61

JAN SLUIJTERS (DEN BOSCH 1881-1957 AMSTERDAM)

Staphorst

signed 'Jan Sluijters' (lower left)

oil on canvas

50.5 x 60.5 cm.

Painted circa 1915.

€15,000-20,000

US\$21,000-27,000

PROVENANCE:

with Kunsthandel M.L. de Boer, Amsterdam.

with Kunsthandel G.J. Scherpel, Bussum, where acquired by the family of the present owners.

EXHIBITED:

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Jan Juffermans, Noortje Bakker, *Jan Sluijters, Schilder*, Mijdrecht, 1981, p. 48.

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, pp. 88-89.

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



λ62

**JOHAN HENDRIK VAN MASTENBROEK
(ROTTERDAM 1875-1945)**

Sluisje bij winter; a view of Schiedam in winter

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

oil on canvas

22.5 x 31.5 cm.

Painted circa 1922.

€2,500-3,500

US\$3,400-4,700

PROVENANCE:

with Kunsthandel G.J. Scherpel, Bussum, where acquired by the family of the present owners.

Please compare to a work with a similar composition in: Peter van Beveren (a.o.), *Johan Hendrik van Mastenbroek: Impressionist in de nieuwe tijd*, Rotterdam 2005, p. 130 (where dated 1922).



63

JACOB MARIS
(THE HAGUE 1837-1899 KARLSBAD)

Along the canal

signed and dated 'J Maris 1874' (lower right)
 oil on panel
 20 x 29 cm.
 Painted in 1874.

€6,000-8,000

US\$8,100-11,000

PROVENANCE:

Anonymous sale; Frederik Muller, Amsterdam, 26 October 1920, lot 153, as: *Le long du canal*. (Dfl. 3,300).
 with Kunsthandel D. Sala & Zonen, The Hague.
 Mr. J. Sweegers, 's-Hertogenbosch.
 with Kunsthandel Borzo, 's-Hertogenbosch, by 1975, where acquired by the family of the present owners.

EXHIBITED:

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 35.

WILLEM DE ZWART (THE HAGUE 1862-1931)
An afternoon in the tea garden

signed 'W de Zwart.' (lower right)

oil on panel

22.5 x 56.5 cm.

€5,000-7,000

US\$6,800-9,400

PROVENANCE:

 with Kunsthandel E.J. van Wisselingh & Co., Amsterdam, by 1967,
 inv.no. S 8665, as: Op het terras.

Mr. F.A. van Maaseyck, Belgium, 1969.

 with Kunsthandel G.J. Scherpel, Bussum, by 1978, where acquired
 by the family of the present owners.




65

GEORGE HENDRIK BREITNER (ROTTERDAM 1857-1923 AMSTERDAM)

The blacksmith

signed 'G.H. Breitner.' (lower left)
oil on canvas
61 x 101 cm.
Painted circa 1881-84.

€30,000-50,000

US\$41,000-67,000

PROVENANCE:

(possibly) Acquired directly from the artist by Mr. A.P. van Stolk, The Hague, by 1884.
Mrs. J.A.R. van Stolk-Breukelman, Rotterdam, by 1901.
with Kunsthandel E.J. van Wisselingh & Co., Amsterdam.
Mr. H.E. ten Cate, Almelo, by 1955.
Mr. E. ten Cate, Almelo, by 1978.
with Kunsthandel E.J. van Wisselingh & Co., Amsterdam, 1988, inv.no. S9354.
Acquired from the above by Mr. B. Jacobs, St. Agathe, Canada.

EXHIBITED:

Amsterdam, Arti et Amicitiae, *Tentoonstelling van Levende Meesters*, 1883, no. 21 (Dfl. 800).
Amsterdam, Arti et Amicitiae, *G.H. Breitner*, November 1901- January 1902, no. 219, as: Hoefsmid.
Rotterdam, Kunstzalen Unger & Van Mens, *Tentoonstelling van werken van G.H. Breitner*, 3 February-3 March 1918, no. 31.
Amsterdam, Stedelijk Museum, *Breitner*, 10 June-1 August 1933, no. 150.
Rotterdam, Museum Boymans van Beuningen, *Breitner*, 27 February-11 April 1954, no. 4 (where dated 1881-82).

Amsterdam, Stedelijk Museum, *George Hendrik Breitner 1857-1923*, 18 November 1994-5 February 1995, no. 14, as: De Hoefsmid.
The Hague, Gemeentemuseum, *Nieuw licht: De Haagse School onthuld*, 13 June-27 September 2009.
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

A. Pit, W. Steenhoff, Jan Veth, W. Vogelsang, *George Hendrik Breitner. Indrukken en biographische Aanteekeningen*, Amsterdam, 1904-08, p. 11, as: Hoefsmid.
(possibly) A.M. Hammacher, *Amsterdamsche Impressionisten en hun Kring*, Amsterdam, 1941, p. 45.
D. Hannema, *Catalogue of the H.E. ten Cate Collection*, Rotterdam, 1955, I, no. 41, no. 81 (where dated 1881).
P.H. Hefting, *G.H. Breitner, brieven aan A.P. van Stolk*, Utrecht, 1970, p. 11, no. 17 (where dated 1881-1884).
Rieta Bergsma, Paul Hefting, *George Hendrik Breitner 1857-1923, schilderijen, tekeningen, foto's*, Bussum, 1994, p. 81, no. 14, as: De Hoefsmid (where dated 1881-83).
Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 47.

JOHAN BARTHOLD JONGKIND
(LATTROP 1819-1891 LA CÔTE-SAINT-ANDRÉ)

L'Escaut près d'Anvers

signed and dated 'Jongkind 1867' (lower right)

oil on canvas

33.5 x 43.5 cm.

Painted in 1867.

€50,000-70,000

US\$68,000-94,000

PROVENANCE:

(possibly) Acquired directly from the artist by Mrs. Joséphine Fesser-Borrhée (1819-1891), Honfleur, thence by descent; Sotheby's, London, 30 June 1976, lot 32.

Anonymous sale; Galerie Koller, Zürich, 3 June 1983, lot 5122.

with Kunsthandel Ivo Bouwman, The Hague, by 1985, where acquired by the family of the present owners.

EXHIBITED:

The Hague, Gemeentemuseum / Wallraf-Richartz-Museum, Cologne, *Johan Barthold Jongkind 1819-1891*, 11 October 2003-19 September 2004, no. 116.

LITERATURE:

Victorine Hefting, *Jongkind, sa vie, son oeuvre, son époque*, Paris, 1975, p. 190, no. 422, as: Marine, Anvers.

Adolphe Stein, *Jongkind, Catalogue critique de l'oeuvre Peintures, I*, Paris, 2003, p. 202, no. 466, as: L'Escaut près d'Anvers.

John Sillevs (a.o.), *Johan Barthold Jongkind*, Zwolle, 2003, p. 62, no. 54, as: De haven van Antwerpen.

Jan Jaap Heij, *Hollands Impressionisme*, Bussum, 2013, pp. 16-17.

Mrs. Joséphine Fesser-Borrhée was an art teacher by profession who met Johan Barthold Jongkind in 1860. Besides being his sole pupil, she also was a highly devoted friend to the artist. She took care of him until his death in 1891, shortly before she passed away the same year.



ISAAC ISRAELS (AMSTERDAM 1865-1934 THE HAGUE)

The new dress

signed 'Isaac / Israels' (lower right)
oil on canvas
86.5 x 50.5 cm.
Painted circa 1904-1907.

€100,000-150,000

US\$140,000-200,000

PROVENANCE:

with Kunsthandel François Buffa & Fils, Amsterdam.
Anonymous sale; Christie's, Amsterdam, 30 October 1991, lot 214
(where dated 1900-1906).
with Kunsthandel Leslie Smith, Wassenaar, by 1993, where acquired by
the family of the present owners.

EXHIBITED:

The Hague, Gemeentemuseum, *Isaac Israels in de mode*, 7 December
2002-9 March 2003.
The Hague, Panorama Mesdag, *Isaac Israels in Den Haag*, 2 June-
23 September 2012.

LITERATURE:

Hans te Nijenhuis, Ietje Meij, *Isaac Israels. Mannequins en mode*, Wijk en
Aalburg 2002, p. 161, as: De nieuwe jurk (where dated 1904-1907).
Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 71.

The present lot portrays an elegant lady in a fitting room trying on an exclusive and much desired design with the help of a seamstress (or *midinette*) who is perfecting a hand-tailored evening robe by accurately taking final measurements. She seems to be pondering about her dress, taking in her silhouette in the reflection of the mirror. It remains uncertain to the viewer as to whether she's critically observing or admiring the look of the dress on her. Israels not only painted the elite, but also portrayed the fitting models (*essayeuses*) and mannequins of the fashion houses who were being measured into haute couture creations. Isaac was a child of his time, an age where the woman starts appearing in an all-new light: independent women were on the rise. No longer classic and innocent, Isaac shows them with strong, emancipated and individual characteristics. Here the elegant lady is depicted from a slightly lower stance, making us look up to her, although her social status is of no interest to Israels. He only cares for the beauty of her appearance, which he successfully translates onto his canvas. As Isaac often did, he reserved popping colours for details, to accentuate pursed lips or blushing cheeks, or, as in the present lot, the red corsage.

Like his renderings of seamstresses (see lot 41), also fittings such as the present lot provide an exclusive insight into the world of the fashion houses, where Israels reproduces his models in a delicate fashion, creating an intimate atmosphere. The present picture is a striking example of the voyeurism so exemplary for Isaac Israels.





68

FLORIS VERSTER (LEIDEN 1861-1927)

Donkere tulpen: dark tulips

signed and dated '15 Floris Verster' (lower right)

oil on canvas

45.5 x 35 cm.

Painted in 1915.

€18,000-25,000

US\$25,000-34,000

PROVENANCE:

Mrs. C.E. van Beuningen-Fentener van Vlissingen, Utrecht, by 1922.
with Kunsthandel G.J. Scherpel, Bussum, where acquired by the family of
the present owners.

EXHIBITED:

Rotterdam, Rotterdamsche Kunstkring, *Tentoonstelling van werken van Floris Verster*, 7 May-4 June 1922, no. 49, as: Donker roode tulpen. Kortenhoef, Stichting Kunst aan de Dijk, *Floris Verster 1861-1927*, 17-29 June 1996.
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

W. Scherjon, *Floris Verster 1861-1927*, Utrecht, 1928, p. 99, no. 230,
as: Donkere Tulpen.
Christiaan Vogelaar, *Floris Verster*, Leiden, 2002, p. 132, no. 230.
Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 63.



69

JACOB MARIS (THE HAGUE 1837 - 1899 KARLSBAD)

De Jonge Artiste: the young artist

signed 'J Maris' (lower right)
chalk, charcoal, watercolour and gouache on paper
505 x 385 mm.
Painted circa 1875-1880.

€12,000-16,000

US\$17,000-22,000

PROVENANCE:

Anonymous sale; Kunsthandel J.J. Biesing, The Hague, 31 October 1911, lot 117.
Mr. J. MacNicol, 1953.
with Kunsthandel E.J. van Wisselingh & Co., Amsterdam.
Acquired from the above by Mr. H.E. ten Cate, Almelo, by 1953.
with Kunsthandel E.J. van Wisselingh & Co., Amsterdam, circa 1965, inv.no. A8555.
Acquired from the above by Mr. I.G. Purves, Winnipeg, Canada, 1967.

EXHIBITED:

Laren, Singer Museum, *Maris: een kunstenaarsfamilie*, 13 January-10 March 1991, no. 27, as: Prentjes Kleuren.
The Hague, Gemeentemuseum, *Nieuw licht: De Haagse School onthuld*, 13 June-27 September 2009.
Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

D. Hannema, *Catalogue of the H.E. ten Cate Collection*, Rotterdam, 1955, p. 94, no. 159, ill. 139, as: The young artist.
Jacqueline de Raad, Trudy van Zadelhoff, *Maris: een kunstenaarsfamilie*, Zwolle, 1991, pp. 29, 34, no. 27.
Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 39 (where dated circa 1878).

It has been suggested that Jacob Maris portrayed his eldest son, Willem Matthijs (1872-1929), who later became an accomplished portrait painter, being educated by, amongst others, his father.



70

WILLEM DE ZWART
(THE HAGUE 1862-1931)

The old trees beside the farm house

signed 'W d Zwart' (lower right)
 oil on canvas laid down on panel
 30 x 47 cm.

€2,500-3,500

US\$3,400-4,700

PROVENANCE:

Mr. & Mrs. Frederick Lek, California, by whom gifted to the La Jolla Museum of Contemporary Art, San Diego (inv.no. 1955:65).

La Jolla Museum of Contemporary Art, San Diego, California; Sotheby's, Los Angeles, 12 March 1979, lot 70.

with Kunsthandel Leslie Smith, Wassenaar, 1979, where acquired by the family of the present owners.



71

GEORGE HENDRIK BREITNER
(ROTTERDAM 1857-1923 AMSTERDAM)

Cavalerie op de heide: back from the manoeuvres

signed 'G. H. Breitner.' (lower left)
 chalk, watercolour and gouache on paper
 330 x 450 mm.
 Executed circa 1883.

€7,000-9,000

US\$9,500-12,000

PROVENANCE:

with Kunsthandel E.J. van Wisselingh & Co., Amsterdam, inv.no. A 3253.
 with Kunsthandel G.J. Scherpel, Bussum, by 1976.
 Anonymous sale; Sotheby Mak van Waay, Amsterdam, 24 April 1978, lot 252.
 Anonymous sale; Paul Brandt, Amsterdam, 28 November 1978, lot 136A (Dfl. 18,000).
 with Kunsthandel Art Gallery Gérard, Wassenaar, where acquired by the family of the present owners.

EXHIBITED:

The Hague, Gemeentemuseum, *Nieuw licht: De Haagse School onthuld*, 13 June-27 September 2009.

LITERATURE:

Adriaan Venema, *G.H. Breitner, 1857-1923*, Bussum, 1981, p. 64 (where dated 1883).

ANTON MAUVE
(ZAANDAM 1838-1888 ARNHEM)

The young shepherdess

signed 'A. Mauve f' (lower right)
 oil on canvas
 40 x 52 cm.
 Painted circa 1865.

€5,000-7,000

US\$6,800-9,400

PROVENANCE:

Mr. W.W. de F. Bigelow, Boston.
 with Gallery M. Knoedler & Co., New York; American Art Association,
 New York, 6 January 1927, lot 144 (\$ 275).
 with Metropolitan Gallery, New York.
 Anonymous sale; Sotheby's, New York, 12 May, 1978, lot 77 (\$ 10,000).
 with Kunsthandel Ivo Bouwman, The Hague, by 1978, where acquired by
 the family of the present owners.

EXHIBITED:

Tokyo, The Seibu Museum of Art, *Impressionists and Post-Impressionists from the Netherlands*, 19 April-21 May 1980, no. 43, as: *The Young Shepherdess*.
 Amsterdam, Van Gogh Museum, *Mauve's Aquarellen*, 26 March-5 June 1988, no. 10.
 Haarlem, Teylers Museum, *Anton Mauve 1838-1888*, 18 September 2009-17 January 2010, no. 25 (where dated circa 1860-65).
 Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Fred Leeman, 'Mauve's Aquarellen', in: *Van Gogh Bulletin*, Vol. 2, 1988, no. 10, as: *Jonge schapenhoedster* (where dated 1865).
 Saskia de Bodt, Michiel Plomp, *Anton Mauve 1838-1888*, Bussum, 2009, p. 42, no. 42 (where dated circa 1860-65).
 Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 42 (where dated circa 1865).





73

GEORGE HENDRIK BREITNER
(ROTTERDAM 1857-1923 AMSTERDAM)

Paarden: the yellow riders near a farmhouse

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

oil on panel

15.5 x 38 cm.

Painted circa 1881.

€12,000-16,000

US\$17,000-22,000

PROVENANCE:

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

Mr. K. Groesbeek, Laren/Amsterdam, 1901, and thence by descent; Frederik Muller, Amsterdam, 17 April 1956, lot 174, as: La Halte (Dfl. 6,400).

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

Acquired from the above by Mr. J.N.J. Sieverding, Amsterdam, by 1977.

with Kunsthandel E.J. van Wisselingh & Co., Amsterdam, inv.no. 9312 (9454).

Acquired from the above by Mr. H.G. Hardman, Blaricum, by 1978.

EXHIBITED:

Amsterdam, Arti et Amicitiae, *G.H. Breitner*, November 1901-January 1902, no. 76, as: Bij de boerderij.

The Hague, Gemeentemuseum, *Breitner Tentoonstelling*, 10 November-9 December 1928, no. 13, as: Gele ridders in een dorp.

Amsterdam, Stedelijk Museum, *Breitner*, 10 June-1 August 1933, no. 160, as: Halte.

Amsterdam, Stedelijk Museum, *Breitner en Amsterdam*, October-November 1947, no. 8, as: Artillerie in een dorp.

The Hague, Gemeentemuseum, *Nieuw licht: De Haagse School onthuld*, 13 June-27 September 2009.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

A. Pit, W. Steenhoff, Jan Veth, W. Vogelsang, *George Hendrik Breitner. Indrukken en biographische Aanteekeningen*, Amsterdam, 1904-08, p. 101, as: Bij de boerderij.

Adriaan Venema, *G.H. Breitner 1857-1923*, Bussum, 1981, p. 80, as: Huzaar bij boerenwoning (where dated 1881).



λ74

KEES VAN DONGEN (DELFSHAVEN 1877-1968 MONTE CARLO)

Ice skating

signed 'van Dongen' (lower centre)
watercolour and gouache on paper
340 x 485 mm.
Executed circa 1956.

€40,000-60,000

US\$54,000-81,000

PROVENANCE:

The Hallmark Collection, London.
with Kunsthandel Ivo Bouwman, The Hague, 1992, where acquired by the
present owner.

EXHIBITED:

New York, Wildenstein Gallery / Washington D.C., Corcoran Gallery / New
Orleans, Isaac Delgado Museum / San Francisco, California Palace of the
Legion of Honor / Los Angeles, Municipal Art Gallery / Kansas City, William
Rockhill Nelson Gallery of Art / Boston, Museum of Fine Arts, *An exhibition of
paintings of the Fourth international Hallmark art award*, 3 December 1957-
31 December 1958.

London, Whitechapel Art Gallery, *The Hallmark Collection*, September-
October 1962.

Laren, Singer Museum, *Hollands impressionisme*, 30 May-25 August 2013.

LITERATURE:

Jan Jaap Heij, *Hollands impressionisme*, Bussum, 2013, p. 85.

This work will be included in the forthcoming Kees van Dongen
catalogue critique of paintings and drawings being prepared by
Jacques Chalom Des Cordes under the sponsorship of the Wildenstein
Institute.

END OF SALE



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IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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. On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue with the symbol ◦ next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties. When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will designate each lot with a symbol, but will state its interest at the front of the catalogue.

In this catalogue, if property has ◦ ♦ next to the lot number, Christie's guarantee of a minimum price has been financed through third parties.

ALL DIMENSIONS ARE APPROXIMATE

Picture lots are sold framed, unless otherwise stated. Measurements: height precedes width.

CONDITION REPORTS

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. Condition reports are provided as a service to interested clients. Prospective Buyers should note that descriptions of property are not warranties and that each lot is sold "as is".

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

COLLECTION AND STORAGE CHARGES

To avoid further transport with the risks involved, Buyers are urgently requested to pay and collect their paid purchases at the place of sale on 8, 9 and 10 October 2014 from 9.00 a.m. – 5.00 p.m. Collection of purchases is not possible on 11 and 12 October 2014. If instructed by the Buyer, Christie's can arrange for the transport of the acquired works at the Buyer's risk and expense. Furniture and large items not cleared before 17 October 2014 will be removed by Crown Fine Art to their warehouse at Gyrocoopweg 19, 1042 AC Amsterdam, Tel +31(0)20 658 33 80 or Fax +31(0)20 658 33 99, where lots will be available as from 20 October 2014. From the moment of transfer, Crown Fine Art's 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 a.m. and 5.00 p.m. Transfer and storage charges to the transporters will be payable by the Buyer from 20 October 2014 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) excl. VAT
- * Storage charges of €3.25 per day for larger lots and €2.25 per day for smaller lots excl. VAT.

In accordance with Christie's Conditions of Sale (Section B.9) printed at the back of this catalogue, the risk of loss or damage to purchased Lots shall be borne by the Buyer from the moment when the Buyer's bid is accepted as the highest bid by Christie's at the auction. This means that Buyers have a legal obligation to pay for their purchases in full in accordance with the conditions of business, even if the Lots are subsequently lost or damaged. Buyers are advised to arrange their own insurance cover as soon as practicable after the sale.

...HOME JAMES!

As an additional service to Buyers, Christie's can arrange delivery for purchased lots via Crown Fine Art within the Netherlands.

The charges per delivery (i.e. one or multiple 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): €85 (incl. VAT) per delivery.
For large items (i.e. those that require two persons): €150 (incl. VAT) per delivery.

Deliveries to all other areas in the Netherlands:
For small items: €150 (incl. VAT) per delivery
For large items: €250 (incl. VAT) per delivery

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 2 hours.

EXPLANATION OF CATALOGUING PRACTICE

PICTURES, DRAWINGS, PRINTS AND MINIATURES

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In our opinion a work by the artist.

★ "Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

★ "Studio of ..." / "Workshop of ..."

In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

★ "Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

★ "Follower of ..."

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

★ "Manner of ..."

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

★ "After ..."

In our opinion a copy (of any date) of a work of the artist.

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

In our opinion the work has been signed/dated/inscribed by the artist.

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

"With inscription ..."

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published. Measurements are taken where possible, from the platemark ('P'), otherwise they record the size of the sheet ('S') or the borderline of the subject ('L').

★ This term and its definition in this explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term.

BUYING AT CHRISTIE'S

CONDITIONS OF SALE

Christie's Conditions of Sale and limited warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

RESERVES

The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol + next to the lot number

BUYER'S PREMIUM

Christie's charges a premium to the buyer on the Hammer Price of each lot sold at the following rates:
30.25% of the Hammer Price of each lot up to and including €30,000, plus 24.2% of the Hammer Price between €30,001 and €1,200,000, plus 14.52% of any amount in excess of €1,200,000. Buyer's premium is calculated on the basis of each lot individually.

PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation or if located in the Netherlands original excerpt of Chamber of Commerce not older than 4 weeks.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +31 (0)20 575 52 11 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement or a reference from your bank. Christie's can supply a form of wording for the bank reference if necessary.
- Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale.

Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +31 (0)20 575 52 11.

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

BIDDING

The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bids Form at the back of this catalogue.

ABSENTEE BIDS

Absentee bids are written instructions from prospective buyers directing Christie's to bid on their behalf up to a maximum amount specified for each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bids Forms are available in this catalogue, at any Christie's location, or online at christies.com.

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

TELEPHONE BIDS

Telephone bids cannot be accepted for lots estimated below €2,200. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at +31 (0)20 575 59 50. Fax: +31 (0)20 575 59 74. Arrangements to bid in languages other than Dutch and English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation.

AUCTIONEER'S DISCRETION

The auctioneer can, acting reasonably: (a) refuse any bid; (b) move the bidding backwards or forwards in any way he or she may decide or change the bidding order; (c) withdraw or divide any lot; (d) combine any two or more lots; (e) in the case of a mistake (whether or not made by Christie's) or a dispute as to the successful bidder (whether during or after the auction, including after the fall of the hammer) restart or continue the bidding, cancel the sale of the lot or resell or reoffer a lot. If any dispute arises after the auction the auctioneer's decision is final.

SUCCESSFUL BIDS

The fall of the auctioneer's hammer indicates the final bid, at which time the buyer assumes full responsibility for the lot. The results of absentee bids will be mailed after the auction. Successful bidders will pay the price of the final bid plus premium plus any applicable VAT.

PAYMENT

Buyers are expected to pay for purchases immediately after the auction. Payment can be made in cash, cheque, or by bank transfer in Euros 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. By credit card in person at our cashier's counter (fax or mail transactions are not possible); Eurocard Mastercard, VISA, American Express (please note a surcharge will apply). It is Christie's Company policy not to accept single or multiple payments in cash or cash equivalents of more than €7,500 or the equivalent value in another currency. As of 1 January 2002, all cash payments made at Christie's Amsterdam will require formal identification. If you are active as a private person, this identification may be a valid passport, European identity card or driving licence. If you act on behalf of one or more other persons, identification as above is required for this or those person(s) in addition to your personal identification. If you act on behalf of a company, please bring an original extract of the registration with the Chamber of Commerce (not older than three months) of your company in addition to your personal identification.

Source: Dutch Law Mention Unusual Transactions and Dutch Law Identification Service rendering. Cheques and drafts should be made payable to Christie's Amsterdam B.V. Only Certified Bank Cheques i.e. those cheques that are drawn on the bank, can be accepted as form of payment in cases of immediate collection. Identification as above is required and the limit of €7,500 applies. For further information call the Cashier at +31 (0)20 575 52 11. Please note that Christie's will not accept payments for purchased Lots from any party other than the buyer, unless otherwise agreed between the buyer and Christie's prior to the sale.

LOCAL TAXES AND VAT

If a Lot is marked "+" or "!", it will have a special VAT status and will be subject to higher rates as follows:
! : Lot is imported from outside the EU. For each Lot the Buyer's Premium is calculated as 37.75% of the Hammer Price up to a value of € 30,000, plus 31.7% of the Hammer Price between € 30,001 and € 1,200,000, plus 22.02% of any amount in excess of € 1,200,000.

+ : 21% VAT applies to both the Hammer Price and the Buyer's Premium. The Buyer's Premium is calculated for each lot as 51.25% of the Hammer Price up to a value of €30,000, plus 45.2% of the Hammer Price between €30,001 and €1,200,000, plus 35.52% of any amount in excess of €1,200,000.

VAT

REFUNDS FOR BUYERS OUTSIDE THE EU

VAT charged on both the Hammer Price and the Premium may be refunded provided the following conditions are met:
- Property must be exported from the EU within 2 months of the date of the sale.

- 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.
- 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 2 months of the date of the sale.

SHIPPING

A shipping form is enclosed with each invoice to buyers outside of the Netherlands. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. For more information please contact the Shipping Department at +31 (0)20 575 52 52.

INSURANCE AND STORAGE

Buyers are advised to arrange their own insurance cover as soon as practicable after the sale.

Please note that (subject to availability of space at our premises) all uncollected purchases may be transferred to third party storage at your expense if you fail to arrange timely collection or to issue instructions for shipping.

VAT

BUYERS FROM WITHIN THE EU

Buyers who are resident outside The Netherlands, but within the EU, and who have obtained a valid VAT identification number that has been made known to Christie's before or immediately after the sale, and who furthermore comply with all other conditions specified by Christie's, will be eligible for a VAT rate of 0%. The buyer guarantees to Christie's the correctness of all information provided. Lots that are sold in accordance with the above shall be ineligible to be resold under the Margin Scheme.

EXPORT/IMPORT PERMIT

Overseas buyers are advised to familiarise themselves with any restrictions or licence requirements relating to their intended purchases. In case of doubt, buyers are advised to consult their local customs authority or a reputable international shipper. Export licences in the Netherlands can usually be obtained within two to four weeks. Sellers and Buyers are advised that the Ministry of Education, Culture and Sciences may designate cultural objects as 'protected cultural objects', in which case restrictions with regard to the exportation and transfer of title of these objects apply. Sellers and Buyers are further advised that certain objects may fall within the scope of EU-regulation no 3911/92, as a consequence of which an export licence from the Ministry of Education, Culture and Sciences may be required if the objects are to be exported to a country outside of the EU.

An export licence issued by the Ministry of Agriculture, Nature and Food Quality, Department CITES will be required for the export of any item made of, or incorporating (irrespective of percentage) animal material such as ivory, whalebone, tortoiseshell, rhinoceros horn etc. and this generally takes up to 8 weeks. Clients are advised to check with the regulating body in the country of importation regarding items within this category - some countries have an absolute ban on the importation of certain materials.

CONDITIONS OF SALE

The following Conditions of Sale apply to the legal relationship between Christie's Amsterdam B.V. (hereinafter: "Christie's") and the participants in the auctions held by Christie's and related activities. By participating in the auction, the persons who bid at the auctions held by Christie's (hereinafter: "Intending Buyer(s)") accept the applicability of these Conditions of Sale. Christie's therefore request Intending Buyers to read carefully both the Conditions of Sale and the definitions of some of the terms used in the catalogue. For ease of reference, the Conditions of Sale are divided into sections: Section A gives a background to some of the terms used in the Conditions generally; section B to (Intending) Buyers; and section C contains some general provisions.

(A) BACKGROUND TO TERMS USED IN THESE CONDITIONS

1. In the conditions set out below, some terms are used regularly that need explanation. They are as follows:

- The "Buyer" means the person with the highest bid accepted by the auctioneer, assuming this highest bid is at least equal to the Reserve, if any;
- The "Buyer's premium" means the charge payable by the Buyer as a percentage of the Hammer Price, at the rates set out in Article B.4.;
- "Condition report" means additional information on a particular lot in the catalogue, as supplied by Christie's;
- The "Consignment Agreement" means the written agreement between Christie's and the Seller containing the instruction from the Seller to Christie's to sell the Lots during one or several auctions;
- "Forgery" means a Lot constituting an imitation originally conceived and executed as a whole with a fraudulent intention to deceive as to authorship, origin, age, period, culture or source where the correct description as to such matters is not reflected by the description in the catalogue and which at the date of the auction had a value materially less than it would have had if it had been in accordance with the description in the catalogue. Accordingly, no Lot shall be capable of being a Forgery by reason of any damage and/or restoration work of any kind (including repainting);
- The "Hammer Price" means the amount of the highest bid accepted by the auctioneer in relation to a Lot;
- "Margin Scheme" means that the Buyer's Premium includes VAT as set out in Article B.4.;
- "Lot" means any object or set of objects accepted by Christie's for the purpose of selling the same at the auction and described in the catalogue under one lot number;
- "Proceeds of Sale" means the Hammer Price less the commission and V.A.T. chargeable thereon and less all costs payable to Christie's;
- "Purchase Price" means the Hammer Price plus the Buyer's premium and all other costs payable to Christie's (including the resale royalty) plus any applicable VAT;
- The "Reserve" means the amount below which Christie's agree with the Seller that the Lot cannot be sold;
- The "Seller" means the person offering an object or a set of objects to Christie's for sale at one of the auctions held by Christie's;

(B) THE BUYER

1. THE BUYER

(a) The Buyer is the person accepted as the highest bidder by Christie's acting as agents for the Seller. The decision whether or not to accept a bid shall be made by Christie's. Subject to the provisions of the section marked Auctioneer's Discretion set out in the Buying

at Christie's, the purchase agreement between the Seller and the Buyer comes into being at the moment when Christie's accept a bid as the highest bid.

(b) When making a bid, a bidder is accepting personal liability to pay the purchase price, including buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(c) Anyone wishing to bid at an auction must fill out and sign a registration form before the beginning of the auction.

2. CHRISTIE'S ACTING AS REPRESENTATIVES

(a) In effecting sales Christie's are acting as representatives for the Seller. Christie's do not warrant to the Intending Buyers that the Sellers have the right of disposal of the objects sent in, nor that the objects are not charged with real rights or leased out, nor that all legal requirements relating to any export or import of the objects have been complied with.

(b) Christie's are not obliged to disclose the name of the Seller to the Intending Buyer or the Buyer.

(c) Christie's recommend Intending Buyers to attend the auction and to make bids themselves.

(d) If an Intending Buyer gives Christie's instructions to bid on his behalf, by using the form printed after the catalogue entries, Christie's shall - without charging any additional fee - use reasonable efforts to do so, provided the instructions are received not later than 24 hours before the auction. If Christie's receive commission bids on a particular Lot for identical amounts, and at auction these bids are the highest bids for the Lot, it will be sold to the person whose bid was received first. Commission bids are accepted by Christie's subject to other commitments at the time of the sale, and the conduct of the sale may be such that Christie's are unable to bid as requested. Christie's do not accept liability whatsoever for failure to make a commission bid or for failure to correctly execute a commission bid. Intending Buyers should therefore always attend personally if they wish to be certain of bidding.

(e) If an Intending Buyer makes arrangements with Christie's not later than 24 hours before the auction, Christie's shall - without charging any additional fee - use reasonable efforts to contact the Intending Buyer to enable him to participate in bidding by telephone. Christie's does not accept liability whatsoever for failure to make a telephone bid or for failure to correctly execute a telephone bid.

3. DESCRIPTIONS IN THE CATALOGUE AND VIDEO IMAGES

(a) All statements of Christie's in the catalogue and condition reports as to the (presumptive) designer, author, writer, origin, date, age, genuineness, source, provenance, condition or estimated Hammer Price of any Lot are statements of opinion only and shall never imply any guarantee by Christie's. All illustrations in the catalogue serve merely as guidance for Intending Buyers; they do not provide any decisive information as to pattern, colours and degree of damage of any Lot.

(b) Lots may be in imperfect condition. The absence of any reference in the catalogue to defects in a Lot does not imply that such Lot is free from defects, nor does reference to particular defects imply the absence of others.

(c) Intending Buyers will have to form an opinion regarding the matters discussed in paragraph (a) and paragraph (b) above by personal inspection or otherwise during the previews.

(d) Without prejudice to the provisions in paragraph (a) and paragraph (b) above, neither Christie's nor their employees or representatives give any guarantee as to the correctness or completeness of any information supplied either verbally or in writing about any Lot.

(e) If within one year after the auction the Buyer proves that a Lot bought by him is a Forgery, the sale of the Lot shall be cancelled and the Purchase Price shall be refunded by Christie's to the Buyer. The Buyer should note that this refund can be obtained only if the following conditions are met:

- (i) the Buyer has notified Christie's in writing within one year from the date of the auction that in his view the Lot is a Forgery;
- (ii) the Buyer has within fourteen days after the date of the notification referred to hereabove under (i) returned the Lot to Christie's in the same condition as it were in when the Buyer took delivery of the Lot; and
- (iii) the Buyer has at latest upon return of the Lot produced evidence satisfactory to Christie's that the Lot is a Forgery and that he is able to transfer the title to Christie's, free from any third party claims.

The right to a refund as contained in this paragraph shall not exist if either (a) the catalogue description at the auction date corresponded to the generally accepted opinion of scholars or experts at that time, or fairly indicated that there was a conflict of opinions; or (b) it can be demonstrated that a Lot is a Forgery only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of the auction was unreasonably expensive or impracticable or likely to have caused damage to the Lot.

In no circumstance shall Christie's be obliged to pay the Buyer any more than the Purchase Price for the Lot. The Buyer shall have no claim for interest. Christie's shall be entitled to rely on any scientific or other process to establish that the Lot is not a Forgery, whether or not such process was used or in use at the date of the auction.

The right to a refund as contained in this paragraph is not capable of being transferred and is solely for the benefit of the Buyer.

The right to a refund as contained in this paragraph does not apply to coins, medals and jewellery.

(f) At some auctions there will be a video screen. Mistakes may occur in its operation, and Christie's shall not be liable to the Intending Buyer regarding either the correspondence of the image to the Lot being sold or the quality of the image as a reproduction of the original.


4. STANDARD CHARGES FOR PURCHASERS

(a) Buyer's Premium

Christie's charges a Buyer's Premium calculated at 30.25% of the Hammer Price for each lot up to and including €30,000, plus 24.2% of the Hammer Price between €30,001 and €1,200,000, plus 14.52% of any amount in excess of €1,200,000. Buyer's Premium is calculated on this basis for each lot individually.

The Buyer's Premium does not include shipping or storage charges. These will be charged separately if shipping or storage is requested by the Buyer.

(b) Artist's Resale Right Regulations ("Droit de Suite/Volgrecht"):

If the Artist's Resale Right Regulations apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations. Lots affected are identified with the symbol  next to the lot number.

15/02/13

5. V.A.T.

If a Lot is not marked “+” or “!” in the catalogue, Christie’s will offer such Lot for sale under the Margin Scheme.

If a Lot is marked “+” or “!”, it will have a special V.A.T. status and will be subject to higher rates as follows:

“!”: Lot is imported from outside the EU. For each Lot the Buyer’s Premium is calculated as 37.75% of the Hammer Price up to a value of €30,000, plus 31.7% of the Hammer Price between €30,001 and €1,200,000, plus 22.02% of any amount in excess of €1,200,000.

“+”: 21% V.A.T. applies to both the Hammer Price and the Buyer’s Premium. The Buyer’s Premium is calculated for each lot as 51.25% of the Hammer Price up to a value of €30,000, plus 45.2% of the Hammer Price between €30,001 and €1,200,000, plus 35.52% of any amount in excess of €1,200,000. The Buyer must furnish Christie’s with all relevant information concerning his V.A.T. position. The Buyer warrants this information to be correct.

Changes in the V.A.T. status of a Lot may be communicated by a sale room notice.

6. REGISTRATION OF BIDDERS

Prospective buyers who have not previously bid or consigned with Christie’s should bring:

- Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a photocopy of the company register or if located in the Netherlands an original excerpt of Chamber of Commerce not older than 4 weeks.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie’s Credit Department at +31 (0)20 575 52 11 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement or a reference from your bank. Christie’s can supply a form of wording for the bank reference if necessary.
- Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie’s should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale.

Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Christie’s office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie’s Credit Department at +31 (0)20 575 52 11.

7. PAYMENT

The Buyer shall pay the Purchase Price to Christie’s within seven days after the auction, failing which he shall be in default. The Buyer shall owe interest on the Purchase Price to Christie’s at a rate equal to the legal interest plus two percentage points from the moment he is in default. The Purchase Price includes V.A.T. The Buyer shall pay the Purchase Price in full even if a subsequent V.A.T. refund may be granted. Christie’s does not accept payment from third parties. This also applies to agents.

8. RELEASE OF LOTS

(a) Without prejudice to the provision of article B.2.(a), the title to the objects belonging to the Lot shall not pass to the Buyer until he has fully paid the Purchase Price as well as any and all other moneys due from the Buyer to Christie’s as a result of any other purchase agreements. Until such time, Christie’s shall have a lien (“retentierecht”) on the objects belonging to the Lot.

(b) The Buyer must take away the Lot(s) purchased by him at his expense within seven days of the auction, failing which he shall be in default. The period of seven days mentioned here may be deviated from in the auction catalogue.

(c) The Buyer shall be liable for the costs of removal, storage or other costs of any Lot which has not been taken away by him within the period referred to in paragraph (b) above. Christie’s shall have a lien (“retentierecht”) on the Lot in respect of said costs.

(d) The Buyer may request Christie’s to pack a purchased Lot or to cause the same to be packed. Such packing shall be done entirely at the discretion of Christie’s and at the expense and risk of the Buyer.

(e) Christie’s does not provide a packing, postal or delivery service. Christie’s can suggest the names of companies that provide these services if requested to do so. However Christie’s does not accept responsibility for any loss or damage which may occur during packing, storage or transportation of the Lot(s).

(f) Collection of purchases
Christie’s shall be entitled to retain items sold until all amounts due to Christie’s, or to Christie’s International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie’s shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within seven calendar days from the date of the sale unless otherwise agreed between us and the buyer.

9. RISK OF PURCHASED LOTS

The risk of loss or damage to purchased Lots shall be borne by the Buyer from the moment when the Buyer’s bid is accepted as the highest bid by Christie’s at the auction. This means that Buyers have a legal obligation to pay their purchases in full, even if the Lots are subsequently lost or damaged.

10. DEFAULT OF THE BUYER

(a) If the Buyer is in default, Christie’s shall be authorised to sell the Lot(s) purchased by the Buyer without further notice, either by private or by public sale. The Buyer shall continue to be liable for the part of the Purchase Price remaining unpaid after such sale, while the Buyer shall never be entitled to any surplus proceeds which may be realised upon re-auctioning.

(b) If, as a result of the Buyer’s default, Christie’s are sued by the Seller or by third parties or if any property belonging to Christie’s or the sold Lot(s) is/are seized by the Seller or by third parties, or if Christie’s suffer damage or incur expenses in any other way as a result of the Buyer’s default, Christie’s shall be entitled to recover from the Buyer all damage suffered and expenses incurred by Christie’s as a result thereof. Christie’s shall moreover be authorised to disclose the identity of the Buyer to the Seller or to the said third parties if the Buyer is in default.

(c) If the Buyer is in default, Christie’s may reject at any future auction any bids made by the Buyer.

11. LIABILITY

(a) Without prejudice to the provisions set forth elsewhere in these Conditions of Sale, Christie’s are liable for damage suffered by the Buyer only, if the occurrence of the damage is the consequence of gross negligence or intent of Christie’s or their employees or representatives.

(b) In the cases referred to in paragraph (a) above the extent of the liability of Christie’s for damage suffered by the Buyer shall be limited to the amount of the Buyer’s premium.

(c) The limitation of liability as contained in this article may also be invoked by the employees and representatives of Christie’s.

12. EXPIRATION

(a) The right of the Buyer to annul, rescind or cancel the purchase agreement or to cause same to be annulled or rescinded shall expire after one year from the day on which the purchase agreement is concluded. If the Buyer decides to exercise any of the rights set forth above, he shall be obliged to deliver the objects belonging to the purchased Lot to Christie’s forthwith, in the same condition that they were in when the Buyer took delivery of them, without prejudice to the provisions of Article B.3.(e) in case the Lot is claimed to be a Forgery.

(b) The annulment, nullification, rescission or cancellation of the purchase agreement shall not affect the Buyer’s obligation to pay the Buyer’s premium and to reimburse the expenses incurred by Christie’s.

C. GENERAL PROVISIONS (APPLICABLE TO BOTH BUYERS AND SELLERS)

1. Neither Christie’s nor their employees nor their representatives are liable for any damage suffered by the Seller or the Buyer, as the case may be, as a result of default of the Buyer or the Seller, respectively.

2. Christie’s are authorised, without reason given, to refuse any person admission to the auction premises and the auction, and also to exclude any person from making bids for a Lot.

3. Christie’s are authorised to combine several Lots, to combine different objects from one and the same Seller into one Lot, to refuse any bid, to continue the bidding, to withdraw or to divide a Lot, and in the event of a dispute about the bidding to put up the Lot for sale once again immediately.

4. All notifications and communications to Christie’s shall be made in writing.

5. The legal relationship between Christie’s and the Buyer shall be governed by Netherlands law.

6. Any dispute between Christie’s and the Buyer shall be adjudicated by the competent court of Amsterdam, on the understanding that a Buyer who is a natural person and who is not acting in pursuance of a profession or a sale shall have the right, within a period of 32 days after Christie’s have invoked this clause against him in writing, to choose to have the dispute adjudicated by the court that has jurisdiction by law.

7. This text is a translation in the English language of the Dutch Conditions of Sale. The Dutch text shall be the authentic text in all cases. A copy of the Dutch text is on public display at our sale premises and is available on request.

8. The copyright in all images, illustrations and written material, relating to a Lot is and shall remain at all times the property of Christie’s and shall not be used by the Buyer nor anyone else without the prior written consent of Christie’s.

15/02/13

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FRITZ GLARNER (1899–1972)

Relational Painting no. 61, 1953

oil on canvas

153 x 110 cm.

CHF 500,000–700,000



Swiss Art

Zurich • 22 September 2014

CHRISTIE'S

Viewing

19–21 September
Kunsthau Zurich,
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8001 Zurich

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JACQUES DE GHEYN II (1565–1629)

Marcus Curtius leaping into the abyss (recto); *Further studies of the same* (verso)
signed 'IDGheyn'

traces of black chalk, pen and brown ink, grey wash, on buff paper · 11 x 7 3/4 in. (27.6 x 19.4 cm.)



THE I.Q. VAN REGTEREN
ALTENA COLLECTION

Amsterdam • 10 December 2014

CHRISTIE'S

Part II

Dutch and Flemish drawings
from 1500 to 1900

Viewing

6–9 December
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PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION
DANIEL RIDGWAY KNIGHT (AMERICAN, 1839-1924)

Normandy Girl

signed and inscribed 'Ridgway Knight/Paris' (lower right) · oil on canvas · 32½ x 25⅞ in. (82.5 x 65.5 cm.)
Estimate: \$100,000–150,000



19th Century European Art

New York • 27 October 2014

Viewing

24–27 October 2014

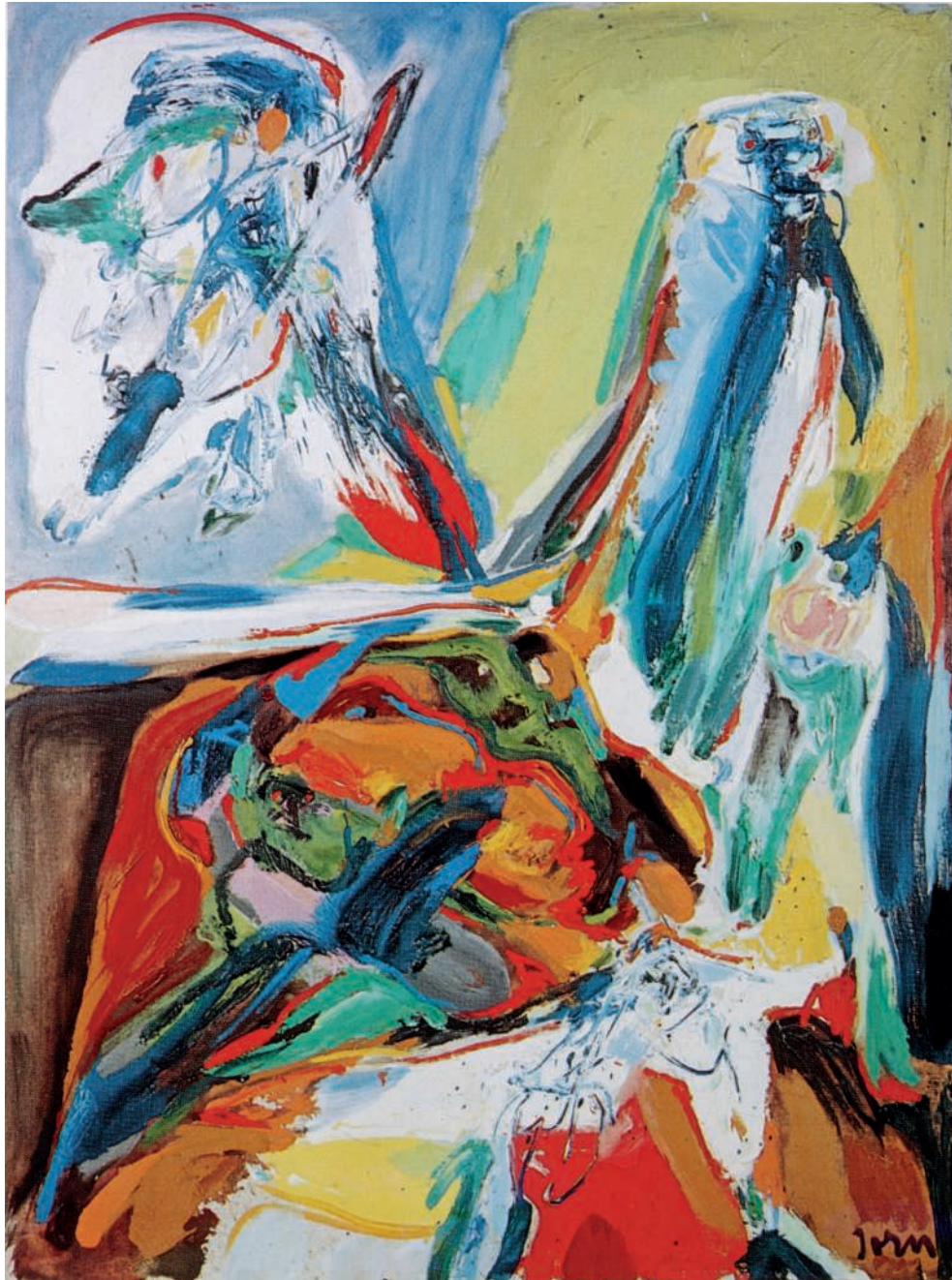
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ASGER JORN (1914–1973)
L'offre et la demande (supply and demand)
signed 'Jorn' (lower right) · oil on canvas · 130 x 97 cm. · painted in 1969
€150,000–200,000



Post-War & Contemporary Art Sale

Amsterdam • 4 & 5 November 2014

CHRISTIE'S

Viewing

31 October -
4 November 2014

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Location

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NICOLAAS VAN DER WAAY (AMSTERDAM 1855-1936)

After the concert, in the gardens of Artis Royal Zoo, Amsterdam

signed 'N.v.d. Waay' (lower right) · chalk, watercolour and gouache on paper · 450 x 700 mm.

Estimate €20,000–30,000



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€3,000 to €5,000	by €200-500-800
€5,000 to €10,000	by €500
€10,000 to €20,000	by €1,000
€20,000 to €30,000	by €2,000
€30,000 to €50,000	by €2,000-5,000-8,000
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AMSTERDAM AUCTION CALENDAR

OCTOBER

THE HOFLAND COLLECTION FROM JONGKIND TO MONDRIAAN

TUESDAY 7 OCTOBER AT 19:00 PM

Viewing: 3-6 October (sale 3060)

NOVEMBER

POST-WAR AND CONTEMPORARY ART

TUESDAY 4 NOVEMBER AT 19:00 PM &

WEDNESDAY 5 NOVEMBER AT 14:00 PM

Viewing: 31 October - 3 November (sale 3049)

OLD MASTERS & 19TH CENTURY ART (INCLUDING DUTCH IMPRESSIONISM)

TUESDAY 25 NOVEMBER AT 14:00 PM &

WEDNESDAY 26 NOVEMBER AT 14:00 PM

Viewing: 21-24 November (sale 3050)

DECEMBER

THE I.Q. VAN REGTEREN ALTENA COLLECTION

WEDNESDAY 10 DECEMBER AT 10:30 AM &
14:00 PM

Viewing: 6-9 December (sale 3052)

MODERN ART

TUESDAY 16 DECEMBER AT 14:00 PM

Viewing: 12-15 December (sale 3051)

All dates are subject to change, please phone +31 (0) 20 575 52 55 for confirmation

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