

MADE IN HOLLAND

FROM THE GOLDEN AGE TO DUTCH DESIGN

Amsterdam, 6 October 2015



CHRISTIE'S







MADE IN HOLLAND

FROM THE GOLDEN AGE TO DUTCH DESIGN

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AUCTION

Tuesday 6 October 2015
at 7.00 pm Lots 1-72
Cornelis Schuytstraat 57,
1071 JG Amsterdam
under the aegis of
Mr M.J. Meijer c.s. Notarissen.

AUCTION CODE AND NUMBER

In sending absentee bids or making
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Friday	2 October	10.00 am – 5.00 pm
Saturday	3 October	10.00 am – 5.00 pm
Sunday	4 October	10.00 am – 5.00 pm
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Tuesday	6 October	10.00 am – 1.00 pm

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MADE IN HOLLAND

FROM THE GOLDEN AGE TO DUTCH DESIGN



Christie's Amsterdam proudly presents a new auction: Made in Holland.

Over the course of the centuries the Netherlands has produced wonderful art, decorative objects, design and jewellery, and with this auction we would like to celebrate the rich Dutch cultural heritage through 70 specially chosen lots.

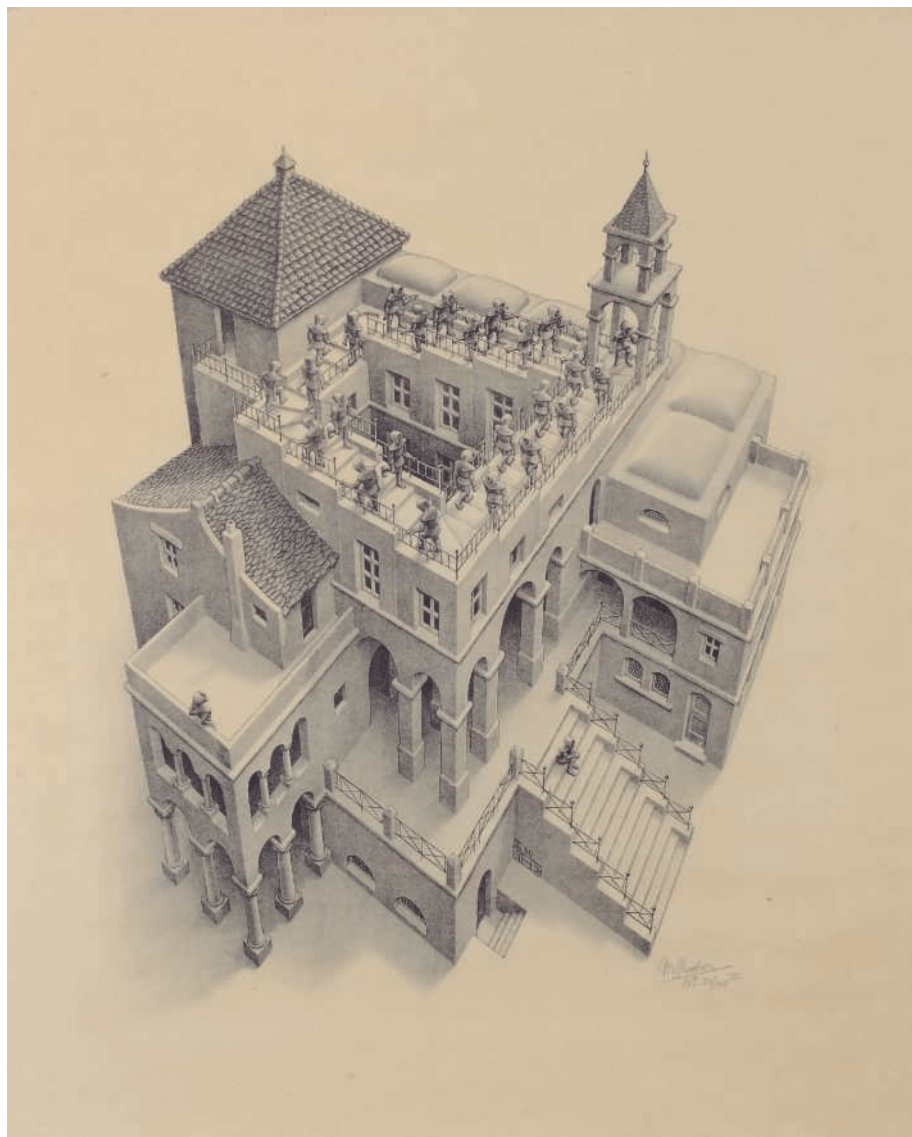
If someone says 'Holland', often windmills, potatoes, wooden shoes, tulips, the House of Orange, bicycles, vast waterscapes and ice skates come to mind, next to national icons such as Miffy and DAF variomatic cars. Those with a taste for art will also think of the Golden Age, Delfts Blauw, CoBrA, The Hague School, Rietveld and The Stijl, Jan Schoonhoven and his NUL group, Rembrandt and Dutch Design.

Made in Holland aims to represent the Netherlands with works of art and objects for which it is well-known, both on a national and a global scale.

We would like to express our gratitude to our consigners who believed in this new format of sale, and who contributed to it.

We hope you will enjoy this collection of carefully curated works of art that tell the story of our great country.

Jop Ubbens
Chairman



λ1

MAURITS CORNELIS ESCHER (1898-1972)

Ascending and Descending (B. 435)

lithograph, 1960, on smooth wove paper, the sheet loose, signed in pencil, numbered 'No. 33/108 III', with margins, sheet light stained, few soft stains lower left and verso, generally in very good condition, framed
S. 473 x 394 mm.; L. 356 x 284 mm.

€12,000-16,000

\$14,000-18,000

PROVENANCE:

Acquired directly from the artist by the father of the present owner, circa 1965.



actual size

2

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

A young Man in a Velvet Cap, possibly Petrus Sylvius
etching with touches of drypoint and engraving, 1637,
on oriental paper, a fine, velvety impression of the second,
final state, trimmed within the plate mark above and at left,
otherwise trimmed on the plate mark
S. 940 x 800 mm.

€4,000-6,000

\$4,500-6,700

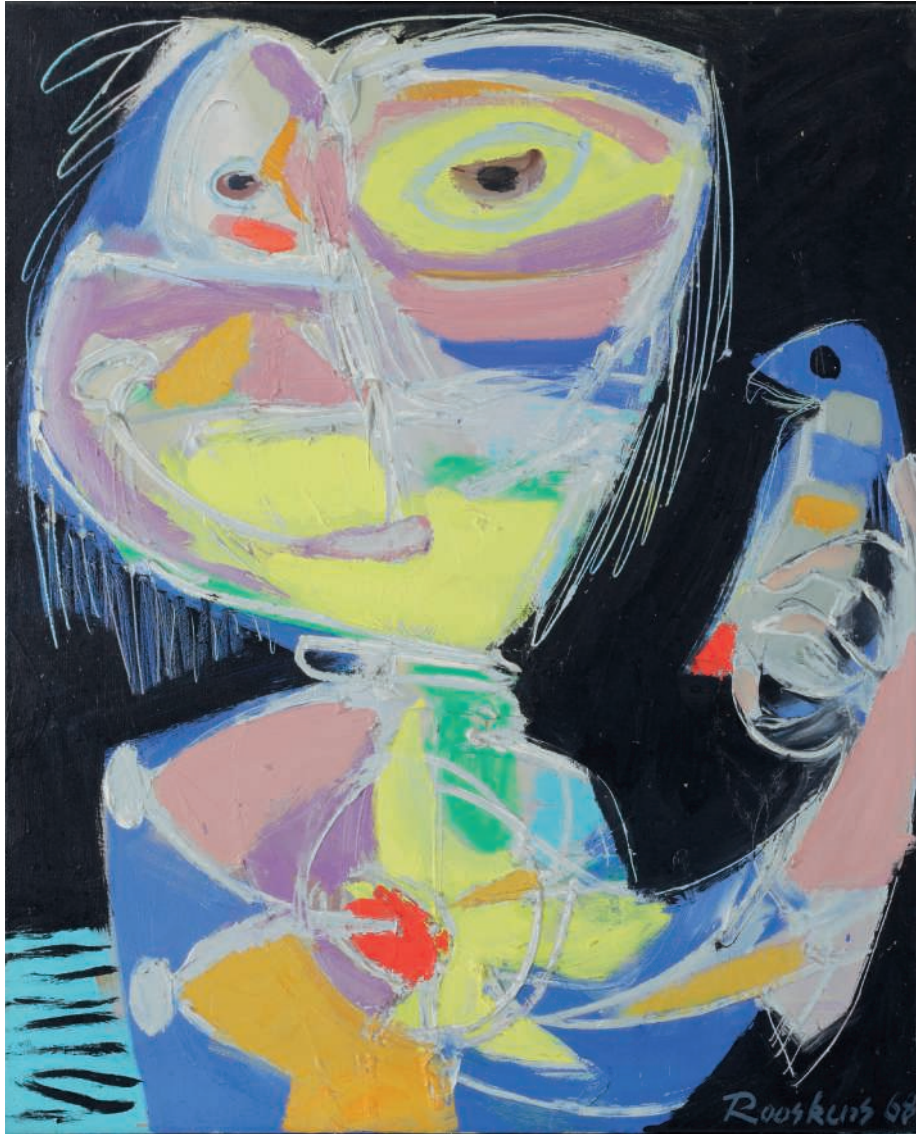
PROVENANCE:

J. Chalon (1738-1795), Amsterdam, Paris and London (Lugt 439).
J. R. Voûte (1908-1993), Amsterdam (Lugt 4450).

LITERATURE:

Bartsch, *Hollstein* 268; Hind 151; New *Hollstein* 164.
E. Hinterding, *Rembrandt Etchings from the Frits Lugt Collection*,
THOTH Publishers, Bussum, & Fondation Custodia, Paris, 2008,
no. 196 (another impression cited).

Although traditionally identified as Rembrandt's pupil Ferdinand Bol, in 1974 the former keeper of the Amsterdam Print Cabinet in the Rijksmuseum, Mrs. D. de Hoop-Scheffer, published a seventeenth-century inscription on the reverse of an impression in which the man is identified as Petrus Sylvius (1610-1653). The son of the Reformed preacher Jan Cornelius Sylvius who conducted the marriage ceremony between Rembrandt and Saskia van Uylenburgh and whom Rembrandt etched on two occasions (Bartsch 266; and 284), Petrus, like his father, became a minister of the Dutch Reformed Church. It has been suggested that Rembrandt made the portrait to celebrate this occasion.



λ3

ANTON ROOSKENS (1906-1976)

Woman with Bird

signed and dated 'Rooskens 68' (lower right)

oil on canvas

80 x 65 cm.

Painted in 1968

€30,000-50,000

\$34,000-56,000

PROVENANCE:

Court Gallery, Copenhagen.

Galerie Lases, Amsterdam.

Acquired from the above by the present owner.

EXHIBITED:

Amstelveen, CoBrA Museum, *CoBrA uit Particulier Bezit*, 1997-1998.

LITERATURE:

E. Wingen, *Rooskens*, Venlo 1976, no. 16 (illustrated in colour, p. 73).



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

λ4

KAREL APPEL (1921-2006)

Figuren en Dieren

signed and dated 'c.k. appel '48' (lower right)

oil on card

40 x 50 cm.

Executed in 1948

€45,000-65,000

\$51,000-72,000

PROVENANCE:

Acquired directly from the artist by the father of the previous owner.

Anon. sale, Sotheby's Amsterdam, 6 December 2000, lot 296.

Acquired at the above sale by the present owner.



■ 5

'ELLING BUFFET', A GREY AND WHITE PAINTED
BEECHWOOD SIDEBOARD

DESIGNED BY G.T.H. RIETVELD, 1919, EXECUTED BY G.A.
VAN DE GROENEKAN IN THE 1980'S

Solid beech and beech plywood, stained and painted crosscut
sides. The rectangular top surmounted by a shelf, above a pair
of doors flanked to either side by two drawers on square legs
joined by a rectangular undertier

Marked with branded H.G.M. G.A.V.D.GROENEKAN DE BILT
NEDERLAND and paper label

€50,000-70,000

\$56,000-78,000

LITERATURE:

M. Kuper and I. van Zijl, Gerrit Th. Rietveld 1888-1964, het
volledige werk, Utrecht 1992, p. 78,79. P. Voge, *The complete
Rietveld furniture*, Rotterdam 1993, p. 10, 52. I. van Zijl, *Gerrit
Rietveld*, New York 2010, p. 33,34. A. Dosi Delfini et al., *The
Furniture Collection Stedelijk Museum Amsterdam*, Rotterdam/
Amsterdam 2004, p. 296, no. 448.

In the fall of 1919, shortly after completing his easy chair now known
as the 'red blue' chair, Rietveld designed this sideboard which is clearly
related to the iconic chair in it's radical appearance. The traditional Dutch
sideboard with it's heavy, closed volumes was transformed by Rietveld as
if turned inside-out, reducing it to an open structure, almost a skeleton,
revealing all the functional parts as autonomous elements which together
form a harmonious and balanced composition. The sideboard was first
presented in July 1920, as part of a show house interior designed by
Rietveld at J.J.P Oud's housing project in Rotterdam-Spangen. After the
exhibition, the sideboard was purchased by the architect Piet Elling (1897-
1962), who also owned a pair of early easy chairs by Rietveld. The Elling
sideboard was later destroyed in a fire leaving only one drawer intact.
Up to date, no other prewar versions of this design are known. In 1951,
with guidance from Rietveld, a later example was made by G.A. van de
Groenekan on the occasion of the first De Stijl retrospective in Stedelijk
Museum Amsterdam. From the late 1950's onwards, Van de Groenekan
made a small number of sideboards similar to the one here offered.
A subsequent edition, undertaken by Cassina, was abandoned after
manufacture proved too costly.

A design drawing for the Elling sideboard was sold Christie's King Street,
30 April 2014, lot 212.

We would like to thank Mr. Rob Driessen for his help in cataloguing this
lot.



6

A BLACK AND WHITE PAINTED WOOD 'MILITARY' STOOL

DESIGNED BY G. TH. RIETVELD IN 1919, EXECUTED BY G.A. VAN DE GROENKAN IN 1966

Composed of ten square section billets supporting a laminated wood square seat, painted in black and white, Bought in 1966 directly from G.A. van de Groenekan, branded to the underside H.G.M. G.A.V.D.GROENKAN DE BILT NEDERLAND

43.5 cm. high

€4,000-6,000

\$4,500-6,700

PROVENANCE:

Bought in 1966 directly from G.A. van de Groenekan by the present owner.

LITERATURE:

Comparative literature, L. Dosi Delfini, *The Furniture Collection Stedelijk Museum Amsterdam*, Rotterdam 2004, p. 461.

Rietveld was commissioned by P. van der Pluym, owner of Wessels shop, to make furniture for the Katholiek Militair Tehuis (Catholic Servicemen's Home) in Utrecht in 1923. For this furniture, the stretchers and legs are attached using halving joints that are strengthened with sturdy nuts and bolts. The top does not rest directly on the longitudinal stretchers but on a number of narrow cross pieces to create a light, spacious construction. Rietveld experimented with this technique as early as 1918 when he made a table for B. de Ligt.

7

RED-BLUE CHAIR

DESIGNED BY G. TH. RIETVELD IN 1918, EXECUTED BY G.A. VAN DE GROENKAN IN 1966

Composed of thirteen square section billets supporting a laminated wood rectangular seat and back-rest, painted in black, yellow, red and blue

Branded H.G.M. G.A.V.D.GROENKAN DE BILT NEDERLAND
85.5 cm. high

€15,000-20,000

\$17,000-22,000

PROVENANCE:

Bought in 1966 directly from G.A. van de Groenekan by the present owner.

LITERATURE:

Comparative literature P. Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, pp. 58-9, p. 46 (another example illustrated).

L. D. Delfini, *The Furniture Collection Stedelijk Museum Amsterdam: 1850-2000*, Amsterdam, 2004, p. 49, 140, 295-296 (another example illustrated).

I. Van Zijl, *Gerrit Rietveld*, London, 2010, p. 35, 65-66 (another example illustrated).

A comparable chair sold Christie's King Street, October 2013, lot 67, price realized £ 30.000.



WILLEM VAN MIERIS
(LEIDEN 1662-1747)

The sleeping hurdy-gurdy player

signed and dated 'W. Van. Mieris Ft
Anno 1690.' (upper left)

oil on panel

24.5 x 20.5 cm. with additions of
circa 0.55 cm. along all outer edges

€50,000-70,000 \$56,000-78,000

PROVENANCE:

Anonymous sale; Amsterdam,
18 May 1707, lot 6 (Dfl. 144).

Mr. I. Hoogenbergh; Amsterdam,
10 April 1743, lot 31 (sold to Beukelaer
for Dfl. 135).

Mr. J. Pompe van Meerdervoort; his sale;
Het Fontein, Soeterwoude, 19 May 1780,
lot 13 (sold to Van der Vinne for Dfl. 520).

Mr. C. Groeninx van Zoelen van
Ridderkerk; probably his sale; Dirk Vis,
Rotterdam, 25 June 1800, lot 12
(Dfl. 14.10) (recorded by Hofstede de
Groot *op. cit.* as a possible copy).

Anonymous sale; J. A. van Dam,
Dordrecht, 1 June 1829, lot 82.

Mr. C. A. L. J. Duc de Morny, his sale;
Palais de la Presidence du Corps Legislatif,
Paris, 31 May 1865, lot 61 (FF. 5650).

Collection Prince Joachim Murat
(1834-1901), France.

with P. de Boer, Amsterdam, by 1962,
where acquired by the late father of
the present owners.

LITERATURE:

G. Hoet, *Catalogus of naamlyst van
Schilderyen met derzelver pryzen*,
The Hague, 1752, Vol. 1, p. 103. no. 6.

G. Hoet, *Catalogus of naamlyst van
Schilderyen met derzelver pryzen*,
The Hague, 1752, Vol. 2, p. 183, no. 31.

C. Hofstede de Groot, *Beschreibendes
und Kritisches Verzeichnis der Werke der
hervorragendsten Holländischen Maler
des XVII. Jahrhunderts*, Stuttgart, 1928,
p. 176, no. 268.

Willem van Mieris was the most successful genre painter of his generation. With his utterly refined cabinet pieces he carried forth the torch of Leiden fine painting, lit by Gerrit Dou two generations earlier and kept alight by the latter's pupil Frans van Mieris the Elder, Willem's father and teacher. In this 1690 dated, early inn scene Van Mieris indulged in painstakingly rendering the countless details and in faithfully describing the many different surface qualities. A stunning example of his virtuoso high finish is the still life of a meal of herring and plaice, a bun of bread and the brown German stoneware jug on the table. The hurdy-gurdy is unmatched in its verisimilitude.

Succumbing to the effects of alcohol, the aged hurdy-gurdy player has fallen asleep with his instrument on his lap. The landlady has seized his moneybag and triumphantly holds it up as a trophy. Two peasants look up from their chat. Invariably characterized as beggars dressed in rags, like the musician in our painting, hurdy-gurdy players are a recurrent motif in Dutch peasant painting. They were known to enliven merry gatherings with the primitive and penetrating sound of their instrument. Another, example in terracotta is the sculpture of a caricaturist hurdy-gurdy player, made in 1673 by the Flemming Pieter Xaveri, who was mainly active in the Dutch Republic (fig. 1).

In his painting Van Mieris is elaborating on the time-honoured theme of unequal love and the scene is packed with sexual innuendo. In traditional depictions of mercenary love the elderly protagonist would be a scrooge, but Van Mieris made his a poor one. He is not only lacking libido but barely has any money to buy the young woman's favours. The erotic connotations of the tiny purse and of the fish hanging from the table would not have gone unnoticed at the time. Van Mieris' double entendre was perfectly grasped and in turn varied upon by his own pupil Hieronymus van der Mij. The latter's *Old woman buying a cockerel from a young female poultry seller* probably dates of the 1740s and was painted as a pendant for the present painting (currently Mayer van den Bergh Museum, Antwerp).

Willem shared his penchant for lively tavern scenes such as the present with his father Frans the Elder. Willem painted several hurdy-gurdy players set in an inn. The dealer and collector Jean-Baptiste Pierre Lebrun owned one that is now lost and included a reproductive print of it in his famous *Galerie des peintres ...* (1792-96).



Pieter Xaveri, *The hurdy-gurdy player*,
1673 (Rijksmuseum, Amsterdam).





9

DUTCH SCHOOL, CIRCA 1835

A view of the harbour of Paramaribo

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

Executed circa 1835.

€12,000-18,000

\$14,000-20,000

PROVENANCE:

The Edwina van Heek foundation, Enschede.

It is possible to date the present lot fairly accurate to circa 1835. The old church was destroyed in the fire of 1821 and was rebuilt in 1833, the new church can be seen to the right between the masts of the two ships. To the left is the bridge over the Knuffelsgracht, the so-called 'English bridge'. Before the fire there were also buildings to the left of the canal (see: Clazien Medendorp, *Kijkkasten uit Suriname, diorama's van Gerrit Schouten*, Amsterdam, 2008).

10

A DUTCH COLONIAL POLYCHROME DECORATED
PAPIER MACHE DIORAMA OF A SLAVE DANCE

BY GERRIT SCHOUTEN, PARAMARIBO, 1811

The diorama set in a glazed case with giltwood frame, and signature panel lower left inscribed *Door G Schouten Fecit 1811 / G Schouten Fecit 1811*

60.5 cm. x 39.5 cm. x 11.5 cm.

€8,000-12,000

\$8,900-13,000

LITERATURE:

The Rijksmuseum in Amsterdam has five Schouten diorama's, comparable literature C. Medendorp, E. Sint Nicolaas, *Kijkkasten uit Suriname: de diorama's van Gerrit Schouten*, 2008.

C. Medendorp, *Geschiedenis in een kijkkastje*, in *Bulletin van het Rijksmuseum*, jrg. 54, 2006, nr. 3, with a summary in English.

C. Medendorp, *Gerrit Schouten (1779-1839). Botanische tekeningen en diorama's uit Suriname*. Amsterdam, Royal Tropical Institute / Koninklijk Instituut voor de Tropen, 1999.

The diorama of 1811, by the Surinam artist Gerrit Schouten (1779-1839), is showing a slave dance on a plantation in the Dutch colony of Surinam.

In the tent a *du* is performed, a role-playing with music and dance. Both the performers and the audience were slaves. The lead role was played by *afrankeri*, the narrator (the woman in the centre). She and the other



women are wearing their most beautiful cloths and jewellery. The man in the red outfit at right plays *kownu*, the king. His shoes belong to his costume; in daily life slaves were not allowed to wear shoes. To keep the slaves productive on the plantations, where they far outnumbered the whites, they were allowed one or two dance parties a year. In the *du* one could, in a concealed way, criticize certain people or the system of slavery.

There are three musicians at the left of the tent. Two are playing the drums and the man standing far left is playing the flute or *loango tou-tou*. The men at the right of the scene are probably a watchman and a spectator.

Apart from the twelve figures in the tent, this early diorama shows slaves living in the village. At the left of the scene a young slave is walking towards his hut. He is carrying a *moetete* which probably holds the fruits of his vegetable garden. Far right we find two slaves standing or walking near a slave hut. They probably are discussing the dance party in the tent, which one of them is pointing at. The slaves are wearing a simple *kamisa* or loincloth and go barefooted.

The dance tent is built of wood and covered with palm leaves, as is the slave hut nearby (all made out of paper of course). The tent is situated in the slave village on a plantation. From the late 17th century onwards there were hundreds of plantations along the rivers in Surinam, run by immigrants from Europe and worked by slaves from West Africa. Their main products were sugar, coffee and cotton. Although their most flourishing period in the mid-18th century ended with a crisis in 1773, in the first decades of the 19th century hundreds of plantations were still in existence and slavery was not ended until 1863.

The Surinam artist Gerrit Schouten lived in the colony from 1779 till 1839. His father Hendrik Schouten was a Dutchman who went from Amsterdam to Paramaribo in 1769 in government service and is known as a poet and satirist. In 1772 Hendrik married Suzanna Johanna Schouten, a free coloured woman, who had been educated in the Dutch Republic. Gerrit Carl François was their third child and eldest son. He and his siblings were considered coloureds, which determined their status in 18th and 19th-century Paramaribo. Schouten went to school, but as an artist was entirely self-taught.

Dioramas were a speciality of Gerrit Schouten. Since he made them to commission between 1810 and 1839 as souvenir for travellers and European settlers returning home, they are mainly found in European collections. There are five themes in these works: Caribbean or Arowak camps showing the life of the indigenous peoples; slave dances on a plantation; views of plantations; the characteristic cabin boats used by the planters and townscapes of Paramaribo. These dioramas form a significant source of historical and topographical information about Surinam in the early 19th century.

Apart from dioramas, Gerrit Schouten specialized in botanical and zoological drawings, depicting the flora and fauna of the New World for collectors and researchers, as did Maria Sibylla Merian a century before him.

In his days, Gerrit Schouten gained wide recognition and high prices were paid for his works. In 1828 the artist was awarded a gold medal by King William I for his oeuvre. After Schouten's death in 1839 his work was spread over the world and was forgotten. Finally in 1999 his drawings and diorama's were catalogued and exhibited for the first time.

We are thankful for Clazien Medendorp for her catalogue entry.

NICOLAAS VAN DER WAAY
(AMSTERDAM 1855-1936)

*The sale of the Camillo Castiglioni
II collection at Frederik Muller,
Amsterdam*

signed 'N. v. d. Waay' (lower right)

oil on canvas

75 x 100 cm.

Painted circa 1925.

€20,000-30,000 \$23,000-33,000

PROVENANCE:

with Kunsthandel Schouten & Voskuil,
Amsterdam.

The first decades of the twentieth century were highly successful for the Amsterdam based auction house Frederik Muller & Co. Under the energetic leadership of Anton W.M. Mensing (1866-1936) the auction house succeeded in attracting various famous (inter)national collections to Amsterdam. The first sales were held in the building *de Brakke Grond* at the Nes. Soon those rooms were not big enough for the growing number of art loving visitors and from 1880 the firm was located to the *Nieuwe Doelenstraat* where they bought and renovated the neighbouring buildings in 1905 at nos. 16 and 18. Mensing build an impressive saleroom designed by the brothers Johan Godart van Gendt (1866-1925) and Adolf Daniël Nicolaas van Gendt (1870-1932). From this room the visitors had a beautiful view on the *Binnen Amstel* and the *Halvemaansbrug*. Mensings first assistants were Frits Lugt (1884-1970) (paintings, drawings and prints), W.A. van Buuren (decorative arts department) and Frederik Casparus Wieder (1874-1943) (books and manuscripts). In 1923 his son Bernard joined the firm. Together with his hardworking team he organised one auction after another. Only a few images of this great saleroom are known, as we can see in the present lot depicting an impression of the auction of the Viennese collector Camillo Castiglioni in 1925.

This famous collection was auctioned in various sessions between 17th and 20th November 1925. Camillo Castiglioni (1879-1957) was the son of a rabbi from Trieste who established a rubber factory in Vienna around 1900. He also invested in mines, factories and newspapers. After World War I Castiglioni lived in an impressive palace on the Prinz Eugenstrasse in Vienna which he decorated with his immense art collection. In 1924 Castiglioni got into financial problems and was forced to sell his collection. The majority of his treasures were sold at auction, but he also inventively managed to ship a selection to Italy.

Presumably Nicolaas van der Waay (1855-1936) made the present painting (which also shows the artist himself in the back of the room on the left) after a photograph of the sale in the impressive saleroom. A journalist of the magazine *Eigen Haard* wrote: '(...) the buyers are sitting pompous as if in a church and the auctioneers throne on a platform as if they were on a tribunal'. To attend this auction special tickets were required. Several hundreds of visitors were assigned seats in the great room, the others – invisible in the painting – were standing in the back of the room. A large number of potential clients were not even allowed to enter as there was no room available. Among the privileged visitors were international museum directors, art collectors, dealers and a small group of art scholars. The greatest and most powerful antiquarian and art dealer Duveen, with firms based in London and New York, was also present and acquired some important items. Furthermore the following dealers were represented: Agnew from London, Cassirer from Berlin, Drey from Munich, Warneck from Paris and a few dealers from Amsterdam and The Hague such as Staal, Goudstikker and Bachstiz.

On the 17th of November 76 paintings from the collection of the Austrian millionaire were auctioned. The fiercest battle was waged over a *Portrait of a notary* painted by Rembrandt in 1635. The American firms Knoedler and Duveen both wouldn't give in. At a starting bid of f 60.000, - the auctioneer Adolph Antoine Edmond Schlüter (1884-1942) eventually sold the painting to Duveen for f 214.000,-. A record prize! The sculptures were auctioned the following day on November 18th from 2.00 p.m. That afternoon is depicted in the present lot. It has been suggested Frederik Muller & Co ordered Nicolaas van der Waay, who was a well-known professor at the Rijksacademie in Amsterdam at that time, to paint this special event. Lot LXXIX in the catalogue of bronzes, Giovanni da Bologna's *Architecture* (sold for f 3.400), is brought forward and shown to the audience. In front of the stage lot X, *Romulus and Remus nursed by the wolf*, is presented, which was sold that afternoon for f 47.000,-.

To the right, between the windows, the marble sculpture of *Daedalus and Icarus* (German, 17th century) is shown. Behind the auctioneers-table are seated (from left to right): Bernard Mensing, the usher F. Th. Menagé Challa, Adolph Schlüter and the director of Frederik Muller & Co. Anton Mensing. Probably the notary is sitting on the far right. The Rotterdam collector Daniël George van Beuningen (1877-1955) is looking at the bronze sculpture in the aisle, while the auctioneer is occupied with the bidders in the room. According to a journalist from the *Algemeen Handelsblad*, Schlüter was 'perfect for leading large international auctions; because his father was a German, his mother French and he himself was raised in England.' He could effortlessly switch from one language to another. The profit of that day was over f 400.000,-. Van der Waay was not the only artist in the auction-room that day. Jo Spier (1900-1978) made "snapshots" for *Handelsblad* and *De Telegraaf* of some important individuals in the room (fig.1).

Mensing, who lead the auction house Frederik Muller & Co that October for over 25 years, later said that bringing in the collection of Castiglioni was a difficult task as the Viennese dealers with whom he was negotiating in Vienna wanted to have the auction in their own city. After promising a guaranteed profit of two million guilders he succeeded in bringing the collection to Amsterdam. The Castiglioni sale indeed fetched the promised amount. This resulted in a second sale of the Viennese collection a year later. The total sum of profits at Frederik Muller & Co broke all records during the Interbellum and was only surpassed by the Collection Six in 1928. It might be possible that the present painting by Van der Waay was made as the crown on the career of Anton W.M. Mensing.

We would like to thank Mr J.F. Heijbroek for writing the present catalogue text.



De Telegraaf, Friday 20 November 1925



JAN SLUIJTERS (1881-1957)

Gertrud Leistikow dancing

signed 'Jan Sluijters' (lower right)

oil on canvas

115 x 131 cm.

Painted circa 1920

€100,000-150,000 \$120,000-170,000

PROVENANCE:

Greet Sluijters-van Cooten, Amsterdam.

Elisa Kuijper-Sluijters, Amsterdam.

Douwes Fine Art, Amsterdam.

Acquired from the above by the present owner in 1989.

EXHIBITED:

Eindhoven, Van Abbemuseum, *Jan Sluijters*, 24 March - 25 May 1938, no. 18.Assen, 't Zaalte, *Tentoonstelling van werken van wijlen Jan Sluijters*, 20 July - 1 October 1957, no. 14.Groningen, Pictura, *Eretentoonstelling van werken van Jan Sluijters*, 6 October - 28 October 1957, no. 16.Den Helder, Raadzaal Den Helder, *Jan Sluijters en tijdgenoten*, 12 June - 27 June 1959.'s-Hertogenbosch, Noordbrabants Museum, *Jan Sluijters*, 11 November 1971 - 17 December 1972, no. 39.Den Helder, Schouwburg Den Helder, *Het theater in de beeldende kunst*, 28 June - 31 August 1976.Heerlen, Raadhuis, *Jan Sluijters*, 7 September - October 1977, no. 17.

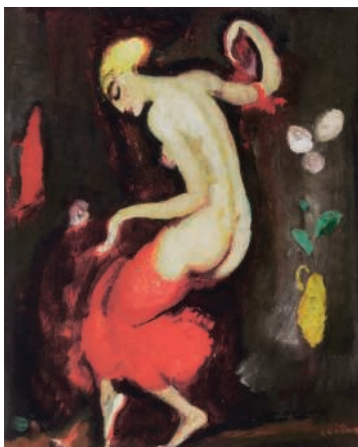
LITERATURE:

Jan Juffermans, *Jan Sluijters*, Mijdrecht 1981, p. 65 (illustrated).Dominique Colen, Jacqueline de Raad, *Jan Sluijters, schilder met verve*, Zwolle 1999, no. 171 (illustrated p. 149).Jacqueline de Raad (a.o.), *Jan Sluijters 1881-1957*, Bussum 2011 (illustrated p. 127).

Modern city life has been an inspiration for Sluijters in many of his paintings. He had painted dancers before, but from 1918 on he found new inspiration in the form of Gertrud Leistikow (1885-1948). Leistikow was a Polish dancer, who came to the Netherlands in 1918. She opened dance studios in The Hague, Rotterdam and Amsterdam and became a well-known figure in the artistic circles in Amsterdam. She befriended other artists such as Else Berg and Mommie Schwarz, for whom she was a great inspiration as well. She was an important promoter of 'Ausdruckstanz'. This was an expressive form of dancing, which, as opposed to classical ballet, used the body in a free way to represent emotions. Leistikow danced naked or half naked to put emphasis to her body, as can be seen in the representations made by Sluijters.

Her tall, flexible and lean body inspired Sluijters to use Leistikow as a model on many occasions in various sketches, drawings and paintings. In the present work we see a dancer in a bright red dress. Her breasts are not covered by the red fabric. The position of the arms and legs is very expressive and we clearly recognize these movements in other works the artist made of Leistikow. For instance *Danseres* from the Nardic Collection (fig.1). The background or décor shows the same expressive elements: bright pink, red, yellow and blue colours in combination with the movement of the dancer make this work truly vibrant. Typical for the women in the paintings in the years after 1917 is the mannerist way they are represented. Before that time Sluijters focused on a more colourful naturalistic representation of the female and after 1923 he went back to a more sober naturalistic way. In the years between the women had long arms and legs and were often positioned in decorative poses. Sluijters was well acquainted with the work of Kees van Dongen, who was a great inspiration to him.

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



Jan Sluijters, *Danseres*, oil on canvas, 73 x 59 cm. (Collection Nardic, Laren).



Jan Sluijters in his studio in the 1930s. The present lot hanging on the wall. Photograph made by Eva Besnyö.





PROPERTY FROM THE MEENTWIJCK COLLECTION

■13

A PARCEL-GILT CARVED COROMANDEL,
SATINWOOD AND OAK PORTFOLIO STAND

C.A. LION CACHET FOR E.J. VAN WISSELINGH & CO,
CIRCA 1903

Carel Adolphe Lion Cachet (1864-1945) designed this elaborately carved and inlaid stand for a portfolio published by Van Wisselingh & Co in 1898 on the occasion of an exhibition on Rembrandt van Rijn in the Stedelijk Museum Amsterdam. The binding of this monumental luxury edition, containing 40 photographic reproductions of works by Rembrandt, was also designed by Lion Cachet. The ingeniously designed stand could serve as an easel for prints and paintings or, with the hinged side supports extended outward, as a base for the portfolio. The original purpose of the stand is reflected in the inlaid decoration in the central support, the RvR monogram referring to Rembrandt van Rijn.

The firm of E.J. van Wisselingh & Co was founded in Amsterdam in 1838 and by the end of the 19th century had branched out to London, successfully selling paintings by the most renowned contemporary Dutch and French artists. In 1898 the firm was further extended with a workshop producing bespoke furniture and interiors for a wealthy Amsterdam clientele, under the guidance of three young artisans: Gerrit Willem Dijsselhof, C.A. Lion Cachet and Theo Nieuwenhuis. Working closely together, they established a whimsical, elaborate style incorporating influences from the Far and Near East, Indonesian batik, Medieval, Gothic and other historical periods combined with primitive

motifs and folk art; an exciting mixture which is now regarded as an important contribution to Dutch Art Nouveau.

Lion Cachet had a great talent for the decorative; his designs were highly appreciated and Van Wisselingh consigned his works to various international exhibitions. His stylized animal patterns in particular received much acclaim, including his trademark stylized lion motif which can be found in the stand here offered. In 1906, Lion Cachet left Van Wisselingh to set up his own office which received numerous large commissions for a.o. for ocean liner interiors.

A comparable but less elaborately decorated stand was sold in these rooms 16 November 2004, lot 85. Another version is in The Wolfsonian - Florida International University Collection, Miami Beach, Florida, USA.

121 cm. high

€15,000-20,000

\$17,000-22,000

LITERATURE:

Mechteld de Bois a.o., *C.A. Lion Cachet 1864-1945*, Assen/ Rotterdam, 1994, p. 85. Frans Leidelmeijer a.o., *Leven in een verzameling. Toegepaste Kunst 1890-1940 uit de collectie Meentwijk*, Zwolle, 2000, p. 27, and detail illustrated Op.Cit p. 127, no. 140.

We would like to thank Mr. Rob Driessen for his help in cataloguing this lot.



PROPERTY FROM THE MEENTWIJCK COLLECTION

14

A DUTCH SILVER AND ENAMELED SILVER WEDDING ANNIVERSARY BEAKER

BY C.J. BEGEER, UTRECHT, 1909

The circular body with scroll handles and dense scrolling roses issuing from a tree trunk with the coat of arms of the Kol family, with paneled cup stamped with the Begeer monogram above inscription *K.U.F.v.Z./ van/ C.J. BEGEER*, the stem applied with romantic inscriptions above the circular spreading foot decorated with lilies and applied with inscription *TER HERINNERING AAN HET ZILVEREN HUWELIJKSFEEST VAN JAN KOL EN CAROLINE ELISABETH HEUBEL 1884 - 22 JANUARI - 1909*

18 cm. high x 26 cm. wide

Marked to the underside of the cup, and to the top of the stem, in a white baize lined oak case

€25,000-35,000

\$28,000-39,000

Jan Kol (1849-1919) was an entrepreneur from a family of Utrecht based bankers. Self taught, he initially set up a business in Amsterdam but returned to Utrecht to take charge of the family bank Vlaer & Kol which was founded in the mid-18th century.



(Detail)

VARIOUS PROPERTIES

15

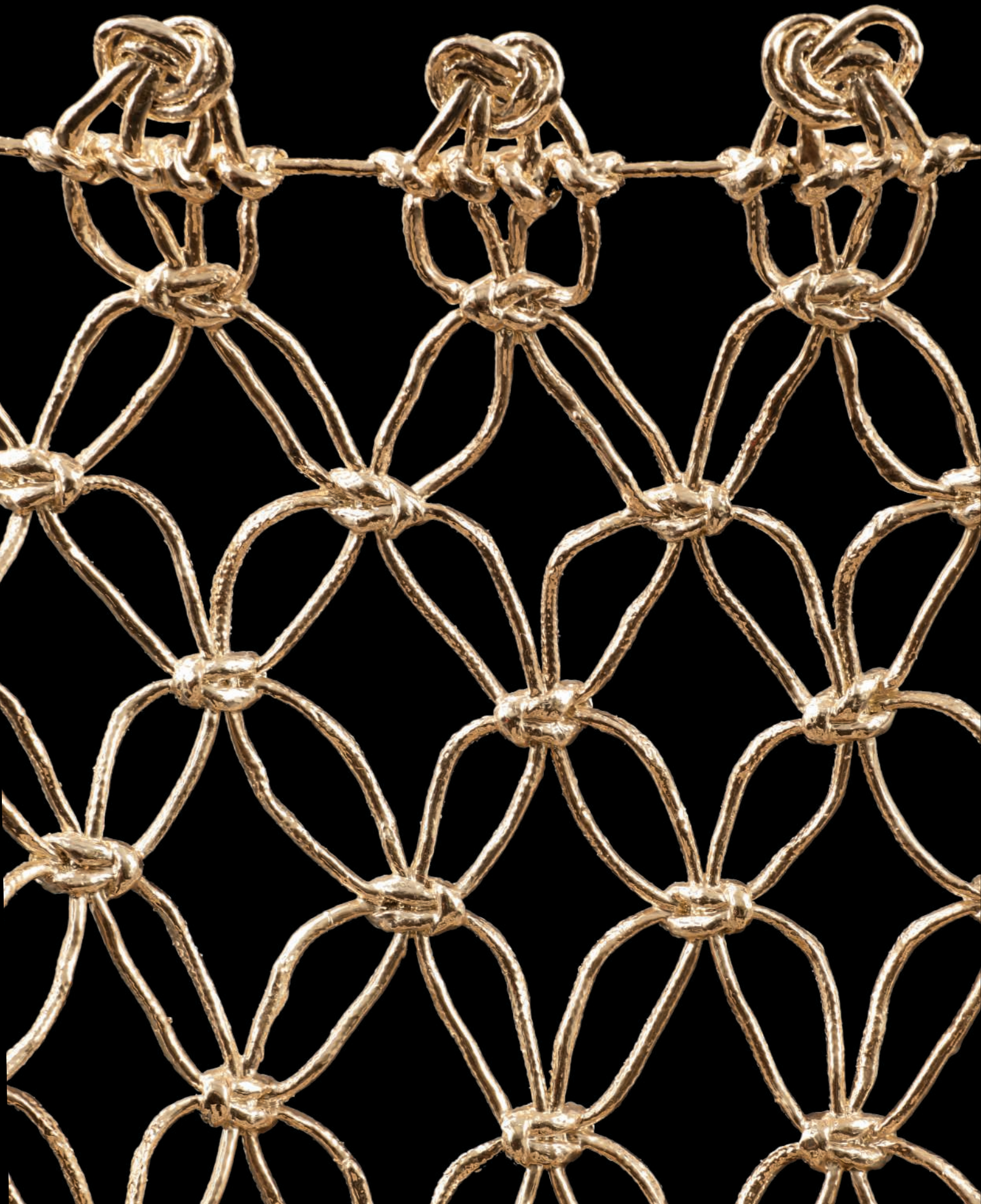
ANDY WARHOL (1928-1987)

Queen Beatrix (from Reigning Queens (Feldman & Schellmann 340))
screenprint in colours, 1985, on Lenox museum board, signed in pencil, numbered 3/40, the full sheet as published by George P. Mulder, Amsterdam, with the Andy Warhol 1985 copyright stamp at the reverse, slight wear to the extreme edges, predominantly to the lower edge, not examined out of the frame.
1000 x 795 mm.

€10,000-15,000

\$12,000-17,000





■ +16

MARCEL WANDERS (B. 1963)

Golden Knotted Chair

aramide, carbon, epoxy resin and precious metal coating
72.5 x 51.5 x 61 cm.

Conceived in 1995 and executed in 2009, this work is from
an edition of twenty from *Personal Editions*

€12,000-16,000

\$14,000-18,000

EXHIBITED:

Holon, Design Museum Holon, *GATHERING - From Domestic
Craft to Contemporary*, 2014 (another from the edition
exhibited).



WILLEM KOEKKOEK
(AMSTERDAM 1839-1895 NIEWER-AMSTEL)

A capriccio view of a sunlit town in winter with numerous figures

signed 'W Koekkoek' (lower right)

oil on canvas

85.5 x 124 cm.

€60,000-80,000

\$67,000-89,000

PROVENANCE:

with Kunsthandel Leslie Smith, Amsterdam, by 1988,
where acquired by the present owner.

The Koekkoek family has a reputation of unsurpassed quality within the tradition of Dutch Romantic art. Founding father Johannes Hermanus Koekkoek (1778-1851) was a very accomplished marine painter and the following generations boasts members such as Barend Cornelis Koekkoek (1803-1862), Marinus Adrianus Koekkoek (1807-1868), Hermanus Koekkoek Senior (1815-1882) and the painter of the present lot, Willem Koekkoek. As the son of marine painter Hermanus Koekkoek Sen., and grandson of Johannes Hermanus Koekkoek, an artistic education and career were natural choices. After formal training by his father, Willem specialized in the depiction of townscapes. His work was well received and he was praised for his lifelike Dutch town scenes which were often richly figured.

Although born in Amsterdam and very fond of the variety of subjects the city had to offer, Willem often moved and found his inspiration in cities and villages around Holland. He lived in The Hague in 1878 and in Utrecht from 1878 until he returned to Amsterdam in 1880. Finally he moved to Nieuwer-Amstel in 1885 where he lived until his death in 1895. Willem held his first exhibition in Leeuwarden in 1859 at the age of twenty and from that time on he frequently showed his work at various exhibitions in Amsterdam, Rotterdam and The Hague. In the 1880's - at the top of his career - he also entered his work at numerous international exhibitions. Because his brother Hermanus Koekkoek jun. had successfully started an Art Gallery in London in 1880 in which he sold the works of, amongst other, Willem, himself and other members of his family, Willem's reputation soared.

The present lot is a wonderful example of Willem Koekkoek's talent and skill in rendering a peaceful and idealized view of a typical Dutch town. Although the street scene looks authentic, the present lot is a so-called capriccio: an architectonic reconstruction of numerous elements of historical towns which Koekkoek had visited. The scene is set in a sunlit town in winter, with strong diagonal lines directing the spectators view into the depth of the composition. Although richly staged with figures conversing the depicted scene is not overcrowded and presents a tranquil atmosphere. Willem Koekkoek's emphasis lies on the fine architecture and strong *clair-obscur*, always striving for the most attractive and balanced composition. An important aspect of Willem's work is the way he captures the light in its most natural form, he had a defining way of using light and shadow in a contrasting manner, in which the shadows served as a *repoussoir*. In the present lot there is a contrast between the foreground of the picture which is darkened by shadow and the background which is sunlit highlighting the beautiful architectural details of the buildings.



(Detail)





18

ANON. A FINE 18K GOLD OPENFACE KEYLESS WATCH

Gilt-finished jewelled lever movement, gilt metal cuvette, white enamel dial, Roman numerals, luminous accents, luminous hands, circular case, unsigned. No 802790, in original case.

47 mm. diam

With inscription: *Geschenk van Z. M. Koning Willem III 6-9 1886*

€1,000-1,500

\$1,200-1,700

This watch was given by H.R.H. Koning Willem III to the grandfather of the present owner.

19

JOSEPH PHILIPPE OORLOFT (BRUSSELS 1793-1861)

William I Frederick of Orange-Nassau (1772-1843), King of the Netherlands (1815-1840) standing full-length in an interior, wearing the breast-star of the Dutch Military Order of William signed and dated 'Oorloft 1830' (lower right) and inscribed 'peint de memoire' (lower left)

inscribed on reverse of the frame '[...] Oorloft, 1830. / L'ivoire est encaissé / dans une plaque de fer, / pour qu'il reste droit; / de là vient la grande / pesanteur du tableau.'

on ivory

rectangular, 26.5 cm. x 17.1 cm. Gilt metal mount within ebonised frame

€12,000-18,000

\$14,000-20,000

PROVENANCE:

Anonymous sale; Christie's Amsterdam, 4 December 1984, lot 1.



King William was the son of William V, Prince of Orange (1748-1806) and Princess Wilhelmina of Prussia (1751-1820). He married firstly Friederike Luise Wilhelmine of Prussia (1774-1837), daughter of his uncle Frederick William II of Prussia in 1791 and secondly her lady-in-waiting, Henrietta d'Oultremont (1792-1864) in 1841. He emigrated with his family to England in 1795 after the French invasion of the Dutch Republic and lived in exile at the Prussian court until 1812. Following the French withdrawal from the Netherlands in 1813 William became King of the United Netherlands in 1815, which included the southern Netherlands and the Grand Duchy of Luxembourg. In 1822 King William founded a bank to finance industrial expansion in Belgium and later formed the Netherlands Trading Society to facilitate long-distance commerce in the north. King William, who refused to implement political reforms, became unpopular with much of the Dutch population and abdicated in 1840, spending the rest of his life in Berlin and styling himself

King William Frederick, Count of Nassau. King William's sister, Princess Louise of Orange-Nassau, Duchess of Brunswick (1770-1819) bequeathed her entire collection of portrait miniatures to William upon her death and this laid the foundation for the Royal Collection of portrait miniatures, now in the House of Orange-Nassau Historic Collections Trust. Portraits of King William during his lifetime were widely sought after and appear to have been gifted on many occasions as thanks for services rendered (see K. Schaffers-Bodenhausen and M. Tiethoff-Spliethoff, *The Portrait Miniatures in the Collections of the House of Orange-Nassau*, Zwolle, 1993, pp. 58-60). A number of portrait miniatures of William are in the Collection of the House of Orange Nassau, most depict William as a younger man and none are full-length (*ibid.*, pp. 118-126). Oorloft painted miniatures for a time in Paris and worked in the style of the pupils of Augustin.

*AN ART DECO PEARL, DIAMOND AND ENAMEL
"LOTUS" RING, BY J. STELTMAN*

The lotus flower with black enamel leaves and rose-cut diamond borders centring a natural pearl measuring 7.2 mm. in diameter to black enamelled decorated shoulders, *circa 1920*

€10,000-15,000

\$12,000-17,000

Other examples of this ring are to be found in the book: M. Unger, *Het Nederlandse sieraad*, p.144.



*A PAIR OF ART DECO SAPPHIRE AND DIAMOND EAR
PENDANTS, BY J. STELTMAN*

Each designed as a double line of flexible millegrain-set circular-cut diamonds suspending sapphire bead drop, with screw back fittings

Makers mark for J. Steltman and Dutch marks for gold

€12,000-16,000

\$14,000-18,000



22

A DUTCH DELFT BLUE AND WHITE TULIP VASE

1690-1700

The heart-shaped body surmounted by five nozzles of octagonal section, the front with four further nozzles, painted with flowers and foliage centred by a maiden, the reverse depicting a bird, the sides with two winged beast handles, on a flared rectangular foot with scrolling foliage and blue-ground panels, minor chips and losses.

29 cm. high x 33 cm. wide

€15,000-20,000

\$17,000-22,000

LITERATURE:

For a pair of vases of the same form, marked for the De Metaale Pot factory, see Marion S. van Aken-Fehmers *et al.*, *Delfts Aardewerk, Geschiedenis van een nationaal product*, Gemeentemuseum, The Hague, Catalogue, Vol. IV, The Hague, 2007, p. 222, no. 7.16; and p. 214, no. 7.09 for another example of differing form but bearing very similar putti and flower decoration.

A comparable tulip vase from the Dr. Gunther Grethe collection is illustrated in the catalogue *Dutch Delftware* the Dr. Gunther Grethe collection.

R.D. Aronson, Amsterdam 2004. Aronson attributed their vase to the grieksche A factory

A DUTCH GREY-PAINTED AND POLYCHROME DECORATED SIDE TABLE "KWABTAFEL"

SECOND HALF 17TH CENTURY

The rectangular moulded grey-veined white marble top above four scrolled carved supports with cherub masks among auricular and foliate carved scrolls, centred by pierced acolle coats-of-arms among garlands, the sides carved with auricular masks, losses to the painted decoration, the marble top probably 19th Century, the upper part of the ribbon-tie above the coat-of-arms lacking. 81 cm. high x 125 cm. wide x 72 cm deep.

€15,000-25,000

\$17,000-28,000

This marbled side table is executed in the Dutch mid-17th century '*kwabstijl*' or auricular style, whose development was significantly influenced by the Utrecht gold- and silversmiths Paulus (c.1570-1613) and Adam van Vianen (1568-1627), and by their Amsterdam counterpart Johannes Lutma (1587-1669). The *kwabstijl* is hence usually associated with the zoomorphic and mysterious objects created by these artists. (A. Gruber (ed.), *Classicism and the Baroque in Europe*, New York, 1996, p. 27)

The style was however conceived at the end of the 16th century in two centres of Mannerist art, Haarlem and Prague. Haarlem welcomed a large number of artists who fled north after the fall of Antwerp

in 1585. The most important amongst these were Cornelis Cornelisz van Haarlem (1562-1638), Hendrick Goltzius (1558-1617) and Karel van Mander (1548-1606), who each contributed to the birth of this new current in Mannerism. Goltzius for instance, already produced a print around 1595, dedicated to Cornelisz, in which Bacchus holds a cup in a full-blown version of the auricular style.

At the court of Emperor Rudolph II in Prague, the painter Bartholomäus Spranger (1546-1611) stimulated an equally eclectic group of Mannerist artists, which included the engraver Egidius Sadeler (c.1570-1629) and Paulus van Vianen, who became official goldsmith to Rudolph II in 1603. There was a continuous and fruitful interchange of ideas between the Haarlem and Prague artists, partly through exchange of engraved compositions, which would become an essential medium for the spread of auricular ornament throughout Northern Europe. (Gruber, *ibid*, p.31)

The earliest ornamental engravings incorporating auricular elements were published in Italy by Agostino Musi in 1531 and by Enea Vico in 1543 and predate the birth of the full-blown Northern European auricular style by more than fifty years. The ideas of these artists were brought to the north by artists like Cornelis Bos (c.1510-1555) and Cornelis Floris (c.1514-1575), who also published designs which demonstrate an interest for monstrous and organic motifs. The auricular style in these prints was however mainly restricted to details, whereas the overall designs remained quite traditional. One of the first series of ornamental prints, which included furniture designs with auricular motifs, was Christyn de Passe II's *Boutique Meniserie*, which was published in Utrecht in 1621. These were however still mainly focused on traditional Renaissance ornamental vocabulary, offering only limited choices of auricular motifs to the craftsman. An important influx towards a full-blown version of the auricular style was given by Gerbrandt van den Eeckhout (1621-1674) through his series of model prints titled *Verscheydene Aerdige Compartementen en Tafels*, which were published in Amsterdam in 1655. These prints included designs for furniture and for precious metals. (Gruber, *ibid.*, pp. 31-36)





24

DOMINICUS VAN TOL
(BODEGRAVEN 1625/45-1676 LEIDEN)

*A maid in a window holding a silver jug, with a merry
company behind a curtain in the background*

signed 'D·V·TOL' (lower right)

oil on panel

26.1 x 20.3 cm.

€10,000-15,000

PROVENANCE:

The Earl of Plymouth, Oakly Park House; Sotheby's, London,
13 July 1949, lot 163 (sold to Bourne for £70).

with Galerie Fischer, Luzern, 1956.

Rochetti, Rome.

with P. de Boer, Amsterdam, 1960, where acquired by the late
father of the present owners.

\$12,000-17,000



25

A CORAL FLOWER BROOCH, BY F. REGGERS

The stylised silver and gold dahlia set with a large cabochon-cut coral, circa 1940

Makers mark for Fons Reggers and Dutch mark for gold

€2,200-4,200

\$2,500-4,700



26

AN ABSTRACT BROOCH, BY ROBERT SMIT

The shield-shaped silver panel with gold scroll and geometric motifs, decorated with five blue painted pearls, 7.0 cm. x 4.5 cm.

Signed Robert Smit 1992

€2,400-4,400

\$2,700-4,900

One of the leading goldsmiths of his day, Dutch artist Robert Smit took an approach that blurred the boundaries of the discipline of traditional jewelry making with architecture, painting, and sculpture. Defined by vivid color, orthogonal lines, and vibrant gold, Smit created graphic designs, translating the two-dimensional into three-dimensions in works that oftentimes echoed the playful and poetic paintings of modernist artists of the day.

A SET OF FOUR LEERDAM
POLYCHROME STAINED-GLASS
'VITRICA' WINDOWS

DESIGNED BY A.D. COPIER, CIRCA 1928

Each of rectangular form, set with blown glass with tin-crackled surface and regular glass, decorated with circles, circle segments, squares and rectangles to form an abstract geometric composition, mainly in tones of orange and dark blue, on an amber ground, the central window depicting a stork, emblematic for the city of The Hague, in wooden frame
233 cm. high x 128 cm. wide overall

€10,000-15,000

\$12,000-17,000

PROVENANCE:

Riet Wiegel, Amsterdam
Private Collection, U.S.A.
Christie's Amsterdam, 11 November 1992,
lot 271.
Glerum Auctioneers 's Gravenhage 18-20
October 1994.
Acquired by the present owner from the above.

LITERATURE:

F. Leidelmeijer en D. van der Cingel, *Art
Nouveau en Art Deco in Nederland 1983*,
p. 143, afb. 28.
C. Hoogveld, *Glas-in-lood in Nederland 1817-
1968*, 1989, p. 224-225.

Designed in 1928 for the headquarters of De Haagsche
Verzekeringsmaatschappij at the Laan van Meerdervoort
in 's Gravenhage (The Hague) and removed in the
1980's.



BARTHOLOMEUS JOHANNES VAN HOVE
(THE HAGUE 1790-1880)

A bustling day in front of the City Hall on the Dam Square, the Nieuwe Kerk in the distance, Amsterdam

signed and dated 'B.J. van Hove / 1864.' (lower left)

oil on canvas, octagonal

87 x 62.5 cm.

Painted in 1864.

€30,000-50,000

\$34,000-56,000

PROVENANCE:

Maatschappij Arti et Amicitiae, as part of the 'Historische Gallerij', Amsterdam 1864-1895; where acquired by Kunsthandel H. Koekkoek Jun., London, 20 March 1895 (Dfl. 17.500 for the entire collection).

with Kunsthandel Goupil & Cie, The Hague, 1895 (Dfl. 52.500 for the entire collection).

Mr. J.C. van Hattum van Ellewoutsdijk, The Hague, 1896 till 1909 (Dfl. 75.000 for the entire collection).

Mr. J.F. van Hattum, Scheveningen;

P. Hoogeveen & Zoon, Haarlem, 21 March 1944, lot 28 (where erroneously dated 1664).

with Kunsthandel Galerie Internationale, The Hague, by 1961.

Anonymous sale; Paul Brandt, Amsterdam, 25 November 1969, lot 10.

EXHIBITED:

Amsterdam, Maatschappij Arti et Amicitiae, 1864 (dismantled in 1895).

The Hague, City Hall, *Historische Gallerij, afkomstig van de Maatschappij Arti et Amicitiae te Amsterdam*, 1896-1901, no. 82 (on loan from J.C. van Hattum van Ellewoutsdijk and where erroneously dated 1664).

LITERATURE:

Jacob van Lennep, Willem Moll, Jan ter Gouw, *Nederlands geschiedenis en volksleven*, Leiden, circa 1870, p. 75.

Michiel van der Mast, Tiny de Liefde-van Brakel, *Tussen fantasie en werkelijkheid: de stadsgezichten van B.J. van Hove (1790-1880)*, Venlo, 2012, p. 66, as: Het Stadhuis op de Dam in Amsterdam in 1655.

The present lot belonged to the series of the so-called *Historische Gallerij* of the society Arti et Amicitiae, Amsterdam. The whole *Gallerij* consisted of a series of 102 paintings, all depicting scenes from Dutch history and executed by members of this society and recognizable by their octagonal shape.

The project plan was first conceived between 1855 and 1856 and was carried out in two stages from 1861 till 1864. The first group consisted of 52 pictures which depicted Dutch history themes up to the end of the 16th century. These paintings were inaugurated on 29 March 1862 in the presence of King Willem III. The second group illustrating scenes from Dutch 17th and 18th century history, was opened a year later. None of these two series however were complete at the time of opening.

Because of a shift in taste and a planned renovation of the Arti building around 1893-94 the board of Arti et Amicitiae decided to sell the pictures to raise funds for the Widows and Orphans of fellow artists. The *Gallerij* as a whole was sold to the London Art dealer H. Koekkoek in 1895. Arti et Amicitiae has wished that the pictures would remain abroad as so many critical notes had been published in Dutch journals. Fortunately, however, the pictures came back to Holland - this time with the dealer H.G. Tersteeg in The Hague, who exhibited 99 paintings in Pulchri Studio. Immediately after the exhibition the whole series was acquired by J.C. van Hattum van Ellewoutsdijk for fl. 75.000, and loaned to the city of The Hague. Consequently the pictures could be viewed between 1896-1901 in the City Hall. However, as the city wanted the owner to pay for electricity costs, Van Hattum immediately decided to remove the pictures and to install them in a specially built wing in his house at the Scheveningseweg. In 1909 Van Hattum passed away and the pictures were then divided between his heirs.

For further reference see: J.W.C. van Campen, "De Historische Gallerij van Arti et Amicitiae", in: *Historia*, 11 jg., no. 2, Utrecht, 1946, pp. 25-36.





24

29

A DUTCH SILVER TABLE BELL

MARK OF JOHANNES JANSE(N), ROTTERDAM, CIRCA 1767

Spirally fluted, the openwork handle cast with rocaille and foliage, marked inside, and further marked with later tax mark 14 cm. high

€7,000-9,000

\$7,800-10,000

Anonymous sale, Sotheby's Amsterdam, 3 December 2002, lot 22.

30

A PAIR OF DUTCH SILVER CANDLESTICKS

ROTTERDAM, 1776

Each with swirling foot cast and chased with flowers and rocailles, with conforming baluster shaft and vase shaped nozzles, marked to the inside of the foot 22.5 cm. high

(2)

€5,000-7,000

\$5,600-7,800



(a pair)



■ 31

A DUTCH ORMOLU MOUNTED PADOUK CABINET

THIRD QUARTER 18TH CENTURY

The moulded arched apron centred by a foliate carved clasp depicting an urn, above a pair of paneled doors, enclosing five drawers and two short and three long drawers on splayed legs

240 cm. high x 164 cm. wide x 62 cm. deep

€5,000-7,000

\$5,600-7,800

**A UNIQUE HAND BUILT STEEL TRACK BIKE,
BY RIH SPORT AMSTERDAM**

Comprising: Reynolds 531 custom tubes, silver brazed lugged frame, custom made lugs, Campagnolo Record headset, Campagnolo Record pista cranks, Campagnolo Record pista bottom bracket, vintage Campagnolo Record seatpost, FFWD custom painted discwheel, avic cosmic 650c frontwheel, Vittoria corsa evo tubulars, Brooks Cambium saddle c15 brown, Brooks honey leather bartape, NOS Mavic stem, Phillippe Handlebars, KMC gold chain and MKS sylvan trackpedals. *Size: 55 cm. (centre-top)*

Seat tube, down tube, fork crown, rear wheel and chain stay signed RIH, year of construction: 2014, frame number: 141013.

€3,000-5,000

\$3,400-5,600

RIH Sport Amsterdam

Founded in 1921 by the Bustraan brothers and passed on from generation to generation, RIH Sport Amsterdam has built itself a legendary name in the global cycling community.

The rich history of this business of craftsmen with its rooting in Amsterdam's infamous Jordaan district, includes 63 Olympic- and World Championship titles won on a custom-built, handcrafted, lugged steel bicycle from the Westerstraat. On top of that 350 national titles were gathered by the brand that carries the name of the loyal and trustworthy horse of Karl May's alter ego, Kara Ben Nemsi.

Nowadays the horse that was "faster than the wind" inspires Lester Janssen, the current keeper of the torch, to build bikes as he was taught by his master, the late Wim van der Kaaij. From his workshop in Amsterdam Noord, sticking to well-proven techniques and top-secret know-how in combination with high-end, lightweight modern day components, Lester ensures that the legacy of this iconic brand lives on.

During his time as apprentice, Lester's attention was drawn to a picture of a unique track bike built by Van der Kaaij for the Dutch multiple World- and Olympic Champion, Leontien van Moorsel. Van der Kaaij had built the frame using Reynolds tubes which were customized to create their curved form and which are extremely rare. When Lester came across another set of these exclusive Reynolds tubes, he decided to build a one-off track bike inspired by the frame his old master had once made for Van Moorsel. This bike is now offered for sale.



■λ33

STUDIO JOB (ACTIVE SINCE 2000)

Rock Centerpiece / Industry Pedestal

Incised with signature and number 'JOB11 AP' (along the lower centre of the centerpiece); signed 'Job' (along a lower edge of the pedestal)

gilded bronze with 24K gold leaf, marquetry of black dyed tulip tree and white dyed bird's eye maple with polished PU finish

centerpiece: 80 x 35 x 29 cm.

pedestal: 90 x 35 x 35 cm.

Executed in 2008, this work is an artist's proof from two besides the edition of six

€25,000-35,000

\$28,000-39,000

PROVENANCE:

Collectie Harms Rolde, Rolde.

Acquired from the above by the present owner.

LITERATURE:

J. Smeets and N. Tynagel, *Studio Job: The Book of Job*, New York/Paris/London 2010 (illustrated in colour, p. 228).





λ34

HENK HELMANTEL (B. 1945)

Still life with cheese and eggs

signed and dated 'H.F.N Helmantel 1987' (lower left); signed, dated and numbered 'H.F.N. Helmantel 6 juli 1987 549-13' (on the reverse)

oil on plywood

36 x 47.5 cm.

Painted in 1987

€8,000-12,000

\$8,900-13,000

PROVENANCE:

Acquired directly from the artist by the father of the present owner, circa 1988.



35

GERBRAND FREDERIK VAN SCHAGEN (THE HAGUE 1880-1968 LAREN)

A sunny afternoon on the Loosdrechtse Plassen

signed and dated 'G.F. van Schagen 1934.' (lower right)

oil on canvas

68.5 x 99 cm.

Painted in 1934.

€12,000-18,000

\$14,000-20,000

PROVENANCE:

with Kunsthandel Simonis en Buunk, Ede, 2007, where acquired by the present owner.



36

PHILIPS WOUWERMAN (HAARLEM 1619-1668)

Horsemen making a halt before an inn, children riding a hobby-horse in the foreground, a haystack and a hilly landscape beyond

signed with monogram 'PHL : W' (lower left)

oil on panel

35 x 44.2 cm.

with old inventory numbers and two red wax seals on the reverse.

€20,000-30,000

\$23,000-33,000

PROVENANCE:

(Possibly) collection Wetzlar (according to an annotation on an old photograph in the RKD, The Hague).

with P. de Boer, Amsterdam, 1960, where acquired by the late father of the present owners.

We are grateful to Dr. Birgit Schumacher for confirming the attribution to Philips Wouwerman, after inspection of the original painting (verbal communication 30 July 2015). Dr. Schumacher dates the present work to 1645-47. The use of specific pigments, the facial types, the rendering of the landscape and foliage, the clair-obscur and the notable development towards a detailed depiction, all point to an execution date within these years.



THE COLLECTION OF THE LATE MR. AND MRS. SMIDT VAN
GELDER-BARONESS VAN ZUIJLEN VAN NIJEVELT

37

AERT VAN DER NEER
(GORINCHEM 1603-1677 AMSTERDAM)

*A river landscape with travellers on a sandy road near a
village*

signed with monogram and indistinctly dated 'AV DN / 164.'
(lower right)

oil on panel

44.5 x 66 cm.

with a red wax seal on the reverse

€60,000-80,000

\$67,000-89,000

PROVENANCE:

Mr. Lionel Knight, Ellicombe, Minehead.

with P. de Boer, Amsterdam, by 1956.

Baron H.H. von Thyssen-Bornemisza, Lugano; thence to a
private collector; Sotheby's, London, 5 July 1989, lot 84.

with P. de Boer, Amsterdam, by 2000, where acquired by the
late Mr. and Mrs. Smidt van Gelder-baroness van Zuijlen van
Nijvelt.

LITERATURE:

F. Bachmann, *Aert van der Neer*, Bremen, 1982, pp. 29, 53-4,
ill. 44 (where dated 1645).

W. Schulz, *Aert van der Neer*, Doornspijk, 2002, p. 379,
no. 980, ill. 25 (where dated 1645).

VARIOUS PROPERTIES

38

A PAIR OF DUTCH SILVER CANDLESTICKS

*MARK OF PIETER BARTHOLOMEUS VAN LINDEN,
AMSTERDAM, 1755*

Each with domed swirling foot engraved with an English crest depicting a fox holding a lozenge, with spirally turning baluster stem and vase shaped nozzle inset with floral drip-pan, marked to the rim and to the inside of the foot.

22.5 cm. high

(2)

€4,000-6,000

\$4,500-6,700



(a pair)

39

A DUTCH SILVER BRANDY BOWL

MARK OF PIETER GROEN, DELFT, 1667

Marked underneath and with assay scrape to each handle
21.3 cm. long, over handles

€3,000-5,000

\$3,400-5,600



40

A PAIR OF DUTCH SILVER
CANDLESTICKS

MARK OF JAN VAN GENDT, MAASTRICHT,
CIRCA 1730

Each with dished octagonal foot and baluster
shaft engraved with foliate motifs, marked to
the foot, year letter indistinct
14.5 cm. high

(2)

€5,500-8,500

\$6,200-9,500

LITERATURE:

Cf. I.L Szenassy, *Maastrichts Zilver*, Maastricht
1978, p. 185.

Jan van Gendt, born Maastricht 1688-1768, van Gendt
was registered as a silver smith in 1715.



(a pair)



■ 41

A BRONZE MORTAR

BY PETRUS GROGNART, SOUTH NETHERLANDS, 1640

Cast with relief inscription, *Petrus Grogart. Montensis. Me fecit. 1640*, on a later elmwood stand

31 cm. high x 39.5 cm. diam. The stand 70 cm. high

€10,000-15,000

\$12,000-17,000

Originally coming from Dinant the brass founder family Grogart seems to have settled in Liege. A comparable mortar from Henricus Grogart is shown in D.A. Wittop Koning, *Netherlands vijzels*, Weert 1988, p.97.



■ 42

A DUTCH BRONZE MORTAR

BY HENDRICK RUTER, NIJMEGEN, 1601

The tapering body with flaring rim cast with two friezes decorated with cherubs, scrollwork and foliage, the rim cast with inscription *JOHANNES A DARNENBORGH ME FIERI FECIT HINDRICK RUTER THO NIEMEGEN 1601*

33 cm. high x 41.5 cm. diam.

€8,000-12,000

\$8,900-13,000

LITERATURE:

D.A. Wittop Koning, *Nederlandse Vijzels*, Weert 1989, p. 80.

This is the only mortar by Hendrick Ruter that was known to Wittop Koning, mortars from Nijmegen are rare in any case. There is a tombstone in the St. Stevens church in Nijmegen inscribed *Johan van Daerneburgh den Ouden is gestorven den 7 januari 1620*; presumably this is the man who commissioned the present mortar.

A DUTCH OAK CUPBOARD 'BEELDENKAST'

CIRCA 1651

The flat moulded oversailing cornice with foliate relief carving to the underside above a frieze carved with boar and stag hunts, the upper doors with each one biblical relief, the lower with each two biblical reliefs, both flanked and divided by figural caryatids depicting from upper left to right: Samson, St Elisabeth, David, St Judith, St Florian and St Jael, the central frieze carved with foliage and dated 1651

204 cm. high x 166 cm. wide x 72 cm. deep

€60,000-100,000

\$67,000-110,000

LITERATURE:

R. Baarsen, *Twee meubelen uit 1622*, Antiek, 1993.

R. Baarsen, *Dutch Furniture 1600-1800*, Zwolle 1993, p. 24-25, 34-35 & 40-41.

J. Estie, *The Splendour of the Dutch Interior 1600-1800*, Zwolle 2000, p. 30-33.

This cupboard falls into a well documented group of cupboards known as 'Beeldenkast' or statue cupboard, because of the caryatids flanking and dividing the doors of the superstructure and in some cases also applied to the base. These cupboards were mainly made in the second quarter of the seventeenth century in the province of Holland. The earliest known example is one is dated 1622. This cupboard was in the collection of William Randolph Hearst, before it was acquired by the Metropolitan Museum, New York. These costly cupboards were probably intended as dowry pieces or wedding gifts. They would be used to store valuable household linen and in most cases they would be the most important piece of furniture in the household. Typically the figural decorations were allegorical not only of religious virtues Faith, Hope and Love, but also refer to typical male and female virtues, such as Temperance and Industry. Thus the present cupboard warns about the consequence of adultery (stoning) but also shows examples of strong women overcoming men such as Judith and Jael. The Rijksmuseum owns a typical example, dating from circa 1630-1650, another very similar to the Rijksmuseum example was with Salomon Stodel Antiquites in 2000. Both of these cupboards are dated circa 1630-50, architectonic design, also displays auricular decoration to the cartouches on the doors, and the acanthus brackets below the cornice. The carved frieze ornaments and figures of this imposing cupboard were not the work of a cabinet maker but the work of a sculptor.

Interestingly Joseph Estie notes that these cupboards were mainly produced in Amsterdam and Hoorn.



44

A DUTCH SILVER-MOUNTED IVORY
TOBACCO BOX

MARK OF CHRISTOFFEL WOORTMAN,
AMSTERDAM, 1783

Shaped oblong, the cover set with a Chinese carved
ivory panel relief ivory panel pagodas and figures

13.9 cm. long

140 gr.

€2,000-3,000

\$2,300-3,300



45

A DUTCH V.O.C. SILVER OBLONG INGOT

CIRCA 1752

16.3 cm. x 4 cm. x 3 cm.

circa 1953 gr.

Countermarked with the stamp of the Dutch East India
Company (V.O.C.), Zeeland Chamber in Middelburg
and with assayer's mark F.E. (Francois Engelsen Jr.)

€3,000-5,000

\$3,400-5,600

PROVENANCE:

Anonymous sale; Christie's Amsterdam, *The Bredenhof
Bullion*, 4 December 1986, lot 159 (part).

In September 1752 the Dutch council of Seventeen of the V.O.C. ordered the Chamber of Middelburg to send the 'Bredenhof' via Ceylon to Bengal. The 'Bredenhof', built in 1746 was a vessel of 136 feet and 800 ton. The 'Bredenhof' sailed from Zeeland on December 31st 1752. Around the end of April, after leaving the Cape it was wrecked on a reef about 120 miles south from Mocambique.

The cargo consisted of 29 chests of bar silver and one chest with 5,000 gold ducats. The gold ducats were salvaged during the wreckage. The silver was destined for Bengal to be minted into silver Rupees. Because of the importance of the cargo, The V.O.C. ordered in 1754 and in 1755 two salvage attempts to rescue the chests with silver. A year later a detailed report of the unsuccessful salvage expeditions were sent to the Council of Seventeen in Holland. Finally in 1986 the wreck salvaged.

Random testing on four individual bars, listed in the Christie's Amsterdam catalogue, December 4th 1986, indicated the silver content as between 979 and 988 parts per thousand. The testing also indicated a gold content of 2 parts per thousand.

A JAPANESE ARITA BLUE AND WHITE V.O.C. DISH

LATE 17TH CENTURY

Painted to the central roundel with the V.O.C. monogram, surrounded by two ho-o birds (phoenix) among pomegranate and camellia, the six radiating border panels at the rim enclosing alternatively bamboo and peony divided by narrow bands of floral scrolls
35.9 cm. diam.

€6,000-8,000

\$6,700-8,900



LITERATURE:

The British Museum, 1990, p. 94, no. 32; David S. Howard, *The Choice of the Private Trader*, London, 1994, p. 39, no. 4. Ko-Imari Porcelain from the Collection of Oliver Impey, Barry Davies Oriental Art Ltd., London, 1997, p. 22. no. 4. Maura Rinaldi, *Kraak Porcelain*, London, 1989, p. 226.

The porcelain in the second half of the seventeenth century ordered by the Dutch from Deshima Island were copied from Chinese Wanli 'kraak' porcelain. With the collapse of the Ming Dynasty in China in 1644 Holland's great source of supply of Wanli blue and white 'kraak' porcelain suddenly came to an end, and as a consequence the Dutch turned their attention to Japan. Dishes with the V.O.C. monogram are naturally exemplary of East West relations in ceramics and the role the company played in them. No special mention is made of them in the trade documents, but it can be taken that they were ordered for the use of the company staff at the factory on Deshima and possibly also in Batavia and other factories in Asia.

■47

A DUTCH COLONIAL STAINED CARVED TEAK AND CALAMANDER SOFA

18TH CENTURY, PROBABLY CEYLON

Decorated overall with profuse floral and foliate shoots, the top rail with carved decoration to front and back centred by the VOC monogram
104 cm. wide

€4,000-6,000

\$4,500-6,700



48

HENDRIK WILLEM MESDAG
(GRONINGEN 1831-1915 THE HAGUE)

Unloading the catch, Scheveningen

signed 'HW Mesdag' (lower right)

oil on canvas

78 x 48 cm.

€30,000-50,000

\$34,000-56,000

PROVENANCE:

with Kunsthandel G. Ridderhof, The Hague.

Anonymous sale, Sotheby's, London, 9 October 1985,
lot 37.

with Auke van der Werff, Amsterdam, 1991, where
acquired by the present owner.

LITERATURE:

Johan Poort, *Hendrik Willem Mesdag, 1831-1915, Oeuvrecatalogus*, Wassenaar, 1989, p. 388, no. 31.20, as:
Afladen van de vangst.

Johan Poort, *Hendrik Willem Mesdag, 1831-1915, Oeuvrecatalogus in beeld*, Wassenaar, 2001, p. 55,
no. 879, no. 2031.20, as: Afladen van de vangst.

Please compare to a watercolour with a similar composition (see:
Johan Poort, *Hendrik Willem Mesdag, 1831-1915, Oeuvrecatalogus*,
Wassenaar, 1989, p. 432, as: Afladen van de visch).



ARMANDO (B. 1929); JAN SCHOONHOVEN (1914-1994) AND HENK PEETERS (1925-2013)

Triptiek (Nul): Rood-Wit-Blauw

- (i)
painted sheetmetal and nails on chipwood
signed and dated 'ARMANDO 2/62' (on the reverse)
Executed in 1962
 - (ii)
painted corrugated cardboard on chipwood
signed and dated 'J.J. Schoonhoven 1964' (on the reverse)
Executed in 1964
 - (iii)
feathers on cotton
each: 30 x 40 cm.
overall: 92 x 41.5 cm.
- €60,000-80,000 \$67,000-89,000

PROVENANCE:

Collection Henk Peeters, Hall.
Anon. sale, Sotheby's Amsterdam, 23 May 2006, lot 126.
Acquired at the above sale by the present owner.

EXHIBITED:

Brussels, Paleis voor Schone Kunsten / Rotterdam, Museum Boijmans van Beuningen, *Art Nouveau België, Europalia 80, België '50*, 1980-1981, cat. no. 30.
Bremen, Galerie im Winter.
Berlin, Galeries Jes Pedersen, *Gruppe 'nul'*, 1989.
Essen, Galerie Neher.
Munich, Galerie Hesseler, *Zero*, 1992.
Esslingen, Villa Merkel.
Apeldoorn, Van Reekummuseum, *'nul': nul-groep*, 1993.

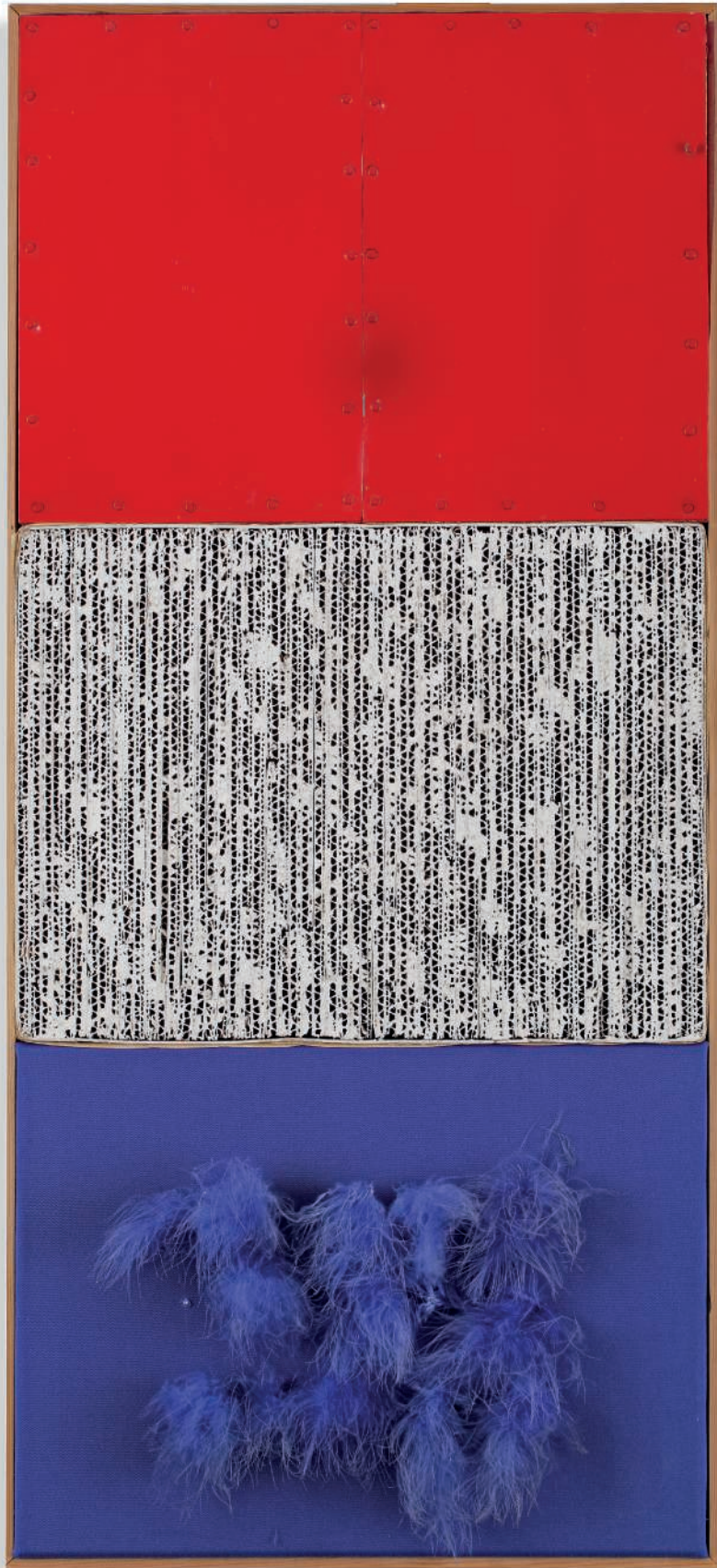
In 1993 Jan Hendriksen contributed to this work by creating: *Oranje wimpel*, signed and dated 'Jan Hendrikse 1993' (on the reverse), plastic oranges on board, 39.5 x 86 x 12 cm., executed in 1993.



Jan Hendrikse, Jan Schoonhoven, Armando en Henk Peeters
J. Buyck, H. Verschaeren, *Zero Internationaal Antwerpen*, Schoten 1979, unpagged.



Jan Hendrikse, *Oranje wimpel*



50

CIRCLE OF HENDRICK AVERCAMP
(AMSTERDAM 1585-1634 KAMPEN)

*A winter landscape with townsfolk skating on
a frozen moat*

oil on panel
50.5 x 90.5 cm.

€100,000-150,000 \$120,000-170,000

PROVENANCE:

Anonymous sale; Christie's, London, 18 April 1980,
lot 23, as S. Vrancx.

Anonymous sale; Christie's, Amsterdam, 6 May 1993,
lot 71, as Denis van Alslot, where acquired by the
late Mr. and Mrs. Smidt van Gelder-baroness van
Zuijlen van Nijevelt.

This scene would have been a familiar sight in The Netherlands during the winters in the seventeenth century, a period that fell in the middle of what is commonly known as the Little Ice Age. Under a pale winter sky, flooded pasturelands outside the city walls are covered with ice, providing a stage for lively activity. The ice is dotted with people and many of them, mainly couples, have formed a line that begins in the immediate foreground and extends into the hazy distance, both an amusing motif and a clever accent balancing the composition.

As a subject, winter landscapes originate in mid-sixteenth-century Flanders, with Pieter Breughel the Elder as its founding father. The early-seventeenth-century winter scenes by Hans Bol, Gillis van Coninxloo and David Vinckboons, Flemish masters who had settled in Amsterdam, paved the way for the great flourishing of the winter landscape in the Dutch Golden Age, culminating in the works of the celebrated Hendrick Avercamp in the first decades of the century and those by Aert van der Neer in the 1650s and later.

Interestingly, this imposing panoramic view includes Flemish and Dutch features alike; southern are the broadly treated figures reminiscent of Sebastiaen Vrancx and the stylized treetops in the distance, which are close to those of Joos de Momper. Northern and specifically inspired by Avercamp's works of the early ca. 1615-20 is the simple yet effective spatial design - a date corroborated by the fashion of the figures. The anonymous author of this work could very well be a young Dutch artist working in Amsterdam, who was exposed to examples of Flemish ice scenes, for example by the aforementioned Vinckboons, who was active in the city from 1591 onwards. There are also faint echoes with contemporary works by masters such as Adam van Breen and Esaïas van de Velde. Our painting thus stems from a crucial stage in the development of the genre, when Avercamp and the other pioneers introduced important innovations that can also be admired here, notably an acute sense of observation resulting in a sensitive portrayal of the frosty atmosphere, subtle monochromatic palette and attention for realistic detail.

An almost identical composition was in 1862 in the collection of Sir Bryan Lawrence, Old Friar, Hampshire, later to be auctioned by Galerie Fischer, Luzern, 12-16 June 1956, lot 1829 and by Galerie Trussart, Brussels, 20 May 1957, lot 90, respectively as Barent Avercamp and Hendrick Avercamp.



(Detail)





(a pair)

VARIOUS PROPERTIES

51

A PAIR OF DUTCH SILVER
CHESTNUT VASES

MARK OF FRANCOIS MARCUS SIMONS,
THE HAGUE, 1803

Each vase-shaped, on circular pedestal
foot, with bead borders, the side pierced
with flutes and engraved with foliage, each
cover with spirally fluted finial, blue glass
liners, each marked on foot rim and on cover,
further marked with later tax mark
21.3 cm. high
440 gr.

(2)

€5,000-7,000

\$5,500-7,700



(a pair)

52

A PAIR OF DUTCH SILVER
CANDLESTICKS

MARK OF JOHANNES ARNTZEN,
ARNHEM, 1775

Each engraved with crest below a coronet,
each marked on rim of base
23 cm. high
800 gr.

(2)

€6,000-8,000

\$6,700-8,900



53

A DUTCH VERRE ÉGLOMISÉ PICTURE OF OUDERKERK AAN DE AMSTEL

BY JONAS ZEUNER (1727-1814), CIRCA 1780

Engraved in gold and silver, with a view of *Ouderkerk aan de Amstel*, looking on the church and bridge, signed lower left on the the riverside-wall *Zeuner fec.*, inscribed on old label to the reverse *Ouderkerk ald Amstel Zoo als het was tijdens mijn jongelingsjaren geboorteplaats van W. Ruys J.D. zn.*, framed 28 cm. x 43 cm.

€40,000-60,000

\$45,000-67,000

PROVENANCE:

Willem Ruys Jan Danielszoon (1809-1889).
Anonymous sale, Christie's Amsterdam, 12 October 2005, lot 130.

Jonas Zeuner (1727-1814) was born in Kassel, the capital of Hessen-Kassel in Germany. Little is known about the life of Jonas Zeuner. He arrived in Amsterdam around 1750, although his first known work dates from circa 1770. His oeuvre, of over one hundred and fifty *verre églomises*, consists mainly of views of Amsterdam and other Dutch towns, country houses and landscapes. He also made some portraits and battle scenes, these are generally based on drawings and engravings of contemporary artists such as Jan de Beyer (1703-1780) and Wiebrand Hendriks (1744-1831). See also: J. Sprenkels-Ten Horn and A. Sprenkels, *Jonas Zeuner 1727-1814, Zijn wereld weerspiegeld in zilver en goud*, Abcoude/Amsterdam 1994.

Willem Ruys Jan Danielszoon (1809-1889) born in *Ouderkerk aan de Amstel* as the son of Jan Daniel Ruys who was clergyman in Ouderkerk. Willem Ruys' birth-place was the house next to the church which can be seen on the present lot.

Willem Ruys is the founder of *Ruys & Co.* later *Stoomboot Reederij Rotterdamseche Lloyd Rotterdam Lloyd*. See also: Bram Oosterwijk, *Reder in Rotterdam, Willem Ruys 1809-1889*, Stichting Historische Publicaties, Rotterdam 1989.

CAREL WILLINK (1900-1983)

Stadsgezicht

signed and dated 'Willink '39' (lower left)

oil on canvas

60.5 x 80 cm.

Painted in 1939

€150,000-200,000

\$170,000-220,000

PROVENANCE:

E. Lampe, Amsterdam.

Kunstzaal van Lier, Amsterdam.

Kunsthandel Loek Brons, Amsterdam.

Acquired from the above by the present owner in 1995.

EXHIBITED:

Rotterdam, Museum Boymans- van Beuningen, *Schilderijen A.C. Willink*, 15 October - 3 November 1939, no. 54.Utrecht, Centraal Museum, *Hedendaagse Nederlandse Schilderkunst*, 22 December 1940 - 19 January 1941, no. 76.Amsterdam, Kunsthandel Huinck en Scherjon, *Carel Willink*, 21 October - 16 November 1946, no. 2.Eindhoven, Van Abbemuseum, *Carel Willink*, 9 April - 9 May 1949, no. 31.Brussels, Palais des Beaux-Arts, *Retrospectieve tentoonstelling A.C. Willink*, 12 January - 4 February 1951, no. 52.Tilburg, Paleis Raadhuis, *Carel Willink*, 30 July - 19 September 1955.

LITERATURE:

P.H. Dubois, 'A.C. Willink' in: *Nederlandse schilders van dezen tijd Serie A*, Elsevier, Amsterdam 1940, p. 79 (illustrated)W. Kramer, *Willink*, The Hague 1973, no. 123 (illustrated p. 112).H.L.C. Jaffé, *Willink*, Amsterdam 1986, no. 190 (illustrated pp. 96, 222).D. Hupkes, *Donkeren wolken boven het avondland*, Baarn 1989, no. 12.

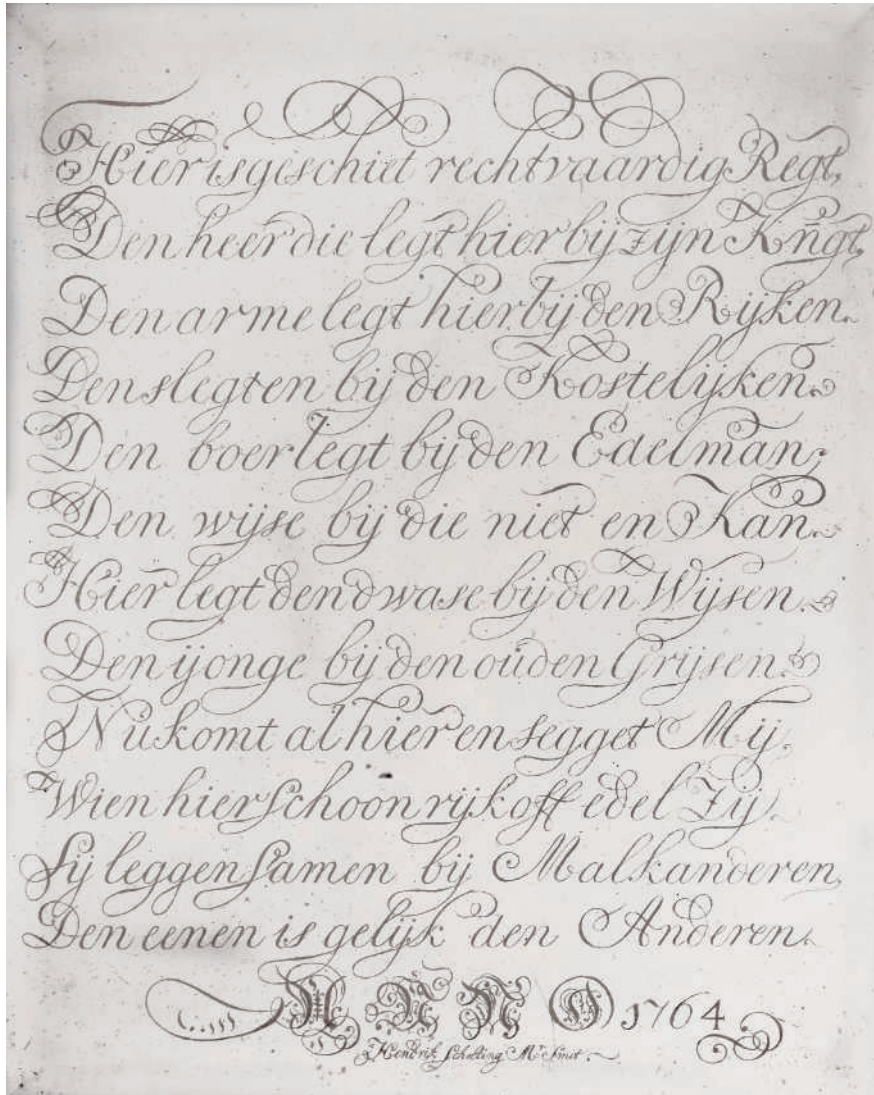
By the time he made *Stadsgezicht* (1939), Carel Willink had already painted numerous streets and landscapes, but this was the first time he painted an entire city this elaborate, situated in one of his signature wild landscapes. Willink's work of the 1930s is characterized by the display of the so-called 'bange jaren '30' ('anxious '30's'), a period where life was filled with fear and uncertainties and when the threat of war was very real. Many works feature threatening skies, empty streets and a stark contrast between light and dark. All the works are executed with infallible technique, clearly shown in *Stadsgezicht* (1934) (Jaffé no. 162) and *Straat met standbeeld* (1934) (Jaffé no. 157). These city views featuring buildings with classical facades alongside empty streets and squares look like they could have been set in the city that Willink depicts in the present lot. The realization of the coming catastrophe, of approaching thunder storms, is very much visible. Willink's motivation for the execution of this theme might be linked to the acquaintance with the work of Giorgio de Chirico, whose exhibition Willink visited in Berlin in 1930. The classical-looking facades of the buildings, the sharp shadows and the deserted square of the present lot remind of the famous cityscapes by De Chirico. (H.L.C. Jaffé, *Willink*, Amsterdam 1986, p. 74)

Even though the painting is filled by architecture which covers most of the canvas, the painting feels empty. There are no living souls to be seen. The city looks like it was suddenly deserted by its former inhabitants. It is in a perfect state, the buildings look new and the streets are clean, there are no ruins like the ones found in other paintings by Willink that date from the

late 1930s. But this seemingly perfect city is threatened by the dark skies of the looming war. The classical style of the buildings and the prominent monument in the centre of the work remind of ancient civilizations that were once blooming, but eventually crumbled and disappeared. With this painting, Willink is looking at the present as well as the future. He depicts the fear of many during the period between the two World Wars, of a civilization that is on the brim of falling. The emptiness and quietness leaves the viewer with an uncanny feeling. The painting shows the calm before the storm. The viewer is anxiously awaiting the storm that will inevitably come.

Willink's works are often characterized as paintings that make their viewer uncomfortable because of the silence, the threat and the anguish that they portray. There are parallels drawn between Willink's works and that of De Chirico, Salvador Dalí and Max Ernst. The similarity lies in the suggestion of quietness and desertion. However Willink's work differs from that of surrealists in the way that the world as we see it is depicted, still realistic, but changed somehow. As Willink said: "in een wereld, vreemd en afschuwelijker in haar hooghartige geslotenheid dan de benauwendste angstdroom." (See: A.C. Willink, *De schilderkunst in een kritiek stadium*, Amsterdam 1950, p. 42.). To Willink, reality seemed already surreal on its own. In surrealism objects are brought together in a way that is unlikely in the perception of reality. The present lot portrays a city that could very well exist in the real world, but is the product of Willink's imagination. (H.L.C. Jaffé, *Willink*, Amsterdam 1986, p. 58.)





55

A RARE HENDRIK SCHOLTING DUTCH
 DIAMONDPOINT-ENGRAVED CALLIGRAPHIC
 AND DATED MIRRORED GLASS PANEL

BY HENDRIK SCHOLTING, CIRCA 1764

The rectangular bevelled panel inscribed:

Hier is geschiet rechtvaardig Regt, Den heer die legt hier bij zijn Knegt, Den arme legt hier, bij den Rijken, Den slegten bij den Kostelijken, Den boer legt bij den Edelman, Den wijse bij die niet en Kan, Hier legt den dwase bij den Wijsen, Den ijonge bij den ouden Grijsen, Nu komt al hier en segget Mij, Wien hier schoon rijk oft edel Zij, Sij leggen samen bij lkanderen, Den eenen is gelijk den Anderen.

44 cm. high x 36 cm. wide

€10,000-15,000

\$12,000-17,000

Hendrik Scholting was a diamond-point engraver (Dordrecht 27 September 1700 - 29 January 1780) and was also master blacksmith; he added his profession 'Mr. Smit a Dort' to his signature on one glass panel. From 1742 to 1766 he was inspector of the Mint of Holland and Zeeland. In Dordrecht, Hendrik Scholting was a man of means; besides a smithy and a blacksmith's shop he owned eight houses, a coach house and stables. Scholting made calligraphic inscriptions in different types of scripts on wine glasses and glass panels. Seven wine glasses signed by him are known, as well as seven glass panels.



THE COLLECTION OF THE LATE MR. AND MRS. SMIDT VAN GELDER-BARONESS VAN ZUIJLEN
VAN NIJEVELT

56

JOOST CORNELISZ. DROOCHSLOOT (UTRECHT 1586-1666)

*A town on a river with peasants conversing, fishing and making merry at
a tavern, a ferry crossing the water*

signed with monogram and dated 'Jc : DS : 1643' (lower left)

oil on panel

46.7 x 88.6 cm.

€50,000-70,000

\$56,000-78,000

PROVENANCE:

Mr. Robert Clarut; Christie's, London, 11 December 1992, lot 96, where acquired by
the late Mr. and Mrs. Smidt van Gelder-baroness van Zuijlen van Nijvelt.



VARIOUS PROPERTIES

57

A COLLECTION OF JEWELLERY DESIGNS, BY C.P. 'T HART

Comprising an extensive collection of paintings and drawings of jewellery, made from 1900 to around 1950 by renowned Jeweller C.P. 't Hart, based in The Hague, Netherlands, *in a wooden cabinet with four drawers*

€2,200-4,200

\$2,500-4,700



58

A RARE STAINLESS STEEL AND 18K GOLD AUTOMATIC ASTRONOMICAL WRISTWATCH WITH FALL AND RISE OF MOON AND SUN AND DATE, BY CHRISTIAAN VAN DER KLAAUW

nickel-finished lever movement, glucydur balance, gold rotor, handmade and coloured dial with gold world map, pink gold bezel, blue steeled hands, hands for sun and moon position, night and day indicator, outer ring indicating cities around the world, date aperture, circular water-resistant-type case, large extended downturned lugs, sapphire crystal display screw back, stainless steel CvdK deployant clasp, case and dial signed, with original box, 40 mm diam.

case and dial signed by Christiaan van der Klaauw, Joure, model: Mondial CK-1, 2008

€5,000-7,000

\$5,600-7,800

59

A RARE STAINLESS STEEL AND CARBON CHRONOGRAPH ASTRONAUT WRISTWATCH WITH REAR SHOCK SYSTEM AND DATE, BY ROLAND OOSTWEGEL

with automatic movement, black dial with subsidiary dials for minutes, seconds and hours with special indicator in red showing the extent to which the time required for space station ISS to complete its orbit around the world has lapsed, date and day aperture, patented R.O.1 shock system tested by TNO, glazed back, carbon case with steel bezel and buttons, Kevlar pilot strap and steel buckle, in original case with watch winder, guarantee and astronaut mission patch, 44 mm. diam. case and dial signed Roland Oostwegel, model R.O.1 Space, 2011-2012, limited edition number 4-53

€6,000-8,000

\$6,700-8,900

Roland Oostwegel and the Dutch ESA astronaut André Kuipers met each other in 2010. Like many astronauts Kuipers experienced slowly losing the sense of time during his presence in space. They discussed the idea for a special watch with a "mission time counter" indicating days and weeks that could help him with this problem. Oostwegel decided to accept the challenge to develop a watch addressing the issues faced by an astronaut while travelling in space. The result was a watch with the innovative and patented R.O.1 Shock-System and a carbonfiber case to make the watch suitable for a journey in space. The watch passed all tests regarding possible problems with which it could be faced in space such as reflection, static electricity, glass damage or even losing the watch. Oostwegel also produced a limited edition of this type of watch for non-astronauts whereby the "mission time counter" is replaced by a normal day and date indicator.



60

ANDREAS SCHELFHOUT
(THE HAGUE 1787-1870)

Boarding the paddle steamer on choppy waters

signed and dated 'A. Schelfhout f/ 46'
(lower left)

oil on panel

53 x 73 cm.

Painted in 1846.

€40,000-60,000 \$45,000-67,000

PROVENANCE:

with Dom Galerie, Cologne, circa 1955, where
acquired by the family of the present owner.

Dutch artists have always been fascinated by the abundance of water in their country and through the centuries the Dutch North Sea, rivers, canals and dikes have proven to be an important source of inspiration to many artists. This was also the case for Andreas Schelfhout, one of the most renowned names in Dutch Romanticism. Schelfhout is well known for his winter landscapes, especially his depiction of the ice was admired internationally. In 1841 an art critic wrote in *The Kunstkrönijk*: 'Only in the manner in which Schelfhout represents winter, in its white softness and with the motley crowd of skaters, do we feel there is something attractive to it'. It is no surprise that when winter was over, Schelfhout again turned to the Dutch waters for inspiration.

In the present lot Schelfhout has chosen a remarkably contemporary subject. Water transportation was a time consuming activity in the beginning of the nineteenth century. The most popular way of transport was the *Trekschuit*: a track boat that was pulled by horses at an average speed of five kilometres per hour. When Schelfhout painted the depicted lot in 1846, new ways of transport were emerging. In 1823 the first Dutch steamer went to sea, after which a network of steamers slowly started to develop. The painter contrasts this aspect of society's industrialization with traditional depictions of a *Tjalk* and a *Hektjalk*, here depicted in the foreground. The present lot is a unique Dutch snapshot of these recent industrial novities.



GERARD TER BORCH II
(ZWOLLE 1617-1681 DEVENTER)

A scholar in his study, seated at a table reading a book

oil on canvas
49.4 x 52.4 cm.

€30,000-50,000 \$34,000-56,000

PROVENANCE:

(Possibly) Mr. François Tartarolis, Leiden, by 1656 (mentioned in an inventory of 7 December 1656, as noted by A. Bredius: see Hofstede de Groot, op. cit.).

Anonymous sale; Theobalds Park (Waltham Cross, Herts), London, 17 March 1933, lot 31.

Anonymous sale; Slot Well, Well (Venlo), 1-3 October 1935, lot 381.

with Leger & Son, London, 1935.

with Gösta Stenman, Stockholm, 1936 (as a Delft painter from c. 1650, and later as Ter Borch); where acquired by

Josef Lind, Stockholm, in 1938 (by 1959 still mentioned in his collection).

Mrs. Astrid Lind-Dannemand, Stockholm (according to a label on reverse).

with S. Nijstad, The Hague, where acquired by the present owners in 1972.

EXHIBITED:

Malmö, Royal Academy of Arts, *Mitt bästa Konstverk*, 1941, no. 58, p. 52, ill. p. 58.

Zwolle, Stedelijk Museum Zwolle, *Zwolle in de Gouden Eeuw cultuur en schilderkunst*, 21 September - 30 November 1997, no. 21.

LITERATURE:

(Possibly) C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch painters of the Seventeenth Century*, London, 1913, Vol. 5, p. 11 no. 8a.

S.J. Gudlaugsson, *Gerard Ter Borch*, The Hague, 1959, Vol. I, p. 201, no. 27.

S.J. Gudlaugsson, *Katalog der Gemälde Gerard ter Borchs sowie biographisches Material*, The Hague, 1960, Vol. II pp. 67-8, no. 27.

A bearded scholar is imperturbably absorbed in his book. Turned with his back to the spectator, Ter Borch renders him as an anonymous individual whose motionless body has dissolved into the disorderly still life constituting the tranquil composition. Untouched, a *viola da gamba* leans on a plain wooden chair over which a heavy coat is hung. On the table, covered with a bluish cloth, stands a towering globe, a heap of books precariously leaning against it. The handle of a multi-pouched moneybag sticks out of this assortment. Ter Borch wonderfully captures the quiet, space and atmosphere by employing eloquent contrasts of colour and chiaroscuro staying within a restricted array of fine greys and earth hues.

In his monograph of the artist Sturla Gudlaugsson dated this early masterpiece by Ter Borch accurately to around 1644. One of Ter Borch's earliest paintings, the *Consultation* of 1635 in the Berlin Gemäldegalerie, is close in conception to our painting and similarly features a greybeard surrounded by attributes of learning. This *Scholar in his study* is however more advanced and more effective in its restraint approach, both in colouring and in the number of props. Heraldizing a strong quality in his later, mature work, the artist is hinting at a narrative. The door is ajar and the beholder wonders whether the *viola da gamba* and draped coat belong to the scholar or to someone else who is about to enter the room. Ter Borch's elusiveness tickles the beholder's imagination.

All of the accoutrements Ter Borch so lovingly portrayed, can be interpreted against the backdrop of vanitas. The sound of the *viola da gamba* will quickly vanish and is a perfect metaphor for the fleeting nature of life. Knowledge and money allude to earthly pursuits, which are useless in the face of death and the final judgment. This genre scene is an allegory of transience, albeit implicitly. Above all, this painting stands out for its refinement and ineffable psychology.



!62

A UNIQUE PAIR OF RUBY, DIAMOND AND SAPPHIRE EARRINGS, BY HENK STALLINGA

Each designed as a stylised flag set with a line of brilliant-cut diamond, circular-cut rubies and sapphires, 38.0 mm. long

The earrings designed by Henk Stallinga are named "Eternal Flag" and are produced by ...&Sparkles in 2015. Dutch mark for gold.

(2)

€8,000-12,000

\$8,900-13,000

Henk Stallinga founded his own studio in 1993 to work on a broad variety of projects ranging from lighting to clocks and public spaces. His work forms a balance between functionality and imagination, form and technique, which creates a new user experience. The work of Stallinga is internationally recognised and can be found in the permanent collections of museums worldwide like the Museum of Modern Art in New York and the Stedelijk Museum in Amsterdam. He also works for big brand like Sony, Levi's and Heineken.



!63

A UNIQUE CITRINE AND SAPPHIRE RING, BY BARBARA NANNING

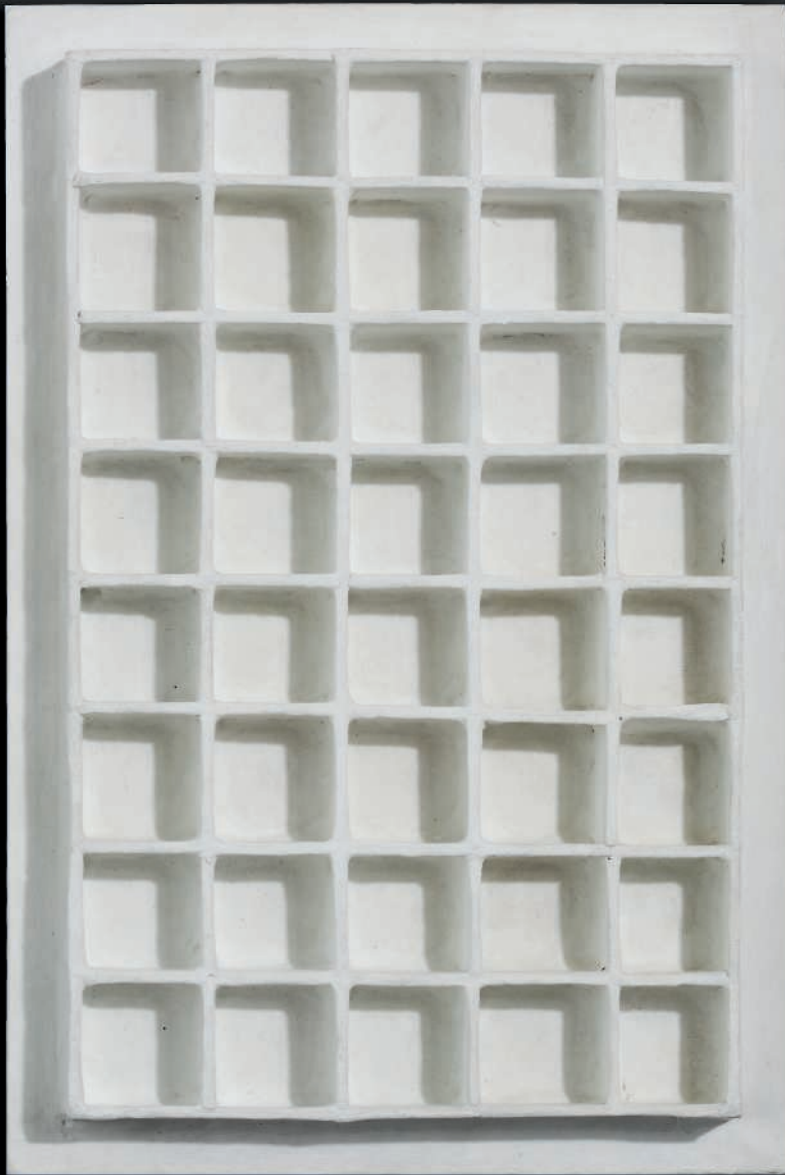
Designed as a step-cut citrine ring weighing 10.32 carats within pave-set orange sapphire shoulders, star motifs on the inside of the shank

The ring designed by Barbara Nanning is named "Orange Galaxy" and is produced by ...&Sparkles in 2015. Dutch mark for gold.

€5,000-7,000

\$5,600-7,800

Before embarking on a career as an artist, Barbara Nanning studied at the Gerrit Rietveld Academy in Amsterdam. She works in ceramics and glass, but is best known for her public, large-scale sculptures assembled from stoneware. Nanning draws inspiration from macro and micro ecosystems- the planets, the stars, plant-life and molecules. In her earlier work Nanning mostly employed a glazed finish, but later developed a technique whereby coloured pigments could be applied directly, resulting in a matt finish. Most recently she exhibited at Design Miami/Basel and at the Singer Museum in Laren.



λ64

JAN SCHOONHOVEN (1914-1994)

R70-17

signed, titled and dated 'J.J. Schoonhoven 1970 R70-17' (on the reverse)

latex on a papier-maché relief on board

27 x 18 cm.

Executed in 1970

€40,000-60,000

\$45,000-67,000

PROVENANCE:

Galerie m, Bochum.

Anon. sale, Kunsthaus Lempertz, 23 May 2012, lot 711.

Acquired at the above sale by the previous owner.

A DUTCH GILT-BRASS MOUNTED EBONISED STRIKING 'HAAGSE' CLOCK

BY JOHANNES VAN CEULEN, THE HAGUE, CIRCA 1700-1710

The door with moulded breakarch cresting applied with repousse gilt scrolling foliage and birds, with plain tapering pilasters above a moulded plinth, opening on concealed hinges, the case with glazed side panels within moulded frames and supported by four bun feet, the inside rear panel inlaid with an olivewood parquetry star, the upper rear with hanging loops, the dial opening on pins and with velvet-covered brass plate, gilt-brass skeletonised Roman chapter ring with outer minutes, plain gilt-brass hands, the chapter ring supported by a relief cast figure of Chronos resting on a signature plaque inscribed *Johannes Van Ceulen Haghe*, the French style one week movement with rectangular plates joined by five ringed vase-shaped back-pinned pillars, twin barrels, three spoke wheelwork, verge escapement with silk suspension and cycloidal cheeks, calibrated countwheel, striking hours on bell above, the case, and quarters on two internal bells, pull-repeat, the back plate signed *Johannes Van Ceulen/Fecit Hagae*; pendulum 44.2 cm. high

€10,000-15,000

\$12,000-17,000

LITERATURE:

Dr. R. Plomp, *Spring-driven Dutch pendulum clocks 1657-1710*, Schiedam, 1979, p. 88-108.



Born circa 1630, (place of birth unknown) van Ceulen became a citizen of the Hague in 1676 where he died in 1715.

The Hague was the only Dutch city with an independent clockmakers guild at this time. Pieter Visbagh was the dean of the guild and had taken over the workshop of Salomon Coster, however he was not the only clockmaker working for Christiaan Huygens. Johannes van Ceulen made several clocks for Huygens, as the quality of his work was exceptionally good. Van Ceulen was commissioned by Huygens to make a marine movement to Huygen's design to which van Ceulen applied a Cardan suspension, this was a precursor to the marine chronometer. Van Ceulen also made a movement for an Orrery for Huygens in 1681. After van Ceulen started making suggestions to Huygens for improvements on movements the latter was insulted and looked for another clockmaker.

Van Ceulen was prolific; he also made many watch movements. The present clock is typical for van Ceulens oeuvre, Plomp illustrates several similar clocks, of the seventeen clocks illustrated only one has twin bells for quarter strike mounted directly on the movement. The finely worked applied mounts to the cresting were also used on a variety of clocks usually but not always in combination with comparable mounts to the pilasters.



HENDRIK WILLEM MESDAG
(GRONINGEN 1831-1915 THE HAGUE)

Signaling the boats, Scheveningen

signed 'H W Mesdag' (lower right)

oil on canvas

120 x 90 cm.

€150,000-250,000 US\$170,000-286,000

PROVENANCE:

with Edward Fox White, London, by 1891, his deceased sale; Christie's, London, 24 March 1900, lot 132 to Boussod (180 gns.).

with Boussod, Valadon & Cie, London, 1900.

with The Holland Fine Art Gallery, London, no. 123 (according to a label on the reverse).

Anonymous sale; Sotheby's, Amsterdam 7 November 1978, lot 339, where acquired by the present owner.

EXHIBITED:

Arnhem, Gemeente Museum (on loan), no. 12.

LITERATURE:

J. Poort, *Hendrik Willem Mesdag (1831-1915)*, Wassenaar, 1989, p. 398, no. 34.01.

J. Poort, *Hendrik Willem Mesdag 1931-1915 Oeuvrecatalogus in beeld*, Wassenaar, 2001, p. 58, no. 922 (erroneously illustrated).

Hendrik Willem Mesdag studied in Brussels before moving to The Hague to pursue a career as a marine painter. His fascination with this subject matter started after he visited the Island of Norderney in 1868 with his wife Sientje, during their annual visit to their native city Groningen, where he made his first sea studies. Until his death in 1915 Mesdag visited the sea almost daily to seek inspiration for his paintings, also in his later years when the coast had dramatically changed. He created numerous depictions of the daily life of the Scheveningen fisher community. In his paintings he created a vivid and lively atmosphere through his use of natural colours and subtle, yet powerful shadows and shading.

Signaling the boats is one of Mesdag's many portrayals of the seascape at Scheveningen. Ships are shown scattered in the distant horizon, as well as ships sailing to land. As there was no harbour in Scheveningen until 1894, the sailing vessels were forced to sail directly onto the sand beach at high tide. The exact placements of the ships would be indicated by the man waving the blue flag. A horseman would be ready, first to bring the anchor to the beach, then to immediately return to pick up the steersman, as it was essential for him to report right away the day's catch to the ship owner. This scene is depicted as spectacle, with clusters of fisherman, wives and children, standing as an audience on the beach.

By the end of the century Mesdag was very successful and his commitment to depicting the theme of seashore scenes was well established in the national and international art world.



λ67

CORNEILLE (1922-2010)

Vol d'Oiseaux

signed and dated 'Corneille '51' (upper right);
signed, titled and dated 'vol d'oiseaux Corneille '51'
(on the reverse)

oil on canvas

73.5 x 92 cm.

Painted in 1951

€60,000-80,000

US\$67,000-89,000

PROVENANCE:

Collection Alain Delon; Les Années 50, Cornette de
Saint Cyr Paris, 15 October 2007, lot 32.

Acquired at the above sale by the present owner.

EXHIBITED:

Schiedam, Stedelijk Museum Schiedam, *Eigen Collectie*,
1972, as: *Vogelvlucht*.

LITERATURE:

M. Paquet, *Corneille*, Paris 1988 (illustrated, p. 45).

*"Mijn bewegingen op het doek worden altijd vogels. De vogel is
het volmaakte beeld van de beweging. Het is niet alleen maar de
beweging naar het doel, het is ook de blijdschap om de beweging."*

*(My movements on the canvas always turn into birds. The bird is the perfect
image of movement. It is not just the movement towards its destination, it's also
the happiness surrounding the movement.)*

Corneille quoted in: W. Stokvis, *CoBrA 1948-1951. Terug naar de Bronnen van Kunst en Leven*, Zwolle 2008, p. 188.



THE COLLECTION OF THE LATE MR. AND MRS.
SMIDT VAN GELDER-BARONESS VAN ZUIJLEN
VAN NIJEVELT

68

PAULUS MOREELSE
(UTRECHT 1571-1638)

A young shepherdess

oil on canvas
70.8 x 58.5 cm.

€40,000-60,000 \$45,000-67,000

PROVENANCE:

Rudolph Just collection; Sotheby's, London,
11 December 2001,
lot 186 (where offered with erroneous
provenance and literature).
with Rafael Valls, London, 2002, (with
erroneous provenance and literature), where
acquired by the late Mr. and Mrs. Smidt van
Gelder-baroness van Zuijlen van Nijeveld.

LITERATURE:

D. Nieuwenhuis, *Paulus Moreelse*
(1571-1638), Leiden, 2001, vol. 2, p. 564,
no. 170-2.

A shepherdess with a sprig of roses leans on a crook, seductively gazing at the beholder from under her straw hat, which is adorned with other roses and a Venus shell – well-known symbols of Venus. A loose lock of her blond hair draws attention to one of her breasts, which is uncovered by her linen shirt.

Pastoral themes suddenly became extremely popular in The Netherlands around 1600 in literature and in the visual arts, first in Haarlem and then in Amsterdam, but Utrecht soon emerged as the ultimate centre for pastoral art. Virtually every Utrecht figure painter of repute contributed to the development of this new subject matter, Paulus Moreelse in particular. The bust-length shepherdess with décolletage of our painting was an invention of Moreelse and he would paint at least twenty of these Arcadian beauties, his earliest being of 1617 (presently Kremer Collection). The present work, which shows a curvy type of woman that nearly occupies the entire picture plane, is a typical early specimen and can be dated to the early 1620s. The well-known shepherdess of 1630 in the Amsterdam Rijksmuseum features a more slender type of woman and is shown as a half-figure with more space around her.

The few shepherds that have survived as well will have been intended as pendants to shepherdesses. The States of Utrecht presented such a pair to Amalia van Solms in the spring of 1627. However, Moreelse evidently painted most of these shepherdesses as independent works. However, the subject being enormously popular, the woman's closeness to the viewer and her mysterious, faint smile conjures the idea of an amorous encounter. Her blushing cheeks reinforce the erotically charged energy that emanates from the image. Moreelse's shepherdesses can be considered as the northern equivalents to the sixteenth-century Venetian courtesan portraits by Titian and Paris Bordone.



VARIOUS PROPERTIES

λ69

JAN WIEGERS (1893-1959)

The card players

remnants of the signature and dated 'J...gers '21'
(lower left)

wax paint on canvas

100.5 x 80 cm.

Painted in 1921

€60,000-80,000

\$67,000-89,000

PROVENANCE:

Kunsthandel Monet, Amsterdam.

Galerie Valentien, Stuttgart.

Acquired from the above by the present owner in 1998.

EXHIBITED:

Leeuwarden, Prinsessehof Leeuwarden, 1922
(according to a review in the Leeuwarder Courant
from 10 March 1922).

Groningen, Groninger Museum, *Jan Wiegiers
1893-1959*, 13 October 2001 - 3 March 2002,
(illustrated p. 128).

Davos, Kirchner Museum, *Jan Wiegiers, die
Schweizer jahre*, 2 June - 27 October 2002, no. 7.

Bern, Kunstmuseum Bern/Groningen, Groninger
Museum/Chur, Bündner Kunstmuseum,

*Expressionismus aus den Bergen: Ernst Ludwig
Kirchner, Philipp Bauknecht, Jan Wiegiers und die
Gruppe Rot-Blau*, 27 April 2007 - 25 May 2008,
no. 163 (illustrated p. 134).

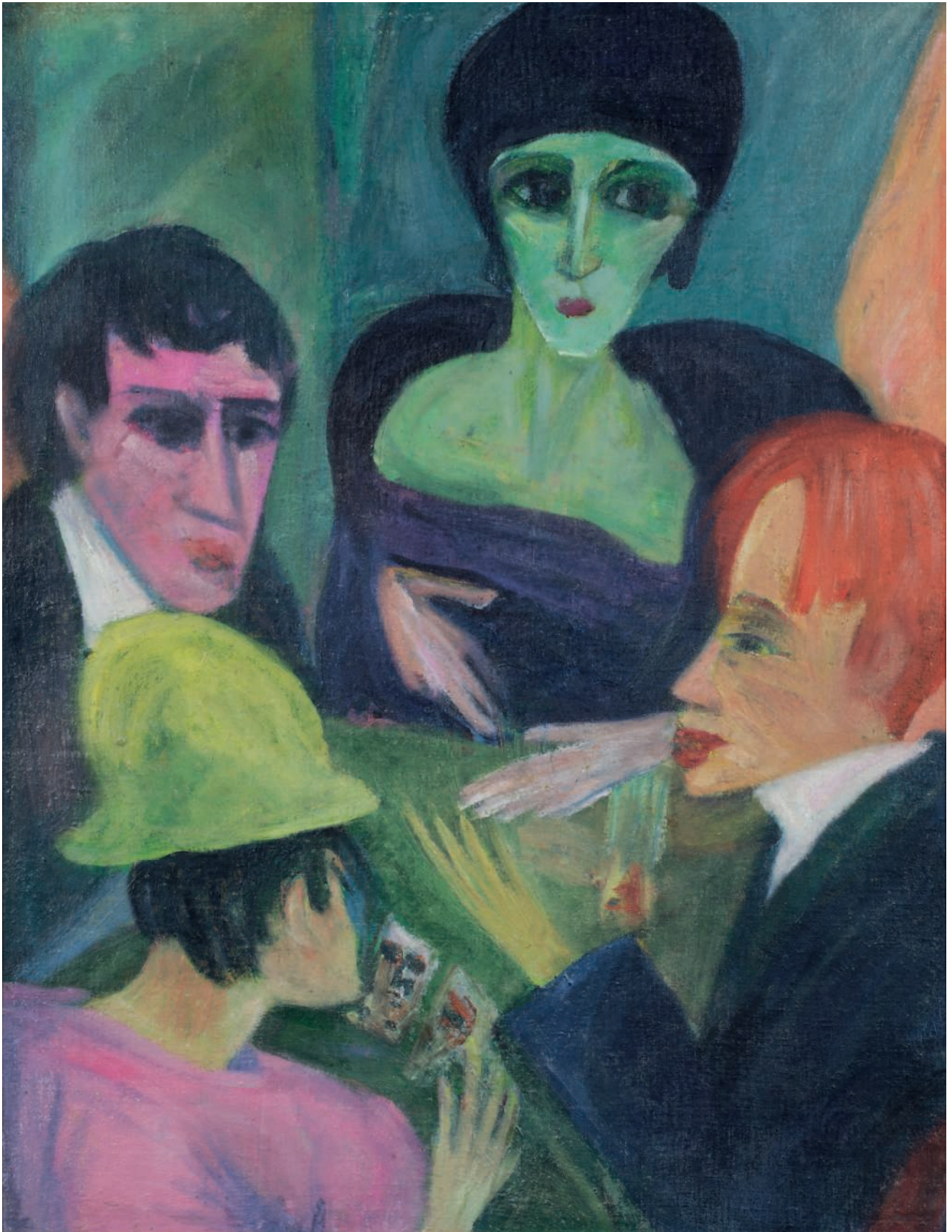


Jan Wiegiers, *Card players*, pencil and ink on paper,
21.5 x 17 cm. (Collection Groninger Museum).

The present lot is one of the earliest dated works by Wiegiers that shows the influence of Ernst Ludwig Kirchner on his work. It is very likely that *De Kaartspelers* (The Card Players) was made during his first visit to Davos. One of his sketchbooks (now in the collection of the Groninger Museum) shows a drawing that certainly has been Wiegiers starting point for the composition of the present lot. (see fig. 1).

Illness brought Wiegiers to Davos in 1920-21, where he became acquainted with Kirchner, one of the protagonists of German Expressionism. Kirchner's art, his theories and lifestyle made a lasting impression on Wiegiers, inspiring him in technique, colour and subject matter. It has been suggested that the figure represented at the top left is Kirchner. (see: H. Steenbruggen a.o., *Jan Wiegiers 1893-1959: de ceremoniemeester heeft het spel laten beginnen*, Groningen 2001, p. 76.) This painting belongs to a sequence of works closely related to Kirchner. During the summer of 1921 Wiegiers and Kirchner met on an almost daily base to work together, exchange ideas or simply to have a drink and play a game.

The artist's association *De Ploeg* was founded in 1918, without a formal or artistic agenda. At an early stage the group was inspired by Jan Wiegiers. After returning from Switzerland to Groningen Wiegiers introduced the newly acquired Expressionism to his friends Jan Altink (1885-1971), Hendrik Nicolaas Werkman (1882-1945) and Johan Dijkstra (1896-1978).



70

MARIUS BAUER
(THE HAGUE 1867-1932 AMSTERDAM)

A procession with elephants, India

signed 'M Bauer'(lower right)

oil on panel

34.5 x 56 cm.

Painted circa 1906.

€30,000-50,000 \$34,000-56,000

PROVENANCE:

Acquired directly from the artist by Kunsthandel E.J. van Wisselingh & Co, Amsterdam, by 1906.

Acquired from the above by Mr. J.J. Tiele, Rotterdam, 1906.

Mr. M.J. Tiele; Van Marle & Bignell, The Hague, 28 October 1925, lot 9.

Anonymous sale; Mak van Waay, Amsterdam, 16 June 1931, lot 4.

Mr. B.J.V. van Hees, Heemstede, by 1954, thence by descent to the present owner.

EXHIBITED:

Laren, Singer Museum, *Marius Bauer 1867-1932, Oogstrelend Oosters*, 19 January-29 April 2007.

LITERATURE:

Andre Kraayenga, *Marius Bauer 1876-1932, Oogstrelend Oosters*, Zwolle, 2007, pp.82, 117, no. 67.

In 1888 the Amsterdam art dealer E.J. van Wisselingh gave Marius Bauer the opportunity to make his first major journey which took him to Istanbul. Here the young artist fell under the spell of the Orient and Bauer returned with more than 100 drawings and several full sketchbooks, which formed the main source for his subject matter.

Bauer became a passionate traveller who repeatedly visited among other destinations India, Indonesia, Turkey, Russia, Indo-China, North Africa and the Dutch East Indies. Irresistibly drawn to the street life, the colourful populace and the exotic landscapes of the places he visited, Bauer would translate these images into drawings and paintings and thus show parts of the world which were until then unknown to most people. Bauer's work is a creation of his dreams and fantasy about the East in combination with his careful observation of the Eastern world. The present lot depicts an elephant parade, probably in the area of Jaipur or Benares.

We wish to thank the Bauer Documentatie Stichting for their help in cataloguing the present lot.



A photograph of Marius Bauer in an Oriental costume, circa 1900.



'R 45', A WOODEN AND GLASS SIDEBOARD

DESIGNED BY G. TH. RIETVELD IN 1936, PURCHASED AT METZ & CO. IN CIRCA 1940

Of rectangular form, the central compartment with sliding wire glass doors and right side, enclosing welded iron supports and three glass shelves, flanked to the left by a section with four graduated drawers and one hinged compartment, simulating a drawer, all with polished glass handles, enclosing a fitted interior for cutlery. 93 cm. high x 200 cm. wide x 56 cm. deep

€20,000-30,000

\$23,000-33,000

PROVENANCE:

Purchased at Metz & Co by the De Wolff Peereboom family, circa 1940, by the previous owner. Anonymous sale, Sotheby's Amsterdam, 7 December 2000, lot 333. Acquired at the above sale by the present owner.

LITERATURE:

Comparative literature L. Dosi Delfini, *The Furniture Collection Stedelijk Museum Amsterdam, Rotterdam, 2004*, p. 497. M. Kueper and I. van Zijl, *Gerrit Th. Rietveld 1888-1964, het volledige werk*, Utrecht 1992, p. 322.

For a contemporary illustration of an R 45 sideboard in situ, see P. Timmer, *Metz & Co, de creatieve jaren*, Rotterdam 1995, p. 130.





■!72

HARMEN VAN STRAATEN (B. 1958)

Volendammer nijntje (Volendam Miffy)

signed (on the reverse)

painted polyresin, wooden beads, metal buttons and textile
180 x 85 cm.

Executed in 2015

€5,000-7,000

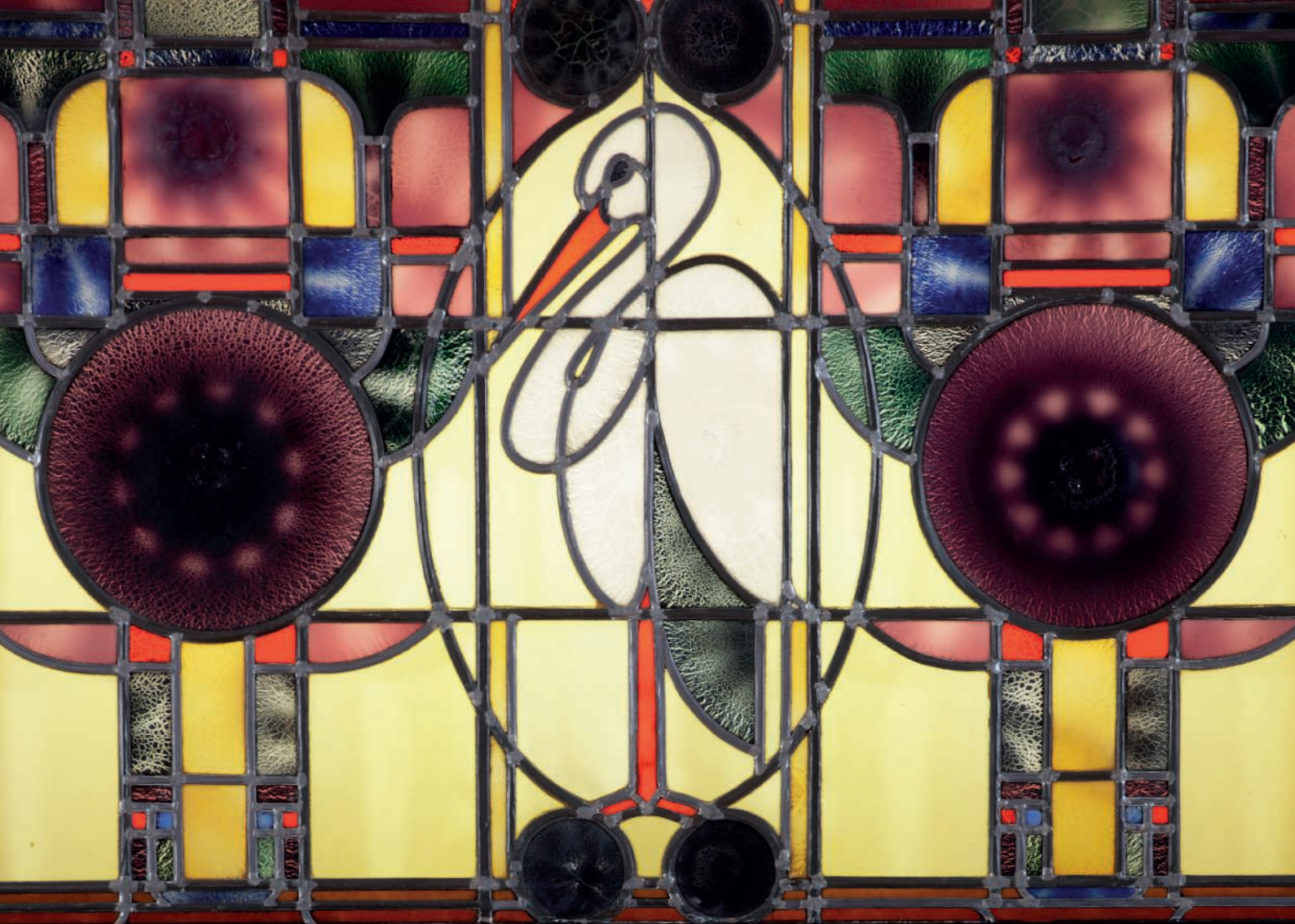
Volendammer nijntje (Volendam Miffy) is part of the Miffy Art Parade, organized in celebration of the 60th birthday of Miffy and in honour of its creator Dick Bruna.

60 artists decorated the statue of Miffy, of which 45 are on exhibition on various locations in the Netherlands and 15 are on tour in Japan in 2015 and 2016.

\$5,600-7,800

The proceeds of *Volendammer nijntje (Volendam Miffy)* go to UNICEF education projects.

END OF SALE



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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.

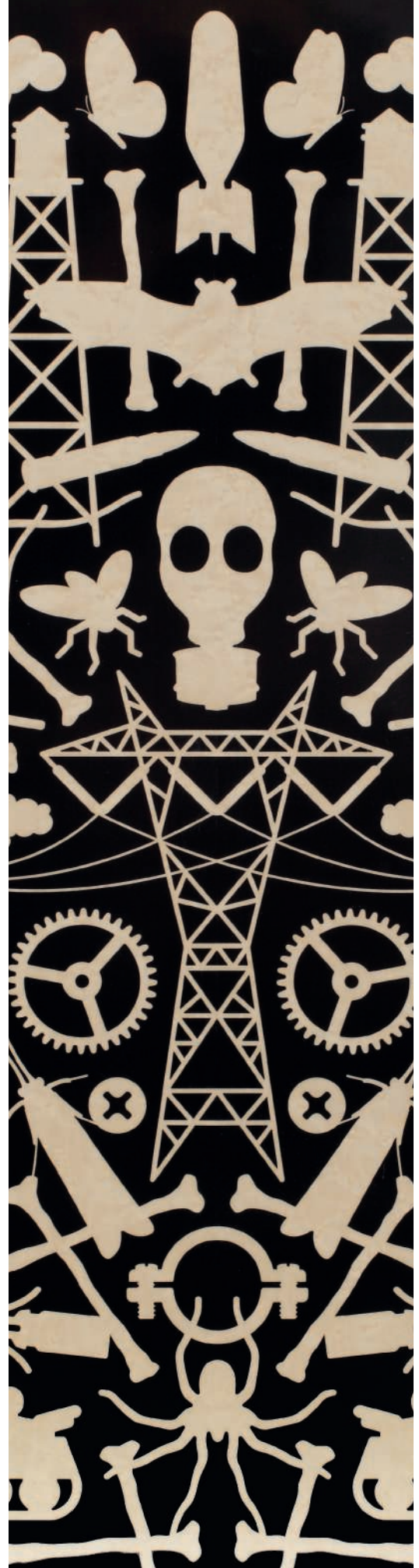
"With signature ..."/ "With date ..."/

"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.



IMPORTANT NOTICES

SYMBOLS USED IN THE CATALOGUE

■ Red squared lots will be moved to Crown Fine Arts Warehouse the day after the sale. For conditions please check collection and storage charges.

• Lot offered without reserve. This lot will be sold to the highest bidder regardless of the pre-sale estimate printed in the catalogue.

! 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.

◦ 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.

△ This lot is owned in whole or in part by Christie's.

~ Import restrictions may apply or a CITES Licence might be required as this lot contains material from endangered species.

λ ARTIST'S RESALE RIGHT REGULATIONS ("DROIT DE SUITE/VOLGRECHT")

If a lot is affected by this right it will be identified with the symbol λ next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty. Resale royalty applies where the price realised (Hammer and premium) is 3,000 Euro or more. The amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

Royalty: For the portion of the Hammer Price and Premium (ex VAT in Euro)

4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

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 Δ 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. Where Christie's holds such financial interest on its own we identify such lots with the symbol ◦ next to the lot number.

Where Christie's has financed all or part of such interest through a third party the lots are identified in the catalogue with the symbol ♦. 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 based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot. 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. Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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

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 Christie's where lots are available for collection on any weekday from 09:00 am to 05:00 pm.

Please note that at our discretion some lots may be moved immediately after the sale to our third party storage facility at Crown Fine Arts, Gyrocoopweg 19, 1042 AC Amsterdam,

Tel +31(0)20 658 33 80 or Fax +31(0)20 658 33 99. These lots will be marked with a red square.

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 the 26th of October 2015 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.

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 consignee 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, 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 any payments in cash or cash equivalents of more than € 7,500 or the equivalent value in another currency per annum globally. 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 may be required and a limit may apply. 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 either imported from the EU, or comes directly from the artist. 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 λ next to the lot number.

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 either imported from the EU, or comes directly from the artist. 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.

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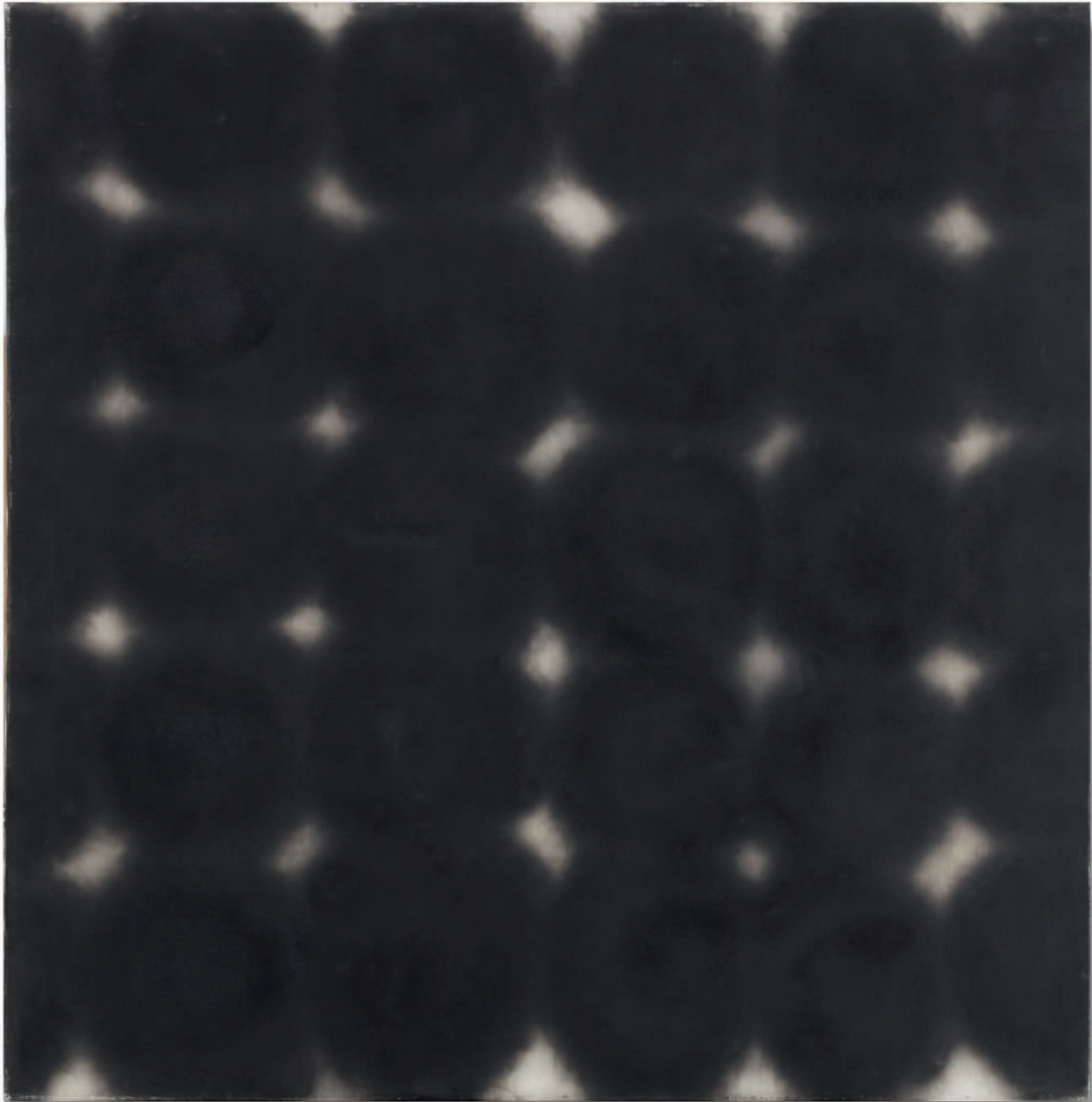
KEY TO ABBREVIATIONS

AMS: Amsterdam
KS: London, King Street
NY: New York, Rockefeller Plaza
PAR: Paris
SK: London, South Kensington

OTTO PIENE (1928–2014)

Das Licht malt

signed and dated 'Piene 61' (on the reverse); titled 'Das Licht malt' (on the stretcher) · oil and soot on canvas · 100 x 100 cm. · Executed in 1961
€180,000–250,000



Post-War & Contemporary Art Sale

Amsterdam · 3–4 November 2015

CHRISTIE'S

Viewing

30 October–
3 November 2015
Cornelis Schuytstraat 57
1071 JG Amsterdam

Contact

Peter van der Graaf
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Post War and Contemporary Art Day Auction

London, King Street • 17 October 2015

CHRISTIE'S

Viewing

10–16 October
8 King Street
London SW1Y 6QT

Contact

Rosanna Widen
rwiden@christies.com
+44 (0)20 7389 2187

GEORGE CONDO (B. 1957)

Constructed Head

oil on linen · 60 x 54½ in. (152.5 x 137.5 cm.)

Painted in 2011



Noble and Private Collections

London, King Street • 27 October 2015

London, South Kensington • 28 October 2015

CHRISTIE'S

Viewing

24–27 October 2015

8 King Street, London SW1Y 6QT

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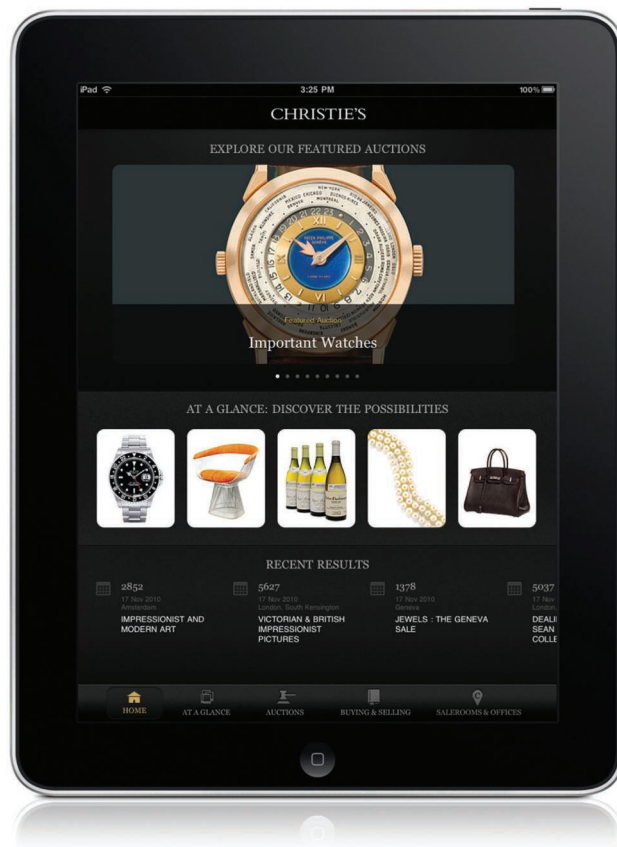
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JOHAN BARTHOLD JONGKIND (1819-1891)

L'Entrée du Port de Honfleur
signed and dated '1864' (lower left) · oil on canvas · 33.5 x 43.5 cm.
€60,000–80,000

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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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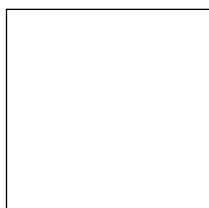
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