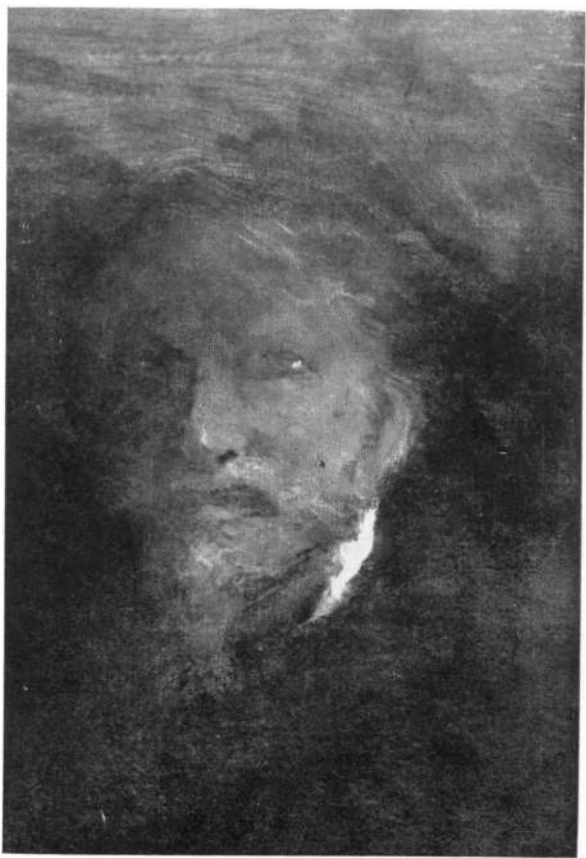


Petrus  
van der  
Velden

P. van der Velden

Paintings 1870-1912

THE AUCKLAND CITY ART GALLERY  
NINETEEN FIFTY NINE - SIXTY



*Frontispiece* SELF PORTRAIT (I)

## FOREWORD

This is the first selective and retrospective exhibition to be shown of the work of Petrus Van der Velden since 1913. His influence and example make it long overdue.

In the preparation of the catalogue I have had help and information, for which I am most grateful, from the following: Mr Sydney Thompson, OBE; Mr J. S. Carmichael; Miss Marjorie Bassett; Mrs Innes; Mr L. E. Finch; Mr R. O'Reilly; Mr C. W. Curnow; Professor J. van Gelder; Miss A. Hoogendoorn, of the Rijksbureau for Art History.

The exhibition has been made possible by the generous loans of private and public lenders.

P. A. T.

## INTRODUCTION

PETRUS VAN DER VELDEN was born on 5 May 1837, in Rotterdam, of humble parents. As a youth he was apprenticed to a printer where he learned both printing and lithography. He must have had both ability and ambition for by 1864 he was a partner in the firm of Zijderman/Van der Velden, Steendrukerij, Rotterdam. Despite this success, his main interest was painting and four years later he was registered at the Academy of Art. In 1869, he was in Berlin, at the Academy there, and this was probably the result of his winning a scholarship awarded by King William. The following year he visited the Normandy coast, a visit cut short by the Franco-Prussian war. It was also in the same year that he worked in Dordrecht. These two years of travel and painting had their effect for in 1870, he gave less time to his interest in the printing firm and devoted the next three years to painting, mainly on the island of Marken in the Zuyder Zee. It is not known whether he settled on the island or whether he made only occasional visits, but he was certainly there in all seasons for both summer and winter scenes are subjects amongst his paintings. The next two years were spent in Rotterdam. He must have exhibited frequently during this period for his work was brought to the notice of Josef Israels (1824-1911), then the leader of the Dutch romantic realist school, who, in 1875, invited Van der Velden to join the group, which had as its base in The Hague, the Pulchri Studios. This group

consisted of Israels, Anton Mauve (1838-1888), Hendrik Mesdag (1831-1915), William Maris (1844-1910) and Jacob Maris (1837-1899).

According to certain biographies, he is said to have returned to Rotterdam in the following year, 1876, but according to the accounts of those who knew him it appears that he spent at least intermittent periods at The Hague. This is not unlikely as the two cities are not far from each other. We know definitely that he was in The Hague in 1882 and probably the following year as well, on the evidence of letters written by Vincent Van Gogh (1853-1890) to his brother Theo. Vincent was in The Hague taking lessons from his cousin Anton Mauve and in a letter<sup>1</sup> dated November 1882, he mentions Van der Velden for the first time, as making some drawings for the monthly periodical *The Swallow*. However, early in 1883 he wrote<sup>2</sup> more fully about him, as follows: '*Once I met Van der Velden and he made a very good impression, he reminded me of Eliot's character of Felix Holt, the Radical,*' (George Eliot's only novel based on English politics, published in 1862). '*There is something broad and rough in him which appeals to me very much — something of the roughness of torchon. A man who doesn't seek culture in outward things, but is inwardly much, very much further than most. Well he is a real artist, and I wish I knew him, for I have confidence in him, and I know for sure that I should learn from him. It is not impossible that I shall meet him someday. . .*' In an undated letter<sup>3</sup> of the same year, Van Gogh writes again, referring to

his meeting Van der Velden the previous year, '... at De Bock's (1851-1904, a painter who lived near Scheveningen, a seaside resort of The Hague), *'when we were there to see De Bock's etchings. I told you then that he [Van der Velden] made a very strong impression on me, though he spoke very little and was not very sociable that evening. But my immediate impression of him was that he was a solid serious painter. He has a square Gothic head, with a keen sharp yet gentle look, strongly built, in fact quite the opposite of Breitner and De Bock.'* (G. M. Breitner [1857-1923] was a Dutch impressionist.) *'There is something manly and powerful in him, even though he doesn't say or do anything in particular. I hope to come into closer contact with him someday. . .'* The two artists never did, but that they met once has provided us with this sympathetic and sensitive description of Van der Velden, which is borne out by those who knew him in New Zealand. Van Gogh was probably anxious to work with Van der Velden — the two were not dissimilar in character. Van der Velden did, however, have one well-known artist as a pupil — Suze Robertson (1856-1922), who studied with him from 1877 to 1882.

From this time to his departure from Holland he was constantly exhibiting work — some of his paintings being purchased by the public galleries. As early as 1880 he had been represented in an exhibition of Dutch watercolours in the Grosvenor Galleries, London. One may assume, therefore, that by 1889 he was an established painter with something of a reputation and it is difficult to imagine why

he should throw up this success and set off for the Pacific. According to one account he had been invited to teach in England, but his knowledge of English was insufficient, and as the Van Asch family in Christchurch had begged him to come to New Zealand he decided to go there, visit his old friends, learn English and return to Europe. Although this extraordinary plan is not inconsistent with some of his later actions, it is not particularly convincing. To visit old friends and perfect one's English were certainly poor reasons for a successful serious painter to sail for New Zealand in 1889. The other explanation is of a more serious nature and if allowances are made for exaggeration, it provides the basis of resentment which would have driven the artist to emigrate. Van der Velden had entered for a competition, of which the judges were Josef Israels and Hendrik Mesdag — the first prize was awarded to Israels' son. Van der Velden protested vehemently and Mesdag, who was also a collector and patron, influenced the dealers to refuse Van der Velden's paintings. This sounds altogether too spiteful for a man who did so much for this group of artists and the truth probably lies in Van der Velden's own quixotic temperament. He probably returned indignant to Rotterdam and having received the invitation from the Van Asch family thereupon decided to come to New Zealand. In 1889, Van der Velden was living in the village of Noordwyk and on 29 April 1890 his name on the register there was removed. One may surmise that



ers, Charles Bickerton, Robert Proctor and Richard Westrupp. In the previous year the artist mentions a woman pupil.

All seems to have gone reasonably well until late in 1895 when he wrote in January 1896 from the Van Asch home at Sumner saying that he had sold the studio and was proposing to leave for Sydney in February or March, adding that nine boxes of paintings were already packed. However, in March 1896 came one of his mercurial decisions, he had changed his mind and, not only that, he was '*. . . quite safe, I am not afraid of the whole world.*' The help of his friends however assisted this decision. An art union was organised for some of his pictures, he was persuaded to lower his teaching fees to three guineas and his class rose to ten pupils. But Van der Velden, with the tragi-comic singlemindedness of a Don Quixote, remained indifferent to money despite the dunning of his creditors. Once, being called upon by a bailiff, the artist enquired what his visitor would do. When he was told that if he did not pay his debts the bailiff would sell his pictures, Van der Velden was delighted. '*Show him in,*' he said, '*if he can sell my pictures, I will paint his portrait.*'<sup>5</sup> This anecdote effectively illustrates the economic paradox facing a serious professional artist in a young colonial country. It is not surprising, therefore, that in September 1897 he was planning to leave for Sydney in six weeks. This must have prompted an invitation from the Carmichaels, for he spent the summer holidays at Loburn. In April 1898, on the eve of his departure for Sydney, he

wrote a particularly bitter letter about his '... strife in Durham Street.' He was a lion snarling at the goads. The dedicated artist was a fault in the conformist stratas of Victorian New Zealand. The Van der Veldens sailed for Sydney in the *Monowai* on 29 April 1898. An event of his first year in Australia must have cheered the artist, for he sold *Disillusioned* (of legendary fame in New Zealand) to the Sydney Art Gallery for four hundred pounds. It was destroyed in 1920 due to major deterioration. The whole affair and its typical aftermath is recorded by Judge Alpers in *Cheerful Yesterdays*.<sup>6</sup> Alpers, who had known Van der Velden in Christchurch, met him in Sydney shortly after the purchase. The artist was in an exuberant mood and he was in the middle of a programme of conducting his family by motor car in luxuriant sweeps of Sydney's hinterland. Some weeks later they met again—tilting at the windmills was over, the money was gone; the horizon, dark with despair. In January 1900, Van der Velden was more cheerful and was intending to spend a month or two at the Van Asch farm, *Hoon Hay*, near Christchurch. It is not likely that he came. Late that year he was in hospital and in a letter his elder son, Willem, wrote of his father's convalescence, remarking, '... an account of our trials and struggles for existence in this "Sunny New South Wales" would seem incredible. Patrons were unsympathetic and the other artists fighting for survival were jealous of the intruder. This letter was written in March, 1901. Nothing is known of the next four years except that Van der

Velden married again, his first wife having died in 1899. There is no trace of his exhibiting work in Sydney later than 1901.

In 1905, Van der Velden had crossed the Tasman once more and was settled in Wellington. He was now in his sixty-eighth year, weakened in health, his spiritual guard penetrated too often by the jabs of fate. There are very few pictures of this, his last period. Nor can one say that he was secure in his final years. In 1913, as the weather improved early in November, he and his wife came to Auckland, partly on holiday and partly to look for a new home. On Tuesday 10 November he died of a heart attack.

How much Van der Velden meant to serious painting in New Zealand is discussed below, but he also contributed a great deal to those who lived around him. Nothing but affection and admiration colour the descriptions of those acquainted with him. Even in the touching naivety of the peroration to the *Lyttelton Times* obituary,<sup>10</sup> . . . *He was the best type of Bohemian,* glimmers some understanding of the dedicated artist. Petrus Van der Velden might have as his epitaph some words that Van Gogh wrote,<sup>7</sup> ' . . . *So what is needed is courage and self-sacrifice and risking something, not for gain, but because it is useful and good.*'

## THE ART *of* VAN DER VELDEN

WHEN VAN DER VELDEN first took up painting seriously in 1870, there was a general resurgence of ideas amongst the artists of Europe. It was no less in Holland than elsewhere, and while there was no painter there who was the equal of Courbet or Millet, there was considerable quality. The movement in Holland, headed by Israels, was the rearguard of the Romantic Movement which Delacroix and Constable had led in their respective fields. This tail of the movement was overshadowed by the Impressionists and has suffered neglect for this reason.

François Millet is the immediate influence of the genre pictures which Israels and his group painted. Millet's romantic realist works were more acceptable than either the paintings of Courbet, whose art was entirely objective, or Daumier's ironic social realism. Van Gogh speaks for the Dutchmen when he wrote,<sup>8</sup> '*. . . Herkomer, Fildes, Holl . . . as well as . . . Millet, Breton, De Groux, Israels . . . mean more to me than Gavarni and Daumier. . . The latter seem to look on society with malice. . . The former chose subjects which are as true as Gavarni's or Daumier's but have something noble and a more serious sentiment.*' Admittedly Van Gogh's own attitude to Daumier changes, but Israels and his company remained wedded to the religious sentiment of Millet — *arousing sympathy for the poor*<sup>9</sup> —

rejecting the objective militancy of Daumier. Herkomer, the English painter, was much admired and Van Gogh passing Israels' house saw a reproduction of Herkomer's *Last Muster—Sunday at Chelsea* hanging in the hallway.<sup>9</sup> Van der Velden's genre painting of his Dutch period carries this same imprint of sentimental realism – not untouched either by an enervating nostalgia for a time and moral attitude that was passing. Only in the directly observed scenes do Van der Velden's genre subjects carry over to our own time (Nos. 2, 3, 4, 5).

In land and seascape, however, the Israels Group were more forward looking, principally because they were influenced by a progressive tradition. Historically this tradition commences with Constable (his *Haywain*, amongst others exhibited at the *Paris Salon*, 1824), through Delacroix and Corot to the Barbizon School (Rousseau, Daubigny, Dupre, etc.). Israels had studied in Paris and both the Maris brothers and Anton Mauve were strong admirers of Corot and the Barbizon group, and in many of their paintings one finds the same fresh tones applied in a free, pre-Impressionist manner. Van der Velden's work is no exception and his small oil sketches have freshness and spontaneity (Nos. 8, 16, 17, 18).

In attempting to establish Van der Velden's position as a painter in Holland, one recognises the basic reason of his decision to emigrate. Through Van Gogh's letters of his two years in The Hague – a hierarchy of artists emerges – Israels, then the

Maris brothers, Mauve, Mesdag, then the younger group of Breitner, de Bock and Van Gogh. Van der Velden was the same age as Mauve and Mesdag, but probably because of his late start as a painter, was never included as an equal in this group, although his work seems no less acceptable than the others. Thus an open resentment and a latent fear of persecution (which is apparent from time to time in New Zealand) combined to force him to fly from this exclusion. The quarrel with Mesdag was the final straw to his load of frustration. The close similarities in style and subject of the members of the group causes little wonder that both dealers and public should patronise the better known artists.

Van der Velden arrived in New Zealand at the age of 53 with a large number of his Dutch paintings—he also painted others in reminiscence and also versions of existing ones, which accounts for the preponderance of Dutch period works in New Zealand. He was also forced, on occasions, to paint over an older canvas, due to shortage of money (viz. No. 32), which has caused deterioration. Nevertheless his work in New Zealand shows a further development of style. His *Otira* works, particularly, are much more broadly painted—in the manner of the later Dutch expressionists—in fairly low tones but with emphatic highlights and the brush heavily laden with paint.

In New Zealand and Australia, with the exception of occasional portraits, Van der Velden painted mostly landscapes. Through them one may discover

the version of pantheism which was the artist's principal stimulus. In a phrase constantly repeated to his students, '*Colour is Light — Light is Love — Love is God, and when you understand this you are an artist,*' lies this philosophy which can be related to those dramatic effects in nature — dark, bursting skies, waterfalls, stark rocks, which were his constant subjects. His method of working was from drawings and watercolours (the latter of considerable quality) to a small oil sketch before the large work was commenced. A number of the small oil sketches show evidence of having been painted on the spot. However, that the watercolours were used as preparatory sketches is borne out by the squared up watercolour (Auckland Art Gallery) for No. 32.

Van der Velden's influence was widespread, not so much in recognisable reminiscences of his style but in his use of the medium, i.e. it was the quality of his paint which was the most impressive tradition he laid in New Zealand. In a country where no serious painter had been before, Van der Velden's spirit of dedication and his indifference to social conventions provided those New Zealanders who hoped to be serious painters themselves with what was virtually a father figure.

This exhibition has been arranged particularly to show the quality of Van der Velden's painting — the sentimental genre pictures have been excluded as they had little influence in New Zealand.

It is hoped that this exhibition and the facts given here about his life and work will restore Van der

Velden as an artist of purpose and considerable merit. Legend has made him so — it is a reassurance for serious art in New Zealand that facts prove the legend true.

November, 1959

P. A. TOMORY

## REFERENCES

*The Complete Letters of Vincent Van Gogh.*

Thames & Hudson 1958.

<sup>1</sup> Vol. I, p. 476, No. 240

<sup>2</sup> Vol. II, p. 25, No. 280

<sup>3</sup> Vol. II, p. 72, No. 299

<sup>4</sup> Autograph letters in the possession of Mrs Carmichael, Wellington, and all other quotations from letters

<sup>5</sup> *Triad*, 11 December 1922

<sup>6</sup> O. T. J. Alpers, *Cheerful Yesterdays*, 1928

<sup>7</sup> Op. cit., Vol. I, p. 498, No. 249

<sup>8</sup> Op. cit., Vol. I, p. 476, No. 240

<sup>9</sup> Op. cit., Vol. II, p. 26, No. 280

<sup>10</sup> 13/11/1913



# CATALOGUE

NOTE: *Apart from those pictures acquired from the artist during his lifetime, there were three main dispersals of his work — Retrospective Exhibition Christchurch 1913 — PUBLIC TRUST 1917 — PUBLIC TRUST 1922 — Anthony Hordern Gallery, Sydney, December 1922. Paintings disposed of by the Public Trust bear a certificate signed by GERRIT VAN DER VELDEN, the younger son of the artist.*

*All measurements are in inches, height before width.*

*Works marked with an asterisk (\*), exhibited in Auckland only.*

## 1870 - 1889

### 1 SELF PORTRAIT (frontispiece)

Oil on canvas 11 x 7½

Lent by Mr R. L. Clarke

### 2 DUTCH INTERIOR

Oil on canvas 21½ x 28¾

Lent by the National Gallery, Wellington

rpr. *Art in New Zealand* No. 9, Pl. XVII

### 3 THE SCUTCHERS

Oil on canvas 45 x 35

Lent by Sargeant Art Gallery, Wanganui

### 4 COTTAGE INTERIOR (see plate 1)

Oil on canvas 11 x 15¾

Signed *P. van der Velden*

Lent by McDougall Art Gallery, Christchurch

**5** LANDSCAPE AT POLDER

Oil on canvas 11 x 17½

Lent by McDougall Art Gallery, Christchurch

**6** STILL LIFE WITH ONIONS

Oil on canvas 20 x 16

Lent by Mrs Sayes, Auckland\*

**7** RIVER LANDSCAPE

Oil on canvas 13 x 17

Lent by Mrs Sayes, Auckland\*

**8** SNOW ON THE SAND DUNES

Oil on canvas 10¾ x 16½

Signed *P. van der Velden*

Lent by the National Art Gallery, Wellington

**9** LITTLE DUTCH GIRL

Oil on canvas 21¼ x 17

Signed *P. van der Velden*

Lent by Dr Claudia Shand, Wellington

**10** LANDSCAPE POLDER

Oil on canvas 9½ x 15¾

Signed *P. van der Velden*

Lent by Canterbury University School of Fine Arts,  
Christchurch

rpr. *Art in New Zealand* No. 9, Pl. XI

**11** CANAL LANDSCAPE

Oil on canvas 29 x 42½

Lent by Mr Robert Bell, Auckland\*

**12 SNOW SCENE, HOLLAND**

Oil on canvas  $10\frac{7}{8} \times 15\frac{3}{4}$

Signed *P. van der Velden*

Lent by Mr Westwood, Auckland

**13 THE LILY POND**

Oil on canvas  $15 \times 10\frac{1}{2}$

Signed *P. van der Velden*

Lent by Mr Westwood, Auckland

**14 DUTCH BARGE**

Oil on canvas  $13\frac{1}{2} \times 19\frac{3}{4}$

Signed *P. van der Velden*

Lent by Mr Peter Field, Wellington

**15 DUTCH GIRL CARRYING A CRADLE**

Oil on canvas  $22\frac{3}{4} \times 14\frac{1}{4}$

Lent by Mr Peter Field, Wellington

**16 LANDSCAPE WITH CANAL**

Oil on canvas  $10\frac{3}{4} \times 14\frac{1}{2}$

Signed *P. van der Velden*

Lent by Mr Peter Field, Wellington

**17 SEASCAPE WITH SAILING BARGE (see plate 2)**

Oil on canvas  $10\frac{3}{4} \times 14\frac{1}{2}$

Lent by Mr Peter Field, Wellington

**18 CANAL WITH SAILING BOATS**

Oil on canvas  $9\frac{1}{4} \times 14\frac{1}{2}$

Lent by Mr Peter Field, Wellington

**1890 - 1898**

**19** PORTRAIT OF A LADY (see plate 3)

Oil on canvas 27 x 19 $\frac{3}{8}$

Signed *P. van der Velden* 1891

Auckland City Art Gallery

**20** OTIRA GORGE

Oil on canvas 37 x 57

Signed *P. van der Velden*

Lent by Mr Van Asch, Christchurch

**21** OTIRA (TERAMAKAU?)

Oil on canvas 35 x 24

Auckland City Art Gallery

**22** MOUNT ROLLESTON

Oil on canvas 47 $\frac{3}{4}$  x 114 $\frac{1}{2}$

Signed *P. van der Velden*

Lent by the National Gallery, Wellington

**23** MOUNT ROLLESTON 1893

Oil on canvas 38 $\frac{1}{2}$  x 66

Signed *P. van der Velden*

Lent by Mrs Carmichael, Wellington

**24** PORTRAIT OF MRS CARMICHAEL

Oil on canvas 23 $\frac{3}{4}$  x 17 $\frac{1}{4}$

Signed *P. van der Velden. Dec. 25. 1897. CH.CH. N.Z.*

Lent by Mrs Carmichael, Wellington

## PAINTINGS IN NEW ZEALAND & AUSTRALIAN COLLECTIONS

This is not an exhaustive list but includes all those oils by Van der Velden which have been brought to the notice of the writer.

### AUCKLAND

#### ART GALLERY

- Canal Scene, Holland* 21½ x 33¾  
*Portrait of a Lady* 27 x 19⅞ Signed. 1891  
*Evening Island Bay, Wellington* 16⅞ x 26⅝ Signed  
*Otira Sketch* 35 x 24  
*Rocks and Sea, Bondi* 22⅝ x 29 Signed  
*Otira Gorge* 68 x 49¼ Signed. 1912

#### MR HARGREAVES

- Portrait of Mr Hargreaves* 21 x 17

#### MRS SAYES

- Still Life with Onions* 20 x 16  
*River Landscape* 13 x 17  
*Study of a Miner* 40 x 25 (app) Unfinished

#### MR WESTWOOD

- Landscape Wellington* 18½ x 24¾ Signed  
*Barge* 10 x 16¾  
*Dutch Snow Landscape* 10⅞ x 15¾ Signed  
*Lily Pond* 15 x 10½ Signed  
*Tug on River* 23½ x 16¾

### HELENSVILLE

#### MR TURNWALD

- The Cabinet* 21 x 13

## CHRISTCHURCH

R. L. CLARKE

*Self Portrait* 11 x 7½

*Study of an Old Man* 8½ x 5

*The Culprit* 9¾ x 7¾

MRS VAN ASCH

*The Card Players* 36 x 33 (app)

*The Drunken Boy* 40 x 30 (app)

*The Sumner Road* 40 x 56 (app) Signed

J. K. MOLONEY

*Circular Quay, Sydney* 33 x 57

MR HEATHCOTE HELMORE

*Study of a Windmill* 13 x 9½ Signed

*Study of a Windmill* 13 x 7½

MRS INNES (AKAROA)

*Landscape with a stormy sky* 16 x 12

D. L. COWIE

*Le Bon Vivant* 36 x 30

MR VAN ASCH

*Otira* 37 x 57 Signed

*Sumner Road* 23 x 22

*Portrait of Gerrit Van Asch* 44½ x 35 Signed

W. S. BAVERSTOCK

*Otira* 24 x 36¼ Signed

McDOUGALL ART GALLERY

*Cottage Interior* 11 x 15¾ Signed

*Dutch Funeral Barge* 27 x 57 Signed

*Nor'Western Sky* 35⅞ x 22¾ Signed

*Fisherman's Head* 23½ x 19½ Signed

*Landscape at Polder* 11 x 17½

**MISS MARJORIE BASSETT**

*Winter in Holland* 33 x 24 Signed. 1896

*Satara Player* 45 x 32 Signed. 1896

*S. K. Bassett and his Wife* 48 x 40 Signed. 1897

**MR DAVID LANGLEY**

*A Fair* 45 x 35 Signed

*Street Crier* 45 x 35 Signed

**DUNEDIN**

**ART GALLERY**

*Dutch Snow Scene* 36 x 24

*Otira Gorge* 75 x 42 Signed

*Old Jack* 36 $\frac{1}{4}$  x 23 $\frac{1}{2}$  Signed. 1893

*Santé*

**PALMERSTON NORTH**

**MRS M. L. CALDWELL**

*Poverty* 19 $\frac{1}{2}$  x 14 $\frac{1}{2}$

**TIMARU**

**MR BLAIKIE**

*Sketch for Dutch Funeral* 7 x 24 (app) Signed

*Sweethearts* 48 x 36 (app) Signed

*Village of Marken* 24 x 30 (app)

*Young Dutch Girl* 30 x 24 (app)

**MR FINCH**

*Landscape (Green)* 19 x 15 $\frac{1}{2}$  Signed

*Dutch Girl (Moonlight)* 26 x 21

*Cattle. Dark Sky* 21 x 23 Signed P.V.

*Self Portrait* 8 x 5 $\frac{1}{2}$  Signed P.V. Circa 1876

*Otira (Horizontal) (Bush Creek Teremakau)* 23 x 36 $\frac{1}{2}$

Signed

## WANGANUI

SERGEANT ART GALLERY

*The Scutchers* 45 x 35

## HAVELOCK NORTH

ESTATE OF ARTHUR VAN ASCH

*The Cellist* 48 x 30

MRS W. VAN ASCH

*The Drunken Boy* 46 x 36½

## WELLINGTON

NATIONAL ART GALLERY

*Mt Rolleston. Otirā.* 47¾ x 114½ Signed

*Dr Hassall* 24¾ x 17½

*Dutch Interior* 21½ x 28¾

*Study of a Barge* 13½ x 9½

*Study of a Barge* 13½ x 9½

*Otira Gorge* 20¾ x 32½

*Two Dutchmen. Backview.* 16¼ x 11¼

*Rock Study at Sumner* 73½ x 43¾

*My First Trial* 56 x 33 Signed

*Snow on the Sand Dunes* 10¾ x 16½ Signed

MRS CARMICHAEL

*Mount Rolleston* 38½ x 66 Signed

Mrs Carmichael 23¾ x 17¼ Signed. Dec. 25, 1897.

CHCH. N.Z.

DR C. SHAND

*Little Dutch Girl* 20¼ x 17 Signed

MR FIELD

*Dutchwoman with a Basket* 17½ x 13½

*Dutch Barge* 13½ x 19¾ Signed

*Dutch Barge* 10¼ x 17½ Signed



- Landscape with Canal* 10¼ x 14½ Signed  
*Dutch Girl carrying a Cradle* 22¼ x 14¼  
*Seascape with Sailing Barge* 10¼ x 14½  
*Interior with Pump* 12 x 8  
*Canal with Sailing Boats* 9¼ x 14½

## NELSON

### BISHOP SUTER ART GALLERY

- Head of Cello Player* 22 x 17½  
*The Story Teller* 46 x 35 Dated 1896  
*An Alpine Valley* 37 x 46½ (Poor condition)  
*Heathcote Summit* 23 x 34 (Poor condition)

## NORTH WOLLSTONECRAFT, NEW SOUTH WALES

### DAVID VAN DER VELDEN

- Bondi Rocks* 24 x 36 Signed  
*Bondi Rocks* 24 x 36 Signed  
*Cliffs at Bondi* 20 x 14 Signed  
*Bondi Fisherman and Dog* 20 x 14 Signed  
*Moonrise Bondi* 16 x 22 Signed  
*Sunrise Bondi* 12 x 10  
*Dutch Kitchen* 45 x 30 (unfinished)  
*Mrs A. Van Der Velden and Child* 25 x 19  
*Owner's mother as a child in a room* 25 x 19  
*Portrait of Mrs A. Van der Velden* 12 x 9  
*A Rose* 12 x 9

## CAMPSIE, NEW SOUTH WALES

### MR DE MOL

- Disillusioned (a version)* 34 x 44

## PAINTINGS IN DUTCH PUBLIC COLLECTIONS

### RIJKS MUSEUM, AMSTERDAM

- Double Blank*

MUNICIPAL MUSEUM, THE HAGUE

*Cellist*

*Fishing Village – Evening*

MUSEUM, DORDRECHT

*Portrait of A. C. Loffelt*

BOYMANS MUSEUM, ROTTERDAM

*Portrait of a Man*

*Portrait of Mrs Vermaas* A watercolour

MUSEUM, GRONINGEN

*A watercolour*



Plate 5 EVENING LANDSCAPE, WELLINGTON (31)



Plate 6 OTIRA GORGE (32)